



# STEP INTO A PAINTING.

Take a walk and glimpse a masterpiece.  
Then take a deep breath and create one yourself.

At Weir Farm National Historic Site you can do all these things. You won't be the first to do them, and we certainly hope you won't be the last! In 1882 Julian Alden Weir kicked off the artistic tradition on his first visit here, when he was inspired to paint a postcard-sized watercolor of the emerald fields and powder blue skies. The cycle of reflection, inspiration, and creation hasn't stopped since.

It was here that J. Alden Weir began to experiment with Impressionism by shifting from formal representations of the world to thoughtful impressions of his experiences in it. Weir's connections to the New York City art world helped him to entice other artists to this landscape and they in turn were also inspired to create a more modern form of American painting.

Three generations of American artists called Weir Farm National Historic Site home, beginning with Julian, continuing with his daughter Dorothy, who was a painter, and her husband, sculptor Mahonri Young. After Young's death the property was purchased by New England artists Doris and Sperry Andrews, who painted this land tirelessly until 2005. The National Park Service continues the tradition of artistic inspiration at Weir Farm National Historic Site by encouraging visitors to make their own art here, too.

To date, the paintings sites of over 250 works of art have been identified throughout Weir Farm National Historic Site. When you visit these painting sites, you will view the same scenes that inspired the Weirs, Youngs, and Andrews, as well as artists today. You will also begin to understand why they composed their works as they did, and to appreciate each brushstroke of color on their canvases. When you return home you may see your own familiar world through new artist's eyes.



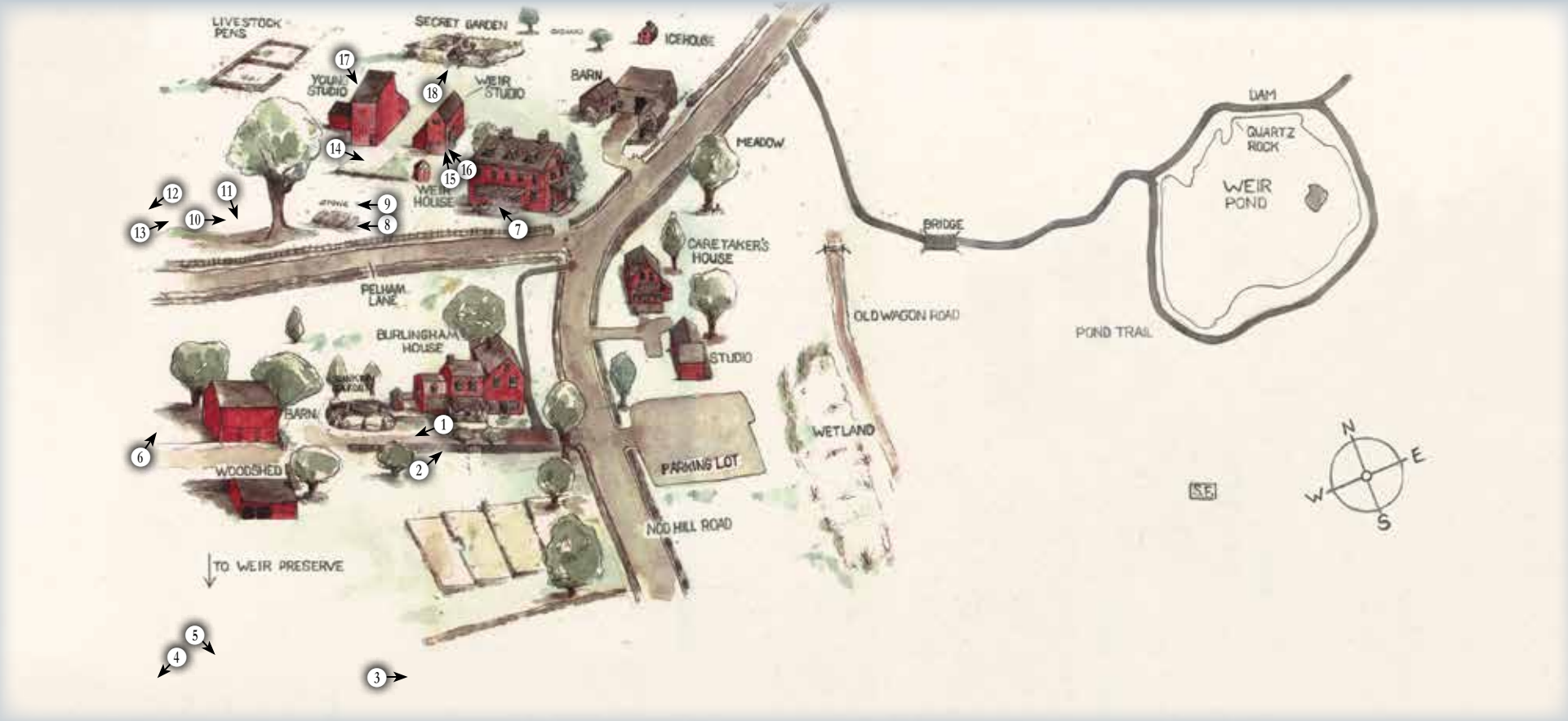
10: Julian Alden Weir, *In the Dooryard* (detail), 1894, oil on canvas, Private Collection.



1 Daniel Hauben made this painting in 2011 while he was the Artist-in-Residence at Weir Farm National Historic Site. The Artist-in-Residence program selects artists to spend one month living and working at the park. To date, over 150 artists from throughout the United States, as well as Tunisia, Germany, Australia, and India have participated. The Weir Farm Art Center (formerly Weir Farm Trust) manages the Artist-in-Residence program at the park. For more information or to apply to the program, please visit our website or use your smartphone to scan the QR code at right.



2 J. Alden Weir experimented with Impressionism to capture this landscape, but other artists have employed radically different techniques to communicate their experiences here. In this painting, Sperry Andrews uses Cubism to emphasize the stark lines of the Burlingham House Visitor Center and a bold color palette to evoke the bright light of a winter afternoon.



3 This postcard-sized landscape is the earliest known painting done by Weir at his newly-acquired farm. The vibrant, crisp colors, and a loose natural touch hint at a gradual shift towards the Impressionist style. The textures, changing light, and colors of the property around the farm may have inspired this new direction in his work. We are unsure of the exact location of this painting, or John Twachtman's "Spring Landscape" (Painting Site #5), but it could be close by, or possibly right in front of you!



5 From 1887 to 1893, Weir devoted himself to making small etchings and dry points like this one. He and his colleague John Twachtman would set out on the farm with their metal etching plates and spend the day absorbed in the landscape. They used etching needles to carve into the waxy substance that coated the plates. Then they would return to Weir's studio and dip the plates in acid. The acid would eat away at the exposed metal but not the wax, creating the image. The plates were then covered in ink and placed on Weir's etching press to make multiple prints.



10: The cover image for this brochure, "In the Dooryard," was painted in 1894. It depicts Weir's second wife, Ella Baker Weir, and his three daughters. Caroline is standing between the two red oak trees that have since grown together. Dorothy holds a lamb while perched at the foot of the trees on a boulder. Ella holds baby Cora and behind her shoulder the stone table is visible. Although time has slightly altered the scene, the landmarks are still recognizable today.



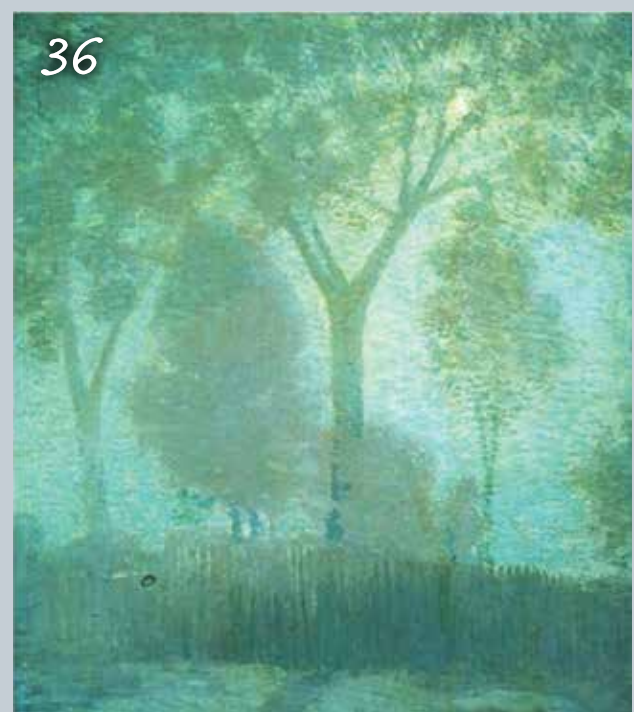
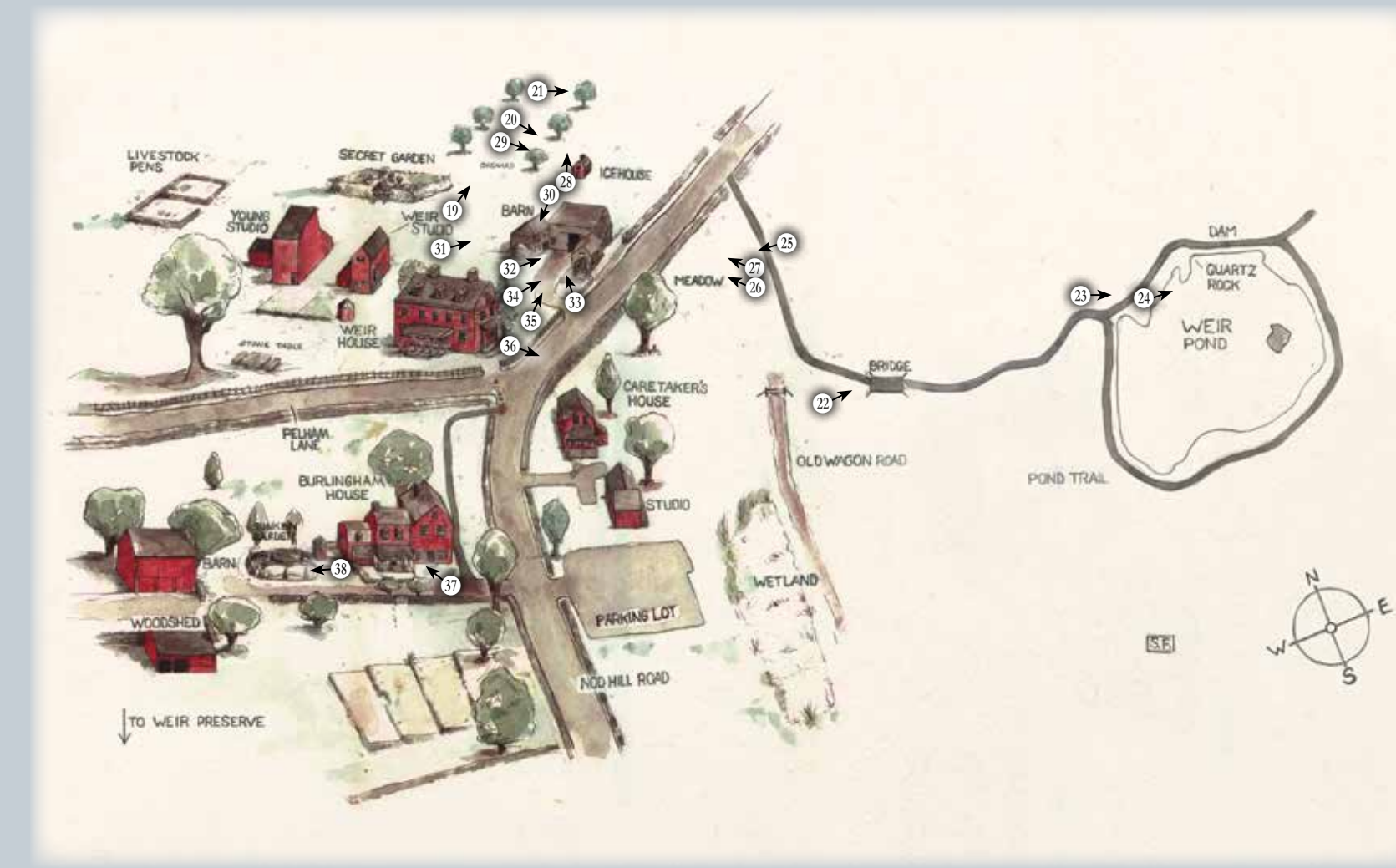
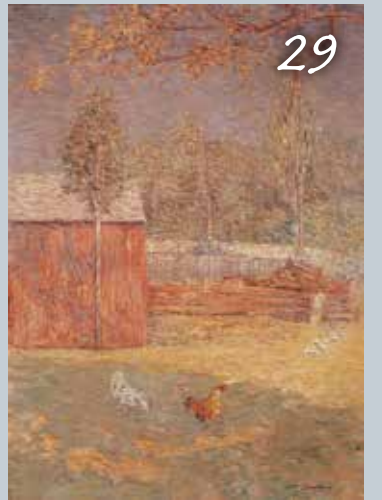
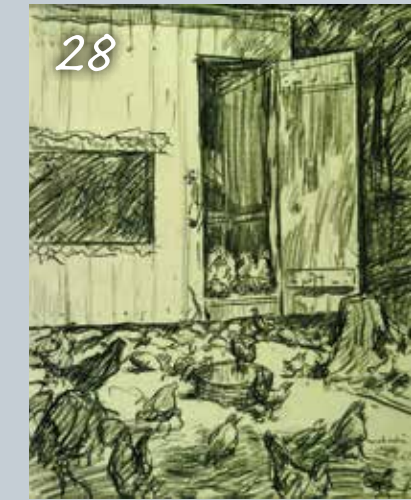
11 This intricate etching done by Mahonri Young depicts local builder Joe Knoche and his men at work on "The Great Wall of Cora," a stone wall that Cora Weir Burlingham commissioned and that can still be seen running along Nod Hill Road and Pelham Lane. Known primarily as a sculptor, Young's work often focused on farmers, machinists, blacksmiths, and industrial workers. He was part of the Social Realism art movement, which elevated the struggle of the common working man by depicting realistic, gritty scenes of everyday life. In this etching Young brings these social realism themes into the rural setting of Weir Farm.



- 1: Daniel Hauben, *Weir Farm*, 2001, pastel on board, 20" x 52", Private Collection.
- 2: Sperry Andrews, *Untitled*, oil on canvas, Private Collection.
- 3: Julian Alden Weir, *Upland Pasture*, ca.1905, oil on canvas, Smithsonian American Art Museum, Gift of William T. Evans.
- 4: Julian Alden Weir, *Spring Landscape, Branchville*, ca. 1882, watercolor on paper, 5" x 6 3/4", Weir Farm National Historic Site.
- 5: John Henry Twachtman, *Spring Landscape*, ca. 1900, oil on canvas, 15" x 17 7/8", Brigham Young University Museum of Art, Gift of Milton Woods, 1974.
- 6: Julian Alden Weir, *The Webb Farm (I/II)*, etching and dry point, 5 15/16" x 7 13/16", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 7: Julian Alden Weir, *On the Porch of Branchville*, n.d., watercolor, pen, and ink on paper, 13" x 19", Weir Farm National Historic Site.
- 8: Sperry Andrews, *Untitled*, watercolor, Private Collection.
- 9: Doris Andrews, *Untitled*, oil on canvas, Private Collection.
- 10: Mahonri M. Young, *Joe Knoche Builds a New Stone Wall II (V/VI Trial Proof)*, 1942, etching, 7 7/8" x 11 7/8", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 11: Mahonri M. Young, *Branchville Well House*, ink, 9 7/16" x 6", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 12: Sperry Andrews, *Young Studio*, watercolor, Private Collection.
- 13: Julian Alden Weir, *The Laundry*, Branchville, ca. 1894, oil on canvas, 30 1/8" x 25 1/4", Weir Farm Art Center.
- 14: Sperry Andrews, *Untitled*, oil on canvas, Private Collection.
- 15: Doris Andrews, *Untitled*, watercolor, Private Collection.
- 16: Mahonri M. Young, *Weir Studio, Branchville Connecticut*, early 20th century, oil on canvas board, 10 9/16" x 13 1/4", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 17: Sperry Andrews, *Young Studio*, watercolor, Private Collection.
- 18: Mahonri M. Young, *Branchville Gate*, Watercolor, 9" x 12", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.



◀ This evocative ink wash depicts the Weir Barn and a stone wall, a scene that Weir painted in "The Truants" (Painting Site #26). This sketchy, black-and-white composition departs from the artist's more conventional renderings and is reminiscent of the Japanese prints that had a strong impact on Weir and other American Impressionists in the 1890's. In contrast with western art of the same time, Japanese art used asymmetrical arrangements and vibrant colors with a shallow depth of field. Elements of Japonisme can also be seen in Weir's painting "On the Porch at Branchville" (Painting Site #7).



▲ All three of Weir's daughters were skilled artists. This pastel of the barnyard was done by his eldest daughter, Caroline Weir Ely. Weir's second daughter, Dorothy Weir Young, was a talented printmaker and still life painter. His youngest daughter, Cora, enhanced the surrounding landscape with stone walls (evidenced in Painting Site #11), terraced gardens, and the Sunken Garden.



◀ There are still artists at Weir Farm! Through the Take Part In Art program, the National Park Service provides visitors of all ages with watercolor paints, pastels, colored pencils, and everything else they might need to create their own interpretations of the landscape. This painting of the Burlingham House Visitor Center was created by visitor Joy Van Hemert. For more information and a schedule for this program please visit our website or use your smartphone to scan the QR code at left.



◀ Weir Farm National Historic Site offers Impressionist Painting Workshops throughout the year. Artist Carole Southall Telyan attended one of these workshops and created this vibrant depiction of the Sunken Garden. She recounted her reaction to the landscape saying that "The curvy and voluptuous outlines of the garden were inspiring and gave me a happy feeling. I felt instant delight and I wanted to capture the happiness and freedom that Cora and all visitors to the farm felt. As I painted, several people walked by and watched me. One man looked at my painting in progress and said, 'I don't know what you're seeing, but I like it.'"

- 19: Albert Pinkham Ryder (1847-1917), *Weir's Orchard*, ca. 1885-1890, oil on canvas, 17 1/8 x 21", The Wadsworth Atheneum, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1970.
- 20: Mahonri M. Young, *Winter Orchard Scene*, 1948, watercolor, 7" x 10", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 21: Sperry Andrews, *Untitled*, oil on canvas, Private Collection.
- 22: Julian Alden Weir, *The Fishing Party*, 1915, oil on canvas, 28" x 23", The Phillips Collection, Washington D.C.
- 23: Julian Alden Weir, *Afternoon by the Pond*, ca. 1908-1909, oil on canvas, 25 1/8" x 30", Acquired 1921, The Phillips Collection, Washington D.C.
- 24: Mahonri M. Young, *Pond at Branchville*, watercolor, 9" x 10", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 25: Julian Alden Weir, *Landscape: Branchville. The Palace Car*, oil on canvas, 20 1/16" x 24", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 26: Julian Alden Weir, *The Truants*, ca. 1895, oil on canvas, 29" x 38", Weir Farm Art Center.
- 27: Julian Alden Weir, *Building and Stone Wall*, ca. 1894, sumi ink on paper, 6 1/16" x 10", Private Collection.
- 28: Mahonri M. Young, *Chicken Yard, Branchville*, 1941, conte, 12" x 9 7/16", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 29: Julian Alden Weir, *Midday*, 1891, oil on canvas, 34" x 24 1/2", Private Collection.
- 30: Sperry Andrews, *Untitled*, oil on canvas, Private Collection.
- 31: Mahonri M. Young, *Branchville Scene*, ink, 12 5/16" x 16 7/8", Brigham Young University Museum of Art, Purchase/Gift of Mahonri M. Young Estate, 1959.
- 32: Julian Alden Weir, *New England Barnyard*, 1904, oil on canvas, 20 1/8" x 24 1/2", Acquired 1920, The Phillips Collection, Washington D.C.
- 33: Julian Alden Weir, *After the Ride*, ca. 1903, oil on canvas, 24 3/8" x 34 1/2", Acquired 1917, The Phillips Collection, Washington D.C.
- 34: Caroline Weir Ely, *Barn at Branchville*, pastel on paper, 9 3/8" x 12 3/16", Private Collection.
- 35: Doris Andrews, *Untitled*, watercolor, Private Collection.
- 36: Julian Alden Weir, *Moonlight*, ca. 1907, oil on canvas, 24" x 20", National Gallery of Art, Gift of Chester Dale, 1954.
- 37: Joy VanHemert, *Weir Farm*, oil on canvas, 12" x 16".
- 38: Carole Southall Telyan, *Cora's Enchantment at Weir Farm*, 2011, acrylic, 20" x 24", Private Collection.