



WEIR FARM - SITE AND WEIR COMPLEX

**WEIR FARM HISTORIC STRUCTURES REPORT
VOLUME I**

FACILITY MANAGER

**DRAFT
1995, 1998**

**NATIONAL PARK SERVICE
Weir Farm NHS
735 Nod Hill Road
Wilton, CT 06897**

5/17/06

Cover Photograph. Weir House - Dining Room [Room 107], Chandelier.

**WEIR FARM
HISTORIC STRUCTURES REPORT**

**Weir Farm National Historic Site
Wilton, Connecticut**

VOLUME I

The Site and the Weir Complex

*Weir Farm • Weir House
Weir Studio • Young Studio*

By

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Lowell, Massachusetts

Draft
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Volume I

The Site and the Weir Complex

*Weir Farm • Weir House
Weir Studio • Young Studio*

By

Marie L. Carden
Richard C. Crisson
Maureen K. Phillips

Volume II-A

The Weir Complex

Weir Barn • Outbuildings • Other Structures

By

Maureen K. Phillips
Marie L. Carden

Volume II-B

The Caretaker's Buildings

Caretaker's House • Caretaker's Garage

By

Maureen K. Phillips
Richard C. Crisson

Volume III

The Burlingham Complex

*Webb-Burlingham House • Webb-Burlingham Barn
Webb-Burlingham Woodshed • Burlingham Tool House*

By

Maureen K. Phillips
Richard C. Crisson

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PREFACE

Weir Farm, the summer home of noted American Impressionist painter, J. Alden Weir (1852-1919), became a National Historic Site in 1990. In 1992, planning was begun by the National Park Service (NPS) for five major research projects for the preservation and interpretation of Weir Farm: a general management plan, a historic furnishings report, a historic resource study, a cultural landscape report, and a historic structures report for the new site.

The historic structures report for Weir Farm (HSR) is a three-volume study comprised of individual reports which, together, provide the architectural data on Weir Farm National Historic Site. Volume I covers Weir Farm in general and the major buildings on the Weir Complex site, Volume II addresses the remaining structures on the Weir Complex, and Volume III focuses on the structures on the Burlingham Complex. Each volume contains an executive summary of its contents.

Since the HSR is one of the several concurrent projects cited above, it was possible for the research teams to exchange information as their work progressed. Because, as of this writing, the Historical Resource Study has been postponed, the background information that would normally be available from that document has been compiled by the three other research teams and written or adapted specifically for their respective reports.

Research for the HSR involved physical investigation of the structures, fabric analysis, and historical and archival research. The fact that the Weir house and the Caretaker's house are currently private residences made it necessary to limit the access required for physical investigation. The Burlingham house currently serves as headquarters for the Weir Farm NHS staff, which greatly facilitated access to the structures for physical investigation as well as to the park's archival material.

This report was prepared for the Weir Farm NHS by the Building Conservation Branch (BCB) of the Northeast Cultural Resources Center of the National Park Service. The Northeast Cultural Resources Center is part of the Northeast Region (formerly the North Atlantic Region) of the National Park Service. The primary planning document consulted for the HSR was the 1995 General Management Plan for the site.

The authors wish to thank the park staff of the Weir Farm NHS, the Weir Farm Trust, Sperry and Doris Andrews, members of the Weir and Young families, and others who have generously assisted in the preparation of this report.

ADMINISTRATIVE DATA

Basic Data

<u>Structure Name</u>	<u>Structure Number</u> ¹	<u>LCS Number</u>
<i>Weir Complex</i>		
Weir House	WEFA 01	40641
Weir Studio	WEFA 02	40642
Young Studio	WEFA 03	40643
Weir Barn	WEFA 04	40640
Weir Ice House	WEFA 05	40638
Weir Tack House	WEFA 06	40639
Weir Garden Tool Shed	WEFA 07	40637
Weir Corn Crib	WEFA 08	40636
Weir Chicken Coop	WEFA 09	40635
Granite Well House (Southwest Wellhead)	WEFA 10A	40670
Wood Pump House (Well House)	WEFA 10B	40666
Concrete Well Cap (Northwest Wellhead)	WEFA 10C	40667
Weir Rustic Wooden Fence	WEFA 11	40669
Weir Wagon Shed (demolished)	WEFA 14A	N/A
Footbridge to Pond	WEFA 14B	N/A
<i>Caretaker's Buildings</i>		
Caretaker's House	WEFA 12	40634
Caretaker's Barn/Garage	WEFA 13	40633
<i>Burlingham Complex</i>		
Webb-Burlingham House	WEFA 15	40630
Webb-Burlingham Barn	WEFA 16	40629
Webb-Burlingham Woodshed	WEFA 17	40632
Burlingham Tool Shed	WEFA 18	40631

Location

The Site

Weir Farm National Historic Site is located in the towns of Ridgefield and Wilton in Fairfield County, Connecticut, in an area called Branchville.²

¹ Also HS (Historic Structure) number in the List of Classified Structures; "WEFA" is used in place of HS, specifically for the HSR, since a Park Identification number is required for storage of data at the BCB.

The Weir property lies in Ridgefield north of Pelham Lane, which is the boundary between Ridgefield and Wilton. The Burlingham property is in Wilton, south of Pelham Lane and west of Nod Hill Road. The Caretaker's buildings and footbridge to the pond lie east of Nod Hill Road in the Pond and Woodland area. The "Detailed Existing Conditions: Plan A" in the 1996 *Cultural Landscape Report for Weir Farm National Historic Site* illustrates the site layout (**fig. 1**).

Weir House

Weir house is located on the southeast corner of the Weir complex bounded by Nod Hill Road on the east and Pelham Lane on the south, in the 2-acre core of Weir Farm NHS.

Weir Studio

The Weir studio is located approximately 20 yards northwest of the Weir house in the 2-acre core of Weir Farm NHS where the Weir complex is located.

Young Studio

The Young studio is located approximately 10 yards west of the Weir studio.

Proposed Treatment and Use

Treatment recommendations for the Weir complex structures are influenced by several federal and state regulatory processes. The primary guide for treatment is the 1995 General Management Plan (GMP). The plan for treatment and use outlined in the GMP is entitled "Weir Farm as the Marriage of Landscape and Art," and the conceptual idea behind the plan is described as follows:

The plan emphasizes the relationship of art to landscape in two ways, 1) by reuniting works of art with the landscape that inspired them and 2) by presenting the farm's buildings and landscape to the visitor as they appeared to their historic occupants.

The treatment proposed in the GMP for the Weir complex is to restore the exterior of the structures to their appearance in about 1940. One of the key components of interpretation in the plan will be guided tours of the main house and the studios, which are to be interpreted to reflect their continuous use by Weir, Young, and Andrews families.³

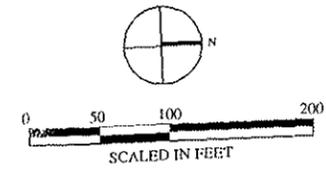
The recommendations for treatment must also be consistent with applicable Federal historic preservation regulations, in accordance with Section 106 of the National Historic Preservation Act of 1966. This act requires that federal agencies having direct or indirect jurisdiction over undertakings take into account the effect of those undertakings on National Register properties and allow the Advisory Council on Historic Preservation (ACHP) an opportunity to comment.

² The area is named Branchville for the station where trains serving the branch line of the Danbury and Norwalk railroads stopped; formerly called Pompion Ridge. From Ellen Paul, "History and Documentation of Weir Farm: Land Purchases" (n.d. - 1992?), p. 1. Branchville is included in the township of Ridgefield.

³Weir Farm National Historic Site General Management Plan/Environmental Impact Statement (GMP), National Park Service, North Atlantic Region (1995).

WEIR FARM NATIONAL HISTORIC SITE
Ridgefield and Wilton Connecticut
DETAILED EXISTING CONDITIONS
Plan A

Prepared by: Child Associates Inc.
Boston, Massachusetts
17 July 1995



Sources for Exhibits 15, 16, and 17:

- Eastern Topographic Survey 4/15/93 (T 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:

- Tree Cover
- Severe Slope = +30%
- Exposed Bedrock
- Wetland
- Standing Water
- Trees Over 12" Cal.
- Stream Flow
- Swale
- Stone Wall
- Approximate Property Boundary

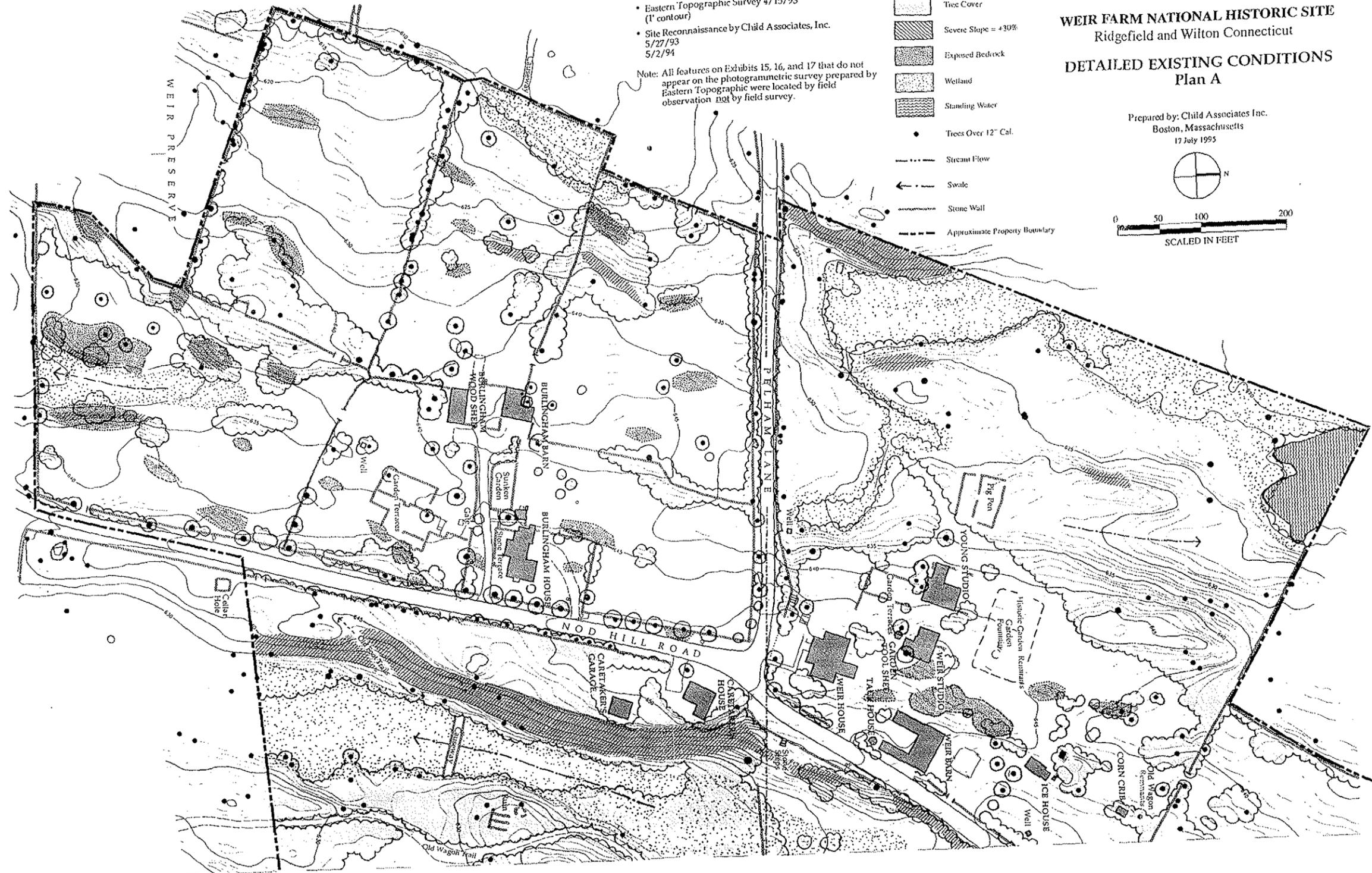


Figure 1. Weir Farm Site Plan (1996).

Restoration is a treatment used by the NPS to return an historic property to an earlier appearance if restoration is essential to public understanding of the cultural associations of a park, and if sufficient data exists to permit restoration with minimal conjecture. The Secretary of the Interior's Standards for the Treatment of Historic Properties (1994), defines restoration as "the act or process of accurately depicting the form, features and character of a property as it appeared at a particular period in time.

Accordingly, the treatments or undertakings associated with the restoration of the exterior of the structures in the Weir complex to their appearance in circa 1940, as called for in the GMP and recommended in this report, require Section 106 review by the ACHP as well as the State Historic Preservation Officer.

The last set of applicable documents that may impact the eventual treatment of the buildings are local, state, and Federal codes and ordinances, listed as Code Considerations. Referenced codes are: the Uniform Building Code, 1988 ed.; the National Fire Protection Association 101 Life Safety Code, 1988 ed.; and the Uniform Federal Accessibility Standards, 1988 ed. Thus, all facilities and programs developed at Weir Farm NHS will be made accessible, given the historic preservation constraints.

Related Studies

Studies related to the Historic Structure Report are the Historic Furnishings Report, the Cultural Landscape Report, an Archeological Field Study, and the General Management Plan, cited in **EXECUTIVE SUMMARY - THE SITE: PROJECT BACKGROUND AND SCOPE** section that follows. These reports were preceded by the Suitability/Feasibility Study in 1989. A proposed Historic Resource Study progressed to the task directive stage and was then postponed.

Cultural Resource Data

The Site

Period of Significance

The primary period of significance for Weir Farm is 1882-1919, encompassing Weir's occupancy of the farm until his death. This period "celebrates the life and work of the painter J. Alden Weir".⁴ The secondary period of significance is 1919 to the present, encompassing the marriage of Weir's daughter Dorothy to the noted American sculptor Mahonri Young in 1931 and the residency of Doris and Sperry Andrews.

Context of Significance

The National Register of Historic Places Inventory - Nomination Form states:

All properties [of Weir Farm] are considered to contribute to the historical and architectural significance of the Weir Farm Historic District. . . The house

⁴"Planning Background," *GMP*, p. 5.

with its two studios and farm outbuildings is a unique building complex in the state [of Connecticut].

Weir Farm was integral to J. Alden Weir's leading role in developing the American Impressionist school of painting. It provided the subject matter for many of the landscapes and genre paintings produced by Weir and other contemporary artists who visited and painted at his farm.

Following Weir's death the site was occupied by Dorothy and Mahonri Young, and later by the artists Doris and Sperry Andrews, who continue to live at Weir Farm today.

The main house was a home and gathering place for the Weir family and friends, and later the Young family, for a period spanning seventy-five years (1882-1957). The Weir Studio, constructed in 1885, is the building in which Weir created art works that placed him at the forefront of American Impressionism. Mahonri Young built his studio on the farm in 1932; here he created his most noted sculpture, the monument *This is the Place*.⁵ Both studios have been used since 1957 by Sperry Andrews. All three buildings have changed little from the times they were occupied by Weir and Young.

Architectural Significance

The architecture of Weir Farm encompasses a range of styles from early domestic architecture of Connecticut through the Classic Revival and the modern period and span a time period from the eighteenth century to the early twentieth century. The farm "is a vernacular historic Connecticut landscape" which "has survived with a level of documentation and physical integrity surpassed by few artists' homes and studios."⁶

The significance of the Weir house and site is also discussed in the 1984 National Register of Historic Places Inventory Nomination Form for Weir Farm:

The Weir farmhouse is a valuable example of the development of an 18th-century structure through the Greek Revival style with turn-of-the-century alterations by the famous architects Charles A. Platt and McKim, Mead & White. The house with its two studios and farm outbuildings is a unique building complex in the state.

Weir House

Period of Significance

As with Weir Farm, the primary period of significance for the Weir house is 1882-1919, encompassing Weir's occupancy until his death. The secondary period of significance is 1882 to the present, encompassing the occupancy of the J. Alden Weir, the Young, and the Andrews families.

Context of Significance

The house is part of the Weir complex of structures which J. Alden Weir purchased in 1882. It was his summer home for thirty-seven years and was visited by a number of artists from his wide circle of friends. The house was in the background of many intimate family portraits and genre paintings by Weir, Young, and Andrews.

⁵The monument was unveiled in 1947 and it stands in Pioneer State Park near Salt Lake City, Utah.

⁶"The Significance of Weir Farm," *GMP*, p. 5.

Architectural Significance

The Weir farm house is a valuable example of eighteenth-century domestic architecture in Connecticut and its development through the Greek Revival style, turn of the century and twentieth-century alterations, to the present. Alterations and additions to the house were designed by noted architects--Charles Platt in 1900 and the firm of McKim, Mead & White in 1911.⁷

Weir Studio

Period of Significance

The primary period of significance for Weir Farm is 1882-1919, encompassing Weir's occupancy of the farm until his death. The interpretive period for the Weir studio falls within this precise time frame. This period "celebrates the life and work of J. Alden Weir," a landmark figure in American Impressionism.

Context of Significance

The National Register of Historic Places Inventory - Nomination Form states:

All properties [of Weir Farm] are considered to contribute to the historical and architectural significance of the Weir Farm Historic District. . . The [Weir] studio and its contents are thought to have changed little since the occupancy of J. Alden Weir. . .

The Weir studio is significant for the reasons that it was built--to house the creative activities, art supplies and equipment as well as many works of art by J. Alden Weir. From its construction date of 1885 until 1919, the studio fulfilled these functions. The studio is integrated with the landscape of the Weir complex through the close proximity of the "secret garden" north of the studio and the painting deck outside the north wall of the studio. Weir's studio was in the background of a number of his paintings, and was the subject of paintings by Weir and Young.

Architectural Significance

The Weir studio is architecturally unique in that it was constructed specifically to Weir's preference and taste; additional significance may be derived from the possible influence of Charles Platt in the 30-light windows and the building's scenic location.

Young Studio

Period of Significance

The primary period of significance for the Young studio is 1932-1957, covering the period of its construction by Mahonri Young to his death. The secondary period of significance is 1958 to the present, or the period of the use of the Young studio by Sperry Andrews.

⁷National Register for Historic Places Nomination Form, Weir Farm Historic District, January, 1984.

Context of Significance

The National Register of Historic Places Inventory - Nomination Form states:

All properties [of Weir Farm] are considered to contribute to the historical and architectural significance of the Weir Farm Historic District. . . Mahonri Young, grandson of Brigham Young, built his studio in 1932 after his marriage to Dorothy Weir. In this studio he sculpted such famous works as his statue of Brigham Young that stands in the United States Capitol and his largest piece, This is the Place, a monument commemorating the Mormon arrival in Utah.

The context of significance of the Young studio arises from its inclusion in the Weir complex and the purpose of its construction. It was built by Mahonri Young for the creation and housing of his artwork, primarily sculptures. The small etching room addition was a pre-existing structure on the farm from Weir's occupancy, and was used by Young as an etching studio.

Architectural Significance

The Young studio is an example of a large, utilitarian art studio built in a contemporary 20th-century style, specifically designed to fulfill the requirements of Mahonri Young's career. It is the most modern and the tallest structure on the site; yet it blends with the other buildings because of its construction materials and color scheme, and its location at a low point in the terrain.

National Register Information

All the structures on Weir farm are part of the J. Alden Weir Farm Historic District, which was entered onto the National Register of Historic Places January 5, 1984.

Care of Research Data

All primary and secondary research documents and material generated by the preparation of this report are catalogued and filed in the Northeast Cultural Resources Center Library. Raw data, such as samples of building fabric, are stored in the Building Conservation Branch laboratories data bank. All materials are retrievable for future reference.

EXECUTIVE SUMMARY

Project Background and Scope

Weir Farm National Historic Site (Weir Farm NHS) is located in the towns of Ridgefield and Wilton in Fairfield County, Connecticut, within the Fifth Congressional District. It encompasses 60 acres of open fields, pond and woodland areas, upon which stand four major buildings and numerous other structures and outbuildings. The site is comprised of three complexes separated by the intersection of Nod Hill Road and Pelham Lane (the boundary line between Ridgefield and Wilton): the Weir Complex, the Burlingham Complex, and the pond and woodland area.

Weir Farm, by act of Congress, became a National Historic Site on October 31, 1990, and in 1992 National Park Service (NPS) operations began on site.⁸ The purpose of this action was "to preserve a significant site of the tradition of American Impressionism" while maintaining "the integrity of a setting that inspired artistic expression..."

Through the efforts of a local preservation group, which became the Weir Farm Heritage Trust (now the Weir Farm Trust – "WFT"), funds were raised for protection of the farm's historic structures and approximately 60 acres of surrounding land.⁹ The Trust for Public Land (TPL), became involved, and the land was temporarily secured until a permanent management agency was found. In 1988 the Connecticut Department of Environmental Protection purchased most of the site's acreage and in 1992 donated it to the NPS. In 1993 the TPL transferred an additional two-acre parcel including the Weir house and the Weir and Young studios to the NPS.

The HSR is one of several concurrent projects being undertaken by the NPS for Weir Farm NHS. These projects include:

Archeological Field Studies of Weir Farm National Historic Site Archeology Branch, Northeast Cultural Resources Center, National Park Service (1994-1995), site visits and completion reports.

Carden, Crisson, and Phillips, "Weir Farm Historic Structures Report: Weir Farm National Historic Site," 4 volumes, Building Conservation Branch/Northeast Cultural Resources Center, National Park Service (1995,1998).

Child Associates, Inc. and Cynthia Zaitzevsky, Cynthia Zaitzevsky Associates, *Cultural Landscape Report for Weir Farm National Historic Site, Vol. 1: Site History and Existing Conditions*, Olmsted Center for Landscape Preservation, National Park Service (1996).

"Suitability/Feasibility Study for Weir Farm National Historic Site," National Park Service, North Atlantic Region (1989).

Task Directive for Historic Resource Study for Weir Farm NHS, North Atlantic Region, National Park Service (1992).

⁸(P.L. 101-485) (104 stat. 1171); "Weir Farm National Historic Site: A Review of the First Two Years" (February 1994), introduction by Sarah Olson, Weir Farm NHS Superintendent.

⁹ The Weir Farm Trust is a private planning partner with the NPS for Weir Farm NHS.

Wallace, David, draft "Historic Furnishings Report: Weir House, Weir Studio and Young Studio – Weir Farm National Historic Site, Wilton, Connecticut," National Park Service, Harpers Ferry Center – Division of Historic Furnishings (1995);

Weir Farm National Historic Site: General Management Plan/Environmental Impact Statement (GMP), National Park Service, North Atlantic Region - Division of Planning (1995).

The goal of the historic structure report is to present an in-depth documentation of the architectural history of Weir Farm. A scope of work and task directive for the HSR were prepared by the BCB in coordination with the Superintendent of Weir Farm NHS. These documents call for the preparation of Level I (exhaustive, intrusive investigation) or Level II (thorough, non-intrusive investigation) historic structure reports on all structures, according to the categories stated in the Task Directive for the HSR, and as defined by NPS 28.¹⁰ The Task Directive outlines the categories of the HSR's research as follows:

Phase/Priority

Level I

I	Weir House (minimal intrusive investigation)
I	Weir Studio
I	Young Studio

Level II

I	Burlingham Barn
I	Weir Rustic Wooden Fence
I	Footbridge to Pond (demolished)
I	Weir Barn
II	Burlingham House
II	Burlingham Woodshed
II	Caretaker's House
II	Caretaker's Garage
II	Other Outbuildings

Organization of Historic Structures Report

The HSR for Weir Farm NHS is organized into three volumes, based on geographic location, historic ownership and categorical division of cultural resources, including structures and archeological features. Volume I introduces the site, and discusses the Weir house and the Weir and Young studios. Volume II addresses the remaining structures on the Weir Complex site and is divided into two parts: Volume II-A discusses the Weir barn and other outbuilding, and Volume II-B covers the buildings located across Nod Hill Road that were used by the farm's caretakers. Volume III focuses on the structures on the Burlingham Complex, located south of the Weir property and formerly the home of Weir's daughter Cora and her husband Charles Burlingham.

¹⁰ *Cultural Resource Management, NPS 28*, Historic and Prehistoric Structures; Chapter 8, p. 123; NPS Release No. 4 Draft, February 1993. This refers to levels of research for a historic structure report, and is determined by category of significance.

Each volume has two or more authors who are members of the HSR team and assigned to specific portions of the HSR project. Each member is responsible for his/her part of the report, as well as the cohesiveness of the whole. Measured architectural drawings included in the report were executed by BCB staff.

Research Design

Since no Historic Resource Study for Weir farm has been written, a significant amount of historic resource material was researched by the teams for the GMP, the Historic Furnishings Report, the Cultural Landscape Report, and this report. It was decided among the project teams and the Superintendent of Weir Farm that the teams would keep in regular contact with each other and share the findings of their research. This would help to eliminate duplication of effort, and thus expedite the research process. The results of this team work have been fruitful.

The research undertaken for the HSR involved both documentary research and physical investigation. Documentary research consisted primarily of consultation of the archival material compiled by the staff at Weir Farm NHS, which included public records, historic drawings and plans, family scrapbooks, historic photographs, personal interviews on tape, paintings or images of Weir paintings on video cassette or slides, and books written about Weir and his art. Also consulted was research material generated by the other concurrent projects on Weir Farm, cited above. This material included the results of archival research in such repositories as the Archives of American Art at the Smithsonian Institute; the photographic collections associated with the Weir Family papers and the Young Family papers at Brigham Young University; the John Ferguson Weir papers at Yale University; and the Nelson Breed collection at the Architectural Archive at Tulane University.

The physical investigation conducted for the HSR involved materials analysis of architectural fabric--paint, mortar, wallpaper, nails and hardware--and documentation of the existing features and condition of all structures (and certain archeological features) in the Weir complex, the Burlingham complex and the Caretaker's buildings. The results of the fabric analysis provided evidence with which to support or to dispute the results of documentary research. Data compiled from the physical investigation is stored in the laboratory files of the BCB.

Research Findings

The Site

Overview

The major findings of the HSR research reveal, thus far, that all of the known structures on the site were either already present, built, or modified during the years that Weir and Young resided at Weir Farm. Research produced evidence of the origins of construction of the structures, their development and use, physical evolution, and the historical context in which these events took place.

Evidence indicates the Weir House had at least three major periods of alterations or addition after its original construction; the Weir and Young studios had few changes. Similar results were found for the

Burlingham property during the Weir/Burlingham ownership, with evidence of at least four construction periods for the Burlingham House. The Caretaker's house today reflects at least two episodes of alterations during Weir/Andrews ownership.

For purposes of quick reference, the following summary has been compiled for the major structures only:

Chronology of Major Structures

Ca. 1765-1781	Original Beers (Weir) house construction
Pre 1782	Original Webb (Burlingham) house construction
Ca. 1830	Alterations of Beers house to Greek-revival style
Pre 1835	Main Beers barn built with west and east wings probably added soon after Webb barn construction
Pre 1861	Original caretaker's house and barn construction
Pre 1888	Beers picket fence erected Beers barn lean-to added
1882	Weir purchases Beers farm, including caretaker's site; renovates both and moves to farm in 1883
1885	Weir studio construction
1888	First west addition to Weir house
Ca. 1890	Weir rustic wooden fence replaces picket fence
1900	Platt alterations and addition to Weir house
Ca. 1900	Weir studio enlarged with a lean-to and water tower
1907	Weir purchases Webb farm
Pre 1911	Extant Weir tack house built near east wing of barn
1911	McKim, Mead & White alterations and addition to Weir house
1911-1914	Weir barn receives new windows and siding and east wing enlarged
1931	Dorothy Weir gives old Webb farm to sister Cora Weir Burlingham Dorothy marries Mahonri Young and they renovate the Weir house
1932	Young studio built incorporating small extant building
1932	Cora Burlingham renovates old Webb house and barn
After 1958	Doris and Sperry Andrews purchase the Weir house and surrounding core property, including the caretaker's buildings; make repairs as needed
After 1992	National Park Service makes repairs and upgrades utilities

Weir House

Overview

Deeds reveal that the main house was built by 1779; the extant physical evidence indicates as early as 1765. The structure was remodeled in the Greek Revival style around 1830 and may have been enlarged again by the time Weir bought the house in 1882. Weir's changes included an addition built around 1888; a major expansion and alteration designed by Charles Platt in 1900; and a last major expansion, primarily to the north side, designed by the firm of McKim, Mead & White in 1911. The architectural history is briefly summarized below:

Structural Chronology

Ca. 1765-1781	Probable construction date
Ca. 1779	Earliest mention of a house in deeds
Ca. 1830	House rebuilt to a Greek-revival style; exterior painted white
Pre 1883	Picket fence erected around house lawn
1882	Beers land and dwelling house purchased by J. Alden Weir
1883-1884	House is refurbished for occupancy by Julian and Anna Weir; exterior painted red with green doors and porch
1887-1888	First story of house extended westward; new windows hung in living room
Ca. 1890	Plumbing possibly installed at this time; rustic fence replaces earlier picket
1900	Charles A. Platt designs major expansion of house with classic-style south porch
1911	Firm of McKim, Mead & White designs additions to north side of house with expansion of dining room
1931-32	Dorothy and Mahonri Young occupy the house and add electricity and central heating; Dorothy, Mahonri, and Cora and Charles Burlingham, Sr., remodel the library
1958 & after	Doris and Sperry Andrews occupy the house and renovate the kitchen and make other repairs and minor alterations
1992 & after	National Park Service manages the maintenance and preservation of the house.

Weir Studio

Overview

Weir built a studio for himself at Weir farm in 1885, three years after purchasing the Beers property. The studio may have been designed by Charles Platt. Among the few changes to the studio are a water tower added by Weir to the south side and a lean-to to the west side around 1900. The studio was used by Weir until his death in 1919, and it has been maintained for the most part the way he left it by his family and by the Andrews.

Structural Chronology

1885	Weir studio is built
1899-1901	Water tower is constructed; water pumped from pump house across Nod Hill Road to the studio into a tank in the water tower
1899	New studio windows are hung
Ca. 1900	Lean-to added to west side of main studio; historic photo HP8 illustrates appearance of studio with both the water tower and the lean-to in place before 1915 (Weir period); roof is wood-shingle; chimney is corbelled brick
1915	Wood platform laid on loose stone base is built on north side of studio
Ca. 1940	Photo of this date (fig. 36) illustrates the appearance of Weir studio during Weir/Young period
After 1940	Chimney is rebuilt to a similar pattern as the house and the Young studio; original stove replaced with extant "Warm Morning" stove
After 1958	Wood shingle roof replaced with asphalt shingles Wood platform north of studio is gone; stones remain
1992	Water tower stairs removed, for safety reasons, by NPS. Emergency structural stabilization is done; electrical upgrade by NPS
1994	Asphalt shingles are replaced with wood shingle roof; chimney is rebuilt on original pattern

Young Studio

Overview

In 1932, shortly after his marriage to Dorothy Weir, Mahonri Young had a studio built on Weir farm to the west of the Weir studio. Designed by his son-in-law, Oliver Lay, the studio was used by Young until his death in 1957. Since the Andrews acquired the farm in 1958, the Young studio has been used by Sperry Andrews as his primary work space.

Structural Chronology

- 1932** Studio is designed by Oliver Lay. Construction is by a local firm, Ray Meyer Builders, Wilton, CT. The new studio incorporates a small pre-existing building known as the "bindery," which became Young's etching room.
- The north and west exterior walls of the new building are painted white; other walls are red.
- 1934** Lightning protection is added; "Master" label nailed to south elevation wall of etching room.
- 1933-35** Windows added on north side of main studio -- one on first story and one on second story.
- Paired dormer windows are added to north side of etching room.
- After 1942** North wall of main studio is painted red.
- Unknown date** Sink is removed from southwest corner; location unknown.
- After 1958** Wood shingle roof of etching room is replaced by asphalt shingle roof.
- Upper east balcony and shelves built.
- 1992-93** Electrical system is upgraded by NPS.
- 1994** Climate control system installed by NPS; twin propane gas tanks set up outside studio on north side.

Recommendations for Treatment and Use

The Site

The treatment plan for Weir Farm NHS, as guided by the 1995 General Management Plan, emphasizes the relationship of art to landscape in two ways: 1) by reuniting works of art with the landscapes that inspired them; and 2) by presenting the farm's buildings and landscape to the visitor as they appeared to their historic occupants. The exterior of the structures in the Weir complex will be restored to their appearance in circa 1940, the height of the Weir/Young Period when the farm was well-maintained and before Dorothy Weir Young's death in 1947, and will be interpreted to reflect their continuous use by Weir and his successors.

Weir House

The treatment plan for the Weir house is guided by the 1995 General Management Plan, which emphasizes the relationship of art to landscape in two ways, 1) by reuniting works of art with the landscapes that inspired them, and 2) by presenting the farm's buildings and landscape to the visitor as they appeared to their historic occupants.

The GMP thus calls for restoring the exterior of the Weir house to its appearance in circa 1940, the height of the Weir/Young Period when the farm was well-maintained and before Dorothy Weir Young's death in 1947.

Weir Studio

The 1995 GMP proposes that the exterior of the Weir studio be restored to its appearance in about 1940 to reflect the continuous use of Weir farm by Weir and his successors. The interior of the studio is to be restored to interpret the life and work of J. Alden Weir. It is therefore recommended that the interior of the Weir studio be restored to its appearance in 1911, by which year the water tower and the lean-to (the last of the alterations to the studio during Weir's time) were built.

Young Studio

The proposed treatment outlined in the 1995 GMP for the Young studio is for the exterior of the studio to be restored to its appearance in about 1940. The interior is to be restored to interpret the work of Mahonri Young. The studio will contain exhibits of Young's artwork, as well as artwork by Sperry Andrews.

I. HISTORICAL BACKGROUND and CONTEXT -
WEIR FARM and WEIR HOUSE

PROPERTY OWNERSHIP and ACQUISITION

J. Alden Weir purchased the core of what was to be his Branchville farm in 1882 shortly before his marriage to Anna Dwight Baker of Windham, Connecticut. The farm became and would remain his permanent home, along with a house in New York City in which he resided in primarily during winter months, and a farm in Windham, Connecticut, purchased later in his life. *no, in Baker family 1850.*

The earliest deed recorded to the land on which the Weir house stands was for a land grant by the "Proprietors" of Ridgefield to Matthew Arnold in 1745.¹ The property traded hands several times until 1788 when the first mention of a dwelling house on the property is found in a deed from James Burchard to Daneil Whitlock, Jr., and Nathan Whitlock. In 1789 the land and a dwelling house on the northwest corner of Nod Hill Road and Pelham Lane (formerly Knoche Lane) was purchased by Anthony Beers from Ebenezer Abbott.² From that year to 1836 first Anthony and then his son Lewis Beers would assemble the core of what was to become Weir farm. Lewis Beers died in 1861 and the farm went to his heirs, while his wife continued to live in the house. On her death in 1880, the Beer heirs sold the property to Gilbert & Bennet Manufacturing Company, which sold it the same year to Erwin and Emily Davis.³

The farm that Lewis Beers left to his heirs in 1861 was comprised of numerous structures, including "one barn and cow houses on said land (up north of homestead), small dwelling house, carriage house, dwelling house, wash house, barn and cow houses, and hog house by house". The building referred to as the "dwelling house" is thought to be the Weir house.⁴

The Davis's sold the Beers homestead to J. Alden Weir in 1882 for the purchase price of a painting. In June 1882 Weir wrote to Anna:

Yesterday I went out for a walk & visited a gallery where I found a very fine picture which I could not resist the temptation of buying for which I paid \$560, & last evening I had an offer for it from a gentleman who saw it, of the price and a farm of 150 acres in Connecticut.⁵

Eventually, through Weir's acquisitions the farm would grow to over 200 acres. His 1882 purchase of the Beers farm included the "homestead" in Ridgefield (consisting of 10 acres surrounding the dwelling house and 10 acres due east of Nod Hill Road), 97 1/4 acres in Wilton south of the Ridgefield line and east of Nod Hill Road, and 9 1/4 acres due west of the homestead. In 1895 Weir purchased from Abram H. Gilbert 10 acres of Ridgefield land situated on the east side of Nod Hill Road; in 1900, he acquired 32 acres

¹Most of the information concerning Weir land purchases was taken from Ellen Paul, CGRS, "History and Documentation of Weir Farm [Land Purchases]" (n.d., circa 1990).

²A small cemetery north of the house near Nod Hill Road contains the headstones of Anthony Beers and his wife Lydia. The headstones record that Lydia died on July 1, 1810 at age sixty and Anthony died on October 11, 1820 at age seventy. Thus, both Lydia and Anthony were born in 1750. They were probably married in the early 1770s and moved into the house mentioned in the 1779 deed when Anthony purchased the property in 1789.

³ Gilbert & Bennet's president was Lewis Beer's son William Beers, who was also married to the daughter of Benjamin Gilbert, a founder of the company.

⁴Will of Lewis Beers, dated 1860-1, Ridgefield Probate Court Records, File #186. The "small dwelling house" was probably the structure across Nod Hill Road that came to be known as the caretaker's house.

⁵Julian Alden Weir (JAW) to Anna Dwight Baker (ADB), June 15, 1882. Anna Dwight Baker Weir (ABW) Papers (WEFA 191), Box 1 Folder 13.

west of the homestead from Ann Eliza Smith; and in 1907, Weir purchased the old Webb farm - 41 acres and a dwelling house on the southwest corner of Pelham Lane and Nod Hill Road. The Webb farm became Cora Weir Burlingham's summer home in 1931.

J. Alden Weir died intestate in 1919, and the Branchville farm was inherited by his second wife, Ella Baker Weir, and his three daughters Caroline (Caro), Dorothy, and Cora. In 1922 Caro and Cora transferred their property rights to Dorothy, while in return they received her share of the Baker family home in Windham. Upon Mrs. Weir's death in 1930, Dorothy inherited the entire farm; in 1931 she gave the Webb farm to her sister Cora, who renovated the house and used it as a summer home with her second husband, Charles Burlingham, until his death in 1979. Cora then rented out the farm, while living elsewhere. She gave forty acres of her property to the Nature Conservancy and left the Burlingham complex to the Trust for Public Land upon her death.⁶

After Dorothy's death in 1947, the Weir property was inherited by her husband Mahonri M. Young. When Young died in 1957, the property was left to his son, Mahonri Sharp Young, and his daughter, Agnes Young (Mrs. Oliver) Lay. In 1958, two of Mahonri M. Young's long-time friends and fellow artists, Doris and Sperry Andrews, bought 12.405 acres of core Weir/Young property. Young's son and daughter sold the remaining property to developers. Through preservation efforts by the Weir Farm Heritage Trust (now the Weir Farm Trust – "WFT"), the farm's historic structures and approximately sixty acres of surrounding land were temporarily secured by the Trust for Public Land. The Andrews retained a life estate in the Weir and Caretaker's houses. In 1988 the Connecticut Department of Environmental Protection purchased most of the site's acreage and in 1992 donated it to the National Park Service. The TPL then transferred an additional two-acre parcel including the Weir house, Weir and Young studios to the NPS. The main house and caretaker's house are currently the Andrews' private residences, and the Burlingham house is the site headquarters for the WHT and NPS offices.

⁶See **WEIR FARM HSR - VOLUME III**.

FAMILY and ARTISTIC CONTEXT

Weir Period - 1882-1919

J. Alden Weir is rightfully described as an American Impressionist, but even at the height of his impressionist period...his style, working procedure and aesthetic philosophy differed significantly from those of the French artists who founded the movement... Weir's impressionist style was molded by the experience of his younger years..⁷

The family life and artistic development of J. Alden Weir, as he was known professionally, (Julian to his family) were connected from the beginning; one was integral to the other. He was born in 1852 in West Point, New York, where his father, Robert Walter Weir, served as drawing instructor at the United States Military Academy for more than forty years.⁸ His half-brother John Ferguson Weir, with whom Julian had a close personal and artistic relationship throughout his life, was a painter and the founder and Director of the Yale School of Fine Arts.⁹ During their youth, Julian's and John's art studies were supervised by their father, who introduced them to many of the leading cultural figures of the day. As a growing artist, Julian received his strongest support and criticism from his father and his brother.

As a young adult, Julian studied at the National Academy of Design in New York, followed by four years of study in Paris, principally in the atelier of Jean-Leon Gerome and later at the Ecole des Beaux-Arts. While in Europe he kept close ties with his family by writing regularly.

The extensive correspondence Weir maintained with his family while in Europe provides one of the most comprehensive accounts of an American student's experience abroad after the Civil War.¹⁰

He readily made friends and contacts in the European and American art worlds, with his easy-going manner and pleasant ways. Among these were a long friendship with the naturalist painter Jules Bastien-Lepage and a professional relationship with James McNeill Whistler. Weir met C.E.S. (Erskine) Wood while they were students in Paris and they enjoyed a lifelong friendship and correspondence. By 1877 he was well traveled in Europe and had begun his professional career in New York City as a painter of figure and still-life subjects. He joined numerous art organizations and was elected a member of the Society of American Artists, participating in their first exhibition in 1878. He was elected president of the Society in 1882, the year he bought his farm in Branchville. He was a member of the Tile Club--a small group of artists, writers and musicians working in New York--whose membership included Winslow Homer, William Merritt Chase, John Twachtman and Stanford White. Weir and Twachtman became good friends, often painting together at Branchville.

was at West Point & later in NYC

⁷Doreen Bolger Burke, *J. Alden Weir: An American Impressionist* (Newark: University of Delaware Press, 1983), p. 15.

⁸Ulrich W. Heisinger, *Impressionism in America: The Ten American Painters* (New York and Munich: Prestel, 1991), p. 247.

⁹Obituary of J. Alden Weir, *The New York Times*, Dec. 9, 1919, p. 17, col. 3.

¹⁰Heisinger, *Impressionism in America*, p. 247.

In 1878 Weir began teaching a portrait class at the Art Students League in New York, where he taught for twenty years.¹¹ Seeking greater artistic independence he started a class of his own, as well as giving private lessons. One of his pupils in winter of 1881 was nineteen-year old Anna Dwight Baker of Windham, Connecticut. Julian fell in love at first sight. The attraction was mutual, and with family connections paving the way, they were soon engaged.

After their wedding in 1883, Julian and Anna Weir settled in briefly at Branchville and then left the farm in care of his brother John and family while they honeymooned in Europe. It was the custom thereafter for family members to stay at the Branchville farm when Julian and Anna were away, as well as to make frequent visits throughout the year, particular in summer. Family scrapbooks show this tradition continuing for generations to come. So cherished must have been the tradition of family gatherings at the farm, that the words of John Weir "Here shall we rest and call Content our home," were later painted over Weir's front door by his friend Stanford White.¹² Once the house was improved, Weir wasted little time in building a studio at Branchville, which was finished by 1885. He could now paint landscapes or interior scenes and finish them in the studio. Weir eventually acquired another home and property at Windham, Connecticut where his wife's family lived. He also kept a primary residence in New York City, where he established himself as a painter, teacher and leader in the American art world. It was here, and earlier as an art student in Paris, that he acquired the contact and friendship of other artists, many of whom eventually came to the Branchville farm for a chance to paint and relax with Weir and his family. The farm became frequent subject matter for Weir's figure and landscape paintings.

Weir earned a comfortable living painting and teaching in New York during the winter months, and in 1886 purchased a house for himself and Anna at 11 East 12th Street where he also set up a studio. Anna and Julian had four children--Caroline, born in 1884, Julian, Jr., born in 1888, Dorothy in 1890 and Cora, 1892. Anna and the children were the subject of many of his figure and portrait paintings both in New York and in Branchville. Julian and Anna cultivated an active cultural and social life in New York, in contrast to their simpler existence at Branchville in summer. For the Weirs, Branchville was a working farm, not just a summer home. When he was not occupied with painting or farm chores, Julian hunted and fished. He and Anna spent nine happy years here, while the family grew and his career developed.

In 1886, a major exhibition of French Impressionist paintings and pastels was shown in New York, introducing the American public to French Impressionism. Weir had been exposed to impressionism earlier, in his travels to Europe, but had reacted with some skepticism. In 1887 he turned increasingly to printmaking, particularly etching, working in this medium for several years. In summer of 1887 John Twachtman stayed near Weir's farm, where the two artists worked closely together. Shortly afterwards, Weir's work demonstrated a greater interest in the mediums and subject matter of impressionist painting. He began to paint more views of his Branchville farm and figure paintings of Anna and the children. His interior painting of Anna and their daughter Caro, *Idle Hours* (1888) was awarded a two-thousand-dollar prize and presented to the Metropolitan Museum of Art (**fig. 2**).

By 1890 Weir's painting style became less formal and showed greater emphasis of atmosphere and light, indicating a definite move into impressionism.¹³ The farm buildings and landscapes, often merged in

¹¹Burke, *J. Alden Weir*, p. 295.

¹²Dorothy Weir Young, *The Life and Letters of J. Alden Weir* (New Haven: Yale University Press, 1960), p. 161; John Weir's actual words were "Here *will* we rest . . ." [emphasis supplied]. John Ferguson Weir (JFW) to JAW, August 2, 1883, J. Alden Weir Papers (WEFA 190), Box 4 Folder 4. Stanford White (d. 1906) was a principal of the firm of McKim Mead and White, which designed the 1911 additions to Weir's Branchville house.

¹³Burke, *J. Alden Weir*, pp. 112-113.



Figure 2. J. Alden Weir, *Idle Hours*, Oil on Canvas (1888).



Figure 3. J. Alden Weir, *Early Spring at Branchville*,
Oil on Canvas (1888-1890).



Figure 4. J. Alden Weir, *Anna Seated in the Garden*,
Oil on Panel (Before 1893).



Figure 5. J. Alden Weir, *On the Piazza*, Drypoint (Before 1893).

quiet harmony, appeared more frequently in his paintings, as seen in *Early Spring at Branchville* (fig. 3). He painted figures more frequently against the farm as a background. These were almost always of his wife and children, (fig. 4 - *Anna Seated in the Garden*, n.d.). In figure 3 the south porch of the Weir house is in the background. The influence of *Japonisme* on impressionism--particularly the flat picture plane and strong directional thrusts of the composition in Japanese woodblock prints--were exhibited in several drawings and etchings of 1890, notably a series of works titled *On the Piazza*, which feature Anna Weir on the south porch at Branchville (fig. 5).

Weir, however, was to endure a difficult period in his personal life. The first major blow to Julian's happiness came with the death of his infant son in March of 1889, followed by his father's death a few weeks later. When Anna Weir died shortly after Cora was born in spring of 1892, Weir was devastated. After a period of desolation, he went to Chicago that summer to paint a mural for the World's Columbian Exposition, while Anna's sister, Ella Baker, cared for his children. Time and work began to assuage his grief. Ella loved the children, and they were secure in her care. Late in 1893 Julian and Ella were married, and peace and order returned to his life. Soon his work showed new vigor and direction. This was reflected in a group of paintings depicting Ella with his studio as the setting or background (see figs. 97 & 98).

Weir's summers at Branchville during the nineties helped him come to terms with himself and his art.¹⁴ Weir and some of his friends in the New York art circle encountered resistance to their work, particularly by the Society of American Artists. In 1897 Weir and nine others withdrew from the Society to form their own exhibition group known as "Ten American Painters"--John Twachtman, Childe Hassam, Robert Reid, Willard L. Metcalf, Thomas W. Dewing and Weir, as well as four Boston artists, Edmund C. Tarbell, Frank W. Benson, Joseph R. DeCamp and Edward E. Simmons. These men had been forerunners of the school of American Impressionist painting, at its peak in the late 19th and early 20th centuries. All were successful artists, with a common objective--to exhibit their work to its best advantage. Weir contributed to the group's annual exhibitions until it disbanded in 1919.

By 1894 Weir's interest in impressionism had grown emphatically stronger and Japonisme became increasingly evident in his paintings, as seen in *Baby Cora* (fig. 6), *In the Hammock* (fig. 7), and *Face Reflected in a Mirror* (fig. 8). The latter picture includes a partial view of a bedroom interior in the Weir house, providing information about the decor.

In the late 1890s his artwork took a traditional direction with an emphasis on draftsmanship; he increasingly painted scenes of rural life, of farmers and animals in the fields (*Ploughing for Buckwheat*, not shown). In 1896 Weir won first prize from the Boston Art Club for his painting, *The Old Rock*, (also known as *The Truants*, not shown), using the prize money to enlarge the pond on his farm. This windfall led to greater opportunities for fishing and painting, as well as more subject matter for his art work--a summer house, a boat house and a footbridge to the pond--again including family figures. From 1897 to 1901 he taught summer classes at Branchville. One of his students in his summer school was Joseph Pearson, who became a devoted friend of Weir's.¹⁵ In an undated letter Pearson later wrote a "vivid picture" to Dorothy Young, quoted here, in part:

Your father seemed to have an innate appreciation of good things. . .He assembled unrelated objects and people in perfect accord. . .any worthy object or person rested comfortably near him. . .Few artists of character I have known have escaped the diverting effect of the purchase and development of run down property. Your father was no exception. He had much property. It

¹⁴Young, *The Life and Letters of J. Alden Weir*, p. 194.

¹⁵Young, *Life and Letters*, pp. 192-194.

was lovely. It charmed him. He gave much thought, time and energy to its improvement. . . The things made by the faithful Paul found a place in his pictures: split sapling fences, rustic arbors and bridges as well as hen runs, and informal gardens.¹⁶

Among Weir's friends who came to Branchville for inspiration and camaraderie were John Twachtman, Childe Hassam, John Sargeant, Henry Pinkham "Pinky" Ryder, and C.E.S. (Erskine) Wood.

Especially pleasant during these long summers were visits from his friends, most of them painters who shared the joys of good food and drink after a day of sport or sketching.¹⁷

Weir and his friends bought and sold their own paintings, often selling each other's paintings, to raise money for whomever among them was in need of funds. When Weir casually mentioned to his good friend Erskine Wood in January of 1899 that the winter had not been financially a very good one, Wood arranged the sale of a painting (*The Green Bodice*, not shown) that Weir had offered him.¹⁸ Weir later did the same for Ryder. Weir and Wood and Ryder exhibited their support and concern for each other through continuing correspondence and contact throughout their lives.

"Pinky" Ryder was such a regular visitor, into his last years, that a bedroom and bathroom were added to the first floor of Weir's house to accommodate the beloved guest. He wrote:

A brief note to show my appreciation for my pleasant visit to your farm, and to thank Mrs. Weir and yourself for your kind efforts to make my stay agreeable and the pleasure it was to see and the beauty in thinking of, the lovely affection of your children to yourselves and to each other.¹⁹

It is said that most of Ryder's landscape paintings are of the Branchville farm, and that Twachtman looked to Weir as a father figure; many of his early landscapes are of the farm. Sargeant is said to have caught fireflies during a visit to Weir farm, having never seen them before.²⁰ Hassam and his wife became frequent and much loved visitors at Branchville, where he and Weir spent long days painting out in the fields.²¹

By 1900 Weir was financially secure enough to give up teaching and devote more of his energy to creating art. He painted landscapes of the Connecticut countryside--usually at Branchville or Windham--, and in New York he painted studio portraits and nocturnal scenes of the city skyline and streets. Between 1900 and 1915 Weir's career was at its peak. He became recognized internationally and was honored in his own country by election to office in prestigious art groups, jurying exhibitions, and receiving awards nearly every year. All the while, his works were being collected by American museums.

¹⁶Ibid, p. 193.

¹⁷Ibid, p. 206.

¹⁸Young, *Life and Letters*, pp. 211-212.

¹⁹Letter dated November 8, 1902, reprinted in Young, *Life and Letters*, p. 216.

²⁰Doris and Sperry Andrews, interviews with Weir Farm NHS staff, 1989 and Jan. 12, 1993, Weir Farm NHS.

²¹Young, *Life and Letters*, p. 192.



Figure 6. J. Alden Weir, *Baby Cora*,
Oil on Canvas (1894).

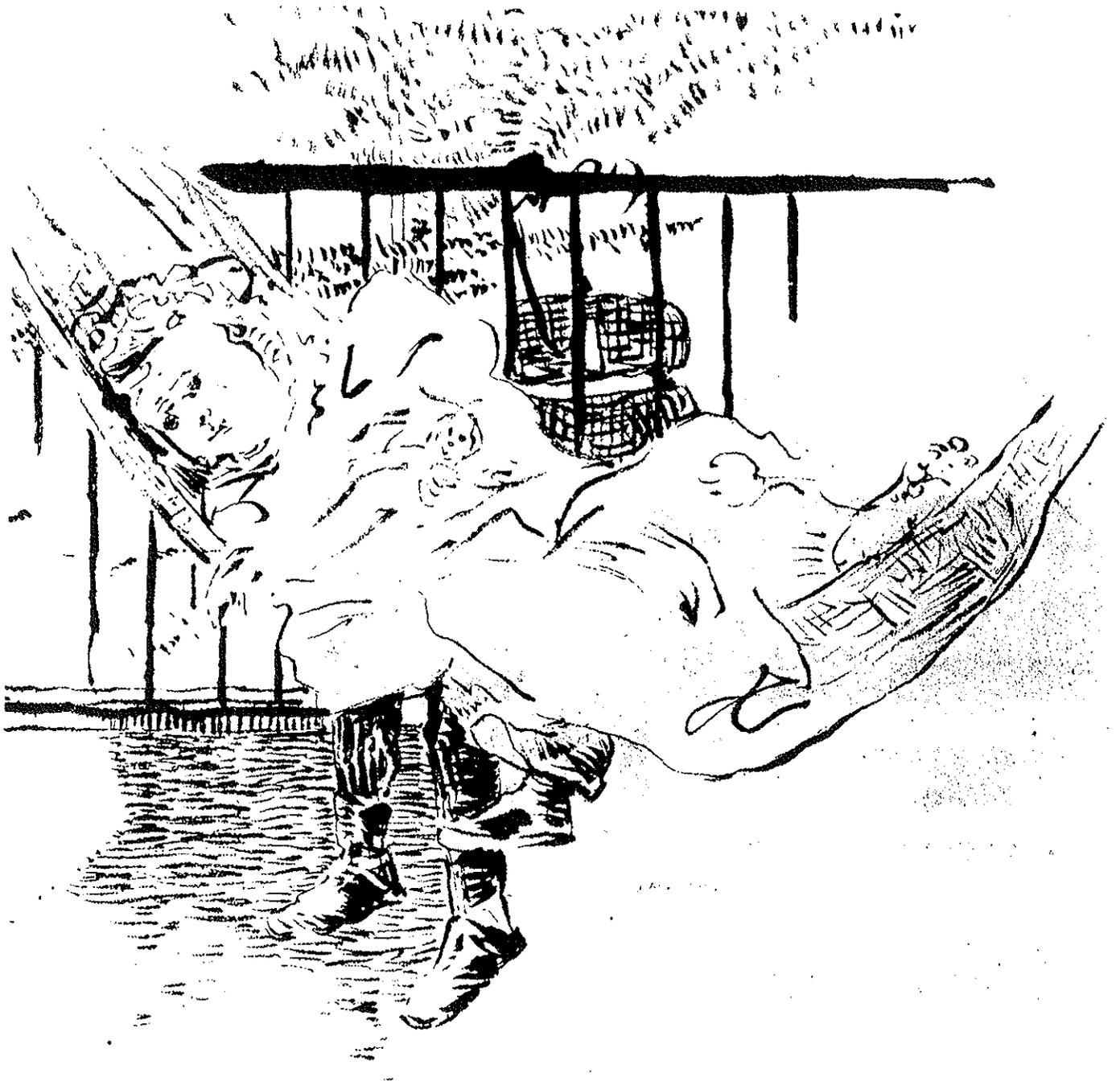


Figure 7. J. Alden Weir, *In the Hammock*,
Ink Wash on Paper (Circa 1894).

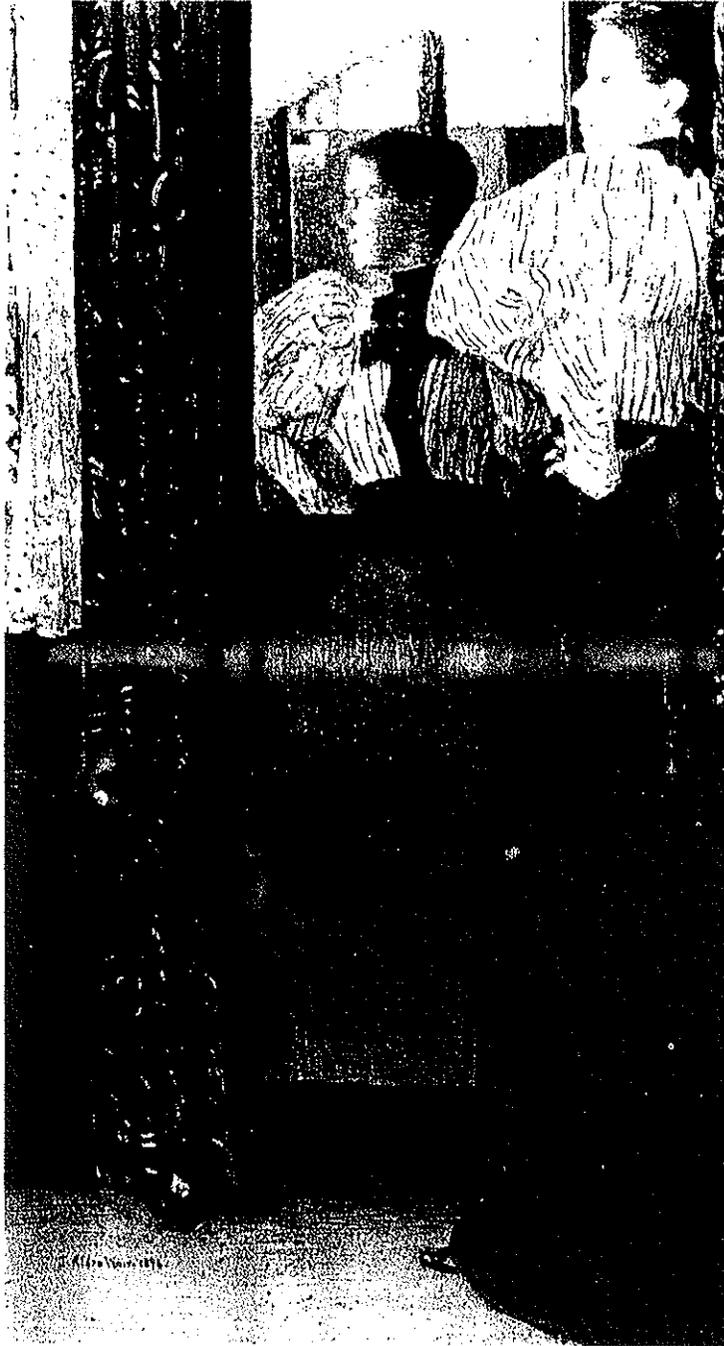


Figure 8. J. Alden Weir, *Face Reflected in a Mirror*,
Oil on Canvas (1896).

When Weir's energy began to dwindle, he turned his efforts to helping others--particularly art institutions such as the National Academy of Design, with which he had maintained close ties throughout his life and where he served as president between 1915 and 1917. After his death in 1919, this statement (in part) came from the Academy:

The members of the...Academy...have lost a friend and comrade, a man admired as a painter, respected as a citizen and loved by a world of friends..."On Earth he lived. He did not merely stay."²²

For Weir the Branchville farm was intrinsically connected to his life and work. That the farm is the subject of so many of Weir's paintings illustrates how strongly he must have felt about it. He was inspired and sustained by his summers at Branchville with family and friends.²³

Weir's daughters grew up among these kind and talented people; their home was filled with works of art created by them and by their father. It is not surprising that they would eventually demonstrate their own talents and a strong desire to preserve the farm.

Weir Period - 1919-1931

After Weir died, Ella and Dorothy continued to live in the Weir house, maintaining the farm with the help of a caretaker who lived in the small house across Nod Hill Road. Little is known about what was happening in the twenties at Weir farm. Caro and Cora had both married and moved away. Caro married George Page Ely in 1916, and Cora married William ("Billy") E. Carlin in 1918. All three of Weir's daughters possessed artistic talents. Caro was a book-binder and painter; Dorothy a painter and writer; and Cora a designer of gardens. Billy Carlin died in 1928, and Cora married Charles Burlingham in 1929. In 1932 the Burlinghams renovated the Webb house for use as a summer and weekend retreat for themselves and their sons.²⁴

By the late 1920s, Dorothy had met the sculptor and painter Mahonri Young, with whom she developed a friendship. Mahonri M. Young was born in Salt Lake City in 1877.²⁵ His penchant and talent for sculpture was already evident by 1897 when he began working in the medium of native adobe. He studied at the Art Students League and in Paris and became noted for drawings, etchings and sculptures of toilers and prizefighters and was established in his career by 1910. Young married Cecilia Sharp in 1907. Together they had a daughter Cecilia Agnes Young and a son Mahonri Sharp ("Bill") Young. Cecilia Young died in 1917, and Mahonri was a widower with two grown children when he met Dorothy Weir. He had been an admirer of Weir and served with Dorothy on the committee that compiled the pamphlet, "Julian

²²Burke, *J. Alden Weir*, p. 255.

²³Young, *Life and Letters*, p. 201.

²⁴Cora had a son, William Carlin, Jr., in 1927 only a few months before Billy Carlin died. See EBW Diary entries for 11/27/27 and 3/19/28 (WEFA 2528). In 1929 she married Charles Burlingham and their son Charles Burlingham, Jr., was born in 1930.

²⁵Obituary of Mahonri M. Young, *The New York Times*, Nov. 3, 1957, p. 88, col. 6.

Alden Weir: An Appreciation of His Life and Works," for the Century Association in 1922.²⁶ Young became a frequent visitor at Weir farm. Mahonri and Dorothy's friendship became stronger, as reflected in letters to each other during the twenties. She had been devoted to her father and was said to have later transferred her feelings to Young.²⁷

Weir/Young Period - 1931-1957

Ella Weir died in 1930 and Dorothy and Mahonri Young were married in 1931. The Youngs lived in the Weir house, while keeping a home at Gramercy Park in New York City as well. At Branchville, they made certain changes to the farm that personalized it to their taste and needs. In 1932 they converted the front hall to a library, where Dorothy did her writing, and Young built a studio for himself to the west of Weir's studio. Here, Mahonri Young created two monumental sculptures that brought him fame, as he reached the apex of his career.

In the 1930s and 40s artists from the Century Club or the Art Students League of New York came up to Branchville to visit Mahonri almost every weekend.²⁸ They used the pond and landscape for artistic subject matter. The Youngs reveled in having long, leisurely dinners and stimulating conversation with friends and family. They felt they were continuing the tradition of conviviality and hospitality that Weir had begun many years earlier.²⁹

Dorothy and Mahonri became close companions with Cora and Charles Burlingham. While the Youngs were making improvements to their own place, Cora made additions and alterations to the Webb Farm, planted gardens and built stone walls. The family circle then included Young's two children from his first marriage, Cora's son from her first marriage and Cora's and Charlie's son. Dorothy and Mahonri had no children together.

The farm was a lively place during this time, when both Dorothy and Mahonri were alive and healthy. They had the energy and opportunity for their creative endeavors; Dorothy was compiling her father's memoirs; Mahonri was heavily involved in his career. Although he considered the farm to be Dorothy's domain, while he concentrated on his studio work, his regard for J. Alden Weir was evident. In 1952, Young said of Weir:

. . . always he was kindness itself. He was always ready with the encouraging word . . . We looked upon him as an eminent master, and, on closer acquaintance, found a sincere friend . . . We felt much of the respect and love young France felt for 'Papa Corot'. . . I have felt that the art force we know as J. Alden Weir was greater than any of his masterpieces.³⁰

²⁶David Wallace, Draft "Historic Furnishings Report: Weir House, Weir Studio and Young Studio - Weir Farm National Historic Site, Wilton, Connecticut (*HFR*)," p. 18. The Century Association in New York, more commonly called "Century Club", was a gathering place for writers and artists.

²⁷Mahonri Sharp ("Bill") Young, interview with Weir Farm NHS park staff, Weir Farm NHS, 1992.

²⁸Bill Young, Charles Mahonri Lay, Mahonri M. Young, II, and George Lay, interview with Weir Farm NHS park staff, Weir Farm NHS, August 7, 1989.

²⁹Bill Young, *et al.*, interview, 1989.

³⁰Mahonri M. Young, "J. Alden Weir: An Appreciation," in the catalogue of the 1952 centennial exhibition of Weir's work, at the American Academy of Arts and Letters, NY, 1952.

Dorothy was the first one of the two to fall ill; she died just prior to the dedication of Mahonri's famous *This is the Place* monument in 1947. Mahonri carried on for ten years, always interested in his art work, but eventually losing the stamina to create.

Andrews Period - 1958 to the Present

After Dorothy Weir Young died in 1947, Mahonri Young was left with the farm to maintain as well as his career to keep going. Since Dorothy had always managed the farm and the household, there must have been a natural inclination for Young to let that part of things slide and concentrate on art for as long as he could. Two neighbors and artists, Doris and Sperry Andrews, who knew of Young through New York art circles, became acquainted with Mahonri and they developed a friendship that lasted the remainder of Young's life. When the Andrews first visited the farm, Mahonri's life had become a somewhat lonely one, and the house "dark and gloomy".³¹ Sperry began to make regular visits to the Branchville farm and he and Mahonri talked about art and worked in the studios. When Mahonri Young died, the Andrews purchased the farm from Young's children, thus preserving the tradition of art and family life in a setting of pastoral landscape. Although the farm was no longer worked, it was maintained, and the ambience of its buildings and surrounding landscape have remained virtually unchanged to this day.

The Andrews sold key acreage of Weir farm to the Trust for Public Land (TPL) in 1985. In 1988 the Connecticut Department of Environmental Protection purchased the majority of the site from TPL and then donated it to the National Park Service (NPS) in 1992. In 1993 the TPL transferred an additional two-acre parcel including the Weir house, the Weir and Young studios, and associated barns and outbuildings to the NPS, and in 1994 the State of Connecticut transferred the Caretakers house parcel to the NPS.

After Dorothy and Mahonri were gone, Cora and Charlie continued to use the Webb farm until Charles' death in 1979. Although she moved elsewhere, Cora Burlingham's interest in the garden and landscape remained strong and extended to a desire to preserve the pond and woodlands at Weir Farm. She eventually donated a portion of her property to that goal.

Summary

Through the efforts of J. Alden Weir, his Branchville property became both a working farm for himself and his family and an outdoor studio where he and his friends studied and painted nature. He created his own version of impressionism - an art that captured the humble, intimate moments of country life.³² He shaped and cultivated landscapes that eventually appeared in his paintings. Structures were increased in size or number - always with artistic sensitivity--to keep pace with activities on the farm. He produced a large opus of art works at Weir farm, and literally opened the doors to family, friends and fellow artists. He filled the house with paintings created by himself and other artists and with unusual furnishings, artifacts and souvenirs from his travels.

³¹Dorothy and Sperry Andrews, interview with Weir Farm NHS park staff, Weir Farm, NHS, 1991.

³²Richard Weigand, "Lasting Impressions," *Countryside Magazine* (May, 1992), pp. 70-73.

Out of a simple homestead grew a lively, creative and productive farm for Weir, his family, friends and descendants. The Branchville farm was a source of artistic inspiration as well as a retreat for himself and others. The tradition was continued by Dorothy and Mahonri Young and is maintained by Doris and Sperry Andrews today.

Weir and Young family members have perpetuated the tradition of Weir Farm also through many letters and photographs generated and preserved over the years. Their conscientious documentation has contributed enormously to the preservation of Weir farm and to the inspiration behind it. Through the efforts of the farm's occupants, the family's interest, and local preservation efforts, a historic continuum has been maintained in the artistic heritage, the unchanged structures and the landscape at Weir Farm.

WEIR COMPLEX and BURLINGHAM COMPLEX STRUCTURES

All the structures in the Weir complex have a historical background and context associated with J. Alden Weir and Mahonri M. Young, their families and their work. The quaint, red, wood-clad farm buildings were the components of what Mahonri Young would later call "the red village" in his sketches and paintings.

Once the farm was purchased by Weir in 1882, he began to shape it to his wishes. He improved the house, doing a considerable amount of work himself. "He has painted some of the rooms, which is a great improvement, for as you know I do not like white woodwork," wrote Anna to Ella in 1883.³³ He built an art studio for himself in 1885, improved the barn and outbuildings, "fixed up" the cottage across Nod Hill Road for his caretaker, and bought farm animals, and planted crops to feed the animals and trees, vegetables, and flowers for his wife. He built fences and stone walls, and dog houses and places for his children to play. Dorothy and Mahonri Young improved the farm in their own ways, adding modern conveniences and building a studio for Young. The Andrews raised their family at the farm; the children created playhouses in the outbuildings; and Sperry and Doris painted the familiar scenes. The farm evolved from the desires, ambitions and growth of the Weir and the Young families, and of the Andrews to follow.

The **ARCHITECTURAL HISTORY and EVOLUTION** and the **PHYSICAL DESCRIPTION OF ARCHITECTURAL ELEMENTS** sections that follow include the evolution and physical description, as well as the historical context and uses, of the Weir house, the Weir studio, and the Young studio. The physical evolution and the historical background and context of the Weir barn and other outbuildings on the Weir complex and of the caretaker's site are discussed in **Volume II**, and that of the structures on the Burlingham complex in **Volume III**.

³³ABW, Branchville, to Ella Baker (EB), June 1, 1884, Ella Baker Weir (EBW) Papers (WEFA 192), Box 1 Envelope 3.

II. ARCHITECTURAL EVOLUTION - WEIR HOUSE

CONSTRUCTION - CIRCA 1765-1781

[NOTE: The restricted physical investigation allowed for the interior of the Weir house significantly limited the researchers' ability to establish the early physical history of the structure. What has been conjectured in the following section is based research into primary documentary records and secondary sources on architectural history, and from what limited physical examination was performed.]

Overview

The original portion of the Weir farmhouse may have been built as early as 1765, when Nod Hill Road is first mentioned in county land records. However, the road may not have been cut through to the Weir farm area until sometime between 1779 and 1789, and the first reference to a house on the property appears in a deed dated 1781. Although the date when Pelham Lane (originally called Knoche Road) was first cut through is not known, the road is thought to post-date Nod Hill Road. Thus, unless Pelham Lane was laid out earlier than Nod Hill Road, the original house could have been built as early as 1765, but it is more likely that it was built sometime between 1779 and 1781.³⁴

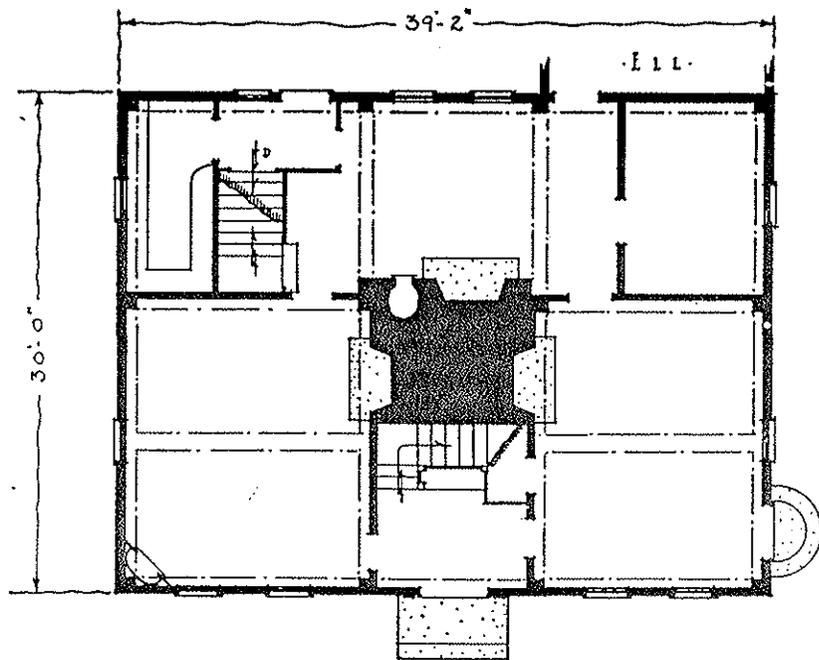
The original dwelling house is thought to have been a nearly square (roughly 30 feet by 28 feet) two-story-and-attic house with a large central chimney and three or four rooms on each of its two main floors. **Figure 9** shows a typical plan for a central chimney-type house built in Connecticut in the eighteenth century.³⁵ If the original Weir house were "typical," its primary entrance would have been located on the street facade, with a window on either side. The gable ends of the building would have probably had two windows on the first and second stories and possibly a small window at the attic level. Based on the examination of extant structural evidence in the cellar, it is thought that may have been a shed-roof addition along the west side of the house which was either part of the original construction or was added soon after.

Currently the house's roof ridge runs in an east/west direction parallel to Pelham Lane, but its original orientation is not known. Vernacular Connecticut houses of the eighteenth century were usually built with the roof ridge parallel to the road³⁶ but the Weir house sits on the corner of two roads - Nod Hill Road and Pelham Lane. Nod Hill Road was cut through near Weir farm sometime between 1765 and 1789, and it is not known when Pelham Lane (originally called Knoche Road) was laid out. If, as has been assumed, Nod Hill Road pre-dates Pelham Lane, the original roof ridge would probably have run north/south, or parallel to Nod Hill Road and the opposite of its configuration today. However, if Pelham Lane existed when the house was built, it is possible that the current roof-ridge direction is original and that the house faced Pelham Lane.

³⁴Paul, "History and Documentation of Weir Farm," p. 1 and fns. 3 & 21.

³⁵J. Frederick Kelly, *Early Domestic Architecture of Connecticut* (NY: Dover Publications ed., 1963; original publication 1924), p. 14.

³⁶*Ibid*, p. 17



▼ FIRST FLOOR PLAN ▼
✓ WARHAM WILLIAM'S HOUSE - NORTHFORD ✓

Figure 9. Typical First-Floor Plan of Two-Story Central-Chimney House Built in Connecticut in the Mid-Eighteenth Century.

Cellar

Structural evidence supporting the circa 1765-1781 construction date exists in the present-day basement in the southeast portion of the house (Room 003). Evidence consists of a massive stone chimney base with a storage vault, post and beam construction, a wrought nail found in the fireplace lintel, and mortar and paint samples.

Hand-hewn chamfered beams and heavy hand-hewn timbers support the first-floor joists. The foundation walls in Room 003 are rough fieldstone laid with sand-lime mortar. The mortar in this room appears to be the oldest in the house and is similar to mortar from the interior of the Weir barn, thought to have been built before 1835.³⁷ Evidence in the first-floor framing in the southeast corner of the room marks the location of what may have been an original stairway from the first floor. A stone half-wall measuring approximately 4 feet high that extends north for approximately 4 feet from the south foundation wall appears to be a remnant of an original wall that supported the staircase framing. The chimney base has a heavy timber lintel and timbers are built into the foundation of the chimney base itself, typically to tie the whole mass of stonework more firmly together.³⁸

The surface of the chimney base and of all the walls except the half wall were covered with a horse-hair parging and whitewashed. A double batten door in the west wall opened either to the exterior (taking advantage of a steep downward west slope of the land) or to a cellar under a lean-to on the first floor. Today the floor level of Room 003 and Room 001 are slightly different, and there is a large granite stone at the west doorway of Room 003, unique to this location, which serves as step up to Room 001. This step suggests that the lean-to cellar was added after the original house was built. North of the chimney base is a closet (Room 001-A, accessed through Room 001), that appears to have originally been a narrow passage-way between the main cellar and the lean-to cellar. The side walls are mortared fieldstone while the two end walls are lath and plaster, indicating the passage-way was closed off at a later date.

First Floor

The original first-floor plan of the Weir house probably consisted of three or four rooms. Fireplaces were located in the southeast, northwest, and northeast rooms. The southwest room was the kitchen (located in what is now part of the living room), which had a fireplace with a bake oven. Typically the main living area, the kitchen was usually located on the south side of the house independent of the location of the main facade that ran parallel to the road. This room possibly encompassed what is now the east entry hall, in which was located a staircase to the basement and (possibly) to the first floor. There may also have been a winding staircase located to the west of the chimney stack between the kitchen and the northwest room; one is shown in that location in 1900 plans for alterations to the house.³⁹

Depending on whether the house were oriented to Pelham Lane or to Nod Hill Road, the entry door would have opened either directly into the kitchen or into the northeast room (now Room 105 - downstairs

³⁷See **APPENDIX F - MORTAR ANALYSIS**.

³⁸Kelly, *Early Domestic Architecture*, p. 76.

³⁹Shown as "old construction" in the 1900 Platt plans. See **APPENDIX A**.

bedroom). There appears to have been a one-story lean-to addition along the west wall that was an original or early feature.

Second Floor

The second floor probably consisted of three or four sleeping rooms. It is probable that a staircase from the first floor was located in the southeast corner of the second floor, and that winding staircases from the first floor and to the attic floor were located to the west of the chimney stack.⁴⁰

Attic Floor

The attic was unfinished rafters and kneewalls and possibly wood flooring. This space was probably not inhabited, but may have been used for utilitarian (storage) purposes. A winding staircase from the second floor was located to the west of the chimney stack.

⁴⁰Ibid.

POST-CONSTRUCTION ALTERATIONS

Beers Alterations - Circa 1830

Overview

The Beers family probably moved into the house in 1789 when Anthony Beers bought the property on which the Weir house now stands. Anthony Beers died in 1820 at age seventy, leaving the property to his son Lewis, who probably moved in once his father's estate was settled in 1824.

Sometime within the Greek Revival period of American architectural design, which was popular from the 1820s through the 1850s, and under Lewis Beers' ownership, the house was remodeled in the Greek Revival style. Cut nails removed from surviving extant features of these alterations indicate that the remodeling occurred sometime before 1835. The house was given a pedimented-gable east facade and was expanded to the west. On the first story of the east elevation, an entry door replaced the south window and was given a Greek Revival-style door surround and portico. The second-story windows were placed directly above the new doorway and the north window on the first story. The new facade faced Nod Hill Road, and the south elevation faced what is now Pelham Lane. The west lean-to was incorporated into the house and a new addition was built to the west or north, creating a summer kitchen and laundry in the cellar. The south elevation was expanded westward and new windows added on both first and second stories. Similar fenestration was installed on the north elevation. Datable evidence for the circa-1830 windows exists in the attic of the existing dining room addition, where part of the lower window frames are visible, although concealed from the exterior. Paint samples from this area indicate the window openings date to the circa-1830 alterations.

The Circa-1830 House

Exterior

The exterior appearance of the Beers house after the circa-1830 alterations was of a typical Greek-Revival structure and very high style for rural Connecticut. The small east porch held a classical entrance, with architrave and sidelights and flanked by two large Doric columns, and there may have been wooden blinds on the windows. The house may also have been given a picket fence around the lawn. Circa 1887 photographs of the Weir house show a Greek-revival style picket fence with square pickets, gate posts and caps (**figs. 10 & 11**). The east and south gates appear to be equally prominent, indicating there were east and south entrances of similar importance.⁴¹

Paint analysis indicates the exterior siding and trim was painted white, and the blinds painted black (wooden blinds from the house have a first layer of black paint).

⁴¹The picket fence was replaced by Weir a few years after he purchased the property. See **WEIR FARM HSR VOLUME II-A**.

Interior

Cellar. It appears a basement kitchen with a fireplace was installed in the west lean-to cellar (Room 001). The extant mantel to the blocked fireplace on the east wall of the central room (Room 001) appears to be of this period. Molding profiles and paint samples from this mantel are similar to those from mantels of the same period on the first floor.

First Floor. The early west-shed addition was expanded to become a one-story kitchen wing and another shed was added to this. Since the terrain of the lot slopes steeply downward from east to west, the kitchen wing was built up on stone and timber footing, thus creating a space below, which could serve as a laundry room or summer kitchen. The westward expansion resulted in a larger parlor with a major entrance now on the south side of the house. The main entrance on the east facade opened to the southeast room which became a formal main entry hall. It is probable that a formal staircase to the second floor was built against the south wall at this time (or rebuilt, if the room had originally held stairs to the second floor).

Extant physical evidence that is no longer on the house indicates there were interior wooden blinds for the circa-1830 house, and that these were painted a light color.⁴²

Second Floor and Attic. The second floor and attic may not have had any significant changes. The second-floor bedrooms were accessed by the winding staircase at the west end of the house and the straight-run staircase in the southeast room. If this staircase was new, the southeast room, which would have previously been a bedroom, could no longer have been used as a bedroom but became the second-floor hall. The attic probably continued its use as a storage area.

Weir Period - 1882-1888

The Circa 1882-1888 House

J. Alden Weir purchased the Beers farm in 1882. At the same time, he was also planning to build a house in the Adirondacks. Although the plans may have been abandoned and the Adirondack house never built, Weir seems to have formed definite ideas, in association with these early plans, about the type of country home he wanted to own and live in.⁴³ In discussing the proposed Adirondack house, Weir wrote to Anna that he had:

...[bought] a dozen big iron nails from Toledo, Spain, which I got for our front door. I make a sketch [fig. 12] to show you how formidable they look. The doors we will have cut in half, of substantial wood.⁴⁴

⁴²Several pairs of hinged, wooden interior blinds, painted in light colors, were found in the Weir barn in 1995, before the barn contents were taken to long term storage. Paint analysis indicates the circa-1830 woodwork in the house was painted in light colors.

⁴³Wallace, *HFR*, p. 3. Weir eventually sold the Adirondack property after he became settled in Branchville.

⁴⁴JAW, New York City, to ADB, posted June 27, 1882, Anna Dwight Baker Weir Papers (WEFA 191), Box 1 Folder 13. The doors "cut in half" may not be the present-day Dutch doors at the Weir house; however, they indicate Weir's taste for dramatic appointments in his house.



Figure 10. Weir House - South Elevation,
View from the West (Before 1888).



Figure 11. Weir House - South Elevation,
View from the South (Before 1888).



Figure 13. J. Alden Weir, *Anna Sewing*,
Pencil, Watercolor, and Gouache on Paper (1885).

Many of these plans would gradually come to fruition at Branchville instead of the Adirondacks, as he lived in and made improvements to the farm. It is thought the Dutch entry doors on the Branchville house are those that were destined for the Adirondack house. Preparations for moving into the house at Branchville appear to have consisted primarily of repairs, according to a letter he wrote to Anna prior to their marriage:

I think I had better write & give conge [notice to leave] to the tenants in the house at Ridgefield, so that I can begin repairs there, in case I return early [from the Adirondacks]....⁴⁵

and followed a few months later with this letter:

After the Josephs get out I shall try & send up a couple of carpenters to put everything in good order. How I would enjoy being there & having the things fixed under my eye, it would be right good fun I should think. I have had the insurance [blank in transcript] so that I no longer fear the incendiarisms...⁴⁶

Apparently there was some foundation work done at this time, probably under the kitchen. There may have been further excavation of the basement, or additional granite facing of the foundation, as it was extended westward. Masonry work was discussed in the following letter from Julian to John:

I received a letter from home about three days ago, saying the masons had not yet terminated their work at Branchville. I hope all will be satisfactory to you and if there is any surplus of expense I will do my best to respond on sight. I rather long for the old place where comfort is the principal ingredient. . . You must write me a long letter about the old place and all the little incidents of the family when you get there.⁴⁷

His brother oversaw the completion of the masonry work, as well as improvements to the Dutchman's (caretaker's) house. With things apparently under control, John wrote to Julian, "Here will we rest and call Content our Home".⁴⁸

By 1884 the pace of improvements to the farm seemed to have slowed down. The Weirs spent "a long, delightful, uneventful summer at Branchville. He painted some of the rooms himself soon after they got up there [in the spring], and the farm became more and more a reality."⁴⁹ Paint analysis reveals that almost all of the woodwork was painted black at that time and has remained so to the present. Dark woodwork is seen in an 1885 painting by Weir of Anna seated by a window sewing (**fig. 13**) and in a

⁴⁵JAW to ADB, Aug. 11, 1882, Anna Dwight Baker Weir Papers (WEFA 191), Box 2 Folder 1.

⁴⁶JAW, NYC, to ADB, Oct. 22, 1882, Anna Dwight Baker Weir Papers (WEFA 191), Box 2 Folder 1.

⁴⁷John Ferguson Weir (JFW), Ridgefield, to JAW in Europe, Aug. 2, 1883; Archives of American Art (AAA), microfilm reel 125, frame 295. All references to the AAA microfilm collection have been taken from Wallace, *HFR* and will hereinafter be cited by AAA reel and frame number.

⁴⁸JFW to JAW, August 2, 1883, J. Alden Weir Papers (WEFA 190), Box 4 Folder 4. This epigram so expressed the place to Julian that his friend Stanford White eventually painted a version of it over the front door of the house. The "front door" referred to here is actually the south entry door.

⁴⁹Young, *Life and Letters*, p. 165.

photograph of Anna and Julian in front of their living room fireplace (**fig. 14**). It is likely that the interior blinds from the circa-1830 renovations were removed at this time, for they are not seen in any photographs or pictures of the Weir house.

The exterior of the house may not have undergone many changes, other than the exterior paint scheme. If the fence was not built during the circa-1830 Greek-revival renovation, then it was added at some time before 1887. Paint analysis indicates the house siding was painted red, doors and porches (and possibly the exterior wooden blinds) were painted dark green, and the window sashes and surrounds were painted white. In a circa-1887 photograph of the Weir house the south elevation is seen with a porch at the west end, wrapping around the southwest corner (**fig. 15**).⁵⁰ The foundation of this pre-1900 porch is shown on a later plan.⁵¹ The house siding is clapboard, painted dark, louvered blinds and trim are all painted dark, and an awning hangs on the west and south edges of the porch roof. This is also one of the earliest photographs of the young Weir family - Julian, Anna, baby Caroline, and another woman thought to be Weir's mother. A detail of the family group is shown in **figure 16**.

During their extended honeymoon abroad, Julian and Anna had made numerous household purchases. This was followed by the 1883 improvements to the farm, after which money may have begun to run short. Work on the house appears to have come to a temporary halt. In 1886 Weir mortgaged the property and his mother-in-law loaned him \$10,000.⁵² The money thus raised enabled Weir to purchase a house at 11 East 12th Street in New York City.

Finishes

Paint analysis revealed that the exterior paint scheme during the 1882-1888 Weir period was red siding and wall trim, dark green doors, doorway and window surrounds, porch features, and blinds, and white window sashes. The interior woodwork was painted black.

Weir Period - 1888

Overview

The year 1888 brought the birth of Julian Alden Weir, Jr.; Caro was four years old and the new baby a delight.⁵³ An addition to the west side of the house and possibly an enlargement of the dining room to the north was undertaken that summer. Weir wrote to his brother:

We made a great effort to get settled with unknown all about us and are only now coming to a terminus and hope by Friday to finish our addition. Then alas comes the reckoning, as usual the bills are twice what we expected and the bank broken...⁵⁴

⁵⁰The toddler seen in this photograph is Caroline (Caro) Weir, who was born in 1884 and appears to be about two or three years old in this photo.

⁵¹"Old Construction" indicated by dotted lines on 1900 Platt basement plan. See **APPENDIX A**.

⁵²JAW to Mrs. Baker, Feb. 1, 1887; AAA reel 125, frame 390.

⁵³Young, *Life and Letters of J. Alden Weir*, p. 169.

⁵⁴JAW to JFW, Branchville, July 1888; AAA reel 125, frame 404.



Figure 14. Weir House Interior - Anna and Julian Weir
in Front of Living Room Fireplace (Circa 1889).



Figure 15. Weir House - Weir Family on South Porch, View from the Southeast (Circa 1887).



Figure 16. Weir House - Weir Family on South Porch, View from the South (1887).



Figure 17. Weir House - South Porch (Circa 1888).

The Circa-1888 House - Exterior

The west addition that the Weirs made to the house in 1888 is visible in historic photographs of the house. In **figure 17** it can be seen that the south porch has been extended to the west and now has an additional column. The photograph also shows that the awning is now too short for the south side of the porch roof. Upon close examination of the photograph, it can be seen that the west window on the south wall has been replaced by the south entry doorway and a new window installed to the west of the new door.

A portion of the new addition is visible in the background. Laundry is hanging out to dry on the west lawn, indicating a laundry room was on the west side of the house. In a Weir painting, *The Laundry, Branchville, 1894*, the one-story west addition is visible, and the west lawn is depicted as the laundry yard (**fig. 18**).

The Weirs may also have had an addition built onto the north side of the house to enlarge the original northwest room, which was originally only 8 feet deep, and create a dining room, although this addition may already have been built during the circa-1830 Greek Revival alterations. That the larger room pre-dates 1900 is evident by the fact that the room is shown as already existing on the 1900 Platt first-floor plan (**APPENDIX A**).

It appears that during the 1888 alterations or soon after, the six-over-six sashes in the windows on the south wall of the parlor were replaced with new multi-pane sashes and a large multi-pane sash with seventy-six over seventy-six lights was installed on the north wall of the dining room. Julian wrote to his mother-in-law, "I am going to take your present and have our parlor window fixed with glass..."⁵⁵ Although close inspection of the photographs in **figures 13** and **17**, above, reveals the window change has not yet taken place. The multi-pane parlor sash is visible in an interior scene, *In the Living Room*, painted by Weir about 1890 (**fig. 19**).

A bathroom may have been added at this time, although one does not appear as "old construction" in the 1900 Platt drawings. According to a letter Weir wrote to Mrs. Baker:

I have long since wanted to write you about the plumbing, how satisfactory it is, it looks like a thoroughly good piece of work, we are delighted that it has been done, and are very much obliged to you for your kind share in the matter.⁵⁶

The Circa-1888 House - Interior

Cellar

Structural evidence of the 1888 addition exists in the present-day basement of the Weir house and in the areas marked "old construction" on the 1900 Platt basement plan. The 1888 addition included an extended foundation at the west for the south porch and for the additional rooms on the west side of the house at both the cellar and the first story levels; these were connected by interior stairs. At the cellar level was a laundry (Room 009), which may also have served some functions as a summer kitchen. Further south on the west wall was a basement window, which is still intact in Room 005. The west wall was abutted by an east-west running foundation wall, which held two six-light windows, visible in a photograph

⁵⁵JAW to Mrs. Baker, Jan. 8, 1887; AAA reel 125, frame 386. Note that in this quotation, Weir refers to the "parlor"; it is not certain that the name "parlor" was generally used by the family at this time. It is later referred to as the "living room".

⁵⁶JAW to Mrs. Baker, Branchville, Dec. 1, 1889; AAA reel 125, frame 463.

of the house after the 1888 addition was completed (**fig. 20**). A corridor was thus formed (Room 007) and a door was added at the west (see **fig. 18**), from which laundry could be carried out. This resulted in three doors in regular succession connecting the basement rooms from east to west. These are board and batten doors whose paint and hardware indicate that they are the original doors in these locations.

First Floor

The first floor of the 1888 house is most clearly depicted in the Platt 1900 first floor plan, where old construction is indicated by dotted lines (see **APPENDIX A**), and in **figure 17**, which shows that the doorway on the south facade has been moved westward. This change created a one-story entry foyer that led east to the parlor. A doorway in the north wall of the parlor opened to a central hallway, in which two doorways opened to the dining room to the north and to cellar stairs and to the kitchen area to the west. The new west entry, the central hallway, the kitchen, and the north end of the dining room were all one story high. The kitchen was a long room with two small rooms (possibly a pantry and a breakfast room) at the south end; the southeast room opened to the west side of the wrap-around porch. Under the one-story kitchen wing was the laundry, which had a high foundation due to the westward slope of the terrain. This room may have also functioned as a summer kitchen as well. The east side of the house appears to have been unchanged. The circa-1830 staircase on the south wall of the front entry hall that led to the second floor can be seen through the easternmost window in **figure 17**.

Second Floor

There appear to have few if any changes in 1888 to the second floor, which continued to reflect the plan of the circa-1830 house. It is possible that the northwest bedroom was divided into two rooms at this time to accommodate nurses for the children and possibly a servant. Servants may have used the winding stairs to the west of the chimney stack that led to the first floor and to the attic, while the family used the staircase in the southeast room that led to the first-floor east entry.

Attic Floor

The attic floor may have been roughly finished for servant's sleeping quarters.

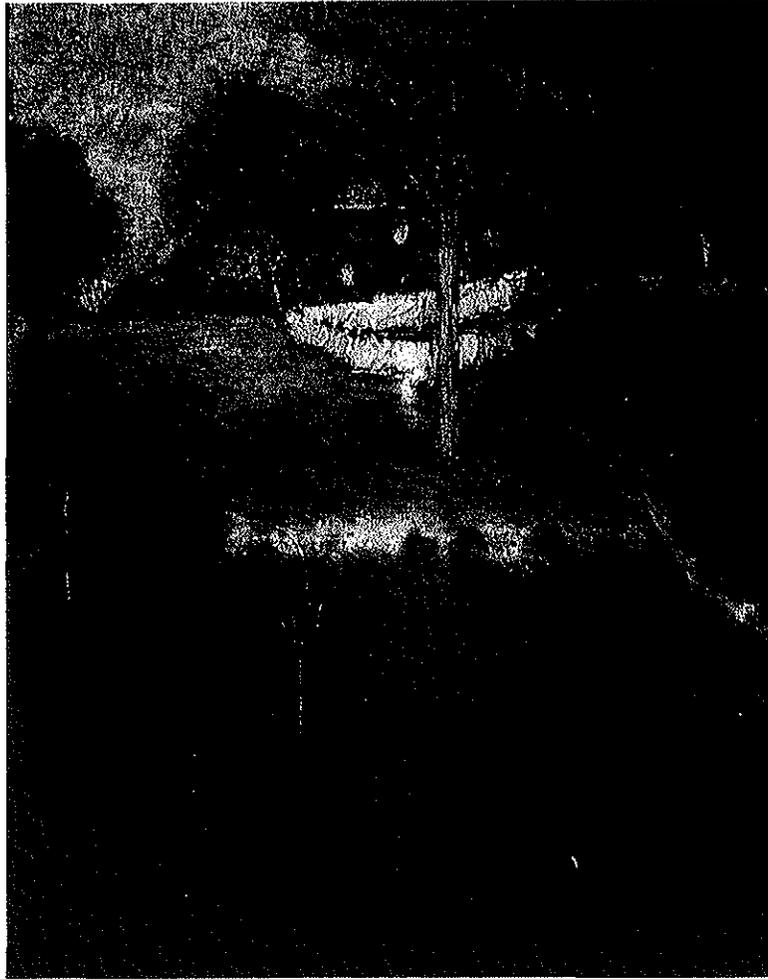


Figure 18. J. Alden Weir, *The Laundry, Branchville*,
Oil on Canvas (1894).



Figure 19. J. Alden Weir, *In the Livingroom*,
Oil on Canvas (Circa 1890).



Figure 20. Weir House - West Side of House and Lawn, Looking Northeast (After 1888).

Finishes

The exterior and interior paint scheme was continued from the previous period. On the exterior, the siding and wall trim was painted red, the doors, doorway and window surrounds, porch features, and shutters were painted dark green, and the window sashes were painted white. On the interior the woodwork was painted black.

Weir Period - 1900 Platt Alterations⁵⁷

Overview

Between 1889 and 1892 Weir's life changed dramatically. He suffered through the deaths of his infant son, his wife and his father in a span of just three years. His daughter Dorothy was born in 1890 and Cora two years later. By 1892 he was a widower with three small daughters and was struggling with personal losses as well as with major milestones in his career. He remarried in 1893, embraced life once more, and his painting took an emphatic turn toward Impressionism. In 1897 Weir and nine other artists formed a group called "The Ten" who would exhibit their works independently of the bureaucratic Society of American Artists. Weir's contacts in the New York circle of artists, writers and architects had increased, as had his success in his New York studio. Charles Platt was a young architect who was at this time experiencing a flush of success. Weir's rising status and confidence at the end of the 1890s brought more friends and fellow artists to the Branchville farm, and most likely motivated him to undertake a major alteration and addition to the Weir house in 1900. The 1900 expansion gave Weir the opportunity of using more of the artifacts and furniture he had collected and space to exhibit more art work - his own, as well as others. The desire to invest in this substantial improvement to his country home also indicates he wished to spend more time here, stretching out the summer months, sometimes not returning to New York until snow fell. The Platt alteration of the Weir house was apparently so successful that its basic design has not been changed.

Charles A. Platt

Charles Platt was nine years younger than J. Alden Weir, but they shared many of the same experiences. Platt began his career as an artist, studied in New York and Paris and traveled throughout Europe. As Weir had done, Platt corresponded regularly with his family and friends about his philosophy and theories on art. He evolved his ideas in reaction to a broad range of influences. Out of this came design issues that he continued to explore and refine throughout his life.⁵⁸ While in France, Platt met Mr. and Mrs. Colonel Richard Hoe of New York, and their daughter Annie Corbin Hoe. Platt fell in love with Annie and they were married in 1886. Less than a year later she died in childbirth, losing their twin daughters. After recovering from this blow, Platt became heavily involved in the art scene in New York. He explored the design of houses and gardens in Cornish, New Hampshire, a summer colony for artists in the 1890s. In 1893 Platt remarried and started a new family. During summer of the same year, he exhibited at the World's Columbian Exposition in Chicago, where Weir was executing a mural.

⁵⁷Room numbers are those used on the 1995 Measured Drawings for the Weir house (APPENDIX C).

⁵⁸Keith N. Morgan, *Charles A. Platt: The Artist as Architect* (New York: The Architectural History Foundation and Cambridge, Mass.: The M.I.T. Press, 1985), p. 13.

By 1902 Platt had joined in the landscape revival in America and soon embarked on a successful career as an architect of large country houses. Classically inspired buildings with colonnades and loggias were common themes, as were a hilly site and uncluttered, sweeping grounds with a view of the distant landscape. He had designed such a house for himself in 1890. He never designed a house without a plan for the garden. Practically all of Platt's work with his clients was done with them in person. No letters or memoranda have survived.⁵⁹ Among his first commissions in 1900 was the Weir house.⁶⁰ Fortunately the specifications and most of the measured drawings for the 1900 alterations to the Weir house have survived.⁶¹

By the time Platt came to Branchville to design Weir's house, the two men may have known each other for fifteen years. Both artists had experimented with printmaking in the 1880s-1890s.⁶² Weir had done a full-figure etching, *Portrait of Miss Hoe* (n.d., not shown), who was very likely Annie Hoe, Platt's fiancée, around 1885. He executed another etching a few years later, *Portrait of Robert Hoe* (n.d., not shown), who was presumably a relative of Annie's. Platt may have been involved in the 1885 construction of the Weir studio and possibly the 1888 alterations of Weir house, as evident in the multi-paned windows used in both structures, and which would be a feature of the 1900 Platt alterations to the Weir house.⁶³

In 1899-1900 Weir's art work was reflecting a strong reassertion of his earlier academic training, particularly in a series of drawings "that have an almost Ingre-like quality; fully modelled, realistic portraits of family members that demonstrate his enduring ability as a draftsman".⁶⁴ Thus the classicism of Platt's architectural designs was appropriate for Weir's point of view in 1900.

The Circa-1900 House

Overview

There is surprisingly little discussion of the 1900 Platt addition in family papers. Weir maintained a diary with notes about the construction from May 17 to June 8, 1900, in which he recorded such details as the work of masons and carpenters and orders of brick and metal lath.⁶⁵ In late summer he wrote to Ella:

Things are going on well.... They have just set up the new fireplace and have it wrongly placed and I discovered it just in time to have them change it and do it right.⁶⁶

⁵⁹Geoffrey Platt, "A Memoir by Geoffrey Platt," in Morgan, *Charles A. Platt*, p. 205.

⁶⁰Morgan, *Charles A. Platt*, p. 242. The commission is listed in Morgan as "Weir, Julian Alden. Residence, 1 Nod Hill Road, Ridgefield, Conn. Ex. Additions and alterations to summer house. Ds. [designed] ca. 1900. Blueprints held by current owner [Sperry and Doris Andrews]".

⁶¹See **APPENDIX A** - "Specifications for Alterations and Improvement to House of J. Alden Weir, Esq., at Branchville, Ct. - Chas. A. Platt, Architect," and drawings labeled "Alterations in House of Mr. J. Alden Weir, Branchville, Conn. [1900], Charles A. Platt, Architect, New York". The third-floor plan and the west-elevation drawings are missing.

⁶²Burke, *J. Alden Weir*, p.176.

⁶³Platt had featured this window type in his own house. See Morgan, *Charles A. Platt*, p. 27.

⁶⁴Burke, *J. Alden Weir*, p. 19, 222-223.

⁶⁵Weir Diaries, Ledgers, and Notebooks, Weir Farm NHS Archives (WEFA 448), Box 1 Envelope 11.

⁶⁶JAW to Ella Baker Weir (EBW), Branchville, Sept. 5, 1900, Ella Baker Weir Papers (WEFA 192), Box 1 Envelope 9.

Apparently construction work continued through the winter months. John Weir wrote to his daughter in March of 1901:

Yesterday I went to Branchville, meeting your Uncle Julian at South Norwalk... The workmen are still in the house, but the improvements are really fine.⁶⁷

The structural changes and additions made in 1900 to the Weir house, summarized below, for the most part reflect Platt drawings and specifications. The 1900 alterations have been generally confirmed by recent documentary and physical investigations of the house; however, some details cannot be absolutely confirmed since investigation of the house for this report was non-intrusive.

Exterior

The Weir house as it appeared after the 1900 alterations can be seen in a circa 1901-1911 photograph of the Weir complex (**fig. 21**). The 1900 alterations expanded the house westward to a total depth of 54 feet. The most dramatic change on the exterior was the Platt "signature," the colonnaded veranda on the **south facade**. By extending both the first and second stories westward, adding regularly-placed windows and dormers, and building the veranda in the center, a classical symmetry on the south facade was achieved. The south entry gained new prominence, highlighted by two large cast-iron finials that were placed on the top granite steps of the veranda (**fig. 22**). It was also probably at this time that Stanford White painted the epigram over the front (south) door mentioned above. The extant physical and documentary evidence indicates that the cross-buck balustrade pattern shown on the 1900 south elevation drawing was not built, but that straight vertical balusters were used instead. The veranda ceiling was plastered and its roof covered with roofing canvas.

The new west addition was given a full foundation, above which the first and second-story additions were built, their west windows facing a scenic view of orchards and woodland. Off the west side of the kitchen a small deck was added with stairs leading south to the lawn and the west bulkhead door. Although not indicated on Platt's first floor plan, the deck and stairs can be seen in a photograph of the west side of the house taken after the 1900 alterations (**fig. 23** - the new veranda and iron finials are visible in the background on the right side). Ashlar granite blocks were used to face the foundation of the original house on the east wall, the east end of the south wall, and possibly on the north wall (see **APPENDIX F**).

On the **north elevation**, the north half of the kitchen and the dining room remained one story high. The fenestration on the upper stories of the north elevation was made similar to that on the south, thus complementing the symmetry of the south elevation. The **east facade** was not changed.

Three, leaded, decorative-glass, double-casement windows were installed on the first story; one each at the east and west ends of the south facade (W113 and W118) and one at the south end of the new west elevation (W112). Each upper sash was ornamented with small German stained-glass inserts that Julian and Anna Weir had bought in Italy during their 1883 European tour.⁶⁸ Five dormers with double-hung windows were installed on the north and south roof slopes, three on the **south-elevation** roof and two on the **north-elevation** roof. The Platt plans show the dormers with hip roofs and the specifications called for clapboarded cheeks, but the extant physical evidence indicates that they were built with gable roofs and shingled cheeks.

⁶⁷JFW to daughter Edith, March 17, 1901; AAA reel 529, frame 966.

⁶⁸JAW to Mrs. Charles Baker, Venice, July 22, 1883. AAA reel 125 frame 292.



Figure 21. Weir Complex - View from the Southwest (Circa 1901-1911).



Figure 22. Weir House - Weir Guest in Front of South Porch (After 1900).



Figure 23. Weir House and Lawn - View from the West (1901-1911).

Most of the windows except for those in the dormers and under the east porch and south veranda were fitted with new exterior blinds with thick swivel slats.

Interior

Basement. Fully excavated in 1900, this space was now referred to as a basement on the Platt plans instead of a cellar. Most of the changes took place on the west side of the basement. The laundry (Room 009) was excavated to give it a 7-1/2 foot ceiling height. In the laundry, the north, west, and south foundation walls were rebuilt and the old east wall of the laundry was replaced with a new stone wall and sill. All four laundry walls were now bearing walls for the additional stories above. A doorway was opened up at the north end of the laundry's east wall that led directly to the foot of a new center stairhall above; the stairs in the south section of the laundry that had led to the kitchen were removed and two laundry tubs installed in the space. According to the specifications, these tubs were connected to an indoor plumbing system. A toilet may have been installed in the laundry area of the basement (the specifications include a "closet" [toilet] in the basement but one is not shown on the basement plan).

The new west foundation wall was continued past the old west cellar doorway (where it had originally terminated) for several feet, and the south foundation wall was extended to join the new west wall at the southwest corner of the house.

Two new chimneys were added to the house to give it a total of three chimneys. One chimney that ran up through the kitchen on the first floor and to the northwest bedroom on the second floor was constructed against the rebuilt east wall of the laundry room. The plans show that a flue was added to this chimney at each floor (one flue is shown at the basement level, two at the first-floor level, and three at the second-floor level) but no fireplaces are shown. The flues were thus probably used for cooking and heating stoves. When the old south foundation wall was rebuilt it incorporated a stone chimney base for new fireplaces on the first and second floors.

First Floor. The elimination of three sets of stairs and the introduction of a more logical traffic flow were integral to the success of the first floor plan. Both the straight staircase in the east entry hall and the winding staircase on the west side of the original chimney stack were removed; in their place a central stairhall (Room 106) that contained a formal staircase that led to the second floor and another staircase that led down to the basement was built between the dining room and the kitchen. Doorways to the central hall opened directly from the sitting room and the dining room, and indirectly from the breakfast room and the kitchen.

The 1900 Platt first-floor plan show a doorway from the living room into the pantry where today there is the west closet (R102A), and a second doorway to the west of the east closet (R102B) that led into a small hall at the east end of the central hall that in turn led to the dining room. There is no existing evidence that either doorway was ever installed or that the west closet is a later addition. It appears that the plans were changed during the 1900 construction to replace the west doorway with the west closet and to move the location of the east doorway to the west to directly access the central hall.

In the kitchen (Room 104), the staircase that had led from the basement was removed and a new south wall was built slightly to the north of the original wall. The resulting space was converted to a pantry (Room 103) that was given oak flooring and a sink with indoor plumbing. The kitchen was also fitted with a sink with indoor plumbing. A former window on the east wall was converted to a doorway into a newly-built closet, and a chimney with a flue for a cooking stove was built in the southeast corner of the room. A

single window on the west wall remained, although the Platt plans showed the window being replaced by two new windows.

Along with the extension of the south and west foundation walls that now claimed new space for the southwest corner of the house, the former partition and exterior walls were removed in the southwest section of the house and the sitting room expanded to encompass what was called the "breakfast room" (the west portion of Room 102). Essentially the sitting room had been almost doubled in length (fig. 24). The foyer in the old southwest corner of the house, thus eliminated, was not missed because the east entry hall (Room 101) had been made more spacious by the removal of its staircase. A fireplace with an ornate insert was added in the breakfast room and another ornate insert was installed in the original fireplace in the downstairs bedroom (Room 108). New oak flooring was laid in the living room, east entry, first-floor bedroom (Room 108), central stairhall, and pantry. Both the front hall and the living room were covered in green striped wallpaper (fig. 25), remnants of which exist in situ behind the present-day radiators. Weir depicted this historic wallpaper in the background of a circa-1905 painting, *Caro Seated on a Chest* (fig. 26).

Three, leaded, double-casement windows with ornamental glass were installed, one in the east entry hall (W118 - see fig. 65), one in the sitting room (W117 - see fig. 67) and one in the new breakfast room (W112 - see fig. 71). Each window was fitted with four pairs of oak double-panel shutters; the letters and date "EBW 1900" were inscribed in lead canes at the bottom of the casement window in the breakfast room.

The expanded sitting room/breakfast room that opened to a large veranda was an indication that Weir wished to extend his hospitality to family and friends and, not incidentally, were indicative of his increasing artistic and financial success.

Second Floor. As a result of the extension of the house to the west during the 1900 alterations, four rooms were gained on the second floor - three additional bedrooms and a central stairhall. In addition, the reconfiguration of what had been an original bedroom and the elimination of two staircases resulted in the addition of a bathroom and yet another bedroom. The second story now included seven bedrooms, a bathroom, and two halls.

The new southwest corner bedroom (Room 204) was given a fireplace with an ornate insert that was built directly above the new fireplace on the first floor. The new northwest bedroom (Room 205) apparently had a heating stove installed on its east wall, connected via a flue to the new chimney that traveled up from the kitchen. A heating stove is believed to have already been installed in the northeast bedroom (Room 211), its flue connected to the original chimney stack. Back in the new west addition, a small bedroom (Room 203) was tucked between the new southwest bedroom and the original southwest bedroom (Room 202). The Platt drawings indicate that this room was originally to be used as a bathroom. This plan must have been changed, since the room designated "bathroom" appears to always have been used as a bedroom. The removal of the staircase that had led from the first-floor east entry to the second-floor hall freed that room (in the southeast corner) to be used as a bedroom (Room 201).

The bathroom (Room 207) ended up being installed across the hall in the west half of what had been the original northwest bedroom (the second of the rooms would soon be converted into a dressing room for the adjacent northeast bedroom). This area was shown on the plans as two rooms, but it is not clear if the original room had already been divided or if this is a 1900 alteration. In the new bathroom, the Platt specifications called for the walls to receive a 4-foot-high wainscot, the ceiling to be covered with 1/2-inch-thick North Carolina pine, and the installation of a 6-foot-long porcelain-lined bathtub, a "closet" (toilet), and a nickel-trimmed marble wash bowl. A notation on the Platt second-floor plan indicates that a



Figure 24. Weir House - Cora Weir in Living Room [Room 102] - Looking East (After 1900).



Figure 25. Weir House - East Entry Hall [Room 101] - Looking West (After 1900).

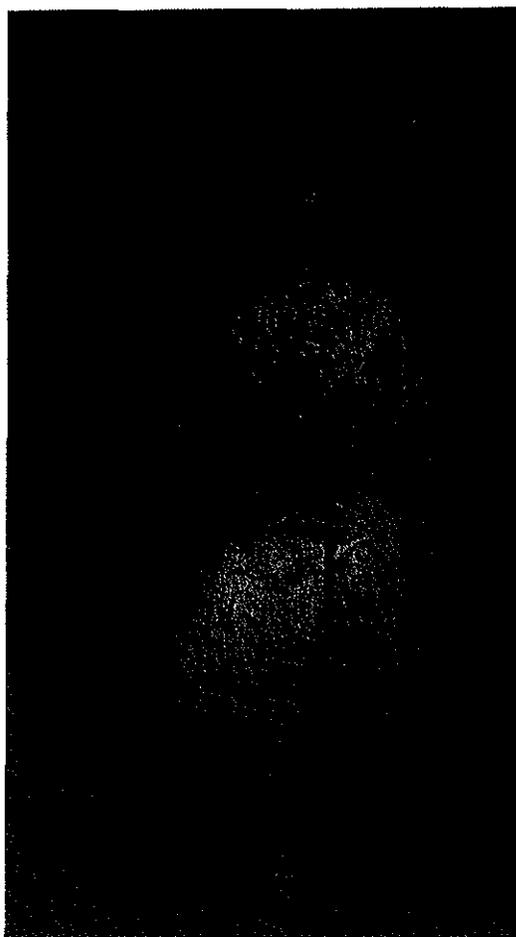


Figure 26. J. Alden Weir, *Caro Seated on a Chest*,
Oil on Canvas (Circa 1905).

water tank was located in the attic, presumably to service the new bathroom and the basement, kitchen, and pantry sinks.

A series of photographs in the Weir NHS archives that dates to circa 1900-1905 were taken of Cora Weir's bedroom (Room 201). The views show that the walls in the room were covered with wallpaper that had stripes decorated with floral sprigs (**fig. 27**). It is likely that, as with the living room and east entry hall downstairs, several of the bedrooms were wallpapered at the time of the 1900 Platt alterations. The northeast bedroom (Room 211), which was the master bedroom in 1900, displays today a Morris-style wallpaper that may date to that period (see **figs. 92 & 93**).

The additional space and the convenience of a bathroom must have felt very welcome to a family that now consisted of two adults and three children, plus a house servant, a cook, and the children's nurse and governess.⁶⁹ There were now rooms for guests as well. The Weirs often invited his brother John and family for a visit of several days over a holiday.

Attic Floor. The Platt specifications called for the attic ceiling to be finished with 1-inch by 4-inch North Carolina pine boards, which suggests that the space was to be used as a living space, probably for the servants. The Platt plans for the second floor indicated that a water tank was installed in the attic, probably for the second-floor bathroom. The staircase from the second floor, as indicated on the Platt plan, was a winder staircase that was entered on the second floor from the west just outside the center/south (the original southwest) bedroom (unlike the extant staircase that is entered from the north and which doglegs up to the attic).

Finishes

Exterior

The 1900 specifications called for the siding of the Weir house to be painted with Venetian Red paint, with the window sashes painted white and the doors, shutters, and porch columns painted green. Paint analysis confirmed that this was the 1900 exterior color scheme.

Interior

The specifications called for all new and old trim (where necessary) to be painted with white-lead base paint, in colors to be selected by the owners. Paint analysis revealed this color to be black. This was the color that Julian and Anna Weir had chosen in 1888.

All oak floors were waxed, and all pine floors were finished with two coats of white shellac.

⁶⁹Wallace, *HFR*, p. 42.

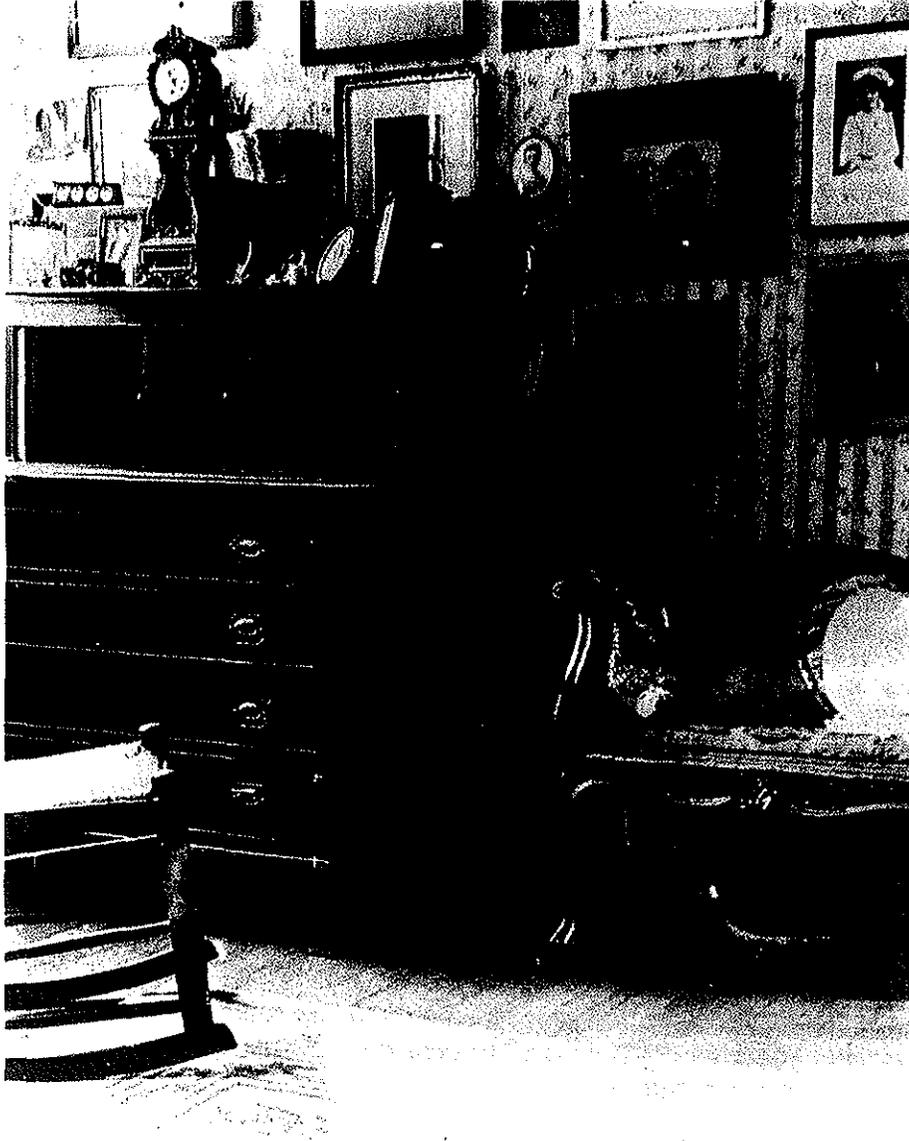


Figure 27. Weir House - Cora Weir's Bedroom (Circa 1900-1905).

Weir Period - 1903 Repairs

A few years after its completion, lightning struck the south side of the house and damaged the piazza [south porch]:

Last week while we were at dinner it got suddenly dark and I remarked that the heavens looked as if they were going to cry when bang, a flash and a crash and rushing out found that our house had been struck by lightning. It tore out one of the pillars of the porch and ripped the plaster off the wall of Caro's room and the servants' bedroom, tore up the pavement and split the big maple. We think there must have been two bolts. Fortunately no one was hurt and the house was not set on fire . . .⁷⁰

Weir Period - 1911 McKim, Mead & White Addition

Overview

The last major expansion of the house came in the spring and summer of 1911, when Weir chose the architectural firm of McKim, Mead & White to enlarge the dining room and add a bathroom and dressing room on the north side of the first floor of the house.⁷¹ The motivation for Weir to improve and add space to his house at this time may have come from several sources. His daughters were growing up and inviting friends to visit. Weir's career was at its peak between 1900 and 1915, increasing his status and wealth. He may simply have had one last surge of ambition to improve his farm, however ambivalent he may have sounded in letters. During the period 1911 to 1915 alterations and improvements were also made to the barn and outbuildings, and a small flower garden north of his studio was enlarged. The rugged features and natural materials that characterized the Adirondack style were featured in many of the structures built at Weir farm between 1890 and 1915, including a rustic wooden fence, a granite well house, shingled siding of the barn, tack house and garden tool shed, a footbridge to the pond, and garden gates.⁷²

The construction work apparently was an ordeal to the Weir family. In a letter to his friend Erskine Wood Weir wrote:

⁷⁰JAW to C.E.S. Wood, Branchville, Aug. 15, 1903; AAA reel 125, frame 955-956.

⁷¹See **APPENDIX B** for copies of blueprints for the 1911 alterations entitled "Alterations to House of Mr. J. Alden Weir, Esq., Branchville, Conn. 3/14/11, FJA" (Frederick J. Adams of McKim, Mead & White), first-floor plan and north elevation. Doris and Sperry Andrews own a copy of this set of drawings. No specifications for the project have been found.

⁷²See **WEIR FARM HSR - VOLUME II-A**, and Child Associates, Inc. and Cynthia Zaitzevsky Associates, *Cultural Landscape Report for Weir Farm National Historic Site* (CLR), Olmsted Center for Landscape Preservation, National Park Service (1995).

I, flushed with success, decided to enlarge the dining room and put in a bath room adjoining the bed room on the ground floor. What worry and trouble I have had. It has almost busted the pleasure of the early spring, and not half done, everyone disappointing us as is the case in such matters.⁷³

By mid-June of 1911, Weir wrote:

. . . the work has dragged on and most unsatisfactory, especially the d--n plumber's bill . . . No more improvements for me until I have an unlimited account, and lose my head.⁷⁴

As a result of the northward expansion, the dining room projected further into the landscape of the north grounds, which included Weir's studio, the barn and outbuildings, and the garden behind his studio. Incorporated into the new dining room were items that Weir had probably purchased during a 1901 European tour, as he recorded in a small notebook:

2 Dutch windows - 12 L each
Panelling oak - 35 ft. 9 - 35 L
Fireplace - 7 ft 3 width - opening 4 ft. 0 - height 7 ft. 3 - fireplace 50 L
Dutch table 18 L⁷⁵

In a Weir painting of the dining room after its completion, the family is seated at a table in the north end of the room, flanked by windows; the large, multi-light window in the north wall is raised to let in fresh air, and the room is flooded with light (**fig. 28**). Uniting the house with the landscape was a theme of the twentieth-century American landscape movement, and was incorporated into architectural designs as well. Another possible influence at this time was that of Frank Lloyd Wright and his use of such design elements as the great fireplace, low ceiling, and horizontally-extended interior space, which were incorporated, to a degree, in the Weir dining room addition.

McKim, Mead & White

It is not known how Weir came to choose the firm of McKim, Mead & White to design his new addition. It is possible that he had invited Charles Platt to consult with him on the project, but that he was unavailable. In a letter to Weir in August of 1910 Platt states:

⁷³JAW to C.E.S.Wood, New York, May 21, 1911, AAA reel 125, frame 1209.

⁷⁴Weir to Wood, May 21, 1911, AAA reel 125, frame 1209.

⁷⁵JAW tour notes, 1901, from Weir Diaries, Ledgers and Notebooks, WEFA NHS Archives (449), Box 1 Envelope 12. The wood panelling was never installed in the dining room, but was said to have been stored unused at the farm.

I haven't got your letter No 1 here. I must have been very stupid but how much of an ass I cannot say until I re-peruse it to see what I misunderstood. I'm sorry I cannot come over to Windham....⁷⁶

The architectural firm of McKim, Mead & White was responsible for designing some of the most important buildings in the history of American architecture between 1879 and 1915.⁷⁷ Charles Follen McKim had worked for H.H. Richardson in the firm of Gambrell and Richardson in the 1870s. His successor was Stanford White, the artist of the group who joined with McKim, Mead & White in 1878.⁷⁸ McKim and White believed painting and sculpture to be an integral part of architecture and actively commissioned work from both painters and sculptors to adorn their buildings.⁷⁹ The office assisted Daniel Burnham in the creation of the World's Columbian Exposition of 1893, where both Weir and Platt were executing art works. The breadth of the firm's work covered a multitude of building types, from shingle style country homes to monumental civic buildings. Thus their expertise in cottage architecture and academic classicism was in harmony with the requirements of the Weir house addition, and would complement, rather than alter, Platt's 1900 improvements.

The Circa-1911 House⁸⁰

Overview

The 1911 alterations were limited to the north side of the first floor of the Weir house. The dining room was more than doubled in length and a new dressing room and bathroom were built to the east of the dining room, appended to the downstairs bedroom (**fig. 29**). A small addition to the west of the dining room created space for a new pantry. The extension of the dining room to the north was built on a central axis with the original chimney mass and the new side rooms were built on a cross axis to the dining room. New windows were installed in all new spaces, and a dormer, matching the two existing dormers, was added to the north slope of the main roof.

Exterior

Roof. The roof of the one-story dining room wing was changed from a low hipped roof to a gable roof, engaging the north wall of the original house at a point a few feet higher than the prior roof. The side additions received shed roofs with shallow slopes. The dining room roof was covered with wooden shingles as on the main house roof, and the side-rooms shed roofs were covered with tin as in the adjacent one-story kitchen roof.

⁷⁶Charles A. Platt to JAW, Aug. 30, 1910; AAA reel 125, frame 1154.

⁷⁷Allen Greenberg, "Introduction," *Monograph of the Work of McKim, Mead & White: 1879-1915* (Stamford, CT: Architectural Book Publishing Co. 1991), p. ix.

⁷⁸Michael George, "Biographical Notes on the Men of McKim, Mead & White," *Monograph of the Work of McKim, Mead & White*, p. xxiii.

⁷⁹Greenberg, "Introduction," *Monograph of the Work of McKim, Mead & White*, p. x.

⁸⁰The description of the alterations to the house is based on the two surviving 1911 drawings by McKim, Mead & White (see **APPENDIX B**), and on recent documentary and physical investigations.

Foundation. The additions were built over a crawl space. The east and north foundation walls for the dressing room/bath room addition and the east foundation wall for the dining room addition were composed of ashlar granite blocks that matched the existing foundation on the east elevation. The north and west foundation walls of the dining room addition and the north wall of the addition to the west of the dining room were composed of large fieldstone boulders. The north foundation wall of the west addition connected in a straight line with the existing north foundation wall of the kitchen. Mortar patches on the upper foundation under the deck are from the 1911 work.

Miscellaneous. The additions were given trim details and clapboard siding that matched those on the existing house. The existing small porch deck west of the kitchen was enlarged and the stairs were redirected to the west. The McKim Mead & White drawing shows a segmentally-arched wooden framework to support the deck; however, the arches were not used in the final construction.

Interior

Basement. In Room 001 the west wall of the central chimney base was built out with stone to support a larger fireplace in the dining room above. The new cheek wall partially covered the circa-1830 fireplace (a large section of the old mantel is visible at the north end of the chimney base).

First Floor. The 1911 alterations more than doubled the length of the dining room (Room 107), and added a bathroom (Room 109) and a dressing room (Room 110) to the east side and a butler's pantry to the west side of the dining room. The new bathroom and dressing room were an added convenience for houseguests who occupied the first-floor bedroom.⁸¹ Although not shown on the plans, physical investigation indicates that the former doorway between the dining room and the guest room was blocked at this time. Apparently the window on the east wall of the dressing room that is shown on the 1911 plan was installed but then blocked before the new clapboards were installed, a decision for privacy that may have been precipitated by increasing traffic on Nod Hill Road. On the exterior, blinds were installed in a closed position at the now-blocked window's location, which helped to maintain the visual balance of fenestration on the east facade.

In the dining room, the fireplace was expanded westward into a closet installed in 1900, the firebox opening was enlarged, and the old mantel was replaced with the larger mantel that Weir had purchased in Europe in 1901.⁸² The new fireplace surround was faced with blue and white Delft tiles, the latter almost certainly a Stanford White influence.⁸³ The old east window of the dining room was closed up and the frame and sash were reset in the north wall of the new dressing room. The two "Dutch windows" that Weir had also acquired in Europe were set in the east and west walls of the room. The design of these windows was very similar to that of the leaded casement windows installed in the east entry (now the library) and the sitting room/breakfast room in 1900. Weir made a sketch of one of the 1900 casement windows in a 1911 diary (**fig. 30**).⁸⁴ The large multi-pane window that had hung on the old north wall was reset into the new north wall.

⁸¹JAW to JFW, John Ferguson Weir Papers, Weir Farm NHS Archives.

⁸²Analysis of paint samples taken from a mantel found in the Weir studio woodshed during investigations for this report indicate that it is the pre-1911 mantel from the dining room. The mantel is currently in storage.

⁸³The blue and white Dutch tiles of the hall fireplace in the Watts Sherman House (Newport 1847) are attributed to Stanford White. Scully, *The Shingle Style and the Stick Style* (New Haven, CT: Yale University Press, 1955), p. 17. Although White had died five years before the 1911 work on Weir house, he had been a friend of Weir's and had painted an epigram over his front door.

⁸⁴Weir Diaries, Ledgers and Notebooks, WEFA NHS Archives (WEFA 453), Box 2, Collection 16. Weir also sketched the "new" mantel in the diary and made a few notes on the construction.

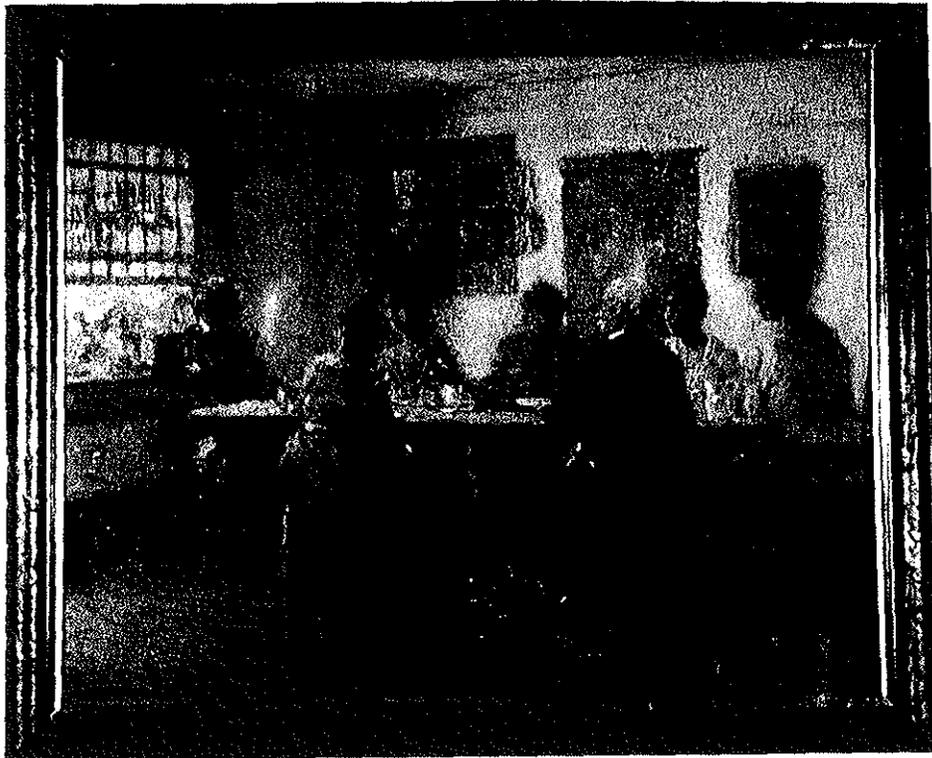


Figure 28. J. Alden Weir, *Figures at a Table*,
Oil on Masonite (N.D.).



Figure 29. Weir House - View from Southeast.
Corner of 1911 Dressing Room Addition Visible on Right (After 1911).

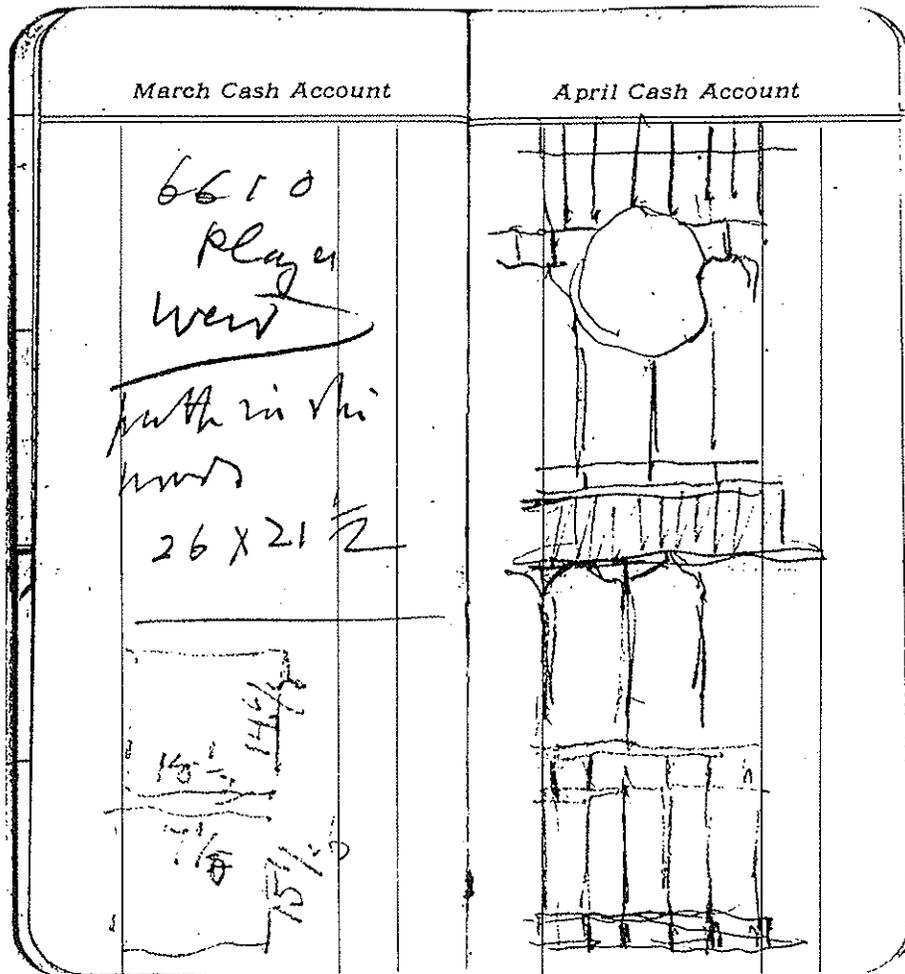


Figure 30. Sketch by J. Alden Weir of 1900 Leaded Casement Window (1911).

The shallow addition to the west of the dining room allowed a former kitchen closet to be converted into a butler's pantry. The former west-wall window of the dining room was replaced by a doorway to the pantry, and another doorway with a swinging door was installed on the pantry's west wall to open into the kitchen. The old east-wall kitchen window was closed up and the frame and sash reset on the north wall of the new butler's pantry.

Second Floor. The 1911 north elevation noted that two second-story windows directly above the new dining-room gable roof were to be "cut down" to accommodate the higher roof line. Physical investigation confirmed that the original six-over-six double-hung sashes had been cut down into six-over-three sashes; however, the window frames were retained and the lower portion of the windows were blocked and covered by the 1911 roof (this change can be seen within the attic space over the extant dining room). Wooden exterior blinds on those windows were cut off at the lower corners to accommodate the new roof slope.

Attic Floor. A new dormer and window were installed at the west end of the north wall of the attic.

Finishes

According to paint analysis, the extant clapboard siding on the exterior walls of the 1911 additions dates to the 1911 alterations. The siding and wall trim were painted red, and the window sashes were painted white, and the window surrounds were painted green to match the existing house colors. In a letter dated only December 1, but thought to date to 1911, Weir writes to Ella:

That man Tingley must be very stupid as he mixed the color I wanted for the blinds & Montons sent up enough for 40 pairs of blinds, I cannot imagine what he means about not having the color . . . If there is not enough green, he might to have told me when I was up.⁸⁵

Weir Period - 1911-1919

The McKim, Mead & White addition may not have been completed when the following article was published in 1911; it nonetheless provides a picturesque description of the house:

The house is just such another roomy home as the Windham one. [Weir also had a house and studio in Windham.] It has an immense sitting-room, sixteen by forty feet, with an old oak floor, and its windows are old Dutch ones brought by Mr. Weir from Holland. There are two fireplaces in this room, and something of their size can be judged when Mr. Weir states that three cords of wood were burned in two days early this spring when he and a party of friends went up on a short fishing trip.⁸⁶

There are no known views of the exterior of the Weir from just after the 1911 alterations that show the resulting changes to the north elevation. Two photographs have been found that show the south facade

⁸⁵Ella Baker Weir Papers, Weir Farm NHS Archives (WEFA 192), Box 1 Folder 10.

⁸⁶From unidentified circa-1911 magazine clipping in Weir scrapbook; AAA reel 70, frame 277.



Figure 31. Weir House - South Elevation (Circa 1915).



Figure 32. J. Alden Weir Standing in Front of Southeast Corner of Weir House (Circa 1915-1918).

of the Weir house between circa 1915 and 1918. In the first photograph, which dates to circa 1915, the entire south facade is shown in bright sunlight with the exterior shutters on the first and second stories closed (**fig. 31**). In the second photograph, which dates to circa 1915-1918, Weir is shown standing in front of the southeast corner of the house (**fig. 32**). Both photographs indicate (and paint analysis confirms) that the exterior color scheme of dark red siding and dark green trim on the house was constant throughout Weir's life. In the circa-1915 view the sashes in the dormers can be seen as painted a light color -- probably the usual white. By the time the circa-1915-1918 photograph was taken the window sashes appear to be painted a dark color instead of white. This dark sash color was not confirmed by the paint analysis (see **APPENDIX E**).

The 1911 expansion was the last alteration or addition Weir would make to the Branchville house, and any work he had done after this would consist primarily of maintenance. In 1912, he and Ella stayed at Branchville until December. He wrote to C.E.S. Wood that he had the pump at the reservoir dismantled and planned to get the house in order so he and Ella could take the 4 p.m. train, presumably back to New York. In 1914 there was some type of repair work taking place at Branchville, according to a letter from Weir to Ella:

I am sorry to hear Snyders did not complete his job; I am afraid he is more of an experimenter than an expert.... With much love to all, and hoping that the men will get through the work in good shape.⁸⁷

The water tank in the attic seems to have been a major problem, according to a letter from Weir to Wood in 1918, in which he complained that the "[t]ank busted, ceiling in the dining room flooded, pump out of whack and in fact, I am about played out."⁸⁸ And in the same year Weir commiserates with Ella:

We certainly have been unfortunate with the happenings at Branchville. I suppose that man, Fuller, did not clean and dry out the tank as he said he would. I suppose the only way they can fix it will be to put in a zinc bottom, and that will have to be done very well to stay--still it was the only thing to do and I am glad you told McGlynn to do it. I certainly am in condition to stand the expense, but I am sorry you have had so much worry.... If the tank is fixed, I think we had better move up as soon as you can get ready.⁸⁹

That winter Weir ordered firewood for the fireplaces and coal for the kitchen stove at Branchville.⁹⁰ But his strength and patience were wearing thin and his time running short. He spent the last year of his life at Windham and died there December 9, 1919.

⁸⁷JAW, Henryville, Pa., to EBW at Branchville, July 11, 1914, Ella Baker Weir Papers, WEFA (192), Box 1 Envelope 10.

⁸⁸Weir to Wood, Branchville, n.d., probably June, 1918; AAA reel 126, frame 0248.

⁸⁹JAW to EBW, Joscelyn, NY, June 6, 1918; AAA reel 126, frame 0251.

⁹⁰Weir to C.E.S. Wood, Branchville, Dec. 2, 1918; AAA, reel 126, frame 0251.

Weir Period - 1919-31

Overview

After her father died, Dorothy Weir continued to live with Ella at the Branchville house, maintaining the farm with the help of a caretaker who lived in the small house across the road. Little is known about what happened at the farm in the 1920s, but although she was occupied with the 1921 retrospective exhibition of Weir's work and with compiling his memoirs, Dorothy continued to maintain the Weir farm and began to introduce several improvements to the house.

Physical and documentary evidence indicates two bathrooms were added to the house in 1927, one on the second floor (Room 208) in the small dressing room situated between the 1900 bathroom and the northeast (master) bedroom, and one in the attic (Room 302). It is known that there was an attic-floor bathroom (Room 302) when the Dorothy and Mahonri Young occupied the house together after 1931, presumably for their servants. Doris Andrews recalls that "[t]he maids lived on the top floor; there was plumbing up there for them."⁹¹ A 1927 entry in an account book that Dorothy Weir maintained for the Branchville property states "Wietzel - 2 bathrooms & b. rm in farm house - [\$] 1469.82".⁹² In most of the entries Dorothy would make in the account book, her use of the term "farm house" or "farmer's house" referred to the caretaker's house across Nod Hill road. However, that structure has only had one bathroom in its history and it is probable that Dorothy was referring to the Weir house when she wrote of "2 bathrooms . . . in farm house".

Physical investigation of the second and third-floor bathrooms (Rooms 208 and 302) confirmed that the two rooms contain almost identical clawfoot bathtubs and similar faucets, both of which appear more modern than the bathtub and faucet in the 1900 bathroom (Room 207) and which appear to have been installed at the same time. Although somewhat old fashioned for the late 1920s, it is known that bathtubs of similar designs were still being sold into the early 1930s.⁹³ In the second-floor bathroom, the wall finishes of the former dressing room are visible inside the cabinets on the east wall, and the circa-1900 matchboard cabinet doors have been cut to allow for the bathtub. To accommodate these changes a hall was cut through on a diagonal from the small stairhall that contained the staircase to the attic through the 1900 bathroom and the old dressing room to the northeast bedroom, an awkward departure from the 1900 Platt design. The apparent advantage in this arrangement, aside from the convenience of an additional bathroom, is that the northeast bedroom (Room 211) could now be entered directly from the hall, rather than through another bedroom, as in the previous (1900) plan.

It may also have been at this time that the attic stairs were reconfigured to their present plan, with the doorway to the stairs now on the south wall of the new second-floor hallway (Room 209), rather than outside the southwest bedroom (Room 202) in the original portion of the house. In addition, the reference to a "b.rm" in Dorothy's account book entry most likely means that a bedroom was fixed up in the attic that would have necessitated the installation of the bathroom.

⁹¹ Andrews interview, 1993.

⁹²The account book contains entries for the years 1927 and 1930 through 1946.

⁹³"Planning Your Plumbing Wisely," Standard Sanitary Manufacturing Company Catalog (1935); reprinted in Gail Caskey Winkler, intro., *The Well-Appointed Bath: Authentic Plans and Fixtures from the Early 1900s*, Washington, D.C.: The Preservation Press (1989).

In 1930 Dorothy also had a new furnace and flue installed, had repairs made to the "old bathroom" (either the 1911 bathroom [Room 109] on the first floor or the 1900 bathroom (Room 207) on the second floor, and changed the iron water pipes to brass.⁹⁴ Since there is no entry for the event in Dorothy's account book, it may have been in 1928 or 1929 (for which years there were no entries) that the kitchen was remodeled with the green cabinets and black linoleum counters known to have preceded the Andrew's wood kitchen cabinets.

Finishes

In a circa-1930 painting of the living room by Dorothy Weir (**fig. 33**), the walls are shown only as being a dark color. This painting and another by Dorothy depicting a bedroom interior (**fig. 34**) illustrate the continuation of a black paint scheme for the woodwork initiated by her mother in 1883. The mottled blue-color wall in Dorothy's painting of the bedroom suggests that the setting may have been the downstairs bedroom (Room 108), which had a bold blue and white floral wallpaper.⁹⁵ However, the bedroom depicted was more likely the southwest bedroom (Room 204); the window in the painting appears to look out over the tops of the trees, suggesting a second-floor room, and the furnishings shown are a better match to those listed for the southwest bedroom in the 1947 and 1958 inventories than to those listed for the downstairs bedroom.⁹⁶

Paint analysis indicates the exterior paint color scheme of red siding, green trim and white sash was continued during this period (see **APPENDIX E**).

Weir/Young Period - 1931-1957

1931-1933 Alterations

Dorothy Weir and Mahonri Young were good friends with Cora (Weir) and Charlie Burlingham, who had married in 1929 and in 1932 had converted the old Webb farm for use as their summer residence. The Burlinghams were making improvements to their summer home around the same time that the Youngs were getting settled in the Weir house. The Youngs would arrive at Branchville sometime in May and close up the house in December to return to their New York City home.⁹⁷ They usually employed a married couple as their servants, who most likely lived in the house.⁹⁸ If the couple were acting as caretakers for the farm, they would have lived in the house across Nod Hill Road.

The Youngs quickly added several major conveniences to the house, including electricity and an additional bathroom. A new boiler and burner were installed in 1931 for the new furnace installed in 1930 - in time for Mahonri's son Bill to make his first visit to Branchville.⁹⁹ After they were married, the Youngs stripped the walls in the living room and library (the former front hall) of the green-striped wallpaper and

⁹⁴Dorothy Weir Young (DWY) Branchville Account Book (1927, 1940-1946).

⁹⁵Remnants of several Weir house wallpapers are in the possession of the Andrews and of the Weir Farm NHS archives. However, as of this writing the remnants have not yet been analyzed or catalogued.

⁹⁶David H. Wallace to Maureen K. Phillips, October 13, 1998.

⁹⁷Ibid.

⁹⁸Bill Young, et al, interview, 1989.

⁹⁹DWY Branchville Account Book.

painted the walls in both rooms light red. The red walls appear in a painting of the Weir living room by Gifford Beal dated after 1931 (not shown).¹⁰⁰ In the library (used as such since at least 1908¹⁰¹) built-in wood and glass bookshelves and cabinets were installed on all four walls, with the new woodwork and exposed walls painted green. This work was completed in 1932, when it was commemorated by the date and the initials of Cora and Charles Burlingham and Mahonri and Dorothy Young painted over the north door (D109): "C.B./C.W.B 1932 M.M.Y./D.W.Y."¹⁰²

The tin-covered shed roofs over the one-story additions on the north side of the house were either repaired or replaced in 1932.¹⁰³ Electricity was brought into the house, as well as to the barn and the caretaker's house, in 1931 and new electric fixtures were installed at this time.¹⁰⁴ Mahonri confirmed this in a letter of August 8, 1932: "Dorothy has put in electricity...".¹⁰⁵ The kitchen (Room 104) may have been remodeled with green cabinets and black-linoleum counters in conjunction with the introduction of electricity. However, while Dorothy records that a refrigerator was purchased in 1932 and that new "linoleum" (probably flooring) was installed in the kitchen as well as in the bathrooms in 1933, no mention is made for any year in her otherwise detailed account book of the purchase of new cabinets and counters. It is probable that the cabinets and counters were installed in 1928 or 1929, two years for which there are no entries in the account book.

The historical uses of the various rooms are clearer for this period than for earlier periods. Mahonri Young used the southeast room (Room 201) as his bedroom. Dorothy used the northeast room (Room 211), which had been Ella Weir's from 1920 until 1930, as her bedroom and Room 202 (the southwest bedroom in the original portion of the house) as her studio. This arrangement left three bedrooms on the second floor (Rooms 203, 204 and 205) for use by visiting family members. Visiting friends were usually given the downstairs bedroom (Room 208), which had an adjacent dressing room and bathroom.

Post 1933

*Alterations*¹⁰⁶

After the flurry of the 1931-1932 renovations was complete, the Young's attention to the house was mostly in maintenance. In 1935 the piazza floor was painted, work was completed on the "third floor bedroom" (probably Room 301), and a washing machine and a small electric stove were purchased. In 1936 the interior of the house was painted, and in 1942 the exteriors of the house and Mahonri Young's studio were painted. The exterior blinds were painted in the winter of 1933. In 1934 Dorothy had the remainder of the exterior of the house repainted, repeating the same color scheme except "this time with

¹⁰⁰This painting is included in Wallace, *HFR*. The red walls are shown in a photograph of the painting sent to M. Carden by D. Wallace in 1993.

¹⁰¹Caro Weir to Dorothy Weir, October 27, 1908, Branchville; DWY Papers, Weir NHS Archives (WEFA 195), Box 3 Envelope 6.

¹⁰²DWY Branchville Account Book, entry dated May 1932 for "bookcases . . . handles . . . painting". Wallace concludes from the initials that the building of the bookcases was a joint undertaking of the Youngs and the Burlinghams. *HFR*, p. 52, and Dorothy also records a payment of \$581 to her from Cora related to the new bookcases.

¹⁰³DWY Account Book, entry for September 8, 1932.

¹⁰⁴DWY Branchville Account Book, entry for January 1932.

¹⁰⁵Wallace, 1993 research notes for *HFR*.

¹⁰⁶The following alterations to the Weir House for the period 1932 through 1946 are documented in DWY Branchville Account Book.

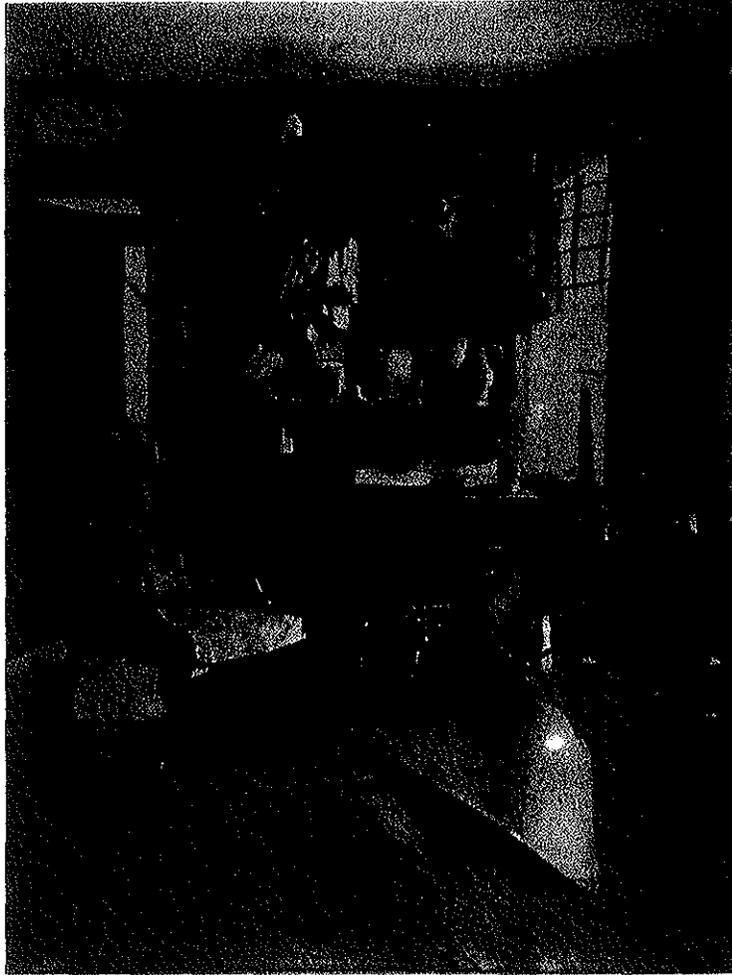


Figure 33. Dorothy Weir, *Weir Livingroom*,
Watercolor (Circa 1930).

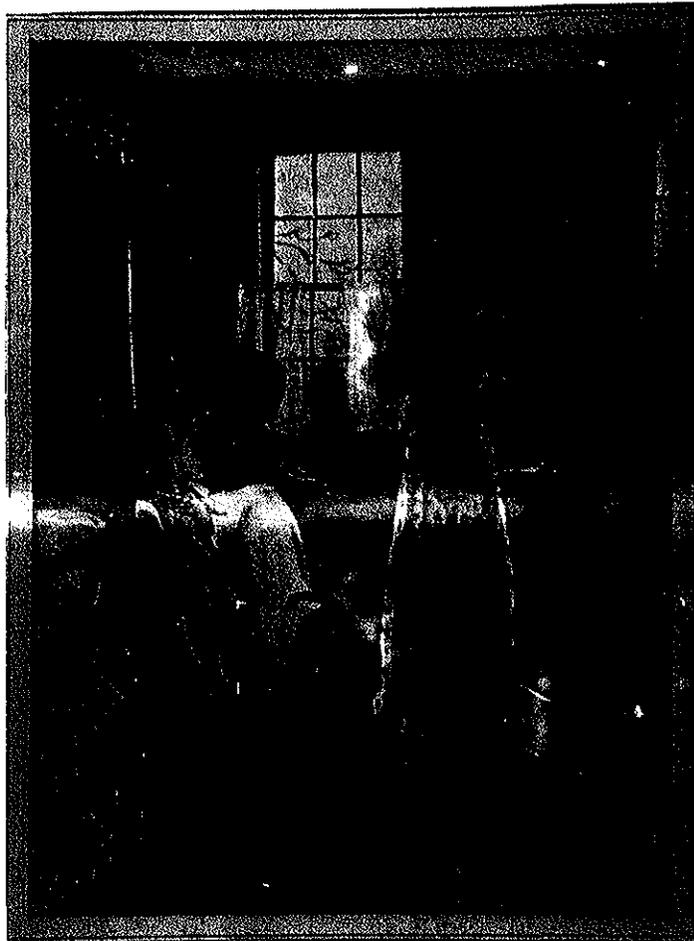


Figure 34. Dorothy Weir, *Bedroom Interior*,
Watercolor (N.D.).

white trim in porches & around windows as an innovation".¹⁰⁷ A circa-1940 photograph of Cora Burlingham and Dorothy Young standing on the east side of the south porch (**fig. 35**) shows the white porch columns, balusters, and trim and the white surround of the east entrance.

According to Dorothy's entries in her account book, the Youngs began spending winters in Branchville in 1942, a routine that would continue through at least 1946. Possibly in preparation for the winter residency, the Youngs had a water heater installed in January 1943 and in March of that year they had the north side of the house insulated. Dorothy also had the southwest bedroom (Room 204) wallpapered in 1944. The year 1945 saw the roof resingled and the chimneys flashed, and a freezer was installed above the furnace cistern in the cellar. And in 1946 the beams in the laundry were reinforced.

After Dorothy died in 1947, Mahonri had a difficult time maintaining the farm, due in part to his own failing energy. There was probably no major upkeep or repainting of the house done between 1947 and 1957. A circa-1946 photograph shows Mahonri Young walking alone on his property (**fig. 36**). This photograph most clearly depicts the major structures in the Weir complex during the Weir/Young period. **Figure 37** is a detail of the circa-1946 view and shows the north side of the Weir house at that time.¹⁰⁸

Finishes

For the most part, the Youngs maintained the exterior of the house in the same color scheme of red siding, green doors and exterior blinds, and white sash and surrounds that had been used throughout the Weir period. In 1934 they painted the door surrounds and porch details white, as illustrated in circa-1940s photographs of Dorothy (**fig. 38**) and of Young and Burlingham family members (**fig. 39**). This paint scheme was confirmed by paint analysis (see **APPENDIX E**).

¹⁰⁷DWY Branchville Account Book, entry dated July 31, 1934.

¹⁰⁸This photograph appears to be a publicity or news photograph, probably accompanying an article on Young. There were a number of magazine articles about Mahonri Young during the 1940s. In another publicity photograph (not shown) identified as "Mahonri Young, working on a scale model . . . of Salt Lake City project . . . Sept. 19, 1946" Mahonri's countenance is similar to that in figure 36, and it is likely that the photograph in figure 36 dates to the same year. Photograph from Brigham Young University Museum of Fine Arts (?) marked "BYU, MSS 4, Box 8 [?], F 2".



Figure 35. Weir House - View From East (Circa 1940s).



Figure 36. Weir Complex - View from the North (Circa 1946).



Figure 37. Weir House – North Elevation, Detail of Figure 36 (Circa 1946).



Figure 38. Dorothy Weir Young on the South Lawn (1940s).



Figure 39. Weir House - Young and Burlingham Family Members on South Porch (Circa 1940s).

Andrews Period - 1958-1989

When Sperry and Doris Andrews bought the core of the Branchville property in 1958, they undertook to repair and refurbish the house. The living room walls were repainted light green and the oak floors were sanded and varnished. The kitchen cabinets were replaced with new wood cabinets and the kitchen walls, cabinets, and ceiling were painted white. The circa-1929 kitchen cabinets were reused as storage cabinets in Room 003 in the basement, and the old sink was installed in Room 006 near the basement door to the west lawn. It may have been during these kitchen alterations that the old cook stove, which is thought to have been used as late as 1946, was removed.¹⁰⁹ The dining room walls and ceiling were repainted white. Second floor bedroom walls (and some woodwork) were painted white; the pre-1957 grass-weave wallpaper in the stairhall (Room 106) was retained on the east wall and replaced with a reproduction of the grass-weave paper on the other three walls. The Morris-style wallpaper in the master bedroom (Room 211) was left on the walls; the blue and white floral wallpaper in the downstairs bedroom (Room 108) was removed and the walls painted white.¹¹⁰ The walls and ceiling in the basement central room (Room 001) and laundry (Room 009) were painted white. Other interior repairs and/or maintenance work included:

- | | |
|------------|---|
| After 1958 | - furnace replaced and oil tank removed from basement
- concrete floor poured in basement rooms (001 and 003). |
| 1960 | - plastering by Severino Palverino |
| 1961 | - plastering by Clayton Webb |
| 1961 | - electrical work by Perigo Electrical |
| 1961 | - linoleum tile installed in bathroom |

Exterior repairs and improvements included:

- | | |
|------------|---|
| After 1958 | - new asphalt-shingled roof on main house
- new metal gutters
- exterior repainted red with white trim; clapboards on back wall of south porch painted white; wooden blinds removed
- wood-frame and glass storm shelter built around the south porch entry.
- south porch balustrade removed |
| 1968 | - lightning rod installation by "Roberts" |
| 1987 | - new roof and flashing over kitchen. ¹¹¹ |

¹⁰⁹An entry in the DWY Branchville Account Book for 1946 mentioned "living room and kitchen chimneys cleaned."

¹¹⁰Remnants of several Weir House wallpapers are in the possession of the Andrews and of the Weir Farm NHS archives. However, as of this writing the remnants have not been catalogued or analyzed.

¹¹¹This partial list of repair and service records was provided to the authors by the Andrews between 1990 and 1995. The information stated here is not a complete record of work that has been done by the Andrews. A more complete file is maintained by Doris Andrews.

Among the few alterations made to the house were removal of the balustrade from the south porch, painting the back wall white, and the construction of a storm shelter at the entry. All of the exterior blinds were removed (and are now in storage).

Figure 40 is a view of the house as it has appeared since circa 1958. The uses of the house and its various rooms have been reasonably consistent between the Young period and the Andrews period.

National Park Service - 1992 to Present

Since 1992 the National Park Service has managed the maintenance of Weir house. An intrusion alarm system was installed by the NPS in 1992. In 1993 a new 200 amp service was brought into the house and an asbestos-removal project was completed. Emergency stabilization was begun at that time and the house was repainted in 1993, using the existing color scheme of red siding and white trim. In 1994 an exterior underground oil tank was drained and filled with sand, and two new oil tanks were installed in the basement. Also in 1994 the asphalt roofing on the house was replaced with wood shingles, and the chimneys were repaired.

Utility Systems

Overview

What is known of the evolution of the utility systems (e.g., heating, electricity, plumbing, etc.) in the Weir house has been conjectured from references in the Weir family papers and from physical investigation of the existing features in the house. Contacting the town halls, libraries, and historical societies of Ridgefield and Wilton revealed that neither town has retained any but the most recent of town records of the availability of utilities to the Weir farm area.

A description of what is known about the evolution of the utility systems in the Weir house has been incorporated in the previous sections on the architectural evolution of the Weir house and is summarized below. Because the physical investigation of the house was limited, a more thorough and systematic examination of the house and research into the Andrews personal house records would probably result in a more complete understanding of the evolution of the utilities in the house.

Heating

The Weir house is heated today by an oil-fired furnace hot-water heating system using pipes and cast-iron radiators in almost all rooms of the house. Prior to the 1930s, the house was heated by fireplaces located in the major rooms of the house and with stoves. The fireplaces in Rooms 102 and 108 were fitted with elaborate inserts; and the kitchen (Room 104) and Rooms 208 and 211 had free-standing stoves (the kitchen stove primarily acting as a cooking stove). The stoves in Rooms 102, 108, and 211 are extant, the one in Room 211 dating to the circa-1830 Greek Revival alterations.



Figure 40. Weir House - South Elevation (After 1958).

The original house had three fireplaces. A cast-iron "Franklin" stove was installed in the northeast bedroom (Room 211), possibly as early as the circa-1830 renovations. As part of the 1900 Platt alterations, Weir had new fireplaces built in the first-floor breakfast room (now part of Room 102) and second-floor southwest bedroom (Room 205) of the new west addition, and stoves installed in the basement (Room 009), the kitchen (Room 104), and probably the second-floor northwest bedroom (Room 205). At some point, either in 1900 or possibly during the 1911 McKim, Mead & White alterations, ornate metal stove inserts were installed in the fireplaces in the original parlor (now part of Room 102) and the original downstairs bedroom (Room 108). Also in 1911 the original fireplace in the dining room (Room 107) was replaced with a larger fireplace, subsuming a former closet. The existing steam heat system was installed in 1930 by Dorothy Weir Young, making the house more comfortable for year-round use. Most of the heating pipes and radiators in the house date to this period.

According to Sperry and Doris Andrews, the hot-water heating system had a coal-fired furnace, which by 1957 had been converted to an oil-fired furnace. However, Dorothy Weir Young recorded in her account book purchases of large quantities of both coal and oil (for a 1,000-gallon oil tank) in the early 1930s.¹¹² Apparently the Young either had two furnaces, or all the coal ordered was used in the stoves in the Weir house and in both the Weir and Young studios. The Andrews replaced the pre-1957 oil furnace with the present oil-fired furnace around 1967 in the same location in the basement (Room 009). The new furnace was installed by Bud Whitesill of Wakefield, Rhode Island

An entry in Dorothy Young's account book for March 1943 stated that they had "insulated north side house" with Johns Manville insulation, apparently in a further effort to make the house more comfortable for year-round use.

Plumbing

Plumbing was first installed in Weir house 1889, but it is unclear what was the extent of the work or the location of indoor plumbing. A former basement laundry area and the first-floor kitchen were likely candidates for a limited system; however, bathrooms were not mentioned in any Weir letters or diaries from that period.

By 1901, the Weir Studio had an attached water tower with a tank for holding water that was then gravity-fed to the house. There is some evidence that the water tower was built as early as 1889, which would coincide with the 1889 date for interior plumbing in the house.

The first clear description of interior plumbing is contained in the 1900 plans and specifications by Charles Adams Platt (**APPENDIX A**). This work included the second story bathroom (Room 207) with bathtub, toilet, sink, and pipes; a double-sink laundry set-tub and pipes in the laundry (Room 009); and a sink and pipes in the kitchen (Room 104) and in the butler's pantry (Room 103). The soapstone laundry tub is still in place in the laundry. However, the kitchen now has a stainless steel sink and the sink in Room 103 was removed when the butler's pantry was relocated in 1911. A toilet may have also been installed in the basement as part of the 1900 work, possibly in the same location as the extant toilet in Room 008. Platt also had an interior water tank installed in the west half of the attic for the new plumbing fixtures. The tank may be the same one recorded by Weir to have burst in 1918, causing damage to the dining-room ceiling. It is unclear when it was removed, although it does not exist today.

¹¹²DWY Branchville Account Book, entries in 1932 through 1934.

The first-story bathroom (Room 109) was installed in 1911 as part of the McKim, Mead & White addition. The fixtures were upgraded in or soon after 1943 when the sink and toilet were replaced.¹¹³ Also in 1911, the new butler's pantry, which had been moved to a location between the kitchen and the newly enlarged dining room, was fitted with a white porcelain sink, which is extant. In 1927, two bathrooms were added to the house: one on the second floor in the former dressing room (Room 208) and adjacent to the 1900 bathroom, and one in the attic (Room 302).

Dorothy Young's account book records that most of the iron water pipes were changed to brass pipes in 1930 and 1931. It also records that the Youngs installed a Westinghouse hot water tank in 1942, probably replacing an old tank. The Andrews installed a copper hot-water tank in Room 009 around 1967.

Electrical

Electricity was first installed in the Weir house in 1931 by Dorothy Weir Young. This first electrical system used flexible armored cable conduits that originated at the southeast corner of the house and entering the house at the same corner of basement Room 003.

Electrical upgrading has been done periodically, and was continued by the Andrews. Most of the wall-mounted brass plate covers for the outlet receptacles and switches remaining date to the 1931 system. Miscellaneous receipts made available to the author by the Andrews indicated that electrical work was carried out by local contractors at various times between 1960 and 1974

Protection

Lightning protection (in the form of grounded, exterior, copper lightning rods) was installed on the Weir house in 1933.¹¹⁴ The system may have been preceded by an earlier system after the 1903 lightning strike on the house described by Weir.

Sometime after 1990 electronic fire detection and intrusion alarm systems were installed by the Andrews and the NPS.

¹¹³Each of the extant sink and toilet has the date "1943" impressed on it. This work is not recorded in DWY's Branchville Account Book.

¹¹⁴DWY Branchville Account Book.

III. PHYSICAL DESCRIPTION of EXISTING ELEMENTS
WEIR HOUSE

STRUCTURAL ELEMENTS¹¹⁵

General Description

The Weir house today is two stories tall plus a full basement and a full-size attic. The structural system is composed of several materials including stone, brick, and timber. The foundation walls and chimney bases are constructed of granite rubble, while the upper stories are timber-framed, with clapboards nailed to wood sheathing on the exterior and plaster on lath on the interior. The original eighteenth-century, center chimney, post-and-beam house is the southeast core of the present structure. Later additions to the west end and to the north consisted of smaller-dimensioned balloon-frame construction. These walls are also clapboard on sheathing (diagonal sheathing where visible) on the exterior and of plaster on lath (machine-cut where visible) on the interior.

Most of the structural system is concealed by the plastered walls and no intrusive investigation was allowed for this report, which limited the researchers' ability to ascertain the structural evolution of the house. However, some general conclusions can be made based on the history of the house and by viewing limited opened areas. The exposed portion of the basement structural system and the second-story corner posts provide clues as to the age and construction of the house.

Main House

Room 003 in the basement, with its massive, central, granite-rubble chimney base and the granite-rubble walls, depicts the original extent of the circa 1765-79 house. Hand-hewn wood sills support the exterior braced-frame walls; hand-hewn joists are mortised and tenoned into the sills and into the girts that frame the chimney base. Heavy squared timbers are cantilevered from the granite base to support the first-story fireplace hearths. The uniquely-built south wall between Room 001 and Room 003 is of granite and mortar and squared, hand-hewn logs. Patches and changes in materials and construction in various locations are evidence of when the house was "modernized" circa 1830. Circular-sawn lumber in the basement level more clearly dates the changes in 1888, 1900, and 1911 further west and north as the house grew to its present size and appearance.

Much of the construction evidence is hidden in the three upper levels of the house. The first story has all of its timber frame concealed by finished walls. Various rooms at the second story (e.g., Rooms 201, 202, 207, and 211) appear to have cased corner posts at the outer corners of what would have been the circa-1765-1779 house. The centrally-placed brick chimney is plastered and framed with no fireplace openings at all above the first story. The framing is also concealed by finished surfaces (e.g., plaster on lath and matched-board siding at the attic story).

¹¹⁵Room, doorway, and window numbers refer to those used on the measured drawings of the Weir house found in APPENDIX C.

West End

The west end grew in two phases dating to 1888 and 1900 - the first apparently designed by Weir and the second by Charles A. Platt. The entirety of the west additions (which is comprised of two stories plus a basement and an attic) is well integrated with the earlier construction and superficially gives the impression that the house was built as one whole.

The basement level demonstrates again the extent of the late-nineteenth century work. Although Rooms 006 and 009 have plaster on lath and matched-board siding for walls and ceilings, several opened areas provide a glimpse of machine-cut joists and stick-frame construction (using dimensioned lumber and machine-cut nails) above the granite rubble walls. Although there was not a large enough portion of the wall framing exposed to confirm the framing method, it is probable that this portion of the house was balloon framed, a method of stick framing made popular in the mid- nineteenth century in which the wall studs travel the full two-story height of a wall. Owen B. Maginnis in his 1896 edition of *How to Frame a House, or Balloon and Roof Framing* stated clearly why balloon framing had become the preferred method of construction (his argument could equally apply to any method of stick framing):

As the majority of houses which are erected throughout the U.S. and Canada are now built of wood on the system which is best known as that of "Balloon Framing," I think that some practical information on this subject will be appreciated. Except where very heavy timbers are used, as in the construction of frame factories, barns, sheds, etc., the old tenon, mortise, and pin method is now obsolete. The economical and excellent structural method of framing on the balloon system have made it universally popular with all architects, builders, and carpenters.¹¹⁶

Dining Room Addition

Dating to 1911 and built in accord with designs by the architectural firm of McKim, Mead & White, the one-story dining room addition is well integrated with the previously discussed west additions. The construction of the dining room is not clearly evident through the small openings that provide limited access to the Room 002 crawl space. However, joists and sills appear to be dimensioned, machine-cut lumber. The plaster on machine-cut lath over the dining room ceiling also gives evidence for its balloon-frame construction. The masonry fireplace was moved and rebuilt as part of the McKim, Mead & White design and a brick masonry column was added for support directly in front of the eighteenth-century basement fireplace in Room 001. This work did not require removing the firebox, bake-oven, or mantle, all of which still remain in place but are partially blocked.

The conclusions drawn for this report are general, based on limited access to the house and on non-intrusive investigations. Future intrusive investigations should be used to confirm the somewhat complicated structural evolution of the Weir House.

¹¹⁶Page 5; quoted in H. Ward Jandle, editor, *The Technology of Historic American Buildings: Studies of the Materials, Craft Processes, and the Mechanization of Building Construction*, Association of Preservation Technology (1983) p. 56.

EXTERIOR ELEMENTS

Overview

The Weir house has evolved from a small eighteenth-century farmhouse to a substantial two-story structure with classical features. A major alteration took place circa 1830 when the house was changed to a gable-end, Greek Revival-style building. The east facade exhibits cornices and rakes trimmed in heavy Greek Revival-style moldings and a formal entrance doorway within a portico flanked by two Doric columns. The foundation has evolved along with the house, although its ashlar granite pattern was initiated in 1900. Also in 1900 the south elevation received a major addition of a classically-inspired veranda whose east elevation is set back from the east facade of the house. Protruding from the north and south roof slopes are 1900 dormer windows. After 1900 there were three chimneys, visible in full view on the south and north elevations. In 1911 the north elevation received a one-story, 16-foot by 17-foot cross-axial addition that affected all elevations excepting the south. The east elevation of this addition is also set back from the main house east facade.

By reviewing documentation and historic photographs, and through paint analysis of the exterior finishes (see **APPENDIX E - PAINT ANALYSIS**), the exterior paint schemes for the house have been determined from its circa-1830 Greek-Revival appearance to the present. The Greek-Revival period exterior paint scheme was white clapboard siding, trim and doors (except for the west door at the rear of the house, which was black) and black exterior blinds. The paint scheme of red siding began with J. Alden Weir in 1883; his choice of trim color was always dark green. The white trim color began in the Weir/Young period in 1934 and has continued to the present. Exterior blinds were removed after 1958. The removable wooden storm windows are painted white. The wood-shingled roof is a circa-1960 replacement-in-kind of the 1900 roof.

This section presents a summary description of the exterior elements of the Weir house organized by elevation and illustrated with photographs. Following the summary description is a five-page chart describing the exterior elements in detail.

East Facade (Figs. 41-42)

The east facade is composed of a two-story and attic main structure with one-story wings to the north and a one-story covered porch to the south. The east elevation is both the historical and existing facade, because it faces Nod Hill Road - the main route that passes the house - and because physical and historical evidence indicates the designation of this elevation to be the front. Its two-story, three-bay, gable front with a Greek Revival-style entrance door and covered porch and the gable portico dates to circa 1830.

A one-story porch visible at the south end of, and set back from, the east facade is a 1900 addition. Although it is a larger colonnaded porch, the formality of the south porch remains secondary to that of the east entry. Gates in the fencing on both the east and south sides of the lawn around the house accentuate the function of both the east facade and south elevation as entrances. The one-story wings that project on the north side of the east facade date to 1911.

The existing exterior paint color scheme of red clapboards and white trim has existed since the Dorothy Weir/Mahonri Young period. During J. Alden Weir's lifetime the trim was dark green. Prior to Weir's occupancy, the house was white with white trim and black wooden blinds. Evidence of pre-1883 white siding paint exists in isolated locations under the red paint.



Figure 41. Weir House - East Elevation (1994).



Figure 42. Weir House - East Entry (1993).

South Elevation (Figs. 43-44)

The south elevation of the Weir house is a Classic-Revival facade of two stories and dormered attic with a colonnaded veranda. The original veranda, which dates to 1900, had a balustrade, which was removed after 1958 and is currently stored in the Weir studio woodshed.¹¹⁷ Window placement is symmetrical except on the wall under the veranda. Evidence of a pre-1900 second-story window opening exists behind the clapboards; vertical sheathing boards attached using wire nails cover a two-foot-wide area to the right (east) of window W212 immediately adjacent to an area of diagonal sheathing attached using cut nails. Apparently, window W212 was originally located a few feet to the west but was moved in 1900 to create Platt's symmetrical window placement on the second story. The dormers were introduced in 1900.

The entry doorway, which is protected by the veranda, is located to the west of the center of the elevation. Its storm shelter dates to 1958 or later. Visible at the east end is the circa-1830 front porch and at the west is the rear-entry porch deck, which was built in 1911. The decorative iron finials that sit on the wide granite porch steps were installed by J. Alden Weir circa 1900.¹¹⁸

All three chimneys for the house are clearly visible on the south elevation; the east chimney, which is centered on the east/west roof ridge, is original to the construction of the house but was probably re-bricked during the 1900 renovations; the west chimney, also centered on the east/west roof ridge and the northernmost, located on the north slope of the main house, date to 1900.

¹¹⁷The balustrade now stored in the woodshed has been documented with molding profiles and paint samples, which are stored at the BCB laboratory.

¹¹⁸Paint analysis and research notes on the iron finials are stored at the BCB laboratory.



Figure 43. Weir House - South Elevation (1994).



Figure 44. Weir House - South Porch Detail and Iron Finials (1994).

West Elevation (Figs. 45-46)

The west elevation, like the east facade, is composed of a two-story and attic main structure with one-story wings extending to the north and a one-story porch to the south. The most notable features on the west elevation are the Greek Revival pedimented gable end that was relocated from the circa-1830 gable end during the 1900 renovations, the 1900 veranda visible at the south, the circa-1888 one-story short kitchen wing on the north, and the 1911 one-story wing also on the north, set back from the plane of the west elevation. A small open porch deck at the first-story entrance has a straight run of steps leading down to the west lawn. Because of the low grade on this elevation, the deck is built on stilts, and the house foundation is higher than on the other three elevations, allowing for full, double-hung windows and a double doorway with tongue-and-groove vertical-board doors at the basement level.



Figure 45. West elevation (1994).



Figure 46. Weir House - West Elevation, North Half of Basement Doorway D-3 (1994).

North Elevation (Fig. 47)

The north elevation consists of the 1900 two-story and dormered attic main house and the later one-story additions that run along the entire north elevation. The projecting center addition is the 1911 dining room. Also visible are the north elevations of the small covered entry on the east (circa 1830) and the open-deck porch on the west (1911). The east and center dormer windows date to 1900, while the west dormer was added in 1911. All three chimneys on the house are visible; the east chimney is original to the house, but may have been re-bricked during the 1900 renovations; the west chimney and the northernmost chimney date to 1900. The gable and cornice trim on the one-story additions is in visual harmony with the earlier Greek-Revival roof cornice. Window placement around the gable-end addition is symmetrical. The decline of grade from east to west allows for two full-size double-hung windows at the west end of the foundation.

The range in pattern of the ashlar granite foundation can be fully observed on this elevation, starting with the more formal regularly coursed units at the east, moving westward to a random pattern at the rear of the house.



Figure 47. Weir House - North Elevation (1994).

Description of Existing Exterior Elements

The following five-page chart provides a physical description of the existing Weir house exterior architectural elements. Most of the chart is organized by element, then subdivided by elevation. The last column labeled "FINISHES/NOTES" provides the existing finish of the element and additional relevant information, including architectural evolution (when available). The last section labeled "FINISHES" summarizes the existing finishes of the exterior elements by color. Doorway and window numbers refer to those used on the measured drawings of the Weir house found in **APPENDIX C**. Molding profile types, including those of muntins and door panels, are found in **APPENDIX D**.

PHYSICAL DESCRIPTION - WEIR HOUSE EXTERIOR

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
FOUNDATION		
<ul style="list-style-type: none"> •EAST WALL & EAST ENDS OF SOUTH & NORTH WALLS •SOUTH, WEST, & NORTH WALLS 	<ul style="list-style-type: none"> •Granite ashlar in 2 to 4 courses (varying w/ grade slope) & mortar joints approximately 1" wide. •Granite rubble with irregular mortar joints. 	<p>Unusual pattern at East end reflects the more formal "front" of the house</p>
WALL COVERING		
<ul style="list-style-type: none"> •EAST, SOUTH, WEST, & NORTH WALLS 	<ul style="list-style-type: none"> •Wood clapboards with approximate 4" exposure; east, west, and north gables sided with horizontal, flush, butt-boards; dormer cheek walls clad with 6 courses of wood shingles. 	<p>Red paint; except dormer cheeks unfinished.</p>
DOORWAYS		
<ul style="list-style-type: none"> •EAST FACADE •SOUTH FACADE •WEST ELEVATION •NORTH ELEVATION 	<ul style="list-style-type: none"> •D-1: Greek-Revival doorway with sidelights & rectangular transom; 2-panel Dutch door (profile Type DP1-A) & modern exterior wood screen door. •D-4: plain-board surround, header inscribed "Here shall we rest & call content our home"; 4-panel Dutch door (profile Type DP4-A); •D-5: removable exterior wood & glass storm enclosure with glazed door •D-2: plain-board surround; 2-panel door (profile Type DP2-A), with modern exterior storm & screen door; •D-3: to basement, paired doors of vertical beaded-board & batten; porcelain knob & steel hinges. •None 	<p>Green paint; except storm enclosure painted white.</p> <p>Dutch doors were selected by Weir; epigram painted over S doorway by Stanford White c. 1900-1906, attributed to John Ferguson Weir in letter to JAW dated August 2, 1883.</p>

PHYSICAL DESCRIPTION - WEIR HOUSE EXTERIOR

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS (cont.)		
<ul style="list-style-type: none"> •NORTH ELEVATION 	<ul style="list-style-type: none"> •Balanced window arrangement; W101, W107, W108, W201 & W205 have 6/6 double-hung sashes similar to those on other walls; W104 has double-hung multi-light sash similar to those on South facade, but with 76/76 lights; W301, W302 & W303 are roof dormer windows with 8/8 double-hung sashes, similar to those on South-elevation roof; W102 has a 2-light casement sash and W106 has a 4-light casement sash; W202 & W203 cut off by 1911 roof change to become 6/3 sashes; W204 has a 10/10 fixed sash; W001 is a single-hung hopper similar to W008 on South; W002 & W003 have 6/6 double-hung sashes similar to W004 & W005 on West; W104A in dining room wing gable is fitted with side-hinged batten door, provides access to crawl-space attic over dining-room ceiling; W309 is a skylight with a single sash. 	
WALL & DOORWAY TRIM		
<ul style="list-style-type: none"> •EAST, SOUTH, WEST, & NORTH ELEVATIONS 	<ul style="list-style-type: none"> •Greek Revival-style moldings on most features; •Pedimented East, West, and North gables and dormers; simpler moldings for North gable on dining-room addition; •Plain cornerboards at all corners; •South & North walls divided horizontally with platband. 	<p>Wall trim - red paint Doorway trim - white paint</p> <p>Pre-1900 West gable trim re-used in 1900 expansion</p>

PHYSICAL DESCRIPTION - WEIR HOUSE EXTERIOR

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
PORCHES		
<ul style="list-style-type: none"> •EAST FACADE •SOUTH FACADE •WEST ELEVATION 	<ul style="list-style-type: none"> •Flat-pedimented porch roof supported by 2, fluted-wood, Doric columns; Greek Revival moldings; tongue & groove board ceiling, floor, & steps. •Flat-pedimented porch supported by 8, plain-wood, Doric columns & 2 rectangular pilasters; classical-revival moldings; tongue & groove board floor and ceiling. •Open porch deck with tongue & groove board floor & plain wood balustrade; staircase with open risers & railing facing west; porch supported by square wood columns on concrete bases; generator stored below porch. 	<p>Porch trim - white paint East ceiling - white paint South ceiling - white paint Flooring - gray paint</p> <p>East porch c. 1830; South porch dates to 1900 Platt alterations; West porch dates to 1911 MMW alterations.</p>
ROOF COVERING		
<ul style="list-style-type: none"> •MAIN ROOF & DORMERS •NORTH EXTENSION •DINING ROOM WING •EAST PORCH •SOUTH PORCH 	<ul style="list-style-type: none"> •Wood shingles; roof has four modern flashed metal vent pipes. •Rolled black asphalt roofing. •Wood shingles. •Wood shingles over wood sheathing. •Metal roof pans. 	<p>House re-shingled after 1958; dormer on far west of North aspect dates to 1911, remaining dormers date to 1900.</p>
CHIMNEYS		
<ul style="list-style-type: none"> •SOUTHEAST •SOUTHWEST •NORTH 	<ul style="list-style-type: none"> •Ridge-centered, of brick with later brick vent cap; metal step flashing •Ridge-centered, similar to Southeast chimney •Halfway up north slope, similar to Southeast chimney 	<p>Southeast chimney on 18th c. base; Southwest & North chimneys date to 1900.</p>

PHYSICAL DESCRIPTION - WEIR HOUSE EXTERIOR

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
DORMERS		
<ul style="list-style-type: none"> •SOUTH ROOF SLOPE •NORTH ROOF SLOPE 	<ul style="list-style-type: none"> •Three evenly-spaced dormers with pedimented gables & 8/8 double-hung sashes (W305, W306 & W307) - see Exterior Windows. •Three evenly-spaced dormers with pedimented gables & 8/8 double-hung sashes (W301, W302 & W303) - see Exterior Windows. 	Check walls - unfinished
GUTTERS & LEADERS		
<ul style="list-style-type: none"> •EAST PORCH •SOUTH PORCH •NORTH EXTENSION •DINING ROOM WING 	<ul style="list-style-type: none"> •Built-in metal gutter with short round metal conductor at Northeast corner. •Built-in metal gutter along south cornice with modern aluminum downspout at Southwest corner; granite splashblock on grade at Southwest corner. •Modern metal projecting gutter along West cornice; leader opening at Northwest corner; granite splashblock on grade at Northwest corner. •Modern metal projecting gutter along East cornice; downspout at Northeast corner draining to grade. 	NW downspout removed during NPS stabilization work; built-in gutter concealed during installation of rolled roofing, after 1958.
LIGHTNING PROTECTION		
<ul style="list-style-type: none"> •MAIN HOUSE •DINING ROOM WING 	<ul style="list-style-type: none"> •Rods at East and West ridge ends with copper ground wires. •One rod at North ridge end with copper ground wire. 	System dates to after 1934 (label on West wall of dining-room addition).
FINISHES		
<ul style="list-style-type: none"> •RED •WHITE •GREEN •GRAY •BLUE 	<ul style="list-style-type: none"> Siding; wall and dormer trim; platband on north & south walls, south porch roof (dormer cheeks unpainted). Window sashes and trim; doorway trim; porch trim and bannister; doorway trim. Doors; blinds on faux W121. Porch flooring. South porch ceiling. 	<ul style="list-style-type: none"> Red paint color dates to c. 1883; White trim color dates to 1934.

INTERIOR ELEMENTS

Overview

Most of the interior of the Weir house consists of a basement, two floors, and an attic. The north side of the house consists of only one floor that includes a dressing room and a bathroom at the east end, the northern twenty-one feet of the dining room in the center, and a butler's pantry and the northern half of the kitchen at the west end. The remainder of the first floor falls within the four levels (basement to attic) of the house. The attic contains the laundry, heating equipment, and storage areas; the first and second floors contain the primary living spaces; and the attic floor has been roughly finished for living spaces, presumably for servants' sleeping quarters during the historic periods.

The interior of Weir house evolved in accordance with the structural and exterior alterations. The exceptions are the changes made during the Weir/Young period, which consisted primarily of interior changes to walls and doors - particularly in the second-floor hall. Most of the walls are painted white. Most of the woodwork is either period or reproduction Greek Revival style and is painted black. A typical window has a six-over-six double-hung sash with a **Type M-A** muntins, except the multi-pane and decorative windows in the library, living room, and dining room. A number of the first and second-floor rooms have remnants of wallpaper on the wall behind radiators and thus probably date to before 1930-31, when the first central heating system was installed.

The interior elements for each room of the Weir house are described in the following subsections, which are organized by floor levels (i.e., basement, first floor, second floor, and attic). The subsection for each room includes a general overview, photographs (when available), and a chart that describes in detail each existing element in the room. The last column on the chart, labeled "FINISHES/NOTES," provides the known existing finish on the element and additional relevant information, including evolution (when known). Room, door, and window numbers refer to those used on the measured drawings of the Weir house in **APPENDIX C**. Molding profile types, including those of panels, mantels, and muntins, are found in **APPENDIX D**.

Since the Weir house is a private residence, access to the interior for the physical investigation was necessarily limited. As a result, not all of the interior elements, particularly those on the second and attic floors, have been recorded in detail.

Basement Floor¹¹⁹

Overview

The basement consists of nine rooms (or spaces) numbered Room 001 through Room 009. All the rooms are fully excavated except Room 002, which is a crawl space at the northeast corner of the basement under the 1911 addition. Several feet of the floor in the circa-1888 northwest area of the basement were removed in 1900 to provide a seven and one-foot ceiling height for the laundry (now Rooms 008 and 009); the remaining basement rooms have lower ceilings. The exterior walls are mortared fieldstone; partition walls are mortared fieldstone, plaster on lath, or vertical board. The floor is poured concrete in all but Room 007, a corridor that has a floor of granite paving stones set in mortar. Rooms 008 and 009 have wood floors installed over the poured concrete. The basement contains the utility connections, a furnace, a laundry room, and numerous storage rooms. There is a half-bath off the laundry room, although it is currently out of order.

The major exposed structural features in the basement are in the east room (Room 003), which contains the massive central chimney and timber framing for the original house. The east room is the earliest, dating to the original eighteenth-century construction of the house. Since its original construction the house has expanded westward and northward. The center basement rooms date to circa 1830, while the west rooms date to 1888 and 1900. A basement was excavated under each addition except for the 1911 north addition, which was given only a crawlspace (Room 002). There is no excavation under the east and south porches, although there is structural evidence of the 1888 porch below the present-day south porch. Because the terrain of the Weir house lot slopes steeply to the west, the west basement rooms have customarily had a high west wall and have functioned in connection to the kitchen.

¹¹⁹For additional information on windows and doorways see **EXTERIOR ELEMENTS**, above.

Central Hall - Room 001 (Figs. 48-50) and North Addition Crawlspace - Room 002

Room 001 is the central hall containing the stairs that lead to the first floor, and is the room from which all other basement rooms are accessed. This room was originally the cellar under a lean-to west of the original house that became a full two-story-plus-attic wing in circa 1888. A closet in the northeast corner (Room 001-A) is thought to be a former passage way between Room 003 and Room 001. The north and south walls of Room 001-A are stone; the east and west walls are plaster on lath, indicating they were erected after the north and south walls were built. South of the closet door (D001D) is a blocked fireplace that appears to date to the circa-1830 renovations. A portion of the mantel to the fireplace is still visible, its end running south behind a stone chimney base that was built out from the west face of the original chimney base in 1911.

Room 002 is an inaccessible crawlspace under the 1911 addition to the north side of the house.



Figure 48. Weir House Basement - Central Hall [Room 001], Looking South (1994).

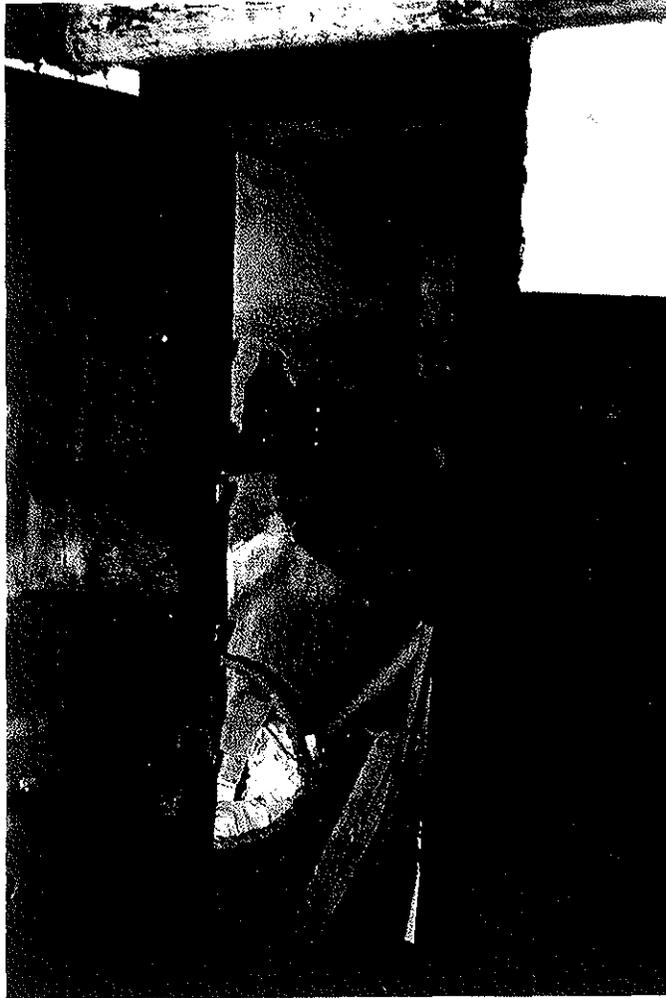


Figure 49. Weir House Basement - Central Hall [Room 001], Closet 001A (1994).

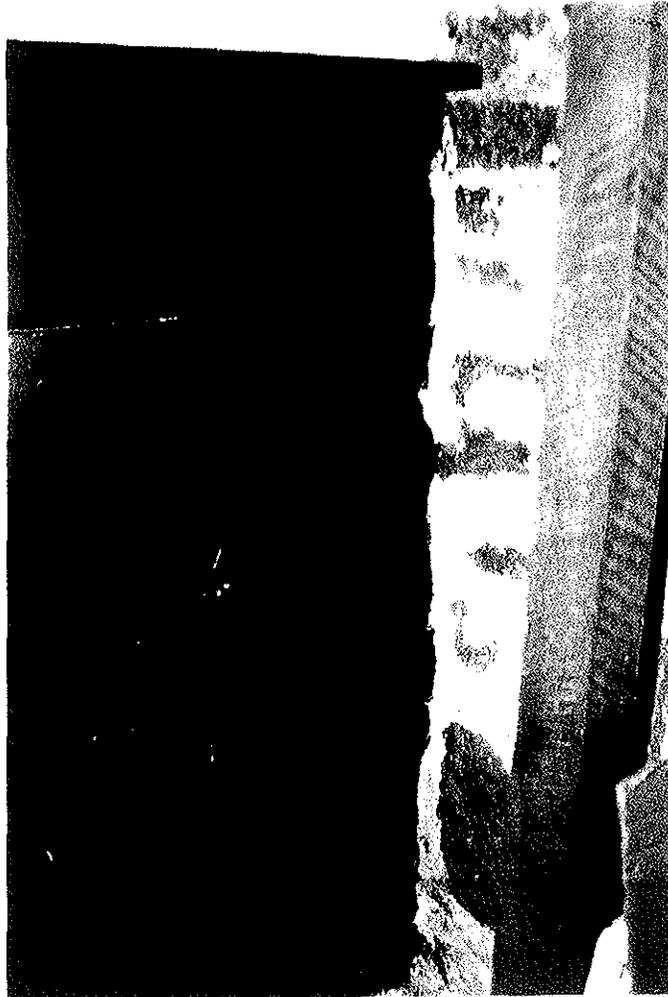


Figure 50. Weir House Basement - Central Hall [Room 001], East Wall, Circa-1830 Mantel (1994).

WEIR HOUSE BASEMENT - CENTRAL HALL (ROOM 001)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Concrete poured in rectangular sections in 2 levels. 	Gray paint Installed c. 1960 by Geo. Miller of Georgetown, CT
WALL TREATMENT		
	<ul style="list-style-type: none"> •East wall of mortared granite rubble; North wall at staircase with matched-board siding; South & West walls with plaster on lath. 	Rubble wall - whitewash Match-board - black paint Plaster wall - white paint
CEILING		
	<ul style="list-style-type: none"> •Ceiling of sheathing boards & exposed rough-hewn sills & 1st-floor joists, supported by walls & columns/posts; 1 concrete-filled tubular support, 1 former wood porch column & 2 rough-hewn timber posts. 	Ceiling - whitewash
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D001C to closet 001-B; •D001D to closet 001-A has 18th-century vertical-board batten door with wrought-iron bean-latch; square surround; •D001E to bake-oven has vertical-board batten door with wrought-iron strap hinges; plain surround; •D003 to Room 003 with plain surround Type DF-E; double vertical-board batten doors with wrought-iron strap hinges & latch with keeper. •D001A to storage area 005 & D001B to storage area 004 have vertical-board batten doors with steel butt hinges. •D001 to Room 007 has double vertical-board batten doors with wrought-iron strap hinges; plain surround; •D009 to Room 009 (door removed), with cast-iron decorative hinges with steeple pin; door surround Type DF-A. •None 	D001-D - black paint D001-E - black paint D003: R001 face - black paint R003 face - whitewash D001A - whitewash D001B - whitewash D001 - black paint D009 - black paint

WEIR HOUSE BASEMENT - CENTRAL HALL (ROOM 001)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
	<ul style="list-style-type: none"> •None 	
SPECIAL FEATURES		
<ul style="list-style-type: none"> •NORTH WALL •EAST WALL 	<ul style="list-style-type: none"> •Wood staircase to Room 106 with 10 risers; enclosed with match-board siding. •Large brick fireplace, mostly enclosed by masonry hearth/chimney support & by addition of closet 001B, with partially-exposed projecting wood mantel Type FM-C; side bake oven & kindling storage below both accessed by door D001E. 	<p>Risers - black paint Match-board: west - black paint east/south - gray paint Treads - varnish Mantle - black</p> <p>Stairway added 1900; fireplace (19th-c.) blocked 1911 when masonry added to support Room 107 fireplace; mantle c.1830.</p>
CLOSETS		
<ul style="list-style-type: none"> •EAST WALL 	<ul style="list-style-type: none"> •Closet 001-A at north end of wall, pantry closet with plaster on lath walls & ceilings, plaster on rubble stone South wall; cleats for spaced wood shelves. •Closet 001-B, wood-framed closet with wood shelves built in front of former east fireplace. 	Plaster - whitewash
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING 	<ul style="list-style-type: none"> •Wall-mounted switch plate on east wall of stairway with wall-mounted porcelain light; evenly-spaced ceiling-mounted porcelain light fixtures with pull chains; flexible armored cable for electricity throughout basement. •Insulation-wrapped pipes throughout basement, connecting heating system in Room 009 to upper floors. •None 	Electricity & heating systems installed 1930-1932 and upgraded periodically.

WEIR HOUSE BASEMENT - CRAWLSPACE (ROOM 002)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Earthen floor with some construction debris visible	Under Room 107 added c. 1911.
WALL TREATMENT		
	•Mortared granite rubble.	
CEILING		
	•Underside of machine-cut 1st-floor joists & unpainted sheathing boards; brick masonry piers supporting joists; granite-rubble exterior walls supporting sills.	
DOORWAYS		
•EAST & SOUTH WALLS	•None	
•WEST WALL	•W001A providing access to crawlspace from exterior.	
•NORTH WALL	•None	
WINDOWS		
•NORTH	•W001 with 3-light, hopper, wood sash.	
•EAST, SOUTH, & WEST WALLS	•None	
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	

WEIR HOUSE BASEMENT - CRAWLSPACE (ROOM 002)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Limited access, none was visible	
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Southeast Room - Room 003 (Figs. 51-54)

The southeast room (Room 003) is the earliest basement room and dates to the original eighteenth-century construction of the Weir house. A short stone half-wall abutting the south wall is thought to have separated a crawl space at the east from the excavated area containing the central chimney mass at the west. Most of the visible structural evidence for the original house exists in this room (see **PHYSICAL DESCRIPTION of EXISTING ELEMENTS - Structural Elements**, above.) An original basement window, located at the east end of the north wall, is now blocked due to the construction of the 1911 addition. An opening in the first-floor framing in the southeast corner of the room marks the former location of a staircase that had led up to the first floor.



Figure 51. Weir House Basement - Southeast Room [Room 003], Looking West (1994).



Figure 52. Weir House Basement - Southeast Room [Room 003], West Wall, Doorway D003 (1994).



Figure 53. Weir House Basement - Southeast Room [Room 003],
Looking Northwest, Chimney Base (1994).

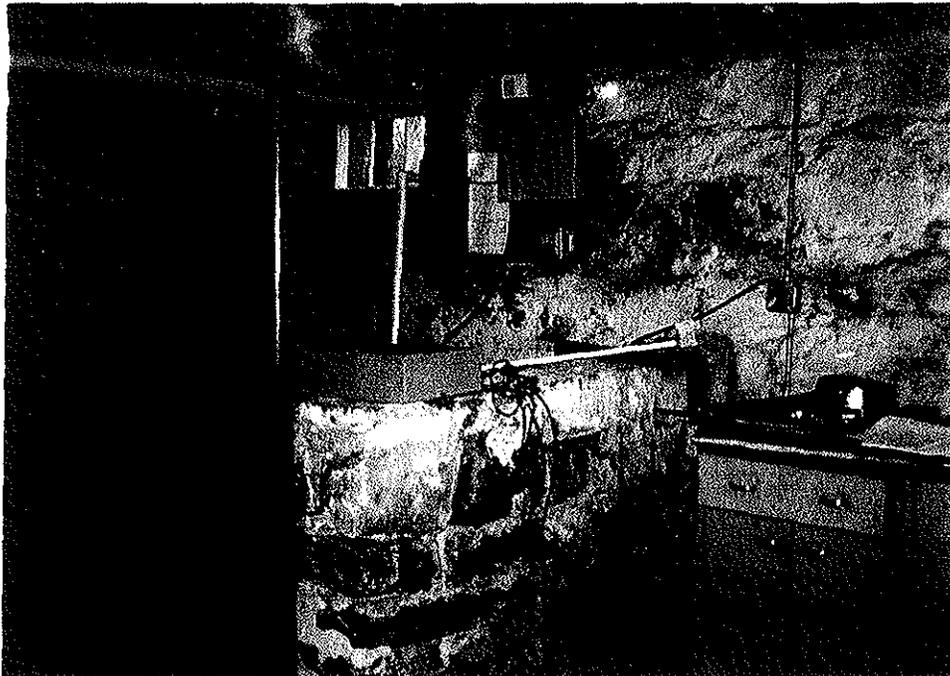


Figure 54. Weir House Basement - Southeast Room [Room 003], Looking Southeast, Stone Half-Wall (1994).

WEIR HOUSE BASEMENT - SOUTHEAST ROOM (ROOM 003)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Poured concrete with slightly raised area denoted by floor-to-ceiling wire enclosure; large granite stone at west wall serves as step for doorway D003; sump pump at southeast corner. 	Unfinished; appears earlier than c. 1960 concrete floor in Room 001.
WALL TREATMENT		
	<ul style="list-style-type: none"> •Exterior walls are mortared granite rubble; southwest wall of horizontal log and mortared rubble stones; rubble stone half-wall projects northward from south wall. 	Exterior walls - stucco Southwest wall - whitewash C. 1830 half-wall has earliest mortar.
CEILING		
	<ul style="list-style-type: none"> •Sheathing boards, exposed rough-hewn sills & 1st-floor joists, supported by granite-rubble bearing walls & 2 metal tubular supports. 	Whitewash
DOORWAYS		
<ul style="list-style-type: none"> •EAST & SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •D003 to Room 001 has double batten doors each constructed of 2 wide vertical boards with horizontal battens on R003 side; wrought-iron latch; cutout in north door leaf for east/west pipes. •None 	D003: R003 face - whitewash R001 face - black paint
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST & NORTH WALLS 	<ul style="list-style-type: none"> •None •W008 with wood, 3-light, hopper sash that is modern replacement - see Exterior •None 	North-wall opening to R002 was c. 1830 window; sash removed in 1911.

WEIR HOUSE BASEMENT - SOUTHEAST ROOM (ROOM 003)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
•WEST WALL	•Massive floor to ceiling granite chimney base with 3 large, cantilevered, wood joists projecting north & south of base that support 1st-floor hearths; Unusual feature on south face of chimney base consisting of a square opening leading to a domed stone-lined cavity used for cool storage.	Chimney dates to original construction of house. Kelly in <i>Early Domestic Architecture of Ct</i> mentions similar feature (p.69).
CLOSETS		
•EAST WALL	•Wire-enclosed storage area along most of east wall and extending floor-to-ceiling; wire door, framed with modern lumber.	Probably used for food storage.
UTILITY SYSTEMS		
•ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS	•2 porcelain, ceiling-mounted light fixtures & 2 wall-mounted light fixtures; 2 modern electrical panel boxes on plywood backer on southeast wall; flexible armored cable wires threaded & stapled to joists & beams throughout basement connecting to upper stories. •None •None •Two modern ceiling-mounted smoke detectors.	Early 20th c. fixtures

South Storage Rooms - Room 004 and Room 005 (Figs. 55-57)

Rooms 004 and 005 are two small storage rooms that are located to the east and west, respectively, of the south end of Room 001. The rooms were originally part of Room 001 when it was excavated circa 1830. Currently the rooms are separated from Room 001 and from each other by wood-frame walls that date to circa 1888.

The west wall of Room 005 was the exterior west foundation wall for the circa-1830 lean-to cellar and later for the 1888 addition. The wall is now enclosed within the 1900 part of the basement. The original window (W006A) in the circa-1830 west wall is extant at the south end of the wall.

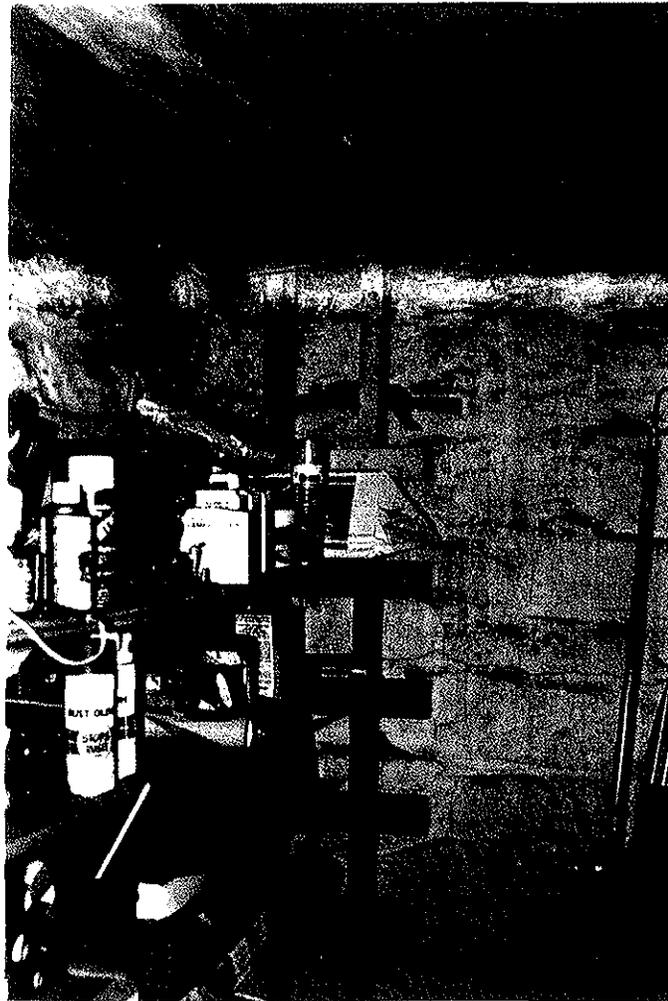


Figure 55. Weir House Basement - Storage Room [Room 004], Southeast Corner (1994).



Figure 56. Weir House Basement - Storage Room [Room 005], Upper Southwest Corner (1994).



Figure 57. Weir House Basement - Storage Room [Room 005],
West Wall, Window W006A Sash (1994).

WEIR HOUSE BASEMENT - SOUTH STORAGE ROOM (ROOM 004)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Poured concrete, at same level as Room 001. 	Unfinished
WALL TREATMENT		
	<ul style="list-style-type: none"> •South wall mortared granite rubble, East wall timber and mortared granite rubble (see southwest wall - Room 003), North & West walls wood-frame partitions. 	South wall - stucco All walls - whitewash
CEILING		
	<ul style="list-style-type: none"> •Sheathing boards & exposed rough-hewn 1st-floor joists. 	Whitewash
DOORWAYS		
<ul style="list-style-type: none"> •NORTH WALL •EAST, SOUTH, & WEST WALLS 	<ul style="list-style-type: none"> •D001B to Room 001 has single vertical-board batten door with iron latch. •None 	D001B: R001 face - cream paint R004 face - whitewash
WINDOWS		
	<ul style="list-style-type: none"> •None 	
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •Roughly-constructed floor to ceiling shelves on East wall. 	Cream paint
CLOSETS		
	<ul style="list-style-type: none"> •None 	

WEIR HOUSE BASEMENT - SOUTH STORAGE ROOM (ROOM 004)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Flexible armored electric cable as in rest of basement.	
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

WEIR HOUSE BASEMENT - SOUTH STORAGE ROOM (ROOM 005)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Poured concrete at same level as Room 001 & Room 004.	Unfinished
WALL TREATMENT		
	•South and west walls mortared granite-rubble; north and east walls wood-frame partitions.	Whitewash
CEILING		
	•Sheathing boards & exposed 1st-floor joists.	Whitewash
DOORWAYS		
•NORTH WALL •EAST, SOUTH, & WEST WALLS	•D001A to Room 001 has single vertical-board batten door with iron latch. •None	D001A: R001 face - cream paint R005 face - whitewash
WINDOWS		
•EAST & SOUTH WALLS •WEST WALL •NORTH WALL	•None •W006A, formerly an exterior sash, 3-light wood sash with shorter Type M-A muntin; now fixed, fitted with wood bars facing Room 007. •None	Cream paint W006A is c. 1830
SPECIAL FEATURES		
•SHELVING	•Fixed wood shelving attached to East partition.	Cream paint
CLOSETS		
	•None	

WEIR HOUSE BASEMENT - SOUTH STORAGE ROOM (ROOM 005)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Ceiling-mounted, pull-chain, light fixture & flexible-armored electric cable as in rest of basement.	Early 20th c. fixture.
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Southwest Room - Room 006 (Figs. 58-59)

Room 006 is in the southwest corner of the existing basement. This entire room was added to the house as part of the 1900 expansion, as confirmed by the original Platt specifications for the 1900 work, as well as by mortar analysis (see **APPENDIX F**). The east wall of the room is the circa 1830 west exterior foundation wall. The former exterior face of window W006A is visible on the east wall (**fig. 59**). A sink (possibly a former kitchen sink) on the west wall indicates that the room was probably used for gardening purposes; its location near the west exit would make it convenient to the yard. The south-wall windows (W006 and W007) are fitted with circa-1888 sashes reused from the original circa-1888 south foundation wall.

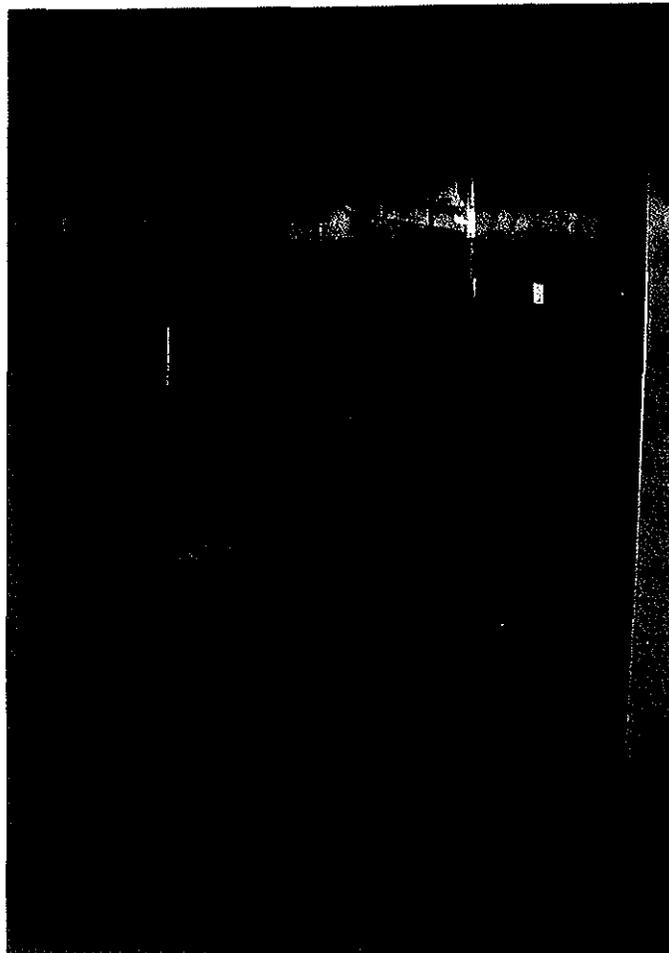


Figure 58. Weir House Basement - Southwest Room [Room 006], South Wall (1994).



Figure 59. Weir House Basement - Southwest Room [Room 006],
East Wall, Former Exterior Face of Window W006A (1994).

WEIR HOUSE BASEMENT - SOUTHWEST ROOM (ROOM 006)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		This room dates to 1900
	•Poured concrete, at higher level than Room 007.	
WALL TREATMENT		N wall was c. 1888 foundation wall
•EAST, SOUTH, & WEST WALLS	•Mortared granite rubble with wide shelf at window sill.	Stucco and whitewash
•NORTH WALL	•Vertical-board partition.	Cream paint
CEILING		
	•6"-7"-wide tongue-&-groove boards nailed east/west.	Cream paint
DOORWAYS		
•NORTH WALL	•D006 to Room 007 has double, vertical-board, batten doors with porcelain knob, cast-iron butt hinges; plain surround.	Cream paint
•EAST, SOUTH, & WEST WALLS		D006 is c. 1888 or earlier exterior door.
WINDOWS		
•EAST WALL	•W006A - see Room 005.	Cream paint
•SOUTH WALL	•W006 & W007 paired, wood, hopper 6-light sash with Type M-A muntin.	Cream paint; W006 & W007 are re-used from c. 1888 R007 south wall.
•WEST & NORTH WALLS	•None	
SPECIAL FEATURES		
•WEST WALL	•Wood cabinets with inset steel sink, now used as potting area.	Possibly from kitchen (R104) & removed c. 1958.
CLOSETS		
	•None	

WEIR HOUSE BASEMENT - SOUTHWEST ROOM (ROOM 006)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Flexible armored electric cable as in rest of basement.	
•HEATING	•None	
•PLUMBING	•Inset steel sink in west cabinet; water pipe entering South wall & connected to exterior faucet under center of W006 & W007.	
•MISCELLANEOUS	•None	

West Corridor - Room 007 (Fig. 60)

Room 007 is a corridor leading to the only exterior doorway in the basement (D3); interior doors (D007) are installed immediately behind D3. The construction date of the room is circa 1888, according to evidence. The 1900 Platt drawing shows that the south wall of the room was formerly a stone foundation wall with an exterior doorway at its east end and two windows. The sashes from these windows date to circa-1888 and were reinstalled in the new south foundation wall in Room 006 in 1900. The north wall contains the 1900 chimney base for the west fireplace in Room 102. The wall surrounding the chimney base is plaster on lath.

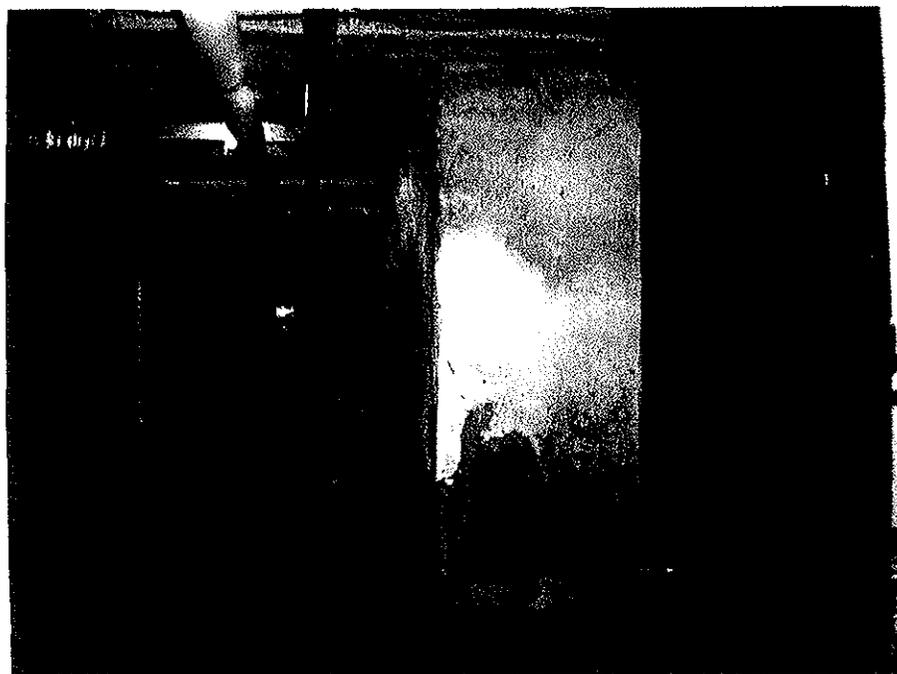


Figure 60. Weir House Basement - West Corridor [Room 007], Looking West to Doorway D007 (1994).

WEIR HOUSE BASEMENT - WEST CORRIDOR (ROOM 007)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Large & irregular granite paving stones set in mortar, same level as in Room 001. 	This room dates to 1888
WALL TREATMENT		
<ul style="list-style-type: none"> •EAST & WEST WALLS •NORTH WALL •SOUTH WALL 	<ul style="list-style-type: none"> •Mortared granite rubble. •Part of wall mortared granite rubble; most of wall consists of floor-to-ceiling chimney base with areas of portland cement patches; sections separating room from R008 & R009 are plaster on lath. • Vertical-board partition - see Room 006. 	<p>Stucco & whitewash</p> <p>White paint</p> <p>Cream paint</p>
CEILING		
	<ul style="list-style-type: none"> •Sheathing boards & exposed 1st-floor joists; part of chimney base corbels to support hearth of Room 102 west fireplace. 	Whitewash
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D001 to Room 001 has double vertical-board batten doors. •D006 to Room 006 has double vertical-board batten doors. •D007 to exterior has double, tongue & groove, vertical-board doors (separate exterior doors are D3). •D007A to Room 009 has Greek-Revival-period door with 6 vertical panels, porcelain knob, and cast-iron butt hinges. 	<p>Black paint</p> <p>Cream paint</p> <p>Green paint, ext/int sides; D007A may be reused c. 1830 door relocated 1900.</p> <p>Black paint</p>
WINDOWS		
	<ul style="list-style-type: none"> •None 	
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	

WEIR HOUSE BASEMENT - WEST CORRIDOR (ROOM 007)

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
	•None	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Flexible armored electric cable as in rest of basement; porcelain ceiling-mounted pull-chain light fixture. •None •None •One modern ceiling-mounted smoke detector. 	Early 20th c. fixture

Half Bathroom - Room 008 (Fig. 61)

A half bathroom (Room 008) is located in the southwest corner of the laundry and was originally part of the 1900 laundry room. The recess in which the toilet currently sits was originally used as a closet. The 1900 Platt specifications called for a "closet" in the laundry, and while the surviving 1900 Platt plan of the basement shows the laundry room with the south wall on an even plane with the south wall of the chimney stack, the west end of the wall was actually recessed further to the south, allowing for the closet called for in the specifications. Today the existence of wall-mounted wood cleats on the west wall of the area and the circa-1900 cornerboard door casing testify to the former presence of the closet. The half bathroom was carved out of the laundry sometime after 1900. The room contains a sink and a toilet, and has the same wood flooring as in the laundry.

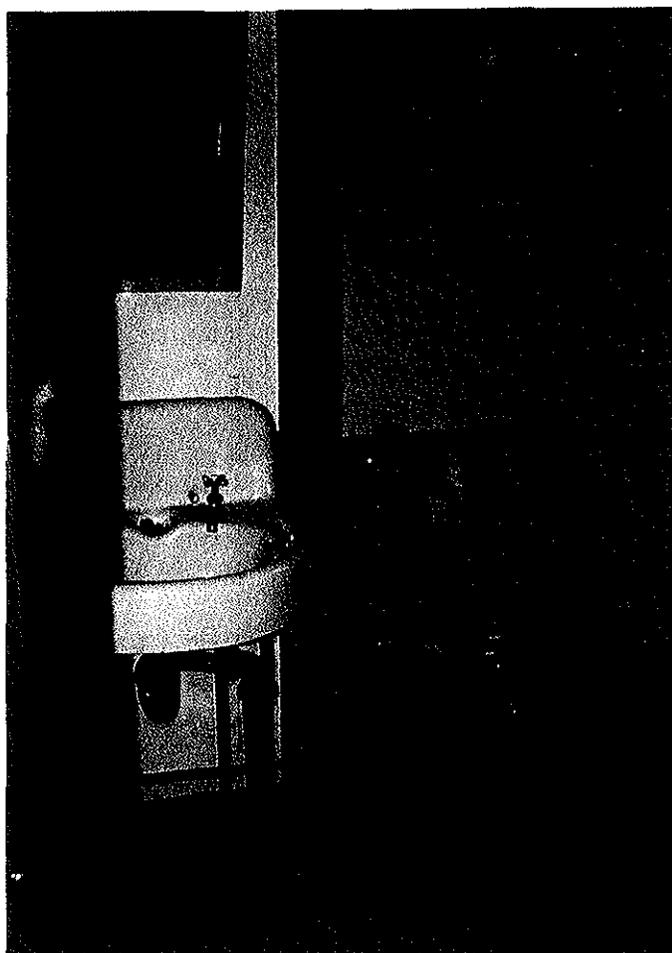


Figure 61. Weir House Basement - Half Bathroom [Room 008], Southwest Corner (1994).

WEIR HOUSE BASEMENT - HALF BATHROOM (ROOM 008)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove 2" floor boards laid E-W. 	Gray paint Floor is 1900
WALL TREATMENT		
<ul style="list-style-type: none"> •EAST, SOUTH, & WEST WALLS •NORTH WALL 	<ul style="list-style-type: none"> •Plaster on lath; exterior corner of South wall finished with beaded cornerboard Type CB-A; plain baseboard. •Modern wood-frame wall with vertical boards; plain baseboard. 	Plaster - white paint Cornerboard & baseboard - black paint Vert. boards - unfinished Baseboard - black paint
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •NORTH WALL •EAST, SOUTH, & WEST WALLS 	<ul style="list-style-type: none"> •D008 to Room 009 has door constructed of same vertical boards used on north partition wall; white porcelain knob. •None 	Unfinished
WINDOWS		
<ul style="list-style-type: none"> •EAST & SOUTH WALLS •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •W005 has 6/6 double-hung wood sash with Type M-A muntin. •None 	Black paint W005 is 1900
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	

WEIR HOUSE BASEMENT - HALF BATHROOM (ROOM 008)

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
	<ul style="list-style-type: none"> •None 	Toilet replaced former closet in SW corner
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Flexible armored electric cable as in rest of basement; ceiling-mounted, porcelain, pull-chain light fixture. •None •Exposed lead pipes, shutoff valves at South wall connected to fixtures; white porcelain wall-mounted sink with raised backsplash & chrome/porcelain faucets; white porcelain floor-mounted toilet with porcelain handle; wall-mounted wood mirror over sink. •None 	<p>Early 20th-c fixture</p> <p>Mirror frame - cream paint</p>

Laundry and Furnace Room - Room 009 (Figs. 62-63)

The laundry and furnace room (Room 009), the northwest room of the basement, dates to the 1888 expansion. In 1900 the floor in the room was excavated further to allow for a ceiling height of seven feet six inches, in accordance with the Platt specifications. This was accomplished presumably to provide ample headroom and illumination for its functions as a laundry. The resulting height of the walls provided space for two full-size windows with six-over-six double-hung sashes on each of the north and west walls. The extant double laundry tubs on ornate legs against the west wall (fig. 63) date to 1900, according to the Platt drawings.

The room also contains the furnace and hot water tank, as well as laundry equipment (see **Utility Systems**, below).

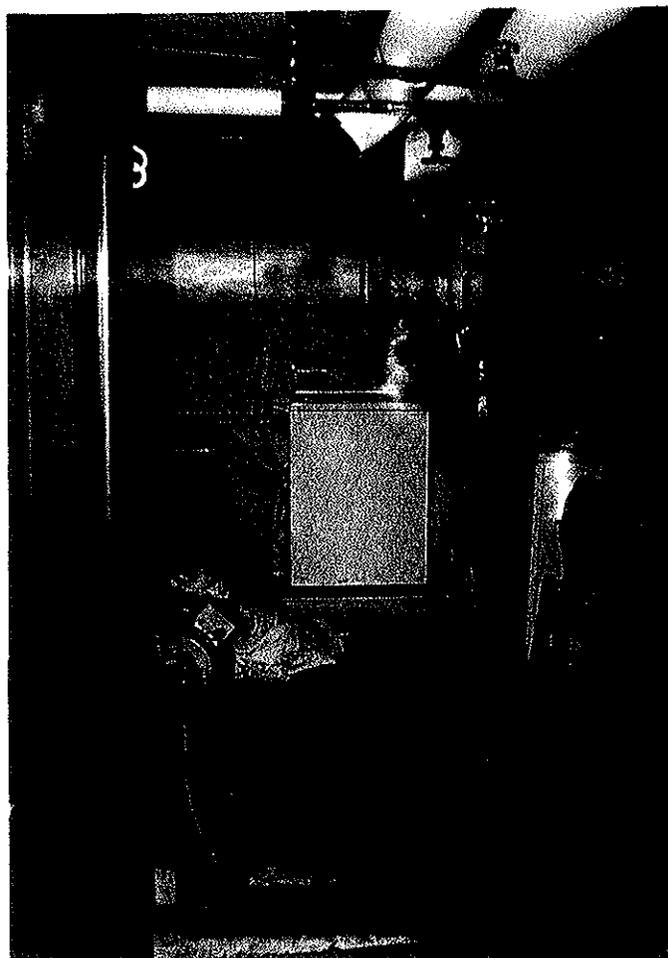


Figure 62. Weir House Basement - Laundry and Furnace Room [Room 009], Looking West (1994).

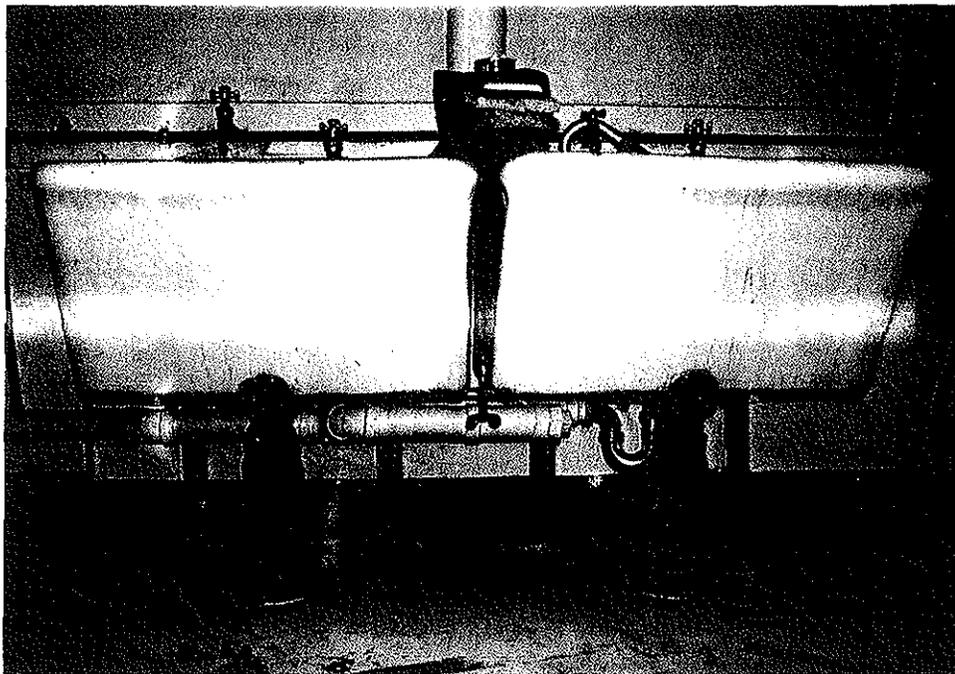


Figure 63. Weir House Basement - Laundry and Furnace Room [Room 009],
West Wall, Circa-1900 Laundry Tubs (1994).

WEIR HOUSE BASEMENT - LAUNDRY (ROOM 009)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •2"-wide tongue & groove boards laid E-W, similar to Room 008; sinks, hot water tank & furnace on raised concrete cement pads; 2 steps down to Room 009 floor level. 	Wood flooring is 1900
WALL TREATMENT		
	<ul style="list-style-type: none"> •Generally plaster on lath; sections of South and East walls have vertical-board partition; South chimney base is granite-rubble & East chimney stack is brick masonry; plain 5"-high baseboard. 	Plaster - white paint Rubble masonry - stucco Baseboard - black paint
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath with 2 modern wood studs for additional support. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •SOUTH WALL •EAST WALL •WEST & NORTH WALLS 	<ul style="list-style-type: none"> •D007A to Room 007, door hung at R007 level (3 risers above R009) - see R007; •D008 to Room 008 - see R008. •D009 to Room 001, with doorway at R001 level (1 riser above R009); door removed but with decorative cast-iron butt hinges with steeple pin; door surround Type DF-A. •None 	D007A - black paint D008 - unfinished D009 - black paint
WINDOWS		
<ul style="list-style-type: none"> •EAST & SOUTH WALLS •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •W004 & W005 each has 6/6 double-hung wood sash with taller Type M-A muntins; deep reveals with square surrounds & deep wood sills. •W002 & W003, same as W004 & W005. 	Black paint Black paint Windows are 1900.
SPECIAL FEATURES		
<ul style="list-style-type: none"> •SOUTH WALL 	<ul style="list-style-type: none"> •3 plain-board steps leading up to Room 007. 	Gray paint

WEIR HOUSE BASEMENT - LAUNDRY (ROOM 009)

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
	•None	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Flexible armored electric cable as in rest of basement; ceiling-mounted, porcelain, pull-chain light fixture at central location; modern electric washer & dryer at NW. •Modern furnace at East wall vented to East chimney flue with insulation-wrapped pipes extending throughout basement; modern hot-water tank at Northeast corner with copper pipes; emergency wall-mounted switches attached to stud supports. •Double porcelain sinks at West wall with decorative, fluted, lead pedestals, combination of lead, copper & plastic pipes. •Modern ceiling-mounted heat & smoke detectors 	<p>Fixtures early 20th c.</p> <p>Former coal-fired furnace converted to oil before 1958 & new oil-fired furnace installed c. 1967; exterior oil tank installed c. 1961; fire & intrusion systems installed c. 1990</p>

First Floor¹²⁰

Overview

The first floor of the Weir house has 2,050 square feet and consists of ten rooms. The east and central parts of the first floor date to the original eighteenth-century construction of the house; the areas to the north and west of the eighteenth-century core date to the 1888, 1900, and 1911 additions. The dining room and the living room are roughly twice as long as the next-largest first-floor room, a result of the 1900 and 1911 alterations. Although the living room is one long room, in the 1900 Platt plans the new west end of the room, which was given its own fireplace, was referred to as the "breakfast room" and the east end as the "sitting room".

Most of the flooring on the first floor is composed of two-inch-wide white-oak boards; the kitchen and butler's pantry have linoleum covering earlier wood flooring and the bathroom has vinyl tile covering wood flooring. All of the walls and ceilings are plastered. The ceilings and most of the walls are painted white; the living room and library walls are painted green, and the central-hall walls are wallpapered. The style of most of the woodwork is either original or reproduction Greek Revival. Most of the woodwork is painted black, except in the library, where it is painted green, and in the kitchen area, where it is painted white. There are four fireplaces, two of which are in the living room.

There are twenty windows on the first floor (and one faux window): eight are fitted with six-over-six double-hung sashes with muntin profile **Type M-A** (see **APPENDIX D**); five are double-casement multi-light windows fitted with leaded ornamental glass; five are double-hung windows with multi-pane sashes; and two are utilitarian casement windows. The double-hung multi-light windows are located in the dining room and living room, and the ornamental-glass casement windows are located in the dining room, living room, and library. There are also sidelights and a transom around the main east entrance doorway in the library.

Exterior doorways are located in the library, the living room, and the kitchen.

¹²⁰For additional information concerning windows and doorways, see **EXTERIOR ELEMENTS** - above.

Library - Room 101 (Figs. 64-65)

The library (Room 101) is located in the southeast corner of the house and was part of the original eighteenth-century house. When the east elevation was altered to a Greek Revival-style facade in the mid-nineteenth century, Room 101 became the front hall. A staircase was located along the south wall of the Greek Revival-period house in the same location of one that may have existed in the earlier house; the stair stringer is visible through the southeast window in a pre-1900 photograph (see **fig. 17**). During the 1900 Platt alterations, the staircase was removed but the room was still designated the "hall" on the Platt drawings.

By 1908 the room was being referred to as a library. In a post-1900 photograph (see **fig. 25**), Ella Weir is sitting at her writing desk in the southwest corner of the room. The striped wallpaper seen in the photograph is the historic green-striped paper installed by Weir (remnants are still on the lower south wall behind the radiator). Apparently, around 1931 the walls in the room were painted red along with the living room walls (the red paint has survived on the back walls of later-installed cabinets. In 1931 the walls of the room were painted red along with the living room walls. In 1932 the room was made into a more formal library when Dorothy and Mahonri Young and Cora and Charles Burlingham had floor-to-ceiling cabinets and glass-front bookcases built along all the walls. All exposed surfaces except the ceiling were painted green, leaving the recently-painted red walls visible behind the glass cabinet doors. The initials "C.B./C.W.B. 1932 M.M.Y./D.W.Y," a tribute to the Youngs and the Burlinghams, was painted over the north door (D108) by Cora and Charlie.

Today the mid-nineteenth century Greek Revival-style entrance door and sidelights (D1 - **fig. 64**) are extant on the east wall. Also extant is a double-casement window with ornamental glass that was installed in the south wall in 1900 (W118 - **fig. 65**). Two of the glass panes were small German stained-glass inserts that Julian and Anna had bought in Italy during their 1883 European tour.¹²¹ The north doorway (D108) opens to a bedroom and the west doorway (D101) to the living room. A brass chandelier hangs from the ceiling. There have been no changes in the room since the 1932 alterations, and Room 101 is still referred to as the library.

¹²¹JAW to Mrs. Charles Baker, Venice, July 22, 1883; AAA reel 125, frame 292.



Figure 64. Weir House - Library [Room 101], Looking East (1992).



Figure 65. Weir House - Library [Room 101], South Wall, Window W118 (1994).

WEIR HOUSE FIRST FLOOR - LIBRARY (ROOM 101)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •NORTH & WEST WALLS 	<ul style="list-style-type: none"> •Fixed transom over D-1 with 21 lights and small muntin Type M-A; sidelights flanking D-1 with 18 lights and small muntin Type M-A. •W118 has two pairs of wood casement sashes with ornamental glass set in leaded panels; solid oak double shutters with brass decorative hardware; surround Type WF-D. •None 	<p>Green paint Date to mid 19th c.</p> <p>Sashes & shutters - varnish Surround - green paint W118 sash installed 1900</p>
SPECIAL FEATURES		
<ul style="list-style-type: none"> •ALL WALLS 	<ul style="list-style-type: none"> •Built-in wood bookcases; raised-panel doors on lower cabinets, glazed doors on upper cabinets, each with 10 lights & segmental arch; doors have brass "ring" handles. 	<p>Green paint</p> <p>Bookcases installed 1932</p>
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •One outlet receptacle on South wall of West bookcase; single switch on West wall of South bookcase operates 6-arm brass chandelier; switch and outlet have brass plate covers. •Floor-mounted cast-iron radiator on South wall enclosed by wall cabinet; pipe chase possibly for 2nd-story radiators at Northeast corner (concealed by bookcase). •None •Modern baseboard-mounted telephone jack on south wall of east bookcase. 	<p>Chandelier may have been used from some other site;</p> <p>Green paint Radiators date to 1930-1931 heating system installation</p>

Living Room - Room 102 (Figs. 66-71)

The living room (Room 102) is the southwest room of the present-day house; the east end of the room, which was part of the original eighteenth-century house, was expanded to the west in 1888 and again during the Platt alterations in 1900, when it reached a length of fifty-four feet. Doorways in the living room lead to the library to the east, the central hall to the north, and the south porch. There are two fireplaces; the east fireplace (**fig. 69**) is original to the house, and the larger west fireplace was part of the 1900 addition. The room has two closets: Room 102A, which is adjacent to the west fireplace, and Room 102B, which is adjacent to the east fireplace. At the top of both sides of the doorway surround to Room 102B are decorative, pierced & gold-leafed, scrolled Chinese wood carvings applied to the wall, with the former red paint visible on the wall behind. Platt had originally planned to put a doorway to the east of the west fireplace that would have led to the kitchen pantry, and a second doorway adjacent to the west side of the east closet (R102B) that would have led to a small hall off the central hall that, in turn, led to the dining room. However, in place of the west doorway Platt installed the west closet (R102A), and he moved the location of the second doorway to the west to lead directly into the central hall. Platt also had the Greek-Revival era woodwork of the earlier rooms reproduced in the living room addition.

The living room windows are all unusual or ornate. Two ornamental double-casement windows are located in the room - on the west wall (W112 - **figs. 67 & 71**) and one at the west end of the south wall (W113 - **fig. 70**). The sashes in both of these windows have inserts of the small German stained-glass panels that Julian and Anna Weir bought in Italy in 1883; the bottom sashes in window W113 have written in lead cane Ella Weir's initials ("EBW") in the left-hand corner and the date of installation ("1900") in the right-hand corner (**fig. 70**). Three double-hung multi-light windows on the south wall look onto the porch.

The history of this room is very strong for both Weir and Young; its expansion attributable to Weir. It has been the subject of Weir paintings, family letters and photographs, and was used as a hanging gallery for works of art by Weir, Young, and other artists.



Figure 66. Weir House - Living Room [Room 102], Looking East (1994).

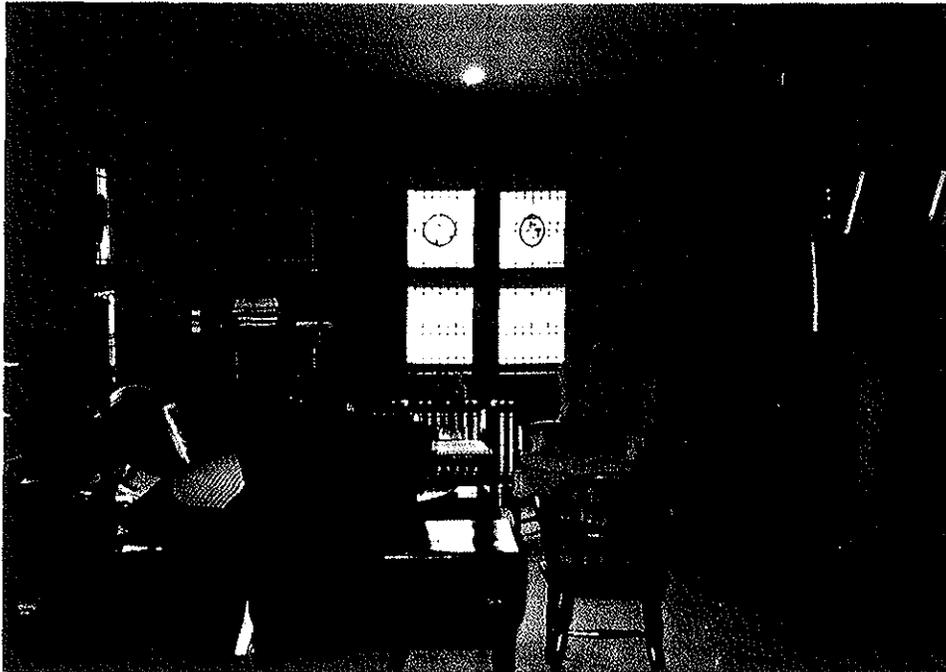


Figure 67. Weir House, Living Room [Room 102], Looking West (1994).



Figure 68. Weir House - Living Room [Room 102], North Wall,
Wall Ornament on Corner of Closet 102B (1994).



Figure 69. Weir House - Living Room [Room 102], Northeast Corner, Detail of East Fireplace (1994).

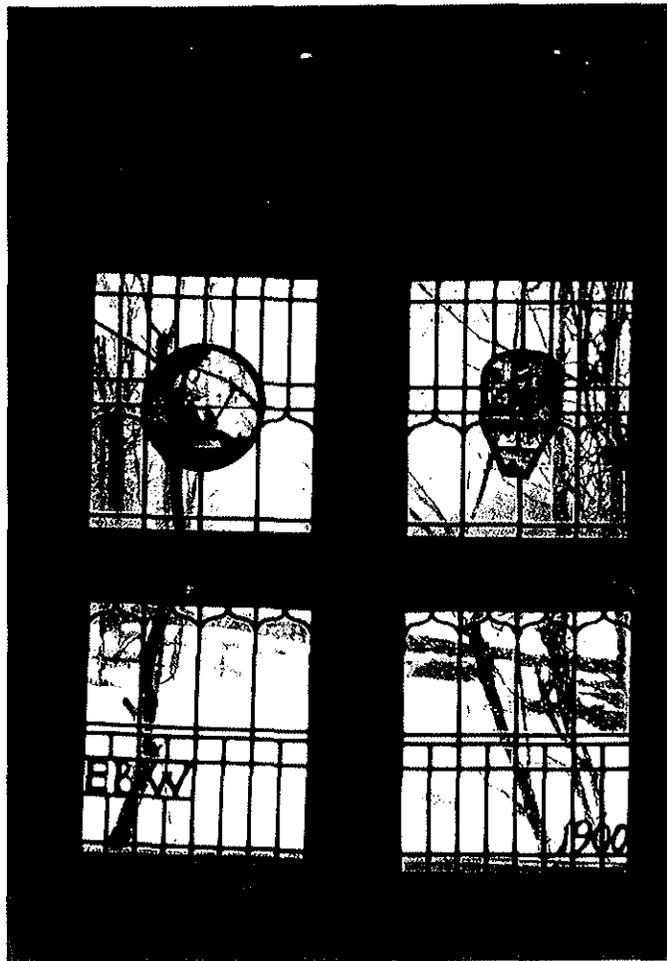


Figure 70. Weir House - Living Room [Room 102],
South Wall, Window W113 (1993).



Figure 71. Weir House - Living Room [Room 102],
West Wall, Window W112 Latch Detail (1994).

WEIR HOUSE FIRST FLOOR - LIVING ROOM (102)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> ● Tongue & groove 2"-wide oak boards laid north/south. 	Varnish & wax; floor c. 1900; sanded & refinished c. 1970.
WALL TREATMENT		
	<ul style="list-style-type: none"> ● Plaster on lath (remnant of green-striped wallpaper behind S & W radiators); 1"-wide picture molding; baseboard Type BB-C; gilded decorative Chinese carvings flank top of D102B surround. 	Walls - green paint Wall behind ornaments - red paint (c. 1931) Woodwork - black paint
CEILING		
	<ul style="list-style-type: none"> ● Plaster on lath 	White paint
DOORWAYS		
<ul style="list-style-type: none"> ● EAST WALL ● SOUTH WALL ● WEST WALL ● NORTH WALL 	<ul style="list-style-type: none"> ● D101 to Room 101, with Greek Revival surround Type DF-B (see R101). ● D4 has Dutch door with brass doorknob, backplate, safety bolt, key lock, pull latch, & safety bolt between leaves; same Greek Revival surround Type DF-B as D101. ● None ● D102A to Closet 102A has door with 2 vertical panels and brass knob & escutcheon; same Greek Revival surround Type DF-B as D101; ● D102B to Closet 102B has Dutch door with 2 paneled leaves, cast-iron hinges & 2 brass knobs; same Greek Revival surround Type DF-B as D101; turned wood doorstop fastened to west surround; ● D106 to Room 106 (door removed); hinges on west surround; same Greek Revival surround Type DF-B as D101. 	<ul style="list-style-type: none"> Black paint Black paint Black paint D102B lower leaf looks reused; upper leaf pieced 1/2" along top edge and 3/4" along right edge.

WEIR HOUSE FIRST FLOOR - LIVING ROOM (102)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •NORTH WALL •WEST WALL 	<ul style="list-style-type: none"> •None •W113 has pair of leaded stained-glass wood casement sashes & interior solid oak shutters with decorative scrolled brass hardware; Greek Revival surrounds Type WF-B; bottom sashes initialed in lead "EBW" and "1900"; •W114 (16/16), W115 (32/32), W116 (16/16) & W117 (24/24) have multi-pane double-hung sashes with Type M-A muntins; Greek-Revival surrounds Type WF-B. •None •W112 has pair of leaded stained-glass wood casement sashes & interior solid oak shutters with decorative scrolled brass hardware; Greek Revival surrounds Type WF-B. 	<p>W113: sashes & shutters - varnish Surround - black paint W114-W117: sashes & surrounds - black paint</p> <p>Sashes & shutters - varnish Surrounds - black paint</p>
SPECIAL FEATURES		
<ul style="list-style-type: none"> •NORTH WALL - EAST •NORTH WALL - WEST 	<ul style="list-style-type: none"> •Fireplace with wood mantel with projecting Type FM-A shelf & cast-iron door to brick-lined bake-oven; brick fireback & granite firebox & slab hearth extending full length of mantel; fireplace surround w/brick header & granite sides. •Fireplace similar to east with projecting mantel Type FM-A, but longer & without bake-oven; brick-lined fireback & granite firebox, fireplace surround, & slab hearth extending full length of mantel. 	<p>Black paint East fireplace mantle 18th c.</p> <p>Black paint West fireplace mantle 1900.</p>
CLOSETS		
<ul style="list-style-type: none"> •NORTH WALL - EAST •NORTH WALL - WEST 	<ul style="list-style-type: none"> •Closet 102B has Dutch door and wood shelves. •Closet 102A has 2-panel door and wood hanging rod. 	<p>Walls - green paint Woodwork - black paint Closets 1900</p>

WEIR HOUSE FIRST FLOOR - LIVING ROOM (102)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Two baseboard-mounted outlet receptacles on South wall with brass plate covers; single floor outlet receptacle near center of room; triple wall-mounted switch with brass plate cover east of door D4 on South wall. •Large, floor-mounted cast-iron radiators on South & West walls; 2 exposed vertical pipes east of door D4 for 2nd-story radiators; wall-mounted thermostat east of D106 on north wall. •None •None 	<p>Electricity installed 1932;</p> <p>Radiators installed with 1930-31 heating system.</p>

Pantry - Room 103

Room 103 is a small pantry tucked between the living room and kitchen on the far west side of the house. Formerly a stairhall to the laundry, it was incorporated into the first floor rooms in 1900. The 1900 plan shows it as part of a longer pantry that opened to the kitchen on the north, the central stairhall on east, and the living room on the south. It is not known whether today's plan (opening only to the kitchen hall - Room 111)--is the result of a change order in 1900 or to a later alteration, but extant physical evidence indicates are that it was the former.

A counter and shelves are built against the north wall of the room. A window is located on the west wall (W111), and a swinging doorway (D111A) on the east wall opens into the kitchen hall.

WEIR HOUSE FIRST FLOOR - PANTRY (ROOM 103)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove 2" oak-wide boards laid north/south.	Varnish & wax; sanded & refinished c. 1970.
WALL TREATMENT		
	•Plaster on lath.	White paint
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
•EAST WALL •SOUTH, WEST, & NORTH WALLS	•D11A to Room 111 has 2-panel door w/ brass knob & cast-iron hinges; 3-light, hopper transom window above; surround Type DF-A . •None	Door/surround - white paint Transom - green paint
WINDOWS		
•EAST & SOUTH WALLS •WEST WALL •NORTH WALL	•None •W111 has 6/6 double-hung wood sash with Type M-A muntin; Greek Revival surround Type DF-A . •None	White paint
SPECIAL FEATURES		
•NORTH WALL	•Cabinet with open shelves & wood counter below.	White paint
CLOSETS		
	•None	

WEIR HOUSE FIRST FLOOR - PANTRY (ROOM 103)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Wall-mounted outlet receptacle on South wall; wall-mounted sconce with pull chain on West wall.	
•HEATING	•Exposed vertical pipes for 2nd-story radiators.	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Kitchen - Room 104 (Figs. 72-73)

The kitchen (Room 104) is in the northwest corner of the first floor. Like the living room, the kitchen has "moved" westward through the years as the house expanded, and in 1900 it settled in the location of the 1888 kitchen wing and acquired a full foundation. In 1911 a butler's pantry was added to the west, connecting the kitchen directly to the dining room. A refrigerator was purchased after electricity was brought to the house in 1931. During the Weir/Young period the color scheme was light green. After 1958 the kitchen was fitted with new cabinets and sink on the north wall and an island counter in the middle of the room, and the color scheme was changed to white.

A refrigerator and a stove are on the east wall. The west entry doorway (D2) opens to a porch deck, and swinging doors open to the kitchen hall to the south (D104) and to the butler's pantry to the east (D105). Double-hung sash windows are located on the north wall (W107 & W108) and on the west wall (W109 & W110).



Figure 72. Weir House - Kitchen [Room 104], Looking North (1994).

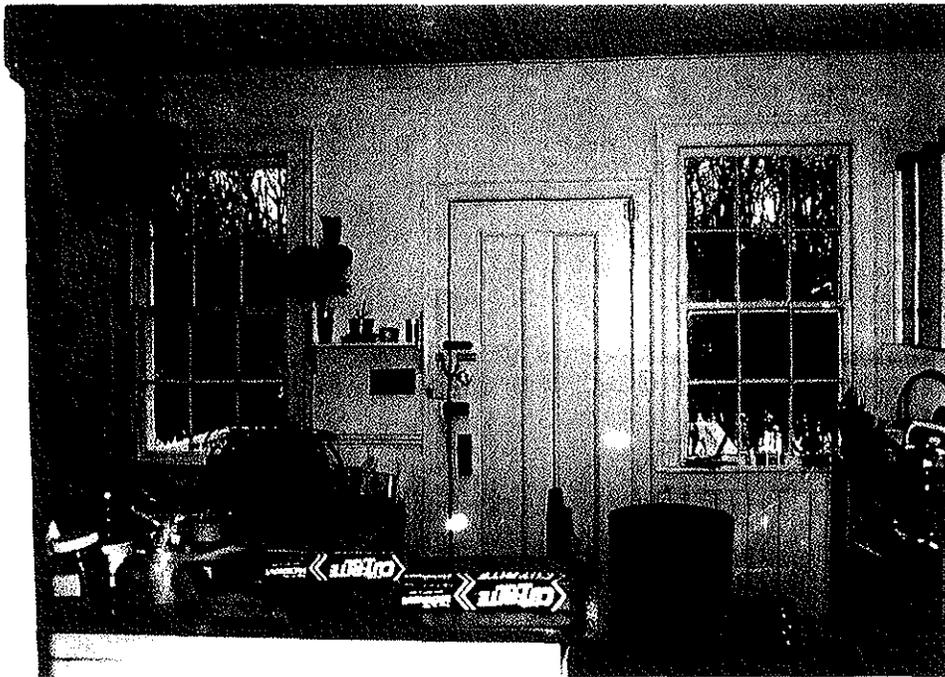


Figure 73. Weir House - Kitchen [Room 104], Looking West (1994).

WEIR HOUSE FIRST FLOOR - KITCHEN (ROOM 104)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Green linoleum laid north/south (3 sections) over 2"-wide tongue & groove-board flooring; 1/4-round molding at baseboard. 	Linoleum c. 1958
WALL TREATMENT		
<ul style="list-style-type: none"> •SOUTH & WEST WALLS •NORTH & EAST WALLS 	<ul style="list-style-type: none"> •Plaster on lath; vertical, tongue & groove, beaded-board wainscot 32"-high: West wall north of D2 Type WC-A (1900); West wall south of D2 and South wall west of D104 Type WC-B (1932) with 5-1/2"-high chair rail molding; South wall east of D104 plaster on lath. •Plaster on lath behind countertop and cabinets; Southeast corner plaster on brick-masonry chimney. 	<ul style="list-style-type: none"> White paint White paint
CEILING		
	<ul style="list-style-type: none"> •Composition-board panels (4'x 8') nailed with 1-3/8" wood strips. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D105 to Room 105 (door removed) has swinging-door hardware on floor & header; surround Type DF-A. •D104 to Room 111 (door removed) has swinging-door hardware on floor & header; surround Type DF-A. •D2 has door with two long vertical panels, brass doorknob & plate, "Yale" turn-lock, modern key lock, security latch with chain, & a surface-mounted security bolt; surround Type DF-A. •None 	<ul style="list-style-type: none"> White paint White paint White paint - door c. 1830, moved & reinstalled during c. 1900 expansion.

WEIR HOUSE FIRST FLOOR - KITCHEN (ROOM 104)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST & SOUTH WALLS •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •W110 & W109 have 6/6 double-hung sashes with Type M-A muntins and brass sash locks; surround Type WF-A. •W108 & W107 have 6/6 double-hung sashes with Type M-A muntins and brass sash locks; surround Type WF-A. 	<p>White paint (including sash locks)</p> <p>White paint (including sash locks)</p>
SPECIAL FEATURES		
<ul style="list-style-type: none"> •NORTH WALL •SOUTHEAST CORNER 	<ul style="list-style-type: none"> •Modern wood kitchen cabinets with stainless-steel countertops. •Former cast-iron coal-burning cookstove location; patch on chimney 7'-4" above floor blocking former 8"-diameter stovepipe vent. 	<p>Cookstove removed c. 1958</p>
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Two wall-mounted outlet receptacles on South wall; one wall-mounted receptacle on splashboard on North wall; two wall-mounted receptacles on East wall; 4 banked wall-mounted switch plates on West wall, to left of D2; single switch plate on North wall for wall vent fan adjacent to W107; single switch plate on East wall adjacent to D105; two under-cabinet mounted fluorescent light fixtures at North wall; one modern, square-shaped, ceiling-mounted, fluorescent light fixture over island countertop; modern electric appliances (refrigerator, dishwasher, cook-top & stove). •Large, floor-mounted cast-iron radiator on West wall. •Modern, single, stainless-steel sink & faucets at North wall •Call bell box at D104 surround, labeled PR ECLIPSE; wall-mounted heat detector at Southeast corner 	<p>Radiator - black paint; relocated from North wall c. 1958 when kitchen modernized.</p> <p>Some sections of earlier kitchen cabinets of green-painted steel & black linoleum, & black sink, now located in basement rooms.</p>

Butler's Pantry - Room 105 (Figs. 74-75)

Room 105 is a butler's pantry that was made from the 1911 enlargement of a smaller 1900 pantry. A china cabinet is attached to the west wall; a sink (**fig. 74**) and a casement window (W106) are on the north wall; two light fixtures and a swinging door (D107A) to the dining room are located on the east wall (**fig. 75**); and a closet (Room 105A) spans the south wall.

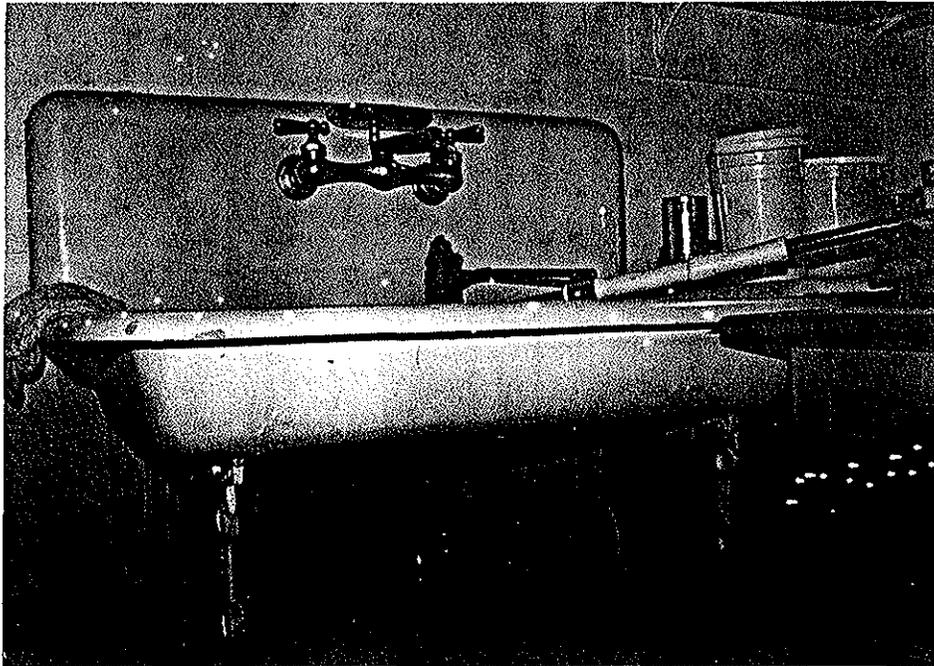


Figure 74. Weir House - Butler's Pantry [Room 105], West Wall, Circa-1900 Sink (1994).



Figure 75. Weir House - Butler's Pantry [Room 105], East Wall, Light Fixtures (1994).

WEIR HOUSE FIRST FLOOR - BUTLER'S PANTRY (ROOM 105)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Green linoleum extending from Room 104, apparently also over 2"-wide tongue & groove wood flooring. 	Linoleum c. 1958
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster over lath with sections of beaded-board wainscot. 	White paint
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D107A to Room 107 has Greek Revival-style door with 2 vertical panels mounted as swinging door with replaced hinges (original hinges removed & filled-in, brass floor pintle & jamb keeper left in-place with incised markings Stanley - Made in USA); surround Type DF-A. •D105A to Closet 105A, short opening without door or surround. •D105 to Room 104 (door removed); surround Type DF-A with no bead. •None 	<p>Door & surround - white paint</p> <p>Surround - white paint</p>
WINDOWS		
<ul style="list-style-type: none"> •NORTH WALL •EAST, SOUTH, & WEST WALLS 	<ul style="list-style-type: none"> •W106 has 4-light interior-opening wood casement sash with muntin Type M-E, built-in lock, knob & 3-piece hinge; surround Type WF-A. •None 	White paint
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	

WEIR HOUSE FIRST FLOOR - BUTLER'S PANTRY (ROOM 105)

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
•SOUTH WALL	•Storage closet 105A with horizontal beaded-board siding and wood shelves; green linoleum floor.	Unfinished
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Wall-mounted switch plate adjacent to D105; brass, wall-mounted light fixture with hanging milk-glass shade on East wall; ornate wall-mounted, cast-iron sconce on East wall. •Small, floor-mounted, cast-iron radiator at South wall. •Large, rectangular, white porcelain Victorian sink with high backsplash and chromed faucets at North wall, with decorative cast-iron bracket supports. •None 	<ul style="list-style-type: none"> White paint Brackets - white paint Sink is 1900

Central Stair Hall - Room 106 (Figs. 76-77)

Room 106 is the central stairhall, constructed in 1900. On the north wall is an open staircase that leads north to a landing and then south up to the second floor. Doorways in the room open to the dining room, the living room, and the kitchen hall. Beyond a doorway on the north wall is a staircase to the basement. The grass-weave wallpaper on the east wall dates to the Weir/Young period and used to cover all the walls in the room; a reproduction of the wallpaper was hung on the remaining walls sometime after 1958. Doorway D111 to the kitchen hall has a leather-covered door studded with brass nail heads that appears date to the 1930s.

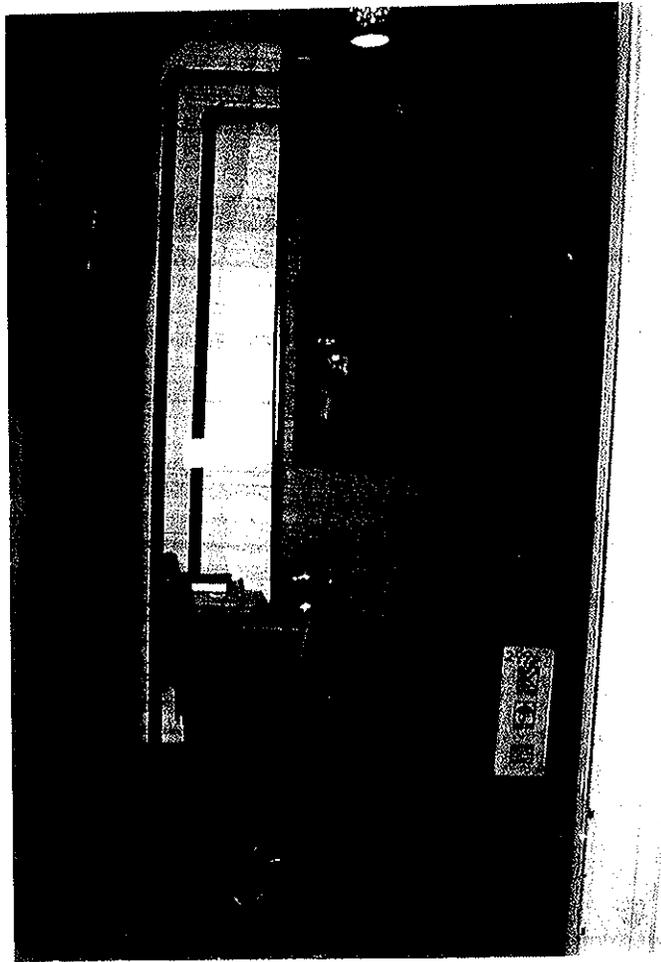


Figure 76. Weir House - Central Stair Hall [Room 106], Looking East (1994).

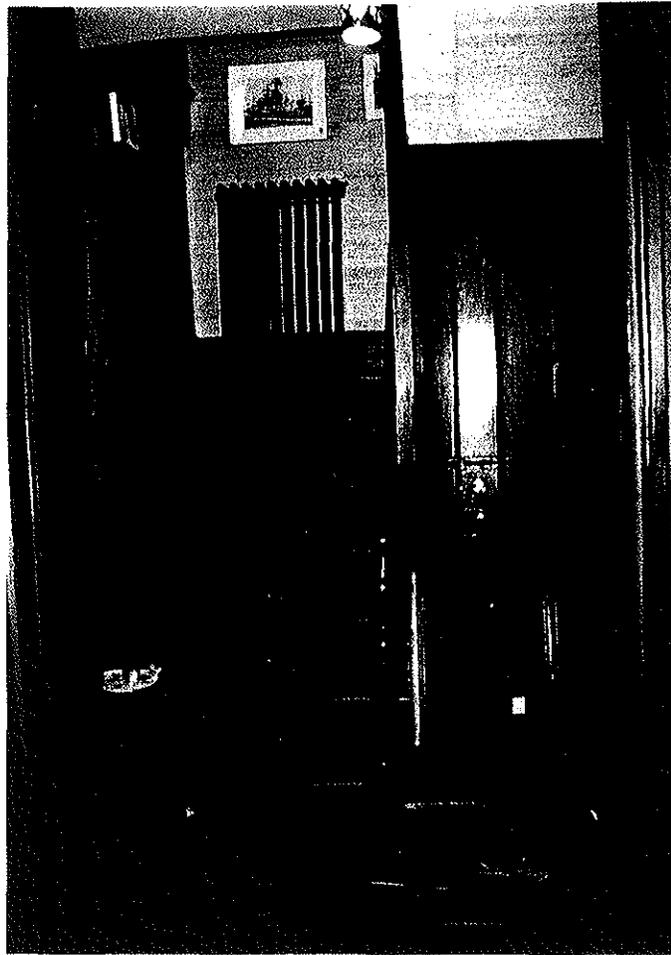


Figure 77. Weir House - Central Stair Hall [Room 106], Looking North (1994).

WEIR HOUSE FIRST FLOOR - CENTRAL STAIR HALL (ROOM 106)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove 2"-wide oak boards laid north/south. 	Varnish & wax; sanded & refinished c. 1970. Floor 1900.
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath covered with tan-colored grass-weave wallpaper; 1"-wide picture molding at ceiling & 1"-wide corner moldings on outer corner near D107. 	Woodwork - black paint Original c. 1930s wallpaper extant on East wall; post-1958 reproduction paper on remaining walls.
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •D106 to Room 102 (door removed) with Type DF-A surround. •D111 to Room 111 has swinging door covered with maroon leather & studded with brass nails & 1 diamond-pane window at eye level, brass swinging-door floor & header hardware; surround Type DF-A. •D106A to basement staircase has door with 2 vertical panels; door surround Type DF-A; •D107 to Room 107 has door with 2 vertical panels; door surround Type DF-A. 	<ul style="list-style-type: none"> Black paint Surround - black paint; leather door c. 1930s (?) Black paint
WINDOWS		
	<ul style="list-style-type: none"> •None (see Room 206 for landing window W204) 	

WEIR HOUSE FIRST FLOOR - CENTRAL STAIR HALL (ROOM 106)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
<ul style="list-style-type: none"> •NORTH WALL •SOUTH WALL •EAST WALL 	<ul style="list-style-type: none"> •Dog-leg staircase with turned newel post & handrail & square balusters; 7 risers to landing, 7 risers from landing to second floor. •Built-in, floor-to-ceiling, wood bookcase with nine shelves. •Cupboard/storage closet has 1-panel door with built-in brass lock . 	<ul style="list-style-type: none"> Bannister & treads - varnish Risers - black paint Black paint Black paint
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Double-switch brass plate cover on West wall adjacent to D111; ceiling-mounted, pierced-tin, cylinder light fixture •Floor-mounted cast-iron radiator in southwest corner; exposed pipes (probably for 2nd-story radiators) at East wall between D106A & D107. •None •Modern ceiling-mounted smoke; wall-mounted telephone jack at Northeast corner. 	<ul style="list-style-type: none"> Radiator & pipes - black paint

Dining Room - Room 107 (Figs. 78-83)

The dining room (Room 107) has been enlarged at least twice, in 1900 and again in 1911. This northernmost room of the house is the primary feature of the 1911 McKim, Mead & White addition. The south end of the room is part of the original eighteenth-century house, and the fireplace on the south wall connects to the central chimney. In 1900 the room was expanded to the north. During the 1911 alterations the room was nearly doubled in length and the original fireplace was replaced with a larger one. A former doorway to the downstairs bedroom on the east wall was blocked, and a new doorway was opened up in the west wall leading to the butler's pantry.

A doorway to the central hall (D107) is located to the right of the fireplace at the west end of the south wall, and a swinging door (D107A) on the west wall leads to the butler's pantry. Two pairs of "Dutch" stained-glass casement windows that Weir bought in Europe in 1901 are in the east and west walls (W103 & W105 - **fig. 81**). The large, double-hung, multi-light sash in the north wall (W104 - **fig. 79**) was relocated from the 1900 north wall. A Shakespeare quotation is inscribed on the mantel face, probably dating to the 1911 installation of the larger fireplace. The blue and white Delft tile fireplace surround (**fig. 83**) and the antler and figurehead chandelier (**fig. 82**) are features unique to this room. On either side of the swinging door on the west wall are two tooled-metal wall sconces (**fig. 80**). The large scale of this room provides an appropriate setting for some of the over-sized furniture that Weir had acquired on his travels. The room as enlarged in 1911 was the subject of a painting by Weir (see **fig. 28**).



Figure 78. Weir House - Dining Room [Room 107], Looking South (1994).



Figure 79. Weir House - Dining Room [Room 107], Looking North (1994).

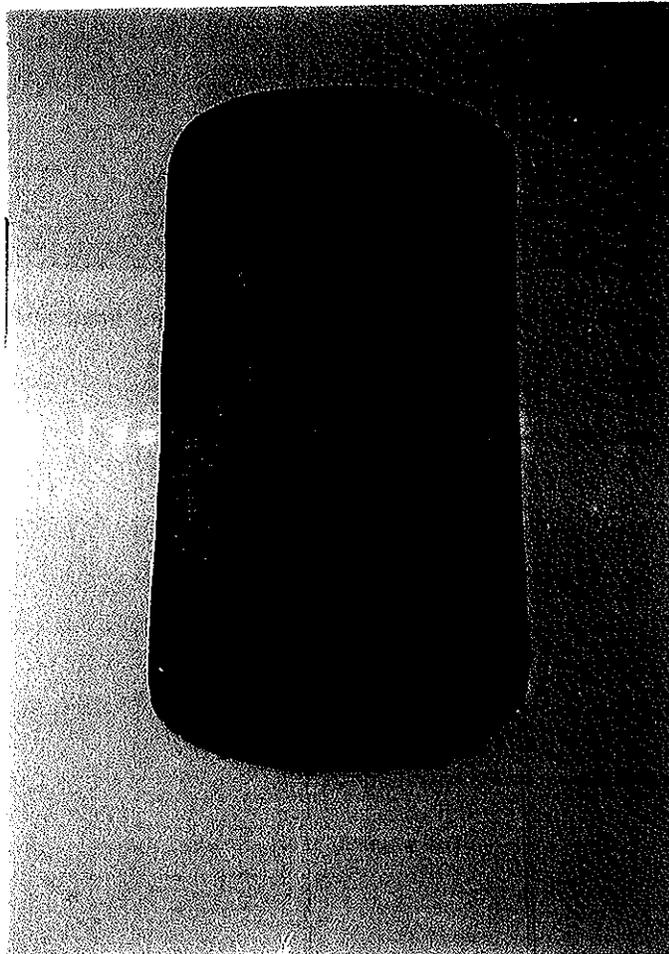


Figure 80. Weir House - Dining Room [Room 107], West Wall, Tooled Metal Wall Sconce (1994).



Figure 81. Weir House - Dining Room [Room 107], West Wall, Detail of Window W105 (1994).

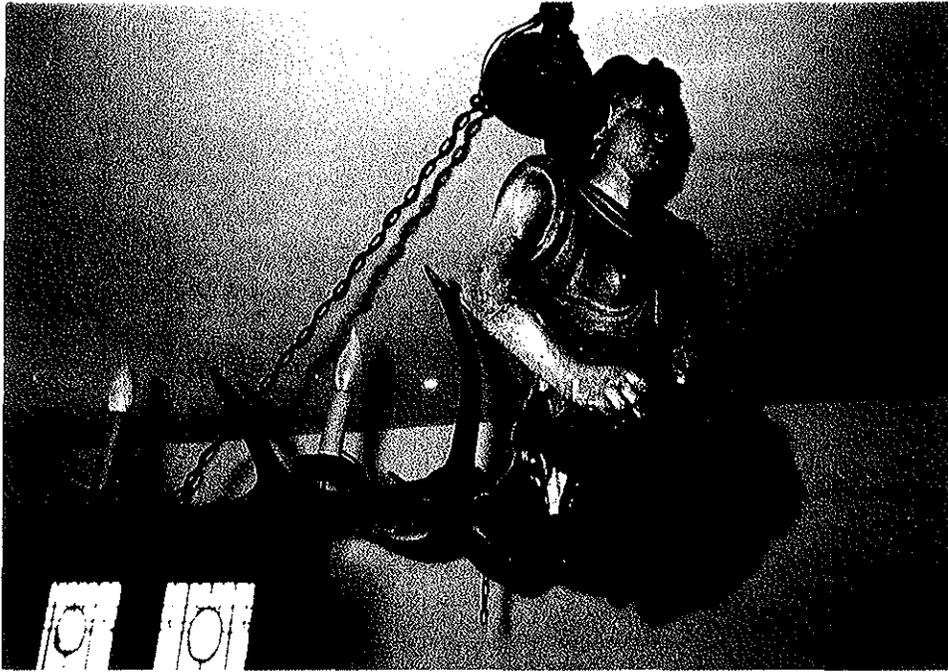


Figure 82. Weir House - Dining Room [Room 107], Chandelier (1994).

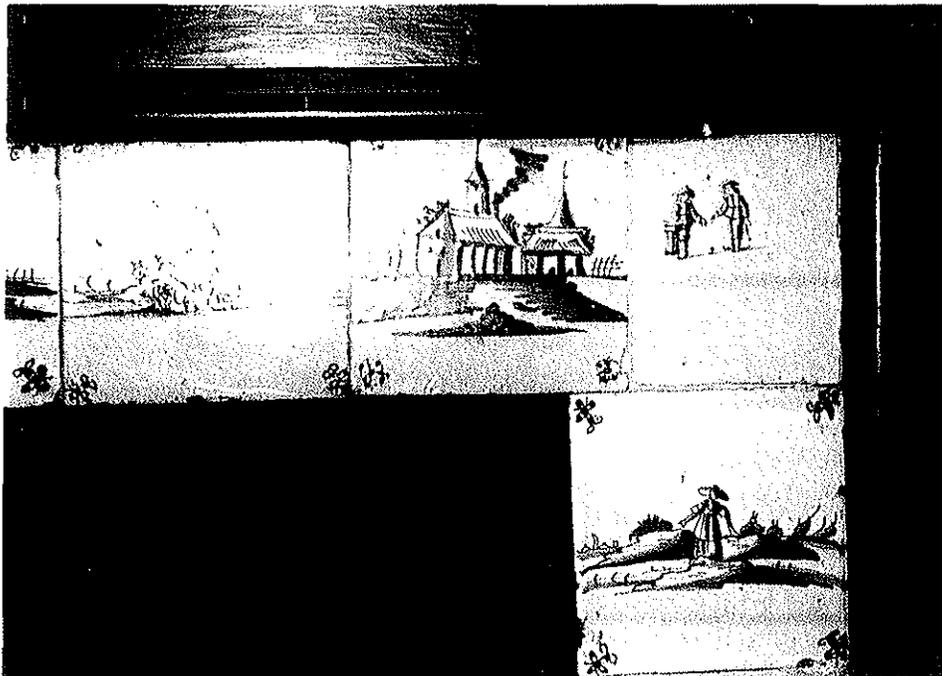


Figure 83. Weir House - Dining Room [Room 107],
South Wall, Detail of Delft Tile Fireplace Surround (1994).

WEIR HOUSE FIRST FLOOR - DINING ROOM (ROOM 107)

FEATURES	DESCRIPTION	NOTES
FLOORING		
	•Tongue & groove 2"-wide oak boards laid north/south.	Varnish & wax; sanded & refinished c. 1970.
WALL TREATMENT		
	•Plaster on lath with Type BB-B baseboard.	Walls - white paint Woodwork - black paint
CEILING		
	•Plaster on lath	White paint
DOORWAYS		
•EAST WALL	•None	
•SOUTH WALL	•D107 to Room 106 has door with 2 vertical panels; surround Type DF-B .	Black paint
•WEST WALL	•D107A to Room 105 has swinging door with two vertical panels, swinging-door pintle & foot plate in floor; surround Type DF-B .	Black paint
•NORTH WALL	•None	
WINDOWS		
•EAST WALL	•W103 "Dutch" window with 2 pairs of double-casement multi-pane sashes that have leaded muntins and decorative glass; double solid oak shutters with decorative brass hardware; surround Type WF-B .	Sashes & shutters - varnish Surround - black paint
•SOUTH WALL	•None	
•WEST WALL	•W105 - same as W103.	Sashes & shutters - varnish Surround - black paint
•NORTH WALL	•W104 has double-hung multi-light (76/76) sash with muntin Type M-A .	Black paint

WEIR HOUSE FIRST FLOOR - DINING ROOM (ROOM 107)

FEATURES	DESCRIPTION	NOTES
SPECIAL FEATURES		
•SOUTH WALL	•Fireplace with wood mantel with projecting shelf; blue Delft tile surround & brick firebox/hearth; Shakespeare quotation inscribed on the mantle: WHO DOTH AMBITION SHUN AND LOVES TO LIVE I'THE SUN, SEEKING THE FOOD HE EATS AND PLEAS'D WITH WHAT HE GETS--COME HITHER, COME HITHER, COME HITHER! AS YOU LIKE IT	Black paint; calligraphy probably hand-painted 1911.
CLOSETS		
	•None	
UTILITY SYSTEMS		
•ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS	•Double-switch plate on West wall south of D107A connected to wall-mounted sconces & ceiling fixture; electrified ceiling fixture with 4 electric candles mounted on antlers attached to gessoed & polychromed woman's torso holding a shield with painted goose; 2 wall sconces of tooled metal on West wall on either side of D107A, each with double electric candles; baseboard outlet receptacles - 2 on East wall & 1 on West wall. •Floor-mounted cast-iron radiator at North wall below W104. •None •None	Chandelier figure (Bavarian?) may have been purchased by Weir in Europe & hung in 1911; electrified 1932. Black paint

Downstairs Bedroom - Room 108 (Figs. 84-85)

The downstairs bedroom (Room 108) was at one time called the "Ryder Bedroom" because Henry Pinkham "Pinky" Ryder slept here when he visited the Weirs.¹²² Located on the east side of the first floor, it was part of the original eighteenth-century house. There is a fireplace on the west wall (**fig. 85**), with its flue connected to the central chimney that is fitted with a metal stove insert with an elaborate design. A doorway on the north wall opens to a dressing room (D108A), and one on the south wall opens from the library (D108). During the Weir/Young period the walls in Room 108 were papered with a Morris-type bold blue floral wallpaper. This wallpaper was removed sometime after 1958 and the walls were then painted white. This room retains its original circa-1830 Greek Revival-style woodwork, among the most elaborate in the house. The wood paneling on the wall below the windows on the east wall (W119 & W120) is repeated in the adjacent 1911 dressing room.

¹²²Tradition says that an exterior doorway was installed for Ryder so that he could come and go from the room with privacy. However, no physical evidence could be found of a former exterior doorway in the room, and an exterior doorway does not appear on either the 1900 Platt drawings or the 1911 McKim, Mead & White drawings.



Figure 84. Weir House - Downstairs Bedroom [Room 108], Looking South (1994).



Figure 85. Weir House - Downstairs Bedroom [Room 108], West Wall, Fireplace (1994).

WEIR HOUSE FIRST FLOOR - DOWNSTAIRS BEDROOM (ROOM 108)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove 2" oak boards laid east/west.	Varnish & wax; sanded & re-finished c. 1970.
WALL TREATMENT		
	•Plaster on lath; baseboard Type BB-A ; 1"-wide picture molding at ceiling; raised-panel wainscot with Type WA-A molding below W119 & W120; 2 11 1/4"-high baseboard variations of Type BB-A pieced near D108A on North wall, c. 1911.	Plaster - white paint Woodwork - black paint Wainscot - c. 1830
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •D108 to Room 101 has door with 2 vertical panels; Greek Revival surround Type DF-C. •None •D108A to Room 110 has door with 2 vertical panels; reproduction Greek Revival-style Type DF-C surround. 	<ul style="list-style-type: none"> Black paint D108 c. 1830 Black paint D108A c. 1911
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH, WEST, & NORTH WALLS 	<ul style="list-style-type: none"> •W119 & W120 each have 6/6 double-hung sash with muntin Type M-A; Greek Revival surrounds Type WF-C integrated w/ wainscot. •None 	Black paint

WEIR HOUSE FIRST FLOOR - DOWNSTAIRS BEDROOM (ROOM 108)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
•WEST WALL	•Fireplace with wood mantel Type FM-A with projecting shelf; fitted with cast-iron, coal-burning stove insert with elaborate design; brick hearth & firebox.	Black paint Mantel c. 1830
CLOSETS		
	•None	
UTILITY SYSTEMS		
•ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS	•Double-switch West of doorway D108; two wall sconces on South wall adjacent to D108, each with round mirror set in tooled metal, single electric candle; baseboard outlet receptacles - 1 at East wall & 1 at North wall. •Floor-mounted cast-iron radiator at East wall adjacent to window W120; exposed pipes at Northeast corner for 2nd-story radiators. •None •None	Black paint

First-Floor Bathroom - Room 109 (Fig. 86)

The bathroom (Room 109), along with the adjacent dressing room (Room 110) are part of the 1911 McKim, Mead & White addition to the north side of the house. The room is entered from the downstairs bedroom via the dressing room. Room 109 is fitted a claw and ball-footed bathtub and a 1943 sink and toilet. A casement window (W102) is in the north wall, and a doorway (D109) on the east wall opens from the dressing room. The woodwork is similar to that in the downstairs bedroom although smaller in scale. The walls and ceiling are painted white and the woodwork is painted black.

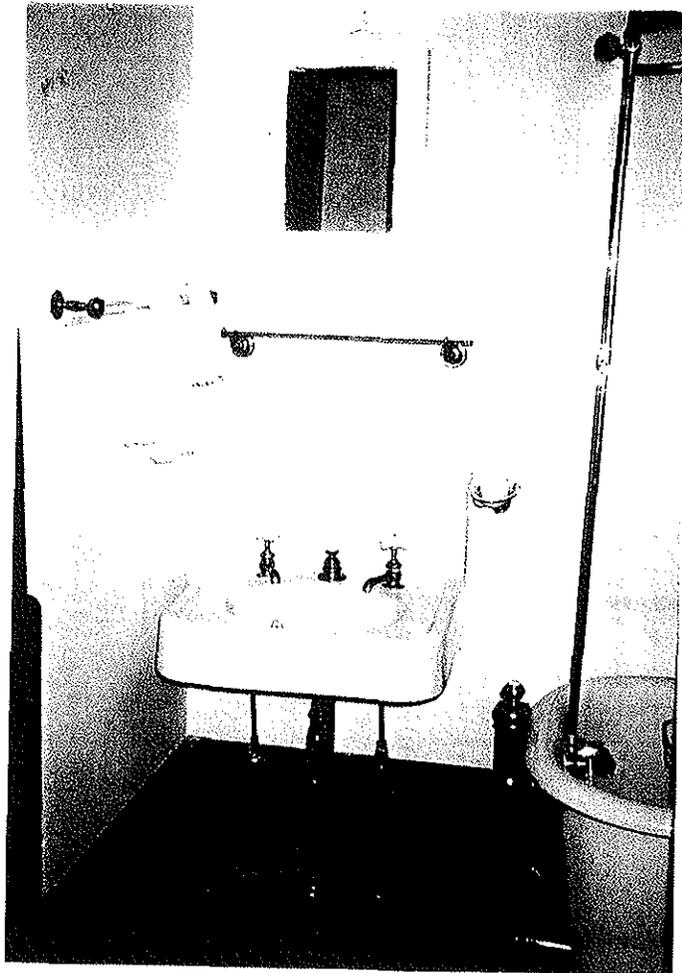


Figure 86. Weir House - First-Floor Bathroom [Room 109], Southwest Corner (1994).

WEIR HOUSE FIRST FLOOR - BATHROOM (ROOM 109)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Gray composition (vinyl?) tile floor, 9" squares laid over tongue & groove, 2"-wide oak boards running east/west; 1/4-round molding.	
WALL TREATMENT		
	•Plaster on lath; baseboard Type BB-B , similar to Room 108 but 2 inches shorter.	Plaster - white paint Baseboard - black paint
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
•EAST WALL	•D109 to Room 110 has door with 2 vertical panels Type DP-C , brass knob & plate, decorative stamped cast-iron pin hinge, and brass hanging hook attached to door; surround Type DF-C .	Black paint
•SOUTH, WEST, & NORTH WALLS	•None	
WINDOWS		
•NORTH	•W102 has 2 two-light wood casement sashes that open to the interior with muntin Type M-E , brass? lock & round knob; surround Type WF-C .	Black paint
•EAST-SOUTH-WEST	•None	
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	

WEIR HOUSE FIRST FLOOR - BATHROOM (ROOM 109)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Single-switch plate on East wall adjacent to D109; one porcelain, wall-mounted light fixture with pull chain on South wall over sink; one baseboard outlet receptacle on West wall.	Bathroom 1911 in expansion by McKim, Mead & White (sink & toilet locations reversed in drawings. Cabinet - white paint
•HEATING	•Floor-mounted cast-iron radiator on South wall adjacent to D109.	
•PLUMBING	•White glazed-porcelain bathroom fixtures - sink & toilet dated 1943, 1911 tub with claw & ball feet; chrome & porcelain faucets; chrome, wood & glass rod towel holders & mirror-faced, wood, wall medicine cabinet on West wall over sink.	
•MISCELLANEOUS	•None	

First-Floor Dressing Room - Room 110 (Fig. 87)

The dressing room (Room 110) to the downstairs bedroom is in the southeast room of the first floor and, along with the adjacent bathroom (Room 109) was part of the 1911 addition. A doorway (D109) on the west wall leads to the bathroom, and a doorway on the south wall (D108A) opens from the downstairs bedroom. There is a window (W101) on the north wall and a wainscot panel underneath, which is identical to those under the windows in the downstairs bedroom. Both the wainscot and the sash in window W101 are thought to have been relocated in 1911 from the former north-wall window in the bedroom when the dressing room was built. A faux window (W121) in the east wall is not visible from the room (the east wall is entirely plastered), but only from the exterior. Physical and documentary evidence indicates that the window was never built with a complete opening and was only intended to be seen from the outside (i.e., from Nod Hill Road). In the 1911 plan it is shown as an exterior sash with a wall behind it. The exterior frame and blinds were added presumably for aesthetic reasons. As in the adjacent bathroom, the woodwork is similar to, but smaller in scale than, the Greek Revival-period woodwork in the downstairs bedroom and is painted black.



Figure 87. Weir House - First-Floor Dressing Room [Room 110], Looking North from Room 108 (1994).

WEIR HOUSE FIRST FLOOR - DRESSING ROOM (ROOM 110)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove 2"-wide oak boards laid east/west. 	Varnish & wax; sanded & refinished c. 1970.
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath; 10 1/2-inch high baseboard Type BB-B; 1"-wide picture molding at ceiling; recess-panel wainscot below North window, similar to Room 108. 	Plaster - white paint Woodwork - black paint Wainscot - c. 1830
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •D108A to Room 108 has door with 2 vertical panels with molding Type DP-B, cast-iron lock on South face with brass knob and small plate; surround Type DF-C. •D109 to Room 109 has door with 2 vertical panels with molding Type DP-A, brass knob & plate; surround Type DF-C; full-length mirror on door facing Room 110. •None 	<ul style="list-style-type: none"> Black paint Black paint
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •NORTH WALL •SOUTH & WEST WALLS 	<ul style="list-style-type: none"> •Faux window on exterior. •W101 has 6/6 double-hung sash with Type M-A muntin, early 19th c. sash lock; surround Type WF-C. •None 	Black paint; sash is c. 1830, re-hung 1911.

WEIR HOUSE FIRST FLOOR - DRESSING ROOM (ROOM 110)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
•SOUTH WALL	•Wall-mounted wood shelf at east end of South wall.	Black paint
CLOSETS		
	•None	
UTILITY SYSTEMS		
•ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS	•Wall-mounted sconce on West wall. •Floor-mounted cast-iron radiator at North wall below W101. •None •None	Black paint

Kitchen Hall - Room 111

The kitchen hall is located on the west end of the first floor. This room was originally, along with the extant pantry, the location of the 1888 stairhall to the basement. In 1900 the stairhall was converted into a pantry and a kitchen hall when the basement stairs were relocated to under the main staircase in the central hall.

WEIR HOUSE FIRST FLOOR - KITCHEN HALL (ROOM 111)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove 2"-wide oak boards laid north/south.	Varnish & wax; sanded & refinished c. 1970.
WALL TREATMENT		
	•Plaster on lath; decorative wood corner bead at South wall; 6-inch-high plain baseboard.	Plaster - white paint Woodwork - black paint
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D111 to Room 106 has swinging door covered with maroon leather studded with brass nails, one diamond-pane window at eye level; surround Type DF-C. •None •D111A to Room 103 has door with 2 vertical panels, brass knob & cast-iron hinges; hopper transom window; surround Type DF-A. •D104 to Room 104 (door removed) has swing-door hardware in floor & header; surround Type DF-A. 	<ul style="list-style-type: none"> Surround - white paint D111 door may be 1930s White paint White paint
WINDOWS		
	•None	
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	

WEIR HOUSE FIRST FLOOR - KITCHEN HALL (ROOM 111)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Double-switch plate on North wall; ceiling-mounted light fixture.	
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS		

Second Floor

Overview

The second floor has 1,430 square feet and contains eleven rooms. The east-end rooms (Rooms 201 to 202 and Rooms 207 to 211) were part of the original eighteenth-century house. The second-floor plan that was in place when Weir bought the house in 1882 consisted of four bedrooms, a central winding staircase located to the rear (west) of the central chimney that ran from the first floor up to the attic, and a straight-run staircase in the southeast corner room. The floor space thus totalled 783 square feet.

The 1900 Platt alterations expanded the second floor westward and increased its size by 634 square feet, encompassing today's Rooms 203 to 206. The alterations also added three bedrooms (Rooms 203-205), eliminated the southeast staircase and the winding staircase from the first floor, and added a centrally-located stairhall (Room 206) at which terminated the new first-floor staircase. The original winding staircase to the attic from the second-floor hall was relocated and rebuilt with an initial winding run followed by a straight run. Greek Revival-style woodwork, patterned after that used in the circa-1830 east bedrooms, was continued throughout the 1900 bedrooms. Sometime after 1900 - probably in 1927 during the Weir/Young period - alterations were made to the 1900 bathroom (R207), dressing room (R208) and hall (R209) that resulted in a second bathroom (R208), a new hall (R210) to the northeast bedroom (R211), and a (yet again) reconfigured the attic staircase.

Most of the windows on the second floor have six-over-six double-hung sashes with **Type M-A** muntin profiles (see **APPENDIX D**).

Southeast Bedroom - Room 201

The southeast bedroom (Room 201) is in the southeast corner of the second floor in the eighteenth-century part of the house. This room was used as a combined stairhall-bedroom and as a stairhall until 1900, when a staircase from the first floor that had been located along the south wall was removed. It was Cora's room from about 1893 to her marriage in 1918 (see **fig. 27**), and subsequently became Mahonri Young's room after his marriage to Dorothy Weir.

The room has no private access - doorways on the north and west walls (D211B & D202) open to other bedrooms - and no closet. Windows are located on the south and east walls (W213 & W214). The room has retained its circa-1830 Greek Revival-style woodwork.

WEIR HOUSE SECOND FLOOR - SOUTHEAST BEDROOM (ROOM 201)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove 3"-wide pine boards laid east/west; floor level with threshold to Room 211. 	Varnish & wax; floor over earlier floor.
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath covered with green & white stripe wallpaper; 1-1/2"-wide picture molding; Greek Revival baseboard; cased cornerpost Southeast corner. 	Woodwork - black paint Wallpaper post 1958
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST & SOUTH WALLS •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •D202 to Room 202 has door with 2 vertical panels, brass knob & cast-iron hinges; surround Type DF-B. •D211B to Room 211 has door with 2 vertical panels, brass knob & cast-iron hinges; surround Type DF-B. 	<ul style="list-style-type: none"> Black paint Black paint
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST & NORTH WALLS 	<ul style="list-style-type: none"> •W214 has 6/6 double hung wood sash with muntin Type M-A, brass sash lock; surround Type WF-B. •W213 has 6/6 double hung wood sash with muntin Type M-A, brass sash lock; surround Type WF-B. •None 	<ul style="list-style-type: none"> Black paint Black paint

WEIR HOUSE SECOND FLOOR - SOUTHEAST BEDROOM (ROOM 201)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Single-switch plate on East wall north of D202; 2 wall-mounted, electrified, tin sconces at east end of South wall; baseboard-mounted outlet on South wall . •Floor-mounted cast-iron radiator below W214. •None •None 	<p>Fixtures early 20th c.</p> <p>Radiator - black paint Original heating system installed 1930-31.</p>

Center East Bedroom - Room 202

Room 202 is in the south central part of the second floor. This room was the southwest corner room in the original eighteenth-century house. In 1920 it was Dorothy's room, in 1947 it was described as Dorothy Weir's studio.

A doorway (D202) on the east wall opens to the southeast bedroom (Room 201), and a doorway on the north wall (D202B) opens to a hall (Room 209). A closet (Room 202A) is located in the northeast corner, and two windows (W211 & W212) are on the south wall. The room has retained its circa-1830 Greek Revival woodwork around the doorways and windows, although window W212 was relocated a few feet to the west to its present location in 1900.

WEIR HOUSE SECOND FLOOR - CENTER EAST BEDROOM (ROOM 202)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove 3"-wide pine boards laid east/west. 	Varnish & wax; floor matches level of Room 201.
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath; cased cornerpost in southwest corner. 	Woodwork - black paint
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH & WEST WALLS •NORTH WALL 	<ul style="list-style-type: none"> •D202 to Room 201 has door with 2 vertical panels & cast-iron butt hinges; surround Type DF-A. •None •D202B to Room 209 has door with 2 vertical panels & cast-iron butt hinges; surround Type DF-A. •D202A to Closet 202A has door with 1 vertical panel and cast-iron butt hinges; surround Type DF-A. 	Black paint Black paint Black paint
WINDOWS		
<ul style="list-style-type: none"> •NORTH •EAST, SOUTH, & WEST WALLS 	<ul style="list-style-type: none"> •W211 & W212 each has 6/6 double-hung wood sash with muntin Type M-A, brass sash lock; simple surround Type WF-A. •None 	Black paint W212 moved east in 1900
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	

WEIR HOUSE SECOND FLOOR - CENTER EAST BEDROOM (ROOM 202)

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
•NORTH WALL	•Closet 202A has plaster on lath walls & ceiling, wood hanging rod & shelf; 9"-diameter, cast-iron, floor to ceiling soil pipe (from Attic Room 302).	Plaster - white paint Woodwork - black paint
UTILITY SYSTEMS		
•ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS	•Single-switch plate on North wall east of D202B; 2 wall-mounted, electrified, tin sconces on South wall between W211 & W212. •Floor-mounted cast-iron radiator below W211. •None •None	Fixtures early 20th c. Radiator - black paint; Original heating system installed 1930-31.

Spare Room- Room 203

Room 203 dates to the 1900 addition. This small room was designated on the Platt drawings as a bathroom. However, the extant physical evidence indicates that the room was never built as a bathroom but has always been used as a spare room. A doorway on the north wall (D203) opens to the second-floor stairhall (Room 206). A window (W210) is located on the south wall. The room has no closet.

WEIR HOUSE SECOND FLOOR - SPARE ROOM (ROOM 203)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove, 3"-wide, pine boards laid east/west; raised threshold to Room 206.	Varnish & wax
WALL TREATMENT		
	•Plaster on lath with 1"-wide picture molding & square baseboard Type BB-D.	Plaster - white paint Woodwork - black paint
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
•NORTH WALL •EAST, SOUTH, & WEST WALLS	•D203 to Room 206 has door with 2 vertical panels, brass doorknob & cast-iron hinges; surround Type DF-C. •None	Black paint
WINDOWS		
•EAST WALL •SOUTH WALL •WEST & NORTH WALL	•None •W210 has 6/6 double-hung wood sash w/ brass sash lock and muntin Type M-A; simple surround Type WF-C. •None	Black paint
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	

WEIR HOUSE SECOND FLOOR - SPARE ROOM (ROOM 203)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Baseboard-mounted outlet receptacles at South wall.	
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Southwest Bedroom - Room 204 (Figs. 88-89)

Room 204 is the southwest corner room on the second floor, part of the 1900 Platt addition. The room has always been used as a bedroom and is currently Doris Andrews' bedroom and studio. The Historic Furnishings Report identifies this room as the room depicted in a painting by Dorothy Weir (Bedroom Interior). However, research for this report suggests that Dorothy's painting could be of the downstairs bedroom (Room 108). The painting is a good depiction of a Weir bedroom interior after 1900.

A doorway (D204) at the north end of the east wall leads to the stairhall (Room 206). The room has one window on the south wall (W209) and two windows on the west wall (W207 & W208 - **fig. 88**). A closet (Room 204A) is located in the northwest corner of the room, and a fireplace fitted with an elaborately-decorated, metal, stove insert is on the north wall (**fig. 89**). Much of the woodwork was painted white after 1958.



Figure 88. Weir House - Southwest Bedroom [Room 204], West Wall (1994).



Figure 89. Weir House - Southwest Bedroom [Room 204],
North Wall, Fireplace and Stove Insert (1994).

WEIR HOUSE SECOND FLOOR - SOUTHWEST BEDROOM (ROOM 204)

FEATURE	DESCRIPTION	NOTES
FLOORING		
	•Tongue & groove, 3"-wide, pine boards laid east/west; raised threshold to Room 206.	Varnish & wax
WALL TREATMENT		
	•Plaster on lath; 1-1/2"-wide picture molding & square beaded baseboard; section of Type BB-C baseboard and 1944 light green & beige foliate wallpaper behind radiator.	Plaster - white paint Woodwork - white paint BB-C - black paint
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
•EAST WALLS	•D204 to Room 206 has door with 2 vertical panels, brass doorknob & cast-iron butt hinges; surround Type DF-A .	Door - black paint Surround - white paint
•NORTH WALL	•D204A to Closet 204A has door with 1 vertical panel, brass doorknob & cast-iron butt hinges (same as D204); surround Type DF-A .	Woodwork - white paint
•SOUTH & WEST WALLS	•None	White-painted woodwork is post 1958
WINDOWS		
•EAST WALL	•None	
•SOUTH WALL	•W209 has 6/6 double-hung wood sash with brass sash lock and muntin Type M-A ; surround Type WF-A .	White paint
•WEST WALL	•W208 & W207 each has 6/6 double-hung wood sash with brass sash lock and muntin Type M-A ; surround Type WF-A .	White paint
•NORTH WALL	•None	

WEIR HOUSE SECOND FLOOR - SOUTHWEST BEDROOM (ROOM 204)

FEATURE	DESCRIPTION	NOTES
SPECIAL FEATURES		
•NORTH WALL		
	•Fireplace, wood mantel with projecting shelf Type FM-B & flat pilasters; metal wood/coal-burning stove insert with acanthus-leaf decorations projects onto brick hearth; brick firebox with wrought-iron swing crane on pintle set into mortar joint.	Mantel - black paint
CLOSETS		
•NORTH WALL	•Closet 204A to west of fireplace; plaster on lath walls & ceilings with wood hanging rod & shelf.	White paint
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Single-switch plate south of D204 on East wall; 2 wall-mounted, electrified, tin sconces on West wall between W208 & W207; baseboard-mounted outlet south of D204 on East wall. •Large, floor-mounted, cast-iron radiator with 2 handles, located below W207 at West wall. •None •None 	Radiator - black paint

Northwest Bedroom - Room 205

Room 205 is a bedroom in the northwest corner of the house, part of the 1900 Platt addition. This has always been used as a bedroom, and is thought to have been Caro's room, even after her marriage in 1916. The Platt plans indicate that a water tank was located in the attic over the room's south closet (Room 205A).

A doorway (D205) from the second-floor hall is located at the south end of the east wall. A knocker on the hall (east) side of this door is labeled "York", and is said to be from the Weir period. The room has one window at the east end of the north wall (W205) and one at the south end of the west wall (W206). There are two closets: Room 205A at the east end of the south wall, and Room 205B at the north end of the east wall. The chimney and flue for the furnace is behind the east wall to the right of the southeast closet. The chimney may have also been used to vent a Franklin stove in the room in 1900.

WEIR HOUSE SECOND FLOOR - NORTHWEST BEDROOM (ROOM 205)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove, 3"-wide, pine boards laid north/south; raised threshold to Room 206. 	Varnish & wax
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath; East wall has 1 section of wallpaper with floral/foliate in blue, aqua, white & green; molded plaster corner bead at East wall adjacent to D205; 1-1/4"-wide picture molding at ceiling; baseboard Type BB-C. 	Plaster - white paint Woodwork - black paint Wallpaper "Clematis on Trellis" pattern.
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL 	<ul style="list-style-type: none"> •D205 to Room 206 has door with 2 vertical panels, brass doorknob & cast-iron hinge; surround Type DF-A. 	Black paint
<ul style="list-style-type: none"> •SOUTH WALL 	<ul style="list-style-type: none"> •D205A to Closet 205A has door with 2 vertical panels, brass doorknob & cast-iron hinge; surround Type DF-A (same as D205). 	Black paint
<ul style="list-style-type: none"> •WEST WALL 	<ul style="list-style-type: none"> •None 	
<ul style="list-style-type: none"> •NORTH WALL 	<ul style="list-style-type: none"> •D205B to Closet 205B has door with 2 vertical panels, brass doorknob & cast-iron hinge; surround Type DF-A (same as D205 & D205A). 	Black paint
WINDOWS		
<ul style="list-style-type: none"> •EAST & SOUTH WALLS 	<ul style="list-style-type: none"> •None 	
<ul style="list-style-type: none"> •WEST WALL 	<ul style="list-style-type: none"> •W206 has 6/6 double-hung wood sash with brass sash lock and muntin Type M-A; plain surround Type WF-A. 	Black paint
<ul style="list-style-type: none"> •NORTH WALL 	<ul style="list-style-type: none"> •W205 has 6/6 double-hung wood sash with brass sash lock and muntin Type M-A; plain surround Type WF-A (same as W206). 	Black paint

WEIR HOUSE SECOND FLOOR - NORTHWEST BEDROOM (ROOM 205)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
	•None	
CLOSETS		
•SOUTH WALL	•Closet 205A at east end of wall; plaster on lath walls & ceiling; wood hanging rod & shelf.	White paint
•EAST WALL	•Closet 205B at north end of wall; plaster on lath walls & ceiling; wood hanging rod & shelf.	White paint
UTILITY SYSTEMS		
•ELECTRICAL	•Single-switch plate adjacent to door D205 on East wall; 2 wall-mounted tin sconces on South wall; baseboard-mounted outlet.	Sconces - red paint
•HEATING	•Floor-mounted cast-iron radiator at West wall below W206.	Radiator - black paint
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Second-Floor Center Stair Hall - Room 206

Room 206 is the second-floor center hall that leads to the living areas and which contains the main staircase from the first floor. The room was built as part of the 1900 Platt alterations as a continuation of Room 106, which contains the first-floor center hall and staircase. The new staircase replaced a narrow winding staircase formerly located to the west of the central chimney mass. The east wall of the room was the exterior west wall of the pre-1900 second story; two windows in this wall were blocked during the 1900 alterations. The 1900 location of the doorway to the east hall is thought to have been moved northward during the circa-1932 changes to that room. In the Weir/Young period Room 206 was called the upstairs hall; today it is called the second-floor hall.

Doorways on the west wall of the room (D204 & D205) lead to the two west bedrooms (Room 204 & Room 205). A doorway on the south wall (D203) leads to the spare room (Room 203), and one on the east wall (D209) opens to the east hall (Room 209). A window (W204) is located on the north wall above the stair landing.

WEIR HOUSE SECOND FLOOR - CENTER STAIR HALL (ROOM 206)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove, 3-1/2"-wide, oak floor laid east/west. 	Varnish & wax
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath, covered with reproduction, tan, grass-weave wallpaper; 1"-wide picture molding at ceiling; tall baseboard Type B-B; cased Southeast corner (probably pipe chase for Room 302); 14" x 19" wood panel on North wall covers access to crawlspace attic over Room 107. 	Woodwork - black paint; wallpaper post 1958
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D209 to Room 209 (no door); surround Type DF-A. •D203 to Room 203 has door with 2 vertical panels & cast-iron butt hinges; surround Type DF-A. •D204 to Room 204 has door with 2 vertical panels & cast-iron butt hinges; surround Type DF-A (same as D203); •D205 to Room 205 has door with 2 vertical panels & cast-iron butt hinges; surround Type DF-A (same as D203 & D204); •None 	<ul style="list-style-type: none"> Black paint Black paint Black paint; Weir-period brass knockers on D204 & D205 read "York " .
WINDOWS		
<ul style="list-style-type: none"> •NORTH WALL •EAST, SOUTH & WEST WALL 	<ul style="list-style-type: none"> •W204 has double-hung, multi-pane (10/10) wood sash with muntin Type M-A; plain surround Type WF-A. •None 	Black paint

WEIR HOUSE SECOND FLOOR - CENTER STAIR HALL (ROOM 206)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
•NORTH WALL	•Staircase - see description for Room 106 (First Story Hall).	
CLOSETS		
	•None	
UTILITY SYSTEMS		
•ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS	•Single- switch plate on east wall adjacent to D204; ceiling-mounted, electrified, brass fixture with glass globe. •Floor-mounted cast-iron radiator at Northwest corner of stair landing •None •Ceiling-mounted smoke detector	Black paint

West Bathroom - Room 207 (Fig. 90)

Room 207 is one of two bathrooms on the north side of the house. Originally a bedroom in the pre-1900 part of the house, the room is thought to have been converted to a bathroom in 1900 when the plans for using Room 203 as a bathroom were changed, since the plumbing fixtures and wainscoting in Room 207 (fig. 90) appear to date to circa 1900. The clipped southeast corner of the floor plan is a result of the circa-1927 alterations that moved the wall between this room and the east hall (Room 209) and carved room out of the adjacent Room 208 to create access to the northeast bedroom (Room 211).

A doorway (D207) on the south wall of the room opens to the east hall. A window (W203) is located on the north wall over the bathtub.

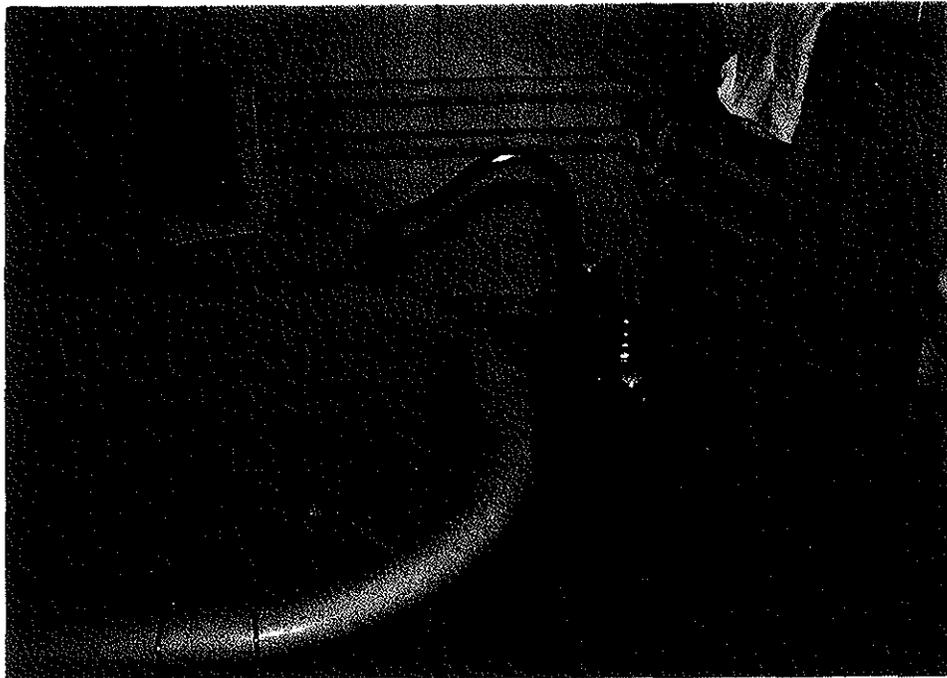


Figure 90. Weir House - West Bathroom [Room 207],
Northeast Corner, Circa-1900 Bathtub (1994).

WEIR HOUSE SECOND FLOOR - WEST BATHROOM (ROOM 207)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Pink composition (vinyl?) 9"-square tiles, laid over wood floor & fastened with 1/4-round molding at bottom of wainscot; section of white marble under toilet. 	According to Andrews, tiles were installed c. 1961
WALL TREATMENT		
	<ul style="list-style-type: none"> •Lower walls tongue & groove vertical-board wainscot; upper walls plaster on lath. 	White paint
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL 	<ul style="list-style-type: none"> •None 	
<ul style="list-style-type: none"> •SOUTH WALL 	<ul style="list-style-type: none"> •D207, to Room 209 has door with 2 vertical panels, brass hardware; plain modern surround. 	White paint
<ul style="list-style-type: none"> •WEST & NORTH WALLS 	<ul style="list-style-type: none"> •None 	
WINDOWS		
<ul style="list-style-type: none"> •NORTH WALL 	<ul style="list-style-type: none"> •W203 has 6/6 double-hung wood sash, brass sash lock; plain modern surround. 	White paint
<ul style="list-style-type: none"> •EAST, SOUTH, & WEST WALLS 	<ul style="list-style-type: none"> •None 	
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	
CLOSETS		
	<ul style="list-style-type: none"> •None 	

WEIR HOUSE SECOND FLOOR - WEST BATHROOM (ROOM 207)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Modern wall-mounted fluorescent light fixture over sink on West wall; baseboard outlet on West wall. •Floor-mounted cast-iron radiator at South wall with exposed horizontal water pipes. •White-porcelain sink, toilet, & claw-foot tub; chrome & porcelain fittings & miscellaneous wall-mounted towel racks. •None 	<ul style="list-style-type: none"> Radiator & pipes - white paint Tub c. 1900

East Bathroom - Room 208 (Fig. 91)

Room 208 is the second bathroom on the north side of the second floor, located adjacent to and east of the first bathroom (Room 207). This room was designated as a bedroom in the 1900 plans, and is thought to have served as a dressing room for the northeast bedroom (Room 211) to the east. This theory is supported by the existence of wainscoting and wallpaper inside the extant bathroom cabinets on the east wall that match those in Room 211. In addition, the north door on the east-wall cabinet has been cut horizontally, so that it now swings open above the (later) bathtub (fig. 91). The conversion of this room to a bathroom is thought to have taken place in the circa-1927 alterations. The floor has been raised, presumably to accommodate plumbing pipes. The clipped southeast corner is a result of the circa-1927 alterations that carved a small hallway from the east hall to Room 211 out of the original Room 208.

A doorway in the south wall opens to the small hall (Room 210). A window (W202) is located on the north wall over the bathtub.

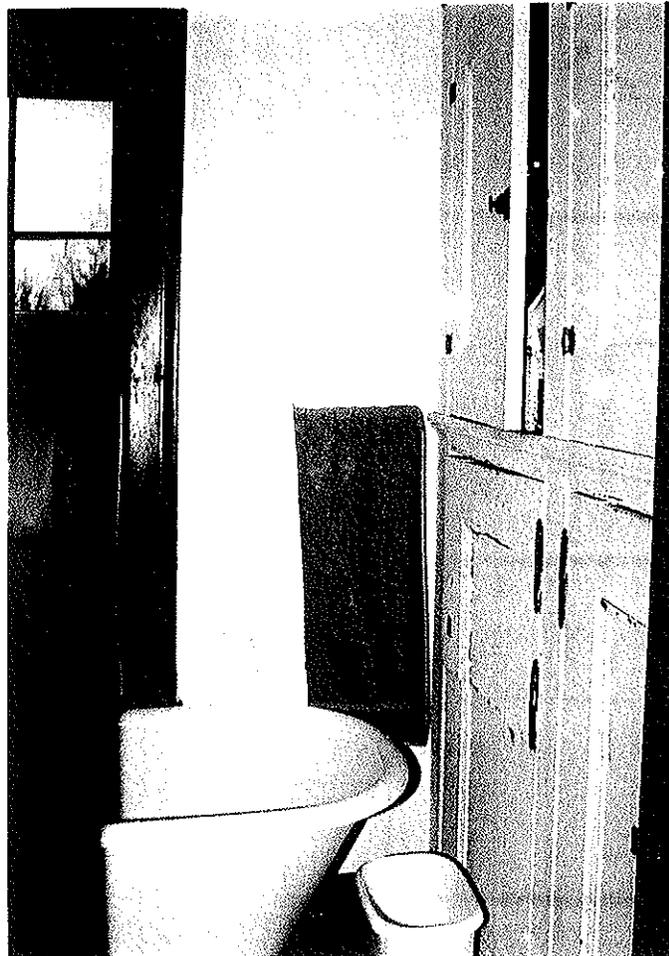


Figure 91. Weir House - East Bathroom [Room 208], Northeast Corner (1994).

WEIR HOUSE SECOND FLOOR - EAST BATHROOM (ROOM 208)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Green composition (vinyl?) 9"-square tiles laid over wood floor, raised 7" higher than Room 210; fastened with 1/4-round molding strip at bottom of wall. 	According to Andrews, tiles were installed c. 1961
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath with plain beaded baseboard; East wall behind cabinets with wallpaper and wainscot identical to Room 211. 	Wallpaper described in section on Room 211.
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST & NORTH WALLS 	<ul style="list-style-type: none"> •None •D208 to Room 210 has door with 2 vertical recessed panels with rounded molding and inset with glass at top; cast-iron butt hinges & brass knob & backplate; narrow Type DF-A surround. •None 	White paint
WINDOWS		
<ul style="list-style-type: none"> •NORTH WALL •EAST, SOUTH, & WEST WALL 	<ul style="list-style-type: none"> •W202 has 6/6 double-hung wood sash with muntin Type M-A & brass sash lock; Type WF-A surround. •None 	Black paint
SPECIAL FEATURES		
<ul style="list-style-type: none"> •EAST WALL 	<ul style="list-style-type: none"> •Built-in, floor-to-ceiling, wood cabinets on E wall with wood doors & drawers & brass hardware; interior fitted with shelves above drawers; cabinet doors cut to accommodate c. 1927 bathtub. 	White paint (formerly varnished; lower cabinet is older than upper.

WEIR HOUSE SECOND FLOOR - EAST BATHROOM (ROOM 208)

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
	•None	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Wall-mounted light fixture with pull chain ont West wall; baseboard outlet on West wall. •Shelf-mounted cast-iron radiator in Northwest corner. •White-porcelain sink, toilet & claw-foot tub; chrome & porcelain fittings & miscellaneous wall-mounted towel racks; floor to ceiling cast-iron soil pipe at West wall (probably connected to Room 302). •None 	<p>Dressing room converted to bathroom c. 1927</p> <p>Radiator - black paint</p>

Hall to Bedrooms - Room 209 and East Hall - Room 210

The hall to the bedrooms (the west hall - Room 209) and the east hall (Room 210) are located to the east of the second-floor center stair hall (Room 206). The west hall is entered from the center hall and leads directly to the west bathroom (Room 207), the spare room/bedroom (Room 202), and the staircase to the attic, and indirectly to the southeast bedroom (Room 201) through Room 202. The east hall opens from the west hall and leads to the master bedroom (Room 211) and the east bathroom (Room 208), and also indirectly to Room 201 through Room 211. The two halls are located in the original eighteenth-century part of the second floor, although their present-day plan is thought to date to 1927.¹²³ Room 209 originally contained winding staircases from first to second floor and from second floor to the attic. The first-floor staircase was removed in 1900 and Room 209 was converted into a small rectangular hall that accessed the east bedrooms and a newly-constructed stairhall that led to the attic. Room 210 was formerly part of a dressing room to the master bedroom (Room 211) that, in turn, had been part of a larger bedroom in the northwest corner of the eighteenth-century house. Sometime after 1920, and probably in 1927, the north wall in Room 209 was moved and a small hall (Room 210) was carved out of the dressing room, so that Rooms 209 and 210 formed a hallway, separated mid-way by a door, that led to the master bedroom. Because the new hall had to bypass the central chimney box, a diagonal floor plan was introduced, which necessitated clipping the southeast corners from Rooms 207 and 208. Although the diagonal plan is somewhat awkward, it provides more direct access from the west and south bedrooms to the west bathroom, and from the second-floor center hall to the master bedroom, giving the master bedroom greater privacy.

In the west hall (Room 209), a doorway on the west wall (D209) opens from the second-floor center hall, a doorway on the north wall (D207) opens to the west bathroom, and a doorway on the east wall (D210) separates the west hall from the small east hall. A doorway at the southwest corner of the hall (D202B) leads to the center east bedroom (Room 202), and a doorway at the southeast corner (D209A) accesses the attic stairs.

In the small east hall (Room 210), in addition to doorway D210 from the west hall, a doorway on the diagonal north wall opens to the east bathroom, and a doorway on the east wall leads to the master bedroom (Room 211). There is a closet (Room 210A) in the southeast corner of the room that dates to 1900.

¹²³The halls were reconfigured when the east bathroom was installed. The 1927 date of the bathroom installation is based on an entry in Dorothy Weir Young's Branchville account book (see **ARCHITECTURAL EVOLUTION, Weir Period - 1919-1931**, above).

WEIR HOUSE SECOND FLOOR - HALL TO BEDROOMS (ROOM 209)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove, 3"-wide, pine boards laid east/west.	Varnish & wax
WALL TREATMENT		
	•Plaster on lath; covered with reproduction, tan, grass-weave paper; plain beaded baseboard.	Woodwork - black paint Wallpaper post 1958
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
•EAST	•D210 to Room 210 has door with 2 vertical panels & brass hardware; simple Type DF-E surround with no molding.	Black paint
•SOUTH	•D202B to Room 202, same as D210; •D209A to attic, same as D210.	Black paint
•WEST	•D209 to Room 206, same as D210.	Black paint
•NORTH	•D207 to Room 207, same as D210.	Black paint
WINDOWS		
	•None	
SPECIAL FEATURES		
•SOUTH WALL	•Narrow 'L'-shaped stairhall to attic; 11 risers; square balusters & handrail.	Treads - varnish & wax Risers & bannister - black paint
CLOSETS		
	•None	

WEIR HOUSE SECOND FLOOR - HALL TO BEDROOMS (ROOM 209)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Wall-mounted switch plate; ceiling-mounted light fixture.	
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

WEIR HOUSE SECOND FLOOR - EAST HALL (ROOM 210)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove, 3"-wide, pine boards laid east/west.	Varnish & wax
WALL TREATMENT		
	•Plaster on lath; 1"-wide picture molding at ceiling; beaded baseboard Types BB-C & BB-D.	Plaster - white paint Woodwork - black paint
CEILING		
	•Plaster on lath.	White paint
DOORWAYS		
•EAST WALL	•D211 to Room 211 has door with 2 vertical Type DP-A panels & brass hardware; simple Type DF-A surround with no molding.	Black paint
•SOUTH WALL	•D210A to Closet 210A has door with 1 vertical panel & brass hardware; simple Type DF-A surround with no molding.	Black paint
•WEST WALL	•D210 to Room 209, same as D211.	Black paint
•NORTH WALL	•D208 to Room 208, same as D211 & D210.	Black paint
WINDOWS		
	•None	
SPECIAL FEATURES		
	•None	
CLOSETS		
•SOUTH WALL	•Closet 210A, linen closet with floor to ceiling wood shelves.	

WEIR HOUSE SECOND FLOOR - EAST HALL (ROOM 210)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Wall-mounted switch plate; modern ceiling-mounted light fixture.	
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Northeast Bedroom - Room 211 (Figs. 92-95)

The northeast bedroom (Room 211) is located in the original eighteenth-century part of the second floor. Room 211 has probably always been used as a bedroom, and is sometimes referred to as the "master" bedroom because it is thought to have been J. Alden Weir's bedroom. The room was identified as "Mrs. Weir's room" in the 1920 inventory taken after Weir's death, and was used by Mrs. Weir until her death in 1931, and by Dorothy Weir Young between 1932-1947.¹²⁴

A special feature in the room is the Morris-style wallpaper that is extant on the east wall and on the west wall behind the heating stove (figs. 92 & 93). It is also found inside the cabinets of the adjacent bathroom (Room 208), which was a dressing room to the northeast bedroom from 1900 to 1927. The blue and green floral pattern is the "Camellia" pattern designed by G. Sumner and manufactured in England by Jeffrey & Company in 1898.¹²⁵

A second special feature in the room is a decorative wood/coal heating stove on the west wall (fig. 93). The parlor stove, stamped "Stanley's Patent No. 8," has a neoclassic design and sits on four curved legs with a small ash tray in front. An exposed metal vertical flue projects into the wall close to the ceiling and extends through closet 210A into the original chimney stack.

A doorway on the west wall (D211) opens the small hall (Room 210). The door in this opening exhibits an early-nineteenth century spring latch (fig. 94).¹²⁶ A doorway on the south wall (D211B) leads to the southeast bedroom (Room 201). A closet (Room 211A) is located at the south end of the west wall. One window (W201) is located on the north wall, and two windows (W215 & W216) are located on the east wall (fig. 92). An undated, floor-to-ceiling, wooden bookcase has been built-in at the north end of the west wall. The Greek Revival-style circa-1830 woodwork in this room is among the most formal in the house, as in the downstairs bedroom (Room 108).

The baseboard and windows are painted white on the north and east walls; the doors and woodwork on the west and south walls (including the bookcase) are painted black.

¹²⁴Wallace, *HFR*, p. 81.

¹²⁵Identified by Bruce Bradbury, Benicia, CA, in a letter to Doris Andrews, April 28, 1982. See Wallace, *HFR*, p. 81 & fn. 234. Doris Andrews has samples of wallpaper from the house that she has transferred to the Weir Farm NHS archives for safe keeping.

¹²⁶Donald Streeter, "The Historical Development of Hand Forged Iron Builders' Hardware", *The Technology of Historic American Buildings* (Washington, D.C., Foundation for Preservation Technology, 1983), p. 23.

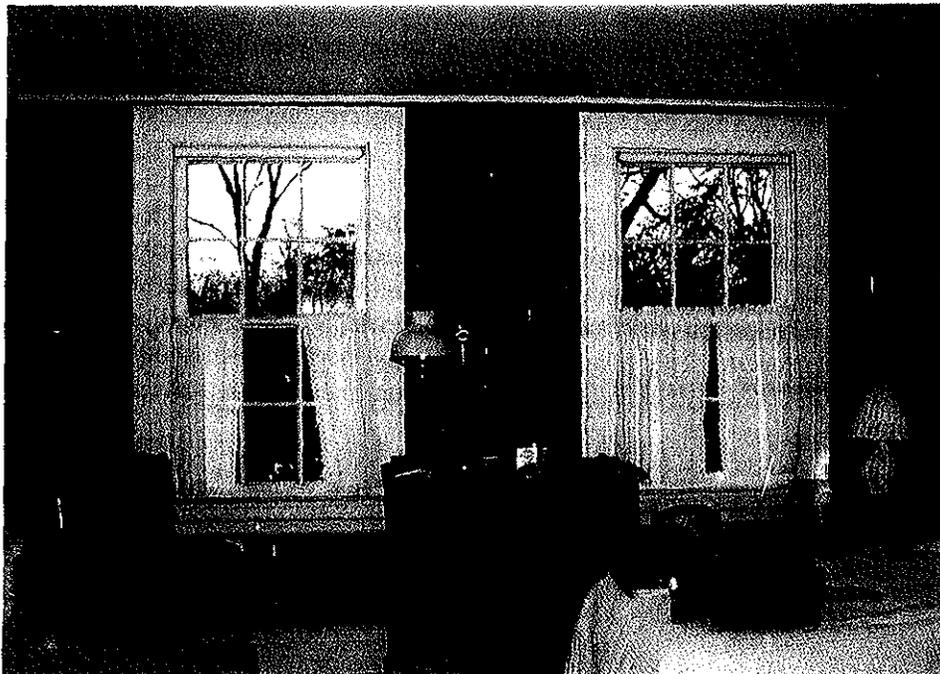


Figure 92. Weir House - Northeast Bedroom [Room 211], East Wall (1994).

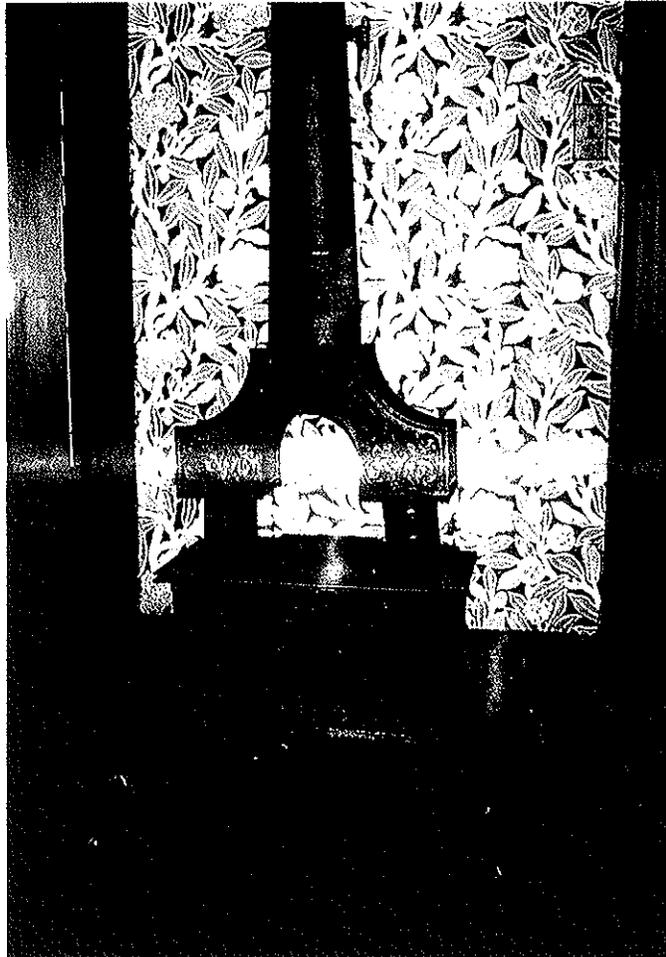


Figure 93. Weir House - Northeast Bedroom [Room 211],
West Wall, Cast-Iron Heating Stove (1992).

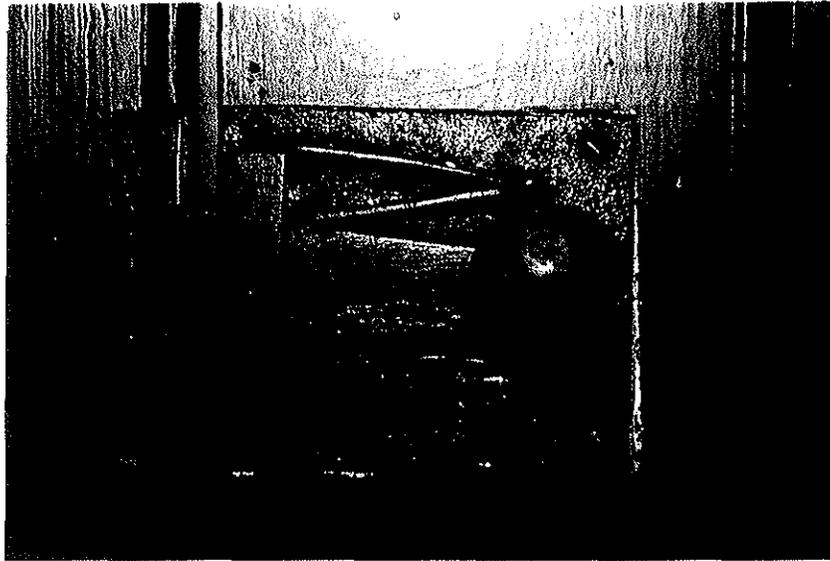


Figure 94. Weir House - Northeast Bedroom [Room 211],
West Wall, Latch on Doorway D211 (1994).

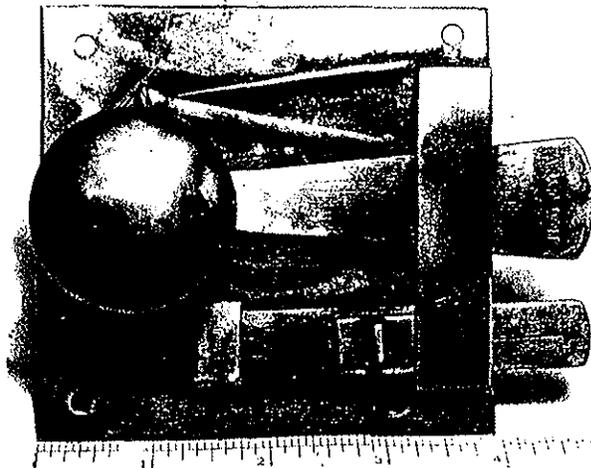


Figure 95. Early-Nineteenth Century, English, Square-Spring Latch.

WEIR HOUSE SECOND FLOOR - NORTHEAST BEDROOM (ROOM 211)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Random-sized (5-1/2" to 15"), wide-plank, pine boards fastened with cut nails and laid north/south. 	Varnish & wax Flooring possibly c. 1830
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath with original William Morris-type blue & green floral paper on east and west walls; 1"-wide picture molding at ceiling; 8-1/8" baseboard Type BB-B; cased cornerpost northeast corner. 	Plaster & picture molding - white paint Baseboard: North & East - white paint South & West - black paint Corner post - wallpaper
CEILING		
	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •D211B to Room 201 has door with 2 vertical panels & 19th-century, cast-iron, open-box lock with small brass doorknob; cast-iron butt hinges; Greek Revival surround Type DF-B. •D211A to Closet 211A has door with 1 vertical panel with recessed lock & brass doorknob; Greek Revival surround Type DF-B; •D211 to Room 210 has door with 2 vertical panels, similar to D211B, but with recessed lock & brass doorknob; Greek Revival surround Type DF-B. •None 	Black paint Black paint Black paint

WEIR HOUSE SECOND FLOOR - NORTHEAST BEDROOM (ROOM 211)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH & WEST WALLS •NORTH WALL 	<ul style="list-style-type: none"> •W215 & W216 each has 6/6 double-hung wood sash with muntin Type M-A and brass sash lock; Greek Revival surround Type WF-B. •None •W201 each has 6/6 double-hung wood sash with muntin Type M-A and brass sash lock; Greek Revival surround Type WF-B. 	<ul style="list-style-type: none"> White paint White paint
SPECIAL FEATURES		
<ul style="list-style-type: none"> •WEST WALL •WEST WALL 	<ul style="list-style-type: none"> •Mid-19th century, decorative cast-iron heating stove with neoclassic design; sits on 4 curved legs; vertical flue into wall near ceiling, through closet 210A & into original chimney stack. •Floor to ceiling wood bookcase with 9 wood shelves at north end of wall. 	<ul style="list-style-type: none"> Black paint
CLOSETS		
<ul style="list-style-type: none"> •WEST WALL 	<ul style="list-style-type: none"> •Closet 211A at south end of wall; plaster on lath walls & ceiling with wood hanging rod & shelf. 	<ul style="list-style-type: none"> White paint
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Switch plate south of D211 on West wall for 2, tin, wall-mounted electrified sconces east of W 201 on North wall; baseboard-mounted outlets at North & South walls. •Floor-mounted cast-iron radiator west of W201 at North wall; 2 cast-iron vertical pipes at Northeast corner (for Attic radiators). •None •Modern baseboard-mounted telephone jack on South wall. 	<ul style="list-style-type: none"> Radiator - black paint

Attic Floor

Overview

The attic floor consists of five rooms, including a central hall and a bathroom. The attic space is thought to have been used as servants' living quarters by 1900. Before that date the attic only encompassed what is today occupied by Rooms 301 to 305. In 1900 Room 301 was added as the attic was expanded to the west along with the house; the south side was given three dormers (one each in Rooms 301, 303, and 304) and the north side two dormers (one each in Rooms 302 and 303). Although there is no attic plan from the 1900 alterations, the attic is discussed in Platt's specifications. It is thought that the bathroom was installed in 1927; it has been used as a darkroom in recent years.

Except for Room 301, all the interior partition walls are covered with beaded matchboard paneling, and the interior surfaces of the exterior walls are plaster on lath.

West Attic Room - Room 301

Room 301 occupies almost the entire western half of the attic and is the largest room on the attic floor. The room encompasses the entire attic space added in the 1900 Platt alterations. It is thought that the composition walls and the kneewall closets in this room date to 1935, when Dorothy Young recorded significant work being completed in the "third-floor bedroom". This room was a servant's room until 1958, after which it has been referred to as the west attic room. The entire room dates to 1900, excepting the north dormer, which was constructed in 1911.

A doorway (D301) on the east wall of Room 301 opens from the hall. The room has a closet at the north end of the east wall (Room 301A), and doorways into two kneewall storage closets on each of the north and south walls (D301B & D301C and D301D & D301E, respectively). There is one dormer window on each of the north and south walls (W303 & W305, respectively). A window is located on the west gable-end wall (W304); the sash in this opening is thought to have originally been located on the pre-1900 west gable of the house and reinstalled on the new gable wall when the house was expanded to the west in 1900.

WEIR HOUSE THIRD FLOOR - WEST ATTIC ROOM (ROOM 301)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove, 3"-wide, pine boards.	Varnish & wax
WALL TREATMENT		
	•Combination of lath & plaster & composition board (homosite?); 1/4-round molding at eaves & floor edge.	Pink paint
CEILING		
	•Plaster on lath; slanted portion composition (homosite?) board.	Center - white paint Slanted sides - pink paint
DOORWAYS		
•EAST WALL	•D301 to Room 305 (door removed), plain wood surround .	Pink paint
•SOUTH WALL	•D301D & D301E to south eave storage areas; each has short wood door; butt hinges; plain surrounds.	Pink paint
•WEST WALL	•None	
•NORTH WALL	•D301B & D301C to north eave storage areas; each has short wood door; butt hinges; plain surrounds.	Pink Paint

WEIR HOUSE THIRD FLOOR - WEST ATTIC ROOM (ROOM 301)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> ● EAST WALL ● SOUTH WALL ● WEST WALL ● NORTH WALL 	<ul style="list-style-type: none"> ● None ● W305 dormer has 8/8 double-hung wood sash with muntin Type M-A. ● W304 at gable end has 6/6 double-hung wood sash with muntin Type M-A. ● W303 dormer has 8/8 double-hung wood sash with muntin Type M-A. 	<p>W305 - 1900</p> <p>W303 - 1911</p>
SPECIAL FEATURES		
<ul style="list-style-type: none"> ● CHIMNEY STACK 	<ul style="list-style-type: none"> ● Middle of room, west of center; slanted & corbelled brick masonry chimney stack. 	<p>Plaster & paint Chimney 1900</p>
CLOSETS		
<ul style="list-style-type: none"> ● NORTH & SOUTH WALLS 	<ul style="list-style-type: none"> ● 2 under-eave storage areas on each wall created by wood-partition knee walls & wood-finish siding; east storage area on West wall has chimney stack projecting floor to ceiling. 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> ● ELECTRICAL ● HEATING ● PLUMBING ● MISCELLANEOUS 	<ul style="list-style-type: none"> ● Wall-mounted outlets. ● Floor-mounted cast-iron radiator at West wall below W304. ● None ● None 	

Attic Bathroom - Room 302

The bathroom (Room 302) is located in the north-central portion of the attic located over the northwest corner of the original eighteenth-century house. The bathroom may date to as early as the 1900 expansion of the attic, but it was probably installed in 1927 at the same time as the east bathroom (Room 208) on the second floor (each has similar-style fixtures). According to Andrew family interview, there was plumbing in the room when the Andrews moved there in 1958.

A doorway (D305) on the south wall of the room opens from the hall (Room 305). The extant bathroom fixtures include a tub, a sink, and a toilet. The walls are paneled with beaded matchboard. The sash in the dormer (W302) on the north wall is currently blocked, presumably because the room had been used as a darkroom.

Limited access to the room during the physical investigation of the attic prevented the determination of many of the room's elements.

WEIR HOUSE THIRD FLOOR - ATTIC BATHROOM (ROOM 302)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Unknown (limited access - used as a darkroom).	
WALL TREATMENT		
	•Vertical tongue & groove match-board siding.	
CEILING		
	•Unknown (limited access - used as a darkroom).	
DOORWAYS		
•EAST WALL	•None	Black paint
•SOUTH WALL	•D305 to Room 305 has single wood door.	
•WEST & NORTH WALLS	•None	
WINDOWS		
•NORTH WALL	•W302 dormer has 8/8 double-hung wood sash, blocked with plywood for room use as a darkroom .	
•EAST, SOUTH, & WEST WALLS	•None	
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	

WEIR HOUSE THIRD FLOOR - ATTIC BATHROOM (ROOM 302)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Unknown (limited access - used as a darkroom).	Bathroom c. 1927
•HEATING	•Unknown (limited access - used as a darkroom).	
•PLUMBING	•White-porcelain toilet, tub, & wall-mounted sink.	
•MISCELLANEOUS	•None	

East Attic Room - Room 303 (Fig. 96)

Room 303 occupies the east end of the attic floor over the original eighteenth-century house. The dormers on the north (W301) and south (W307) walls date to the 1900 Platt alterations. The historic use of Room 303 may have been as the cook's room. Today it is called the east attic room.

A doorway (D303) on the west wall opens from the hall (Room 305). There is a window on the east gable wall (W308) in addition to the dormer windows. The ceiling and the north and south walls are covered with beaded matchboard paneling, painted blue.

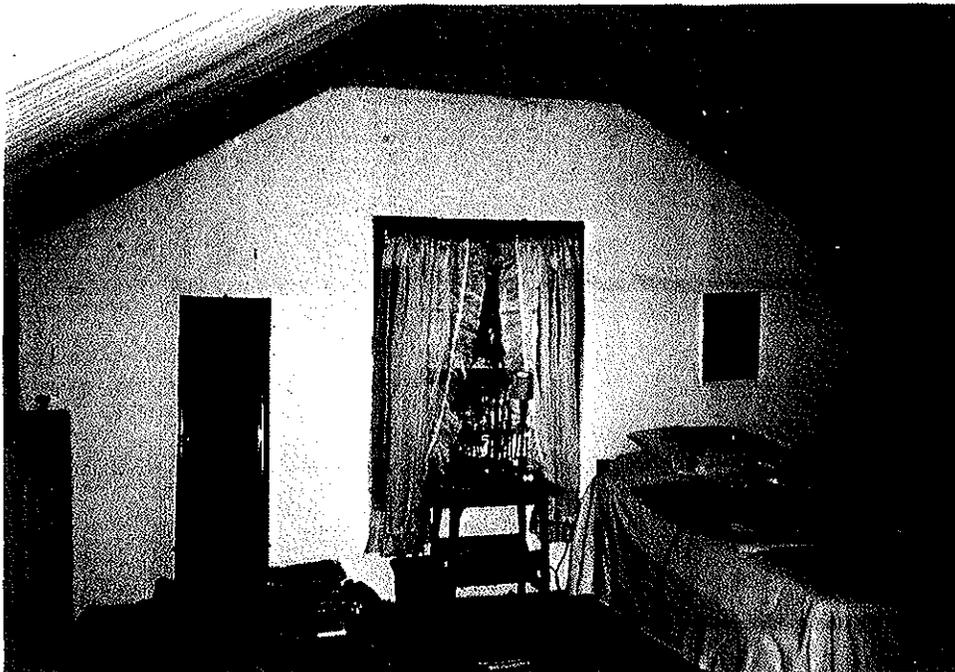


Figure 96. Weir House - Attic East Room [Room 303], Looking East (1994).

WEIR HOUSE THIRD FLOOR - EAST ATTIC ROOM (ROOM 303)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove, 3"-wide, pine boards. 	Varnish & wax
WALL TREATMENT		
<ul style="list-style-type: none"> •NORTH, SOUTH, & WEST WALLS 	<ul style="list-style-type: none"> •2-3"-wide match-board paneling; 1/4-round molding at eaves, floor edge, & at junction with East & West walls. 	Light blue paint
<ul style="list-style-type: none"> •EAST WALL 	<ul style="list-style-type: none"> •Plaster on lath. 	White paint
CEILING		
	<ul style="list-style-type: none"> •2-3"-wide match-board paneling; 1/4-round molding at walls; wide molding cover edges of different ceiling levels. 	Light blue paint (over varnish)
DOORWAYS		
<ul style="list-style-type: none"> •EAST & SOUTH WALLS 	<ul style="list-style-type: none"> •None 	
<ul style="list-style-type: none"> •WEST WALL 	<ul style="list-style-type: none"> •D303 to Room 305 has batten door with 2 black-painted vertical boards, cast-iron butt hinges, porcelain/glass doorknobs; plain wood surround . 	Black paint
<ul style="list-style-type: none"> •NORTH WALL 	<ul style="list-style-type: none"> •None 	

WEIR HOUSE THIRD FLOOR - EAST ATTIC ROOM (ROOM 303)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •W308 at gable end has 6/6 double-hung wood sash with muntin Type M-A. •W307 dormer has 8/8 double-hung wood sash with muntin Type M-A. •None •W301 dormer has 8/8 double-hung wood sash with muntin Type M-A. 	Black paint
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Wall-mounted outlets. •Floor-mounted cast-iron radiator at North wall. •None •None 	Light blue paint

South Attic Room - Room 304

The south attic room (Room 304) is a small room located south of the hall over the original eighteenth-century house. Historically this room has probably been used as a storeroom. A door (D305A) in the north wall opens to the hall (Room 305). A dormer (W306) is located on the south wall.

WEIR HOUSE THIRD FLOOR - SOUTH ATTIC ROOM (ROOM 304)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove, 3"-wide, pine boards laid east/west.	Varnish & wax
WALL TREATMENT		
	•3"-wide vertical-board siding, 1/4-round molding at eaves & floor edge.	Unfinished
CEILING		
	•3"-wide vertical-board siding, 1/4-round molding at walls.	Unfinished
DOORWAYS		
•NORTH WALL •EAST, SOUTH, & WEST WALLS	•D305A to Room 305 has batten door with 2 vertical panels & cast-iron butt hinges. •None	Black paint
WINDOWS		
•EAST WALL	•None	
•SOUTH WALL	•W306 dormer has 8/8 double-hung wood sash with muntin Type M-A .	
•WEST & NORTH WALLS	•None	
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	

WEIR HOUSE THIRD FLOOR - SOUTH ATTIC ROOM (ROOM 304)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Unknown (limited access)	
•HEATING	•Unknown (limited access)	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Attic Hall - Room 305

Room 305 is the attic floor hall. A central enclosed staircase adjacent to the central chimney stack rises in two runs from the second floor to this room. This staircase was built in 1900 to replace a winding staircase from the second floor, and was reconfigured again during the 1927 alterations to the second-floor west hall.

The stairway landing is located in the southwest corner of the room. Doorways in the hall lead to all the other rooms in the attic: D301 on the west wall opens to the west attic room (Room 301); D305 on the north wall leads to the bathroom (Room 302); D303 on the east wall opens into the east attic room (Room 303); and D305A in the southeast corner of the room leads to the south attic room. A skylight (W309), which is not mentioned in any documentation for the 1900 or 1922 alterations and is, therefore, not dated, is located in ceiling of the north roof slope.

WEIR HOUSE THIRD FLOOR - ATTIC HALL (ROOM 305)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove, 3"-wide, pine boards laid east/west	Varnish & wax
WALL TREATMENT		
	•3"-wide vertical-board siding, 1/4-round molding at eaves & floor edge.	Unfinished
CEILING		
	•3"-wide vertical-board siding, 1/4-round molding at walls.	Unfinished
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D303 to Room 303, described in Room 303. •D305A to Room 304, described in Room 304. •D301 to Room 301, described in Room 301. •D305 to Room 302, described in Room 302. 	
WINDOWS		
	•Skylight W309 at east end of ceiling area, metal & glass	Undated
SPECIAL FEATURES		
<ul style="list-style-type: none"> •SOUTH WALL •EAST WALL 	<ul style="list-style-type: none"> •Wood staircase; landing at southwest corner; 11 risers down to second story (described in Room 209), •Floor to ceiling brick masonry chimney stack. 	Plaster & white paint
CLOSETS		
	•None	

WEIR HOUSE THIRD FLOOR - ATTIC HALL (ROOM 305)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Ceiling-mounted light fixture with wall-mounted switch at attic & second story levels. •Floor-mounted cast-iron radiator at North wall. •Vertical cast-iron vent pipe projecting from Room 302, through North partition wall & into ceiling/roof. •None 	<ul style="list-style-type: none"> Gray paint Black paint

UTILITY SYSTEMS

Heating-Ventilating-Air Conditioning (HVAC)

The Weir house has limited insulation, no vapor barriers, and is without air-conditioning or ventilating system. A report, executed in 1992 by environmental consultant Steven Weintraub, was titled "Environmental Evaluation of Buildings at Weir Farm," and indicated that "none of the buildings have the physical capacity to control relative humidity, a key element for the long-term preservation of artifacts. To display Class 1 materials (e.g., paintings, works of art on paper and veneered furniture) and Class 2 materials (e.g., solid wood furniture) in the Weir House, Weintraub recommended the following:

- Placing paintings and works of art on paper in framed and sealed enclosures (microclimates);
- Installing dehumidification equipment in the basement;
- Introducing low level humidification in the winter; and
- Adding some level of humidistatic control of winter temperatures in order to maintain cool interior temperatures.

Electrical

Modern, wall-mounted electrical panel boxes are located at the southeast corner of the east and south walls in Room 003, adjacent to older panels. It is apparent that upgrading work was most recently done by the NPS between 1993-94, in response to the 1992 Regional Electrical Engineer's "Electrical Service Statement of Work" [Flanders to Superintendent, WEFA]. The work was listed as:

Renovation to the existing electrical services at the Weir House and Weir and Young Studios...remove existing disconnect, 20 circuit main panel, transfer switch, and any other subpanels at the main service location... install new meter sockets in the basement of the Weir House...one meter shall be for the Weir House and one meter for the Weir and Young Studios...install 1" PVC Schedule 80 for future telephone service from the Weir House to the Weir Studio.

Plumbing

The plumbing extant in the Weir house is an amalgam of kitchen and pantry sinks, bathroom fixtures, and pipes that date from 1900 through the 1950s. The basement has sinks in the southwest room (Room 006) and in the laundry (Room 009), and sinks are also located in the kitchen (Room 104) and the butler's pantry (Room 105) on the first floor. There is a half bathroom with a sink and toilet in the basement (Room 008), a full bathroom on the first floor (Room 109), two full bathrooms on the second floor (Room 207 and Room 208), and another full bathroom on the attic floor (Room 302).

Protection

Electronic fire detection and intrusion alarm systems have been installed since 1990 by the Andrews and the NPS. In general, the fire-detection system consists of wall- and ceiling-mounted smoke and heat detectors wired to a central system. The intrusion alarm system consists of perimeter contacts and motion detectors also wired to a central system monitored by local authorities.

Prior to these installations, the house was only protected from lightning by means of grounded exterior copper lightning rods. Lightning rods were installed on the two studios, the barn, and the chicken house in 1934. The labels in the Weir studio state: "Master Label, Chicago, No. 61670." The system at the Weir House could have been preceded by an earlier system after the 1903 lightning strike on the house described by Weir. The lightning protection system today includes copper rods (also known as points) attached to the highest points on the roof; copper wires connecting rods to one another; and copper wires connecting the rods to the subterranean ground. A more thorough and systematic research of the personal house files could identify more clearly the date and nature of protection system upgrades and maintenance done by the Andrews since 1957.

**IV. HISTORICAL BACKGROUND and ARCHITECTURAL
EVOLUTION - WEIR STUDIO**

HISTORICAL BACKGROUND

One of the first improvements J. Alden Weir made to the Branchville farm was the construction in 1885 of a studio about twenty yards north/northwest of the main house. According to family history, the Branchville studio was built solely for use as a studio and for no other purpose.¹ Weir also had studios in New York and Windham, as well as a portable studio that he used at Branchville when he wished to paint landscapes in cold weather. He wrote to his sister-in-law Ella Baker in 1890, "I have been painting outdoors in a little house I have had made with windows, and find it a great success."² Many of his landscape paintings and genre scenes were started on site and the paintings finished in the Branchville studio. The studio was also frequently the setting for paintings, two of which show Ella (now Weir's second wife) in the doorway of Weir's studio: *E.B.W. in Studio at Branchville* (fig. 97;) and *The Silhouette* (fig. 98).

The architect of the Weir studio is unknown. However, stylistic evidence, notably its siting and the multi-pane window sashes, indicates that Charles Platt, a friend of Weir's, may have been involved or had an influence in its design. Platt is thought to have influenced the 1888 alterations to the Weir house, and he is known to have designed the major alterations to the house that were completed in 1900.³

All major alterations to the studio after its original construction were made during Weir's lifetime. New windows were hung on the north elevation in 1899; a water tower was added to the south side of the studio by 1901 and possibly as early as 1888; and a lean-to was added to the west side of the building around the same time, or at least by 1911. Weir used the studio until the end of his life. The 1920 probate court inventory of the studio lists four pages of art works and one-half page of furnishings that were left there by Weir upon his death.⁴ No significant changes were made to his Branchville studio after Weir's death in 1919; it remains much as it was during his lifetime, a "sacred place to the family," and always kept the way Weir left it⁵

In the years after Weir's death and even during the time that Dorothy (Weir) and Mahonri Young lived at Weir farm, the studio was left with Weir's paintings in it. Dorothy went in occasionally, but she had studio space in one of the bedrooms of the house. Mahonri built his own studio in 1932. Sperry Andrews has worked in the Weir Studio at times, but his primary work space is in the Young Studio.

¹ Andrews interview, 1991.

² JAW to EB, Branchville, Nov. 24, 1890, reel 125, fr 481.

³ See section II - ARCHITECTURAL EVOLUTION - WEIR HOUSE: Post-Construction Alterations - Weir Period, 1900 Platt Alterations, above.

⁴ Inventory dated January 5, 1920, Estate of Julian Alden Weir, Probate Court, District of Ridgefield.

⁵ Charlie Burlingham, interview with Weir Farm NHS staff, Cambridge, MA, March 17, 1989.

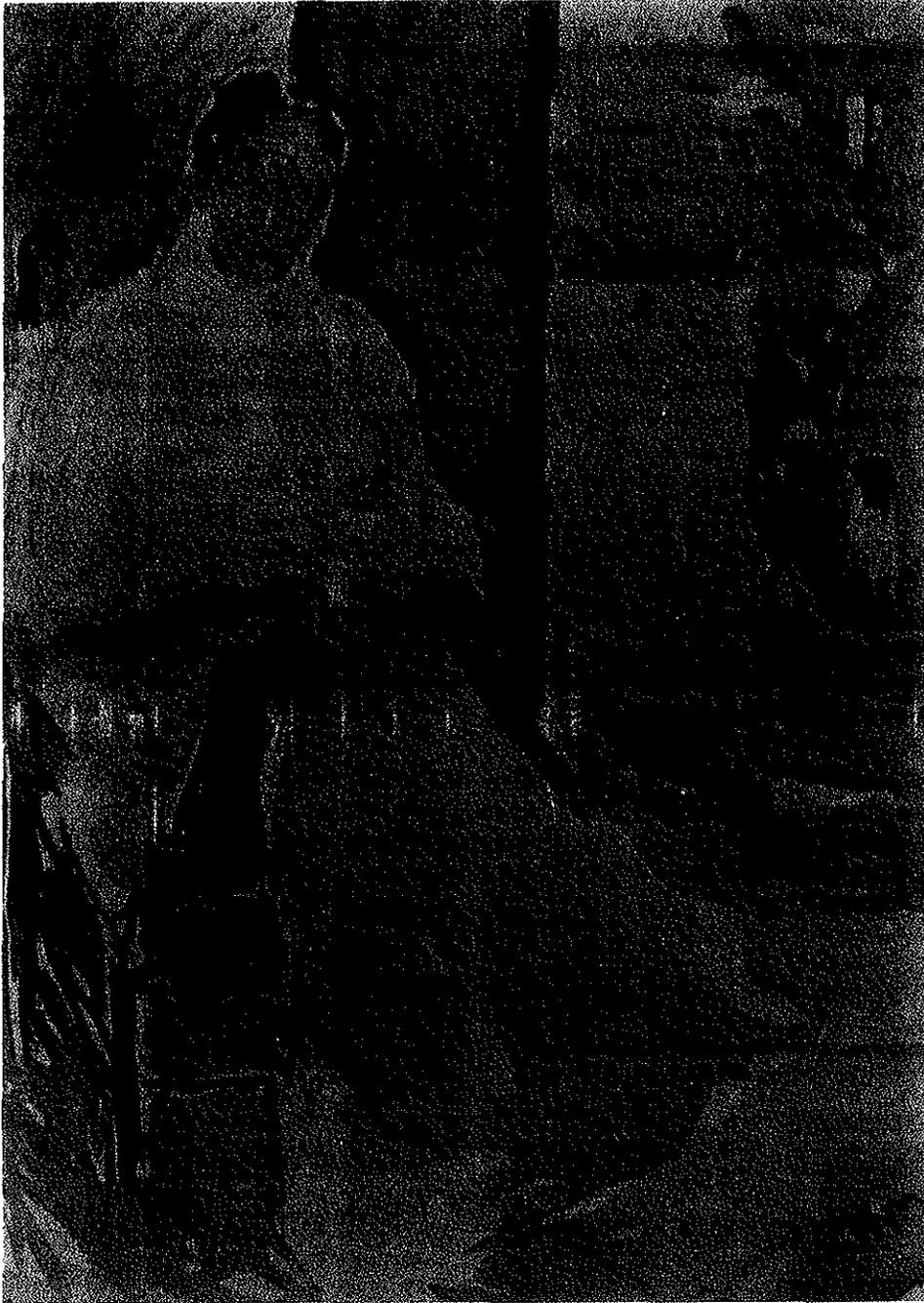


Figure 97. J. Alden Weir, *E.B.W. in Studio at Branchville*, Watercolor (After 1892).



Figure 98. J. Alden Weir, *The Silhouette*,
Oil on Canvas (Circa 1894).

CONSTRUCTION - 1885⁶

Exterior

J. Aiden Weir's studio was built in 1885 near a clump of small trees on a rocky outcropping northwest of the Weir house and to the west/southwest of the Weir barn. On July 7, 1885, Weir wrote a letter to his sister-in-law Ella Baker, saying "My studio is now finished."⁷ Shortly after, Anna Weir wrote to Ella, "Julian's studio is finished, and is as comfortable as possible."⁸ The original studio is loosely depicted in a Weir painting dated 1888-90 (*Early Spring at Branchville*, see **fig. 3**), but while the studio appears in the painting with other outbuildings on the farm, the Weir barn has been omitted (presumably for "artistic license") and this painting cannot be relied upon to show the actual appearance of the studio in 1888-90. Some aspects of the original building are, however, well documented; a special point of interest at the farm, the studio is the background in several photographs of family or friends frolicking on the grass in front of the new studio building (**figs. 99 & 100**).

The original studio was a two-story-high one-room structure with windows on all sides. The foundation was dry-laid granite rubble on granite ledge. The studio was stick framed, its walls covered with vertical, tongue-and-groove, flush siding with plain-board wall trim. The siding on the north and south walls had a decorative sawtooth design across the bottom of the gable that overlapped the siding on the wall below. The roof had exposed rafter tails and was covered with wood shingles; there were no gutters. A brick chimney with a corbelled top pierced the west roof slope.

The only doorway in the original studio was located at the north end of the east facade. Recent restoration work on the studio exterior revealed that the opening was originally a single doorway that held one door panel, and that the opening was later enlarged to the south to hold a second, narrower door panel. This alteration apparently took place soon after the original construction of the studio, since the circa-1888 photographs of the studio (**figs. 99-101**) show the east facade with the double-door opening in place. The later south door was made to match the original north door. The north (left) door was a batten door with beaded, vertical, tongue-and-groove boards on the interior and the batten framing exposed on the exterior. The south (right) door was of a similar design except that it was narrower and its tongue-and-groove boards were not beaded.

The Weir studio walls were punctuated by numerous windows, many of which had multi-pane sashes. The multi-light windows are thought to have been a Platt influence; similar windows were installed in the house circa 1888 and again in 1900 with the Platt expansion. The east facade had two windows with thirty-light single sashes. In a pre-1888 photograph of the Weir house (**fig. 101**) a corner of the studio can be seen in the background to the right of the Weir house with one of the east windows opened at the bottom, indicating that it had a top-hinged sash. However, in the circa-1888 photograph (**fig. 99**), the east window sash is raised as if it were hung, and today both window sashes slide upward in interior pockets. The north

⁶Information on the architectural evolution of the Weir studio was obtained as a result of physical investigations conducted between 1992 and 1994 and during restoration work of the studio exterior conducted in 1996. See Tom Ballos, compiler, "Completion Report: Weir Farm Barn Preservation - Weir Studio Exterior Restoration, Weir Farm National Historic Site, May 1996 through October 1996," National Park Service, Northeast Cultural Resources Center/Building Conservation Branch, Weir Farm National Historic Site, and Institute for Preservation (February 20, 1998).

⁷JAW to EB, Branchville, July 7, 1885; AAA reel 125, frame 363.

⁸ABW to EB, Branchville, August 6, 1886; EBW Papers (WEFA 192), Box 21 Envelope 3.



Figure 99. Weir Studio - East Facade (Circa 1888).



Figure 100. Weir Studio - East Facade (Circa 1888).



Figure 101. Weir House - East Façade, Weir Studio on Right in Background (1885-1887).

gable wall had a large, four-over-four, double-hung sash flanked by two, thirty-light, single-sash windows; this window arrangement provided an ample source to the studio of the diffused, indirect light so important to artists. There was also an opening with fixed wood louvers at the north gable peak.

On the south elevation, although there are no clear views of this aspect of the studio it is known that this wall had at least two small windows at the first-floor level. These openings are barely visible in a circa-1888 photograph of the east facade of the studio (**fig. 100**). There was also an opening with fixed wood louvers at the south gable peak similar to the opening on the north gable. On the west elevation were four windows with wood canopy shades. There are no historic photographs which show the west elevation before the lean-to was built against that side, but the blocked window openings are extant and visible on the interior west wall of the studio and on the interior east wall of the lean-to later built on the studio's west wall. The wood canopy shades are still in place

The first paint scheme on the Weir studio was red siding and trim (wall, doorway, and windows), white window sashes, and dark-green doors.

Interior

The interior of the original studio consisted of one room open to a two-story high ceiling and built over a crawlspace. The room measured 760 square feet and had pine-board tongue-and-groove flooring and plaster walls, which were insulated with sawdust. The high ceiling consisted of a horizontal center portion covered with tongue-and-groove boards with plastered sloping sections to the east and west. The room had windows on all four walls, giving the studio ample illumination for from the north-wall windows for art work, and southern and western exposures for warmth. If necessary, it was possible to shade the sunny west windows with the exterior wooden canopy blinds.

A wood/coal-burning Franklin stove sat in the northeast corner with extended pipes running high along the north wall, turning the northwest corner and probably connecting to a cantilevered chimney on the north wall.⁹ Although no longer extant, the original stove's location in the northeast corner is known from existing physical evidence. A metal heat guard is in place on the lower east and north walls of the northeast corner, with drips of light colored paint along the top edge. Along the floor is the ghost of a baseboard the same height as the baseboard around this area that was probably removed to make room for the heat guard. Nail holes on the ceiling indicate the location of hangers that held the stove pipe. Impressions in the floorboards of the northeast corner appear to be imprints from a metal mat that sat under a stove; scalloped lines imprinted on the floor can be seen starting 38 inches from the east wall running west and about 17 inches from the north wall running south.¹⁰

The plaster walls and ceilings were originally left unpainted. The wood floor, window frames, and baseboard were painted black, and the window sashes were painted cream-white. The tongue-and-groove boards on the center section of the ceiling were painted tan.

⁹Stove parts are currently stored in the northeast corner of the Young studio. According to Sperry Andrews (conversation with Marie Carden, 1994), these parts may belong to the original stove in Weir studio. A label on one part reads "Signal Oak, No. 13, Sears Roebuck & Co., World's Largest Store," and on another "Prizer Globe No. 18-B, Prizer Painter Stove Co., Redding, Pa."

¹⁰It was not possible to determine the length of the scalloped lines, due to limited access to this area in the studio.

POST-CONSTRUCTION ALTERATIONS

Circa 1899-1915

Overview

Three major alterations were made to the Weir studio by 1911, within twenty-five years of its construction. Several pieces of both documentary and physical evidence suggest that all three alterations were completed in or before 1901. Each alteration is described below in the order of its "not after" date; i.e., the date by which time it can be documented that the work had been performed.

Windows - 1899

According to Weir correspondence, new windows were installed in the studio around 1899, possibly to increase the natural light source when the addition of the lean-to and the tower blocked several of the studio's windows.¹¹ There is no documentation to specify the type or locations of the windows, although paint analysis and other physical evidence indicate that the installation consisted of the addition of the two, large, single-pane sashes that are now in the north wall. The interior of the north wall reveals evidence of window changes to the east and west of the existing group of windows. There are areas of plaster and paint patches in the wall plaster east of the upper east window sash, indicating a disturbance in the wall for a window change.¹² Viewing the north wall from the exterior, one can see that these two single-light windows are both visually and physically "squeezed" into their spaces, cutting into the decorative saw-tooth edge of the gable trim. A circa-1915 photograph of the studio from the "Secret Garden" to the north shows the large north-wall windows in place (**fig. 102**). There may have been other original windows on the north wall that were displaced by the installation of the 1899 windows; sashes from these openings may have been re-used on other farm structures.

Paint analysis suggests that the interior of the studio was repainted after the windows were hung. The color scheme remained the same (unpainted walls that had darkened to a gray color, black woodwork, and white sashes) except for the ceiling, which was painted in its existing scheme of a green/blue background with applied gilt plaster stars.

Water Tower Addition - Circa-1901

Overview

The most significant alteration to the Weir studio was made between 1888 and 1901 when a three-story water tower was built against the south elevation. This addition may have been associated with Weir's strongest period of printmaking, which was between 1889-93.¹³ His good friend John Twachtman had taken a summer home in Connecticut and the two men began painting together. Soon after, Weir became heavily

¹¹C.E.S. Wood to JAW, Portland, August 1, 1899, reel 125, frame 779. Wood wrote that he wished to come and "see the results of the new studio windows."

¹²The patches have been painted gray. The studio walls were never painted, but the plaster has become very soiled and is a gray color.

¹³Burke, J. Alden Weir: *An American Impressionist*, p. 175.

involved in printmaking.¹⁴ He set up an etching press in his studio, which may have required a water supply.

However, physical and documentary evidence indicate that a water tower was probably built on the south side of the Weir studio around 1901. The 1901 "not after" date stems primarily from the discovery of what appears to be an original sheathing board dated May 1, 1901, on the tower roof.¹⁵ It was thought that the tower may have been built as early as 1888, when (according to family letters) plumbing had been installed in the house, suggesting that a water tower may have been needed at the same time. However, analysis of surviving paint on the interior north walls of the tower (the former south exterior wall of the studio) revealed that the studio siding had been painted red twice before the tower was built. The studio having been built in 1885, the second paint layer was probably applied no earlier than 1895. Thus, the paint evidence and the presence of the original tower sheathing board dated 1901 indicates that the water tower was constructed circa 1901.

The tower housed a water tank on the third floor that probably supplied water to the house as well as to the studio. This water was pumped from a pump house located near a well across Nod Hill Road and then up to the tank.¹⁶ Gravity fed the water down to the house.¹⁷ Family remembrances were that the water tank in the tower leaked and the family frequently hired someone to fix it.¹⁸

It is said that the water tower was visible from the Branchville train station and that Mahonri Young later sketched the water tower in pen and ink and gave it to Branchville garage owner; the sketch hung there for many years.¹⁹

Construction

The water tower was built against the south elevation of the 1885 studio, covering part of the studio's original exterior south wall. Although their exterior finishes were similar, the tower's construction was different from, and independent of, that of the studio.

The water tower was a three-story structure built on a dry-laid granite-rubble foundation and constructed using heavy-timber post-and-beam framing. This construction differed from the main studio, which was built using stick framing composed of much lighter and narrower dimension lumber (see **PHYSICAL DESCRIPTION OF EXISTING ELEMENTS - WEIR HOUSE: STRUCTURAL ELEMENTS**, above). The post-and-beam construction was probably used on the water tower because its strength was needed to support the water tank located on its top level. The tower's exterior walls were covered with vertical, tongue-and-groove, flush siding and plain wall trim, matching the walls on the studio. The roof was covered with wooden shingles. The east eave of the tower roof had a large wooden water trough held by wooden brackets.

The construction of the tower resulted in the loss of the studio's two south-wall windows, but four windows were installed on the tower, all located on the south elevation: two windows with three-light sliding sashes were installed at the first level; and one multi-pane window was located on each of the second

¹⁴Heisinger, *Impressionism in America*, p. 247.

¹⁵Found during the re-roofing of the Weir studio by the NPS in 1994.

¹⁶See **WEIR FARM HSR VOLUME IIA – PHYSICAL EVOLUTION AND DESCRIPTION: WELL HOUSES**.

¹⁷Bill De Forest, interview with Weir Farm NHS staff, Branchville, CT, August, 1989. Mr. DeForest was a family friend.

¹⁸*Ibid.*

¹⁹*Ibid.*

and third levels. Based on comparative analysis of paint samples from the studio and tower sashes, it appears that the sliding windows were relocated from the studio's south wall when the latter was blocked by the tower.²⁰ It also appears that the multi-pane sashes on the second and third levels of the tower were reused from the original exterior west-wall windows of the studio after the lean-to was built against that wall, covering the original four window openings. This conclusion is based on several factors: two of the original west-wall studio window openings that are extant are the same width as the window openings with the multi-light sashes in the south wall of the water tower; the paint stratigraphies on the tower windows are similar to those on extant original studio windows; and the extant sash in the third-level south-wall window is fitted with a latch that matches those on the sashes in windows W101-W102, W105, and W107 on the first floor of the studio.

Although it is possible that the studio's west-wall window sashes were installed on the south wall of the water tower after its original construction, it does not seem likely that there would not be window openings lighting the three levels of the tower. There is, however, evidence that the sash in the second-level window of the tower (W201) was first used in the window opening on the third level (W301) -- the extant sash in window W201 exhibits ghosts of T-strap hinges that match those on the sill of window W301. Thus, it is possible that the sash in W201 was installed after the tower's construction. However, comparative paint analysis of features in the lean-to, the studio, and the tower indicate that the lean-to was built around the same time as the water tower, or circa 1901 (see subsection **Lean-to - Pre 1911**, following), thus making the now-blocked west-wall window sashes available for installation in the tower when it was built, and that the sashes in W201 and W301 have similar stratigraphies as other original studio windows. Therefore, the sashes in W201 and W301 would probably have been installed in their current location either during construction or soon after.

The interior of the tower was divided into three floors with a single room on each floor. The first-floor room (Room 102) was accessed by the west-wall doorway (D2) that was fitted with a tongue-and-groove vertical-board batten door and a box lock. This room had a dirt floor that was a few feet lower than that of the studio's floor, allowing for an opening on the tower's lower north wall to access the crawl space under the studio. The interior walls were unfinished and consisted of the exposed framing and interior surface of the exterior siding. It is thought that the room may have been used to store the coal needed for the studio and possibly also for the house. The room was divided into two parts: a 5-foot-high, 1-inch-thick, plank partition ran north from the south wall half way into the room, closed off at the north end by removable horizontal planks and creating two storage areas, or bins, on the dirt floor. On the south wall a window with an upward-sliding sash was located over each bin, providing openings through which coal could be shoveled, and remnants of coal can still be found in the room.

There was no communication between the first-floor and second-floor room (Room 201). The latter was entered via the second-story doorway (D5) on the east wall accessed by an exterior staircase. The doorway was fitted with a tongue-and-groove, vertical-board, batten door with a marbled knob. As on the first floor, the room had no interior walls, leaving the tower framing and the interior surface of exterior siding exposed. Soon after construction, a window with a multi-pane sliding sash was located on the room's south wall (see discussion above). A ship's ladder was attached to the north wall of the room that led up to the third floor. It is not known for what purpose the second-floor room was used except as the access to the third floor and possibly for storage.

The one room on the third floor held the water tank. This room was also unfinished and had a window with a multi-pane hopper sash installed on its south wall. The north wall in all three tower rooms was composed of the former exterior siding of the original south exterior wall of the studio.

²⁰ Although it is known that there were at least two windows on the south wall, no physical evidence can be seen of the former openings on the studio's extant interior plaster wall.

The exterior of the water tower was painted to match the adjoining studio - red walls and trim and white sashes - except that the doors were initially painted red (they were soon to be painted green to match the studio main entry). The east-wall stairs to the second-floor doorway were painted red with a white bannister. The interior was mostly unfinished; the siding on the north walls (the former exterior south wall of the studio) retained their red paint, and the interior surfaces in the second-floor room were whitewashed.

Lean-to Addition - Pre 1911

A photograph of the Weir complex taken sometime between 1900 and 1910 (see **fig. 23**) documents that the extant studio lean-to was added to the west wall of the Weir studio sometime before 1911. Paint analysis suggest that the lean-to may have been completed around the same time as the construction of the water tower. Analysis of surviving paint on the former west exterior wall of the studio (now the east interior wall of the lean-to) revealed that the studio siding had been painted red twice before the lean-to was built, as had the former exterior south wall of the studio that was blocked by the construction of the water tower, suggesting that both the lean-to and the tower were erected around the same time. With the construction of the water tower and the lean-to the original west and south windows of the studio were blocked and the studio lost significant sources of light. This sacrifice of light source may have been the precipitating factor for installing the large single-pane windows on the north wall of the studio, which would date the construction of the additions to circa-1899 (see **Windows – 1899**, above).

The lean-to shed was attached to the studio's west wall, blocking its four west-wall windows. The shed's west-sloping roof began just under the studio-roof eaves, matching the pitch of the west slope of the studio roof. The structure was built using a combination of post-and-beam and stick-frame construction. The structure was supported by machine-cut sills set on a rubble-stone foundation that sat on grade. Some of the posts were hand-hewn timbers (possibly reused) and others were debarked tree trunks. The wall plates were machine-cut. The original siding (replaced in-kind in 1992) was vertical, tongue-and-groove, flush boards and the roofing was composed of wood shingles, matching the roofing on the studio and on the water tower.

The only openings on the exterior of the lean-to were a small window with a fixed six-pane sash snuggled into the top corner of the lean-to's south elevation and an exterior doorway on the west wall. The four sashes in the west-wall windows of the studio that were now blocked by the lean-to were removed. Two of the sashes are thought to have been reused in the tower (see discussion above).

The interior of the lean-to shed was divided into two rooms. A small storage room was carved out of the southeast corner that was accessed by a doorway (D103) from the studio. This doorway was fitted with a door comprised of two thin door panels attached back-to-back; two, vertical, beaded boards faced the studio side and six raised panels faced the storage room. Both faces of the door were given a wood-grained finish (see **figs. 123 & 127**). What remained of the lean-to space was a large "L"-shaped room that was used for wood storage. There was no communication between the two lean-to rooms.

Sometime after the lean-to and tower were built and the windows were installed, the entire exterior of the enlarged studio was repainted red and the sashes repainted white, while the wall, doorway, and window trim were painted green for the first time



Figure 102. Weir Studio - North Elevation,
View Through "Secret Garden" Gate (Circa 1915).



Figure 103. J. Alden Weir at East Doorway of Weir Studio (Circa 1915).

Painting Deck - Circa-1915

Sometime before 1919, a wood platform laid on stones was constructed outside the north wall of the studio. The platform can be seen on the lower right-hand side in a photograph of Weir standing in front of his studio entry door (**fig. 103**). It is thought the structure was an outdoor painting deck, and that it may have been built in conjunction with the garden behind the studio. Although the platform is now gone, the stone base still exists.

Weir/Young Period - 1919-1957

After Weir died in 1919, his studio was "... just left with [his] paintings in it."²¹ A circa 1915-1930 painting of the studio shows the east and south elevations looking much as they do today (**fig. 104**).²² Few changes were made to the Weir studio during the years that Dorothy and Mahonri Young were married and living at the farm. In the 1940s, Dorothy replaced the original heating stove with the existing "Warm Morning" stove that is now on the west side of the studio floor, and depicted in a painting by Sperry Andrews titled *Warm Morning* (**fig. 105**).²³

The studio exterior siding and wall trim were repainted red and the studio doors green in the 1930s, but the exterior doorway and window trim was painted white. A circa 1933-35 photograph of the east facade and south elevation depicts the Weir studio during this period (**fig. 106**). Also seen in the photograph is a portion of the east side of the newly-built Young studio, which is a light color. By this time, many of the small trees had been cleared away, leaving one large tree at the southeast corner of the Weir studio, which still exists.

A circa-1946 panoramic photograph depicting the north side of the Weir complex (see **fig. 36**) shows the barn, house and both studios, primarily from the north. In a detail of the photograph focusing on the Weir studio (**fig. 107**) a window shade is visible in one of the north windows, suggesting that the studio was being used, at least minimally during that period.

Andrews Period - 1958 and After

Dorothy Young died in 1947 and Mahonri Young in 1957. In 1958 Sperry and Doris Andrews, friends of Mahonri Young, bought the property. The few alterations they made to the Weir studio included replacement of the wood-shingle roofing with asphalt shingles, and adding a metal gutter to the east side of the roof, its downspout at the northeast corner. In the circa-1946 photograph the studio chimney still had its corbelled top (see **fig. 107**), but sometime in the 1950s the chimney top was rebuilt with a new shape similar to that on the Weir house chimneys and on the Young studio chimney - a straight brick chimney with rectangular cap. Portland cement repointing mortar over the softer original mortar on the chimney base is similar to the post-1958 repointing mortar on other Weir complex buildings. The chimney may have been rebuilt when the wood-shingle roofing was replaced with asphalt shingles after 1958.

The water tower stairs were also replaced by the Andrews, and probably at the same time the studio exterior was painted in its current red and white color scheme.²⁴ The Andrews' daughter, as a child, used the upper level of the water tower as a play area.²⁵

On the interior, deep open shelves were built along the east wall. These now hold drawings, frames and rolled papers. Paint analysis suggests that the shelves date to 1958 or after, although it is possible they

²¹Bill Young, interview with Cynthia Zaitzevsky, August, 1994, Weir Farm NHS.

²²It is believed that the artist of the painting was Mahonri Young. The painting is part of the J. Alden Weir collection at the Brigham Young University Museum of Fine Arts. It is labeled "[Weir Studio]" with a handwritten notation adding "Young?".

²³Sperry Andrews, conversation with Marie Carden, 1994.

²⁴The original set of stairs was stored in the lean-to where, at present, they are still located. The post-1958 stairs were stored in the Weir barn and were removed to off-site storage with other barn contents in April of 1994.

²⁵Andrews interview, 1991.

were built earlier and were not completely painted. Some shelves are unpainted and others have only one layer of green paint.

The Andrews described a large etching press that was in the studio which was taken to Brigham Young University. The press now in the studio was formerly in the Weir barn; Sperry put it together with a friend and brought it into the studio.²⁶ Sperry Andrews moved the "Warm Morning" heating stove from the northeast corner to the west wall where its pipe feeds directly into the cantilevered chimney.²⁷

National Park Service - 1990 to Present

After 1990 the National Park Service undertook emergency stabilization to the Weir studio, primarily by removing or replacing deteriorated wood. Portions of the vertical-board siding were replaced and painted. The water tower stairs were removed in 1992 for safety reasons and stored with other architectural artifacts from the site. In 1994, the asphalt roof was replaced with wooden shingles and the upper part of the chimney was rebuilt based on its original pattern. The wooden gutter, which had deteriorated and loosened from its position on the east side of the water tower roof, was reconstructed based on its original pattern by the BCB. The metal gutter on the main studio was removed because historical evidence indicates there was no gutter in this area during Weir's time. Electrical service was upgraded (the electrical panel box is in the lower room of the water tower) and a temporary alarm system was installed.

²⁶Ibid.

²⁷Sperry Andrews said he moved the circa-1940 "Warm Morning" stove to the west side of the studio upon someone's advice that it would heat more efficiently in the new location.



Figure 104. Mahonri Young , Painting of Weir Studio (1915-30).

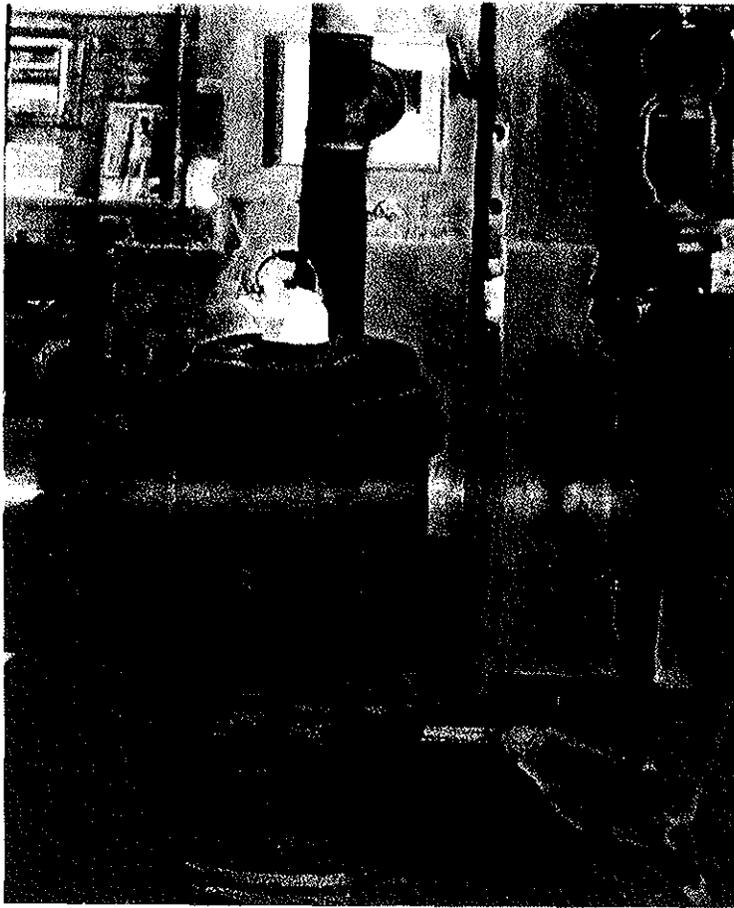


Figure 105. Sperry Andrews, *Warm Morning*,
Oil on Canvas (Circa 1957-1967).



Figure 106. Weir Studio - East Facade and South Elevation (Circa 1933-35).



Figure 107. Weir Studio - View from the North, Detail of Figure 36 (Circa 1946).

UTILITY SYSTEMS

As with the Weir house, what is known of the evolution of the utility systems in the Weir studio has been conjectured from a few references in the Weir family papers and from physical investigation of the existing features in the studio. After contacting the building departments, libraries, and historical societies for the towns of Ridgefield and Wilton, it was learned that none but the most recent records for either town have survived.

A description of what is known of the evolution of the utility systems in the Weir studio is included as part of section **V. PHYSICAL DESCRIPTION OF EXISTING ELEMENTS - WEIR STUDIO: Utility Systems.**

V. PHYSICAL DESCRIPTION of EXISTING ELEMENTS
WEIR STUDIO

STRUCTURAL ELEMENTS²⁸

Overview

The main (and original) portion of the Weir studio is a large, two-story high, gable-end structure with one room on the interior ("the studio") that is open to the ceiling. The water tower is a three-story gable-end structure built onto the south end of the studio that has one room on each floor. The lean-to is a two-room shed-roof that was built across the entire west wall of the studio.

The three sections vary in construction - the main studio is stick framed, the water tower is braced post-and-beam construction, and the lean-to is a combination of post-and-beam and stick-frame construction. All exterior walls are clad with vertical, tongue-and-groove, flush-board siding nailed to the frame.

Studio

The foundation of the main studio is composed of 10-inch by 12-inch exterior sills placed on a granite rubble foundation. A portion of the foundation is visible from a crawl space below Room 101, where it can be seen that part of the foundation was laid on a granite ledge that projects into the crawl space. Machine-cut regularly-spaced joists support the tongue-and-groove floor boards on the interior. Randomly-placed vertical posts that support the floor joists appear to be later additions.

The building is framed using 10-inch by 12-inch posts and girts. The walls of the studio are constructed of machine-cut full-dimension studs that are covered with plaster on lath on the interior and with vertical, tongue-and-groove, flush siding on the exterior. A small ceiling access hatch permits a limited view of the attic area. The structural framework for the roof consists of machine-cut rafters that are butted at the ridge and over which are attached horizontal slat boards. The slats are widely spaced and support the exterior wood shingles.

Water Tower

The foundation of the water tower is also comprised of dry-laid granite rubble. The tower is constructed using heavy hand-hewn timbers with pegged mortises and tenons supported by large sills that, because of the uneven grade, rest partially on the stone foundation and partially on the ground. Many of the vertical posts are laterally braced for additional rigidity. Although this method of heavy-timber construction was uncommon in the late nineteenth century (especially the hand-hewn timbers and pegged mortises and tenons), it was still not unusual to find it used for service buildings such as barns, and the braced framing would have been necessary to help support the excessive weight of a full water tank. The roof framing consists of rafters butted at the ridge, covered with widely-spaced sheathing boards and wood-shingle

²⁸The description of the existing elements of the Weir studio is current as of 1995, before the 1995-1996 restoration work. See Tom Ballos, "Completion Report: Weir Studio Exterior Restoration," pp. 39-46.

roofing. The exterior is finished with vertical tongue-and-groove boards, and the interior is unfinished with the framing is exposed.

Lean-To²⁷

The lean-to, which is attached to the west side of the studio, is a one-story structure with a high west-sloping shed roof. The lean-to framing is supported by machine-cut sills on a dry-laid granite-rubble foundation built on grade. The framing is a combination of a modified post-and-beam construction and stick construction. Some of the posts are hand-hewn (possibly reused timbers) while others are debarked tree trunks. The wall plates are also machine-cut. The vertical tongue-and-groove exterior siding boards are nailed to the wood frame. The wood roof shingles are supported by sheathing boards fastened to evenly-spaced machine-cut rafters. The construction has a utilitarian appearance, apparently suited for its intended use as a wood storage area.

²⁷Due to an accumulation of firewood, logs, and building artifacts, complete access to Room 104 was not possible during this investigation.

EXTERIOR ELEMENTS

Overview

Weir studio consists of the original two-story studio, a three-story water tower on the studio's south wall, and a one-story lean-to with a high-pitched shed roof on the studio's west wall. The building has always been clad with vertical tongue-and-groove siding that has always been painted red. The wall, window, and doorway trim has been painted a sequence of red, then dark green, and most recently white. The east-facade doors are painted green; the doors in all other doorways are painted red or are unpainted. A wood platform that was built before 1900 on dry-laid stone to the north of the studio is now gone, although the stones remain. Sometime after 1950 the wood-shingle roof was replaced with asphalt shingles and the chimney was rebuilt. Both the roofing and the chimney were restored to their original appearance by the NPS in 1994.

There follows a summary description of the exterior elements of the Weir studio organized by elevation and illustrated with photographs. Following the summary description is a three-page chart describing the exterior elements in detail.

East Facade (Figs. 108-109)

The east facade of the Weir studio faces Nod Hill Road. This facade includes the original studio with two thirty-light windows and the primary entry doorway, and the water tower and tower stairs and landing to the south. The windows and doorway look out to the barn to the northeast and the house to the south/southeast.



Figure 108. Weir Studio - East Facade (1992).



Figure 109. Weir Studio - East Façade, Main Entrance D1 (1993).

South Elevation (Figs. 110-112)

The studio, water tower and lean-to can all be seen on the south elevation. The water tower's three levels are identified by the windows in the south wall. The slope of the lean-to roof begins just under the west eave of the studio roof and repeats its western slope. **Figure 110** shows the water tower with its circa-1958 staircase on the east side. In **figure 111** the Weir garden tool shed can be seen in front of the south elevation view and the tower stairs have been removed (they were rebuilt in 1996). **Figure 112** is a view of the studio from the southwest showing the juncture of the studio, lean-to and tower. Here the small hatch doorway (D3) to the crawlspace below the studio is visible. The door is made of the vertical boards to match the siding. Also visible is the west-wall doorway (D2) of the water tower.

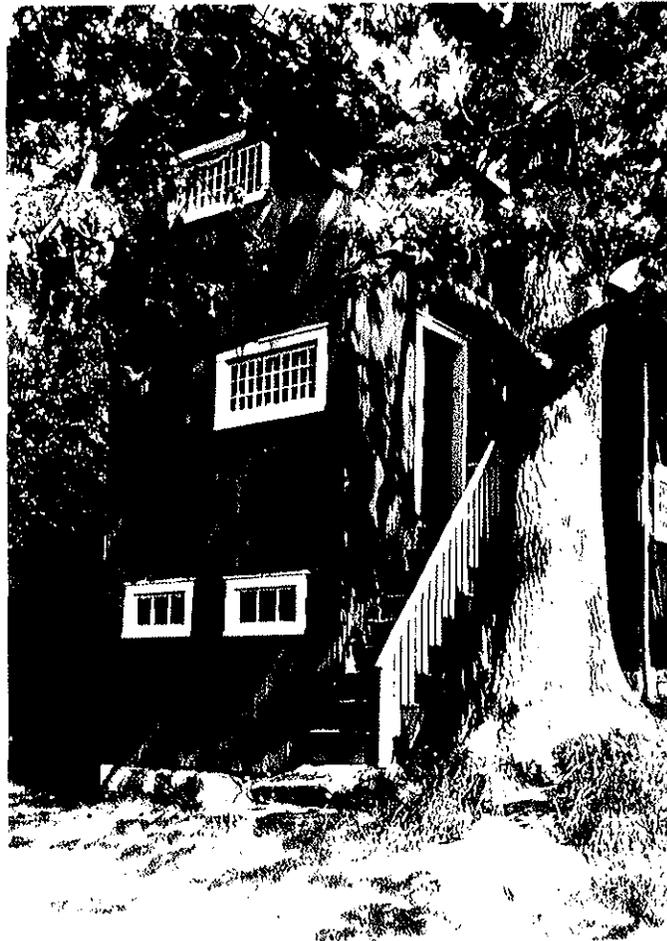


Figure 110. Weir Studio - South Elevation, Circa-1958 Water Tower Stairs (1992).



Figure 111. Weir Studio - South Elevation, Water Tower Stairs Removed (1994).



Figure 112. Weir Studio - View from the Southwest (1994).

West Elevation (Figs. 113-114)

The west elevation of the Weir studio is the rear of the building and includes the west elevation of the water tower and lean-to, the steeply-sloping lean-to roof, the west roof slope of the studio, and the studio chimney (fig. 113). Visible in figure 113 is a doorway (D4) to the north (left) of center that leads to the woodshed (Room 104). A doorway on the water tower (D2) leads to the tower's first-floor room (see fig. 112). Both photographs of the studio's west elevation were taken in 1994 after siding was replaced, the studio was reroofed with wood shingles, and the chimney was rebuilt.



Figure 113. Weir Studio - West Elevation, Restored Wood-Shingle Roof (1994).



Figure 114. Weir Studio - West Elevation, Detail Showing Rebuilt Chimney (1995).

North Elevation (Figs. 115-116)

The north-elevation view of the Weir studio seen in **figure 115** shows its easy proximity to the Weir house. It is also clearly outlines the gable end of the original studio before the lean-to was added. A vertical line marking the west (right-hand) edge of the original studio wall is marked by the roof's edge at the top and the end of the stone platform at bottom. The stone foundation that appears in this picture is actually the base of the former wood platform, although it is the same height as the studio foundation in this area (which is visible set back at the right-hand corner). The westward slope of the terrain is apparent from this view.

The tight squeeze of the windows in the gable resulting from the addition of new single-pane windows in 1899 can be seen in **figure 115**. The windows probably appeared less tightly spaced in Weir's lifetime when the frames were painted the same red color as the siding and only the sashes were painted white.

Figure 116 shows the north-wall siding of the lean-to removed, exposing the lean-to interior.



Figure 115. Weir Studio - North Elevation (1994).

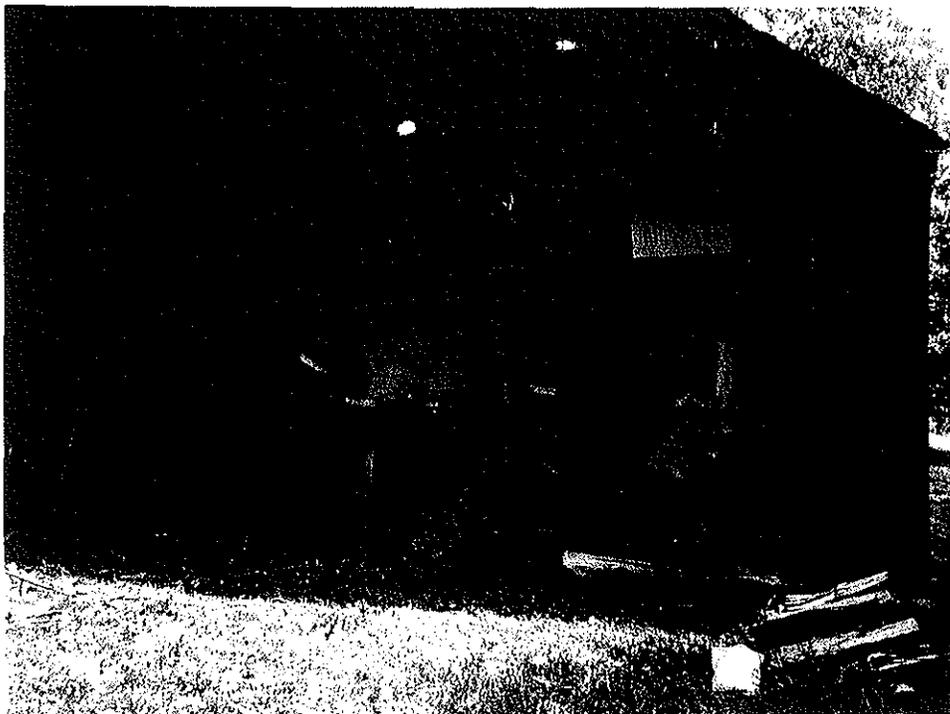


Figure 116. Weir Studio - North Elevation, Lean-To Siding Removed (1992).

Description of Existing Exterior Elements

The following three-page chart provides a physical description of the existing Weir studio architectural elements. The chart is organized by element, then subdivided by elevation. The last column labeled "FINISHES/NOTES" describes the current finishes on each element and provides additional relevant information, including details on architectural evolution (when available).

WEIR STUDIO - DESCRIPTION OF EXTERIOR ELEMENTS

ARCHITECTURAL	DESCRIPTION	FINISHES/NOTES
FOUNDATION		
	<ul style="list-style-type: none"> •Dry-laid granite rubble on granite ledge projecting from the ground; granite stone step at base of southeast stairway & white marble bench seat used as a stone step below main entrance D1; foundation height varies with grade & slope. 	Stone foundation north of studio used by Weir for c. 1915 models platform.
WALL COVERING		
	<ul style="list-style-type: none"> •Vertical, 6"-wide, tongue-&-groove boards; metal at lower inside of wall areas. 	Red paint; metal installed 1992
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D1 at north end, main entrance to studio, has double batten doors with left (south) panel larger than right (north) panel; battens on exterior: horizontal & vertical boards at bottom & X-shape boards at top; brown porcelain doorknob & cast-iron butt hinges, modern recessed key lock & padlock latch; plain-board surround with projecting header cap; •D5 to water tower Room 201 has batten door with vertical tongue-&-groove boards; brown porcelain knob; plain-board surround with projecting header cap. •D3 to crawl space below Room 103 & 101 has small door near foundation covered with vertical boards to match wall siding, hinged at header; no surround. •D2 to Room 102 has batten door with tongue-&-groove vertical boards on exterior, cast-iron strap hinges & porcelain doorknob; •D4 to Room 104 has modern batten door with vertical tongue-&-groove boards on exterior, 3 galvanized butt hinges & oversized, wood, turn-button latch. •None 	<ul style="list-style-type: none"> Doors - green paint Surrounds - white paint Red paint Green paint Red paint

WEIR STUDIO - DESCRIPTION OF EXTERIOR ELEMENTS

ARCHITECTURAL	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> ● EAST WALL ● SOUTH WALL ● WEST WALL ● NORTH WALL 	<ul style="list-style-type: none"> ● W101 & W102 on original studio have 30-light, raising-pocket, wood sashes with muntin Type M-A; plain-board surround & projecting header cap. ● W103 & W104 on water tower have 3-light raising-pocket sashes with plain-board surrounds; ● W201 & W301 on water tower have 30-light wood sashes with muntin Type M-A (W201 is raising-pocket sash, W301 is hopper sash; plain-board surround & projecting header cap (similar to W101 & W102); ● W202 on lean-to has fixed 6-light wood sash with smaller muntin Type M-A & plain-board surround. ● None ● W105 & W107 have 30-light raising-pocket sashes with muntin Type M-A; plain-board surround & projecting header cap (similar to W101 & W102); ● W106 has a double-hung, 4/4, wood sash with muntin Type M-B; plain-board surround; ● W203 & W204 each has a square, single pane, fixed sash with plate glass; plain-board surrounds; ● W302, rectangular opening with 12 fixed horizontal louvers. 	<p>Sashes & surrounds - white paint except W302 - green paint</p> <p>W203 & W204 c. 1899</p> <p>Board/batten blind behind louvers</p>
WALL TRIM		
	<ul style="list-style-type: none"> ● Studio and water tower have gable ends with plain rake boards & no trim under eaves; ● Lean-to has plain fascia boards on north & south slopes & on west wall. 	Red paint
STAIRCASE		
<ul style="list-style-type: none"> ● EAST WALL 	<ul style="list-style-type: none"> ● At water tower leading to D5 into Room 201, wood stairway with 9 risers, square balusters & handrail. 	<p>Bannister - white paint Risers & treads - red paint Removed 1992; rebuilt 1996.</p>

WEIR STUDIO - DESCRIPTION OF EXTERIOR ELEMENTS

ARCHITECTURAL	DESCRIPTION	FINISHES/NOTES
ROOF COVERING		
	<ul style="list-style-type: none"> •Modern wood cedar shingles; projecting copper water diverter over entrance D4 at west lean-to roof. 	Replaced asphalt roofing 1994.
CHIMNEYS		
	<ul style="list-style-type: none"> •On west slope of studio roof, narrow brick masonry stack with 28 courses, corbelled 'beehive' chimney cap & copper step flashing. 	Beehive cap reconstructed 1994.
DORMERS		
	<ul style="list-style-type: none"> •None 	
GUTTERS & LEADERS		
<ul style="list-style-type: none"> •EAST WALL 	<ul style="list-style-type: none"> •Along east eave of water tower, reconstructed wood gutter trough supported by wood outriggers. 	C. 1950s aluminum gutters/leaders removed 1994.
LIGHTNING PROTECTION		
<ul style="list-style-type: none"> •MAIN STUDIO •WATER TOWER 	<ul style="list-style-type: none"> •Lightning rods at north ridge end, ridge center, & chimney cap; all with copper grounded wires. •Lightning rods at north & south ridge ends; both with copper grounded wires. 	Installed c. 1933
FINISHES		
<ul style="list-style-type: none"> •RED •WHITE •GREEN 	<ul style="list-style-type: none"> •Siding; wall trim; doors in D3 & D4; trim around louvered vent W203. •Sashes; window and doorway trim. •Doors in D1, D2, & D5; louvered vent (W302) & surround. 	<p>Red paint color dates to 1885.</p> <p>White trim paint dates to 1930s.</p>

INTERIOR ELEMENTS²⁸

Overview

The interior of the Weir studio consists of its original one-room studio (Room 101), one room on each of the three floors of the water tower addition that were used for coal storage (Room 102), general storage (Room 201), and to hold a water tank (Room 301), and two rooms in the lean-to addition that were used as a small storage space (Room 103) and as a woodshed (Room 104). There is also a crawl space below Room 101 that is accessible through an exterior hatch doorway (D3) on the south wall of the studio. Usable space in the building measures approximately 1,030 square feet. The studio (Room 101) has seen minimal use since J. Alden Weir's death in 1919, although it is filled with art, art equipment and supplies, artifacts, and furniture belonging to Weir and to subsequent users of the studio.

The interior elements for each room of the Weir studio are described in the following subsections, which are organized by floor levels. The subsection for each room includes a general overview, photographs (when available), and a chart that describes in detail each existing element in the room. The last column on the chart, labeled "FINISHES/NOTES," provides the extant finish for each element and additional relevant information, including evolution (when known).

²⁸Room, door, and window numbers are those used on the measured drawings of the Weir studio in **APPENDIX C**. Molding profile types, including muntins, are found in **APPENDIX D**.

Studio - Room 101 (Figs. 117-123)

The studio (Room 101) is the original 1885 studio. The room, which measures approximately 19 feet 3 inches wide by 23 feet 6 inches long, has tongue-and-groove pine floor and a two-story-high ceiling. On the east wall, there are two multi-pane windows (W101 & W102) that date to 1885 and a double doorway (D1) that dates to circa 1885-1887. Three windows (W105-W107) on the north wall and wood louver vents (W302 & W303) at the north and south-wall gable peaks date to 1885 and two single-pane windows W203 & W204) date to 1899. Four former windows that have been blocked (W108-W111) are located on the west wall. A doorway (D103) at the south end of the west wall opens to a small storage room in the lean-to (Room 103). The walls and the slanted east and west portions of the ceiling are composed of plaster on lath and the center portion of the ceiling is covered with tongue-and-groove boards. There is a trap door in the ceiling at the south side, which provides access to the attic.

A heating stove that originally stood in the northeast corner of the room was replaced in the 1940s, leaving metal heat guards on the walls. The replacement stove was moved to the west wall after 1958, where it sits today. According to paint analysis, the shelves on the west wall date to Weir's occupancy, and the shelves along the east wall are thought to have been built after 1958. The plaster walls and ceiling slopes have always been unpainted, although they have become soiled to the point of appearing gray. The window sashes have consistently been painted white and most of the surrounds painted black, and the main doorway (D1) has always had green-painted doors and surrounds. The center ceiling was originally painted tan; around 1900 the ceiling was painted green/blue and decorated with gilded plaster stars. Remnants of this circa-1900 paint scheme exist on the ceiling today. The door in the doorway to the storage room is finished with wood graining.

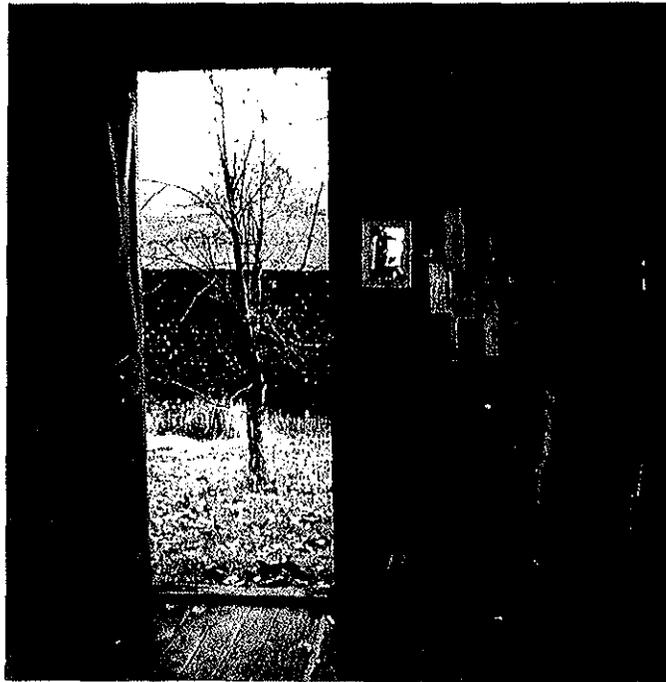


Figure 117. Weir Studio - Studio [Room 101], East Wall, Doorway D1 (1992).



Figure 118. Weir Studio - Studio [Room 101], Northeast Corner and Doorway D1 (1993).



Figure 119. Weir Studio - Studio [Room 101], West Wall, South End (1993).

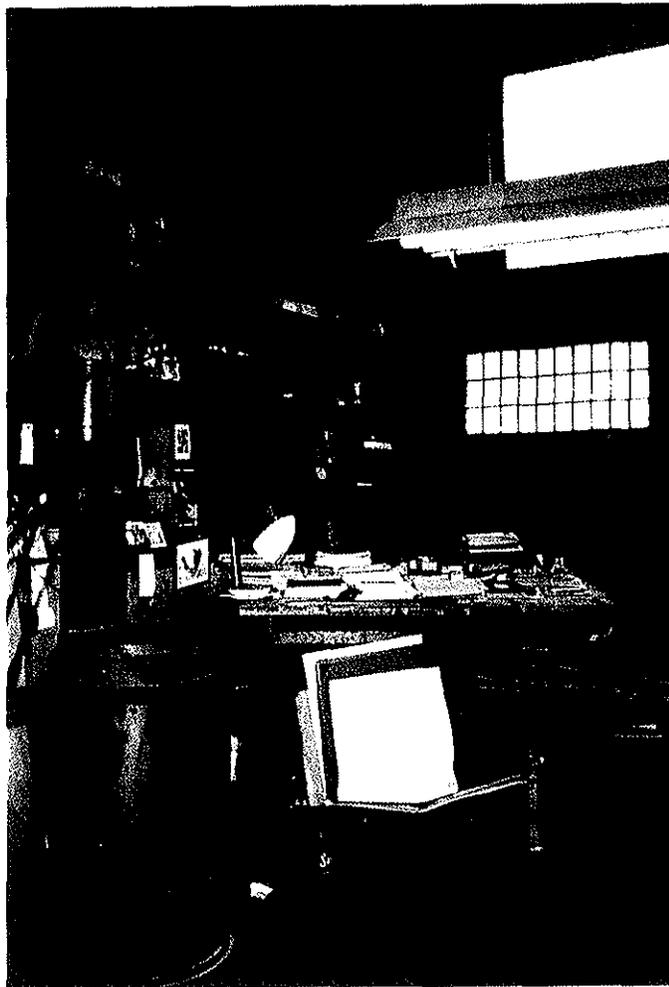


Figure 120. Weir Studio - Studio [Room 101], Northwest Corner (1993).

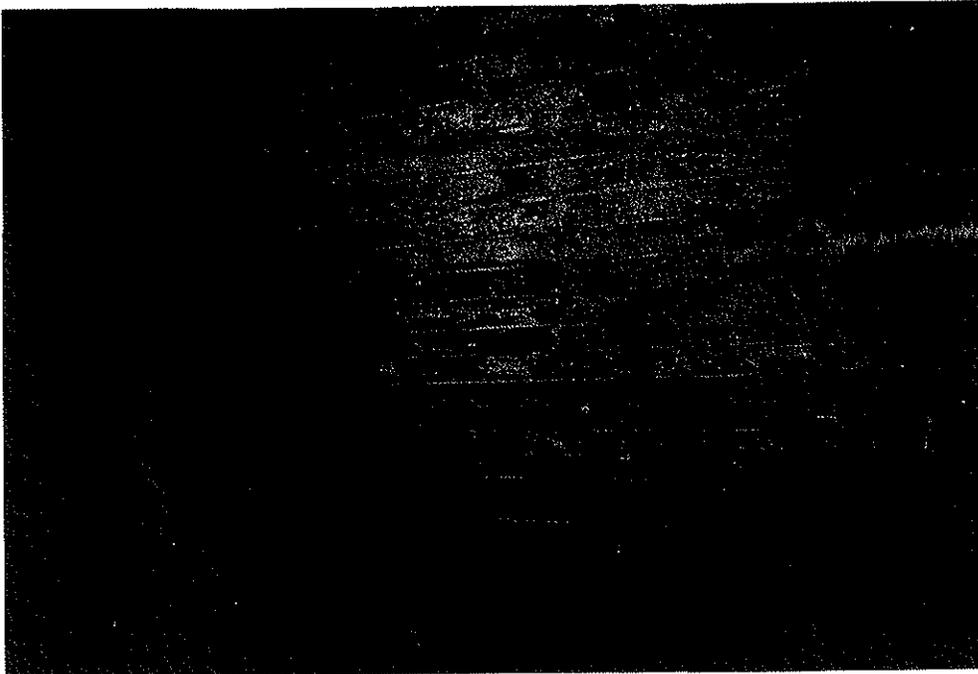


Figure 121. Weir Studio - Studio [Room 101], Ceiling (1994).



Figure 122. Weir Studio - Studio [Room 101], Ceiling, Detail of Gilded Plaster Star (1993).



Figure 123. Weir Studio - Studio [Room 101], West Wall, Doorway D103 (1995).

WEIR STUDIO FIRST FLOOR - STUDIO (ROOM 101)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •4-1/2"-wide tongue & groove pine boards laid east/west; crawl space on grade & ledge under flooring. 	Green paint
WALL TREATMENT		
	<ul style="list-style-type: none"> •Plaster on lath; plaster patches on north wall around single-pane windows; metal heat guards on lower east & north walls in northeast corner. 	Orig. plaster aged to gray color; patches painted gray c. 1900.
CEILING		
	<ul style="list-style-type: none"> •East & west slopes are plaster on lath; center horizontal section has 4"-wide tongue & groove boards running north/south with decorative, gilt, plaster stars in 2 sizes nailed to ceiling; wood hatch at south end of ceiling provides attic access. 	Center section - blue paint C. 1900 scheme
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •D1 has double batten doors with vertical tongue & groove boards; south door wider than north door; cast-iron butt hinges, surface-mounted turn-lock, brown porcelain doorknob & modern recessed key lock on north door; plain-board surround & raised wood threshold. •None •D103 to Room 103 has re-used cut-down door with 2 thin door panels attached back to back, surface with 2 beaded vertical boards facing R101 (6 panels facing R103); cast-iron hinges & brown porcelain doorknob on surface-mounted iron box-lock; plain-board surround. •None 	<ul style="list-style-type: none"> Doors & surround - green paint Door - wood graining (reused 19th c. door) Surround - gray paint

WEIR STUDIO FIRST FLOOR - STUDIO (ROOM 101)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> ● EAST WALL ● SOUTH WALL ● WEST WALL ● NORTH WALL 	<ul style="list-style-type: none"> ● W101 & W102 each has 30-light, raising-pocket, wood sash with muntin Type M-A; plain-board surrounds. ● W303 at gable peak is former exterior opening, fitted with fixed wood louvers now venting into Room 301; similar to W203 on north wall. ● W108, W109, W110, & W111 all former exterior windows now blocked with horizontal, match-board, tongue & groove siding; plain-board surrounds. ● W105 & W107 @ 1st-story level each has 30-light raising-pocket sash with muntin Type M-A; plain-board surround; ● W106 centered between other four windows has tall, 4/4, double-hung sash with muntin Type M-B; plain-board surround; ● W203 & W204 @ 2nd-story level each has square, fixed, plate-glass sash and plain-board surround; ● W302 @ gable peak is fitted with fixed wood louvers; plain-board surround (similar to W303 on south wall). 	<p>Sashes - white paint Surrounds - black paint</p> <p>Enclosed when water tower built c. 1901.</p> <p>Surrounds & siding - gray paint; blocked when lean-to built pre-1911.</p> <p>W106, W107, & W108 - Sashes - white paint Surrounds - black paint</p> <p>W203 & W204 surrounds - unpainted; installed 1899 Board/batten blind behind louvers (W302)</p>
SPECIAL FEATURES		
<ul style="list-style-type: none"> ● WEST WALL ● EAST WALL 	<ul style="list-style-type: none"> ● Cylindrical, cast-iron, coal/wood-burning stove, stamped Warm Morning, with exposed metal flue extending up west wall & into brick masonry chimney; metal hearth with embossed flower design; ● Two lengths of wall-mounted wood shelves north of stove; supported by carved wood brackets. ● Wall-mounted wood shelves south of D1. 	<p>Hearth - green paint stove dates to 1940s.</p> <p>Black paint; c. 1900</p> <p>Green paint & unpainted; added after 1958.</p>

WEIR STUDIO FIRST FLOOR - STUDIO (ROOM 101)

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Double-switch plate cover on east wall north of D1; wall-mounted outlet at center of each of east and west walls; metal fluorescent light fixture suspended from collar tie beam spanning east/west across center of room. •Temporary electric heaters used during the winter; heating stove on west wall. •None •None 	<p>Electrical system upgraded & installed 1994.</p> <p>Temporary heaters removed & stored seasonally.</p>

Water Tower First Floor - Room 102 (Figs. 124-125)

Room 102 of the Weir studio occupies the first floor of the circa-1900 water tower. The room is almost square, measuring approximately 9 feet 3 inches by 9 feet 6 inches, and has a dirt floor. The north wall is the former exterior south wall of the original studio and is covered with the 1885 exterior siding; the remaining walls are mostly unfinished, with the post-and-beam construction of the water tower exposed (figs. 124 & 125).

The window shown in **figure 124** is one of two on the south wall (W103 & W104), each fitted with a three-light sash. The sashes are currently fixed but originally slid upward, probably to be used as coal chutes. A 5-foot-high north/south partition travels from the south wall approximately half-way into the room; the partition created two coal bins that were enclosed at their north ends with removable horizontal planks (the planks have been removed and are currently in curatorial storage). Vertical planks were also attached to the lower portions of the east, south, and west walls within the bins, presumably to keep the coal from getting into the exposed wall framing.

On the west wall of Room 102 is the electric panel box for the Weir studio. The north wall is open at the bottom, exposing the crawl space under the studio (Room 101).



Figure 124. Weir Studio - Water Tower First Floor [Room 102], South Wall, Window W104 (1994).



Figure 125. Weir Studio - Water Tower First Floor [Room 102] - Southwest Corner (1994).

WEIR STUDIO FIRST FLOOR - WATER TOWER (ROOM 102)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> ●Dirt floor with hand-hewn sleeper sills partially on grade (sills vary between 6-3/4" & 7-3/4" wide). 	
WALL TREATMENT		
<ul style="list-style-type: none"> ●NORTH WALL ●EAST, SOUTH & WEST WALLS 	<ul style="list-style-type: none"> ●Former exterior siding of original studio's south wall; open crawl space below R101. ●Exposed framing & interior surface of exterior tongue-&-groove vertical-board siding; 1"-wide, 5'-high partition of horizontal boards running north/south from south wall divides southern portion of room in half; vertical planks on lower east, south, & west walls in coal bins. 	<ul style="list-style-type: none"> Red paint Unfinished; probably subdivided for coal storage.
CEILING		
	<ul style="list-style-type: none"> ●Underside of flooring boards & exposed framing for Room 201 floor above. 	Unfinished
DOORWAYS		
<ul style="list-style-type: none"> ●EAST & SOUTH WALLS ●WEST WALL ●NORTH WALL 	<ul style="list-style-type: none"> ●None ●D2 has batten door with batten frame on R102 side. ●None 	Green paint
WINDOWS		
<ul style="list-style-type: none"> ●EAST WALL ●SOUTH WALL ●WEST & NORTH WALLS 	<ul style="list-style-type: none"> ●None ●W103 & W104 each has 3-light, raising-pocket wood sash. ●None 	White paint; originally slid up, probably for coal.

WEIR STUDIO FIRST FLOOR - WATER TOWER (ROOM 102)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Modern wall-mounted outlet on west wall; bare-bulb light fixture & electric panel box attached to black-painted plywood panel on west wall south of D2. •None •None •None 	Electrical system upgraded 1993-1994

Storage Room - Room 103 (Figs. 126-127)

Room 103 is a small storage room in the southeast corner of the circa 1885-1901 lean-to addition that measures 8 feet long by 6 feet 6 inches wide. The room has pine-board flooring and is open to a ceiling that consists of exposed roof sheathing and rafters. The "ceiling" slopes down from a point along the east wall of the room that is almost two stories high to a one-story height at the room's west wall. A few wood planks have been laid across wall plates and girts to and provide a "loft" for more storage space. The south wall consists of the lean-to's exposed exterior framing and the interior surface of its exterior siding. The west and north partition walls that separate the room from the woodshed (Room 104) are composed of unfinished flush vertical boards. The east wall of the room is the former exterior west wall of the 1885 studio and retains its original red-painted vertical-board siding and an 1885 window (W108) that is now blocked.

There is one window (W202) in the storage room, located on the upper corner of the south wall under the high-point of the slanted ceiling, and one doorway (D103) on the east wall that leads to the studio (Room 101). This doorway is fitted with a reused nineteenth-century door that has been cut down to fit the opening, and which consists of two doors attached back-to-back; the side facing the storage room has six raised panels and has been finished with wood graining. There is no doorway between the storage room and the woodshed. A telephone box and electrical fixtures are attached to plywood panel that covers the blocked original window on the east wall.

Room 103 is used for storage, and is currently filled with picture frames and miscellaneous items.



Figure 126. Weir Studio - Storage Room [Room 103], South Wall (1994).

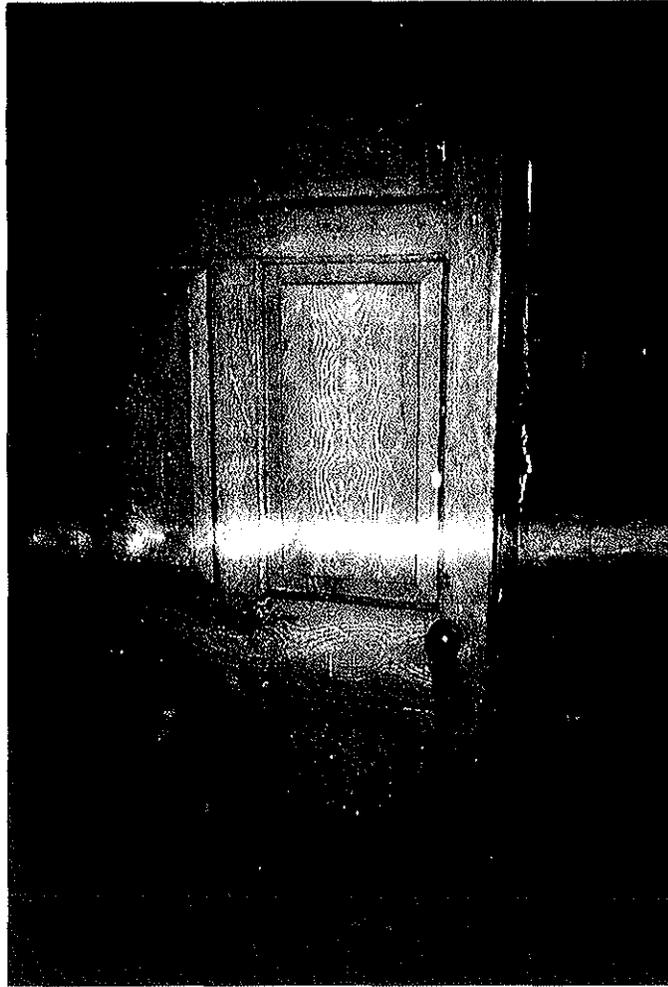


Figure 127. Weir Studio – Storage Room [Room 103], East Wall, Doorway D103 (1995).

WEIR STUDIO FIRST FLOOR - STORAGE ROOM (ROOM 103)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•6"-wide butt-edge pine boards laid east/west; over crawl space accessible from the exterior.	Unfinished
WALL TREATMENT		
•EAST WALL	•Vertical tongue & groove siding.	Red paint; original studio exterior west wall.
•SOUTH WALL	•Circular-sawn, 2"-thick, vertical boards supported by granite rubble foundation.	Unfinished
•WEST & NORTH WALLS	•Exposed exterior framing and siding.	Unfinished
CEILING		
	•Exposed sheathing & sloping east/west rafters.	Unfinished
DOORWAYS		
•EAST WALL	•D103 to Room 101 has reused cut-down door with 2 thin door panels attached back-to-back; surface with 6 raised panels faces R103; cast-iron butt hinges & brown porcelain doorknob; no surround.	Door - wood grained; reused 19th c. door.
•SOUTH, WEST, & NORTH WALLS	•None	

WEIR STUDIO FIRST FLOOR - STORAGE ROOM (ROOM 103)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST & NORTH WALLS 	<ul style="list-style-type: none"> •W108, a former window now blocked with plywood; plain-board surround with metal flashing cap & awning panel hinge marks; modern plywood panel board attached to surround. •W202 has 6-light, fixed, wood sash with smaller muntin Type M-A; no surround. •None 	<p>Blocking panel - red paint Panel board - black paint W108 blocked when lean-to built 1895-1901.</p> <p>White paint</p>
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Modern outlet & light fixture with switch mounted on black-painted plywood panel over W108 on east wall. •None •None 	<p>Electrical system upgraded & installed 1993-1994.</p>

Woodshed - Room 104 (Figs. 128-129)

The woodshed (Room 104), so-named because of its historical use, is an "L"-shaped room that occupies most of the Weir studio lean-to. The room is an unfinished space with a dirt floor and measures 23 feet 6 inches by 13 feet 6 inches at its longest and widest points. Its ceiling consists of the structure's exposed sheathing and sloping roof rafters, and its south, west, and north walls are the exposed exterior siding and framing of the building. The partition walls in the woodshed's southeast corner that separate it from the storage room (Room 103) consist of the exposed framing and the rear surface of the storage room's vertical-board siding. The east wall of the room is the former exterior west wall of the 1885 studio and retains its original red-painted vertical-board siding. Three of the original exterior windows (W109-W111) have been boarded up on the studio side and are visible in this wall complete with the original wood awnings (fig. 128). Several loose wood planks have been laid across wall plates and girts to provide a "loft" for more storage space.

The woodshed is currently filled with scrap lumber, building parts, and split logs. Stacked against the east wall are building remnants, including porch columns from earlier periods on the Weir house. A small balcony area at the north holds odd pieces of furniture that appear to have been there for a number of years. In the southwest corner are stored other miscellaneous pieces of scrap wood and logs, as well as numerous building remnants from the Weir farm structures. Among these are porch columns and porch balustrades thought to have come from the south porch of the Weir house.



Figure 128. Weir Studio - Woodshed [Room 104], East Wall (1995).



Figure 129. Weir Studio - Woodshed [Room 104] - Northwest Corner (1995).

WEIR STUDIO FIRST FLOOR - WOODSHED (ROOM 104)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Uneven soil on grade 	
WALL TREATMENT		
<ul style="list-style-type: none"> •SOUTH, WEST & NORTH WALLS •EAST WALL •SOUTHEAST CORNER 	<ul style="list-style-type: none"> •Exposed framing of log posts supporting wall plates and interior surface of exterior vertical tongue & groove siding. •Tongue & groove vertical boards; granite rubble foundation. • Partition walls between R104 & R103 - exposed framing & backside of R103 vertical-board siding; granite rubble foundation. 	<p>Unfinished; west wall with new siding installed 1992.</p> <p>Red paint; original foundation & siding of former exterior west wall of 1885 studio.</p> <p>Unfinished</p>
CEILING		
	<ul style="list-style-type: none"> •Exposed sheathing running north/south supported by east/west sloping rafters with nailer attached to original exterior west studio wall; evenly-spaced rough-hewn posts & de-barked tree trunks (8"-10" diameter) support roof-ceiling. 	Unfinished
DOORWAYS		
<ul style="list-style-type: none"> •EAST & SOUTH WALLS •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •D4 has modern batten door with batten frame facing room; elevated sill set above grade & supported by randomly-spaced rubble granite stones. •None 	Red paint

WEIR STUDIO FIRST FLOOR - WOODSHED (ROOM 104)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH, WEST, & NORTH WALLS 	<ul style="list-style-type: none"> •W109, W110, W111, former windows now blocked with original wood awnings with top-mounted strap hinges; plain-board surround with metal flashing cap. •None 	Red paint
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •None •None •None •None 	

Water Tower Second Floor - Room 201 (Figs. 130-131)

Room 201 occupies the second floor of the water tower. This room is almost square, measuring approximately 9 feet 3 inches by 9 feet 6 inches, and is the landing for the exterior stairs along the east wall that lead to the east-wall entry doorway (D5). The room has tongue-and-groove pine flooring. Three of the interior walls consist of the exposed framing and exterior siding. The north wall is composed of the former exterior south-wall of the 1885 studio; the upper saw-tooth siding of the original studio's south gable is extant (fig. 130). A window (W201) with a multi-pane sash is installed on the south wall.

Most of the surfaces in the room have been whitewashed. Some of the original red paint on the south wall siding is exposed in areas missed by the whitewash. The only access to the third floor (Room 301) of the tower is through this room; a ship's ladder on the north wall leads to a trap door in the ceiling that opens to the room above (fig. 131).



Figure 130. Weir Studio - Water Tower Second Floor [Room 201], North wall, Detail Showing Pegged Post-and-Beam Construction (1995).



Figure 131. Weir Studio - Water Tower Second Floor [Room 201] - Northeast Corner (1994).

WEIR STUDIO SECOND STORY - WATER TOWER (ROOM 201)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	•Tongue & groove pine boards laid north/south.	Unfinished
WALL TREATMENT		
•EAST, SOUTH & WEST WALLS •NORTH WALL	•Exposed pegged post & beam framing & interior surface of exterior vertical tongue & groove siding. •Tongue & groove vertical siding with horizontal saw-tooth gable detail.	Whitewash Whitewash; former exterior south wall of 1885 studio; enclosed when tower built.
CEILING		
	•Exposed 3rd-floor joists and underside of 3rd-floor flooring; trap door at northeast corner for ladder access to Room 301 above.	Unfinished
DOORWAYS		
•EAST •SOUTH, WEST, & NORTH WALLS	•D5 has batten door with vertical tongue & groove boards, batten framing facing room; cast-iron butt hinges; plain-board surround. •None	Door - green paint Surround - whitewash
WINDOWS		
•EAST WALL •SOUTH WALL •WEST & NORTH WALLS	•None •W201 has 30-light fixed sash with muntin Type M-A . •None	White paint

WEIR STUDIO SECOND STORY - WATER TOWER (ROOM 201)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •None •None •Galvanized water pipes at north wall leading to the former water tank in Room 301 above. •6-rung wood ladder attached to east end of north wall leading to ceiling trap door. 	Whitewash

Water Tank Room - Room 301 (Figs. 132-133)

The water tank room (Room 301) is the third and top floor of the water tower and is the space which held the circa-1901 water tank (no longer extant). The room is almost square, measuring 9 feet 3 inches by 9 feet 6 inches, and is accessed from Room 201 below by a ladder through a trap door in the northeast corner of the floor. The water tank room has a pine-board floor. Three of its interior walls consist of the exposed framing and interior surface of the studio's exterior siding; the north wall was the exterior south gable of the 1885 studio and has retained its original red-painted exterior vertical-board siding and a window vent (W303) with wooden louvers that at one time provided ventilation to the main studio. The remnants of the gable overhang from the original studio roof can be seen protruding through the north wall. The louvers can be removed for visual access to the attic. The ceiling consists of the exposed roof rafters and sheathing boards.

A wooden chest sits against the east wall. It is said that the Andrews' daughter played in this room as a child.



Figure 132. Weir Studio - Water Tank Room [Room 301], South Wall (1994).

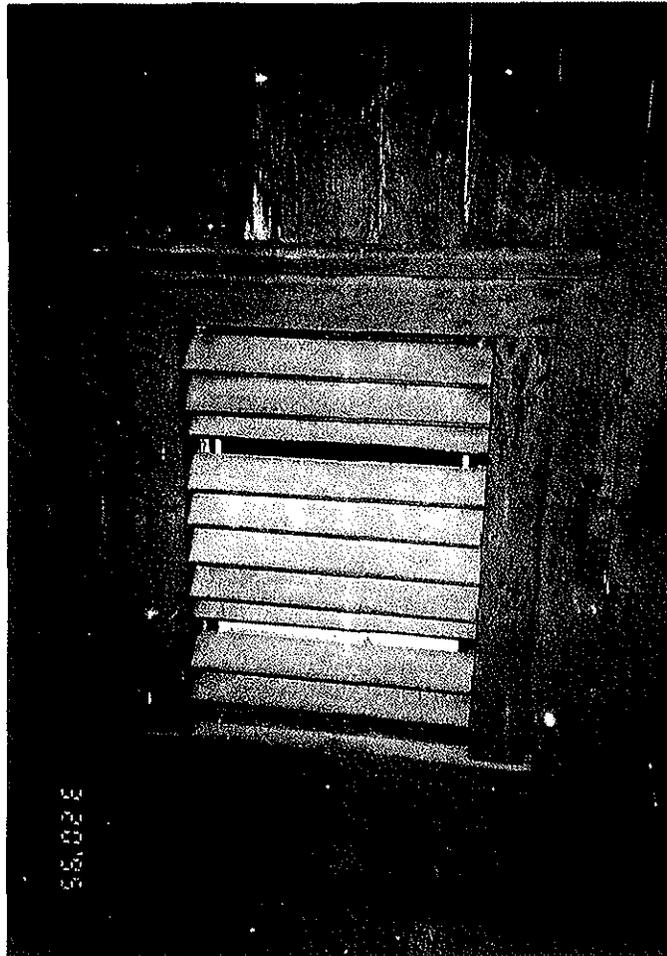


Figure 133. Weir Studio - Water Tank Room [Room 301], North Wall, Louvered Window W303 (1995).

WEIR STUDIO THIRD FLOOR (WATER TOWER) - WATER TANK ROOM (ROOM 301)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Tongue & groove pine boards laid north/south; trap door opening at northeast corner for ladder access to Room 201 below. 	Green paint
WALL TREATMENT		
<ul style="list-style-type: none"> •EAST, SOUTH & WEST WALLS •NORTH WALL 	<ul style="list-style-type: none"> •Exposed pegged post & beam framing & interior surface of exterior vertical tongue & groove siding. •Tongue & groove vertical siding. 	<p>Unfinished</p> <p>Red paint; former; exterior south wall of 1885 studio; enclosed when tower built.</p>
CEILING		
	<ul style="list-style-type: none"> •Exposed roof rafters and sheathing boards. 	Unfinished
DOORWAYS		
	<ul style="list-style-type: none"> •None 	
WINDOWS		
<ul style="list-style-type: none"> •EAST & WALLS •SOUTH WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •W301 has 30-light fixed sash with muntin Type M-A. •W303 is fitted with fixed wood louvers; plain-board surround. 	<p>White paint</p> <p>Louvers - green paint Surround - red paint; green paint on top surface of top & bottom surrounds.</p>

WEIR STUDIO THIRD FLOOR (WATER TOWER) - WATER TANK ROOM (ROOM 301)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
	•None	
CLOSETS		
	•None	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •None •None •Galvanized water pipes at north wall leading to former location of water tank. •None 	

UTILITY SYSTEMS

Heating/Ventilation/Air-Conditioning (HVAC)

There is no HVAC system in the Weir studio, other than windows with wooden louvers at the north and south gable ends of the main studio for ventilation. Weir painted with his door open in good weather and used a coal/wood-burning stove in colder weather. Today modern electric heaters are used during the winter and removed seasonally.

Plumbing

There is no plumbing in the Weir studio. There may have been some supply of water when the water tower contained a water tank.

Electrical

The studio was probably wired for electricity when Dorothy Weir Young had electricity installed in the house in 1932. The electrical system was upgraded in 1992 by the NPS. The electric panel box for the old system is on the east wall of the storage room (Room 103); the electric panel box for the upgraded system is located on the west wall of first floor of the water tower (Room 102). The extant industrial fluorescent lights were installed by the Andrews after 1958.

Protection

Dorothy Weir Young recorded in her Branchville account book that a lightning protection system was installed on the studio in 1933; a label nailed to the east elevation of the water tower dates the installation to 1934:

Master Label, Chicago, No. 61670, No. M 61670,
Underwriters' Laboratories, Inspected,
Lightning Rod Equipment Installed - Date 1934
U.L., Chicago

This is the same date and company as on the labels found on the Young studio and the Weir barn and ice house; a similar label was probably also affixed to the Weir house, although this has since been replaced. The lightning rod on the Weir studio chimney was replaced when the chimney cap was rebuilt in 1994.

**VI. HISTORICAL BACKGROUND and ARCHITECTURAL
EVOLUTION - YOUNG STUDIO**

HISTORICAL BACKGROUND

Overview

In 1932, shortly after his marriage to Dorothy Weir, Mahonri Young had his own studio built to the west of the Weir studio that he was to use until his death in 1957. Young, already professionally established as a sculptor, needed a large open space with a high ceiling to create the oversize sculptures that he was planning to execute. His son-in-law Oliver Lay designed a studio for Young that met those requirements; the one-room studio was built with a towering ceiling, an expanse of glazing on the north wall, and a double doorway through which large sculptures could be moved. A small pre-existing building, attached to the west side of the new studio at the time of the studio's construction, contained one room that Young used as an etching studio.²⁹ A pen and ink drawing by Young in 1932 entitled *Excavation for Mr. Young's Studio* was included in a 1940 exhibition of Young's works; however its current location is unknown.³⁰

Family tradition says that the studio was designed with Young's future monumental sculpture *This Is The Place*, which commemorated his grandfather Brigham Young, in mind.³¹ Young was certainly looking to execute large works of art when he commissioned this studio. In 1932 Young wrote to his friend Jack Sears:

[A]t last I've got a studio large enough to do anything I want to do in paint or clay . . . If I ever have a big thing to do again, I will do it here even if I have to stay all winter.³²

Aside from a working space, Mahonri Young's studio was his "place". Young's son Mahonri Sharp (Bill) Young recalls that Young "spent most of his life in a studio. When he wasn't working he would think in it (in a creative way)".³³

Young had several assistants, one of whom, Spiro Anarjeros, helped him with the heavy work during the period that Young was working on *This is the Place*.³⁴ This sculpture, arguably his most important work, took Young eight years to complete; its unveiling near Salt Lake City in July of 1947 came just a month after his wife Dorothy's death. Young's last major commission was a seven-foot-high seated figure of his grandfather Brigham Young which was installed in Statuary Hall in Washington, D.C., in 1950. In his last years, the ailing sculptor still spent most of his days in the now-quiet studio, where Sperry Andrews used to visit him.³⁵ Mahonri Young died in November of 1957.

²⁹Bill Young, telephone interview with Zaitzevsky, 1994.

³⁰*Mahonri M. Young: Retrospective Exhibition*, Andover, Massachusetts: Addison Gallery of American Art, Phillips Academy, 1940, page 30, Drawing No. 16. The drawing was described as a pen and ink drawing measuring 10 1/4 inches by 13 inches. See Child Associates and Zaitzevsky, *CLR* (1995), p. 146.

³¹Bill Young, *et al*, interview, 1989. The commission reportedly had been under discussion since at least 1920. See Child Associates and Zaitzevsky, *CLR*, p. 147.

³²MMY to Jack Sears, August 8, 1932. Quoted in Child Associates and Zaitzevsky, *CLR*, p. 146.

³³Bill Young, telephone interview with Zaitzevsky, 1994.

³⁴Andrews interview, 1991. See also an entry in DWY Branchville account book for the year 1944: "Oct. 14 Anarjeros moved into farm house," Weir Farm NHS archives.

³⁵Wallace, *HFR*, pp. 26-27.

The only significant alterations to the building during Young's lifetime were the installation of additional windows on the north wall. In the period since Doris and Sperry Andrews acquired the farm in 1958, Sperry Andrews has used the Young studio as his primary work space. No major changes have been made to the studio by the Andrews other than the construction of an upper balcony on the interior east wall.

Oliver Lay

Oliver Ingraham Lay was one of three sons of noted American landscape architect Charles Downing Lay (1878-1956), who was among Dorothy and Mahonri Young's circle of friends and visitors at the Branchville farm.³⁶ Oliver Lay was also Mahonri Young's son-in-law, having married Young's daughter Cecelia. Lay was employed during the Depression by the New York City Park Department as a landscape architect, and by 1946 he was a member of the American Society of Landscape Architects and an employee of the New York firm of York and Sawyer.³⁷ But in the early 1930s when he designed the studio for Mahonri Young, Lay was a recent graduate of the Columbia University School of Architecture. His brother George Lay assisted with the project which, it was said, was Oliver's first commission that "got built".³⁸

³⁶Obituary, "Charles Lay, Landscape Architect," *The New York Times* (March 17, 1956). In the obituary, three surviving sons are listed: Oliver I. Lay, David Lay, and George C. Lay.

³⁷Oliver Ingraham Lay, "Tripler General Hospital: A Cooperative Design Project Based on Unusual Terrain," *Landscape Architecture*, Vol. XXXVII, No. 1 (October, 1946), pp. 3-5; author's biographical information.

³⁸Bill Young, et al, interview, 1989. It is not known whether the assistance provided by George Lay was in construction or design.

CONSTRUCTION - 1932

Overview

The Young studio was built in 1932. In his letter to his friend Bill Sears, Mahonri Young reported that "[t]he studio is finished, but there have been a lot of things to do before I can get to work. So far I have made a sketch or two and played on a large canvas . . ."³⁹

The Young studio was built thirty feet to the west of Weir's studio. The juxtaposition of the two studios is shown in a circa-1936 sketch by Mahonri Young, *Studios and Tool House, B'ville* (**fig. 134**) and in a recent photograph of both buildings taken from the south (**fig. 135**). In the 1936 sketch, the east wall of Young's studio is painted white, and a fence visually connects the two studios. The sketch also depicts the Weir garden tool shed near the Weir studio. A local firm, "Charles Meyer Builders" of Wilton, Connecticut, did the construction work on the Young studio.⁴⁰ The large, 2 1/2-stories-high, one-room studio was built as a modified A-frame shape, with a towering roof punctured by an expansive six-section skylight and an oversized double doorway through which to transport the large works of art that Young planned to execute.

Photographs taken of the studio circa 1932 show that a small pre-existing structure, said to have originally been a bindery used by Weir's daughter Caro, was attached as an ell to the west elevation of the main building at the time of the Young studio's construction (**figs. 136 & 137**).⁴¹ Although it is not known when the bindery was originally built, the building is thought to date to 1915 or before, since it had windows with horizontal multi-pane sashes similar to those used in the Weir studio and on other buildings on the farm between 1885 and 1915. The configuration of these sashes suggests that they were originally used on the original exterior west wall of the Weir studio, which was blocked circa 1899 by the construction of its lean-to. The one room in this building was used by Young for his etching process.

Exterior

The new studio and ell (the former bindery) were built over a continuous, mortared, granite-rubble foundation. Both structures were covered with tongue-and-groove vertical-board siding and had wood shingle roofs, which brought the completed structures into harmony with other buildings on the farm. The **east elevation** of the studio presented a blank wall with no openings. The **south elevation** of the **main building** had two openings: a small casement window with a vertical-board sash under the roof eave to the west (left) of center; and a doorway with a vertical-board door at the east end of the first story. This doorway was presumably the main entrance into the studio. The **south elevation** of the **ell** held two windows: one with a thirty-six-light sliding-pocket sash positioned over a second with a fixed five-light sash. There was also a bulkhead that opened to a basement under the etching room in the ell. The **west elevation** of the studio had the ell (the former bindery) at its west end. The **main building** had two windows with six-over-six sashes installed side-by-side at the north end of the wall, and a tall double doorway near the center of the wall. On the **west elevation** of the **ell** was a non-operational doorway over

³⁹MMY to Sears, August 8, 1932.

⁴⁰Ray Meyer interview with Marie Carden, December 2, 1993 at Weir Farm NHS. Charles Meyer was Ray's father.

⁴¹Anna Weir Ely Smith, telephone interview with Cynthia Zaitzevsky, August 21, 1994. Ms Smith said that her mother, J. Alden Weir's daughter Caroline Weir Ely, used the building for book binding.

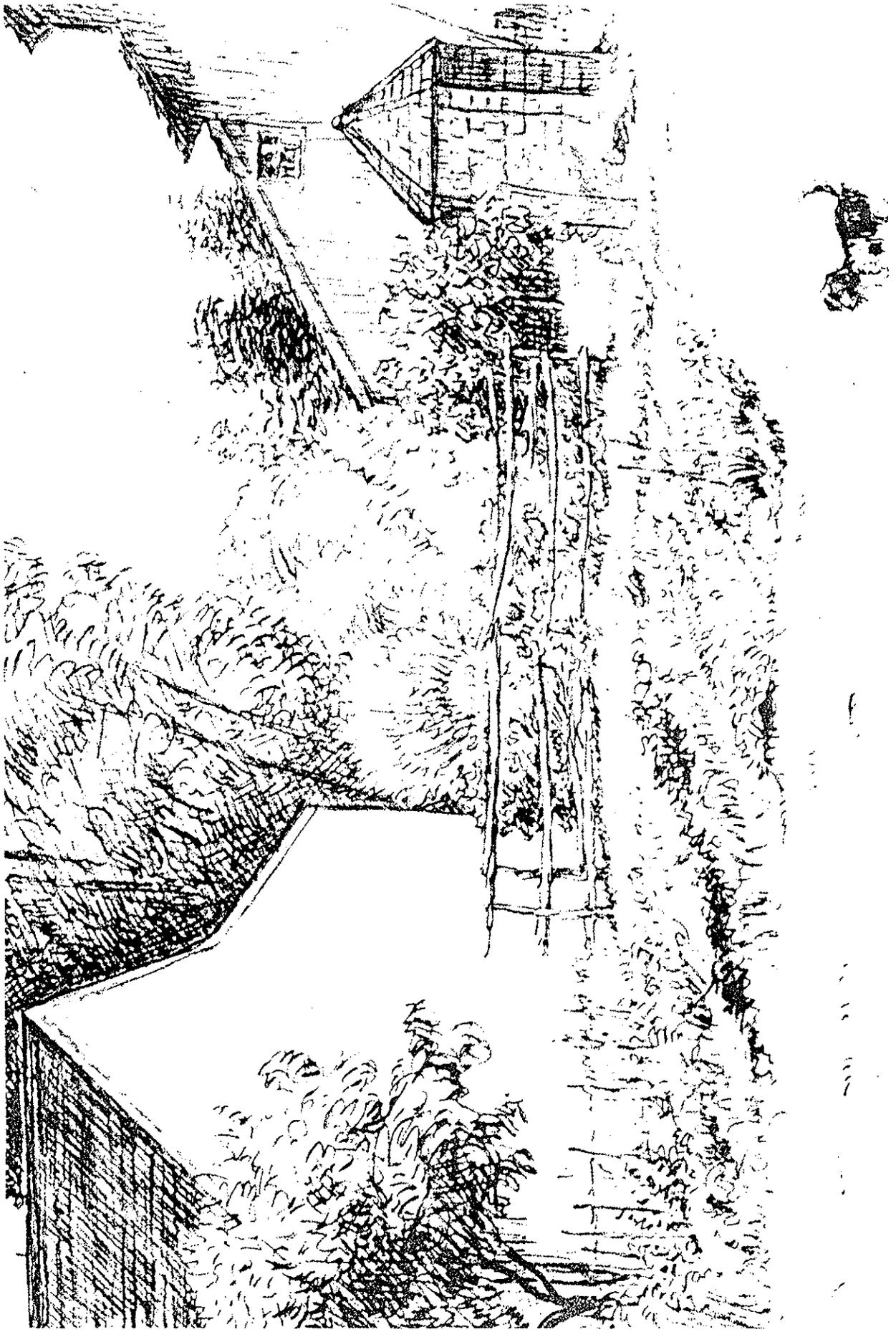


Figure 134. Mahonri M. Young, *Studios and Tool House, Branchville* (1936).



Figure 135. Weir and Young Studios - View from the South (1993).



Figure 136. Young Studio - West Elevation (Circa 1932).



Figure 137. Young Studio - West and South Elevations (Circa 1932).

which was positioned an in-swinging awning window with a thirty-six-light sash. To the left of the window projected a stove pipe, and under the non-functional doorway was a basement window with a three-light sash.

The **north elevation** of the **main building** had a symmetrical arrangement of windows with three six-over-six windows at the first-story level and three similar but smaller windows on the second-story level (the mezzanine on the interior). Above the windows and the lower north roof slope was a large skylight with six multi-light sashes that practically filled the steeply-sloped upper north roof. Center-pivoted casement windows of four lights each were installed in the middle four windows and similar casements of six lights each were installed in the two outer windows. The sash muntins were made of lead and putty and had profile **Type M-D**.⁴⁴ The **north elevation** of the one-story ell had three evenly-spaced windows, each with six-over-six sashes.

Except for the skylight sashes, all but one of the window sashes on the studio had muntins with **Type M-A** profiles, found in other multi-light sash on the site structures. The exception was the five-light sash on the south wall of the etching room, which had a 1-inch-square muntin profile (see **APPENDIX D - MOLDING PROFILES**).

Interior

The interior of the Young studio was comprised of two first-floor rooms (the studio and the etching room), with a north-wall mezzanine and east and west-wall balconies at the second-floor level. The primary entrance was located at the east end of the studio's south wall. A tall double doorway located on the studio's west wall held four wide doors: two short door panels fixed over two of normal height. Opening all four door panels would allow for the movement of large works of art. A doorway at the south end of the studio's west wall accessed the etching room; this opening had a double-thick surround to accommodate the double thickness of the wall where the two structures were joined. The etching room had a doorway on the west wall that had been an exterior door on the former bindery; this doorway was walled over on the interior, but its vertical-board batten door with two long strap wrought-iron hinges was retained and was visible from the exterior.

Several photographs have survived that show Young in his studio shortly after it was completed (**figs. 138-143**). A major portion of the interior of the new studio was comprised of one great open space (**figs. 138 & 139**). The etching room and a cozy mezzanine floor at the north side of the studio provided more intimate areas (**figs. 140 & 141**). Bill Young described the "balcony" (or mezzanine) as a secluded spot which Mahonri Young used as his study and library.⁴⁵ In the mornings Young worked on the large first floor with clay and plaster, making use of a sink with running water in the southwest corner and a bathtub in which he kept his damp clay.⁴⁶ The sink and tub were illustrated in a circa-1938 Young sketch (**fig. 142** - water had been piped to the studio soon after it was completed).⁴⁷ In the afternoons he worked upstairs where it was clean and quiet. It is said that Mahonri Young wrote his autobiography in his studio⁴⁸ **Figure 141** shows Young at his desk in the mezzanine study shortly after the studio was built. There were narrow balconies with ladders on the east and west walls to reach the many shelves of **books (figs. 139 & 143)**.

⁴⁴The skylight may have been milled at Charles Meyer Builders in 1932. Ray Meyer, interview with Carden, 1993.

⁴⁵B. Young, et al., interview, 1989.

⁴⁶Wallace, *HFR*, p. 224.

⁴⁷DWY Branchville account book entry for September 1932: "Water to Studio".

⁴⁸Bill Young, telephone interview with Zaitzevsky, 1994.

Figure 140 shows Young at his press in the etching room. Visible in the view are the tongue-and-groove pine-board flooring, which was continued from the studio (**fig. 138**), and the interior walls and ceilings, which were covered with fiberboard, a beaded narrow-board paneling, and wider-board paneling. Ray Meyer described the fiberboard as "Celotex," an insulating cane board made by the Celotex Company of Chicago.⁴⁹ The interior walls of the studio were covered with the same fiberboard.

Finishes

Oliver Lay first painted the Young studio the spring after it was completed.⁵⁰ Historic photographs appear to show that the siding on the main building was initially painted white. On the ell, which had previously been painted red, the siding on the north and west walls were also painted white, while the south wall retained its red color (**fig. 132**). This color scheme was confirmed by paint analysis. Why most of the building was painted white while one wall of the ell was painted red is unknown. That at least part of the building was painted red is evidenced by an entry in Dorothy Weir Young's account book for 1934, recording the painting of the Weir house exterior with red paint, "some left from M's studio".⁵¹ By 1942, the south and east walls of the main building were also painted red.

Aside from varnish on the pine-board flooring, none of the interior elements in the studio were finished or painted. The fiberboard walls in the etching room were unfinished. The pre-1932 wood paneling was painted originally varnished, but it is possible that it was painted light blue at this time.

⁴⁹Meyer, interview with Carden, 1993.

⁵⁰DWY Branchville account book, entry dated June 1933.

⁵¹Entries for April 5 and July 31, 1934.

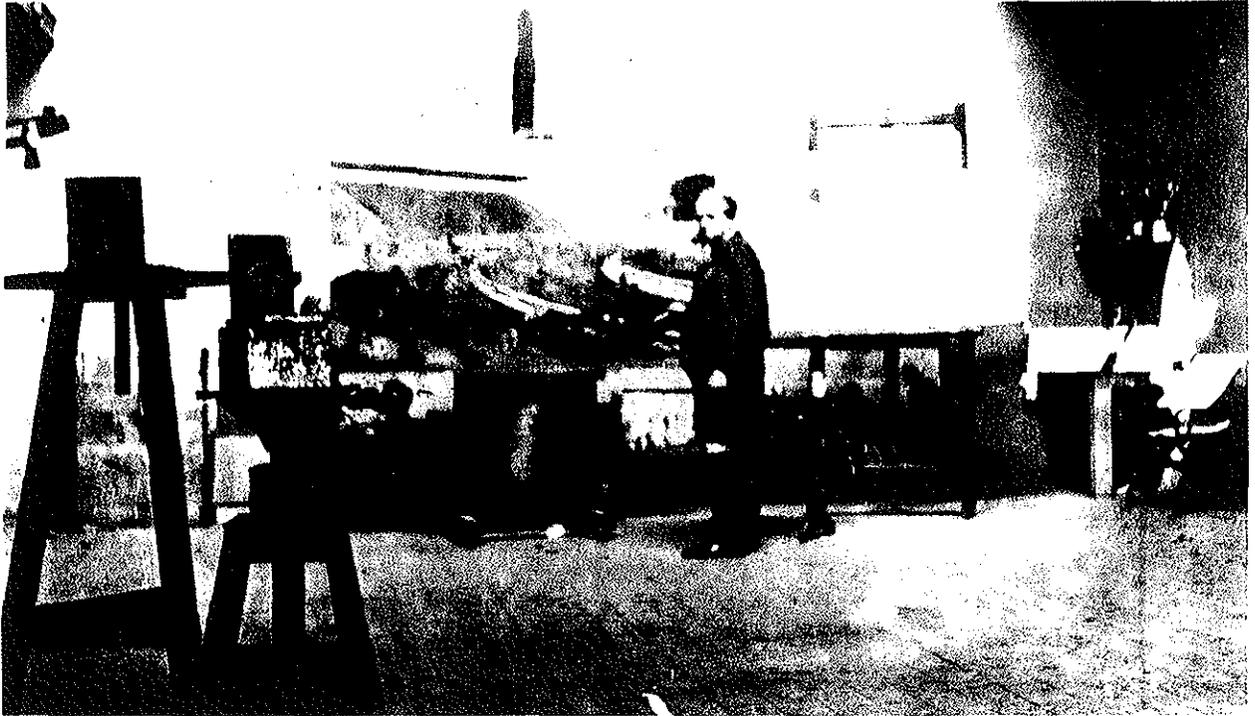


Figure 138. Mahonri Young in Young Studio (After 1932).

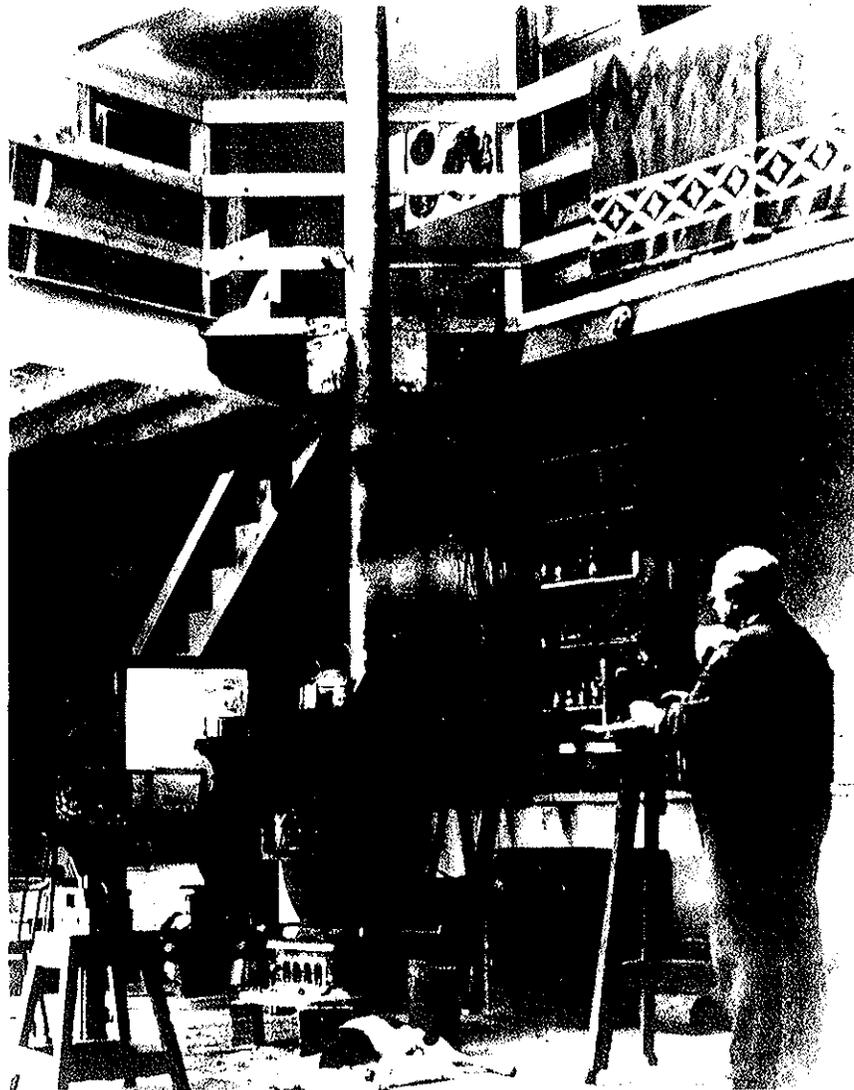


Figure 139. Mahonri Young in Young Studio - View of Northeast Corner (After 1932).



Figure 140. Mahonri Young in Etching Room of Young Studio - View of Southwest Corner (After 1932).



Figure 141. Mahonri Young in Mezzanine Study of Young Studio -
View of North Wall and Northwest Corner (After 1932).



Figure 142. Mahonri Young, Untitled Sketch Showing Young's Assistants Working in Studio (Circa 1938).



Figure 143. Mahonri Young on West Balcony of Young Studio (Circa 1937).

POST-CONSTRUCTION ALTERATIONS

Young Period - 1932-1957

Sometime between 1932 and circa 1946, additional windows were installed on the Young studio in the north wall of both the main building and the ell. On the first story of the main building, a taller six-over-six double-hung sash window was fitted between the center and west windows; this new window had muntins with a **Type M-B** muntin profile, larger than the other muntins in the studio but similar to those in the large four-over-four sash on the north wall of the Weir studio. On the second story an additional six-over-six double-hung sash window (similar to the originals) was installed between the center and west windows directly over the new first-story window. On the north wall of the ell the center single sash was replaced with a double sash. In addition, a pair of three-over-two sash windows were installed on a new shed-roof dormer built on the etching room's north roof slope. The dormer had wood-shingled cheek walls and probably had a wood-shingle roof. In 1933-1934 lightning rods were installed on the studio roof.⁵² And in 1946 the north wall of the main building was still painted white but the east and south walls had been painted red.⁵³

On the interior, the walls over the north-wall windows and in the dormer recess were paneled with vertical-boards that were wider than the pre-1932 match-board paneling in the room. The new paneling was varnished.

The studio's appearance after these changes can be seen in detail of figure 36 (**fig. 144**), a circa-1946 photograph of the north side of the Weir complex. The close-up of the studio shows the additional windows in the north wall and the east wall now painted a darker color than the north wall. Paint analysis confirmed that this dark color on east wall was red and the light color on the north wall was white, and that the south wall of the etching room and the upper west wall of the main studio were also painted red at this time. The structures in figure 36 appear to be in fairly good condition, although there are a few signs of neglect. In particular, there are the loose water trough on the roof of the Weir studios water tower and the missing portion of gutter on the lower north roof slope of the Young studio, although the roof appears to be fairly new.

Andrews Period - 1958-1989

Since Doris and Sperry Andrews moved to Branchville, the Young studio has been Sperry's primary work space. The Andrews installed an asphalt-shingle roof on the etching room. Physical investigation for this report revealed plywood sheathing under the asphalt roof. It is not known at this time what is under the plywood. The upper balcony on the east wall of the studio is also attributed to the Andrews. Physical investigation also revealed water pipes in the southwest corner of the studio where there was formerly a sink. It is not known when the sink was removed.

⁵²An entry in DWY's Branchville account book for August 7, 1933, states "Lightening rods in house, barn, studios," while a tag attached to the studio dates the installation to 1934.

⁵³DWY Branchville account book, entry for 1942: "Painted House & M's Studio".

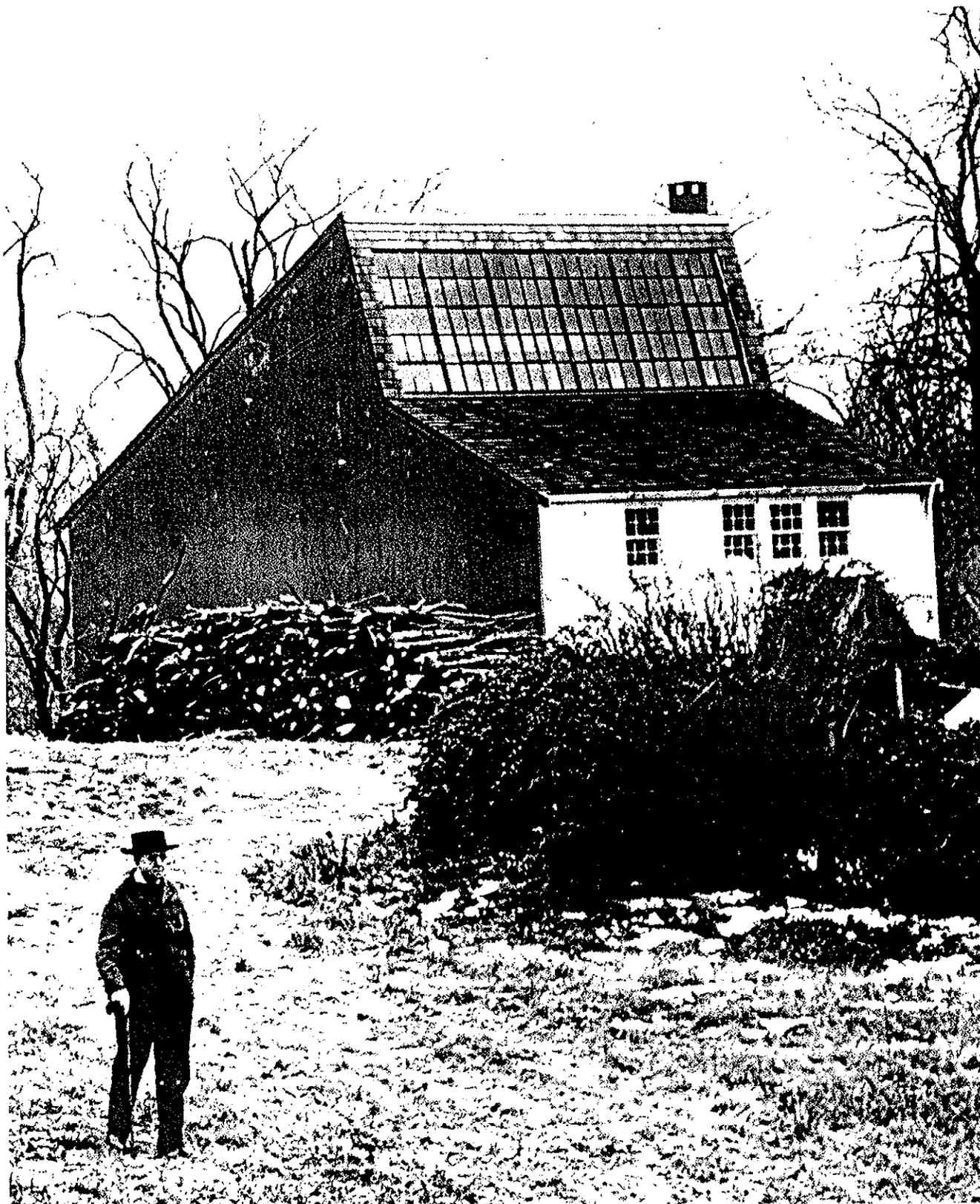


Figure 144. Mahonri Young on Weir Farm with Young Studio in Background (Circa 1946).

It was probably after 1958 that the wide-board paneling in the north-wall dormer recess of the etching room was given a coat of white paint.

National Park Service - 1990 to Present

The National Park Service has done some repairs and touchup painting to the Young Studio. A new gas heating system and upgraded electrical service were installed in 1993-95. There are two propane gas tanks at the north side of the main studio. The etching room cellar has wood cribbing and two tubular concrete-filled columns on the south side supporting a brace for the horizontal timbers; these were installed as part of the NPS stabilization project in 1992

UTILITY SYSTEMS

As with the Weir house and studio, what is known of the evolution of the utility systems in the Young studio has been conjectured from a few references in the Weir family papers and from physical investigation of the existing features in the studio. After contacting the building departments, libraries, and historical societies for the towns of Ridgefield and Wilton, it was learned that none but the most recent records for either town have survived.

A description of what is known of the evolution of the utility systems in the Young studio is included as part of section **VII. PHYSICAL DESCRIPTION OF EXISTING ELEMENTS - YOUNG STUDIO: UTILITY SYSTEMS.**

VII. PHYSICAL DESCRIPTION of EXISTING ELEMENTS
YOUNG STUDIO

STRUCTURAL ELEMENTS

General Description

The main building of the Young studio is a large, utilitarian art studio built in 1932 and designed to complement the other wood-frame structures at Weir farm. The expansive one-room building is constructed in the shape of a modified A-frame. Attached to the west wall of the main building is a one-story-high, wood-frame, gabled-roof ell whose one small room was used by Young as an etching room. This ell was originally a free-standing structure during the Weir period that was used for book-binding by Weir's daughter Caro, thus receiving its earlier name of the "bindery".

Main Building

The tall and spacious one-room main building is of wood-frame and steel construction. The roof configuration is a modified A-frame; two steel I-beams run east to west to support the ceiling and roof and subdivide the rectangular studio on the interior into three equal spaces. Balconies on the east and west walls are wood framed and supported by joists cantilevered out from the walls; a series of vertical steel tie rods hang from the roof rafters to the I-beams to assist in carrying the weight of the balconies. A mezzanine on the north wall is supported by regularly-spaced planed joists resting on a third steel I-beam that also spans the room from east to west. The walls and ceiling are concealed by the fiberboard panels; however, it appears from the nailing pattern that the wall studs are regularly-spaced planed boards. The tongue and groove flooring of the studio is nailed to joists that are probably fastened to perimeter sills supported by granite rubble foundation walls. There is no crawl space under the studio to allow for closer examination.

It is apparent that the main studio and its structural components are products of the twentieth century, reflecting the more industrial appearance that was so prevalent during the 1930s. However, many areas of the structure are concealed from view and an intrusive investigation was not possible for this report. Research and analysis that will be carried out as part of a roof re-shingling project will establish the size and spacing of existing rafters and plates. Investigations planned to determine the nature and character of the fiberboard panelling should reveal the size and spacing of the wall studs and ceiling rafters in the studio, as well as any other specific characteristics that are not readily visible.

Ell

The ell appears to be framed using heavier structural components than in the main studio, reflecting its earlier date. Most of the structural elements are concealed on the interior (the etching room) by fiberboard and beaded-board paneling covering both the walls and the ceiling. The gable roof shape is apparent in the etching room, interrupted by a dormer on the north ceiling slope and by a horizontal ceiling installed half-way up the north and south ceiling slopes. Regularly-spaced rafters and sheathing serve as a nailing surface for the existing asphalt-shingle roofing as well as for the earlier wood-shingle roofing. The walls appear to be deeper than in the main studio, but the exterior walls of both structures are clad with similar tongue-and-groove vertical boards nailed to the wood frame.

Some of the structural elements of the ell can be seen in its basement. The ell foundation is a granite-rubble wall that is continuous with the main studio foundation. The original sills and east-west joists rest on the foundation walls; the joists are supported by wood cribbing timbers and by vertical tubular columns and 3 1/2-inch-square posts; this additional support was designed and installed in 1992 to stabilize the deflecting floor structure.

EXTERIOR ELEMENTS⁵⁴

Overview

The Young studio is comprised of a two and a half-story, modified, A-frame main building with a one-story ell attached to the south end of the its west wall. The towering roofline of the main building is punctured by a long, six-sash skylight and a multitude of windows on the north wall, and an oversized double doorway on the west wall. All three exterior walls of the ell have windows, with a shed dormer on its north roof slope holding additional openings. All exterior walls are covered with vertical-board siding, and asphalt shingles cover the roofs.

This section presents a summary description of the exterior elements of the Young studio organized by elevation and illustrated with photographs. Following the summary description is a five-page chart describing the exterior elements in detail.

⁵⁴Window and doorway numbers refer to those used on the 1995 measured drawings of the Young studio found in **APPENDIX C**.

East Elevation (Fig. 145)

The east elevation of the Young studio illustrates the modified A-frame shape and tall roof of the main building. This side of the studio, which faces the Weir studio, barn, and Nod Hill Road to the east, has no windows or doorways. It characteristically has always had a woodpile in front (see **fig. 144**).



Figure 145. Young Studio - East Elevation (1994).

South Elevation (Fig. 146)

The south elevation includes both the main building and the ell. The main entry doorway (D1) to the studio is at the east end of the main building; a bulkhead door (D2) to the etching room basement is at the west end of the ell. Two windows placed one over the other (W101 & W102) are on the south elevation of the ell, and an opening with a vertical-board casement sash is located on the second-story level of the main building just under the eave.



Figure 146. Young Studio - South Elevation (1994).

West Elevation (Fig. 147)

The west elevation illustrates the different roof heights of the main building and the ell attached to its south end. A doorway (D3) on the ell west wall is walled off on the interior but has retained its door on the exterior. An oversized double doorway with double transom doors above (D4) is located on the west wall of the main studio to the left (north) of the junction with the ell. A double-sash window (W107 & W108) is located at the north end of the main building and a multi-pane single-sash window (W202) is positioned over the blocked doorway on the ell.



Figure 147. Young Studio -West Elevation (1994).

North Elevation (Fig. 148)

The north elevation includes the north walls of both the main building and the ell. **Figure 148** illustrates the expanse of the skylight and provides a full view of the multitude of windows on this elevation. The post-1932 windows are all visible from this view: W110, the tall window on the first floor of the main building; W206, the second window from the right on the second floor of the main building; W105, the second window from the left on the first floor of the ell; and W203 and W204, the windows in the ell dormer. Subsequent to the date of this photograph, two propane gas tanks were installed at the east end of the north wall of the main building.



Figure 148. Young Studio, North Elevation (1994).

Description of Existing Exterior Elements

The following five-page chart provides a detailed physical description of the existing Young studio exterior architectural elements. The chart is organized by element, then subdivided by elevation. The last column labeled "FINISHES/NOTES" provides the extant finish for each element and additional relevant information, including architectural evolution (when available).

YOUNG STUDIO - DESCRIPTION OF EXTERIOR ELEMENTS

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
FOUNDATION		
	<ul style="list-style-type: none"> •Granite rubble with Portland-cement mortar; not visible at north & northwest walls of main building due to elevated grade; south wall of ell has open clay pipe projecting through foundation. 	Ell basement is only area accessible below grade.
WALL COVERING		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •Main building: 7 1/4-inch-wide vertical, tongue & groove-board siding; •Main building: 7 1/4-inch-wide vertical, tongue & groove-board siding; •Ell: 10-12"-wide vertical, tongue & groove-board siding. •Main building: 7 1/4-inch-wide vertical, tongue & groove-board siding; faucet with spigot at south end. •Ell: 10-12"-wide vertical, tongue & groove-board siding on lower wall, lapped horizontal boards on gable. •Main Building: 7 1/4-inch-wide vertical, tongue & groove-board siding; •Ell: 10-12"-wide vertical, tongue & groove-board siding. 	<ul style="list-style-type: none"> Red paint Red paint Red paint; plumbing may be evidence of water supply to former sink in studio. Red paint - ell & upper main building; White paint - main building from grade to D4 header. Red paint White paint

YOUNG STUDIO - DESCRIPTION OF EXTERIOR ELEMENTS

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
●EAST WALL	●None	
●SOUTH WALL	<ul style="list-style-type: none"> ●Ell: (plain-board surrounds) <ul style="list-style-type: none"> - W101 (lower window) has 5-light sliding sash with muntin Type M-C; - W102 (upper window) has 36-light sliding sash w/ muntin Type M-A; ●Main building: <ul style="list-style-type: none"> - W201 has vertical-board casement under eave; metal screen & plain-board surround. 	White paint White Paint Red Paint
●WEST WALL	<ul style="list-style-type: none"> ●Ell: (no surrounds) <ul style="list-style-type: none"> - W001 has modern, fixed-louver, wood sash; - W202 has 36-light hopper sash with muntin Type M-A. ●Main building: <ul style="list-style-type: none"> - W107-W108 has two 6/6 double-hung sashes with muntin Type M-A; plain-board surround. 	Unfinished White paint White paint
●NORTH WALL	<ul style="list-style-type: none"> ●Main building: <ul style="list-style-type: none"> - W109, W111, & W112 (first story) each has double-hung 6/6 sash with muntin Type M-A; plain-board surrounds; - W110 (between W109 & W111) has taller, double-hung, 6/6 sash with muntin Type M-B; plain-board surround; - W205, W206, W207 & W208 (second story) each has double-hung 6/6 sash with muntin Type M-A; plain-board surround; - W301 & W306 (skylights) each has 15-light steel sash with 6-light casement within each sash; Type M-D muntin of putty & lead; - W302, W303, W304, & W305 (skylights between W301 and W306) each has 20-light steel sash with 4-light casement within each sash; Type M-D muntin of putty & lead. ●Ell: <ul style="list-style-type: none"> - W103, W104, W105, & W106 (first story) each has 6-light, wood casement sash with muntin Type M-A; plain-board surrounds; - W203 & W204 (dormer) each has 6-light, wood, hopper sash with muntin Type M-A; plain-board surround. 	All sashes & surrounds except in skylights - white paint. Skylight sashes - unpainted. W105, W110 & W206 added after 1932; W104 moved west after 1932. W301-W306 are steel, commercial-type, sashes used as skylights; Skylight has no surround.

YOUNG STUDIO - DESCRIPTION OF EXTERIOR ELEMENTS

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
WALL TRIM		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •Plain rake board following roof slopes. •Main building: plain overhanging cornice & built-in gutter; •Ell: simple drip-edge with no gutter. •Main building & ell: plain rake board following roof slopes. •Main building: plain overhanging cornice & built-in gutter; •Ell: simple drip-edge with hanging vinyl gutter. 	<ul style="list-style-type: none"> Red paint Red paint Red paint Red paint White paint
PORCHES		
	<ul style="list-style-type: none"> •None 	
ROOF COVERING		
	<ul style="list-style-type: none"> •Black asphalt-shingle roofing over wood shingles; wood shingles on steep north roof adjacent to skylights. 	Asphalt shingles installed after 1958; to be replaced 1995-96.
CHIMNEYS		
<ul style="list-style-type: none"> •MAIN BUILDING •ELL 	<ul style="list-style-type: none"> •Narrow brick masonry chimney @ west end of south slope near ridge; 10 courses including stone cap; copper step flashing. •Clay & metal flue projecting horizontally at west gable end. 	Chimneys serve as flues for coal/wood cast-iron stoves in Room 101 & Room 102.
DORMERS		
<ul style="list-style-type: none"> •NORTH ELL ROOF 	<ul style="list-style-type: none"> •Shed-roof dormer with two sashes (W203 & W204 - see Windows); wood-shingle cheek walls. 	Dormer added 1933-57

YOUNG STUDIO - DESCRIPTION OF EXTERIOR ELEMENTS

ARCHITECTURAL FEATURE	DESCRIPTION	FINISHES/NOTES
GUTTERS & LEADERS		
	<ul style="list-style-type: none"> •Main building: <ul style="list-style-type: none"> - south wall has built-in wood & metal gutter with metal leader at southwest corner; - north wall has built-in wood & metal gutter with metal leader at northwest corner. •Ell: <ul style="list-style-type: none"> - north wall has modern hanging vinyl gutter. 	<p>Modern gutter installed 1992 as temporary solution to drainage problem; to be replaced 1995-96.</p>
LIGHTNING PROTECTION		
	<ul style="list-style-type: none"> •Lightning rods at east & west ridge ends of main building & west ridge end of ell; copper grounded wires to grade. 	<p>Installed 1933-1934 (1934 label on south wall of ell).</p>

INTERIOR ELEMENTS⁵⁵

Overview

The interior of the Young studio holds two rooms: the studio and the etching room. The studio is a large space that is open to the ceiling two and a half stories above. A mezzanine is located at the studio's north end and balconies line its west and east walls. An exterior doorway (D1) is located at the east end of the south wall, and an exterior double-doorway with a double-door transom (D4) is located on the west wall. A third doorway (D101) on the west wall to the south (left) of the double doorway leads to the etching room. A staircase in the northeast corner of the room doglegs up to the mezzanine along the north wall. From the mezzanine, three steps lead up to a west-wall balcony and one step leads up to the east-wall balcony. A ladder at the north end of the east balcony accesses another balcony above. The two lower balconies are lined with bookshelves. Windows and a large skylight light the north wall and ceiling, and a double-sash window is located at the north end of the west wall. A heating stove, in working condition, sits on the east side of the main studio floor. There are no painted finishes on the interior of the studio.

The etching room is located in the old bindery building that was attached to the west wall of the new studio when it was built in 1932. The etching room is a rectangular space with its walls and ceiling covered with reused, beaded, matchboard siding and fiberboard, both painted and unpainted. There are windows on the north and south walls and a dormer holding two window sashes on the sloped north ceiling. A doorway (D101) is located on the east wall of the room and opens from the studio. A former exterior doorway at the west end of the room (which has retained its door on the exterior) has been walled over.

The interior of the Young studio for the most part dates to 1932. The only alterations have been the addition of windows sometime before circa 1946 and the construction of the upper balcony on the east wall after 1958.

The existing interior elements for each room of the Young studio are summarized in the following subsections, which are organized by floor levels. The subsection for each room includes a general overview, photographs (when available), and a chart that describes in detail each existing element in the room. The last column on the chart, labeled "FINISHES/NOTES," provides the finishes for each element and additional relevant information, including evolution (when known).

⁵⁵Room, doorway, and window numbers are those used in the 1995 measured drawings of the Young studio found in APPENDIX C.

Basement - Room 001 (Figs. 149-150)

Room 001 is the basement of the one-story ell. The basement was excavated when the ell, formerly the "bindery," was attached to the west side of the new main building in 1932. The foundation walls of the basement are continuous with those of the main building, and mortar analysis of samples removed from the basement foundation walls indicates that the mortar is contemporary with the foundation mortar of the main building. Due to the natural downward west slope of the terrain, the area below the ell required the least amount of excavation for a basement. Since there is apparently no exterior or interior access to the area under the main building, it is not known if there is a crawlspace under the studio.

The basement measures approximately 12 feet 6 inches wide by 18 feet long. A bulkhead door (D4) is located on the south wall (fig. 150), and a louvered window (W001) is on the west wall (fig. 149).

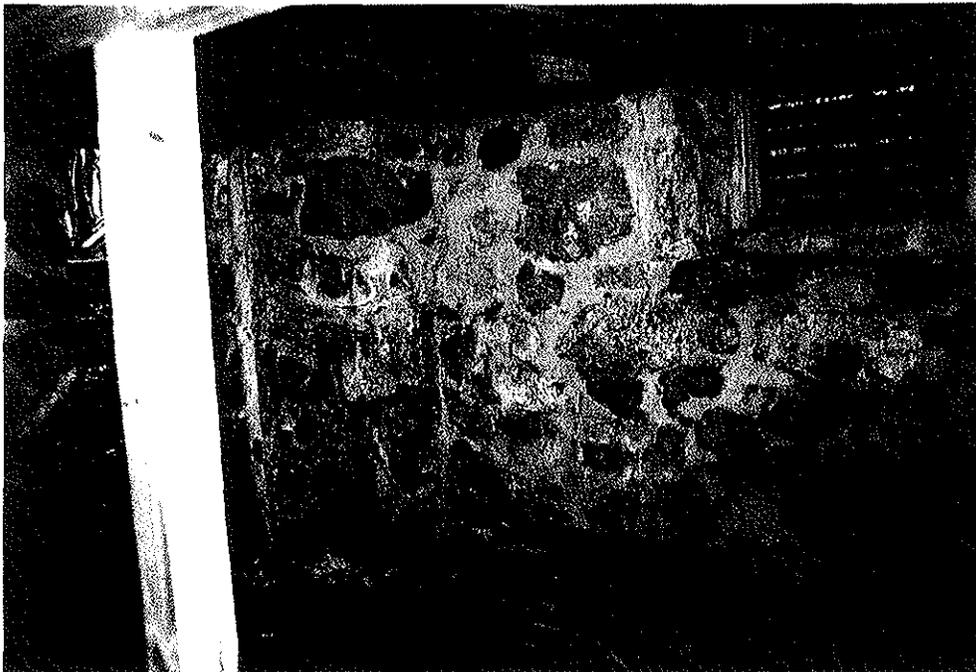


Figure 149. Young Studio - Basement [Room 001], Southwest Corner (1993).

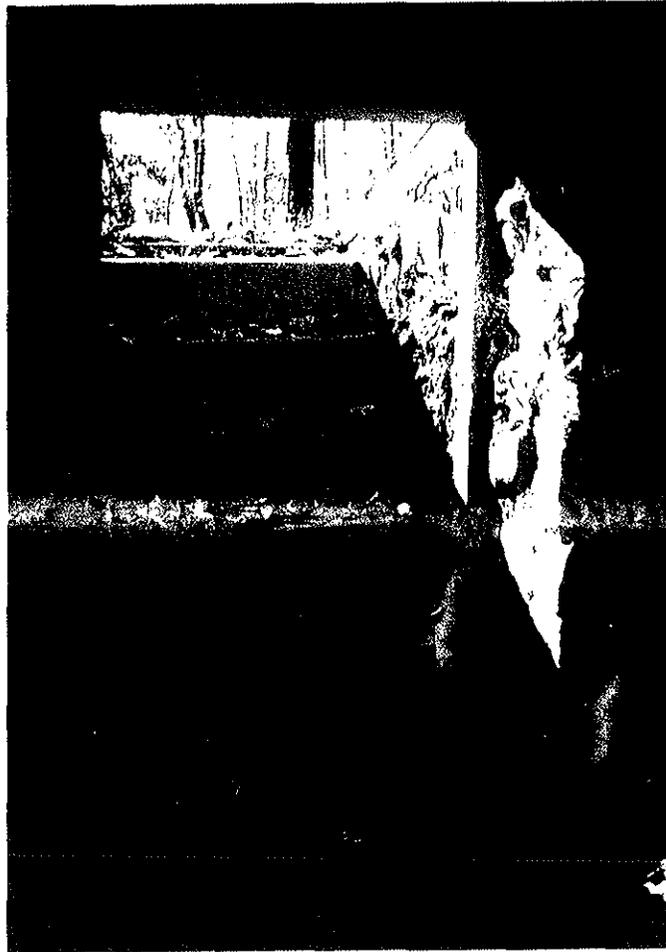


Figure 150. Young Studio - Basement [Room 001], South Wall, Bulkhead Steps (1993).

YOUNG STUDIO BASEMENT - ROOM 001

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •Dirt floor on grade; 5 poured-concrete steps that lead down from exterior patched with Portland-cement stucco. 	
WALL TREATMENT		
	<ul style="list-style-type: none"> •Granite rubble with Portland-cement mortar in room and on bulkhead walls; clay pipe projects through west end of south wall; •Side walls of bulkhead D2 are dry-laid granite rubble. 	Unfinished Pipe may have been part of plumbing for studio sink.
CEILING		
	<ul style="list-style-type: none"> •Exposed first-floor floor sheathing and framing. 	Unfinished
DOORWAYS		
<ul style="list-style-type: none"> •SOUTH WALL •EAST, WEST, & NORTH WALLS 	<ul style="list-style-type: none"> •D2 has two, tongue & groove, batten doors opening outward with steel hinges; bulkhead opening on grade with exterior; vertical frame (no doors) fastened to east & west walls in south-wall bulkhead recess, on grade with cellar. •None 	Whitewashed
WINDOWS		
<ul style="list-style-type: none"> •WEST •EAST, SOUTH, & NORTH WALLS 	<ul style="list-style-type: none"> •W001 has modern rectangular sash panel with 4 horizontal, wood, fixed louvers; no surround; insect screen fastened to interior face. •None 	Unfinished Original 3-light wood sash removed & stored; louver sash installed 1992.
SPECIAL FEATURES		
	<ul style="list-style-type: none"> •None 	

YOUNG STUDIO BASEMENT - ROOM 001

FEATURE	DESCRIPTION	FINISHES/NOTES
CLOSETS		
	•None	
UTILITY SYSTEMS		
•ELECTRICAL	•None	
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Studio - Room 101 (Figs. 151-154)

The studio (Room 101) was Mahonri Young's primary work space for sculpting and painting. The room measures 25 feet wide by 37 feet long with its ceiling open to the roof ridge two and a half stories above. A mezzanine on the north wall and balconies on the east and west walls are visible from the floor. Tables and work surfaces line the northwest corner walls, over which are located a double-sash window (W107/W108) on the west wall and a triple-sash window (W109/W110/W111) on the north wall (**fig. 151**). A single-sash window (W112) is located at the east end of the north wall over the beginning of a staircase that doglegs up the mezzanine. A large six-sash skylight (W301-W306) fills the north slope of the ceiling above and to the south of the mezzanine. A 1932 heating stove sits in the northeast area of the room under the outer corner of the mezzanine and east balcony (**figs. 153 & 154**). An exterior doorway (D1) is located at the east end of the south wall. A double-door exterior doorway with a double-door transom (D4), used to transport large works of art in and out of the studio, is located on the west wall. An interior doorway (D101) is located on the west wall to the south (left) of the double doorway and opens into the etching room.



Figure 151. Young Studio - Studio [Room 101], Looking Northwest (1993).



Figure 152. Young Studio - Studio [Room 101], Looking South (1993).

Figure 153. Young Studio -Studio
[Room 101], Looking Northeast (1993).



Figure 154. Young Studio – Studio
[Room 101], 1932 Heating Stove (1993).

YOUNG STUDIO FIRST FLOOR - STUDIO (ROOM 101)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •5 1/4"-wide, tongue & groove, pine boards laid north/south. 	Varnish (traces)
WALL TREATMENT		
	<ul style="list-style-type: none"> •Tan-colored 4' by 8' fiberboard panels. 	Unpainted Possibly Celotex
CEILING		
	<ul style="list-style-type: none"> •Tan-colored fiberboard panels nailed to sloping rafters; •2 steel I-beams run east/west at mezzanine floor level, divide room visually into 3 equal parts; beams brace building and carry mezzanine floor joists; vertical rods from rafters to beams help support cantilevered west & east balconies. 	Unpainted Cream paint
DOORWAYS		
<ul style="list-style-type: none"> •SOUTH WALL •WEST WALL •EAST & NORTH WALLS 	<ul style="list-style-type: none"> •D1 has door with tan-colored fiberboard panels; cast-iron hinges, thumb-latch, & modern key-lock; plain-board surround. •D101 to Room 102 has door with tan-colored fiberboard panels; cast-iron hinges & thumb-latch; plain-board surround; •D4 has two doors and double-door transom, both pairs with tan-colored fiberboard panels & exterior wrought-iron strap hinges; steel I-beam at top of transom projects from exterior 4 feet into room. •None 	<ul style="list-style-type: none"> Unpainted Unpainted Unpainted

YOUNG STUDIO FIRST FLOOR - STUDIO (ROOM 101)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
•EAST WALL	•None	
•SOUTH WALL	•W201 has in-swinging casement with tan-colored fiberboard panel; no surround.	Unpainted
•WEST WALL	•W107 & W108 each has 6/6 double-hung sash with muntin Type M-A ; plain-board surround	Unfinished
•NORTH WALL	•W109, W111, & W112 each has 6/6 double-hung sash with muntin Type M-A ; plain-board surround; •W110, between W109 & W111, has taller 6/6 double hung sash with muntin Type M-B ; plain-board surround.	Unfinished Unfinished; W110 added after 1932.
•NORTH CEILING	•W301 & W306 (skylights) each has 15-light sash with 6-light casement; Type M-D muntin of putty & lead; plain-board surround; •W302-W305 (skylights between W301 & W306) each has 20-light sash with 4-light casement; Type M-D muntin of putty & lead; plain-board surround.	Unpainted Unpainted
SPECIAL FEATURES		
•NORTHEAST CORNER	•Dog-leg open staircase to mezzanine; 14 risers, two horizontal rails with square handrail & square capped newel.	Unfinished
•NORTHEAST AREA	•Elaborately-configured, cast-iron, wood-burning stove (stove illegibly stamped), mounted on square base supported by 3 stacked brick courses placed on metal hearth plate; exposed steel flue in vertical & horizontal configuration projects through ceiling near west wall.	Stove is 1932
CLOSETS		
	•None	

YOUNG STUDIO FIRST FLOOR - STUDIO (ROOM 101)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Old switch plate on south wall & modern switch plate on east wall, both adjacent to D1; 4 outlets on east & west walls; 12 ceiling-mounted pendant light fixtures under mezzanine & west & east balconies; old & modern electrical panel boxes on east wall adjacent to D1. •Modern, propane, gas-fired heat unit at southwest corner with exhaust pipe to exterior (exterior storage tank at east end of north wall). •Capped lead water pipe for former sink at south end of west wall behind propane heat unit. •Modern ceiling & wall-mounted heat & smoke detectors. 	<p>Electrical & heating systems upgraded 1993-1994;</p> <p>c.1932 white porcelain sink with high splashboard & tall faucet at southwest corner removed - location unknown.</p>

Etching Room - Room 102 (Figs. 155-157)

The etching room (Room 102) occupies the entire space of the ell located on the west side of the Young studio. This one-story ell was an older, free-standing building that was attached to the west wall of the studio's main building when it was constructed in 1932. As the name implies, the room was used by Mahonri Young for his etching work.

The etching room measures 13 feet wide by 18 feet 6 inches long and has pine-board flooring similar to that found in the studio (Room 101) and a high semi-cathedral ceiling. The room is accessible only through a doorway (D101) in the east wall that opens from the main studio. A former exterior doorway on the (now) west wall has been walled over on the interior. There are two windows on the south wall placed one over the other (W101 & W102), and four windows on the north wall (W103-W106). A dormer with a double-sash window (W203-W204) is located on the north ceiling slope. A coal/wood-burning stove stamped "Warm Morning" stands in the northwest corner of the room. This stove is similar to the "Warm Morning" stove in the Weir studio and dates to the 1940s.

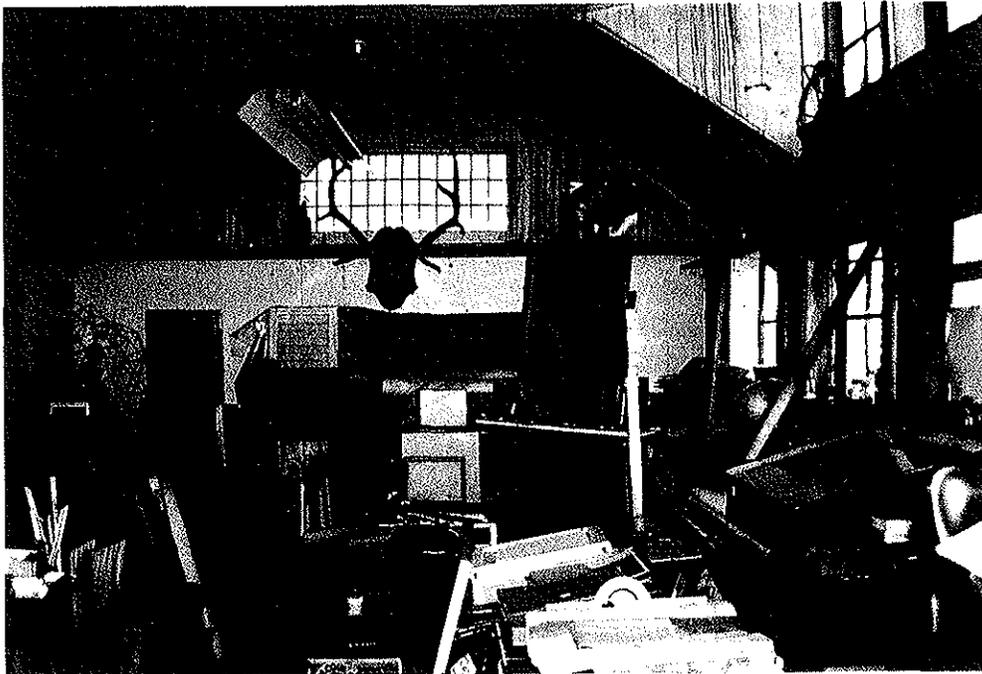


Figure 155. Young Studio - Etching Room [Room 102], Looking West (1994).

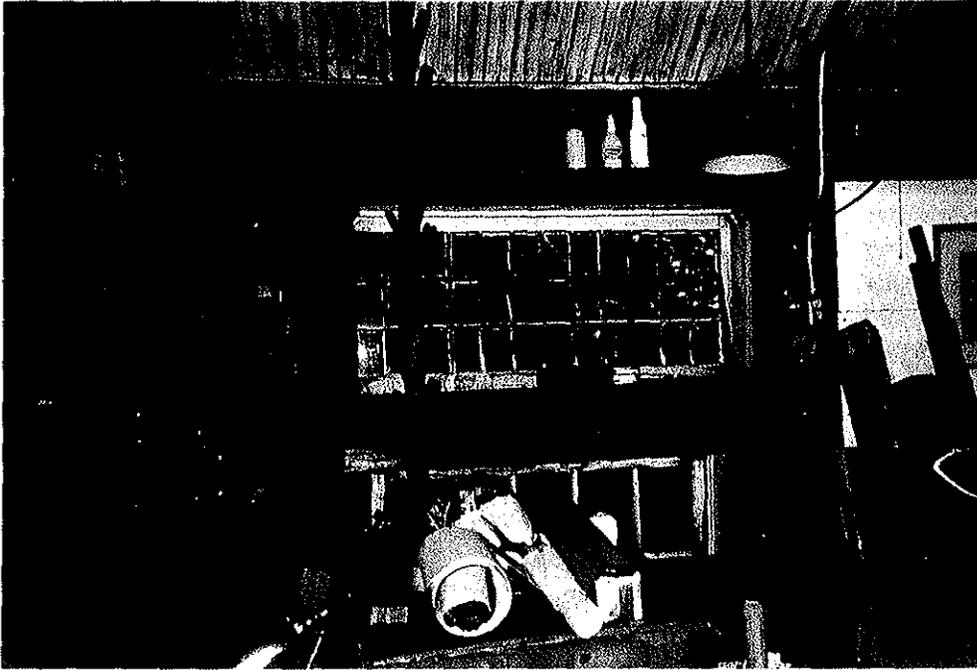


Figure 156. Young Studio - Etching Room [Room 102], Looking South (1993).



Figure 157. Young Studio - Etching Room [Room 102],
North Wall Dormer and Windows W203 & W204 (1994).

YOUNG STUDIO FIRST FLOOR - ETCHING ROOM (ROOM 102)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
	<ul style="list-style-type: none"> •5 1/4"-wide, tongue & groove, pine boards laid north/south; at lower level than flooring in Room 101. 	Varnish (traces)
WALL TREATMENT		
	<ul style="list-style-type: none"> •Lower west & east walls and west section of lower south wall with panels of cream-colored fiberboard; •Upper west & east walls, lower north wall, & most of south wall with vertical, tongue & groove, beaded match-board paneling with wood molding edge-detail. •North wall: dormer recesses & wall over windows - vertical tongue & groove paneling. 	<p>Unpainted; fiberboard 1932.</p> <p>Blue paint - upper walls Varnish - lower walls; matchboard pre-1932.</p> <p>Walls & window recesses - varnish</p> <p>Dormer recess - white paint paneling 1932-1958.</p>
CEILING		
	<ul style="list-style-type: none"> •Beaded match-board paneling laid north/south, wood molding edge-detail. 	Blue paint
DOORWAYS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH, WEST, & NORTH WALLS 	<ul style="list-style-type: none"> •D101 to Room 101 has tongue & groove, vertical-board, batten door with cast-iron thumb-latch & hinges; double-thick surround. •None 	Varnish; thick surround indicative of ell as separate building before 1932.

YOUNG STUDIO FIRST FLOOR - ETCHING ROOM (ROOM 102)

FEATURE	DESCRIPTION	FINISHES/NOTES
WINDOWS		
<ul style="list-style-type: none"> •EAST WALL •SOUTH WALL •WEST WALL •NORTH WALL 	<ul style="list-style-type: none"> •None •W101 has 5-light, wood, fixed sash with muntin Type M-C; plain-board surround; •W102 has 36-light, wood, fixed sash with muntin Type M-A; plain-board surround. •W202 has 36-light, wood, hopper sash with muntin Type M-A; no surround. •W103 - W106 each has 6-light, wood, casement sash with muntin Type M-A; plain-board surround; •W203 & W204 in north ceiling dormer, each has 6 light, wood, hopper sash with muntin Type M-A; no surround. 	<ul style="list-style-type: none"> W101 sash - white paint W101 surround - varnish W102 jamb & sash frame - white paint W102 muntins & surround - black paint Blue paint Unpainted; W104 moved & W105 added after 1932. Unpainted
SPECIAL FEATURES		
<ul style="list-style-type: none"> •WEST WALL •NORTH DORMER 	<ul style="list-style-type: none"> •Cylindrical, cast-iron, coal/wood burning stove at northwest corner, with vertical steel flue projecting through upper west gable wall. •Shed dormer with 2 windows (W203-W204 - see Windows). 	<ul style="list-style-type: none"> 1940s "Warm Morning" stove similar to Weir studio stove. Dormer added 1932-1958
CLOSETS		
	<ul style="list-style-type: none"> •None 	

YOUNG STUDIO FIRST FLOOR - ETCHING ROOM (ROOM 102)

FEATURE	DESCRIPTION	FINISHES/NOTES
UTILITY SYSTEMS		
•ELECTRICAL	•Modern outlet on south wall next to old outlet; ceiling-mounted modern light fixture next to older suspended fluorescent fixture & 2 incandescent light fixtures with metal shades.	Wiring in Young Studio dates to 1932 construction; Electrical system upgraded 1994.
•HEATING	•None	
•PLUMBING	•None	
•MISCELLANEOUS	•None	

Mezzanine - Room 201 (Fig. 158)

A mezzanine (Room 201) is located at the north end of, and overlooks, the studio (Room 101). It was in the mezzanine that Mahonri Young spent his quiet hours writing and reading. The room measures 25 feet wide by 10 feet 6 inches deep. Four windows (W205-W208) are located on the north wall of the room. A staircase from the first floor is located in the northeast corner. A bannister runs along the south edge of the mezzanine, and steps at each end of the bannister lead up to the balconies on the east and west walls.



Figure 158. Young Studio - Mezzanine [Room 201], Looking West (1994).

East and West Balconies - Room 201A, Room 201B, Room 201C (Figs. 159-160).

A west balcony (Room 201A) and an east balcony (Room 201B) run along the west and east walls of the studio on a level a few steps up from the mezzanine. These balconies date to the 1932 construction of the Young studio. The balconies each measure 3 feet 6 inches deep by approximately 26 feet 6 inches long and are reached by a few steps at each end of a bannister that runs along the south edge of the mezzanine. A ladder attached to the wall at the north end of the east balcony leads up to the upper east balcony (Room 201C), thought to have been built after 1958. A bannister runs along the outer edge of each of the three balconies.



Figure 159. Young Studio - West Balcony [Room 201A], North End (1994.)



Figure 160. Young Studio - East Balcony [Room 201B] and Upper East Balcony [Room 201C], North End (1994).

YOUNG STUDIO SECOND STORY - MEZZANINE and BALCONIES (ROOM 201 & ROOM 201A - ROOM 201C)

FEATURE	DESCRIPTION	FINISHES/NOTES
FLOORING		
<ul style="list-style-type: none"> •MEZZANINE •BALCONIES 	<ul style="list-style-type: none"> •5 1/4"-wide, tongue & groove, pine boards laid east/west; top of I-beam running east/west at south end of Room 201 supports mezzanine floor joists. •5 1/4"-wide, tongue & groove, pine boards laid north/south. 	<ul style="list-style-type: none"> Flooring - varnish (traces) I-beam - cream paint Varnish (traces)
WALL TREATMENT		
	<ul style="list-style-type: none"> •Tan-colored 4' by 8' fiberboard panels; outer edge of mezzanine & balconies each has bannister with 3 horizontal rails & square handrail & posts. 	Unfinished
CEILING		
<ul style="list-style-type: none"> •MEZZANINE •BALCONIES 	<ul style="list-style-type: none"> •Tan-colored fiberboard panels nailed to sloping rafters. •Studio (Room 101) ceiling of tan-colored fiberboard panels. 	<ul style="list-style-type: none"> Unpainted Unpainted
DOORWAYS		
	<ul style="list-style-type: none"> •None 	
WINDOWS		
<ul style="list-style-type: none"> •NORTH WALL •EAST, SOUTH & WEST WALLS 	<ul style="list-style-type: none"> •W205, W206, W207 & W208 each has 6/6, wood, double-hung sash with muntin Type M-A; plain-board surround. •None 	<ul style="list-style-type: none"> Unfinished W206 added after 1932

YOUNG STUDIO SECOND STORY - MEZZANINE and BALCONIES (ROOM 201 & ROOM 201A - ROOM 201C)

FEATURE	DESCRIPTION	FINISHES/NOTES
SPECIAL FEATURES		
<ul style="list-style-type: none"> •WEST BALCONY (R201A) •EAST BALCONY (R201B) •UPPER EAST BALCONY (R201C) 	<ul style="list-style-type: none"> •4 steps up from R201; on cantilevered joists supported with diagonal braces & metal tie rods suspended from rafters to I-beam; bannister with 3 horizontal railings, & square posts & handrail. •2 steps up from R201; on cantilevered joists supported with diagonal braces & metal tie rods suspended from rafters to I-beam; bannister with 3 horizontal railings, & square posts & handrail. •Similar to balconies 201A & 201B, but accessed from east balcony by ladder nailed to north end of east wall. 	<ul style="list-style-type: none"> Unfinished Unfinished Unfinished Added after 1958
CLOSETS		
	<ul style="list-style-type: none"> •None 	
UTILITY SYSTEMS		
<ul style="list-style-type: none"> •ELECTRICAL •HEATING •PLUMBING •MISCELLANEOUS 	<ul style="list-style-type: none"> •Old ceiling-mounted light fixtures & wall-mounted outlet. •None •None •None 	<ul style="list-style-type: none"> Wiring in Young studio dates to 1932 construction.

Stoves (Figs. 161-163)

There are four cast-iron stoves and remnants of a fifth in the Young studio, two of which were used for heating the studio--the "Warm Morning" stove in the etching room (not shown), and the wood-burning stove that sits on the east side of the main studio floor (fig. 154). The two remaining stoves and the stove remnants are being stored in the studio (Room 101). One of the stoves is stamped "Prizer Globe No.18-B, Prizer Painter Stove Co., Redding, Pa.," and the second is marked "Signal Oak, No.13, Sears Roebuck & Co., World's largest store".

The existence of the stored stoves and stove parts is recorded here for future reference. The provenance of the stoves is not known, although, according to Sperry Andrews, one may be the original stove used in the Weir studio (see discussion in **HISTORICAL BACKGROUND and ARCHITECTURAL EVOLUTION - WEIR STUDIO**, above).



Figure 161. Young Studio - Remnant of Cast-Iron Stove Stored in Room 101 (1994).

Figure 162. Young Studio --
Cast-Iron Stove Stored in
Studio [Room 101] (1994).

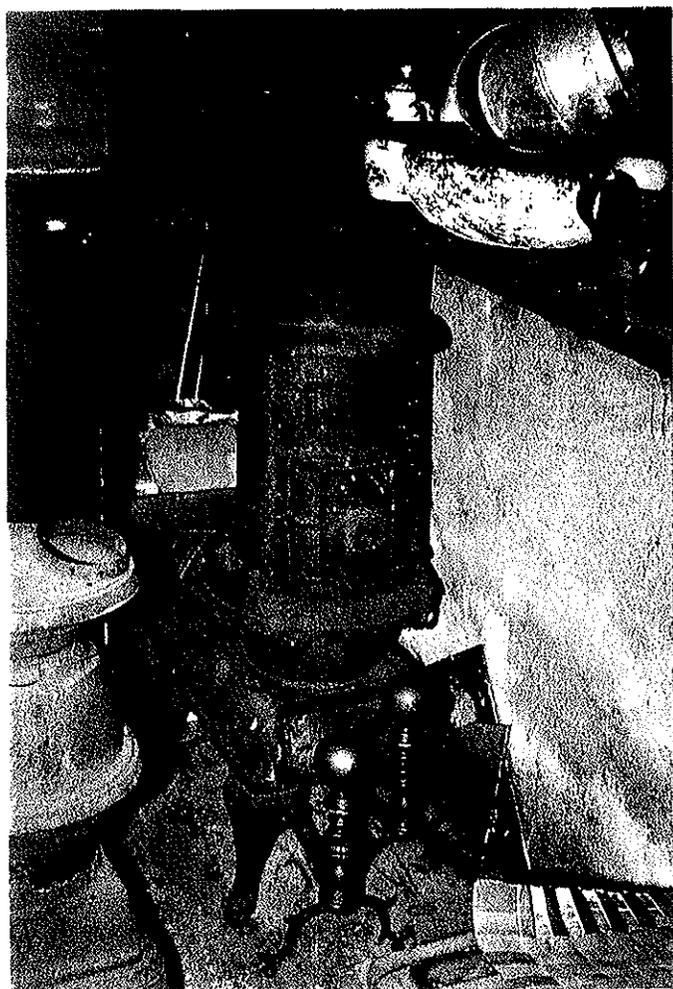


Figure 163. Young Studio -- Cast-Iron
Stove Stored in Studio [Room 101]
(1994).

UTILITY SYSTEMS

Heating, Ventilation, and Air-Conditioning (HVAC)

The Young studio was originally heated by coal/wood-burning cast-iron stoves in both the main studio and in the etching room. After 1958, Sperry Andrews continued to use the stove in the main studio. Now considered to be a fire hazard, the stove is no longer used but has been retained as an historic artifact.

In 1993-1994 the NPS installed a temporary propane-fired hot-air furnace. The new furnace was installed at the southwest corner of Room 101 to minimize the impact on historic fabric. The free-standing unit has self-contained supply and return air ducts. Two 2-inch-diameter exhaust and intake pipes project through the south corner of the studio's west wall. Two propane gas tanks have been placed at the exterior northeast corner of the building. The propane supply pipe originates at the tanks, runs along the exterior of the north and west walls, through to the cellar under the etching room (Room 001), and up into the main studio at the southwest corner using an existing drain hole for a former sink. A new wall-mounted thermostat is located on the east wall of the room, and the thermostat wires run along existing electrical conduit secured with wire ties.

Plumbing

Presently there is no interior plumbing in the Young studio. However, physical evidence of former plumbing exists in the form of capped water pipes and a drain at the southwest corner of the main studio, behind the new temporary furnace. Historic photographs and a circa-1938 Young sketch (**fig. 142**) indicate that there was a wall-mounted porcelain sink with a high splashboard and a high arched faucet in this location that was used by Young and his assistants. Sometime after 1938 the sink was removed; the original water pipes are presently capped and the drain is fitted with the propane supply for the furnace. In this same area on the exterior at the south end of the west wall is an outdoor faucet projecting from the ground. This faucet may be attached to a remaining section of the pipe that once fed the sink.

Electrical

The studio has had electrical service since its original construction in 1932. Electricity was introduced at Weir farm by Dorothy and Mahonri Young in that year. The electrical system was upgraded by the NPS in 1993-1994 in accordance with the Regional Electrical Engineers 1992 "Electrical Service Statement of Work".⁵⁶ The electrical upgrade for the Young studio was described as follows:

⁵⁶Flanders to Superintendent, WEFA

Remove existing overhead #12 gauge. Abandon, disconnect ALL wiring, lighting and devices. Install new panel ... with 40A main breaker adjacent to existing disconnect. Install 10 new light fixtures ... install 2 single-pole switches ... install 8 receptacles ... all interior branch circuit wiring shall be #12 gauge, THHN copper in EMT conduit exposed. New overhead subfeed from Weir studio shall be #8 AWG, copper. Approximate length is 51 feet.

Protection

A lightning protection system was installed in 1933 or 1934. Dorothy Weir Young recorded in her Branchville account book that the system was installed in 1933, but according to a label on the exterior south wall of the etching room the system was installed in 1934:

Master Label
No. M 61671
Underwriters' Laboratories
Inspected
Lightning Rod Equipment
Installed - Date 1934
U.L.
Chicago

This label has the same date and company as on labels found on the Weir studio, barn, and ice house; a similar label was probably also affixed to the Weir house, although it has since been replaced.

Wall and ceiling-mounted smoke and heat detectors were installed in 1993-1994 in both the main studio and in the etching room.

VIII. RECOMMENDATIONS

OVERVIEW

Proposed Treatment

The General Management Plan for Weir Farm National Historic Site (GMP) calls for restoration of the exteriors of the Weir house and the Young studio to their appearance in about 1940, and restoration of their interiors to reflect the life and work of J. Alden Weir and Mahonri Young, respectively. The Weir studio is to be restored to reflect Weir's life and work. The recommendations for treatment outlined in this report should coincide with the GMP plan as much as possible, and must be consistent with applicable federal historic preservation regulations.⁵⁷

The strictest regulations apply when "restoration" is the proposed treatment. Restoration is a treatment utilized by the NPS to return an historic property to an earlier appearance if restoration is essential to the public understanding of the park's cultural associations, and if sufficient data exists to restore with minimal conjecture. Restoration will require Section 106 consultation and review by the Connecticut State Historic Preservation Officer and the federal Advisory Council on Historic Preservation. Stabilizing the environmental condition of each of the three structures is identified as a "Programmatic Exclusion" in the GMP.

Code Compliance

Also impacting the eventual treatment of the Weir house and studio and the Young studio are local, state, and federal codes and ordinances, listed as "Code Considerations" in the GMP. Accordingly, the structures will be made as accessible as possible within the limits of historic preservation.

As of this writing the house and the studios are part of the Andrews's private residence and the interiors are not being interpreted. Once the structures are used only for interpretation, two major categories of code compliance must be considered: barrier-free access and life-safety provisions. For each structure and to varying degrees, adding a barrier-free access will have intrusive negative consequences for its historical appearance. With respect to the Weir house, the only entrance suitable for modifications for barrier-free access is the south doorway, which has an historic door that is undersized at 2 feet 11 inches wide. In addition, the south porch that accesses the south doorway is situated between 2 feet 4 inches and 3 feet 7 inches above grade and would require an access ramp. At the Weir studio, the only entrance to the studio (Room 101) is the east doorway, which is partially suitable for modification for barrier-free access. The opening is wide enough but the floor elevation is approximately 1 foot 6 inches above exterior grade, requiring that the grade be raised or that a ramp be added. For the Young studio, the main entrance to the studio (Room 101) is the south doorway, which is not well-suited for modifications for barrier-free access. It is only 2 feet 6 inches wide and the exterior topography would have to be regraded, even though the interior floor level and the exterior grade level around the doorway are nearly the same. Modifications could be made to the northwest double doorway, since the floor level at this opening is also close to the grade level on the exterior, although some regrading would be required to make the entrance barrier-free. It is assumed that wheelchair-accessible toilet facilities would be constructed elsewhere on site, rather than in the Weir House.

⁵⁷See **ADMINISTRATIVE DATA: Proposed Treatment and Use**, above, for discussion of applicable regulations.

With regards to life-safety issues, two means of egress would be required per story, as well as approved door hardware and rated doors at specified locations. Other life-safety equipment must include appropriate exit signs, fire extinguishers, and smoke alarms. Many of the life-safety provisions will be difficult to meet without impacting part of the historic fabric. A plan for full compliance with barrier-free and life-safety requirements should be devised and approved, based on desired interpretive needs, code requirements, and historic preservation restrictions. Given the frequency of technological and code changes, preparing this plan should probably be deferred until the opportunity to interpret the interior becomes closer to reality.

Character-Defining Features

A character-defining feature (CDF) of an historic structure may be described as that element or treatment that imparts a certain quality or distinction to the structure and without which the architectural or historical integrity of that structure would be diminished or lost. A CDF may relate to the structure's shape, materials, craftsmanship, decorative details, and interior spaces and features, as well as various aspects of its site and environment. It may have historical association with a particular event, person or district.⁵⁸ The importance of adhering to all the approved CDFs during the planning and construction phases of any project cannot be overstated.

⁵⁸Lee H. Nelson, *Preservation Briefs 17 - Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* (Washington, D.C., Preservation Assistance Division - National Park Service, U.S. Department of the Interior, n.d.).

WEIR HOUSE

Overview

The GMP calls for restoring the exterior of the Weir house to its appearance in about 1940 to reflect its use by the Weir and Young families, and to restore the interior of the house to interpret the life and work of J. Alden Weir.⁵⁹

Character-Defining Features

Association

The primary character-defining feature of the Weir house is its association with artist J. Alden Weir, a founder of the Impressionist movement in America. The Weir house was the summer home and secondary residence of Weir and his family during the development and peak of his career. The structure evolved over time in response to the Weir family's use and was the subject and/or background of many of Weir's paintings and etchings. Its appearance today is much the same as it was in Weir's time (1883-1919).

The Weir house was also the home of his daughter Dorothy Weir and her husband, noted American sculptor Mahonri M. Young until 1957, and artists Doris and Sperry Andrews from 1958 until the present. Thus the association of art with the Weir house has been continuous from 1883 when Weir purchased the house through the present time.

Architectural

The architectural design, materials, shape and details of the Weir house are CDFs. Particularly notable are the east elevation Greek Revival-era entrance, which reflects a major alteration of a simple farmhouse to a gable-front Greek Revival-style structure circa 1830, the south elevation with its classically-inspired colonnaded veranda, which is a result of a major alteration and expansion in 1900 by noted architect Charles Platt, and the north dining room addition, which was designed by the noted firm of McKim, Mead & White and built in 1911.

Environmental

The manner in which both the 1900 and the 1911 additions unite the Weir house closely with the site through their exposure and views of the distant landscape is a CDF. The colonnaded veranda provides a panoramic view to the south landscape and farm buildings and the dining room addition, through its strong northward projection, unites the house closely with the structures and landscape of the north grounds. The appearance and uses of the house are in harmony with the other structures on Weir Farm, the grounds, and the nearby pond.

⁵⁹See EXECUTIVE SUMMARY: Recommendations for Treatment and Use - Weir House, above.

Interior

All of the interior is a CDF, reflecting the significance of the architectural evolution of the Weir house and its continuous artistic association with J. Alden Weir, Mahonri Young, Sperry and Doris Andrews, and other artists. The architectural features of each major period of alteration, and many from its original construction, are visible in the interior. The uses of the rooms have changed little over the years; the walls are still hung with art works as they were in the Weir and the Weir/Young periods. The existing kitchen cabinets are post-1958, but are consistent with the use and evolution of the house.

Special features

The following architectural or decorative features are to be especially noted as CDFs:

Exterior

- East porch, entry and Dutch door
- South porch (excluding storm shelter) and Dutch entry door
- Epigram painted by Stanford White over south entry door
- South granite steps
- Two iron newel finials on south porch step
- West deck
- Fenestration pattern on all elevations
- Regular coursing of the ashlar granite foundation and its mortar color and tooling, on east end of house
- All three chimneys
- Paint scheme of red siding with white trim
- Clapboard siding
- Wood shingle roof

Interior - General

- Woodwork (most existing woodwork is either original to circa-1830 Greek Revival alteration or reproductions of the originals from 1900 and 1911 alterations)
- Window and door hardware
- Fixtures in bathrooms and butler's pantry
- Wallpaper in Rooms 106, 108, and 206
- Lighting fixtures
- Ceiling heights
- Room configuration
- Doors
- Window sashes
- All fireplaces and stoves
- Wainscot in kitchen and attic
- Oak and pine flooring in first, second, and attic floors

Basement

- Laundry tubs with decorative legs in laundry (Room 008)
- Window in west wall of south storage room (Room 005)
- Eighteenth-century timbers, chimney base, and half-wall in southeast room (Room 003)
- Circa-1830 mantel in central hall (Room 001)
- Granite stone step in southeast room
- Granite stone flooring in west corridor (Room 007)

First Floor

- Built-in bookcases in library (Room 101)
- Inscription of initials and date above library door to downstairs bedroom (Room 108)
- Multi-pane window sashes in dining room (Room 107) and living room (Room 102), attributed to Charles Platt
- Stained-glass casement windows in library and living room, glass panes purchased in Europe by J. Alden and Anna Weir in 1883 and installed 1900
- Stained-glass casement windows in dining room, purchased in Europe J. Alden and Ella Weir in 1901 and installed 1911
- Dining room chandelier
- Delft tile fireplace surround in dining room
- Wood flooring (oak and pine)
- Sink in butler's pantry (Room 104)
- Tooled metal wall sconces in dining room and downstairs bedroom

The second floor and attic are covered under "General," above.

Basic Treatment Recommendations

The exterior and interior of the Weir House already reflect the circa-1940 appearance recommended in the GMP. The Andrews have generally tried to maintain the house as they found it, the few exceptions related to the modernization and improvement of utilities and the service areas. Stabilization efforts by the NPS have continued to preserve the exterior of the Weir House. Future work should focus on preserving or restoring in-kind missing or deteriorated features. The CDFs listed above for the Weir House, should be used as a guide for future work.

Almost all interior features are also character-defining and should be preserved or restored in-kind. The Andrews have a life-tenancy at the Weir House, so any required action should be done in consultation with the Andrews and the NPS. Only the first story will be interpreted in the future as part of the GMP plan. The kitchen (Room 104) and accessory areas will require further study, on a case-by-case basis, should these areas be needed for interpretation. The upper stories will not be used for housing after the termination of the life-residency by the Andrews.

WEIR STUDIO

Overview

The GMP calls for restoring exterior of the Weir studio to its appearance circa 1940 to reflect the continuous use of Weir farm by Weir and his successors. The interior of Weir studio is to be restored to interpret the life and work of J. Alden Weir.⁶⁰ Because the last major alterations to the studio during Weir's lifetime were completed by 1911, and because the studio's appearance in 1911 can be documented with relative certainty, it is recommended that the Weir studio be restored to its appearance in 1911.

Character-Defining Features

General

The entire Weir studio is a CDF. Because it is virtually unchanged since 1911, and is to be interpreted to that period, all structural elements and architectural features are CDFs. Any features that were changed subsequent to the 1911 date have been, or are scheduled to be, restored to their appearance when J. Alden Weir used the studio.

Association

The primary character-defining feature of the Weir studio is its association with Weir's life and work and his place in the history of American Impressionism.

Shape and Scale

The shape and scale of the studio are a CDF because they originated from the needs and specifications of J. Alden Weir for his studio.

Style

The simple wood-frame structure is a CDF, because this is the style chosen by Weir for his studio.

Construction

The lean-to and water tower additions are CDFs, because they represent Weir's wishes to expand and were in place during his lifetime. The post and beam construction of the water tower is a CDF, because it is unique to the tower and illustrates that it was built was to house a water tank.

⁶⁰See **EXECUTIVE SUMMARY: Recommendations for Treatment and Use - Weir Studio**, above.

Roof and Roof Features

The wood-shingle roofing of the studio, water tower, and lean-to is a CDF, as are the rooflines of the combined structures. Additionally, the corbelled chimney is a CDF, having been rebuilt in 1994 to its original appearance.

Exterior Wall Openings

All exterior doorways and windows are CDFs, as they illustrate the evolution of changes to the studio during Weir's lifetime

Materials

The exterior vertical-board siding, wood-shingle roof, and dry-laid rubble foundation are CDFs since they express the rusticity of the site and are in harmony with other structures in the Weir complex.

Exterior Paint Scheme

The exterior paint scheme of red siding and green and white trim is a CDF; it is in keeping with the historic color scheme of the farm buildings, and existed during the Weir period.

Interior

With the exception of the east-wall shelving and the circa-1940s cast-iron stove, all of the interior of the studio is a CDF, as it is virtually intact since 1919 when last used by Weir. A major CDF is the blue-painted ceiling with applied gilt stars.

Setting

The setting of the studio is a CDF because of its close proximity to the house, the historic garden to the north, and the Weir barn that can be seen in pictures that Weir painted from the studio doorway.

Painting Deck

The stone foundation on the north side of the studio that supported a wooden platform or painting deck is a DCF.

Basic Treatment Recommendations

The current appearance of the exterior of the Weir studio reflects (for the most part) its appearance around 1911, the period of restoration recommended in this report to comply with the GMP's plan to reflect Weir's life and work. Both the Youngs and the Andrews tried to maintain and preserve the studio as it was when J. Alden Weir was living. Stabilization efforts by the NPS have continued to preserve the exterior of the studio and future work should focus on preserving or restoring in-kind missing or deteriorated features. The CDFs for the Weir studio listed above should be used as a guide for future undertakings.

With the exception of the circa-1940s cast-iron stove now located on the west wall of the main studio and the shelves on the east wall, all interior features in the Weir studio are also CDFs and should be preserved or restored in-kind. Only the main studio on the first story is to be interpreted, and preservation or restoration in-kind is the recommended treatment to insure that the studio interior appears as it did when Weir was alive.

YOUNG STUDIO

Overview

The GMP calls for restoring the exterior of the Young studio to its appearance in about 1940, and to interpret the interior to reflect the work of Mahonri Young.⁶¹

Character-Defining Features

Association

The association of the studio with the life and career of Mahonri Young is a major CDF. It was here that he conceived and executed his most noticed sculptures.

Shape and Scale

The towering height and large scale are unique to the Young studio in comparison to other buildings on the site and are CDFs.

Style

The contemporary A-frame style of the main studio is also unique to the Young studio in comparison to other buildings on the site and is a CDF.

Roof and Roof Features

The tall roof and the expansive skylight covering the upper north roof slope are unique to the Young studio in comparison to other buildings on the site and are CDFs.

Windows

The configuration of all the windows on the studio, including the skylight mentioned above, constitutes a CDF. Some of the windows on the ell date to before 1915, reflecting its prior use as a bindery for Weir's daughter Caro. The remainder of the windows were installed during the original construction in 1932 and sometime between 1932 and 1946 at Mahonri Young's direction, and were built specifically to fill Young's requirements for illuminating his etching room (in the old bindery), studio (Room 101), and mezzanine study area (Room 201).

⁶¹See EXECUTIVE SUMMARY: Recommendations for Treatment and Use - Young Studio, above.

Materials

The exterior vertical-board siding, the wood-shingle roofs, the use of steel I-beams, and the interior unpainted woodwork and fiberboard wall covering are CDFs. These materials were chosen by Young, presumably for functional and aesthetic reasons; they would require little or no maintenance, and would provide an unobtrusive background that would not be a distraction in his work.

Plan

The plan of the Young studio that was designed by his son-in-law Oliver Lay, presumably to Young's specifications, is a CDF.

Stoves

The wood-burning stove in the main studio and the "Warm Morning" stove in the etching room are CDFs. The two stoves and the stove remnants stored in the studio may also be CDFs to one or more of the other structures on the site.

Ell/Etching Room

The entire ell to the Young studio, exterior and interior, is a CDF. The ell was a pre-existing free-standing structure known as the "bindery" that was used by Weir's daughter Caro during Weir's lifetime, and the etching room is where Young pulled his prints. The use of the "bindery" as an ell to the studio and as Young's etching room was part of the original construction plan of the studio.

Exterior Color Scheme

The extant exterior red and white color scheme, which dates to around 1942 and blends with the historic color scheme of other Weir structures, is a CDF.

Interior

The interior is virtually unchanged since its 1932 construction and is a CDF.

Setting

The rocky and wooded setting and the location of the Young studio near the Weir studio and the house were chosen by Mahonri Young and is a CDF.

Basic Treatment Recommendations

The extant exterior and interior of the Young studio reflect the general circa-1940 appearance recommended by the GMP as the restoration date for the structure. With the exception of the post-1958 upper east balcony in the main studio (Room 101), the only apparent alterations made to the building since its construction were additional windows and the etching-room dormer that Mahonri Young had installed before 1946. Since 1958, the Andrews have used the studio while preserving it as it was when Young was alive.

The stabilization work performed on the exterior of the studio by the NPS has focused on preservation or restoration in-kind of missing or deteriorated features. All future work on both the exterior and the interior should focus on preserving or restoring features in-kind to insure that the studio appears as it did when Young was living. The CDFs listed above should be used to guide future work.

WEIR FARM

Overview

While a CDF for a structure may relate to its shape, materials, craftsmanship, decorative details, interior spaces and features, a CDF for a site may relate to all the structures situated thereon and their relationship to each other and to the environment. A CDF for a site may also be an historical association with a particular event, person or district.⁶²

The categories of CDFs listed below for the Weir complex site attempt to address the artistic heritage of Weir Farm and the life of J. Alden Weir and its historical continuum, and the environmental context within which they exist.

Structures

All structures within the Weir Farm National Historic Site and pond area, including archeological features of existing structures and those no longer standing, are CDFs.

Style

The architectural styles of Weir Farm structures, which range from eighteenth-century domestic architecture of Connecticut and Greek Revival-period renovations through the Classic-Revival and modern periods, reflect the occupancy and uses of the structures and constitute CDFs.

Shape/Scale

The shape and scale of the structures reflect the architectural styles and historic uses discussed in "Style," above and constitute a CDF.

Roofs and Roof Features

The roofs and roof features, such as their shape, materials, and chimneys are CDFs.

⁶²Nelson, *Preservation Briefs* 17.

Exterior Wall Openings

The exterior windows and doorways of the structures reflect their stylistic and structural continuum and constitute CDFs.

Materials

The materials used (i.e., the architectural fabric of the structures) are CDFs. The structures were built primarily of natural materials, such as wood and stone, which contribute to the overall rustic character of the farm.

Surface Finishes

The weathered finish of sheathing boards, wood shingles and unpainted brick and stone is a CDF.

Exterior Paint Scheme

The exterior paint scheme of red siding and white trim is a CDF. Mahonri Young referred to the red-painted buildings at Weir Farm as the "Red Village" in one of his paintings.⁶³

Setting

The physical relationship of the structures to each other and to the landscape on which they were built and still exist is a CDF.⁶⁴

⁶³*B'ville Shed - Red Village*, painting by Mahonri Young, circa 1938 (not shown). See **WEIR FARM HSR VOLUME II-A - WEIR BARN AND OUTBUILDINGS**.

⁶⁴See Child Associates and Zaitzevski, *CLR*.

