Weir Farm, Branchville, 1950, showing the house and Weir’s and Young’s studios. The figure in the foreground is Mahonri M. Young.

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

Weir Farm National Historic Site/Connecticut

U.S. Department of the Interior/National Park Service
HISTORIC FURNISHINGS REPORT

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and a Furnishing Plan
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Weir Farm National Historic Site
Wilton, Connecticut

by

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National Park Service
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ACKNOWLEDGMENTS

This report on the furnishings of the main house and studios at Weir Farm National Historic Site, Branchville, Connecticut, is based primarily on the abundant documentary records that have survived, thanks to the foresight of the Weir and Young descendants. Much of the Weir material was microfilmed over twenty years ago for the Archives of American Art, to whose Judy Throm I am indebted for assistance in accessing it. Most of this original material is now in the site collection. The other large manuscript collection, containing correspondence and other records of both J. Alden Weir and Mahonri M. Young, is housed in the Harold B. Lee Library, Brigham Young University, Provo, Utah, where I acknowledge particular help from Dennis Rowley and Ellen Copley of the Division of Archives and Manuscripts. For assistance in looking through Brigham Young University’s large collection of art works by J. Alden Weir, Dorothy Weir Young and Mahonri M. Young, I am most grateful to Virgie Day, Dawn Pheysey and Julia Lippert of the Museum of Art.

Members of the Weir and Young families have been extremely helpful in offering access to their private collections of art, documents and photographs, as well as sharing with me their memories of life at Branchville from the 1920s to the 1950s. For that help, I am most grateful to the late Mrs. Ann Ely Smith, the late Mr. Mahonri S. Young, Mr. Charles Burlingham and Mr. Charles Lay.

Special thanks are due Mr. and Mrs. Sperry Andrews, former owners and continuing residents of the Weir Farm, for opening their home and the studios to me on several occasions, giving me an opportunity to familiarize myself with the buildings and their contents. Doris and Sperry also shared with me their memories of Mahonri Young and a number of photographs and plans important to this study.

At the Site headquarters, I have enjoyed working with former Superintendent Sarah Olson and several members of her staff, particularly Anne M. DeGraaf, former Chief of Visitor Services/Collections Management; Robert Fox, Facilities Manager; and former Museum Technicians Gay Vietzke and Laura Macaluso. All have cheerfully answered my many questions, offered many helpful insights, and provided new information as it came to them from family and other sources. I am also indebted to Maureen Phillips, Architectural Conservator, Northeast Cultural Resources Center (NPS), for guidance on architectural questions and early access to the draft of her Historic Structures report for Weir Farm National Historic Site.

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Finally, I wish to acknowledge the assistance of my daughter, Edith B. Wallace, in obtaining photographs of many artifacts in the studios and barn at Weir Farm.
ADMINISTRATIVE INFORMATION

Interpretive Objectives

The Weir Farm National Historic Site General Management Plan states:

Weir Farm National Historic Site exists to preserve a significant site in the history of Impressionism, to maintain the integrity of a setting that has inspired generations of artists, and to continue to offer an opportunity for Americans to learn about and create art at the farm.¹

In pursuance of these aims, the selective refurnishing of the Weir and Young studios in the core area of Weir Farm National Historic Site is specifically designed to help visitors visualize the living and working environments of the artists whose careers are most intimately associated with the site—J. Alden Weir and Mahonri M. Young.

In refurnishing Weir’s studio to the early years of the twentieth century, the objective is to give visitors insight into the tools and working habits of a professional artist who worked in varied media—producing oil paintings, watercolors, pastels, drawings and etchings, reproductions of which will be displayed in the restored studio along with some of the artist’s tools.

In Young’s studio, the interpretive objective is to convey, through a combination of historic furnishings and exhibitry, the distinctive aspects of Mahonri Young’s art. Much of the studio’s floor space and overhanging balconies and mezzanine will be partially “furnished,” much as it was toward the end of Young’s career (about 1935-50) with reproductions of his oil paintings and his sculptures in plaster and bronze, along with some original tools and studio equipment. In the attached etching room, visitors will see Young’s etching press and exhibits relating to his work as an etcher. It is hoped that visitors, through their visit to the studio, will better appreciate what Young achieved as an artist and how he used this studio.

Interim Operating Plan

While the house remains the domicile of Mr. and Mrs. Andrews, as life tenants, the house will not be refurnished and it will not be open to visitors. For the rest of the site—the grounds and the two studios—the National Park Service provides three guided tours a day, five days a week. At other times the studios will be closed to visitors.

Prior Planning Documents

The following planning documents affect the use and management of the Main House, Weir Studio and Young Studio at Weir Farm National Historic Site:


“List of Weir Farm Furnishings with Acquisition Priorities and Notes on Documentation,” (attachment #1 to memorandum from Chief, Division of Historic Furnishings, Harpers Ferry Center, to Regional Director, North Atlantic Region, National Park Service, June 28, 1991).


“Cultural Landscape Report for Weir Farm National Historic Site,” 1996.
HISTORICAL INFORMATION

EVOLUTION OF THE STRUCTURES

Weir Farm House

In June 1882, Julian Alden Weir was 30 years old, fairly well established as a portrait painter in New York City, and engaged to be married to Anna Dwight Baker of Windham, Connecticut. It was pure chance that he acquired the piece of property that became their summer home and what we now know as Weir Farm National Historic Site.

Yesterday I went out for a walk [he wrote to Anna on June 15] & visited a gallery where I found a very fine picture which I could not resist the temptation of buying for which I paid $560, & last evening I had an offer for it from a gentleman who saw it, of the price & a farm of 150 acres in Connecticut. I will therefore try & see the place when I go to see my family, if not too much out of the way.2

The gentleman in question was Erwin Davis, a New York businessman and collector for whom Weir had acquired other works of art. A few days later Weir told Anna that he was going to look at the property to see if it was “habitable.” Having heard that there was good hunting and fishing nearby, he thought it might serve as “a sort of hunting lodge for part of the season.”3 Weir went ahead with the deal and received the deed to the Branchville property in August, when he was in the Adirondacks, scouting for a site to build his dream house.4 Although Weir did acquire land in the Adirondacks near Keene Valley in Essex County, and even had his friend Stanford White draw up plans for a rustic cottage, the property was sold some years later without the Weirs ever having spent any time there. As it turned out, the Connecticut farm, not an Adirondack cottage, became not only the Weirs’ summer retreat but the real center of their lives.

After their wedding on April 24, 1883, Julian and Anna went up to Branchville briefly before setting off on a European honeymoon, from which they returned in late September. Meanwhile Julian’s brother John and family spent much of the summer at Branchville, supervising masons and carpenters who were making improvements in the old house. “Here will we rest and call Content our home,” John wrote from Branchville; his words expressed so well how both families felt that they were later painted over the porch door by Stanford White.5

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2 Weir’s parents were summering in nearby Ridgefield, Connecticut. Julian Alden Weir [hereafter JAW] to Anna Dwight Baker, June 15, 1882, WEFA Collection. Hereafter, documents from this collection of transcripts by Dorothy Weir Young, microfilmed by the Archives of American Art in 1972 are cited by AAA reel and frame numbers. The original letters, along with Dorothy’s transcripts, are now owned by Weir Farm National Historic Site (WEFA 191).

3 JAW to Anna, June 17, 1882 [WEFA].

4 JAW, Keene Valley, New York, to Anna, August 19, 1882 [WEFA].

At the time of its acquisition by Weir, the property was known locally as “the Beers place” after its owners from 1789 to 1880. The original date of the house is not known, but there was a house on the site as early as 1781. It was extensively altered about 1830 by Lewis Beers, to reflect the Greek Revival style then in vogue.6 When the Weirs moved in, the house was considerably smaller than it is today, with the main entrance on the east side, facing Nod Hill Road.

Weir twice enlarged the house. In 1900-1901, plans drawn by another Weir friend, New York architect Charles Adams Platt, extended the depth of the house to its present 54 feet, providing a new kitchen and nearly doubling the length of the living room; they also widened the house on the north side by nine feet and created a much longer porch on the south side with a new main entrance. The enlarged living room gained a second large fireplace, while upstairs the alterations added two bedrooms at the west end, the larger of which, in the southwest corner, had a fireplace fitted with an ornate cast-iron stove insert.7

A decade later, in 1911, Weir, “flushed with success,” as he told a friend, “decided to enlarge the dining room and put in a bath room adjoining the bed room on the ground floor...It has almost busted the pleasure of the early spring, and not half done, everyone disappointing us as is the case in such matters.”8 Blueprints for these changes exist, dated March 13/14, 1911, and initialed by Frederick J. Adams of McKim, Mead & White.9 The alterations approximately doubled the length of the dining room, added a bathroom and dressing room to the downstairs guest bedroom, and a butler’s pantry between the dining room and kitchen. It was at this time that Weir installed in the dining room the two Dutch windows he had purchased in Europe during his 1901 visit.10

No more improvements of any substance were made while Weir lived and the only major change on the first floor recorded for the years after his death is the 1932 remodeling of the former front entrance hall, apparently used as a library after 1900, with the addition of built-in cabinets and bookcases, a joint project of Dorothy and Mahonri Young and Cora and Charles Burlingham, Sr.12

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7 Ibid. Blueprint copies of Platt’s signed but undated drawings for the alterations are in the Site files. For reproductions of the first- and second-floor plans, see figs. 1 and 25. The basement and third-floor plans are reproduced in the Historic Structures Report. See that report for detailed description of work done in the house at this time.

8 JAW to Charles Erskine Scott Wood, New York, May 21, 1911 [AAA reel 125, frame 1209]. On August 5, 1911, Weir reported to Wood that they had “moved in with the workmen” in mid-June; “the work has dragged on and most unsatisfactory, especially the d--n plumber’s bill... No more improvements for me until I have an unlimited account, and lose my head.” [AAA reel 125, frame 1215]

9 The Site has a copy of this drawing, which is reproduced here as figure 2.


11 Weir noted this and other purchases in a 1901 European trip notebook (AAA reel 125, frame 849). In Weir’s 1911 diary/notebook (WEFA 453), he noted measurements for the new dining room mantel and fireplace facing and a sink and refrigerator for the butler’s pantry.

12 Inscription above door; taped interview, Doris and Sperry Andrews, March 16, 1989, Weir Farm NHS.
On the second floor, a second bathroom and a hall leading directly to the master bedroom were added in 1927.  

Some plumbing was installed at Branchville before December 1889, when Weir wrote to thank his mother-in-law for her “kind share in the matter,” probably a loan.  This may have been kitchen or laundry plumbing, perhaps connected to a hand pump, since in 1892 only sponge baths were available and as late as 1895 the Branchville house still had no running water. Although John F. Weir in 1899 wrote of enjoying the “luxury” of a bath after a morning’s work in the fields this probably was still a sponge bath, since it seems that the first bathtub was the one installed in room 207 in 1900-1901.

The next bathroom was installed in 1911, as part of the addition to the downstairs bedroom. The original sink and tub were removed about 1943 and new ones installed in different locations in the room.

In 1927 plumber Weitzel installed two bathrooms in the main house, as well as one in the farmhouse. One of those in the main house was the servants’ bathroom on the third floor; the other was in room 208, formerly a dressing room. A year later the iron pipes “in old bath room” were changed to brass. This “old” bathroom was probably the original second-floor bathroom (207). Linoleum was laid on the floors of all the bathrooms in 1932.

Weir Studio

One of the first improvements Weir made to the Branchville property was the construction of a studio, located on a rocky outcrop a few yards to the north of the main house. The structure dates from 1885 or 1886. In a letter to his sister-in-law, Ella Baker, he wrote on July 7, 1885: “My studio is now finished.” A year later (unless one of these letters was misdated by the transcriber) Anna Weir wrote to Ella: “Julian’s studio is finished, and is as comfortable as possible.” One

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13 Dorothy Weir Young, Branchville account book, Weir Farm NHS.
14 JAW to Mrs. Charles Baker, Branchville, December 1, 1889.
15 Caroline Weir Ely, “Lest We Forget: My Father’s Friends.” In 1892 John F. Weir’s wife wrote: “Here he comes all in a ‘muck of sweat’ & goes up for another sponge bath....” (Mary Weir to JAW, Branchville, September 1, 1892).
16 Plan of “Alterations in House of Mr. J. Alden Weir,” 1900 (figure 25); John F. Weir to JAW, Branchville, September 11, 1899. Platt’s plan labeled the small south room (203) in the second-floor addition as “bathroom,” but on the set of plans owned by Mr. and Mrs. Andrews someone corrected this to “bedroom” and corrected “bedroom” to “bathroom” on the north room (207) off the bedroom hall in the older part of the house. Physical examination in 1998 revealed no evidence that room 203 had ever been a bathroom, confirming that the bathroom was indeed installed in room 207 [Historic Structures Report, Vol. I].
18 These improvements are listed in Dorothy Weir Young’s Branchville account book in the Site collection.
19 JAW to Ella Baker, Branchville, July 7, 1885 [AAA reel 125, frame 363]; Anna Weir to Ella Baker, Branchville, August 6, 1886 [AAA reel 125, frame 379].
significant modification to the structure was the installation of new studio windows in 1899 or 1900, probably designed by Charles Platt, since the small-paned studio windows are similar to those Platt used in remodeling the house. Another addition to the original studio, on the south side, was a tower to house a water tank, which held water pumped up from a well across Nod Hill Road and supplied water to the house by gravity. Its construction may have dated from 1888, when Weir wrote that they were about to finish “our addition.” The following year he wrote to his mother-in-law: “I have long since wanted to write you about the plumbing, how satisfactory it is, it looks like a thoroughly good piece of work, we are delighted that it has been done, and are very much obliged to you for your kind share in the matter.” The plumbing may have been for the kitchen and basement laundry. Another possibility is that the tower was erected in 1900-1901 to provide a source of gravity-fed water for the new bathroom on the second floor of the house. The water tank, which leaked and had to be repaired frequently, is now gone, as is the pump in the pump house.

After Weir’s death the studio underwent no substantial alterations, aside from the post-1945 relocation of the heating stove from the northeast corner to the west wall and the construction, before or after 1958, of deep shelving at the east end to hold paintings and frames.

Young Studio

In 1932, shortly after his marriage to Dorothy Weir, sculptor Mahonri M. Young had a studio built next to Weir’s. The studio was designed by Young’s son-in-law, Oliver Lay, a recent graduate of the Columbia University School of Architecture, and built by Charles Meyer Brothers, a local construction company. Known to Young’s associates as the “Taj Mahal,” the

20 C. E. S. Wood to JAW, Portland, Oregon, August 1, 1899 [AAA reel 125, frame 779]: “I shall probably be east sometime during next winter, and then shall hope to see the results of the new studio windows.” Platt’s possible influence on the studio windows was pointed out in the National Register Inventory-Nomination Form, p. 3.

21 JAW to JFW, Branchville, July 1888 [AAA reel 125, frame 404].

22 JAW to Mrs. Baker, Branchville, December 1, 1889 [AAA reel 125, frame 463]. Mrs. Baker had loaned Weir $10,000 in October 1886 to help him buy their New York house on East 12th Street [AAA reel 125, frame 390], and may have made another loan for the Branchville plumbing project.

23 Taped interview with Bill DeForest, Branchville, August 7, 1989. As a young man (he was born in 1900), DeForest worked in a local garage and spent many hours soldering the leaky tank on Weir’s studio. The well and piping are still intact, although the canopy that used to cover it is gone. On the day Dorothy Weir and Mahonri Young were married in 1931, they are said to have spent much of the day trying to rescue a cow that had fallen into the well [taped interview, Doris and Sperry Andrews, 1991].

24 In a 1991 interview, Sperry Andrews said that the stove originally stood in the northeast corner of the studio, with its pipe angled across to the chimney on the west side, but that the Youngs replaced the stove after World War II and set up the new stove in its present position on the west wall. Physical evidence confirms this. Evidence for the date of the deep shelving on the east wall is inconclusive; it appears to have been painted after 1958 but might have been installed earlier and left unpainted. See HFR, Vol. I, p. 260-61.

25 Mahonri Sharp Young, interview, August 7, 1989; information supplied to Weir Farm NHS in 1993 by Raymond Meyer, Wilton, Conn., son of the original builder. In May 1932 Dorothy noted in her household account book, under “Studio,” four payments to Meyer Brothers totaling $4,239.63 and two to Oliver Lay totaling $408.50, for a grand total of $4,648.13. Bringing water to the studio in September cost another $57.00. The following June Oliver Lay painted the studio at a cost of $30.93. In 1934, when the Youngs repainted the house, they used some red paint left from painting the studio.
tall structure was designed to accommodate the oversize figures of the Brigham Young monument, *This Is the Place,* which Mahonri Young hoped to do (and eventually did do) for the Mormon Church. Young continued to use the studio until the 1950s and Sperry Andrews has used it as his painting studio since about 1958. No major changes have been made to the structure.26

The small room attached to the studio on the west side was used by Young as his etching room.27 On the National Register of Historic Places Inventory-Nomination Form (1983), this “west wing of Young’s studio” was described as “an earlier building, a hand book bindery, built for and used by Weir’s daughters.” This was a separate structure called the “Bindery,” which appears in several of Weir’s works and in his 1920 inventory, but its contents at that time indicate it was being used for storage of piazza furniture and other pieces. According to Ann Ely Smith, daughter of Caroline Weir, her mother used this small building for binding books.28 This was probably before she opened her bookbinding studio in New York City in 1911, although she may have continued to use it occasionally thereafter when visiting in Branchville.

THE OCCUPANTS

The farm at Branchville was the principal summer home of J. Alden Weir and his family from the time of JAW’s marriage to Anna Dwight Baker in 1883 until his death in 1919. Julian and Anna had four children: Caroline (Caro), born in 1884; Julian Alden, Jr., born in 1888; Dorothy, born in 1890; and Cora, born in 1892. In March 1889 little Julian died of diphtheria at the age of 13 months; his mother died three years later of complications following Cora’s birth. In October 1893, Weir married Ella Baker, his late wife’s older sister; their marriage ended with Julian’s death in the fall of 1919.

The Weirs’ extended family included Anna and Ella’s widowed mother, Mrs. Anna Bartlett Dwight Baker, and their sister Cora; Weir’s parents, Robert Walter Weir and Susan Martha Bayard Weir; Weir’s many siblings; and innumerable nephews, nieces and cousins on both the Baker and Weir sides.29 Of these, the ones most closely associated with the Branchville house were Julian’s older half-brother, John Ferguson Weir, and his family, whose letters provide much of the information we have on life there in the 1880s and 1890s.

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26 There is a reference to “undocumented 20th-century renovation work by the Andrews family (i.e., construction of the upper balcony/railing..., etc.,)” (NPS, “Draft: Affected Environment, Cultural Resources: Historic Buildings, Young Studio,” p. 2), but the upper balcony and railing are visible in photographs taken shortly after Young’s death (figures 69-71), before the Andrews acquired the property.

27 Taped interview with Mahonri Sharp Young and others, August 7, 1989; National Register of Historic Places, Inventory-Nomination Form, p. 3.


29 By his two wives, Robert W. Weir had 16 children, of whom Julian was fourteenth. Three of the children died in infancy and William Weir was killed by Indians while serving under General Custer, so by the time Julian acquired the Branchville property, 11 of his siblings were still living.
Other occasional occupants of the house included many friends, particularly Weir’s artist cronies from New York, notably John Twachtman, Childe Hassam, Albert Pinkham Ryder, Theodore Robinson, Emil Carlsen and Frederic Remington, as well as a few he had known in England or France, such as John Singer Sargent and Wilfrid von Glehn. Another close friend was Charles Erskine Scott Wood, of Portland, Oregon, whose rare visits with his children are delightfully recorded in letters which are in the Wood papers at the Huntington Library, San Marino, California. 30

In the following pages, the principal family members and visitors are briefly characterized with special reference to their impact on and impressions of the Weir ménage at Branchville.

**Julian Alden Weir (1852-1919)**

The thirteenth of 16 children, Julian Alden Weir was born August 30, 1852, at West Point, New York, the son of Robert Walter Weir (1803-89) and his second wife, Susan Martha Bayard Weir (1817-1900). His father, a prominent painter of portraits and historical subjects, was professor of drawing at the U.S. Military Academy. Young Julian showed an early interest in art, studying first at the National Academy of Design and then, from 1873 to 1877, in Europe, mainly in Paris where he was a pupil of Jean-Leon Gérôme and formed a close friendship with Julien Bastien-Lepage. He established himself in New York City in the 1870s and 1880s as a portrait and still life painter and art teacher, with additional trips to Europe in 1878 and again in 1880-1881, partly to study, partly to buy art for New York collectors like Erwin Davis. 31

From 1880 to 1886, Weir’s New York studio was in the Benedict Building on Washington Square (figures 42 and 43). 32 In a small room adjoining this studio Weir gave private drawing lessons to a few pupils, including Ernestine Fabbri, who brought him a new pupil in January 1882, her friend Anna Dwight Baker from Windham, Connecticut. Within a few weeks, Julian and Anna fell in love and became engaged; they were married in April of the following year.

During the nine years before her untimely death in 1892, Julian and Anna spent their winters in New York City, at first in an apartment on West 10th Street, but from the autumn of 1886 in a house at 11 East 12th Street; they divided their summers (usually from May or June to November or even December) between the farm at Branchville and the Baker home in Windham. Weir gave up his studio in the Benedict Building and adapted a big room at the back of the 12th Street house as his studio. After about six years, Weir stopped using this room as his studio because it was too close to the dining room and pantry to provide the privacy and quiet he needed to concentrate on his art. 33

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30 Dorothy Weir’s transcripts of the Wood-Weir correspondence are included in AAA microfilm reels 125-26 and the transcript copies at Weir Farm NHS.

31 The above and most of the ensuing information about Weir is drawn from Young, *Life and Letters*.

32 For further information on this and Weir’s later New York studios, see Appendix J.

During the 1880s and early 1890s Weir was maturing as an artist, experimenting with etching and developing a new approach to landscape painting derived in part from the influence of Japanese art and from that of the French Impressionists, whose work he was among the first to champion in America.

Anna’s sudden death in 1892, a week after Cora’s birth, was a shattering blow. Fortunately, Anna’s mother and sister Ella were available to take charge of the baby and her two older sisters, eight-year-old Caro and two-year-old Dorothy, while Julian was in Chicago for several months in the fall of 1892, painting one of the murals for the Manufacturing and Liberal Arts Building at the World’s Columbian Exposition. Letters between Julian and his sister-in-law show his gradual realization that Ella could fill the void in his life. They were married in Boston on October 29, 1893.

Weir was renting studio space again by the winter of 1892 and in September 1893 he wrote from Windham to see if there were any studios available in the Studio Building at 51 West 10th Street, which would be closer to home than the one he had had the previous winter. Apparently there were no vacancies then, but by 1902, not long after he gave up teaching, Weir did move back into the Studio Building, where he worked for the rest of his winters. Two photographs (figures 44 and 45) partially document the contents of this studio which was rather austere, in sharp contrast to the more “aesthetic” furnishings of the Benedict Building studio.

With his reputation as landscape painter and leader of the American Impressionists growing through the 1890s, during the winter of 1897-98 Weir joined his friends Hassam and Twachtman and seven other like-minded artists in forming a new artists’ group, known as “Ten American Painters” or “The Ten,” to provide an alternative to the staid exhibitions of the National Academy of Design and the moribund Society of American Artists. Critical acclaim ultimately brought Weir to the forefront of the American art establishment, culminating in his election in 1915 to the presidency of the National Academy and to membership in the American Academy of Arts and Letters, his appointment to the National Commission on Fine Arts as “Painter Member” in 1916, and his receipt of honorary degrees from Princeton and Yale in 1916-17.

In his own heart, however, Weir often doubted his accomplishments, especially as he neared the end of his active career. “I feel like vaut rien,” he wrote to his friend Wood in 1913, “passing myself off as corn when I was only shucks.”

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34 JAW to JFW, Windham, September 7, 1893. The location of Weir’s studio during most of the 1890s is not recorded, although in January 1896 he was renting Studio 5 at 146/152 West 55th Street (rent receipt from Charles T. Barney, January 30, 1896, Weir Family Papers, Bx 1, F 5).


36 JAW to C. E. S. Wood, Windham, December 1, 1913 [AAA reel 125, frame 1367].

37 Ibid., Branchville, November 10, 1913 [AAA reel 125, frame 1361].
In spite of his self-doubts, which dogged him throughout most of his long career, J. Alden Weir was widely respected as an artist and universally loved as a man. His old friend, C. E. S. Wood, perhaps best expressed what seems to have been the general feeling about him among his contemporaries:

I loved him, as everybody did. He was so true, so right, so honest, so gentle—in all, so loveable. Not his great genius drew hearts to him—that the world admired and reverenced—even strangers, but what made him even rarer than his genius, was his great human qualities. The things we love—gentleness and sympathy with strength....

Weir and Branchville

Of all J. Alden Weir’s works—paintings, watercolors, etchings, drawings, and sketches—well over half were produced in Connecticut and most of those around Branchville. Many are identified by name, others portray recognizable buildings or landscape features.

In Weir’s life, as in his art, Branchville and the Connecticut countryside occupied a central place. Although much of his formal painting was, of necessity, done in his New York studio, it is for his sensitive portrayal of family life and the quiet beauty of the Connecticut landscape that he is today chiefly remembered.

A deeply religious and moral man, Weir was a devoted husband and father. His two marriages were untouched by any breath of scandal and appear to have been marked by mutual love and a remarkable lack of marital tension. The three children grew up surrounded by affection and enjoyed strong parental support as they grew to womanhood. The only shadow on this picture involved Weir’s relationship with his youngest daughter, Cora, who is said to have rather feared him. If true, this probably reflected her fear that in the back of his mind he blamed her for her mother’s death, a feeling bolstered, no doubt, by the fact that her January birthday, so close to the anniversary of Anna’s death, was celebrated in the family on June 18, along with her sister Dorothy’s.

No hint of this is apparent in Weir’s letters or in those of friends. “Pinky” Ryder, for instance, wrote after a visit to Branchville of “the pleasure it was to see and the beauty in thinking of, the lovely affection of your children to yourselves and to each other.” “Children are certainly the joy of this world,” Weir himself wrote when the girls were nearly grown, “and the only thing to keep us young.” It is no accident that some of Weir’s most appealing paintings, like The Donkey

38 C. E. S. Wood to Ella Baker Weir, Portland, December 8, 1919 [AAA reel 126, frame 329].
39 A comprehensive listing of Weir’s works (and those of other artists) clearly associated with the Branchville area is being compiled at Weir Farm NHS to support interpretation of the historic site and Weir’s relation to it.
40 Interviews with Charles B. Burlingham, Jr., 1989 and 1993.
41 Albert Pinkham Ryder to JAW, November 8, 1902 [AAA reel 125, frame 921].
42 JAW to C. E. S. Wood, December 24, 1910 [AAA reel 125, frame 1168].
Ride and Visiting Neighbors, capture intimate moments in his children’s happy summers at Branchville.

Although the family usually moved up to Branchville in late May or early June and stayed—except for an annual visit to Windham in late summer—until after Thanksgiving, they spent at least one Christmas there, in 1895, “the most glorious Christmas I ever remember,” according to Caro, who was then 11 years old:

The snow was so deep—covering the stone walls completely and the road lost, so the oxen and sled were sent to meet Mr. Ryder and the Collins’ [sic], who came laden with a huge trunk filled with presents and trimmings for the Christmas tree. It stood in the studio and all the country people, who lived on our hill, were asked to it. We expected about twenty and over forty came. Those were the days when we had no electricity, no furnace, no running water in the house, and the path dug in the snow between it and the studio, was so deep I couldn’t see over the sides.43

Weir himself often made out-of-season day or weekend trips to indulge his passion for fishing. “This is about my time to get loose on the streams,” he once wrote to friend Wood, “and I assure you fishing is not all in catching fish. A day in the open on a dancing stream is most exhilarating and if I do say it, it is ideal.”44 Occasionally, especially in later years, Weir joined friends on fishing trips to New York and Pennsylvania, Quebec, and even Newfoundland, but many a summer’s day in Branchville he would drop his brushes and go off to relax on a local river bank. “I...still hope to do a big summer’s work,” he once wrote, but “loafing will take a good part of the time, as I prefer to fish and do nothing for a certain part of the time.”45 Much as he enjoyed fishing, however, Weir’s conscience got in the way of his pleasure at times, as when he complained to Wood in 1912 that he was “half scared that [he] had done nothing but fish this summer.”46

Weir also enjoyed bird hunting around Branchville and Windham in the fall, and prided himself on laying in a good stock of game for winter suppers.

Oh, how I wished for you again this fall [he wrote Wood in 1902] to enjoy the birds. We have had partridges or quail for supper every night since Nov. 1st and still there hang seasoning eight partridges and one quail. Today [November 30] is the last of the shooting this year. I have a good dog and have had plenty of fun after the day’s work, generally stopping at 3:30 p.m. and taking the dog and gun till dark....I wish I could use a fairy wand and make you a neighbor when we could be together in the fine hunts when I try to bag nature even more than game.47

In the early years, according to Dorothy Weir Young, Julian and Anna’s favorite diversion was driving.

43 Caroline Weir Ely, “Lest We Forget” (privately issued, 1965), see section “My Father’s Friends.”

44 JAW to C. E. S. Wood, New York, March 31, 1912 [AAA reel 125, frame 1255].

45 JAW to JFW, New York, June 23, 1888 [AAA reel 125, frame 403].

46 JAW to C. E. S. Wood, Branchville, December 1, 1912 [AAA reel 125, frame 1361].

47 JAW to C. E. S. Wood, Branchville, November 30, 1902 [AAA reel 125, frame 926]. The Weirs’ supply of wild game hung in the cellar [JAW to Wood, September 18, 1902, AAA reel 125, frame 916].

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...they would harness up the old farm horse and jog for hours over the country roads and lanes, in the fall even penetrating as far as Danbury, ten miles distant, for the county fair. Sometimes if Julian was too much occupied with his painting to feel free to spare a working hour, or if the day had been unusually hot, they would drive at night, with a full moon or a starlit summer evening to tempt them out. It was a leisurely, peaceful existence. And the long, slow family summers at Branchville took the sting out of the discouragements of the winters.48

Weir’s role in the operation of the house and farm at Branchville was mainly supervisory, although in the early years he did some painting and repair work around the house and sometimes took an active hand in landscape planning, clearing land, haying, and similar farm chores. Anna and Ella took care of the flower gardens, while most of the real farming and gardening was done by a tenant farmer and occasional hired hands.

After Anna’s death in 1892, “Weir’s summers at Branchville in the nineties helped him come to terms with himself and his art,” according to his daughter. “In the peace of the warm, lazy evenings and the exhilaration of tramps through the hills his zest for living revived completely...”49

I am getting on well with my picture and yesterday or the day before was the last day for the trouting season so I left the house with my fishing rod at 4:30 A.M. and had a fine day...and followed a stream through a swamp about a mile long full of cat briars and pit falls innumerable. I came home hungry and felt fine.50

I am in good shape after all my walks and climbing stone walls and how many beautiful things I have seen in my tramps.51

From 1911 on, a variety of health problems cramped Weir’s enjoyment of the outdoors. An earlier fall from a horse left him with a lame hip that caused him constant pain; his heart developed a “bad valve”; and prostate cancer ultimately brought him down in spite of several operations.

...the Dr. likens me to an auto that has run thirty or forty thousand miles [he wrote Wood in February 1911] and he says, with care and prudence I may continue but must go slow and take all sorts of precautions that at first scared me badly.52

Weir took up billiards at his club (probably the Century) as a “means of getting gentle exercise,” a game, he said, “that I never before could understand people wasting time over.” Weir actually bought a billiard table, but the evidence suggests that it was installed at Windham rather than at Branchville.53 There is no evidence that he had a billiard table at Branchville. At the same time he had to limit his smoking to one

48 Young, Life and Letters, p. 165.
49 Ibid, p. 194.
50 JAW to C. E. S. Wood, Branchville, July 2, 1899 [AAA reel 125, frame 768].
51 Ibid., Branchville, November 30, 1902 [AAA reel 125, frame 927].
52 Ibid., New York, February 20, 1911 [AAA reel 125, frame 1203].
53 Ibid. In an undated letter from New York to Ella in Windham, Julian wrote that he had “got the balls for the billiard table which have been beautifully colored” and asked her to measure the billiard table, so he could find out what it would cost to make the “cushions” for it. [DWY Papers, Bx 4, F 4, fifth set].
cigar a day and give up coffee and “meat of any account.” Some of his greatest honors were still ahead, but Weir’s last years were clouded by illness, as well as concern over the horrors of the World War in Europe. After a last summer spent at Windham rather than Branchville, he succumbed to pneumonia on December 8, 1919, shortly after he and Ella had moved into a new apartment in New York City.

In view of his subsequent connection with the family as Dorothy Weir’s husband, Mahonri Young’s perceptive comments on Weir are of particular interest. As an artist, Young wrote in 1952, “Weir was a devotee of quietism. In his art there is no unseemly bluster; there are no tempests and few storms....Gentle winds blew through his trees, quiet suns shone on his fields and hillsides.”

When he last saw him, Young had noticed that Weir was very depressed.

It was so unlike the Weir I had known; the Weir of the hearty laugh, the Weir of the generous handshake, the courageous, forward-looking Weir, the handsome and ever-youthful Weir....It was my good fortune to know Weir during the last eight or nine years of his life, and during those years to...experience many acts of kindness from him. He never grew too old to sympathize with the younger men’s point of view.... We looked upon him as an eminent master, and on closer acquaintance, found a sincere friend. We felt much of the respect and love young France felt for “Papa Corot.” Our personal attitude towards him, I think, has been best expressed in the words of John Flanagan, the sculptor, “Weir is the kind of a man one would like to have had for a father.”

**Anna Dwight Baker Weir (1862-92).** Born on May 18, 1862, in Madison, New Jersey, Anna was the youngest of three daughters born to Charles Taintor Baker, an army officer, and Anna Bartlett Dwight Baker. After a childhood spent partly in Europe, partly in New York City and Windham, Connecticut, Anna met Julian Weir in January 1882, when a friend brought her to his studio for drawing lessons. Although she was only 19 and ten years his junior, the two quickly fell in love and within three weeks they were engaged. Their wedding took place in New York a year later, on April 24, 1883.

The descriptions of Anna by those who knew her [her daughter Dorothy wrote many years later] all blend to make a figure of haunting loveliness...variously described as “exquisite,” “ethereal,” “like some beautiful dream woman”....[who] “had to an extraordinary degree a suppleness which gave her an indescribable grace.”....Her two most unusual characteristics were her clear, brilliant complexion and her thick, curly hair, sometimes described as... “not bronze or gold, not blonde, but a golden chestnut, very thick, full of wave and shiny.” Her clothes were a part of herself and were always of an extreme simplicity even in those days of extreme fussiness in line and trimming, and she refused to follow the prevailing fashion of a bustle.

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55 Ibid.

Not surprisingly, Anna was to be Weir's favorite model, appearing alone or with their children in many of his paintings and sketches of the eighties and early nineties. Several of these show her in a home setting, such as *In the Living Room* (figure 6) and *Portrait of Anna with a Dog* (Smithsonian Institution).

Anna shared Julian's love of literature, particularly poetry, and the letters between them during their engagement are full of references to books they were reading. In May of 1882, for instance, Anna was reading Mme. de Staël's novel, *Corinne*, and tried "Poe's wonderful poems," but gave the latter up because, she told Julian, she did not have the heart to read them by herself. Julian responded: "I have pictured your dear little form cuddled up in the big red chair, with your book & enjoying the famous caramels...."\(^{57}\) Anna did try Poe again, with unfortunate results:

> I thought I would try reading Poe once more last evening for as long as Ella was in the room with me, I knew that I should not mind....I read along I suppose for an hour, and was beginning to get very much excited over a fearful murder scene when Ella...left me to solitude, and my own panic, which resulted before long in my also getting a light and though it was only nine o'clock, and I was as wide awake as possible, flew upstairs for the sake of a little company.\(^{58}\)

"You have such a delicate appreciation for good literature," Julian responded, "that I fear that such sensational reading, although full of imagination, will do you harm."\(^{59}\) Other writers she enjoyed that summer and fall included Dickens (*Our Mutual Friend*), Emerson, Sir Thomas More, Shakespeare, Mme. Vigée le Brun, Plutarch, Byron (*Childe Harold*), Ruskin (*Modern Painters*), and Mrs. Jameson (*Lives of Italian Painters*).\(^{60}\)

Anna was also interested in music, playing piano, organ, and guitar, although her interest apparently flagged at times. "I was glad to hear that you have been practicing," Julian wrote in October. "I am confident that if you do improve your spare moments, that in time to come you will appreciate the pleasure that it will give you."\(^{61}\) There is at least one portrait of Anna at the piano, but it is unclear whether this was done in New York, Windham, or Branchville.

Needlework provided another outlet for Anna's creativity, as it did for most young women of her time and class. "Puss is hard at work getting ready," Julian told Ella in May 1886, "laying up stores of needle work and such, for summer occupation."\(^{62}\)

Like Julian, Anna was an avid collector of decorative home furnishings, particularly Continental glass, china, furniture, and fabrics. Their honeymoon tour of Europe—Italy, Germany, France,
and Holland—included a great deal of shopping. From Nuremburg Julian wrote that they had “picked up some fine old things with some of Anna’s wedding present money, rare and fine, but the trunks are busting and already we have left four in Paris.” Anna wrote from Venice, “that no matter which way you turn, you always see something that you want.” And from Dordrecht and Paris, near the end of their stay:

I seriously feel we will both be ruined on our return and believe we have done wisely in procuring now what may help to make our home and surroundings enjoyable.

We have visited every shop...within a mile of our hotel and are preparing to buy out Paris....We will carry plunder with us from almost every nation and woe to me if we have to wait on the dock [in New York] and have all ransacked.

The antique tapestries, Venetian glass, French china and ornate Continental furniture that distinguished both their New York and Branchville homes undoubtedly reflected Anna’s taste as much as it did Julian’s.

The death of her infant son Julian in March 1889 dealt Anna Weir a blow from which she never entirely recovered, although caring for Caroline, born in 1884, and Dorothy, born in June 1890, and keeping house in New York and Branchville helped distract her. “Anna got the house looking better than ever before,” Julian reported to Ella in June 1891, “and she is taking an interest in things again, which is the best reason for us to be happy.” Visitors helped, too, although Anna felt blue when they left, Julian said. “I wish Anna could go away for a change,” he wrote in August 1891, when she was already pregnant with her fourth child, “but she will not leave the baby [Dorothy].”

Anna’s last baby, Cora, was born on January 29, 1892. One week later, on February 8, Anna died of puerperal fever. Her death was a devastating blow to Julian.

Anna had been so close—they had been separated only two nights during their married life—that even work without her seemed impossible. Anna had made herself a fundamental part of his artistic as well as his personal life; and her moral support had been a bulwark to him during these last years when he had been fighting so hard for his convictions, for as he wrote to Mrs. Baker: “When we were first married my income was much larger than it is now, having of late striven for other things in which Anna gave me strength and encouragement, and we were both ambitious, we often talked of the time when we would look back on these hard times and smile at them.”

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63 JAW to JFW, Nuremburg, July 1, 1883 [AAA reel 125, frame 280].

64 Anna to Ella Baker, Venice, July 18, 1883 [AAA reel 125, frame 294].

65 JAW to Mrs. Baker, Dordrecht, August 26, 1883 [AAA reel 125, frame 314].

66 Ibid., Paris, September 5, 1883 [AAA reel 125, frame 316].

67 JAW to Ella Baker, Branchville, June 8, 1891 [AAA reel 125, frame 493].

68 JAW to JFW, Branchville, August 23, 1891 [AAA reel 125, frame 494].

69 Young, Life and Letters, p. 180.
Anna’s memory was forever enshrined at Branchville, as his brother John reminded Julian a year after her death:

Today while May & Edith & I were driving & as we came up the hills at twilight, Edith said: “This place makes me love Aunt Anna more than ever.” All felt the sacredness of that affection which has consecrated not only your country home, but all the surrounding hills & valleys that were so dear to you both.70

**Ella Baker Weir (1852-1930).** When Anna Baker Weir died in January 1892, her mother and older sister Ella were on a round-the-world cruise, but on their return they stepped in to help Julian by taking care of the three little girls at Branchville. When he left for Chicago in August on his mural project for the World’s Fair, they took the girls with them to the Baker home in Windham.71

Letters between Julian in Chicago and New York and Ella at Windham during the fall and winter of 1892-93 show the evolution of feelings that changed gradually from gratitude and brotherly affection on Julian’s part to a deeper love as he came to feel that only Ella could fill the void in his life. Though ten years older than Anna and lacking her ethereal beauty, Ella brought to their union “an unselfish and generous nature,” a deep love for Julian and Anna’s children, and a shared interest in art, for she was, according to her niece/stepdaughter Dorothy, “an amateur painter of distinction.” They were married in Boston on October 29, 1893, with John Twachtman serving as best man.72

As a wife, Ella gave Julian “the intimate companionship he needed so badly”; as a stepmother:

she gave herself unstintingly to make a home for the children, until the house that had at first been a dreary, desolate place to enter, with no lamps as the evening drew on and everything left at sixes and sevens, became, under her charge, once more a home and a happy place to live. She loved the children, and they were devoted to her.73

Of the three girls, only Caro could have had any memory of her mother, since she was almost eight when Anna died, so it is not surprising that they came to call Ella “Mama” rather than “Aunt.” Their real mother was always referred to as “Dear Mama.”74 It has been said that Ella Weir was “a difficult woman” and that “the girls didn’t always get along well with her very well,” but, if true, this probably was in her later years; it certainly is not apparent in surviving correspondence or in Dorothy’s life of her father.75

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70 JFW to JAW, Branchville, October 2, 1903 [AAA reel 125, frame 620]. May was John Weir’s wife, the former Mary French, and Edith was their daughter.

71 JFW to JAW, June 22, 1892 [AAA reel 529, frame 1106]; Young, *Life and Letters*, p. 180-81; JAW to Ella Baker, Chicago, August 3, 1892 [AAA reel 125, frame 523].

72 Young, *Life and Letters*, p. 186.

73 Ibid.

74 Author’s interview with Charles B. Burlingham, Jr., January 8, 1993.

75 Taped interview with Mahonri S. Young, August 7, 1989. Since Mr. Young first came to Branchville after Ella Weir’s death, he may have heard this from his father, Mahonri M. Young.
Like Anna before her, Ella was frequently the subject of paintings, drawings, and sketches by her husband. Of special Branchville significance are Weir’s two mirror portraits of Ella, posed in a second-floor bedroom of the Branchville house (figures 33 and 34).

Ella’s impact on the house at Branchville and its furnishings is hard to estimate. It seems likely, however, that some of the early American furniture that was in the Branchville house may have come from the old Baker homestead in Windham after Mrs. Baker’s death about 1900 (possibly even after Ella’s death in 1930). Although Julian and Ella made at least three trips to Europe (1901, 1912 and 1913), the surviving correspondence gives no hint that they indulged in any buying sprees equal to Anna’s in 1883. However, surviving documents (mostly invoices) do indicate that they made some major purchases of furniture and paneling in England in 1901, and bought a fair number of antiques in New York from time to time, the styles ranging from Gothic to Louis XVI to Colonial to Empire (see Appendix).

Although Ella necessarily devoted most of her time to raising her three stepdaughters and managing households in New York City, Branchville and Windham, she found time to pursue other interests. In the early 1890s Julian complimented his then-sister-in-law on the “beautiful photographs” she was taking; “I think you have done wonders with your photos.”76 Dorothy Weir spoke of her stepmother as an amateur painter of distinction.” She was a great reader and her diaries for 1906-09 (WEFA 499) reveal her interest in the theater, opera, concerts, dance recitals, and lectures on various subjects, including “Bird Hunting with a Camera” and Robert Peary’s Arctic explorations. When in New York she attended and sometimes hosted teas, luncheons and dinners. She also belonged to a women’s club, the Cauerie de Lundi, at which members read papers; Ella’s turn came in January 1907 when she read her paper entitled “Three Impressions.”77

Ella had traveled widely before her marriage, including a trip around the world in the early 1890s with her mother (she was in India when Anna Weir died), and she made at least three trips to Europe with Julian between 1900 and 1912. Of the last trip, Julian commented: “We all expect to go abroad for two months this summer....This pleases the girls and Mrs. Weir, but honestly I would prefer to stay here.”78

At Branchville, Ella enjoyed walks in the woods and drives about the countryside and entertaining friends and relations. In the evening she and Julian often played double solitaire.79

After Julian Weir’s death in 1919, Mrs. Weir continued to spend winters in New York apartment and summers at Branchville and Windham; at both places she kept up the farming operations with the help of tenant farmers. Caro had married in 1916, but Dorothy and Cora were

76 JAW to Ella Baker, Branchville, November 24, 1890, and June 8, 1891 [AAA reel 125, frames 481 and 493]
77 EBW notebook, 1906-07 (WEFA 499).
78 JAW to C. E. S. Wood, New York, March 31, 1912 [AAA reel 125, frame 1255]. The Weirs also made two trips to the Bahamas, in 1913 and 1915, and spent some time on the West Coast in 1915 after attending the Panama-Pacific Exposition in San Francisco.
79 EBW notebook, Oct. 30 1906; Childe Hassam to JAW, Lyme, CT, July 16, 1903 [AAA reel 125, frame 942].
still single when their father died and they continued to live at home with Mrs. Weir. In 1925, Ella formally adopted all three of her stepdaughters, presumably to ensure their rights of inheritance. Cora moved away after her marriage in the mid-1920s to William Edward Carlin. Dorothy was still at home, unmarried, when Ella Baker Weir died at the age of 78 on December 27, 1930.

At the time of her death, Ella Baker Weir’s estate was valued at about $300,000, including $218,000 in stocks, $59,000 in bonds, $6,000 in other financial assets, over $6,000 in personal property, and real estate in Branchville and Windham valued at approximately $15,000. She left her share of the Windham property to Cora and Cora, and her share of the Branchville property to Dorothy, to whom Caro and Cora had transferred their shares in 1922. The personal property, including furnishings and paintings, was divided equally among the three girls.

The Weir Children

From the 1880s until the end of his career, Weir’s paintings and drawings reflect the important place his children held in his life and art. Caroline (Caro), the oldest, appears in several Branchville paintings, such as _Idle Hours_ (1890) and a later portrait of her seated on a chest in the living room (figure 11). As a child, Dorothy posed with Cora for _The Donkey Ride_ (1899) and as a woman for _Knitting for Soldiers_ (1918). _Baby Cora_ (1894) showed his youngest child with her stepmother; _Cora and Ned Tootles_ brought in a Branchville pony. All three girls, along with Ella Weir, posed outdoors at Branchville about 1894 for one of Weir’s most appealing paintings, _In the Dooryard_. The Weir children, particularly Caro, also appear in several of Weir’s etchings, produced between 1887 and the mid-1890s, such as _The Picture Book_, showing Caro reading on the sofa in the living room at Branchville, and _Gyp and the Gipsy_, a drypoint portrait of six-year-old Caro with one of the family dogs.

Branchville was an ideal summer place for children, as Julian’s brother John pointed out early (1883) when he wrote of his own family: “The children thrive here—and all enjoy every moment of the time.”380 There were always lots of animals to amuse them—dogs and cats, a canary, horses and donkeys, cows, ducks, chickens, and rabbits; woods and pastures to explore; a large pond (after 1896) for boating and swimming; a large sand pile where the girls could dig and make “pies”; wild strawberries to seek out and pick; and their own little garden to cultivate.381 One of Weir’s paintings shows Cora playing tetherball between the house and barn.

The summers at Branchville were regularly punctuated by a month-long visit with Grandmother Baker at Windham, involving the whole Branchville household:

Our household [Caro recalled years later] consisted of Father, Mother, three sisters, Mary Hanratty, our nurse and general manager, a cook, waitress and laundress. One memorable time we took a couple of dogs, a Persian cat, a couple of barn kittens in a market basket, my canary, and each of us

380 JFW to JAW, Branchville, August 2, 1883 [AAA reel 125, frame 295].

381 JAW to Ella Baker, Branchville, July 14, 1886 [AAA reel 125, frame 378]; Albert Pinkham Ryder to JAW, New York, June 16, 1897 [AAA reel 125, frame 687]: “How was Caro’s and Dorothy’s and Cora’s garden?”

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girls carrying, I, a guitar; Dorothy, a mandolin; and Cora, a banjo. Accompanying us were innumerable trunks, bags, fishing rods, and not least, the heavily packed silver basket.\textsuperscript{82}

By 1904 the girls were getting old enough to look beyond the rural delights of the Branchville farm. Caro was 20 that year, Dorothy 14, and baby Cora 11. Uncle John gently warned his brother of the coming change:

You must expect that as the girls grow older they will prefer Windham, where there must be more to their taste & young life—young vuns don’t fancy the contemplative—they have not arrived at that yet, nor could it be expected they would.\textsuperscript{83}

A month later, John expressed delight “that the girls could go off to Ridgefield for their party.”\textsuperscript{84}

In a few more years the girls began to spend time away from the farm on visits, together and separately, with relatives and friends. They also brought friends to visit Branchville: “...the children have had the place full of friends,” Weir told his friend Wood in June 1912, “and there is a limit to the walls thereof.”\textsuperscript{85}

By 1911, Caro, though still living at home, had gone into business as a bookbinder, operating out of her own “bindery” at 132 East 40\textsuperscript{th} Street, New York. About the same time Dorothy began to study at the National Academy of Design.\textsuperscript{86} The next summer the whole family spent two months in Europe.\textsuperscript{87} In the summer of 1913, Cora went abroad with friends, only to come down with typhoid in England, where she was joined during her convalescence by her parents and Dorothy; Caro came over later and spent some time in Italy before settling in Paris from September to December “to study book binding, to learn some of the French method.”\textsuperscript{88} “...when those girls get back to fill the house with laughter or even without laughter,” Julian told his friend Wood, “we will be again supremely happy.”\textsuperscript{89}

\textbf{Caroline Weir Ely (1884-1974).} The first break in the family circle came with Caro’s marriage in June 1916 to George Page Ely, although they lived nearby in New York City and sometimes visited Branchville with their first child, Anna Weir Ely, born in January 1918 and christened at

\begin{footnotes}
\textsuperscript{82} Caroline Weir Ely, “Lest We Forget” (privately issued, 1965), see section “Grandmother’s Attics.”

\textsuperscript{83} JFW to JAW, New Haven, August 11, 1904 [AAA reel 125, frame 1017].

\textsuperscript{84} JFW to JAW, New Haven, September 30, 1904 [AAA reel 125, frame 1021].

\textsuperscript{85} JAW to C. E. S. Wood, Branchville, June 1912 [AAA reel 125, frame 1265].

\textsuperscript{86} Ibid., New York, February 20, 1911 [AAA reel 125, frame 1204]; Weir’s notebook, March 6, 1911 [AAA reel 125, frame 1171].

\textsuperscript{87} Ibid., March 31, 1912 [AAA reel 125, frame 1255].

\textsuperscript{88} Reel 125, frames 1330, 1335, 1342, 1343, 1347, 1367.

\textsuperscript{89} JAW to C. E. S. Wood, Windham, October 28, 1913 [AAA reel 125, frame 1370].
\end{footnotes}
Branchville a few months later. In November of the same year Weir wrote: “Caro and family are here with us. The baby is very lovely and a great plaything.” A second daughter, Caroline Page Ely, was born after her grandfather’s death.

Caro kept up her bookbinding even after her marriage. One of her customers was Mrs. Douglas Robinson, sister of former President Theodore Roosevelt; another was her father’s friend C. E. S. Wood. Later, at her bindery in Old Lyme, Connecticut, she bound for Mahonri Young his copy of Oliver LaFarge’s Laughing Boy, for which Young had done the illustrations, and she bound some copies of her sister Dorothy’s life of their father. Mrs. Ely was also an accomplished etcher and watercolorist.91

With her sister Cora, Caroline Weir Ely inherited from their stepmother a share in the Windham property and from their sister Dorothy a selection of the furnishings from the Gramercy Park apartment in New York. Although she inherited few, if any, of the Branchville furnishings, she did own several paintings and sketches by her father.

It was Mrs. Ely who in 1972 loaned to the Archives of American Art for microfilming the materials her sister Dorothy had collected in preparation for her biography of their father and a never-published catalogue of his works.92

Cora Weir Carlin Burlingham (1892-1986). Cora Weir studied at the Parsons School of Design in New York and became an interior designer. During the First World War she went to France with the Red Cross. She was an avid gardener and horticulturist and worked for many years as a volunteer at the New York Botanical Gardens in the Bronx and served on its board of directors. Her first husband, William Edward Carlin (1866-1928) died on March 19, 1928, less than four months after the birth of their son, William Bayard Carlin, on November 27, 1927.93 In 1929 she married Charles B. Burlingham (1884-1970), by whom she had one son, Charles B. Burlingham, Jr., born in 1930.

In 1931, when Dorothy Weir became the sole owner of the Weir house, she gave her share of the adjoining Webb farm property to her sister Cora. Mrs. Burlingham enlarged the house and improved its landscaping, including a large stone patio overlooking a formal sunken garden.94 Mahonri Young jokingly referred to the fieldstone walls around her property, built for her by

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90 JAW to JFW, April 8, 1916; JAW to Wood, November 25, 1916, December 26, 1917, and November 4, 1918 [AAA reel 126, frames 126, 162, 226, 281].

91 JAW to C. E. S. Wood, February 8, 1914, and October 14, 1919 [AAA reel 126, frames 7 and 324]; taped interview, Mahonri S. Young, August 7, 1989; Sarah Olson’s telephone interview with Charles Burlingham, Jr., April 24, 1992.

92 Dorothy’s notebooks containing photographs and information on her father’s art works are now owned by the Weir Farm Trust.

93 EBW diary (WEFA 2528).

94 Nelson Breed, of Wilton, was the architect for the additions to the house, and his wife, Vera Breed, a landscape architect, designed the sunken garden.
local mason Joe Knoche, as “the Great Wall of Cora.” The Burlinghams used to spend winter weekends and six weeks in summer at Branchville.\(^5\)

With her sister Caro, Cora inherited from Ella Weir her share of the Windham property and from Dorothy Weir Young a selection of furnishings from the Gramercy Park apartment. She, too, had a collection of sketches and paintings by her father along with the notebooks Dorothy had compiled relating to her father’s life and artwork. These original notebooks, along with Cora’s own copies of the notebooks and illustrated lists of Weir works owned by members of the Weir family and Brigham Young University, now belong to the National Park Service.

After the Weir farm property passed to the Young family and much of it appeared likely to be sold for residential development, Mrs. Burlingham initiated efforts, eventually successful, to save the old pond. In 1969 she donated to the Nature Conservancy 37.5 acres of her own property (formerly part of the Weir farm), the first parcel of the now 113-acre Weir-Leary-White Preserve adjacent to Weir Farm National Historic Site. She also promoted creation of The Weir Foundation, forerunner of the present Weir Farm Trust. Cora Weir Burlingham died in her ninety-fifth year on December 12, 1986.\(^6\)

Dorothy Weir Young (1890-1947). Dorothy Weir was the only one of the daughters who actually studied under their father. “I think she shows a great deal of ability,” he wrote as early as 1911, when she began her studies at the National Academy. She also studied at the Art Students League. She worked in oils and watercolors and did some woodblock prints. Most of her work was done before her marriage.\(^7\) In 1917 Dorothy studied gardening for a week at Storrs College, but she is said to have been a less devoted gardener than her sister Cora.\(^8\) During the First World War, Dorothy was active in relief efforts, helping to provide financial support for Belgian children, and she received American Red Cross first aid and surgical certifications. In 1918 she was involved in war work in Hartford along with Theodore Roosevelt’s niece, Mrs. Alsop.\(^9\)

For more than a decade after her father’s death in 1919, Dorothy remained unmarried, devoting herself to care of her aging stepmother, managing the family property in Branchville and Windham, and pursuing her own career as an artist. It was during the 1920s also that she began to collect information on her father’s life and work, out of which grew The Life and Letters of J.

\(^5\) Mahonri Sharp Young, et al, interview, August 7, 1989. Mahonri M. Young made number of drawings of Joe Knoche and sons building these walls [for example, #832040321, Young Collection, BYU Museum of Art].

\(^6\) Charles Burlingham, taped interview, March 17, 1989; Doris and Sperry Andrews, taped interview, March 16, 1989; Sarah Olson’s telephone interview with Charles Burlingham, April 24, 1992.

\(^7\) JAW to C. E. S. Wood, February 20, 1911, and April 16, 1913 [AAA reel 125, frames 1204, 1317]: Charles Burlingham, telephone interview, April 24, 1992. Several of Dorothy’s paintings are in the Weir/Young collection, BYU Museum of Art, including flower studies, portraits, and the luncheon scene reproduced as figure 22.

\(^8\) JAW to JFW, spring of 1917 [AAA reel 126, frame 194]: Charles Burlingham, taped interview, March 17, 1989.

\(^9\) DWY Research Papers, p. 9; JAW to C. E. S. Wood, Branchville, October 12, 1918 [AAA reel 126, frame 279].
Alden Weir, her unfinished draft of which was edited by Lawrence W. Chisolm and published in 1960, 13 years after her death.

Early in 1931, after Ella Baker Weir’s death, Dorothy Weir married Mahonri M. Young (1877-1957), a prominent sculptor whom she had known casually for several years before their friendship turned to courtship and marriage. According to her stepson, the marriage was “like an extended honeymoon; they spent all their life together.” Much of that life was spent at Branchville, where Young built a studio in 1932. Dorothy “made his life easy” by managing the house and farm, as well as their finances. Although Dorothy was quite well-to-do in her own right, she lost some money in the 1929 crash, but was still sufficiently “well off” to retain house servants and a financial adviser.100

Bill Young has described his stepmother as “very organized...a real lady...a smooth and perfected person...of strong character, but...not aggressive or combative—could smooth things over.” She worshipped her father and acted as “keeper of the flame” by maintaining the family home and Weir’s studio essentially as he had known them, at the same time working on her father’s biography and a catalogue of his works.101 “Everyone loved Dorothy,” it has been said.102

Dorothy Weir Young’s early death from cancer on May 28, 1947, at the age of 57, not only prevented her from completing her study of J. Alden Weir’s life and works but brought to an end the Weir ownership of the Branchville farm. Under her will, the Branchville property went to her husband, along with life use of all her “personal effects and tangible personal property” and the right to dispose, by his will, of all but certain specified furnishings, jewelry, and works of art which she left to family and friends.

Mahonri Mackintosh Young (1877-1957). Mahonri M. Young was already well-established as a sculptor in his native West and in New York City when he married Dorothy Weir early in 1931. A grandson of Brigham Young, the founder of Salt Lake City, Mahonri was born in Utah on August 9, 1877. After art studies in Salt Lake City and briefly at the Art Students League in New York, Young spent several years (c. 1901-05) in the art schools of Paris, with visits to Italy and England. During this period he decided to concentrate on sculpture and began a series of studies of Parisian laborers that attracted much attention. Returning to America in 1905, Young settled for a time in Salt Lake City, where he married Cecelia Sharp, daughter of a Mormon bishop, in February 1907. A daughter, Cecelia Agnes, was born in 1908.103 In 1910, finding it difficult to win enough commissions in Utah, Young moved his family to New York City, where their son, Mahonri Sharp Young (known as Bill), was born in 1911.

100 Mahonri S. (Bill) Young, taped interview, August 7, 1989.
101 Ibid.
103 Unless otherwise noted, this and the following summary of Young’s life is drawn from an article on “Mahonri Mackintosh Young” in Janis C. Conner and Joel Rosenkranz, Rediscoveries in American Sculpture (Austin: University of Texas Press, 1989), pp. 177-86.
Young’s first important monumental commission came in 1912, when the Mormon Church accepted his proposal for the *Sea Gull Monument*, one of his best works. Other commissions and honors followed, including election as an Academician of the National Academy of Design (1923).

Cecelia Sharp Young died in 1917, leaving Young with two small children. During her illness he became an instructor at the Art Students League, where he taught every subject in the art curriculum over the next 27 years. In 1925 he returned to Paris with his children for two and a half years. During the 1920s his interest as a sculptor and painter turned to Western and prizefighting themes.

Young began courting Dorothy Weir in the late 1920s, after his return from Europe. As a young artist, he had known and admired her father during his last years and he had served with Dorothy on the committee that put together the pamphlet, “Julian Alden Weir: An Appreciation of His Life and Works,” for the Century Association in 1922.104

Young made several visits to Branchville before he married Dorothy.

> There were trips to Branchville with friends, with the Freddy Cunninghams, the McCallisters, the Dr Palmers and others. Delightful house parties where we all took a hand at cooking. One time I cooked the spring chickens, a whole lot of them, using a bread baking pan as nothing else was big enough. I had done what I thought was a fine job and had delivered them crisp and done without any grease when Dr Douchet poured over them a greasy butter sauce or gravy which spoiled them to my taste. But there was nothing left. Then another time D had got a large quantity of mushrooms from the fields. Again I used a bake pan and put in a double layer with cream. Again there was nothing left, Freddy C. finished up the last.

> There were picnicks down to the ponds; where we cooked our supper; and rides in the boat on the pond. Sometimes we fished but not often.

A few dated drawings of Branchville scenes document some of these early visits.105

Probably in deference to her aging stepmother, Dorothy waited until after Ella’s death in December 1930 before marrying Mahonri Young early in 1931. After a honeymoon trip to Europe, Dorothy and Mahonri (known to his friends as “Hon”) settled in New York City, summering at the Weir farm in Branchville. There Young erected a studio, designed by his architect son-in-law, Oliver Lay, to accommodate the sculptor’s models for public monuments, such as two 14-foot-high figures for the New York World’s Fair of 1939 and the colossal statues of his crowning achievement, the *This Is the Place* monument to Brigham Young.

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104 Weir and Young first met in New York about 1910 and worked together on setting up the Armory Show of 1913. For Young’s personal memories of Weir, see his “Juliet [sic] Alden Weir,” an unpublished manuscript in the Mahonri Young Collection, MSS 4, box 7, folder 5, BYU Harold B. Lee Library.

105 For example, BYU Museum of Art, #832071066 (May 20, 1928); #832070235 (March 28, 1930).
To this best known of his works, Young devoted much of the eight years between the 1939 commission and the monument’s 1947 unveiling at the mouth of Emigration Canyon, Utah. During the 1940s, Young spent most of his time in his Branchville studio, which served also as his study and library. In 1943, Young wrote to a friend in Utah that he and Dorothy were staying at Branchville all winter

and from now on expect to get a lot of work done—Dorothy on her life of her father and me on “This is the place. I have put some good licks on it since the first of the year and it is getting near the end, so far as finishing in the plastecene.”

Dorothy Young died a month before the unveiling of This Is the Place. “One of the greatest regrets and sorrows of my life,” Mahonri wrote later, “is that she was not by my side to share in the great triumph” of the monument’s dedication on July 24, 1947.

His last major commission, a marble statue of Brigham Young for Statuary Hall in the Capitol at Washington, occupied Young until 1950, including a stay of nearly half a year in Italy, working on the marble.

Young’s life at Branchville centered on his work as an artist, which will be discussed in more detail in the section of this report on the furnishings of the Young studio. But he was really a man of wide interests. Even outside of art, on which he was said to be a walking encyclopedia, “his range was phenomenal, and his depth, Johnsonian; it was not safe to assume he did not know the answer” to almost any question. In New York, as in Paris, Young “had what he always loved, a large and appreciative audience, not only for his art, but for his talk and personality.... he was a highly clubbable man, in Dr. Johnson’s phrase.... The Century Club meant a great deal to him all his life, but particularly after the death of his two wives.”

Young liked parties and good food and often invited artist friends from the Century Club and Art Students League to Branchville, as Weir had done earlier. Sunday dinner, his son recalls, was “a huge display, complete with fingerbowls and fresh chicken from the farm.” Charles Burlingham, Jr. remembers that Young was “a great carver of fowl” and that he and Dorothy shared a love of mulled wine and persimmons for dessert. While in Branchville, someone said, Young sat there “like a big, fat robin on the nest.” “He would have loved that!” comments his son.

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107 Young did execute one more commission after the Brigham Young statue, a Tablet for Victor MacCutchen.


109 Ibid.

Bill’s son, Mahonri M. Young II, remembered his grandfather as “kind and thoughtful”; he let him sketch and play with the clay in the studio and taught him and his cousin Charlie Lay to shoot a .22 rifle from the studio’s double doors.

After Dorothy’s death in 1947, Young’s own health began to fail and by 1950 he had practically stopped working, although when Sperry Andrews would come to see Young in his studio, he would ask, “Are you busy?” and Young would reply: “I’m always busy—but come in anyway.” During the last decade of his life he divided his time about equally between the New York apartment, the Century Club, and Branchville. He died in Norwalk, Connecticut, on November 2, 1957, a few months after his eightieth birthday.

Under Mahonri M. Young’s will, the Branchville property, including the contents of the house and studios, passed to Young’s two children, Mahonri S. (Bill) Young and Agnes Young Lay. They took some of the furnishings for their own use, but left quite a few things in the house and studios. When Sperry and Doris Andrews approached them about purchasing the house and land immediately around it, Bill Young let them have it at a nominal price, so that there would be someone responsible in the house until he could arrange for disposition of the over 300 works of art still in the house and studios. After about a year, the entire collection of paintings, drawings and sketches by J. Alden Weir, Dorothy Weir Young, and Mahonri M. Young and sculptures by Mahonri Young and others, along with Young’s books and some personal papers, was acquired by Brigham Young University in Provo, Utah. The Andrews were able to buy the remaining furniture, destined otherwise for dispersal by auction, thus enabling them to “keep a lot of the spirit of the place.”

Young’s heirs sold off some of the remaining land for residential development, but the pond and the land between it and Nod Hill Road ultimately were bought by the Trust for Public Land and the Connecticut Department of Environmental Protection, with a view to their becoming part of the 57-acre Weir Farm National Historic Site, authorized by Federal legislation in 1990. Mr. and Mrs. Andrews subsequently sold to the Trust for Public Land the house and surrounding land and buildings, including the Weir and Young studios, subject to their life tenancy. Both Trust parcels, plus Mrs. Burlingham’s home (the former Webb place), are now federally-owned as Weir Farm National Historic Site.

**Sperry and Doris Andrews**

Since 1958, the Weir/Young house has been home to Young’s painter friend C. Sperry Andrews, his wife Doris, also an artist, and their three children. Born in 1917, Sperry Andrews studied art in New York at the National Academy of Design and the Art Students League. His work, primarily landscapes in oils and watercolors, has won him several prestigious awards and his recent election as an Associate of the National Academy. His work has been featured twice in *American Artist*.112

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In 1952 Sperry attended the J. Alden Weir centennial exhibition at the American Society of Arts and Letters in New York City, bought the catalogue with its introduction by Mahonri M. Young, and learned that Young was living in the Weir homestead in Connecticut. Having recently settled in nearby Ridgefield, Sperry decided to call on Young with a friend, John Hubbard. They were greeted a bit gruffly, since Young assumed they wanted to fish on his pond, but from this first meeting developed a friendship between Young and the Andrews family that helped alleviate Young's loneliness during the last five years of his life. Young, in turn, encouraged Sperry in his work and enjoyed visiting with Doris and the Andrews children (figure 68).

Soon after Young's death in November 1957, the Andrewses were able to buy the Branchville house and enough land to protect the core of the farm. On them has descended Dorothy Weir Young's mantle as "keeper of the flame" for the artists who have preceded them at the Weir farm, not only J. Alden Weir and Mahonri M. Young, but also the many artists who visited there from the 1880s to the 1950s. Under their sympathetic care, the house and studios have suffered no major alterations and retain much of their original character, filled as they are with relics from earlier occupants as well as their own works and artists' paraphernalia.

Since they sold the home, studios and surrounding two acres in 1992 to the Trust for Public Land, which in turn sold it to the National Park Service, Mr. and Mrs. Andrews continue in residence as life tenants. Sperry Andrews' work as Weir Farm National Historic Site's unofficial "resident artist" was recognized with an on-site exhibition entitled "Selected Works by Sperry Andrews," September-October 1993, sponsored by the Weir Farm Trust and supported in part by the Champion International Corporation and the National Park Service. The exhibition featured several of Andrews' evocative depictions of the Weir house, the Weir and Young studios, and the surrounding lands once owned by Weir and Young, many of them subjects previously interpreted in paintings and drawings by Weir, Young and their artist friends.

**Visitors to the Branchville Farm**

**Family.** From the first, members of the Weir and Baker families were frequent visitors to the Branchville farm. Most regular in their visits were John Ferguson Weir (1841-1926), one of Julian's older half-brothers, and his family. John, a distinguished painter in his own right, was Director of the Yale School of the Fine Arts for many years. In 1866 he had married Mary (May) Hannah French, daughter of Chaplain John W. French of West Point. Their children were Louise (later Mrs. J. D. Sargent) and Edith Dean, born in 1875, who in 1908 married the Rev. James DeWolf Perry, later Protestant Episcopal Bishop of Rhode Island.

Living close by in New Haven, John and family could easily ride over to Branchville for a day or a weekend, but some years they spent weeks or even months at Branchville while the Julian Weirs were away. Such was the case in July and August 1883, when Julian and Anna were honeymooning in Europe. In the midst of this first visit, John wrote enthusiastically to Julian:

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Here will we rest and call Content our Home.... It is simply charming. In every way delightful and they all enjoy it thoroughly.... We brought a great stack of things with us and we are delightfully comfortable. We often speak of you as we sit upon the pleasant porch in the evening twilight. I imagine you and Anna seated in your two armchairs, sitting in these twilights in future summers. I advise you to hang on to this place, old boy lonesome lodge which is a pleasant place of retreat in storm and drought—no bad thing to have—for an artist—keep it trim and untrammelled, and you will find it a haven of refuge. The air is fine and healthy—and I see no drawbacks. The children thrive here—and all enjoy every moment of the time.

Similar letters from John and Mary over the years show how deeply both loved Branchville:

...I venture to inflict a few lines upon you from this dear little sitting room where a roaring fire vies with the sunshine in splendour, & where you have spent so many happy hours. I cannot begin to tell you how happy we are in this dear little home of yours where everything speaks of peace & love & harmony. Not a day passes that we do not speak of you & Anna & as I told you I often feel her presence & am sure that she is pleased that we all love her home so dearly & hold as most sacred all that has been sanctified by her love & yours. The whole atmosphere of the home is sweet & peaceful, & every stick & stone about the place I love. The beautiful fields under the far reaching sky are a perpetual joy, & our drives at sunset make us think & speak of you & Anna.

I stretch my legs & takes mine ease. What can exceed the loveliness of this place, the freshness of the air, the calm, the quiet repose? This time I shall enjoy it quietly, reading, musing, keeping still, communing with the trees, the fowls, the stock, getting all I can out of our short stay....

Here I am sitting under the trees, between the porch and the gate, having just returned with May from a paddle on the lake. Edith is sitting on the porch with a book. The dog barks, the ducks quack, the chickens cluck—all is serene and Sunday-like—a sabbath of rest.... I have spent my days laboring in the field, mowing, or weeding, and it has done wonders for me. I feel finely, and my back-bone has stiffened up again. Edith too has improved, though she has not gained as much as I have. But the place is balm and strength to us all. It seems to me never was there a better rest and refreshment—and so May says. Nothing could be better than the comfort of it all.... Our days are just simply enjoyable. It seems to me, and to all of us, that we never enjoyed anything so much.... The skies have been wondrous. The moisture in the air making them rich and full, and fine in cloud-forms. I don’t know when I have studied the skies as have here....

Thus far I have worked on the place in the mornings, coming in at one for bath and the luxury of that refreshment after the morning’s work is simply delightful. Then a pipe, and the paper—and in the afternoon some other kind of work. But the couple of hours yesterday with the paints was good too. I think one can work in a better spirit after working at the real things in the field—seems easier.... It is all so lovely. It is simply the perfection of a vacation....

Other Weirs appeared at Branchville from time to time, including Julian’s parents, Robert Walter and Susan Bayard Weir, and most of his brothers and sisters, along with spouses, children, and in-laws. The Bakers, fewer in number, also visited often, particularly Anna’s and Ella’s mother and their sister Cora.

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114 JFW to JAW, Aug. 2, 1883 [AAA reel 125, frame 295].
115 Mary Weir to JAW, Branchville, September 1, 1892 [AAA reel 529, frame 1110].
116 John F. Weir to JAW, Branchville, September 8, 1893 [AAA reel 125, frame 615].
117 JFW to JAW, Branchville, September 11, 1899 [AAA reel 529, frame 1137].
These visits continued, of course, after Julian Weir’s death and frequently enough for the southwest bedroom on the second floor to be known as “the aunts’ room.”

After Mahonri Young married Dorothy Weir, his children, Bill Young and Agnes Young Lay, with their children, were regular visitors at Branchville during the 1930s to 1950s. Bill Young and his family spent quite a bit of time there in the 1940s, when Bill was teaching at Sarah Lawrence College in nearby Bronxville, New York, before he moved to Ohio as director of the Columbus Museum of Art. The Lays eventually settled in Stratford, Connecticut, where Agnes’s father spent some time with them during his final illness.

Friends. Perhaps second only to the John Weirs’ attachment to the Branchville farm was that felt by Julian’s friend, Charles Erskine Scott Wood, of Portland, Oregon. “I often think with something approaching envy of you and Branchville,” he wrote in June 1900. “A quiet fireside, work that is a pleasure, nature close to you, and no man’s responsibilities on your soul.” On a more mundane level, he wrote again: “I often think of Oom Paul and the sauerbeans and cider, and the peacefulness of your stony farm.” Two years later, he even gave the farm a name (the Weirs always referred to it simply as Branchville): “...my greatest temptation is towards Branchville...or rather, Sky Farm, or whatever the name of your paradise is, and its inhabitants.”

Nan and I talk often of November days at Branchville and she accuses me of having led you into every temptation, including midnight raids on the pie shelf and toddy kettle. Thus are the meek and lowly and innocent ever the scapegoats of the wicked.

...if I were at Branchville we’d have at least three bottles of cider and brew a late punch....My wouldn’t I like to loaf under the beeches around the pond....

Wood’s son Erskine was equally fond of Branchville’s outdoor amenities: “Erskine and I had our very best time with you. He is always talking of the fine old place and all of you—and laughs at your sitting out in the sun for those little bass while we loafed under the trees.”

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119 “Charles Erskine Scott Wood (1852-1944) was soldier, lawyer, poet. He was graduated from West Point in 1874, campaigned against the Nez Perce and the Plute, resigned to study law at Columbia University, was admitted to the bar in 1884, and practiced on the West Coast, settling in Portland, Oregon. His published writings include A Masque of Love (1904), The Poet in the Desert (1915), Maia (1916), Circe (1919), Heavenly Discourse (1927), Too Much Government (1931).” [Young, Life and Letters, p. 203, fn 2]

120 C. E. S. Wood to JAW, June 30 and November 29, 1900 [AAA reel 125, frames 798 and 802]. “Oom Paul” (the popular name of the famous Boer leader, Paul Kruger) was Wood’s nickname for Paul Remy, Weir’s tenant farmer, whose recipe for “sauerbeans” was a favorite at Branchville.

121 C. E. S. Wood to JAW, October 1, 1902 [AAA reel 125, frame 917].

122 Ibid., December 10, 1902 [AAA reel 125, frame 933].

123 Ibid., July 21 or 24, 1903 [AAA reel 125, frame 944].

124 Ibid., July 7, 1899 [AAA reel 125, frame 774].
Caroline Weir Ely remembered that on one of his Branchville visits, Wood “came laden with presents, as always—a whole branch of bananas, a limburger cheese, some choice wine and special presents for every one of the family.”

Artists. “Especially pleasant during these long summers,” wrote Dorothy Weir Young, “were visits from his friends, most of them painters who shared the joys of good food and drink after a day of sport or sketching.” Weir had many good friends among artists on both sides of the Atlantic and quite a few of them are known to have made one or more visits to Branchville, including some well remembered today, like John Twachtman, Childe Hassam, Albert Pinkham Ryder, Theodore Robinson, Frederic Remington and John Singer Sargent, along with others who figure less prominently in American art history, such as Frank Millet, Edmund Tarbell, William Gedney Bunce, Olin Warner, Robert Blum, J. Appleton Brown, William L. Carrigan, Alfred Collins and Joseph Pearson. Of Weir’s artist friends across the water, only John Singer Sargent and a minor English artist, Wilfrid von Glehn (later known as Wilfrid de Glehn), are known to have visited Branchville.

Here are the known particulars of these artists’ visits (or attempted visits) to the Weir farm in Branchville. For convenience of reference, the artists are listed alphabetically.

**Frank W. Benson (1862-1951)**, one of the “Ten American Painters,” made at least one abortive effort to visit Weir in Branchville. “I was to bring my paints and we were to hunt woodcock and partridges,” he told Dorothy years later, but had to telegraph regrets when his wife was stricken with neuritis.

**Robert F. Blum (1857-1903)**, a painter, muralist, and illustrator from Cincinnati moved into Weir’s former New York studio in the Benedict Building in 1888. During that summer he visited Julian and Anna Weir at Branchville, where he apparently helped with the farm work. “I have recovered from the fatigues of Hay Raking,” he reported in a letter to Anna, “and my blisters have subsided.” With his thank-you letter, Blum enclosed some photographs he had taken of Anna and baby Julian and of some of the dogs, including “Jack.”

**J. Appleton Brown (1844-1902)**, another close friend and visitor, was a landscape and figure painter in Boston, known among his friends as a witty raconteur. During the summer of 1899, he and John F. Weir and Julian spent some time together at Branchville. Brown wrote of having a good talk with John on the bank while Julian was out in his boat, fishing, and of their evenings on the piazza.

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125 Caroline Weir Ely, “Lest We Forget: My Father’s Friends” (privately issued, 1965).


127 Frank W. Benson to Dorothy Weir Young, July 8, 1938 [AAA reel 125, frame 714].

128 Robert Blum to Anna Baker Weir, New York, July 23, 1888 [AAA reel 125, frame 406].
Oh, but it is all fine and everything is wonderful. The days aren’t long enough, and the nights are as beautiful as the days—if a man isn’t made better by it all he is a hopeless thing...

On learning of Appleton Brown’s untimely death early in 1902, John Weir consoled Julian with happy memories of “that last meeting, when we were at Branchville together, and we sat out on your porch talking and laughing at his humorous tales....”

**William Gedney Bunce (1840-1916),** a friend from their student days in Paris, spent most of his career in Europe and was best known for his Venetian scenes. He eventually returned to America and settled not far from Branchville and almost certainly visited there. In a letter from Hartford, Bunce wrote: “Painting. Oh, it’s fun! I have such a delicious taste after the charming time you and your heartsease half gave me.”

**Emil Carlsen (1853-1932).** A special friend, the Danish-born painter Emil Carlsen, rented the Baker house at Windham for many summers and almost certainly visited Branchville, too, where one of his still life paintings used to hang in the dining room. “He was a rare character,” Caro Weir Ely recalled; “very sensitive, sympathetic and unusually appreciative....He had a special way of under painting canvasses, and generously prepared many for Father.”

**William L. Carrigan (b. 1866).** A pupil of Weir’s friend Emil Carlsen, Carrigan’s only recorded visit to Branchville was in August 1911. He told Weir he had had “a fine time,” and showed his “appreciation of her kindness and yours” by sending Mrs. Weir a “small watercolor.”

**Alfred Q. Collins (1855-1903),** a Massachusetts painter, and his wife were “great friends” of the Weirs and accompanied Ryder on his Christmas visit to Branchville in 1895. Collins was the subject of a portrait by Weir.

**Wilfrid Gabriel von Glehn (b. 1870).** After his springtime visit in company with Sargent and Frank Millet, the young English artist Wilfrid von Glehn was eager to return for a longer stay. “I can’t tell you how much I enjoyed that day with you in your lovely country,” he wrote early in June 1903, adding that he would “bring paints & things to try & do something decent in the way of a sketch of Dorothy.” He finally got away to Branchville for a longer visit toward the end of

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130 John F. Weir to JAW, Rome, Italy, January 27, 1902 [AAA reel 125, frame 1020].

131 Ibid., p. 206; Caroline Weir Ely, “Lest We Forget: My Father’s Friends.”

132 Emil Carlsen to JAW, November 2, 1918 [AAA reel 126, frame 304], thanking him “for the many years we [the Carlsen family] had your house at Windham.” The Carlsen “Still Life” (with a swan and some ducks) is now in the BYU collection; it was listed as “oil painting by Carlsen” in Young’s 1958 inventory.

133 Caroline Weir Ely, “Lest We Forget: My Father’s Friends.”

134 William L. Carrigan to JAW, August 1 and ?, 1911 [AAA reel 125, frames 1227 and 1229].

135 Ibid.

136 Wilfrid von Glehn to JAW, Douglaston, Long Island, June 3, 1903 [AAA reel 125, frame 963].
July. His bread-and-butter letter to the Weirs from the shores of Lake Champlain was far from a perfunctory “thank you”:

I write you—as from a different country, so great is the change here after the quiet, peaceful and pastoral Branchville—what will always represent for me, when I return to England—the peaceloving “intime” America & very dear to think of—I’m glad I’m to come back to you & am looking forward to it....I can’t tell you how I enjoyed those good days with you all—the fields—the woods—the fishing silent hours, the peaceful times at night looking up into the stars....137

Von Glehn probably made yet another visit to Branchville in the fall of 1903, while staying in Salisbury, Connecticut, the home of his future wife. The last letter from von Glehn, written from England at the end of 1905, looked back to past visits—"the happiest days"—and forward to a hoped-for return visit in 1906, when, he told Weir, "We must make an expedition to Branchville...& go & do a day’s fishing!”138

Childe Hassam (1859-1935), a founding member of the “Ten American Painters,” is recognized today as one of the greatest of the American Impressionists. He and his wife were “frequent and much loved visitors at Branchville, where Hassam and Weir would spend long days painting out in the fields and long nights playing interminable games of dominoes.”139 Although Hassam generally spent his summers at Cos Cob and Old Lyme, Connecticut, and on the Isles of Shoals, off the New Hampshire coast, letters indicate that he did get to Branchville often in the spring and fall. Ella Weir mentioned a visit from Mr. and Mrs. Childe Hassam as early as May 1894.140 At the end of September 1901, he offered to “come out and worry you for a while if...you are not full up.” On a 1903 visit he sketched Weir’s garden. In 1906 he spent “a couple of weeks” in Branchville; on a visit in the fall of 1909 he painted Late Afternoon, Weir’s Farm and on another visit the following year his Road to the Land of Nod, a whimsical name for the Weir property on Nod Hill Road.141 On a Sunday in June 1912, Weir wrote, “like the birds, [Hassam] was early in the cherry tree.”142 His last recorded visit to Weir at Branchville was in the summer of 1918 when, as Weir wrote to Wood, “Prince Muley was over here the other day with Mrs. H. looking fine and taking a week’s rest at Ridgefield, automobiling all about the country.”143

137 Wilfrid von Glehn to JAW, Aug. 3, 1903 [AAA reel 125, frame 949].

138 Ibid., December 26, 1905 [AAA reel 125, frame 1066].

139 Ibid. In a letter to C. E. S. Wood, from Branchville, June 29, 1903, Weir reported: “Mrs. and Mr. Weir left here last week. We enjoyed their visit very much.”

140 EBW diary (WEFA 2518).


142 JAW to Joseph Pearson, Branchville, August 18, 1906; JAW to C. E. S. Wood, Branchville, July 2, 1912 [AAA reels 125, frames 1052 and 1267].

143 JAW to C. E. S. Wood, Branchville, n.d., probably June, 1918 [AAA reel 126, frame 248]. “Muley” was Hassam’s nickname from student days.
Hassam’s works are at least one etching and a number of oils, pastels, and watercolors of Branchville scenes, besides those mentioned above.44

**Francis Davis Millet (1846-1912)**, a well-known painter, illustrator, journalist and travel writer, accompanied Sargent and von Glehn on a camping trip to Branchville in the spring of 1903. He was invited back that summer and probably made a second visit, although his letter accepting the invitation did not set a date:

> It is very nice of you to ask me and I hope to show my appreciation of your hospitality by accepting it—when, I can’t possibly tell .... I’ll certainly run out for a night before long unless I am “drug” away by force. And I am only too eager to do this, remembering as I do what a delightful trip we had there en garçon.145

**Joseph T. Pearson, Jr. (b. 1876)**, a young painter from Philadelphia, attended Weir’s summer art classes in Branchville in the late 1890s. Pearson recalled for Dorothy Weir Young a quiet scene when he was a guest there:

> I was a guest at your home near Branchville, your uncle John was there. ‘Twas Sunday. After dinner we strolled about accompanied by you and Cora. Presently we sat upon some boulders in the shade and conversation had about ceased, your father suggested that one of you children fetch the bible from the house and that Uncle John read to us. Could anything be better bred, could anything be better read?146

Pearson and his wife also visited the Weirs at Branchville in the summer of 1907.147

**Frederic Remington (1861-1909)**. Though not one of Weir’s intimate friends, the noted painter and sculptor of Western scenes became a near neighbor and occasional visitor about 1906, when he bought a farm in Ridgefield.

> I have a silly idea that I want to buy a farm [Remington wrote Weir in October 1906]. Mrs. R. and myself are going to start Wednesday with our grips and are going to tour Connecticut and we may stop at Branchville and call on you. You may know of some good thing about there.148

The Remingtons did come to Branchville “before luncheon to look at farms” on October 17, 1906, but spent the night at the inn in Ridgefield.149 Dorothy Weir remembered with amusement a subsequent visit from Remington:

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144 Illustrated in National Park Service/North Atlantic Regional Office, “Weir Farm Suitability/Feasibility Study” (Boston, 1990), Plate II.

145 Millet to JAW, July 28, 1903 [AAA reel 125, frame 947-48]. The phrase “en garçon” [as boys] may refer to the “few days of camping out” Dorothy Weir Young ascribes to this visit in *Life and Letters*, p. 206.

146 Joseph Pearson to Dorothy Weir Young, undated letter, quoted in Young, *Life and Letters*, p. 194. The undated incident probably occurred in the first decade of the twentieth century, when Caro was old enough to be away on her own.

147 EBW diary, August 14, 18, 20.

148 Remington to JAW, New Rochelle, NY, October 14, 1906 [AAA reel 125, frame 1060].

149 EBW diary (WEFA 499).
On one occasion unexplained shouts and roars of laughter were heard coming up from the lane that runs by the house in Branchville....Finally a three-seated buckboard drove up to the door with several dogs running from underneath, while from the wagon itself emerged Poultney Bigelow, Hassam, and Frederic Remington....The first two were on a visit to Remington in nearby Ridgefield....

Of this same visit Caroline Weir Ely wrote, many years later:

...Remington, who came to lunch at Branchville and told of his powers of eating, after coming out of the western wilderness—1 beef steak—2 dozen eggs—a loaf of bread—1 pound of butter and I can’t remember what all, at the first meal. He did very well at our luncheon, but got up and wandered around the table and into the living room, surprising manners for “grown-ups,” I thought. Hassam came with him, also Poltney Biglow [sic] in blue jeans—a handkerchief tied in four knots making a cap, and carpet slippers, cut off at the toes, on his bare feet.

**Theodore Robinson (1852-96).** A leader among the American Impressionists, Robinson was a close friend of Weir and Dorothy Weir Young included him, along with Twachtman, Hassam and Olin Warner, among those who “shared [Weir’s] delight in the woods and streams.” In 1894, Robinson wrote from Cos Cob, “I will come to Branchville over Sunday, arriving Saturday about five. It makes me blue to think I’ve been losing time, the wet and damp has made me asthmatic and work difficult.” Ella mentioned Mr. Robinson’s Sunday visit in her diary on May 6, 1894.

**Albert Pinkham Ryder (1847-1917),** known as “Pinky” to Weir and other friends, was not a frequent visitor to the farm, preferring the city to the country. “Catching mice,” Ryder told Weir, “is more in my line” than fishing. However, Ryder did visit Branchville at least four times: at Christmas in 1895, twice in 1897, once in 1902 and possibly again in 1903.

Ryder’s first recorded visit to Branchville was in December 1895, when he went up from New York with Mr. and Mrs. Alfred Q. Collins to spend Christmas with the Weirs.

On his next visit, in May 1897, Ryder was convalescing from a serious illness which had left him, as he said, “quite weak in the head” as well as in body. Since the Weirs were still in New York, on this visit he stayed with the Remys in the farmer’s house across the road from the main house. “I sleep nights,” Ryder reported, “Mr. and Mrs. Reime [sic] are as kind as possible; I like the domestic noise and bustle of their dwelling....My little guide Carl waits in the morning to see what I would do; and is altogether a sweet and aimable [sic] little lad and his brother also.”

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150 Young, *Life and Letters*, p. 192. Poultney Bigelow (1855-1954) was a travel writer and journalist who founded the magazine *Outing* in 1885.

151 Caroline Weir Ely, “Lest We Forget: My Father’s Friends”

152 Young, *Life and Letters*, p. 188.

153 Quoted in Caroline Weir Ely, “Lest We Forget: My Father’s Friends”; EBW diary (WEFA 2518).

154 Ryder to JAW, New York, September 23, 1897 [AAA reel 125, frame 697].

155 Caroline Weir Ely, “Lest We Forget: My Father’s Friends”

156 Ryder to JAW, Branchville, May 5, 1897 [AAA reel 125, frame 683].
Ryder expatiated characteristically on “what good your kind interest and brotherly friendship” were doing for him:

I have never seen the beauty of spring before; which is something to have lived and suffered for.

The landscape and the air are full of promise.

That eloquent little fruit tree that we looked at together, like a spirit among the more earthy colors, is already losing its fairy blossoms.

Showing the lesson of life, how alert we must be if we would have its gifts and values....

If when I get cured I could only learn to have language so as not to be continually misunderstood, except by you and those who have known me so many years.

I wish you could have been here and enjoyed the beauty of your own place.157

Weir brought Ryder back that summer for three weeks more of Branchville, where “he basked in the sun & indulged in the luxury of feeling very tired.”158 It was probably this visit Joseph T. Pearson described to Dorothy in his reminiscences:

Ryder, who by the way must have been a very peculiar Dick, accepted an invitation to be the guest of the family for an indefinite time at your country place at Branchville. Knowing him to be a recluse, your father erected a door way in a down stairs bed room which would let Ryder out directly into the open so that he might enter and leave his room without passing through the house. Ryder occupied the room and during his stay spent about three weeks upon a picture of a portion of the orchard which your father said was not at all like the thing before him but which later took its place perfectly in an exhibition of Barbizon pictures. Suddenly and without warning and without the customary expression of appreciation of the hospitality shown him, Ryder went forever out of the door way which had been created for his convenience and comfort and without in the least offending his host who recounted the incident with laughter as if the conduct of his guest endeared him to him all the more.159

Ryder’s next recorded visit was in the autumn of 1902. On this occasion Weir started work on his portrait of Ryder, now owned by the National Academy of Design. It was after this visit, also, that Ryder claimed he was on the verge of nervous prostration because he had neglected to tip the Weirs’ maids.160

Although Ryder may have gone up to Branchville again in September or October 1903, the following September he told Weir: “I think you had better give up my visit this year.”161 If there were any later visits, they are not recorded. Weir lamented to Wood as late as 1913: “Poor old

157 Ibid.

158 JAW to C. E. S. Wood, [August] 1897 [AAA reel 125, frame 696].

159 DWY Papers, Bx 4, F 7.

160 Ryder to JAW, New York, November 8, 1902 [AAA reel 125, frame 921]. In a separate note to 10-year-old Cora, Ryder thanked her for going to the train station with him in the rain [AAA reel 125, frame 919].

161 Ryder to JAW, August 8 and September 23, 1903, and September 22, 1904 [AAA reel 125, frames 952, 979, 980 and 1022].
fellow, I wish I could get him in the country, but I fear he is one of those who prefer the city under any conditions to the wild country.”

In “My Father’s Friends,” Caroline Weir Ely recalled another of Ryder’s visits:

One spring day—Father and I were going to Branchville and suggested that Mr. Ryder accompany us. He was a real city lover so it was much to our surprise that he accepted. Father teased him saying he would never catch the train—which left about nine o’clock, and we arranged to meet at the gate. There we waited next morning until the last moment before getting on board, thinking after all it was too much to expect, to pry him away from New York. It was a lovely May day and as we rode up the hills to the farm, we regretted Mr. Ryder couldn’t enjoy it with us, but about noon we were standing in the barnyard when he walked in the gate and said: “I sat up all night so I wouldn’t miss that train, but the last I remember the clock was striking five.”

**John Singer Sargent (1856-1925).** The great Anglo-American portrait painter had been a friend of Weir’s since they first met as Parisian art students in 1874. Although Sargent worked mainly in England, he made a number of visits to the United States in the eighties and nineties. The Weirs visited him in his London studio in July 1901. At the end of his next trip to America in 1903, Sargent escaped from the heat of New York to Weir’s “dear country house” at Branchville, where he and Weir, with Frank Millet and a young English artist, Wilfrid von Glehn, camped out for a night.

Sargent paid Weir a last visit in early November 1919, shortly before Weir’s death. This time, however, he and his sister called on the Weirs at Windham. In his letter accepting the invitation, Sargent, thinking of Branchville, asked “if Windham is the nice place that von Glehn & I once spent a night at in some July a hundred years ago, with fireflies?”

**Edmund C. Tarbell (1862-1938).** one of the Boston members of the “Ten American Painters” was, in Dorothy Weir Young’s words, “delighted with a visit to the country of Weir’s paintings.” The date of his visit is not recorded; it was probably before 1900, however, when Tarbell sent Weir “a line to express affectionate regard and sorrow that I have not been able to visit you this summer.”

**John Henry Twachtman (1853-1902).** Weir’s closest friend among the artists, best man at his wedding to Ella Baker and a co-founder in 1897-98 of the “Ten American Painters,” Twachtman was a frequent visitor with his family, including son Alden, named after Weir. During the summer of 1888 the Twachtmans rented a house in Branchville and John “proved the best of

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162 JAW to C. E. S. Wood, Windham, October 28, 1913 [AAA reel 125, frame 1348].


164 Young, *Life and Letters*, pp. 50, 202, 206; Sargent to JAW, London, February 16, 1904 [AAA reel 125, frame 997].

165 Sargent to JAW, Boston, October 12, 1919 [AAA reel 126, frame 326]. Weir Farm NHS owns a set of photographs of Sargent making faces to amuse the ailing Weir.

166 Tarbell to JAW, July 30, 1900 [AAA reel 125, frame 803].
companions,” sharing Weir’s love of painting outdoors, fishing, and long walks in the country.\textsuperscript{167} In their joint show at Ortgies’ Gallery in New York the following winter, Twachtman sold at least five paintings that were inspired by scenes in the Branchville area: \textit{The Road to Ridgefield, Apple Trees at Branchville, The House in Nodd, The Quail Cover} and \textit{The Barn on the Hill}.\textsuperscript{168} During the 1890s Weir and Twachtman jointly conducted summer art classes at Cos Cob on the Connecticut shore of Long Island Sound. Weir’s 1894 portrait of Twachtman, however, was painted in his New York City studio.\textsuperscript{169} After Twachtman built a house at Greenwich, the Weirs used to visit them there. Caroline Weir Ely recalled playing with the children’s donkeys, called Pacer and Tommy, which “after awhile came to live with us, and were immortalized in \textit{The Donkey Ride} painted with my sisters on their backs, or the ‘Donkey Picture’, as it was always called in the family.”\textsuperscript{170}

\textbf{Olin Levi Warner (1844-96).} During the summer of 1879, Weir posed for a bust by his sculptor friend, Olin Warner. Both Weir and Warner had a studio in the Benedict Building during the 1880s and remained good friends until Warner’s death in a bicycle accident in 1896. Although Dorothy Weir Young listed him among Weir’s closest friends, there seems to be no specific reference to document Warner visits to Branchville.\textsuperscript{171}

\textbf{Visiting Artists after 1919}

Branchville continued to attract visiting artists after Weir’s death in 1919. Mahonri Young, like Weir, loved to entertain and had a wide circle of artist friends in New York, some of whom gladly made the trek to Connecticut to enjoy Dorothy and Mahonri’s hospitality. In the absence of correspondence or diaries, there is little information readily available on these visitors. However, Bill Young, himself a frequent visitor in the 1930s to 1950s recalls that artists from the Century Club and from the Art Students League of New York, where his father taught for many years, would come up to Branchville “almost every weekend [and] used the pond and landscape for artistic purposes.”\textsuperscript{172}

Among these visiting artists a particular friend was Charles Downing Lay (1877-1956), a landscape architect and fellow Centurian, whose son Oliver married Young’s daughter Agnes and designed Young’s Branchville studio. Another was the painter Gifford Beal (1879-1956), whom

\textsuperscript{167} Young, \textit{Life and Letters}, p. 169.

\textsuperscript{168} Ortgies’ Gallery, New York City, catalogue of paintings by J. Alden Weir and John H. Twachtman, 1889 [AAA reel 126, frame 587]

\textsuperscript{169} Young, \textit{Life and Letters}, pp. 181, 186.

\textsuperscript{170} Caroline Weir Ely, “Lest We Forget: My Father’s Friends.”

\textsuperscript{171} Ibid.

\textsuperscript{172} Interview, Mahonri S. Young, George Lay, et al, August 7, 1989.
Young called, in a letter to his widow, the “closest of all my friends in New York.” Other close friends of Mahonri Young were Reynolds Beal (1867-1951), brother of Gifford Beal; Bryson Burroughs (1869-1934), a noted muralist; sculptor Paul Manship (1885-1966), of whom Weir had been an early patron; Harry Wickey (1892-?), sculptor and etcher; and Herman Palmer (1894-?), an animal artist who studied under Young and occasionally used his studio. James Thomas Flexner, later a noted historian of American art, was among the guests at Dorothy and Mahonri’s wedding at Branchville in 1931. Sperry Andrews and his wife Doris were regular visitors during the last five years of Young’s life.

**Domestic Help**

Little is known about the servants the Weirs and Youngs employed at Branchville. Unlike the succession of tenant farmers who lived in the “caretaker’s house” across Nod Hill Road, the Weirs’ female domestics lived in the two attic bedrooms of the main house. During the Weirs’ time, these usually included two housemaids and a cook.

> “I like the two girls I have very much indeed,” Anna told her sister in the summer of 1886; “the addition of an extra housemaid and a fourteen year old boy, ought to make things go somewhat smoother.”

One of the two “girls” probably was Mary Hanrafty, who came to work for the Weirs at the age of 18 and stayed on for “forty years or more,” as nurse, maid and “general manager” of the Weir households. Dorothy Weir included Mary in her starched white uniform in her painting of a luncheon in the Gramercy Park apartment (figure 22). In another painting, Dorothy portrayed Mary, industriously sewing, seated in a windsor chair in an unidentified room, possibly at Windham.

After one of his visits, “Pinky” Ryder “almost had N.P.” [nervous prostration] because he had forgotten to ‘fee’ the maids at Branchville and asked Julian to attend to it for him.

At least one of the Branchville cooks proved more hindrance than help and had to be replaced:

173 M. M. Young to Maud Beal, February 6, 1955, MSS 4, box 3, folder 6, BYU Harold B. Lee Library. Gifford Beal’s watercolor view of the Young’s living room in Branchville (figure 10) is a prime source of information on how the room looked in the 1930s.

174 Interview, Mahonri S. Young, George Lay et al, August 7, 1989.


176 Anna Weir to Ella Baker, Branchville, June 26 and August 24, 1886 [AAA reel 125, frames 376, 379]. The 14-year-old boy probably lived in the neighborhood and came in during the day to help the farmer.


178 MS. 1291, box 1, folder 2, BYU Harold B. Lee Library.

179 A. P. Ryder to JAW, New York, November 8, 1902 [AAA reel 125, frame 921].
I went to the city last week for a new cook [Julian wrote to Ella in 1886], the one which we were to pay $17 to turned out to be such a bad character and took to cider like a duck to water, but who always refused cider at her dinner so that no one believed she ever took it, but the fact that she wanted the priest and doctor two or three times in the course of last week, developed the fact that she was inclined that way.180

When the children were infants, they were tended by a nursemaid and later, at least in Caro’s case, by a governess, Gertrude Leibnitz. Both Caro’s governess and Dorothy and Cora’s nurse, Mary Kane, appear to have accompanied the family to Branchville in the summer.181

In New York and Windham, the Weirs employed men to take care of routine house maintenance, Philip (or Philippe) Vogelgesang in New York and Lou (or Lew) Frink in Windham. Neither seems to have worked at Branchville, although Lou Frink visited occasionally. For instance, Frink enjoyed Thanksgiving dinner there with the Weirs in 1902.182

Later, Dorothy and Mahonri Young usually had a couple as their resident servants at Branchville, but after World War II they cut back to just one woman.183 Only the Young inventory of 1958 lists the furnishings of the two attic bedrooms that had been occupied by servants.

**Pets and Farm Animals**

Animals were much in evidence at Branchville, especially during the early years, when the children were growing up and the farm was a going concern. As John Weir reported to his absent brother in September 1893: “...the cows, the horses, the pigs, the chickens, the turkeys, the dogs, the cats, the pigeons, the rabbits, the oxen all thrive.”184

Among the household pets, there was a succession of dogs, starting with Anna’s Bush, followed by Zip Koon (1884), Gyp (1890), Jags (a “beastly bull dog” the Weirs had when Joseph Pearson was a student visiting the Weirs in the late 1890s), and others unnamed.185 The names of the cats are not recorded; perhaps they were barn cats rather than pets. The bird cage above the sofa in

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180 JAW to Ella Baker, Branchville, August 24, 1886 [AAA reel 125, frames 377-78].

181 JAW to Mrs. Baker, Branchville, December 1, 1889 [AAA reel 125, frame 463]; JAW to Ella Baker, Branchville, June 8, 1891 AAA reel 125, frame 493]; portrait of Cora with Mary Kane, Child and Nurse (1893) [Dorothy Weir Young scrapbook, 3/203; AAA reel 126, frame 675]. Caro’s governess was a daughter of Karl Leibnitz, prominent later as leader of the Socialists in Germany (JAW to C. E. S. Wood, January 17, 1915 [AAA reel 126, frame 43]).

182 JAW to C. E. S. Wood, Branchville, November 30, 1902 [AAA reel 125, frame 926]. Weir’s portrait study of Philip Vogelgesang was hanging in the living room at Branchville in 1947 (INV 1947).

183 Mahonri S. Young, taped interview, August 7, 1989.

184 John F. Weir to JAW, Branchville, September 12, 1893.

185 Weir did portraits of Bush, Gyp, and Jags (Dorothy Weir scrapbooks) and Zip Koon was mentioned in a letter from JAW to Ella Baker, February 12, 1884. Joseph Pearson’s reference to Jags is quoted in Young, Life and Letters, p.193.
Weir’s *Idle Hours* suggests that as early as 1890 there was a pet bird in the house, though probably not the bird Caro referred to as “my canary” in her 1965 reminiscence, “Lest We Forget: Grandmother’s Attic.”

The Weir girls had outdoor pets as well, including two donkeys named Pacer and Tommy, who appear with Dorothy and Cora in Weir’s 1899-1900 painting, *The Donkey Ride.* Later the girls had a black pony named Ned Toodles and later still their own riding horses, Billy and Dolly.

Weir always had one or two hunting dogs, including a setter named Ben, who was poisoned in 1901, leaving his master “all broken up about it.” His replacement was a setter named Prince, later joined by a pointer named Pedro.

The first horse mentioned in the Weir correspondence was Diamond, who pulled the Weirs’ surrey from 1886 at least until 1893; by 1898 he had been replaced by Prancer.

The farming operation at Branchville, though mainly the responsibility of Weir’s tenant farmer, inevitably involved the Weir family as well and was reflected in Weir’s correspondence and in his work as an artist. The livestock included milking cows (a maximum of eight in 1898-1900), a pair of oxen for ploughing and hauling boulders, and an unknown number of pigs, rabbits, chickens, ducks and turkeys. The sheep that appear in a few of his works seem to have been mainly at Windham, although in one of Cora’s scrapbooks there is a drawing of sheep in a pen, labeled “Branchville.”

At the time of his death Weir owned three horses, two oxen, three cows and two yearlings. Among his outstanding bills was one for hiring horses “for farm work,” which suggests that the three horses he owned were riding horses. Although the Weir farm continued to operate until the 1940s under Ella Weir and Dorothy Weir Young, it did so on a gradually reduced scale. There is less written information about the animals at Branchville during those years, but Mahonri Young’s busy sketching pencil recorded the presence of a similar variety (minus the hunting dogs) of domestic and farm animals in the 1930s and 1940s. House pets thus immortalized were

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186 Caroline Weir Ely, “Lest We Forget.” “Give my love to the little girls and the burros,” Weir’s friend C. E. S. Wood wrote on August 1, 1899.

187 Weir drawing of *Cora and Ned Toodles* (Dorothy Weir scrapbook, vol. 4, p.394) and a circa 1905 painting of Ned Toodles (privately owned). In a letter to Cora, Weir “told her about the old place and her pet horse.” (JAW to Ella Weir, Branchville, May 9, 1913); five months later, “Cora’s horse is fine & Mac as crabbed as ever.” (JAW to Dorothy and Cora, Branchville, October 19, 1913) Billy and Dolly, two later horses, occupied labeled stalls in the barn at Branchville.

188 JAW to C. E. S. Wood, Paris, September 2, 1901; JAW to Ella Weir, Windham, November 6, 1902; JAW to C. E. S. Wood, Branchville, December 1, 1912 (Weir mentioned that Prince and Pedro had served as models for his “Hunter and Dogs.”)

189 JAW to Ella Baker, Branchville, June 26, 1886; John F. Weir to JAW, Branchville, September 8, 12, 15, 1893; JAW to Ella Weir, September 24, 1898. By 1916, the Weirs had a car and driver in New York City and were no longer dependent on trains and horse-drawn vehicles to get about there and in Connecticut (JAW to Ella Weir, April 20, 1916).

190 In 1913 Weir wrote from Windham to his daughters in England: “...the sheep noses we are keeping for you...” (JAW to Dorothy and Cora, Windham, October 9, 1913) Horses and cattle were enumerated on the Ridgefield tax lists, 1898-1918, and in the probate records of Weir’s estate (Ridgefield Probate Court, 1920, file 2100, folder 1).
the dog Hank and the cat Tommy, who unwittingly posed, asleep in the house and on the piazza, for several informal portraits between 1935 and 1943. Other drawings document the continuing presence of farm horses, oxen, pigs, chickens, and ducks. The day of his father’s marriage to Dorothy Weir, Bill Young recalls, was doubly memorable because one of the Weir cows fell into the well and had to be extricated. Bill Young says the Youngs “loved having cows around the farm—always had at least seven at a time,” but at the time of her death Dorothy owned only three, along with two horses and one “swine.”

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191 BYU Museum of Art, catalogue nos. 832070465, 832070467, 832080357, 832080360, 832080361, 832080369, 832080375, 832090069.

192 Mahonri A. Young interview, August 7, 1989; Ridgefield Probate Court, file G 2889, July 8, 1947.
EVIDENCE OF ROOM USE AND FURNISHINGS: WEIR HOUSE
FIRST FLOOR

LIVING ROOM (102)\textsuperscript{193}

When J. Alden Weir acquired the Branchville property in 1882 the living room was much smaller than now, with only one fireplace in the northeast corner. The room was enlarged to its present dimensions (about 40 feet long and 13 1/2 feet wide) in 1900-1901; the addition at the west end gave the room a second fireplace on the north side. At the same time a door from the new piazza became the main entrance to the house, supplanting the old entrance on the east side of the house.

According to Dorothy Weir Young, her father’s friend Stanford White later painted over the new front door the appropriate quotation: “Here shall we rest and call Content our home.”\textsuperscript{194} The small-paned windows, installed with the 1900-1901 improvements, were ornamented with small German stained glass inserts Julian and Anna had bought in Italy during their 1883 European tour.\textsuperscript{195}

The living room, as it was usually called by the Weirs and Youngs, served a variety of purposes. Mainly it was used as a sitting room, where family and visitors would sit and read or play cards or sing or just talk. The two fireplaces made it usable even in cold weather. “There are two fireplaces in this room,” reported an unidentified journalist, “and something of their size can be judged when Mr. Weir states that three cords of wood were burned in two days early this spring when he and a party of friends went up on a short fishing trip.”\textsuperscript{196} Since the back of the house was hard to heat, in winter the Youngs and probably the Weirs before them, would “live in the front room,” as Charles Burlingham recalls, even taking their meals there on a table by one of the windows.\textsuperscript{197} With two desks in the room (figures 3 and 15) and no office elsewhere in the house, it is likely that Mrs. Weir and possibly Julian did their accounts and wrote letters there. On Sunday mornings, the Weirs and their servants had prayers in the living room before going to church.\textsuperscript{198} The “interminable games of dominoes” Weir and Hassam played on long Branchville nights and the games of double solitaire he enjoyed with Ella probably also took place in the living room.\textsuperscript{199}

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\textsuperscript{193} Room numbers are as shown on measured drawings prepared in 1993 by Building Conservation Branch, Cultural Resources Center, North Atlantic Region, National Park Service and reproduced in the 1998 Historic Structures Report, Vol. I.

\textsuperscript{194} Young, \textit{Life and Letters}, p. 161. John F. Weir had applied this phrase (using “will” rather than “shall”) to the Branchville house in a letter to his brother, then honeymooning in Europe, in August 1883 [AAA reel 125, frame 295].

\textsuperscript{195} JAW to Mrs. Charles Baker, Venice, July 22, 1883 [AAA reel 125, frame 292].

\textsuperscript{196} Clipping from an unidentified magazine, c. 1911, in Weir scrapbook, BYU; Weir Papers [AAA reel 70, frame 277].

\textsuperscript{197} Charles Burlingham, Jr., taped interview, March 17, 1989.

\textsuperscript{198} Ibid.

\textsuperscript{199} Young, \textit{Life and Letters}, p.192; Hassam to Weir, Old Lyme, July 17, 1903 AAA reel 125, frame 942].

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Visual documentation of the living room spans the entire Weir/Young occupancy. Illustrated in this report are two photographs and two paintings from the period before the 1900-1901 alterations (figures 3-6); four photographs and one painting dating from 1901-19 (figures 7, 8, 11, 13, 15); two paintings and one photograph from the 1920-47 period (figures 9, 10, 16); and four photographs taken in 1958, shortly after Mahonri Young’s death (figures 12, 14, 17, 18). By comparing these views with the 1920, 1947 and 1958 inventories (Appendixes A, D and E), it is apparent that the room’s appearance (aside from wallpaper and paint colors) changed relatively little throughout the Weir and Young occupancy and that a few of the major pieces still occupy the positions they did in the 1880s. Many other pieces associated with the room are also extant, although they are no longer in the Branchville house.

Many of the pieces in these views are identifiable in the earliest inventory, taken in 1920 after Julian Weir’s death. These include the “old leather sofa,” wood chest, rush-bottom chair, “desk and bookcase top,” “old chest” [on frame], “arm chair, stuff cover,” leather armchair, warming pan, brass kettle, milk jug, andirons and fire tools, old gun, pistols, powder horn and small mahogany table.  

EXTANT FURNISHINGS: LIVING ROOM

Extant furnishings with a certain or traditional living room association are listed below. Items now in the Weir Farm NHS collection are identified with a WEFA number; the other numbers (for example, B.104) refer to a consolidated list of extant Weir/Young furnishings on file at Weir Farm National Historic Site.  

LIVING ROOM, WEIR PERIOD, 1883-1920

Extant furnishings for which there is confirming evidence of their presence in the living room in pre-1920 photographs or paintings or in the 1920 inventory of J. A. Weir’s estate:

**Oak table (INV 1920).** The inventories listed one “oak table” in 1920; a “round table (gate leg)” in 1947; and two round gateleg tables, one large and one small, in 1958. The smaller of these appears at the west end of the room in figure 16, the larger in figure 17. Both have survived in a private collection, the larger one (B.111) with end drawers, turned legs and rectangular stretchers, and the smaller (B.122) with vasiform turned legs and stretchers.

**Leather armchairs,** two (INV 1920), carved walnut, with parcel gilt leaf-shaped finials, undecorated leather seats and backs; Italian or Spanish. One of these chairs appears in a pre-1920 photograph (figure 15) of Ella Weir at her desk in the southwest corner, and one in post-1930 photographs, still at the west end of the room (figures 16 and 17). A similar chair appears in
Weir’s painting *The Peacock Feather*. **WEFA 2150** (decorated leather not original), and **B.105**, privately owned.

**Chest**, oak, lift top, carved panels and inscription dated 1674; Swiss. Used by the Weirs and Youngs as a "wood box," this chest appears in two paintings: J. Alden Weir’s portrait of daughter Caro sitting on a chest in the living room (figure 11) and Gifford Beal’s watercolor (figure 10), in both of which the chest sits to the left of the east fireplace. Listed in 1920 as “wood chest,” in 1947 as “chest, Dutch” and in 1958 as “large hope chest.” Private collection (B.1).

**Rush-bottomed chair** (INV 1920). Figure 15 shows part of an eighteenth-century rush-seated side chair with turned legs and a vase-shaped splat; this chair is now privately owned (B.3).

**2 chairs - legs cut** (INV 1947), probably two of five Hepplewhite chairs with “their legs cut to make them low” that were in the Windham house when Dorothy made her will in 1937, but apparently had been brought to Branchville before her death. Besides the two in the Living Room there were three in the Library at Branchville in 1947. These chairs were left to a nephew by Dorothy’s will.

**Secretary** (INV 1920, as desk & book-case top), mahogany, lower portion with drawers and fall-front desk panel, upper section a glass-fronted bookcase; English or American, eighteenth-century. This has stood in the same place—east wall between library door and south window—since the 1880s (figures 3, 6-9). It was part of Mahonri Young’s estate (INV 1958 as drop leaf glass front desk) but has remained in the house (WEFA 2138).

**Chest on frame**, paneled front, turned legs; probably English, seventeenth-century. This may have been the “old chest” in the 1920 inventory, the “highboy (Dutch)” in 1947 and the “chest of drawers on legs” in 1958. After 1930 it stood against the east wall next to the fireplace (Beal watercolor, figure 10) (A.13)

**Cabinet desk.** This is the “Moorish cabinet” Weir bought from John Chadwick & Co., New York, on November 13, 1900, for $165.00, possibly as a Christmas present for his wife, who is shown seated at it sometime before 1920, when it was in the southwest corner of the Living Room (figure 15); later it occupied the northwest corner (figure 16). Listed simply as “desk” in Dorothy Weir Young’s 1947 inventory and more descriptively as “drop leaf cabinet desk” in INV 1958, it is of walnut and inlaid woods, on stand, with a fall-front writing panel covering a fitted interior with 19 drawers and two closed cupboards; probably Spanish, seventeenth- or eighteenth-century. Its absence from the 1920 inventory may indicate that it belonged to Ella Weir and hence was not included in Julian’s estate. Private collection (B.104).

**Armchair, stuff cover** (INV 1920), an open-arm, mahogany armchair, with claw & ball front feet, upholstered seat and back; English, late eighteenth-century. This chair appears to be the one in figure 8; in the Dorothy Weir and Beal watercolors (figures 9 and 10), then in front of the east fireplace; and in later photographs (figures 16 and 17) at the west end of the living room. Private collection (B.114).
Milk jugs, two (INV 1920), probably bought by the Weirs in Holland in 1883. Weir used them in some of his paintings (figure 7). Three are extant: WEFA 270 and 271 and one in a private collection (D.2).

Chinese jars, pair (INV 1920); probably the ones on top of the Moorish cabinet desk in figure 15. Private collection (D.5).

Mantel clock, cast iron. Listed simply as “clock” in 1920 and 1947, as “cast iron clock” in 1958. This may be one of the three clocks Weir bought in Holland in 1883. Its location in the 1920 inventory suggests that it stood then on the east fireplace mantel, while in 1958 (figure 14) it was on the west mantel. WEFA 2126.

Andirons and fire tools (INV 1920, 1947, 1958). Although pre-1900 views (figures 3-5), show that the andirons and tools in the original (east) fireplace were of turned brass (now privately owned, F.1), in 1901 Weir bought two pairs of andirons (one iron, the other “Italian”), an iron fire set (WEFA 2141), and an iron crane for the enlarged living room’s two fireplaces. Into the east fireplace went the wrought iron andirons with ball finials (WEFA 2139) and iron trammel (part of the fire set, WEFA 2141) (figures 4, 5, 8), while the Italian andirons, wrought iron with brass animal-head finials, and the wrought iron fire tools and stand (WEFA 2143, 2147) were placed in the west fireplace (figures 13 and 14).

Fire screens, two (INV 1920). Two low wire screens or fenders, brass-trimmed, are in the site collection (WEFA 2140 and 2144). One is illustrated in figure 14 (1958).

Buddha (INV 1920), a standing bronze (?) figure; it can be seen in the center of the east mantel in the post-1930 Beal watercolor (figure 10). Private collection (B.20).

Brass kettle (INV 1920), probably purchased by Anna and Julian in Holland on their wedding journey, 1883. Private collection (F.1).

Bed warmer, brass, sitting in front of the fireplace in the 1880s (figures 4 and 5). WEFA 2146.

Jar, pale blue, with animal head handles; visible on top of Moorish cabinet desk in figure 15. WEFA 2222

Spinning wheel, visible in front of fireplace in circa 1889 photograph (figure 4), but not in post-1931 watercolor (figure 10); later relegated to the barn. WEFA 3249.

Plaster models of fish. Two plaster relief models of fish, a trout and a black bass, were mentioned in Weir correspondence (1896 and 1900); one hung over the door to the hall/library before and after 1919 (figures 7-10). Both fish models have survived: WEFA 2578 and W 2314. A third fish model is owned by Charles Burlingham, Jr., and is inscribed “Meads Brook/June 7 – 1895.”

Curtain hardware: plain brass rods with ball finials, apparently unchanged since 1901 (figures 15 and 17). WEFA A.19.
Carpets. Throughout the Weir period, as well as later, the floors were partially covered with oriental carpets of various sizes and designs (figures 3, 6, 8-10, 16, 17). At least one has survived, a Caucasian carpet, 4’ x 7” x 8’11”, with geometric patterns in yellow, red, and blue, white outer border. Private collection (B.107).

Wallpaper, light and dark green stripes. This paper is visible in figures 7, 8, 11, 15; it was put up about 1901 and removed in the 1930s, when the walls were painted coral red. Part of a roll was stored in a trunk in the attic of the Branchville house; a sample (WEFA 2164) is in the Weir Farm NHS collection and some remains on the living room’s west wall behind a circa 1931 radiator.

LIVING ROOM, WEIR/YOUNG PERIOD, 1920-58

Many of the furnishings listed above continued in use after Weir’s death. The following list includes additional living room furnishings, some of which may have been in use during Weir’s life, although there is no earlier documentation than post-1920 photographs and watercolors and the 1947 and 1958 estate inventories.

The bookcases built into the southwest corner (figures 16, 18) may be the bookcases mentioned in Dorothy Weir Young’s household account book, under date of October 1931: “book cases, door etc. $107.15.” They presumably held many of the 275 books mentioned in the 1958 living room inventory.

Oak dining table (INV 1958). Listed separately from the two oak gateleg tables and valued relatively high at $65.00, this probably was the heavily carved and turned oak table that Julian and Anna had bought in Europe in 1883 and used in the dining room of their New York house and later in their New York apartment (figure 22). At Branchville, in cold weather, the Youngs often ate their meals in the living room, according to Dorothy’s nephew, Charles Burlingham, and they may have brought the table from New York for that purpose after 1930. The table is in a private collection (B.10).

Two joint stools (INV 1958). Visible at the west end of the floor in figures 16 and 18, these were among the six oak stools Weir bought in London in 1901. WEFA 2602 and 2603.

Armchair, open-arm, Chippendale-style, in front of east fireplace in Dorothy Weir and Gifford Beal watercolors (figures 9 and 10). Now privately owned (B.123).

Wing chair (INV 1947). There are two wing chairs in a private collection (B.112), Queen Anne-style, and (B.113), Chippendale-style, both of which the owner states came from the Branchville living room.

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201 This paper was still up when the radiators were installed about 1931. It may have been removed in 1934, when Dorothy recorded in her account book the purchase of $21.00 worth of red paint; or it may have been in 1936 when she wrote: “Painted house inside & ceilings.”
Table lamps, three (INV 1947 and 1958). One lamp is visible in figure 16, probably one of a privately owned pair of tall columnar, Regency- or Empire-style lamps (B.118). Other table lamps associated with the house are one with a brass candlestick base (WEFA 2133) and an amphora type lamp of Italian glazed pottery (B.109). These lamps were used only after the house was electrified in the winter of 1931-32.202

(Three?) brass plates (INV 1947). Though not listed in 1920, these probably were bought by the Weirs in Europe in 1883 and may be the three round objects over the fireplace in figure 3. WEFA 208, WEFA 6443, and private collections (B.76 and C.13).


Wooden brackets, pair, pierced and gilded, flanking east closet door. Coral paint on the wall behind these suggests that they may have been placed there after 1930. What appears to be a similar bracket on the door to the library can be seen in the post-1930 Beal watercolor (figure 10). WEFA A.15.

Tapestries, wool, mainly blue and white, Continental. Two tapestries appear in the 1947 and 1958 inventories, none in 1920. These may be the “very beautiful tapestries, or rather stuffs” Anna Weir bought in Venice in 1883, which Julian described as “very rich and undoubtedly old Venetian stuff from the Orient.”203 Anna apparently bought them for their house in New York. Since they were not in the 1920 inventory they may have been brought to Branchville after 1920. Photographs from 1958 show one of the tapestries hanging beside the front door and the other on the opposite wall, between the closet and the hall door, each serving as a backdrop for a portrait of Anna Weir (figures 12, 16 and 17). Both tapestries are now in the site collection (WEFA 2253 and 2254).

Although they cannot be identified with pieces in any of the photographs or inventories, the present owners state that the following pieces also came from the Weir/Young living room:

Table, walnut, small, round top, turned legs (B.121).

Stand, Chinese rosewood, with inset marble top and one shelf (B.119).

Armchairs, open-arm. Besides the chair in figures 9 and 10 (B.123), the same owner has two other open-armchairs, one in Chippendale-style, upholstered (B.114) and the other with banister back and slip seat (B.120), both said to be from the Branchville living room.

Side chair, Regency-style, with slip seat (B.116).

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202 In her household account book Dorothy recorded a payment on January 10, 1932, of $707.70 to Perregaux for “wiring house, barn & farmer’s house,” along with $78.01 to Sack for electric fixtures.

203 JAW to Mrs. Charles Baker, Venice, July 22, 1883.
Candelabra, 3-light (pair), wrought iron, Spanish (B.106).

Dish, Spanish glazed slipware (B.110).

Brass trivet (WEFA 2145).

Stained glass fragments, five hanging in living room windows (WEFA 2153).

LIVING ROOM, BOOKS AND WORKS OF ART

Books. The 1920 living room inventory listed books valued at only $2.00, while Mahonri Young’s 1958 inventory included “approximately 125 art books” ($400) and 150 “miscellaneous” books ($150). Most of the Weir and Young books went to Brigham Young University.

Works of art. Many small paintings, prints and sculptures are visible in the several views of the room from the 1880s to the 1950s. Most, presumably, were by Weir himself, although some undoubtedly were works by artist friends.

J. Alden Weir’s 1920 estate inventory listed in the living room four “pastelles,” five “oil sketches,” two prints, one etching, one lithograph and six photographs. There may have been additional works in the room belonging to other members of the Weir family.

The 1947 inventory listed for the living room nine “small oil sketches,” three family portraits, “study of man (Philip Vogelgesang),” “small portrait (A.D.W.),” and “portrait (Girl in Black Hat)” — all by J. A. Weir. Since this was Dorothy’s inventory, none of Mahonri Young’s personal collection was included.

The 1958 Young inventory included eight oil paintings by Weir, 13 miscellaneous small paintings, three bronze heads by Mahonri M. Young, two bronzes by Paul Manship, and one bronze by Harry Wickey. The two Manship bronzes were most likely two of three bronzes Weir bought from Paul Manship in 1916: Playfulness, Indian and Antelope and David. The Young and Wickey bronzes can be assumed to have been brought into the house after Young married Dorothy Weir in 1931.

In the 1958 photograph of the southwest corner of the room (figure 18) can be seen a small bronze figurine of an animal (possibly the Wickey bronze), a small bronze bust of a bearded man (presumably by Young), a small male figure — possibly in plaster or carved wood, and three landscapes by Weir. Other 1958 photographs (figures 12, 14) show these additional works of art: on or above the west mantel are four small paintings and an early monochrome portrait of J. Alden Weir by one of his Parisian student friends; on the north wall, next to the tapestry, hang a small framed bas relief profile of a man (Weir?) and two small plaster reliefs (?) in a single frame; on each of the two tapestries hangs a portrait of Anna Baker Weir, one of them the original of In the Living Room (figure 6).
Most of the paintings and sculptures named above are believed to be in the Weir and Young collections at Brigham Young University.

UNLOCATED FURNISHINGS: LIVING ROOM

The following pieces that appeared in paintings or photographs and/or were listed in the inventories of J. Alden Weir, Dorothy Weir Young, and Mahonri Young have not been located, although some may be among the extant furnishings not associated with specific rooms, listed on pp. 83-87.

Animal skins. An animal skin used as a hearth rug appears in the earliest photograph (c. 1883) of the living room (figure 3), in Weir’s 1887 Dogs before the Fire (figure 5) and in a photograph of Caro sitting in front of the east fireplace about the same time (Weir Farm NHS collection: HP/Weir/Interior/73).

Bird cage over the sofa in Weir’s painting, Idle Hours.

Bluish-gray vase. During one of the John Weir family’s Branchville visits they found that “the bluish-gray vase on the mantelpiece in the sitting-room [was] broken in two and the parts put together” before their arrival; daughter Edith “placed it on top of the book-case.”204 This might be WEFA 2129.

Desk garniture. The ledge above the writing section of the secretary typically held one or two objects of use (kerosene lamp in figure 8) or decoration, such as pictures or vases filled with flowers (figures 3, 6-9); other objets d’art filled the top of Mrs. Weir’s desk (figure 15).

Mantel garniture. Both mantels were used by the Weirs and Youngs to display a variety of bric-a-brac, seasonal flowers, small pictures and reliefs, and even a few stuffed birds (figures 3, 4, 10, 13, 14, 16).

Old leather sofa (INV 1920), Empire-style, covered in brown leather; listed as “sofa” in 1947 and “Empire sofa” in the 1958 inventory and visible in photographs and paintings from the 1880s to 1958 (figures 3, 6, 7, 16 and 18). Before 1920 it was under the south window at the east end of the room, later under the corresponding window at the west end. It was owned by a family member until 1964; its present whereabouts are unknown.

Small fire tongs, metal candleholder?, small brass kettle with bail handle, two glass bottles, and two plaster bas reliefs, all on the mantel or mantel frame (figure 4); iron? tea kettle (figure 5); two powder horns (one is probably WEFA 6824), old musket, 3 old pistols, and a musket tool (figures 13, 14)—all pre-1920.

204 John F. Weir to JAW, Branchville, September 12, 1893 [AAA reel 125, frame 616; AAA reel 529, frame 1117].
Whistler etching. In the late 1890s or early 1900s, an etching by Whistler, one of several Weir bought, hung over one of the mantelpieces.205

Lighting. Since the house was not electrified until 1932 the early photographs show kerosene lamps in the living room (figures 3 and 8).

Wicker armchair, in front of the east fireplace in Gifford Beal’s watercolor (figure 10).

Miscellaneous unidentified objects in the 1958 photographs (figures 14, 18) include three single-handled stoneware jugs, four ceramic vases, a small bowl (bronze?), a larger covered bowl (bronze?), a tin or brass hanging match safe (?), a powder horn, and a small photograph.

MISATTRIBUTED FURNISHINGS: LIVING ROOM

The following pieces, listed by their owner as having come from the living room at Branchville, do not appear in any visual or documentary sources for that room and are believed to have been used elsewhere, as indicated.

Sofa (B.8), mahogany, green silk upholstery, late Empire-style. This is not the “Empire sofa” in INV 1958 (see figure 18), which was the “old leather sofa” of INV 1920, the sofa with rolled arms and straight crest rail that appears in pre-1920 paintings, drawings, and photographs of the living room (figures 3, 6, 7 and 16). When and where this more elegant sofa was used in the Weir/Young house is not known.

Tambour desk (B.115) with fold-out writing surface, mahogany and veneer, holly string inlay; Sheraton. Probably the “drop leaf roll front desk, tambour” in the downstairs dressing room in INV 1958; possibly the tambour desk that was in an upstairs bedroom c. 1901 (figures 39 and 41).

Highboy (B.91), cabriole legs, curly maple; New England, c. 1750. This was probably the highboy in the northwest bedroom (INV 1947 and 1958), valued at $225 in 1958. Another highboy in the southwest bedroom was described as a “highboy copy” in INV 1958 and valued at only $50. The “highboy (Dutch)” in the living room in 1947 was described as a “chest of drawers on legs” in 1958 and is undoubtedly the chest on frame (A.13) still in the Branchville living room.

Chest of drawers (B.89), mahogany and mahogany veneer, with one split drawer, one large drawer, and three smaller drawers, turned feet, reeded front legs; American, late Sheraton. This was not in the 1958 living room inventory and is more likely to have come from one of the bedrooms.

Candlestand (B.117), cherry and mahogany, square top, vase and ring turned post with spider tripod legs; Connecticut. The only “candlestand” in the inventories was in the downstairs bedroom (1958).

205 Joseph Pearson, quoted in Young, Life and Letters, p.193. The 1920 inventory listed an etching in the living room without specifying its location or the artist.
LIBRARY (101)

Before the major remodeling of the house in 1900-1901, the main entrance was on the east side, leading into a nearly square vestibule or hall, approximately 13½’ long x 11’ wide. Straight ahead was the door to the living room; to the right another door led to the downstairs bedroom. In a pre-1893 sketch by Weir of Anna with two small children (Caro and Dorothy) can be seen faintly, against the south wall, behind the figures, the original staircase leading to the second floor. The “Hall,” without the staircase, is shown on Charles Platt’s 1900 plan of “Alterations in House of Mr. J. Alden Weir” (figure 1).

Having ceased to be the main entrance after 1900, this space became the “library,” but remained essentially unchanged until 1932, when the present bookcases were built, a joint undertaking of Dorothy and Cora and their husbands, as indicated by the date and names inscribed above one of the interior doorways. Dorothy recorded payments in May 1932 totalling $789.70 for putting up the bookcases, of which Cora contributed $581.00Addition of the bookshelves reduced the floor space to about 11 x 8 feet, with an extra 4’ x 1½’ space under the south window between the bookcases.

A photograph of one of the Weir girls reading in the living room after 1901 (figure 7) offers an uninformative glimpse of the library through the open door in the background, as does Dorothy Weir’s circa 1930 view of the living room (figure 9).

Inventories provide more substantial information on this room’s contents. In 1920 it was furnished with a cherry table, wooden stool, rush chair, brass kettle, gilt mirror, eight small pictures and a bronze bust, three rugs and three lamps (including a hanging lamp and a piano lamp). Although the room was labeled “Library,” no books appear on the inventory.

In 1947, the “Downstairs Library” contained six chairs (three with legs cut down), a settee, a table with ball feet, a glass lamp, a badly worn rug, a “French landscape” by Michel and three watercolors (two of flowers, the third an English landscape by J. A. Weir). Again books were absent from the inventory, although the bookcases presumably were filled with books belonging to Dorothy and her husband, Mahonri Young.

Both the above inventories suggest that the “library” was a rather cozy (in warm weather) sitting room, where one or two people could sit and read. It was also the room where Dorothy worked on her biography of her father, published after her death, and her never-completed catalogue of his works.

At the time Mahonri Young’s estate was inventoried (November 1958), the library seems to have been partially dismantled, containing only minimal furnishings—table, joint stool, lamp, rug and

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206 BYU Museum of Art, #824000437.

207 Dorothy Weir Young, household account book.
three earthenware jugs, along with approximately 1,500 books, one lot of framed prints, and six boxes containing etchings by Weir and miscellaneous prints and engravings.

EXTANT FURNISHINGS: LIBRARY

There are few extant furnishings having a documented or traditional association with the library at Branchville:

**Wooden stool** (INV 1920), **joint stool** (INV 1958). One of the six joint stools Weir bought in England in 1901 (**WEFA 269, 2602-2603, B.90, B.95**). In 1958 two other joint stools were in the living room and one in bedroom #6 upstairs.

**Bronze bust** (INV 1920), probably one of the three privately owned bronze casts of Olin Warner’s bust of Julian Weir (**B.127, C.15, and F.2**). In 1947 it was in Dorothy Weir Young’s “studio” upstairs, listed as “bronze cast—head of J. A.W.” In 1958 it was in the dining room.

**Table** (INV 1958). This was probably the table with carved trestle supports, nineteenth-century European, still in the library (**A.22**). Earlier it had been in the living room serving as a center table (figure 8, after 1901) and later as a side table in front of the southeast window (figure 9). It may be that this was the “Dutch table” in the 1947 living room inventory.

**3 chairs (legs cut)** (INV 1947) must have been part of the set of cut-down Hepplewhite chairs from the Windham house that Dorothy left to a nephew (Appendix C).

**Deer antlers**, two racks (**WEFA 2319**). Mrs. Andrews says these were in the library in 1958, mounted over the doors to the living room and downstairs bedroom.

**Works of art.** The watercolors mentioned in the 1947 inventory and the Weir etchings and other prints in the 1958 inventory are probably in the Weir/Young collections at Brigham Young University. The landscape painting by Georges Michel, acquired by Julian and Anna Weir in Paris in 1883, has not been identified.

**Books.** Although there is no inventory of the books in the Weirs’ library, family letters, particularly Julian’s and Anna’s before their marriage, indicate their general interests as well as some specific titles that they enjoyed.

“Julian was not an omnivorous reader, but he never cared for trash,” his daughter Dorothy wrote, “and when as a young man he began to buy books for himself he chose almost always from the classics, preferring Milton and Dante to fashionable writers.”

Familiar from childhood with the works of Irving, Scott, Poe and Shakespeare, as a young man abroad Weir enjoyed the novels of Charles Kingsley and Balzac, Motley’s *Rise and Fall of the Dutch Republic*, Macaulay’s *Life and Letters*, Irving’s *Life of Margaret Davidson*, Johnson’s

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208 Young, *Life and Letters*, p. 10.
At the same time as student artist Weir steeped himself in the critical writings of Eastlake, Ruskin, Taine and Hogarth, in Du Fresnoy’s *Art of Painting*, Northcote’s *Life of Sir Joshua Reynolds,* and Fromentin’s *Les Maîtres d’ Autrefois: Belgique, Hollande,* and he bought or was given lives of Botticelli, de Hooch, Hals, Metsu, and Rembrandt, as well as Kate Thompson’s *Public Picture Galleries of Europe,* Burckhardt’s *Cicerone; or, Art guide to painting in Italy,* and “the book of Whistler.”

During their courtship in the early 1880s, Julian and Anna shared their literary enthusiasms in letters and by reading together. Julian apparently needed her influence to get back into the habit of reading:

...when I can sit down quietly & read some charming bit of poetry that I have heard you refer to, it has a new pleasure & I long to be with you again & read with you many works that I have often wanted to read, but merely on account of feeling that such would occupy time which heretofore I concluded ought to be devoted strictly to the profession, but now we shall branch out through your kind guidance, to such as will be interesting & instructive to both.

Among the books they read together, quoted from, or recommended to one another during the year before their marriage were Le Sage’s *Gil Blas,* Emerson’s *Essays,* Dickens’ *Our Mutual Friend,* Mme. de Stael’s *Corinne,* Shakespeare’s plays and sonnets, Poe’s tales and poems, Sir Thomas More, the memoirs of Mme. Vigée Le Brun, Plutarch’s *Lives,* Samuel Smiles’ *Character,* Byron’s *Childe Harold,* Mrs. Jameson’s *Lives of Italian Painters,* Bancroft’s *History of the United States,* Ruskin’s *Modern Painters,* poems by Herbert and Procter, and a history of India.

After their marriage there are references to the following works in the Weir library: John F. Weir’s *The Way*; Swedenborg’s works; Gill’s *Spiritual World,* the 1891 sale catalogue of paintings, watercolors, etc. by Robert W. Weir; *L'Histoire de l'Art du Japon* (1900); the *Pacific Monthly* (1903); “the LaFarge book” (1904); a book on Constable (1903); C. E. S. Wood’s *The Mask of Love* (1904); R. Percy Grant’s *The Search of Belisarius* (1907); galley proofs of Wood’s “little book of sonnets and lyrics” (1913); Winston Churchill’s *The Inside of the Cup,* Whistler’s *The Gentle Art of Making Enemies,* Wood’s “Xmas play” (1914); and an “Indian book” sent by Sargent (1919).

Obviously, this gives a very inadequate view of the books owned by the Weirs. At Dorothy’s death in 1947, Mahonri M. Young inherited what remained of the Weir library and after his death the combined Weir/Young library was given to Brigham Young University. Approximately 2,800 of these books were catalogued into the university library in the early 1960s. A transcribed list of these books is on file at Weir Farm National Historic Site.

The following titles mentioned above appear on this Young Library list and probably are copies originally owned by Julian, Anna or Ella Weir.

Wood, *The Mask of Love* (1904)

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²⁰⁹ For the letters mentioning these and other books acquired or read by the Weirs, see the extracts in Appendix G.

²¹⁰ JAW to Anna Baker, New York, May 16, 1882 [AAA reel 125, frame 42].
Wood, *The Christmas Burden* (1914)
Wood, *Selected poems* (1913)
Lafarge, *Great masters*
Whistler, *The Gentle Art of Making Enemies*
Weir, John F., *The Way*
   *L’Histoire de l’art du Japon* (1900)
Shakespeare, *The works of William Shakespeare*
Northcote, *Life of Sir Joshua Reynolds*
Eastlake, *Materials for a history of oil painting*
Ruskin, *Modern Painters*
Johnson, *Rasselas*
Burckhardt, *Cicerone; or, Art guide to painting in Italy*
Irving, *Life of Margaret Davidson*,
Emerson, *Essays*
Fromentin, *Les maîtres d’autrefois: Belgique, Hollande*
Du Fresnoy, *The art of painting*

Other possible Weir books mixed in with Young’s are over 40 volumes of Irving, two of Scott’s novels, a volume of Balzac stories, works on Hogarth, Constable, Botticelli, Hals and Rembrandt, along with two copies of the 1891 sale catalogue of Robert W. Weir’s collection of prints and art books, and books by personal friends, including Dr. Percy Grant, Robert Brandegee, Frederic Remington, Poultney Bigelow, and others. Examination of pre-1920 works from the Young Library might reveal inscriptions that would identify still other volumes owned by the Weirs.

The Weir books presumably were mostly shelved in the house, as were many of Young’s books, but the bulk of Mahonri Young’s large working library of art books and magazines was housed in his Branchville studio. When M. Knoedler & Company inventoried Mahonri Young’s library in 1958, they listed only the books in his studio; the approximately 1,500 books in the house at Branchville were not listed. 211

Now in the Site collection are number of pre-1920 exhibition catalogs and pamphlets found on site and presumably originally owned by J. Alden Weir:
WEFA 392: “Catalog of...the late John H. Twachtman” (1903)
393: “Exhibition of pictures by J. Alden Weir” (1908)
395: “Annual exhibition...watercolor and pastel...” (1907)
396: “Annual exhibition...watercolor and pastel...” (1908)
397: “Artists’ Club 16th annual exhibition” (Denver, 1910)
398: “Selected paintings...” (Montross Gallery, 1910)
399: “Art and progress; Vol. 2, No. 8” (June 1911)
400: “Collection of paintings by J. Alden Weir” (Buffalo, 1911)
401: “Ten American painters; 15th....” (1912)
402: “Cincinnati Museum...J.Alden Weir” (1912)
403: “Bulletin...Worcester Art Museum” (III, 2, 1912)

211 This 110-page list, prepared in 1958 by Knoedler’s librarian, Helmut Ripperberger, provided a short-title checklist of the books in Young’s studio library. Neither the company’s copy nor the university’s has been located.
The 1996 inventory of the Weir studio turned up almost 60 books, catalogs and magazines. In the absence of information on their dates and subjects, however, it is impossible at this point to say whether all or any of them came from the Weir or Young libraries. The inventoried items are as follows:

W 1983 Burlington [sic?] Magazine, associated with JAW
W 323 book (5)
W 445 book
W 453 book
W 496 book (2)
W 516 book
W 519 book
W 554 book
W 580 book
W 587 catalog
W 588 catalog
W 709 book
W 725 book
W 729 book
W 731 book (4)
W 938 magazine
W 956 book
W 982 documents [?]
W 1202 book
W 1228 book
W 1233 postcard
W 1253 magazine
W 1299 book (2)
W 1317 book
W 1325 book (3)
W 1326 book
W 1327 catalog
W 1328 catalog
W 1329 catalog
W 1330 catalog
UNLOCATED FURNISHINGS: LIBRARY

Brass kettle, hanging lamp, piano lamp, and three rugs (INV 1920); settee; three chairs; table with ball feet; glass lamp; rug, badly worn (INV 1947); rug and lamp (1958). Some of these may be among the extant furnishings not associated with specific rooms, listed on pp. 83-87.
DOWNSTAIRS BEDROOM (108)

Throughout the Weir and Young years this room appears to have been used as a guest bedroom. Its currently popular name, “The Ryder Room,” reflects its occasional use by Albert Pinkham Ryder, Weir’s eccentric artist friend from New York, but many other guests also slept here, probably including John Singer Sargent, Childe Hassam, John Twachtman and other distinguished artists of the late nineteenth and early twentieth century, as well as relatives and friends of the Weirs and Youngs.

In 1911 the guest bedroom became a self-contained suite, with the addition of a small dressing room and bathroom on the north side, work carried out in conjunction with the expansion of the adjoining dining room. The only changes to the bedroom itself were the loss of its north window (moved into the new dressing room) and the elimination of the original door leading to the dining room.212 A Franklin stove in the fireplace on the west wall continued to provide the only heat until the Youngs installed central heating in 1931-32 and the stove was never removed.

The only visuals relating to the downstairs bedroom/dressing room/bathroom complex are the 1900 and 1911 architectural plans for alterations to the Weir house (figures 1 and 2). There are no photographs or other pictorial sources documenting the guest bedroom’s furnishings during the Weir/Young occupancy.

At the time of Julian Weir’s death, the downstairs bedroom, as the inventories called it, contained a typical assortment of bedroom furnishings: a bureau, a “small oak table with drawer” and “small mirror with drawer,” another mirror, six chairs (cane rocker, rush-bottom chair, and three wooden armchairs), a glass water set, a Japanese rug, five prints, two photographs, a blue bowl, and seven “china ornaments” (INV 1920). No bed was listed, presumably because it belonged to Weir’s widow.

In 1947, the bedroom contained two beds, bureau, bookcase, small table and bedside table, mirror, two chairs, rug and a portrait of Cora Baker (Anna and Ella’s sister) by Julian Weir.

In 1958 there was one single bed in the room, along with a glass-front bookcase, a small bookcase and a lot of books; two straight back chairs and a rocker; a drop-leaf card table, small bedside table and candlestand; a chest of drawers; a gilt-framed mirror; two pairs of candlesticks, one brass, the other glass; a set of andirons; a rug; and four oil paintings by Weir.

EXTANT FURNISHINGS: DOWNSTAIRS BEDROOM

Of the furnishings with a documented or traditional downstairs bedroom association, the following are known to be extant:

212 This door was retained in the 1911 alteration plan (figure 2), which may mean that its removal was an afterthought or that it occurred at a later time.
Two beds (INV 1947). These were single beds, given by Cora Weir Burlingham to Dorothy and Mahonri Young. Now in a private collection (B.92), they are of pine and poplar, with low, turned posts. The 1958 inventory listed only one “single bed.”

Bed, high post, tiger maple (without canopy and valance), frame stamped “Regent” (WEFA 2101), traditionally associated with this room, although moved to the southeast bedroom upstairs, probably after Cora Burlingham gave Dorothy and Mahonri Young two single beds (INV 1947) for use in the guest bedroom.213

Glass-front bookcase (INV 1958), possibly the “bookcase” in the 1947 inventory. This nineteenth-century piece, still in the house (WEFA 2324), consists of an upper bookcase section with glazed doors with Gothic arch muntins, sitting on a cabinet base. A very similar, possibly the same, bookcase was in Weir’s New York studio in the 1880s (figure 43) and may have been brought to Branchville after his death.

Candlestand (INV 1958). The only “candlestand” listed in the inventories, this probably was the cherry and mahogany candlestand with vase and ring-turned post and spider tripod legs now in a private collection (B.117).

Stove (WEFA 2329), still in place. Not listed in inventories, because it would have been considered a fixture.

Andirons (INV 1958), Federal-style. The pair of brass andirons (WEFA 2325) now in the room may date to the Weir occupancy.

Fireplace screen (WEFA 6823), wire and brass, in place; not on inventories.

Tin sconces (2), Mexican-style, electrified (WEFA 2326), in place. Not in any inventory, presumably because they were considered fixtures.

Rug (B.19), early twentieth-century Iranian, with red ground and center panel, bouquets of flowers in center panel and borders, 10’ x 12’6”. In 1920 the room had a Japanese rug; later inventories do not specify type.

Wallpaper. Doris Andrews has identified a surviving sample of a very bold blue and white floral wallpaper (WEFA 2617), called “St. Esprit,” as having been on the walls of the downstairs bedroom when she first visited the house in the 1950s. It appears to be early enough in style to have been present during the Weir period, possibly as early as 1911, when the room was renovated. Further research is needed to establish, if possible, when it was put up and removed.

213 “List of Weir Farm Furnishings” (1991). This high-post bed, marked “Regent,” may be the one referred to in a letter from John Weir to Julian in 1892, when he wrote from Branchville: “Edith wants me to ask you where the valance and trimmings are for the bed in our room. I have mended the frame, and Mrs. Remy does not know what became of the hangings, ‘They were not in her wash,’ and the bed looks very much undressed.” [John F. Weir to JAW, Branchville, September 12, 1892; AAA reel 125, frame 616]
UNLOCATED FURNISHINGS DOWNSTAIRS BEDROOM

1920: bureau; small oak table with drawer; small mirror with drawer; cane rocker; oak armchair; rush bottomed chair; 3 wooden armchairs; mirror; pair of brass candlesticks; 7 china ornaments; blue bowl; glass water set; Japanese rug; 5 prints and 2 photographs;

1947: 2 bedspreads; bookcase; bureau; small table; mirror; 2 chairs; rug; bedside table; portrait of Cora Baker by Weir;

1958: single bed; 2 straight back chairs; drop-leaf card table; chest of drawers; small bedside table; small bookcase; pair of brass candlesticks; gilt mirror; rocker; 4 oil paintings by Weir

Some of the unidentified furnishings from this room may be among the extant furnishings with no specific room association, listed on pp. 83-87.

BATHROOM (109) AND DRESSING ROOM (110)

The first room off the downstairs bedroom was identified in the 1920 and 1958 inventories as a dressing room, in 1947 simply as “small room off downstairs bedroom.” In 1920 it contained a bureau, brass candlestick, four rush-bottom chairs and a photograph. The 1947 inventory listed a desk, two chairs and a painting of a French peasant by J. A. Weir. In 1958 the dressing room furnishings included a painting stand, a “drop leaf roll front desk, tambour,” one “ladder back, rush bottom chair,” a rug, four oil paintings, and four “misc. sketches.”

The existing arrangement of bathroom fixtures differs somewhat from what the 1911 architectural plan (figure 2) called for. Although the bath is in the northwest quadrant, as in the original plan, the positions of the toilet and wash basin are different. In the 1911 plan the wash basin was in the northeast corner and the toilet in the southwest corner; today their positions are reversed. Also, the toilet and wash basin fixtures now in place are different in style from those shown on the plan. These changes probably were made about 1943, the date impressed in the new toilet and wash basin. 214 Linoleum was laid in the bathrooms in October 1932. 215

The inventories list no furnishings for the bathroom.

EXTANT FURNISHINGS: DRESSING ROOM

Extant furnishings with a certain or traditional dressing room association are listed below.

Tambour desk (B.115) with drop leaf writing surface, mahogany and veneer, holly string inlay; Sheraton. Although the present owner remembered this as being in the living room, it seems


215 Dorothy Weir Young, account book.
likely that it is the “drop leaf roll front desk, tambour” located in the downstairs dressing room in INV 1958 and possibly the “desk” in the 1920 inventory. The same or a very similar tambour desk was in Cora Weir’s bedroom before 1919 (figures 39 and 41).

Sewing table (E.5), mahogany, two drawers, on turned, trifid pedestal. Darcy Doyle remembers this as having been in the dressing room in the 1940s.

UNLOCATED FURNISHINGS: DRESSING ROOM

Bureau, 4 rush chairs, and a brass candlestick (1920); 2 chairs and a Weir painting of a French peasant (1947); painting stand, ladder back rush bottom chair, rug, 4 oil paintings and 4 “misc. sketches” (1958). Some of these may be among the furnishings not associated with specific rooms, listed on pp. 83-87.

DINING ROOM (107)

The middle room on the north side of the house normally was used as the dining room by the Weirs and Youngs, although in very cold weather the Youngs, at least, took their meals in the warmer living room. The room was almost doubled in length (to about 30 feet) by an addition on the north end in 1911, possibly to accommodate several pieces of bulky Dutch dining room furniture that had been in the Weirs’ New York house until 1908. At the same time the fireplace was enlarged and given a facing of Delft tile, “old Dutch windows” were installed on the east and west sides of the extension, the existing double-hung multi-pane window was reinstalled at the new north end, and the whole room was paneled in oak. No later changes are recorded, aside from repairs to the ceiling in 1918, after the water tank above it “busted” and flooded the dining room. In 1937 three workmen received $50 to “put in dining room fireplace,” possibly a Franklin stove later removed.

In October 1882, Julian informed Anna that he had found “a fine old Dutch table” which would be “exactly the thing” for their house in the Adirondacks. This may have been the long table visible in Weir’s painting of the family at dinner in the Branchville dining room (figure 19). However, the Weirs also bought “une table” in Holland in 1883 and a “Dutch table” in Europe in 1901, either of which might have been for the Branchville dining room or for the house in New York. The New York dining table (figure 22), though somewhat similar in style, was more ornately carved and considerably smaller than the one known to have been used at Branchville.


217 1900 and 1911 architectural plans; National Register nomination form. On his 1901 European tour Weir had bought 35 feet of oak paneling, “2 Dutch windows,” and a Dutch table, possibly with the dining room enlargement in mind [JAW, tour notebook, 1901]. The enlarged fireplace also bears an inscription from Shakespeare’s As You Like It: “Who doth ambition shun and loves to live! the sun, seeking the food he eats and pleas’d with what he gets—come hither, come hither, come hither!”

218 JAW to C. E. S. Wood, Branchville, about June 1918 [AAA reel 126, frame 248].

219 Dorothy Weir Young, account book.

220 JAW to Anna Baker, New York, October 11, 1882 [AAA reel 125, frame 158].
On their honeymoon trip to Europe in the summer of 1883, Julian and Anna Weir acquired several pieces of Dutch furniture. Among these were two carved wardrobes and a “sideboard” or “buffet,” the latter made up for them in Gouda, with carved caryatids at each end and on the two door panels ("6 caryatides sculpture de deux cotes et dans les deux portes"). Other pieces bought at the same time may also have been for the dining room, including a table, a chest, a stool, 2 wooden plate racks, about 40 Delft plates and dishes, a clock, and “crouettes sur bois” [?]. Though intended for the Adirondack cottage Weir built but never occupied, one of the wardrobes, the sideboard, an extendable oak refectory table, two carved oak armchairs, and a number of oak side chairs with tooled leather backs graced the dining room at 11 East 12th Street, New York City, from 1886 until Weir sold the house in 1908 and after that in their New York apartment (figure 22). Eventually these pieces, including the two wardrobes, sideboard, dining table and wooden armchairs, were brought to Branchville, probably after Dorothy Weir Young’s death, since none of them appear on her estate inventory. In 1958 one of the wardrobes was in the dining room; the other, along with the Dutch sideboard, was stored in Weir’s old studio, while the dining table seems to have been in the living room. At that time the sideboard in the dining room was a bow-front mahogany piece with holly inlay in the American Sheraton style.

The only contemporary views of the Weir dining room are post-1911 photograph (figure 20) and a post-1911 painting by Weir, Figures at a Table (figure 19), probably showing the J. Alden Weir and John F. Weir families seated around the long dining room table at Branchville. The painting shows the host and hostess sitting in armchairs at the ends of the table, with those on the near side seated on square stools. In the photograph, the two chairs at the table are arch-topped, cottage-style side chairs; the map on the wall appears to be of Fairfield County, Connecticut.

Both Caroline Weir Ely and Childe Hassam noted as unusual the fact that no tablecloth was used with the table in the Weir’s New York house, and none is visible on the Branchville table in figure 24 or on the table in the New York apartment in figure 22.

In October 1913 Julian Weir noted that there was “a large bowl of roses on the dining table” when they reached Branchville after their trip to England.

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221 Invoice, P. J. Van Velsen to JAW, The Hague, August 1883 [AAA reel 125, frame 302]; Anna Weir to Ella Baker, Dordrecht, August 21, 1883 [AAA reel 125, frame 312]: “We went to the Hague yesterday...and then on to Gouda to see carved wood for a sideboard...it will be quite a beauty....” This sideboard later found its way into Weir’s studio (INV 1958) where it is today (1998).

222 Invoices of C. J. Van Velsen to JAW, The Hague, August 18, and August, 1883; Anna Weir to Ella Baker, Dordrecht, August 21, 1883 [AAA reel 125, frames 301,302,314]. A pair of carved wardrobes, also purchased in Holland, were in the New York house before 1908; by 1958 both were at Branchville, one in the dining room by 1958 and the other in Weir’s studio along with the Dutch sideboard.

223 Caroline Weir Ely, “11 East 12th Street, New York.” Some of these pieces appear in photographs taken in the 12th Street house (not illustrated in this report).

224 One of these stools, its top covered with leather, is visible under a different dining table in a photograph of the Weirs’ New York dining room [Weir Farm NHS, HP/Weir/Interior/24].


226 JAW to Dorothy and Cora Weir, Branchville, October 19, 1913 [AAA reel 125, 1346]
The 1920 inventory lists an “old oak table,” three armchairs, four benches and 12 stools, a sideboard, a dresser, and two plate racks. On the walls were a barometer, one “picture—still life,” a copy of an Italian picture, three sketches in oil, a map (figure 20), and a stuffed deer’s head. Other items included a pair of andirons and a spit in the fireplace; two stuffed birds (cf. figure 21); pairs of plated and iron candlesticks and three glass candlesticks; a candelabra; two broken pewter pitchers, two china dishes and three bottles.

Dining room furniture in 1947 included a “table and set of 8 chairs,” a Welsh server [dresser], a sideboard, a chest, a tall clock, a piano, and “part of a highboy.” The fireplace was furnished with a brass fire set and an iron fire screen. On the walls hung Weir’s large oil portrait of his father; a framed watercolor and a framed still life of roses, also by J. Alden Weir; an unfinished landscape by Childe Hassam; and a Dutch still life. Other items were a 35-piece set of Dutch pewter, three brass plates, two hurricane glasses and two wrought iron candlesticks, and unspecified “table silver” and “family china.”

At the time of Mahonri Young’s estate inventory the furniture consisted of a Welsh cupboard [dresser], rounded front sideboard, dining table, wood chest, carved wood wardrobe, a “bedroom bureau,” a cutlery chest, one armchair, three miscellaneous chairs, a bench, a grandfather clock and an old Victrola. The only fireplace accessories were “2 fire screens and andirons.” Art works included six oil paintings by Weir and one by Emil Carlsen and the bronze bust of Weir by Olin Warner. Other items listed were four rugs in poor condition, two hurricane lamps, a pair of old Venetian decanters and pitcher, and a “lot of misc. pewter plates, mugs, etc.” The Victrola and seven cartons of books and papers presumably were in the dining room only temporarily.

Two 1958 photographs show portions of the east and west sides of the dining room. On the west side (figure 24) can be seen the Dutch wardrobe (WEFA 2124) with three American Indian jars on top and a brass plate on the wall above. Under the west window is a low wooden bench or chest, on which sit an eighteenth-century knife box (B.14), a bracket clock lying on its back (WEFA 2137?) and a small brass bowl. To the right of the window is a girl’s portrait by Weir. Around the corner against the north wall is the Dutch tall-case clock (WEFA 2125) and a spindle-back wooden side chair. The drapery on the north window, possibly of brocade, appears to be green with a gold figure (WEFA 2912?). From the ceiling hangs the Bavarian antler chandelier (A.31) still in place.

The second 1958 photograph (figure 23) shows the Welsh dresser (WEFA 2123) against the east wall, still holding the Weirs’ collection of pewter (34 pieces are visible) and one china plate. On the wall to the right hangs a large painting (Emil Carlsen’s painting of a dead swan). Leaning against the wall to the left of the dresser is a large Weir portrait of a young woman. In front of the dresser, obviously moved from somewhere else, is a Victrola (WEFA 2315) and off to the right is a light-colored object, possibly a piece of sculpture or a ceramic figurine.
EXTANT FURNISHINGS: DINING ROOM

**Oak benches and stools.** The 1920 inventory listed four benches and 12 stools in the dining room and in the Weir painting of the dining room (figure 19) at least two of the five people along the sides of the table are sitting on square backless stools. These would have included the “6 small oak stools” and “2 long oak stools” Weir purchased in New York in May 1909 and the 6 oak stools he had bought in London in 1901. By 1947 the stools and benches had been replaced by a set of eight chairs. In 1958 there was one bench in the dining room. At least two of the oak benches have survived ([B.124 and D.3] and six of the stools ([WEFA 2602-2603, B.90, B.95, C.2]), later used as occasional tables in the living room and elsewhere. A third, Jacobean-style bench now in the Young studio ([WEFA 2195]) may also have been part of the dining room furniture.

**Sideboard (INV 1920, 1947), rounded front sideboard (1958).** There are two extant Weir/Young sideboards. The rounded front sideboard in the 1958 inventory is an American Sheraton mahogany bow-front sideboard with holly inlay, now privately owned ([B.13]). The ornately carved oak sideboard ([WEFA 2160]) “made up” in 1883 for Julian and Anna Weir at Gouda, Holland, was in the New York house until 1908 and later, probably, in the dining room of the New York apartment, where the other Dutch furniture was in use at least into the 1930s. At some time before 1958 (possibly after Dorothy’s death in 1947) this sideboard was placed in Weir’s studio where it remains. Whether it ever was used in the Branchville dining room is not known, since the earlier inventories did not describe the sideboard then in the room.

**Dresser (WEFA 2123).** Listed as “dresser” in 1920, “Welsh server” in 1947, and “Welsh cupboard” in 1958, this oak piece still sits against the east wall of the Branchville dining room. It once held the Weirs’ collection of pewter, described in the 1947 inventory as “pewter set (Dutch)—35 pieces,” and visible in a 1958 photograph (figure 23). There is no record of its acquisition by the Weirs.

**Andirons (WEFA 2119), brass, and fire screen (WEFA 2118), brass-trimmed iron wire.** These are probably the “brass fire set” and “iron fire screen” in the 1947 inventory, left in place when the Youngs sold the house.

**Piano (INV 1947).** This was a Steinway medium grand piano, which occupied the northeast corner of the Branchville dining room. Later owned by Charles Lay, it is now owned by Michael Hunter, a former music teacher at Fairfield County Day School.

**Set of eight chairs (INV 1947).** These may have been the two Dutch or English seventeenth-century wainscot armchairs ([B.11]) and four Italian circa 1700 carved walnut side chairs, with tooled leather seats and backs ([B.7]), now privately owned. Probably purchased by

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227 See Appendix F.


229 Anne Markham, WEFA, to Mary Grassick, Harpers Ferry Center, September 2, 1997.
the Weirs on their honeymoon in Europe in 1883, these chairs were used in the 12th Street house from 1886 to 1908 and thereafter in the Park Avenue apartment (figure 22). If correctly identified, they must have been brought to Branchville before Dorothy’s death. The armchairs in the pre-1919 dining room painting (figure 19) appear to have been quite different in style, as are the chairs in figure 20.

Tall clock (INV 1947), “grandfather clock” (INV 1958), with three carved figures as finials, German or Dutch, made by Dunster (WEFA 2125). Since it was not listed in 1920, this clock may be the “high-standing grandfather’s clock” Caroline Weir Ely remembered from the entrance hall of 11 East 12th Street,239 which probably was in the New York apartment until sometime after 1920. In 1958, as now, it was in the northwest corner of the dining room at Branchville.

Part of highboy (INV 1947), “bedroom bureau” (INV 1958). This probably was the upper portion of a chest on frame (upper portion: WEFA 2104a; lower portion: WEFA 2104b) later moved to the upstairs hall. According to Darcy Doyle, this piece was on the west side of the dining room to the left of the pantry door. In 1993 the lower section was stored in the barn, but is now in WEFA’s collections storage.

Cutlery chest (INV 1958), probably the Georgian mahogany knife box (B.14) in a private collection.

Pewter set (Dutch) - 35 pieces (INV 1947), “lot of misc. pewter plates, mugs, etc.” (INV 1958). At least 34 pieces of pewterware can be seen on the Welsh dresser in figure 23 (1958), many of which are among the following extant pewter pieces associated with the Weirs:

**WEFA 416**: round dish with cover
**417**: covered bucket, French
**418**: punch bowl
**419**: ale pitcher, Continental
**420**: flagon, hinged lid, Continental
**421**: flagon, hinged lid, Continental
**2512**: tankard
**2513**: pitcher
**2590**: plate, scalloped edge
**2591**: plate, English
**2592**: pair of plates, Whitmore, Middletown, CT
**2593**: plate, Griswold, Meriden, CT
**2594**: plate, American
**2595**: plate, English
**2598**: plate, Continental, inscribed J. A. W.
**2599**: plate, Continental, inscribed J. A. W.
**B.51**: pitcher, with cover, French, marked WSN
**B.52**: five 8” plates
**B.53**: 9” plate
**B.54**: 11” bowl

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239 Ely, “11 East 12th Street, New York.”
B.55: quart pitcher  
B.56: half-pint pitcher  
B.57: two gravy boats  
B.58: stein  
B.59: syrup jug  
B.60: large stein  
B.61: Valentine plate, with heart, marked AVR 1756  
B.62: shaped jar, with cover  
D. 8: plate, tankard, pitcher, pot and ewer

Brass and copperware. Only Dorothy Weir Young’s 1947 inventory listed brassware in the dining room: “3 brass plates.” Pieces known to have survived in private collections (B.76, B.126, and C.13) include at least four hammered brass plates or trays, a brass pitcher, a copper samovar and “a box of assorted copper and brass items.”

Table silver (INV 1947). The following pieces of table silver have been identified as having been used in the Branchville house:

B.63: 12 soup/table spoons, with initial W  
B.64: 9 teaspoons, English, marked B and G and W  
B.65: 9 table forks, English, marked B and R and W  
B.66: 12 3-tine (Newcastle) forks, marked M and C  
B.67: 12 meat knives, sterling handles, steel blades  
B.68: tomato server, Caldwell & Co.  
B.69: tablespoon, Tiffany  
B.70: teaspoon, Tiffany  
B.71: 3 nut picks, Tiffany  
B.72: 3 luncheon forks, Lincoln & Reed “Old Post Office”  
B.73: ladle, English, marked EPC  
B.74: serving spoon, Adelphi Silver Co.

The table silver in Dorothy Weir Young’s New York City apartment at the time of her death did not come to Branchville.231

Family china (INV 1947). Quite a few pieces of Weir china (porcelain and earthenware) have survived, most of it probably used at Branchville, although some may have remained in the New York apartment even after Dorothy’s death. The following pieces have a strong Branchville association:

B.18: large oval platter, ironstone, transfer-print of Dutch scene  
B.21: deep bowl, ironstone  
B.22: bowl, blue and white, Chinese  
B.23: platter, shaped oval, Canton  
B.24: platter, shaped oval, Canton Fitzhugh  
B.25: platter, oval, Canton Fitzhugh  
B.26: lotus bowl, Canton Fitzhugh

231 Last Will and Testament of Dorothy Weir Young, dated May 18, 1937, filed June 3, 1947, p. 5.
B.27: vegetable dish, oblong, Canton Fitzhugh
B.28: 11 plates, peony pattern, Canton Fitzhugh
B.30: platter, willow pattern
B.31: platter, willow pattern
B.32: 2 cup plates, willow pattern
B.33: sugarbowl, covered, willow pattern
B.34: deep bowl, willow pattern
B.35: 5 saucers, blue and white, Nanking
B.36: incomplete tea set—5 cups, 11 saucers—cobalt blue and gilt, French
B.37: 5 plates, rooster pattern, Quimper
B.38: 4 steins, pewter covers, Mettlach
B.39: 4 miscellaneous small vases or jugs, small, glazed pottery
B.40: 26 pieces from dinner service, ironstone, transfer-printed French scenes
B.41: large platter, glazed earthenware, mended
B.42: butter dish, covered, with pig handle, Lowestoft type
B.43: 6 dishes, rose and leaf pattern, green Spode
B.44: 2 plates, early Canton
B.45: 4 cup plates, early Canton, chipped
B.46: saucer, early Canton, chipped
B.47: bowl, pink lustre
B.48: 3 plates, Gaudy Welsh
B.49: 4 plates, Gaudy Welsh
B.50: octagonal pitcher, flow blue
B.77: 6 covered earthenware dishes, with single handle
B.125: 2 steins, pewter bases and lids

C. 9: about 25 pieces of assorted Chinese Export, English and Italian china “handed
down through Weir family,” including mostly blue and white ware, two animal figures.
Some of this china may have been from the Weirs’ New York residences.

D. 4: “assorted Canton china”
E. 3: Canton china

Dorothy Weir Young left to one of her nephews the “Lowestoft china from Windham, which
originally belonged to Charles and Polly Taintor, now [1937] in my house at Branchville,
Connecticut.”

2 Hurricane glasses (INV 1947), 2 hurricane lamps (INV 1958). These probably were the pair
of pressed glass candlesticks with hurricane shades, now in a private collection (B.101).

Two iron candlesticks (INV 1920), 2 wrought iron candlesticks (INV 1947). Probably the pair
of Spanish wrought iron three-branch candlesticks in a private collection (B.106).

Carved wood wardrobe (INV 1958). The carved oak wardrobe then and now (1997) in the
dining room (WEFA 2124) and its mate in the Weir studio (WEFA 2161) are the “two fine old
carved cabinets” that Julian and Anna bought from C. J. Van Velsen, The Hague, on August 18,

232 Ibid., p. 2.
Caroline Weir Ely remembered that both of these were in the Weirs Grovehouse. One, located in the parlor, she remembered as “a large carved Dutch cabinet, topped by several blue and white Chinese (or Dutch) bowls and vases—one containing...a bunch of peacock tail feathers.’ The other was in the dining room across from the fireplace: a Dutch cabinet—the mate to the cabinet in the parlor. There was an inner door to this behind which we kept the Venetian glass and the wine glasses. The outer door had an enormous iron key.” Since neither wardrobe appears on the 1920 or 1947 inventories, both probably remained in the New York apartment and were not moved to Branchville until after Dorothy’s death in 1947.

**Oil painting by Carlsen** (INV 1958), possibly also the “still life” in the 1920 inventory and the “Dutch still life” in INV 1947. This was the *Still Life: Swan and Ducks* (1883) by Weir’s friend Emil Carlsen, which always hung in the Weir/Young dining room, according to Mrs. Sperry Andrews. It is now in Brigham Young University’s art collection.

**Portrait of Robert Walter Weir**, by J. Alden Weir (INV 1947) and probably one of the three family portraits by J. A. Weir in the 1958 inventory. Judging by the high valuation on it in the 1947 inventory, this probably was the large portrait of the artist’s father, now owned by a descendant (F.3).

**Bronze bust of Weir by Warner** (INV 1958). This was in the library in 1920 and in Dorothy’s “studio” upstairs in 1947. Three bronze casts of this bust are privately owned (B.127, C.15 and F.2).

**Victrola (WEFA 2315)**. Though listed in the 1958 dining room inventory, its position in the 1958 photograph (figure 23) suggests that this was not where it normally stood and, in fact, Darcy Doyle recalls that it was in the living room when she was visiting her grandfather Young in the 1940s and 1950s.

**Pr. old Venetian decanters and pitcher** (INV 1958), now privately owned (B.15-16), probably purchased by Julian and Anna on their honeymoon tour of Europe in 1883.

**Console table, demi-lune (B.6)**. Attributed to dining room by owner, though not on the 1958 inventory.

**Chandelier (A.31)**, carved and painted wood and deer antler, probably Bavarian. Not listed in inventories, because it was a fixture. Weir probably picked this up on one of his

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233 Invoice, C. J. Van Velsen to JAW, The Hague, August 18, 1883; Anna Weir to Ella Baker, Dordrecht, August 19, 1883 [AAA reel 125, frames 301, 310]. On November 22, 1883, Van Velsen wrote to JAW to say that Weir probably would have received his “armoires” by that time.

234 Ely, “11 East 12th Street, New York.”

235 Ibid.

236 Mrs. Sperry Andrews, as told to Gay Vietzke, Weir Farm NHS, February 25, 1993. The painting was loaned by Mrs. Young in 1939 to the Chicago Art Institute; a reproduction appeared in *The Art News*, November 25, 1939.
European trips. Since it is centered in the ceiling, it must have been installed (or moved) during the 1911 alterations.

**Copy of Italian picture** (INV 1920), probably one of the early Weir copies now at Brigham Young University. This may be the picture on the right in Weir’s painting of the dining room (figure 19).

**UNLOCATED FURNISHINGS: DINING ROOM**

The Weirs’ **dining table** was a long oak refectory table with extendable ends, probably Dutch or English, seventeenth-century. This could have been the “fine old Dutch table” Weir bought for the Adirondack house in 1882, since the more ornate furniture Anna and Julian bought in Holland in 1883 appears to have been used in their New York house, at least until the 1930s. It could also be the “Dutch table” Weir bought in 1901. Listed in 1920 simply as an “old oak table,” in 1947 as “table and set of 8 chairs” and in 1958 simply as “dining table,” its present location is not known.237

**Plate racks** (INV 1920). These must have been the two plate racks *(porte assiettes)* Julian and Anna Weir bought in Holland in 1883.

**Map** (INV 1920); hanging on the east wall to the right of the Dutch window in Weir’s painting of the dining room (figure 19) and in the post-1911 photograph (figure 20). This appears to have been a map of Fairfield County, CT, probably dating from the late nineteenth century.

**Stuffed deer’s head and two stuffed birds** (INV 1920). A stuffed hawk is visible in a Weir drawing (figure 21), showing part of a mantel in an unidentified room.

**Barometer, 2 plated candlesticks, spit, 2 china dishes, and 3 bottles** (INV 1920).

**Chest.** No chest was listed in the dining room in 1920, but a “chest” or “wood chest” does appear on the 1947 and 1958 inventories. It probably stood beside the fireplace, holding firewood, as in the living room. It may have been the blanket chest *(WEFA 2135)* or one of the two carved chests *(WEFA 2186 and WEFA 3265)* found on site.

**Paintings.** An “unfinished landscape” by Childe Hassam and Weir’s “still life (roses),” both listed in 1947, and the “6 oil paintings by Weir” in the 1958 inventory may be at Brigham Young University.

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237 Invoice, P. J. Van Velsen to JAW, The Hague, August 1883; Ely, “11 East 12th Street, New York”; INV 1920, 1947, 1958. The owner of the table that was long used in the Weirs’ New York residence, but later brought to Branchville, says that it was “one of a pair at Branchville.” If this is the case, the question remains: where is the table that was in use at Branchville before and after 1920?
HALLS AND STAIRWAY (106)

Before 1900, there were two stairways to the second floor. The main stairway went straight up from the front hall (101, now the library), into the southeast bedroom (201). The narrow, tightly winding back stairs were located in a little hall between the parlor and dining room, against the west side of the chimney stack. Both of these staircases were removed in 1900-1901 and replaced by a single, two-stage reversing staircase in the addition, between the old dining room and new kitchen. The space occupied by the original back stairs was converted into two closets, one serving the living room (102B), the other the dining room; the latter was removed in 1911, when the dining room fireplace was enlarged (figures 1 and 2).

The space (106) identified as "hall" in the 1920 and 1958 inventories is in the center of the ground floor, providing access from the living room to the dining room, the pantry/kitchen area, and the stairway to the second floor. After its initial construction in 1900-1901, the only recorded change in this lower hall was to move the living room doorway several feet to the west so that it led into the center of the hall, directly opposite the stairway (figure 2). Another doorway, beside the west living room fireplace, once gave direct access to the pantry but now serves a living room closet (102A).

The 1920 inventory listed the following as hall furnishings: a chest, two tables, a broken Dutch clock, a rug, four lamps, 16 photographs, 12 prints, etc., and three sketches. Since there is no separate listing for the upstairs hall, this list probably includes furnishings in both lower and upper halls and on the stair landing.

In the 1947 inventory no furniture was listed for the first floor hall and stairway, but there were 54 etchings, sketches and drawings in the "front and upstairs hall." Mahonri S. Young recalled that Weir's painting *Autumn Stroll* hung in the stairway. In 1958, Weir's 1883 portrait of Anna Baker Weir standing on Frank Duveneck's balcony in Venice hung on the west wall of the staircase, above the first landing (figure 26). The opposite wall was covered with etchings and engravings.

The 1958 inventory listed only a rush-bottom chair in the first-floor hall and four oil paintings on the stairs.

EXTANT FURNISHINGS: FIRST-FLOOR HALL AND STAIRWAY

**Wash stand**, mahogany, with gallery and single drawer, American Empire; privately owned (B.4). Although not mentioned in the 1947 and 1958 inventories, this piece is said to have been used by the Youngs as a telephone table in the downstairs hall.

**Side chair** (INV 1958), ladderback, rush seat; privately owned (B.3). This chair or one like it appears in Weir's *Anna Reading a Letter*. It was used with the telephone stand in the downstairs hall.

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238 Informal interview with Mahonri S. Young, Doris and Sperry Andrews, January 7, 1993.
Dutch clock, broken (INV 1920), probably the clock with painted face (WEFA 2113) hanging above the stair landing in 1958 (figure 26).

Painting, Autumn Stroll, by J. A. Weir, now owned by Brigham Young University.

Portrait of Anna Baker Weir on Duveneck’s balcony in Venice, 1883, by J. Alden Weir, is now owned by the Brigham Young University Museum of Art. Sperry Andrews’ remembrance of its hanging in the stairwell is confirmed by the 1958 photograph (figure 26).

**KITCHEN (104) AND PANTRIES (103, 105)**

Before the 1900-1901 alterations, the kitchen was located behind the main house and at a lower level. The new construction provided a kitchen (104) and pantry (103) on the first floor, directly behind the new west end of the living room (figure 1). There was direct access to the pantry from the stair hall and from the west end of the living room, and from the pantry into the large kitchen, with a closet on its east side. In 1911 the closet was extended several feet to the north and turned into a butler’s pantry (105), with a passageway leading through it from the kitchen directly into the dining room (figure 2). In October 1932 the Youngs had linoleum put on the kitchen floor.²³⁹

Neither the 1920 nor the 1947 inventory listed any kitchen or pantry furnishings. The 1958 inventory recorded the presence of “misc. kitchen equipment” and “4 straight back chairs” in the kitchen; “misc. crockery and glassware” in the butler’s pantry; and an electric refrigerator in the pantry. This last replaced an ice box that Weir had acquired in 1911 which was kept filled with ice from the ice pond.²⁴⁰

Although no stove or range was mentioned in the inventories, a 1918 letter documents the presence of a coal-burning kitchen stove, which apparently remained in place until after the Andrews acquired the house in 1958, although Dorothy bought a “small electric stove” for $30.00 in August 1935.²⁴¹

No extant furnishings from these rooms have been identified. The original coal range was removed and discarded after 1958.

**SECOND FLOOR**

When Weir acquired the Branchville house in 1883 the second floor consisted of five bedrooms, reached by a main staircase leading up from the front hall into the southeast room and by a

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²³⁹ Dorothy Weir Young, account book.

²⁴⁰ The ice was always covered with sawdust, giving it a “deep alabaster” color. Informal interview with Mahonri S. Young, Doris and Sperry Andrews, January 7, 1993.

²⁴¹ Dorothy Weir Young, account book.
narrow winding staircase from the back hall, which went all the way to the third-floor servants’ quarters (figure 25).

The 1900-1901 alterations added two large bedrooms (204, 205) and a smaller room (203) on the west end of the second floor, and altered the stairway arrangements as described in the preceding section. The plan of second-floor alterations (figure 25) identified room 203 as a “bathroom,” although it appears that room 207 was so used and 203 was used as a bedroom.

The 1911 enlargement of the dining room had no effect on the second floor, but in 1927 substantial changes were made. These affected mainly the north-central portion of the second floor. By taking off part of the original bathroom (207) and dressing room (208), another hallway (209-210) was created, leading at an angle to the northeast bedroom (211). At the same time the dressing room (208) was converted to a bathroom.242

UPSTAIRS HALL (206) AND BEDROOM HALL (209-210)

The upstairs hall (206) gave direct access to the two west bedrooms and the hall bedroom and to a smaller hall (209), from which a staircase led to the servants’ rooms on the third floor. The bathroom (207) and the middle south bedroom (202) opened off this “bedroom hall,” but the east bedrooms (208, 211 and 201) could be reached only through the bathroom or the south bedroom (figure 25) until, presumably in 1927, the “bedroom hall” was extended to provide direct access to the northeast bedroom (211) and the adjoining new bathroom (208).

When Weir wrote to Dorothy in 1915, “I have your portrait out in the hall where I can see it,” he probably was referring to the upstairs hall.243 Perhaps this was the “unfinished sketch of D.W.Y.” in the upstairs hall in 1947.

The 1920 inventory listed the following as hall furnishings: a chest, two tables, a broken Dutch clock, a rug, four lamps, 16 photographs, 12 prints, etc. and three sketches. Since there is no separate listing for the upstairs hall, this list probably includes furnishings in both lower and upper halls and on the stair landing.

The 1947 inventory records 54 etchings, sketches and drawings in the “front and upstairs hall” and a chest, bookcase, and rug in the upstairs hall, along with a “landscape oil sketch by J. A Weir” and a “sketch of D. W. Y. unfinished.”

In the 1958 inventory the “Hall, second floor (stairs)” contained a glass-front bookcase with about one hundred books, a blanket chest, four oil paintings, and “20 water colors, etc.” The adjoining “Hall to bedrooms” contained another blanket chest, along with “8 misc. oil paintings and 1 pastel.”

242 Dorothy Weir Young, account book.

243 JAW to Dorothy Weir, Branchville, August 24, 1915 [AAA reel 126, frame 76].
There are three photographs taken in 1958 which show a few details of the upstairs halls. Two of these (figure 27) show the bedroom hall looking south toward the stair hall. In the stair hall can be seen part of a carved chest, a small oval rug or mat, a Weir landscape on the south wall above the chest and a small fire extinguisher on the door frame.\(^{244}\) In the bedroom hall there is a another blanket chest, not carved; on the walls hang three portraits. The wallpaper appears to be buff-colored with no pattern, probably the same paper used in the stairway.

The other photograph (figure 32) looks north, toward the master bedroom. Through the bedroom door can be seen a windsor armchair or rocking chair and two framed pictures; on the floor is a figured rug and on the bedroom door is a small door knocker. The walls just outside the bedroom are covered with the same wallpaper as the bedroom. On the walls of the hall hang two small paintings and two of the same portraits visible in the other photograph, one of a man (after Franz Hals?), the other possibly of Anna Weir.

**EXTANT FURNISHINGS: UPSTAIRS HALL AND BEDROOM HALL**

**Chests.** Listed simply as “chest” in 1920 and 1947, while the 1958 inventory lists a blanket chest in the stair hall and another in the “hall to bedrooms.” There are at least two extant chests that might be the ones referred to in the hall inventories. The chest in the stair hall appears to be a privately owned seventeenth-century Continental carved oak chest (B.103), although the present owner has identified this as having come from an upstairs bedroom. The plainer one in the bedroom hall is probably the cherrywood blanket chest now in the site collection (WEFA 2135).

**Glass-fronted bookcase** (INV 1958), probably the golden oak bookcase in the site collection (WEFA 2268).

**SECOND-FLOOR BEDROOMS**

Establishing just who slept where at any given time is difficult to document. However, all sources agree that the northeast bedroom (211) was the master bedroom during the Weir occupancy (1883-1930) and Dorothy’s room after her stepmother’s death (1931-47). The adjoining southeast room (201) was occupied by Cora Weir, the youngest of the three daughters, until her marriage to William Carlin in 1918; later it was Mahonri M. Young’s room (1931-57). Dorothy Weir, the middle child, is thought to have occupied the middle south bedroom (202) until her marriage in 1931; afterwards she appears to have used it as a studio, as has Doris Andrews.\(^{245}\) The oldest daughter, Caroline, is believed to have had the northwest room (205) from 1901 until her 1916 marriage, after which it was a guest room. The southwest bedroom (204) was probably used as a guest room for visiting relatives throughout the Weir/Young occupancy; the 1920 inventory called it the “upper spare room” and Mahonri S. Young referred to it as “an aunts’

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\(^{244}\) In July 1945 Dorothy noted in her household account book that the fire extinguishers had been filled at a cost of $5.58.

\(^{245}\) Bill Young says that this was a “sewing room” as early as 1900 (interview with Gay Vietzke, April 1993).
room." In recent years it has been Doris Andrews' office. The small hall bedroom (203) was occupied by Mahonri S. (Bill) Young on his first visit (1931-32) and later served as his children's nursery and as Doris Andrews' dressing room.

The 1920 inventory of J. Alden Weir's property at Branchville included furnishings in the bathroom (207), dressing room (208), and only three of the six bedrooms: the "upper spare room" (204), the "hall bedroom" (203) and "Mrs. Weir's room" (211). The omission of the three daughters' bedrooms (201, 202 and 205) may indicate that their furnishings belonged to Mrs. Weir or to the three daughters who occupied them.

In Dorothy Weir Young's 1947 inventory six bedrooms were listed, beginning with "small hall bedroom" (probably 203), followed by "S.W. bedroom" (204), "N.W. bedroom" (205), "D.W.Y. bedroom" (211), "D.W.Y. studio" (202), and "spareroom" (201?). This breakdown leaves no separate room for Mr. Young, although the southeast room (201) is supposed to have been his. Perhaps he and Dorothy had shared room 211 until her illness and he had then moved to 201 and stayed there the rest of his life.

In the 1958 inventory six bedrooms were included, identified only by number. Comparison of room contents in 1958 and 1947 suggests that bedroom no. 1 was the northwest room (205); no. 2, the southwest room (204); no. 3, the hall bedroom (203); no. 4, the south middle room (202); no. 5, the southeast room (201) and no. 6, the northeast room (211).

**SOUTHEAST BEDROOM (201)**

Originally occupied by Cora Weir, the youngest daughter, from about 1893 until her first marriage in 1918 and probably on later visits, this room later became Mahonri Young's room.

There are at least five photographs of the room taken during Cora's occupancy (figures 36-40). Figure 36, possibly the earliest, shows Cora, 10 to 12 years old, sitting in front of the east window, with light streaming in from the south window to the right. The southeast corner contains a bookcase; the four-poster bed with reeded columns appears to be in the southwest corner; against the north wall is a tall wardrobe and a small desk is on the east wall to the left of the window. The wallpaper, with a vertical stripe, is the same as in the other photographs. The same bed is visible in figure 37, along with a Hitchcock-style rocking chair.

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246 Author's informal interviews with Mahonri S. Young and Doris and Sperry Andrews, January 7, 1993; and with Charles Burlingham, Jr., January 8, 1993. Mr. Burlingham thinks his Aunt Caro occupied the southwest room. The presence of a fireplace stove in that room may have made it desirable for visiting elderly relatives; it is also questionable that one daughter would have had a stove while the other two had none. Mahonri S. Young and his second wife stayed in this room on visits in the 1950s.

247 Ibid.

In figure 38, probably showing the northwest corner, the Victorian wardrobe has been replaced with a classically-inspired secretary, with four drawers below a drop-front desk, and a glass-fronted bookcase top. Beside it sits a rush-bottom chair. The wallpaper is more clearly visible, showing ivy twined around the stripes.

Figures 39 and 40 again show the ivy-striped wallpaper, but with very different furnishings, both including a rococo-style caned settee and an armorial print on the wall above it. In figure 39 a tambour-front desk stands beside the settee, while in figure 40 a bow-front bureau occupies the same position. The bed in figure 40 is a low-poster with caned footboard, quite different from the reeded four-poster in figures 36 and 37. The tambour-front desk appears also in figure 41, although apparently in a different room. The same desk later was in the downstairs dressing room and is now privately owned (B.115).

The southeast bedroom did not appear in the 1920 inventory possibly because it was still considered Cora Weir’s room. In the 1947 inventory it was labeled “spare room” and contained a bed, two bureaus, three chairs, a lamp, two rugs and a sewing machine. This last item suggests that Dorothy may have used this as a sewing room before her illness and that Mahonri may have slept here during her illness and after her death.

In the 1958 inventory “Bedroom No. 5” contained a single bed, desk, large wardrobe, bureau, spindleback armchair, table, glass-fronted bookcase, about three hundred miscellaneous books and “25 misc. oil and water colors.” These furnishings are consistent with Mr. Young’s occupancy.

**EXTANT FURNISHINGS: SOUTHEAST BEDROOM**

**Large wardrobe** (INV 1958). The “huge armoire” that took up much of Mr. Young’s bedroom, according to Mr. and Mrs. Andrews, was later stored in the basement of the Branchville house and is now in the site collection (WEFA 2331).

**High-post bed.** Figures 36 and 37 (pre-1920) show a Federal-style high-post bed in Cora’s room, with reeded posts and a fringed, green-and-white striped valance. In 1958 the same valance and matching skirt were on a different bed (WEFA 2101) in the southwest room (figure 31). The bed may be D.1 (private collection).

**Sleigh bed** (WEFA 2265). Said to have been Cora’s while she lived at home, although it is clearly not the bed in figures 36, 37 and 40. This sleigh bed, disassembled, was later stored on the balcony in Young’s studio. Perhaps this was the single bed in the room in the 1947 and 1958 inventories.

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249 This print might be the copy of Magna Carta mentioned in the 1958 inventory of pictures in the Young house.

250 Interview with Doris and Sperry Andrews.

251 Ibid.
Painting of Baby Cora, by J. Alden Weir. This 1894 portrait of baby Cora and her nurse, Mary Kane, is said to have “always hung in C. W. B.’s room.” The stretcher table in the upper left of this painting appears to be the table Weir used as a painting table. The bow-back “kitchen windsor” chair is painted red.

**SOUTH MIDDLE BEDROOM (202)**

Both Charles Burlingham, Jr. and Mahonri S. Young have identified this as the room Dorothy Weir occupied until her stepmother’s death, when she moved into the master (northeast) bedroom. Her old bedroom then became her studio and it has been used for the same purpose by Doris Andrews.

A single photograph may show this room while it was occupied by Dorothy Weir (figure 41). In the photograph, a young woman, believed to be Cora Weir, is seated in an armed rocker, in front of a tambour-front desk (probably B.115), with a window to the right, suggesting the northeast corner of room 202. On top of the desk are some framed pictures and a small “Friendship Calendar” and on the wall above are three other pictures, including a circa 1900 photograph of J. Alden Weir in his New York studio (figure 45) and a print or copy of a Raphael *Madonna and Child*. The wall appears to be painted, not papered. The sitter appears to be about 20 years old, which would date the photograph to about 1910-12.

In an almost identical photograph (not illustrated) taken at the same time, a different young woman, possibly Dorothy Weir, is seated in the same chair in the same room with the same furnishings visible behind her.

As previously noted, the same tambour-front desk and calendar also appear in a pre-1920 photograph of Cora’s bedroom (figure 39).

The contents of Dorothy’s room were not listed in her father’s 1920 inventory, which unfortunately makes it impossible to confirm that these photographs were of her bedroom.

In her own estate inventory (1947), “D. W. Y. Studio” contained the following furnishings: Spanish desk, Dutch table, three small pine tables, and “miscellaneous studio furniture, brushes, etc.” The inventory also included a nude by Whistler, a watercolor by Jongkind, a portrait head by Coubert [Courbet?], an unattributed “study of a model,” a bronze cast of Olin Warner’s bust of Julian Weir and the following works by Weir: still life with peonies; portrait of Anna Weir standing by the window (cf. figure 6); “landscape of factories”; “girl with lute”; “head of girl (Ideal Head); unfinished sketch of a woman and child by a sundial and ‘In the Sun’.

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252 Note by Cora Weir Burlingham, 1984, in Green Notebook #3, Weir Farm Trust.

253 Interviews with Mahonri S. Young and Charles Burlingham, Jr., January 7-8, 1993. Mr. Young believes this room was also used as a sewing room as early as 1900.

254 In 1937, when Dorothy Young drew up her will, the Whistler and Jongkind, the factory landscape, girl with lute, and “Ideal Head” were in her New York apartment.
In 1958 Dorothy’s former studio was listed as “Bedroom No. 4” and contained the following furnishings: Victorian bureau, two rush-bottom chairs, child’s rocker, cane-bottom armchair, three oils and one watercolor by Weir, “11 misc. small oil paintings, museum copies,” and four miscellaneous small paintings. The absence of a bed suggests that the room may have been used as a dressing room by Mr. Young, while the child’s rocker may indicate its occasional use by one of Young’s grandchildren.

**EXTANT FURNISHINGS: SOUTH MIDDLE BEDROOM**

**Bronze bust of J. A. Weir** (INV 1947). Dorothy’s copy of Olin Warner’s 1879 bust of her father was inherited by her husband; in 1958 it was in the dining room. It is now privately owned (B.127).

**Spanish desk** (INV 1947). This may have been the “Moorish desk” (B.104) that was in the living room before 1920 (figure 15) and in 1958 (INV 1958).

**Paintings.** Of the paintings in her studio in 1947, Dorothy left two to one of her sisters and four others were to be divided among a New York friend and her three children.255

**Wallpaper.** Among the wallpaper samples preserved by Mr. and Mrs. Andrews is one associated with this room after Dorothy Weir’s marriage (1931-57). The lively Chinese-style pattern, called “VITA,” is full of brightly-colored peacocks and other birds, flowers and small trees against a light background. The paper bears the following printed inscription: “Rd No for Fabrics 18399 No 564680”; the manufacturer has not been identified (WEFA 2624).

**HALL BEDROOM (203)**

In 1920 the “hall bedroom” was minimally furnished with a bed, two rush chairs, a toilet set, an iron candlestick and two sets of “deer’s horns.” It is possible that there were other furnishings belonging to Mrs. Weir or this may simply have been a room used only occasionally for single guests, including Bill Young during the year before his marriage.256

In 1947 the “small hall bedroom” contained a bed, table, ladderback chair, two other chairs, small bureau, mirror and “3 small etchings and small still life by J. A. Weir.”

In 1958 the contents of “Bedroom No. 3” were a small drop-leaf table, a single bed, a half-round chest, a rush-bottom rocker, a gilt mirror, three etchings, an oil painting and a watercolor.

In recent years Doris Andrews has used this as a dressing room.

255 Will of Dorothy Weir Young.

256 Mahonri S. Young, interview with Gay Vietzke, April 1993.
EXTANT FURNISHINGS: HALL BEDROOM

Half-round chest (INV 1958); possibly the “small bureau” in INV 1947. This is probably the privately owned Italian Directoire demi-lune chest of drawers, of cherry and fruitwood (B.97).

Wallpaper. The wallpaper associated with this room in the Young period, of which the Andrews have preserved a sample, had a Chinese-inspired pattern of pine branches, green and brown against a white background. On one edge appears “The Vita 2372”; on the other edge the number 398. No manufacturer is named (WEFA 2616).

SOUTHWEST BEDROOM (204)

There is one photograph (figure 29) taken in this room before 1919, probably soon after it was completed in 1901. It shows little more than the fireplace area on the north wall. The wallpaper visible to the right of the fireplace has a rather dramatic honeycomb pattern of large hexagons, some blank, others filled with flowers; this has since been replaced. In the fireplace sits a cast iron open stove; inside it are a small crane and a pair of ring-top andirons. A three-section fire screen, of wire decorated with scrollwork in brass, sits in front of the stove. On the projecting top edge of the stove sits a small vase filled with fern fronds. A hearth broom leans against the mantel to the left. Objects on the crowded mantel shelf include a pair of turned metal objects, possibly candlesticks, one at each end; a brass lamp (?) in the center; six or more small photographs or pictures on easel mounts or leaning against the wall; and a few knick-knacks in front of the photographs. Two framed pictures on the wall to the left and a stick of wood leaning against the fire screen complete the visible furnishings.

In 1920 this “upper spare room” contained a stove, iron bed, table, washstand and toilet set, mirror, two rush-bottom chairs, caned rocker, rug and eight photographs. The presence of a stove makes it clear that this was the southwest bedroom, the only one (aside from the master bedroom) with a fireplace opening.

A watercolor (figure 30) by Dorothy Weir, undated but probably done during the 1920s, depicts two young women in a bedroom at Branchville; one seated in a wing chair, the other standing in front of a washstand and wall mirror. The window trim and baseboard are painted black, the walls a light blue. Visible furnishings include a four-poster bed with netted fringe hangings, a secretary with glazed bookcase top, a wing chair, a klismos-style slip-seated side chair, a country washstand, a gilt-framed mirror with painted upper panel, two small oriental rugs, a gilt-framed portrait, a small blue vase, and white half-curtains at the two windows, through which can be seen the upper branches of a tree. Since most of these furnishings match those listed in the 1947 inventory of the southwest bedroom, this painting almost certainly depicts that room sometime after J. Alden Weir’s death, between 1920 and 1930.

257 In 1944 Dorothy Weir noted in her account book: “papered s. west bedroom here.”

76
In 1947, the southwest bedroom still contained furnishings suitable for the visiting aunts mentioned by Dorothy’s stepson. The room’s contents included a “four-poster bed”; highboy; desk with bookcase; wing chair; washstand; a small mirror; two lamps; fire screen and brass andirons; and two rugs. On its walls hung a “small nude” and a “small portrait (family),” both by J. Alden Weir, along with two small watercolors and three small etchings, probably also by Weir.

Eleven years later, Mahonri Young’s inventory listed for Bedroom No. 2 a four-poster bed, a “highboy copy,” a “drop leaf glass front chest,” an upholstered chair and a fire set and screen, all probably the same as comparable pieces in the 1947 inventory. Newly listed were the following: painting stand, spindle-back armchair, tripod table, dressing table, small vanity mirror, wall mirror, writing box, two pieces of brass and one of pewter, five oil paintings, two watercolors and 100 books.

**EXTANT FURNISHINGS: SOUTHWEST BEDROOM**

**Cast iron stove**, still in place (WEFA 2110).

**Fire screen and brass andirons** (INV 1947), probably the same as the “fire set and screen” in the 1958 inventory and still in place (fire screen: WEFA 2109; brass andirons: WEFA 2108); the fire screen in the pre-1919 photograph (figure 29) looks more like the one (WEFA 2140) now in the living room west fireplace.

**Desk with bookcase** (INV 1947 and 1958) or “drop leaf glass front chest” (INV 1958). This Victorian secretary, partially visible in figure 30, has remained in the room (WEFA 2107).

**Four-poster bed** (INV 1947 and 1958, figure 30). The bed with ring-turned posts in figure 30 appears to be the tiger maple bed now in the site collection (WEFA 2101). Although traditionally associated with the downstairs bedroom, it may have been used there before 1920 and moved to the upstairs guest room after 1920.

**Wing chair**, figure 30, INV 1947. This would be one of the two privately owned wing chairs (B.112 and B.113).


**Writing box** (INV 1958). This is probably the “slant-front box” now in the site collection (WEFA 2316).

**Washstand** (INV 1920 and 1947, figure 30). The washstand in figure 30 appears to be the privately owned washstand (B.4) later used as a telephone stand in the hall downstairs.

**Wallpaper.** The wallpaper in this room in the Young period was Katzenbach & Warren’s “Peasant Embroidery, No. 18501” (WEFA 6589). Cora Weir Burlingham used the same wallpaper pattern on the stairs and in the upper hallway of her house next door to the Youngs, some of which is still in place. A former employee of Katzenbach & Warren believes this pattern
may date from the early 1930s, about the time of Dorothy Weir’s marriage and Cora’s renovation of the old Webb farm house, although it may have been put up as late as 1944 when Dorothy noted in her account book: “papered s. west bedroom here.” Samples of this paper have been saved by Mrs. Andrews.

NORTHWEST BEDROOM (205)

There are no known photographs of this room.

Since this room seems to have remained “Caro’s room” even after her marriage in 1916, its furnishings were not inventoried in 1920, probably because they were considered Caro’s or her mother’s property rather than her late father’s.

The 1947 inventory of the “N.W. bedroom” listed the following: bed, highboy, bureau, desk, drop-leaf table, bedside table, chair and Boston rocker, broken mirror and two rugs.

In 1958 Bedroom One’s contents included a single bed, highboy, bureau, desk, bedside table, rush-bottom armchair, rug and one oil painting.

EXTANT FURNISHINGS: NORTHWEST BEDROOM

Highboy (INV 1947 and 1958). The high values placed on the highboy ($225) and desk ($120) in 1958 suggest that they were antiques. The highboy may have been any one of three extant pieces: a mid-eighteenth-century New England highboy (B.91); a later and simpler eighteenth-century highboy, the upper part of which was in the upstairs hallway at Branchville in 1993 and the bottom in the barn (WEFA 2104 a & b); or another Weir-associated highboy (WEFA 2588).

Wallpaper. The Andrews have left on the north wall of this room a sample of the wallpaper that was on it when they acquired the house. The pattern consists of blue morning glories on blue trellis, against a white ground. There are no identifying marks. This paper appears to be older than the other surviving bedroom papers, except for the Morris-style wallpaper in the master bedroom.

NORTHEAST BEDROOM (211)

Traditionally the master bedroom, this was identified as “Mrs. Weir’s room” in the 1920 inventory taken after Mr. Weir’s death, as “D. W. Y. Bedroom” in Dorothy Weir Young’s estate inventory (1947) and simply as “Bedroom No. 6” in Mahonri Young’s 1958 inventory.

It is notable for still having on its walls a William Morris-style, blue and green floral wallpaper in the “Camelia” pattern, designed by George Heywood Maunoir Sumner (1863-1940) and produced
in England about 1898 by Jeffrey & Company.\textsuperscript{258} The black painted woodwork is also a survival from the early Weir period. “Julian has painted some of the rooms, which is a great improvement,” Anna Weir wrote in 1884, “for as you know I do not like white woodwork.”\textsuperscript{259} The mid-nineteenth-century parlor stove may even date from the Beers occupancy.

There are no photographs of this room during the Weir occupancy, but Weir’s two paintings of Ella standing in front of a mirror appear to have been posed in this room (figures 33 and 34). Besides a simple, black-framed mirror, a very plain chest of drawers, and a stretch of black baseboard, both pictures reveal, by reflection in the mirror, the valance and carved posts of a high-post bed.

In 1920 Mrs. Weir’s room contained the following: stove, bed, two bureaus, washstand and two toilet sets, painted chest, two chairs and a low chair, two mirrors (one black, one gilt frame), carpet, one sketch, five prints and six photographs.

In 1947 Dorothy’s bedroom had some of the same or similar furnishings: stove, bed, two bureaus, two chairs and two mirrors. Also in Dorothy’s bedroom were these items: chaise longue, bedside table, small chest, small table, two rugs, brass sieve and a number of paintings and drawings, including a self-portrait by her father and one of his portraits of her mother, Anna Weir; two drawings and six oil sketches by J. Alden Weir; a “portrait (family)” by her uncle John F. Weir; and an “oil panel” by John Twachtman.

In 1958 the room still contained the stove and four-poster bed. Other pieces listed were a “small bedside chest” and a “pine chest with drawers,” a spindleback rocker and ladderback rush-bottom chair, an “English joint stool,” a mirror, 450 books, a painting by Weir and “9 small misc. paintings.” Two photographs (figures 32 and 35) taken shortly after Young’s death in 1958 show some of the room’s furnishings: the ornately carved high-post bed, with white fringed canopy, the small chest of drawers, the spindleback rocker, a two-light electric lamp with a brown parchment or paper shade, a brocade [?] window drape with a green figure on a tan or light brown ground, and an oriental-style rug. On the walls hung Weir’s seated portrait of Anna holding a cat, Weir’s early self-portrait, a pencil or pen portrait and two small paintings, probably landscapes. On the door hung a small object, probably a door knocker.

**EXTANT FURNISHINGS: NORTHEAST BEDROOM**

*Wallpaper,* “Camelia” pattern, designed in 1898 by George Heywood Maunior Sumner and produced in England about 1898; probably put up at the time of the 1901 alterations.


\textsuperscript{259} Anna Weir to Ella Baker, Branchville, June 1, 1884 [AAA reel 125, frame 353].
Stove, cast iron, mid-nineteenth-century (INV 1920, 1947, 1958). This parlor-type wood/coal-burning stove may have been in place when Weir acquired the Beers farmhouse in 1882 (WEFA 2102).

High-post bed, mahogany, with pineapple-carved posts, American, circa 1840, now privately owned (B.82). The 1920 and 1947 inventories simply list a “bed” for this room; in 1958, it was described as a “four-poster bed.” The canopy and carved posts can be seen by reflection in Weir’s Face Reflected in a Mirror (figure 33) and Reflection in a Mirror (figure 34), as well as in the 1958 photograph (figure 35). 260

Chest of drawers. The small chest in the 1958 photograph appears to be an Italian walnut bachelor chest with fold-over top now in a private collection (B.85).

Painted chest (INV 1920). This could be the Chinese painted chest now in a private collection (D.6).

Chaise lounge (INV 1947); probably the rattan chaise lounge (A.97, B.17), now stored at Branchville.

Mirror, black frame (figure 33 and INV 1920) could be B.79, privately owned.

Mirror, gilt frame (INV 1920). There are at least four gilt-framed mirrors extant (WEFA 2112, B.84, B.98 and B.102).

Joint stool (INV 1958). This is probably one of the extant English oak joint stools or tabourets (WEFA 269, 2602, B.90, B.95, and C.2), originally purchased by Weir for use in his dining room.

BATHROOMS (207 and 208)

Bathroom furnishings in 1920 included a set of scales, a chair and a mirror. At the time the only bathroom on the second floor was in room 207 and it was probably this bathroom Dorothy was referring to when she noted in 1931 a charge of $590.99 for “changing the iron water pipes to brass in old bathroom.” 261 Linoleum was laid in the bathrooms in October 1932. 262

The small room adjoining the master bedroom to the west (208) was identified in the 1920 inventory as a dressing room. The only furnishings listed were a sewing machine and a chair. In

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260 Dorothy Weir scrapbook 3, p. 219 (“Reflections in a Mirror,” E.B.W.); scrapbook 4, p. 323 (“By the Mirror”). Cf. Weir’s letter to John F. Weir, November 12, 1909: “I have struggled along & am now trying to complete the little picture of Ella versus the looking glass.” (scrapbook 3, p. 323)

261 Dorothy Weir Young, account book.

262 Dorothy Weir Young, account book.
1927 this room was turned into a bathroom for the master bedroom. Its contents in 1947 included a sewing machine [cf. 1920], bed, two bureaus, three chairs, half-round bureau, two old rugs, lamp, mirror and a “watercolor (red buildings)” by R. W. Weir. Before its conversion to a bathroom, the room was almost twice as large; in the conversion the south half became part of the new hallway (209) leading to the master bedroom. This bathroom was omitted from the 1958 inventory.

THIRD-FLOOR (ATTIC) ROOMS

The only known documentary reference to the third floor in the Weir period was occasioned by a lightning strike in 1903 which “ripped the plaster off the wall of Caro’s room and the servants’ bedroom.” Since Caro’s room was on the west end of the second floor, the “servants’ bedroom” must have been the west attic room (301), probably then occupied by two housemaids. Mahonri S. Young confirms that in the 1930s the maids lived on the top floor, which had its own bathroom (302), one of the two new bathrooms installed in 1927. The east room (303), with one bed in 1958, probably was the cook’s room. Unspecified work was done on one of the third-floor bedrooms in May 1935. The south attic room (304) was being used as a storeroom in 1958. In recent years Sperry Andrews has had “his rooms” on this floor.

The only evidence of third-floor furnishings is in the 1958 inventory, at which time the west servants’ room (301) contained two iron beds, three bedside tables, four chairs, a poplar four-drawer bureau, an oak chest of drawers, another bureau, a half-round gateleg table with a missing leg and a “radiant heater.”

The east room (303) was somewhat better furnished, as befitted the superior status of the cook, with an iron bed, two Spanish chairs, an oak chest, painted bureau, pedestal table, small chest, rush-bottom rocker and wicker chaise longue (possibly the one listed in Dorothy Young’s bedroom in 1947).

The south room (304) “furnishings” included six bronze candlesticks, two other candlesticks, a clock with a missing leg, along with miscellaneous crockery, trunks, chests and luggage, clearly the contents of a storeroom.

--263 Dorothy Weir Young, account book.

264 Comparison of 1900 plan of second floor with 1993 “Existing Conditions” drawings.

265 JAW to C. E. S. Wood, Branchville, August 15, 1903 [AAA reel 125, frame 955].

266 Dorothy Weir Young, account book.

267 Dorothy Weir Young, account book.

268 Author’s informal interview with Mahonri S. Young, Doris and Sperry Andrews, January 7, 1993.
PIAZZA

The original side porch, or piazza, was somewhat smaller than the existing one, which was constructed as part of the 1900-1901 alterations. One early photograph (fall 1889) shows the original porch shaded by a striped awning; dimly visible on the porch are a ladderback chair and a backless bench.\(^{269}\)

At least three Weir drawings and sketches show Anna Weir on the piazza. In one, *On the Piazza*, she is reclining on what might be a chaise; in another, *The Wicker Chair* (c. 1890-92), she is seated in a low-backed wicker chair; in the third, she is seated in a bulky armchair with a small table, possibly wicker, in front of her. *A Morning on the Piazza* shows Ella Weir in a high-backed porch rocker on the piazza at Branchville. *Two Girls in a Hammock* shows Dorothy and Cora sitting on a hammock at Branchville about 1894.\(^{270}\)

One photograph, probably taken in the summer of 1893, shows little Dorothy facing a man seated in a porch rocker; to the side can be seen part of what appears to be a wicker baby carriage and, beside it, Weir’s painting *The Sisters* on a rather spindly display easel.\(^{271}\)

The cane sofa, two cane chairs, two cane rockers, and “piazza table” in the Bindery in the spring of 1920 were most likely piazza furnishings stored there over the winter.\(^{272}\) One of the rustic caned rockers is visible on the piazza behind Julian and Ella Weir in a photograph taken after 1910; the same chair was there 20 or 30 years later when Mahonri Young sketched a workman repairing the porch foundation.\(^{273}\) Another of the caned pieces appears in a post-1931 Young drawing of *Tommy*, the Branchville cat, asleep against a cushion on a caned settee or sofa.\(^{274}\) This piece (in poor condition), a caned porch table, and a hammock are presently (1993) stored at Branchville, apparent survivals from the Weir/Young occupancy. In another Young drawing, the dog “Hank” is asleep at the foot of a wicker chair, probably also on the piazza.\(^{275}\)

\(^{269}\) BYU, Weir Papers [AAA reel 125, frame 460].

\(^{270}\) The third drawing/sketch of Anna Weir on the piazza is untitled (BYU); *A Morning on the Piazza* is an unfinished painting (BYU, #824000035), and *Two Girls in a Hammock* is an ink drawing (BYU).

\(^{271}\) BYU Harold B. Lee Library, P-78, folder 5, #54. The photograph is too dark to reproduce in this report.

\(^{272}\) 1920 inventory. A few surviving pieces of wicker and rustic furniture found in outbuildings at Branchville probably were used on the piazza (A.90 and 99).

\(^{273}\) BYU Harold B. Lee Library, P-82, folder 4, #32; BYU Museum of Art, #832080780.

\(^{274}\) The drawing *Tommy* was not reproduced for this report (BYU Harold B. Lee Library, P-82, folder 4, #32; BYU Museum of Art, #832070467).

\(^{275}\) Ibid., catalogue no. 832080357.
BASEMENT

Little is recorded about the basement, which was enlarged in 1900-1901 with the addition of a laundry (008) in the northwest corner. An oil-fired furnace was installed in October 1930 and converted to automatic operation with a May Automatic Burner in 1931, about the time Young’s son first visited his father and stepmother in Branchville.²⁷⁶

In a 1902 letter to his friend Wood in Oregon, Weir mentioned that he had “some birds hanging in the cellar,” game birds he had bagged on recent hunting excursions. “We have had partridges or quail for supper every night since Nov. 1st,” he wrote on the 30th, “and there still hang seasoning eight partridges and one quail.”²⁷⁷ The cellar also held Weir’s stock of bottled wine and a new batch of cider made by his farmer, Paul Remy.²⁷⁸ An earlier letter speaks of storing away three casks of cider, presumably in the cellar.²⁷⁹

A reference to “midnight raids on the pie shelf” in another 1902 letter probably refers to a “pie safe” in the cellar. A wire enclosure at the east end of the present cellar is of more recent (post-1920) construction.²⁸⁰

In June 1934 Dorothy bought an ironer and in August 1935 she bought a washing machine from the Knoches for $20.00. In 1942 the Youngs installed a Westinghouse water heater. In 1945 they installed a “Frigid-Freeze” cabinet “above...cistern in cellar.” In 1946, after reinforcing beams in the laundry, they installed a Bendix washing machine.²⁸¹

EXTANT FURNISHINGS OF UNCERTAIN ROOM ORIGIN

The following furnishings are believed by their owners to have been used in the Branchville house by the Weirs and/or Youngs, although they cannot say in which rooms they were used:

**Chairs.** The “9 miscellaneous chairs” in 1947 and the “5 armchairs” and “5 straight back chairs” in 1958 may have included the following: armchair (B.123), open-arm, mahogany, with Chinese leg brackets, silk upholstery, English, late eighteenth-century; armchair (B.120), open-arm, splayed banister back, slip seat, English Georgian (cf. figure 18; two side chairs (B.12),

²⁷⁶ Ibid. The installation of the furnace and the May Automatic Burner are recorded in Dorothy Weir’s account book, along with purchases of oil and coal, the latter probably for stoves in the studios and farm house.

²⁷⁷ JAW to C. E. S. Wood, Branchville, November 30, 1902 [AAA reel 125, frame 926].

²⁷⁸ Ibid., September 18, 1902 [AAA reel 125, frame 916].

²⁷⁹ JAW to Mrs. Charles Baker, Branchville, October 21, 1883 [AAA reel 125, frame 335].


²⁸¹ Dorothy Weir Young, account book.
mahogany, cabriole legs, open-work back splat, slip seat, English or American, c. 1715; side chair (B.116), mahogany, with needlepoint slip seat, Regency.

Armchairs, cane bottom. There is a pair of carved armchairs with caned seats and backs in a private collection (C.7); also two in the site collection: a Charles II-style carved and turned walnut armchair with caned seat (WEFA 2193) and a Regency-style mahogany open armchair with cane back and seat (WEFA 2255). One of these may have been the cane-bottom armchair in the living room (INV 1920).

Rush-bottom chairs associated with the house include five purchased in 1996 from the Andrews: a ladder-back side chair, black, with rush seat (WEFA 2257); four Hitchcock-type, stenciled side chairs with rush seats (WEFA 2117, 2134 [two chairs], and 2322); and a rush-bottom armless rocking chair, finished in black and gold lacquer (WEFA 2122). There are also five rush-bottom chairs with a Weir/Young association in a private collection: side chair with vase-shaped splat, American, c. 1760 (B.3), which was in the Weir living room before 1920 (figure 15); side chair, with oxbow crest rail, fiddle back, turned legs, pad feet, country Queen Anne, American, eighteenth-century (B.87); ladderback side chair, American, early eighteenth-century (B.130); and two side chairs, painted black, American, mid-nineteenth-century (B.131).

Wooden armchairs: slat-back armchair with turned arms and legs (WEFA 2258), a Jacobean-style wooden armchair with caned back splat (WEFA 2267) and a windsor armchair (WEFA 2132). Two wooden armchairs were in the living room in 1920.

Small mahogany table (INV 1920, possibly INV 1958’s “rectangle side table”): This may be the table on the right in figure 7, which is similar to an Empire mahogany side table with reeded and turned legs (private collection B.100). The site collection also includes two small mahogany folding “butler’s tables” (WEFA 2131 and 2136).

Lantern: the site collection includes a tin lantern (WEFA 2156) which may be the “Colonial lantern” Weir bought in June 1901. INV 1920 listed a lantern in the living room, probably on the east mantel.

Rugs. All three inventories listed two rugs, described in 1947 as “badly worn” and in 1958 as “poor condition.” The one known rug with a Weir Farm provenance (private collection B.107) is of Caucasian type, 55” x 107”, yellow, blue & red panels & border of blue ground and white outer border, geometric figures. This may be the rug on the living room floor in Gifford Beals’s post-1930 watercolor (figure 10), but it is not the one in the c. 1883 photograph (figure 3), nor the rug at the west end in 1958 (figure 17).

“10 oddments on mantel” (INV 1920), “bric-a-brac” (1947), or “8 misc. earthenware objects” (1958) could include the following extant pieces: blue and white vase and pitcher, Delft or Italian (WEFA 2152, 2154, 2155); two-handled vase, black outside, white inside (A.20); and Spanish slipware dish (B.110). None of these is visible in the various views of the living room.

Chest of drawers (B.89), mahogany and mahogany veneer, with one split drawer, one large drawer, and three smaller drawers, turned feet, reeded front legs; American, late Sheraton.
Though said to have come from the living room, it was not in the 1958 living room inventory and is more likely to have come from one of the bedrooms.

**Lamp table (B.96),** square top, one drawer, cherry/pine/chestnut; American, early nineteenth-century; **lamp table (B.93),** cherry, shaped top; American, early nineteenth-century. Either may have been the cherry table in the library in 1920.

**Lamp table (B.88),** walnut, with turned legs, saddle feet, flat stretcher; Italian.

**Lamp table (B.86),** Italian tile top, painted wood.

**Side chair (B.83),** walnut, painted black, openwork back, upholstered seat; Italian.

**Side chair (B.87),** oxbow crested, slat back, rush seated, country Queen Anne, with turned front legs, pad feet, original paint.

**Armchairs (C.7),** two non-matching, elaborately carved and turned, cane seats and backs; nineteenth-century-style, European?

**Armchair (C.11),** spiral turnings, upholstered seat and back (original tapestry covering replaced). This chair appears in Weir’s *The Letter* (Burke, pl. 17).

**Armchair (C.12),** with claw and ball feet, carved knees (original tapestry seat and back replaced). Probably the armchair in *Anna and Caro in 12th Street House* (Burke, pl. 16).

**Windsor chair (E.6).**

**Mirror (B.98),** carved and gilded frame; Italian, nineteenth-century.

**Mirror (B.102),** gilded gesso, with egomisé painting in upper panel.

**Lamps, two (B.94),** made out of blue and white Italian pottery jars.

**Table, tilt-top (D.9),** inlaid with mother-of-pearl.

**Slant-top book stand (B.81),** with open shelf, mahogany; American, early twentieth-century.

**Slant-top desk (B.80),** butternut and pine, with oval brass pulls; country Sheraton, c. 1800.

**Desks, two (D.7).**

**Highboy (WEFA 2588).**

**Highboy (WEFA 2104);** upper portion was in upstairs hall in 1993; bottom in storage.

**Lamp stand (“coffee table”) (B.9),** teak, Chinese.
Server or side table (B.99), mahogany and figured veneers; American Empire.

Tile (B.29), glazed, horseman holding bird, India.

Fireplace tools and accessories (F.1), brass, possibly those used in the east fireplace, Branchville living room, before the present iron andirons and tools (see figure 5).

Milk jug (WEFA 270 and 271 and D.2), brass, Dutch. Jugs of this type appear in The Milkmaid of Popindrecht (1881) and Boy Polishing Brass Jug (1870s). At least one of these was in the Branchville living room in Weir’s time (figure 7).

Chamber candlesticks, pair (B.17), brass, nineteenth-century.

Chamber candlesticks, pair (B.75), brass.

Curtain samples (WEFA 2912), green brocade (possibly used in the dining room; see figure 24).

Architectural fragments, cupola-shaped (A.51), wrought iron, said to be from Weir’s apartment in New York; now (1993) on piazza at Branchville.

The following items were photographed in 1991 as Weir-associated, but do not appear on the 1991 list:

Loveseat (B.128), carved walnut, upholstered; American, mid-nineteenth-century.

Side chairs, pair (B.129), oxbow crest rail, vasiform splat; Italian.

Side chairs, two (B.131), rush seats, painted black, American, nineteenth-century.

Side chair (B.130), ladderback, rush seat; American, Queen Anne-style, nineteenth-century.

Chest (B.132), three-drawer, oak and poplar; American, mid-nineteenth-century

Dressing stand (B.133), ebonized, with lift top, fitted interior with mirror; Italian.

The following items probably came from the Weirs’ New York apartment and were never among the Branchville furnishings:

Chalice (C.3), silver. This appears in five Weir still life paintings illustrated in Burke, J. Alden Weir.
Goblet (C.4), blown, with etched design and winged stem. This appears in several Weir still lifes, including *Roses* (1880), *Roses with Glass Goblet* (1884) and *Against the Windows* (1884).

Fireplace fender (C.8) brass; appears in *Anna and Caro in the 12th Street House*.

Footstool (C.6), turned legs and stretcher. This appears in *Anna and Caro in 12th St. House*.
EVIDENCE OF ROOM USE AND FURNISHINGS: THE STUDIOS

WEIR’S STUDIO

“My studio is now finished,” Weir wrote to Ella Baker in early July of 1885 or 1886; “Julian’s studio is finished, and is as comfortable as possible,” added Anna a month later.282 A few years later, possibly in 1888 or 1899, an addition on the south side was built to hold the storage tank from which water flowed by gravity to the house. The tower still stands, but the water tank is gone. The only other recorded modification to the studio was the installation of “new studio windows” in 1899.283 A lean-to was added on the west side by 1911.284

For painting outdoors in cold weather, Weir had someone make him about 1890 a “little house” on runners, that could be moved about the property by oxen to provide different vantage points. It was known to family and friends as the “palace car” and appears in at least one of his paintings.285

Besides his Branchville studio, Weir usually rented a studio in New York City, where he painted most of his formal portraits and still lifes during the winter months.286

Out of the Branchville studio came most of his intimate family paintings and Connecticut landscapes, although some of the latter were painted in yet another studio he built in 1904 on the Baker property in Windham, Connecticut. Unlike the Branchville studio, heated by a pot-bellied stove, the Windham studio boasted “a big stone fireplace” in which he could burn six-foot logs, rafters “fixed so as to look like big beams,” and a tiled floor similar to the one Weir had seen in Mrs. Jack Gardner’s home in Boston (now the Isabella Stewart Gardner Museum).287

In 1920 the Branchville studio’s furnishings included three easels (three different easels are visible in figures 46-49), four tables and a folding table, four chairs, a mirror, a stove, a “press” (probably Weir’s etching press, acquired in 1888), three chests, and such miscellaneous items as window and door screens, a mantel piece, a moth-eaten buffalo rug,288 three boxes of “paneling—about 32 pieces,” an old gun, a set of Balzac’s novels, and a number of “broken” pieces—stool,

282 JAW to Ella Baker, Branchville, July 7, 1885, and Anna Weir to Ella, Branchville, August 6, 1886 [AAA reel 125, frames 363, 379]. In the Dorothy Weir transcripts of these letters, they are dated 1885 and 1886, respectively, but the context suggests that both were written in the same year, either 1885 or 1886.

283 C. E. S. Wood to JAW, Portland, August 1, 1899 [AAA reel 125, frame 779]; Wood hoped to come east in the winter and “see the results of the new studio windows.” For views of Weir’s Branchville studio, see figures 46-50.

284 Historic Structures Report.

285 JAW to Ella Baker, Branchville, November 24, 1890 [AAA reel 125, frame 481]; BYU Museum of Art, #82400009.

286 See figures 42-45 for photographs of two of Weir’s New York studios.

287 JAW to C. E. S. Wood, New York, February 27 and [spring], 1904 [AAA reel 125, frames 1000, 1006]; c. 1911 clipping from an unidentified magazine, in Weir scrapbook [AAA reel 70, frame 277].

288 Perhaps this was the hide hanging on the wall of the studio in figure 48.
bureau, half chest of drawers, and two broken lanterns. Clearly, the studio by this time was doubling as a storeroom for household discards and summer screening.

Art works and related materials in the studio in 1920 included the following: 59 unfinished sketches, 29 pictures by R. W. Weir, a picture of Windham, three “sketches in frames” and another sketch, 14 prints, two framed photographs, 45 blank wooden panels and 41 blank canvasses, 14 frames, a plaster cast, two manikins, and an “odd lot paints, pastels, etc.” Pictures and studio furnishings in the New York studio were listed separately (see Appendix A).

After Weir's death, his Branchville studio appears to have remained much as he left it, “his brushes in cans, etc...a sacred space to the family.” Although Dorothy Weir “kept things in there,” her own studio was in the house, apparently in her old bedroom on the south side. Mahonri Young built a studio of his own, more suitable for a sculptor. In a centennial tribute to Weir written in 1952, Young mentioned Weir's studio only in passing: “I have gone over the things left in his studio; over his unfinished pictures, his starts and his failures.”

The impression this leaves—of a crowded storeroom, full of unfinished paintings and sketches and the tools and props Weir had used in his art, along with a miscellany of household discards—is confirmed by Young’s 1958 estate inventory. Almost 40 years after Weir’s death, the works of art still in the old studio were lumped together as “misc. oil paintings, canvases, panels, etc.” and valued at a nominal $100. Furniture and other household goods in the studio included the “carved side board” formerly in the Weir’s dining room, “carved oak wardrobe,” pine cupboard, two pine chests, settle, small side table, bedside table, round-top pedestal table, 10 miscellaneous chairs, bed frame, refrigerator, “stack shelves,” “oak material frame backing,” and miscellaneous glassware, crockery and soup tureens, silverplated ware, beer steins, dishes, plates, cups and saucers.

In the years since 1958, the situation has been somewhat different. While the major pieces of Weir furniture seem to have remained relatively untouched, Sperry Andrews has put the building to use again as a painter’s studio. As a result it is now (1993) filled with his canvases, finished and unfinished, along with watercolors, prints, and all the tools of a painter. The shelves along the west wall are filled with objects of art and objects of antiquarian interest, several of which belonged to Weir. The racks or deep shelves on the east side of the studio may have been added after 1958. It is possible, however, that these shelves could be the “stack shelves” mentioned in Mahonri Young’s 1958 inventory, which would indicate that they dated from earlier, perhaps even from Weir’s time.

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291 For reasons unknown, the old Weir studio was not included in Dorothy’s 1947 inventory.

292 Historic Structures Report, part VI, p.274 (draft).
Extant Furnishings: Weir Studio. The contents of the Weir and Young studios were inventoried in 1996. While many of the art works, art supplies and furnishings in both were introduced by Sperry Andrews since 1958, there were many other artifacts associated with J. Alden Weir and Mahonri M. Young. Listed below are those artifacts which appear to date from the time of Weir’s occupancy (1885-1919). Some of these have been acquired from the Andrews family (Accession 24) and catalogued into the WEFA collection; others remain in the Andrews’ possession and are identified by their inventory numbers. The letter W indicates that in 1996 the object was in the Weir studio, Y stands for Young studio, and B stands for Barn.

Furniture

WEFA collection

2160 (W 1142) Dutch sideboard [in 1920 still in dining room, evidently put in studio after Weir’s death]
2161 (W 707) Dutch wardrobe [formerly in the Weir’s New York house, probably put in studio after 1920]
2162 (W 1774) studio cabinet [originally in Weir’s New York studio]
2163 storage cabinet, pine [against west wall]
2181 nineteenth-century mahogany stand, spattered with paint
2186 nineteenth-century Italian walnut chest, paint spattered
2202 portfolio rack
2204 chair, cane back, leather seat (figure 50)
2215 tilt-top work table, wood top, metal base
2219 oak settle, storage compartment under seat
2256 windsor chair, paint spattered
2257 rush-bottom chair, paint spattered
2275 pine hutch painted green
2278 Spanish Baroque-style armchair, leather seat and back
2281 music stand used in studio by JAW (figure 44)
2632 mirror, veneer frame, paint spattered

Andrews collection (1996)

W 671 chair
W 914 coal hod
W 969 footstool
W 1105 ottoman
W 2311 mirror

Two backless cabinets found in the barn (B 85 and B 422) should be checked to see if there is physical evidence for such cabinets having been removed from the studio.

Studio equipment

Easels: WEFA collection

2185 oak double-sided easel (Y 1577)
2235 hinged easel with chain (W 2382)
2242 folding easel kit (W 97)
2639 French style easel (W 951)
3012 large easel on casters, given by Weir to his son-in-law
3263 small wood easel (B 184)
3264 large adjustable easel, incomplete (B 165)

Andrews collection (1996)
W 655 easel

Frames: WEFA collection
3251 gilded frame, “Artists Framing Co.” (B 372)
3252 large gilded frame (B 361)
3253 gilded frame owned by John LaFarge (B 370)
3254 gilded frame marked “Doane” (B 373)
3259 gilded frame (B 371)

W 627 picture frame (2)
W 689 picture frame (2)
W 2271 picture frame (3)
W 2280 picture frame (9)
W 2309 picture frame
W 2433 picture frame
W 2434 picture frame
W 2435 picture frame
W 2437 picture frame
B 203 Picture frames, various styles (3)
B 374 large gilded frame, floral decoration

W 2243 etching portfolio
W 2248 portfolio
W 2287 portfolio, 1869
W 2301 portfolio, JAW (2)

Printmaking supplies
WEFA collection
Accession 4 includes an etching press from Weir’s New York studio (WEFA 187), along with etching plates (WEFA 6542), ink roller (WEFA 188), lithographic stones (WEFA 6560), metal weight (WEFA 6561), blotter sheets (WEFA 6559), cloth (WEFA 2908), and a roll of paper sheets (WEFA 2907)
WEFA 346, tubes of Rabbit’s printer’s ink (5)
2641-2647 assorted etching and engraving tools

Andrews collection (1996)
W 920 lithographic stone
W 1104 ink
W 1152-1155 etching plates
W 1414 lithographic stone
W 1797 broken box of Weir’s dry plates

Painting supplies
WEFA collection
- 330 Newman paint tubes (9)
- 331 Lefranc varnish bottle (W 164)
- 332 Weber linseed oil bottle
- 333 DeVoe & Raynolds linseed oil bottle (W 198)
- 335 Lefranc retouching varnish bottle
- 336 metal can
- 337 Lefranc varnish bottle
- 338 DeVoe & Raynolds turpentine bottle
- 339 Winsor & Newton ox-gall jars (2)
- 340 glass bottles, linseed oil and poppy seed oil (3)
- 341 bottles of gold paint (2) (W 197)
- 342 metal palette cup
- 344 mastic varnish jar
- 345 turpentine can
- 347 paint tubes (26)
- 348 palette
- 2168 metal palette cup, French (W 64)
- 2170 watercolor palettes (3)
- 2176 “Beginner’s artist oil color box”
- 2203 palette (W 1451), said to be Weir’s
- 2231 palettes (4)
- 2238 artist’s box
- 2243 artist’s box
- 2244 artist’s box
- 2245 Apex sketching box, 1904
- 2250 watercolor box (W 395)
- 2287 white vase holding paintbrush (JAW) (Y 2997)
- 2295 oil of lavender jar (W 416)
- 2310-2311 blue ceramic jar and 106 paint brushes
- 2622 metal palette cup, pat. 1885
- 2623 metal palette cup
- 2626 metal flask for turpentine or linseed oil
- 2627 wooden pastel box, Dutch
- 2633 box for varnish, linseed oil, etc.
- 2638 artist’s box
- 2640 artist’s box
- 2648-2650 boxes containing chunks of powdered pigments
- 2651 metal box containing WEFA 2652
- 2652 paper bags (13) with powdered pigments
- 2668 envelopes (8) with powdered pigments
- 2669 bottles (12) with powdered pigments
- 2670 NY newspaper fragments, 1917-19, wrapping WEFA 2669

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2671 palette knives (10)
2674-2674 artist’s tools (11)
3002 box that held artist’s tools (WEFA 2674-2675)

Andrews collection
W 310 box
W 311 paint pigment (2)
W 313 artist’s materials (6)
W 314 box
W 315 artist’s materials (1 box)
W 327 artist’s materials (2)
W 626 canvas
W 629 artist’s material
W 645 artist’s box
W 654 canvas
W 687 artist’s material (3)
W 830 artist’s box
W 831 artist’s material (1 box)
W 952 artist’s box
W 1195 artist’s material (1 box)
W 1267 artist’s tool (6)
W 1309 artist’s material (12)
W 1412 sketch pad
W 1494 artist’s material
W 1693 palette cup
W 1707 artist’s tool (1 box)
W 1855 artist’s box
W 2204 artist’s material
W 2253 artist’s material
W 2261 canvas (2)
W 2266 canvas
B 242 artist’s brushes and palette knife (3)

Miscellaneous:
WEFA collection
329 cigar humidor
343 can of mosquito bite lotion found in humidor
2111 stoneware jug used by Weir in still life paintings
2166 ochre stoneware pitcher (W 68)
2167 wicker-covered wine jug, Park & Tilford (W 69, on top of cabinet)
2205 fishing net on pole, inscribed “W” (in northeast corner)
2214 Studley’s Express duffle bag (on south wall)
2217 photo of Weir, Barnett c. 1910 (W 665, west wall)
2221 plaster bust of Weir by Warner (Y 419)
2223 Weir’s creel and fishing gear (Y 1298)
2228 male torso, plaster (Y 413), brought from Weir’s New York studio (figure 42)
2239 sleigh bell (W 384, on top of cabinet)
2240 ladle (on top of cabinet)
2241 hand mirror in case (W 96, on top of cabinet)
2246 wood relief of Virgin and Jesus and St. Anne (W 390, on shelf)
2247 copper teakettle (W 385, on shelf)
2248 plaster cast of hand (W 396)
2249 tackle box containing flies and fish hooks (W 393)
2298 brass teakettle on stand (W 423, on shelf)
2299 mallet (on shelf)
2301 barbed iron meat fork (on shelf)
2302 carved wood panel, medieval (W 376, on shelf)
2303 brown glass jug from Nassau (W 378, on shelf)
2305 wicker covered wine bottle (W 377, on shelf)
2307 dark green ceramic bowl (W 367, on shelf)
2308 Dietz kerosene lantern, clear glass (W 357, on shelf)
2309 Dietz kerosene lantern, red glass (W 357, on shelf)
2604 Crate, Von Lengerke & Detmold Sporting Goods
2607 Fishing reel (W 943)
6590 Magnifying glass (W 309)

Andrews collection
W 344 jar (5)
W 345 oil lamp
W 346 dinner pail
W 358 binocular case
W 614 basket
W 658 cane
W 667 fishing lure
W 776 coal (1 box)
W 777 tool (2)
W 813 unidentified object on wall
W 832 projector [?]
W 833 shotgun [?]
W 893 snuffbox [?]
W 894 flask
W 939 sculpture [?]
W 966 sinker
W 1434 crate
W 1469 box
W 1811 yardstick
W 1923 umbrella
W 2175 shade (4) [?]
W 2335 chisel (2)
Y 553 tobacco tin (R. W. Weir)
Y 811 branding iron (Alden Weir)
Y 2865 fruit crate with “J. Alden Weir” label
Y 3370 brown ceramic jug stamped “J. Weir”
Books, magazines, catalogs: Among the contents of the Weir studio in 1996 were over 50 books, magazines and exhibition catalogs, most of them unidentified in the inventory as to date or subject. Since Weir appears to have used his studio mainly for painting, not also as an office as Mahonri Young did later in his own studio, it is unlikely that it housed any but technical books or catalogs, with the notable exception of a set of Balzac’s novels listed in the 1920 studio inventory, which perhaps had been banished from the house as unsuitable for domestic consumption.

Prints and photographs (pre-1920 only)

WEFA collection
2216 print (W 668)
2217 photo of Weir, Barnett c. 1910
Andrews collection
W 664 print
W 698 print
W 1288 print
W 1481 print
W 1762 print (2)
W 1935 print (18)
W 1975 Mounted photos of JAW (10)
W 1976 Mounted prints of paintings by JAW (3)
W 1978 Photographs of JAW, Willimantic, 1917 (.2 LF)
W 2134 print (2)
W 2221 map (2)
W 2228 print
W 2235 print
W 2238 print
W 2240 print
W 2275 print
W 2276 print
W 2277 print
W 2278 print
W 2288 Photograph of John F. Weir
W 2289-2300 Collection of prints owned by JAW (13)
W 2429 print
W 2430 print
W 2301 Portfolio labeled Alden Weir (2)
W 2302 Print of Dutch man, owned by JAW

MAHONRI M. YOUNG’S STUDIO

In 1932, as previously noted, Mahonri Young’s son-in-law, Oliver Lay, designed and Charles Meyer Brothers built Mahonri’s studio at Branchville, a few yards to the west of Weir’s studio. With an eye to the monumental sculpture projects Young hoped to undertake for the Church of Jesus Christ of Latter-Day Saints in Utah, Lay provided him with a big open floor space and a
towering ceiling, high enough to accommodate larger-than-life figures. A mezzanine at the north end, flanked by balconies on the east and west sides, provided a relatively secluded area, away from the noise and dirt below, where Young kept his large library of art books (figures 59, 60 and 62). There, after a morning’s work on the floor with clay and plaster or oil paints (figures 56-58, 61, 65 and 66) and a midday lunch, he would usually work alone on his sketching and writing (figure 59), while his assistants labored on the massive clay or plaster figures below (figure 57). In the 1930’s, when he first started working in Branchville, Young was primarily involved in creating small bronzes of boxers and Western scenes, but toward the end of the decade he produced two 14-foot-high figures, Agriculture and Industry, for the 1939 New York World’s Fair (figure 57). His most important commission came from the State of Utah when he was selected in 1937 to design a monument to mark the site where his own grandfather, Brigham Young, first saw the Salt Lake Valley in 1847 and uttered the famous words which gave the monument its name, This Is the Place (figures 63-67, 71). Young worked on the monument, mostly in his Branchville studio, off and on for eight years (1939-47); its unveiling at the mouth of Emigrant Canyon, near Salt Lake City, in July 1947 sadly took place just a month after his wife’s death. Young’s final major commission, a seven-foot-high seated figure of Brigham Young (figure 71), occupied his attention during the late 1940s until its installation in Statuary Hall in the United States Capitol in 1950.  

Young’s mode of working at Branchville was described by his principal assistant, Spero Anargyros, as follows:

Young would make a preliminary sketch model of a figure, then he made the sketch model (usually about eight inches high and made out of clay). From the sketch model, Spero would then make a scale working model and Young would do all the detail he wanted on the final piece on this working model (for This Is the Place these were about four feet high, made of clay and then cast in plaster for protection). All enlargements were done from these working models once detail was added. Young made all the final marks on the enlargements. Young’s hand was responsible for 95% of the final work. Spero got to model a few flowers and things like that. Spero did all of the heavy work; he handled all the plaster casting and enlarging. For enlarging models Spero used a huge 3-D pantograph that he sometimes would need his wife to help him handle.  

In his last years, the ailing sculptor still spent most of his days in the now-quiet studio, where Doris and Sperry Andrews used to visit him (figure 68). When he arrived, Sperry would ask “Are you busy?” to which Young would reply, “I’m always busy—but come in anyway,” and the younger artist would listen as the “almost Johnsonian” Young talked about art and many other things. “He always said, Listen, listen,” Andrews recalls, “and you got into some quite serious trouble if you didn’t....”  

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294 Spero Anargyros, taped interview, as summarized by Gay Vietzke, Weir Farm NHS. The several stages mentioned above are illustrated in figures 42-46.

Young's namesake grandson, Mahonri M. Young II, born in 1947, remembers Young as "a kind and thoughtful grandfather" who let him sketch and play with clay in the studio and taught him and his cousin Charlie Lay to shoot a .22 rifle from the studio door.296

Evidence on the contents and arrangement of Young's studio during his life includes a number of photographs taken in New York and Branchville during the 1920s-1940s (figures 51-66, 73), the detailed inventory and photographs taken in 1957-58 after his death (figures 69-72, 74), and a few reminiscences of family and friends.

**Pictorial Evidence.** One drawing by Mahonri Young (figure 57), dating from about 1938, shows two men roughing out in clay two large models, probably for the statues of *Agriculture* and *Industry* Young did for the 1939 World's Fair. Sketched from Young's mezzanine study area, the drawing depicts the southwest corner of the studio. Besides the two model stands, the furnishings consist of a round-top stool next to one of the models, a bathtub full of damp clay against the west wall, a corner sink with water faucet and wrap-around splash board, a shelf on the west wall over the sink, and a paper towel holder, over the sink on the south wall.297

Of the photographs, the earliest (figures 56, 58, 59) can be dated to about 1937. In figure 56, Young stands in front of his 1937 painting, *Harness Races at Danbury Fair* and another large painting, both on large easels; beside him is a small table. In the left foreground are two modeling stands, also visible in figure 57. This photograph was taken from the northeast corner looking toward the south wall. In the southwest corner can be seen a metal chair and the sink and shelf more clearly depicted in figure 57.

Figure 58 shows the northeast corner of the studio, with the pot-bellied stove, the stairs to the mezzanine, and a Navajo blanket draped over the balcony railing. Mahonri Young is working at a tall modeling stand; to the left is a low, adjustable stand. Also visible are a windsor armchair, a cheval mirror, an easel, a square chest, miscellaneous bottles on shelves under the stairs, a chopping block and hatchet beside the stove, and a teakettle on top of the stove.

Figure 59 shows Young seated in cane-seat chair at his work table on the mezzanine. Several of his own drawings are tacked to the wall over the desk, another side chair and shelves full of books are visible to the left, along the west wall.

Figure 60, probably taken in 1957 or 1958, shortly after Young's death, shows an unidentified man in a hat and overcoat, standing in front of homemade bookshelves loaded with many books, including several sets. To the left is a filing cabinet and the corner of a desk or table. This photograph was taken on the mezzanine, looking toward the west wall. The shelves, still in place, were put up before 1937 (figure 59).

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297 The sink is no longer there, but the bathtub, still containing some of Young's clay, now sits outside the studio. The paper towel roll is shown more clearly in figure 61.
Figure 61, dated "about 1938" on the back, shows Young in a white smock working with clay on a board, which sits on a box or bowl over which Young has draped a page from *The New York Times*. Young's little granddaughter, Darcy Lay, stands beside him, watching intently. On a shelf or stand behind Darcy is a small figure of a mountain man, cradling his rifle in his left arm. Mounted on the wall to the right is a roll of paper toweling, probably the one on the south wall in figure 56.

The next photograph (figure 62) was taken by a *Life* photographer in 1944. An angle shot looking up from the center of the studio floor, it shows Young posed on the west balcony, one foot on the lower railing, an open book in his hands. Against the wall behind him is a built-in bookcase; its four long shelves are packed with books and across the top are ranged eight figures modeled by Young, including *Pioneer Woman* and several of his boxing figures. To the right, steps lead down to the mezzanine and part of another bookcase can be seen on the west wall of the mezzanine, similar to the one in figure 60.

The next group of photographs (figures 63-67), taken between 1944 and 1947, document the progress of Young's most ambitious work, the *This Is the Place* monument for Salt Lake City. All of the work, from the initial designs to the preparation of full-size plaster models, took place in Young's Branchville studio; only the final bronze casting was done in New York City.

Figure 63 shows an early stage in the production of a full-size plaster relief for the base of the monument. On a large wood panel the artist has drawn the outline of the design; superimposed on this is a rough armature or core of wooden slats upon which the clay or plaster would later be applied. Propped against the base of the supporting platform is a small version of the relief, probably the sculptor's original clay sketch.

Figure 64 shows a scale model of the trappers group, sitting on a low stand on the floor of the studio. A number of unrelated plaster figures can be seen on the balcony to the left; on the wall behind the model is a poster reading: "Meet Mahonri Young/noted sculptor/ at Dinner Friday/June 30th." Although June 30 fell on a Friday in 1939 and in 1944, the advanced state of Young's model indicates that the photograph was taken in 1944.

In figure 65 Young poses, in his white smock, in front of two versions of the Escalante group, a small one in plaster, a larger one in clay. Behind him are plaster scale models of the three Mormon leaders: Brigham Young, Heber C. Kimball, and Wilford Woodruff, which would become the focal point of the monument. This photograph, taken by a New York photographer, was labeled "In studio in Ridgefield, Conn.", it belonged to John D. Giles, of the Monument Committee.

In figure 66, Mahonri and Dorothy Young are standing beside the final plaster of one of the reliefs for the monument, shortly before its delivery to New York for casting and only a few months before Dorothy's death in June 1947.

Figure 67 also was taken near the end of the project, probably in early 1947, when the full-size models were almost ready for the bronze casters. Young can be seen on a high stand behind the larger-than-life statue of Woodruff; his assistant, Spero Anargyros, in work clothes, is seated at
the foot of the *Brigham Young* statue. On a ledge behind the statues and on the floor to the right are several unrelated figures and urns; to the left is a crude step stool. This photograph was taken at the bronze foundry in New York where the final casting was done.

Figure 68, a snapshot taken in the studio about 1955, shows Mr. Young and Doris Andrews, with her infant son Ballard on her lap, seated in rocking chairs, Doris in an “arts and crafts” chair still (1993) in the studio, Young in an older, splat-back rocker.

Figures 69-71, though undated, probably were taken shortly after Mahonri Young’s death in 1957. Taken from the west balcony, figure 69 shows the northeast corner of the studio, including part of the mezzanine and east balconies. The upper and lower sections of the balcony are crowded with heads, small figures, reliefs, and paintings; more sculptured figures can be seen on the mezzanine and on the floor below; an ox yoke hangs on the mezzanine railing. In figure 70, taken from the mezzanine, looking south, the center of the studio floor is occupied by several large figures and groups, with a plaster model of Young’s last major work, the seated *Brigham Young* (1952) in the center. Portions of the east and west balconies are visible, crowded with paintings and figures. The south wall is bare, its fibreboard covering badly waterstained. To the right, behind two unidentified men, can be seen part of the bathtub Young used to keep his clay damp. The third photograph (figure 71), taken from the northeast corner of the studio, offers another view of the sculptures in the center of the room, the waterstained south wall, and the *Pioneer Woman* at the south end of the west balcony. Figure 60 may also have been taken at this time.

In 1958, probably in preparation for the inventory and appraisal of Young’s estate by M. Knoedler & Company, the studio was tidied up and some temporary partitions and shelving erected to permit the proper display of Young’s bronzes and plaster models and many of his paintings, the latter occupying the entire south wall and in front of them a scale model of the entire *This Is the Place* monument. Since this formalized set-up post-dated Young’s death, only one of the ten photographs taken at this time is reproduced in this report (figure 72), because they reveal little about Young’s normal studio furnishings, other than the coal bucket and shovel next to the stove in figure 72.

**Reminiscences.** Young’s studio assistant, Spero Anargyros, who spent three years at Branchville helping with the *This Is the Place* monument and *Brigham Young* statue, recalled in an interview that Young was very fussy about all his tools and wanted them to be kept clean. Young always had three pairs of glasses with him, one each for reading, middle distance, and long distance. All were round, with steel rims. Anargyros recalled also that they had trouble keeping the big studio warm in the winter and someone had to stay by the stove all night to keep it from going out, since otherwise the sculptor’s clay would freeze and break down. Young had many photographs of Brigham Young in the studio, from which he modeled the seated statue for Statuary Hall in the United States Capitol.298

Young’s son, Mahonri S. Young, remembers his father’s studio as less cluttered than it is now. The large model of *This Is the Place* stood against the south wall, the large model for the *Brigham*  

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298 Spero Anargyros, taped interview, as summarized by Gay Vietzke, Weir Farm NHS.
Young in Statuary Hall was in one corner, and there were many smaller plasters around the studio.299

Sperry Andrews, who first visited the studio in 1952, also remembered seeing the seated Brigham Young in a corner. In 1993 the clay Young modeled with was still in the original bathtub, then sitting outside the studio.300

Charles Burlingham, Jr., recalled borrowing from Mr. Young his 10-volume set of *Pictorial History of the Civil War* (c. 1904) and, with his brother Bill Carlin, poking up the studio’s wood stove.301

Since 1958, Sperry Andrews has used the Young studio for his own artistic work, much of which is stored there along with many of Young’s surviving plaster models and a few works of other artists, including J. Alden Weir and Arthur B. Davies. Furnishings now in the studio that Sperry Andrews says were there when he acquired the property are listed below under Extant Furnishings. Also in the studio are some furnishings that post-date the Weir/Young period, such as two easels given to Sperry Andrews by fellow artists, Bruce Crane and Hobart Nichols.302

1958 Inventory. The 1958 inventory of Mahonri M. Young’s estate included four pages on the contents of his studio (for the complete studio inventory, see Appendix E). Most of the items listed were paintings, bronzes, plaster casts, and etchings, along with 44 sketch books and 22 volumes of “working sketches, water colors and etchings,” presumably all Young’s work, one painting of an old man by Weir, and some etchings and prints by other, unnamed artists. There were also a total of 650 books and magazines, none identified. Any furnishings present were lumped together with the art supplies as “artist’s and sculptor’s working materials, tools and equipment.”

Young paintings listed by title or subject included the following:

- Man Drinking
- Man Reading Paper
- Boxers (pastel)
- Ox Team
- Goat Herd
- Between Rounds
- Mounted Navaho
- Ploughing in Valley—Salt Lake
- Study for Steelworker

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299 Informal interview, Mahonri S. Young, January 7, 1993.


301 Taped interview, Charles Burlingham, Jr., March 17, 1989.

302 Taped interview, Doris and Sperry Andrews, 1991. Mr. Andrews is not sure whether the easel in the Weir studio was Weir’s or Hobart Nichols’.
Indian Portrait (crayon)
Oxen Hauling, Danbury Fair
Brahma Bull Dogging (oil monotone)
14 oil sketches of Branchville
Coast of Brittany
Navaho Woman
Mowers
2 Prize Fights
Trotting Races at Danbury Fair

The list of bronzes by Young (228-254) included 27 different subjects, a few in two copies:

Goat
“Pam” [Pan?], 2 copies
French Woman Wood Gatherer
Bison group, 2 copies
Wood chopper
Donkey and foal
Pair of elephants
Man with hammer
Man, stone driller
Quarry team
Elephant at stake
Small bull
Boar
Organ grinder
Man, stone cutter
Lobster woman
Boxers—Right to Jaw
Groggy boxer
Indian scout
Reclining Pam [Pan?], 2 copies
Scout and guide
Right Upper Cut
Uncle Sam
The Knock Down
Ferryman
Alcmena
Workman

**Extant Furnishings: Young’s Studio.** Most of the art works in the studio in 1958 were purchased by Brigham Young University, except for some pieces, as yet not identified, retained by family members. The books were donated to Brigham Young University by Young’s heirs. Also in the collections of the Brigham Young University Art Museum is a **stool or modeling stand**, with incised representations of a beehive, bees, and sago lily, covered with paint spatters. This stool does not appear in contemporary photographs of Young’s New York or Branchville.
studios. The low stool on the left in figures 56 and 58 had an adjustable top lacking in the stool now at Provo.

Found on site, in the Young studio (Y), the Weir studio (W) or the barn (B), the following artifacts should be considered for possible use in refurnishing Mahonri Young’s studio. Further research is needed, however, to identify those that may have been brought in after Young’s death.

Furniture

WEFA collection
2182 (Y 73) Empire chest of drawers
2183 (Y 540) Renaissance style walnut cabinet
2188 (Y 411) stool, green legs, white seat
2189 (Y 832) step stool
2190 (Y) stool, stained
2191 (Y 848) Victorian caned chair
2192 (Y 1205) swivel desk chair
2199 (Y) pot-belly stove resting on bricks (figure 58)
2200 (Y) metal bucket
2201 (Y 1315) coal hod
2206 (W 2164) folding camp stool, marked “MMY RH”
2266 (Y 2545) rocking chair (figure 68)
2268 (Y 2754) golden oak bookcase
2276 (Y 2612) MMY’s oak work table

Andrews collection
W 1667/8 chest of drawers from MMY studio
B 3 & B 285 office swivel chair
B 160 zinc top table, painted green [?]
Y 679 cabinet
Y 735 footstool
Y 814 table
Y 1188 cabinet [?]
Y 1364 chest
Y 2480 lantern slide projector (1 box)
Y 2904 shelving unit
Y 3183 rack

Studio equipment (major pieces)

WEFA collection
2177 (Y 481) modeling stand
2178 (Y) modeling stand
2179 (Y 1605), modeling stand
2180 (Y) large, low modeling stand, Ettl Studios
2184 (Y 851) modeling stand
2194 (Y 803) portfolio file, black metal
2291 (Y 3246) crate holding clay fragments
2292 (Y) bathtub used for keeping clay damp
3250 (B 24) modeling stand
3263 (B 184) small wood easel
3264 (B 165) large adjustable easel, incomplete

Andrews collection (1996)
B 112 modeling stand
B 142 large modeling stand, incomplete
B 412 cast iron sink [?]
Y 1937 easel
Y 2205 (2) easel
Y 2569 cylinder press
Y 3364 modeling stand

Studio equipment (frames and portfolios)

WEFA collection
3251 (B 372) gilded frame, “Artists Framing Co.”
3252 (B 361) large gilded frame
3253 (B 370) gilded frame, owned by John LaFarge
3254 (B 373) gilded frame marked “Doane”
3259 (B 371) gilded frame

Andrews collection (1996)
W 1479 portfolio, Mahonri Young
W 1742 frame, Mahonri Young
W 2440 frame (2), M. Young
Y 182 frame
Y 1220 frame
Y 2009 frame
Y 2052 frame
Y 2530 frame, Mahonri
Y 2556 frame
Y 2604 portfolio
B 203 frames (3)
B 374 large gilded frame, floral decoration

Studio equipment (painting supplies)

WEFA collection
2609-2610 trays (12) for mixing paints/ink
2621 palette cup
Andrews collection (1996)
W 2246 artist’s materials, MMY (1 portfolio)
Y 371 artist’s material (2)
Y 384 paint brush (56)
Y 457 artist’s tool (2)
Y 479 ruler
Y 567 artist’s tool (1 box)
Y 593 artist’s material (3)
Y 787 artist’s box
Y 913 palette knife (9)
Y 914 medium holder
Y 915 chemical
Y 929 pigment
Y 931 tin
Y 933 artist’s material (9)
Y 946 artist’s box (2)
Y 1103 artist’s material (3 boxes)
Y 1123 artist’s box
Y 1150 paint (box)
Y 1173 canvas
Y 1268 palette
Y 1575 palette
Y 1727 paint brush
Y 2042 medium holder
Y 2043 artist’s box (3)
Y 2111 canvas boards, MMY’s (5)
Y 2112 wood panels, MMY’s (7)
Y 2113 drawing paper, MMY’s (.1 LF)
Y 2114 raised wood panels, MMY’s (6)
Y 2115 wooden painted board, MMY’s
Y 2116 masonite boards, MMY’s (10)
Y 2120 wood and pressboard, MMY’s (6)
Y 2121 paper and sketchbooks, MMY’s (.3 LF)
Y 2126 tracing and graph paper, MMY’s (.8 LF)
Y 2134 paint (7)
Y 2275 artist’s material
Y 2587 artist’s tool (1 box)
Y 2602 sketch pad
Y 2603 sketch pad, MMY’s
Y 2867 paint brush (1 box)
Y 2869 artist’s material (1 box)
Y 3254 drawing board with MMY drawing
B 242 artist’s brushes (2) and palette knife (1)
Studio equipment (sculptures and sculptor’s supplies)

WEFA collection
   2226 (Y) calipers
   2229 (Y 412) male anatomical figure
   2263 (Y 2421) trapper’s head, plaster (MMY)
   2264 (Y 2578) anatomical model of horse (MMY)
   2271 (Y 2547) head of man (MMY)
   2272 (Y 2547) head of man (MMY)
   2273 (Y 2230) head of man (MMY)
   2274 (Y 2363) head of friar (MMY)
   2286 (Y 2916, 2994) armatures (4)

Andrews collection (1996)
   W 2335 chisel [?]
   Y 1394 hand sprayer [?]
   Y 2095 birds, plaster
   Y 2161 photo of sculpture of horsemen, MMY
   Y 2776 calipers
   Y 2911 calipers
   Y 2948 calipers
   Y 3325 box of clay, Bill Young’s

Books, magazines and catalogs

WEFA collection
   2277 National Geographic magazines (pre-1958 only)

Andrews collection
   Y 40 Mansfield, Poems
   Y 736 book of prints by Rogers (2)
   Y 1879 book inscribed to MMY
   Y 2099 “Animal Kingdom” magazine, MMY’s (3)
   Y 2100 “Utah Historical Quarterly,” MMY’s (3)
   Y 2101 “Geographical Review,” MMY’s (3)
   Y 2102 “Birds of Utah,” MMY’s (2)
   Y 2104 “The Condor,” MMY’s (6)
   Y 2105 “The Improvement Era,” MMY’s (24)
   Y 2106 “American Artist,” MMY’s
   Y 2107 book on meat processing, MMY’s (2)
   Y 2108 “Natural History,” MMY’s (26)
   Y 2109 “Art Instruction,” MMY’s (3)
   Y 2119 “Vie a la Campagne,” magazine (2)
   Y 2124 book on pencil drawings
   Y 2325 “Self Defense,” magazine, MMY’s (9)
   Y 2326 “Art and Progress” booklet (4)
   Y 2333 “Art Instruction,” magazine, articles on MMY (4)
Y 2339 MMY’s card files on artists (1 box)
Y 618 scrapbook [?]
Y 660 book
Y 680 magazine (4)
Y 747 magazine
Y 749 magazine
Y 1497 magazine
Y 1875 journal [?] (21)
Y 1876 magazine (10)
Y 2096-2098 magazines (8, 1, 4)
Y 2329 magazine (9)
Y 2330 magazine (16)
Y 2338 booklet
Y 2340 book
Y 2341 magazine (9)
Y 2371 book (10)
Y 2373 book
Y 2375 book
Y 2376 book
Y 2381 book
Y 2383 book
Y 2387-2389 book
Y 2398 magazine (10)
Y 2423 scrapbook [?]
Y 2432 book
Y 2490 book
Y 2519 book
Y 2534 magazine (2)
Y 2541 magazine (25)
Y 2590 book
Y 2634 scrapbook
Y 2647 book
Y 2670 magazine (23)
Y 2685 magazine (3)
Y 2700 ledger
Y 2743 book
Y 2856 book (2)
Y 2966 ledger (4)
Y 2976 ledger (3)

Paintings, drawings, prints and photographs

Andrews collection (1996)

W 941 watercolor by MMY
W 2155 print, trees and cows, MMY
W 2244 print by Scallon, inscribed to MMY
W 2245 caricature of MMY
Y 80 print, Daubigny “Moonrise”
Y 287 watercolor by Oliver Lay
Y 1107 print, 1904, by MMY
Y 1441 print of Millet sketch
Y 2117 drawings by Bill Young (15)
Y 2118 sketch by MMY on envelope
Y 2190 proof etching, western scene, by MMY
Y 2411 print
Y 2493 print
Y 2682 photograph
Y 2684 photograph
Y 2687 print
Y 2787 drawing
Y 2791 painting
Y 2892 proof etching, farm scene, MMY
Y 2893 proof etching, plowing scene, MMY
Y 2905 print (2)
Y 3145 print, goats and horses, MMY
Y 3254 drawing board with MMY drawing
Y 3259 painting

WEFA collection
  200 (Y) ox yoke
  2207 (W) walking stick, used by MMY
  2224 (Y 524) donkey bridle
  2225 (Y 842) ox yoke
  2585 anvil (MMY)
  2586 hammer (MMY)
  2587 carpenter’s bench (MMY)
  2634 cigar box (?)
  6826 (Y 866) candle lantern
  6827 (Y 1289) oil lamp

Andrews collection (1996)
  Y 197 textile
  Y 556 ax
  Y 572 fire hose
  Y 579 hand sprayer
  Y 585 tin
  Y 600 cigarette paper
  Y 601 vase
  Y 708 drapery
  Y 712 parasol [?]
  Y 721 pole
  Y 742 blanket
Y 802 pincer tongs
Y 815 textile
Y 847 textile
Y 863 cane
Y 865 candlestick
Y 870 grass hook
Y 875 candlestick (4)
Y 948 bowl
Y 949 basin
Y 963 bottle
Y 967 key
Y 982 tool (4)
Y 985 hand drill
Y 993 liquor bottle (7)
Y 1006 lamp over workbench
Y 1025 tin
Y 1027 scabbard
Y 1030 identification tag
Y 1049 gauge
Y 1055 oil can
Y 1056 stencil
Y 1057 box camera
Y 1068 lantern
Y 1069 box
Y 1077 tool
Y 1078 whetstone (2)
Y 1079 meat grinder
Y 1080 wrench
Y 1084 rod (3)
Y 1086 coping saw (3)
Y 1112 tool (22)
Y 1113 ax
Y 1120 worked wood (5)
Y 1121 painted sign “MMY Bran Conn”
Y 1128 bell
Y 1133 hardware, misc. (1 box)
Y 1144 jug (2)
Y 1153 grindstone
Y 1221 bucket
Y 1230 teapot
Y 1239 stovepipe
Y 1248-1249 bowls
Y 1251 measuring cup
Y 1255 bottle
Y 1273 flatiron
Y 1278 wine bottle
ETCHING ROOM

Attached to the west side of Young’s studio is a small room in which Mahonri Young produced his etchings. Architectural investigation of this structure may establish whether or not it was, as has been claimed, originally the separate structure known to the Weirs as the Bindery, which was included in the 1920 inventory of Weir’s estate, but not in the 1947 and 1958 inventories.303

After he had it moved and attached as a wing to his new studio, Mahonri Young used the space for his work as an etcher, hence its present designation as the “etching room.”304 Nothing in the 1958 inventory of Mahonri Young’s studio was identified as being in this room.

In figure 73, dating from about 1937, Young, dressed in work clothes, is standing beside his etching press against the south wall of the etching room, with a window to the left and poster

303 The Bindery’s contents in 1920 consisted of a stove, a pine bureau, four tables and a piazza table, a cane sofa, two cane chairs and two cane rockers, a wooden chair, two broken chairs, and a basket. The presence of the piazza table and several pieces of cane seating furniture in the spring of 1920 suggests that the bindery was being used for winter storage of porch furniture.

board wrapping around the corner to the right, with one or two pictures mounted on it. Under the window is a homemade table or workbench, with two drawers.

A photograph taken in 1958 (figure 74), in connection with the Knoedler inventory and appraisal of Young’s estate, shows the southwest corner of the etching room, probably much as Young left it. Several of Young’s etchings are leaning against the white posterboard and Young’s etching press stands against the south wall, as in figure 73. Against the west wall, under the window, is a small pedestal table; on it sits a can full of what look like pencils. There is a naked bulb mounted on the ceiling, with a long string to pull the switch.

**Extant Furnishings: Bindery/Etching Room.**

**Studio equipment** (printmaking supplies)

**WEFA 2159** Continental Bank Note press (MMY); now in the Weir studio, placed there by Sperry Andrews after Weir’s own press was sent out to Utah as part of the Weir collection at Brigham Young University. The Continental Bank Note press appears to be identical to the press in figures 73 and 74.

- 2279 oak book press [?]
- 2237 brayer
- 2609-2610 trays (12) for mixing paints/ink
- 2635 line gauges (5) for cutting blocks
- 2636 handle for etching needle
- 2640-2647 artist’s box and etching tools (JAW & DWY)
- 2672 etching tools (13)
- 2673 etching tools (9)

Andrews collection (1996)

- Y 1163 lithographic stone
- Y 1370 lithographic stone
- Y 2962 etching paper, MMY’s (1 package)
- Y 2969 japanese paper for drypoints, MMY’s (1 package)
- Y 3127 etching plate with MMY print on both sides
- Y 3128-3129 etching plates
- Y 3371 brayer
Present plans call for furnishing the Weir and Young studios to provide visitors with a strong visual impression of the work of these two American artists and the milieus in which they produced many of the works of art for which they are remembered.

The principal sources of information on the studios and their furnishings are the estate inventories of J. Alden Weir (Appendix A) and Mahonri M. Young (Appendix E), a number of photographs and one sketch (figures 42-74), and a large number of artifacts associated with the studios, most of which are still on site. Of the extant artifacts, some have been acquired by the National Park Service while others remain in the possession of their private owners. Detailed inventories of the artifacts remaining in the studios were prepared in 1996. Objects on these inventories that appear to relate to each studio are listed in the previous section of this report, “Evidence of Furnishings: Studios.”

The furnishing plan for the Weir Studio is intended to reflect its possible appearance during the last decade of J. Alden Weir’s life (1909-19). This is after his most productive years, but there is little evidence to document how the studio looked when he was most active as an artist. It is likely also that two of the three major pieces now in the studio – the sideboard and the Dutch wardrobe – had been brought from New York after the sale of the New York house in 1908, while the artist’s cabinet probably came to Branchville when Weir gave up his New York studio. As Weir’s energy slackened, the studio, it would seem, became more of a storeroom for unfinished works and artist’s materials, with none of the studied artistic atmosphere of his New York studios of the 1880s.

In contrast, Mahonri Young’s studio seems to have retained its studio quality pretty much up to the end of his life and its appearance during the 1930s to the 1950s is well documented, particularly in photographs taken while he was working on his monumental figures for the 1939 New York World’s Fair and his This Is the Place memorial for the centennial of Mormon settlement in Utah. Many objects associated with the studio during those years remain on site, further strengthening the effort to recreate the historic scene.

The main element missing from both studios is the art work produced there by these two artists. In Young’s case, a few plaster casts remain from his work on the Mormon memorial; for Weir, practically no works from his hand have stayed on site. Many examples of Weir’s and Young’s work are in private collections, 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, in Provo, Utah. Substitutions will therefore be required 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 are not identified in the studio furnishing plans.
When the plans are implemented, a detailed art acquisition plan will be drawn up. Works by Weir and Young will be sought, either those originally at the site or suitable substitutes. For specific works by contemporary artists, it may be necessary to substitute works by other artists with similar connections to the site—a Twachtman painting for a Hassam, for instance, or a Wickey sculpture for a Manship. Although the establishing legislation for Weir Farm National Historic Site dictates that the National Park Service can acquire art for the site only by donation, plans are in place for the purchase of appropriate works of art by the Weir Farm Trust for eventual donation to the National Park Service. This donation would create a representative art collection memorializing the lives and works of Weir and Young and those of their artist friends whose work was influenced by the tranquil beauty of the Connecticut landscape typified in the environs of the Weir farm. Some of these works may be displayed in the house and studios, but the majority will be exhibited in a state-of-the-art exhibition space elsewhere on, or close to, the site.

While the studio buildings will be heated and cooled, long-term preservation of the building fabric will prevent installation of museum standard environmental equipment, including strict humidity control. A variety of other approaches will be used, in combination, to ensure the protection of original works of art and these will include:

1) constant monitoring of the exhibit environment
2) scheduled rotation of art to ensure that no piece undergoes long-term exposure to a less-than-optimum environment
3) provision of environmentally acceptable micro-climates inside custom-designed frames
4) use of reproductions for particularly vulnerable works.
RECOMMENDED FURNISHINGS for the WEIR STUDIO
with Floor Plan and Working Drawing

The following list of recommended furnishings consists mainly of items already in the site collection, identified by their WEFA catalogue numbers. Other furnishings still privately owned may become available at a future date and can then be considered for use in the Weir studio.

<table>
<thead>
<tr>
<th>Object and Location</th>
<th>Evidence</th>
<th>Recommended Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stove, coal; in northeast corner</td>
<td>HSR documents original location; existing stove replaced original after World War II.</td>
<td>Retain existing stove, but move to original location and supply new stovepipe.</td>
</tr>
<tr>
<td>Stove board, metal; under stove</td>
<td>Physical evidence and common usage</td>
<td>Acquire period stove board or reproduction.</td>
</tr>
<tr>
<td>Stove accessories: coal, coal bucket and shovel, tongs and stove wrench</td>
<td>Common usage; extant originals</td>
<td>Acquire extant artifacts (A.56) and lump coal.</td>
</tr>
<tr>
<td>Settle; under north window near stove</td>
<td>1958 inventory</td>
<td>Use WEFA 2219.</td>
</tr>
<tr>
<td>Easel, large; about five feet out from central north window, angled to catch north light</td>
<td>Figure 47</td>
<td>Use WEFA 3012, used by Weir at Branchville; similar to easel in figure 47.</td>
</tr>
<tr>
<td>Painting on canvas, unfinished; on easel</td>
<td></td>
<td>Reproduce an unfinished Weir painting, from his later years</td>
</tr>
</tbody>
</table>
Weir Studio floor plan
(cont. – Weir Studio)

<table>
<thead>
<tr>
<th>Object and Location</th>
<th>Evidence</th>
<th>Recommended Source</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Palette cup, paint tubes, linseed oil and varnish bottles, on easel shelf</strong></td>
<td>Figures 44 and 47</td>
<td>Use WEFA 342, about 6 tubes from WEFA 330 or 347, and four varnish and linseed oil bottles (WEFA 331-333, 335).</td>
</tr>
<tr>
<td><strong>Tilt-top stand, in front of and to left of easel</strong></td>
<td>Figure 44</td>
<td>Use WEFA 2281, the stand pictured in figure 44.</td>
</tr>
<tr>
<td><strong>Brushes in jar, palette knife and artist’s paint box, on stand</strong></td>
<td>Figure 44</td>
<td>Use WEFA 2310 (jar), 2311 (brushes), 2671 (palette knife), and the best one of the paint boxes (WEFA 2243, 2638-2640).</td>
</tr>
<tr>
<td><strong>Palette and palette cup, on seat of armchair</strong></td>
<td>Figure 44</td>
<td>Palette: use WEFA 348 rather than WEFA 2203, Weir’s own palette, which should be reserved for an exhibit; palette cup: WEFA 2622</td>
</tr>
<tr>
<td><strong>Armchair, in front of easel</strong></td>
<td>Figures 44 and 49</td>
<td>Use WEFA 2256 (windsor chair) as in figure 49.</td>
</tr>
<tr>
<td><strong>Tavern table, under central north window</strong></td>
<td>Said by owner to have been Weir’s “painting table,” used in his studio at Branchville.</td>
<td>Acquire original table (B.108) or use WEFA 2181, paint-spattered Victorian stand found in Young studio.</td>
</tr>
<tr>
<td><strong>Object and Location</strong></td>
<td><strong>Evidence</strong></td>
<td><strong>Recommended Source</strong></td>
</tr>
<tr>
<td>-------------------------</td>
<td>--------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Italian chest, heavily carved, paint-spattered; north wall under northwest window; with assorted artist's supplies</td>
<td>1920 inventory, one of 3 chests in studio</td>
<td>Use WEFA 2186; on its lid place some of the artist’s supplies from the WEFA collection, such as artist’s boxes, palettes, and pigments (e.g., if of the Weir period, WEFA 2170, 2176, 2231, 2238, 2244, 2245, 2250, 2623, 2627, 2648-2651).</td>
</tr>
<tr>
<td>Three-cornered chair; in northeast corner, near stove</td>
<td>George Ely said this was “at one time in Weir’s studio” (to Anne Winter, 1963).</td>
<td>Acquire original chair (C.21) if possible, or use WEFA 2204, shown in figure 50.</td>
</tr>
<tr>
<td>Shelving, on west wall</td>
<td>In place, probably original</td>
<td>Retain shelving.</td>
</tr>
<tr>
<td>Miscellaneous objects, on top shelf</td>
<td>Found on shelves c. 1958 (Andrews)</td>
<td>Use items in WEFA collection, such as WEFA 2246: carved wood relief of Virgin with Jesus and St. Anne; 2302, carved wood panel; 2247, copper teakettle; 2249, tackle box; 2607, fishing reel.</td>
</tr>
<tr>
<td>Miscellaneous objects, on middle shelf</td>
<td>Found on shelves c. 1958 (Andrews)</td>
<td>Use items in WEFA collection, such as WEFA 2111 and 2166, stoneware jugs; 2307, green bowl; 2298, brass teakettle on stand; 2299, mallet; 329, humidor.</td>
</tr>
<tr>
<td>Object and Location</td>
<td>Evidence</td>
<td>Recommended Source</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>-----------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Miscellaneous objects, on bottom shelf</strong></td>
<td>Found on shelves c. 1958 (Andrews)</td>
<td>Use items in WEFA collection, such as WEFA 2301, meat fork; 2303, brown jug from Nassau; 2305, wine bottle; 2308-2309, Dietz lanterns; framed photograph of Weir (WEFA 2217, repro.); acquire binocular case (W 358).</td>
</tr>
<tr>
<td><strong>Cabinet, walnut, probably Italian; under shelves on west wall</strong></td>
<td>Found in Young studio (WEFA 2183); provenance not known</td>
<td>Use WEFA 2183, with doors closed.</td>
</tr>
<tr>
<td><strong>Storage cabinet, pine; against west wall to right of shelves</strong></td>
<td>Probably original location</td>
<td>Use WEFA 2163, with doors closed; possibly use for storage of small objects associated with the studio.</td>
</tr>
<tr>
<td><strong>Objects, on top of cabinet</strong></td>
<td>As found</td>
<td>Use WEFA 2239-2241 (sleigh bell, ladle and mirror in case).</td>
</tr>
<tr>
<td><strong>Mirror, on west wall, to left of shelves, covering stovepipe hole</strong></td>
<td>1920 inventory</td>
<td>Use WEFA 2220, pier mirror.</td>
</tr>
<tr>
<td><strong>Armchair, Spanish; in front of mirror</strong></td>
<td>Figure 44</td>
<td>Use WEFA 2278.</td>
</tr>
<tr>
<td><strong>Fisherman's creel, hanging on wall to right of mirror; fishing net on pole, leaning against wall</strong></td>
<td>Extant artifacts associated with Weir</td>
<td>Use WEFA 2205 and 2223.</td>
</tr>
<tr>
<td><strong>Easel and Weir painting, unframed, standing to left of mirror</strong></td>
<td>Figure 46</td>
<td>Use WEFA 2235, hinged easel with chain, and a copy of a portrait of Ella Weir, as in figure 46.</td>
</tr>
<tr>
<td><strong>Object and Location</strong></td>
<td><strong>Evidence</strong></td>
<td><strong>Recommended Source</strong></td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------</td>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Adjustable table, made by</strong> A. Hoffman Co., Rochester, NY; in southwest corner</td>
<td>Found in Weir studio, west side (WEFA 2215)</td>
<td>Use WEFA 2215.</td>
</tr>
<tr>
<td><strong>Male torso, plaster, on table</strong></td>
<td>Formerly in Weir’s New York studio (fig. 42)</td>
<td>Use WEFA 2228.</td>
</tr>
<tr>
<td><strong>Frames, six, leaning against south wall</strong></td>
<td>Figures 46 and 50</td>
<td>Use WEFA 3251-3254, 3259. Acquire frame B 374 found in the Weir Barn.</td>
</tr>
<tr>
<td><strong>Studio cabinet, against middle of south wall</strong></td>
<td>Originally in Weir’s New York studio (figure 45), moved to the Branchville studio before 1958, possibly during Weir’s last years.</td>
<td>Use WEFA 2162.</td>
</tr>
<tr>
<td><strong>Objects, on top of studio cabinet</strong></td>
<td>Figures 45 and 50</td>
<td>Use items such as WEFA 2167 (wine jug); 2221 (plaster cast of Olin Warner’s bust of Weir); 2222 (blue oriental urn).</td>
</tr>
<tr>
<td><strong>Objects, in upper part of cabinet</strong></td>
<td>Figures 45 and 50</td>
<td>Use a variety of small decorative or useful articles in the WEFA collection, including two or three books, white vase holding a brush (WEFA 2287); oil of lavender jar (2295); bags, envelopes and bottles of powdered pigments (2652, 2668-2670), and other items as available.</td>
</tr>
<tr>
<td><strong>Objects, in lower shelves of cabinet</strong></td>
<td>Figure 45</td>
<td>Use large books, magazines, portfolios and sheets of paper, as available.</td>
</tr>
<tr>
<td>Object and Location</td>
<td>Evidence</td>
<td>Recommended Source</td>
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<tr>
<td>--------------------------------------------</td>
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</tr>
<tr>
<td><strong>Plaster cast of hand</strong>, hanging on side of cabinet</td>
<td>Figure 45</td>
<td>Use original cast (WEFA 2248) or reproduction.</td>
</tr>
<tr>
<td><strong>Portfolio rack</strong>, to left of cabinet</td>
<td>Found in studio</td>
<td>Use WEFA 2202 and acquire portfolios (Andrews, W 2243, 2248, 2287 and 2301).</td>
</tr>
<tr>
<td><strong>Studley’s Express bag</strong>, New York Transit Co., hanging on south wall</td>
<td>As found</td>
<td>Use WEFA 2214.</td>
</tr>
<tr>
<td><strong>Hutch table</strong>, green, south wall</td>
<td>1920 inventory listed three tables</td>
<td>Use WEFA 2275.</td>
</tr>
<tr>
<td><strong>Printmaking materials</strong>, on hutch table top and seat</td>
<td>Some found in studio, others donated by Weir’s granddaughters.</td>
<td>Use WEFA 346 (ink tubes); 2641-2644, 2646 (etching and engraving tools), and appropriate items from WEFA accession 4, and items in the Andrews collection, if available (W 920, 1104, 1152-1155, 1414 and 1797).</td>
</tr>
<tr>
<td><strong>Etching press</strong>, well out from southwest corner</td>
<td>Weir acquired an etching press for Branchville in 1888; it was still there in 1920. After Mahonri Young’s death it went to Brigham Young University as part of the Weir/Young Collection.</td>
<td>Use WEFA 187, Weir’s other etching press, bought in 1890 for his New York studio.</td>
</tr>
<tr>
<td><strong>Chairs</strong>, damaged, south wall, stored under windows,</td>
<td>1920 inventory; figure 50</td>
<td>Use WEFA 2255, 2257 and one or two other chairs needing repairs.</td>
</tr>
<tr>
<td><strong>Buffalo rug</strong>, hanging on makeshift frame on south wall</td>
<td>1920 inventory; figures 48 and 49</td>
<td>Acquire similar rug and hang as in figure 48.</td>
</tr>
</tbody>
</table>
### Evidence

<table>
<thead>
<tr>
<th>Object and Location</th>
<th>Evidence</th>
<th>Recommended Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Empty frames, blank canvases and wood panels, leaning against east wall</td>
<td>1920 inventory listed 14 frames, 45 blank wooden panels and 41 blank canvases.</td>
<td>Use old frames found on site; acquire new frames, panels and canvases.</td>
</tr>
<tr>
<td>Unfinished sketches and paintings, by Robert W. and J. Alden Weir, a few hanging, others stacked or leaning</td>
<td>1920 inventory; figures 46-50</td>
<td>Acquire copies of Weir paintings and sketches; display variously as in figures 46-50.</td>
</tr>
<tr>
<td>Storage cabinet, pine, standing against east wall in southeast corner</td>
<td>Figures 46 and 49</td>
<td>Possibly use one of two cabinets found in barn (B 85 and B 422) or fabricate a cabinet similar to one in figure 46.</td>
</tr>
<tr>
<td>Baskets, wooden mortar and pestle, blanket, on top of cabinet and on wall above</td>
<td></td>
<td>Acquire baskets, large wooden mortar and pestle, old blanket or window drape; display as in figures 46 and 49.</td>
</tr>
<tr>
<td>Prints and photographs, in various places around room</td>
<td>1920 inventory (14 prints, two framed photographs)</td>
<td>Use framed and unframed prints and photographs (or copies) from site collection, such as WEFA 2227 (Mme. Recamier, after J. L. David) and the photograph of Weir in his New York studio (figure 45).</td>
</tr>
<tr>
<td>Chest of drawers, east wall under window</td>
<td>1920 inventory (half a chest of drawers - broken)</td>
<td>Use lower section of either WEFA 2104 or 2106.</td>
</tr>
<tr>
<td>Set of books: <em>La Comedie Humaine</em>, by Balzac, on top of chest or drawers</td>
<td>1920 inventory</td>
<td>Acquire late nineteenth-century set (in French).</td>
</tr>
<tr>
<td>Manikins, 2, on floor toward center, east</td>
<td>1920 inventory</td>
<td>Acquire or reproduce two early twentieth-century manikins.</td>
</tr>
</tbody>
</table>
(cont. – Weir Studio)

<table>
<thead>
<tr>
<th>Object and Location</th>
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</thead>
<tbody>
<tr>
<td><strong>Bureau</strong>, against east wall near door</td>
<td>1920 inventory (bureau – broken)</td>
<td>Use upper section of WEFA 2104 or 2106.</td>
</tr>
<tr>
<td><strong>Stool</strong>, in center of floor near Weir’s easel</td>
<td>1920 inventory (broken stool)</td>
<td>Use WEFA 2189, step stool with missing step.</td>
</tr>
<tr>
<td><strong>Small wooden crate</strong>, from Von Lengerke &amp; Detmold, sporting goods &amp; novelties, New York City, and <strong>cigar box</strong></td>
<td>Found on site</td>
<td>Use WEFA 2604 and 2634 on one of the tables.</td>
</tr>
<tr>
<td><strong>Wicker rocking chair</strong> and <strong>Victorian cane-seat chair</strong>, toward south end in front of easel</td>
<td>1920 inventory listed four chairs in the studio; this one was there in 1958 (figure 50).</td>
<td>Use WEFA 2261 and 2191.</td>
</tr>
</tbody>
</table>

In placing the furnishings recommended above, the effect to be aimed at is one of unstudied clutter, as is apparent in the illustrations cited (figures 45-50). In setting up the north end, where Weir’s easel is located, it would be helpful if a practicing artist were consulted in order to achieve a realistic painting set-up such as Weir might have had. Figure 44 seems to show Weir mixing pigments on his palette, but the photograph was staged, not a candid shot.
MAHONRI YOUNG’S STUDIO  
with Floor Plan and Two Working Drawings

In the absence of almost all of the bronze and plaster figures, paintings, drawings, etchings and art books that once occupied nearly every bit of floor, wall and balcony space in Mahonri Young’s studio, it is impossible to recreate fully its appearance during his lifetime. The furnishing plan for the Young studio presented here is designed, therefore, to utilize whatever original furnishings and art works are available in such a way that the visitor will recognize that this was the work space of a versatile artist, equally skilled as sculptor, painter, draftsman and etcher, as well as a redoubtable art scholar. Fortunately, a number of artifacts associated with Young’s Branchville studio survive on site or in the collection of the Brigham Young University Museum of Art, including modeling stands, stools, chairs, stove and the bathtub in which he kept his modeling clay. A few anatomical models and the plaster models for some of Young’s sculptures are also preserved on site; others in the Brigham Young University collection may be available for loan or reproduction. Examples of his paintings, drawings and etchings may also be available for loan or reproduction.

Visitors will enter through the doorway at the southeast corner of the studio, where they will have an unobstructed view of the studio floor, mezzanine and west balcony before walking across to the west side and a view of the etching room through its open door. To exit the building they can return to the southeast door or, in warm weather, leave through the double doorway in the middle of the west wall. For reasons of security and safety, the mezzanine and balconies will be closed to visitors, although some furnishings will be placed there to be seen from the floor below.

RECOMMENDED FURNISHINGS

<table>
<thead>
<tr>
<th>Object and Location</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Sink, square, galvanized, outer corner supported by a wooden 4x4, with separate faucet, exposed plumbing, and wrap-around light-colored splash board</td>
<td>Figures 56 and 57</td>
<td>Use B 412 if it is the original sink, or fabricate sink, as shown in figures 56, 57.</td>
</tr>
<tr>
<td>Shelf, wood, with metal brackets, above sink</td>
<td>Figures 56 and 57</td>
<td>Fabricate shelf.</td>
</tr>
</tbody>
</table>
Young Studio floor plan
Young Studio, 1 of 2 views
(cont. – Young Studio)

<table>
<thead>
<tr>
<th><strong>Object and Location</strong></th>
<th>** Evidence**</th>
<th><strong>Recommended Source</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shelf accessories:</strong> white</td>
<td>Figures 56 and 57</td>
<td>Use artist’s materials found on site; acquire.</td>
</tr>
<tr>
<td>jar filled with artist’s brushes; half a dozen small cans and bottles; Borax box; turpentine; white towel hanging from end of shelf</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Easels, 2, near south end,</strong></td>
<td>Figure 56</td>
<td>Use WEFA 2185 and WEFA 3264.</td>
</tr>
<tr>
<td>each holding a large painting by Young</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Painting:</strong> <em>I” Beam or Ploughing in the Valley of the Great Salt Lake</em>, by Young, on easel (WEFA 3264)</td>
<td>Figure 56</td>
<td>Acquire reproduction of either painting.</td>
</tr>
<tr>
<td><strong>Painting:</strong> <em>Trotting Races at Danbury Fair</em> (1937), by Young, on easel (WEFA 2185)</td>
<td>Figure 56</td>
<td>Acquire reproduction.</td>
</tr>
<tr>
<td><strong>Table, turned legs, shelf and drawer, in front of paintings</strong></td>
<td>Figure 56</td>
<td>Use WEFA 2276.</td>
</tr>
<tr>
<td><strong>Painting materials, on table</strong></td>
<td>Figure 56; common usage</td>
<td>Acquire Y 1575 or 1268 (palette); B 242 (brushes and palette knife); WEFA 2621 (palette cup); and an artist’s box (Y 787, 946, 1123 or 2043).</td>
</tr>
</tbody>
</table>
(cont. – Young Studio)

<table>
<thead>
<tr>
<th>Object and Location</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Frames, canvases, wood panels, and unfinished paintings</strong>, leaning against south wall behind easels</td>
<td>Figure 56</td>
<td>Use frames found in Weir studio (W 1742 and 2440) and in Young studio and barn (Y 182, 1220, 2009, 2052, 2530, 2556; B 203, WEFA 3252, WEFA 3253, WEFA 3259, WEFA 3251, WEFA 3254, B 374); canvases and wood panels (Y 1173, 2111, 2112, 2114, 2115, 2116, 2120); reproduce a few of Young’s works.</td>
</tr>
<tr>
<td><strong>Stool, green legs, white seat, next to sink</strong></td>
<td>Figure 56 shows a chair, unlocated.</td>
<td>Use WEFA 2188.</td>
</tr>
<tr>
<td><strong>Paper towel holder and roll</strong>, on south wall to left of sink</td>
<td>Figures 56 and 61</td>
<td>Acquire period towel holder and modern paper towel roll.</td>
</tr>
<tr>
<td><strong>Bathtub, west wall, between sink and door to etching room</strong></td>
<td>Figure 57</td>
<td>Use existing tub (WEFA 2292); partially fill with clay similar to that used by Young.</td>
</tr>
<tr>
<td><strong>Donkey bridle</strong>, hanging on west wall over bathtub</td>
<td>As found in 1958</td>
<td>Use WEFA 2224.</td>
</tr>
<tr>
<td><strong>Modeling stand, on floor near bathtub</strong></td>
<td>Figure 57</td>
<td>Use WEFA 2180.</td>
</tr>
<tr>
<td><strong>Roughed-out figure in clay</strong>, on large modeling stand</td>
<td>Figure 57</td>
<td>Fabricate rough figure similar to one of Young’s statues for New York World’s Fair, 1939.</td>
</tr>
<tr>
<td><strong>Calipers, sculptor’s, leaning against stool</strong></td>
<td>Figure 51</td>
<td>Use WEFA 2226, securely fastened.</td>
</tr>
<tr>
<td>Object and Location</td>
<td>Evidence</td>
<td>Recommended Source</td>
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</tr>
<tr>
<td>Stool, dark stain, near one of the modeling stands</td>
<td>Figure 57</td>
<td>Use WEFA 2190.</td>
</tr>
<tr>
<td>Ox yokes, 2, mounted on west wall between etching room door and double doors</td>
<td>As found in 1958</td>
<td>Use WEFA 200 and 2225.</td>
</tr>
<tr>
<td>Chest of drawers, Empire style, on west side between doors</td>
<td>Found in Young studio</td>
<td>Use WEFA 2182.</td>
</tr>
<tr>
<td>Table, zinc top, green legs, place to right of double doors</td>
<td>Found in barn</td>
<td>Acquire B 160.</td>
</tr>
<tr>
<td>Rocking chair, oak, Mission style, place in front of table</td>
<td>Figure 68</td>
<td>Use WEFA 2266.</td>
</tr>
<tr>
<td>Rocking chair, slat-back, late Victorian, place in front of double doors</td>
<td>Figure 68</td>
<td>Acquire period chair similar to one in Figure 68</td>
</tr>
<tr>
<td>Anatomical figures used by Mahonri M. Young, on table</td>
<td>Found in studio</td>
<td>Use WEFA 2229 (man) and 2264 (horse).</td>
</tr>
<tr>
<td>Carpenter's bench, under north windows</td>
<td>Bench used by Young</td>
<td>Use WEFA 2587.</td>
</tr>
<tr>
<td>Hammer, on work bench</td>
<td>Found in Young studio, marked MMY</td>
<td>Use WEFA 2586.</td>
</tr>
<tr>
<td>Anvil, on floor beside work bench</td>
<td>Found in Young studio, marked MMY</td>
<td>Use WEFA 2585.</td>
</tr>
<tr>
<td>Object and Location</td>
<td>Evidence</td>
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</tr>
<tr>
<td>Tools, on work bench</td>
<td>Found in Young studio</td>
<td>Acquire hand sprayer, pincer tongs, hand drill, gauge, oil can, whetstone, wrench, chisel, etc. (Y 579, 802, 982, 985, 1049, 1055, 1077, 1080, 1112, 1394, 2426 and W 2335).</td>
</tr>
<tr>
<td>Tools, hanging on wall to left of north window</td>
<td>Found in Young studio</td>
<td>Acquire ax, grass hook, lamp, saw, shillelagh (Y 556, 870, 1006, 1086, 1378).</td>
</tr>
<tr>
<td>Map cabinet, north wall, between windows</td>
<td>Found in Young studio</td>
<td>Acquire Y 1188.</td>
</tr>
<tr>
<td>Crate containing clay, north wall, under right window</td>
<td>Found in Young studio</td>
<td>Use WEFA 2291.</td>
</tr>
<tr>
<td>Windsor armchair, northeast corner, in front of staircase</td>
<td>Figure 58</td>
<td>Acquire W 671.</td>
</tr>
<tr>
<td>Cheval mirror, northeast corner</td>
<td>Figure 58</td>
<td>Use WEFA 2280 (frame), replace mirror</td>
</tr>
<tr>
<td>Heating stove, northeast corner, sitting on bricks</td>
<td>Figures 58 and 72</td>
<td>Retain existing stove (WEFA 2199).</td>
</tr>
<tr>
<td>Coal hod, next to stove</td>
<td>Figure 72</td>
<td>Use WEFA 2201; fill with kindling wood.</td>
</tr>
<tr>
<td>Bucket, metal, next to stove</td>
<td>Found in Young studio</td>
<td>Use WEFA 2200; partially fill with crumpled paper.</td>
</tr>
<tr>
<td>Teakettle, on top of stove</td>
<td>Figure 58</td>
<td>Acquire Y 1230.</td>
</tr>
</tbody>
</table>
(cont. – Young Studio)

<table>
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<tr>
<th>Object and Location</th>
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</thead>
<tbody>
<tr>
<td>Firewood and hatchet, beside and behind stove</td>
<td>Figure 58</td>
<td>Acquire several small logs and hatchet.</td>
</tr>
<tr>
<td>Easel, leaning against east wall behind stove</td>
<td>Figure 58</td>
<td>Use WEFA 3263.</td>
</tr>
<tr>
<td>Bottles, tins, and other small items on shelves behind stove</td>
<td>Figure 58</td>
<td>Use items found in the studio.</td>
</tr>
<tr>
<td>Chest, east wall behind stove</td>
<td>Figure 58</td>
<td>Acquire Y 1364.</td>
</tr>
<tr>
<td>Modeling stands, 2, in northeast corner</td>
<td>Figure 58</td>
<td>Use WEFA 2177 and acquire Y 3364.</td>
</tr>
<tr>
<td>Animal reliefs: cat and dog, on stands in northeast corner</td>
<td>Figures 56 and 58</td>
<td>Reproduce from Young originals, if available; if not, reproduce any small figures by Young.</td>
</tr>
<tr>
<td>Modeling stands, placed at random in center of studio</td>
<td>Found in etching room</td>
<td>Use WEFA 2178, 2179 and 3250; acquire B 112 and 142.</td>
</tr>
<tr>
<td>Armature for male figure, on one of the stands</td>
<td>Found in etching room</td>
<td>Use one example from WEFA 2286.</td>
</tr>
<tr>
<td>Plaster reliefs and small plaster figures by Young, placed on top of shelves on west balcony</td>
<td>Figure 62</td>
<td>Reproduce about a dozen of Young’s early figures and reliefs, as available.</td>
</tr>
<tr>
<td>Navajo blanket, draped over west balcony railing to hide empty book shelves</td>
<td>Figure 58</td>
<td>Acquire modern blanket.</td>
</tr>
<tr>
<td>Object and Location</td>
<td>Evidence</td>
<td>Recommended Source</td>
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</tr>
<tr>
<td><strong>Books, on shelves, west balcony</strong></td>
<td>Figure 62</td>
<td>Acquire books and magazines owned by Young found in studio. Also use WEFA 2277.</td>
</tr>
<tr>
<td><strong>Empty frames and canvases, stacked against walls on both balconies and mezzanine</strong></td>
<td>Figure 58</td>
<td>Use available and acquire others.</td>
</tr>
<tr>
<td><strong>Paintings and drawings by Young, unframed, tacked to walls of studio and mezzanine</strong></td>
<td>Figures 58 and 59</td>
<td>Reproduce Young drawings and small paintings.</td>
</tr>
<tr>
<td><strong>Scale model of <em>This Is the Place</em> monument (optional), on studio floor in front of mezzanine</strong></td>
<td>1958 photograph shows this model at south end of studio</td>
<td>Borrow or reproduce original model now at Brigham Young University.</td>
</tr>
<tr>
<td><strong>Plaster casts of heads for <em>This Is the Place</em> (optional), suspended from mezzanine or west balcony</strong></td>
<td>1958 photograph (west balcony)</td>
<td>Use original casts (WEFA 2263, 2271-2274, 6828) or reproduction.</td>
</tr>
</tbody>
</table>
In order to mitigate the rather static nature of any refurbishing of a space once filled with activity, it might be helpful to invite a working painter and/or sculptor, one accustomed to working with the kinds of materials Young used, to review this plan and possibly even do some work in the studio to see if the plan actually works. Additional clutter, especially along the sides, could be achieved by using artifacts found on site not mentioned in this plan and, if further research justifies its presence, the bookbinder’s press, WEFA 2279, presently in the room.

**ETCHING ROOM**
*with Floor Plan and Working Drawing*

Visitors will be able to walk into the room attached to the west side of Young’s studio in which he did his etching. The principal furnishings will be Young’s etching press and print filing cabinet and, if further research justifies its presence, the bookbinder’s press, WEFA 2279, presently in the room.

If available, Young’s etching tools and plates in various stages of execution might be displayed in a case exhibit on the north side, with appropriate explanation of the etching process. Available wall space could be used to display reproductions or, under proper safeguards, original examples of etchings and drawings by Weir and Young.

**RECOMMENDED FURNISHINGS**

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<tr>
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</thead>
<tbody>
<tr>
<td>Stove, coal bucket and firewood</td>
<td>Original in place</td>
<td>Retain stove in present position; acquire early twentieth-century coal hod and firewood.</td>
</tr>
<tr>
<td>Elk antlers, under west window</td>
<td>Found in place in 1958.</td>
<td>Use original antlers (WEFA 2289).</td>
</tr>
<tr>
<td>Etching press, against south wall</td>
<td>Figure 73</td>
<td>Use WEFA 2159, Continental Bank Note. Press adapted by Young for printing techniques.</td>
</tr>
<tr>
<td>Work bench, under south window</td>
<td>Figure 73</td>
<td>Retain original work bench.</td>
</tr>
<tr>
<td>Print cabinet, west wall, under window</td>
<td>Found in Young studio.</td>
<td>Use WEFA 2194.</td>
</tr>
</tbody>
</table>
(cont. – Etching Room)

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Wash basin</strong> and accessories; wall-mounted in southeast corner</td>
<td>In place</td>
<td>Retain wash basin; acquire soap and towel</td>
</tr>
<tr>
<td><strong>Fiberboard panels,</strong> mounted on south and west walls</td>
<td>Figures 73 and 74</td>
<td>Retain.</td>
</tr>
<tr>
<td><strong>Etchings by Young,</strong> mounted, unframed, on panels</td>
<td>Figures 73 and 74</td>
<td>Reproduce selected etchings by Young.</td>
</tr>
<tr>
<td><strong>Architectural drawings or photographs,</strong> framed on ledge, south and west walls</td>
<td>Figure 74</td>
<td>If located, reproduce; if not, substitute Young etchings.</td>
</tr>
<tr>
<td><strong>Bottles,</strong> on west ledge, used for acid, oil, etc.</td>
<td>Found in room</td>
<td>Use original bottles.</td>
</tr>
</tbody>
</table>

The bookbinder’s press now in the etching room (WEFA 2279) may have been used by Caroline Weir. Since it was still in the room in 1958, it can be left there, although there is no evidence that Young ever used it.
ILLUSTRATIONS
Figure 1. First-floor plan, Weir Farm, Branchville. From “Alterations in House of Mr. J. Alden Weir,” by Charles A. Platt, architect, New York, 1900. From the collection of Mr. and Mrs. Sperry Andrews.
Figure 2. “First floor plan. Addition to House for J. Alden Weir, Esq., Branchville, Conn.,” drawn by Frederick J. Adams for McKim, Mead & White, architects, New York, 1911. From the collection of Mr. and Mrs. Sperry Andrews.
Figure 3. East end of Weir living room, Branchville, circa 1883-85. From an original photograph in Dorothy Weir Young notebook (WEFA collection).
Figure 4. Anna and Julian Weir in front of the living room fireplace, Branchville, circa 1889 (Weir Farm National Historic Site/HP/Weir/Interior/7). Mrs. Weir’s black dress suggests that this photograph may have been taken while she was in mourning for her infant son and her father-in-law, both of whom died in early 1889.
Figure 5. *Dogs before the Fire*, watercolor by J. Alden Weir, 1885 (private collection), showing three of the family pets in front of the original living room fireplace, Branchville.
Figure 6. *In the Living Room*, oil on canvas by J. Alden Weir, circa 1890 (private collection). Anna Weir, in a summery dress, gazes out the window at the east end of the Branchville living room.
Figure 7. One of the Weir girls reading in the living room at Branchville (Weir Farm NHS/HP/Weir/Interior/39). The striped wallpaper visible at right indicates that the photograph was taken after the 1900-1901 alterations.
Figure 8. East end of living room, after 1901 (wallpaper) and before 1932 (kerosene lamps) (WEFA collection).
Figure 9. Southeast corner of the living room, watercolor by Dorothy Weir Young (WEFA collection). The green walls suggest that this dates from about 1930, before the walls were painted coral red. Note the table under the window, replacing the sofa in figures 3, 6 and 7.
Figure 10. Northeast corner of the living room at Branchville, after 1931 (painted walls), watercolor by Gifford Beal (private collection).
Figure 11. Caroline Weir seated on a chest in the living room at Branchville, about 1905, oil on canvas by J. Alden Weir (private collection).
Figure 12. North wall of living room, between hall door and closet, 1958, showing portrait of Anna Baker Weir mounted against tapestry, small bas relief portrait of Julian Weir, and antlers over door. WEFA/HP 326.
Figure 13. West fireplace, living room, 1901-1910. Photograph from the collection of Mr. and Mrs. Sperry Andrews.
Figure 14. West fireplace, living room, 1958. WEFA/HP 322.
Figure 15. Ella Baker Weir seated at her desk in the southwest corner of the enlarged living room, 1901-1910. Photograph from the collection of Mr. and Mrs. Sperry Andrews.
Figure 16. West end of Branchville living room, c. 1940 photograph (private collection). Note radiator under west windows, new location of sofa, and painting hung on top of tapestry.
Figure 17. West end of living room, 1958. WEFA/HP 323.
Figure 18. Southwest corner of living room, 1958. WEFA/HP 328.
Figure 19. *Figures at a Table*, a painting by J. Alden Weir of a family group seated around the long refectory table in the Branchville dining room, after its 1911 enlargement (private collection). The persons depicted are probably Julian and Ella Weir in armchairs at the ends, flanked by John Ferguson Weir and his wife Mary, their daughter Edith and two of Julian’s daughters, seated on joint stools along the sides.
Figure 20. Julian, Ella (seated) and Cora Weir, with an unidentified woman, in the Branchville dining room after 1911. The wall hanging appears to be a map of Fairfield County, Connecticut. Privately owned photograph.
Figure 21. Hawk and vase on mantel, undated drawing by J. Alden Weir, in Dorothy Weir Young notebook. Courtesy of the Weir Farm Trust. The hawk may have been one of the two “stuffed birds” in the 1920 inventory of the Branchville dining room.
Figure 22. Luncheon party in the Weirs’ New York apartment, oil painting by Dorothy Weir, 1920-30. Courtesy of the Brigham Young University Museum of Art. The table and chairs were formerly in the dining room of the Weirs’ New York house on East 12th Street; the chairs later were used in Branchville. The waitress has been identified by Mrs. Young’s niece as Mary Hanratty, who worked for the Weirs from the 1880s into the 1920s.
Figure 23. East wall of Branchville dining room, 1958, after Mahonri Young’s death. Note the Welsh dresser and pewter, the phonograph, the Weir painting on the left and part of Emil Carlsen’s still life with swan on the right. WEFA/HP 324.
Figure 24. Northwest corner of dining room, 1958. WEFA/HP 325. The window drape appears to be of a shiny fabric in green and gold (probably WEFA 2912). The Native American pots on the Dutch wardrobe were not mentioned in the 1958 inventory.
Figure 25. Second-floor plan, Weir Farm, Branchville. From “Alterations in House of Mr. J. Alden Weir,” by Charles A. Platt, architect, New York, 1900. From the collection of Mr. and Mrs. Sperry Andrews.
Alterations in House of
MR. J. ALDEN WEIR

CHARLES A. PLATT - ARCHITECT
BRONXVILLE, CONN.
NEW YORK

SECOND FLOOR PLAN
Note: Dotted Lines indicate Old Construction
Figure 26. Photograph of landing on stairway to second floor, 1958. The portrait is of Anna Weir on American painter Frank Duveneck’s balcony in Venice, painted by Julian Weir in 1883 during their honeymoon tour of Europe. The green and gold drapery may be the same as that in the dining room (figure 24). WEFA/HP 330.
Figure 27. Photograph, 1958, taken in the bedroom hallway (209), looking west through the stair hall (206) into the southwest bedroom (204). WEFA collection, HP 335.
Figure 28. Photograph, 1958, of the small “Hall Bedroom” (203). WEFA collection, HP 336.
Figure 29. Fireplace in southwest bedroom (204), probably before 1920. Photograph from the collection of Mr. and Mrs. Sperry Andrews.
Figure 30. Two women in the southwest bedroom (204) on the second floor of the Branchville house. Painting by Dorothy Weir, probably 1920-30 (privately owned). The subjects are unidentified, possibly the artist’s two sisters. Note the black woodwork and the similarity between the furnishings depicted and the 1947 inventory of the room.
Figure 31. A corner of the southwest bedroom (204) in 1958. The bedhangings appear to be the ones on Cora Weir’s bed before 1919 (figure 36), although not on the same bed. WEFA collection, HP 334.
Figure 32. View from the bedroom hall (209) through the hall (210) into the northeast bedroom (211). The door on the left opens into a bathroom (208). 1958 photograph, WEFA collection HP 329.
Figure 33. *Face Reflected in a Mirror*, oil on canvas by J. Alden Weir, 1896. Courtesy of the Museum of Art, Rhode Island School of Design, Jesse Metcalf Fund. For this portrait, Ella Weir probably posed in the master bedroom (211), where the high-post bed reflected in the mirror was located until about 1958.
Figure 34. *Reflection in a Mirror*, oil on canvas by J. Alden Weir, about 1909 (private collection), shows Ella Baker Weir standing before a bedroom mirror. The bed appears to be the same as in figure 30, although the other furnishings are different and the window is in a different location.
Figure 35. The northeast bedroom (211), photographed in 1958 (WEFA HP 332). The distinctive turn-of-the-century wallpaper is still in place, but the ornately carved bed is now privately owned.
Figure 36. Cora Weir in the southeast bedroom (201) about 1905. The reeded-column bed and striped wallpaper relate this to the succeeding photographs (figures 37-40), although the furnishings vary. Privately owned photograph.
Figure 37. Southwest corner of Cora’s room (201), before 1920. Privately owned photograph.
Figure 38. Another corner in Cora’s bedroom, before 1920. Privately owned photograph.
Figure 39. This photograph and the following one may be of Cora’s bedroom at Branchville, judging by the wallpaper, although the furnishings are quite different from those in figures 36-38. Privately owned photograph.
Figure 40. This and the preceding photograph of Cora’s bedroom were probably taken at Branchville, although it is possible that she had similar wallpaper in her room in New York City, which might explain the almost total difference in furnishings. Privately owned photograph.
Figure 41. Cora Weir sitting in an unidentified room, circa 1913 (WEFA collection, HP 107). Note the tambour desk and “Friendship Calendar,” also visible in figure 39. The photograph on top of the desk was of her father circa 1900 (see figure 45). Since Cora appears to be about 20 years old in this photograph, the photograph may have been taken in the downstairs bedroom (108) after the 1911 alterations; this would make the door to the right the entrance to the dressing room (110), where the tambour desk was in 1958 and possibly much earlier.
Figure 42. A corner of Weir’s studio in the Benedict Building, Washington Square East, New York City, about 1884-86. Photograph courtesy of Brigham Young University, Photographic Archives, P-78, #120, oversize.
Figure 43. Another corner of Weir's studio in the Benedict Building, about 1884-86. Photograph courtesy of Brigham Young University, Photographic Archives, P-78, #119, oversize.
Figure 44. Weir at work in his studio at 51 West 10th Street, New York City, about 1900. Photograph courtesy of Brigham Young University, Photographic Archives, oversize, no number.
Figure 45. Weir in his New York studio, 51 West 10th Street, about 1900. Photograph courtesy of Brigham Young University, Photographic Archives, P-78, folder 1, #4A. The tall cabinet behind him appears to be WEFA 2162, now in the Weir studio at Branchville.
Figure 46. Southeast corner of Weir's Branchville studio, circa 1905, with two of his paintings: *Two Sisters* and *Upland Pasture*. Snapshot in Dorothy Weir notebook, courtesy of the Weir Farm Trust; Weir Farm NHS/HP/217. The wooden cabinet on the left was on the east wall, probably removed when the frame racks were installed.
Figure 47. An early Weir painting on an easel in his Branchville studio before 1919. There is a very similar easel in the site collection (WEFA 3012). Privately owned photograph.
Figure 48. Weir and dog in his Branchville studio about 1905. Photograph courtesy of Brigham Young University, Photographic Archives, P-78, folder 2, #17.
Figure 49. Weir in his studio at Branchville about 1905. Photograph courtesy of Brigham Young University, Photographic Archives, P-78, folder 2, #16.
Figure 50. South wall of Weir's Branchville studio, 1958. The sideboard and cabinet on left are still there. WEFA collection, HP 327.
Figure 51. Mahonri Young in his New York studio, photograph by Johnson, about 1912. Courtesy of Brigham Young University, Photographic Archives, P-82, box 1, folder 12.
Figure 52. Mahonri Young working on a drawing in his New York studio, photograph by International Film Service, about 1917. Courtesy of Brigham Young University, Photographic Archives, P-82, box 1, folder 12.
Figure 53. Mahonri Young modeling one of his “work” figures in his New York studio, about 1917. Photograph courtesy of Brigham Young University, Photographic Archives, P-82, box 1, folder 12.
Figure 54. Clay model on a modeling stand in Young’s studio, probably in New York, early 1930s. Privately owned photograph.
Figure 55. Dorothy Weir in Mahonri Young’s studio, probably in New York before their 1931 marriage (no wedding ring). Privately owned photograph.
Figure 56. Young in his Branchville studio with his 1937 painting, *Harness Races*, *Danbury Fair* (photograph from a private collection).
Figure 51. Young’s assistants working in the Branchville studio on rough models for his statues of *Industry* and *Agriculture* for the 1939 New York World’s Fair. Visible in the background (southwest corner) are a sink and the bathtub in which Young kept his damp clay. Sketch by Mahonri Young, about 1938. Courtesy of Brigham Young University, Museum of Art, #832070372.
Figure 58. Young in the northeast corner of his Branchville studio, about 1937. Privately owned photograph.
Figure 59. Young at his desk on the mezzanine of his Branchville studio, about 1937. Privately owned photograph.
Figure 60. Part of Young’s art library on the mezzanine of his Branchville studio, about 1957 (photograph from a private collection).
Figure 61. Mahonri Young at work in his Branchville studio, with granddaughter Darcy Lay looking on, dated “about 1938” on the back of the photograph. Courtesy of Brigham Young University, Photographic Archives, P-82, box 1, folder 8.
Figure 62. Mahonri M. Young on the west balcony of his Branchville studio, photograph by Herbert Gehr, probably taken for (but not used in) an article on Young in the February 17, 1944, issue of Life magazine. Courtesy of Brigham Young University, Photographic Archives, P-82, box 1, last folder.
Figure 63. Armature used by Young in his Branchville studio in an early stage of work (about 1943-44) on his monumental sculpture, This Is the Place, commemorating the Mormons’ arrival at Great Salt Lake in 1847. Photograph courtesy of Brigham Young University, MSS 4, Box 9, folder 2.
Figure 64. Plaster maquette of the trappers group for *This Is the Place*. Courtesy of Brigham Young University, MSS 4, box 9, folder 2. The poster behind it reads "Hear Mahonri Young/noted sculptor/at dinner Friday/June 30th," which dates the photograph to 1944.
Figure 65. Young poses in his Branchville studio with three scale models for *This Is the Place*, about 1946. Courtesy of Brigham Young University, Photographic Archives, P-82, Box 1, folder 1. Another photograph of Young with the smallest of these models is dated September 29, 1946 (Brigham Young Univ., MSS 4, box 9, folder 2).
Figure 66. Mahonri and Dorothy Weir Young posing in front of a full-size model of one of the This Is the Place groups, probably in the Branchville studio in 1946 shortly before its shipment to New York for casting in bronze. Courtesy of Brigham Young University, Photographic Archives, P-82, box 1, last folder.
Figure 67. Mahonri Young (on ladder) putting finishing touches on one of the full-size plaster figures for *This Is the Place*; his assistant, Spero Anargyros, is seated at the statue’s foot. The photograph appears to have been taken at the foundry in New York where the figures were cast in bronze. Courtesy of Brigham Young University, Photographic Archives, P-82, box 2. Young and Anargyros also posed at the foundry with the figure of Chief Wawasakie (Brigham Young University, Photographic Archives, P-82, box 1, folder 11).
Figure 68. Mrs. Sperry Andrews and son Ballard visiting with Mahonri Young in his Branchville studio about 1955. Photograph from the collection of Mr. and Mrs. Sperry Andrews.
Figures 69-71. Three views of the Young studio, taken in 1958 or 1959, after Mahonri Young’s death. Privately owned photographs.
Figure 72. After Young's death, his son-in-law, Oliver I. Lay, fitted up the studio to display his works in various media, probably in connection with the estate inventory prepared in 1958 by M. Knoedler & Co. Of the 10 photographs recording this post-historic arrangement, only one is illustrated here because it documents the stove corner, also shown in figure 58 from the studio's earlier years. Courtesy of Brigham Young University, Photographic Archives, P-82, box 1, folder 1.
Figure 73. Mahonri Young at his etching press in the room attached to his studio, about 1937. Privately owned photograph.
Figure 74. Young’s etching room after his death, about 1958. Courtesy of Brigham Young University, Photographic Archives, P-82, box 1, folder 1.
APPENDIXES
(A-J)
## APPENDIX A

INVENTORY, Estate of Julian Alden Weir, May 12, 1920

(Filed in Probate Court, District of Ridgefield, Connecticut)

Inventory of the Branchville House

### LIVING ROOM

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Value</th>
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<tbody>
<tr>
<td>1 Oak table</td>
<td>10.00</td>
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<tr>
<td>1 Old leather sofa</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Leather arm chair</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Arm chair, cane bottom</td>
<td>2.00</td>
</tr>
<tr>
<td>1 Wood chest</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Rush-bottomed chair</td>
<td>.50</td>
</tr>
<tr>
<td>1 Cane rocker</td>
<td>.50</td>
</tr>
<tr>
<td>1 1/2 table</td>
<td>10.00</td>
</tr>
<tr>
<td>1 Desk &amp; book-case top</td>
<td>35.00</td>
</tr>
<tr>
<td>1 old chest</td>
<td>1.00</td>
</tr>
<tr>
<td>1 Leather arm chair</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Arm chair, stuff cover</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Wooden arm chair</td>
<td>3.00</td>
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<tr>
<td>4 Pastelles</td>
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<td>1 Powder horn</td>
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<td>1 Fire dogs iron</td>
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<tr>
<td>1 Set iron shovel, tongs &amp; poker</td>
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<tr>
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<td>3 Old pistols</td>
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<tr>
<td>1 Small powder horn</td>
<td>.25</td>
</tr>
<tr>
<td>1 Budha [sic]</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Pr. Andirons</td>
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</table>
2 Rugs 20.00
Books 2.00
2 Prints 5.00
1 Etching 10.00
5 Pair Curtains 2.00
10 Oddments on mantel 4.00
1 Wooden chair 1.00
1 Brass kettle 1.00
1 Small mahogany table 10.00

LIBRARY

Cherry table .50
Wooden stool .25
Brass kettle .50
8 Small pictures 5.00
Bronze bust [of Weir?] 10.00
Lamp 1.00
Hanging lamp .50
Piano lamp .25
3 Rugs 25.00
1 Rush chair .50
Gilt mirror .75

HALL

Chest 3.00
2 Tables 3.00
Dutch clock, broken 2.00
16 Photos 2.00
12 Prints, etc. 12.00
3 Sketches .50
Rug 1.00
4 Lamps 2.00

DINING ROOM

Old oak table 10.00
4 Benches 10.00
12 Stools 12.00
Sideboard 2.00
Dresser 10.00
2 Plate racks 1.00
Barometer 10.00
3 Arm chairs 15.00
Picture – Still Life 1.00
Copy of Italian picture .50
3 Sketches in oil 2.00
3 Glass candlesticks 6.00
2 Plated candlesticks 5.00
2 Iron candlesticks 1.50
2 Stuffed birds 1.00
Stuffed deer’s head 1.00
Candleabra [sic] .25
Map 3.00
2 Andirons 1.00
Spit 1.00
2 China dishes .50
3 Bottles .20
2 Pewter pitchers, broken .20

DOWNSTAIRS BEDROOM
Bureau 10.00
Small oak table with drawer 2.00
Small mirror with drawer 2.00
Cane rocker .50
Oak arm chair 1.50
3 Wooden arm chairs 1.50
Rush bottomed chair .50
Mirror 5.00
5 Prints 1.00
2 Photos 2.00
7 China ornaments 5.00
Blue bowl .25
Glass water set 1.00
Japanese rug 5.00

DRESSING ROOM
Bureau 10.00
4 Rush chairs 4.00
Photograph .50
Brass candlestick 1.00

UPPER SPARE ROOM
Iron bed 5.00
Mattress 15.00
2 Pillows 2.00
2 Rush chairs 1.00
Stove .50
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<th>Cost</th>
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**HALL BEDROOM**

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<td>2 Deer’s horns</td>
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**BATH ROOM**

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**MRS. WEIR’S ROOM**

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<td>Washstand</td>
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<td>2 Chairs</td>
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<td>Low chair</td>
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**DRESSING ROOM**

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**BINDERY**

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<td>Basket</td>
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<tr>
<td>Cane sofa</td>
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<tr>
<td>2 cane rockers</td>
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**STUDIO**

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<tr>
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<tr>
<td>Press</td>
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<tr>
<td>Stove</td>
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<td>3 chests - 1 filled with odd nails, &amp;c</td>
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<td>3 sketches in frames</td>
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<tr>
<td>Sketch</td>
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<tr>
<td>2 broken lanter[n]s</td>
<td>.20</td>
</tr>
<tr>
<td>1 set Balsac [Balzac]</td>
<td>1.00</td>
</tr>
<tr>
<td>Plaster cast</td>
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</tr>
<tr>
<td>Odd lot paints, pastels, etc.</td>
<td>2.00</td>
</tr>
<tr>
<td>Mantle piece</td>
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</tr>
<tr>
<td>3 boxes paneling - about 32 pieces</td>
<td>5.00</td>
</tr>
<tr>
<td>1/2 chest of drawers - broken</td>
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</tr>
</tbody>
</table>
Moth eaten buffalo rug .25
Old gun .25
2 framed photographs .50
14 prints, etc. 1.50

PICTURES [added note] in New York City, New York

<table>
<thead>
<tr>
<th>Artwork Description</th>
<th>Artist</th>
<th>Quantity</th>
</tr>
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<tbody>
<tr>
<td>Etchings of J. McNeil Whistler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plaza Nocturne by deceased</td>
<td>Plaza Nocturne</td>
<td>4,000</td>
</tr>
<tr>
<td>Black Hat</td>
<td>Black Hat</td>
<td>1,100</td>
</tr>
<tr>
<td>Peacock Feather</td>
<td>Peacock Feather</td>
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</tr>
<tr>
<td>Upland Pasture</td>
<td>Upland Pasture</td>
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<tr>
<td>Nocturne</td>
<td>Nocturne</td>
<td>4,000</td>
</tr>
<tr>
<td>Landscape</td>
<td>Landscape</td>
<td>3,000</td>
</tr>
<tr>
<td>Sunset at Branchville by deceased</td>
<td>Sunset at Branchville</td>
<td>100</td>
</tr>
<tr>
<td>Portrait Girl in Profile</td>
<td>Portrait Girl in Profile</td>
<td>500</td>
</tr>
<tr>
<td>House at Nassau</td>
<td>House at Nassau</td>
<td>75</td>
</tr>
<tr>
<td>Landscape, Branchville</td>
<td>Landscape, Branchville</td>
<td>50</td>
</tr>
<tr>
<td>Winter Landscape</td>
<td>Winter Landscape</td>
<td>25</td>
</tr>
<tr>
<td>Lake Scene, (unsigned)</td>
<td>Lake Scene, (unsigned)</td>
<td>30</td>
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<tr>
<td>Winter at Branchville</td>
<td>Winter at Branchville</td>
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</tr>
<tr>
<td>Landscape with Barn</td>
<td>Landscape with Barn</td>
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<tr>
<td>Elm Trees, (unsigned)</td>
<td>Elm Trees, (unsigned)</td>
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<td>New England Scene</td>
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<td>Landscape, Branchville</td>
<td>Landscape, Branchville</td>
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<tr>
<td>4 Landscapes Studies</td>
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<td>100</td>
</tr>
<tr>
<td>Sketch, Still Life</td>
<td>Sketch, Still Life</td>
<td>125</td>
</tr>
<tr>
<td>3 Portraits Studies</td>
<td>3 Portraits Studies</td>
<td>500</td>
</tr>
<tr>
<td>Portrait, Girl with Mandolin</td>
<td>Portrait, Girl with Mandolin</td>
<td>500</td>
</tr>
<tr>
<td>Landscape, Building of the Dam</td>
<td>Landscape, Building of the Dam</td>
<td>600</td>
</tr>
<tr>
<td>Landscape</td>
<td>Landscape</td>
<td>75</td>
</tr>
<tr>
<td>French Landscape with Sheep</td>
<td>French Landscape with Sheep</td>
<td>100</td>
</tr>
<tr>
<td>Old Mill, Holland</td>
<td>Old Mill, Holland</td>
<td>100</td>
</tr>
<tr>
<td>Winter Scene</td>
<td>Winter Scene</td>
<td>75</td>
</tr>
<tr>
<td>4 small Water Colors</td>
<td>4 small Water Colors</td>
<td>200</td>
</tr>
<tr>
<td>4 Pastels, small</td>
<td>4 Pastels, small</td>
<td>50</td>
</tr>
<tr>
<td>4 small assorted etchings</td>
<td>4 small assorted etchings</td>
<td>50</td>
</tr>
<tr>
<td>Small painting on framed panel, Italian School, Battle Scene (unsigned)</td>
<td>Small painting on framed panel, Italian School, Battle Scene (unsigned)</td>
<td>20</td>
</tr>
<tr>
<td>Madonna and Child by Barico</td>
<td>Madonna and Child by Barico</td>
<td>35</td>
</tr>
<tr>
<td>Portrait of a Lady Writing attributed to Mantegna</td>
<td>Portrait of a Lady Writing attributed to Mantegna</td>
<td>50</td>
</tr>
<tr>
<td>Interior with Figure by deceased</td>
<td>Interior with Figure by deceased</td>
<td>75</td>
</tr>
<tr>
<td>Lilies</td>
<td>Lilies</td>
<td>50</td>
</tr>
<tr>
<td>Portrait after Velasquez</td>
<td>Portrait after Velasquez</td>
<td>25</td>
</tr>
<tr>
<td>Portrait of a Dutch Lady</td>
<td>Portrait of a Dutch Lady</td>
<td>25</td>
</tr>
<tr>
<td>Copy of Rembrandt’s Mother</td>
<td>Copy of Rembrandt’s Mother</td>
<td>50</td>
</tr>
</tbody>
</table>

292
Copy of Gainsborough’s Mrs. Siddons $100$

The Lily Pond $150$

Unfinished Landscape painting $25$

Painting Head of French Peasant $25$

8 Assorted pastels and water colors $150$

38 Etchings $500$

Sketch, Lady in White by E. Tarbell $75$

Portrait of Mrs. Brandegu [sic] by Brandegu [Brandeege] $25$

Sketch, Field Flowers by H. Twachtman $150$

Water Color, The Ferry by E. Frantzen $75$

Sketch, Landscape with Trees by Wm. Carrigan $20$

Painting, Scene at Branchville by deceased $25$

Unfinished Sketch by Childe Hassam $350$

Unfinished Sketch, River Scene, Holland by J. H. Twachtman $50$

Sketch, Landscape by Glenn Wilfried [sic for Wilfrid von Glehn] $20$

The Wine Press by Theodore Robinson $100$

Study, Head “ “ $20$

Still Life by Emil Carlson [sic] $400$

Sketch, Trees by Childe Hassam $200$

On the Grand Canal by Wm. Gedney Bunce $50$

Study, Head of Lion by J. F. Swan $15$

Water Color, Winter Landscape by H. Statque $15$

Head of Old Man Dutch School, unsigned $50$

Cavalier Drinking, on panel unsigned $15$

Woman Sewing, water color by deceased $75$

Head of an Old Man Dutch School, unsigned $25$

40 assorted framed photographs unknown $150$

21 small engravings, assorted “ “ $50$

Dutch tile, framed “ “ $10$

3 Japanese prints “ “ $50$

Etching, interior “ “ $10$

The following canvases are unfinished and unframed (unless otherwise specified) and are the works of deceased

8 Portrait sketches $80$

3 Sketches, Scenes at Nassau $60$

1 Sketch, Coon Hunt $5$

3 Sketches, Assorted $150$

1 Sketch, Ryefield $30$

1 Sketch, Portrait (unknown) $25$

2 Portrait sketches $150$

2 Sketches, “Landscapes” $150$

4 Early studies made in Paris $20$
<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Portraits, studies</td>
<td>20</td>
</tr>
<tr>
<td>10 Studies, <em>New England Landscapes</em></td>
<td>200</td>
</tr>
<tr>
<td>1 Sketch, <em>Nassau</em></td>
<td>50</td>
</tr>
<tr>
<td>1 Sketch, <em>Two Children</em></td>
<td>50</td>
</tr>
<tr>
<td>6 Sketches, assorted, “Heads”</td>
<td>30</td>
</tr>
<tr>
<td>7 rough sketches, assorted</td>
<td>50</td>
</tr>
<tr>
<td>1 Portrait</td>
<td>20</td>
</tr>
<tr>
<td>7 Sketches</td>
<td>50</td>
</tr>
<tr>
<td>3 Sketches, <em>Scenes in Nassau</em></td>
<td>200</td>
</tr>
<tr>
<td>10 rough sketches, assorted</td>
<td>50</td>
</tr>
<tr>
<td>1 Landscape</td>
<td>200</td>
</tr>
<tr>
<td>2 Sketches, after Franz Hals</td>
<td>10</td>
</tr>
<tr>
<td>Portrait, <em>A Model</em></td>
<td>20</td>
</tr>
<tr>
<td>13 Sketches, landscapes, average size</td>
<td>130</td>
</tr>
<tr>
<td>3 Portraits</td>
<td>75</td>
</tr>
<tr>
<td>20 Portrait sketches, assorted sizes</td>
<td>100</td>
</tr>
<tr>
<td>Portrait sketch of Col. Weir</td>
<td>5</td>
</tr>
<tr>
<td>Lot of blank canvasses and old picture frames</td>
<td>10</td>
</tr>
<tr>
<td>8 portfolios containing engravings, drawings, papers, photos, etc.</td>
<td>100</td>
</tr>
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</table>

**Studio Furnishings**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>French plate pier mirror in maple frame</td>
<td>15</td>
</tr>
<tr>
<td>Bevel plant mirror in oak frame</td>
<td>7.50</td>
</tr>
<tr>
<td>Mahogany settee in crimson cut velvet</td>
<td>15</td>
</tr>
<tr>
<td>4 Spanish earthenware pitchers</td>
<td>15</td>
</tr>
<tr>
<td>10 odd pieces armor, engraved steel</td>
<td>75</td>
</tr>
<tr>
<td>Sword</td>
<td>10</td>
</tr>
<tr>
<td>3 working easels</td>
<td>10</td>
</tr>
<tr>
<td>Three fold studio canvas screen</td>
<td>10</td>
</tr>
<tr>
<td>Lot of odd books, plaster casts, &amp;c</td>
<td>15</td>
</tr>
<tr>
<td>Bronze bust of Col. Wood by Warner</td>
<td>25</td>
</tr>
<tr>
<td>Mirror in ebony frame</td>
<td>2</td>
</tr>
</tbody>
</table>
APPENDIX B

APPRAISAL, ESTATE OF ELLA BAKER WEIR, February 3, 1931
(Filed in Surrogate’s Court, New York County, New York)

Personal Property belonging to the estate of Ella Baker Weir

[The first two pages contain a list of jewelry stored at the Fifth Avenue Bank of New York, followed on pages 3-11 by a list of furniture and works of art stored at Manhattan Storage & Warehouse Co., New York City, as follows:]

1 carved oak bedstead (bad condition) $50.00
1 sketch; Gothic Window Panel with Allegorical Subject by J. Alden Weir,
4’ x 12’ Gilded wood frame 100.00
1 wrought iron fire set; consisting of poker, shovel, tongs, stand 10.00
1 carved oak draw top library table 35.00
1 carved walnut hall clock; brass dial (broken and very bad condition) 50.00

The following canvases are unfinished and unframed unless otherwise specified and are the works of the deceased artist, J. Alden Weir:

8 portrait sketches, 25” x 30” 80.00
3 sketches Scenes at Nassau, 25 x 30 60.00
1 sketch, Coon Hunt, 23 x 28 5.00
3 sketches, assorted, 23 x 33 100.00
1 sketch, Ryefield, 36 x 29 30.00
1 sketch, “Portrait” unknown, 36 x 29 25.00
2 portrait sketches, 24 x 28 100.00
2 sketches, Landscapes, 33 x 24 100.00
4 early studies, made in Paris 20.00
4 portraits, studies, 20 x 24 20.00
10 studies, New England Landscapes, 20 x 24 200.00
1 sketch, Nassau, 25 x 30 50.00
1 sketch, Two Children, 30 x 38 50.00
6 sketches, assorted “Heads” 30.00
7 rough sketches, assorted 50.00
1 portrait, 28 x 40 20.00
7 sketches, 20 x 24 50.00
3 sketches Scenes in Nassau, 25 x 30 200.00
10 rough sketches, assorted 50.00
1 landscape, 50 x 38 200.00
2 sketches, after Franz Hals, 18 x 25 10.00
17 family sketches 100.00
1 portrait, A Model, 50 x 40 20.00

295
13 sketches, “Landsdapes,” 23 x 28 130.00
3 portraits, 29 x 35 75.00
20 portrait sketches, assorted sizes 100.00
1 portrait sketch of Col. Weir 5.00
1 lot of blank canvases and old picture frames 10.00

The following are finished works unless otherwise specified:

1 Sunset at Branchville, 25 x 30 100.00
1 Portrait Girl in Profile, 24 x 34 300.00
1 House at Nassau, 25 x 30 75.00
1 Landscape, Branchville, 25 x 30 50.00
1 Winter Landscape, 20 x 24 25.00
1 Lake Scene, (unsigned), 20 x 24 30.00
1 Winter at Branchville, 20 x 24 100.00
1 Landscape with Barn, 20 x 24 100.00
1 Elm Trees, (unsigned), 20 x 24 35.00
1 New England Scene, 22 x 26 125.00
1 Landscape Branchville, 18 x 24 25.00
4 Landscape studies, 20 x 24 100.00
1 sketch, Still Life, 24 x 34 125.00
3 Portrait studies, 25 x 30 300.00
1 portrait, Girl with Mandolin, 30 x 34 250.00
1 landscape, Building of the Dam, 30 x 40 400.00
1 Landscape, 36 x 32 75.00
4 family portraits, unframed, 38 x 29 100.00
1 French Landscape with Sheep, 30 x 35 100.00
1 Old Mill, Holland, 35 x 24 100.00
1 Winter Scene, 20 x 24 75.00
1 Portrait of Col. Weir, 30 x 25 50.00
4 small water colors 100.00
4 small pastels 50.00
4 small assorted etchings by J. A. W. 50.00
1 small painting on framed panel, Italian School, unsigned; Battle Scene, 9 x 6 20.00
1 Madonna and Child, by Barico, 11 x 9 35.00
1 portrait of a lady writing; attributed to Mantigna [sic]; 11 x 9 50.00
1 copy after Rubens; Rubens Wife (unknown) 11 x 7 1/2 50.00

The following are the works of J. Alden Weir, finished and framed, unless otherwise specified:

1 Interior with Figure, 25 x 19 75.00
1 Lilies, 33 x 23 50.00
1 Portrait, after Valesquez [sic], 20 x 24  
1 Portrait of a Dutch Lady, 20 x 24  
1 Copy of Rembrandt’s Mother, 20 x 24  
1 copy of Gainsborough’s Mrs. Siddons, 28 x 20  
1 The Lily Pond, 26 x 21  
1 unfinished landscape painting, 22 x 23  
1 Painting, Head of French Peasant, 10 x 13  
8 assorted pastels and water colors  
38 etchings  

The following are sketches and paintings by various artists:

1 sketch by E. Tarbell, Lady in White, 30 x 25  
1 portrait of Mrs. Brandegu [sic], by Brandegu [Brandegoo], 26 x 22  
1 sketch by H. Twachtman, Field Flowers, 28 x 22  
1 water color by E. Frantzen, The Ferry, 28 x 22  
1 sketch by Wm. Carrigan, Landscape with Trees, 22 x 28  
1 painting by John F. Weir, Scene at Branchville, 21 x 24  
1 unfinished sketch by Childe Hassam  
1 unfinished sketch by J. H. Twachtman, River Scene, Holland, 10 x 14  
1 sketch, Glenn Wilfrid [Wilfrid von Glehn], Landscape, 19 x 24  
1 painting by Theodore Robinson, The Wine Press, 15 x 12  
1 study by Theodore Robinson, Head, 14 x 11  
1 painting by Emil Carlson [Carlsen], Still Life, 16 x 16 1/2  
1 sketch by Childe Hassam, Trees, 28 x 23  
1 painting by Wm. Gedney Bunce, On the Grand Canal, 16 x 11  
1 study by J. F. Swan, Head of a Lion, 12 x 16  
1 water color by H. Stacque, Winter Landscape, 10 x 7  
1 painting unsigned, Dutch School, Head of an Old Man, 16 x 12  
1 unsigned Cavalier Drinking, on panel 13 x 10  
1 water color, Woman Sewing, 18 x 13  
1 painting unsigned, Dutch School, Head of an Old Man, 11 x 10  
40 assorted framed photographs  
21 assorted small engravings  
1 framed Dutch tile  
3 Japanese prints  
1 etching, Interior  

Framed portraits of Mr. Weir’s family, as follows:

portrait of Mr. Weir’s father  
“ “ Miss Weir  
“ “ Mrs. Weir  
sketch of Mrs. Weir  
portrait of Miss Weir and Mrs. Ely
**Mrs. Ely**
- another, portrait of Mrs. Ely’s daughter
- Mrs. Carline [Carlin]
- Mrs. Weir
- sketch of Mr. Weir
- portrait of Mrs. Weir
- Miss Weir
- Mr. Weir

<table>
<thead>
<tr>
<th>Description</th>
<th>Price (in $)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 portrait of Gen. Scott, by R. W. Weir</td>
<td>25.00</td>
</tr>
<tr>
<td>1 water color, <em>Scene in Holland</em></td>
<td>25.00</td>
</tr>
<tr>
<td>1 still life, 11 1/2 x 9</td>
<td>20.00</td>
</tr>
<tr>
<td>1 painting of a setter, <em>Bush</em>, 19 x 38</td>
<td>25.00</td>
</tr>
<tr>
<td>1 portrait of a lady by R. W. Weir, 8 x 6</td>
<td>15.00</td>
</tr>
<tr>
<td>1 portrait of Miss Baker, by J. A. Weir, 12 x 9</td>
<td>20.00</td>
</tr>
</tbody>
</table>
APPENDIX C

LAST WILL AND TESTAMENT OF DOROTHY WEIR YOUNG, May 18, 1937

(Filed June 3, 1947, Vol. 33, pages 424-28, Doc. No. 2, Probate Court, District of Ridgefield, Connecticut. A complete copy of the will is in the research file at Weir Farm NHS. The following list includes only “personal effects and tangible personal property” specifically mentioned in the will.)

Personal effects in the house at Branchville

Lowestoft china from Windham, which originally belonged to Charles and Polly Taintor

Painting of head of a girl entitled *Ideal Head*, by J. Alden Weir

Personal effects in the house at Windham

“...my five Hepplewhite chairs in the house in Windham, which can be readily identified as they have had their legs cut to make them low.”

Personal effects in her apartment, 24 Gramercy Park, New York City [those preceded by * were in the Branchville house when Dorothy died in 1947]

Bureau from Windham house

*Oil painting of J. Alden Weir, by himself

Two water color landscapes of Branchville by Mahonri Mackintosh Young

*Landscape of Willimantic factories by J. Alden Weir

Painting by J. Alden Weir entitled *Chestnut Trees in Blossom*

*Small allegorical painting of woman and child standing by sundial by J. Alden Weir

Painting of a lane in delicate greens, by J. Alden Weir

*Small allegorical painting of girl with lute against a blue background by J. Alden Weir

Personal effects at unspecified location [those preceded by * were in the house at Branchville when Dorothy died in 1947]
Her “undivided interest” in the painting entitled *The Donkey Ride* which came to her from her mother’s estate;

*Water color by Jongkind.*

*Sketch of Nude by Whistler.*

*Portrait of Robert Walter Weir by J. Alden Weir.*

*Portrait of Anna Dwight Weir entitled Nasturtiums.*

*Painting of a girl in a gray suit with black hat entitled The Black Hat.*

*Painting of a family group by J. Alden Weir.*

Portrait of Mahonri Mackintosh Young by Guy Pene duBois.

Small light wood table with rounded and cleft corners.

Blue rug she gave me;

Two pairs of Egyptian earrings and carnelian necklace which were given to her by one of her sisters;

French marquisite and blue enamel jewelry set given by Mr. Marquand to her grandmother as a wedding present.

Emerald and pearl chain necklace.

Emerald necklace with hanging emeralds.

Emerald ring.

Pearl necklace.

Sapphire and diamond bracelet.

Italian emerald cross with chain.

Diamond and pearl pin.

Italian seed pearl earrings.

Italian emerald and gold earrings.
APPENDIX D

INVENTORY, Estate of Dorothy Weir Young, July 8, 1947
(Filed August 13, 1947, recorded in Vol. 33, pages 454-61, Document 18, Probate Court, District of Ridgefield, Connecticut)

HOUSEHOLD FURNITURE, ETC.

DINING ROOM

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<thead>
<tr>
<th>Item</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Piano</td>
<td>100</td>
</tr>
<tr>
<td>Table and set of 8 chairs and Welsh server</td>
<td>250</td>
</tr>
<tr>
<td>Chest</td>
<td>10</td>
</tr>
<tr>
<td>Sideboard</td>
<td>25</td>
</tr>
<tr>
<td>Tall clock</td>
<td>25</td>
</tr>
<tr>
<td>Brass fire set</td>
<td>10</td>
</tr>
<tr>
<td>Iron fire screen</td>
<td>5</td>
</tr>
<tr>
<td>Part of highboy</td>
<td>50</td>
</tr>
<tr>
<td>Portrait of R. W. Weir by J. A. Weir</td>
<td>500</td>
</tr>
<tr>
<td>Unfinished landscape (Hassam)</td>
<td>25</td>
</tr>
<tr>
<td>Dutch still life</td>
<td>10</td>
</tr>
<tr>
<td>Watercolor (framed) by J. A. Weir</td>
<td>25</td>
</tr>
<tr>
<td>Pewter set (Dutch) - 35 pieces</td>
<td>100</td>
</tr>
<tr>
<td>Still life (roses) (framed) by J. A. Weir</td>
<td>25</td>
</tr>
<tr>
<td>3 Brass plates</td>
<td>15</td>
</tr>
<tr>
<td>Table silver</td>
<td>300</td>
</tr>
<tr>
<td>Family china</td>
<td>50</td>
</tr>
<tr>
<td>2 Hurricane glasses</td>
<td>10</td>
</tr>
<tr>
<td>2 Wrought iron candlesticks</td>
<td>25</td>
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</tbody>
</table>

LIVING ROOM

<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Round table (gate leg)</td>
<td>25</td>
</tr>
<tr>
<td>Sofa</td>
<td>20</td>
</tr>
<tr>
<td>Fire set (Italian)</td>
<td>10</td>
</tr>
<tr>
<td>Fire set wrought iron</td>
<td>10</td>
</tr>
<tr>
<td>Clock</td>
<td>1</td>
</tr>
<tr>
<td>Dutch table</td>
<td>10</td>
</tr>
<tr>
<td>Desk with bookcase</td>
<td>25</td>
</tr>
<tr>
<td>Desk</td>
<td>25</td>
</tr>
<tr>
<td>3 Lamps</td>
<td>15</td>
</tr>
<tr>
<td>Rect. Table (Italian)</td>
<td>25</td>
</tr>
<tr>
<td>Small table (modern)</td>
<td>5</td>
</tr>
<tr>
<td>2 Rugs, badly worn</td>
<td>20</td>
</tr>
<tr>
<td>3 Family portraits by J.A. Weir</td>
<td>300</td>
</tr>
<tr>
<td>Item</td>
<td>Price</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>Study of man (Philip Vogelgesang) by J. A. Weir</td>
<td>25</td>
</tr>
<tr>
<td>Small portrait (A. D. W.) by J. A. Weir</td>
<td>25</td>
</tr>
<tr>
<td>Portrait, <em>Girl in Black Hat</em> by J. A. Weir</td>
<td>1000</td>
</tr>
<tr>
<td>9 Small oil sketches by J. A. Weir</td>
<td>100</td>
</tr>
<tr>
<td>2 Tapestry</td>
<td>25</td>
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<tr>
<td>2 Small tables</td>
<td>2</td>
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<tr>
<td>Highboy (Dutch)</td>
<td>25</td>
</tr>
<tr>
<td>Chest (Dutch)</td>
<td>50</td>
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<tr>
<td>Wing chair</td>
<td>10</td>
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<tr>
<td>2 Chairs - legs cut</td>
<td>10</td>
</tr>
<tr>
<td>3 Brass plates</td>
<td>15</td>
</tr>
<tr>
<td>2 Brass kettles</td>
<td>20</td>
</tr>
<tr>
<td>9 Miscellaneous chairs</td>
<td>45</td>
</tr>
<tr>
<td>Bric-a-brac</td>
<td>50</td>
</tr>
</tbody>
</table>

**DOWNSTAIRS BEDROOM**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Beds</td>
<td>75</td>
</tr>
<tr>
<td>2 Bedspreads</td>
<td>50</td>
</tr>
<tr>
<td>Bookcase</td>
<td>25</td>
</tr>
<tr>
<td>Bureau</td>
<td>100</td>
</tr>
<tr>
<td>Small table</td>
<td>5</td>
</tr>
<tr>
<td>Mirror</td>
<td>10</td>
</tr>
<tr>
<td>2 Chairs</td>
<td>10</td>
</tr>
<tr>
<td>Rug</td>
<td>25</td>
</tr>
<tr>
<td>Bedside table</td>
<td>5</td>
</tr>
<tr>
<td>Family portrait (Cora Baker) by J. A. Weir</td>
<td>50</td>
</tr>
</tbody>
</table>

**SMALL ROOM OFF DOWNSTAIRS BEDROOM**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 chairs</td>
<td>10</td>
</tr>
<tr>
<td>Desk</td>
<td>50</td>
</tr>
<tr>
<td>Painting (French peasant) by J. A. Weir</td>
<td>100</td>
</tr>
</tbody>
</table>

**DOWNSTAIRS LIBRARY**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Chairs, legs cut</td>
<td>15</td>
</tr>
<tr>
<td>Table - ball feet</td>
<td>15</td>
</tr>
<tr>
<td>Rug, badly worn</td>
<td>1</td>
</tr>
<tr>
<td>3 Other chairs</td>
<td>15</td>
</tr>
<tr>
<td>Settee</td>
<td>10</td>
</tr>
<tr>
<td>Watercolor, English landscape by J. A. Weir</td>
<td>25</td>
</tr>
<tr>
<td>2 Watercolors (flowers)</td>
<td>25</td>
</tr>
<tr>
<td>French landscape (Michel?)</td>
<td>75</td>
</tr>
<tr>
<td>Glass lamp</td>
<td>15</td>
</tr>
</tbody>
</table>
FRONT AND UPSTAIRS HALL

54 Etchings, sketches and drawings 25

UPSTAIRS HALL

Landscape oil sketch by J. A. Weir 10
Sketch of D. W. Y. unfinished 25
Chest 10
Bookcase 5
Rug 1

SMALL HALL BEDROOM

Bed 10
Table 5
Ladder back chair 10
2 Chairs 10
Small bureau 25
Mirror 1
3 Small etchings and small still life (apples) by J. A. Weir 5

S.W. BEDROOM

Four-poster 35
Wing chair 10
2 Rugs 7.50
Highboy 25
Desk with bookcase 15
2 Lamps 5
Fire screen and brass andirons 20
Washstand 15
Small mirror 10
Small nude by J. A. Weir 50
Small portrait (family) by J. A. Weir 25
2 Small watercolors 20
3 small etchings 5

N.W. BEDROOM

Bed 50
2 Rugs 10
1 Boston rocking chair 25
1 Chair 5
1 Drop-leaf table 10
1 Bedside table 5
<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Desk</td>
<td>50</td>
</tr>
<tr>
<td>1 Bureau</td>
<td>5</td>
</tr>
<tr>
<td>1 Highboy</td>
<td>50</td>
</tr>
<tr>
<td>1 Mirror (broken)</td>
<td>5</td>
</tr>
</tbody>
</table>

**SPAREROOM**

<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bed</td>
<td>10</td>
</tr>
<tr>
<td>2 Bureaus</td>
<td>5</td>
</tr>
<tr>
<td>3 Chairs</td>
<td>15</td>
</tr>
<tr>
<td>2 Old rugs</td>
<td>3</td>
</tr>
<tr>
<td>Sewing machine</td>
<td>15</td>
</tr>
<tr>
<td>Lamp</td>
<td>5</td>
</tr>
<tr>
<td>Mirror</td>
<td>5</td>
</tr>
<tr>
<td>Half-round bureau</td>
<td>15</td>
</tr>
<tr>
<td>Watercolor (red buildings) by R. W. Weir</td>
<td>10</td>
</tr>
<tr>
<td>Drawing (pencil)</td>
<td>5</td>
</tr>
</tbody>
</table>

**D. W. Y. BEDROOM**

<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Bed</td>
<td>50</td>
</tr>
<tr>
<td>1 Bureau</td>
<td>50</td>
</tr>
<tr>
<td>1 Bureau</td>
<td>25</td>
</tr>
<tr>
<td>1 Chaise longue</td>
<td>10</td>
</tr>
<tr>
<td>2 Chairs</td>
<td>10</td>
</tr>
<tr>
<td>1 Bedside table</td>
<td>3</td>
</tr>
<tr>
<td>1 Small chest</td>
<td>5</td>
</tr>
<tr>
<td>1 Small table</td>
<td>2</td>
</tr>
<tr>
<td>2 Mirrors</td>
<td>20</td>
</tr>
<tr>
<td>1 Cast iron wood-stove, small</td>
<td>25</td>
</tr>
<tr>
<td>Self-portrait by J. A. Weir</td>
<td>150</td>
</tr>
<tr>
<td>Portrait A. D. Weir by J. A. Weir</td>
<td>25</td>
</tr>
<tr>
<td>2 Drawings by J. A. Weir</td>
<td>10</td>
</tr>
<tr>
<td>6 Oil sketches by J. A. Weir</td>
<td>30</td>
</tr>
<tr>
<td>1 Portrait (family) by John F. Weir</td>
<td>10</td>
</tr>
<tr>
<td>1 Oil panel (Twachtman)</td>
<td>10</td>
</tr>
<tr>
<td>1 Brass sieve</td>
<td>5</td>
</tr>
<tr>
<td>2 Rugs</td>
<td>3</td>
</tr>
</tbody>
</table>

**IN HALL**

<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Small oils by J. A. Weir</td>
<td>100</td>
</tr>
<tr>
<td>1 Rug</td>
<td>1</td>
</tr>
<tr>
<td>1 Watercolor by R. W. Weir</td>
<td>10</td>
</tr>
</tbody>
</table>
D. W. Y. STUDIO

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Still life (Peonies) by J. A. Weir</td>
<td>150</td>
</tr>
<tr>
<td>1 Portrait (A. D. W. standing by window) by J. A. Weir</td>
<td>150</td>
</tr>
<tr>
<td>Spanish desk</td>
<td>50</td>
</tr>
<tr>
<td>Dutch table</td>
<td>10</td>
</tr>
<tr>
<td>Study of a model</td>
<td>150</td>
</tr>
<tr>
<td>Bronze cast—head of J. A. W.</td>
<td>175</td>
</tr>
<tr>
<td>3 Small tables (pine)</td>
<td>10</td>
</tr>
<tr>
<td>Landscape of factories by J. A. Weir</td>
<td>25</td>
</tr>
<tr>
<td>Portrait of head by Coubert</td>
<td>100</td>
</tr>
<tr>
<td>Watercolor by Jongkind</td>
<td>50</td>
</tr>
<tr>
<td>Painting - Girl with lute by J. A. Weir</td>
<td>10</td>
</tr>
<tr>
<td>Painting - Head of girl (Ideal Head) by J. A. Weir</td>
<td>50</td>
</tr>
<tr>
<td>Sketch of nude by Whistler</td>
<td>15</td>
</tr>
<tr>
<td>Unfinished sketch - Woman and child by sundial by J. A. Weir</td>
<td>1</td>
</tr>
<tr>
<td>In the sun</td>
<td>150</td>
</tr>
<tr>
<td>Miscellaneous studio furniture, brushes, etc.</td>
<td>100</td>
</tr>
</tbody>
</table>

MISCELLANEOUS

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
<td>100</td>
</tr>
<tr>
<td>Miscellaneous unfinished canvasses</td>
<td>500</td>
</tr>
</tbody>
</table>

[A 1937 Ford station wagon, 3 cows, and $3,308 in jewelry complete the inventory.]
APPENDIX E

PRELIMINARY INVENTORY, Estate of Mahonri M. Young,
August 1958

(Filed in Probate Court, District of Ridgefield, Connecticut, October 10, 1958; recorded

SCHEDULE F
CONTENTS OF DWELLING HOUSE

LIVING ROOM

8 Oil paintings by Weir 500
13 Misc. small paintings 130
3 Heads by M. M. Young, bronze 300
2 Bronzes by Manship 200
1 Bronze by Wickey 50
5 Armchairs 50
5 Straight back chairs 35
1 Gate leg table (large, round) 50
1 Gate leg table (small, round) 20
1 Rectangle side table 20
1 Drop leaf cabinet desk 100
1 Drop leaf glass front desk 65
1 Oak dining table 65
1 Chest of drawers on legs 75
1 Large hope chest 65
125 (approx.) art books 400
150 (approx.) misc. books 150
15 pieces misc. brass ware 50
1 Cast iron clock 50
8 Misc. earthenware objects 20
3 Lamps 28
2 Sets fire irons 40
2 Rugs, poor condition 20
Empire sofa 35
2 Tapestries @ $8.00 16
2 Joint stools @ $20.00 40
1 Gun, 2 pistols, 3 guns 80
LIBRARY

1500 approx. books 150
1 Joint stool 16
1 Table 25
3 Earthenware jugs, 2 @ $8, 1 @ $16 32
1 Rug 4
1 Lamp 10
1 Box of prints, engravings, &c 25
1 Box of matted Weir etchings 40
1 Box of matted Weir etchings 40
3 Boxes misc. duplicate proofs, Weir 25
1 Lot framed prints 25

BEDROOM

1 Glass front bookcase 25
1 Single Bed 28
2 Straight back chairs 20
1 Card table, drop leaf 60
1 Chest of drawers 60
1 Candle stand 20
1 Small bedside table 12
1 Small bookcase 4
4 Oil paintings by Weir 40
1 pr. Brass candlesticks 20
1 Gilt mirror 40
1 Rocker 20
1 pr. Andirons 28
1 Rug 50
1 pr. Glass candlesticks 5
1 lot Books 40

DRESSING ROOM

1 Painting stand 20
1 Drop leaf roll front desk, tambour 140
1 Ladder back, rush bottom chair 8
4 Oil paintings 20
4 Misc. sketches 10
1 Rug 4

DINING ROOM

1 Welsh cupboard 80
1 Rounded front sideboard 80
<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Dining table</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>1 Wood chest</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>1 Carved wood wardrobe</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>3 Misc. chairs</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>1 Arm chair</td>
<td></td>
<td>80</td>
</tr>
<tr>
<td>1 Bench</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>6 Oil paintings by Weir</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>1 Oil painting by Carlsen</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>1 Cutlery chest</td>
<td></td>
<td>.80</td>
</tr>
<tr>
<td>1 Grandfather clock</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>1 Bedroom bureau</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>7 Cartons of misc. books and papers</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>1 Bronze bust of Weir by Warner</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>2 Fire screens and andirons</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>1 Lot of misc. pewter plates, mugs, etc.</td>
<td></td>
<td>60</td>
</tr>
<tr>
<td>4 Rugs, poor condition</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>2 Hurricane lamps</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Old Victrola and records</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Pr. Old Venetian decanters and pitcher</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

**BUTLER’S PANTRY**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Misc. crockery and glassware</td>
<td>50</td>
</tr>
</tbody>
</table>

**KITCHEN**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Misc. kitchen equipment</td>
<td>15</td>
</tr>
<tr>
<td>4 Straight back chairs</td>
<td>20</td>
</tr>
</tbody>
</table>

**PANTRY**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Electric refrigerator</td>
<td>50</td>
</tr>
</tbody>
</table>

**HALL**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Rush bottom chair</td>
<td>20</td>
</tr>
</tbody>
</table>

**BEDROOM NO. 1**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Desk</td>
<td>120</td>
</tr>
<tr>
<td>1 Single bed</td>
<td>28</td>
</tr>
<tr>
<td>1 Bureau</td>
<td>25</td>
</tr>
<tr>
<td>1 Bedside table</td>
<td>20</td>
</tr>
<tr>
<td>1 Rush bottom arm chair</td>
<td>50</td>
</tr>
</tbody>
</table>

309
1 Oil painting 5
1 Gilt mirror 25
1 Highboy 225
1 Rug 5

BEDROOM NO. 2

1 Four poster bed 100
1 Upholstered chair 28
1 Painting stand 10
1 Spindle back arm chair 32
1 Tripod table 20
100 books 10
1 Highboy copy 50
1 Drop leaf glass front chest 60
1 Dressing table 20
1 Small vanity mirror 20
Wall mirror 12
2 pcs. brass, 1 pewter 10
5 Oil paintings 5
2 Watercolors 5
Fire set and screen 28
Writing box 20

BEDROOM NO. 3

1 Small drop leaf table 28
1 Single bed 28
1 Half round chest 32
1 Oil painting 10
1 Gilt mirror 32
1 Watercolor 5
3 Etchings 10
1 Rush bottom rocker 8

HALL, SECOND-FLOOR (STAIRS)

1 Glass front bookcase, approx. 100 books 25
4 Oil paintings 15
20 Watercolors, etc. 25
1 Blanket chest 50

HALL TO BEDROOMS

1 Blanket chest 40
8 Misc. oil paintings and 1 pastel 25
**BEDROOM NO. 4**

1 Victorian bureau 35  
2 Rush bottom rockers @ $12 24  
1 Child’s rocker 12  
1 Cane bottom arm chair 4  
3 Oil paintings and 1 watercolor by Weir 25  
11 Misc. small oil paintings, museum copies 22  
4 Misc. small paintings 8  

**BEDROOM NO. 5**

1 Single bed 28  
1 Desk 120  
1 Large wardrobe 1  
1 Glass front bookcase 1  
1 Bureau 60  
300 misc. Books 25  
1 Spindle back arm chair 25  
25 Misc. oil and watercolors 75  
1 Table 8  

**BEDROOM NO. 6**

1 Four poster bed 80  
1 Small bedside chest 60  
1 Pine chest with drawers 48  
450 Books 45  
1 Spindle back rocker 20  
1 Cast iron stove 28  
1 Ladder back rush bottom chair 10  
1 Painting by Weir 2  
9 Small misc. paintings 1  
1 English joint stool 20  
1 Mirror 1  

**ATTIC – WEST ROOM**

3 Misc. Chairs 5  
2 Iron Beds 1  
3 Bedside tables @ $12.00 36  
1 Bureau 5  
1 Four drawer poplar bureau 28  
1 Half round gate leg table, 1 leg missing 20  
1 Small windsor chair, legs cut down 2
<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Oak chest of drawers</td>
<td>1</td>
</tr>
<tr>
<td>1 Radiant heater</td>
<td>5</td>
</tr>
</tbody>
</table>

**ATTIC – EAST ROOM**

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Iron bed</td>
<td>1</td>
</tr>
<tr>
<td>2 Spanish arm chairs</td>
<td>1</td>
</tr>
<tr>
<td>1 Pedestal table</td>
<td>15</td>
</tr>
<tr>
<td>1 Oak chest</td>
<td>20</td>
</tr>
<tr>
<td>1 Painted bureau</td>
<td>8</td>
</tr>
<tr>
<td>1 Rush bottom rocking chair</td>
<td>4</td>
</tr>
<tr>
<td>1 Small chest</td>
<td>20</td>
</tr>
<tr>
<td>1 Wicker chaise lounge</td>
<td>1</td>
</tr>
</tbody>
</table>

**ATTIC – SOUTH ROOM**

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Misc. trunks, chests and luggage</td>
<td>32</td>
</tr>
<tr>
<td>6 Bronze candle sticks</td>
<td>40</td>
</tr>
<tr>
<td>1 Clock, leg missing</td>
<td>8</td>
</tr>
<tr>
<td>Misc. crockery</td>
<td>8</td>
</tr>
<tr>
<td>2 Candle sticks</td>
<td>2</td>
</tr>
</tbody>
</table>

**GENERAL**

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bedding and Blankets</td>
<td>25</td>
</tr>
<tr>
<td>Clothing</td>
<td>25</td>
</tr>
<tr>
<td>Misc. trinkets</td>
<td>15</td>
</tr>
</tbody>
</table>

**WEIR STUDIO**

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Carved side board</td>
<td>4</td>
</tr>
<tr>
<td>1 Small side table</td>
<td>10</td>
</tr>
<tr>
<td>1 Carved oak wardrobe</td>
<td>5</td>
</tr>
<tr>
<td>1 Bedside table</td>
<td>16</td>
</tr>
<tr>
<td>10 Misc. chairs, all types</td>
<td>20</td>
</tr>
<tr>
<td>1 Pine cupboard</td>
<td>4</td>
</tr>
<tr>
<td>2 Pine chests @ $4.00</td>
<td>8</td>
</tr>
<tr>
<td>1 Settle</td>
<td>20</td>
</tr>
<tr>
<td>Misc. oil paintings, canvases, panels, etc.</td>
<td>100</td>
</tr>
<tr>
<td>1 Bed frame</td>
<td>20</td>
</tr>
<tr>
<td>1 Round top pedestal table</td>
<td>4</td>
</tr>
<tr>
<td>1 Stack shelves</td>
<td>4</td>
</tr>
<tr>
<td>1 Refrigerator</td>
<td>2</td>
</tr>
<tr>
<td>Oak material frame backing</td>
<td>50</td>
</tr>
<tr>
<td>Misc. glassware</td>
<td>50</td>
</tr>
<tr>
<td>Misc. crockery, soup tureens</td>
<td>100</td>
</tr>
<tr>
<td>Item</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>10</td>
<td>Misc. silver plated ware</td>
</tr>
<tr>
<td>10</td>
<td>Misc. beer steins</td>
</tr>
<tr>
<td>125</td>
<td>Misc. dishes, plates, cups, saucers, etc.</td>
</tr>
</tbody>
</table>

**IN THE TESTATOR'S STUDIO**

**Principal Paintings**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>201</td>
<td><em>Man Drinking</em>, framed, 15 x 12</td>
<td>$15</td>
</tr>
<tr>
<td>202</td>
<td><em>Man Reading Paper</em>, framed, 16 x 12 1/2</td>
<td>$15</td>
</tr>
<tr>
<td>203</td>
<td>Boxers, pastel, 14 x 19</td>
<td>$50</td>
</tr>
<tr>
<td>204</td>
<td><em>Ox Team</em>, framed, 20 x 24</td>
<td>$25</td>
</tr>
<tr>
<td>205</td>
<td>Goatherd, framed, 20 x 24</td>
<td>$25</td>
</tr>
<tr>
<td>206</td>
<td><em>Between Rounds</em>, 20 x 24</td>
<td>$50</td>
</tr>
<tr>
<td>207</td>
<td>5 misc. canvases, unfinished</td>
<td>$100</td>
</tr>
<tr>
<td>208</td>
<td><em>Mounted Navaho</em>, framed, 27 x 60</td>
<td>$50</td>
</tr>
<tr>
<td>209</td>
<td><em>Ploughing in Valley-Salt Lake</em>, framed, 72 x 28</td>
<td>$500</td>
</tr>
<tr>
<td>210</td>
<td><em>Study for Steelworker</em>, framed, 42 x 39</td>
<td>$300</td>
</tr>
<tr>
<td>211</td>
<td><em>Mounted Navahos</em></td>
<td>$200</td>
</tr>
</tbody>
</table>

**Other Art Work**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>212</td>
<td>6 misc. small oil paintings</td>
<td>$90</td>
</tr>
<tr>
<td>213</td>
<td>Indian portrait (crayon)</td>
<td>$25</td>
</tr>
<tr>
<td>214</td>
<td>20 misc. finished and unfinished</td>
<td>$700</td>
</tr>
<tr>
<td>215</td>
<td><em>Oxen Hauling, Danbury Fair</em></td>
<td>$1000</td>
</tr>
<tr>
<td>216</td>
<td>44 sketch books @ $50.00</td>
<td>$2200</td>
</tr>
<tr>
<td>217</td>
<td>Box misc. working sketches</td>
<td>$25</td>
</tr>
<tr>
<td>218</td>
<td>Misc. working sketches, water colors and etchings (22 vols.)</td>
<td>$300</td>
</tr>
<tr>
<td>219</td>
<td>6 plaster casts</td>
<td>$60</td>
</tr>
<tr>
<td>220</td>
<td>8 plaster casts</td>
<td>$80</td>
</tr>
<tr>
<td>221</td>
<td>6 plaster casts, boxers</td>
<td>$60</td>
</tr>
<tr>
<td>222</td>
<td>65 plaster casts, misc. @ $5.00</td>
<td>$325</td>
</tr>
<tr>
<td>223</td>
<td>35 plaster casts, misc.</td>
<td>$350</td>
</tr>
<tr>
<td>224</td>
<td>Lot 300 misc. books</td>
<td>$100</td>
</tr>
<tr>
<td>225</td>
<td>Lot 200 art books</td>
<td>$200</td>
</tr>
<tr>
<td>226</td>
<td>Lot 150 various reference books and magazines</td>
<td>$150</td>
</tr>
<tr>
<td>227</td>
<td>oil monotone Brahma bull dogging</td>
<td>$75</td>
</tr>
</tbody>
</table>

**Bronzes**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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</tr>
</thead>
<tbody>
<tr>
<td>228</td>
<td>Goat</td>
<td>$100</td>
</tr>
<tr>
<td>229</td>
<td>Pam [Pan?], 2 copies</td>
<td>$150</td>
</tr>
<tr>
<td>230</td>
<td><em>French Woman Wood Gatherer</em></td>
<td>$300</td>
</tr>
<tr>
<td>231</td>
<td><em>Bison Group</em>, 2 copies</td>
<td>$400</td>
</tr>
<tr>
<td>232</td>
<td><em>Wood Chopper</em></td>
<td>$300</td>
</tr>
<tr>
<td>Item</td>
<td>Description</td>
<td>Price</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>233</td>
<td>Donkey and Foal</td>
<td>150</td>
</tr>
<tr>
<td>234</td>
<td>Pair of Elephants</td>
<td>200</td>
</tr>
<tr>
<td>235</td>
<td>Man with Hammer</td>
<td>100</td>
</tr>
<tr>
<td>236</td>
<td>Man, Stone Driller</td>
<td>300</td>
</tr>
<tr>
<td>237</td>
<td>Quarry Team</td>
<td>100</td>
</tr>
<tr>
<td>238</td>
<td>Elephant at Stake</td>
<td>100</td>
</tr>
<tr>
<td>239</td>
<td>Small Bull</td>
<td>50</td>
</tr>
<tr>
<td>240</td>
<td>Boar</td>
<td>50</td>
</tr>
<tr>
<td>241</td>
<td>Organ Grinder</td>
<td>125</td>
</tr>
<tr>
<td>242</td>
<td>Man Stone Cutter</td>
<td>300</td>
</tr>
<tr>
<td>243</td>
<td>Lobster Woman</td>
<td>300</td>
</tr>
<tr>
<td>244</td>
<td>Boxers, Right to Jaw</td>
<td>600</td>
</tr>
<tr>
<td>245</td>
<td>Groggy Boxer</td>
<td>300</td>
</tr>
<tr>
<td>246</td>
<td>Indian Scout</td>
<td>300</td>
</tr>
<tr>
<td>247</td>
<td>Reclining Pam [Pan?] 2 copies</td>
<td>600</td>
</tr>
<tr>
<td>248</td>
<td>Scout and Guide</td>
<td>500</td>
</tr>
<tr>
<td>249</td>
<td>Right Upper Cut</td>
<td>600</td>
</tr>
<tr>
<td>250</td>
<td>Uncle Sam</td>
<td>400</td>
</tr>
<tr>
<td>251</td>
<td>The Knock Down</td>
<td>1500</td>
</tr>
<tr>
<td>252</td>
<td>Ferryman</td>
<td>500</td>
</tr>
<tr>
<td>253</td>
<td>Alcmena</td>
<td>1000</td>
</tr>
<tr>
<td>254</td>
<td>Workman</td>
<td>250</td>
</tr>
</tbody>
</table>

**Paintings**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>255</td>
<td>14 various oil sketches, Branchville</td>
<td>70</td>
</tr>
<tr>
<td>256</td>
<td>27 various oil paintings, misc.</td>
<td>135</td>
</tr>
<tr>
<td>257</td>
<td>26 various paintings, misc.</td>
<td>100</td>
</tr>
<tr>
<td>258</td>
<td>6 small oil paintings</td>
<td>100</td>
</tr>
<tr>
<td>259</td>
<td>5 oil paintings</td>
<td>150</td>
</tr>
<tr>
<td>260</td>
<td>Coast of Brittany</td>
<td>250</td>
</tr>
<tr>
<td>261</td>
<td>Navaho Woman</td>
<td>250</td>
</tr>
<tr>
<td>262</td>
<td>Mowers</td>
<td>100</td>
</tr>
<tr>
<td>263</td>
<td>6 oils, misc.</td>
<td>150</td>
</tr>
<tr>
<td>264</td>
<td>11 misc. unfinished sketches</td>
<td>100</td>
</tr>
<tr>
<td>265</td>
<td>3 drawings, pastel</td>
<td>150</td>
</tr>
<tr>
<td>266</td>
<td>12 small oil paintings</td>
<td>250</td>
</tr>
<tr>
<td>267</td>
<td>2 Prize Fights</td>
<td>100</td>
</tr>
<tr>
<td>268</td>
<td>7 misc. oil paintings</td>
<td>300</td>
</tr>
<tr>
<td>269</td>
<td>Old Man by Weir</td>
<td>50</td>
</tr>
<tr>
<td>270</td>
<td>Trotting Races at Danbury Fair</td>
<td>2000</td>
</tr>
<tr>
<td>271</td>
<td>25 misc. drawings and water colors</td>
<td>250</td>
</tr>
<tr>
<td>272</td>
<td>7 misc. oil paintings and drawings</td>
<td>125</td>
</tr>
<tr>
<td>273</td>
<td>Artist’s and sculptor’s working materials</td>
<td>150</td>
</tr>
<tr>
<td>274</td>
<td>Artist’s and sculptor’s tools and equipment</td>
<td>100</td>
</tr>
<tr>
<td>275</td>
<td>Large plaster casts</td>
<td></td>
</tr>
</tbody>
</table>
LIST OF PICTURES HANGING THROUGHOUT THE HOUSE AT BRANCHVILLE as of 9/29/58, a portion of the Knoedler inventory/appraisal; copy supplied by Doris Andrews. In the copy of the Knoedler inventory that accompanied the conveyance of the “Young Studio Collection” to Brigham Young University, this descriptive title for pages 15-20 of Exhibit A was dropped. For a complete transcript of this list, see Appendix H.
APPENDIX F

Documentary References to Furnishings

Sources: Unless otherwise noted, the following extracts are from Dorothy Weir Young’s typed transcripts of Weir family letters, loaned to the Archives of American Art in 1971 by Mrs. Caroline Weir Ely for microfilming (microfilm reels 125-26). The principal other sources are the Weir Family Papers, Brigham Young University (cited as BYU; also on AAA microfilm reels 70-71); the John F. Weir Papers, loaned to the Archives of American Art for microfilming in 1972 by Rev. De Wolf Perry (AAA microfilm reels 529-31); and Dorothy Weir Young’s *The Life and Letters of J. Alden Weir*, edited by Lawrence W. Chisolm (New Haven: Yale University Press, 1960). See Appendixes A-E for estate inventories and wills containing additional references to Weir/Young furnishings.

Extant Furnishings: In cases where the document refers to an item of furnishing that is known to be extant, the present ownership is indicated.

Books owned or read by the Weirs and Youngs are treated separately in Appendix G.

Works of art, including paintings, watercolors, drawings and photographs of paintings; etchings and other prints; sculptures and reliefs, are treated separately, in Appendix H.

FURNISHINGS, BRANCHVILLE HOUSE

**Bed, iron.** On June 15, 1906, Ella Weir went “to town” from Branchville, bought “iron bedstead for new spare room, etc.” [EBW, Diary, WEFA 499]

**Bed, four-poster.** John F. Weir, Branchville, to JAW, September 12, 1893 [reel 125, frame 616];

> Edith wants me to ask you where the valance and trimmings are for the bed in our room. I have mended the frame, and Mrs. Remy does not know what became of the hangings, “They were not in her wash.” and the bed looks very much undressed.\(^\text{305}\)

**Bowl of roses.** JAW, Branchville, to Dorothy and Cora Weir, October 19, 1913 [reel 125, frame 1346]; “We found the old house very comfortable & everything looking very well, the flowers still blooming in the garden & a large bowl of roses on the dining room table.”

**Camera.** JAW to Ella, Branchville, June 8, 1891 [reel 125, frame 493]; “I have not told you about the camera which I have enjoyed very much, but with none of the success that you have....”

\(^{305}\) Two four-poster beds are extant, one owned by Mahonri S. Young, the other by Sperry Andrews.
Chest. Weir bought an “Antique Italian Walnut Chest” from H. D. Gardiner, NY, for $35, shipped to Branchville (invoice, March 21, 1901, JAW Papers, Bx 7, F 3).

China. Will of Dorothy Weir Young, May 1937: “...Lowestoft china from Windham, which originally belonged to Charles and Polly Taintor, now in my house at Branchville, Connecticut.”

Cigarette case. JAW to Ella Baker, New York, October 24, 1893 [reel 125, frame 634]: “Percy [Alden] gave me a little cigarette case in silver and told me he had heard many charming things about you.”

Fish, plaster models of (2). Ella B. Weir, Branchville, to her mother, December 26, 1896 (BYU, Weir Papers, box 2 folder 1): “I never saw Julian more pleased than with the ‘first black bass of the season’; at present it is hanging opposite the plaster bust of the trout & yesterday morning it was the one occupant of his stocking.”

C. E. S. Wood to Weir, Portland, Oregon, June 30, 1900 [reel 125, frame 799], re Will Ladd’s fish (10 1/2 and 14 3/4 lbs.): “I told him of your plaster models, and he’s going to take some up next year. He had a tracing, mouths like vaults....”

C. E. S. Wood to Weir, Portland, September 10, 1902 [reel 125, frame 914]: “I had some plaster of paris and was going to make you a cast of some big trout, but this accident spoiled all my plans....”

Fishing gear. JAW, Henryville, Pa., to Ella in NY, May 21, 1916 [reel 126, frame 129]: “I called you up this morning and talked with Dorothy, telling her of my oversight in not having my key to my fishing trunk....”

JAW’s 1916 notebook, June 21, 1916 [reel 126, frame 104]: “Brooklyn Fly Fishing Club - Leave Roscoe for N.Y. Left 3 Fishing waders, 1 pair shoes, 1 stockings, 1 coat and breeches, 1 bottle of whiskey, 2 nets, rod in locker.”

[A fisherman’s creel now (1993) in the Young studio belonged originally to J. Alden Weir, according to Sperry Andrews.]

Games. Young, Life and Letters, p. 192: “Hassam and his wife soon became frequent and much loved visitors at Branchville, where Hassam and Weir would spend long days painting out in the fields and long nights playing interminable games of dominoes.”

Childe Hassam, Old Lyme, Connecticut, to JAW, July 17, 1903 [reel 125, frame 942]: “…if you are not too busy playing double solitaire....”

306 One of these is in the possession of Weir’s granddaughter (Owner #2): the other is said to be extant also, in the old Weir studio.
JAW, Chicago, to Ella Baker, August 21, 1892 [reel 125, frame 542]: “Tell little Dorothy and Caro when I come back [to Windham] I will play croquet with them....”

Harness. On June 8, 1907, Mrs. Weir bought, possibly for Cora Weir’s fifteenth birthday, the following horse fittings (invoice of Martin & Martin, The London Harness Agency, New York):

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Lady’s best quality Pigskin seat Saddle with extended Heads and M &amp; M Patent bar complete</td>
<td>125.00</td>
</tr>
<tr>
<td>1 Weymouth Cob size Bridle with Red Front and Bits</td>
<td>15.00</td>
</tr>
<tr>
<td>1 Fawn Stable Blanket</td>
<td>10.50</td>
</tr>
<tr>
<td>1 Fawn Woolen Sheet</td>
<td>5.50</td>
</tr>
<tr>
<td>1 Fawn and Red Double Strap Roller</td>
<td>4.50</td>
</tr>
<tr>
<td>1 Brass Mounted Head Collar</td>
<td>4.50</td>
</tr>
<tr>
<td>1 Head Collar Shank</td>
<td>1.25</td>
</tr>
<tr>
<td>4 6 inch Red Cloth Monograms “C. W.” @ $2.00</td>
<td>8.00</td>
</tr>
</tbody>
</table>

174.25

On July 2, 1907, Mr. and Mrs. Weir went to New York “to see about a horse for Cora” (EBW diary, WEFA 499).

Linens.

In the Memoranda section of Ella Baker Weir’s diary, 1906-10, is the following list of linens “in Branchville house store room trunk,” dated November 1, 1907:

- 10 linen sheets
- 10 pillow cases EBW
- 6 new blue towels CAW
- 12 pink...towels DW
- 12...towels JAW
- 12 French Square napkins

Another, undated list, two pages before the above, probably also relates to the contents of the same trunk at Branchville:

- 10 sheets linen EBW In trunk (square)
- 10 pillow cases EBW
- 5 bolster EBW
- 12 towels JAW
- 12 Italian towels
- 12 drawn work “
- 12 blue " CAW
- 12 pink “ DW
- 12 French Napkins
- 6 cotton sheets not marked CAW
- 6 pillow cases " monogram

319
Undated list of “Linen at B’ville,” in Dorothy Weir’s hand, probably from the 1920s when Ella and Dorothy were the only ones at home there [DWY Papers, Bx 3, F 2]

5 blue bath mats
3 white “ “
2 yellow “ “
9 bath towels - red - EBW
1 thin DW - one
6 EBW
16 maids towels - red
9 blue pantry towels
7 red kitchen towels
3 roller
2 linen pantry hand “
2 small kitchen table cloths
17 red checked linen kitchen towels
13 wash rags
5 kitchen sheets
2 “ pillow cases
1 small chamois
4 pillow cases DW
2 “ “ “
6 bolster “ “
9 pink towels DW
9 small white towels “
3 cheese cloths
4 maids sheets
4 “ pillow cases
8 DW blk “ “
8 “ “ sheets
6 bed spreads
curtains

Pie shelf and toddy kettle. C. E. S. Wood, Portland, to JAW, November 10, 1902 [reel 125, frame 923]: “Nan and I talk often of November days at Branchville and she accuses me of having led you into every temptation, including midnight raids on the pie shelf and toddy kettle.”

Mirror. John F. Weir, Branchville, to JAW, September 15, 1889 [reel 125, frame 783]: “Can you tell me the framemaker who made for you the frame that is on your picture of Ella in the bed-room here, reflected in the glass....” 307

307 The painting of Ella was undoubtedly the one known as Face Reflected in a Mirror (Rhode Island School of Design; see fig. 33). At least two mirrors similar to this one are extant (A.49, B. 79).
Refrigerator.  Weir may have bought a refrigerator for the Butler’s Pantry in the Branchville house in May 1911.  In his 1911 diary (WEFA 453, Bx 2, 16) he noted on May 22: “McCray Refrigerator, 2 ft.4 x 4 ft..4” and on p. 14 from the end of the same diary he noted: “Branchville. Butler’s pantry, sink, 7 ft. ch...(?)) and “For refrigerator, 2 ft. 4 in. x 4 ft. 4.”

Screen door.  John F. Weir, Branchville, to JAW, September 8, 1893 [AAA reel 125, frame 615]: “I have had a hard work before me – writing this letter and mending your wire door.”

Sponge bath.  Mrs. John F. Weir, Branchville, to JAW, September 1, 1892 [reel 529, frame 1110]: “John has been out cutting the grass with the mower until the lawn looks like velvet. Here he comes all in a ‘muck of sweat’ and goes up for another sponge bath....”

John F. Weir, Branchville, to JAW, September 11, 1899 [reel 529, frame 1137]: “Thus far I have worked on the place in the mornings, coming in at one for a bath, and the luxury of that refreshment after the morning work is simply delightful.”

Stamp collection.  Ella Weir, Branchville, to her mother, December 26, 1896 (BYU, Weir Papers, box 2, folder 1): “Caro’s stamp book has already given her a lot of pleasure.”

Caro Weir, NYC, to her Grandmother Baker, March 24, 1897 (BYU, Weir Papers, box 2, folder 1), written on her thirteenth birthday: “I am getting on very well with my stamps. I have about four hundred or a few more.”

Stove, kitchen.  JAW, Branchville, to C. E. S. Wood, December 2, 1918 [reel 126, frame 302]: “…we have difficulty enough to get coal for the kitchen stove and then we have to send for it and can only get a ton at a time.”

Table.  From a notebook kept during JAW’s European trip, 1901 [reel 125, frame 849]: “Dutch table 18 L”

June 16, 1926. “Thanked Paul for his grandfather Paduzzi’s old cherry table, sent here by Wooley Lyon.” (EBW, diary, WEFA 228)

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308 The references to a sponge bath in 1892 and simply to a bath in 1899 suggests the possibility that the upstairs bathroom was installed between those years.

309 The stove was removed and discarded after 1958 (Andrews).

310 Probably one of those in Andrews or Young collections.
Table linens. Anna Weir, Dresden, to Mrs. Baker, August 15, 1883 [AAA reel 125, frame 298]: “We went to the celebrated linen store and got one or two modest table cloths for Branchville….The handsomest ones they had were about $25 for the cloths and one dozen napkins hemmed and marked, not much was it, but more than Julian felt he could indulge in.”

Thermometer. “Thermometer 87 on piazza” (EBW diary, August 5, 1906, WEFA 499)

Trunk. JAW to Ella, Branchville, July 14, 1886 [reel 125, frame 378]: A letter addressed to the estate of C. T. Baker “is put away carefully in the trunk, awaiting your Mother’s orders.”

Vase. John F. Weir, Branchville, to JAW, September 12, 1893 [reel 125, frame 616]: “Edith also asks me if I informed you that the bluish-gray vase on the mantelpiece in the sitting-room was broken in two and the parts put together, in which condition they were found on our arrival here, and she placed it on top of the book-case. This she forgot in her inventory.”

Window glass. June 14, 1911, Heinigke & Bowen, stained glass makers, etc., New York, billed J. Alden Weir, Branchville, for “4 lts 18 1/2” x 14 3/4” and 4 lts 17 1/8” x 15 1/8”. These must have been for new windows in the extension built in 1911.

Wine glass. JAW to C. E. S. Wood, Branchville, December 1, 1912 [reel 125, frame 1292]: “Tell me about the Stilton [shipped from Branchville about Oct. 4]. Did it turn out or not? I put a wine glass of sherry in every now and then, but it was too rich for me.”

Wine cellar. JAW, Branchville, to C. E. S. Wood, September 18, 1902 [reel 125, frame 916]: “I hope we will have some birds hanging in the cellar, but I fear no such good luck last year. Still we will give you a hearty welcome and crack the bottles of wine in the cellar, and by that time Paul will have a new brand of cider.”


It was my good fortune to know Weir during the last eight or nine years of his life, and during those years to know and experience many acts of kindness from him….I’ve since married his daughter, Dorothy, and lived in his house in Branchville, a house full of his pictures, his drawings, his etchings, his bric-a-brac, his furniture, his portraits of his wife, his books, his wife’s and his father’s books.
For a detailed description of the Weir house in New York just before the turn of the century, see Appendix I of this report: "11 East 12th Street, New York" by Caroline Weir Ely, 1969. There are at least three photographs extant (Weir Farm NHS), showing portions of the hall, the parlor, and the dining room. Included in the dining room photograph are the Dutch extension table and the pewter-topped mugs or steins mentioned in Mrs. Ely's reminiscence.

Additional information on the New York house and its furnishings is contained in the following extracts from other sources.

**General description.** JAW, New York, to Mrs. Baker, February 1, 1887 [reel 125, frame 389]:

> We may now call ourselves quite settled, and thoroughly enjoying our fireside. We burn hickory in the parlor in our old Franklin, such as you have in Windham....Our furniture looks quite as if it had always been in this house.

> To draw you a home scene, Puss [Anna] is shelling almonds...she is comfortably fixed in a big chair (a comfortable one) before the fire, with her faithful Gip Coon lying at her feet. Little Caro has retired, so that the tick of the old Dutch clock [311] [is all we hear]....

JAW, New York, to Ella at Branchville, January 10, 1895 [reel 125, frame 646]:

> I had the nursery carpet cleaned, it was sent home this morning, and Andrew is now cutting off two breadths and will change them so they will come under the bed, and will put it down today. The furniture I had taken apart today and cleaned and that is now all right. I took all the rest of the curtains yesterday and they will be ready on Friday. I have just ordered a new chandelier for the Hall as the old one is leaking. I got a nice iron and glass one for five dollars which will be put up tomorrow.... I have disinfectants put in the closets and sinks. There are fires in the studio, dining-room, parlor, our bedroom and the nursery, besides the kitchen.

Young, *Life and Letters*, p. 169:

> [The parlor and dining room were separated by] a huge piece of old Flemish tapestry.... Weir hung the walls with his own works and those of his friends, such as Twachtman, Robinson, Swan, and Duveneck.

> ...both rooms were inclined to deep rich tones, for the parlor was painted a Venetian red and the dining room a dull blue. They were both, needless to say, the perfect foil for Weir's possessions, but in spite of the quantity of beautiful things in them, Weir's surroundings never took on the faintest tinge of a museum aspect. Even though the pieces themselves might be of museum quality, the sum total that he sought and achieved was a home; and nothing was ever too precious not to be used as intended. One of his first convictions was that good things would always harmonize with each other, no matter where they had originated; and his taste was far too catholic to stick to any one period or country. The result was a happy blending of old Dutch, English,
Spanish, Italian, or American furniture, with pewter or brass gleaming from sideboards and mantelpieces. Over the mantelpiece in the dining room hung his collection of old Dutch pottery mugs with their pewter covers and bases, and even the horns of an elk that was placed in their center did not seem out of place. Nothing obtruded or jumped out at one. It was his theory of painting carried over into another field. He disliked having everything taken in at a glance, preferring instead that things should disclose themselves gradually, when one was least expecting it.

Childe Hassam recalled a visit to the Weirs in NYC in 1889 (Young, *Life and Letters*, p. 191):

...Weir’s charming 12th Street house with its fine old furniture and pewter...I remember a Thanksgiving dinner there with Weir and a turkey at one end of the oak table (which was without a white cloth, most unusual in New York at this time), and then there was Twachtman and another turkey at the other end.

**Bear stick.** JAW to C. E. S. Wood, New York, January 1, 1917 [reel 6, frame 177]: “That big bear stick arrived and really there is no place large enough to see it in our place. However I will make a big effort to have it well taken care of.”

**Brackets.** Four “Antique Brackets $100.00” (invoice from Centre Gas Fixture Co., New York, November 14, 1903, to Weir at 11 E. 12th Street).

**Chairs.**

December 9, 1891, Weir bought from Duveen Bros., NY, a “carved walnut chair” @ $45 (invoice, December 30, 1891, JAW Papers, Bx 7, F 3).

December 16, 1903, Mrs. Weir bought a Flemish chair for $27.50 from Proctor & Company, New York, importers of antique and modern draperies (invoice dated January 2, 1904)

**Christmas decorations.** JAW to Mr. Beatty, NY, Dec. 23, 1910 [reel 125, frame 1166]: “…our place is already being decorated with Laurel & Holly....”

**Draperies, etc.** In January 1904, Mrs. Weir paid Proctor & Company, New York, $132.05 for 137 yards of “blue Cluny brocade,” with lining and interlining, and “making 2 Pr. Window curtains”; 1 1/3 dozen curtain rings; 2 yards of tapestry made into 2 valances; 2 yards of tapestry for 2 cushions; a large cushion; and $3/8 yards of “green nippon” (invoice dated January 2, 1904).

---

312 At least some of these are in the Young collection.

313 Weir’s etching *Christmas Greens* shows a wreath in the window of the New York house and his painting *The Christmas Tree* (1890) shows part of a table-top Christmas tree decorated with candles and hanging ornaments.
Fireplaces and accessories. February 3, 1904, Weir was billed by Wm. H. Jackson Co., New York for the following:

MIDDLE PARLOR:
1 brass fireplace frame,
1 " plated crown,
Metal jambs and back, and setting,
Repairing grate with new back.

BREAKFAST ROOM:
1 Wood mantel,
Tile facing and hearth,
Repairing and refinishing hob grate,
Furnishing new soapstone linings,
Brass frame, ash pan, Russia iron
Blower and grate bottom,
1 Brass fireplace hood,
Taking out marble mantel and hearth,
Building brick pier, concreting
Hearth, setting tile facing and
Hearth, hob grate and soapstone linings.

2nd STORY REAR:
Refinishing Franklin stove, furnishing
New feet and summer piece, metal
Fireboard and new smoke pipe, and
Resetting.

Men’s time, materials, etc. 256.75

BREAKFAST ROOM:
1 Brass fender 38.00
294.75

Plaque. Weir bought a “porcelain plaque” from Duveen Bros., NY, @ $25, December 9, 1891 (invoice, December 30, 1891, JAW Papers, Bx 7, F 3).

Silver. Ella Baker, after Anna’s death, helped Julian keep house in New York. On May 3, 1892, she recorded that she had “Packed silver trunk,” probably to put away for the summer while they were in Branchville. This was the list:
Soup tureen tray, large silver kilo tin, large silver sugar bowl, chocolate pitcher and stand, 2 little trays, D & C child’s fork, spoon and knife, 12 coffee spoons, 3 pieces old repousee, silver flask JAW, 1 silver cup, paper spoons, paper salt cellers, small ladle, oyster forks… (EBW diary, WEFA 2529)
Swing door. On March 21, 1901, Baldwin Brothers, New York dealers in decorative leather goods, billed Weir at 11 E. 12th Street for “making 1 white pine swing door, covered with Spanish leather on one side and illuminated [Fabrine?] on other, finished with beveled plate light and oxidized brass nails for $41.00.” (invoice)

Tapestry. ADW, Queenstown (Ireland), to Ella Baker, October 6, 1889 [reel 125, frame 458]:

With your Xmas present and Cora’s and a little [from] ourselves, we got a nice piece of tapestry in London. We are going to hang it between the dining room and sitting room. We have been [want]ing something for a long time and it is just the thing.314

Wine. JAW to C. E. S. Wood, December 1, 1912 [reel 125, frame 1292]: “I have some Madeira that belonged to my father bottled in 1837 by Woodrow and Wilson. Do you suppose it was his [Woodrow Wilson’s] father? It is bad anyway and I think I will send him a bottle when he settles down.”

Joseph Choate to JAW, January 8, 1913 [reel 125, frame 1300]: “That Madeira of 1800 proved to be splendid. It warmed every one of us up all the way down and did great credit to its 113 years.”

FURNISHINGS AT 471 PARK AVENUE

Undated list, probably about 1923, by Dorothy Weir, headed “Things at 471” [DWY Papers, WEFA 324, Bx 3, F 2]:

Painting Caro w orange [crossed out]
“ EBW & Cora [“ “]
“ EBW & DW [“ “]
Tapestry - 125 in. wide x 137 high
Dutch cabinet
   top depth 29
   length 64
   depth 24
   height 74
Dutch cabinet
   top depth 30
   length 61
   depth 28
   height 74
Chest - 67 in long, 21/2 in wide, 22 in high
Deer’s Horns
2 Iron grills. 48 in square
2 Brass chandeliers &

314 This may be one of the two large tapestries in the Andrews collection at Branchville.

326
4 “ side brackets
Chandelier in big room
Andirons
Large mirror
Hob grate
Fender and tongs
Fireplace in dining room
  96 in wide
  97 in high
The big chest w. carving in relief in storage measure
  6 ft x 24 in.

FURNISHINGS, BAKER HOME IN WINDHAM, CONNECTICUT

There are at least six photographs showing the interior of the Windham house, including portions of the front hall and the parlor (privately owned family album, and Weir Farm NHS, Weir, Interior 23).

The following extracts refer to furnishings in the Baker home at Windham, some of which presumably followed Anna Baker to New York or Branchville after her marriage in 1883 to Julian Weir.

Chair. JAW, New York, to ADB. May 16, 1882 [reel 125, frame 42]: “I have pictured your dear little form cuddled up in the big red chair, with your book & enjoying the famous caramels.”

Chairs. Will of Dorothy Weir Young, May 1937: “…my five Hepplewhite chairs in the house at Windham, which can be readily identified as they have had their legs cut to make them low.

China. Will of Dorothy Weir Young, May 1937: “…Lowestoft china from Windham, which originally belonged to Charles and Polly Taintor….”

Croquet set. JAW, Chicago, to Ella Baker, August 21, 1892 [reel 125, frame 542]: “Tell little Dorothy and Caro when I come back [to Windham] I will play croquet with them….”

Tapestries. JAW to Anna Dwight Baker [cited as ADB], New York, April 25, 1882 [reel 125, frame 19]:

I shall attend to having the tapestry packed up & sent to you [at Windham] & will find out the necessary canvas for working on, that you might, should you find any pleasure in making a reproduction of it, spend some of your spare time with it, but if it should seem too laborious, you must not think of undertaking it….
JAW to ADB, New York, May 12, 1882 [reel 125, frame 37], looking forward to when they can get away to the country “where the whole day can be spent in some quiet shade, you reading some interesting book or working on some rare tapestry….”

JAW to ADB, New York, June 27, 1882 [reel 125, frame 82]: “I spoke to Cottier & Co. about your Tapestry which I will send to have lined.”

JAW to ADB, Keene Valley, New York, August 7, 1882 [reel 125, frame 105]:

I took the liberty of sending three little cushions for...Anna’s window [at Windham] to go with the tapestry....if the cushions do not please, you can have them changed. I selected them to go with the tapestry, but workmen often are so careless as to use not the same piece of stuff as one selects. However, Cottier is reliable enough not to make any great mistake.

JAW to ADB, Keene Valley, August 19, 1882 [reel 125, frame 130]: “…did the tapestry arrive?....I hope the blue it is lined with suits you, it was the nearest that I could come to, to go well with the colours of the silk in the tapestry.”

HOUSE FURNISHINGS (NOT SITE-SPECIFIC)

**Beds and bedding.** A gilt bedstead $200.00, a mahogany 4 post bed $80.00, and 2 covered springs @ $18.00 and $15.00, purchased on April 11 and 15 and May 6, 1901, from Schmitt Brothers, New York, dealers in imported antiques and reproductions (invoice, June 1, 1901). Since no crating was included, these probably were delivered to 11 E. 12th Street, although the four poster bed may have been one of the two known to have been in the Branchville house, in the guest room (A.45) and in the master bedroom (B.82).

**Bench.** Weir bought from A. J. Crawford Co., New York, an “old oak bench” ($95.00), delivered May 2, 1910 to 471 Park Avenue (invoice dated May 6, 1910). This might be the “settle” or “high-backed bench” (A.57) now in Weir Studio.

**Bottles.** From Henry V. Weil, New York antique dealer, Weir bought “Case Bottles” for $8.00 (invoice January 3, 1913)

**Cabinet.** Invoice from Mortimer Green, New York, June 24, 1903, including “shutter from L[ouis] XVI small cabinet” @ $75.00

Invoice from George Adams, New York and Edinburgh, antiques and works of art, July 18, 1907, for “Genuine old Chippendale Cabinet, with Bookcase top, drawers and Writing board below,” price $150.

315 Possibly one of the two tapestries in the Andrews collection.
Chairs.

Received invoice from Laun & Sons, New York, December 5, 1899: for “one gilt arm chair $90.00 [and] one arm chair in decorated leather $40.00,” purchased November 24.

Received invoice from Duveen Brothers, New York, April 24, 1901, for “1 small French carved gilt seat covered in old tapestry $130.00” and “1 small carved gilt chair $60.00.”

Among the items Weir bought from Wiseman & Butcher in London (invoice dated September 26, 1901) were 6 “Antwerp chairs.”

Invoice of Koopman & Co., New York, antique furniture, February 18, 1903, for an armchair @ $200.

Invoice of Coxhead Brothers, Poughkeepsie, NY, cabinet makers, May 29, 1903, for 3 “Rush-seat Decorated Rockers @ $3.50” [each] and one “Rush-seat Decorated Chair” @ 2.75, shipped to Branchville.

Invoices of Mortimer Green, New York, December 9 and 16, 1903, for
- “5 piece set [enamel] Empire furniture $115.00
- Empire gilt chair 35.00
- Italian chair leather & nails 65.00
- Cromwell chair leather & nails 60.00

Invoice from E. Shaw, New Haven, CT, cabinet maker and dealer in antiques, August 28, 1907, for 4 chairs $42.00.

On December 18, 1908, Weir bought a “Louis XVI Arm Chair” for $40.00 from Koopman & Co., New York, (invoice, March 2, 1909).

Weir bought three chairs (@ $45, 45, and 105) at auction, May 1, 1909 (invoice of James P. Silo, 5th Ave. Auction Galleries, New York).

Weir bought two windsor chairs from Henry V. Weil, New York, for $20.00 plus $2.00 for crating and sending by freight (invoice dated May 5, 1910).

From Henry V. Weil, New York antique dealer, Weir bought an “Arm Chair (to be done up when [cleaned?]” for $75.00 (invoice, January 3, 1913).

Chest. JAW to JFW, Dordrecht, August 1881 [reel 70, frame 24]: “I had a fine time at the Hague and bought...one of those fine chests.”

Chests. Weir bought an oak chest for $50.00 from Frank Bowles (invoice dated December 28, 1909).
Clothes press. JAW to his parents, Dordrecht, August 20, 1881 [reel 70, frame 19]:
“...clothes press, which was sold here that I wish I had gotten but went beyond what my
host thought it was worth, so I shall not rest now until I find another.”

Coffee pots. Weir may have purchased in England four coffeepots (3 for £1/16 and one
for 12 shillings) (note docketed “Aug 11 Mr. Saxly” in Misc. Materials, Bx 1, F 6).

Commode. Invoice from Mortimer Green, New York, including “1/2 circle L[ouis] XVI
commode” @ $49.00.

Copperware. A note in Misc. Materials, Bx 1, F 6, docketed “Aug 11th Mr. Saxly,” lists
a “copper kettle” for sale at 10 shillings, but there is no indication of an actual purchase.

Cupboard. In December 1915 Weir bought a “Genuine old Oak Elizabethan Cupboard”
for $250.00 from Gill & Reigate, New York (invoice, January 6, 1916).

Curtains. Invoice from Mortimer Green, New York, June 26, 1903, including “1 pr.
Curtains.”

Dishes. On January 11, 1911, Mrs. Weir bought from Koopman & Co., New York, 12
Lowestoft plates @ $100.00 (invoice January 12, 1911).

Dutch oven. Anna C. Alden to Ella Weir, 1895 [reel 125, frame 656]:

Thank you so much for your friendly note last night relative to the old Dutch oven. I did not
know whether it would find favor in Julian’s eyes, but I hope he is in earnest, and can make use of
an old inmate of our cellar, which never could have been of use. I should not wonder if with his
ingenuity and patience he could manufacture some sport out of it.

Fireplace accessories.

A pair of “ember tongs” priced at 17 shillings appears on a list docketed “Aug 11th Mr.
Saxly” (Misc. Materials, Bx 1 F 6).

Receipted invoice from John Chadwick & Co., New York, dealers in Spanish, Moorish
and Portuguese antiques, March 20, 1901: for a pair of iron andirons $30.00, and iron
crane $5.50, a pair of “Italian [andirons],” “an ‘iron bar for andirons’ $4.00,” all
purchased between November 8 and December 24, 1900.

Invoice of H. O. Watson, New York, May 1, 1908, for purchase on April 3 including
“1 Renaissance Stone Mantel $650,
2 “ wrought iron grills 300”
Another invoice, dated September 1, 1908, addressed to Weir at 471 Park Avenue, covers
“setting antique stone mantel & supplying facing, hearth etc.” on August 8 at a cost of
$243.75.
Invoice from Wm. H. Jackson Co., New York, April 30, 1910, for “Stanford White wrought iron screen, agreed price $300.00.”

**Flask.** JAW, New York, to ADB, July 30, 1882 [reel 125, frame 100], thanking her for gift of a flask “almost too beautiful to be useful in mountain tramps....However...I shall carry it with me, for I have always abhorred the idea of possessing things simply to stow away.”

ADB, Windham to JAW, August 1, 1882 [reel 125, frame 101]: If he wants to exchange the flask for one less ‘nice’, “Tiffany gave full liberty to do that when I bought it, and if you should like one which is a little more simple, you can easily do it.”

**Furniture, Delftware, clocks, etc., purchased in Europe in 1883**

JAW, Nuremberg, to John F. Weir [JFW], July 1, 1883: “We have picked up some fine old things with some of Anna’s wedding present money, rare and fine but the trunks are bursting and already we have left four in Paris.”

ADW, Nuremberg, to Ella Baker, July 1, 1883: “We got one or two nice old things for our house at Nuremburg....”

Invoice from C. J. Van Velsen, The Hague, to JAW, August 18, 1883 [reel 125, frame 301]:

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>two oak cabinets</td>
<td>600</td>
</tr>
<tr>
<td>an “ press”</td>
<td>100</td>
</tr>
<tr>
<td>an old brass cage</td>
<td>35</td>
</tr>
<tr>
<td>“ “ lustre [?]</td>
<td>35</td>
</tr>
<tr>
<td>24 delft plates @ 1.25</td>
<td>30</td>
</tr>
<tr>
<td>10 “ “ @ .75</td>
<td>7.50</td>
</tr>
<tr>
<td>2 “ dishes @4</td>
<td>8</td>
</tr>
<tr>
<td>1 “ “ @7</td>
<td>7</td>
</tr>
<tr>
<td>3 “ “ @4.50</td>
<td>13.50</td>
</tr>
<tr>
<td>1 “ pot 210</td>
<td>10</td>
</tr>
<tr>
<td>1 clock</td>
<td>846</td>
</tr>
<tr>
<td>1 side piece</td>
<td>?</td>
</tr>
</tbody>
</table>

---

316 Andrews collection.
317 Andrews collection?
318 Possibly the tall case clock in the Andrews collection.
ADW, Dordrecht, to Ella Baker, August 19, 1883 [reel 125, frame 310]: We spent three days at the Hague, which is a charming city, the stores there are full of old and beautiful things, for which they know enough to ask a big price. We have decided not to get the picture [Zurbaran] with Uncle Rufus money, but instead two fine old carved cabinets, the finest, Julian says, he has ever seen, a beautiful table of the same work and a most curious cloak stand of leather and carved wood. They are all big and fine...and things too which are so nice to have, and are rather hard to find, that is really good ones.

Invoice from P. J. Van Velsen, The Hague, to JAW, August 1883 [reel 125, frame 302]:

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Un porte manteau, une table &amp;</td>
<td>£240</td>
</tr>
<tr>
<td>Une caisse</td>
<td>4.50</td>
</tr>
<tr>
<td>Un petit banc</td>
<td></td>
</tr>
<tr>
<td>3 horloges Hinlooper</td>
<td>24</td>
</tr>
<tr>
<td>Une fontaine en cuivre</td>
<td>14</td>
</tr>
<tr>
<td>Un plat Delf</td>
<td>6</td>
</tr>
<tr>
<td>2 portes assiettes en bois</td>
<td>16</td>
</tr>
<tr>
<td>Briquettes sur bois</td>
<td>12</td>
</tr>
<tr>
<td>3 vases bleues</td>
<td>14</td>
</tr>
<tr>
<td>pour le Buffet, sculpture acheté</td>
<td></td>
</tr>
<tr>
<td>à Gouda, 6 caryatides sculpture</td>
<td>£340</td>
</tr>
<tr>
<td>de deux côtés et dans les deux portes</td>
<td></td>
</tr>
<tr>
<td>16 pieces en cuivre pour la cuisine</td>
<td>£48.35</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>718.85</strong></td>
</tr>
</tbody>
</table>

ADW, Dordrecht, to Ella Baker, August 21, 1883 [reel 125, frame 312]: “We went to the Hague yesterday to see about a few things and then on to Gouda to see carved wood for a sideboard. We were successful and it will be quite a beauty....”

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319 Andrews Collection. The Zurbaran painting Weir had found in Venice and could have bought for $400 (Anna Weir to her family, Venice, August 4, 1883 [reel 125, frame 298]).

320 There are two carved and turned dining tables in the Young and Andrews Collections.

321 Described as “des tuiles,” or “tiles”, on a revised invoice sent to JAW in November 1883, suggesting that the “briquettes sur bois” may have been decorative tiles mounted on wood.

322 Roughly translated, this invoice covers the cloak stand and carved table mentioned in Anna’s letter of August 19, chest, small bench, 3 Hinlooper clocks, a copper fountain, a Delft plate, two wooden plate stands, some tiles (“briquettes” or “tuiles”) mounted on wood, three blue vases, 16 pieces of copper for the kitchen, and a carved buffet, bought at Gouda, with six carved caryatids on the two sides and in the two doors. The “buffet” is the carved sideboard now in Weir’s studio, Branchville (Andrews collection). Van Velsen was able to send only two of the three clocks on the original invoice [Van Velsen to JAW, The Hague, November 22, 1883].
ADW, Dordrecht, to Ella Baker, August 21, 1883 [reel 125, frame 312]: “We are going this week to Delft, where they manufacture china, Julian has bought some fine old plates, and we only hope they will get home all right.”

JAW, Dordrecht, to Mrs. Baker, August 26, 1883 [reel 125, frame 314]:

We went up to the Hague yesterday and brought back some plunder, and last night I was very busy in having a large case of brass and copper sent off to the Hague...so we might free ourselves of trouble. I seriously feel we will both be ruined on our return and believe we have done wisely in procuring now what may help to make our home and surrounds enjoyable.

JAW to Mrs. Baker, Paris, September 5, 1883 [reel 125, frame 316]:

We have visited every shop I might say within a mile of our hotel and are preparing to buy out Paris, and if you do not have our good relation, Mr. Welch, on the lookout for us, we will be ruined on our arrival. We will carry plunder from almost every nation and woe to me if we have to wait on the dock and have all ransacked.

JAW, Paris, to Mrs. Baker, September 14, 1883 [reel 125, frame 327]: “We bought about 5000 [sic] brass and copper cans and kettles in Holland, which we will take with us, as well as numerous other objets d’art.”

P. J. Van Velsen, The Hague, to JAW, November 22, 1883 [reel 125, frame 308]:

MonSieu

En recevant ceci, Monsieur sera probablement en possession de ses armoires, etc. Je n’ai puis vous envoyer que deux horloges [prisonnes, frisonnes?]. C’est pourquoi je repasse ma note ci apres. J’espere que le tout sera recu en bon etat et a votre contentment....

House hardware and building materials.

JAW, New York, to ADB, June 27, 1882 [reel 125, frame 82]:

I found a dozen big iron nails from Toledo, Spain, which I got for our front door [on the proposed cabin in the Adirondacks, never built]. I make a sketch to show you how formidable they look. The door we will have cut in half of substantial wood.

JAW, Venice, to Mrs. Baker, July 22, 1883 [reel 125, frame 292]:

“We found some fine old German window glass and at Salvia we got enough more of the same of modern make, enough to make two pretty windows in the Adirondacks.”

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323 There is Delftware in both the Andrews and the Young Collections.

324 In all collections.

325 Probably the two oak wardrobe cabinets still at Branchville (Andrews Collections).

326 Possibly used in the Branchville house, since the cabin in the Adirondacks was never built.
ADW, Venice, to family, August 4, 1883 [reel 125, frame 298]: “We have more glass, which we would like to get if we could....”

ADW, Venice, to family, August 1, 1883 [reel 125, frame 294]: “Julian bought yesterday a fine old lock for the Adirondack house.”

ADW, Venice, to family, August 1, 1883 [reel 125, frame 294]: “Julian is going to get two wonderful fireplaces, they are old marble and beautifully carved....”

**Lighting accessories.** Receipted invoice from Schmitt Brothers, New York, dealers in antiques and reproductions, June 1, 1901, for a “Colonial Lantern” @ 10.00 and “putting an extension in hall lamp” @ 6.00.

Invoice of H.O. Watson & Co., New York, January 2, 1905, for items purchased December 24, 1904:

“One flemish brass lamp $15.00
“ wrought iron gothic candlestick 45.00

Invoice of H.O. Watson & Co., May 1, 1908, for purchase on April 3, including 4 carved gilded candlesticks, with electrical attachments, $80.00.

**Mantels, see Fireplace accessories.**

**Mirrors.** Invoice from Frank Bowles, June 22, 1903, for a mahogany mirror @ $13.

Henry V. Weil, New York, charged Weir $8.00 for “repairing & crating cheval glass” (invoice dated May 5, 1910).

**Moorish cabinet.** Receipted invoice from John Chadwick & Co., dealers in Spanish, Moorish and Portuguese antiques, November 13, 1900: for “1 Moorish Cabinet $165.00.”

**Oak paneling.** Invoice from Wiseman & Butcher, London, September 21, 1901, for “50 ft of oak moulding for panelling” @ £1/13/4.

Price list from Wiseman & Butcher, London [undated, but September 1901]

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 oak tables, ea. £18</td>
<td>£18/10</td>
</tr>
<tr>
<td>2 Dutch windows @ £12 each</td>
<td></td>
</tr>
<tr>
<td>35 ft Panelling</td>
<td>35/0/0</td>
</tr>
<tr>
<td>2 oak columns about 10 ft high &amp; 1 ft diameter</td>
<td>28/0/0</td>
</tr>
<tr>
<td>1 pr 3/4 columns &amp; 4 pilasters angles dated 1634</td>
<td>45/0/0</td>
</tr>
<tr>
<td>old mantel 7 ft 3 in high, 7 ft 3 wide, opening 4 ft 1 in.</td>
<td>50/0/0</td>
</tr>
<tr>
<td>Antwerp chairs 10/6 ea</td>
<td></td>
</tr>
<tr>
<td>Oak stools 30/ each</td>
<td></td>
</tr>
<tr>
<td>Old Kew Bridge pedestal $ sun dial height 3 ft 4 in.</td>
<td></td>
</tr>
</tbody>
</table>
about 30 of stock 8/10/0
2 oak doors 50/0/0

Weir apparently decided to buy only the “2 oak shutters [Dutch windows?]”, 35 feet of oak panelling, 2 carved oak doors, the carved mantelpiece, one large oak table, 6 Antwerp chairs and 6 oak stools, at a cost of £90 (receipt dated September 26, 1901).

**Pewter.** Mr. W. Weir bought from Charles Rouveyre, Paris, the following pieces of antique French pewter or tinware [“étain”] (invoice, August 26, 1889, Misc. Materials, Box 1, F.2):

- “1 Soupier étain L XV” [pewter/tin tureen Louis XV]
- 1 plat “ “ [pewter/tin plate Louis XV]
- 1 assiette “ “ [pewter/tin dish Louis XV]

A note in Misc. Materials, Bx 1, F 6, docketed “Aug 11th Mr Saxly,” lists a number of pewter pieces (plates?) for sale, six at 10 shillings each, three at 12 shillings, and 3 at 9 shillings, along with 4 coffeepots, a jug and a tankard, possibly also pewter. These may have been purchased by Weir in England.

**Photograph (tintype) of Anna.** JAW to ADB, New York, May 17, 1882 [reel 125, frame 44]:

Ella sent me a most acceptable surprise today in the shape of a little tintype of... Anna, taken when she was a little curly-haired girl, I love to look at it & prize it highly & shall arrange to have it encased so that nothing can harm it.

**Photographs of Anna, by Ludovici.** JAW, New York, to ADB, April 26, 1882 [reel 125, frame 20]: “How I would like to drop in & see what Anna was about. I have tried to imagine & generally end up by going to the place where the large photograph stands & imagining you were there.”

JAW, New York, to ADB, April 28, 1882 [reel 125, frame 23]: “My large photograph of you is being framed &...I go to ask after it so often that they have a queer look when I go in.”

JAW, New York, to ADB, May 2, 1882 [reel 125, frame 27]: “Your photograph which stands framed in my room was remarked on today, I am told, by the domestic, who thought you beautiful & said that it was a shame that it was not down in the parlor where all who came could enjoy it....”

JAW to ADV, New York, May 12, 1882 [reel 125, frame 37]: “…the photographs which Sarony took of you are...more like you than the one by Ludovici....I look forward to seeing the smaller photographs of Ludovici now, to see how they compare with those of Sarony.”

335
JAW, New York, to ADB, May 17, 1882 [reel 125, frame 42]: “I went to Ludovici’s today & he gave me eight, four of each, leaving a balance of four yet to come. Was not I to have had one of the large ones, in profile like the one Ella has? I do not think the reductions of the other one is as good as the large one....”

JAW to ADB, Keene Valley, New York, August 4, 1882 [reel 125, frame 102]: “This morning I got out the photographs...& have them placed on my bureau....I tried to get the large photograph in my portmanteau, but unfortunately it was too large with the frame, as it was so well fixed, I thought I had better not, now I regret it, although the number of small ones which are good will help make me content.”

Photographs of Anna by Sarony. JAW, New York, to ADB, April 28, 1882 [reel 125, frame 23]: “I went to Sarony’s today & gave him the order for the photographs, which he says will take a week.”

JAW, New York, to ADB, May 12, 1882 [reel 125, frame 37]:

I was more than joyed by a surprise in finding on looking at the photographs which Sarony took of you, are very fine & more like you than the one by Ludovici. I have taken six out, but feel that you ought to have first seen them....I of course have selected the very best for myself, everyone is delighted with them & this evening I took one up to Mrs. Alden, who thought it beautiful, said it was like a beautiful Greek head....Father thought it was like some Empress that he had seen in his early days....

JAW, New York, to ADB, May 13, 1882 [reel 125, frame 39]: Is sending the photographs to her and is anxious to know what they think of them; “they seem to me to be so much better than I imagined that I am very extravagant in praise of them, still they do not give your charm, for your face has so many varying expressions. I am glad it was taken looking right at you.”

Photograph of Julian A. Weir by Sarony. JAW, New York, to ADB, May 12, 1882 [reel 125, frame 37]: Plans to go to Sarony to have a photograph taken; “I shall have him try a small head, for if then they are bad they do not take up so much room.”

JAW, New York, to ADB, May 16, 1882 [reel 125, frame 41]: Is going to Sarony again to “have him take another photo of myself & this time I will have the head come much smaller, as I am convinced that those he took were possibly as good as could be taken from the subject.”

JAW, New York, to ADB, June 27, 1882 [reel 125, frame 160]: “I have all your photographs on my mantle [sic] piece in my bedroom....”

Photographs of Julian and Anna Weir, taken in Italy. ADW, Venice, to family, August 1, 1883 [reel 125, frame 294]:

Our photographs have not arrived yet, so I will send you the one I have, until the others come, only keep that, for I shall want it when I get back, as it is the only one on paper that was taken, the
others being on linen. Mr. Bunce, when we showed it to him, did not know it was me, but I hope you will like it.

**Pottery.** Receipted invoice from The Sanshodo, importers of Japanese art objects, New York, April 30, 1900, for:

1 old Pottery Jar}   
1 carved stand}   20.00

Invoice from Mortimer Green, New York, June 26, 1903, including a “Blue & White Jar.”

Weir bought a “jar” for $20.00 at an auction, May 1, 1909 (invoice of James P. Silo, 5th Ave., Auction Galleries).

**Pottery and porcelain.** Young, *Life and Letters*, p. 186: “He had started collecting Japanese prints in the eighties...and he had long admired Korean pottery and Chinese blue and white porcelain.”

Anna C. Alden, New York, to JAW, February or March 1889 [reel 125, frame 429]: “I send Anna some Cornwall Apple Butter...which may be a novelty to her.” [*Transcriber’s note:* “This was sent in the blue & white covered barrel jar that we always used afterward for powdered sugar. DWY now owns it.”]

JAW, Branchville or Windham, to C. E. S. Wood, July 2, 1899 [reel 125, frame 768]: “I received a beautiful little vase which I have no doubt came from you. You must not be so prodigal. You can be assured, however, that this will stand where it will always remind us of this new fairy story. I shall rub this when I want to make a wish.”

C. E. S. Wood, Portland, to JAW, December 20, 1904 [reel 125, frame 1030]: He and Mrs. Corbett have sent a box containing “a few Pacific Coast eatables, and a Chinese jar which I hope will not break, and a slab of smoked salmon.”

**Rugs.** Weir bought three rugs (@ $80, 38 and 38) at auction on May 1, 1909 (invoice of James P. Silo, 5th Ave. Auction Galleries, New York).

**Screens, peacock.** C. E. S. Wood to JAW, May 31, 1916 [reel 126, frame 131]: “I am tired of having those screens at Yamanaka. I told you to take them on the note - the full price offered by Yamanaka. They are mine and I want you to take them [*Transcriber’s note:* ‘a pair of peacock screens’]. If you don’t want them, give one to Caro and one to Dorothy for her studio, tho’ it’s a pity to split the pair.”

**Shutter.** Invoice from Mortimer Green, New York, June 24, 1903, including “stained glass Flemish shutter and [or oak?] frame” @ $50.00.

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*327 There is Chinese blue and white china in all the collections.*

337
Silverware. Invoice of C. J. Van Velsen, The Hague, to Alden Weir, August 17, 1883 [reel 125, frame 300]:

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 spoons @ 12</td>
<td>48</td>
</tr>
<tr>
<td>1 spoon</td>
<td>10</td>
</tr>
<tr>
<td>6 Apostle spoons</td>
<td>22</td>
</tr>
<tr>
<td>6 different spoons</td>
<td>17.50</td>
</tr>
<tr>
<td>a small spoon with ship</td>
<td>2</td>
</tr>
<tr>
<td>4 cream spoons</td>
<td>16</td>
</tr>
<tr>
<td>a clasp</td>
<td>4.50</td>
</tr>
<tr>
<td>a tea sifter</td>
<td>14</td>
</tr>
<tr>
<td>a pair of cissor [sic] with chain</td>
<td>9</td>
</tr>
<tr>
<td>a silver frame</td>
<td>31</td>
</tr>
<tr>
<td>2 spoons</td>
<td>10</td>
</tr>
</tbody>
</table>

TOTAL: fl. 184.00

Invoice from Wiseman & Butcher, London, September 21, 1901, for "old silver muffineer" @ £6, and 2 silver gilt spoons @ £1/16.

Invoice from Frank Bowles, New York, June 22, 1903, for 3 silver cups $6.00

Weir bought from A. J. Crawford Co., New York, 4 Sheffield platters, priced at $38.00, 32.00, 28.00 and 18.00, shipped to Windham, CT (invoice dated June 15, 1910).

Stools. Weir purchased 6 oak stools from Wiseman & Butcher, London (receipted invoice dated September 26, 1901).

Weir bought 6 small oak stools and 2 long oak stools (reduced price $185.00) from Adams of New York and Edinburgh, antiques, on May 26, 1909 (invoice dated November 24, 1909).

Stoves. Invoice from Frank E. Hotchkiss, New Haven, CT, October 30, 1903, for a Franklin stove @ $30.00, fire brick and fitting @ $1.25, crating and freight @ $2.48.

Tables.

JAW, New York, to ADB, New York, October 11, 1882 [reel 125, frame 158]: "I do not know whether I told you that I had found a very fine old Dutch table which will be exactly the thing for our Adirondack house...."

An oak table priced at £4 appears on a list docketed "Aug 11th Mr. Saxly," possibly indicating an English purchase by Weir (Misc. Materials, Bx 1, F 6).

328 Possibly the tavern table in the Young Collection.
Weir purchased a “large oak table” from Wiseman & Butcher, London (invoice dated September 26, 1901).

Invoice of H. O. Watson & Co., New York, for purchase on October 6, 1908, of an “Italian walnut table” for $650.00, minus a credit of $125 for “2 Persian bottles.” On November 11, 1908, Weir purchased from Watson a “Gothic table carved walnut” for $525.00.

Invoice of Frank Bowles, New York, importer of antiques, March 20, 1909, for an oak drop leaf table @ $13.00.

Weir bought a “Ren. [Renaissance] Walnut Table” for $120.00 from H. O. Watson & Co., April 8, 1910 (invoice dated May 1, 1910).

Invoice of Henry V. Weil, New York antique dealer, June 5, 1912, for a mahogany table @ $30.00, crated for shipment to Branchville.

Weir bought another “table” from Henry V. Weil for $30.00 (invoice, January 3, 1913).

**Tapestries.** ADW, Venice, to family, August 4, 1883 [reel 125, frame 298]: “I shall try and get a bit of tapestry with the rest” [$100 of the $500 from her Uncle Rufus].

On January 24, 1901, Mrs. Weir bought a “Louis XIII tapestry, for $135 from H. O. Watson, New York” (invoice dated February 1, 1901).

**Trophies.** C. E. S. Wood to JAW, Portland, July 28, 1898 [reel 125, frame 731]: “If I get any trophies I'll remember you, but it is almost impossible to pack horns and heavy hides out of the impenetrable mountain forests where I am going.”

**Venetian fabrics and glass.** JAW, Venice, to his parents, July 22, 1883 [reel 125, frame 288]: “Anna has made several purchases of beautiful stuffs, and some Venetian glass which is very beautiful. We will hope to have enough to make our little place, wherever it is, comfortable.”

JAW, Venice, to Mrs. Baker, July 22, 1883 [reel 125, frame 292]: “Anna has lately bought some very beautiful tapestries, or rather stuffs, which are very rich and undoubtedly old Venetian stuff from the Orient. She will have enough to make her envied by her friends.”

ADW, Venice, to family, August 4, 1883 [reel 125, frame 298]: “We have more glass, which we would like to get if we could....”

339 Some of the Venetian glass is in the Young Collection.
ADW, New York, to Mrs. Baker, October 28, 1883: “Our box from Italy arrives Wednesday, with all our drapery and the rest of the glass....”

**Washstands.**

Receipted invoice from Frank Bowles, dealer in English and Dutch antiques and “rare Colonial furniture,” New York, December 18, 1899, for “1 mhy [mahogany] washstand $12.00.”

Receipted invoice from Schmitt Brothers, New York, dealers in antiques and reproductions, June 1, 1901, for purchase on April 11 of a mahogany washstand @ $40.00.

Invoice from Frank Bowles, New York, June 22, 1903, for mahogany washstand, $15.

**PAINTINGS, BOOKS, AND FURNISHINGS OF R. W. WEIR**

Although he did own at least 29 of his father’s paintings, J. Alden Weir appears to have inherited few of his furnishings and books.

**Paintings**

Letter of John F. Weir to J. Alden Weir, New Haven, April 1, 1891 [AAA reel 125, frame 483], re disposition of their father’s paintings:

...Charley’s letter telling me the M. Angelo was sold, and the Rembrandt you wanted, just took away those items of the purchase [for the Yale University Art Gallery] which I felt would enable me to get the money by subscription. I have no personal interest in the matter, beyond a desire to help settle the affairs and keep the things together. And to tell the truth, I was rather happy that my offer would not be accepted, as I am afraid I have undertaken to do what will give me considerable trouble to perform. The Haidee, you remember, I selected from the first, wishing to have it, but not feeling able to take it then and there, in looking them over you passed it by. Then I thought I would buy it with the others, for the School, and in the place of the M. Angelo, the book of Holbein fac-similes at $35. I said in my letter to Charley that this was the last chance of securing momentoes of Father’s work, and I thought I should avail myself of it—but alas, I believe I have been the only actual buyer in the family, at the sale of these things, and this last offer makes my purchases amount to $540....

Some of Robert W. Weir’s paintings did, however, come into J. Alden Weir’s possession. In 1895 his brother John asked to borrow “Father’s picture of the Nun” (known as “Taking the Veil”) for an exhibition at the Metropolitan Museum (JFW to JAW, June 8, 1895 [AAA reel 125, frame 657]). In 1914 another letter from John F. Weir seems to indicate that a group of paintings from R. W. Weir’s West Point studio were being placed with J. Alden Weir at Branchville:
The canvasses sent for are, as you see, relics of the dear old studio at W.P. and in our gyrations yours seemed to be the place for them to rest in. The one of the old studio, with Annie I think sitting in the chair, was by yourself, and your praises of it are to the point, so do our jibes and idle words come home to roost as we accumulate years.\textsuperscript{330}

These, presumably, were the “29 pictures by R. W. Weir” listed in the 1920 inventory of Weir’s Branchville studio. Two watercolors by R. W. Weir, one of them depicting “red buildings,” hung in the house at Branchville at the time of Dorothy Weir Young’s death.

**Books and furnishings**

Edith Weir Perry, “So Intimate a Record” (letters and an unpublished biography of John Ferguson Weir) [AAA reel 531]:

[Robert W. Weir] bought finely bound books which made up a valuable art library; he furnished his house with superb pieces of seventeenth century furniture, some of which may have been inherited. [His collection of books and Old Master sketches and prints was auctioned after his death in 1889.\textsuperscript{331}] After the death of his unmarried daughters, the furniture was sold to enable Carrie’s will to be executed; unfortunately the prices fixed by professional appraisers placed the pieces beyond the family’s reach, one small chair selling for $1500.00.

Bellamy Partridge, *Going, Going, Gone* (New York: Dutton, 1958), pp. 178-79:

Some years ago [the auctioneer O. Rundle Gilbert was asked to dispose of a small house and its contents in Garrison, NY, to help the family settle an estate.] The rub was that it wasn’t much of a job since the entire property had been appraised by the family at only $600. Hardly worth bothering with, they said, but it was holding back the settlement of the estate, and it would be a great favor to the company and the family as well if he would take care of the matter. Just get rid of it, they said, and don’t spend too much money doing it. [The house turned out to have been one used by Robert W. Weir while working on his painting of the “Embankation of the Pilgrims” for the U.S. Capitol in the 1840s.] The only furniture in the place, the auctioneer was told, was some old junk pieces picked up in the neighborhood by the artist for use as settings in his historical pictures. [When he looked, Gilbert found several pieces of antique furniture, including] a three-tier game table, a Chippendale drop-leaf table and a number of Chippendale dining chairs, a Martha Washington chair, [and other things]. Properly displayed at a well-advertised auction the so-called “junk furniture” brought over $18,000.

It seems likely from the above that few if any, house furnishings from R. W. Weir’s home were passed on to J. Alden Weir. However, Dorothy Weir Young identified two “old mahogany bookcases” in her father’s New York studio as having belonged to Robert W. Weir; one of these is now in the downstairs bedroom at Branchville (A.27). It is possible, also, that the very simple, practical print or drawing cabinet now in the Weir studio at Branchville (A.58) is the “old deal cabinet, made by the local carpenter

\textsuperscript{330} John F. Weir to JAW, August 20, 1914 [AAA reel 126, frame 200].

expressly to hold etchings and prints” that stood in R. W. Weir’s West Point studio and was pictured there in John F. Weir’s 1864 painting, “An Artist’s Studio.”

APPENDIX G

EXTRACTS RELATING TO BOOKS OWNED BY OR READ BY THE WEIRS

In his youth JAW read Irving and Scott and Shakespeare. “Julian loved to quote Shakespeare all his life.... Julian was not an omnivorous reader, but he never cared for trash, and when as a young man he began to buy books for himself he chose almost always from the classics, preferring Milton and Dante to fashionable writers.” [Young, Life and Letters, p. 10]

Weir’s 1871 commonplace book contains passages from such writers on art as Eastlake, Ruskin, Hogarth, Du Fresnoy’s Art of Painting, and Northcote’s life of Reynolds. [Young, p. 12]

“Cicerone or Guide Book through Italy,” given to JAW in Paris by Mr. Keep [JAW to Mrs. R. W. Weir, Paris, June 19, 1874; AAA reel 71, frame 238].

JAW bought in Paris lives of Botticelli, Peter de Hooch, Franz Hals, Metsu, a work on Rembrandt (just published), some of Charles Kingsley’s novels, and a few French novels [JAW to his parents, Cernay la Ville, August 21, 1874; AAA reel 71, frame 1058 ff].

November 22, 1874: JAW reading The Life of Margaret Davidson, by Irving, which he picked up at a second hand book stall on the Quai. [Young, p. 56]

December 1874: JAW refers to having read Motley’s Rise and Fall of the Dutch Republic. [Young, p. 60]

February 24, 1875: JAW speaks of Taine’s writings as “much esteemed but considered as readings [for] leisure hours...there is a certain poetry of expression in his writings that makes them always works valuable to an artist for leisure hours.” [Young, pp. 67-68]

February 28, 1875: JAW looking for a copy of Paul-Marie Lenoir’s Le Fayoum, le Sinai et Petra, expedition dans la Moyenne Egypte et l’Arabie Petree, sous la direction de J.-L. Gerome (Paris, 1872) to send his father. [Young, p. 68]

January 3, 1876: JAW refers to “Edgar Poe’s works which we always used to devour” at Christmas, along with “the old Xmas book” (A Book for Christmas and the New Year, an annual containing articles from the Illustrated London News). [Young, p. 91]

November 19, 1876: JAW wants to get “some works of French literature, fearing I may never have another chance.” [Young, p. 113]
December 10, 1876: “I have almost finished Lord Macaulay’s *Life and Letters*, which Mrs. Alden gave me.... I want to read Balzac’s works this winter in my spare time, and would enjoy much possessing them.” [Young, p. 115]

March 12, 1877: JAW has read Fromentin’s *Les Maitres d’autrefois, Belgique, Hollande* (1876); “I want to possess it as soon as I can afford it. I often spend my evenings in the Library, where I drink in the lives of the old Florentine masters, as well as the painters of the north.” [Young, p. 121]

April 6, 1877: “I was reading *Rasselas* last night (which I picked up on the Quai....)” [Young, p. 122]

May 1, 1877: Sir Henry Thompson is going to send JAW a copy of his daughter’s book: Kate Thompson, *Public Picture Galleries of Europe*; has promised to give him “the book of Whistler” when Weir comes to see him in London. [Young, p. 124]

JAW praises works of Emerson [JAW to ADB, 04/28/82; AAA reel 125, frame 1023].

Windham, May 2, 1882: Anna Baker to JAW: “I am reading such an exciting book at present, that Emerson’s *Essays* have been almost forgotten. Perhaps you know it, *Our Mutual Friend*, by Charles Dickens; by tomorrow I shall hope to finish it, and will then go back to deeper subjects.” [Young, p. 153]

Anna has been reading “Poe’s wonderful poems” and “Corinne” and studying her French verbs [ADB to JAW, Windham, May 10, 1882; AAA reel 125, frame 34].

“...the diary of Lady Willoughby which I have always enjoyed for its simplicity & beautiful observations....” [JAW to ADB, May 12, 1882; AAA reel 125, frame 37].

JAW in his N.Y. studio reading *Romeo and Juliet*; also, “after looking long on your...picture, I brought down book after book, recollecting pieces written by the great poets which would apply to you...” [JAW to ADB, May 12, 1882; AAA reel 125, frame 38].

Windham, May 12, 1882: Anna has been reading *Gil Blas*, quotes from poem by Proctor. [Young, p. 155]

“...when I can sit down quietly & read some charming bit of poetry that I have heard you refer to, it has a new pleasure & I long to be with you again & read with you many works that I have often wanted to read, but merely on account of feeling that such would occupy time which heretofore I concluded ought to be devoted strictly to the profession, but now we shall branch out through your kind guidance, to such as will be interesting & instructive to both.” [JAW to ADB, May 16, 1882; AAA reel 125, frame 42].

“I have now concluded to read not these works that pertain to affection, as by so doing I realize my poor miserable condition of an exile, but try to whet my appetite to
philosophy, which I now, like you, find dry, cold & meaningless, this I think we will read together for then possibly we can find time to collect our thoughts.” [JAW to ADB, May 19, 1882; AAA reel 125, frame 48].

ADB reading Poe [probably “Murders in the rue Morgue”] “and was beginning to get very much excited over a fearful murder scene” when her sister left her to go to bed; in panic at being left alone, Anna “flew upstairs for the sake of a little company.” [ADB to JAW, May 24, 1882; AAA reel 125; frame 54].

JAW’s response: “I was sorry to hear that you have been reading the works of Poe again. I am sorry that I took them up, as I fear they will cause you disagreeable moments, they are really too horrible & please do not read any more. You have such a delicate appreciation for good literature that I fear that such sensational reading, although full of imagination, will do you harm. I wished that I had left Shakespeare’s sonnets...& brought those wild books away.” [JAW to ADB, May 25, 1882; AAA reel 125, frame 62].

ADB to JAW, May 25, 1882: “I am going to improve my mind by reading some of your friend Emerson’s Essays this afternoon....” [AAA reel 125, frame 65].

JAW suggests that Anna finish Sir Thomas Moore: “The household of Sir Thomas will suggest a true enjoyment, such as we would do well to model our lives on, the foundation of which is simplicity & truth, in thought, word & deed.” He says he will look over books to read to her this summer, “so many fine books in store” [JAW to ADB, New York, summer 1882; AAA reel 125, frame 14].

ADB planning to learn some poetry; JAW says “it will be often a great pleasure to hear you recite some of Shakespeare’s Sonnets, which I think are very beautiful.” [JAW to ADB, June 27, 1882; AAA reel 125, frame 82]. On August 21, 1882 he wrote Anna that he had been reading some of the sonnets, “which seem as if they were written to you...” and copied sonnet no. XXVII for her [AAA reel 125, frame 133].

ADB reading “the souvenirs of Madame Vigee le Brun and...not finding them very interesting...written in rather a frivolous style....” [ADB to JAW, August 06, 1882; AAA reel 125, frame 105].

“While reading Plutarch” Anna came across a letter to JAW from his family; she finished reading Corinne [by Mme de Stael] and thought it “a charming book, though it ends badly.” [ADB to JAW, August 10, 1882; AAA reel 125, frame 113].

JAW reading Character by Samuel Smiles, which Anna gave him; “What a wonderful deal of interesting knowledge it contains, I like it more & more, how I wish we could have read this together.” [JAW to ADB, Keene Valley, New York, August 11, 1882; AAA reel 125, frame 114]. On August 19, 1882, he wrote: “I have been reading your book a good deal lately; there is much which I have learned from it; that and the Bible have been my principal reading....” [AAA reel 125, frame 30].
JAW to ADB, August 14, 1882: “So you have finished the first book of Plutarch.... I wish that I could have read it with you.... I often find myself while at work in the woods closing my eyes & imagining that I am with you, sitting reading to you on the sofa or out at the hammock in the moonlight.” [AAA reel 125, frame 124]

JAW to ADB, October 11, 1882: “I am sorry that Childe Harold has been lost; suppose you learn some of Scott’s Lady of the Lake; it is a very beautiful poem, & one that Byron spoke well of in Moore’s life of him” [AAA reel 125, frame 160].

ADB to JAW, October 17, 1882: “...music, reading and writing are my occupations each day.... I forgot to tell you that I got Byron from Louise Bingham so am now once more able to learn Childe Harold for you.” [AAA reel 125, frame 172].

Windham, October 20, 1882; Anna to JAW: “I am improving my mind vigorously now, being deep in Modern Painters, Lives of Italian Painters by Mrs. Jameson, Plutarch, and a history of ancient India....” [Young, p. 157]

JAW to ADB, October 22, 1882: “I have begun the history of America...so that when in the day time sit by father, I have a good chance to read, & am now getting through Bancroft’s first volume.” [AAA reel 125, frame 183]

ADB quotes from George Herbert [ADB to JAW, October 22, 1882; AAA reel 125, frame 193]

JAW has an engraving after one of his drawings in the Xmas number of Harper’s [JAW to ADB, October 24, 1882; AAA reel 125, frame 186].

“I subscribed today to an edition of modern painters which you will enjoy.” [JAW to ADB, October 30, 1882; AAA reel 125, frame 201].

JAW has received John F. Weir’s book [The Way]. “I have Swedenborg’s work with the preface by Mr. Bigelow, we have Mr. Gill’s [Gile’s?] ‘Spiritual World’ and several others which have given us much pleasure and comfort. After reading as we have only a little, the Bible seems much more intelligible and puts a new light on everything.” [JAW to John F. Weir, April 18, 1889; AAA reel 125, frame 433].

JAW owned a copy of “Catalogue of Oil Paintings and Water Colors by Robert W. Weir, N.A., also his collection of Engravings, Etchings, Illustrated Books to be sold at auction at the Fifth Avenue Art Galleries...,” February 19-21, 1891 [AAA reel 125, frame 531]. In a letter to JAW, April 1, 1891 [AAA reel 125, frame 483], John F. Weir wrote: “I believe I have been the only actual buyer in the family, at the sale of these things....”

JFW to JAW, July 03, 1892: “I told the publishers to send you a copy of ‘The Way’....” [AAA reel 529, frame 1104].

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July 20, 1892, Branchville: “Julian...read aloud The Lute Minister.” (EBW diary, WEFA 2529)

May 1894: “We have been reading aloud in the evening in the comfortable heat of a wood fire. Have enjoyed The Annals of Calais by [blank space] and portions of L’Art Japonnais edited in Paris by Mr Bind, & of which Julian found a good edition this spring.” Caro likes to “hear old Sir Isaac [sic] Walton’s reminiscences read to her....” (EBW diary, WEFA 2518)


J. Appleton Brown sent Weir a copy of Rolfe’s edition of Tennyson’s In Memoriam. He asked Weir if he had “found out anything from ‘Bird Neighbors’,” presumably referring to the popular bird book by Neltje Blanchan. [Brown to Weir, May 10 and June 26, 1898; BYU, Vault MSS 511, box 3, folder 6].


Joseph Pearson, recalling days at Branchville as an art student c. 1897-1900 (quoted in Young, Life and Letters, p. 194): “...as we sat upon some boulders in the shade, your father suggested that one of you children fetch the bible [sic] from the house and that Uncle John [F. Weir] read to us.”

JAW received a copy of L’Histoire de l’Art du Japon, published by the Imperial Commission on the occasion of the Universal Exposition of 1900 [Commissaire General de Japon to JAW, December 27, 1900; AAA reel 70, frame 229].

“I am ordering the Pacific Monthly sent you – I have agreed to write for it for one year.” [C. E. S. Wood to Weir, November 28, 1903; AAA reel 125, frame 986].

“The LaFarge book has come....I shall enjoy the book greatly and thank you for it.” [Wood to Weir, January 2, 1904; AAA reel 125, frame 992].

“I am going to borrow your Constable book to help me prepare a lecture on English painters....” [JFW to JAW, Branchville, October 4, 1903; AAA reel 529, frame 1122].

“I have written a book which has been published. It is called ‘The Mask of Love’ and is supposed to be poetry. I would like to give you a copy but am afraid there are many things in it you would not take much pleasure in [such as ‘free love’].” [Wood to Weir, December 7, 1904; AAA reel 125, frame 1025].

“...my rector, Mr. [Percy] Grant, who has written a book that I want to send you, ‘The Search of Belisarius.’” [Weir to Wood, December 18, 1907; AAA reel 125, frame 1076].
"Last week I received your poem which we enjoyed very much and about the same time a tragedy, a poem by my friend, Rev. Dr. R. Percy Grant, well done but with no socialist tendency, not breathing that spirit of brotherly love which marked and made yours so beautiful. So I shall take the liberty of loaning it to him and will send you his to peruse." [Weir to Wood, December 31, 1912; AAA reel 125, frame 1297].

"I have sent you the galley proofs of a little book of sonnets and lyrics forming a sequence or tale. It is to be privately printed here – only a hundred copies...Most of it will appeal to you – the feeling for nature will, and the quality, possibly a certain modern pantheism not inconsistent with your own religious beliefs, but there is a certain anarchistic note especially relative to free love (Do you know any other kind?) and opposition to the iron bond of marriage. (You have seen only the happiness, I am consulted every week on the hell of it – usually a woman appealing from legal ownership of her by the man.” [Wood to Weir, January 7, 1913; AAA reel 125, frame 1301].

JAW, Branchville, to Dorothy and Cora Weir, October 19, 1913: [has been reading aloud The Inside of the Cup, by Winston Churchill]

"Julian was all eagerness to see Sir Isaac [sic] Walton’s Tomb [in Winchester Cathedral] and really seemed to feel great reverence.” (Mary French Weir, Winchester, England, September 4, [1913], to ?) [AAA reel 565, frame 63].

"I received your kindly intended article by that literatist, Swinburne. I wonder if you have seen Whistler’s ‘Gentle Art of Making Enemies’. If not I will loan you the one I have.... If Swinburne had said what he said in half a page it would have been different. I don’t like these long-winded adversaries.” [Weir to Wood, February 8, 1914; AAA reel 126, frame 7].

"I received the little pamphlets of the Xmas play which I will take pleasure in sending to persons I know will kindly appreciate it. It is to me a masterpiece and I have read it to a number of friends.” [Weir to Wood, February 25, 1914; AAA reel 126, frame 0013].

March 31, 1916: invoice from Kennedy & Co. for “binding five volumes of catalogue of Whistler etchings $30.”

"Well, about that book. It is the life of Pontormo. Never met him in my life, but the prospectus and the book seem very interesting indeed. I repeat, Have you it? Do you want it?” [Wood to Weir, December 29, 1916; AAA reel 126, frame 173].

"I am sending you that Indian book.” [John Singer Sargent to Weir, Boston, November 4, 1919; AAA reel 126, frame 327].

THE WEIR/YOUNG LIBRARY, 1958, from the introduction to Knoedler’s inventory and appraisal, attached to conveyance of Mahonri Sharp Young and Agnes Young Lay to Brigham Young University, dated August 28, 1959, [BYU, Museum of Fine Arts, Curatorial File]:

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The books in the Collection are of particular personal interest, since they stem from three sources: J. Alden Weir, Dorothy Weir, and Mahonri Young. They include many inscribed copies with warm, personal dedications. The art books include monographs on practically every known artist with a slight accent, as is natural, on the American School, as well as early and standard works on the various schools, architecture and sculpture. The illustrated book of the nineties and the turn of the century is well represented — often in folio size — with the work of such artists as Remington, Abbey, Charles Dana Gibson, to name but three. There is a particularly fine run of "westerns," all illustrated, so difficult to find en bloc, as well as most of the prime source books on the INDIAN, to popular works and pamphlets. Finally there is a quantity of ephemeral material such as exhibition catalogues, most of which stress the work and exhibition of Mahonri’s contemporaries.

Appended to the 1958 Knoedler inventory is Exhibit C: LIBRARY & WORKS OF ART TO BE TRANSFERRED BY GIFT [to Brigham Young University]. Item C-1 covers the books:

Art, and other books, constituting the Young Library. (Books contained in bound volume and described in short, titled check list of some 110 pages prepared by Helmut Ripperger, Librarian, Knoedler & Company, a copy of which is in possession of University, together with books in House not listed.

When the author of this report visited Brigham Young University’s Harold B. Lee Library in May 1993, he was unable to locate the “bound volume...of some 110 pages,” containing the short-titled checklist of Weir/Young books donated to the university. He was, however, directed to a microfilm (010 #12) in the Microforms Area of the library, which reproduces about 2,300 catalogue cards for books from the Young donation. These presumably represent the volumes from the Weir/Young library that were actually incorporated into the university library; without seeing the 1958 checklist it is impossible to say whether there were other volumes disposed of by the university. A list of the catalogued books, arranged by catalogue number, has been prepared and is on file at Weir Farm National Historic Site.
APPENDIX H

Works of Art in the House and Studios

Japanese prints. The Sanshodo, importers of Japanese art objects, New York, April 30, 1900: receipted invoice for “1 print on mat by Gekko $1.25.”

Photographs of paintings. Invoice from Frederick Hollyer, photographer, London, September 19, 1901, for a proof and three copies each of “Marriage of St. Katherine” and “Descent from the Cross.”

Invoice from H. Wunderlich, New York, January 1, 1902, for purchase of a photograph of Whistler’s “L’Andalusienne,” on December 14, 1901.

Invoice from H. Wunderlich, February 1, 1902, for “mounting 9 photos” and “Dutch oak frame for photo [of] Statue.”

Drawings (“dessins”). Recipted invoice, October 3, 1901, from Edmond Sagot, Paris, dealer in etchings, lithographs, etc., for 5 works by Hellen: “Parisienne debout,” “Ellen en largeur,” “Jeune femme endormie” [these identified as “dessins”], “Les Saxes,” and “Mlle Bonepart,” these two framed (“encad.”); one work by Steinlers [sp?] “Lait sterilisé”; one work by Weihne: [“Frou Frou”?]

Weir bought from the Berlin Photographic Company, Fine Arts Publishers, New York, for $90.00 a “Drawing by Sterne/ Back View of a man (standing)” (invoice, February 16, 1912). The price suggests that this was an original rather than a photographic copy.

Engravings. Invoice of H. Wunderlich & Co., New York, January 1, 1902, for purchase on April 15, 1901 “Sent to Branchville, Conn.”

4 “coloured engr’s - Shooting @ $25
4 Dutch oak frames 8
1 Edwards, Isaac [sic] Walton 18
Dutch oak frame & mat 2.25

Invoice of William Schaus, New York, February 14, 1906, for seven “ ‘Lucas Mezzotint Engravings after Constable’ : Hadleigh Castle; Summerland; River Stour; A Heath; Salisbury; Glebe Farm; and Summer Noon. Total $151, less 5%, net 143.45.”

Weir bought from Kennedy & Co., New York, a Dürrer engraving, “Varnbuler B.155” @ $425.00 (invoice, April 7, 1913) and an ebony frame and mat for it (invoice, April 30, 1913; also, on April 30, two Dürrer woodcuts ($29.00): “Christ Crucified B56,” and “Title age to Life of the Virgin B76.”

Kennedy & Co. repaired Weir’s copy of Rembrandt’s “Resurrection of Lazarus” (invoice, November 29, 1913).
In November 1915 (invoice dated February 8, 1916), Weir bought from Kennedy & Co., four engravings or etchings:

- "Stripes & Black" by Ethel Gavain @ $18.00 less 10%
- "Ziornia" by Hopkins @ 12.00 less 10%
- "Dusk" and "Geese against the Sky" by Frank Benson @ 45.00

**Etchings by Whistler.** Weir bought from M. Knoedler, New York (invoice dated March 28, 1912) five etchings by Whistler:

- "Old Putney Bridge," K178 600
- "The Bridge" K204 650
- "Piazzetta" K189 325

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Old Putney Bridge,&quot; K178</td>
<td>600</td>
</tr>
<tr>
<td>&quot;The Bridge&quot; K204</td>
<td>650</td>
</tr>
<tr>
<td>&quot;Piazzetta&quot; K189</td>
<td>325</td>
</tr>
<tr>
<td>Total less 10%</td>
<td>1575.00</td>
</tr>
<tr>
<td>Total</td>
<td>1417.50</td>
</tr>
</tbody>
</table>

- "Finette" K58, from the "Burty" and Theobald Collections 750
- Damaged, special discount 25% 187.50

On April 5, 1912, he bought from M. Knoedler two more Whistler etchings: "The Rialto: K211 II," and "The Balcony," K207 I, total cost $1,777.50 (invoice dated May 1, 1912).


At some time, probably in the 1920s, Dorothy Weir compiled the following list, entitled "Portfolio of Etchings," which appears to consist of etchings collected by her father:

1. Goya - Bull Fight
2. Etchings of 2 Franz Hals Portraits by ?
3. 3 Etchings by Van Dyck
   Erasmus Rotterdamus
   Judocus de Momper
   Justus Sutermans
4. 2 Etchings of La Viellée (sc?A Duvivier)
   (sc?Courtey) of Les Couterieries by Millet
5. 12 small German ? wood cuts of the Apocalypse
6. 3 Manet
   Fleur Exotique
   Lola de Valance
   Boy & Sword
7. Bracquemond
   La Scierie (?) de Bas Mendin
   Portrait of Meryon
   River scene
8. Meryon

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Weir bought from C. W. Kraushaar, New York art dealer, January 2, 1913, an “A. Q. Dance House Nocturne, Amsterdam, by Jas. McN. Whistler” for $1,035.00. ‘A. Q.’ may stand for aquarelle (watercolor).


From Arthur H. Hahlo & Co., New York, Weir bought “Weary,” etching by Whistler, for $800.00 (invoice April 18, 1913).

On November 23, 1913, Weir exchanged a Whistler etching of “Rotherhithe,” valued at $150, for “Rotherhithe K66-1st State,” valued at $300; at the same time he bought five “double mats, gold fillet,” presumably for framing prints.

In 1914, Weir bought from E. F. Bonaventure, art galleries, NY, “Autograph letter, flag and two portraits of Lafayette framed” @ $40 (invoice, April 6, 1914, JAW Papers, Bx 7, F 3).


**Painting by Childe Hassam.** “Bridge at Old Lyme,” purchased from N. E. Montross, New York, January 12, 1906, for $700 less 400 credit (invoice).

**Fresco.** While in London, probably in 1901, Weir bought from James Connell & Sons, fine art dealers, a “Fresco, ‘Reading in Bed’, after Whistler, in gold frame £3/3/-” (invoice to Weir at 471 Park Ave., JAW Papers, Bx 7, F 3).

**Painting by Bellows.** “Stag at Sharkeys,” bought by Weir April 28, 1912, from The Painter-Gravers of America, NY (invoice to Weir at 471 Park Ave., JAW Papers, Bx 7, F 3).

**Paintings by John H. Twachtman.** Bought at American Art Association sale, March 25, 1903 (receipted invoice):
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>#17</td>
<td>Under the Wharf</td>
<td>$75</td>
</tr>
<tr>
<td>#29</td>
<td>Phlox</td>
<td>270</td>
</tr>
<tr>
<td>#33</td>
<td>Span Yard</td>
<td>55</td>
</tr>
<tr>
<td>#44</td>
<td>Flowers</td>
<td>200</td>
</tr>
<tr>
<td>#64</td>
<td>Harbor</td>
<td>75</td>
</tr>
</tbody>
</table>

**Painting by Winslow Homer.** Watercolor, “Rowing Homeward,” purchased for $650 from N. E. Montross (letters acknowledging payments, March 2 and April 9, 1907).

**Pastels.** Weir bought from Kennedy & Co. ebony frames for two pastels, “Seashore” and “Charles River,” artist not named (invoice, March 31, 1916).

**Sculpture.** Invoice of Cottier & Co., New York, January 20, 1904, for:
- 1 Bronze Bust and Base J. A. Weir cost 100
- 1 Bas Relief Miss Weir “20”

In March 1916, Weir bought from the Berlin Photographic Company, New York, the following works by Paul Manship: a medallion of Joan of Arc ($25), a bronze “Playfulness” ($250), and two bronzes “Indian and Antelope” ($500), and received gratis two plaster sketches by Manship, “David” and “Madonna” (invoice dated March 22, 1916). In May he bought a bronze “David” by Manship for $150.00 (invoice, May 9, 1916, Berlin Photographic Company).
APPENDIX I

“11 EAST 12TH STREET, NEW YORK”
by
Caroline Weir Ely
1969

The front door of our house at 11 East 12th Street made an astonishing impression on me at the age of five [1889]. I can see myself standing and taking in each detail—the large silver doorknob, the silver slit that marked the opening of the letter box, the silver circle around the protruding bell-pull, which the doctor always rang twice and which always terrified us! The panels of the door itself, gleaming back in the sunlight as I stood there, waiting for Mary Hanratty to answer the bell, I would watch the three Patrick boys playing ball on the cobbled street, oblivious to the fact that engines from the nearby firehouse might come dashing down on them. Those engines, with their three white horses, were a continual thrill of expectation to me, but never interfered with the Patrick boys’ game.

Then Mary Hanratty, in her starched white cap and apron, would open the door. Mary came to us at the age of eighteen and never left us until, forty years or more later, when she retired. She had the whole family on her mind including dogs and cats—to say nothing of tame rabbits, etc. As I grew up, she took me to dancing school and later to balls at Sherry’s, and sat in the balcony no matter how long a party lasted.

Entering the hall, one passed by a big, green-leaved tapestry on the wall and a high-standing grandfather’s clock – and, so, went into the “parlor.” Here, on the right, was a large carved Dutch cabinet, topped by several blue and white Chinese (or Dutch) bowls and vases – one containing, to my delight, a bunch of peacock tail feathers. Next came a comfortable sofa. This sofa was clearly impressed on my mind the day of the great blizzard of 1888. I lay there, my feelings divided between the discomfort of an earache and the scratching of over-starched dots on my dotted muslin dress, watching the endless snowflakes of that memorable storm.

From that sofa I saw long windows, facing south, with leaded circles of Venetian glass; and in front of each window was a Dutch chair, covered with old Spanish leather.

In the east corner of the room was a gate-legged table where my mother dispensed tea on her Friday afternoons “at home.” A big brass samovar in the center was surrounded by a

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333 Caroline Weir, oldest of the Weir girls, was born in 1884 and lived with her family at 11 East 12th Street from 1886 until they sold the house in 1908 and moved into an apartment. During this period the Weirs usually spent the winter and spring (roughly December to May) in New York and the summer and fall at Branchville, Connecticut. Caro married George Page Ely in 1916.
Japanese lacquer tea set with delicate pale grey porcelain cups each standing on its black lacquer tray with a moulding to keep the cup from sliding off.

Against the wall was a brass-trimmed Franklin stove, and instead of a wall between this room and the dining room, there hung a very large tapestry, showing mounted knights in armor against the background of a castle. This tapestry hung between two Corinthian pillars of grey, green, and gold, and marked the entrance into the dining room.

Over the mantelpiece in the dining room hung rows of beautiful old Dutch porcelain mugs with pewter covers, and against the opposite wall stood a Dutch cabinet—the mate of the cabinet in the parlor. There was an inner door to this behind which we kept the Venetian glass and the wine glasses. The outer door had an enormous iron key.

My mother and father had bought the dining table on their wedding trip abroad. It was made of dark oak and inlaid with strips of ebony, and the ends could be pulled out to lengthen it. I was especially interested in the setting of the table; it was so different from the usual. A table cloth was never used and the china was not the conventional Tiffany kind but English, French, Italian, or Dutch. The glasses were Venetian.

There were two blackwood chairs, with arms; and the side chairs had high, delicately tooled leather backs, fastened to the wood by brass nails.

The blackwood sideboard, carved in Holland, had long drawers, where silver was kept.

There were many delightful dinners given in this room, which my sisters and I enjoyed, sitting on the steps of the hall stairs next to the dumbwaiter, where delicate tidbits were handed to us through the rungs of the banister.

On holidays, such as Christmas and Easter, Mr. Albert Pinkham Ryder, the John Twachtmans, Collins, Hassams, and other close friends, would gather. The big tapestry dividing the dining room from the parlor was pushed aside; and before the guests arrived I watched, with interest, my father making cocktails.

The cutglass cocktail glasses were tipped up-side-down on a tray of crushed ice. When the guests arrived the waitress transferred the glasses to another tray, sprinkled with granulated sugar and filled them from a shaker. Apparently once around was the correct custom. As my father had spent four years at the Beaux Arts, and my mother’s family always traveled every winter, they had acquired a gourmet’s taste for French cooking and wines. I remember there were always three wine glasses at each place.

The ceilings in the dining room and in the studio were plaster, colored a light blue and studded with gold stars.

The lighting throughout the house was gas, and the chandeliers held white china guards. When lighted, in the parlor and dining room, they looked like candles.
From the dining room you walked through wide sliding doors into the studio. This room had an open fireplace, as well as a large iron stove. The only heat in the house, besides the coal grates, was from a large stove in the cellar (called a Baltimore heater) under the front hall.

On the right of the doors as you entered was a large cabinet, with long narrow drawers designed to hold special collections of old, hand-made paper; and above these were long narrow partitions for canvasses and folios.

There was a round eight-legged table here in the studio (used for breakfasts), an iron etching press, a square model stand on wheels, and an infinite number of things I cannot remember.

I do remember, however, that in the north east corner were glass doors opening onto a balcony which overlooked the garden.

This garden (which, really, was an oversized backyard) was surrounded on three sides by a lattice-topped gray wooden fence, behind which were the softly tinted red brick houses on 13th Street. Alanthus trees threw lovely shadows on the fence and grass—and in the center was a circular fountain. This made a delightful playground for little girls—and was immortalized by an etching Papa did of me playing by the fountain.

Thinking of the garden brings to mind an incident involving our Persian cat “Mike.” I returned to the house one night after a dance, escorted by Mary Hanratty, and was met at the door by Mother and Father with the question: “Where is Mike?” They must have been looking for him for hours and feared he might have escaped into the garden and into the darkness beyond. We all went down to look some more. No cat! Heartbroken, I went up to my bedroom and there, on the bed was a box filled with tissue paper, the very box in which the dress I was wearing had come from the dressmakers. In the midst, half-covered with tissue paper, was Mike.

A door from the garden led into the basement floor of the house, but I always remember the basement as opening from the street through an iron gate into an area-way and so into what we called the “Vogelgasangs’ quarters,” occupied by Mr. and Mrs. Philip Vogelgasang and their canary. They took care of the basement end of the house and looked after things when we went to the country. Two incidents come to mind as I write about them. One, being sent with Philip to Union Square to roll my hoop and being very embarrassed because he was such a strange, old foreigner.

The other incident was more serious. It happened the year my sister D. W. was born and we stayed in New York into June. As we left for the country, Papa said to Philip, “Be careful of the wisteria vine in the garden, see that no harm comes to it.” Philip reassured him earnestly. When we returned in the autumn Papa went right into the garden to see how the vine looked. There was not a single sign of wisteria. In despair he went to Philip, who said: “Don’t worry, Mr. Vier. It is safe. I cut it and put it in the cellar.”
Entering the basement from the street, the “apartment” of the Vogelgasangs was on the right. Then on the left, came the Baltimore heater right under the front hall. Then you passed by the stairs, ice boxes, closets, etc., and went through a door into the kitchen. This was a spacious room with a big fireplace and the door leading into the garden.

A large iron stove dominated the kitchen. It had two big ovens, and the hot water heater stood on one side of it. There was an enormous metal sink, shining with cleanliness, and a wooden drainboard beside it. I also remember an oak table and chairs. From the basement you went up some dark stairs to the front hall, where you ascended to the second, or bedroom, floor by a long stairway, decorated by a polished mahogany newell post and banister. This landed you just outside the bathroom door.

This was the one and only bathroom in the house and it boasted the usual equipment. On the let as you entered was a square wooden box-like structure for the toilet. Then came a large metal lined bathtub, edged with the same polished wood. On the other side of the room was the basin. And, at the end of the room, opposite the door, was a window overlooking the garden. When the sun shone and the alanthus [sic] trees threw their shadows, and the brick houses on 13th Street turned a lovely pink color, it was a view I delight in remembering.

I remember an incident involving the big bathtub. I must have been about ten years old [1894] when it happened. Alden Twachtman came to spend a few hours with me while our two fathers went off together on some business of their own. We were given money to spend on our amusement, so off we went to Schwartz’s, which at that time was on 13th Street, with a side door on University Place. The first thing to catch our interest was a toy boat department. What a wonderful idea it would be to buy two boats and race them in the bathtub! We returned to the house, full of sporting enthusiasm, our boats under our arms and in no time started the competition. From another room I produced an elaborate china object d’art in the shape of a boat, and decorated with cherubs and flowers and forget-me-nots. Its purpose in the boat race to represent a safe harbor in case of a storm. We spent the rest of the day hanging over the tub, exceedingly wet and happy.

Leaving the bathroom and re-entering the hall, one saw the door leading into my parents’ bedroom. This like the bathroom, overlooked the garden. It was a large room with a coal grate. I remember most the huge, beautifully carved bed—now in the Brooklyn Museum, and I have a vague memory of a bureau and a desk, but it is all somewhat hazy.

The nursery looked down on 12th Street, facing south. It was sunny, and in cold weather there was always a coal fire burning in the grate. It was a cheerful room and, when nursery days were over, it served as a bedroom for my two sisters.

My hall bedroom, next to the nursery, also looked out on 12th Street. It must have been a very crowded small room because I had in it a good-sized fish tank, a large collection of lead soldiers, a castle, and a doll big enough to wear my sisters’ outgrown dresses. I also had a chameleon with a gold chain around its neck and a pin, so that I could attach it to the lapel of my coat. A lady who lived across the street also had a chameleon with a gold
chain and pin and on very cold days I would see her setting forth with the poor creature securely pinned to her fur coat. I worried a good deal about his catching cold!

As to my own little green lizzy, I pinned him to the bureau scarf in my room one day when I came home from school, and, later, I found him hanging by his neck over the edge of the bureau. It hadn’t bothered him at all—but I took off the pin to let him have some freedom. In two days he had vanished, and a month later I found him climbing down the heavy blue velour curtains at the window.

From my early years I developed a passion for what was then called Lowestoft and thin silver coin spoons. What cash I had was saved up and with it started a collection [of] one cup and saucer for $2.00, and a spoon for $1.50. When my saving grew, I enlarged the collection and was able to invite some Brearly girls to tea.

The furniture in this very crowded little room consisted of a washstand with a lovely blue, white and gold pitcher and basin, etc., a mahogany bureau (the one Lyn now has), a small brass bed, and an English chair made of wood with a knight & his lady carved as finials for the arms. Papa thought the hard wooden seat would keep me awake while studying my history.

The guest room was in the back, over Mama and Papa’s room. It was taboo for me as a play room and held no interest for us children unless Aunt Jean Ross was making us a visit. Then, everything was gaiety and giggles. She kept us entranced for hours, telling us stories about things and people....

The servants’ rooms were small, and, I suppose, cold. Drama occurred in one of them when a new young waitress we had threw her basin and pitcher out of the window onto 12th Street, arousing the neighborhood and bringing two policemen running—and off to the hospital went the poor young woman.

This was 11 East 12th Street in the early days in New York and a way of life that has disappeared. I hope these pages may make that time and place come to life for younger generations and I only wish I had the words to bring back some of the magic it held for me.
APPENDIX J

Documentary References to Weir’s Studios

WEIR’S BRANCHVILLE STUDIO

“My studio is now finished....” [JAW to Ella, Branchville, July 7, 1885; AAA reel 125, frame 363]

“Julian’s studio is finished, and is as comfortable as possible....” [Anna to Ella, Branchville, Aug. 6, 1886; AAA reel 125, frame 379]

Weir began to etch in the summer of 1887. “The following year he and Twachtman delighted in a new press at Branchville.” [Young, 179]

During the summer of 1890, “with the help of Paul Remy, an Alsatian farmer who for many years was to be the trusted steward of the farm, Weir concocted a house built on runners with windows on its four sides, where with the aid of an oil stove he could work in the coldest weather; the sledges made it possible for the oxen to drag it to whatever spot Weir wished to paint. Paul promptly christened it ‘The Palace Car’, and as such it became a household byword – even when, years later the children turned it into a playhouse.” [Young, 173]

“I have been painting outdoors in a little house I have had made with windows, and find it a great success.” [JAW to Ella, Branchville, Nov. 24, 1890; AAA reel 125, frame 481]

“Models of the Domes [for the Chicago Exposition buildings] are about three times the size of the one I received at Branchville....” [JAW to Ella, Chicago, Aug. 14?, 1892; AAA reel 125, frame 525]

“Your note reached me yesterday, asking me to send on to you the lay figure, but it is not here, either in the house or the studio....” [JFW to JAW, Branchville, Aug. 21, 1892; AAA reel 529, frame 1108]

“Today I found in the studio a roll of studies made in Spain, the Alhambra principally. Are those your work?” [JFW, Branchville, to JAW, Aug. 28, 1892; AAA reel 529, frame 1109]

“Edith & I unrolled your Samaritan & laid it on the floor. It is evident that your reaction is a right one. Your summers work is like coming from a cellar into the glorious sunlight.... I sit in your studio, smoking my pipe and looking at your canvasses & feeling the atmosphere of your aspirations & your work.” [JFW, Branchville, to JAW, Sept. 8, 1893; AAA reel 125, frame 615]
“I shall probably be east sometime during next winter, and then shall hope to see the results of the new studio windows.” [CES Wood to JAW, Aug. 1, 1899; AAA reel 125, frame 779]

“You ought to keep some of your fine things in the studio here, to key up to canvasses you had last summer when Von Glehn was there.” [JFW, Branchville, to JAW, Aug. 11, 1904; AAA reel 125/1017; 529/1176]

“...of course you are enjoying that bully studio! You should see mine here, just the place for high thinking and low living.” [Childe Hassam, Old Lyme, to Weir, July 3, 1905; AAA reel 125/1036]

Paintings listed in 1909 notebook [AAA reel 125/1085] included: “Mar. 26 The Shadow of My Studio - $750” [Mrs. Ely owned this, or a study for it; see AAA reel 126/835]

“I am working hard and have several good canvasses and one I sold ‘Hot off the bat’ out of that terrible studio of mine [Branchville?], that I prohibit anyone going in, but was caught with the door open.” [Weir to Wood, Branchville, Nov. 15, 1912; AAA reel 125/1284]

Two photographs of portraits “in studio at B’ville,” including one of Zwinge, the West Point gardener, show a few studio details, including a large easel with crank handle in front. [DWY/Ely scrapbook in possession of Mrs. Ely in 1971; AAA reel 126/0361]. Other photographs of paintings on a large easel may also have been taken in B’ville studio [DWY/Ely scrapbook; AAA reel 126/0362, 0753, 0755, 0960]

DWY owned a sketch of Ella Weir [EBW] “on studio step at Branchville (Red barn in b.g. child in middle distance” [scrapbook 3/255; AAA reel 126/771; later owned by Hirsch & Adler Galleries]

DWY owned “Sunset at Branchville...Red building” (studio?) [AAA reel 126/980]

Of “The Farmer’s Lawn” DWY wrote [scrapbook 3/150; AAA reel 126/600]: “Julie says ‘the studio at Windham (I think B’ville is more likely) & the lawn is a field of ripe grain – most charming’.”

Water tank at the end of the Weir studio always leaked. Water was pumped up to it by a hot air pump; the pump house still standing, but pump gone. Gravity fed water down to house. [Interview with Bill De Forrest, August 7, 1989]

Charlie Burlingham never went into Weir studio [1930s-40s]. Dorothy went in sometimes—she kept things in there. It was always kept the way JAW left it—his brushes in cans, etc. It was a sacred place to the family. [Charles Burlingham, Jr. interview, 03/17/89]
BRANCHVILLE STUDIO FURNISHINGS

Box for stretchers

“J haven’t done much work – cabbaged two of your ‘twenty twenty-fours’ from the [stretcher] box, but am to get under full steam today or tomorrow.” [John F. Weir, Branchville, to JAW, July 26, 1904]

Painting: Anna Weir Looking Down

“This picture always hung in JAW’s studio at B’ville.” [DWY scrapbook 3/193; AAA reel 126/663] Painted 1890-92 on wood panel; owned by CWB.

Painting: “Studio at West Point”

This early painting by JAW was photographed on an easel in the Branchville studio [scrapbook 1/1; AAA reel 126/362]

Etching press

Weir began to etch in the summer of 1887. “The following year he and Twachtman delighted in a new press at Branchville.” [Young, 179]

Inventory of art and furnishings in Branchville studio at Weir’s death, taken in May 1920:

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>59 unfinished sketches - various sizes</td>
<td>5.00</td>
</tr>
<tr>
<td>Picture Windham</td>
<td>25.00</td>
</tr>
<tr>
<td>3 easels</td>
<td>15.00</td>
</tr>
<tr>
<td>14 frames</td>
<td>20.00</td>
</tr>
<tr>
<td>4 tables</td>
<td>2.00</td>
</tr>
<tr>
<td>Folding table</td>
<td>.25</td>
</tr>
<tr>
<td>Broken stool</td>
<td>.10</td>
</tr>
<tr>
<td>4 chairs</td>
<td>2.00</td>
</tr>
<tr>
<td>Bureau - broken</td>
<td>.50</td>
</tr>
<tr>
<td>Mirror</td>
<td>1.00</td>
</tr>
<tr>
<td>Press</td>
<td>5.00</td>
</tr>
<tr>
<td>Stove</td>
<td>2.00</td>
</tr>
<tr>
<td>3 chests - 1 filled with odd nails, &amp;c</td>
<td>1.00</td>
</tr>
<tr>
<td>2 mannikins</td>
<td>.25</td>
</tr>
<tr>
<td>45 blank wooden panels</td>
<td>5.00</td>
</tr>
<tr>
<td>41 blank canvasses</td>
<td>20.00</td>
</tr>
<tr>
<td>Table cover</td>
<td>.25</td>
</tr>
</tbody>
</table>
29 pictures by R. W. Weir 5.00  
Brass water holder - broken 0.25  
3 screen doors 3.00  
11 window screens 5.00  
3 sketches in frames 1.00  
Sketch 1.00  
2 broken lanterns 0.20  
1 set Balsac [Balzac] 1.00  
Plaster cast 0.50  
Odd lot paints, pastels, etc. 2.00  
Mantle piece 1.00  
3 boxes paneling - about 32 pieces 5.00  
1/2 chest of drawers - broken 1.00  
Moth eaten buffalo rug 0.25  
Old gun 0.25  
2 framed photographs 0.50  
14 prints, etc. 1.50

Post-1919 Furnishings

Dorothy Weir kept her father’s studio the way he left it, his brushes in cans, etc. It was a sacred space to the family. [Charles Burlingham, 03/17/89]

“I have gone over the things left in his studio; over his unfinished pictures, his starts and his failures.” [Mahonri M. Young, “J. Alden Weir: An Appreciation,” in J. Alden Weir 1852-1919 Centennial Exhibition... (New York: American Academy of Arts and Letters, 1952)

Inventory of Weir studio, Mahonri M. Young estate, 1958:

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEIR STUDIO</td>
<td></td>
</tr>
<tr>
<td>Carved side board</td>
<td>4</td>
</tr>
<tr>
<td>Small side table</td>
<td>10</td>
</tr>
<tr>
<td>Carved oak wardrobe</td>
<td>5</td>
</tr>
<tr>
<td>Bedside table</td>
<td>16</td>
</tr>
<tr>
<td>10 Misc. chairs, all types</td>
<td>20</td>
</tr>
<tr>
<td>Pine cupboard</td>
<td>4</td>
</tr>
<tr>
<td>2 Pine chests @$4.00</td>
<td>8</td>
</tr>
<tr>
<td>Settle</td>
<td>20</td>
</tr>
<tr>
<td>Misc. oil paintings, canvases, panels, etc.</td>
<td>100</td>
</tr>
<tr>
<td>Bed frame</td>
<td>20</td>
</tr>
<tr>
<td>Round top pedestal table</td>
<td></td>
</tr>
<tr>
<td>Stack shelves</td>
<td></td>
</tr>
</tbody>
</table>
WEIR'S NEW YORK STUDIOS

Benedict Building (1880-86)

From 1880 to 1886, Weir's New York studio was in the Benedict Building on Washington Square (figures 42 and 43). Weir described his efforts at decorating this room in a letter to his brother John:

My studio have been having decorated this time in a very simple way, steering clear of as much bric-a-brac as possible, in any way keeping such well under subjection, clearing out all small canvasses, frames, etc., keeping my walls quite simple. I have had my ceiling painted blue with stars innumerable besprinkled about. There one can study astronomy and the great bear walks about, who knows about the little dipper and the big horn, green cheese and crackers, so you will appreciate what forethought I have had in so doing. / By the way, now that this freak is on me, you stand an excellent chance of getting those two manikins which I hope to have boxed and sent as soon as possible. [JAW to JFW, New York, Oct. 1, 1880; AAA reel 71/1028]

Weir’s efforts at simplicity seem to have fallen by the wayside, judging by three photographs believed to show this studio about 1884-86. Two in the photographic archives at Brigham Young University (P-78, oversize, 119 and 120) record two sides of the studio, one showing the fireplace wall, the other showing the adjoining wall, with a door leading presumably to Weir’s teaching room, as described in Young, Life and Letters, pp. 142, 150. A third photograph showing the fireplace (AAA reel 71, frame 1054) differs in some details; it also dates from after Weir’s acquisition of the Branchville property in 1882, since the brass relief on the face of the mantel in BYU P-78, 120, was hanging on the fireplace surround at Branchville in the later 1880s (figure 4). 334

11 East 12th Street (1886-about 1892)

Although there are no known photographs of this studio, two of Weir’s daughters have left descriptions of it.

Caroline Weir Ely, born in 1884, thus remembered her father’s house studio:

The ceilings in the dining room and in the studio were plaster, colored a light blue and studded with gold stars....From the dining room you walked through wide sliding doors into the studio. This room had an open fireplace, as well as a large iron stove....On the right of the doors as you entered was a large cabinet, with long narrow drawers designed to hold special collections of old, hand-made paper; and above these were long narrow

334 While Weir’s next studio, in the house at 11 East 12th Street, also had a fireplace as well as a stove, the placement of the glass-fronted bookcases in these photographs, against a wall rather than in front of French windows, appears to confirm that they were taken in the Benedict Building, before Weir moved his studio to 11 East 12th Street.
partitions for canvases and folios. There was a round eight-legged table here in the studio (used for breakfasts), an iron etching press, a square model stand on wheels, and an infinite number of things I cannot remember. I do remember, however, that in the north east corner were glass doors opening onto a balcony which overlooked the garden.335

Dorothy Weir, seven years younger than her sister Caro, also left a description of the studio, although it was apparently not used as such during her memory:

This room was separated from the dining room by large mahogany folding doors whose glass panels were engraved with a marvelous flourish of scrolls and flowers. The room extended across the whole width of the house (25 feet) and was in the early days heated by a tall iron stove that stood in one corner. The light came through three long French windows to the north: two of these were partially blocked by the old mahogany bookcases that had belonged to Robert Weir, but the third led onto a narrow balcony that looked out over a large backyard shared with the house next door, boasting trees, flowers, and a central fountain. The main trouble with the room as a studio was that it was too much the center of the house; the dining room and pantry were both adjoining, and all the sounds of a house full of children would crowd in where peace was imperative. By my childhood in the nineties the studio, although it still kept its name, had long since ceased to serve as such...but all through the eighties it was the artistic center of the house.336

Weir’s painting: “Consolation” (seated woman in black looking into fire, with letter in lap, and child in white sitting beside her, reading); and painting of Anna in large chair watching child looking out window at snow were both painted in Weir’s New York studio. [JAW to Ella, N.Y., Jan. 4, 1887; AAA reel 125, frame 385]

“I am going to make a big effort to get a fine studio in the top of the house.” [JAW to JFW, N.Y., Feb. 11, 1889; AAA reel 125, frame 420; this apparently did not happen]

“Received from J. Alden Weir his check for $40, payment on account for a 16 inch Plate Press delivered to him to No. 11 East 12th St., price of Press being $75, balance of $35 to be paid by him in the month of January 1890. But it is agreed between us that the title to the Press remain in me until the sum of $75 is paid in full.” [Wilson Fiske, N.Y., Dec. 26, 1889; AAA reel 125, frame 464]

JAW “has just finished a water color of me and Caro [‘The Letter’]...I am sitting by a table in my pink dress, and Caro on the floor by me, with a top. Julian has been very successful with his etchings.... He has a printing press now of his own and does his own printing....” [Anna to Mrs. Baker, N.Y., Jan. 9, 1890; AAA reel 125, frame 467]

“I am reminded...of those evenings when you were ‘pulling a proof’ of a new etched plate in the corner of your back room [in New York]....” [JFW to JAW, Paris, May 6, 1902; AAA reel 125/893]


336 Young, Life and Letters, p.169.
"I gradually got so interested in a certain charm that etching only possesses, had my own press & would often pull prints to the early hours of the morning. A number of my best plates were ruined by the dropping of a shelf which contained some twenty odd pounds of copper plates, breaking a large bottle of nitric acid, Dutch mordant, which my foolish man had stood under this shelf... 1885 to ’93 was the period that I did this work.” [Weir to Walter Pach, Nov. 25, 1910; AAA reel 125/1161]

Studio Building, 51 West 10th Street (1902-19)

After renting studio space for several years after 1892, Weir gave up teaching in January 1899 and not long after moved back into the Studio Building, where he had worked at the very beginning of his career and where he would again work in the winter for the rest of his life. 337 “I am trying to get settled in the new studio,” he wrote to his friend Wood on May 13, 1902.

Two photographs partially document the contents of this studio which was rather austere, in sharp contrast to the more arty furnishings of the Benedict Building studio (figures 42 and 43, and BYU P-78, oversize). The very plain cabinet for filing prints, drawings and large books in figure 42 (now in the Branchville studio) may be the “old deal cabinet, made by the local carpenter expressly to hold etchings and prints” that once graced Robert W. Weir’s West Point studio and is dimly visible on the left in John F. Weir’s “An Artist’s Studio” (1864). 338 The only object in the second photograph believed to be extant is a trifid-foot tilt-top table that appears in a 1978 painting of the Young studio at Branchville by Sperry Andrews. 339

NEW YORK STUDIO FURNISHINGS

Weir’s studios in New York, where he painted most of his portraits and still lifes, were full of objects that he incorporated in his paintings, many of them brought back from his several trips to Europe.

The inventory of J. Alden Weir’s personal property, taken in May 1920, included the following “studio furnishings” in New York City:

<table>
<thead>
<tr>
<th>STUDIO FURNISHINGS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>French plate pier mirror in maple frame</td>
<td>15</td>
</tr>
<tr>
<td>Bevel plate mirror in oak frame</td>
<td>7.50</td>
</tr>
</tbody>
</table>

337 Young, Life and Letters, p. 201.

338 Young, Life and Letters, p. 5; Burke, J. Alden Weir, an American Impressionist, p.22, fig.1.1.

339 Illustrated in “Selected Works by Sperry Andrews” Weir Farm Trust, 1993.)
Mahogany settee in crimson cut velvet 15
4 Spanish earthenware pitchers 15
10 odd pieces armor, engraved steel 75
Sword 10
3 working easels 10
Three fold studio canvas screen 10
Lot of odd books, plaster casts, &c 15
Bronze bust of Col. Wood by Warner 25
Mirror in ebony frame 2

The following extracts relate to objects Weir acquired for use in his studio, some of which are visible in the studio photographs, particularly those taken in the mid-1880s in his Benedict Building studio (figures 42 and 43).

Arms and armor: Bamford Dean, Department of Arms & Armor, Metropolitan Museum of Art, New York, wrote to Ella B. Weir, October 10, 1921 (BYU, Weir Papers), re an impending sale of arms and armor:

The objects from your husband’s collection are as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Matchlock</td>
<td>262 Rapier hilt</td>
</tr>
<tr>
<td>151</td>
<td>Hunting spear</td>
<td>310 Burganet</td>
</tr>
<tr>
<td>153</td>
<td>Decorated armor</td>
<td>311 Cabasset</td>
</tr>
<tr>
<td>198</td>
<td>Rapier</td>
<td>312 Burganet</td>
</tr>
<tr>
<td>237</td>
<td>Spandrels</td>
<td></td>
</tr>
</tbody>
</table>

...There was a XIX cent. breastplate and a defective Kentucky rifle which I hesitated to put in.

At least some of these were in Weir’s New York studio at the time of his death: “10 odd pieces armor, engraved steel” and “sword” (1920 inventory). The “old Kentucky rifle” may have been the one formerly on the west fireplace in the Branchville living room (figure 13). The nineteenth-century breastplate is probably extant (A.128).

“Pots and kettles” and other European brass and earthenware ware:

“Their milk cans are of brass and very picturesque.... I shall hope to bring some home with me....” [JAW to his parents, Holland, July 15, 1881; AAA reel 70/10]

“I shall look out for some nice old things to bring back and hope to be able to get some old pots and kettles for still life.” [JAW to his mother, Dordrecht, July 31, 1881; AAA reel 70/16]

“I have bought a lot of pots of the cheap earthen ware, which I shall send out.” [JAW to his parents, Dordrecht, Aug. 3, 1881; AAA reel 70/16]
“I have gotten a number of old brass things and jugs, etc. for my students to work from and they are very nice in color.” [JAW to his parents, Holland, Aug. 1881; AAA reel 70/18]

“I now and then, when it rains, go off and buy some old pots or kettles, until now I have quite a large quantity, which will be very useful for studio work.” [JAW to his parents, Dordrecht, Aug. 20, 1881; AAA reel 70/19]

“We went up to the Hague yesterday and brought back some plunder, and last night I was very busy in having a large case of brass and copper sent off....” [JAW to Mrs. Baker, Dordrecht, August 26, 1881; AAA reel 125, frame 314]

“We bought about 5000 [sic] brass and copper cans and kettles in Holland...as well as numerous other objets d’art.” [JAW to Mrs. Baker, Paris, September 14, 1883; AAA reel 125, frame 327]

Stamped leather: “While out taking a walk I passed an old bric-a-brac store where I saw some old pieces of stamped leather of the time of Louis XIV; I got a rich piece, which I will use for backgrounds.” [JAW to his mother, Paris, May 30, 1875; AAA reel 71, frame 453]

Silver chalice and Venetian glass goblet: The ornate chalice and goblet which appear in several of Weir’s early still lifes he probably brought back from Europe in 1883. The chalice was standing on the mantel in his studio in the mid-1880s (figure 42). Both are extant (C.3, 4).

Three-cornered chair. To the owner of a supposed Weir painting, Weir’s son-in-law George P. Ely wrote in 1963:

The...picture is very suggestive of Weir’s painting but the subject is unknown and does not look like a model. The arm of the chair on which her right arm rests looks like one we [Caro and George Ely] own which was at one time in Weir’s studio, a 3 corner affair with a low back....

This chair may be the “roundabout chair” from the studio of Robert W. Weir, mentioned by Dorothy Weir Young in her father’s biography (p.5).

Several other objects in the photographs of Weir’s New York studios (figures 42-45) later show up elsewhere:

Glass-fronted bookcase, now in the downstairs bedroom at Branchville (A-27), may be one of the two mahogany glass-fronted bookcases with pointed arch muntins (figures 42 and 43), formerly owned by Robert W. Weir (Young, *Life and Letters*, p.169);
Two spinning wheels now stored at Branchville (A-95);

Carved oak armchair, used in the dining room in New York and later at Branchville, now privately owned (B-11);

Slant-top desk, privately owned (B-80);

Anatomical figure, headless and armless male torso, plaster (on top of studio desk), now in the Mahonri Young studio at Branchville (A-74);

Brass ladle (on the fireplace surround), later hung on the fireplace surround at Branchville;

Pier mirror (to the right of the desk), now in Young’s studio at Branchville (A-76); possibly the maple-framed pier mirror mentioned in 1920 inventory of Weir’s New York studio;

Plaster hand (on the mantel front), later hung on the side of Weir’s print cabinet (figure 45) in his studio at 51 West 10th Street;

Bust (on top of the bookcase), a plaster cast of the bust of Jean-Léon Gérôme by J. B. Carpeaux, given to Weir by Gérôme in 1876, now unlocated;

Medallion portrait (on the wall beside the door), Saint-Gaudens’ bas-relief portrait of Jules Bastien-Lepage, given to Weir by the sculptor in 1880, now unlocated.

Tilt-top tripod table (in 10th Street studio), in Mahonri Young studio in 1978 (Andrews painting).

WEIR’S WINDHAM STUDIO

“I have given orders to have the studio built at Windham and hope to accomplish a lot of work this summer.” [JAW, New York, to C. E. S. Wood, February 27, 1904; AAA reel 125/1000]

“I have begun the studio and am putting [in] a big stone fire-place and will cement the floor and put small tiles such as I saw in Mrs. Jack Gardner’s home in Boston. It will be somewhat costly but permanent. Could I get the money for the ‘Open Book’ by June 1st. it will relieve me a great deal and I can clean things up. I have a sneaking idea you will like my studio. The rafters over head will be fixed so as to look like big beams and the chimney 7 by 5 ft. tile floor and last but most important a big window. The building is about 30’?] and will be a fine large room.” [JAW to Wood, New York, 1904; AAA reel 125/1006]
"Have you been able to get your studio at Windham in any shape for working in? That is a good place for large canvasses.” [JFW, Branchville, to JAW at Windham, July 26, 1904; AAA reel 125/1016]

“One of the studios has a huge fireplace in which are burned six-foot logs” [this may refer to the Windham studio] [from clipping from unidentified magazine, c. 1911, in Weir scrapbook, AAA reel 70, frame 277]

“I have had a lot of canvasses sent up to Windham and hope to be able to put in a good summers work.” [Weir to Wood, May 21, 1913; AAA reel 125/1323]

“I worked in my studio this morning.” [Weir to Dorothy and Cora, Windham, Oct. 9, 1913; AAA reel 125/1345]

Painting: “Norwich on the Thames”: This was in his studio at Windham when he died. [scrapbook 5/414]; AAA reel 126/1027]

Weir’s Windham studio in 1930, from an article entitled “Current Art Activities in Connecticut,” Hartford Daily Courant, July 20, 1930:

...After marrying Ella Baker, whose family had lived in Windham since 1700, he... built himself a working studio nearby. A very old little house that was originally a boot shop and had not been used for more than fifty years caught his fancy. This little house that resembled a barn was thence moved from its place on the road way back on an open meadow, It was properly glassed with huge windows and painted a vivid red.

Upon entering the studio one re[ce]ives the sad feeling of a worthy life having been snatched away before its work was done....An unfinished canvas stands on an easel. It is a flower piece [in] that soft rich tone that is typical of Julian Alden Weir. In the racks [at] the side of the room there are several landscapes that were just touched in, an interesting self portrait of about two sittings’ work, and a small canvas on which there is the [start] of a composition of a full length [picture] of a woman standing before a window....

Everything in the studio remains just the same as the artist left it. A great stone fireplace centers a wall at the far end of the vast room. To the left of it there are piled stacks of wood which Mr. Weir always had ready for the cool autumn days. To the right there is a work table on which a few studio bottles are strewn. The object that touches the heart and gives one a queer little congestion in the throat is the artist’s palette with the old paint dried on. It hangs on the wall in a very lonesome aspect. In the center of the room is a large model stand on which a small can of turpentine and a small bottle of retouching varnish stand just where the artist last placed them. Several frames hang on nails on the walls and are scattered about the floor leaning against the walls. At the end of the room near where one enters there is an enormous chest of drawers in which the artist kept his materials. The studio is rather bare of other furniture except for a very few old pieces of American furniture.

Photographs taken in Windham studio: The only known photographs of the interior of the Windham studio are the following photographs of paintings on an easel in the studio, in Dorothy Weir Young’s scrapbooks (AAA reel 126; originals now owned by Weir Farm Trust):
“The Black Cat” or “Child with a kitten, taken in Windham studio 1910” [scrapbook 5/407; AAA reel 126/999]

“The Open Barway” – photo taken at Windham studio [scrapbook 5/514; AAA reel 126/1158]

“Cows under a tree,” “The Road to Willimantic,” photographed in Windham studio [scrapbook 5/531; AAA reel 126/1175]

“Spreading Oak” – photo taken in Windham studio [scrapbook 5/411; AAA reel 126/1007]
BIBLIOGRAPHY

The following visual and documentary sources proved useful in the preparation of this report:

**Visuals: Paintings and Drawings**

The bulk of Weir’s and Young’s work is owned by the Museum of Art, Brigham Young University. For this report the author made, in 1993, a necessarily hurried search of their collections of drawings and paintings by both artists to locate images containing information on house and studio furnishings; photographs of those containing such information are on file at Weir Farm National Historic Site. A more thorough review of this material, then only partially catalogued, might turn up additional relevant images.

Works by Weir in two private collections have been photographed, including a few with significant furnishings information used in this report. These photographs are in the Weir Farm National Historic Site collection.

Privately owned works by Young and Andrews, as well as some of Weir’s, not yet surveyed, may also contain information on furnishings that could be useful in implementing the plans for furnishing the house and studios.

**Visuals: Photographs**

Weir Farm National Historic Site has a substantial collection of photographs relating to the site, from the 1880s to 1958, thanks to generous donations and loans (for copying) from family members, the Andrews family, the Weir Farm Trust and Brigham Young University.

**Visuals: Plans**

“Alterations in House of Mr. J. Alden Weir, Branchville, Connecticut, Charles A. Platt, Architect, New York, [1899], including floor plans for basement, first floor and second floor, and exterior elevations” (collection of Doris and Sperry Andrews, Branchville, CT; machine copies, Weir Farm NHS)

“Addition to House, Mr. J. Alden Weir, Esq., Branchville, Conn.,” F. J. A. [Frederick J. Adams, of McKim, Meade & White], March 13/14, 1911, including first-floor plan and elevation (collection of Doris and Sperry Andrews, Branchville, CT; machine copies, Weir Farm NHS)
Floor Plans – Existing, for basement, first, second, and third floor, Weir House; Weir Studio; and Young Studio, January/April 1993, prepared by Cultural Resources Center, North Atlantic Region, National Park Service.

Interviews

Anargyros, Spero, taped interview by M. Lewis Dittmore, Jr., San Francisco, 1973 (transcript, Weir Farm NHS)

Andrews, Sperry and Doris, taped interview, Branchville, CT, March 16, 1989 (two cassettes, Weir Farm NHS)

Andrews, Sperry and Doris, taped interview by Connie Evans, Branchville, CT, 1991 (Weir Farm NHS)

Burlingham, Charles, taped interview, Cambridge, MA, March 17, 1989 (two cassettes, Weir Farm NHS)

Burlingham, Charles, telephone interview by Sarah M. Olson, April 24, 1992 (Olson notes, Weir Farm NHS)

Burlingham, Charles, informal conversation with David H. Wallace, Branchville, CT, January 8, 1993 (Wallace notes)

De Forest, Bill, taped interview, Branchville, CT, August 7, 1989 (Weir Farm NHS)

Young, Mahonri Mackintosh, taped interviews by Louis M. Starr, New York City, September-October 1956 (Oral History Research Office, Columbia University) [Note: these interviews, interrupted by Young’s final illness and death, covered only the early part of his career, before his marriage to Dorothy Weir and move to Branchville]

Young, Mahonri Sharp (“Bill”), taped interview, Branchville, CT, August 7, 1989 (Weir Farm NHS)

Young, Mahonri Sharp (“Bill”), with Charles Mahonri Lay, George Lay, and Mahonri M. Young, II, taped interview, Branchville, CT, August 7, 1989 (Weir Farm NHS)

Young, Mahonri Sharp (“Bill”), with Doris and Sperry Andrews, informal interview by David H. Wallace and Gay Vietzke, Branchville, CT, January 7, 1993 (Vietzke notes, Weir Farm NHS)

Young, Mahonri Sharp (“Bill”), informal interview by Gay Vietzke, April 1993 (Vietzke notes, Weir Farm NHS)
Manuscripts

New Haven, Connecticut. Yale University, Sterling Library:

Weir Family Papers, 1823-1930, mainly relating to the family of John Ferguson Weir (1841-1926) and Mary French Weir (1846-1927); particularly correspondence with Julian Alden Weir [Archives of American Art microfilm, reel 529] and Edith Weir Perry’s “So Intimate a Record,” a biography in letters of John F. Weir [AAA reel 531]

New York, New York. Surrogate’s Court, New York County:

Inventory of personal property belonging to the estate of Ella Baker Weir, February 3, 1931; including jewelry stored at Fifth Avenue Bank and furniture and works of art stored at Manhattan Storage & Warehouse Co., New York City

Provo, Utah. Brigham Young University, Harold B. Lee Library, Division of Archives and Manuscripts:

Weir Family Papers, MSS 511, primarily the papers of Julian Alden Weir. Some portions of this collection are available on Archives of American Art microfilm, reels 70-71. Of the material not included in the Archives of American Art microfilm the following is of particular relevance to this report:

Box 3, folder 6: J. Appleton Brown

Box 5, folders 8-11: Anna Baker Weir and Ella Baker Weir, including Your Mother, a pen portrait of Anna Baker Weir by Lillie Hamilton French, written for Caro Ely in 1929 (folder 9).

Dorothy Weir Young Collection, MSS 1291, consisting mainly of typescript drafts (and related correspondence, 1914-45) of material for her biography of Julian Alden Weir, edited after her death by Lawrence W. Chisolm and published as The Life and Letters of J. Alden Weir (New Haven: Yale University Press, 1960). Most of this material is duplicated in Mrs. Young’s transcripts of Weir letters available on Archives of American Art, reels 125-126.

Mahonri Mackintosh Young papers, 1877-1957, MSS 4, consisting of 40 boxes and 44 volumes. For this report the following portions of the collection provided useful information:

Box 3, folders 5-6: letters of Dorothy Weir (1929) and Mahonri M. Young (1949)

Box 3, folder 9: Mahonri Young diary, 1927-42

Box 4, folder 1: Mahonri Young diary/sketchbook, 1936

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Box 7, folder 17: Young’s manuscript account of the evolution of his *This Is the Place* monument, 1936-47

Box 7, folder 24: Young’s manuscript memoir of Dorothy Weir

Box 7, folder 25: Young’s manuscript memoir of J. Alden Weir

Registers of the Weir Family, Dorothy Weir Young, and Mahonri M. Young collections are available from the Division of Archives and Manuscripts, Harold B. Lee Library, Brigham Young University.

**Provo, Utah. Brigham Young University, Harold B. Lee Library, Utah Valley Regional Family History Center:**

Microfilm 010 #12: catalogue cards of books from Mahonri Young’s library, purchased in 1961 [machine copies, Weir Farm NHS].

*[Note: Young’s library included some books previously owned by J. Alden Weir and members of his family; this information is not on the catalogue cards]*

**Provo, Utah. Brigham Young University, Museum of Art, Office of the Curator:**

Inventory by M. Knoedler & Co. of “Studio Collection of Mahonri Mackintosh Young, located at Branchville, Connecticut,” attached to Deed of Conveyance of Mahonri Sharp Young and Agnes Young Lay to Brigham Young University, August 28, 1959.

**Ridgefield, Connecticut. Probate Court, District of Ridgefield:**

Inventory, estate of Julian Alden Weir, May 12, 1920

Inventory, estate of Ella Baker Weir, File #2078, filed February 27, 1931


Inventory, estate of Dorothy Weir Young, July 8, 1947; Vol. 33, pp. 454-61, Doc. No. 18, filed August 13, 1947

Preliminary Inventory, estate of Mahonri M. Young, August 1958; Vol. 46, pp. 103-8, Doc. No. 13, filed October 10, 1958

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Washington, DC. Smithsonian Institution, Archives of American Art: Julian Alden Weir papers, on five microfilm reels:

Reel 70: transcripts of 31 letters from family and friends, five scrapbooks, some sketches and photographs (copied from material loaned in 1971 by Caroline Weir Ely, present location unknown. Some of the original letters from artists are in Weir Family Papers, Brigham Young University Library, Division of Archives and Manuscripts, MSS 511).

Reel 71: correspondence (mostly typed transcripts), 1869-80, including over 250 letters to his parents and brother; letters from other artists; excerpts from diaries of European trips, etc. (copied from material loaned in 1971 by Caroline Weir Ely, present location unknown, although some of the originals may be in Weir Family Papers, Brigham Young University Library, Division of Archives and Manuscripts, MSS 511).

Reels 125-26: notebooks and scrapbooks of Dorothy Weir Young, the notebooks containing mainly typed transcripts of family correspondence, 1882-1920, plus some photographs and ephemera; the scrapbooks containing photographs and notes for a catalogue raisonné of Weir’s works (copied from material loaned by Mrs. Caroline Weir Ely, 1971; notebooks now owned by her daughter, Mrs. Ann Ely Smith; scrapbooks now owned by Weir Farm Trust). Note: the original family letters and diaries from which Dorothy Weir made her typed transcripts have not been located.

Weir Family papers, on 9 microfilm reels: D129, 529-31, 533, 565, 936, 949 (copied from originals loaned by Rev. DeWolf Perry, now owned by Yale University, Sterling Library; see above, under New Haven)

Wilton, Connecticut. Weir Farm National Historic Site:

The Dorothy Weir Young Scrapbook Collection (WEFA 2891) and The Dorothy Weir Young/Cora Weir Burlingham Scrapbook Collection of J. Alden Weir’s Art (WEFA 2892), collections of scrapbooks containing mainly data on Julian Alden Weir’s life and work. Includes Dorothy Weir Young’s original collection of photographs and manuscript notes on Weir’s work, with additions by Cora Weir Burlingham. Other volumes include photographs of Weir works owned by Brigham Young University and by private owners; copies of Dorothy’s typed transcripts of her father’s correspondence, 1882-1920; and data on the works of Robert W. and John F. Weir.

Inventories of the contents of the Weir and Young studios (1995)

Collection of archival material on the Weir, Baker, Seymour and Young families (accession WEFA-00020).

Collection of scrapbooks and notebooks of Dorothy Weir Young and Caroline Weir Ely (WEFA 2893 – WEFA 2896).

Collection of scrapbooks, family albums and ephemera relating to Cora Weir Burlingham (accession WEFA-00063).

**Wilton, Connecticut. Collection of Mr. and Mrs. Sperry Andrews:**

“Estate of Mahonri M. Young. List of Pictures hanging throughout the house at Branchville as of 9/29/58,” machine copy of typescript prepared [by M. Knoedler & Co.], September 29, 1958

**Exhibition Catalogues**


*Dorothy Weir Young, 1890-1947*, exhibition of watercolors (The Cosmopolitan Club, New York, no date)

*The Etchings of J. Alden Weir* (University of Nebraska Art Galleries, 1967)


*Mahonri Young: Retrospective Exhibition* (Andover, MA: Addison Gallery of American Art, 1940)

Books and Articles


______. “Lest We Forget” (privately issued, 1965), particularly the sections entitled “My Father’s Friends” and “Grandmother’s Attics.”


Life Magazine, February 17, 1941, short article about Mahonri M. Young.


“Painting at the Site of American Impressionism,” American Artist (1952).


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Young, Mahonri M. "Dorothy Weir Young," in "Dorothy Weir Young, 1890-1947," catalogue of an exhibition of her watercolors at The Cosmopolitan Club, New York, no date.


Young, Mahonri S. "Mahonri M. Young," in "The Mahonri M. Young Collection: Dedicatory Exhibit April 1965" (Provo: Brigham Young University, 1965).

______. "Mahonri M. Young," in "Brigham Young University and M. Knoedler & Company, Inc. present an exhibition of sculpture, paintings, and drawings of Mahonri M. Young from the Brigham Young University Art Collection" (New York: M. Knoedler & Co., 1969).