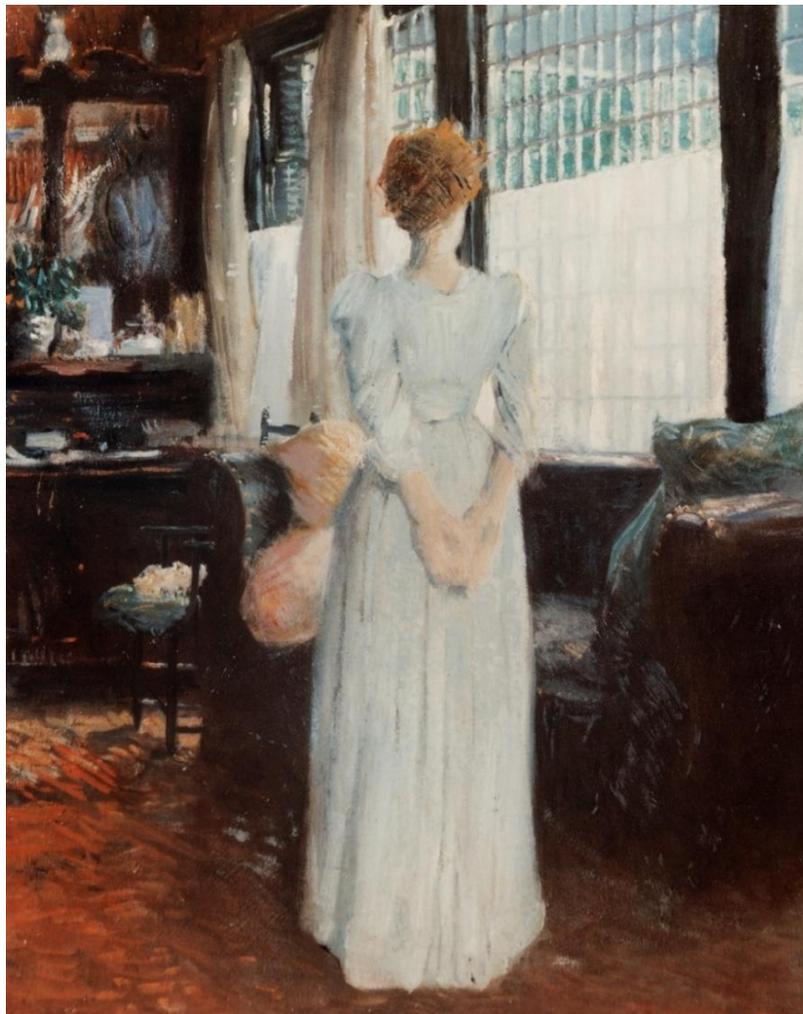




National Park Service
U.S. Department of the Interior

Weir House Historic Furnishings Report Addendum & Implementation Plan

Weir Farm National Historic Site, Branchville, CT



**WEIR HOUSE HISTORIC FURNISHINGS
REPORT ADDENDUM & IMPLEMENTATION PLAN**

WEIR FARM NATIONAL HISTORIC SITE

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On cover: J. Alden Weir, *In the Living Room*, oil on canvas, ca. 1890. Private collection

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Most importantly, I must acknowledge the work done by former Staff Curator David Wallace of the National Park Service's Harpers Ferry Center. His extensive documentation of the Weir House's historic interiors and preliminary furnishings recommendations were crucial to the creation of this plan.

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MANAGEMENT SUMMARY

In 2003, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios* was published. Researched and written by veteran staff curator David H. Wallace of the Department of Historic Furnishings at the National Park Service's Harpers Ferry Center, the report marked the first formal study of the furnishings of the Weir House and artists' studios. This first document included historical data on the ownership, occupancy and use of the Weir House through the residency of Mahonri and Dorothy Weir Young. The report provided Weir Farm National Historic Site with a decision-making tool for future installations and public interpretation.

The current *Weir House Historic Furnishings Report Addendum & Implementation Plan* is a companion volume to the Wallace report. The Addendum expands the historical data section of the first report to include a summary of room occupancy and use by the home's last owners, Doris and Charles Sperry Andrews III (known as Sperry Andrews). The implementation plan for furnishing the Weir House is based on drafts created by David Wallace and includes the addition of the first floor pantries.

The national significance of Weir Farm National Historic Site, as stated in its National Register Nomination (1984), is its association with J. Alden Weir, one of the fathers of American Impressionism and its importance as subject matter and inspiration, primarily for his work but also that of other artists who visited and lived there. Its purpose, as stated in the site's 1990 Enabling Legislation, is:

- 1) to preserve a significant site of the tradition of American Impressionism;
- 2) to maintain the integrity of a setting that inspired artistic expression and encourages public enjoyment;
- 3) to offer opportunities for the inspirational benefit and education of the American people.

The 1995 General Management Plan emphasizes the story of the artistic continuum at Weir Farm, with J. Alden Weir being the occupant and practitioner of primary importance. The occupancy and work of other artists – Mahonri Young, Dorothy Weir Young, Sperry Andrews – would also figure in the site's interpretation to illustrate that continuum.

The principal sources of information on the furnishings of Weir Farm's main house are the estate inventories of J. Alden Weir (1920), Dorothy Weir Young (1947), and Mahonri M. Young (1958), a number of photographs dating from the 1880s to 2005, oral histories and two watercolors, one by Dorothy Weir Young from 1912 (WEFA 2938) and the other by Gifford Beal probably dating from the 1930s or 1940s. In addition, many furnishings associated with the house are extant, some still in the house and others in the possession of family members. As David Wallace noted in his 2003 draft furnishings plan for the house, these varied sources make it "possible to deduce with a fair degree of accuracy the appearance of the main ground floor rooms – living room, dining room, library, and downstairs bedroom – during Weir's last years, for example about 1911-1919, through Ella's widowhood (1920-1930), and the years of Dorothy

Weir's marriage to Mahonri Young (1931-1947). Inventories, oral history accounts and objects in the collection provide information for furnishing the two pantries to the Young occupancy. Since Mr. Young brought few furnishings, aside from books and works of art, with him at the time of his marriage, there was never a marked change in the furnishings from the Weir to the Young periods.”³

The furnishings period of circa 1940 was explained by David Wallace: “The...furnishing plans for the piazza, living room, library, downstairs bedroom, dining room and pantries reflect conditions...before illness curtailed Dorothy Weir Young's activity as mistress of the Weir/Young household. In almost all cases, the furnishings recommended are pieces originally owned by the Weirs and Youngs and used in the Branchville house, many of them before J. Alden Weir's death in 1919. Should any of these be unavailable for acquisition by the National Park Service, similar period pieces may be substituted.”⁴

As a site memorializing the lives and work of Weir and Young, two major American artists, their artist-friends and the last artist who lived at the site, Sperry Andrews, Weir Farm National Historic Site has been establishing an art collection with assistance from the Weir Farm Trust.⁵ If their preservation and security can be assured, some of these works will be displayed in the furnished interiors. The establishing legislation for Weir Farm National Historic Site dictates that the National Park Service can acquire art for the site only by donation. The park acquires appropriate works of art through gifts, using donated funds and working with private partners.

Many examples of Weir's and Young's work are privately owned, but most of the pieces that were originally in the Branchville house and studios are now in the Museum of Art at Brigham Young University, Provo, Utah. Substitutions could be made to represent the art works that historically appeared in these spaces. Because of the uncertainties involved in regard to the availability of original art, specific substitutes for the historically appropriate works of art generally are not identified in the furnishings plans. Since the major works by Weir and Young that occupied prominent places in the house and studios are in other public collections, the site will primarily use high-quality scale reproductions of these pieces in furnishing the historic structures. The Weir House implementation plan cites for reproduction seven specific paintings and prints that helped define the character of the living and dining rooms. If possible, decisions should be made regarding other artwork to reproduce for the rest of the house and the other structures.

Weir House will not include mechanical systems to control humidity levels or high temperatures in the summer season. The building will be heated during the colder months with a traditional heating system. The park will endeavor to control the environment through passive operating procedures to ensure the preservation and protection of the items on exhibit. These will include: 1) constant monitoring of the exhibit environment; 2) scheduled rotation of original art to ensure that no piece undergoes long-term exposure to a less-than-optimum environment; 3) provisions

³ David H. Wallace, “Furnishings Plan: Recommended Furnishings and Working Drawings” for Weir House (Harpers Ferry, WV: National Park Service, Harpers Ferry Center, draft, December 2003), n.p.

⁴ Ibid.

⁵ In 2006 the Weir Farm Trust changed its name to the Weir Farm Art Center. Art has to date been collected under a cooperative agreement.

for environmentally acceptable micro-climates inside custom-designed frames; 4) and extensive use of reproductions.

Other factors affecting the implementation plan at the house include the following:

Security

Security of artwork and small objects is an issue, particularly given the site's desire to use the dining room as occasional meeting space. This requires guaranteeing access to the historic first floor bathroom, which is only accessible by walking through all the other significant historic furnished rooms in the house. For this reason, museum wax should be employed to secure small objects to surfaces and any original artwork should be affixed to the walls with security mounts. Walkthroughs of the first floor rooms by an NPS staff member both before and after such meetings is mandatory, as is a Park Service presence at all meetings. Such precautions, though sometimes distasteful because they are felt to imply mistrust, are part of the responsibility of maintaining a museum collection. Special guests, because of rank or personal connection to the site, often feel entitled to take liberties with the standard rules that apply to ordinary visitors.

As noted later in this report, the site will be commissioning reproductions of the original Weir-Young dining table and chairs. During tours and prior to meetings it must be clearly stated that these pieces are reproductions to avoid the misconception that original site objects are being used consumptively.

Environment

Work underway in the house at the time of this report's preparation will result in the upgrading of the plumbing, electrical and heating systems, in addition to the installation of fire detection and suppression systems and intrusion detection. The site will use ventilation and other passive means of controlling the indoor climate to lessen the severity of heat and relative humidity extremes in the summer months. Ultraviolet light filters for the windows are not being installed at this time, but will be included in the next phase of rehabilitation work. As noted above, the exhibit of original art in the house will be dependent on the ability to preserve such pieces given the environmental limitations of the house's interiors.

Maintenance

Before the Weir House furnishing plan can be implemented (this applies equally to the furnishing of the Weir and Young studios), any structural repairs need to be addressed and interior finishes need to be restored to their circa 1940 appearance. Once secured and refurnished, the house will require regular preventive maintenance. A number of furnishings and objects will require conservation treatment in order to be exhibited. Complete furnishing of all three buildings will require more intensive preservation housekeeping than the site currently practices.

Staffing

As the individual buildings are repaired, furnished and brought on-line, the curatorial workload, especially in terms of preservation housekeeping, environmental monitoring and integrated pest management procedures, will increase dramatically. The current curatorial staff of one permanent 30 hour per week Museum Specialist (subject to furlough) and one temporary full-time Museum Technician is not sufficient to handle this workload once the site is fully open. The workload of the existing interpretive staff will also increase dramatically with the establishment of a full interpretive program, expansion of the range of programs offered and the corresponding rise in visitation.

Weir Farm National Historic Site's *Collection Management Plan* (2001) recommended the following permanent positions be established once the park became fully operational and all buildings restored and brought on-line: Chief of Visitor Services and Museum Management, GS-1015-12; Chief of Interpretation, GS-025-11; Museum Curator, GS-1015-9/11 or Museum Curator, GS-1015-11; Museum Technician, GS-1016-7; Archives or Museum Technician, GS-1016-7 (20 hrs/wk); Museum Technician, GS-1016-5/7 or Wage Grade Preservation Maintenance Technician (20 hrs/wk). At minimum, creating and filling the following positions should be a priority:

Museum Curator, GS-1015-11
Chief of Interpretation, GS-025-11
Museum Technician, GS-1016-7 (20 hrs/wk)

The existing Museum Specialist, GS-1016-9 position should be retained.

HISTORICAL DATA ADDENDUM

EVIDENCE OF ROOM USE AND HISTORY OF FURNISHINGS: ANDREWS OCCUPANCY

Background

Weir Farm's final private owners, Doris and Charles Sperry Andrews III, represented the last in the line of artists who had occupied the site since American Impressionist painter J. Alden Weir acquired the property in 1882. A banker's son, Sperry was born in Manhattan in 1917. Andrews began sketching when he was 8, knowing that his destiny was to become an artist. He studied at the National Academy of Design and began to achieve some critical success as a painter before joining the First Army Division at the start of World War II.⁶ Following the war, Andrews continued his studies, this time at the Art Students League in New York. After a brief, unsuccessful first marriage, he met his second wife, art student Doris Bass of Kentucky, at the League when they shared an easel.⁷

Doris Bass, born in 1921, attended the Erskine School in Boston. After graduation she returned to her native Louisville, eventually serving as a telegraph operator in the U.S. Army Corps of Engineers during the war. By 1946 she had moved to New York to pursue training as an artist when she met her future husband. The two married on June 7, 1947 and moved to Ridgefield, Connecticut where they began a family: daughter Catherine Barrett (known as Barrett) was born May 18, 1949, followed by sons Charles Sperry IV (Sperry) on April 24, 1951 and Albert Ballard (Ballard) on November 10, 1956.⁸

Doris gave up her career as a watercolorist after her children arrived, though she carved out a space for herself in her home in which she could continue her artistic work. Sperry continued to develop as an artist, working in a variety of paint mediums. During an era when Abstract Expressionism and Color Field painting was defining modernism in America, Andrews achieved success working in a traditional, figurative style, which for a time also showed a cubist influence. His paintings were favorably reviewed in New York and he had his first one-man show at the Ferargil Gallery in 1952. His canvas *Fair Grounds*, a first prize winner at the St. Lawrence Valley Art Exhibition, became part of the permanent collection of the New Britain Museum of American Art. The culmination of his long career came in 1994 when he was elected to the National Academy of Design.⁹

⁶ Deborah S. Gardner and Christine G. McKay, *Historic Resource Study for Weir Farm National Historic Site*, final draft (Boston, MA: National Park Service, 2008), 219-220.

⁷ Monica Potts, "Sperry Andrews, 87, Painter Who Preserved Weir Home, is Dead," *New York Times*, 16 August 2005; "Artist Sperry Andrews dies at 87; led effort to preserve Weir Farm," *Hersam-Acorn newspapers*, Fairfield County, CT (<http://acorn-online.net/acornonline/obits/andrews2.htm>).

⁸ Gardner and McKay, *Historic Resource Study*, final draft, 220; Dolores Tirri, WEFA museum specialist, e-mail communication with author, January 2009.

⁹ Gardner and McKay, *Historic Resource Study*, final draft, 220; Potts, "Sperry Andrews, 87, Painter Who Preserved Weir Home, is Dead."

The Andrews met sculptor Mahonri Young in 1952 after attending an exhibit of J. Alden Weir's work at the American Academy of Arts and Letters in New York and discovering through the exhibition catalog that Weir's son-in-law also lived in Connecticut, in nearby Branchville.¹⁰ After the couple's initial visit to Weir Farm, Sperry and Young grew to be good friends, with the older artist serving as a mentor to the young painter. Doris, Sperry and their children became frequent visitors to the Branchville house and studio.

After Young's death in November 1957, his son initially permitted the Andrews to occupy the house as caretakers while the Young family decided what to do with original artwork still on the property. It would be almost two years before the couple was able to buy a portion of the farm – 12.34 acres – for \$47,000.¹¹ Weir Farm became the family's primary home (for a time the Andrews summered on Block Island), with Sperry using Mahonri Young's former studio as his own, for the next 46 years.¹²

In the 1960s and 70s, as residential development threatened what remained of the historic Weir property and J. Alden Weir's youngest daughter Cora Weir Burlingham began her fight against the encroachment, she found an ardent ally in Doris Andrews. The Citizens to Preserve Weir Farm assured the preservation of the outlying areas of the farm through the donation, transfer and sale of different parcels to the Nature Conservancy, the state of Connecticut, the state Department of Environmental Protection and the Trust for Public Land. The latter temporarily held key undeveloped portions of the property, which included the house and studios, until a public agency could afford to purchase them. In February 1990 the National Park Service became owner of the land and buildings when Weir Farm National Historic Site was established. The Park Service continued the Trust for Public Land's original agreement granting the Andrews life-tenancy.¹³

When Doris and Sperry Andrews bought the farm, they also purchased a number of original Weir and Young furnishings after learning the pieces would probably be auctioned off.¹⁴ The Park Service bought key furnishings in the house and studios from the Andrews in 1996 and loaned some of them back for their life use. After Sperry Andrews died in 2005 (his wife had pre-deceased him in 2003), his children Barrett and Sperry IV continued to use the house under a special use permit until February 2006. That same year the Park Service funded the Andrews move of the buildings' contents into storage. Weir Farm National Historic Site has continued to acquire through purchase and donation additional key pieces used in the house historically that are still in the hands of Weir and Young descendents and the Andrews family.¹⁵

¹⁰ Deborah S. Gardner and Christine G. McKay, *Historic Resource Study for Weir Farm National Historic Site*, draft (Boston, MA: National Park Service, 2005), 221.

¹¹ Gardner and McKay, *Historic Resource Study*, final draft, 222. The Young family sold off other portions of the property to developers.

¹² "Artist Sperry Andrews dies at 87."

¹³ Gardner and McKay, *Historic Resource Study*, 2005 draft, 230-234.

¹⁴ Doris Andrews, interview by Doug Seemans Holly of Weir Farm Heritage Trust, Weir/Young House, Branchville, CT, 16 March 1989, transcribed in Weir Farm Oral Histories, book 1, WEFA.

¹⁵ WEFA staff, comments on Weir House Historic Furnishings Report Addendum and Implementation Plan, Draft 2, June 2009.

Andrews Occupancy

In later years, Doris Andrews cited their purchase of original Weir and Young furnishings as the main reason she and her husband were able “to keep a lot of...the spirit of the place.”¹⁶ The overall feel of the main rooms did change, however, during the Andrews occupancy (see Fig. 28). Photographs show the couple favored American Colonial and Federal-style furniture – much of which Doris inherited from her mother Dorothy Kelly Bass – and solid colored bound pile rugs to the earlier orientals.¹⁷ Some major Weir-Young pieces stayed in their original locations in the first floor rooms – most notably the nineteenth century secretary in the living room (WEFA 2138), as well as the carved Welsh cupboard (WEFA 2123), nineteenth century Bavarian chandelier (WEFA 12187) and tall case clock (WEFA 2125) in the dining room – and features like Weir’s black painted woodwork and medieval-like windows were saved. But while the Andrews left a number of furnishings and objects in place, many pieces appear to have been packed and stored, perhaps to ensure their protection. Weir’s old eclectic interiors, described as “magical” and “a treasure trove, a museum” by one of his grandchildren, were seen differently by the Andrews children, who described the rooms as “dark, messy” and scary, with “artifacts...everywhere.”¹⁸ The rooms with their heavily carved furniture, tapestries, stuffed birds, antlers and hornets’ nests, gave way to a lighter, less antiquated, less cluttered appearance, despite Sperry Andrews being “by nature...incapable of throwing away or changing anything.”¹⁹

Doris Andrews added various small pieces, the result of her fondness for tag sales, while art by Sperry and other artists replaced the works removed by the Young heirs. Objects previously owned by other relatives, such as Doris’ mother and an uncle who had been an operatic composer (an image of Giuseppe Verdi was on the mantel of the living room east fireplace in 1989; see Fig. 34), were incorporated into the rooms.²⁰ Distinctive objects made by her children also figured in the interiors. The new owners did some updating, mainly in the kitchen, and sanded all the floors.²¹

In the absence of fuller documentation of the Andrews occupancy, little can be said about how the family spent its leisure time at the farm. The presence of the couple’s three young children, ages eight, six and a year old when they moved in, must have been evident in the rooms of the house, particularly on the second floor, by the presence of toys and games. Outdoor activities must have figured largely in the family’s spare moments. A July 1960 snapshot is one of the few informal scenes of the Andrews’ early years at the farm. Doris, two visitors and four children are seated on the piazza; a young boy, most likely Ballard, is behind the group of three girls, with

¹⁶ Doris Andrews interview by Doug Seemans Holly.

¹⁷ While most of the Kelly furniture is owned by the Andrews children, some pieces were purchased by the site and are part of accession WEFA-24.

¹⁸ Charles Burlingham, interview by Doug DeNatale and Cathy Barner, Cambridge, MA, 17 March 1989, transcribed in Weir Farm Oral Histories, book 1, WEFA, 1, 9-10; Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT, 2 November 2005, WEFA, 7.

¹⁹ Doris Andrews, from typed notes possibly prepared as a presentation at the American Academy and Institute of Arts and Letters, n.d., in Weir Farm Oral Histories, book 1, WEFA.

²⁰ Doris and Sperry Andrews, interview by Connie Evans, Weir House, Branchville, CT, 1991, transcribed in Weir Farm Oral Histories, book 1, WEFA.

²¹ Doris and Sperry Andrews, interview by Gay Vietzke, Weir Farm NHS, Branchville, CT, 27 July 1994, transcribed in Weir Farm Oral Histories, book 1, WEFA.

Barrett being the one on the right (Fig. 10). Each girl cuddles a collie puppy. The group is at ease and clearly enjoying the summer day. Sperry Andrews was an avid year-round plein air painter who spent many hours outside recording the changing seasons on the farm. Doris Andrews was an ardent photographer and home movie maker. Photographs adorning the tables of the living room include landscapes, hinting that Doris Andrews too may have used the property's environs as a subject.²²

As is clear from their use of the Weir-Young library bookcases, the Andrews read as avidly as the former occupants. An undated watercolor sketch by Sperry Andrews shows someone reading in the living room (Fig. 31) and books, magazines and papers are scattered casually about the first and second floor rooms in photos. In their last years, the Andrews watched television in the living room; when Sperry relocated his bedroom back to the first floor, a portable TV was among the furnishings. A bowling bag in the same image hints at what may have been another pastime for the Andrews, although by 1995 the bag was carrying papers rather than a bowling ball (Fig. 37). Doris kept her 1928 Bell & Howell Film Model 75 Roloflex cinecamera in the living room closet next to the east fireplace while she kept the film reels in the library.²³ By the early 2000s, Doris kept her typewriter, on which she had done much of her work as part of the Citizens to Preserve Weir Farm, in one of the first floor rooms.²⁴ Her husband collected toy trains, which he operated on the third floor.

Visitors

In addition to visits by their grown children, in later years the Andrews saw much of their seven grandchildren, as evidenced by a series of photographs dating between 1989 and 2001 showing a highchair in the butler's pantry (Fig. 56); toys on the floor of northwest bedroom 211 (Fig. 110); and a crib in the southeast corner of the first floor bedroom (Fig. 82). Daughter Barrett Andrews recalled that her father "didn't, or would rarely, invite people over to the house or the studio" but apparently she was referring to her father's later years. Sperry IV remembered the visits of a friend from his father's army days with the evocative name of Rocky Brank.²⁵ Parties for the art students and models who worked with Sperry in his studio took place in the dining room. Artist friends, particularly those living in Connecticut, were frequent guests including painter, printmaker, teacher and Caldecott Honor illustrator Robert Andrew Parker (b. 1927); realist painter W. Lee Savage (1928-1998); artist, educator and art historian Charles Ferguson (b. 1918), like Andrews an Art Student League alumnus, and director of the New Britain Museum of Art in Connecticut.²⁶ Printmaker Ernest Roth, an acquaintance of Mahonri Young, may also have visited Weir Farm in his later years while the Andrews lived there; after Roth's death in 1964, his widow gave Sperry her husband's etching cabinet (WEFA 12207). Similarly, Andrews

²² Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT, 21 September 2005, WEFA.

²³ WEFA staff, comments on Weir House Historic Furnishings Report Addendum and Implementation Plan, Draft 1, February 2009.

²⁴ Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT, 26 September 2005, WEFA.

²⁵ Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT, 16 November 2005, WEFA.

²⁶ WEFA staff, comments on Weir House Historic Furnishings Report Addendum and Implementation Plan, Draft 1, February 2009.

possessed sculpting tools (WEFA 2284) used by Duane Hanson, as well as a painted plaster bust (WEFA 2270) by the ultra-Realist sculptor. While the bust could have been purchased, Sperry's ownership of Hanson's tools suggests a personal relationship existed between the two artists.

Watercolorist Charles Reid often painted with Sperry in Branchville. One of these works, an oil study titled *Sperry's Studio*, shows a nude model seated near the stove installed by Mahonri Young. Discussing these times in 1987, Reid noted the difficulties the two had sharing a model and agreeing on the same pose: "since each of us has a different point of view, we're constantly deferring to the other's unspoken wishes. The result is that...the model gets fed up and thinks of leaving. We then finally settle on a pose the model finds comfortable, no matter what it is....[T]he fact is that it's hard to work with fellow artists you like and respect. Still, some of my happiest painting moments have been spent in Sperry's studio." Thinking about the artistic lineage of the site, Reid remarked "It's intimidating to paint with such important spirits lurking about."²⁷

Domestics

For a time the Andrews employed an Alabama woman named Louise Johnson to care for their youngest child.²⁸ Decades later, as Doris' and Sperry Andrews' health began to fail, they required the services of a private nurse or health aid. These two employees are the only known live-in help the Andrews had during their tenancy.

Pets

Photographs and anecdotal evidence show that dogs and cats were also among the home's occupants; for instance, the 1960 snapshot with the collie puppies. A cat condo tower is in a 2005 photograph of the dining room; the feline was most likely Barrett's, who briefly lived in the house following her father's death. When the children were young, ducks and chickens lived on the farm, as well as a rooster belonging to youngest son Ballard that became something of a neighborhood terror. As Doris Andrews recalled, it "would run from the icehouse...down the lawn, if it saw someone, and attack them."²⁹

Holidays

The family celebrated the Christmas holidays at Weir Farm. A photo from the early 1970s shows a small tree, probably cut down on the farm property, standing in the northeast corner of the living room (Fig. 27). Decorated with a combination of store-bought and homemade ornaments, it suggests a traditional celebration. The holiday decorating scheme featured natural elements. Branches of balsam fir and white pine were placed inside the fireplaces, in bowls on tables and on the antlers of the nineteenth century Bavarian chandelier in the dining room (Figs. 16, 70, 73). Nature also helped provide a charmingly impromptu outdoor decoration in 1960 when someone wrote "Merry Christmas" in a dusting of snow on an outdoor table (Fig. 11).

²⁷ Charles Reid, *Painting What You See* (Lakewood, NJ: Watson-Guption Publications, 1987), 135.

²⁸ Catherine Barrett Andrews, interview by Maria Abonnel, 26 September 2005.

²⁹ Doris Andrews, interview by Anne Markham and Cliff Laube, Weir Farm NHS, Branchville, CT, 12 November 2005, WEFA.

FIRST FLOOR

PIAZZA

Like the Weir family, the Andrews made full use of the piazza during warm weather. Furnishings in the 1960 photos are primarily rustic wood pieces combined with one or two painted white wicker chairs and a Windsor chair (Figs. 10, 11). In later photographs, the family consistently used white wicker with padded cushions, along with a ladder-backed rush-seated wood chair. Potted plants surrounded the house entrance in the summer (Figs. 12-14). The porch furniture remained out year round. Sperry Andrews may have been the primary user of the piazza in the winter months, since, as a colleague noted, he “paints year round out-of-doors.”³⁰

GRAPHIC EVIDENCE:

1960, 1983, 1989. Photographs, WEFA.

LIBRARY (101)

When the Andrews moved into the house as caretakers in 1958, the library contained 1500 books, a joint stool, a table, some earthenware jugs, a rug, lamp, and several boxes of prints by J. Alden Weir. A 1995 photograph shows the Weir’s carved table (part of WEFA-148 and used in the living room during the Weir occupancy; see Fig. 23) against the south wall, where it stayed for the remaining years of the Andrews tenure. On top of the table are books and two photographs, one being of Doris Andrews with one of her children as an infant (Fig. 15). This photograph seems to have been a favorite since it is repeatedly seen in images of the living room and library over the course of 10 years. The deer antlers Weir had mounted over the doorways in the living room and library rest on the window sill behind the table. The sill contains more books, as well as an oil lamp (Fig. 17). The Weir/Young victrola is in the southeast corner of the library by the original front door, although, like the Youngs, the Andrews kept the victrola in the dining room in earlier years, where daughter Barrett remembered dancing to the records being played (Fig. 16).

Photos taken in 2003 (the year of Doris’ death) and in 2005 (the year Sperry died) show the room during periods of transition, particularly those from 2005 when the Andrews life tenancy came to an end. The additional furnishings seen reflect the changing physical needs of the Andrews as they aged – a padded folding card table, a combination television/video cassette player and two padded vinyl chairs. The assortment of small objects – two clipper ship models, a blow fish, a plastic frog, assorted small toys and an early twentieth century German toy reindeer – may be the natural result of the movement of small pieces from room to room, or efforts to pack pieces away after the respective deaths of the occupants. A 2001 photo shows a lap desk on the floor next to the library steps (WEFA 2313, Fig. 18). According to catalog records the desk belonged to Weir

³⁰ Charles Ferguson, quoted in “Artist Sperry Andrews dies at 87.”

and the steps are from the Dorothy and Mahonri Young occupancy. This is probably the same lap desk (WEFA 2316) listed in the 1958 inventory as being in the southwest bedroom (204). Dorothy Weir Young worked regularly at the table in the library, at which time the room was off limits to her husband's grandchildren.³¹ She also made use of a card table in the living room for sorting her research papers.³²

The built-in bookcases installed during the Weir/Young period continued to be used to house the Andrews collection of fiction, history, art and astrology. The woodwork retained the green paint it had had since 1932.

DOCUMENTARY AND GRAPHIC EVIDENCE

August, 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1995, 2001, 2003, 2005. Photographs, WEFA.

LIVING ROOM (102)

At Mahonri Young's death, the walls of the living room were still painted the coral red color applied in 1936, with black painted woodwork (first painted this color by Julian Alden Weir and retained by his daughter Dorothy). During the Andrews occupancy the room was painted the light green still seen today, although they left Weir's black woodwork intact. Also kept were Weir's andirons (WEFA 2143), bellows (WEFA 2149) and fireplace tools (WEFA 2147, Fig. 26). The andiron finials in the shape of lions' heads (WEFA 2143) fascinated the Andrews children; young Sperry IV thought there was a werewolf in the west fireplace. True to its past history, the east fireplace continued to malfunction, so the Andrews chose not to use it. They did, however, decorate the inside with balsam branches at Christmas time (Fig. 41). Although not seen in photographs of the living room because they apparently were not used, the Andrews kept many of the existing decorative objects, like Weir's tapestries that hung on the north and south walls (WEFA 2253-4) and other small objects. These were among the pieces purchased by the National Park Service from the Andrews in 1996.

By 1959 the Young family removed the paintings that the Andrews had lived with for about a year (Fig. 25). Among the artwork Sperry Andrews installed was a George Bellows painting hung by the front door, a gift of Sperry's New York dealer Fred Price in lieu of money owed Andrews. The couple replaced pottery, bric-a-brac, small bronzes and numerous other small objects that characterized the Weir living room with family photographs and paintings that personalized the space. The matted and framed art hung on the walls and placed on top of the

³¹ Darcy Doyle, interview by WEFA staff, Burlingham House, Weir Farm NHS, Branchville, CT, January 2009, WEFA.

³² Gardner and McKay, *Historic Resource Study*, 2005 draft, 180.

fireplace mantels in photos appear to be the work of Sperry Andrews, a highly accomplished watercolorist. Photographs of the living room taken between the early 1970s and 2001 show the arrangement of art and the artwork continually shifted as Andrews produced new work and the family acquired additional pieces. Paintings, drawings and photographs not hung on the walls were typically layered on the fireplace mantels and large pieces of furniture (Figs. 32, 34, 35). Works displayed in the living room included two by the house's previous occupants: a pastel landscape by J. Alden Weir hung on the north wall and a pencil landscape by Mahonri Young.

The Andrews used some major pieces of Weir/Young furniture in the living room including a carved upholstered leather chair with gilded finials (WEFA 2150) at the west end of the room; the nineteenth century Jacobean style chest on stand (WEFA 12214); and the nineteenth century secretary with glass fronted bookcase (WEFA 2138) kept in the same location as in Weir's time. They also retained the corner bookcase (WEFA 12216) Dorothy Weir Young had built in the 1930s.³³

The furniture the Andrews added transformed the space into one dominated by the Colonial Revival, a perennially appealing style which saw another rise in popularity in America following World War II (Figs. 28, 44). Many of the pieces were inspired by classic furniture makers like Thomas Chippendale and Thomas Sheraton. The Andrews added a baby grand piano, placed near the south windows on the east side of the room (Fig. 38). Other furnishings seen in photographs include two rush-seated chairs with stenciled back crest rails; a plain chest against the north wall by the east fireplace; a drop leaf Sheraton-style table with string inlay; a camel-backed sofa; a Windsor chair; a blonde wood chair and matching tall stool; a floor lamp; a circular coffee table with hinged sides also used in the library; an old wood folding table with X legs; a modern floor lamp; a burlled veneer early American table; an upholstered footstool; an early American side table with square top and cabriole legs; a high back wing chair with upholstered seat and cabriole legs with carved knees; an upholstered chair with straight back legs and pad footed front legs. By 2003, these pieces were supplemented by a brown leather or vinyl upholstered chair by the piano, a television; and a blue upholstered recliner. One furnishing that jumps out in an early 1970s photograph, since it is so unlike any of the other pieces used by the three families who lived in the house, is an open arm Rococo Revival shield back chair with upholstered back and seat (Fig. 26). It is only seen in this comparatively early Andrews photo and then seems to have disappeared from the house. Perhaps the Andrews inherited the piece from a family member.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

³³ David H. Wallace, *Historic Furnishings Report, Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios* (Harpers Ferry, WV: Department of Historic Furnishings, Harpers Ferry Center, National Park Service, 2003), Appendix A, Inventory, estate of Julian Alden Weir, 12 May 1920.

1958, early 1970s, 1995, 2001, 2003, 2005. Photographs, WEFA.

n.d. Watercolor sketch by Sperry Andrews of woman reading in west end of living room, Andrews Collection.

1991. Doris and Sperry Andrews, interview by Connie Evans, Weir Farm NHS, Branchville, CT. “the east fireplace in the living room – was called ‘the artist’ by Weir (the Andrews never light it).”

1991. Doris and Sperry Andrews, interview by Connie Evans, Weir Farm NHS, Branchville, CT. “there is a [B]ellows painting by the door. [I]t came from Fred Price, Sperry’s NYC dealer – who gave it to Sperry in payment of debts.”

1990s. Doris Andrews, interview by Anne Markham, Cliff Laube, Michelle Guttman in Young Studio, Weir Farm NHS, Branchville, CT, 3. Weir’s tapestries were still hanging when Andrews moved in.

1990s. Doris Andrews, interview by Anne Markham, Cliff Laube, Michelle Guttman in Young Studio, Weir Farm NHS, Branchville, CT, 3. Paintings still hanging here and throughout the house when Andrews moved in.

1998. Carden and Crisson, *Weir Farm Historic Structures Report*, 79. Paint colors of living room.

2 November 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “I asked Sperry [Andrews IV] what objects did he particularly remember from his childhood. He mentioned the fireplace andirons and that they as kids had thought that there was a werewolf in the fireplace.”

PANTRY (103)

When the inventory of Mahonri Young’s estate was created in the summer of 1958, the only item listed in the pantry was an electric refrigerator.

One photograph, from 2004, has been found showing the north wall shelves of the pantry late in the Andrews occupancy (Fig. 47). It suggests the family probably used the space in a traditional way for four decades, keeping canned goods, bottled and boxed foodstuffs here, as well as cookbooks. In 2008, the remaining articles from that period were baskets and cookbooks. A General Electric refrigerator that may date to the Young’s occupancy remained in the room and may have been used by the Andrews in addition to the newer refrigerator kept in the kitchen.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

2004. Photograph, WEFA.

KITCHEN (104)

Miscellaneous kitchen equipment and four straight back chairs were all that was listed in the kitchen as part of Mahonri Young's estate.

Here, the Andrews replaced the 1929 cabinets and painted the walls and ceiling white. A wood burning stove already in the room was replaced with a Thermidor stove in 1958. Photographs taken in 1994 show small decorative objects lining the window sills and sashes. Pans, cookbooks, vases of dried flowers and a glass juice reamer had been placed on the tops of the north and northwest wall cabinets (Fig. 50). A large rectangular table with a butcher block top appears to have served as a food preparation and/or work surface. A roll of wax paper, boxes and canning jars are scattered over the top in Fig. 51. By 2003, the kitchen included such modern amenities as a dishwasher, microwave, a newer refrigerator and a second stove top built into the counter (Figs. 52, 53). A small table and four chairs in the southeast corner served as the eating area (Fig. 55). The breakfast table was a nineteenth century piece painted white. Spider plants hung in the windows; flowers and some small decorative items were scattered throughout the room.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young, August 1958. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1994, 2003, 2005. Photographs, WEFA; Carden and Crisson, *Weir Farm Historic Structures Report*, Figs. 72, 73.

1998. Carden and Crisson, *Weir Farm Historic Structures Report*, 79. Painting of walls and ceilings.

2 November 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. "CBA [Catherine Barrett Andrews] pointed out that the Thermidor stove came in with Doris in 1958 – there used to be an old wood burning stove where the modern stove is now."

BUTLER'S PANTRY (105)

In 1958, miscellaneous crockery and glassware was the only property in the pantry listed as part of Mahonri Young's estate.

A 1989 photograph of the butler's pantry taken from the dining room (Fig. 56) shows the shelves stacked with plates and glassware. A child's highchair sits on the floor beneath the shelves. The Andrews appear to have used the pantry sink, not only for washing vases and dishes, as seen in a 2003 photo, but also for rinsing out mops (Fig. 57). Other items in the room included two metal waste cans painted white, odds and ends of assorted glassware and ceramics on wall shelves, tableware on lower shelves and in the glass-doored cupboard, soap and dish scourers. A disused gas fixture remained on the wall in 1994 but was removed after 2005.

Most of the various pieces of incomplete glass and tableware that remain in the pantry are believed to have belonged to the Andrews. These include items that belonged to Doris' mother Dorothy Kelly Bass (one clear glass segmented bowl still in this room is engraved "DKB"); Sperry Andrews' stepmother; and some of the 1970s Laura Ashley "Alice" pattern tableware Doris so loved, which were a gift from her daughter. However, Barrett Andrews, who arranged the contents of the cupboard sometime before 2005, said that some pieces may have belonged to the Weirs. This may be the case with the three early American or Anglo-Irish cut glass decanters found on the shelves, which she recalled being in the house when the Andrews arrived.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young, August 1958. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1989, 1994, 2003, 2005. Photographs, WEFA; Carden and Crisson, *Weir Farm Historic Structures Report*, Fig. 74.

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. "CBA [Catherine Barrett Andrews] commented that she had purchased some Laura Ashley china...for her mother, because her mother had loved it but thought it was too expensive."

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. "CBA commented that the china in the corner cabinet was of mixed origins: some belonged to William Kelly's daughter, Doris's mother, Dorothy Kelly Bass; some pieces were possibly Weir era; some pieces, labeled 'P.C. & Secession' were from Sperry III's stepmother, of the Lawrence family. CBA herself had set the cabinet display of china up."

HALL (106)

All that the 1958 inventory lists in the first floor hall is a chair with a rush seat, although the built-in shelves must have contained books as they did when the Andrews lived in the house. The present woven grass wall covering duplicates the wall treatment in place during the Young occupancy, and perhaps earlier (this type of wall covering was initially in vogue in the 1910s). The Andrews went to great lengths to find as close a match as possible when they re-papered in the early 1980s.³⁴

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

2003, Photograph, WEFA.

10 February 2009. Dolores Tirri, museum specialist, WEFA, conversation with author. Andrews' efforts to match paper.

DINING ROOM (107)

Doris and Sperry Andrews left four pieces used by Mahonri Young in place in the dining room: the carved oak wardrobe (WEFA 2124), the carved Welsh cupboard on the east wall (WEFA 2123), the tall case clock in the northwest corner (WEFA 2125) and the nineteenth century Bavarian chandelier (WEFA 12187). All originally belonged to Weir, but the wardrobe apparently was not placed in the dining room until after Mahonri Young became a widower. Although the Andrews kept the Weir Dutch sideboard (WEFA 2160) the Youngs had on the west wall, the piece was not left in the dining room. These remaining pieces mixed with those belonging to the Andrews: a wing chair, Federal-style dining table with shield back chairs, a corner cupboard with cabriole legs, a slip covered loveseat, and Sheraton-style sideboard with brass back rail (Figs. 65, 68, 69). The Andrews replaced the pewter the Weir and Young families kept displayed on the carved sideboard with pieces from the Andrews' own collection of glass, ceramics and art, including art glass by Chris Salmon; 1950s Christmas decorations; an etching by Roth; and a green fish plate (although in later years the Andrews could not recall whether this had been a Weir piece). More framed watercolors hung on the walls, which the Andrews painted white (1958 photos show that the walls were already painted white, but that the plaster had sustained damage). Included among the art on the mantel was a hand colored etching of a mesa by Mahonri Young that had previously hung in the first floor hall at the foot of the stairs. Another Mahonri Young etching of a landscape stood on the mantel.

³⁴ WEFA staff, comments on Weir House Historic Furnishings Report Addendum and Implementation Plan, Draft 1, February 2009, 4.

In later years the Andrews added more objects, some with personal associations like a large red candle made by their daughter Barrett; a rain stick that Doris Andrews loved to show her guests; and ceramic tableware originally belonging to Dorothy Kelly Bass and Sperry Andrews' stepmother, placed in the corner cupboard. By the 1980s, Sperry Andrews IV's enormous image *Carnivorous Barbie* commanded the room (Fig. 75). The contents in 2005 remained the same as in 2003, although other furnishings had been moved into the room for packing purposes including another slip covered wing chair and a tall blue cat condo.

The Andrews children seemed to have more recollections of the dining room than any other place in the house. According to the Andrews' daughter, the Weir victrola sat between the wall and the fireplace earlier in the family's occupancy. Barrett Andrews was told Mahonri Young kept the victrola near the case clock. She and her brother Sperry used to waltz around the room to the 78RPM records. The family also hung flowers from the Weir chandelier. At Christmas, balsam fir branches would be placed in the antlers that formed part of the lighting fixture (Figs. 64, 73). The stories behind the images of the stained glass windows served as a constant source of interest and speculation. Like the baffling werewolf in the living room fireplace, the children wondered about the possible contents of mysterious imaginary compartments they thought might be hidden away in the dining room fireplace mantel.

DOCUMENTARY AND GRAPHIC EVIDENCE

1958, 1989, 1995, 2001, 2003, 2005. Photographs, WEFA; Carden and Crisson, *Weir Farm Historic Structures Report*, Fig. 78, 79.

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

n.d. Watercolor sketch by Sperry Andrews of dining room sixteenth century chandelier, Andrews Collection.

1991. Doris and Sperry Andrews, interview by Connie Evans, Weir Farm NHS, Branchville, CT. "the sideboard in the dining room always had pewter on it [when Mahonri Young lived in the house]."

1998. Carden and Crisson, *Weir Farm Historic Structures Report*, 79. Andrews painted the dining room white.

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. Fireplace had heavy andirons that had belonged to Weir.

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. "Of a brass lighter...on the mantelpiece, CBA [Catherine Barrett Andrews] commented that it was possibly from the Book Barn. There was also an unsigned Mahonri

Young hand colored etching of a mesa, 17” x 6.5” in need of conservation, on the mantelpiece....CBA commented that this etching used to hang at the foot of the stairwell.”

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “Also on the mantel piece were a rattan woven fan (identified as Andrews period) and several vases....CBA [Catherine Barrett Andrews] commented that her mother loved the rainstick (which makes a rain noise) and would show it to her guests 20 years ago. CBA pointed out a very large candle, made by herself circa 1970 as a gift for her mother, red in color, that she stated she had made in a garbage can.”

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “In the corner of the DR [dining room], is the park’s museum object, victrola. CBA [Catherine Barrett Andrews] commented that ‘it used to be near the clock,’ i.e. the large big Ben style clock...on the opposite side of the room. CBA recalled that she and her brother Sperry would crank up the victrola and waltz around the room when their parents visited Mahonri. Inside the phonograph...were 78s....In addition to these albums were documents saved by Doris, including letters about various parts of the preservation effort. For example, there were copies of lawsuits against Thunder Lake developers, and letters identified as being from the Weir Farm Committee for Her Conservation (dated 8/19/85).”

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “‘Carnivorous Barbie,’ her [Catherine Barrett Andrews’] name for a large oil in a pop-art style depicting an oversized rendition of a woman’s face. This had been painted by CSAIV [Sperry Andrews IV] and made some reference to one of his youthful girlfriends apparently. CBA related that Doris had purchased it from CSAIV some 20 years ago.”

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “As we move to the ...sideboard, CBA talked about some of her mother’s favorite things there....CBA pointed out a green fish plate that she said was possibly Weir era but possibly MTS [purchased by Doris Andrews at Minks to Sinks, an annual charity yard sale in Wilton, CT]. There were some dried magnolia pods in one of the drawers, and CBA commented that Doris had loved dried seeds and used them decoratively.”

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA commented on some other sideboard objects, such as glass art by Chris Salmon (done in the 1980s), a 1913 Roth etching, circa 1950 Christmas tree decorations.”

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “Turning to the chandelier, CBA commented that they [the Andrews] used to hang flowers on it....”

21 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA [Catherine Barrett Andrews] commented that the china in the corner cupboard was of mixed origins; some belonged to William Kelly’s daughter, Doris’s mother Dorothy Kelly Bass; some pieces were possibly Weir era; some pieces labeled ‘P.C. &

Secession' were from Sperry III's stepmother, of the Lawrence family. CBA herself had set the cabinet display of china up."

2 November 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. "He [Sperry Andrews IV] also mentioned that they [the Andrews children] wondered if there were secret compartments in the dining room...for example in back of the inscription over the DR [dining room] fireplace. He also mentioned how intriguing he found the stained glass window in the dining room – wondering what stories the images told."

DOWNSTAIRS BEDROOM (108)

When the Andrews moved in, the downstairs bedroom contained four paintings by J. Alden Weir. A glass fronted bookcase, two straight backed chairs, a drop-leaf card table, chest of drawers, bedside table, a rocking chair, rug, books, andirons, a gilt framed mirror and candlesticks of both glass and silver filled the rest of the room.

During the Andrews occupancy, the blue and white floral wallpaper in the bedroom was removed. As in all the first floor rooms other than the living room and library, the bedroom was painted white. Sperry Andrews used this as his bedroom for about eight years before creating another for himself in the attic. An early photograph dating perhaps between 1958 and 1960 shows the bedroom before the "St. Esprit" wallpaper was removed (Fig. 79). The same Federal style four-poster double bed is present that is seen in photos of the room taken decades later. A late nineteenth century black framed mirror is hung on the north wall to the side of the bed (by 1989 it had been moved to the east wall between the windows). Between the bed and the north wall is a bedside table with a small lamp. A wooden chair with rush seat is in front of the fireplace. In 1989 a series of small framed oil paintings dotted the walls. A crib in the southeast corner of the room suggests that by the 1990s, and probably earlier, the first floor bedroom became the guest room for the Andrews children with young grandchildren in tow (Fig. 82). In photographs from 2003 and 2005, the crib has been displaced by a hospital bed, indicating Sperry had moved downstairs again during his last years due to mobility issues connected to his failing health (Fig. 86; a wheelchair and walker can be seen in photographs of the same period). Accoutrements related to Sperry's medical care are seen laid out on the four-poster bed.

Other furniture in the room in 2003 and 2005 included a wood chair with a three-spindle back; an older floor lamp (possibly the lamp seen in living room photos from the Young era); scale; and wastebasket. White ruffled sheers hung in the windows (Figs. 84, 86). The Weir/Young bookcase had remained, with Weir reindeer antlers on top of the bookcase. Paintings, including those by Sperry Andrews sat on the mantel and hung on the walls. After Sperry's death, his son and namesake Sperry IV used this room as his bedroom.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec.

No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1958-60, 1989, 1994, 2003, 2005. Photographs, WEFA; Carden and Crisson, *Weir Farm Historic Structures Report*, Fig. 84.

8 February 1994. Gay Vietzke, notes of phone conversation with Sarah Olson. Weir paintings hanging in this room when Andrews moved in: Portrait with blue plume in hat, above bed on wall with stove; woman in satin dress on north wall

1998. Carden and Crisson, *Weir Farm Historic Structures Report*, 79. Removed blue and white floral paper from the first floor bedroom and painted the walls white.

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA said that her father, Sperry, had lived in room 108, also called the Ryder Room, on the first floor, then later in room 303 on the attic floor.”

September 2008. Dolores Tirri, museum specialist, WEFA, conversation with the author. Used as Sperry Andrews’ bedroom as his health failed.

BATHROOM (109) AND DRESSING ROOM (110)

In the bathroom, the Andrews replaced the linoleum installed in 1932. A statement made by the Andrews’ daughter in 2005 implied the sinks and toilets in all but one of the second floor bathrooms had been replaced by her parents.

According to the 1958 Mahonri Young estate inventory, an easel, a drop-leaf tambour desk, a ladder back chair with rush seat, an area rug, paintings and sketches were in the room at that time. The only views of the dressing room from the Andrews period date to 2003 and show a chest of drawers (possibly the same piece recorded as being in the adjoining bedroom in 1958) a demi-lune table, Federal-style wall mirror, a combination wall shelf and clothes hanging rack and a wall sconce with metal reflector. (Figs. 88, 89).

DOCUMENTARY EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young,. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1998. Carden and Crisson, *Weir Farm Historic Structures Report*, 79. Andrews put new linoleum on bathroom floor.

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA [Catherine Barrett Andrews] also stated, while talking about the sinks,

that ‘all toilets in the WH [Weir House] had been replaced,’ presumably meaning during the Andrews tenure, ‘except Mother’s’ [thought to refer to room 207].”

SECOND FLOOR

SOUTHEAST BEDROOM (201)

The southeast bedroom was used by Mahonri Young (it had previously been his sister-in-law Cora’s). Among the pieces belonging to Young’s 1958 estate in the room (designated bedroom no. 5 in the inventory) were a twin bed, a desk, a wardrobe, glass front bookcase, a bureau, 300 assorted books, a spindle back armchair, twenty-five oil and watercolor paintings and a table.

After the Andrews family moved in, room 201 became oldest son Charles Sperry IV’s bedroom. In 2001 it contained a Federal style four-poster bed (WEFA 2101), matted and framed artwork, sheer white ruffled curtains and valances on the windows and wallpaper with green stripes on an off-white ground (Fig. 90). Photos taken in 2005 also show a dresser, modern table lamps, a wood folding table, a chest or chest of drawers, two small wood tables, a Colonial Revival style desk, a low-backed chair with seat cushion and a two-drawer oak file cabinet. A large photocopier, acid-free flat boxes, several stacks of unframed canvases and the presence of a contract cataloger’s dog means the room by this time was among those used by employees inventorying Sperry Andrews’ art.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

2001, 2003. Photographs, WEFA.

2003. Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 72-73.

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “Bedroom #5, room 201, had belonged to CSAIV....”

CENTER BEDROOM (202)

Referred to as bedroom no. 4 in the Mahonri Young estate inventory of 1958, the room contained a Victorian period bureau, two rocking chairs with rush seats, a child’s rocking chair, three oils

and one watercolor by J. Alden Weir, eleven other small paintings that were copies of “museum” pieces (probably Old Masters) and four additional small paintings.

This bedroom had been Dorothy Weir’s until her stepmother died in 1931, after which Dorothy moved to room 211. From then on, room 202 served as Dorothy’s studio. Doris Andrews continued this use, making the room her own studio.

Photographs taken in 2005 reflect the non-historic use of the room as a setup for catalogers hired to inventory Sperry Andrew’s artwork (Fig. 92). It is not known to whom the resident hamster, kept in a home of colorful interconnecting tunnels, belonged.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

2003. Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 74.

2005. Photographs, WEFA.

SPARE ROOM (203)

A small drop leaf table, twin bed, a demi-lune shaped chest, an oil painting, a gilt mirror, a watercolor, three etchings and a rocking chair with rush seat were the pieces from Mahonri Young’s estate in what was called the spare room in 1958.

During interviews, the Andrews’ daughter Barrett called this “the birthing room,” which may be a reference dating to the Weir period, since the Youngs were childless and no Andrews children were born in the house. Doris Andrews used it as her dressing room. A span of cedar drawers were installed for clothing storage, presumably during the Andrews occupancy since the unit is not listed in the 1958 inventory (Fig. 93; it is possible the drawers may have been considered built-ins and therefore not included). Also in the room in 2005 were a bureau, chest of drawers, and a metal file cabinet (Fig. 94). These could have been in the room while the Andrews lived there, or stored in room 203 after their deaths; the apparent age of the labels on the drawers of these pieces would seem to indicate the former, and that the Andrews used them for storage.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace. *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

2003. Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 75

2005. Photographs, WEFA.

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA referred to the small room adjoining room 204, bedroom #3 or room 203, as ‘the birthing room.’”

SOUTHWEST BEDROOM (204)

According to the 1958 inventory of Young’s estate, bedroom no. 2 (originally Caroline Weir’s room) contained a four poster bed, an upholstered chair, a “painting stand” (easel), a spindle back arm chair, a tripod table, 100 books, a reproduction period highboy, a “drop leaf glass front chest,” a dressing table, a small mirror, a wall mirror, a few brass and pewter pieces, five paintings, two watercolors, a fire set and screen, and a “writing box” (lap desk). It had been used as a guest room by Young’s son Bill. The wallpaper, hung in 1944, had a blue geometric pattern of rectangles with diamond shaped motifs against a light ground, and the wood work was painted black (Fig. 95). After 1958 the room was painted white. It may have been the only room in the house where all of Weir’s black wood trim was repainted white.

Doris Andrews used the room as her bedroom and office. Although she used room 202 as her studio, she told Weir Farm National Historic Site staff that she painted in her bedroom as well. One 1994 photograph of the fireplace seems to bear this out. Paintings, photos, loose papers, brochures and flyers are piled on and pinned to the mantel, occupy the floor on either side and are stacked haphazardly inside the fireplace opening (Fig. 96). Another image taken in 2001 is similar: the bookcase secretary contains stacks of papers, as does the floor and photos are propped against the walls (Fig. 97).³⁵ In contrast, the room in 2003 had been cleared of all this material following Doris Andrews’ death. Furnishings are clearly visible, but the type of intense activity that occurred in the room when used by its occupant is barely hinted at.

Most of the furnishings seen in 2003 photographs relate to the room’s main function as a bedroom: a double bed; television set; modern upholstered recliner, moved from the living room, where it had been in 2003; family photos and Sperry Andrews watercolors on the walls and the tops of the painted French provincial bedside table and commode. In addition to the secretary, a two-drawer chest on the floor between the windows may date to one of the previous residents. The Andrews children remember their mother’s typewriter as always being in this room. It was here that Doris Andrews “spent [hours] at the typewriter, hammering out letters to lawmakers, art historians, land use groups, and anyone else who might help” during her ultimately successful efforts to preserve Weir Farm.³⁶ She had used the same typewriter since her student years at

³⁵ The bookcase and secretary is probably the piece described as a drop leaf glass front chest in the 1958 Young inventory. This furnishing dates back to the Weir occupancy (WEFA 2101) and can be partially seen on the far left of Dorothy Weir’s 1920-1930 painting set in room 204 (see fig. 30 in Wallace’s *Weir Farm: Historical Information on the House and Studios*, 2003).

³⁶ Gardner and McKay, *Historic Resource Study*, 2005 draft, 231.

Louisville Collegiate. Although not visible in the 2003 photos, NPS staff found the typewriter in room 204 after the family's life tenancy ended in 2005.

Following the death of Sperry Andrews in 2005, his children Sperry IV and Barrett briefly lived in the house. Daughter Barrett used her mother's former bedroom as her own.

DOCUMENTARY EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1994, 2001, 2003. Photographs, WEFA; Carden and Crisson, *Weir Farm Historic Structures Report*, Fig. 89.

12 November 1999. Doris Andrews, interview by Anne Markham and Cliff Laube, Weir Farm NHS, Branchville, CT. "Doris: 'I painted in my bedroom. I did everything in my bedroom, office, paint.'"

2003. Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 71-72, 76 n. 257.

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. "She [Catherine Barrett Andrews] mused that there were no buttons, bumper stickers, or other such items related to the preservation effort, but she did think that the typewriter on which Doris typed many letters was perhaps significant [Note: CBA did leave this typewriter in bedroom no. 2, room 204].", 3; "CBA said that Doris had had the typewriter since her college days in Louisville Collegiate.", 4; "CBA commented that bedroom #2, room 204, had been used by Bill Young (Mahonri Sharp Young) and it had most recently been Doris's bedroom, which CBA took as her own after her father's July 2005 death.", 4.

2 November 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. "I went up to the master bedroom (aka Doris's bedroom, room 204) with CBA [Catherine Barrett Andrews]...Barrett was very protective of items in the bedroom and made sure to caution us not to touch the bed especially. Barrett expressed mild surprise that they [the Andrews heirs] didn't own the 'Weir desk'...", 7.

NORTHWEST BEDROOM (205)

Among the furnishings in Mahonri Young's estate in this room were a desk, a twin bed, a bureau, night table, an arm chair with rush seat, an oil painting, a gilt mirror, a highboy and an area rug. During the Young occupancy this was a guestroom.

Later the bedroom belonged to the youngest Andrews child, Ballard. Given that Ballard was only a year old when his parents moved into the house as caretakers, the paneled screen dating from the late 1940s to mid-1950s left behind by the Andrews may have been used in this room during his babyhood. The screen, with color printed motifs on its two remaining panels (originally there were at least three) depicting lambs, ducklings, rabbits and the legend "Pleasant Dreams," was clearly meant for a very young child's room, perhaps to hide a changing table. Another possibility is that the screen is a Young piece that was used in room 203 when it served as a nursery for Mahonri Young's visiting grandchildren.

Another piece the Andrews left behind is a child's chair sized for a toddler that could also have been in Ballard's room. On the other hand, like the screen the chair may have been a piece used by the Youngs in room 203. After her youngest child left home, Doris Andrews used room 205 as her study and sewing room.

In photographs from 2001 and 2005, the room was painted white with the original Weir period black wood trim intact. The single 2001 image is of a chest; however, the piles of paper and paintings on top of and surrounding it suggest an atmosphere like that of room 204 (Fig. 102). Along with the papers are a ball of twine, a postage scale, packing tape, a cast iron bank and a small toy train. A white plush scatter rug is visible on the floor at the lower left.

The room had been tidied up extensively by 2005 (Figs. 103, 104). By that time it served as an office space for Barrett and reflects her arrangement. A drop leaf table against the south wall contains a notebook computer and scanner. To the right is a footstool with turned legs (which might be the stool with a radio on it in a 1940 photo of the Young's living room) on which are a goose-necked table lamp, cordless phone and colored post-it notes. A television set with DVD player sits on the floor. On the wall are three paintings of floral subjects (possibly by Doris Andrews or perhaps Charles Sperry IV), a watercolor that could be by Weir or Young, and family photographs. A vernacular wood hutch with two woven baskets on top stands against the west wall, with a floor lamp (moved from room 204) beside it. A blue slipcovered modern loveseat is against the north wall; a small early 19th century table with two 1960s era lamps is at the left. An oil portrait of a woman, probably Doris judging from existing photos of her, or perhaps her daughter Barrett, hangs above the sofa.

DOCUMENTARY AND GRAPHIC EVIDENCE

Unaccessioned objects at WEFA.

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec.

No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

2001, 2005. Photographs, WEFA.

2003. Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 71-72

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA [Catherine Barrett Andrews] said that bedroom no. 1 (room 205) had been used as Ballard’s bedroom and later by Doris as a study and sewing room.”

HALLS (206, 209 and 210)

Hall 206 contained a glass front bookcase, four oil paintings, twenty watercolors and other works on paper, and a blanket chest, listed in the Mahonri Young 1958 estate inventory. The Andrews acquired the glass front bookcase (WEFA 2105) and kept it in this location. Hall 209, which led into bedroom 202, also contained a blanket chest, oil paintings and a pastel. The contents of hall 210 were not cited in the Young inventory.

Few photographs or other documentation of the second floor halls are available from the Andrews period. The top of a highboy is seen in hall 209, by the staircase. In the earliest photos from 1995 loose papers cover the highboy top (WEFA 2104) and magazines are propped against the wall on the floor beside it (Fig. 105). The bookcase is similarly crammed. Bags and a floral watercolor resting against the bookcase front are on the floor (Fig. 106). Framed documents, paintings and some photographs can be seen hung on the walls (Figs. 107, 108), a letter of commendation from President Franklin Roosevelt to Sperry Andrews for his military service in World War II and another letter to Sperry from the National Academy of Art among them. Doris Andrews hung a black and white March Hare print in one of the second floor hallways as a visual reflection of one of her favorite sayings, “mad as a March hare.”

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1995, 2001, 2003, 2005. Photographs, WEFA.

2 November 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “We went out in the hallway and I took photos of a letter to CSAIII [Sperry Andrews III] from FDR, thanking him for his military service, Doris’s March Hare print (‘her favorite expression was “mad as a March hare”’), and a 1990 letter from the National Academy to CSAIII.”

BATHROOMS (207 and 208)

According to their daughter, the Andrews did not change the sink and toilet in bathroom 207. Barrett Andrews installed the “women only” sign on the door of 207 after the deaths of her parents.

DOCUMENTARY EVIDENCE

21 October 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA also stated, while talking about the sinks, that ‘all the toilets in the WH [Weir House] had been replaced,’ presumably meaning during the Andrews tenure, ‘except Mother’s.’” Maria Abonnel added parenthetically “I believe that ‘mother’s bathroom’ refers to room 207, as it was signed as being for ‘women only.’”

February 2009. WEFA staff, comments on Weir House Historic Furnishings Report Addendum and Implementation Plan, Draft 1, 4. “These signs were put up by Barrett while she lived in the house after her father’s death.”

NORTHEAST BEDROOM (211)

The northeast bedroom originally served as the Weir’s master bedroom, and later as Dorothy Weir’s bedroom. At Mahonri Young’s death, this room, called Bedroom no. 6 in the estate inventory, contained an ornately carved small four poster bed, a bedside chest, a pine chest of drawers, 450 books, a spindle back rocking chair, a cast iron stove, a ladder back chair with rush seat, a painting by J. Alden Weir, as well as nine other miscellaneous paintings, an English joint stool and a mirror.

Weir’s choice of a bold Arts and Crafts wallpaper for the master bedroom is in keeping with the aesthetic shown throughout the first floor of the house. The Art and Crafts Movement, along with its forefather the Aesthetic Movement, emphasized handcraftsmanship, historicism and naturalistic motifs. It was borne of the same impulse that made artists like Weir and others during this period turn to nature and the perceived simpler agrarian past as inspiration in a gritty industrialized world. The “Camelia” pattern paper was produced in England around 1898; David Wallace surmises Weir may have hung it during alterations to the house in 1901. Dorothy Weir retained the paper after room 211 became her bedroom. The Andrews also preserved the paper, as well as the mid-nineteenth century cast iron stove on the west wall, which could predate the Weir occupancy (Fig. 110). At some point, a portion of the black wood trim was repainted white.

Barrett Andrews used this bedroom as child. Visiting grown children and young grandchildren probably stayed here late in the Andrews occupancy, since baby toys can be seen on the floor next to the stove in 1995. Room 211 may also have been used by the live-in nurse or health aid hired to care for Sperry Andrews. When National Park Service staff photographed the entire room for the first time in 2005, it was in a state of flux, containing miscellaneous pieces of older furniture, an ironing board, shelved books, boxes and luggage.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1958, 1995, 2005. Photographs, WEFA.

2003. Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 78-80.

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “Bedroom no. 6 (room 211) had been CBA’s room...”

16 September 2008. Dolores Tirri, museum specialist, WEFA, conversation with the author. Room 211 may have been used by live in health aid hired to care for Sperry Andrews after Doris’ death. Aid may have had family living in Weir House as well.

THIRD FLOOR

ATTIC WEST ROOM (301)

At the time the Andrews moved in, this room contained three mismatched chairs, two iron beds, three bedside tables, a bureau, a poplar chest of four drawers, a demi-lune gate leg table (missing one leg), a small Windsor chair with cut-down legs, an oak chest of drawers and a radiant heater. This suggests the room, which may have housed the Weir domestics, had become something of a dumping ground for old, disused furnishings.

The largest room on the third floor, Sperry Andrews housed his train and antique toy collections here. A table the length of the room accommodated the trains.

DOCUMENTARY EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

3 November 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “We spoke at length about her father Sperry’s love for toy trains, and that there was a specific room in the attic where Sperry III had built a train track and tunnel.”

6 November 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CSAIV said that his father had collected antique toys....Sperry had had a Howitzer model and lots of cast iron toys, American flier train set, soldiers, forts, castles and trains.”

5 February 2009. Dolores Tirri, museum specialist, WEFA, e-mail communication with the author. “According to his daughter Barrett, he [Sperry] built a large train table that spanned the length of the room.”

ATTIC BATHROOM (302)

DOCUMENTARY EVIDENCE

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA [Catherine Barrett Andrews] also stated, while talking about the sinks, that ‘all toilets in the WH [Weir House] had been replaced,’ presumably meaning during the Andrews tenure, ‘except Mother’s’ [thought to refer to room 207].”

ATTIC EAST ROOM (303)

The contents of this room in 1958, as listed in Mahonri Young’s estate inventory, were an iron bed, two Spanish armchairs, a pedestal table, an oak chest, a painted bureau (perhaps the painted bureau now in room 301), a rocking chair with rush seat, a small chest and a wicker chaise. Louise Johnson, the woman hired to look after Ballard, the youngest of the Andrews children, lived in this room. After she left the family’s employ in 1966 Sperry Andrews slept there. It was still his bedroom in the 1990s. A photograph from this period includes a twin bed against the east wall, in the south corner; ruffled sheers in the window; and a wicker book table in front of the window that remains in the collection (Fig. 112). By 2003 Sperry had moved to the first floor bedroom.

DOCUMENTARY AND GRAPHIC EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

1994. Carden and Crisson, *Weir Farm Historic Structures Report*, Fig. 96.

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA said that her father, Sperry, had lived in room 108, also called the Ryder Room, on the first floor, then later in room 303 on the attic floor.”

26 September 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA also mentioned a woman named Louise Johnson, from Alabama, who had been caretaker to Ballard, who had lived [in] the attic room 303 from 1956 (the year Ballard was born) till about 1966.”³⁷

ATTIC SOUTH ROOM (304)

Mahonri Young’s 1958 estate inventory lists this room as housing an assortment of trunks, chests and luggage, as well as candlesticks, a broken clock and assorted crockery. The small room served as storage, a use that may have continued during the Andrews occupancy.

DOCUMENTARY EVIDENCE

August 1958. Preliminary inventory, Estate of Mahonri M. Young. Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded in Vol. 46 pages 103-108, Dec. No. 13. Appendix E of Wallace, *Weir Farm: Historical Information on the House and Studios and a Furnishing Plan for the Julian A. Weir and Mahonri M. Young Studios*, 2003.

BASEMENT

The Andrews found many of the disused objects now in the basement on moving in. These include gardening tools, trunks and household equipment used by the Youngs and possibly the Weirs late in their occupancy.

Like the Weirs and Youngs before them, the Andrews may have used one of the basement rooms for wine storage. They left behind a stoneware wine bottle with a 1960s label and crates of empty individual serving size modern glass Coca-Cola bottles. A safe was installed here by Doris Andrews for her valuables. Ballard Andrews stored his coin collection in one of the small closets. A small ladder in another part of the cellar enabled the family cats to access a crawl space under the house, from which they could go outdoors.

DOCUMENTARY EVIDENCE

26 October 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “CBA pointed out a small closet (D001C) on the east wall. CBA said that Ballard had stored his coin collection there....”

21 October 2005. Catherine Barrett Andrews, interview by Maria Abonnel, Weir Farm NHS, Branchville, CT. “In the 003 section near the wire enclosure, on the north side of the house, was a small wooden ladder extending from the floor up toward a crawl space. CBA said that tiny

³⁷ Catherine Andrews was in error when she said Louise Johnson occupied room 303 in 1956; the Andrews did not move into the Weir house until 1958.

ladder was for their cats to enter and leave the house at will. (They always had a few cats around.) In the same area was a safe (from the Book Barn, according to CBA, so an Andrews piece) in which Doris kept her silver and other prized items.”

RESEARCH SOURCES

The research for this project was limited in scope. The researcher consulted the following primary sources regarding the Andrews family occupancy: the 1958 inventory of the estate of Mahonri Young; a series of fourteen photographs taken in 1958 before the Young family removed Mahonri Young's possessions (these depict the three major first floor rooms and two second floor rooms); oral histories with Doris and Sperry Andrews and their children, recorded on various dates throughout the 1990s and in 2005; and photographs taken in 1960, the early 1970s, 1989, 1993, 1994, 1995, 1996, 2001, 2003 and 2005. A caveat regarding the 2003 and 2005 photos taken by the National Park Service is that, being taken after the respective deaths of the last occupants, they show many of the rooms in transition or in the process of being packed up permanently, making it difficult to accurately assess the placement of portable and smaller objects. In general they are used in this report when no other visuals of a room are available.

Other material still in the Andrews family's possession was not available during the writing of this addendum. In the future, it may be possible to obtain access to letters, journals, or the numerous photographs and home movies Doris Andrews was said to have taken throughout her life, which undoubtedly will provide far more information on the house interiors and their use, and a fuller picture of the family's forty-six year tenure.

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WEIR HOUSE IMPLEMENTATION PLAN

INTRODUCTION

The findings of earlier reports – the Weir Farm NHS *Historic Structures Report*, begun in 1995; the Wallace report on historical data for the house and studio interiors and furnishings plan for the Weir and Young studios, begun in 1995 and finalized in 2003; and the two volume *Cultural Landscape Report (Site History and Existing Conditions, 1996, and Analysis and Treatment, 1997)* – determined the period around 1940 would be Weir Farm’s period of treatment. Documentation supports the physical return of the site to its circa 1940 appearance. This date takes into account major post-Weir changes like the construction of Mahonri Young’s studio, but still reflects the physical presence of the site’s figure of national importance, J. Alden Weir, through his daughter Dorothy, who maintained the farm and house much as she had known them during her childhood. Documentation of the house’s furnishing history is ample enough to support re-furnishing to this period with accuracy.

Furnishing the house interiors to their circa 1940 appearance in no way precludes interpreting the occupants who lived there before and after that time. This can be accomplished, as is currently the case, through oral interpretation, the architecture and/or visual aids. The site has expressed a desire to include physical representations of the Andrews in each first floor room if possible. The Andrews’ reuse of pieces previously owned by the Weirs and the Youngs that will be incorporated into the circa 1940-era refurnishing provides the ideal way to do this. These objects also convey the sense of continuity of property use cited in the General Management Plan without disrupting the historic integrity of the period setting. In rooms where Weir/Young objects were not reused in their circa 1940 locations, the object tables include specific notes for the incorporation of Andrews-owned objects or Sperry Andrews paintings for interpretive purposes.

INTERPRETIVE OBJECTIVES

The *General Management Plan* (1995) defined the interpretive themes at Weir Farm National Historic Site as being:

- Weir Farm, the summer home and workplace of American painter Julian Alden Weir, became an important place in the development of American Impressionism, an art movement characterized in part by the celebration of place. Weir Farm was also a destination and inspiration for numerous artistic figures of the late-nineteenth century.
- Weir Farm continues to serve as a setting and inspiration for visiting artists. In addition, it has been continuously occupied by working artists, including Mahonri Young and Doris and Sperry Andrews, who have preserved the character of the property even as they adapted it to their own needs.

The following secondary themes were also identified:

- Weir Farm was protected from development and established as a national historic site due to the foresight, commitment, coordination, and effort of local citizens (including Doris and Sperry Andrews and Cora Weir Burlingham), private organizations, and public agencies.
- Artists have historically influenced environmental and conservation movements by producing images that served to galvanize political response.
- The relationship of landscape and art has evolved because of technological advances (for example, premixed paints in tubes) and changing attitudes toward nature.
- Weir Farm contains a variety of natural and cultural resources that illustrate several historical periods and a variety of land uses.
- Paintings, sculpture, and etchings and other prints have been produced at Weir Farm, and the process of working in each of these media requires distinctive skills and equipment.³⁸

The site's *Long Range Interpretive Plan* (2005) defined the site's primary themes in these terms:

- Since J. Alden Weir purchased the farm, it has been occupied by working artists (particularly Mahonri Young, Dorothy Weir Young, and Sperry Andrews, but also by a growing list of visiting artists) who have been inspired by the setting, who have expressed their creative genius on-site, who have preserved the general character of the property, and who (the artist-owners) have on occasion adapted it to their personal needs.

³⁸ US Department of the Interior, National Park Service, *Weir Farm National Historic Site, General Management Plan/Environmental Impact Statement* (September 1995).

- Weir Farm is being protected from development and gradually converted into an educational and commemorative site that fosters on-going artistic creativity thanks to the efforts of local citizens (including farm residents and Weir descendents), the Weir Farm Trust [renamed the Weir Farm Art Center], private organizations, and public agencies (including the National Park Service).
- Weir Farm is a laboratory of creative expression, exploring many aspects of the creative process from inspiration (landscapes, interior settings, family activities) through art production (studio settings, equipment, supplies, and materials).³⁹

The furnished interiors of the Weir House can be used in interpreting many elements of the themes defined by the General Management Plan and Long Range Interpretive Plan:

Weir Farm as J. Alden Weir's summer home and a destination and inspiration for visiting artists.

Weir's purchase of the farm occurred during an era when Americans were seeking to reconnect with nature after two decades of national trauma (the Civil War) and rapid change (industrialization, immigration). The Branchville property could fulfill the need to escape from the urban environment, yet was within commuting distance of New York City, a place crucial to the sale of Weir's work. Inventories show the equipment used to operate the farm during the Weir and Young eras was considered common to earlier agricultural practices, reflecting a romanticizing tendency that was part of a back-to-nature movement. This renewed interest in nature and the symbolism attached to it profoundly influenced the arts in the late nineteenth century.

The interiors of the Weir House are also an expression of this longing to become closer to the natural world and to earlier eras perceived as simpler times. From Weir's choice of furnishings stylistically connected to historic epochs in which craftsmanship was important, to the emphasis on nature as a decorative motif (seen in, for example, the Arts and Crafts wallpaper in the master bedroom, the first floor tapestries, the use of skin rugs, deer antlers, hornets' nests, Native-American crafts, and the subject matter of the paintings hung in the house), to the depiction of home as a place of refuge and respite, the furnishings and decorative elements of the house can be used as talking points about these attitudes.

The downstairs bedroom can be used as part of interpreting the site as an inspiration to visiting artists. Historically, this room was used by several of Weir's visiting artist friends, many of whom painted their own versions of the farm and its surroundings. The family referred to the bedroom as the Ryder room, implying that American Symbolist painter Albert Pinkham Ryder was its most memorable occupant. Family correspondence indicates that even the reclusive painter, an avowed city dweller, found inspiration in the Weir landscape: "I have never seen the beauty of spring before....The landscape and the air are full of promise." During one of his stays Ryder painted a view of Weir's orchard that purportedly "was not at all like the thing before him," an illustration of the varying ways individual artists see and interpret the same subject.

³⁹ Weir Farm National Historic Site, *Long Range Interpretive Plan, Weir Farm National Historic Site*. (Ridgefield, CT: US Department of the Interior, National Park Service, Weir Farm National Historic Site, April 2005), 19-20.

Visits by artists extended through the Young period, when students and professionals visited “almost every weekend [and] used the pond and landscape for artistic purposes.” These included sculptor Paul Manship, whose work was represented in the house; Gifford Beal, who painted a watercolor views of the living room; and Sperry Andrews, who became the house’s last owner.⁴⁰

The piazza was the part of the house that connected directly to the outdoor settings that inspired the artists who lived there. All three families – Weir, Young and Andrews – used the piazza regularly. The amount of outdoor furniture that survives in the site’s museum collection testifies to the frequent and continual use of the landscape as an extension of the house interior, or vice versa.

Weir Farm has been continuously occupied by artists.

The house is one of the primary spaces in which to interpret the site’s 120+ years of successive occupancy by four artists: J. Alden Weir, Mahonri Young, Dorothy Weir Young and Sperry Andrews. The interiors represent the domestic sides of their respective artistic lives and the way each chose to decorate and arrange their personal surroundings reflects their sometimes differing aesthetics. Those non-artists who fell within the domestic sphere – children, relatives, friends, domestics and farm hands – also played roles within the setting of the house.

The site’s continued use for small-scale farming during the Weir and Young eras points to a common interest among these artists to create an environment of agrarian self-sufficiency. Within the household, the type of food and drink enjoyed by the families at Branchville was linked to what they grew, raised and hunted. The way they entertained revealed their economic success and social circles as artists. The contents of the dining room and pantries can be used to interpret this.

The protection of Weir Farm from development and the preservation of the character of the property.

Following her father’s death, Dorothy Weir Young sought to preserve her father’s artistic reputation, not only through the preservation of his paintings, drawings, etchings and papers, but also by preserving the furnishings, house, studios and farm she had known from childhood. Her sister Cora Weir Burlingham and the house’s last owner Doris Andrews continued Dorothy’s work by moving the effort to preserve the buildings and land into the national arena.

The Andrews preserved many furnishings and artifacts owned by the Weirs that had been important to defining the character of the house interiors. Examples include the Weir furniture the Andrews chose to keep in the living and dining rooms; Weir/Young objects the Andrews chose not to display in the rooms but stored and preserved, and, as a result, can now be used in the refurnishing of the house; and their retention of Weir’s black woodwork, stained glass windows and medieval shutters, the Young’s library paint colors, and wallpaper samples.

⁴⁰ Wallace, *Weir Farm: Historical Information on the House and Studios*, 34, 36.

Doris Andrews' efforts to save the property from development were headquartered in the Weir House. Objects like her typewriter, documents she saved related to her preservation work and memorabilia related to the preservation campaign were generated from or kept in the house.

Weir Farm as a laboratory for creative expression.

J. Alden Weir, now considered one of the earliest and foremost of the American Impressionist painters, initially hated Impressionism but by 1891 had fully adopted the style, blending it with elements of the Barbizon School and Japonism. Weir's acquisition of the Branchville property in 1882 and the increasing importance of the farm to Weir coincides with the evolution of his artistic style, for which the farm and the surrounding area proved ideal subject matter, and eventually comprised over half his lifetime's work. The increasing intimacy and personal nature of his work can be demonstrated by the paintings he did of members of his family set within the quiet domestic environment of the house interiors.

Different artists see the same subject differently. Weir's painted and sketched interpretation of Branchville differs from that of Mahonri Young, Sperry Andrews, Weir's visiting artist friends Albert Pinkham Ryder, Childe Hassam, John Twachtman and Emile Carlsen, as well as from artists who continue to be inspired by Weir's landscape today.

Artists used different working methods for different mediums, which also meant a need for different working spaces with different equipment. Obviously the Weir and Young studios are the best places for interpreting this point, readily demonstrating the differences in scale, equipment and supplies used by the two artists. Artwork in the house can serve to amplify this interpretation and raise discussions about the differences between private and public art.

OPERATING PLAN

Hours and Access

Weir Farm National Historic Site hours vary seasonally. The site is open Wednesday through Sunday May through October; during November through April, it is open Thursday through Sunday. Grounds are open from sunrise to sunset. The site hosts about 15-16,000 people annually. Because it is still a relatively new site and had a life tenant until 2005, there is comparatively little signage directing people to the site. Visitors are not likely to happen upon Weir Farm accidentally; it is a destination for those who visit. The majority of visitors arrive by car; buses arrive more frequently in the fall months. Buses cannot park at this time and must drop off and pick up passengers. School groups make up a portion of the visitation between September and June. A number of special programs, tours and events are offered. In 2009 these included “Take Part in Art,” “Draw On,” “A Brush with Nature,” “Weir Preserve Bird Walk,” “The Nature of Love,” “Historic Gardens Day,” “National Trails Day Nature Walk,” “Stonewall Workshop,” “Signs of Spring Nature Walk,” “Junior Ranger Day,” “J. Alden Weir Birthday Program,” “Fall Foliage Nature Walk,” “Thanksgiving Agricultural Program,” and rotating exhibits at the Burlingham House Visitor Center. Specialized self-guided walking tours and informational brochures on specific features of the landscape are available. Visitors can walk the Historic Painting Sites Trail or learn more about the stone walls that line the landscape or gain a better understanding of the importance of the gardens to families like the Weirs.

Tours

Currently visitors access the site from the parking lot across the street from the Burlingham House Visitor Center. Their first stop is the visitor center, where they see an orientation film. Site tours are offered three times a day throughout the year. One of these is the stone wall program. In addition, “Take Part in Art” is offered whenever the site is open. Although there is no official policy regarding tour size, the maximum tends to be 10 to 15 people. Large groups are advised to contact the site for reservations. Buildings are visited in the following order: the Weir Studio, Young Studio and the Weir House. The landscape plays an important part in the tour, with rangers using reproductions of Weir’s paintings to illustrate how the artist interpreted his surroundings. The farm’s subsequent owners are part of the tour, most notably within the Young studio, but also within the context of the landscape. The tour in which this writer participated did an excellent job of incorporating the last owners, Sperry and Doris Andrews, into the story.

The Weir and Young studios are spaces with open floor plans, although the Weir Studio is significantly smaller. Visitors enter the Weir House through the front door off the south porch, which opens directly into the living room (102). From here, interpreters lead visitors into the library and then into the bedroom, where they can also view the bathroom through the small adjoining dressing room. Visitors double back through the previous rooms to access the pantries and dining room and exit out the front door. The bathroom doorway should be roped off so that visitors can look into the room without entering (the barrier can easily be removed on the rare occasions that the bathroom will be used). The following furnishings plan for the downstairs bedroom contains three alternatives for using this room. If the park decides to create a furnished

vignette in the northwest area of the room, it should be cordoned off with stanchions; this will not only protect the furnishings as visitors wander to look at artwork on the adjacent walls, but will also emphasize the separate interpretive purpose of the vignette.

Because all three buildings need varying levels of restoration and are not yet fully furnished the site considers itself in start-up mode. The house and studios are currently closed due to the rehabilitation project which will update existing systems. Restoration of finishes to circa 1940 is the project's next phase. The tour route may change as each studio and the house is put on line. When fully furnished, the maximum 10-15 person tour size will be impractical due to the small size of many of the rooms, particularly the library and bedroom. For this reason, this report recommends that tours be limited to 7 people.

RECOMMENDED FURNISHINGS AND WORKING DRAWINGS⁴¹

PIAZZA

Both before and after Weir's death in 1919, the piazza was a favorite spot to sit in warm weather. The storm entrance still on the porch during the furnishings addendum site visit in September 2008 did not exist during the Young occupancy. It has since been removed as part of the house rehabilitation project.⁴²

Piazza furnishings appear to have changed little since at least the last decade of Weir's life. Photographs taken before 1919, Weir's 1920 inventory, and post-1930 drawings by Young all indicate that the principal seating furniture was rustic in style, with caned seats and backs.⁴³ At least one caned settee, a caned rocker and a table have survived in good enough condition that, when combined with visual evidence (Figs. 4, 5, 8, 9), can be reproduced. The rustic table with circular top (WEFA 2230) seen in the background in Fig. 7 has been acquired by the site from the Andrews family (see Fig. 11).

The following plan reflects how the piazza was consistently furnished in the warmer months from about 1901 to the 1950s. There was no fixed historic arrangement of the furniture; its placement shifted continually. Because the land and vistas of Weir Farm were of such importance to its occupants, allowing visitors to sit on the porch and absorb some of the same views would be a useful interpretive tool. Reproduction rustic caned furniture based on existing pieces in the collection is recommended to allow for consumptive use (an exception would be the hammock). Seats on the furniture should be reinforced in a way that will strengthen them enough to be used safely but will not change their outward period appearance. During the winter, the piazza will be bare of furnishings to extend the life of the reproductions.

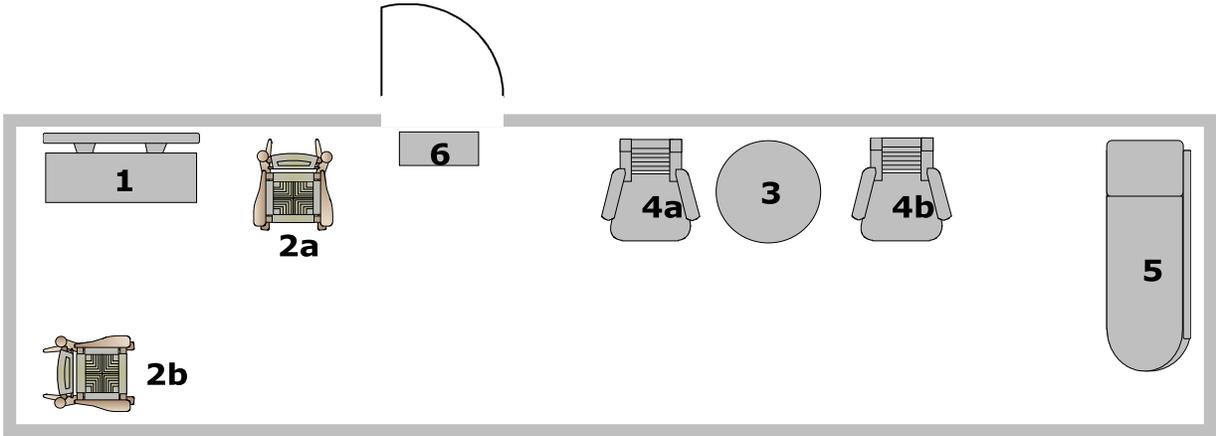
PIAZZA			
Location	Object	Evidence	Recommendation
P-1 (spring, fall) Place on west side of piazza in spring and fall.	SETTEE, caned seat and back, rustic	JAW 1920 inventory lists "cane sofa"; Young drawing entitled <i>Tommy</i> (BYU Museum of Art #832070467).	Reproduce original WEFA 9609. See Fig. 8.

⁴¹ Alphanumeric references in the "Recommendations" column of the object tables are references to pieces in private collections. See Appendix C for a partial list of these codes.

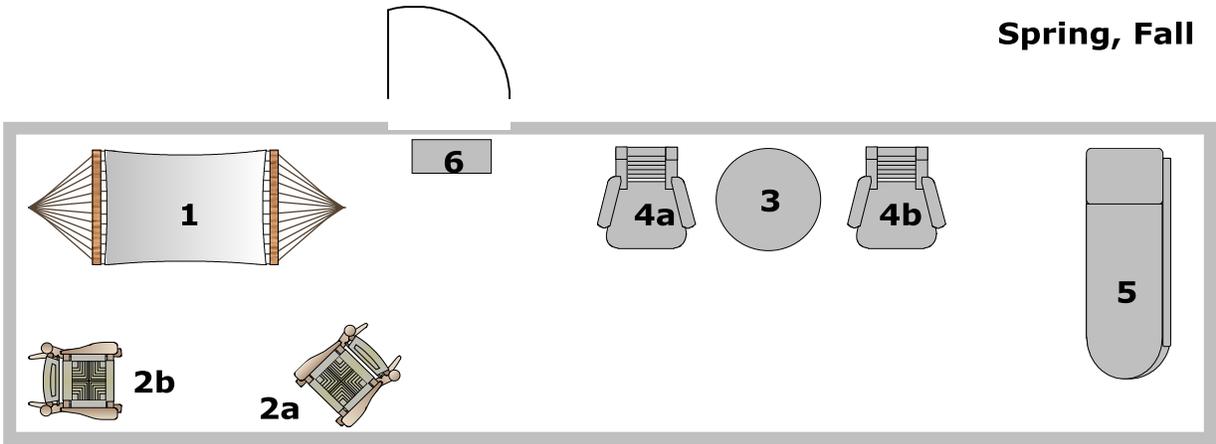
⁴² WEFA staff, comments on Weir House Historic Furnishings Report Addendum and implementation Plan, Draft 1, February 2009.

⁴³ Wallace, "Furnishings Plan: Recommended Furnishings and Working Drawings."

PIAZZA (cont.)			
Location	Object	Evidence	Recommendation
P-1 (summer) Hang at west end during summer months.	HAMMOCK	1917 photograph (Smith scrapbook #196); extant hammock.	If it can be kept inaccessible to visitors, reproduce original WEFA 2232. See Fig. 1.
P-2a, b Place on west side of piazza.	ROCKING CHAIRS, 2, caned, rustic	JAW 1920 inventory "two cane rockers"; ca.1917 photograph of Julian and Ella (BYU Library, P-78, f4, #32); Young drawing of worker in front of piazza (B107, BYU Museum of Art #832080780).	Reproduce originals WEFA 9608 and 9606 (frame). See Figs. 4, 5, 9.
P-3 Place on east side of piazza, with armchairs.	TABLE, circular, Adirondack style, rustic, straight legs and arched supports.	JAW 1920 inventory lists "piazza table;" Fig. 11 in this report.	Reproduce original WEFA 2230.
P-4a, b Place on east side of piazza.	ARMCHAIRS 2, rustic style.	1917 photograph (Smith scrapbook #193); winter photos of piazza from albums WEFA 9447 and 9451; Figs. 2 and 3.	Reproduce period chair, such as those in photos cited or based on WEFA 9596 and 9600 (chairs identical to rockers 9606 and 9608).
P-5 Place on east side of piazza.	CHAISE LOUNGE, rattan	Extant.	Reproduce original WEFA 9607.
P-6 Place in front of door.	DOORMAT (place outside front door when weather conditions require it)	Period appropriate; common usage.	Use modern fiber or rubber link mat, similar to mats available in 1930s.



Spring, Fall



Summer

PIAZZA
SCALE 1" = 4'
All measurements approximate



LIBRARY (101)

Since the dominant feature of the Library is the glass-fronted shelving and base cabinets installed in 1932, the restored room naturally reflects the period after Dorothy Weir's marriage to Mahonri Young. The rather sparse furnishings represent a mixture of those noted in the 1920, 1947 and 1958 inventories and establish the room's character as a quiet spot to read or listen to music as well as the passageway between the guest bedroom and the rest of the house. Since visitors will cross this room to view the bedroom, the documented rug should be omitted in favor of a modern runner to protect the original flooring.⁴⁴

Books now in the library reflect the Andrews' occupancy and literary tastes. Visitors notice the incongruity of seeing novels by E.L. Doctrow in an interior they take to be reflecting the Weir and Young families. One bookcase cabinet can be set aside to house a sampling of the Andrews reading material selected to best illustrate their interests, which can be pointed out and explained by the interpreter. The remaining bookshelves should contain books dating to pre-1940 documented as having belonged to the Weir and Young families.

LIBRARY			
Location	Object	Evidence	Recommendation
101-1 North, south, east and west walls.	BOOKCASES, built-in.	Constructed in 1932 (inscription over bedroom door), as a joint undertaking of Charles and Cora Weir Burlingham and Mahonri and Dorothy Weir Young.	Retain the original bookcases.
In bookcases 101- 1 on north, south, east and west walls.	BOOKS, pre-1940 publication dates.	MMY 1958 inventory lists "1500 approx. books" in this room; Wallace HFR, 51-54.	Acquire any titles on the Weir/Young book lists. Use appropriate books from WEFA-00024 and WEFA- 00047 along with lists in Wallace HFR, 51-54.
On bookcases 101-1 on north, south, east and west walls.	BRIC-A-BRAC	Common usage; period appropriate.	Acquire original small Weir items of brass, china, or pewter (such as B.15, 16, 29, 37, 38, 58-62).

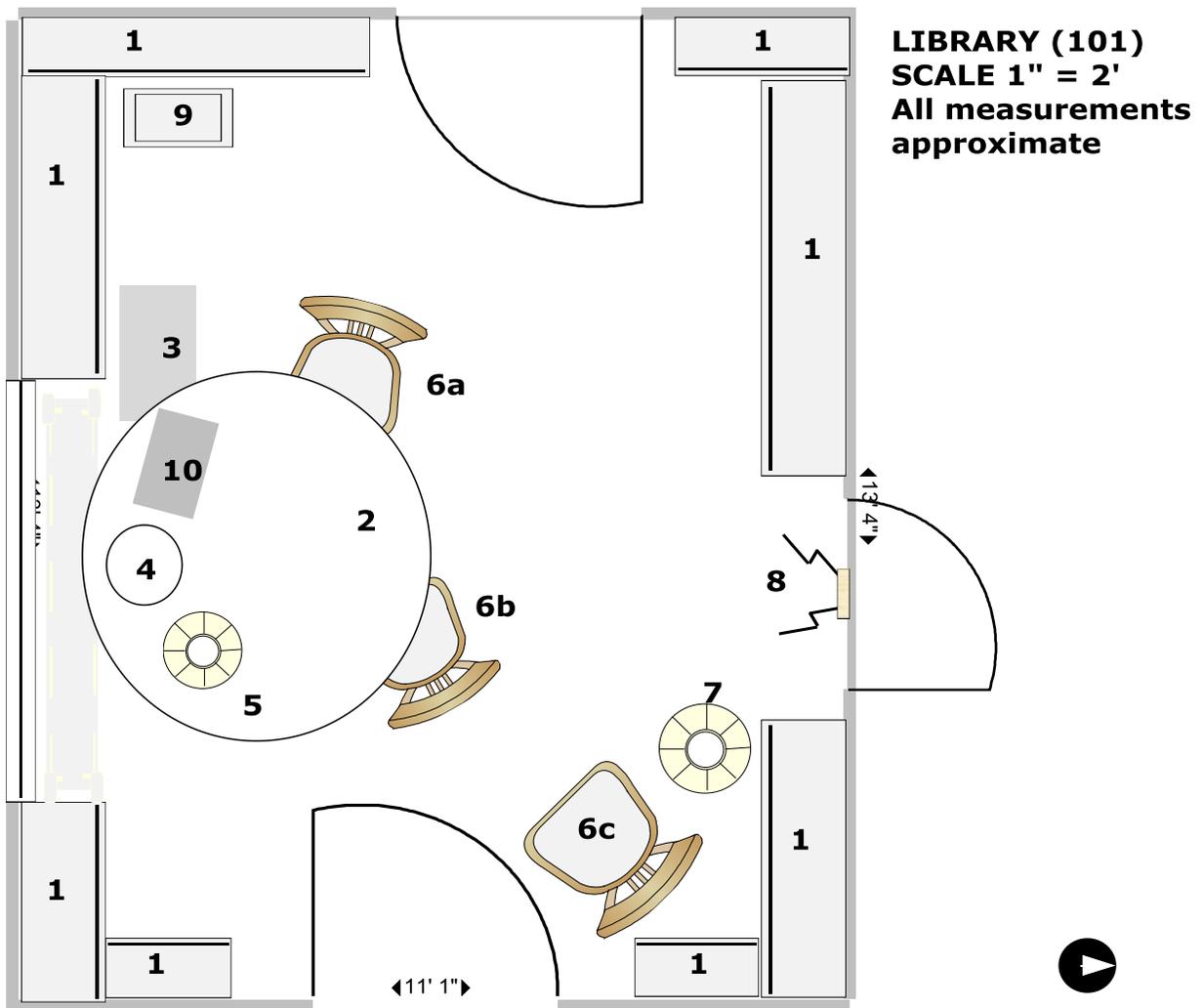
⁴⁴ Wallace, "Furnishings Plan: Recommended Furnishings and Working Drawings."

LIBRARY (cont.)			
Location	Object	Evidence	Recommendation
101-2	TABLE.	JAW 1920 inventory (cherry table); DWY 1947 inventory (table, ball feet); MMY 1958 inventory (table).	Appearance and location of original table with ball feet unknown. Use circular gateleg table B.111 or B 122 (smaller size, if space is issue) as substitute.
101-3	JOINT STOOL, oak, seventeenth century.	JAW 1920 and MMY 1958 inventories.	Use original joint stool WEFA 2603. Requires conservation treatment.
101-4	BUST of J. Alden Weir, bronze cast (1880) from the marble bust (1879) by Olin Levi Warner.	JAW 1920 inventory (bronze bust). In 1947 the bronze bust of JAW was in DWY's studio upstairs (DWY 1947 inventory).	Acquire one of the original bronze casts of the Warner bust (B.127 or C.15). If neither can be acquired, it may be possible to use the plaster version, WEFA 2221, if its preservation within the house's environment can be assured.
101-5	TABLE LAMP, glass base, ca.1900-20.	DWY 1947 inventory (glass lamp).	Acquire period electric lamp and shade.
101-6 a,b,c	CHAIRS, 3 Hepplewhite style with cut-down legs, American, ca.1800-20.	DWY 1947 inventory (three chairs, legs cut); by her will (1937) DWY left to a nephew her "5 Hepplewhite chairs in the house in Windham," with "their legs cut."	Acquire original cut-down chairs, if possible, or other original Weir chairs, such as C.7, E.6.
101-7	FLOOR LAMP, ca.1910-1920.	JAW 1920 inventory (piano lamp).	Acquire period floor lamp and shade.
101-8 Mount over door to bedroom.	DEER ANTLERS	Andrews interview ("from library door to bedroom.")	Use original set of antlers WEFA 2319. Require conservation treatment.

LIBRARY (cont.)			
Location	Object	Evidence	Recommendation
101-9	LIBRARY STEP LADDER	Period appropriate; common usage; Young provenance.	Use original steps WEFA 2313.
101-10	PORTABLE WRITING DESK	Period appropriate; Weir provenance; interpretive use.	Use original desk WEFA 2316.

Interior Finishes, ca. 1940

BUILT-IN BOOKCASES AND WOODWORK TRIM – Retain existing paint color, dating to ca. 1931 and left unchanged by subsequent owners.



LIVING ROOM (102)

The living room assumed its present configuration in 1900/01, when the original room was almost doubled in length and acquired a second fireplace. The only significant later change, made before 1911, moved the hall door a few feet to the west, making more space on the wall to the left of the east fireplace. See 1901 and 1911 floor plans in *Historic Furnishings Report, Weir Farm: Historical Information on the House and Studios and a Furnishings Plan for the Julian A. Weir and Mahonri M. Young Studios*, figures 1 and 2.

The radiator at the west end dates from about 1931, when the Youngs installed central heating. Electricity may have been brought in at about the same time. A photograph of the west end of the room taken about 1940 shows a small table-model radio and an electrified table lamp.

Using J. Alden Weir's and Dorothy Weir Young's estate inventories of 1920 and 1947 as its foundation, the living room furnishing plan depends largely on post-1920 pictorial evidence regarding the placement of specific pieces. A few of the recommended furnishings are still in place; most of the others are original Weir furnishings in the possession of family members who remember them as having been used in the Branchville living room (see Appendix C for a list of these pieces).⁴⁵

As refurbished the room will represent the family's living room after Dorothy Weir's marriage to Mahonri Young in 1931. By this time both Julian and Ella Weir had died, and Dorothy's sisters Caro and Cora were married and living elsewhere. The summer household consisted of Dorothy and Mahonri Young, their cook Molly Gleason, and one or two housemaids. Occasional visitors included Young's children, Bill Young and Agnes Lay, and their children, as well as artist friends like the Gifford Beals and Harry Wickeys. Dorothy's sister Cora Burlingham lived next door with her husband and two young sons, while sister Caroline Ely, her husband and two daughters were a couple of hours away in Old Lyme, Connecticut. Dorothy and Mahonri Young generally spent the winter in an apartment on New York's Gramercy Square.

Artwork remained a key element in the living room during the Young era. Character-defining works not available to the site (like Weir's *In the Living Room* and *The Miniature*, which hung over each of the wall tapestries on the north and south walls) will be reproduced. Wherever appropriate and possible, the site will display original artwork. As the only National Park Service Site devoted to American painting, many visitors come to Weir Farm National Historic Site with the expectation that they will see original art. Provided the site can establish an adequate climate, original artwork will be rotated in three or four locations in the living room where the families likewise rotated art during their respective occupancies. Including works by J. Alden Weir, Dorothy Weir Young, Mahonri Young and Sperry Andrews will provide an easy avenue for introducing all three families in the first room of the house tour. Among the park's J. Alden Weir holdings are *A Light in the Forest* (WEFA 2935), an undated oil on board which

⁴⁵ This list was drawn up by NPS staff in 1991. Mahonri Sharp Young (son of Mahonri Young), died in 1996 and left his estate to his son Mahonri Young II. Anna Weir Ely Smith (granddaughter of J. Alden Weir) died in 1998 and her two surviving children, Lydia Smith and Caro Bick, inherited her estate. Current ownership of all cited items has not been verified.

hung for a time in the southwest corner of the living room; and *Landscape with Stone Wall, Windham*, ca. 1892 (WEFA 8758), currently on exhibition at the Wadsworth Atheneum Museum of Art, Hartford, Connecticut. The Weir Farm Art Center owns the major Weir work *The Laundry, Branchville*, ca. 1894, which has been a signature piece for Weir Farm, used in publications and exhibitions since the beginning of the site's designation in 1990. Among other significant works that could be exhibited in the living room are Dorothy Weir Young's *Still Life with Peonies* (WEFA 2954) and Mahonri Young's *Panoramic Drawing of Weir Farm*, ca. 1940 (WEFA 306). It is recommended that these pieces be reunited with the Weir House to meet visitor expectations, enhance the overall caliber of the re-furnishing and fulfill the site's mission to connect the artwork with the landscape.

Since Mahonri Young had been living in Europe and in a New York apartment since his first wife's death, he brought little besides books to the house when he married Dorothy Weir. Books on the chairs and tables and shelves indicate his and Dorothy's wide-ranging interests; two decks of cards and a box of dominoes on one of the tables hint at the games of double solitaire Julian and Ella had enjoyed and the "interminable games of dominoes" Weir and his artist-friend Child Hassam used to play.⁴⁶ Dorothy Weir used the living room "card table," presumably the gate-leg table, for sorting her notes and files while researching her father's life and work.⁴⁷ Desk accessories added to the eighteenth century secretary allude to her many years of documenting and writing about J. Alden Weir's legacy. Logs in the fireplaces and changing arrangements of artificial flowers will help to relate the room to the changing seasons. Another recommended winter variation is to move the sofa from in front of the radiator at the east end to the other end of the room and replace it with the Italian carved table at which the family took their meals during cold weather.

The post-1936 wall treatment, as documented in photographs and small patches of surviving paint, consisted of dark woodwork, coral/terra cotta red paint on the walls, and a light, probably white, painted ceiling. The 1901 green striped wallpaper, of which a sample, WEFA 2614, survives, was still up when the radiators were installed about 1931, and when Dorothy and Mahonri Young had the library shelving and cabinets installed in 1932.⁴⁸ The paper may have been removed in 1936, when Dorothy recorded in her account book (WEFA 482) "Painted house inside and ceilings."

Some of the most character-defining original Weir pieces in the living room were used by all the house's occupants and can in turn be used to interpret the continuity of ownership. Specifically, the nineteenth century secretary, which remained in the same location from Weir's time through the Andrews tenancy, can be singled out. Either a Sperry Andrews watercolor acquired through donation or his oil on canvas *Weir Preserve* (WEFA 2955) should be exhibited on the east wall. Ideally the painting used should be of the Branchville property, either a view as seen from the living room or a view of another part of the landscape also painted by Weir and reinterpreted by Andrews. Use the painting to further discuss the issue of continuity, as well as differing artistic

⁴⁶ Wilfrid von Glehn to J. Alden Weir, 26 December 1905, quoted in Wallace, *Weir Farm: Historical Information on the House and Studios*, 31.

⁴⁷ Gardner and McKay, *Historic Resource Study*, 2005 draft, 180.

⁴⁸ Wallace, "Furnishings Plan: Recommended Furnishings and Working Drawings."

visions (interpretation must include an explanation that Weir did not own the painting and that it has been hung in this location for interpretive purposes).

The closet to the left of the east fireplace will be used to house a small exhibit of some of the materials that interpret the Andrews' preservation of the site and specifically the house. Fragments of original wallpapers preserved by the Andrews; old keys; small fragments of furniture no longer extant; pieces of broken dishes/pottery saved from the Weir and Young families; buttons related to the public campaign to save Weir Farm (there are at least two in the collection); and Doris Andrews' typewriter (WEFA 14053) can be set up in the closet with the closet opening covered by plexiglass held in place with security screws. Interpreters can open the door to the display and discuss the contents with visitors either by stopping enroute to the dining room or at the end of the tour before visitors leave through the front door. Installation of shelves on the original supports and the addition of lighting will be necessary. The closet door will remain shut at all other times so that its contents do not distract from the historic appearance of the room.

LIVING ROOM			
Location	Object	Evidence	Recommendation
102-1	VICTROLA, ca.1920.	MMY 1958 inventory (in dining room).	Use original Victrola WEFA 2315. Requires conservation treatment.
102-2 In summer, place in front of south window at west end. In winter, replace with sofa from other end of room.	TABLE, oak refectory type, Italian, with scrolled trestle supports with lion masks.	JAW (1920), DWY (1947) inventories; Wallace 2003 HFR figure 9.	Use original table, part of WEFA-148. Requires conservation treatment
102-3 Place on refectory table in summer.	VASE and ARTIFICIAL FLOWERS	Period appropriate.	Acquire period vase and artificial flowers; change floral arrangements seasonally.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-4 Place on refectory table in summer, on lamp table in winter.	RADIO, 1930s.	Wallace 2003 HFR figure 16.	Acquire period table radio, dark Bakelite case.
102-5 Place on refectory table.	PLAYING CARDS, two decks.	Julian and Ella Weir often played double solitaire.	Acquire two decks of period playing cards.
102-6 Place on refectory table.	DOMINOES, in box.	Julian Weir and Childe Hassam were avid domino players.	Acquire period dominoes and box.
102-7a	PAINTING, J. Alden Weir, <i>A Light in the Forest</i> , oil on board.	Wallace 2003 HFR figure 18. Partially visible in Fig. 25.	Use original painting WEFA 2935.
102-7b	BOOKCASE, 3-shelf, built into southwest corner; possibly post-1919.	In place by the late 1930s (Wallace 2003 HFR figure 16).	Use original bookcase WEFA 12216. Requires conservation treatment.
102-8	ARMCHAIR, Chinese Chippendale style.	Wallace 2003 HFR figure 16.	Acquire original chair (B.123), re-upholster in floral chintz. See Fig. 24.
102-9	TABOURET <u>or</u> JOINT STOOL, oak, English.	Wallace 2003 HFR figure 16.	Acquire original (B.95).
102-10	TABLE, walnut, Italian.	Wallace 2003 HFR figure 16.	Acquire original table (B.88).
102-11	TABLE LAMP, columnar.	Wallace 2003 HFR figure 16.	Acquire original (B.118).

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-12	ARMCHAIR, walnut, leather seat and back, probably Italian.	JAW 1920 inventory; Wallace 2003 HFR figures 15, 16.	Use original chair WEFA 2150. Requires conservation treatment.
102-13 For south and west windows; mount on brass rod.	HALF- CURTAINS, sheer.	Wallace 2003 HFR figures 3, 6, 7 and 9 (1880s-1930s); Wallace 2003 HFR figure 16 (ca. 1940) shows no curtains.	Fabricate half-curtains in white sheer cotton material.
102-14 Mount on brass rods, using the original hardware still in place, A.19.	SIDE CURTAINS.	Wallace 2003 HFR figure 9 (1912) shows a plain, full- length drape between the south windows; color in DWY paintings <i>Theresa and Tommy</i> and <i>Girl Arranging</i> <i>Flowers</i> (BYU) appears tan.	Fabricate curtains using Figs. 22 and 23 and Wallace 2003 HFR figure 9 for guidance.
102-15	DESK, fall-front, on stand, walnut and inlays, with 19 interior drawers; Italian or Spanish, seventeenth- eighteenth century.	Wallace 2003 HFR figure 15 (to left of window); Wallace 2003 HFR figure 16 (northeast corner); DWY 1947 inventory (desk); MMY 1958 inventory (drop leaf cabinet desk).	Acquire original desk (B.104) or use WEFA 2368, a desk originally in Weir's New York apartment that is stylistically similar. WEFA 2368 will require conservation treatment.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-16	JAR, ceramic, pale blue, with animal head handles; European?	Wallace 2003 HFR figure 15.	Use original jar WEFA 2222.
102-17 a,b	JARS, pair, covered, porcelain?, on teak stands; Chinese top.	Wallace 2003 HFR figure 15; JAW 1920 inventory.	Acquire originals (D.5).
102-18	ANDIRONS, iron, with brass animal head finials; probably Italian, eighteenth-nineteenth century. Add logs in winter.	Wallace 2003 HFR figure 13; JAW 1920 inventory (fire dogs, iron); DWY 1947 inventory (Italian fire set), and MMY 1958 inventory.	Use original andirons WEFA 2143. Require conservation treatment.
102-19	FIRE SCREEN, wire, brass frame; probably European, nineteenth century.	JAW 1920 inventory.	Use original fire screen WEFA 2144. Requires conservation treatment.
102-20	FIREPLACE TOOLS and STAND, iron; nineteenth century.	Wallace 2003 HFR figure 13; JAW (1920) and MMY (1958) inventories.	Use original set of tools WEFA 2147. Requires conservation treatment.
102-21	KETTLE, brass.	JAW (1920) and DWY (1947) inventories; Wallace 2003 HFR figures 3 and 5 (in east fireplace).	Acquire original kettle (F.1); fill with suitable firewood, as in Wallace HFR figure 5.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-22	MUSKET, flintlock; New England militia type, late eighteenth or early nineteenth century.	Wallace 2003 HFR figure 13; JAW 1920 inventory (old gun); MMY 1958 inventory (four guns).	Acquire similar period musket.
102-23 Attach to mantel facing, left side.	PISTOLS, 2, flintlock; English or American, eighteenth century.	Wallace 2003 HFR figure 13; JAW 1920 inventory (three old pistols); MMY 1958 inventory (two pistols).	Acquire two period pistols.
102-24 Attach to mantel facing near musket.	MUSKET TOOL, American, late eighteenth or early nineteenth century.	Wallace 2003 HFR figure 13.	Acquire period musket tool.
102-25 Hang on mantel facing.	POWDER HORNS, 2; American, eighteenth or nineteenth century.	Wallace 2003 HFR figure 13; JAW 1920 inventory (powder horn and small powder horn).	Use WEFA 6824 and acquire one large powder horn. WEFA 6824 requires conservation treatment and special mounting method.
102-26	BELLOWS	Wallace 2003 HFR figure; JAW 1920 inventory.	Use WEFA 2149. Requires conservation treatment.
102-27a On left end of mantel.	LANTERN, tin.	JAW 1920 inventory (lantern).	Use original lantern WEFA 2156. Requires conservation treatment.
102-27b Distributed on mantel.	POTTERY, VASES.	Carrigan watercolor of west end of living room, 1911; Fig. 24; photo WEFA 9450; 1958 photo WEFA HP 322.	Use selection of 2-3 pieces of period appropriate blue and white ware, delftware, etc., with Weir provenance.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-28a In middle of mantel.	STANDING FIGURE OF BUDDHA.	JAW 1920 inventory (Buddha).	Acquire original Buddha figure (B.20).
102-28b Propped on mantel.	PHOTOGRAPHS, mounted albumen and silver gelatin prints.	1958 photo of west fireplace, WEFA HP 322; photo WEFA 9451.	Reproduce period family photographs in collection, pre-1940.
102-29a On right end of mantel.	CANDLE HOLDER, double, with carrying handle, brass?	Believed to have belonged to Weirs (Andrews, 1993).	Use WEFA 14050. Requires conservation treatment.
102-29b On mantel.	FACE JUG, glazed stoneware.	Weir provenance.	Use original WEFA 273 (H: 12.5”).
102-30 Over west mantel.	ETCHING by James McNeil Whistler, framed.	Joseph Pearson: "the Whistler etching over the mantelpiece" (Young, <i>Life and Letters</i> , p. 193).	Reproduce Whistler etching and plain black frame.
102-31 On north wall to right of closet.	PEN PORTRAITS (3) of J. Alden Weir by Wencker, Bastien-Lepage, and Magnan.	JAW 1920 inventory.	Reproduce originals and frames (private collection).
102-32	CHEST, carved oak, Swiss, dated 1674.	Used to hold wood for fireplaces. JAW 1920 inventory (wood chest); DWY 1947 inventory (Dutch chest); MMY 1958 inventory (large hope chest); Wallace 2003 HFR figure 10.	Acquire original chest (B.1).

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-33	ARMCHAIR, wicker, with red seat and back pads.	Wallace 2003 HFR figure 10; Fig. 45.	Acquire wicker chair.
102-34 a,b Hang one on south wall to west of porch door, the other on opposite wall to right of hall door.	TAPESTRIES, 2, French or Italian, eighteenth or nineteenth century.	DWY (1947) and MMY (1958) inventories; Andrews interview; not in JAW 1920 inventory (owned by Ella B. Weir?).	Reproduce original tapestries WEFA 2253 and WEFA 2254.
102-35 On top of north wall tapestry.	PAINTING by Weir: <i>In the Living Room</i> , portrait of Anna Weir.	Wallace 2003 HFR figures 12, 16.	Hang reproduction on tapestry.
102-36 On top of south wall tapestry.	PAINTING by Weir: <i>The Miniature</i> , portrait of Anna Weir.	Wallace 2003 HFR figures 12, 16.	Hang reproduction on tapestry.
102-37 a On either side of northeast closet door.	BRACKETS, gilded wood, probably European, early twentieth century chinoiserie revival style.	Wallace 2003 HFR figure 10; physical evidence – brackets still in place on either side of closet door; Wallace 2003 HFR figure 10 suggests there may have been a pair on door to the library.	Use original closet door brackets part of accession WEFA-148. Check evidence on possible other pair.
102-37 b Over northeast closet door.	DEER ANTLERS.	Wallace 2003 HFR figure 8 (above northeast fireplace); Andrews interview ("from over living room door with gilt brackets").	Use original set WEFA 2319. Require conservation treatment.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-38 Lean against left side of fireplace.	CHESTNUT ROASTING PAN, brass and copper, Dutch (?), eighteenth century.	JAW 1920 inventory; Wallace 2003 HFR figure 4.	Use original pan WEFA 2146.
102-39	FIRE SCREEN, brass frame and iron wire.	Wallace 2003 HFR figure 10; JAW 1920 inventory (two fire screens).	Use original screen WEFA 2140. Requires conservation treatment.
102-40	ANDIRONS, iron, with ball finial, European, eighteenth-nineteenth century.	JAW 1920 inventory; DWY 1947 inventory (fire set, wrought iron).	Use original andirons WEFA 2139. Require conservation treatment.
102-41 Inside fireplace.	TRAMMEL, standing.	Wallace 2003 HFR figure 10.	Use original trammel WEFA 2141. Requires conservation treatment.
102-42 Hang on trammel.	TEA KETTLE, brass or copper.	Wallace 2003 HFR figure 10.	Acquire similar period tea kettle.
102-43 Hang on right side of fireplace.	TRIVET, brass.	Andrews list of Weir artifacts, 1991.	Use original trivet WEFA 2145. Requires conservation treatment.
102-44 At either end of mantel.	CANDELABRA, pair, wrought iron, Spanish.	JAW 1920 inventory (oddments on mantel); Andrews list of Weir artifacts, 1991.	Acquire original candelabra. (B.106).

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-45 Center of mantel.	CLOCK, cast iron, painted.	JAW (1920) and DWY (1947) inventories (clock); MMY 1958 inventory (cast iron clock); possibly one of two clocks JAW bought in Holland in 1883 (P.J. Van Velsen to JAW, 22 Nov. 1883).	Use original clock WEFA 2126. Requires conservation treatment.
102-46 On mantel.	POTTERY STEINS and VASES, glazed.	Wallace 2003 HFR figure 10; MMY 1958 inventory (eight miscellaneous earthenware objects).	Acquire up to eight original steins and vases (such as B.38, 39).
102-47 Right side of hearth.	MILK JUG, brass, Dutch.	Wallace 2003 HFR figure 7 (under table near door); JAW 1920 inventory (two milk jugs); MMY 1958 inventory (misc. brassware).	Use original brass milk jug WEFA 270 or WEFA 271. Both require conservation treatment.
102-48	ARMCHAIR, open-arm, upholstered, with ball-and-claw feet, English, late eighteenth century.	JAW 1920 inventory (arm chair, stuff cover); Wallace 2003 HFR figures 9 and 10.	Acquire original chair (B.114).
102-49	CHEST on stand, paneled front, turned legs; Jacobean style, nineteenth century.	JAW 1920 inventory (old chest); DWY 1947 inventory (highboy, Dutch); MMY 1958 inventory (chest of drawers on legs); Wallace 2003 HFR figure 10.	Use original chest on frame WEFA 12214. Requires conservation treatment.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-50 On chest 102-49.	BRIC-A-BRAC.	Wallace 2003 HFR figure 10 shows a small animal figure, a dish (?), and a bluish pitcher.	Acquire three original small ornamental objects (such as B.29, 37, 125; D.11).
102-51 Above chest on frame.	PAINTING, landscape by Sperry Andrews.	Interpretive use.	Acquire watercolor through donation or use Andrews' <i>Weir Preserve</i> , 1979, oil on canvas (WEFA 2955).
102-52 Over door to library.	FISH, plaster relief, unpainted.	Weir had plaster fish models, one of a trout, another "the first black bass of the season" given to him at Christmas in 1896 (see Wallace 2003 HFR Appendix F); visible over door in Wallace 2003 HFR figures 7, 9, and 10.	Use original plaster model WEFA 13952. Requires conservation treatment.
102-53	SECRETARY DESK with glass-fronted bookcase top, English/American, nineteenth century.	JAW (1920), DWY (1947), and MMY (1958) inventories; Wallace 2003 HFR figures 3, 6, 7, and 9; still in its original position.	Use original desk WEFA 2138. Requires conservation treatment.
102-54	DESK ACCESSORIES.	Period appropriate; a glass paperweight used by Dorothy Weir Young is extant.	Acquire period (ca.1920-1940) examples of the following: fountain pen, blotter, letter opener, writing paper & envelopes, account book, perpetual calendar.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-55 On desk top, centered.	VASE, tall, glazed earthenware, with artificial flowers; fill with seasonal artificial flowers, based on plants documented to have been grown on the grounds.	Wallace 2003 HFR figures 3, 7, 18.	Acquire original vase (B.39 or E.2) or similar period vase.
102-56	DESK CHAIR.	Wallace 2003 HFR figure 3 shows a rush-bottom arm chair at this desk; Wallace 2003 HFR figure 9 shows a plank-bottom chair.	Acquire an original side chair (B.83, B.116).
102-57	WASTEBASKET, metal.	See Fig. 46.	Acquire waste basket, ca.1930-40.
102-58 In winter move to west end of room and replace with oak gateleg table, B.122.	SOFA, American Empire, with rolled arms, straight crest rail, brown leather upholstery.	JAW (1920), DWY (1947), and MMY (1958) inventories; Wallace 2003 HFR figures 3, 6, 7, and 16; DWY painting <i>Theresa and Tommy</i> , BYU. Sofa later owned by Mahonri Young's granddaughter Darcy Doyle until 1964; subsequent history not known.	Reproduce sofa, place in front of window. Reupholster in color based on Fig. 22.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
102-59 On sofa.	CUSHIONS, 3.	Wallace 2003 HFR figure 16; DWY painting <i>Theresa and Tommy</i> , BYU.	Reproduce dark sofa cushions of the 1920-1930 period. See Fig. 22 for colors.
102-60	SIDE TABLE, rectangular with reeded legs.	MMY 1958 inventory (rectangle side table); Wallace 2003 HFR figure 7.	Acquire period table.
102-61 On table.	VASE and ARTIFICIAL FLOWERS; fill with seasonal artificial flowers based on plants documented to have been grown on the grounds.	Wallace 2003 HFR figure 9.	Acquire original vase (B.39 or E.2).
102-62 a,b	RUGS, 2, oriental.	JAW 1920 inventory; DWY 1947 inventory (badly worn); MMY 1958 inventory (poor condition); the rugs at east end in Wallace 2003 HFR figures 3, 9, and 10 are different and in figure 7 there is no rug, probably because the photograph was taken in the summer; Wallace 2003 HFR figure 16 shows an oriental rug at the west end.	Acquire and reproduce original living room Caucasian rug (B.107) for east end; acquire reproduction of an early twentieth century oriental rug for west end of room.

LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
Distribute around room based on photographs.	PAINTINGS, PASTELS, and DRAWINGS by J. Alden Weir, Dorothy Weir Young and Mahonri M. Young.	JAW 1920 inventory listed four pastels and five oil sketches in the living room; in 1947 (DWY inventory) there were nine oil sketches and six portraits, all by JAW; MMY's 1958 inventory listed eight oil paintings by JAW, and 13 miscellaneous small paintings.	Acquire originals or reproductions of specific paintings by JAW listed in DWY inventory, and originals or reproductions of nine small Weir and Young oil sketches, pastels, or drawings; use WEFA collection for hanging around the walls, using Wallace HFR figure 10 as a guide for the nine small works and Wallace HFR figures 3, 4, 8, and 16 for the others. Specific paintings that can be used include J. Alden Weir's <i>Landscape with Stone Wall, Windham</i> (WEFA 8758) and <i>The Laundry, Branchville</i> (owned by Weir Farm Art Center); Dorothy Weir Young's <i>Still Life of Peonies</i> (WEFA 2954); and Mahonri Young's <i>Panoramic Drawing of Weir Farm</i> (WEFA 306).
Place about 100 in bookcase in southwest corner, about 45 in top section of secretary, and the rest on tables.	BOOKS, mainly art, poetry and fiction, pre-1940.	Weir reading list (Wallace 2003 HFR Appendix G); Young library list; Wallace 2003 HFR figure 16.	Acquire about 150 books from Weir/Young lists. Use appropriate books from WEFA-00024 and WEFA-00047.

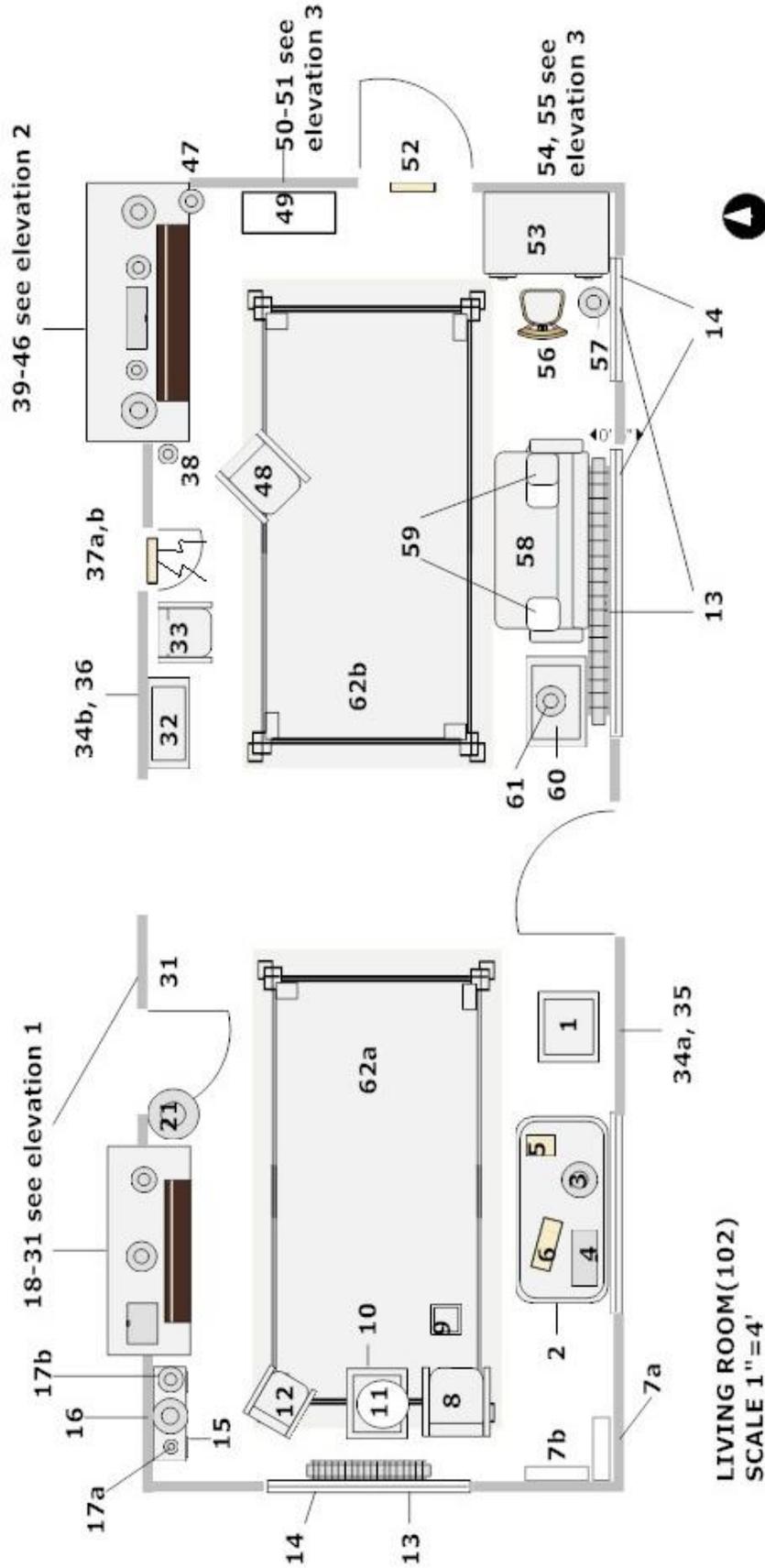
LIVING ROOM (cont.)			
Location	Object	Evidence	Recommendation
Distribute around tabletops based on photographs.	TABLE ACCESSORIES.	Wallace 2003 HFR figures 3, 7, 9, and 16 show that table tops were uncovered and generally held a variety of small items.	Acquire typical tabletop items, such as books, magazines, writing materials, and ashtrays.

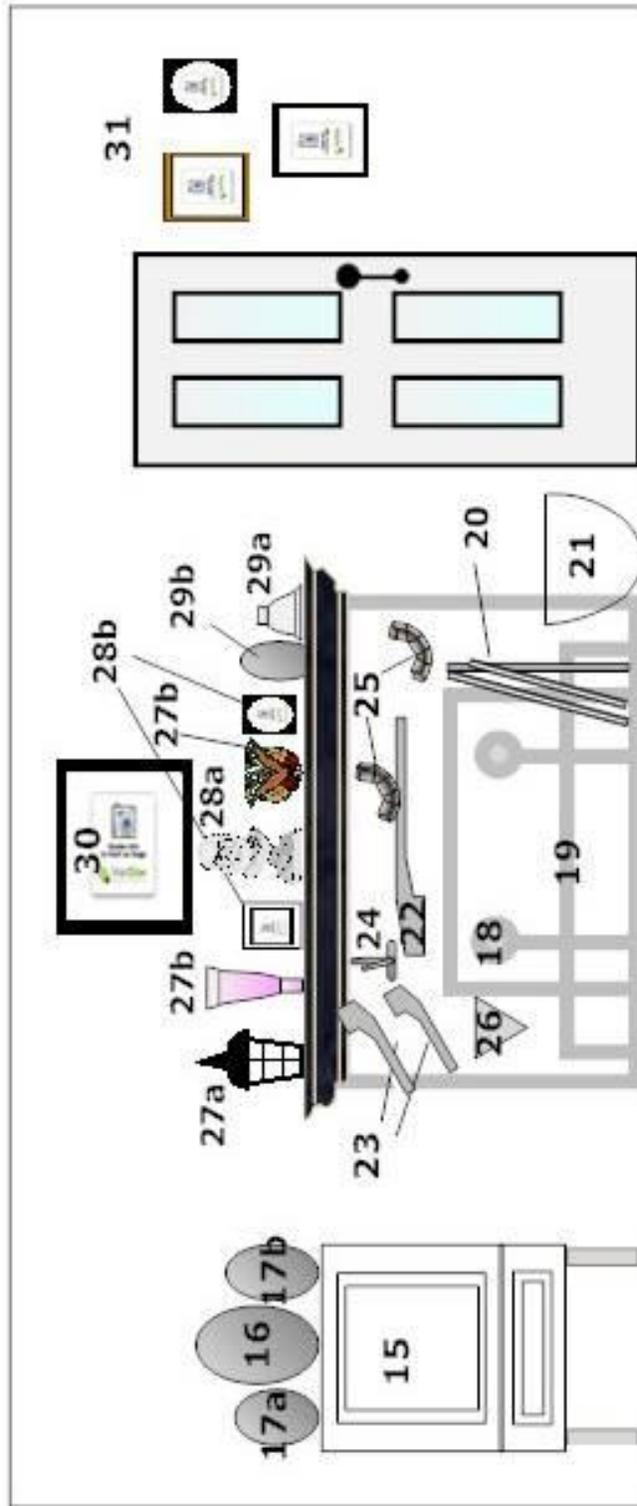
Interior Finishes, ca. 1940

WALLS – Change from current green paint color (Andrews period ca. 1958 to 2005) to a reproduction of the light and dark green wallpaper that J. Alden Weir installed in 1901 and Dorothy Weir Young kept until ca. 1936 when she removed it and had the walls painted a coral/terra cotta red. Use surviving example WEFA 2614 as a guide.⁴⁹

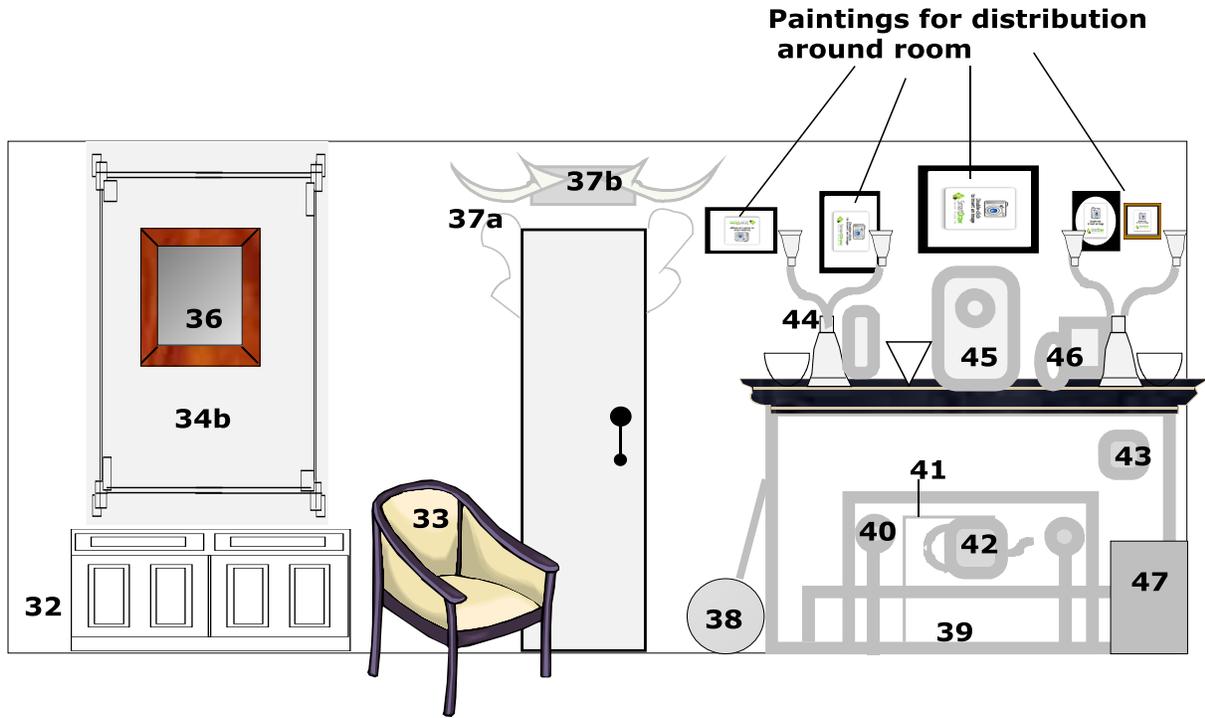
WOODWORK TRIM – Retain existing black paint color, dating to J. Alden Weir occupancy and left unchanged by subsequent owners.

⁴⁹ While it is known that the light and dark green striped wallpaper J. Alden Weir installed in 1901 was no longer extant in 1940, it was there until at least 1936, which places it within the circa 1940 furnishing period of the Weir House interior. NPS Historical Architect Lance Kasparian maintains that J. Alden Weir’s wallpaper choice was a significant unifying backdrop for the living room artwork, furnishings, Dutch casement and stained glass windows and landscape as seen through those windows. Thus, this wallpaper was a significant design element and a character-defining feature in the living room for thirty-five years, half of which were during Weir’s lifetime. The site feels the significance and longevity of this wallpaper, coupled with the fact that there is an extant sample, support restoration and outweighs the fact that we know Dorothy Weir Young replaced it around 1936. (Telephone conversation with Linda Cook and Dolores Tirri, 16 September 2009.)



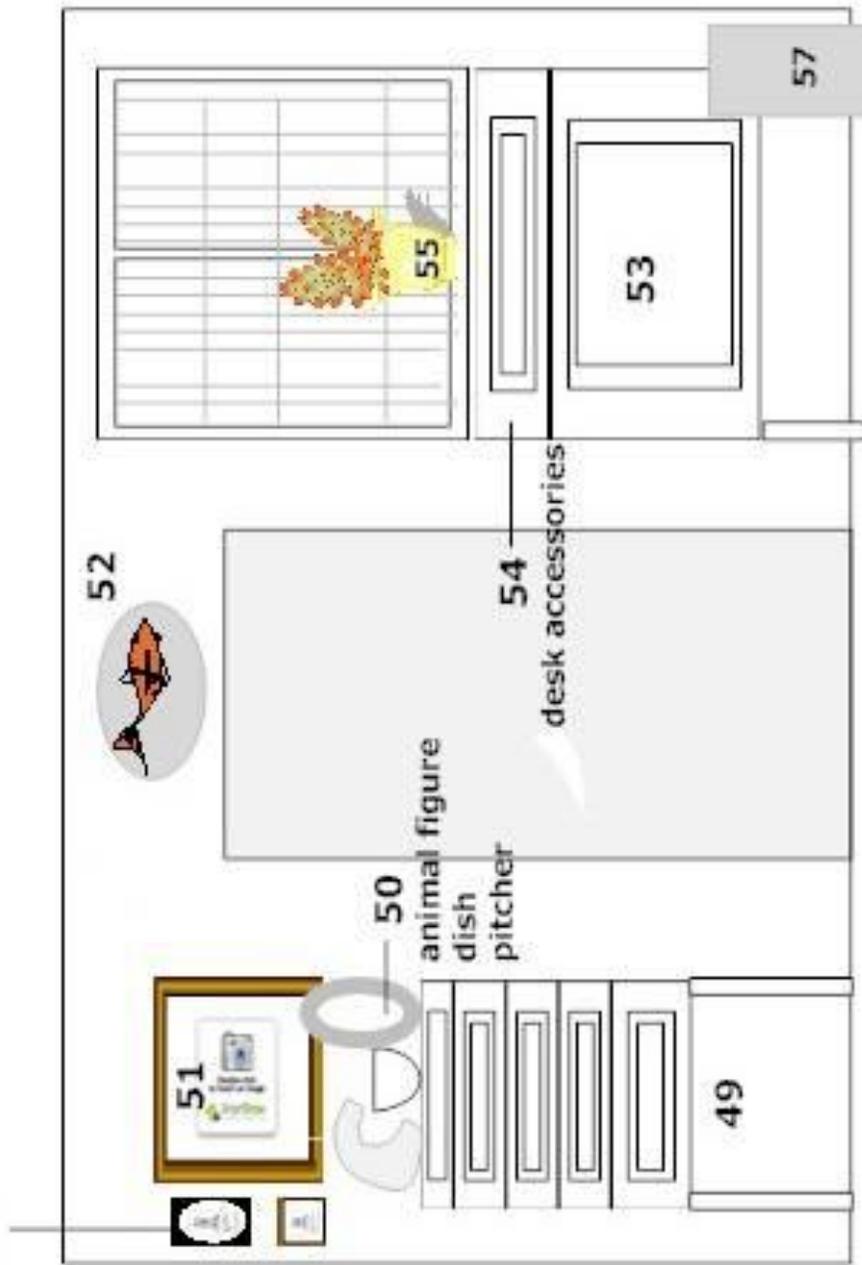


LIVING ROOM (102)
elevation 1



**LIVING ROOM (102)
elevation 2**

Paintings for distribution
around room



LIVING ROOM (102)
elevation 3

PANTRY (103)

The pantry furnishings recommended below are based on oral accounts of meals with Dorothy and Mahonri Young; pantry staples of the late 1930s and early 1940s; documentation of the produce grown and livestock raised on the farm; and objects in the museum collection. Both Dorothy and her sister Cora had substantial sustenance gardens on the property and grew all manner of vegetables and fruit for the family meals. Cora canned large amounts of produce. Extant boxes of canning jars found in the basement of the Weir House, three of which still contain paper labels with writing in Dorothy's hand, indicate that she, too, made preserves.

Milk from the farm's cows allowed the Youngs to produce their own dairy products. Milk pans were kept in the basement. Once the cream had risen to the tops, it was skimmed off and placed in a large container until enough had been gathered to churn butter. Once mold formed on top of the butter, the contents of the churn were squeezed together to extract buttermilk, a task assigned to Bessie Mabel Bass, wife of the Youngs' caretaker.⁵⁰ Molly Gleason, the Youngs' Irish maid and cook who was fondly remembered as a "lovely...little bantam person" by those frequenting the Weir House, and longtime caretaker George Bass made ice cream twice a week.⁵¹ Other dairy-based foods made at the farm included Devonshire cream, which Mahonri Young enjoyed in his strong Irish tea along with a large spoonful of rum; various soft cheeses; yogurt, which Young ate in large quantities sprinkled with nutmeg to help his ulcer; and a layered molded ice cream dessert made from a half-and-half mixture of fresh squeezed orange juice and sweetened cream put in an oval fluted mold to set.⁵² An assistant of Mahonri Young recalled that Dorothy could make crème brulee for as many as thirty people.⁵³

Cattle, pigs and chickens supplied the family's beef, pork and poultry. Family members recalled the ritual of being served one or two roasted chickens every Sunday afternoon dinner.⁵⁴ Slaughtered chickens and sections of beef hung in the back hall of the basement. "They wouldn't just eat the chickens when they were killed," recalled Orin Bass, son of the farm's caretaker, whose family lived across from the Branchville property, "they would hang there for two weeks, honest to God." Bass remembered an African American woman in the Youngs' employ before Molly Gleason, who washed the chickens out with soap and water before preparing them. Although the Youngs had a refrigerator, "they still hung the meat down in the back cellar because it was cool down there" said Bass. "They hung the chickens down there until they could probably walk away."⁵⁵ The farm also produced maple syrup and cider.⁵⁶

⁵⁰ Orin Bass, interview by Michelle Gutmann, park ranger, Weir Farm NHS, Branchville, CT, 2 December 1999, transcribed in Weir Farm Oral Histories, book 2, WEFA; Russell and Ken Bass, interview by Michelle Gutmann, park ranger, Weir Farm NHS, Branchville, CT, 10 December 1999, transcribed in Weir Farm Oral Histories, book 2, WEFA; Darcy Doyle, Charles Mahonri Lay and Mahonri Mackintosh Young II, interviews by WEFA staff, Weir Farm NHS, Branchville, CT, 9 January 2009, WEFA.

⁵¹ Mary Bass Ciuccoli, interview by Darla Shaw, park volunteer, Weir Farm NHS, Branchville, CT, 13 November 2000, transcribed in Weir Farm Oral Histories, book 2; Charles Burlingham interview by Doug DeNatale and Cathy Barner.

⁵² Spero Anagyros and Maria Ester Anagyros, interview by Norma S. Davis, University Park Hotel, University of Utah Campus, Salt Lake City, UT, 30 June 1996, Weir Farm Oral Histories, book 1, WEFA.

⁵³ Ibid.

⁵⁴ Doyle, Lay and Young interviews by WEFA staff.

⁵⁵ Orin Bass interview by Michelle Gutmann.

⁵⁶ Charles Burlingham interview by Doug DeNatale and Cathy Barner.

While the basement held large sides of meat, root vegetables, and stocks of wine and cider, the icebox and later the refrigerator in the pantry (called the “main refrigerator” by Mahonri Young’s granddaughter Darcy) were probably stocked with whatever smaller quantities of foodstuffs were needed for the day’s or week’s meals Dorothy Young planned with cook Molly Gleason.⁵⁷

As in most American homes by the twentieth century, the pantry would also have included a selection of prepackaged and processed foods (see Fig. 49). Dorothy Weir Young bought meat at Brunetti’s Market in Ridgefield and groceries and liquor at Gristedes Markets.⁵⁸ Objects recommended for furnishing the pantry primarily consist of foodstuffs the Youngs and/or Burlinghams grew or hunted, thereby linking the room to the story of the practical, working side of the property.

Appendix B contains a list of the food and drink the Youngs and Burlinghams ate, based on oral histories and what is known about what they grew and raised on the farm. The faux “fresh” vegetables specifically mentioned in the plan are suggestive of a fall harvest. Additional fake food beyond these should be acquired based on the appendix and used in keeping with the seasonal availability of fresh fruits and vegetables grown in Branchville.

PANTRY			
Location	Object	Evidence	Recommendation
North wall, on shelves.	CONTAINERS, labeled “Flour,” “Sugar,” “Lard.” Enameled metal with lids.	Period appropriate; Russell and Ken Bass interview, 1999 re: M. Young eating lard for breakfast.	Acquire, using salt box (see below) as guide to color and lettering style.
North wall, on shelves.	TINS or pasteboard boxes of baking powder, baking soda, plain gelatin, corn starch, tapioca.	Period appropriate.	Acquire period containers.

⁵⁷ Doyle, Lay and Young interviews by WEFA staff; Charlie Bass, interview by Michelle Gutmann, park ranger, Weir Farm NHS, Branchville, CT, 1 December 1999, Weir Farm Oral Histories, book 2, WEFA.

⁵⁸ Mary Bass Ciuccoli interview by Darla Shaw.

PANTRY (cont.)			
Location	Object	Evidence	Recommendation
North wall, on shelves.	CONTAINERS of cinnamon, oregano, thyme, rosemary, pepper, dried tarragon.	Period appropriate. Tarragon specifically documented as having been grown on the farm.	Acquire period spice containers.
North wall, on shelves.	CONTAINER marked "Tea."	Anargyros interview, 1996.	Acquire period container.
North wall, on shelves.	TIN of coffee beans.	Mary Bass Ciuccoli interview, 2000.	Acquire period container.
North wall, on shelves.	BOTTLE of vinegar.	Period appropriate.	Use a representative bottle from basement.
North wall, on shelves.	CONTAINER, pasteboard, Quaker oats.	Period appropriate. In earlier years the Weirs harvested oats but by the Young era the crop was no longer raised.	Acquire period container.
North wall, on shelves.	CONTAINER of corn meal.	Bass family interviews, 1999-2000; Charles Burlingham interview, 1989; Larkin essay in <i>Cultural Landscape Report</i> , Vol. 2, 32-34	Acquire period container.
North wall, on shelves.	STONEWARE CROCKS.	Original to site.	Use existing medium sized crock and any others of similar size in the collection.
North wall, on shelves.	JARS or bottles of maple syrup.	Charles Burlingham interview, 1989.	Use period containers.
North wall, on shelves.	JAR or bottle of molasses.	Period appropriate.	Use period container, store-bought.

PANTRY (cont.)			
Location	Object	Evidence	Recommendation
North wall, on shelves.	MASON JARS with glass lids and wire bales, filled with faux preserves: Blueberries Raspberries Grapes Apples Brandied peaches Huckleberries Pears.	Bass family interviews, 1999-2000; Charles Burlingham interview, 1989; Mason jars from Young period found in basement; Mason jars with labels “Brandy Peaches/1944” in Dorothy Weir Young’s handwriting.	Use existing mason jars found in the basement (reserve 1 of each as documents); affix handwritten rectangular paper labels with red borders. Use one of Dorothy Weir Young’s Brandy Peaches preserve jars (WEFA 12300) or hand scan label and reproduce on other jars.
North wall, on shelves.	MASON JARS with glass lids and wire bales, filled with faux vegetables: String beans Corn Peas Carrots Tomatoes.	Bass family interviews, 1999-2000; Charles Burlingham interview, 1989; Mason jars from Young period found in basement.	Use existing mason jars found in the basement; affix handwritten rectangular paper labels with red borders.
North wall, on shelves.	STONEWARE BOTTLES, sampling of hard cider bottles (3), including one stamped Weir. Although stored in the basement, a few bottles can be placed here for interpretive purposes.	Original to house, Weir and Young periods; Charlie Bass interview, 1999; Larkin essay in <i>Cultural Landscape Report</i> , Vol. 2; Wallace 2003 HFR, 28.	Use existing bottles found in basement; include WEFA 201.

PANTRY (cont.)			
Location	Object	Evidence	Recommendation
North wall, on shelves.	BOWLS, ironstone and yellow ware of medium size, each containing potatoes, turnips or parsnips, beets and onions.	Bass family interviews, 1999-2000; Charles Burlingham interview, 1989; Larkin essay in <i>Cultural Landscape Report</i> , Vol. 2.	Use 2 yellow ware bowls found in basement, WEFA 12092; acquire faux food.
North wall, on shelves.	PIE, in tin pie plate, draped with cheesecloth.	Orin Bass interview, 1999; Wallace 2003 HFR, 28 ref. "midnight raids on the pie shelf" Weir period.	Acquire faux pie.
North wall, NW side, on wall.	SALT CONTAINER, green enameled container with white lettering and wood lid, 7 ³ / ₄ " x 6 ¹ / ₂ " x 4 ¹ / ₄ ".	Original to house, Young period (Barrett Andrews 2005 interview about material in basement).	Use existing wall-mounted container found in basement, WEFA 12222.
North wall, on top of counter, NE side.	BREAD BOX, metal with enameled lettering.	Original to house.	Use existing bread box WEFA 9808.
North wall, on top of counter.	BASKET, woven with handle, containing faux apples.	Bass family interviews, 1999-2000; Charles Burlingham interview, 1989.	Use existing basket found in basement, WEFA 12301. Acquire faux food.
East wall, on floor beneath window.	MILK BOTTLE BASKET, wire, containing empty milk bottles.	Original to house, Young period (Barrett Andrews 2005 interview about material in basement).	Use one of the wire baskets found in basement, WEFA 12236; use the plain milk bottles found in basement for guidance in acquiring period bottles.

PANTRY (cont.)			
Location	Object	Evidence	Recommendation
South wall.	REFRIGERATOR, General Electric.	Original to house, possibly Young period.	Use existing refrigerator WEFA 14042. Reinsert molded glass refrigerator tray (WEFA 12043) found in basement.
South wall, in refrigerator.	Period milk bottles made to appear full; period, pint size cream bottles, made to appear full; 2 period Canada Dry ginger ale bottles; wire egg basket or yellow ware bowl filled with faux eggs; mason jar with glass lid and wire bale, paper label reading "tarragon mustard," made to appear full; butter crock, stoneware, with lid; small stoneware crocks for soft cheese; faux plucked headless duck carcass on ironstone platter.	Bass family interviews, 1999-2000; Charles Burlingham interview, 1989; Doyle, Lay Young II interviews, 2009; Larkin essay in <i>Cultural Landscape Report</i> , Vol. 2, 32-34; period appropriate, many pieces original to house; interpretive use.	Use the following: Kaukauna Klub stoneware cheese crocks with metal bales (WEFA 12107); one of yellow ware bowls (WEFA 12092); small wood Philadelphia Cream Cheese box (WEFA 2845). Acquire period pieces, using the following for guidance: platter WEFA 12061; one-pint cream bottle WEFA 12220. See Fig. 48.

BUTLER’S PANTRY (105)

Furnishings for the butler’s pantry are based on inventories; items in the collection; the functions typical of such a room and the physical evidence provided by the shelves, cupboards and sink; the paintings *Figures at a Table* by J. Alden Weir and *Ladies at Dinner* by Dorothy Weir Young; and oral histories. Here, frequently used sets of tableware, glassware and serving pieces were stored on the wall shelves and in the built-in cupboard.

Some of the Andrews’ pieces found in situ in the butler’s pantry date to the furnishing period of ca. 1940. However, many represent incomplete sets of tableware, perhaps collected by Doris Andrews at flea markets. It is unlikely Dorothy Weir Young kept odd pieces from damaged or discarded sets in the pantry; the Andrews found a closet full of damaged ceramics in the basement when they moved in.⁵⁹ Doris Andrews’ set of Wedgewood Edme tableware was created by the firm specifically for the American market beginning in 1908 and is complete enough to be used in the pantry cupboard. In Dorothy Young’s depiction of a small dinner at the family’s New York apartment, the guests sit before white ceramic dishes with scalloped rims that appear to have a decorated border and simple clear colorless glass tumblers (Fig. 59). Another of her paintings, *Still Life - The White China Tea Set* includes pieces from a white ceramic dinner set (Fig. 60) A relative remembered plates with a black design being used, which probably belonged to the creamware set with black transfers of French scenes now in a private collection. Weir’s painting appears to show a plain clear glass pitcher and silver coffee/tea service (Fig. 61) although it is difficult to tell in the photographic reproduction. A photograph taken of a luncheon at the Weir pond summer house shows a group of girls using large glass tumblers that appear to have either a series of pressed panels or possibly an acid-etched pattern, and plain white ceramic plates (Fig. 6). The Youngs used cut or engraved cocktail glasses and apparently had a fondness for colored Mexican glass – they owned sets of fingerbowls and tumblers made of the material.

Other pieces found in the basement, like the yellow ware bowls, fall into the Weir-Young periods. Accounts by friends and family note the Youngs’ fondness for martinis, an example of one of the specialized glasses stored on the pantry shelves, along with tumblers, wine and water goblets and juice glasses. Supplies for cleaning off plates could have been placed on the small wall shelf by the sink for ready availability.

BUTLER’S PANTRY			
Location	Object	Evidence	Recommendation
North wall, on wall shelf to east of sink.	SOAPS, Ivory, Sapolio, Borax or Old Dutch Cleanser.	Period appropriate.	Acquire period packaging for one or more of these soaps.

⁵⁹ Catherine Barrett Andrews, interview by Maria Abonnell, Weir Farm NHS, Branchville, CT, 26 October 2005, WEFA.

BUTLER'S PANTRY (cont.)			
Location	Object	Evidence	Recommendation
North wall, on wall shelf to east of sink	SCOURING BRUSH with turned wood handle.	Period appropriate.	Acquire.
On right side of sink.	DISH TOWEL, linen.	Period appropriate.	Acquire.
On right side of sink.	DRYING RACK, wire.	Period appropriate.	Acquire.
West wall, in built-in cupboard.	DINNER SERVICE, Wedgwood Edme, 113 pieces.	Period appropriate.	Use existing set that belonged to Doris Andrews (part of WEFA-144). Distribute throughout cupboard.
West wall, in built-in cupboard.	DINNERWARE, Lowestoft (blue and white English ceramic).	Dorothy Weir Young will, 18 May 1937, Appendix C in Wallace 2003 HFR, 299; Anna Weir's purchase of Lowestoft dishes, 1911, Wallace 2003 HFR, 330.	Use blue and white ceramic pieces not used in dining room. Place large trays in southwest wall closet.
West wall, in built-in cupboard.	DINNER SERVICE, glazed creamware with black transfer printed French scenes.	Original to house. privately owned site-associated pieces B.40; Wallace 2003 HFR, 65.	Acquire original set (26 pieces), now privately owned (B.40). Place pieces not used on dining room table in cupboard.
West wall, in built-in cupboard.	DINNERWARE, Canton Fitzhugh porcelain.	Original to house; privately owned site-associated pieces D.4, B.23-28; Wallace 2003 HFR, 64-65.	Use pieces in the collection that are not used in refurnishing the dining room. Place large trays and serving containers on shelves in southwest wall closet.

BUTLER'S PANTRY (cont.)			
Location	Object	Evidence	Recommendation
West wall, in built-in cupboard.	TEA & COFFEE SERVICE, silver, including tray, coffee and tea pots, spill, sugar, creamer, tea ball, sugar tongs.	Period appropriate; common usage; possibly silver tea set seen in Weir painting, <i>Figures at a Table</i> (private collection); Wallace 2003 HFR, p. 338: silver purchases from vendors in Holland, London and New York.	Acquire period set. Base style and pattern on any existing Weir/Young silver serving utensils or on sets made between 1895 and 1910 by high-end firms like Tiffany & Co.
South wall, on wall shelves.	DECANTERS, early 19 th century glass, 3.	Barrett Andrews 2005 interview: decanters there when they moved in.	Use existing Weir/Young decanters WEFA 12275, 12276, 12277.
South wall, on wall shelves.	DECANTERS and PITCHER, Venetian glass, purchased in 1883.	Original to house; Wallace 2003 HFR, 66.	Acquire the originals (B.15-16).
South wall, on wall shelves.	GLASSWARE (min. 12 per set): Sets of water, wine, champagne glasses. Set of engraved cocktail glasses. Set of sherry glasses. Set of martini glasses. Set of shot glasses. Set of tumblers. Set of juice glasses. Set of glass plates. Glass butter dishes.	Wallace 2003 HFR, 24, ref. fingerbowls; cut glass cocktail glass – Wallace 2003 HFR appendices.	Use existing Andrews glass plates, butter dishes; assorted drinking glasses in collection (WEFA 12072, 12082, 12084-8) as guides to types and shapes; acquire others.
South wall, on wall shelves.	DRINKING GLASSES, set, colored glass with irregular bubbles, Mexican.	Darcy Doyle interview, 2009.	Acquire originals from Darcy Doyle or acquire pieces based on photos of the originals.

BUTLER'S PANTRY (cont.)			
Location	Object	Evidence	Recommendation
South wall, on wall shelves.	FINGERBOWLS, set, colored glass with irregular bubbles, Mexican.	Darcy Doyle interview, 2009.	Acquire originals from Darcy Doyle or acquire pieces based on photos of the originals.
South wall, on wall shelves.	HONEY POT.	Period appropriate.	Use existing Old Foley chrysanthemum pattern English transferware pot WEFA 12267.
South wall, on SW closet shelves.	CHARGERS, heavy ceramic or ironstone with transfer decoration.	Darcy Doyle interview, 2009.	Acquire originals from Darcy Doyle or acquire pieces based on photos of the originals.

HALL (106)

The Andrews re-wallpapered the hall to match the Young-era paper as closely as possible. Bookcases in this space mainly house older leather-bound books that may be suitable to the ca. 1940 furnishings period. The built-in cabinet on the east wall contains a metal liquor bottle holder, used during the Youngs' occupancy. It can be re-furnished as a liquor cabinet using as a reference the alcoholic beverages imbibed by Dorothy and Mahonri Young that are documented in Appendix B. All bottle labels should be of pre-1940 vintage.

DINING ROOM (107)

The present configuration of the dining room dates from the 1911 alterations, when the room was lengthened, a new fireplace installed, and the door to the downstairs bedroom eliminated.

Most of the furnishings called for below were listed in J. Alden Weir's 1920 inventory, a few in Dorothy's 1947 inventory. The table is set for five to seven people, depending on the availability of suitable pieces from the original dinner service. Following documented Weir family practice,

the host and hostess occupy wooden armchairs at either end of the table, others are seated on long backless benches and there is no tablecloth.⁶⁰

The original Steinway piano kept in the dining room by the Weirs and Youngs is not available. However, in May 2008 Barrett Andrews donated the Steinway piano belonging to her family that was used in the living room (accession WEFA-150). The Andrews piano will serve as a substitute for the Weir/Young piece.

Because the site plans to use the dining room table for special meetings two to four times a year, attended by a maximum of ten people, the park needs to commission a reproduction table and chairs. During tours and prior to meetings it must be clearly stated that these pieces are reproductions. Important meeting attendees will not be impressed by the site's stewardship of its collections if they think original pieces are being used consumptively.

DINING ROOM			
Location	Object	Evidence	Recommendation
107-1	HIGHBOY, upper portion.	DWY 1947 inventory; telephone interview with Mrs. Darcy Lay Doyle, 1994.	Use original WEFA 2104a. Requires conservation treatment.
107-2 On highboy top.	KNIFEBOX, mahogany.	MMY 1958 inventory (chest); WEFA telephone interview with Mrs. Darcy Lay Doyle, 1994.	Acquire original (B.14).
107-3	SIDEBOARD, carved, with caryatids, made for the Weirs at Gouda, Holland, 1883.	Van Velsen to JAW, The Hague, August 1883; JAW 1920 inventory (sideboard); later (after 1931?) moved into Weir's studio and replaced with a bow-front mahogany sideboard (MMY 1958 inventory).	Use original Dutch sideboard WEFA 2160. Requires conservation treatment.

⁶⁰ Wallace, "Furnishings Plan: Recommended Furnishings and Working Drawings."

DINING ROOM (cont.)			
Location	Object	Evidence	Recommendation
107-4 On sideboard.	CANDLESTICKS, 2, wrought iron, with hurricane shades.	JAW 1920 inventory (two iron candlesticks); DWY 1947 inventory (two hurricane glasses, two wrought iron candlesticks); MMY 1958 inventory (2 hurricane lamps).	Acquire period candlesticks and hurricane shades.
107-5 On sideboard.	CHINAWARE, assorted.	DWY 1947 inventory (family china).	Use original Delft and Canton ware china WEFA 205, 206, 2514-2516, 2521-2523 and acquire about 4 additional original pieces (B.21-37, C.9, D.4). WEFA 2514, 2515 and 2516 require conservation treatment.
107-6 a,b,c	OIL SKETCHES, 3, by JAW.	JAW 1920 inventory.	Reproduce three Weir sketches (BYU Museum of Art).
107-7	CHEST.	DWY (1947) and MMY (1958) inventories.	Acquire similarly carved period piece or use WEFA 3265. WEFA 3265 will require extensive conservation treatment.
107-8	CLOCK, tall-case, with carved and gilded figure finials, made by Dunster, German (?), eighteenth century.	DWY 1947 inventory (tall clock); MMY 1958 inventory (grandfather clock).	Use original clock WEFA 2125. Requires conservation treatment.

DINING ROOM (cont.)			
Location	Object	Evidence	Recommendation
107-9	PIANO and BENCH, medium grand, black, Steinway and Sons.	Wallace 2003 HFR, 62 “a Steinway medium grand piano...occupied the northeast corner of the Branchville dining room;” WEFA telephone interview with Mrs. Darcy Lay Doyle, 1994.	Use Andrews family Steinway & Sons model “O,” 1913, accession WEFA-150. Use Andrews family Colonial Revival upholstered seat (WEFA 11921), ca. 1910, which served as a piano bench. Seat requires conservation treatment.
109-10	BAROMETER.	JAW 1920 inventory.	Acquire nineteenth century barometer.
107-11	MAP.	JAW 1920 inventory (map); Wallace 2003 HFR figures 19, 20 (map subject not recognizable); MMY 1958 inventory of art in Branchville house (chart: 25 x 22, "Scandinavian sector").	Acquire vertical chart or map of Scandinavia, nineteenth/twentieth century; or use New York map WEFA 9772 as substitute if it can be conserved to exhibitable condition and displayed safely.
107-12	COPY OF ITALIAN PAINTING, by JAW.	JAW 1920 inventory.	Reproduce Weir’s copy (BYU Museum of Art).
107-13	WELSH CUPBOARD, oak, seventeenth or eighteenth century.	JAW (1920), DWY (1947), and MMY (1958) inventories.	Use original Welsh cupboard WEFA 2123.
107-14	PLATES, MUGS, PITCHERS, etc., pewter.	DWY 1947 inventory (pewter set, Dutch, 35 pieces); MMY 1958 inventory (lot of misc. pewter plates, mugs, etc.).	Use original pewter pieces WEFA 416-418, 2512, 2513, 2590, 2591. Acquire other original pieces B.51-62. Some will require conservation treatment.

DINING ROOM (cont.)			
Location	Object	Evidence	Recommendation
107-15 On top of Welsh cupboard.	STUFFED BIRD.	JAW 1920 inventory. Weir regularly hunted the local woodcock, quail and ruffed grouse ("partridge") but the stuffed bird in Wallace 2003 HFR figure 21 is a hawk.	Acquire a stuffed game bird (woodcock, quail, or ruffed grouse).
107-16 On Welsh cupboard.	CANDLESTICKS, 2, plated.	JAW 1920 inventory.	Acquire pair of plated candle-sticks, late nineteenth century.
107-17	PAINTING, <i>Swan and Ducks</i> , still life by Emil Carlsen, 1883.	JAW 1920 inventory (picture – still life); DWY 1947 inventory (Dutch still life); MMY 1958 inventory (oil painting by Carlsen); 1958 photograph.	Acquire reproduction of Carlsen painting (BYU Museum of Art).
107-18 Mount on wall above fireplace or where physical evidence, if any, indicates.	STUFFED DEER'S HEAD.	JAW 1920 inventory.	Acquire mounted head of eastern white-tailed buck.
107-19 a On fireplace mantel.	VASES.	JAW sketch with hawk and vase, Wallace HFR figure 21.	Use original Weir or Young pieces in storage or acquire. See Fig. 78.
107-19 b On fireplace mantel.	STUFFED BIRD.	JAW 1920 inventory. Weir regularly hunted the local woodcock, quail and ruffed grouse ("partridge") but the stuffed bird in Wallace 2003 HFR figure 21 is a hawk.	Acquire a stuffed hawk appropriate to the locality.

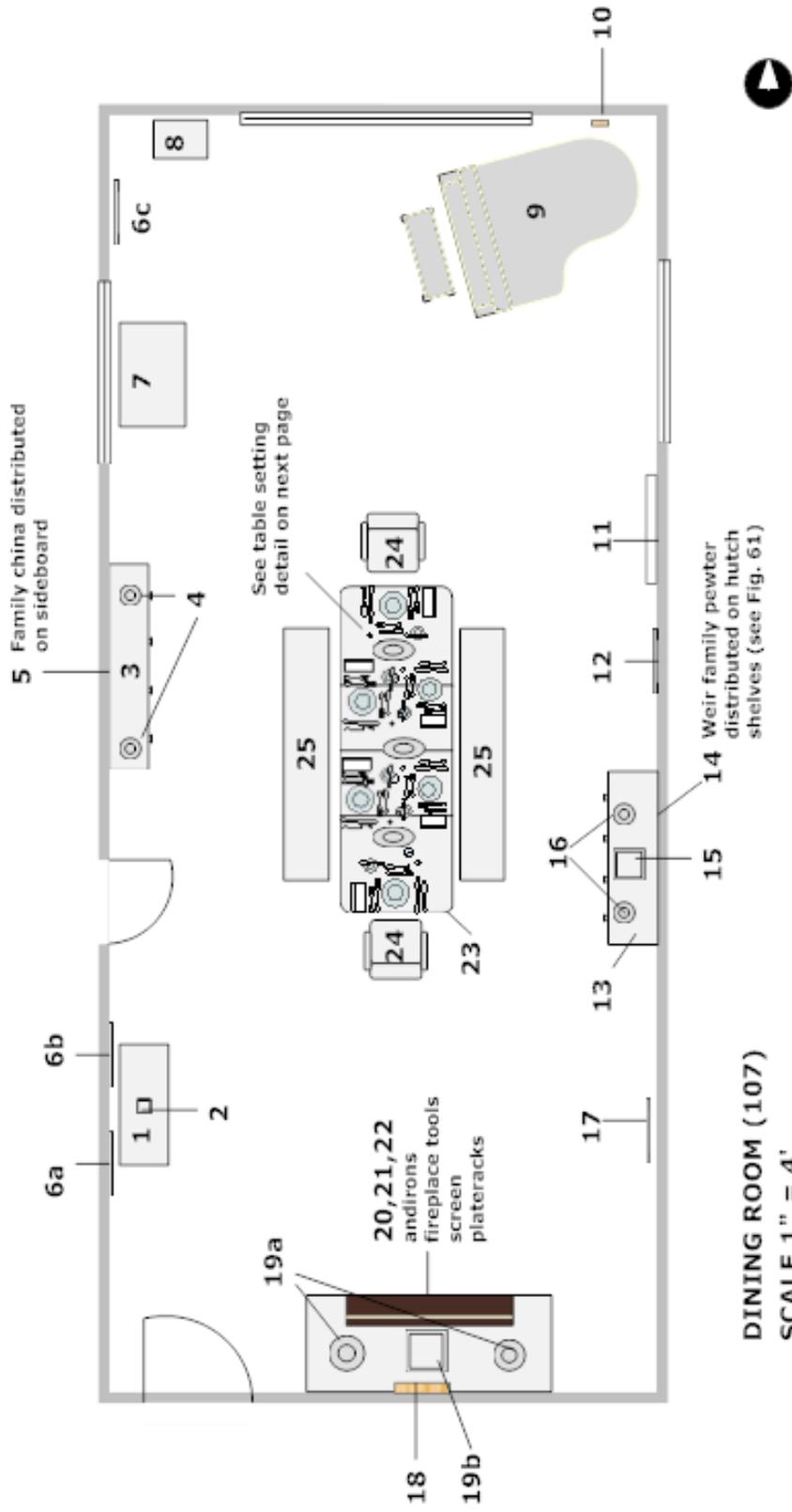
DINING ROOM (cont.)			
Location	Object	Evidence	Recommendation
107-20	ANDIRONS and FIREPLACE TOOLS, brass.	JAW 1920 inventory; DWY 1947 inventory (brass fire set); MMY 1958 inventory.	Use original andirons WEFA 2119 and acquire fire-place tools. Andirons require conservation treatment.
107-21	FIRE SCREEN, wire, brass trim.	DWY 1947 inventory (iron fire screen); MMY 1958 inventory (fire screen).	Use original fire screen WEFA 2118. Requires conservation treatment.
107-22 On hearth	PLATE RACKS, 2.	JAW 1920 inventory; probably the <i>portes assiettes</i> JAW bought in Holland, 1883 (Van Velsen to JAW, The Hague, August 1883).	Acquire period examples.
107-23	TABLE, refectory, with pull-out ends, oak, English or Dutch, sixteenth century.	JAW 1920 inventory (old oak table); visible in Weir painting of Branchville dining room (see Wallace 2003 HFR figure 19); one of the tables Weir bought in New York in 1882 (fine old Dutch table), or Holland in 1883 (<i>une table</i>) or 1901 (Dutch table).	Reproduce original (B.10).

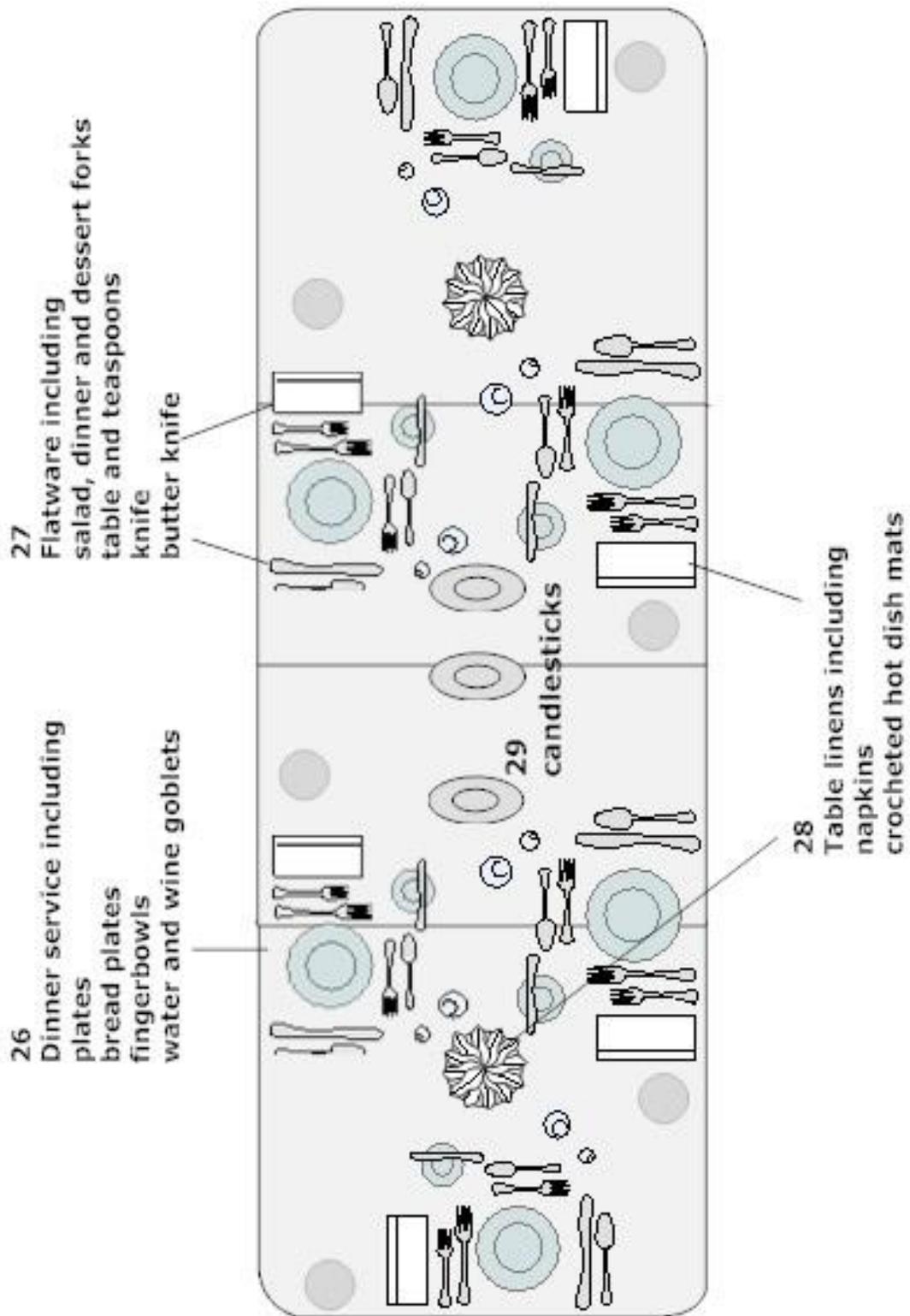
DINING ROOM (cont.)			
Location	Object	Evidence	Recommendation
107-24	ARMCHAIRS, 2, carved walnut, Italian, seventeenth century; probably purchased in Italy in 1883.	JAW 1920 inventory (3 arm chairs). In Wallace 2003 HFR figure 19, Mr. and Mrs. Weir appear to be seated in plain arm chairs. Before 1908 these chairs were in the dining room in Weir's 12th Street house in New York City and later in the Weirs' New York apartment (Wallace 2003 HFR figure 22), but they were at Branchville by 1947 (DWY 1947 inventory).	Reproduce originals (B.11).
107-25	BENCHES, 2, oak, turned, Dutch or Italian?, seventeenth century.	JAW 1920 inventory (four benches, 12 stools). Wallace 2003 HFR figure 19 shows two guests sitting on stools. No stools were listed in 1947 or 1958, one bench in 1958.	Reproduce originals (B.124 and D.3).
107-26 On dining table, set for 6 people.	DINNER SERVICE, creamware, with transfer-printed design in black; glassware.	Weir and Young descendants say this was the set the Weirs used at Branchville; oral history accounts of use of fingerbowls at dinner.	Acquire original dinner service (26 pieces, B.40); acquire clear colorless cut glass fingerbowls, wine and water goblets; and colored Mexican glassware (Youngs are documented as having used both types of glassware).

DINING ROOM (cont.)			
Location	Object	Evidence	Recommendation
107-27	FLATWARE, silver.	DWY 1947 inventory.	Acquire enough original silver (B.63-74) to go with the 6 place settings.
107-28	TABLE LINEN.	In Wallace 2003 HFR figures 14 and 16 no cloth is visible; Childe Hassam recalled that the Weirs served Thanksgiving dinner (1889, in New York) on "the oak table (which was without a white cloth)."	Acquire modern white linen napkins for the place settings and crocheted hot dish mats for serving dishes (use the latter when representing meal with Weir relatives, who were served family style; Young relatives' meals were served individually plated).
107-29 On dining table.	CANDLESTICKS, 3, glass. or BOWL, ceramic.	JAW 1920 inventory.	Acquire three matching glass candlesticks, late nineteenth century. At times when table is not set, use a ceramic bowl from the collection filled with faux flowers in center of table.
In center of ceiling.	CHANDELIER, carved and painted wood and deer antler, Bavarian, nineteenth century.	Not listed in inventories because it is a fixture.	Use original chandelier WEFA 12187, (currently undergoing conservation treatment).

Interior Finishes, ca. 1940

WOODWORK TRIM – Retain existing black paint color, dating to J. Alden Weir occupancy and left unchanged by subsequent owners.





DINING ROOM (107)
Detail of table setting

DOWNSTAIRS BEDROOM (108) DRESSING ROOM (110)

Popularly known as "the Ryder Room," because Weir's eccentric friend Albert Pinkham Ryder (known to the family as "Pinky") occupied it during one or more of his visits, the downstairs bedroom acquired its own bathroom and dressing room as part of the 1911 alterations to the Branchville house. Other prominent guests, including John Singer Sargent, as well as family members, probably stayed here when they visited the Weirs.⁶¹

The site hopes to use this room as space to exhibit portions of its art collection on a rotating basis to maximize public display of original art in an area where more localized, passive humidity control will be utilized. The site still wishes to include some indication of how the room was used historically. Three options include:

- *Creating a furnished vignette in one area of the room to convey its original use, with the rest of the wall space used for artwork. The "St. Esprit" wallpaper should be reproduced for installation on those sections of the walls that contain the vignette.*

Pros:

The site would have the opportunity to use space on three walls for hanging changing exhibits, while the northeast area of the room will contain a suggestion of its original function.

The site would have an area in which to rotate its collection of Weir etchings and other artwork not slated to be used in the refurnishing of the house.

Cons:

The distinction between the vignette and the exhibit space may not be clear to visitors.

The most character defining features in this bedroom are the fireplace, stove and bed, which would all be part of the vignette. The historic placement of the four-poster bed was in the northwest corner (it is the only place where the bed can reasonably fit), which is the location of the one full blank wall space in the room. The other walls are broken up by windows and a doorway, making for much less formal exhibit space. An alternative could be creating a vignette in the southwest corner using the bookcase (WEFA 2324), fireplace, stove (WEFA 2329) and chair with a graphic panel above the bookcase illustrating the historic bed placement (vignette option 2).

- *Turning the entire room into gallery space and using verbal interpretation or a graphic panel to explain the room's historic use.*

⁶¹ Wallace, "Furnishings Plan: Recommended Furnishings and Working Drawings."

Pros:

The site would have a space in which to rotate its collection of Weir etchings and other artwork that is not slated to be used in the refurnishing of the house.

Cons:

There are no plans to open the second floor to visitors, so the downstairs room will be the only historic bedroom accessible to the public. In this particular case, the downstairs bedroom's use by visiting artist friends and its link to the relocation of the front entrance of the house give it greater relevance to the site's primary interpretive theme – the property as a retreat for and inspiration to generations of artists – than would typically be the case. This could be considered an argument for re-furnishing, rather than formal exhibit use.

Changing formal exhibits require a significant investment in terms of staff time and materials.

- *Furnishing the room as it was historically and hanging portions of the art collection among the furnished setting on a rotating basis.*

Pros:

This is the only historic bedroom that will be accessible to the public. In this particular case, the downstairs bedroom's use by visiting artist friends and its link to the relocation of the front entrance of the house give it greater relevance to the site's primary interpretive theme – the property as a retreat for and inspiration to generations of artists – than would typically be the case. The most effective way to communicate its use is through refurnishing.

The site would gain additional space in which to rotate its collection of Weir etchings and other artwork not slated to be used in the refurnishing of the house.

Under this option, works would not be hung chronologically, by subject, or thematically, as is most typical in formal installations. This will lessen the staff workload that comes with changing exhibits by lessening the exhibit preparation time.

Cons:

This option requires installing blue and white floral wallpaper on all the walls. Because the artwork in question is small, security mounts will be needed to secure them to the walls. Unless the pieces are framed to the same size, changing artwork will require continually changing the placement of the wall mounts. This not only takes more time, but means putting a lot of holes through the blue and white floral wallpaper.

The room will not truly reflect its appearance within any historic period.

Baseline data on the relative humidity, temperature and light levels in the room needs to be compiled and analyzed to determine if environmental conditions are safe enough to display artwork, particularly paper-based materials and media with fugitive color pigments. Localized,

passive humidity control will be utilized to improve environmental conditions, and visible and ultraviolet light will be controlled to the extent possible.

In July 2009 the park made the decision to implement the third option presented in this report. It plans to furnish the room historically and hang portions of its art collection among the furnished setting on a rotating basis. The park will reproduce the historic wallpaper and hang artwork using a molding rail, as was done historically in the living room and other rooms in the Weir House. The site has an extensive collection of etchings and a small collection of works on paper and works on canvas. Providing visitors the opportunity to view original art, especially art created on site, will enhance the visitors' experience and fulfill an important mandate for the park.

The dressing room could be furnished or contain an interpretive panel on how the room was historically used along with a small exhibit vitrine to showcase a few small pieces (artwork, decorative objects, artifacts) that are not part of the furnishing plan. The contents can be rotated. The room is extremely small; placing one or two large pieces of original art work here would put the pieces at risk of being bumped and damaged while visitors move in to glimpse the bathroom and then move out again. However, it may be possible to exhibit smaller pieces of artwork safely and effectively. Or it may be possible to exhibit one or two larger pieces if the room is cordoned off, allowing visitors to view, but not walk into the room.

The furnishings detailed below are drawn mainly from the 1920 and 1947 inventories. The room reflects occupancy by a male visitor about 1920-30. Through the open door to the dressing room at the north end can be seen a desk and chair noted there in Dorothy Weir Young's 1947 inventory; the same tambour-front desk appears in an earlier (pre-1920) photograph, in an unidentified room (Wallace HFR figure 33).

FOR FULLY FURNISHED ROOM

DOWNSTAIRS BEDROOM			
Location	Object	Evidence	Recommendation
108-1	GLASS-FRONTED BOOKCASE with cabinet base, arched muntins, American, early nineteenth century.	DWY 1947 inventory (bookcase); MMY 1958 inventory (glass front bookcase); formerly in Weir's New York studio (see Wallace 2003 HFR figure 42).	Use original bookcase WEFA 2324. **Use in same location for vignette option 2.

DOWNSTAIRS BEDROOM (cont.)			
Location	Object	Evidence	Recommendation
108-1a	BRIC-A-BRAC	JAW 1920 inventory (7 china ornaments, blue bowl).	Acquire original pieces, as available. **Use in same location for vignette option 2.
108-2	SIDE CHAIR, rush-bottom, country Queen Anne.	JAW 1920 inventory (rush bottom chair).	Acquire original chair (B.87). **Use in same location for vignette option 2.
**108-3	STOVE, Franklin-type, mid-nineteenth century.	In place.	Retain stove, WEFA 2329. Requires conservation treatment. **Use in same location for vignette options 1 and 2.
**108-4	ANDIRONS, brass, nineteenth century.	MMY 1958 inventory; andirons now in the stove may be from Weir or Andrews family (Andrews interview, 1991).	Use possibly original andirons WEFA 2325. Require conservation treatment. **Use in same location for vignette options 1 and 2.
**108-5	FIRE SCREEN, wire, brass trim, nineteenth century.	Common usage, period appropriate.	Use original fire screen WEFA 6823. Requires conservation treatment. **Use in same location for vignette options 1 and 2.
**108-6	FIRE TOOLS	Common usage, period appropriate.	Acquire original fire tools (F.1). **Use in same location for vignette options 1 and 2.

DOWNSTAIRS BEDROOM (cont.)			
Location	Object	Evidence	Recommendation
**108-7	ARMCHAIR, wooden.	JAW 1920 inventory (oak arm chair; 3 wooden arm chairs).	Use possibly original windsor armchair or spindle-back arm-chair (WEFA 2256, WEFA 2259). Either will require conservation treatment. **Use in same location for vignette option 1
**108-8	BEDSIDE TABLE.	JAW 1920 inventory (small oak table with drawer); DWY 1947 inventory (small table); MMY 1958 inventory (small bedside table).	Acquire original table (B.93). **Use in same location for vignette option 1.
**108-9	BEDSIDE TABLE ACCESSORIES: Table Cover Glass Water Set.	JAW 1920 inventory (glass water set) and common usage.	Acquire ca.1920 table cover, glass water set. **Use in same location for vignette option 1.
**108-10	LAMP, blue and white ceramic base, Italian.	Period appropriate.	Acquire original lamp (B.94). **Use in same location for vignette option 1.
**108-11	BED, high-post, stamped "Regent," American, nineteenth century.	J.F.Weir to JAW, 12 Sept. 1892, asking about the missing "valance and trimmings" for the bed in "our room"; this bed was replaced by twin beds in 1931.	Use original high-post bed WEFA 2101. Do not attempt to reproduce valance. **Use in same location for vignette option 1.

DOWNSTAIRS BEDROOM (cont.)			
Location	Object	Evidence	Recommendation
**108-12	BEDDING.	Wallace 2003 HFR figures 33 and 34.	Acquire modern stuffed mattress, two sheets, two pillows and covers, and period or modern white chenille bedspread. **Use in same location for vignette option 1.
108-13	RUG, Iranian, early twentieth century.	JAW 1920 inventory (Japanese rug); DWY 1947 inventory; MMY 1958 inventory (rug); Iranian rug in private collection (came from this room).	Reproduce original Iranian rug (B.19). Original cannot be used because of foot traffic.
108-14	ROCKING CHAIR, cane seat.	JAW 1920 inventory (cane rocker).	Acquire period rocker.
108-15	MIRROR, plain black frame, American, late nineteenth century.	JAW (1920) and DWY (1947) inventories (mirror); Wallace 2003 HFR figure 33; photograph, ca. 1959-61, Fig. 79.	Acquire original mirror (B.79).
108-16	ARMCHAIR, wooden.	JAW 1920 inventory (oak arm chair; 3 wooden arm chairs).	Use possibly original windsor armchair or spindle-back arm-chair (WEFA 2256, WEFA 2259).
108-17	CURTAINS.	Wallace 2003 HFR figure 33.	Fabricate dotted swiss half curtain and floor-length dark side curtains.

DOWNSTAIRS BEDROOM (cont.)			
Location	Object	Evidence	Recommendation
108-18	CHEST OF DRAWERS, mahogany, American, early nineteenth century.	JAW (1920) and DWY (1947) inventories (bureau); MMY 1958 inventory (chest of drawers).	Acquire original chest of drawers (B.89).
108-19	BUREAU ACCESSORIES: Bureau Cover Hair Brushes.	Common usage, period appropriate.	Acquire ca.1920 bureau cover and set of ca.1930 military brushes.
108-20	LAMP, blue and white ceramic base, Italian.	Period appropriate.	Acquire original lamp (B.94).
108-21	MIRROR, small, with drawer, American, nineteenth century.	JAW 1920 inventory (small mirror with drawer).	Acquire period mirror.
108-22	SCONCES, 2, tin, electrified.	In place in 1958.	Use sconces WEFA 2326. Require conservation treatment.
Place one on rocking chair, others in bookcase	BOOKS.	Period appropriate.	Acquire about 25 pre-1920 books from Weir/Young list. Use appropriate books from WEFA-00024 and WEFA-00047.

Interior Finishes, ca. 1940

WALLS – Reproduce “St. Esprit” pattern paper using surviving example WEFA 2617.

WOODWORK TRIM – Retain existing black paint color, dating to J. Alden Weir occupancy and left unchanged by subsequent owners. (Applies to all furnishing options.)

USE IF ROTATING ART IS EXHIBITED COMBINED WITH VIGNETTE

Location	Object	Evidence	Recommendation
North or south, east walls, depending on vignette selected.	ETCHINGS by J Alden Weir and/or other artists connected to Weir Farm.	Interpretive use.	Use originals in the WEFA collection. Rotate every 3 months.

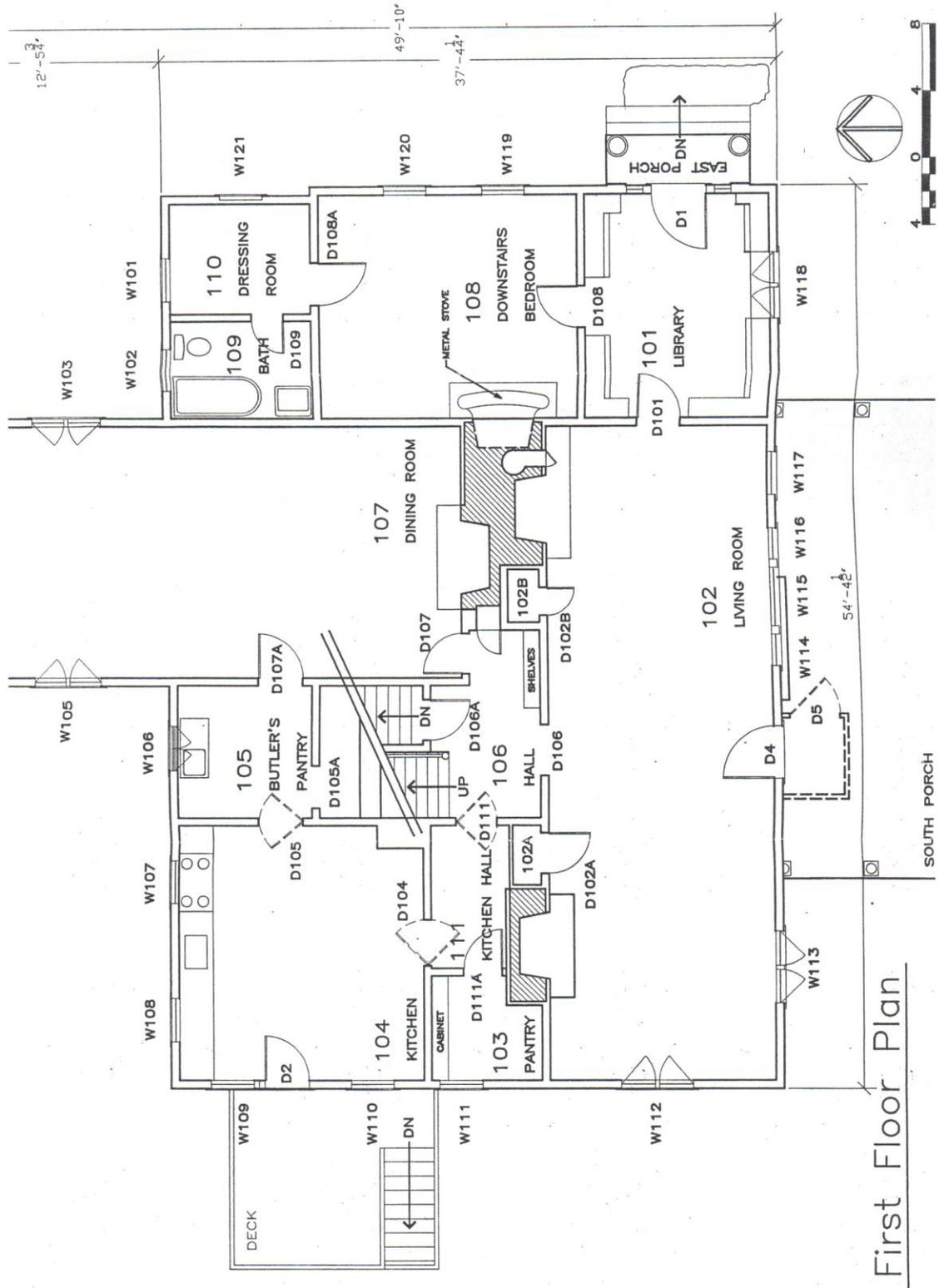
USE IF ROTATING ART IS NOT EXHIBITED

Location	Object	Evidence	Recommendation
Hang three Japanese prints on west wall, two others around room.	PRINTS, 5.	JAW 1920 inventory (5 prints).	Acquire reproductions of two Weir etchings and three of Weir's Japanese prints (C.17).
Hang, in original or reproduced frames, one above the other to left of stove.	PHOTOGRAPHS, 2.	JAW 1920 inventory.	Reproduce original photographs of Childe Hassam and of J.S. Sargent's Wyndham Sisters (WEFA 2937, WEFA 6563).

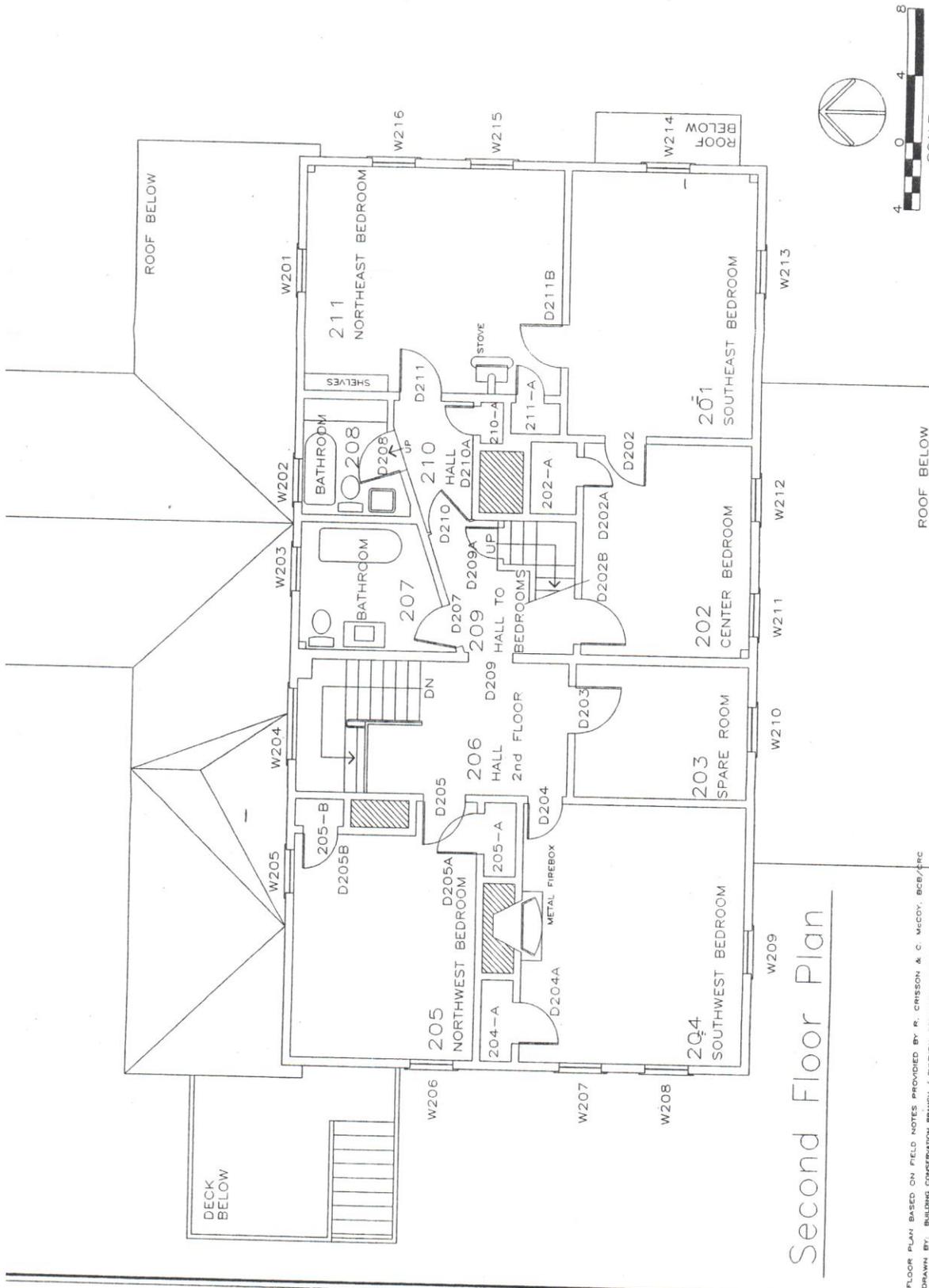
USE IF DRESSING ROOM IS FURNISHED

DRESSING ROOM			
Location	Object	Evidence	Recommendation
Place against north wall to right of window, to be seen through open door.	DESK, tambour front.	DWY 1947 inventory (desk); MMY 1948 inventory (drop-leaf roll-front desk, tambour); cf. Wallace 2003 HFR figures 39, 41.	Acquire original tambour desk (B.115).
Place in front of desk.	CHAIR, ladder back, rush-bottom.	DWY 1947 inventory (2 chairs); MMY 1958 inventory (ladder back rush-bottom chair).	Acquire rush-bottom chair, ca.1900.

FLOOR PLANS

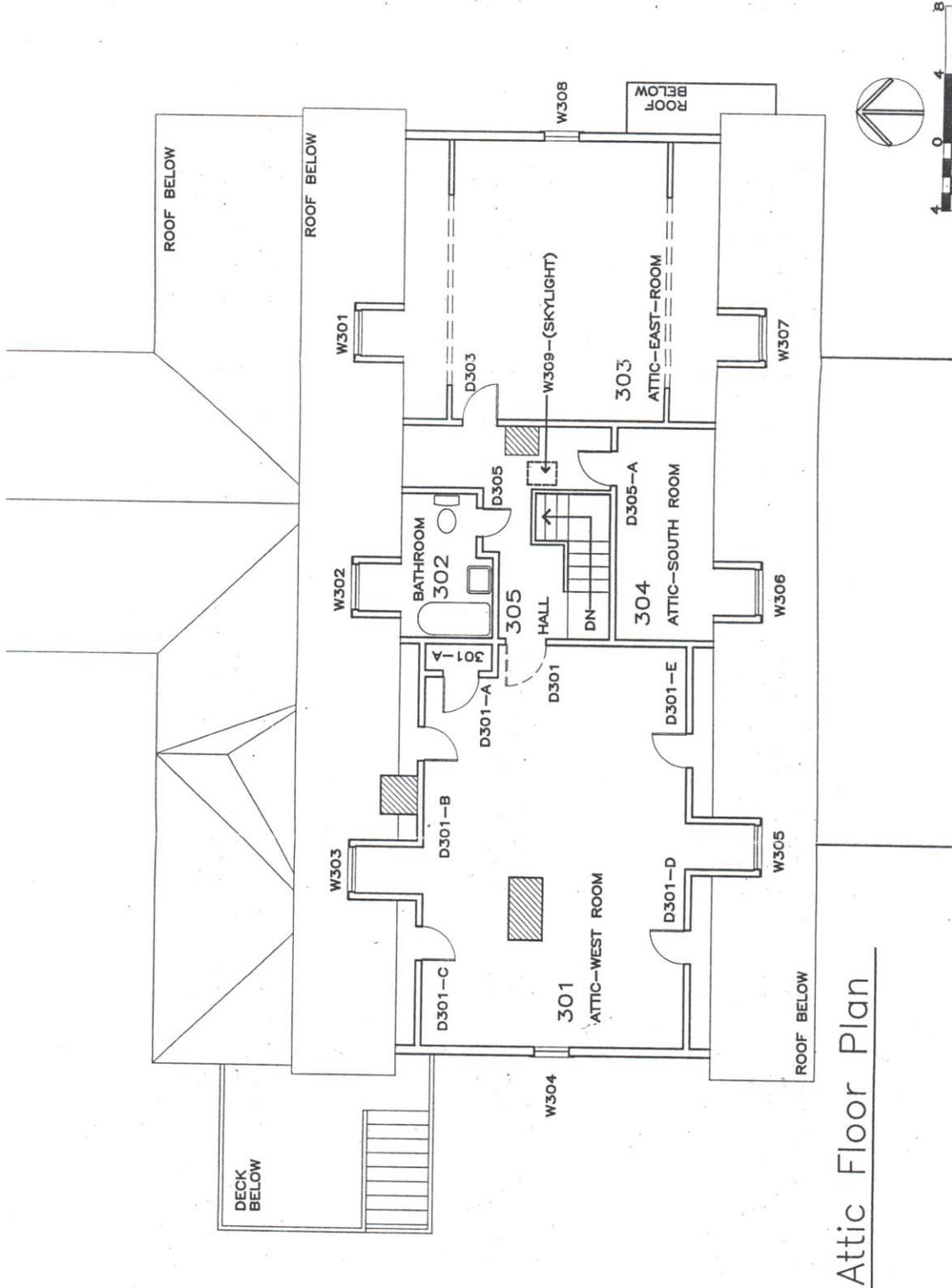


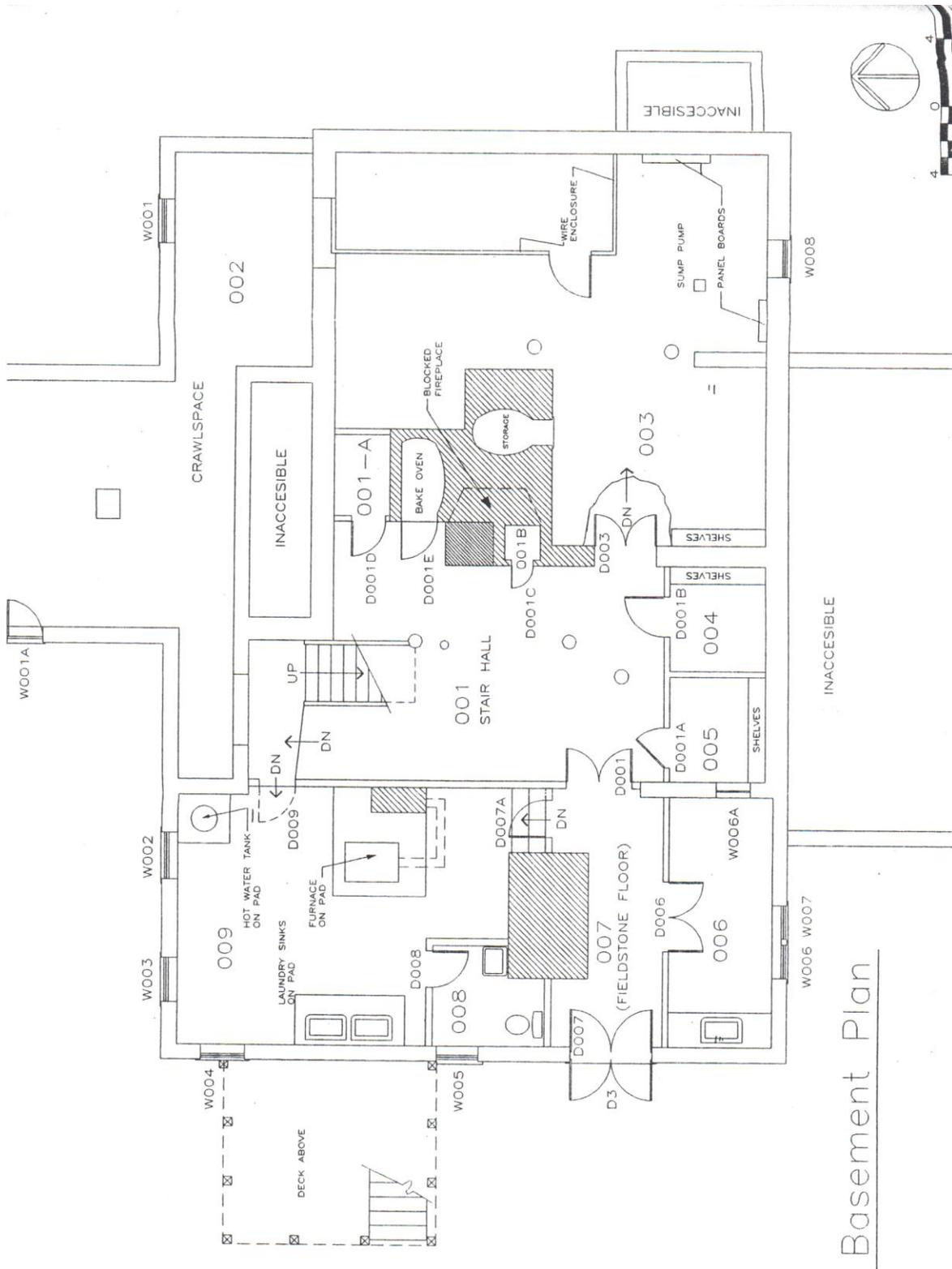
First Floor Plan



Second Floor Plan

FLOOR PLAN BASED ON FIELD NOTES PROVIDED BY R. CRISSON & C. MCCOY, BCB/ERC
 DRAWN BY: BUILDING CONSERVATION BRANCH / NATIONAL ARCHIVES





APPENDICES

APPENDIX A

Suggested interpretive goals

Weir Farm National Historic Site is in the process of refining its interpretive goals and themes. Based on the site's National Register nomination statement of significance, its General Management Plan, Enabling Legislation, draft Historic Resource Study and existing interpretive programs, the following interpretive goals are suggested:

Goal 1: Each visitor will be introduced to J. Alden Weir and be provided the opportunity to understand both his importance in the American Impressionist movement and the impact of the Branchville farm on it.

Goal 2: Each visitor will be introduced to Mahonri Young and Sperry Andrews, and be provided the opportunity to learn their respective accomplishments as artists, as well as the role the farm played in their work.

Goal 3: Each visitor will be provided opportunities to understand the importance of the Branchville landscape to the artists who lived there, both as artistic inspiration and as a setting for family life.

Goal 4: Each visitor will be provided opportunities to understand the changes and constants in the farm and its buildings over the course of its occupancy by the Weirs, Youngs and Andrews.

Goal 5: Each visitor will be provided opportunities to understand Dorothy Weir Young's role in the maintenance of her father's legacy, which included the Branchville farm.

Goal 6: Each visitor will be provided opportunities to understand the crucial role the Andrews played in the preservation of the Weir property and how it became a national historic site.

APPENDIX B

Produce grown at Weir Farm, including Burlingham property, from WEFA oral histories

Blueberries	Beets	Purslane (pusley - herb)
Raspberries	Corn	Celery
Grapes	Potatoes	Tarragon
Peaches	Onions	Tomatoes
Apples	Peas	Cranberries
Huckleberries	Turnips	Rhubarb
String beans	Cabbage	Squash
Carrots	Pears (Espalier)	Melons
	New Zealand Spinach	Mushrooms (in fields)

Food and drink mentioned in WEFA oral histories

Creme brulee	Tea	Marinara sauce
Wild duck	Mulled wine	Rose confiture
Chicken	Martinis	Head cheese
Turkey	Cocktails	Patty de porc
Beef	Sherry	Pork cakes (fruit cakes using pork fat instead of butter)
Devonshire cream	Rum	Cold tomato soup
Frozen cream	Fruit pies	Curried mayonnaise
Milk	Persimmons	Yogurt with nutmeg
Lard	Brandied peaches	Oatmeal
Butter	Watermelon	Mushrooms
Maple syrup	Tarragon mustard	Canada Dry ginger ale
Apple cider	Cheese	
Buttermilk	Spaghetti and meatballs	

Livestock raised at Weir Farm, from WEFA oral histories

Milking cows

Pigs

Chickens

APPENDIX C

PRIVATELY OWNED (excluding Andrews) FURNISHINGS AND ARTWORK CITED ON WEIR FARM NATIONAL HISTORIC SITE'S HISTORIC FURNISHINGS REPORT (Wallace, 2003) (sorted by owner)

This list is a revised version of one originally developed by NPS staff in 1991, excluding items owned by the Andrews (A), most of which are now in WEFA's collection. Mahonri Sharp Young died in 1996 and left his estate to his son Mahonri Young II. Anna Weir Ely Smith died in 1998 and her two surviving children, Lydia Smith and Caro Bick, inherited her estate. Current ownership of all cited items has not been verified. Ownership code designation is as follows:

B	Mahonri Sharp Young (Mahonri Young's son)
C	Ann Smith (J. Alden Weir's granddaughter)
D	Charles Lay (Mahonri Young's grandson)
E	Darcy Doyle (Mahonri Young's granddaughter)
F	William Carlin (J. Alden Weir's grandson)

FURNISHINGS

Collection of the late Mahonri Sharp Young:

Table, gate leg, small, oak with vasiform legs and stretcher, slip seat, Georgian, 17th century (B.122)

Armchair, open-arm, mahogany, with Chinese Chippendale leg brackets, silk upholstery, late 18th century (to be reupholstered in floral chinz) (B.123)

Joint Stool, oak, English (B. 95)

Lamp Table, walnut, turned posts, saddle feet, shaped flat splat stretcher, Italian (B.88)

Table Lamp, pair, columnar base, Regency or Empire style (B.118)

Desk, fall front on stand, Italian or Spanish, 17th or 18th century, walnut and inlays with 19 interior drawers (B.104)

Chest, oak, with carved inscription and decoration, Swiss, 1674 (B.1)

Candelabra, pair, wrought iron, Spanish (B.106)

Mettlach Steins, 4, glazed pottery with pewter covers (B.38)

Vases, 4, glazed, assorted (B.39)

Armchair, open arm, upholstered, Chippendale style with carved ball and claw front feet (B.114)

Glazed tile, horseman holding bird, India (B.29)

Plates, 5, rooster design, Quimper (B.37)

Steins, 2, ceramic, with pewter base and lid (B.125)

Vase, tall, glazed earthenware (B.39)

Side Chair, walnut, painted black, openwork back, floral upholstered seat, Italian (B.83)

Side Chair, mahogany, with needlepoint slip seat, carved center back stretcher, saber front legs, Regency (B.116)

Rug, 55" x 107", Caucasian, yellow & red & blue panels and border of blue ground, white outer border, geometric figures (B.107)

Table, gateleg, oak, 17th century style (B.111)

Bust of J. Alden Weir, bronze cast (1880) from the marble bust (1879) by Olin Warner (B.127 or C.15 – the late Ann Smith's, see below)

Chest of drawers, American, early 19th century, high chest, mahogany and mahogany veneer. One split drawer, one large and 3 shallower drawers, turned feet, reeded front legs, brass pulls, American, late Sheraton style (B.89)

Mirror, plain black frame, Eastlake style (B.79)

Bedside Table, lamptable, cherry & poplar, shaped top, one drawer, American, early 19th century (B.93)

Lamps (2), blue and white, ceramic base, Italian (ceramic jars made into lamp bases) (B.94)

Side Chair, country Queen Anne, with rush seat, oxbow crest rail, fiddle back, turned legs, pad feet, original paint (B. 87)

Rug, Iranian, red ground & center panel, flower bouquets in border and center panel, early 20th century (B.19)

Desk, Mahogany, mahogany veneer and holly inlay, with fold-out writing surfaces, upper section with center door and flanking tambour fronts; lower section with 4 drawers, cockbeading, bracket feet, brass plates, American Sheraton (B.115)

Refectory Table, pull out ends, oak, Tudor style, 16th century (B.10)

Armchairs, 2, plank seats, carved, wainscot backs, oak, 17th century, walnut, Italian (B.11)

Bench, oak, turned, Dutch or Italian? 17th century (B.124)

Tavern Table, butternut and walnut, one drawer, turned vasiform legs with box stretcher, American (JAW's painting table) (B. 108)

Knife Box, mahogany, with brass side lifts and lock escutcheon, English Georgian (B.14)

Pewter Pitcher, large with cover, French, marked *W/SN* (B.51)

Plates, 5 (B.52)

Plate (B.53)

Bowl (B.54)

Pitcher, Quart (B.55)

Pitcher, Half-Pint (B.56)

Gravy Boats, 2 (B.57)

Stein (B.58)

Syrup Jug (B.59)

Large Stein (B.60)

Valentine Plate, with heart, marked *AVR 1756* (B.61)

Shaped Jar with cover, (B.62)

Deep Bowl, ironstone (B.21)

Bowl, blue and white, Chinese (B.22)

Platter, shaped oval, Canton (B.23)

Platter, shaped oval, Canton Fitzhugh (B.24)

Platter, oval, Canton Fitzhugh (B.25)

Lotus bowl, Canton Fitzhugh (B.26)

Vegetable Dish, oblong, without cover, Canton Fitzhugh (B.27)

Plates, 11, Canton Fitzhugh, peony design (B.28)

Glazed tile, horseman holding bird, India (B.29)

Platter, willow pattern (B.30)

Platter, willow pattern (B.31)

Cup plates, 2, willow pattern (B.32)
Sugar Bowl, covered, willow pattern (B.33)
Deep Bowl, willow pattern (B.34)
Saucers, 5, blue and white, Nanking (B.35)
Tea Set (incomplete), 5 cups, 11 saucers, gilt & cobalt blue, French (B.36)
Plates, 5, rooster design, Quimper (B.37)
Dinner Service, 26 pieces, creamware with transfer printed design in black of French scenes (B.40)

Flatware: B.63-B.74:

Soup/Table Spoons, 12, initial W (B.63)
Teaspoons, 9, English, marked B & G & W (B.64)
Table Forks, 9, English, marked B & R & W (B.65)
Place Forks, 12, 3-tine, English (Newcastle), marked M & C (B.66)
Table Knives, 12, sterling handles, steel blades (B.67)
Tomato Server, Tiffany & Co. (B.68)
Tablespoon, Tiffany & Co. (B.69)
Teaspoon, Tiffany & Co. (B.70)
Nut Picks, 3, Tiffany & Co. (B.71)
Luncheon Forks, 3, Lincoln & Reed, “Old Post Office” (B.72)
Ladle, English, marked *EPC* (B.73)
Serving Spoon, Adelphi Silver Co. (B.74)
Deep Bowl, ironstone (B.21)

Collection of Charles Mahonri Lay

Bench, oak, turned, Dutch or Italian? 17th century (D.3)
Canton China, assorted pieces (D.4)
Jars, pair, covered, porcelain (?) on teak stands, Chinese tops (D.5)

Collection of the late Ann Smith

Chairs, 3, with cut down legs, American, ca. 1800-20, armchairs, carved with caned seats and backs (C.7)

Bust of J. Alden Weir, bronze cast (1880) from the marble bust (1879) by Olin Warner (C.15 or B.127 the late Mahonri Sharp Young's, see above)

Japanese Prints, assorted, reproduce three (C.17)

China Pieces, mostly Chinese export, Italian & English (C.9)

Chair, three-cornered, rush seat (C.21)

Collection of William Carlin

Kettle, brass (F.1)

Fireplace Tools and Accessories, brass, (appear in JAW's *Two Dogs* and *My Own Fireside*) (F.1)

Collection of Darcy Doyle

Vase, blue and white (E.2)

Chair, Windsor chair (E.6)

ARTWORK

WEIR HOUSE

Living Room

Etching by James McNeil Whistler (“acquire original or reproduction and plain black frame” – no other information given)

Pen Portraits of JAW by Wencker, Bastien-Lepage, and Magnan (“reproduce originals and frames – private collection”)

Paintings by JAW, 2, “hang reproductions of Weir portraits on tapestries” [a 1958 photograph shows a portrait of ABW on each of the tapestries – one of them is the original of *In the Living Room*.]

Paintings, Pastels, Drawings by JAW and MMY (“acquire originals or reproductions of specific paintings by JAW listed in DWY inventory [1947], and originals or reproductions of nine small Weir and Young oil sketches, pastels, or drawings; use WEFA collection for hanging around the walls...” HFR figures 12, 3, 4, 11, 13 cited for guidance)

Downstairs Bedroom

Prints (“Acquire reproductions of 2 Weir etchings and 2 of Weirs Japanese prints”). [Etchings are in WEFA’s collection, Japanese prints are not.]

Dining Room

Painting *Swan and Ducks, 1883, still life by Emil Carlsen* (“acquire original or reproduction...Brigham Young University Museum of Art”)

WEIR STUDIO

Painting on canvas, unfinished, on easel (“Reproduce an unfinished Weir painting from his later years”)

Painting, unframed, copy of a portrait of Ella Weir on easel WEFA 2235

Unfinished sketches and paintings by Robert W. Weir and JAW – a few hanging, others stacked or leaning (“acquire copies of Weir paintings and sketches; display variously as in figures 46-50”)

YOUNG STUDIO

Painting *I Beam or Ploughing in the Valley of the Great Salt Lake* (“acquire reproduction of either painting”)

Painting *Trotting Races at Danbury Fair, 1937* (“acquire reproduction”)

Animal reliefs: *Cat and Dog*, reproduce from MMY originals if available, if not, reproduce any small figures by MMY

Plaster reliefs and small plaster figures, reproduce about a dozen of MMY’s early figures and reliefs

Paintings and drawings by MMY, unframed, tacked to walls of studio and mezzanine, reproduce drawings and small paintings

Scale model of *This is the Place* monument (borrow or reproduce original (BYU))

Etching Room

Etchings by MMY “reproduce selected etchings”

Architectural drawings or photographs, framed. If located, reproduce, if not substitute MMY etchings

APPENDIX D

PRIVATELY OWNED FURNISHINGS (excluding Andrews) AND ARTWORK CITED ON WEIR FARM NATIONAL HISTORIC SITE'S HISTORIC FURNISHINGS REPORT (Wallace, 2003) (sorted by location on HFR)

FURNISHINGS

WEIR HOUSE

Living Room

Collection of the late Mahonri Sharp Young:

Table, gate leg, small, oak with vasiform legs and stretcher, slip seat, Georgian, 17th century (B.122)

Armchair, open-arm, mahogany, with Chinese Chippendale leg brackets, silk upholstery, late 18th century (to be reupholstered in floral chinz) (B.123)

Joint Stool, oak, English (B. 95)

Lamp Table, walnut, turned posts, saddle feet, shaped flat splat stretcher, Italian (B.88)

Table Lamp, pair, columnar base, Regency or Empire style (B.118)

Desk, fall front on stand, Italian or Spanish, 17th or 18th century, walnut and inlays with 19 interior drawers (B.104)

Chest, oak, with carved inscription and decoration, Swiss, 1674 (B.1)

Candelabra, pair, wrought iron, Spanish (B.106)

Mettlach Steins, 4, glazed pottery with pewter covers (B.38)

Vases, 4, glazed, assorted (B.39)

Armchair, open arm, upholstered, Chippendale style with carved ball and claw front feet (B.114)

Glazed tile, horseman holding bird, India (B.29)

Plates, 5, rooster design, Quimper (B.37)

Steins, 2, ceramic, with pewter base and lid (B.125)

Vase, tall, glazed earthenware (B.39)

Side Chair, walnut, painted black, openwork back, floral upholstered seat, Italian (B.83)

Side Chair, mahogany, with needlepoint slip seat, carved center back stretcher, saber front legs, Regency (B.116)

Rug, 55" x 107", Caucasian, yellow & red & blue panels and border of blue ground, white outer border, geometric figures (B.107)

Collection of Charles Mahonri Lay

Jars, pair, covered, porcelain (?) on teak stands, Chinese tops (D.5)

Collection of William Carlin

Kettle, brass (F.1)

Collection of Darcy Doyle

Vase, blue and white (E.2)

Library

Collection of the late Mahonri Sharp Young

Table, gateleg, oak, 17th century style (B.111)

Bust of J. Alden Weir, bronze cast (1880) from the marble bust (1879) by Olin Warner (B.127 or C.15 – the late Ann Smith's, see below)

Collection of the late Ann Smith

Chairs, 3, with cut down legs, American, ca. 1800-20, armchairs, carved with caned seats and backs (C.7)

Bust of J. Alden Weir, bronze cast (1880) from the marble bust (1879) by Olin Warner (C.15 or B.127 the late Mahonri Sharp Young's, see above)

Collection of Darcy Doyle

Chair, Windsor chair (E.6)

Downstairs Bedroom

Collection of the late Mahonri Sharp Young

Chest of drawers, American, early 19th century, high chest, mahogany and mahogany veneer. One split drawer, one large and 3 shallower drawers, turned feet, reeded front legs, brass pulls, American, late Sheraton style (B.89)

Mirror, plain black frame, Eastlake style (B.79)

Bedside Table, lamptable, cherry & poplar, shaped top, one drawer, American, early 19th century (B.93)

Lamps (2), blue and white, ceramic base, Italian (ceramic jars made into lamp bases) (B.94)

Side Chair, country Queen Anne, with rush seat, oxbow crest rail, fiddle back, turned legs, pad feet, original paint (B. 87)

Rug, Iranian, red ground & center panel, flower bouquets in border and center panel, early 20th century (B.19)

Desk, Mahogany, mahogany veneer and holly inlay, with fold-out writing surfaces, upper section with center door and flanking tambour fronts; lower section with 4 drawers, cockbeading, bracket feet, brass plates, American Sheraton (B.115)

Collection of William Carlin

Fireplace Tools and Accessories, brass, (appear in JAW's *Two Dogs* and *My Own Fireside*) (F.1)

Collection of the late Ann Smith

Japanese Prints, assorted, reproduce three (C.17)

Dining Room

Collection of the late Mahonri Sharp Young

Refectory Table, pull out ends, oak, Tudor style, 16th century (B.10)

Armchairs, 2, plank seats, carved, wainscot backs, oak, 17th century, walnut, Italian (B.11)

Bench, oak, turned, Dutch or Italian? 17th century (B.124)

Collection of Charles Mahonri Lay

Bench, oak, turned, Dutch or Italian? 17th century (D.3)

Canton China, assorted pieces (D.4)

Knife Box, mahogany, with brass side lifts and lock escutcheon, English Georgian (B.14)

Pewter Pitcher, large with cover, French, marked *WSN* (B.51)

Plates, 5 (B.52)

Plate (B.53)

Bowl (B.54)

Pitcher, Quart (B.55)

Pitcher, Half-Pint (B.56)

Gravy Boats, 2 (B.57)

Stein (B.58)

Syrup Jug (B.59)

Large Stein (B.60)

Valentine Plate, with heart, marked *AVR 1756* (B.61)

Shaped Jar with cover, (B.62)

Deep Bowl, ironstone (B.21)

Bowl, blue and white, Chinese (B.22)

Platter, shaped oval, Canton (B.23)

Platter, shaped oval, Canton Fitzhugh (B.24)

Platter, oval, Canton Fitzhugh (B.25)

Lotus bowl, Canton Fitzhugh (B.26)

Vegetable Dish, oblong, without cover, Canton Fitzhugh (B.27)

Plates, 11, Canton Fitzhugh, peony design (B.28)

Glazed tile, horseman holding bird, India (B.29)

Platter, willow pattern (B.30)

Platter, willow pattern (B.31)

Cup plates, 2, willow pattern (B.32)

Sugar Bowl, covered, willow pattern (B.33)

Deep Bowl, willow pattern (B.34)

Saucers, 5, blue and white, Nanking (B.35)

Tea Set (incomplete), 5 cups, 11 saucers, gilt & cobalt blue, French (B.36)

Plates, 5, rooster design, Quimper (B.37)

Dinner Service, 26 pieces, creamware with transfer printed design in black of French scenes (B.40)

Flatware: B.63-B.74:

Soup/Table Spoons, 12, initial W (B.63)

Teaspoons, 9, English, marked B & G & W (B.64)

Table Forks, 9, English, marked B & R & W (B.65)

Place Forks, 12, 3-tine, English (Newcastle), marked M & C (B.66)

Table Knives, 12, sterling handles, steel blades (B.67)

Tomato Server, Tiffany & Co. (B.68)

Tablespoon, Tiffany & Co. (B.69)

Teaspoon, Tiffany & Co. (B.70)

Nut Picks, 3, Tiffany & Co. (B.71)

Luncheon Forks, 3, Lincoln & Reed, “Old Post Office” (B.72)

Ladle, English, marked *EPC* (B.73)

Serving Spoon, Adelphi Silver Co. (B.74)

Deep Bowl, ironstone (B.21)

Collection of the late Ann Smith

China Pieces, mostly Chinese export, Italian & English (C.9)

WEIR STUDIO

Collection of the late Mahonri Sharp Young

Tavern Table, butternut and walnut, one drawer, turned vasiform legs with box stretcher, American (JAW's painting table) (B. 108)

Collection of the late Ann Smith

Chair, three-cornered, rush seat (C.21)

ARTWORK

WEIR HOUSE

Living Room

Etching by James McNeil Whistler (“acquire original or reproduction and plain black frame” – no other information given)

Pen Portraits of JAW by Wencker, Bastien-Lepage, and Magnan (“reproduce originals and frames – private collection”)

Paintings by JAW, 2, “hang reproductions of Weir portraits on tapestries” [a 1958 photograph shows a portrait of ABW on each of the tapestries – one of them is the original of *In the Living Room*.]

Paintings, Pastels, Drawings by JAW and MMY (“acquire originals or reproductions of specific paintings by JAW listed in DWY inventory [1947], and originals or reproductions of nine small Weir and Young oil sketches, pastels, or drawings; use WEFA collection for hanging around the walls...” HFR figures 12, 3, 4, 11, 13 cited for guidance)

Downstairs Bedroom

Prints (“Acquire reproductions of 2 Weir etchings and 2 of Weirs Japanese prints”). [Etchings are in WEFA's collection, Japanese prints are not.]

Dining Room

Painting *Swan and Ducks, 1883, still life* by Emil Carlsen (“acquire original or reproduction...Brigham Young University Museum of Art”)

WEIR STUDIO

Painting on canvas, unfinished, on easel (“Reproduce an unfinished Weir painting from his later years”)

Painting, unframed, copy of a portrait of Ella Weir on easel WEFA 2235

Unfinished sketches and paintings by Robert W. Weir and JAW – a few hanging, others stacked or leaning (“acquire copies of Weir paintings and sketches; display variously as in figures 46-50”)

YOUNG STUDIO

Painting *I Beam or Ploughing in the Valley of the Great Salt Lake* (“acquire reproduction of either painting”)

Painting *Trotting Races at Danbury Fair, 1937* (“acquire reproduction”)

Animal reliefs: Cat and Dog, reproduce from MMY originals if available, if not, reproduce any small figures by MMY

Plaster reliefs and small plaster figures, reproduce about a dozen of MMY’s early figures and reliefs

Paintings and drawings by MMY, unframed, tacked to walls of studio and mezzanine, reproduce drawings and small paintings

Scale model of *This is the Place* monument (borrow or reproduce original (BYU))

Etching Room

Etchings by MMY “reproduce selected etchings”

Architectural drawings or photographs, framed. If located, reproduce, if not substitute MMY etchings

ILLUSTRATIONS

Figure 1. J. Alden Weir (1852-1919), *In the Hammock*, ink on paper, ca. 1894.
Private collection. WEFA AP 238.



Figure 2. J. Alden Weir (1852-1919), *Untitled (On the Porch at Branchville)*, watercolor on paper, before 1901. WEFA 2940.



Figure 3. Dorothy Weir (1890-1947), *Woman Seated on Piazza*, graphite on paper, 1900. WEFA 227.

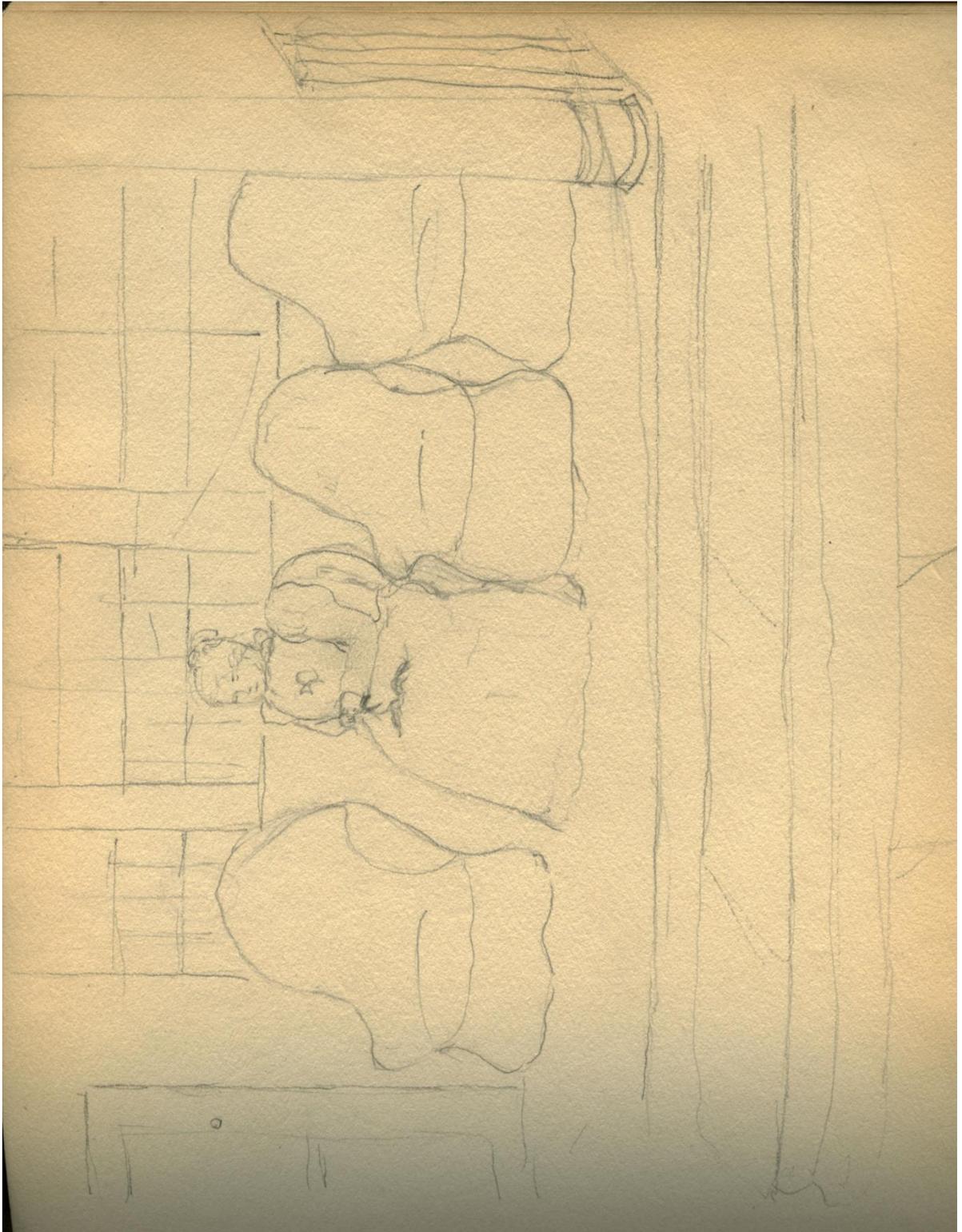


Figure 4. Rocking chair on piazza. Photograph. WEFA HP 306.



Figure 5. Rustic rocking chairs being used by the two women at right, Branchville (Dorothy Weir, 2nd from left; Ella Weir, 2nd from right). Photograph, ca. 1910. WEFA HP 646.



Figure 6. Detail of photograph of girls (Dorothy Weir on left, Cora Weir second from right) at the summer house on the shore of Weir pond, Branchville, ca. 1902. On the table is a stack of plain white ceramic plates and a decorated bowl. The girls hold either tumblers or lemonade glasses that may be pressed in a panel pattern or etched. WEFA HP 413.



Figure 7. Dorothy and Ella Weir seated on steps of the piazza, Branchville. Photograph, ca. 1930. One of the caned rocking chairs can just be seen on the piazza, at right. WEFA HP 1062.



Figure 8. Mahonri M. Young (1877-1957), *Tommy at Branchville*, ink on laid paper, 7 11/16 x 7 11/16 inches. Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate.

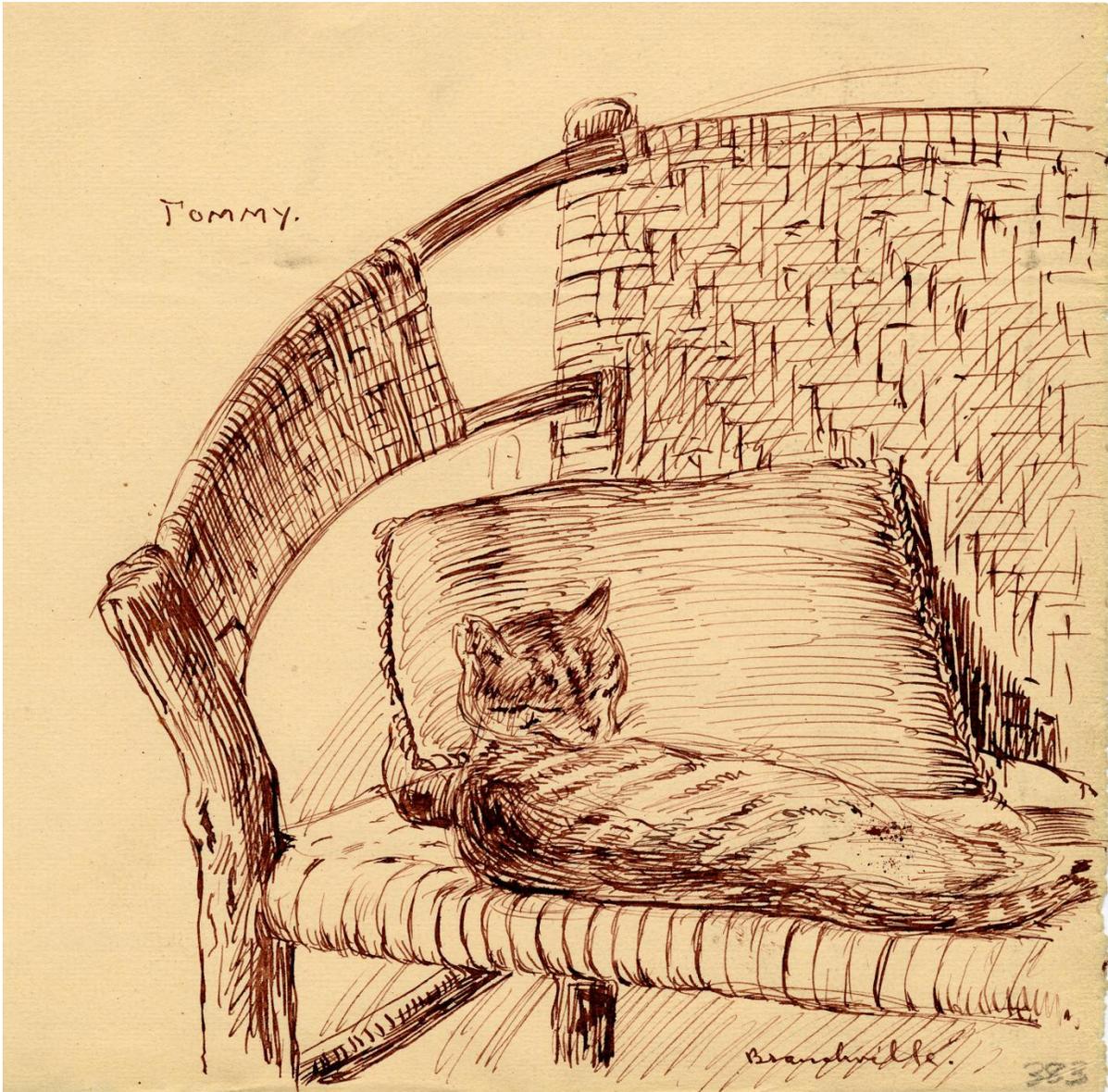


Figure 9. Mahonri M. Young (1877-1957), *Branchville Wall Repair*, ca. 1940. Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate.

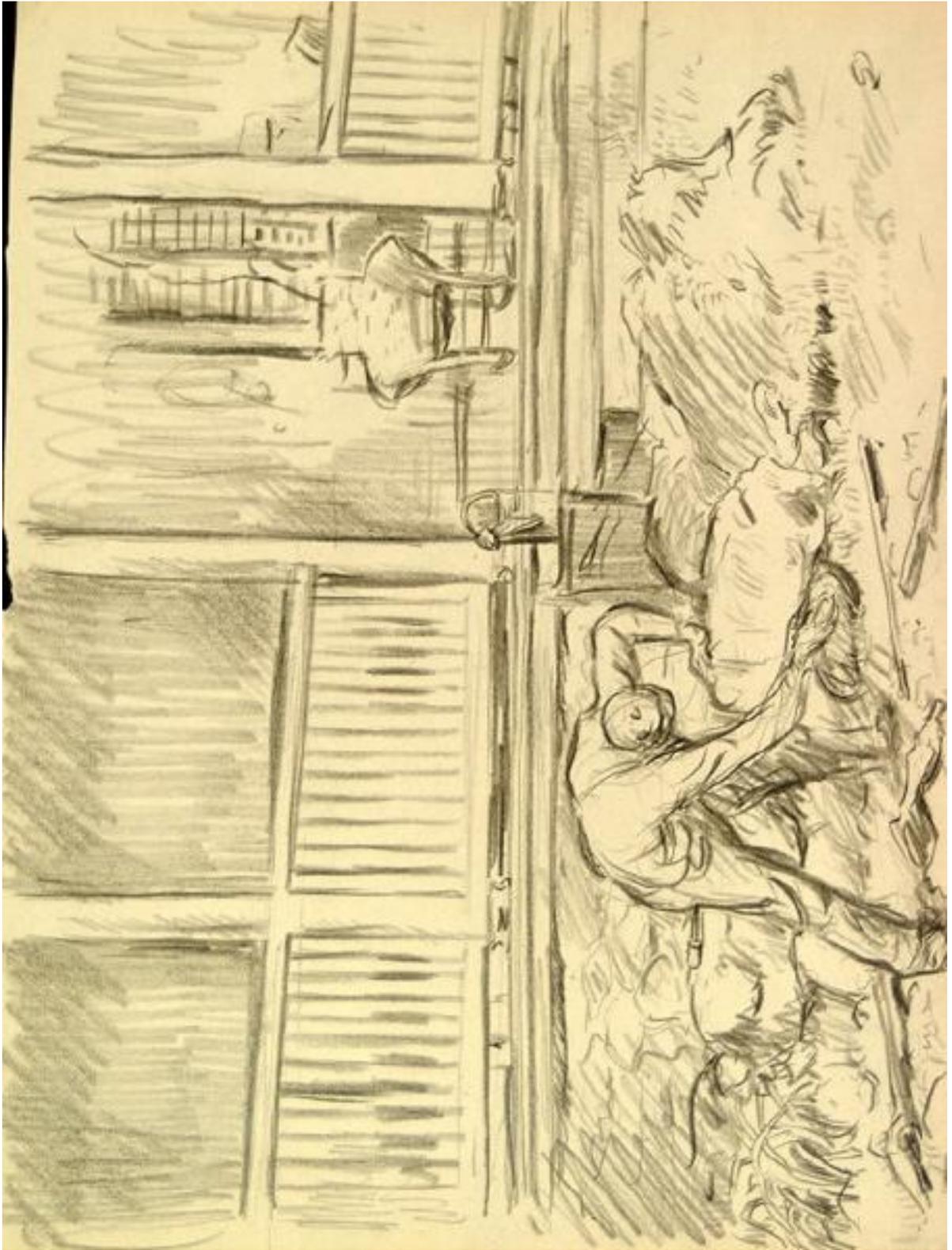


Figure 10. Andrews family and friends on the piazza, Branchville. Photograph, July 1960. Private collection.



Figure 11. Photograph of piazza table (WEFA 2230), December 1960. Private collection.



Figure 12. Sperry and Doris Andrews in front of Weir house. Piazza furnishings can be seen in background. Photograph, ca. 1983. WEFA HP 1144.



Figure 13. Wicker furniture on the piazza. Photo taken at time of 1989 oral history of Sperry and Doris Andrews, 1989. WEFA.



Figure 14. Piazza with plants and furnishings. Photo taken at time of 1989 oral history of Sperry and Doris Andrews, 1989. WEFA.



Figure 15. Library (101), south wall. Photograph, 1995. WEFA.



Figure 16. Library (101), southeast corner showing victrola (WEFA 2315).
Photograph, 1995. WEFA.



Figure 17. Library (101), top of window sill showing antlers that previously hung over doorways. Photograph, 1995. WEFA.



Figure 18. Library (101), southwest corner, showing lap desk and library steps.
Photograph, 2001. WEFA.



Figure 19. Library (101), southwest view. Photograph, 2003. WEFA.

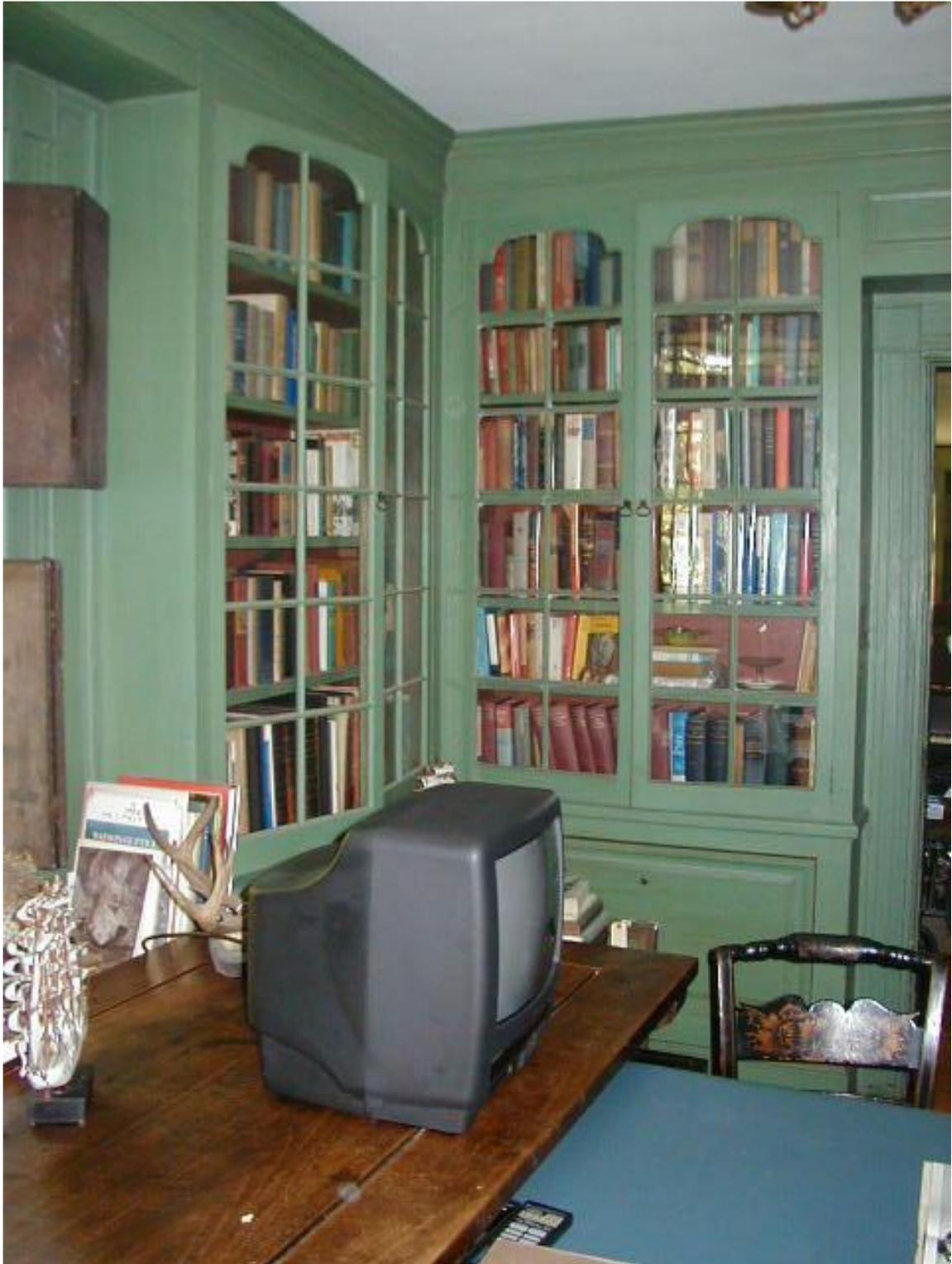


Figure 20. Library (101), east view. Photograph, 2003. WEFA.



Figure 21. Living Room (102), east view, showing the eclectic mix of furnishings from different eras, artwork and decorative accents culled from nature that existed during the Weir occupancy. Photograph, ca. 1909. WEFA 9451.



Figure 22. Dorothy Weir (1890-1947), *Theresa and Tommy*, ca.1920, oil on canvas, 27 1/8 x 34 1/8 inches. Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate. Theresa and the Youngs' pet cat Tommy are shown on the sofa on the south wall at the west end of the living room (102).



Figure 23. Dorothy Weir (1890-1947), *Girl Arranging Flowers*, ca.1930, oil on panel, 12 x 10 inches. Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate. The setting is the living room (102) when looking to the southeast. Note the table, which was kept in the library (101) during the Andrews occupancy.



Figure 24. Living Room (102), west view. Photograph, 1940. WEFA.



Figure 25. Living Room (102), west view. Photograph, 1958. WEFA HP 323.



Figure 26. Living Room (102), northwest view. Photograph, early 1970s.
Private collection.



Figure 27. Living Room (102), northeast view, showing the Andrews family Christmas tree. Photograph, early 1970s. Private collection.



Figure 28. Living Room (102), southwest view. Photographic transparency, 1989. WEFA.



Figure 29. Living Room (102), northwest corner. Still from Andrews video, 1989. WEFA.



Figure 30. Living Room (102), southwest view. Doris Andrews seated on sofa by south wall; folklorist Doug DeNatale seated at left, 1989. WEFA.



Figure 31. Sperry Andrews (1917-2005), *Untitled (Branchville Living Room)*, watercolor on paper. Andrews collection. A west view of room 102.



Figure 32. Living Room (102), north wall, west fireplace. Still from Andrews video, 1989. WEFA.



Figure 33. Living Room (102), northwest view. Sperry Andrews seated in Federal-style wing chair brought into the house during his occupancy, 1989. Chair behind him at right is an original Weir piece. Andrews is seen preparing to be recorded for an oral history. WEFA.



Figure 34. Living Room (102), north wall, east fireplace. Still from Andrews video, 1989. WEFA.



Figure 35. Living Room (102), northeast view. Photograph, 1989. WEFA.



Figure 36. Living Room (102), northeast view. Photograph from *Weir Farm Historic Structures Report*, Fig. 69, taken in 1994 by Marie Carden.



Figure 37. Living Room (102), west wall. Photograph, 1995. WEFA.



Figure 38. Living Room (102), southeast view showing Andrews piano.
Photograph, 1995. WEFA.



Figure 39. Living Room (102), west view. Photograph, 2001. WEFA.



Figure 40. Living Room (102), showing framed enlargement of Tina Barney photo of Sperry and Doris Andrews in the Branchville studio (WEFA 2941) in 1995, used as part of an exhibition at the Aldrich Museum of Art, Ridgefield, CT. Photograph, 2001. WEFA.



Figure 41. Living Room (102), east fireplace with holiday greenery.
Photograph, 2001. WEFA.



Figure 42. Living Room (102), southeast view showing Weir bookcase and secretary (WEFA 2138) against east wall, filled with Andrews memorabilia and photos. Photograph, 2001. WEFA.



Figure 43. Living Room (102), southwest view. Photograph, 2003. WEFA.



Figure 44. Living Room (102), west view. Photograph, 2003. WEFA.



Figure 45. Gifford Beal (1879-1956), *Weir House Living Room*, watercolor on paper, ca. 1940. Private collection. A northwest view of room 102.



Figure 46. Dorothy Weir (1890-1947), *Living Room*, watercolor on paper, ca. 1912. WEFA 2938. A southeast view of room 102.



Figure 47. Pantry (103), northeast view. Photograph, 2004. WEFA.



Figure 48 Detail of Frigidaire Corporation advertisement, *The Saturday Evening Post*, 3 May 1930, reprinted in *China and Glass in America 1880-1980* (New York: Harry N. Abrams, Inc., Publishers, 2000), 74.

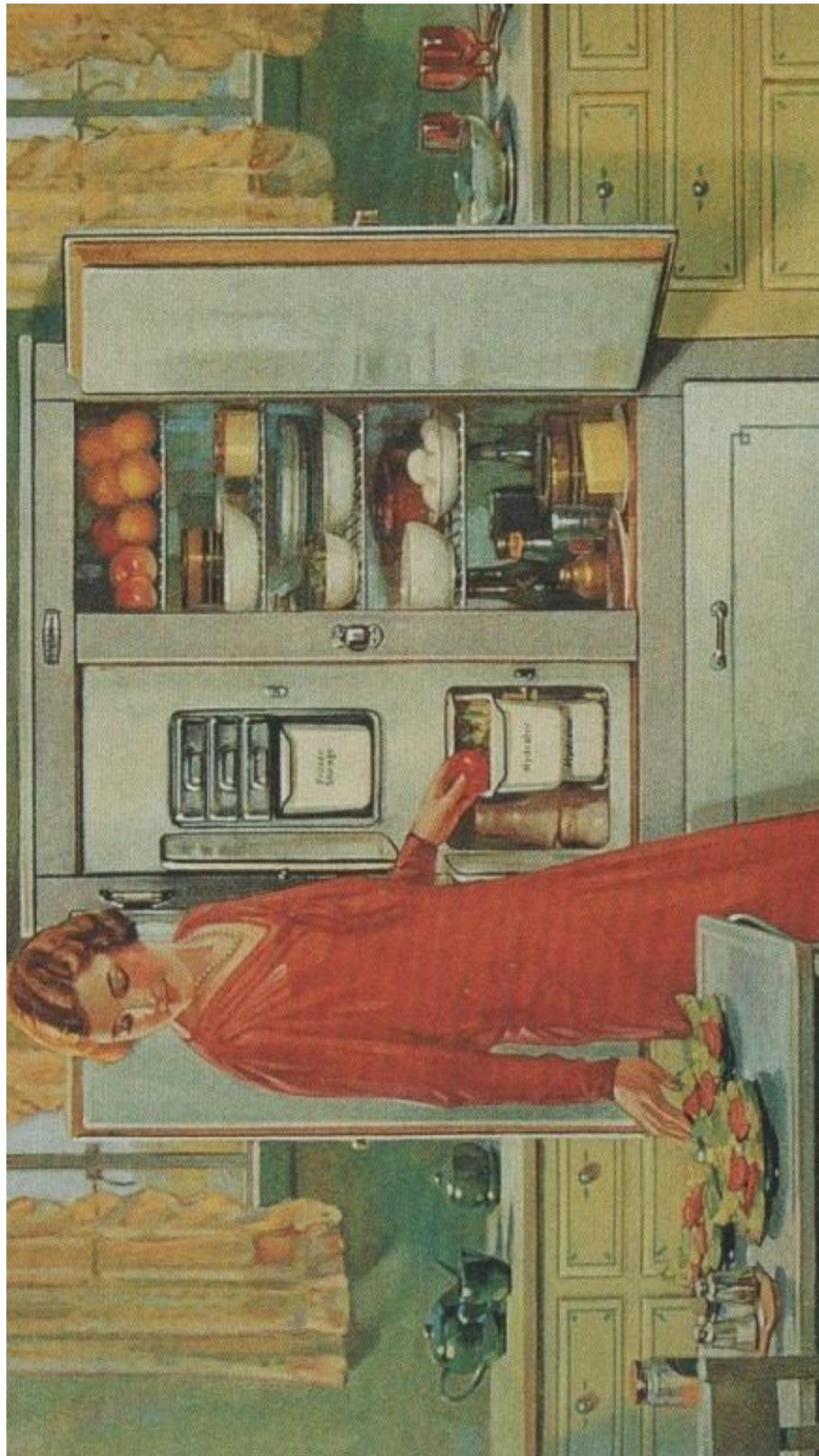


Figure 49. A Lancaster County, Pennsylvania pantry, 1938. Farm Security Administration photograph by Sheldon Dick reproduced in Susan Strasser, *Never Done, A History of American Housework* (New York: Pantheon Books, 1982), 258.



Figure 50. Kitchen (104), north view. Photograph from *Weir Farm Historic Structures Report*, Fig. 72, taken in 1994 by Marie Carden.



Figure 51. Kitchen (104), west view. Photograph from *Weir Farm Historic Structures Report*, Fig. 73, taken in 1994 by Marie Carden.



Figure 52. Kitchen (104), northwest view. Photograph, 2003. WEFA.



Figure 53. Kitchen (104), north view. Photograph, 2003. WEFA.



Figure 54. Kitchen (104), east view. Photograph, 2003. WEFA.



Figure 55. Kitchen (104), southwest view. Photograph, 2003. WEFA.



Figure 56. Butler's Pantry (105), west view, as seen from dining room, showing child's highchair. Still from Andrews video, 1989. WEFA.



Figure 57. Butler's Pantry (105), north wall showing sink. Photograph from *Weir Farm Historic Structures Report*, Fig. 74, taken in 1994 by Marie Carden.



Figure 58. Butler's Pantry (105), northeast view. Photograph, 2003. WEFA.



Figure 59. Dorothy Weir (1890-1947), *Ladies at Dinner*, detail, ca.1930, oil on canvas on board, 25 x 30 inches. Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate.



Figure 60. Dorothy Weir (1890-1947), *Still Life-The White China Tea Set*, ca.1930, oil on canvas, 21 x 25 1/4 inches. Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate.



Figure 61. J. Alden Weir (1852-1919), *Figures at Table*, oil on canvas, 1900-1910. Private collection. A scene showing family members in Branchville dining room (107).



Figure 62. Dining Room (107), northwest view. Photograph, 1958. WEFA HP 325.



Figure 63. Dining Room (107), east wall showing Weir's Welsh hutch and pewter collection. Photograph, 1958. WEFA HP 324.



Figure 64. Sperry Andrews (1917-2005), *Untitled (Branchville Dining Room)*, watercolor on paper. Andrews collection. Features Weir's sixteenth century Bavarian chandelier; Andrews' dining table and corner cabinet in background.

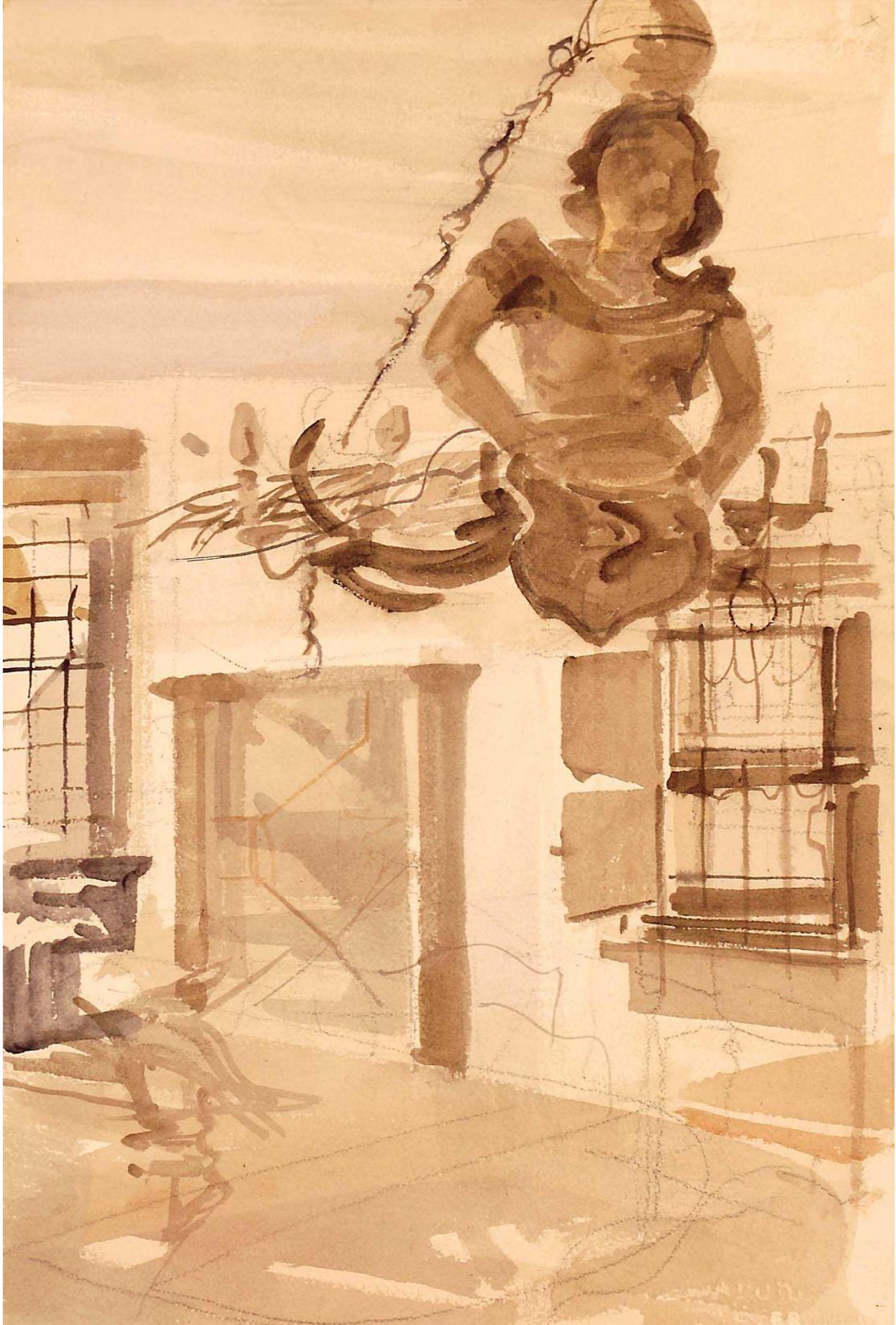


Figure 65. Dining Room (107), northeast view showing Andrews furnishings.
Still from Andrews video, 1989. WEFA.



Figure 66. Dining Room (107), south wall showing fireplace and artwork. Still from Andrews video, 1989. WEFA.



Figure 67. Dining Room (107), east wall, showing the Weir Welsh hutch with artwork from the Andrews' collection. Still from Andrews video, 1989. WEFA.



Figure 68. Dining Room (107), south view. Photograph from *Weir Farm Historic Structures Report*, Fig. 79, taken in 1994 by Marie Carden.



Figure 69. Dining Room (107), north view. Photograph from *Weir Farm Historic Structures Report*, Fig. 78, taken in 1994 by Marie Carden.



Figure 70. Dining Room (107), north wall showing fireplace with child's rocker and small mantel clock on hearth. Photograph, 1995. WEFA.



Figure 71. Dining Room (107) showing small table against east wall, south end, with Andrews' photographs and artwork on top. Photograph, 1995. WEFA.



Figure 72. Dining Room (107), northeast corner showing Andrews' cabinet with family ceramics. Photograph, 1995. WEFA.



Figure 73. Dining Room (107). J. Alden Weir's nineteenth century Bavarian chandelier outfitted for the Christmas holidays by the Andrews family. Photograph, 1995. WEFA.



Figure 74. Dining Room (107), east wall with Welsh hutch, showing the same Andrews' pieces in place as in 1989, only in a slightly different configuration. Photograph, 2001. WEFA.



Figure 75. Dining Room (107), southeast view featuring *Carnivorous Barbie* by Charles Sperry Andrews IV. Photograph, 2003. WEFA.



Figure 76. Dining Room (107), southwest view. Photograph, 2003. WEFA.



Figure 77. Dining Room (107), northeast view showing addition of upholstered armchair. Photograph, 2003. WEFA.



Figure 78. J. Alden Weir (1852-1919), *Untitled*, graphite on paper. WEFA. Weir's sketch shows a hawk and vase on the dining room mantel (107).



Figure 79. Downstairs Bedroom (108), north view showing Young (and possibly Weir) period “St. Esprit” wallpaper in situ. Photograph, 1959-1961. WEFA.



Figure 80. Downstairs Bedroom (108), north view. Wallpaper had been removed by the Andrews, presumably several years earlier, and the walls painted white. Still from Andrews video, 1989. WEFA.



Figure 81. Downstairs Bedroom (108) south wall east end, showing small canvases. By 2001 these had been replaced by an abstract figural print. Still from Andrews video, 1989. WEFA.



Figure 82. Downstairs Bedroom (108), south view with crib in east corner.
Photograph from *Weir Farm Historic Structures Report*, Fig. 84, taken in 1994
by Marie Carden.



Figure 83. Downstairs Bedroom (108), north view. Photograph, 1995. WEFA.



Figure 84. Downstairs Bedroom (108), east view. Photograph, 1995. WEFA.



Figure 85. Downstairs Bedroom (108), southwest corner showing Weir bookcase (WEFA 2324) with antlers on top. Photograph, 2001. WEFA.



Figure 86. Downstairs Bedroom (108), south view with hospital bed in east corner, abstract print above bed. Photograph, 2003. WEFA.



Figure 87. Dressing Room (110), northwest corner. Photograph, 2001.
WEFA.



Figure 88. Dressing Room (110), north view, as seen from doorway of downstairs bedroom. Photograph, 2003. WEFA.



Figure 89. View looking south into downstairs bedroom from dressing room (110). Note Federal style wall mirror reflected in full-length mirror mounted to bathroom door. Photograph, 2003. WEFA.



Figure 90. Southeast Bedroom (201), south view. Photograph, 2001. WEFA.
This is the original bed (WEFA 2101) from the downstairs bedroom.



Figure 91. Southeast Bedroom (201), southeast view, reflecting use of room as inventory and cataloging space. Photograph, 2005. WEFA.



Figure 92. Center Bedroom (202), southwest view, reflecting use as space for photographing paintings by Sperry Andrews. Photograph, 2005. WEFA.



Figure 93. Spare Room (203), southeast view. Photograph, 2005. WEFA.



Figure 94. Spare Room (203), southwest view. Photograph, 2005. WEFA.



Figure 95. Southwest Bedroom (204), southeast corner. Photograph, 1958.
WEFA HP 334.



Figure 96. Southwest Bedroom (204), north wall showing fireplace.
Photograph from *Weir Farm Historic Structures Report*, Fig. 89, taken in 1994
by Marie Carden.



Figure 97. Southwest Bedroom (204), southwest corner. The bookcase and secretary dates to the Young occupancy and possibly to the Weir's. Photograph, 2001. WEFA.



Figure 98. Southwest Bedroom (204), north wall. Photograph, 2001. WEFA.



Figure 99. Southwest Bedroom (204), southwest corner. The floor lamp may be the same one that was kept in the living room when the Youngs occupied the house. Photograph, 2003. WEFA.



Figure 100. Southwest Bedroom (204), west view. Photograph, 2003. WEFA.



Figure 101. Southwest Bedroom (204), east view. Photograph, 2003. WEFA.



Figure 102. Northwest Bedroom (205), west wall. Photograph, 2001. WEFA.



Figure 103. Northwest Bedroom (205), southwest view. Photograph, 2005.
WEFA.



Figure 104. Northwest Bedroom (205), northwest view. Photograph, 2005.
WEFA.



Figure 105. Hall (206) showing WEFA 2104, west wall. Photograph, 2001.
WEFA.



Figure 106. Hall (206), east wall. Photograph, 2001. WEFA.



Figure 107. Hall (206), north view. Photograph, 2003. WEFA.



Figure 108. Hall (206), southwest view from staircase. Photograph, 2003.
WEFA.



Figure 109. Northeast Bedroom (211), northeast corner. Wallpaper dates to J. Alden Weir's occupancy. Photograph, 1958. WEFA HP 332.



Figure 110. Northeast Bedroom (211), west wall showing heating stove and children's toys. Photograph, 2001. WEFA.



Figure 111. Northeast Bedroom (211), northwest corner with bookcase installed sometime after wallpaper was hung. Room, occupied by Sperry Andrews' caregiver, is shown in transitional period following Andrews' death. Photograph, 2005. WEFA.



Figure 112. East Room (303), east view. Room is shown as it appeared when used by Sperry Andrews as his bedroom. Photograph from *Weir Farm Historic Structures Report*, Fig. 96, taken in 1994 by Richard Crisson.

