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Historic Furnishings Report

CARL SANDBURG HOME

MAIN HOUSE AND SWEDISH HOUSE

National Historic Site / North Carolina

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Frontispiece. Connemara, main house, from the northwest, February 1965.

Photo: CASS #1/36, courtesy Paula Steichen/Helga Sandburg.

HISTORIC FURNISHINGS REPORT

MAIN HOUSE AND SWEDISH HOUSE
AT
CARL SANDBURG HOME NATIONAL HISTORIC SITE
Flat Rock, North Carolina

Prepared under contract by
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Frederick, Maryland
1984

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In the preparation of this Report I have had the generous help of many people. I particularly want to express my thanks to the members of the Sandburg family--Margaret and Janet Sandburg, Helga Sandburg Crile, John Carl Steichen, and Paula Steichen Polega--for their willingness to share memories with me and to confirm or correct my speculations, and for their permission to use their photographs and to quote their words throughout the Report. Without their cheerful cooperation this Report would have been no fun to write and almost pointless to read.

I want to acknowledge also the friendly and practical support received from the staff at Carl Sandburg Home National Historic Site. During the course of this project their efforts have saved me many hours of time and led me to many unsuspected tidbits of information. I am especially indebted to Superintendent Benjamin H. Davis, Warren Weber, Charles Hamn, James Schuler, Shirley Payne, Muriel Potts, and Kathleen Triggs.

I am beholden also to a trio of Sandburg scholars in the academic community for help and encouragement in the pursuit of Sandburgiana: Penelope Niven McJunkin, head of the Carl Sandburg Oral History Project at Earlham College, Richmond, Indiana; John Hoffmann, Carl Sandburg Collection Development Project, University of Illinois, Urbana; and George Hendrick, Department of English, University of Illinois, Urbana. They led me to many sources I might otherwise have missed and generously shared some of their perceptions of the Sandburg family and their life at Connemara.

LIST OF ILLUSTRATIONS

A NOTE ON SOURCES

The student of Connemara's furnishings is blessed with an unusual amount of information, contained primarily in photographs and in the recollections of the six family members who lived there with Carl Sandburg: Mrs. Sandburg, who was interviewed several times before her death in 1977, and the three daughters and two grandchildren, all of whom have been interviewed about their memories of Connemara. Happily, the photographs and the recollections tend to confirm, rather than contradict, each other, making the historian's task easier than it might otherwise have been.

There are literally hundreds of photographs in the site files that show the interior of the main house from 1946 to 1967 and beyond. Close to half of these are family or professional photographs taken during Carl Sandburg's life. They reveal many details of household arrangements and enable one to trace the functions of rooms and the movements of certain pieces from room to room over the 22 years the Sandburgs spent at Connemara. Many of the family snapshots are reproduced for the first time in this report, thanks to the generous cooperation of Helga Sandburg Crile and Paula Steichen, who have the original negatives. Some snapshots cited in the text have not been reproduced because they are too dark or too light-struck for successful reproduction; prints of these are available for study in the site's photo reference files.

Since shortly after Carl Sandburg's death in July 1967, there have been several photographic surveys of Connemara's rooms. Before the end of that year, Helga Sandburg Crile took an excellent series of

color photographs of her father's study and bedroom and the National Park Service's Cecil Stoughton photographed several rooms for use in promoting the Carl Sandburg Home National Historic Site proposal. In June 1968, another National Park Service photographer took record views of almost all the rooms (except the basement). In the late spring of 1969, at Mrs. Sandburg's request, the artist William Smith photographed the study, the room most closely associated with his friend Carl. Later the same year after the Service assumed responsibility for Connemara, the house was systematically photographed from top to bottom, using a Polaroid camera. Still more photographs were taken in 1971 by Tom Gray of the Division of Audiovisual Arts, National Park Service, and by Curator Gordon Gay. In 1974, Neil Westveer was commissioned to do a series of the rooms that had recently been refurnished under Paula Steichen's direction in anticipation of the house's opening to the public; several of these were reproduced in color as postcards.

Although practically every photograph in every set mentioned shows something of significance to the researcher, it has been necessary to limit those reproduced in this report to photographs taken between 1946 and 1969 (a few later ones are included for particular reasons) that reproduce reasonably well and that illustrate important features and meaningful changes over the years. Those not reproduced can be seen in the site collection; they are listed for each room in the section entitled Evidence of Room Use and Furnishings.

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ADMINISTRATIVE DATA

INTERPRETIVE OBJECTIVES

> Connemara was the home of Carl Sandburg the last 22 years of his life.... With its vast collections of books, papers, correspondence, and everyday objects and its still vivid association in the public mind with Sandburg, Connemara is a fitting memorial to this man .... The primary theme [is] Carl Sandburg, his accomplishments and way of life.
> from Master Plan (1971)

> The major theme...is Carl Sandburg's life at his home, Connemara, and his works as a poet, historian, public speaker, and folk singer.
> from Interpretive Prospectus (1970)

> [A primary management object is] to foster public understanding and appreciation of Carl Sandburg's contributions as a great poet, historian and American and of the significance of the home where he lived and worked the last 22 years of his life.
> from Visitor Center/Museum Prospectus (1983)

LCS 05146 HS-01 Main House A Must be Preserved
LCS 05148 HS-03 Swedish House A Must be Preserved

With specific reference to the furnishings of the main house and the Swedish House, their primary value is as visual aids to interpreting what sort of man Sandburg was and how he related to his physical surroundings. There is little temptation at Connemara to give a tour which sounds like a reading from the museum catalog, as so often happens in historic houses. Here the furniture and the objects that seem to fill every available surface and niche are so familiar and unexceptional that they draw little attention to themselves, leaving the interpreter free to talk about Carl Sandburg and his family and how the house and its contents reflect their distinctive personalities and shared way of life. The one element of the furnishings that provokes almost universal visitor response is the library, the thousands upon thousands of books that fill whole walls in nearly every room of the

house. Perhaps nothing so dramatically and insistently speaks to the pervading presence, throughout the house, of Carl Sandburg, man of letters. Almost equally notable to visitors is the absence of standardized "taste" in the furnishings themselves and in their arrangement; it is worth noting, for it is a true reflection of the values that distinguished this family's private and public lives. Finally, the lingering evidences of Carl Sandburg's creative activity when he was well past 80, present in several rooms besides his nominal "workrooms," provides a strong statement about the quality of this remarkable man.

To strike an appropriate balance between the central figure of Carl Sandburg and the individual members of the family who shared Connemara with him is not easy. It is strongly tempting to play up Mrs. Sandburg and the goat farm story, for instance, or to try to make the furnishings speak of the early years (1946-1952) when Helga and her children, John Carl and Paula, were an integral part of the Connemara scene. Retrofitting the house and its furnishings to the late 1940s and 1950s, when Sandburg, still vigorous in his seventies, produced Collected Poems, Always the Young Strangers, the one-volume Lincoln, Lincoln Collector, The Sandburg Range, and Wind Song creates many problems. The family remember these years with special pleasure and there is adequate documentation for most rooms; however, the 1950s scene can be authentically re-created only by reversing changes made in the 1960s. This would entail, for instance, taking up vinyl tile floors, taking down ceiling tiles, reupholstering several chairs, taking down two large fluorescent light fixtures and replacing the incandescent fixtures (if available), and finding replacements for the rugs, window shades, radios, phonographs, and TV sets that date from the 1960s.

This report recommends preserving the furnishings that were in the house before Sandburg's death in 1967, removing only those that were

added later, and placing the furnishings so as to re-create, as nearly as possible, the setting of Sandburg's last years. Within this setting, it will be up to live interpretation and the written word to give visitors some sense of how Sandburg and his family used Connemara and of Sandburg's significance as a writer.

Although every effort has been made to document thoroughly the furnishing history of each room in the main house and Swedish House, the author has felt at times a certain irony in this intensive effort to trace the movements of every piece of furniture in a house whose occupants placed so little emphasis on material possessions. Furnishings here, as elsewhere, do tell us certain things about how people lived and where they placed their values, but it remains the greater responsibility of the spoken and written word--the guide, the handbook, the works of Carl Sandburg--to people these rooms and convey to visitors what made Sandburg worth remembering and what it was like to live with him at Connemara.

OPERATING PROCEDURE

The basic operating procedure for interpreting Connemara is described at length in the Interpretive Prospectus for Carl Sandburg Home National Historic Site (1970) and the Visitor Center/Museum Prospectus (1983). This Furnishings Report proposes no change in this operating plan, which seems to have worked well since the house was opened to visitors in 1974.

The key to interpretation of the house is the personal service provided by uniformed interpreters. Visitors are not left to wander through the house and wonder what it all means. Well-trained guides accompany them on the tour, bringing the empty rooms to life with facts and personal anecdotes which relate each room to Sandburg's work or to the

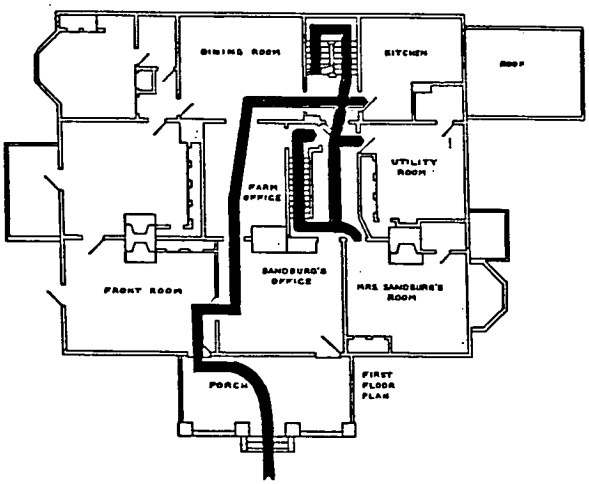
family's way of life. The furnishings themselves are not emphasized, except as they illuminate other aspects of the Sandburg story.

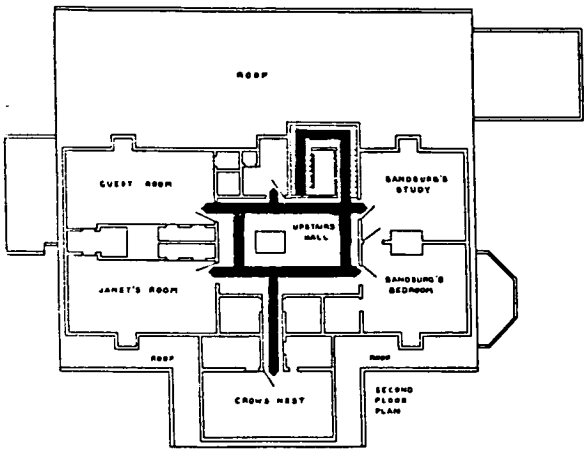
Visitors come first, on foot or by van, to the basement front room which serves as a reception/orientation/sales area. At regular intervals (or on demand when visitation is light) tour groups are assembled here, then led outside and up to the front porch for a general introduction to the Connemara story. The tour proceeds into the house and through the front room (102) into Sandburg's office (101), through the farm office (113) and dining room (112), past the open doors of the kitchen (117) and utility room (118), down the front hall (115) and into Mrs. Sandburg's room (121). Continuing up the stairs to the top floor, visitors are told about and can look into Sandburg's study (201) and bedroom (202), the spare room known as "the Crow's Nest" (207), daughter Janet's room (211), the adjoining guest room (214), and a bathroom (217). The tour concludes with a visit to the basement laundry room (015), where visitors are told about the newborn kids that were brought into the house and about other basement activities and features, like the book storage room (018), visible through the open door. After receiving information on the self-guided tour of the grounds, visitors usually leave by the side door or return through the book room to the reception area.

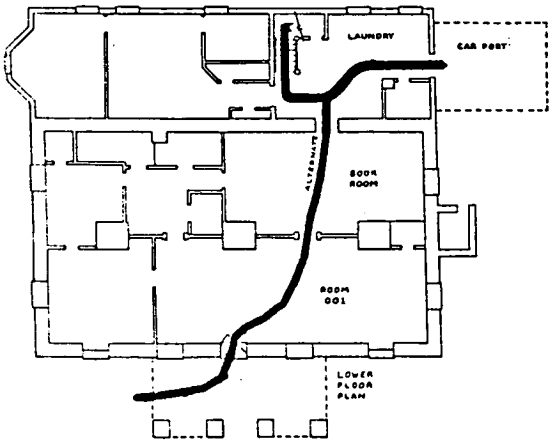
On the two upper floors the only rooms not seen by visitors are those formerly occupied by Helga and her children, later by Margaret Sandburg (104-111). Currently used for cataloging and related curatorial activities, these rooms will eventually be restored to their 1967-69 state (the furnishings are now stored in various places about Connemara), but will probably not be on the tour because of logistical problems in getting people into and out of the tiny hall (107) leading to these rooms.

Although the basement has been left nearly intact, most of it will not be seen by visitors, partly because of difficult access (010, 012), partly because some rooms are needed for housekeeping and interpretive personnel use (004-009).

The Swedish House is on the self-guided tour of the grounds. Visitors have access only to the first floor rooms; the second floor will remain closed because of concern for the safety of visitors on the twisting stairs.







PROPOSED VISITOR CIRCULATION ROUTE

CARL SANDBURG HOME

HISTORICAL DATA

ANALYSIS OF HISTORICAL OCCUPANCY

The Sandburgs Acquire Connemara

In 1945, the old Smyth place in Flat Rock, North Carolina, had stood vacant for several years. Built about 1838 as a summer home by Christopher Memminger, a Charleston businessman who became Secretary of the Treasury of the Confederate States of America, "Rock Hill," as it was originally known, was pleasantly situated on the slope of Little Glassy Mountain, with a splendid view from its top story toward the Blue Ridge Mountains. It had remained a summer home until about 1924 when Ellison Adger Smyth and his wife made it their permanent residence, after installing a coal furnace, enclosing the back porch and basement areas below, adding bathrooms and some other improvements. Renamed "Connemara," after the Smyths' ancestral district in Ireland, the house and its gardens were something of a showplace in the 1920s and 1930s but fell silent after Captain Smyth's death in 1942.[1]

It was at the end of August 1945, in the last week of the Second World War, that a real estate agent brought Mrs. Carl Sandburg to see Connemara. Accompanied by her daughter Helga and joined by sister-in-law Dana Steichen in Asheville, Mrs. Sandburg had come south from Michigan in search of a farm property where she could raise milk goats and, at the same time, provide the kind of home and work space her husband required to carry on his work as a writer. Connemara was not the only place they looked at, but it was the last.[2]

The proposed move was not Sandburg's idea. Their big house on the dune at Harbert, Michigan, suited him fine; but he had told his wife that if she ever felt the need to move, that would be fine too, so

long as he had room for all his books, a quiet attic-like place to work and sleep, and a place to walk outdoors. Connemara had all these things. Helga was "a little leary of this house because it seemed so complicated" to adapt to their needs and her mother had qualms about the price (about $50,000), but Carl's arrival a few days later settled the matter. "When he sat on the front porch," Mrs. Sandburg recalled years after, "he said, 'This is the place, we will look no further.'" They signed a purchase agreement, paid a deposit, and six weeks later, on October 18, 1945, the Smyth place became the Sandburg place.[3]

The news that Carl Sandburg, the poet of Chicago and the Illinois prairie, was moving to North Carolina, to live on the 240-acre country estate of a Confederate leader, aroused considerable interest. Carl enjoyed the irony, but explained to a skeptical Chicago friend that the move was prompted by "the health of the Missus, the ancient desire of Helga for a farm and horses, the plight of barn-fed goats who want pasture." His wife's agenda was a little different. "We were sort of frozen out of our place in Michigan.... As Carl got on in years, it was time for us to move to a different climate."[4]

In 1945, Carl Sandburg was 67 years old and at the peak of his notable career as "poet of the American people," biographer, historian, journalist, recording artist, and popular lecturer. He was away from home a good bit of the time on lecture tours. As the time to move approached, he was immersed in the writing of Remembrance Rock, his monumental novel of the American experience.

The managing head of the household was Lilian Steichen Sandburg, Carl's "Paula" or "Buddy," five years his junior. In her capable hands the Sandburg home, wherever it might be, provided exactly the environment Carl needed to do his life's work. It was a role Paula had assumed consciously and joyfully at the very beginning of their

marriage and was to fill to the end, almost 60 years later. In recent years, however, she had taken on an additional role, with Carl's enthusiastic support, as a dairy goat farmer. What had begun almost as a hobby quickly turned into a business as Paula became absorbed in the selective breeding of milk goats. Her efforts, culminating in a world-champion milk producer, helped give the Chikaming herd and Mrs. Sandburg a reputation that owed nothing to her husband's fame.

Carl and Paula had three children. Margaret, the oldest, was in her mid-thirties in 1945; Janet and Helga were in their late twenties. Both Margaret and Janet had chronic health problems that kept them at home. An avid reader, with special interests in art and music, Margaret pursued her own studies but also assisted her father in his research and became the one person who could be counted on to find books for him quickly in the uncharted labyrinth of shelves that filled the house and spilled over into the barn and shed at Harbert. Janet was more involved with household chores and particularly with helping care for the many animals about the place. Helga, recently divorced, was also at home again, with her two children, John Carl, aged 4, and Karlen Paula, 2 1/2. Always strongly interested in animals and farming, Helga worked closely with her mother on the dairy goat operation, did secretarial work for her father, and was, as her father indicated, one of the prime forces behind the move to a less rigorous climate.[5]

With the varied needs of these seven people in mind, Paula Sandburg quickly planned the changes that had to be made in the main house and the barn before the family and the goats could be moved in. Before returning to Michigan in September, she went over the proposed changes with a local contractor, Joe Anders of Hendersonville, and arranged

for him to begin the work even before the property transfer took place. When the deed was signed on October 18, Anders had already been working on the house for several weeks.[6]

Remodeling Connemara, 1945-1948

As Helga had suspected, it proved complicated and expensive to turn Connemara into the kind of house where Carl Sandburg could carry on his work without disruption and the rest of the family could fit their lives in around him. By January 17, 1946, the cost stood at over $17,000 for the main house alone, and additional work in 1946-1948 cost several thousands of dollars more.[7]

Since there has been no detailed architectural analysis of the house since its acquisition by the National Park Service, what is said here about the remodeling is based almost entirely on the invoices submitted by Anders and his subcontractors and the reminiscences of the Sandburg family. A few of the firms or workmen who were involved have been contacted, but their memories have generally been too vague to be of much help in reconstructing what happened.

The major work was done between the end of September 1945 and January 1946. This included work on the heating, plumbing and electrical systems, removal or erection of partitions, lowering some ceilings, installation of bathrooms and an all-new kitchen, introduction of insulation, roof work, building one chimney and repairing others, interior and exterior painting, putting up hundreds of feet of bookshelving, floor sanding and waxing, pouring cement floors in the basement, and installing dozens of built-in closets and cupboards. Later work included completion of bathrooms and additional work on cellar floors and partitions (1947) and additional cupboards (1948). In the following paragraphs each of these elements of the remodeling is dealt with in more detail, as a tentative effort to identify just what the Sand-

burgs did to the house in adapting it to their needs. These interpretations of the evidence now at hand, it must be said again, are subject to confirmation by thorough analysis of the structure and the documents by architectural historians.

Heating System: There is no indication that the Sandburgs had a new furnace installed in 1945, so the Iron Fireman stoker furnace they used until 1957 presumably came with the house. John Steichen remembers it as a monstrous mortar-covered affair, with the stoker in front. Pace Heating and Plumbing Company, of Hendersonville, did some work on the heating system on September 27-29, 1945, including installation of 17 #512 and 4 #522 Sylphons, presumably for existing radiators. John Steichen also recalls there being two electric water heaters beside the furnace (the present ones are later); since the bills do not mention water heaters, these too probably came with the house.[8] In general, then, it appears that the Sandburgs made no major changes in the heating system at the time of the move.

Plumbing System: Except for work on bathrooms and kitchen (considered separately, pp. 13-16), Pace Heating and Plumbing Company seems to have made no major changes in Connemara's plumbing. John Steichen remembers being fascinated by the valves which controlled the water supply at the foot of the basement stairs. Water was available from two sources, a spring near the house and a reservoir near the top of Big Glassy. I have found no evidence concerning the installation of this dual system, presumably an indication that it was in place when the Sandburgs arrived.[9]

Electrical System: Bills from Electric Service Company, Hendersonville, indicate that much, if not all, of the wiring in the house was replaced between September 1945 and April 1946. Besides a great deal of wire, many outlet and switch boxes, porcelain and pull-chain receptacles, Electric Service installed a 12-circuit panel, a range recep-

tacle, 8 fluorescent light fixtures, and at least 100 incandescent bulbs (40, 60, and 100 watt). With the exception of the two later fixtures in the farm office and downstairs workroom, the fluorescent fixtures in the house appear to date from the 1940s. The light switch on the south wall of the book-storage room in the basement was installed, some years after the move, by Helga Sandburg. She was tired, she recalls, of having to cross the dark room to get to the light switch and decided to do the job herself.[10]

Partitions and Ceilings: In her first letter to Mr. Anders after returning to Michigan, Mrs. Sandburg mentioned "the preliminary work taking out partitions."[11] Unfortunately, there is no record of what partitions were being removed, aside from those involved in the construction of two new bathrooms (Rooms 123 and 213) and the kitchen. The last appears to have taken the place of two small rooms of Smyth vintage, one of which was a pantry. The evidence is unclear with regard to the present dining room and the stairs to the basement. These probably date from the Smyth alterations in 1924. Although Mrs. Sandburg is reported to have said that she had the "enclosed porch" on the back of the house turned into rooms, Helga thought the Smyths did it and that the Sandburgs simply adapted one of these rooms for their dining room.[12] Architectural analysis can probably solve this question.

The other change involving room structure was the lowering of several ceilings on the main floor, to boost the effectiveness of the heating system.[13] The acoustical panels in the dining room, Margaret's hall, and the bathroom off the utility room are of uncertain date, though almost certainly later.[14]

There was some carpentry work done in the cellar in August 1947 which probably included putting up partitions to create the rooms known as 002 through 009.[15]

Bathrooms: In terms of construction, the five bathrooms (111, 120, 123, 213 and 217) on the upper floors are the best documented rooms in the house. Mrs. Sandburg's letters to and from Joe Anders are full of details on tubs, lavatories, tiling and painting, while bills from Pace Heating and Plumbing Company (1945-46) and Otis Garren (1948) give very explicit information on the nature and progress of the bathroom installations.

When the Sandburgs bought Connemara there were three bathrooms or water closets on the first floor and one on the second floor. Room 111 had a footed tub, for which the Sandburg's got a $22 credit on their plumbing bill; 120 and 217 probably did not have anything but lavatory and toilet. The other bathroom was outside the master bedroom; it was removed by the Sandburgs and the space converted into a little balcony.[16]

Mrs. Sandburg's plans for the remodeling called for upgrading three old bathrooms (111, 120, 217) and creating two new ones (123, 213). Pace Heating and Plumbing did all the necessary plumbing installation during the fall of 1945 and bought as many of the new fixtures as they could (wartime shortages were still a critical factor), including five medicine cabinets with plate-glass mirrors, four Kohler closet combinations (toilet and flush tank), one 5-foot tub with shower, and one separate shower assembly. The existing wash basins were "temporarily" retained in the old bathrooms, since new ones were unobtainable; as it turned out, these never did get replaced, even when new lavatories were put in the new bathrooms in 1947.[17]

From the evidence at hand, it appears that at the time the family moved in, there were only two fully operational bathrooms; 111, Helga's, with tub/shower, and 217, Mr. Sandburg's, with shower only. The other three did not get their tubs (and lavatories in the case of the two new bathrooms) until May 1947. At that late date, all of the bathroom tiling (walls and floors) was also completed.[18]

One additional washroom with toilet, lavatory, and shower stall was installed in the basement (009), probably in 1947.[19]

Kitchen: In the Memminger and early Smyth days the kitchen at Connemara was in a separate building, which the Smyths or Sandburgs converted into a three-car garage. Mrs. Sandburg's all-new kitchen occupied the southwest corner of the house's main floor, a space identified on the Smyth pre-1924 floor plan only as "small room," but described by the Smyth butler, James Fisher, as a "pantry" after 1924.[20] In 1945 terms it was a very modern kitchen, with windows over the two sinks and built-in metal cabinets above and beneath the long counters on two sides of the room. In a typical concession to economy intended to be only temporary, Mrs. Sandburg decided to use an old kitchen sink on the south wall until really good metal sinks became available; in fact it was never replaced. Another very modern note was the use of three fluorescent ceiling fixtures.[21]

Since Mrs. Sandburg wanted to use her coke-burning Aga stove in the kitchen, it was necessary to construct a new chimney in the angle of the L-shaped room. Bills in the Anders file do not clearly refer to this work, although Rigby-Morrow Lumber Company supplied flue lining and bricks in March and September 1946. A Mr. Del Vecchio, who was interviewed at the Sandburg home in 1980, remembered building this chimney, with a narrow 4" x 4" flue, for the Aga stove, but could not recall the year.[22]

Cement Floor in Basement: On November 5, 1945, Mrs. Sandburg wrote to Joe Anders about the impending shipment of a boxcar load of books and furniture. "I trust that the basement cement floor and the garage floor are ready," she added, "so you'll have a place to store the loads." Five days later, Herman McCullough was paid for "pouring cement."[23] How much of the basement floor was cemented at this time is uncertain, though it seems most likely that it would have included the book-storage area (018) and the laundry (015). John Steichen recalls that the front room (001) was not paved when they first lived there. The rest of the cement was probably laid in 1947, when the partitions and doors were installed.[24]

Bookshelves: The boxcar that brought the books also brought all the shelving, knocked down, from the Harbert house and barn and garage. Rigby-Morrow's bills show that between November 29 and December 6, 1945, these boards ("all his lumber") were dressed in their shop and stops were run off for their support. Joe Anders also supplied more than 1000 feet of boards in February and March 1946, probably for use as bookshelves. They were installed in nearly every room of the house.[25]

Plastering: A good deal of the time and expense involved in the remodeling of Connemara went into the plastering of old and new partitions and ceilings. Much of the old wood lath had to be replaced with metal lath. Helga saved some of this old lath to frame her own paintings; Mrs. Sandburg suggested to Mr. Anders that he give the rest to some of the workmen for kindling or else just dump it instead of storing it.[26]

Interior Painting: On November 5, 1945, Mrs. Sandburg sent to Mr. Anders directions for painting the upstairs rooms and the first floor back rooms:[27]

Top Floor

Middle Room and Hall	- Ivory Kem-Tone
2 rooms toward West (Mr. Sandburg's)	- Ivory Kem-Tone
Old Bathroom	- Ivory Paint
2 Girl's Bedrooms (with new bath between):	
Front corner toward North-East	- Peach Kem-Tone
Back corner toward South-East	- Midland Green Kem-Tone

Main Floor

Back Hall	- Ivory Kem-Tone
Stairway Hall	- Ivory Kem-Tone
Dining-Room	- Ivory Kem-Tone
Back-Bedroom (Children, bay window)	- Cameo Rose Kem-Tone
Hall between Dining Room and Back Bedroom	- Ivory Kem-Tone

There is no documentary evidence for other room colors, but it is reasonable to assume (subject to paint analysis) that the rest of the main floor rooms were done in ivory Kem-Tone and semigloss enamel. Possible exceptions are the kitchen (now white and yellow); the utility room (now blue); the basement stairwell which John Steichen thinks was always white (or ivory) above and green below as it is now; and Helga/Margaret's room (104), which has had several color schemes (the present yellow and white dates from Margaret's time, 1952-69).[28]

Floors: The Sandburgs made little or no change in the original flooring throughout the main and upper stories. There is one Anders bill for 60 board feet of oak flooring, which may well have been for patching. There is no reference to linoleum in the bills and in one letter Mrs. Sandburg speaks of linoleum as being "not up to standard now," which leads me to believe that the kitchen and farm office may have had wood floors to begin with. Photographs of the farm office taken

in 1950 show a rug on the floor; by 1963, this had been replaced with the present vinyl tile. In the kitchen, photographs taken about 1951 show what appears to be linoleum (dark, without any pattern); by 1960, this had been replaced with the present vinyl tile.[29]

Sanding and waxing the floors was one of the last things done in 1945, during the early part of December, shortly before Helga and Margaret and the children arrived.[30]

Exterior Painting and Roof Work: On October 29, 1945, Mrs. Sandburg asked for an estimate on painting the house outside, "burning off only where necessary as around porch." Anders was not to start painting yet; Mrs. Sandburg felt this could be put off till summer or fall if it was going to cost more "than we can safely handle now." Anders had already started the job, but pulled his painters off on receipt of Mrs. Sandburg's letter and sent the requested estimate, $300 to complete the outside painting, and Mrs. Sandburg wired back to proceed with the painting.[31]

There seems to have been only patchwork done on the roofs, since there were no bills for a large quantity of shingles. Early in November, Byers Sheet Metal Works supplied 80 feet of gutter and 90 feet of downspout and a chimney cap. The only direct reference to outside structural repairs is in Mrs. Sandburg's October 5 letter to Anders, in which she says, "We hope the pillar has been restored," presumably in reference to one of the porch pillars.[32]

Insulation: The only references are Joe Anders' November 1, 1945, bill for 6300 square feet of insulation and Rigby-Morrow's bill for 80 feet of rock wool in January 1948.[33]

By the time Helga, Margaret, and the children arrived, by train, on January 2, 1946 (Mrs. Sandburg and Janet had been there since late November), the major work of remodeling had been accomplished. The outside had been painted, the roof and spouting repaired, the heating system put in good working order, partitions removed or erected (on the main and upper floors), ceilings dropped, plastering completed, at least two old bathrooms essentially modernized and three other bathrooms partially operable, floors sanded and waxed, kitchen installed, and painting done throughout the top floor and in the back rooms of the main floor. There was work still to be done, however, as Joe Anders' bills show. Plumbers, electricians, carpenters, and painters worked around the family into April 1946 and were back in the fall of 1946, the spring and summer of 1947, and the spring of 1948. This later work included the following major projects:

Built-In Cupboards and Closets: Facing a house with few, if any, closets, Mrs. Sandburg had Anders build banks of cupboards/closets in each of the downstairs bedrooms, the front room, and the girls' bedrooms upstairs. In the bedrooms these provided walk-in closets with overhead storage; in the front room, and later in Sandburg's downstairs office, they provided floor-to-ceiling enclosed shelf storage. Most were installed in February-March 1946; those in the front office not until June 1948.[34]

Chimney: During September 1946, Rigby-Morrow furnished a total of 4500 bricks, a flue lining, and a clean-out door. They may have been for the chimney erected to serve the Aga stove (see p. 16).[35]

Bathrooms: May 1947 saw the completion of the bathrooms, delayed because of difficulty in obtaining some of the new fixtures. On May 9, Otis Garren billed the Sandburgs for three 4 1/2-foot tubs with showers, three curtain rods, one Kohler closet combination, one 20" x 18" lavatory, one basin combined faucet, one pair of basin faucets, and

one medicine cabinet. The three tubs and curtain rods presumably went into bathrooms 120, 123, and 213, while the other items may have been for the additional washroom in the cellar. J.B. Reese was paid $825 in May 1947 for "complete tile work," presumably the walls and floors of the bathrooms.[36]

Cellar Partitions and Floors: Between May and August 1947, there was a good bit of work going on which involved building lumber, board lumber, cement, doors with window panels, and varnish. All this seems to point to the basement rooms 001 through 009, on the north and east sides of the house. These improvements were designed to add a couple of spare bedrooms (002, 004), storage space for extra provisions (008, 006), and a bathroom (009).[37] Except for the installation of some cupboards in the downstairs office in June 1948, this cellar project was the final stage of the remodeling of Connemara.

The whole process had taken almost two and a half years, not to mention the parallel work on farm buildings, roads, and grounds. "It was quite trying for a while," Helga recalled in 1974, "and cost quite a bit."[38] "There came a time," Carl Sandburg told his friend Ralph McGill, "when I began to look in the crannies and under old stones to see if the Secretary of the Treasury [Memminger] had left any money around--even Confederate--to help pay the contractor."[39] That he could joke about it was a good sign. As for Paula Sandburg, there is little doubt that she had had a good time.

> My mother loves things that have to do with repairing and rebuilding, redoing and writing blueprints and getting carpenters in [Helga said in 1974]. She adores that.[40]

Whatever the cost in money and inconvenience, the results were worth it. Connemara worked beautifully, not only for Carl Sandburg, but for the whole family.

The Move from Harbert to Flat Rock

Preparations for "the great move," as Sandburg called it,[41] began as soon as Paula and Helga got back from North Carolina in mid-September 1945. All efforts were geared to making the move with as little disruption of Carl's work as possible and Helga has described how the packing went on around him while he worked steadily away at his typewriter until the very last minute. Patient though he was, the strain showed in a November letter to one of his sisters:

> Moving is a terrific business--heavy accumulations of notes and manuscripts--so much of it unfinished and irreplaceable and of course it ain't the work it's all the time the goddam decisions that wear a fellow down....[42]

Sandburg's library was, of course, the biggest packing problem. With Remembrance Rock under way and several other projects in the offing, extreme care had to be taken to preserve, as nearly as possible, the arrangement of books on the shelves. Thomas I. Starr, a friend who came over from Detroit to help, was set to work in the "rare book room ...to wrap each book in a newspaper, then place it in a numbered carton in the same order it had occupied on its shelf."[43] There were some 14,000 books in all. "Be prepared for a big job of unloading," Mrs. Sandburg warned Joe Anders in November, "as there are about 400 cartons of books, weighing each 100 lbs. and up to 150." It is no wonder she worried about whether the cement floors were ready in the garage and basement where they were to be stored while the shelves were being put up throughout the house.[44] The boxcar that transported them to North Carolina weighed so much that the railroad sent a wire to ask what was in the "household possessions" that weighed 42,000 pounds.[45]

With the biggest part of the packing job out of the way by mid-November, Mrs. Sandburg felt free to head south on November 19 with Janet,

their housekeeper Adeline Polega, and nephew Eric Johnson, to prepare the new home for the later arrivals. With them they brought, in a trailer, sixteen of Mrs. Sandburg's prize Nubian and Toggenburg does. By this time, the work of remodeling had been essentially completed in all of the top floor, except the girls' new bathroom, and in the dining room and the children's room (108); next priorities were the kitchen, living room, and Helga's bedroom (104); last of all, the farm office, Sandburg's downstairs office, utility room, and Mrs. Sandburg's own room. All were to be ready by Christmas.[46]

Meanwhile, Helga and Margaret were still in Harbert getting furniture, goats, and people ready for the final move. "Daughters Margaret and Helga and the two grandchildren we are keeping house amid the ruins," Sandburg wrote in November, "till a van comes sometime before Dec."[47] It was actually late December before they got away, Carl to California on business, Helga and Margaret and the children to North Carolina. After an unexpected delay at the last moment because of a crippling ice storm which left Connemara without electricity on New Years Day, they arrived by train the following day and were met at the station by Mrs. Sandburg. Carl did not join them at Connemara until later.[48]

Connemara and Its Residents, 1946-1969

Connemara was home to the Sandburg family for almost 24 years, October 1945 to July 1969. During these years the use of rooms and their general appearance changed surprisingly little, the only major change occurring in 1952, when Helga and her children left for Washington and Margaret moved downstairs into the rooms they had vacated, leaving her old room (214) to become a guest room. However, there is some justification for thinking of the changes at Connemara in terms of four periods.

1945-1952: These are the years beautifully reflected in Paula Steichen's My Connemara and in the latter part of Helga Sandburg's Sweet Music. During these years Carl Sandburg, still in his late sixties and early seventies, was working full tilt on his later books and out on the lecture circuit for several months of each year. Mrs. Sandburg and Helga were engrossed in developing the goat breeding business into a nationally recognized concern. And the presence of two small children, John Carl and little Paula, added spice to the lives of all their elders. There were guests, too, literary friends, goat people, and prized above all, Uncle Ed Steichen, the great photographer who happened also to be Paula Sandburg's brother and one of Carl's best friends.

This is in many ways the most appealing period of the later Sandburg years and it is very well documented in books, family and other taped interviews, and photographs. It is not really recapturable, however, in terms of furnishings; too much of what is visible in those old pictures is either gone or changed.[49]

1952-1961: Remarried in 1951, Helga left for Washington, D.C., with her husband and the two children in March 1952. The house was suddenly much quieter and emptier. Margaret moved downstairs into the rooms Helga and the children had occupied; Janet remained upstairs and in time came to use the now "spare" room next to hers as a place to watch television. Margaret helped her mother and father with secretarial work and in the spring and summer worked in the enclosed garden; later she also helped Herbert Mitgang prepare his edition of Sandburg's letters. Janet continued to help her mother with the new-born kids, while the hired man added Helga's farm chores to his own. Hired typists came in as needed, to help both Carl and Paula, as Helga had done in the past. There was usually a cook/housekeeper on the payroll, but almost never to sleep in.[50]

Though he continued to write and make his lecture tours Carl Sandburg was visibly slowing down in this decade, which saw him pass 80 in 1958. One sign of this was his willingness to give up a significant portion of his library to the University of Illinois in 1956. The events leading up to the sale of his library for a token $30,000, as well as the story of the actual removal from Connemara of the books he was willing to release in 1956, have been the subject of several articles and reports.[51] For a man as attached to his books as Carl Sandburg, however much he wanted to see his collection preserved, seeing even a portion of them go out of the house was to some degree traumatic. According to Margaret Sandburg, the main reason for her father's decision -- "almost on impulse" -- to sell his library was that:

> He thought some of his manuscripts, such as The War Years, should be in the University where they would have proper care. . . . That wasn't such a traumatic experience for him, I think [Margaret continues], as it was for me, because after all he had made the decision and he had had some time to get used to the idea, but it was a very traumatic experience for me because I'd never. . . visualized the possibility. . . . I guess, after I'd slept over it, I had time to get used to it, but I remember I did some things that I think were very funny now. For instance I got some books I was extremely interested in and hid them in my closet. . . . He talked to Mother about it, of course. . . . Mother knew the why of it. . . . I just didn't understand.[52]

The University considerately waited until after Sandburg's death before coming to make a final selection of books for the Sandburg Collection at Urbana.

As far as furnishings are concerned, the 1952-61 period probably saw few substantial changes until the very end. Although neither documents nor photographs provide precise dating, it seems likely that a number of significant changes were made about 1960-61 while Sandburg

was in Hollywood as script consultant on The Greatest Story Ever Told. These changes included the installation of big fluorescent fixtures in the farm office and Sandburg's downstairs workroom; laying vinyl tile floors in the farm office, kitchen, and back hall; and reupholstering several chairs in the downstairs rooms.[53]

1962-1967: After his long stay in Hollywood, Mr. Sandburg began to slow down markedly; he wrote little and lectured only occasionally; and after his hospitalization in 1963, he seldom left Connemara. A hospital bed was set up for him in Mrs. Sandburg's room in September 1965 and there he died in July 1967, half way through his 90th year.

During these last years of her husband's life, Mrs. Sandburg, herself 80 in 1963, remained fully in control of the household. Again divorced but still living in Washington, Helga made occasional visits to Connemara, on one of which she introduced to the family Dr. George B. Crile, Jr., of Cleveland, whom she married in November 1963. John Carl spent his summers at Connemara from 1960 to 1962 and Paula was a frequent visitor. Typists, housekeepers, and nurses were part of the daytime scene, but never became resident members of the household.[54]

These last years saw some additional changes in the furnishings at Connemara, some of them highly visible, like the scalloped and fringed window shades in the dining room and front rooms, more vinyl upholstery, and a new rug in the dining room. Some were more subtle, like the removal of the pediment from the china cabinet so as not to block the view of Margaret's still life painting newly hung above the cabinet. Maintenance on the place suffered also as Mrs. Sandburg, herself aging and under treatment for cataracts, had to spend more and more time taking care of her husband.[55]

1967-1969: Shortly after Carl Sandburg's death, Mrs. Sandburg decided to offer Connemara to the United States Government for preservation as a memorial to her husband. In October 1967, Secretary of the Interior Stuart Udall, a friend of Sandburg and Helga, visited Connemara and indicated his strong support for the proposed National Historic Site. The sale of the house and land to the United States was arranged, Mrs. Sandburg signed a deed of gift covering the contents of the house (June 1968), and made her preparations to move out of Connemara with Margaret and Janet.[56]

Before that final move in the summer of 1969, Mrs. Sandburg took the opportunity to spruce up Connemara a bit. Just what this involved is not clear. Photographs show that the scalloped and fringed window shades in her bedroom were added between November 1967 and February 1968; those in the kitchen may have been ordered at the same time.[57] She is known to have hung a number of photographs of Carl Sandburg in the downstairs front rooms; these were removed in 1974.[58] The front room and front office took on a more formal look. The changes were really rather subtle, especially if one had not seen the house while Carl Sandburg was alive. Mainly it was neater and had a "memorial" quality that was new.

In spite of these changes, when Mrs. Sandburg, Margaret, and Janet left Connemara in July 1969 for their new home in Asheville, they left behind almost everything that had been in the house during Carl Sandburg's years there, aside from their own personal belongings and clothes.

> All Carl's books of course stay here and line the shelves [Mrs. Sandburg wrote to friends]. Also all furniture in all the rooms even including kitchen -- and all bedrooms. The Park Service wants it all as it was when Carl was with us here.[59]

Connemara as a National Historic Site, 1969-1983

When the National Park Service entered into actual possession of Connemara in July 1969, the highest management priority was to rehabilitate those elements of the property that were suffering from neglected maintenance. There were roofs to be repaired, roads to be repaved, a sagging porch to be shored up, a conservatory to be taken down, and exterior painting to be done. Relatively little attention was paid at first, therefore, to the interior of Connemara, other than to "clean things up," as a later superintendent put it. Old fire extinguishers, for instance, were removed and modern ones, meeting current standards, put in their places.[60]

In the absence of other space for administrative offices, certain rooms in the main house were taken for this purpose. Because the Site was established to commemorate Carl Sandburg, it was felt at the time that the daughters' rooms would not be needed for interpretation; they were, therefore, cleared of their furnishings (which were placed in storage) and turned into offices for the superintendent, curator, and administrative staff. Even the farm office was for a brief time pressed into service, although its furnishings were left in place.[61]

In the fall of 1969, black and white photographs were taken throughout the main house and the Swedish House, documenting the placement of furnishings as received from the Sandburgs.[62] This visual record was supplemented in 1971-72 by a partial room-by-room inventory of furnishings.[63] Another series of record photographs was taken by Curator Gordon Gay in 1971, which helps to document shifts in the placement of objects.[64]

In 1974, anticipating the formal opening of the site to the public, Superintendent Ronald Thoman arranged to have Helga Sandburg Crile and her daughter Paula Steichen go through the house with him and put on

tape their thoughts on how the rooms should be arranged to interpret Carl Sandburg in his home environment. This taped interview, several hours in length, provides many fascinating glimpses of life in the Sandburg home, as seen by two members of the family of different generations, and it is full of references to specific objects (not always identifiable now) and where they ought to be placed.[65] Following this visit, Superintendent Thoman and Curator Warren Weber worked with Paula Steichen on an informally agreed upon re-arrangement of furnishings to reflect the time when Sandburg was still relatively active, about the mid-1950s. No attempt was made to undo any late changes, such as reupholstery and the new window shades. A few major pieces were moved, like the 1957 television set for which a slightly earlier one was substituted; considerable effort was given to re-creating the impression of clutter, of work in progress, that characterized many rooms when Sandburg was busy with several projects at once. Interpretive themes were adopted for certain rooms; in the dining room the theme was Sandburg's lunch-time mail-opening routine; in the living room music and the entertainment of company were suggested by placing Sandburg's guitar next to his favorite chair. By common agreement, the daughters' rooms on the main and top floors were excluded from the tour pattern; this permitted the site to continue using them for offices and avoided the problem of which period to interpret in Rooms 104-108, occupied by Helga and her children from 1946 to 1952 and by Margaret thereafter.[66]

Another problem that had to be dealt with when the house was opened to the public was the security of objects, many of which were within easy reach of visitors. The main problem was books on shelves near doors and in narrow passages. The solution chosen, to cover the open shelves in these areas with plexiglas framed with unpainted wood (to distinguish the new frames from the original shelving), has proven effective in preserving the books, though it has been criticized on esthetic grounds. The same is true of the plain carpet runners used

throughout the house to protect original rugs and keep visitors from moving freely about the rooms. Ropes and stanchions were installed at a few locations, mostly rooms too small to allow visitor entry or, as in the case of the dining room, where the temptation to leave the carpet strip is too great for some visitors.

A fairly complete set of record photographs was taken by Neil Westveer shortly after the refurnishing was completed in the fall of 1974. These, along with the color postcards made about the same time, provide good documentation of how the house looked from 1974 until the present.

The present study was called for to provide a documented history of changes in the house over the 24 years of the Sandburgs' life there, as well as to confirm or modify the 1974 furnishings arrangement as the photographic or other evidence indicates. In the Evidence of Furnishings and Furnishings Plan sections of this study, evidence is presented for each room of the main house and the Swedish House and the recommended furnishings for each room are listed (with documentation) and shown on floor plans and perspective drawings. Recommendations for seasonal changes, maintenance, and security are addressed in the section entitled Special Installation, Maintenance, and Protection Recommendations.

Notes

1. U.S. Department of the Interior, National Park Service, Historic Structure Report, Carl Sandburg Home National Historic Site, by George J. Svejda (1972), pp. 1-18. For a popular account of the pre-Sandburg history of the house, see Louise Howe Bailey, From "Rock Hill" to "Connemara": The Story before Carl Sandburg. Eastern National Park and Monument Association, c. 1980.

2. Paula Steichen, My Connemara (New York: Harcourt, Brace & World, Inc., 1969, reprinted by Acorn Press) p. 7. Mrs. Sandburg's postcards reporting on this trip are in the Site collection; they indicate the party reached Asheville on August 27, 1945.

3. Helga Sandburg Crile and Paula Steichen, taped interview with Superintendent Ronald Thoman Carl Sandburg National Home National Historic Site, June 30, 1974, cassette VI, side 2; Lilian Steichen Sandburg, taped interview with Robert Cahn, April 1968 (duplicate cassette in Carl Sandburg Home NHS collection). The deed to the property is dated October 18, 1945; it was filed November 24 and Recorded December 5, 1945, in Book 246, page 297, Office of Register of Deeds, Henderson County, North Carolina. The $50,000 figure comes from Helga Sandburg (comment on draft of this report, p. 7, March 1985).

4. Carl Sandburg to Lloyd Lewis, December 1945, in Herbert Mitgang, ed., The Letters of Carl Sandburg (New York: Harcourt, Brace & World, 1968), p. 431; Lilian S. Sandburg-Robert Cahn interview tape, April 1968. "I think Mother's reason is the correct one," Margaret Sandburg comments; "at least I've heard Dad give that reason, but I know that Mother had the idea about moving somewhere south as far back as . . . 1941 or 1940" (interview, February 1985). "Mother told me that she first started thinking about it when my father came up from the beach, 'his lips blue from the cold.'" (Margaret Sandburg, marginal note on p.8, draft of this report, February 1985.) "Of course, I never heard Dad complain about the cold, but then there were times when Dad didn't seem to know what was good for him, because he just had a tendency to overwork and what he could do when he was young he was very apt to think he could do when he was older." (Margaret Sandburg, interview, February 1985.)

5. Steichen, My Connemara, pp. 1-28.

6. Pace Heating and Plumbing Company were working on the heating system on September 27-29; on October 5, Mrs. Sandburg wrote to Anders: "I suppose by this time you have made good headway with the preliminary work taking out partitions, removing loose plaster and patching up." The bills and correspondence relating to the alterations to Connemara in 1945-48 (and some subsequent maintenance) are in a folder labeled Anders File, in the Farm Office, Carl Sandburg Home NHS.

7. Anders File.

8. Ibid.; John Steichen, interview with David Wallace, February 4, 1984. Pace Heating and Plumbing Company installed a General Electric Oil-fired Boiler on August 30, 1957 (card on wall of Furnace Room); this is still in use.

9. Anders File; John Steichen interview.

10. Anders File; Helga Sandburg, Sweet Music: A Book of Family Reminiscence and Song (New York: Dial Press, 1963), p. 106; Helga Sandburg Crile, interview with David Wallace, January 27-28, 1984.

11. Anders File, October 5, 1945.

12. See Appendix A: Rough floor plan of main floor of Connemara about 1924, Carl Sandburg Home NHS, Catalog No. 3001; Helga Sandburg Crile and Paula Steichen, taped interview, June 30, 1974, cassette III, side 2.

13. Steichen, My Connemara, p. 10; Anders File (no mention of dropping ceilings).

14. The earliest photograph showing acoustical panels on the dining room ceiling dates from November 1960 (823/43). A 1950 photograph (239/29) is not very clear but appears to show a plastered ceiling. Rigby-Morrow Lumber Company furnished 50 pieces of acoustical tile in 1959 (Anders File); this is too little for the dining room and too much for the hall and bathroom, so the evidence is inconclusive.

15. Anders File.

16. Anders File; Lilian S. Sandburg, taped interview with Richard Krepela, NPS, January 1969.

17. Anders File.

18. Anders File. John Steichen (interview, February 4, 1984) recalls watching the plumbers install bathtubs after their arrival; Helga and Margaret agree (comments on draft report, p. 15).

19. Anders File; John Steichen interview.

20. Steichen, My Connemara, pp. 10-11; 1924 floor plan of Connemara. Although it is possible that the Smyths converted their old kitchen into a garage, bills in the Anders file show clearly that the Sandburgs had the floor cemented and the three garage doors put on in the fall and winter of 1945-46. No family member seems to have a clear recollection on this point, although Helga has said she is "pretty sure" it was her family that turned the old kitchen into a garage (comment on draft report, p. 15).

21. Anders File, October 29, 1945.

22. Anders File; Mr. Del Vecchio, taped interview, June 17, 1980, Carl Sandburg Home NHS.

23. Anders File.

24. John Steichen interview; Anders File.

25. Anders File. The shelves were brought from Michigan partly to save money, but primarily "because we could not do without bookshelves and it was not easy to get the good lumber, like other things, at the end of the war" (Margaret Sandburg, marginal comment, p. 17, draft report).

26. Anders File, November 5, 1945. In her 1968 interview with Robert Cahn, Mrs. Sandburg gives a vivid description of the problems posed by the old plaster and lath, which appealed to Helga because it had been "cut on the place with axe and frow" (comments, p. 17, draft report).

27. Anders File.

28. In a letter to Joe Anders, October 29, 1945, Mrs. Sandburg asked for an estimate for "Kem-toning all walls and painting all woodwork inside," adding, "Kitchen and bathrooms are to be painted, not kemtoned." Anders File; John Steichen interview; Margaret Sandburg, interview with David Wallace, November 30, 1983. Helga confirms that the kitchen and farm office floors were originally of wood (comments, p. 18, draft report).

29. Anders File; Carl Sandburg Home photographic file, numbers 240/38, 239/29, 814/63, 824/9, 830/61.

30. Anders File.

31. Ibid.

32. Ibid.

33. Ibid.

34. Ibid.; Callahan, Carl Sandburg, p. 190, quotes one of the Sandburgs as saying they were "a family that just simply can't do without closets."

35. Anders File.

36. Ibid.

37. Ibid.

38. Helga Sandburg Crile and Paula Steichen interview, cassette III, side 1. In her interview with Robert Cahn (1968), Mrs. Sandburg said that the remodeling cost as much as the purchase price of the house. Helga says: "Yes, she said that many times -- ca. $100,000 to her surprise" (comment, p. 22, draft report). Margaret Sandburg adds: "Mother told me that part of the house had to be done over because they had not done it right the first time -- they didn't believe a woman knew anything about building" (interview, February 1985). Since Anders' invoices and those of his subcontractors did not always distinguish between work on the house and that done on the barn and outbuildings, it is not possible to arrive at a firm figure for the cost of remodeling the house.

39. Quoted in Ralph McGill, "The Most Unforgettable Character I've Ever Met," Reader's Digest, May 1954.

40. Helga Sandburg Crile and Paula Steichen interview, cassette III, side 1.

41. McGill, "The Most Unforgettable Character."

42. Helga Sandburg Crile, interview 1982 (transcript), p. 68, 2.9. 3. Connemara, Adato Collection, University of Illinois Library; Carl Sandburg to Mary Sandburg Johnson, December [actually about November 19] 1945, in Mitgang, Letters of Carl Sandburg, p. 430.

43. Jane Schermerhorn, in Detroit News, February 12, 1960, typed copy at Carl Sandburg Home NHS.

44. Mrs. Carl Sandburg to Joe Anders, November 5, 1945, Anders File.

45. Helga Sandburg Crile and Paula Steichen interview, cassette VI, side 2.

46. Carl Sandburg to Helen Page and Gale Wilhelm, November 19, 1945, in Mitgang, Letters of Carl Sandburg, p. 429; Mrs. Sandburg to Joe Anders, October 29, 1945, and his reply dated November 1, 1945 (Anders File). Mrs. Sandburg, Janet and Adeline stayed in a motel at first (Margaret Sandburg, comment, p. 25, draft report).

47. Carl Sandburg to Helen Page and Gale Wilhelm, November 19, 1945, in Mitgang, Letters, p. 429.

48. The van from Harbert was unloaded at Connemara on December 29 and 31 by City Transfer and Furniture Company (Anders File). The delayed arrival of Helga, Margaret and the children is described in Helga and Paula's 1974 interview (cassette III, side 1) and in Janet Sandburg's interview with Penelope N. McJunkin, July 14, 1980, duplicate cassette, side 1, Carl Sandburg Home NHS. The date of Carl Sandburg's arrival is not known.

49. Steichen, My Connemara; Helga Sandburg, Sweet Music, pp. 105-131; the most pertinent interview tapes are those made by Helga Sandburg Crile and Paula Steichen at Connemara in 1974 and Helga's 1982 interview in the Adato Collection, University of Illinois.

50. For this period the best sources are the taped interviews with Mrs. Sandburg, Margaret Sandburg, and Janet Sandburg, already cited and Margaret Sandburg's comment on p. 26, draft report; the Helga Sandburg Crile-Paula Steichen interview (1974) deals more with the earlier and later periods.

51. John Hoffmann, "How the Sandburg Collection Came to Illinois ... Part I: 1950-67," Non Solus, No. 8, 1981, pp. 25-36, provides a useful summary of the history of this transaction. Unpublished reports to the University of Illinois by Professor Bruce Weirick and Leslie W. Dunlap, of the University Library on their visits to Connemara in 1955 and 1956 afford interesting glimpses of life there as it appeared to visitors; especially valuable are the photographs Dunlap had taken during his visit in April/May 1956. See Bruce Weirick, "Report on the Carl Sandburg Library by Leslie Dunlap and Bruce Weirick July 4, 1955 (Revised)," University Archives, 15/7/32, University of Illinois Library; and Leslie W. Dunlap, "On Moving Carl Sandburg's Library - Part I," (May 1956), University Archives, 32/1/1-9 (University of Illinois Foundation series), University of Illinois Library.

52. Hoffmann, "How the Sandburg Collection Came to Illinois," p. 35; Margaret Sandburg, commenting on p. 27 of draft report, in taped interview, February 1985, Tape I. The books remaining at Connemara were eventually given by the University to the National Park Service.

53. None of these appear in pre-1960 photographs; all show up by 1963.

54. Helga Sandburg, interview with David Wallace, 1984; Helga Sandburg, comment on p. 28, draft report (she adds that the official marriage ceremony in Washington was preceded by an unofficial one at Connemara, performed by her father). See also, John Steichen interview, 1984; Mrs. Sandburg's check stubs, Farm Office, Carl Sandburg Home NHS.

55. Photographs, 1963-67, Carl Sandburg Home NHS.

56. Mrs. Carl Sandburg to Robert B. Downs, October 30, 1967 (copy in Carl Sandburg Home NHS files re University of Illinois); deed of assignment/gift from Lilian Steichen Sandburg to the United States of America, June 27, 1968, with Exhibit A, List of personal property conveyed to the United States (copy in Carl Sandburg Home NHS files); Mrs. Sandburg to Mason and Fran Merrill, [June 1969], Carl Sandburg Home NHS collection.

57. "We are all busy putting everything in better order" (Mrs. Carl Sandburg to Mason and Fran Merrill, [June 1969]); Carl Sandburg Home NHS photograph files, numbers 654/9 and 132/15; undated list of scalloped, fringed shades to be ordered from Sears, Roebuck & Co., in Mrs. Sandburg's Sears, Roebuck file, Farm Office.

58. Helga Sandburg Crile and Paula Steichen interview, 1974.

59. Mrs. Carl Sandburg to Mason and Fran Merrill, [June 1969].

60. Ronald Thoman, interview with Helga Sandburg Crile and Paula Steichen, June 1974. Margaret Sandburg mentions their having "a lot of trouble with the roof" over the dining room. "I don't know how many times Mother thought it had been successfully repaired and then it proved not to be and we ran for pails or pans to catch the water. One of the front porch posts," she adds, "was attacked by a flicker, who was simply after some carpenter ants that had invaded it." (Margaret Sandburg, comments on p. 31 of draft report).

61. Information from Site staff and from the author's own memory of his first visit to the home in the fall of 1969.

62. These photographs, mounted in looseleaf binders, are kept in the museum storage building. Copy negatives and prints were made in connection with this report and are in the Site's photo reference collection.

63. This inventory is now difficult to use because the objects were then uncataloged; without catalog numbers it is hard to identify small objects moved since the inventory.

64. Also in 1971, Tom Gray, of the Division of Audiovisual Arts, Harpers Ferry Center, National Park Service, produced a stunning series of color photographs of Connemara, many of them taken indoors, which help to document conditions at that time.

65. Helga Sandburg Crile and Paula Steichen, interview, 1974.

66. Ibid.; Ronald Thoman, interview with David Wallace, January 27, 1984; Paula Steichen Polega, interview with David Wallace, December 1, 1983.

EVIDENCE OF ROOM USE AND FURNISHINGS

"Things Are Managed Differently at Connemara"

Visiting Connemara produces a sort of mild cultural shock for some visitors, used to historic houses which look like textbook examples of household taste. The book-lined walls, for one thing, are outside the norms most people are used to. The absence of "good" or even well-matched furniture is also noticed. But it is the Sandburgs' apparent lack of concern about appearances, their willingness to put up with Carl's cartons and orange crates and stacks of notes or reading matter anywhere in the house, that seems to jar people most. "How could she stand it," good housekeepers mutter, some in sympathy for poor Mrs. Sandburg, others with at least implied disapproval.

These reactions are not new. Several visitors to Connemara during the Sandburg years recorded their impressions of the house, in which admiration for the occupants did not always carry over to their style of living. Lilla Perry, a California friend who visited in 1948, confided to her journal her mixed feelings:

> Everywhere was comfort, the comfort of old arm chairs from which no little hands or feet had to be warned away.... Everywhere was the comfort of things much used and well worn. This did not link itself to elegance nor even beauty. Of this there was little, not even the care for arrangement and orderliness....
>
> The entire household [Mrs. Perry went on] was an expression of Carl's idea of living. Paula, I feel sure, was not disturbed by it, had even adopted it as her own. She laughed in unprotesting tolerance at Carl's accumulations.

Mrs. Perry's curiosity led her to count "Carl's old hats and caps scattered throughout the house. There were seventeen when I gave up the count," she noted; one can almost see her lips pursed in half-scandalized amusement.[1]

Male visitors could be even more critical. Professor Bruce Weirick, of the University of Illinois, a bachelor, took it all in stride, but his married colleague Leslie Dunlap found the house harder to accept:[2]

> Among the animate things at Connemara, be they human, goats, dogs or cats, there is great vitality; but neglect and decay pervades the house and grounds [he wrote in 1956]... the litter which pervades each room of the house is beyond the imagination of persons who live in buildings in which space is calculated at so many dollars per square foot. Articles such as a birdcage, walking sticks, or opium pipes have come to rest in odd places in Carl Sandburg's home, and there they will remain until some new force dislodges them. The moving force in most American homes is a feminine hand which determines the disposition and arrangement of furniture, books, musical instruments and what-have-you; but things are managed differently at Connemara Farm.

One interesting feature of both these impressions, echoed in today's reactions of visitors, is the implication that Paula Sandburg was to blame for not exercising better control over her domain. Things were, in fact, "managed differently" in the Sandburg household -- on principle. Although the house was set up and managed so as to facilitate in every way the all-important creative work of Carl Sandburg, its style and tone were set by Paula Sandburg. "I cannot tell you how little my grandfather cared about what type of furnishings we had within the house," Paula Steichen has said, "except that it be comfortable and that he be able to work there." She might have said exactly the same of her grandmother, who saw furnishings as important only for the service they provided. "Neither," Margaret Sandburg writes, "saw sense in extravagance in furniture, since we had enough."[3]

Even before their marriage, Lilian Steichen had told Carl Sandburg how she felt about such things:[4]

> As for household goods -- I say: as little as possible! I like the way the Japs have! I have such supreme contempt for even the better class of furniture produced by our Occidental Civilization, that it will be no deprivation for me if we never never own a piece of it!! When the time comes that we feel we have to own a few things why "all right" -- "what must be, must" you know. But neither of us has a hankering after the stuff!

And again:[5]

> And then for a roof -- four walls of a room -- three chairs (one for you and one for me and one for company) ... also a hat-rack! -- and a bread-box! -- and an ash-tray! -- and some bowl or glass for wild flowers! Oh -- and of course -- a coffee-pot!

Some of this, of course, simply reflected the romantic mood of the moment; a few months later Mrs. Charles Sandburg was gleefully reporting that she had treated herself to "some cheesecloth for curtains for pantry and dresser, and burlap for covering," boxes, dressing table, typewriter stand "and all."[6] She never did care, however, "for fine furniture or elegant clothing." In her granddaughter's words:[7]

> Her feelings on these matters were consistent -- throughout the years when she and her husband had barely enough money on which to live and into the years when they could have afforded luxuries.

Her daughter Helga has written:

> Except for general principles, my mother cared little about order in her house. She liked white walls, clean bedspreads, flowers in pots and vases, an orderly kitchen, but had no taste at all for valuable paintings on the wall or objects d'art on the tables. She put linoleum on the floors [especially at Harbert] to make cleaning up after the animals simpler.

Linoleum was also practical, Margaret points out, in a house "where three daughters were always coming in from the beach or the woods or, later on, the farm." As to her mother's taste in art, Margaret says: "There were the Steichen prints which always made it seem like home, and paintings would have been out of place at Connemara. She did like Japanese prints -- but only certain ones."[8]

This genuine indifference to conventional notions of style made it possible for Paula Sandburg to live happily with things that would have given most homemakers no rest until they had been replaced. When the chairs that went with Helga's dining room table proved uncomfortable, Mrs. Sandburg went out and got some rush-bottomed chairs and the others were retired to other rooms. The new chairs were no more comfortable, however, and eventually individual preferences prevailed, Margaret and her father favoring chairs from the old oak set, Janet and Mrs. Sandburg the rush-bottoms. Mrs. Sandburg was not unaware of the incongruity; she -- and all the family -- simply placed a higher value on comfort than on appearances. "I don't like rooms," she is quoted as saying, "that look like a window in a furniture store, because these windows look so cold and unlived in. . . and if he wants to leave that stack of books there for a month," she added, referring to a pile on the living room floor, "that is all right with me."[9] A few pieces of furniture did get reupholstered (in tough vinyl) in the 1960s and a few worn carpets were eventually replaced, but for the most part the furnishings in 1967 were the same as the furnishings of 1947, however much they had been shifted around.

The original source is recorded for few pieces. There are no heirloom pieces, handed down in the Sandburg or Steichen families; they had arrived in this country with nothing to hand down. Most of the furniture and the appliances were bought, as needed, from furniture stores wherever they happened to be living; some were ordered by mail from Sears, Roebuck & Company. The dining room and Mrs. Sandburg's bedroom were furnished mainly with pieces that Helga had acquired during her first marriage. And there were some gifts, particularly the radios,

phonographs and television sets given to Carl Sandburg by the president of Zenith Corporation in the 1930s-1950s.[9]

Mrs. Sandburg's serene indifference to what others might, and often did, consider disarray or clutter throughout the house was a bit shaken toward the end, when she felt compelled to put everything "in better order" before turning Connemara over to the government.

> Gramma I think tried desperately to really have this place looking good when [the National Park Service] came and she went around and she cleaned things and she tried to make it look the way somebody would really like it.[10]

She was only partially successful, of course, and the sad irony is that the Park Service has ever since been trying to recapture the look of the house before it was tidied up. As Margaret Sandburg points out, however: "They won't be able to do that, for she is not working at her desk now, nor my father in his study or downstairs office."

Her mother's unique quality is captured in Helga's poem, "Eloge to My Mother," enclosed with a letter to her father in December 1960:[11]

> Somehow in whatever house this gray-eyed one keeps
> In haphazard absentminded disarray,
> One ear is tuned to window where the locust Acridi-
> idae leaps
> And to her addresses a private roundelay.
>
> About on tables and sills crowd blooming hypnotized
> flowers.
> Her left hand tends them, her right hand holds a
> political treatise.
> Her notions are Greek-founded, yet laid in present
> hours,
> Concerned and absolute for her country's true in-
> crease.

Happy the interpreter who can put that view of Paula Sandburg across to visitors, that they too may come to appreciate her ways, "seeing

that it was the mind and spirit that created her surroundings and moods, not the objects about her."[12]

"A Man Who Worked All Over the House"

Although he "seldom noticed his surroundings," great care had been taken in 1945 to make sure Carl would feel at home in the new house. His two rooms on the top floor, though smaller, were very similar to those at Harbert, so much so in the case of his study that one can easily be mistaken for the other in photographs.[13]

Nor did Sandburg confine himself to his attic workrooms.

> Carl was a man who worked all over the house [Mrs. Sandburg said in 1968]. People think of a man like that having one desk and doing everything there. But that wasn't true about Carl.[14]
>
> When he worked on his books, it would be upstairs in the study because there he had all of his notes and all of his materials. When he worked on mail, [the dining room] was his area.... Then when he wanted to do reading, or a certain special kind of research, he would be out there in the living room, in the big chair.... Writing poetry, he wrote wherever he was.[15]

Sandburg also liked to read or write out-of-doors. In Harbert he had enjoyed the luxury of a balcony outside his attic rooms; at Connemara he sometimes used the front porch, the front lawn, or, most often, one of the rock outcrops near the house.[16]

This habit of working wherever the spirit moved him, his stern injunctions against anyone's disturbing his notes or reading matter, and his custom of bringing into the house whatever natural objects caught his fancy outdoors -- leaves, nuts, stones or whatever -- ensured a "lived-in" look throughout the house, apart from what other family members might contribute. Helga remembers the sense of relief when her father left on a lecture tour, which meant that dusting and vacuuming could be done without fear of disturbing him and the house

generally put to rights. "We would welcome him when he came back, but when he went we got to clean house and ... make lots of noise." Margaret, on the other hand, notes that housecleaning was also done when her father was home. "You have to clean house once a week," she recalls, "whether he is there or not." No doubt it was done more easily and, perhaps, more thoroughly when he was away.[17]

Photographs and the recollections of visitors convey the impression that Carl Sandburg worked in a setting of extreme disorder. Always in sight are tables heaped with books, filing boxes, envelopes and folders, with other piles on the floor by his chair; bookshelves seem to hold an ever-changing miscellany of books, magazines, cigar boxes, dishes, bric-a-brac. The impression is misleading. He had an extremely elaborate, if individualistic, system of filing information which served him well during the long years he devoted to the research for and writing of the Lincoln biography and Remembrance Rock. So long as other people did not move things, he could find what he needed. Neat it was not, but it was under control.

The Library

The same applies to Sandburg's sprawling library, estimated at 12,000 to 14,000 books before about one-third of it went to the University of Illinois in 1956. "No professional librarian would applaud the arrangement of books in that room [the Lincoln Room at Harbert]," wrote Elmer Gertz in 1943.[18]

> Carl wouldn't let me organize his library [Mrs. Sandburg told Robert Cahn in 1968]. His system was that he would say, "Over here is a bunch of books and they all have to do with a book I'm going to write some day and they give me different angles of life at that period."

"He had it the way he wanted it," she said in another interview.[19]

In time daughter Margaret, an avid reader of wide-ranging interests, came to be the unofficial "keeper" of her father's library. It was she who tried

> ...to keep the poetry together in the dining room, the history in the utility room, the social reform books in a front room, and so on.
>
> But Buppong had his own organization. He would pass the shelves and casually bring down a book, remarking "I just might need this book. I think I'll take it upstairs with me," or, eyeing a title high on some shelf, he would decide, "that book doesn't deserve to be with the others!" and relegate it to a stack exiled to the Swedish House.[20]

Margaret remembers the dispersal process a little differently:

> Usually there was more to it than that [she notes on page 43 of the draft of this report]. The Works of Benjamin Franklin and Thomas Jefferson were relegated to the basement because he was through with them sometime after Remembrance Rock. If he was interested in a book, some particular book, he took it up, saying that he wanted to look into it again. Books that went to the Swedish House were not necessarily poor, as Dunlap said, but he was through with them.

Although the system worked well for Sandburg himself, with Margaret ready to help file and retrieve books, woe to the unwary soul who tampered, however innocently, with the arrangement.

> [Helga:] He didn't like that at all, and he didn't like a maid taking out the books and dusting them, because sometimes they'd go back upside down or something like that... and that can be very bad if you're looking for a certain book and you know it's in a certain place.
>
> [Margaret:] However, it was done sometimes when he didn't know about it. He really didn't mind this as long as it was not in his rooms upstairs, or the hall there, or his downstairs office.[21]

Even Margaret had to be very careful. "Don't worry about my getting articles mixed up," she wrote once. "I'm very careful to put each little thing exactly as it was when I found it."[22]

Books did sometimes stray, however. Writes Margaret Sandburg, in a marginal note on page 345 of the draft of this report:

> Sometimes he gave or lent books that he was very attached to, and then forgot about it. For instance, "Ol' Man Adam and His Chillun" was given to Uncle Ed. I don't know who got the rest of "The Tale of Genji" but he said he had all six volumes once. Note that the Stephen Crane set is incomplete -- well, at one time it was not.

While basically intact, in that the books at Connemara are all ones the Sandburgs owned, the library has undergone two kinds of change since his death. In 1968, a representative of the University of Illinois selected an undetermined number of books to add to those already taken for the Sandburg Collection at Urbana in 1956. The books taken in 1968 were mainly literary items, including first editions and inscribed copies of works by Sandburg's contemporaries.[23] The other change since 1967 has been the filling of empty spaces on the shelves with books from other locations, including the book-storage room in the basement (018) and the Swedish House. These shifts are roughly documented in photographs taken between 1967 and 1974, but details on what was moved and why are not recorded.[24]

In this report no attempt has been made to list the titles in the Sandburg library or to determine where particular books were in the past. To do so would require inventorying the Sandburg books in the University of Illinois Library (not all of which are in the Sandburg

Collection); those at Connemara have already been inventoried by the Site staff.[25] Establishing such a combined master list would be of potential use to Sandburg scholars, but it would not influence Site interpretation. Minor corrections in the arrangement could undoubtedly be made, with help particularly from Margaret Sandburg, but such changes would have little or no effect on visitors, for whom it is the sheer bulk and omnipresence of the library that is significant.

Cupboards, Cabinets, and Closets

This report is silent on the contents of cupboards and closets and drawers in the various rooms, simply because these are not normally visible to visitors. It should be noted here, however, that many of the more than 20,000 cataloged artifacts in the site collection were found in these locations and are still in place. Each storage area used by the Sandburgs was individually inventoried by the Site staff in 1971-72, so that it would be possible to exhibit them with accuracy, if it were desired. Literary manuscripts, correspondence, photographs and the like, having research value, have generally been removed to proper museum storage or transferred to the University of Illinois.[26]

Room-by-Room Summary of Furnishings Evidence

In the following section (pp. 50-217) are presented summaries of the evidence on room use and furnishings in each of the rooms at Connemara, whether they are to be refurnished or not. The rooms are treated in order of the numbers assigned to them by the National Park Service, beginning with the basement. The illustrations referred to will be found in the Illustrations section of this report. Documentation of specific furnishing items will be found in the Furnishings Plan section (pp. 218-308).

Notes

1. Quoted in William A. Sutton, Carl Sandburg Remembered (Metuchen and London: The Scarecrow Press, 1979), pp. 23-24. Margaret Sandburg offers this comment on Mrs. Perry's observation: "What would we want with elegance anyway? As for beauty, that is a matter of tastes. There was orderliness, but not the kind she understood. Mrs. Perry never could understand us. This is not at all true [about the house expressing Carl's idea of living]. Mother had arranged the front room furniture. Her own bedroom was from Helga's house. My father had nothing to do with it. Of course, she was 'tolerant' of the canes and the buckeyes and leaves brought in. It was the way all of us lived and liked to live. Mother arranged even his rooms, because she knew how he like it. We all 'accumulated' things, and it was fun...." (Margaret Sandburg, marginal comment, p. 35, draft of this report, February 1985). In an interview, Margaret added: "...it was an expression of both of them. They both liked it like that.... You'd have thought that Dad had stood there and said, Now put this there and this there and -- he came back to find the whole house arranged like this. Dad just simply fitted himself into how the house was -- of course, pretty soon he arranged things around -- I can just imagine him doing that, but only in his room -- and he didn't start doing things... with the farm office or the front room, until much later on" (Interview, February 1985, Tape I, Side 2).

2. Bruce Weirick, "Report on the Carl Sandburg Library" (July 4, 1955); Leslie W. Dunlap, "On Moving Carl Sandburg's Library -- Part I" (both in the University Archives, University of Illinois Library). Conditions at Connemara at the time of Dunlap's visit, well documented by photographs, were not typical; Sandburg was in the midst of selecting books to send to Urbana and had piled books and half-filled cartons helter-skelter in nearly every room. See illustrations 38, 66, 68. Commenting in 1985 on Dunlap's report, Margaret Sandburg said "not true" to Dunlap's "neglect and decay pervades the house" and went on, "where he saw a birdcage, I can't imagine. The Chinese pipes we regarded as works of art and put them by the cloisonne vases. We also had a beautiful drum that was Chinese. It was a feminine hand here, also; my own, in the case of piano music, Mother's in finding the most practical way to manage things. What did he think Mother was, an automaton or one who never thought? Or the rest of us?" (marginal comment, p. 36, draft of this report, February 1985).

3. Interview transcript, 2.9.3. Connemara, Adato Collection, University of Illinois Library, p. 1; Margaret Sandburg, comment on p. 37, draft report.

4. Quoted in Helga Sandburg, A Great and Glorious Romance: The Story of Carl Sandburg and Lilian Steichen (New York and London: Harcourt Brace Jovanovich, 1978), p. 136.

5. Ibid., pp. 131-132.

6. Ibid., p. 167.

7. Paula Steichen, "The Life and Works of Carl Sandburg," in U.S. Department of the Interior, National Park Service, Carl Sandburg Home, Handbook 117 (Washington: U.S. Department of the Interior, 1982), p. 58.

8. Helga Sandburg, "Carl Sandburg, My Father," Redbook Magazine, February 1966, pp. 60-61, 111-116; in her comments on the draft of this report, p. 38, Helga notes here "that my mother NEVER was interested in housework or arrangements -- her interests were elsewhere." Margaret Sandburg's comments are also on p. 38 of the draft of this report. In her February 1985 interview (tape 1, side 2), Margaret added, "Comfort was the main thing.... We didn't see any -- I mean Mother and Dad didn't see any sense in extravagance in furniture; you know, there would have been if everybody had had a new set of furniture of their own choice. In a way that was a lesson. They were a couple of socialists -- I guess they were living like it...."

9. Margaret Sandburg, comments on p. 39, draft report, and interview, February 1985, tape II, side 1; Paula Steichen, "Historic Houses: Carl Sandburg's Mountain Years," p. 228; North Callahan, Carl Sandburg..., pp. 193-194; Paula Steichen, interview transcript 2.9.3. Connemara, Adato Collection, University of Illinois Library, pp. 1-2.

10. Mrs. Sandburg to Mason and Fran Merrill, June 1969 (copy in Carl Sandburg Home NHS files); Paula Steichen, taped interview, June 30, 1974 (Carl Sandburg Home NHS), cassette I, side 1; Margaret Sandburg, comments on p. 40, draft report.

11. Helga Sandburg to Carl Sandburg, December 18, 1960, Sandburg Collection, University of Illinois.

12. Paula Steichen, My Connemara, p. 133.

13. Edward Steichen, ed., Sandburg: Photographers View Carl Sandburg, p. 38. Though labeled a view of the Harbert study, this actually shows the one at Connemara.

14. Paula Sandburg, interview with Robert Cahn, 1968.

15. Helga Sandburg, interview transcript, 2.9.3. Connemara, Adato Collection, University of Illinois Library, p. 100.

16. Steichen, My Connemara, p. 88.

17. Helga Sandburg Crile interview transcript, 2.9.2. Connemara, Adato Collection, University of Illinois, p. 27; Margaret Sandburg, comment on p. 42, draft report.

18. Elmer Gertz, "Profile of Carl Sandburg."

19. Mrs. Sandburg, interview with Richard Krepela, National Park Service, January 1969.

20. Steichen, My Connemara, p. 20.

21. Helga Sandburg Crile, taped interview, June 30, 1974, cassette V, side 1; Margaret Sandburg, comment on p. 44, draft report.

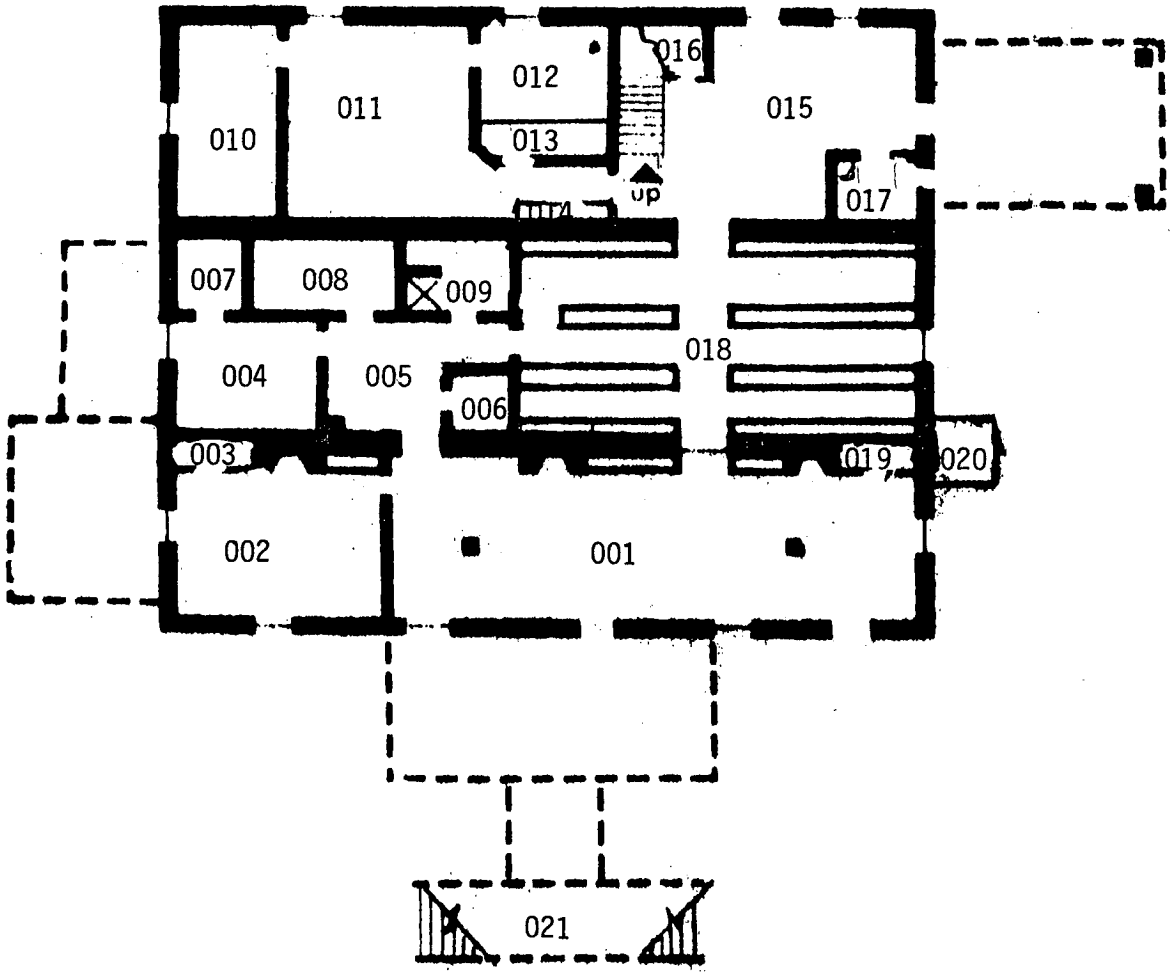
22. Margaret Sandburg to Carl Sandburg, undated letter, ca. 1960, Sandburg Collection, University of Illinois.

23. Margaret Sandburg, interview, November 29, 1983. See John T. Flanagan, "Presentation Copies in the Sandburg Library," College and Research Libraries, Vol. 24, No. 1, January 1963, for a description of presentation copies among the books received from Connemara in 1956.

24. For example, photographs in the site files (Illustrations 47, 51, and 55) show different arrangements on the west wall of the downstairs workroom, including the filling of the top three shelves between 1968 and 1974.

25. The University of Illinois Library did not list the books received from Connemara in 1956 and 1968 (interview with John Hoffmann, Carl Sandburg Collection Development Project, University of Illinois Library, October 31, 1983). Margaret Sandburg points out, also, that "some books were given to Uncle Ed, and to others" (comment on p. 45, draft report).

26. Information supplied by Warren Weber, Curator, Carl Sandburg Home NHS.



Basement or Ground Floor--Floor Plan
Carl Sandburg Home
Preservation Drawing Number 445/80,001 dated June 9, 1978

001 - Workshop
002 - Studio/Bedroom
003 - Closet
004 - Guest Room
005 - Hall
006 - Closet
007 - Closet
008 - Preserve Room
009 - Bathroom
010 - Kid Room
011 - Furnace Room
012 - Coal Bin/Small Kid Room
013 - Coke Bin
014 - Cabinet
015 - Laundry Room
016 - Closet under the Stairs
017 - Storage Room
018 - Book Room
019 - Closet, West End of Workshop
020 - Old Bathroom Foundation
021 - Storage Space under Front Porch Steps

Workshop (001)

As long as Rock Hill/Connemara was only a summer place, this long room, extending most of the way across the front of the ground floor, served as the family dining room for the Memmingers and later the Smyths. Mrs. McKay, one of the 21 Smyth grandchildren, remembers the room in her childhood (before 1925) as having no brick piers in the center. At that time there was no room at the east end (present Room 002), but there was a comparable room at the west end, which was called the "little sitting room"; it was furnished with wicker and had its own outside door and door into the pantry (Room 018). Food was brought from the pantry into the dining room through what is now the center door between 001 and 018; there was at that time no door from 001 into the eastern part of the basement (Rooms 004-009).

There is no information on how this room was used after the Smyths converted the house to year-round use, which included creation of a dining room on the main floor (Room 112).

About a year after their arrival, the Sandburgs made some major changes in the basement. In this front area, they did away with the "little sitting room" at the west end and created a new room (002) at the east end. An oak workbench was set up by Helga at the east end of the big room (001) and shelves were built against the south wall, on either side of the center door. A new door at the east end provided access into Rooms 004-009 without going through the book storage area (018). The concrete floor was laid in 1946 or 1947.

This room had no special name, but was primarily a workshop. Excess household goods were stored there. There was a rabbit hutch (fig. 1), originally used outside for rabbits, later inside for storing cheeses, and for housing Margaret's bird nest collection. Helga was the

principal user of the workbench, as well as the designer of the visual guide for hanging tools behind it; she also did bookbinding down here. Margaret painted furniture here. And the children used it as an indoor playground, for shuffleboard, hopscotch, and roller-skating. There was a Ping-Pong table, but it seems to have been used only for such things as laying out a train set and children's toys and for examining bluebird boxes before they were cleaned and placed on the bluebird trail.

Early National Park Service plans called for this room to be gutted and transformed into a thoroughly functional visitor reception area, but historic preservation considerations prevailed. Since 1974, this has, indeed, been the point of entry for visitors to the main house, with information and interpretive display and sales facilities, but the room has been left essentially intact, with its rough masonry walls brick piers, concrete floor, and ceiling-mounted radiators still exposed to view. The old ox-yoke over the fireplace, a relic of the Smyth era put up there by the Sandburgs, is still in place, while Helga's beloved workbench now does duty as a display table for Sandburg-related literature.

Historic Photographs: Figures 1-7 and the following photographs in the site photo reference file: 4 photos by Gordon Gay, August 1971, and 3 by Westveer, October 1974 (W 109, 110, 113).

Documentary References:

1. "Now this is where Mr. Sandburg used to keep one or two of his tools that he liked best, the ones he'd work outside with here. Those are not his, that was just for the farm. But now this is the chair here that he used when he wrote the War Years of Abraham Lincoln, still works fine. [Degen: Just the way it was] Yeah, just the way it was. See, nothing fancy, just a wooden seat. He didn't spend a whole lot of time in this room, this was more or less a workroom. Now he did play Ping-Pong down here once in a while with this Ping-Pong table, you know, come by and play a game just for fun or something.

[Degen: The painting on the end wall there?] Helga done that, that's the daughter; and those snowshoes were brought down from Michigan...." Leroy Levi, taped interview, 1969. See references 7 and 8 for Helga's and Margaret's comments regarding the chair and the Ping-Pong playing.

2. When this was the dining room (pre-1925), there was no partition at the east end and no brick columns. The west end was partitioned off to make a "little sitting room" with its own outside door and door to the pantry. It was furnished with wicker. There was no door from the dining room into the east-central part of the basement. Taped interview with Mrs. McKay, ca. 1976.

3. Helga: "I love the work bench.... I...kept those things so when you hung a tool back, the same coping saw would go in the same place -- all my tools," although sometimes she "hung a hatchet over a hammer symbol." Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 13, 1974, cassette II, side 1.

Helga: "This [rabbit hutch] was in the basement, the cellar, when I was there."

Paula: "The only reason it's here [in the woodshed] is I finally talked Gramma into letting Leroy use it for his rabbits and after that it was brought up here, but it was always kept in the basement."

Helga: "And then at another time we used it for cheese, believe it or not...keep the flies out of it...."

Paula: "Margaret kept her bird nests in it." Ibid., cassette VII, side 1. [Margaret adds, in her comments on p. 50 of the draft of this report: "Then I kept them on some shelves. Once Paula brought a wounded marsh hawk up and kept it there, trying to save it."]

4. Margaret was asked what this room was used for besides storage and workshop; she mentioned a vacuum cleaner stored here. Superintendent Thoman said that Leroy told him they sometimes put wood shavings down here to dry out before using them in the kid rooms. Taped interview with Margaret Sandburg, November 1974, cassette II, side 1.

5. Paula: The room had no special name. It was used partly for storage; Helga used the workbench for her metal- and woodworking; the children played here (roller-skating, hopscotch, shuffleboard). She can't remember a time when it was not cemented. The tool arrangement behind the workbench was Helga's; very typical of her sense of organization. The Ping-Pong table was there but was not used for that; John Carl had his train set up on it and later Margaret stored her bird nests on it. [Margaret says: "No, they were just set there to see

whether they were good or for some other purpose, not kept there" (comments, p. 50, draft report).]

She identified photo 811/67 (fig. 1) as having been taken in this room, looking west toward the open west door; the trunk is one that Helga still has. The number on the floor was part of the shuffleboard setup. Paula Steichen, interview, November 30, 1983.

6. John Carl Steichen: He remembers this room with a dirt floor when they first came to Connemara; the step down from the adjoining book room (cemented in 1945) was very high for a small child to negotiate. The workbench was used only by his mother. She did her bookbinding at the west end of the room. He and his sister used this as a playroom. The ox-yoke was originally used on the Smyth place by Mr. Ballard, the caretaker. He thinks the Sandburgs called this the "front room." John Carl Steichen, interview, February 4, 1984. [Margaret comments (p. 51, draft report), "No...we never used the term front room for this ground floor room," and agrees with Paula that the room had no special name.]

7. Helga Sandburg, commenting on the draft report, pp. 48-51: The workbench was set up "by me by hand -- oak." The rabbit hutches were "originally outside -- never for rabbits or animals inside!" She remembers children's toys on the Ping-Pong table and that her father did not play Ping-Pong. The old ox-yoke she says was John Carl's.

8. Margaret Sandburg, marginal comments on draft report, pp. 49-51: "The bird nests were not 'displayed' there [Ping-Pong table]. I made a collection, not really very large, to note differences.... I never 'displayed' them. I just put them on the handiest place--the Ping-Pong table. Mother suggested the shelves one day.... But the Ping-Pong table came in handy when looking over the bluebird boxes for the bluebird trail I started at Connemara. Sometimes something had to be repaired, and every March they had to be washed thoroughly before we set them up. This is the only room used for cleaning the bluebird and wren houses or for making new ones when the bluebird trail was made larger."

Commenting on Leroy Levi's statements about her father, see reference 1, above, Margaret writes: "Tools? My father never worked with tools. He sometimes did juggling with the hatchet, which he also used with very thick, tough honeysuckle vines, and used also a swingblade when on walks, attacking honeysuckle. The swingblade was not kept here."

"My father never played Ping-Pong here in North Carolina, though he and I did in Michigan. It was not light enough, for one thing, and

for another we had no good Ping-Pong balls, and had to an extent outgrown it so that we did not care about getting any more new ones."

"The chair with that wooden seat is not the way my father had it when he worked on the Lincoln. The chair spring and leather broke, and since I wanted something to sit on, Mother got the wooden seat, saying that some time it could be fixed up with a good spring and black cushion of leather. I remember telling Leroy about the chair but never thought he'd get it all wrong, giving the idea that he sat on a wooden seat."

"We did not use the snowshoes even in Michigan."

9. Margaret Sandburg, taped comments on draft report, pp. 49-50: "I don't give that room any name really, either, that ground floor room at the front...."

"This rabbit hutch was not used ever for my bird's nest collection.... I didn't really display them. I sometimes put them on the Ping-Pong table just to sort of get into my head what ones I had...then I began putting them on one of the shelves.... Paula once found a wounded marsh hawk and kept it in there [rabbit hutch], hoping to restore it."

"Now Father didn't work with tools...I mean not at Connemara anyhow--back in Elmhurst he had put up the shelves for the bookcase, but he didn't do that sort of thing anymore.... He was interested in keeping down the honeysuckle and he would take out this long--this tool that's something like a scythe...swingblade...and that's really the only tool that I've ever seen him using...."

Re Leroy Levi's statement about the chair Sandburg used: "...he says here I told him about that chair being that chair, but 'nothing fancy, just a wooden seat!' -- you'd get the impression from that that Dad had a wooden seat on it when he worked on it. Well, Mother had that wooden seat put on; I think she had Leroy do it. Anyhow she got that because I...wanted something to sit on down in the basement. Now that was not the way Dad had it. Dad had a spring...and I can't quite remember whether the cushion was black or brown." [Curator Warren Weber mentions that the chair has been "all fixed up."]

Re Levi statement about Sandburg playing Ping-Pong: "The only Ping-Pong ball we had there when we first moved had gotten sort of dead. We played a lot in Michigan at one time, but we'd sort of dropped it. He didn't play Ping-Pong--we didn't even have a net up there, ever, since we were at Connemara."

"Talking about that painting on the end wall.... I have a painting downstairs that was the one that was there.... The only reason I took

it away was because...we all thought that you weren't...going...to show how the tools were...and the painting has got some tools on it, just a painting with some tools...and Helga did it...in a way it was like saying Helga's workshop--she did so much of the stuff. Have you got any of that range of tools now? [Weber: No.] It doesn't seem much sense in its being there then. [Weber: Did you bring the tools here with you?] No, I didn't take tools; we've got no tools here. In the basement, you mean? There used to be a tool bench. [Weber: The wall that had all the outlines of the tools. Do you know where those tools are?] No.... We didn't take them."

Margaret speaks of the bird feeders and nesting boxes that "were built down in that room. The first...feeding station that was made was the funniest thing you have ever seen. I didn't have any idea, but I was just desperate." After that Leroy made the "finch shelf that is there now--what I call little mangers for the finches in there--and then it developed to the little [dining room] window feeder and another window feeder at my room." They also made bluebird houses on the workbench.

Studio/Bedroom (002), with Closet (003)

Originally part of the front room (001) of the basement, this area was made into a separate room by the Sandburgs, presumably in 1947, when other work was done in the basement. A photograph taken soon after (fig. 8) shows the room in use, at least temporarily, as a "kid room"; the wood trim and walls were unpainted, the floor covered with shavings. Before long, Helga had turned the room into her painting studio. The word STUDIO, in thickly applied paint, is still visible under later paint on the outside of the door, next to the workbench.

Before 1951, Helga fitted this room up as a guest room, with a four-poster bed and other second-hand furniture which, like the walls and woodwork, she painted white. John Carl used it part of the time during his college vacations in 1960-1962; in August 1963, Helga redecorated the room, which she used on her visits to Connemara; and Paula lived here in 1967-1968 while she was keeping her grandmother company and writing My Connemara (fig. 9).

Mrs. Sandburg took the furniture when she moved out in 1969 and it is still in the Sandburg home in Asheville. When photographed by the

National Park Service in 1969 and 1971, the room was empty. It later served for several years as the site curator's office and it is now (1984) used as an audiovisual room for visitors.

Historic Photographs: Figures 8 and 9, and the following in the site photo reference file: 251/29 (ca. 1951, almost identical to fig. 8); several photographs of the room as Paula Steichen had it in 1967-1968; building survey photos C 9-12 (1969); a photo by Gordon Gay (1971); and Westveer's 1974 shot of the curator's office (W 119).

Documentary References

1. Paula thought this room was used first as a newborn kid room, then as Helga's studio. She pointed out the word STUDIO, visible in a raking light, under the later paint on the door from the workshop. Helga fixed this room up as a guestroom, having bought second-hand furniture for the purpose (now at Margaret's in Asheville). Paula used to stay here when she visited and while she was writing My Connemara. The concrete floor goes back as far as she remembers. The walls were whitewashed by Helga, about 1960. Paula Steichen, interview, November 30, 1983.

2. In a June 1959 letter to Carl Sandburg (Sandburg Collection, University of Illinois Library), Paula Sandburg mentioned that Margaret was "now busy painting the furniture in the Studio." "I don't remember doing this," Margaret says, "however, I may have. I did painting of furniture usually in that larger part of the basement (ground floor)." Margaret Sandburg, comments on draft report, p. 52.

3. Helga said she painted in this room, later set it up as a bedroom for guests and used it herself at times, when visiting from Washington. Helga Sandburg, interview, January 27, 1984.

4. John Carl said his mother used it as a studio and, when visiting, as a bedroom. He slept here part of the time during the summers of 1960- 1962. John Carl Steichen, interview, February 4, 1984.

5. Helga Sandburg, comments on pp. 51-52, draft report: "I fitted it out...before 1951--also set up a four-poster bed and used it--slept there; redid it and recovered bed and all (drapes) in summer (August)

of 1963.... When I visited, that was my room always.... She [Margaret] painted furniture, but not specific of that room."

6. Margaret Sandburg, comment on draft report, p. 47: "Paula's room, and at one time for a very brief period, only a few days, I think, it was used for kids."

Guest Room (004), with Closet (007)

Another room created by the Sandburgs in 1947, this may have been used briefly as a place to keep newborn kids. The area just outside the window (under the conservatory) was used as a run for the purebred Siamese cats Helga raised to sell and the children's guinea pigs, also raised for sale. The room had become a guest bedroom before 1951; one person who used it was Art Golby, before his marriage to Helga in the spring of that year. Helga's children sometimes slept here on later visits. There was a bed in the northeast corner, a chest of drawers on the south wall, and a desk and chair. The furnishings were removed by the Sandburgs in 1969. The room stood empty until it became a curatorial storeroom in the early 1970s. It is now (1984) used as an office and lunchroom for site interpreters.

Historic Photographs: C 13, taken in 1969, shows the room empty; W 73 (1974) shows it in use as a storage area for artifacts.

Documentary References:

1. Paula thought that newborn kids were kept here before the "kid room" (010) was set up; they had a run under the greenhouse. Later her grandmother put a bed (like those in Room 214, Janet's television room) and other furniture in here for occasional use as a guest room; there were a desk and a chair. Paula slept here sometimes on visits. Paula Steichen, interview, November 30, 1983.

2. This was fitted up as a guest room, with nearby rudimentary bathroom (009); Art Golby used the room before their marriage in 1951. Helga Sandburg, interview, January 27, 1984.

3. There was a bed in the northeast corner, on which he remembers bouncing; also a chest on the south wall by the door. Outside this room was the place where the cats and guinea pigs had their enclosed run. John Carl Steichen, interview, February 4, 1984.

4. Helga raised purebred Siamese cats and sold the kittens; the children raised guinea pigs to sell. These animals stayed outside room 004. Helga Sandburg comments on draft report, p. 53.

Hall (005), with Closet (006) and Preserve Room (008)

Created in the Sandburg remodeling of the basement in 1947, 005 is essentially a passage leading from the book storage room (018) to the workshop (001) and the two guest rooms (002, 004) and bathroom (009). Its varnished pine walls give it the look of a paneled room, but the only furnishing items associated with it are the lamp and electric mangle, which were sitting here when the Sandburgs moved out in 1969 (fig. 10).

The laundry chute from the first and second floors is built into the northeast corner of this area; laundry was taken out here, for delivery to the laundry room (015).

Since the house has been open for tours, access to this area has been limited to site staff.

The Preserve Room (008) and Closet (006) used by Mrs. Sandburg for storing preserves and household supplies are now used by the site for storage of interpretive and housekeeping items.

Historic Photographs: Figure 10 and photo C 14, also taken in 1969 but showing no furnishings (except a waste can) on the south and west sides of Room 005. There are no photographs of the closets.

Documentary References:

1. "In the basement were a washing machine and ironing machine, too. This basement had many rooms, rooms for storage of enough supplies to withstand a siege." Lilla Perry, 1948, quoted in Sutton, Carl Sandburg Remembered, p. 23.

2. The electric mangle was used here at least part of the time, but also in the utility room on the main floor (118). In the closets her grandmother stored things like extra crockery. Paula Steichen, interview, November 30, 1983.

3. Closet 006, on the west wall, was used to store household items. Room 008, on the south side, was used for storing extra bottles, empty silver chests, and other kitchen-related things. His grandmother talked about having designed these as storage rooms for extra provisions. John Carl Steichen, interview, February 4, 1984.

4. "When the mangle was upstairs in the utility room, we used it. Never when taken down." Helga Sandburg, comments on draft report, p. 54.

5. Room 008 "was used strictly as a preserve closet, with canned vegetables, pickles, jams and jellies, large quarts of tomatoes especially.... They did not hold any kind of silver chest. But they did have many things besides the preserves--the utensils used for canning, pickling, etc. Pressure cooker for example, and others. We also kept plastic equipment used in freezing here and had pottery jars for pickling." Margaret Sandburg, comments on draft report, p. 54.

"...the real preserve room was what you have down as 'Closet 008!' It is just like the preserve room we had in the Harbert basement." Ibid. p. 65.

Room 017 "wasn't really the preserve pantry...we had a much larger one [Room 008]. I think I made ours downstairs [in Asheville] just like it, as much like it as I could. And Mother had that one [008] built almost like the one in Michigan." Margaret Sandburg, taped comment on p. 114 of draft report.

Bathroom (009)

This "rudimentary bathroom," as Helga called it, was used by guests or family members sleeping in the guest rooms (002 and 004). The toilet, washbasin, and medicine cabinet were probably installed in 1947, when this part of the basement was being remodeled; the date of the shower stall is less certain, though it might date that far back, too, since the space seems to have been designed to hold one.

This bathroom has remained functional since 1969, but is accessible only to site staff.

Historic Photographs: None.

Documentary References:

1. Helga referred to this as the "rudimentary bathroom" used by whoever was sleeping in the guest rooms (002, 004). Helga Sandburg, interview, January 27, 1984.

2. The shower and toilet were installed at least as early as 1950. John Carl Steichen, interview, February 4, 1984.

3. "It is really a shower, since there is no bathtub. We had one like this in the Michigan place, very handy there when one has just come from a swim in the lake and feet, all sandy." The one at Connemara was installed before 1950, Margaret feels, "because Helga and I would go swimming in the side lake." Margaret Sandburg, comments on draft report. p. 55.

Kid Room (010)

This room, in the cellar added to the house in the 1920s by Captain Smyth, was probably partitioned off from the furnace room (011) before the Sandburgs came to Connemara. Although its original use is not known, it may have been the original coal cellar, before the conversion to the finer stoker coal.

Quite early in their tenure, Mrs. Sandburg started bringing some of the newborn kids (later, all of them) to the house for their first three weeks so that they could more easily be kept warm and fed on a regular schedule. Room 002, and possibly 004, housed them at the very first, but it was in this larger room, at first used by Helga for her "cattery," that they were kept after about 1950. After Helga's departure in 1952, her mother had a low partition erected so that two lots of kids could be held there at once; the older ones had a ramp up to the window, allowing them access to an enclosed run on the side of the house (see figs. 11-13).

At feeding times, the room door was opened and the kids were led past the furnace into the laundry (015) where they were fed, usually by Janet Sandburg, sometimes assisted in the early years by little Paula and John Carl. The latter particularly remembers the fleas in this room, presumably when it housed cats rather than goats, which do not have fleas.

With its partitions, wiring, and homemade warming boxes and feeding racks still in place, the room today (1984) also contains metal shelving full of National Park Service publications and other interpretive supplies.

Historic Photographs: Figures 11-14; also a 1971 photograph by G. Gay and one by Westveer in 1974 (W 75), both showing the ramp.

Documentary References:

1. Edwin Gerschefski, a visiting musician, was taken into the basement sometime in the late 1940s or early 1950s, to see a newly born kid. Sutton, Carl Sandburg Remembered, p. 151.

2. Helga describes Janet feeding the kids, six at a time, at the feeding rack in 015, then washing their faces and heading them back to "their straw-bedded stable room, next to the furnace." Helga Sandburg, Sweet Music, p. 117.

3. "We kept the baby kids here in the house after they were born in the barn. We would have to bring every newborn to show Carl." Paula Sandburg, quoted in Cahn, "Carl Sandburg....," Christian Science Monitor, April 10, 1968.

4. "Here they played and here they could eat.... They even had that little place they could run out... when it wasn't too freezing cold...." Paula Sandburg, taped interview with Robert Cahn, 1968.

5. Newborn kids were kept here for about three weeks. There was room for two lots of kids at a time. They could run outside, in the caged enclosure. Paula Sandburg, taped interview with Richard Krepela, 1968.

6. "This room here on the left of the furnace room is where we brought the goats. Now when those goats are first borned, we actually put them in a little box that sits in there in that laundry room and then they stay about a day, overnight and one day, and then we bring them in here and let them stay - for about a week." Leroy Levi, taped interview, 1969.

7. "Brought to the house after birth they had to be fed every four hours for the first few days. Often I held a bottle for a special pet, or helped Janet shoo the youngest babies toward their small stanchion in the basement, which held the metal milk pans." Paula Steichen, My Connemara, p. 170.

8. Helga: "When I got out of it, she started bringing them over here always. I would leave them in the kid quarters." Janet was brought into the feeding regularly after Helga left in 1952. Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 13, 1974.

9. This room had no special name. The door was kept closed until feeding time, when the kids were brought through to the kitchen (015). Janet Sandburg, taped interview, July 14, 1980.

10. This was called the kid room; it was full of fleas. John Carl Steichen, interview, February 4, 1984.

11. The ramp, partition, and stanchion all were constructed after her departure in 1952. Helga Sandburg, interview, January 27, 1984.

12. "I think Mother got the idea [for the kid room] from Helga having a cattery there.

"Fleas? Kids don't have fleas any more than calves or goats or cows or horses. [John] may be confusing it with some place where the dogs or cats were....

"Once two kids born on Christmas Eve were brought over, and Mother and I sat listening to the Messiah and drying their coats.

"They weren't fed from bottles, because that would accustom them to it, and they wouldn't drink from pans. It would be like letting them nurse the mother doe.

"Janet always fed the kids, even back in Michigan. But this was Mother's idea, that the very young kids be fed here; then anyone could come and watch.

"She [Janet, reference 9] means the laundry room where they were fed."

Margaret Sandburg, comments on draft report, p. 57.

Furnace Room (011)

Connemara became centrally heated about 1924, when the Smyths converted it from a summer residence to a year-round one. The massive coal- fired boiler, encased in mortar and set in a drained pit, was placed in the new part of the cellar at the back of the house. Heat was supplied throughout the house with a combined hot water-steam system, which has undergone no substantial change since then. The concrete floor may date from the same period.

When the Sandburgs appeared in 1945, there was already an Iron Fireman stoker in place, in front of the old boiler; the card recording its installation (no date) by Citizens Transfer and Coal Company of Asheville is still tacked up on the east wall. Filling the hopper with coal from the bin on the west side (Room 012) was a daily chore of the caretaker.

It is this furnace that John Carl and Paula Steichen remember from early childhood as a sort of great iron monster they passed gingerly (Paula, at least) because they had been warned they'd "burn their hides off" if they fell against it. At that time there was no protective railing around the pit, into which baby kids occasionally fell on their way to and from their feedings.

John also remembers that the cinders were dumped into two or three 55-gallon drums alongside the furnace, to be hauled away later and scattered along the farm's roads.

In the northeast corner of the room stood two electric water heaters.

On one of the joists near the furnace was mounted a spring-wound fire detector/alarm; it is still in place, though unusable.

It was not until August 30, 1957, that Pace Heating and Plumbing Company, Hendersonville, took out the old furnace and installed a compact General Electric Oil-fired Boiler, still in use (fig. 15). At some unknown date the two water heaters were replaced by a single Electric 600 Water Heater, from Sears, Roebuck and Company (fig. 15); this in turn was replaced since 1975, although the old heater still stands in its place. About 1975, the National Park Service put up a steel-pipe railing around the furnace pit, as an employee safety measure. A few years later a new fire alarm and three automatic extinguishers were installed above the furnace.

Historic Photographs: Figures 15 and 16 (1969) and two 1974 photographs by Westveer (W 74 and 77).

Documentary References:

1. Bills in the Joe Anders file indicate that relatively little work was done on the heating system in 1945-46. New Sylphons were installed on the radiators throughout the house in September 1945 and Byers Sheet Metal provided 3 1/2 feet of 12" furnace pipe and one 12" elbow the same month. Anders File, farm office, Carl Sandburg Home NHS.

2. Card on east wall: Iron Fireman Stoker. Installed by Citizens Transfer and Coal Company, Asheville. [No date].

3. Card on east wall: General Electric Oil-fired Boiler, Type LA, Form E. Installed by Pace Heating and Plumbing Co., August 30, 1957.

4. Metal tag on old water heater: Electric 600 Water Heater. Model 153 26780. Ser. No. F68 25768 32. Sears, Roebuck & Co. [No date].

5. "In the basement... was a mammoth furnace, which had to be stoked with coal each morning by the caretaker." Paula Steichen, My Connemara, p. 140.

6. "This is the furnace room. Now, the Sandburgs put this furnace in here. This house used to be heated with coal and they put a furnace in - oil." Leroy Levi, taped interview, 1969.

7. Baby kids sometimes fell into the furnace pit. Janet Sandburg, taped interview, July 14, 1980.

8. The furnace was a great iron monster to Paula and John Carl. She was scared to go past it because they had been warned that, if they fell up against it, it would "burn their hides off." There was no protective railing then. Paula Steichen, interview, November 30, 1983.

9. In the northeast corner there were two electric water heaters, not the present ones; the household used an awful lot of water.

The furnace boiler was an old mortar-covered one, with a modern stoker in front. At one side were a couple of 55-gallon drums to hold cinders, later dumped on the roads.

There were some mason jars filled with carbon tetrachloride attached to some of the joists to serve as automatic fire extinguishers; there were also some in the attic. There was also a windup fire alarm in the furnace room. John Carl Steichen, interview, February 4, 1984.

Coal Bin/Small Kid Room (012)

Margaret Sandburg and Paula and John Steichen remember this as the coal bin. The coal was delivered through the window by a chute from the truck standing in the back driveway. After the switch to oil in 1957, it became an extra place to put baby kids, especially those that had just been "disbudded." One small stanchion built on to the east wall is the sole reminder of that use (fig. 17). In recent years the room has been used to store some artifacts and museum records; it also contains the control panel for the intrusion alarm system (on the south wall).

Historic Photographs: None earlier than figure 17 (1971).

Documentary References:

1. "We also had an extra place here, like the time when we disbudded them, when we would take the horns off of them...." Mrs. Sandburg, taped interview with Robert Cahn, 1968. Margaret adds: "She means

the horn buds. This is why it is called disbudding, while taking grown horns off, a difficult process, is dehorning." Margaret Sandburg, comments on draft report, p. 60.

2. "And then, in this next room here, we bring 'em in here, and, too, you have to de-horn [disbud] goats - I mean, you don't have to, but we always did so they wouldn't have any horns - and when they're about a week old they get a little horn button there and you clip all that hair off and burn it with an iron for 10 seconds - the males are tusslers and it's real easy to get 'em hurt and then we take 'em in that room where they'd be by theirself and no other goat could knock 'em around. Once we had two grown does and they got milk fever and they were almost about dead and we brought 'em up here and Mrs. Sandburg wanted me to put this glass in where she could look in there and not disturb them." Leroy Levi, taped interview, 1969. [Margaret Sandburg comments: "We never had a goat with milk fever. Never. He doesn't remember what it really was." Margaret Sandburg, comments on draft report, p. 60.]

3. Paula remembered this as the coal bin, with coal being delivered by chute through the window. At that time, the present coke bin (013) may still have been part of 012. Paula Steichen, interview, November 30, 1983.

4. Helga did not remember this being used for kids. Helga Sandburg, interview, January 27, 1984.

5. John Carl remembers this as the coal bin. Interview, February 4, 1984.

6. "I remember the coal being delivered, also." Margaret Sandburg, comments on draft report, p. 60.

Coke Bin (013)

This small bin, with its door opening on the passage from the furnace room to the laundry, was used for the storage of the coke used to fire the Aga stove. Some of the coke is still in it, along with some charcoal brickettes of uncertain date and purpose. It seems likely that this bin was created when the Sandburgs moved in, since they needed to keep the stove fuel separate from the furnace coal.

Historic Photographs: None.

Documentary References:

1. Paula thought this might be a later addition, originally part of the coal bin. Paula Steichen, interview, November 30, 1983.

2. Coke for the Aga stove was stored here. John Carl Steichen, interview, February 4, 1984.

Cabinet (014)

This crude storage cabinet, built against the north wall of the passage from the furnace room to the laundry, is mentioned in none of the sources and shows in no photographs. It was evidently used for storage of some kind, presumably related to cellar maintenance.

Laundry Room (015)

The Sandburgs do not seem to have had one special name for this room, perhaps because of the variety of functions it embraced. With its outside door under the carport, it was the entrance used if one were coming from the car or from the farm; for walks, the family generally used the front porch doors. It was also the place where the household laundry was done, complete with stationary laundry tubs, and electric washer and dryer; the electric mangle or ironer was nearby in Room 005, at least for part of the time. Some food preparation took place here, such as plucking freshly-killed chickens and curing cheese. And it was the place where Janet fed the baby kids and Mrs. Sandburg disbudded them. These last activities have given rise to two names -- "goat kitchen" and "kid feeding room" -- that the Sandburgs never used. "Laundry room" was used, at least at first, because the washing was done there. "Basement kitchen" was used later to identify the family snapshot of John Carl at the can opener in 1947 (fig. 18), giving this name equal claim to authenticity. The change may have occurred after a stove and refrigerator were installed as part of the kid-feeding operation.

Before 1952, the furnishings included a washing machine and ironing machine (somewhere in the basement), according to the visiting Lilla Perry; she did not mention a clothes dryer. A photograph taken in this room about 1947 (fig. 18) shows John Carl using a can opener mounted on the side of the free-standing cupboard (which may have come with the house); he is sitting on a large home freezer, which has disappeared long since. The same photograph shows a kitchen chair that is different from any now in the collection. The sink and laundry tubs presumably also go back this far and may, in fact, date from the Smyth days. No one remembers just when the Aga stove was moved down from the kitchen, although Helga recalls that it was after she and the children moved away in 1952.

Feeding the baby kids was always Janet's responsibility. Janet was up by 6:00 every morning to feed the animals, starting with the kids in the basement; they were fed three more times during the day. Goat milk, stored in the refrigerator at the foot of the stairs, was heated on the electric range next to it, and placed in pans for the kids. The pans were in stanchions to prevent their being tipped over by the kids. After the feeding, the pans were washed in the sink and dried on the drainboard.

Homemade boxes, like open crates, with straw or shavings in the bottom, served as temporary pens for the newborns until they could mingle with the older kids. Newborns were taught to drink from pans and only bottle-fed when they were ill or couldn't drink from a pan.

Equipment for disbudding the kids, including a blowtorch, was kept in the cupboard.

This room was left nearly intact when the Sandburgs moved out in 1969 (figs. 19-22). Only the old electric range and refrigerator were

taken to Asheville; they were later returned to Connemara in time to complete the furnishings of this room for the opening in 1974 (fig. 23).

Historic Photographs: Figures 18-23; also a series of six photos by Gordon Gay (1971); G 63 (Tom Gray, Harpers Ferry Center, 1971), a close-up of the sink showing unmatching faucets; and W 107 (1974).

Documentary References:

1. Lilla Perry, 1948: "In the basement were a washing machine and ironing machine, too." Quoted in Sutton, Carl Sandburg Remembered, p. 21.

2. Kids were disbudded in the basement "where the infant kids were brought for a few days after birth." The smell of burned flesh spread throughout the basement. Paula Steichen, My Connemara, p. 43.

Ella "put pots of water on the basement stove" in preparation for plucking freshly-killed chickens. Ibid., p. 67.

3. "This is the laundry room here; this is where they done all their washing. We used to have a stove and a refrigerator in here we kept the goats milk in.... The tattoo outfit, we used to keep them in this cabinet here. This is a tattoo for the cattle, it's too big for the goats." Leroy Levi, taped interview, 1969.

4. Helga speaks of everybody, except her father, rushing down to the door when she came home on visits. Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 1974.

5. Janet: This room had no special name. She fed kids here from pans; she heated the milk on the stove by the stairs. Afterward she washed the pans at the sink and left them on the drainboard to dry. The refrigerator was used for milk, for the people as well as the kids. She fed the animals four times a day, starting with the kids right after she got up at 6:00 a.m.

The blowtorch for disbudding was kept in the wardrobe, with other things. The Aga stove was up in the kitchen at first, but was moved down later because they couldn't get it to go right. Janet Sandburg, taped interview with P.N. McJunkin, July 14, 1980.

6. See KITCHEN, Doc. Ref. 7, for Mr. Del Vecchio's comments on the Aga stove.

7. Paula Steichen did not remember that this room had any special name. Interview, November 30, 1983.

8. John Carl: Thought the floor was already concrete when he came to Connemara (January 1, 1946) and that the Aga stove was not moved down from the kitchen until after he left in 1952. Interview, February 4, 1984.

9. Helga Sandburg, comments on draft report, pp. 62-63: The laundry room door was used by people coming "from the barn or by car--for walks used porch doors." Re the name "basement kitchen": "That's good." Re the clothes dryer: "When they came out, we got one at Sears." On moving the Aga stove: "Yes--after I went." Re use of nursing bottles for kids: "No--else they would not accept pan-feeding." Re Lilla Perry: "She's not that accurate."

10. Margaret Sandburg, comments on draft report, pp. 62-63, 187: Re the name of the room: "Laundry Room, if any name. We never used 'goat kitchen,' but we did use 'kid feeding room.' If 'Basement kitchen' was used it would not have been in my father's hearing. My father would have called out 'Ground Floor!' A basement is below the ground, a ground floor even with it. He corrected me many times on this, if he heard me say 'basement.' This house had no basement, he maintained. He was most emphatic about it!

"I did usually call it the Laundry Room at first, as the stationary tubs were there, and I sometimes washed the dog there.... We would sometimes say 'There's Janet now, feeding the kids downstairs.' But we never referred to it, that I can remember, as 'the kid feeding room.'

"We had clothes lines outside and in....

"Janet says she always fed the kids, before as well as after 1952. Helga did the milking only. This was always Janet's responsibility. Two people couldn't do it very well anyway--one would get in the way."

"I am sure it [the cupboard] was there because we never had it in Harbert. Janet says that sometimes she had to use powdered milk for the kids, and this also was kept in the cupboard" (p. 187).

"As Janet and I remember it...[the L.L. Bean boots] were too warm for this climate, and she [Mrs. Sandburg] wore rubbers or another type of boot after awhile. Where they are I have no idea" (p. 187).

11. "I always called it the laundry room.... That cupboard certainly was there; we never had it at Harbert." Mentions cleaning used bird houses in the stationary tubs, then spraying them before setting them out in the spring for the bluebirds and wrens. Margaret Sandburg, taped comments on pp. 50 and 187 of draft report.

12. "I wonder if by now the Bean boots have arrived. I had a note from Bean's saying that they were under order" (Fred Knoop, The Farm Quarterly, to Mrs. Carl Sandburg, January 3, 1951, CASS).

Closet under the Stairs (016)

John Carl Steichen remembered this as a "damp, cool and spidery place," where they cured cheeses, in coffee cans.

Historic Photographs: None.

Documentary Reference:

1. John Carl Steichen, interview, February 4, 1984. In a letter to the author, March 8, 1985, John Steichen added a few details: "The closet did contain Gramma's goat cheeses, and supplies for making them, such as coffee cans with holes punched in them, cheese cloth, wooden discs for pressing the cheese in the coffee cans, etc. By the way, the cheeses were very hard, pungent, low in butterfat, white and good. Buppong always complimented Gramma on them and enjoyed them with Rye Crisp, honey and coffee."

2. "I think this was the root cellar. There was one." Margaret Sandburg, comments on draft report, p. 65.

Storage Room (017)

This closet-like room in the northwest corner of the laundry room was lined with shelves. It was used mainly to store apples and some of the preserves and other products of the home canning season. Since 1969, the shelves have been empty and the National Park Service has installed here the main electric and security alarm panels for the main house.

Historic Photographs: None earlier than 1975 (111-1A, 2A, and 4A).

Documentary References:

1. Both Paula Steichen (interview, November 30, 1983) and John Carl Steichen (interview, February 4, 1984) identified this as the place where preserves were stored.

2. "This was not the real preserve room. We sometimes kept bushels of apples here. And there were a few preserves here. But the real preserve room was what you have down as 'Closet 008!'" Margaret Sandburg, comments on draft report, p. 65.

3. "We kept a bushel of apples down in that little room...next to the outside door where you go out to the port-cochere--what he has down as a preserve pantry. Well, really we had very few in there. That wasn't really the preserve pantry...we had a much larger one." Margaret Sandburg, interview, February 1985, commenting on p. 114 of draft report.

Book Room (018)

When Connemara was the Smyth summer home, and perhaps in the Memminger years as well, this room served as a pantry where food brought from the separate kitchen building was readied for serving in the dining room, the front room of the basement (001). At that time, also, the stairs from the main floor of the house came down into the pantry from what is now the hall closet (114). These arrangements were changed in the 1924 remodeling which made Connemara a year-round residence for the Smyth family. The pantry may have remained for summer use, but the stairs were relocated to their present position at the back of the house.

One of the prerequisites for any Sandburg home was a large area for the storage of books and papers. In the house at Harbert, Michigan, there was a basement vault with shelves for the storage of valuable manuscripts and rare books. The second story of the milkhouse was used for the storage of less valuable books not of immediate use. Provision of comparable book storage areas was a high priority in the adaptation of Connemara to Carl Sandburg's needs. The old Smyth pantry was one logical place, since it had lots of open floor space

and was out of the way, having no outside door. The walk-in vault was dispensed with, however; valuable papers and books were kept in a safe in the basement book room, in the high cabinets in Sandburg's office, or in a bank vault.

This room had a wood floor, over dirt, when they bought the house, and laying a concrete floor was the only major change that had to be made. This was accomplished early in November 1945, just in time for the delivery about a week later of the 400 cartons of books from Michigan, to be stored here and in the garage until shelves could be built throughout the house and the books unpacked. It was not until the following spring, probably, that the space was cleared of cartons and shelving of a very basic sort erected in the book room. Here there was to be no fancy vault, only an old-fashioned office safe which sat on the north wall, east of the door into the front room, where there had been a stove or range in earlier days (fig. 28).

Dampness does not seem to have been a serious problem in the basement, although at least one dehumidifier was in use in 1955. The only other improvement of record was the installation of a two-way light switch, installed by Helga herself, to make it easier for her to get "through the vault-like room of book stacks to the tool bench" in the workshop beyond.

The unpainted pine shelves were filled with "all kinds of things of Carl's," according to his wife, although books predominated including biographies and autobiographies and sets of Franklin's and Jefferson's writings. Paula Steichen remembers the shelves as "stuffed with books, not cardboard boxes," when she was little, and Mrs. Sandburg's 1967 deed of gift to the University of Illinois Library speaks of this room's approximately 4,000 volumes of various classes, including paperbacks, and works of sociology and literary criticism. There were several filing cabinets along the north wall, filled with

correspondence and notes and clippings. The shelves also held about 50 cardboard cartons in which Sandburg filed, by year, clippings and other materials collected for use in writing his never-finished autobiography.

The organization of all this mass of material was not readily apparent, but, as Mrs. Sandburg said, "he knew where things were" here, as in his workrooms. Paula Steichen remembers that there was a section of children's books in the southwest corner of the room, and Margaret Sandburg agrees, adding that there were "a lot of detective stories of mine on that side," while "at the opposite corner, near the safe, were some of Mother's old books in German, Heine and Goethe, and some of our old schoolbooks." There were other things stored here, like the banjo John Steichen still has, and the trunk Sandburg took with him to Europe in 1918. As elsewhere in the house, however, things moved in and out as Sandburg's needs changed.

The biggest changes occurred in 1956 when the University of Illinois took away most of Sandburg's Lincoln collection, some of which was stored here (fig. 24). The Official Records of the Union and Confederate Armies, for instance, went to Urbana, leaving empty at least two floor-to-ceiling sections of shelving on the east wall (figs. 24 and 30). In time, many of the empty shelves filled again, with a mixture of books and cartons (figs. 25-31).

The coming of the National Park Service in 1969 did not, as one might have expected, interrupt the ebb and flow in the book room. Since Mrs. Sandburg's deed of gift to the United States Government specifically excluded the books and papers sold by Sandburg to the University in 1956 and those given by his widow in 1967, but still at Connemara, the materials in this room had to be inventoried and evaluated as to their potential use for research or exhibit. Negotiations with the University resulted eventually in an agreement to place at Urbana

those materials likely to contribute to scholarly research on Sandburg and his work, and to leave at Connemara those that pertained to the house and farm, or to other members of the family, or that had little biographical significance. As a result of this agreement, a sizeable portion of the material in this room was sent to the Sandburg Collection in Urbana in 1979-1980. What remains at Connemara is being cataloged and the most valuable items placed in proper curatorial storage; the less valuable, including most of the makeshift containers Sandburg used, have been left in the book room where they are visible to visitors who glance into, but do not usually walk through, this area. Some shelf space is also now (1984) occupied by artifacts from other parts of the house or grounds, in a kind of open storage situation; in corners not visible to the public are stored other nonhistorical objects such as folding chairs and interpretive material.

Historic Photographs: Figures 24-31. Later photographs, showing changes in shelf contents and arrangements, include additional photographs taken by G. Gay in 1971 and two by Westveer (W 72 and 74) in 1974.

Documentary References:

1. Leroy Levi: "Back in this book room here - Mr. Sandburg always called this the first floor, because it was the ground floor; we always called it the basement, but he said it was the first floor because it was the first one you come into and it was ground level. But now you quite often saw him down in here a-looking for some kind of material or something he was working - I saw him spend lots and lots of time in this basement.

[Margaret notes: "My father never called it the first floor--he always said Ground Floor" (Marginal comment, draft report, p. 68).]

Degen: "Did they partition it or was it partitioned?"

Levi: "The Sandburgs, they partitioned this and brought everything - the bathrooms, and all, they done this. When they bought this, it was all just a plank floor - wood - and they reworked it and poured it in concrete." Leroy Levi, taped interview, 1969.

2. This was called the pantry when she was a girl. Some food was fixed here, some brought over from the kitchen. There was no door into the eastern part of the basement then. The stairs from the first floor came down into the pantry from the hall. Mrs. McKay, one of the Smyth granddaughters, taped interview, about 1976.

3. "I hope the garage is ready to receive this box-car load when it arrives. Besides the boxes of books there are boxes of kitchen ware and furniture and rugs. But most of the furniture is coming later by van. There will just be these two loads -- and you told me that we could ship both any time, so I trust that the basement cement floor and the garage floor are ready, so you'll have a place to store the loads. The box-car load will also have book shelving knocked down, for the house.... Let us know when the basement cement floor and and garage floor are done. Also will the garage doors be installed soon. If not, the boxes of books had better be stored in basement, or at extreme back, to protect from possible rain." Mrs. Sandburg to Joe Anders, November 5, 1945. [Note: Since the garage doors were not delivered until early January 1946, it is not unlikely that the books were stored in the basement; see bill in Anders File.]

4. Invoices in the Anders File show that 20 tons of stone and 160 bags of cement were delivered in October and early November, and that Herman McCullough "poured cement" on November 10, 1945. Nine days later "a box car of 42,000 pounds cargo [was] somewhere between [Harbert] and Hendersonville." Carl Sandburg to Helen Page and Gale Wilhelm, November 19, 1945.

5. "... big as the Memminger house is, it isn't big enough, and books are spilling all over it, from the huge basement where a dehumidifier is not satisfactory, to various Swedish Houses and out-buildings of the estate." Dunlap and Weirick, "Report on the Carl Sandburg Library," p. 13 (1955). [Margaret's comment: "Just to <u>one</u> Swedish House! You'd think we put some in the barn or buck house!" (Marginal comment, draft report, p. 69).]

6. May 1956, during Leslie Dunlap's visit to pick up the books Sandburg was selling to the University of Illinois:

"... Carl and I were looking at volumes on the shelves in the basement, and here again he showed his willingness to give up Lincoliana but nothing else of consequence which he had not exhausted. One carton, the contents of which Carl did not know until I had taken it from the shelf, contained personal correspondence including several fine letters from Julia Peterkin. These I hoped to take back with me to Urbana, but Carl had me pick up the box and carry it to a free shelf on the side of the basement where he has filing cabinets which contain correspondence and other material. After a rapid perusal of the Lin-

coln material in the basement, we moved to some shelves which contained old schoolbooks (including a copy of a music book which I had used in elementary school), railroad timetables, and other miscellaneous materials. As Carl handed me some of these items to ship to Urbana, I realized that nothing more of consequence could be accomplished that afternoon....

.... I knew we were to take most of the volumes in the Lincoln collection in the basement....

[The next day] one of the helpers unfolded flat cardboard cartons in the basement... and then he and the other helper packed the collection of Lincolniana...." Dunlap, "On Moving Carl Sandburg's Library," pp. 6-8.

7. Mrs. Sandburg's deed of gift to the University of Illinois, dated December 28, 1967, included the following items in the basement:

"6. Miscellaneous volumes, approximately 4,000 volumes in various classes including paperbacks, sociological and critical volumes (basement).

"7. Approximately 50 cartons of clippings retained and classified by Carl Sandburg - basement (including clippings on 15 schools named for Carl Sandburg and articles about them)."

8. Helga told of herself installing "a two-way light switch in the basement through the vault-like room of book stacks to the tool-bench that I loved." Helga Sandburg, Sweet Music, p. 106.

9. In this room Mrs. Sandburg mentioned the trunk that he took to Europe with him in 1918. She said this room contained "all kinds of things of Carl's." He wanted his things kept and organized; although he didn't keep a record, "he knew where things were." In the boxes were clippings, filed by year, for the "other book" he was going to write [the rest of his autobiography]. Paula Sandburg, taped interview with Richard Krepela, 1968. [Margaret says of the trunk: "Mother did not wish at first to part with this trunk, and we took it to Asheville. Recently I turned it over to the Park Service...." (Marginal comment, draft report, p. 70).]

10. They called this area the "book room." Janet Sandburg, taped interview, July 14, 1980.

11. "He had file boxes in the basement, in all our houses. And here he had a safe. In Michigan he had a vault, but here he had a safe, just an ordinary safe.... He had file containers and he would put things in pasteboard boxes that my mother would bring in... but in the basement there were expensive file cases." Helga Sandburg, transcript

of November 1980 interview, 2.9.3. Connemara, Perry Miller Adato Collection, University of Illinois Library.

12. The shelves were stuffed with books, not cardboard boxes, when she was little. Children's books were kept in the corner near the door to the basement kitchen (southwest corner, first free-standing stack). Paula Steichen, interview, November 29, 1983. ["They were kept in the part where the shelves start at a lower place. The other part had older books not wanted upstairs, including detective stories" (Margaret Sandburg, comments on draft report, p. 71).]

13. The safe was on the east end of the north wall. He has a banjo that was kept down here. John Carl Steichen, interview, February 4, 1984.

14. Speaking of how books and papers were stored in Michigan: "...the shelves in the basement vault...were meant for valuable items such as manuscripts or rare books. In the place at Harbert the second story of the milk house was used for the same purpose as the book room on the ground floor at Connemara, or the Swedish House. When we moved to Connemara, invaluable things were kept either at the bank or above in those cabinets at the top. The cabinets in the front office, for example, had boxes of limited editions of Mary Lincoln."

Books in the book room included "biographies, autobiographies, sets of the writings of Franklin and Jefferson."

Of Paula's memory of children's books in the southwest corner of the room: "This is how I remember it. There were also a lot of detective stories of mine on that side. At the opposite corner, near the safe, were some of Mother's old books in German, Heine and Goethe, and some of our old school books. The German books she gave to Liz Steichen [John's wife]." The banjo "was at the top on the right" and "the trunk is now back at Connemara."

15. Helga notes that Room 018 was also called "The Stacks" (comments on draft report p. 47).

16. Margaret Sandburg, marginal comment, draft report, p. 43: "The Works of Benjamin Franklin and Thomas Jefferson were relegated to the basement because he was through with them sometime after Remembrance Rock."

17. Margaret Sandburg, interview, February 1985, commenting on draft report, p. 43: "...when he relegated something to the ground floor or to the Swedish House...he didn't think he would read that book any more."

Ibid., p. 182: "Well, there were no detective stories in the Swedish House. They were all in the basement. And they weren't Dad's; they were mine. That was one thing Dad didn't go in for."

Ibid., p. 183: "There were good books in the basement and in the Swedish House...a lot of fiction in the Swedish House and in the basement...."

Closet, West End of Workshop (019)

This closet, in the southwest corner of the basement front room (001), was built by the Sandburgs about 1947; it encloses what used to be a passage from the old pantry into the "little sitting room" of Smyth days. There are no photographs and no references to it in documents or interviews.

Old Bathroom Foundation (020)

Located under the little porch or balcony (124) outside Mrs. Sandburg's room, this brick-enclosed space is of unknown function, presumably related to the bathroom it supported from about 1924 to 1945. John Steichen remembers getting into it as a boy; it was just an empty space, and he did not then realize that there had been a bathroom above, before his grandparents' time at Connemara.

Historic Photographs: None of the interior.

Documentary References:

1. The Smyth granddaughters interviewed in 1975 thought that this structure was put up when Captain Smyth remodeled the house in 1924. It does not show in earlier photographs. Taped interview with Mrs. McKay, Mrs. Haynie, and Mrs. Rodgers, 1975.

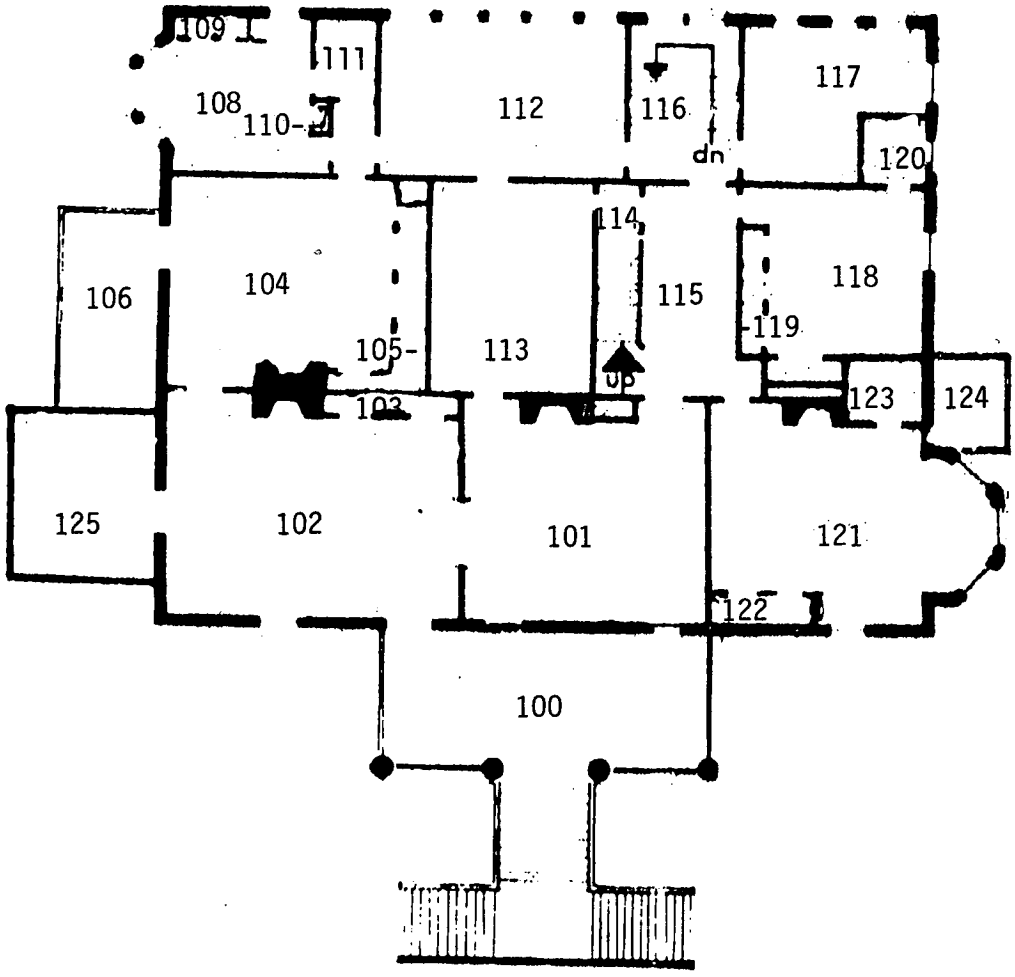
2. John Carl Steichen, interview, February 4, 1984.

Storage Space under Front Porch Steps (021)

This little space under the front steps of Connemara was used to store lawn mowers and other grounds-keeping supplies and equipment; also the old fountain the Sandburgs removed from the pool in front of the house. There are no photographs of it.

Documentary Reference:

1. John Carl Steichen, interview, February 4, 1984.



Main or First Floor--Floor Plan
Carl Sandburg Home
Preservation Drawing Number 445/80,001 dated June 9, 1978

100 - Front Porch
101 - Sandburg's Office
102 - Front Room
103 - Closets and Cupboards
104 - Helga's/Margaret's Room
105 - Closets and Cupboards
106 - Side Porch
107 - Hall Connecting 104, 108, 111
108 - Children's Room/ Margaret's Study
109 - Closets and Cupboards
110 - Closets and Cupboards
111 - Bathroom
112 - Dining Room
113 - Farm Office
114 - Stair Closet
115 - Front Hall and Stairs to Top Floor
116 - Back Hall and Stairs to Basement
117 - Kitchen
118 - Utility Room
119 - Closets and Cupboards
120 - Bathroom
121 - Mrs. Sandburg's Room
122 - Closet
123 - Bathroom
124 - Balcony or Porch
125 - Conservatory

Front Porch (100)

Although not referred to very often in letters or reminiscences, the front porch figures in many photographs as a place for greeting visitors and for sitting around informally, as a family and with friends. Carl Sandburg also worked on the porch sometimes, or had his lunch out there.

From the beginning, the characteristic porch furniture (brought from Florida by way of Michigan), included two heavy porch chairs of unfinished cedar (a third was usually out on the lawn or on one of the flat rock outcrops where he sometimes worked); a white metal, glass-topped table and matching round stand; several metal porch chairs; and a high-backed, splint-seated rocking chair. Later photographs also show two different chaises, as well as a wren house suspended over the railing on the east side. The porch furniture seems to have remained outside through the winter.

Historic Photographs: See frontispiece and figures 32-35, and the following photographs, not illustrated, in the site collection: HP 2675, 2752-2755, 7729, 7802, 9633, 9810, 12007, 12010, 12011, 12077-12086, 12343, 12346, 12868, 13015, 13808, 13827, 13829; non-HP photographs 34/10, 35/7, and 37/19.

Documentary References:

1. Lilla Perry, 1948: "We went up the stone steps to the wide-porticoed veranda, and through the right-hand door of the two front doorways." Perry, My Friend, Carl Sandburg, p. 82.

2. Ralph McGill, 1954: "He likes to sit on the front porch and make up songs as the mood comes to him, about the hills, the visitors, or a big news story of the day." McGill, "The Most Unforgettable Character I Ever Met."

3. Mary Zimmerman, 1958: "One evening we all sat together on the porch. My husband played the guitar, sang some songs, passed the guitar over to Carl Sandburg, who played and sang.... And the comment

from Carl Sandburg to Mrs. Sandburg was 'Well, Mrs. S., this is just about the nicest porch party I ever attended.'" Zimmerman, "Meet the Rootabaga Special," quoted in Sutton, Carl Sandburg Remembered, p. 280.

4. Sandburg, sitting on the veranda, "picked up a 7-iron leaning against the wall and said it had been some time since he had taken his golf game seriously...." Chicago Sun-Times, July 17, 1960.

5. "Sandburg spends a half-hour starting the day with a series of calisthenic exercises adapted from various systems. He may use one of the heavy porch chairs, which he slowly lifts above his head and just as slowly returns it to the floor. This is repeated six times." Golden, Carl Sandburg, p. 101. [Margaret Sandburg: "This was not the exercise he began the day with, however" (Marginal comment, draft report, p. 75).]

6. Her father liked to lift "the heavy porch chairs of unplaned cedar over his head a few times" for exercise. Helga Sandburg, "Carl Sandburg, My Father."

7. "There is a big front porch with white columns and -- on clear days -- a sweeping view of the blue-gray Smoky Mountains.... Sandburg loved the porch and spent many hours sitting there in a rough wooden chair talking with friends and passersby."

"In 1954, a national television audience sat with him as he picked up his guitar and sang 'Goober Peas' for Edward R. Murrow."

"It was the porch with its view that sold Connemara to the Sandburgs in 1945 when they came south looking for a warmer climate and better pastures for their goats. Sandburg climbed the stairs to the porch that first time, leaned against the rail and took in the view. 'This is the place,' he told Paula, his wife. 'We will look no further.'"

"Later, after the family had moved in, Sandburg and Paula would sit on the porch absorbing a yellow-pink mountain sunset and Sandburg would turn to Paula and say, 'Look at all the sky we bought,' and they both would laugh." Bledsoe, "A Visit with Mrs. Carl Sandburg," pp. 7, 9.

8. "When the day was mild enough, Buppong often took his mail and reading to the porch, or the lawn, or to the great granite rock on the rise by the back of the house." Paula Steichen, My Connemara, p. 88.

Paula writes of "Mr. McGillicuddy," a three-legged stick Buppong brought in from the woods and set up on the porch with a hat and boots, to the great amusement of the children. When the stick was carried off, Mr. McGillicuddy lived on briefly as a hat and pair of

boots posed on and under one of the great porch chairs. Ibid., pp. 116-117, with photograph.

9. Paula: "...we brought those, a number of those chairs down from Michigan." Transcript of interview with Helga and Paula, 2.9.2. Connemara, p. 1, Perry Miller Adato Collection, University of Illinois.

10. "These heavy porch chairs we got when we went on the trip through the southern states in 1940, in Florida." (Margaret Sandburg, marginal comments on draft report, p. 74.)

"We bought them in Florida and they were sent up to Michigan and...we took them from Michigan here. They didn't match the ones we had--they were much more comfortable than the ones we had in Michigan [which had absolutely straight backs]. I certainly was thankful that they hadn't brought those to Connemara" (Margaret Sandburg, taped comments on draft report, p. 49).

Sandburg's Office (101)

This room seems to have had no commonly agreed upon name. Of what Sandburg himself called it we have no record. Shortly after his death, Mrs. Sandburg spoke of it as one of his "workrooms" and Paula Steichen, in My Connemara (1968), called it her grandfather's "workroom downstairs." To Margaret Sandburg it is the "Front Office" or "Dad's Office." The National Park Service has referred to it at various times as "Downstairs Office" (1968), "Sandburgs' reception room" (1970, Interpretive Prospectus), and "Downstairs Study" (1972, Historic Structures Report; 1974, postcard; 1983, Handbook). On the basis of family usage, "office" and "downstairs workroom" both appear to be historically justifiable, while "downstairs study" is not.

Like its name, the actual function of this room is a bit hard to pin down. Since the front door commonly used brings visitors into it, the room was, in a real sense, a sort of entrance hall or reception area through which one had to pass to get to the living room, the farm office, or the rest of the house. If that was the originally intended use, it changed rather quickly. With the addition of cabinets and more shelves in 1948, it became, in fact if not in name, Carl Sand-

burg's office, a place where he could do things in the daytime that did not require the quiet and seclusion of his study on the top floor, such as dictate to a typist, draft answers to letters, review manuscript material written or typed the day before, and put things in piles for later filing. Helga Sandburg remembered the room as a "catch-all " where "there were always things on top" of the desk and tables, as well as on top of the bookcases. The cabinets held office supplies, along with such things as extra hats and candy and chewing gum.

Just how much time Sandburg actually spent in the room is hard to estimate. According to Mrs. Sandburg he sometimes looked over his mail here. Although there was a typewriter handy, "down here he used to write by hand," at whichever table or desk was least "crowded with his own material." When he had a secretary in to type for him, she would normally work in this room, unless he happened to feel like working in the living room. One gets the impression that it was not his favorite place to work, but a necessary staging area for the despatch of mundane chores even a creative writer can't avoid entirely.

Helga's 1974 remark: "Now, that's not untypical, to have a hat out in the open," is a reminder that Sandburg also used this room as a sort of cloakroom where he could pick up a hat or scarf or jacket as he set off on a ramble along one of Connemara's wooded paths.

The major pieces in the room were brought from Michigan in 1945; these include the maple table and chair, the oak armchair, the desk given to him by Oliver Barrett, and the library table made from wood from Lincoln's White House. Most of the bookshelves were built in 1945-46; those on the west wall and the cabinets and upper shelves on the south wall were added in May or June 1948 (fig. 36 shows the southwest corner before the change). The many photographs show only minor changes until about 1960-62 when the original incandescent light fixture was

replaced with a large fluorescent one and the enlargement of Steichen's photograph of the Lincoln life mask was put up beside the front door; about the same time, the plain old window shades were replaced with fancier shades whose fringed and scalloped edges provide an intriguing contrast with the general simplicity of the room.

After her husband's death, Mrs. Sandburg did a lot of tidying up in this room, with the result that photographs taken in 1967 and after show more of the table and desk tops than was visible when the room was in use; the furniture was also moved around and some of the books were removed, probably when the University of Illinois made its second selection of volumes from Sandburg's library, under the 1956 purchase agreement.

In 1974, the National Park Service enlisted the assistance of Paula Steichen to put the room back together, so that it would look about as it did in the mid- to late 1950s, with a good approximation of its "clutter" re-created by putting out magazines, books, mailing envelopes addressed to Carl Sandburg, natural objects picked up on the property, a battered hat, a scarf, and so on -- all based on family photographs and family memories.

The walls and ceiling and woodwork in this room were originally painted ivory. Probably about 1960, in this room and several others, white paint went on over the ivory, except inside cabinets and behind bookshelves where the original color can still be seen.

Historic Photographs: See figures 36-55, and the following photographs, not illustrated, in the site collection: HP 2515, 2568, 2569, 2881, 2882, 7804, 12087, 12088, 13287, 13338, 13808; non-HP photographs, 67-CSH-648-34, 67-CSH-660-31, 67-CSH-661-11, B 0-3 (1969),

G. Gay 15-20 (8/71), T. Gray 162 and 168 (1972), 61/16-19 (1974), and W 68, 69, 93, 94, 122, 123 (1974).

Documentary References:

1. [Bill for cabinet doors and hardware, dated June 9, 1948]:

To 8 Pr. 2 1/2" Butts	2.80
8 Wood Knobs	.64
8 Friction Catches	.80
2 Cab. Drs. 13 1/2 x 55 3/4	7.00
2 Cab. Drs. 12 3/4 x 55 1/4 3/4	7.00
2 Cab. Drs. 13 1/2 x 62 3/4 3/4	7.50
2 Cab. Drs. 12 3/4 x 62 3/4 3/4	7.50
Tax	.99
	34.23

Rigby-Morrow Company, bill to Joe Anders, Anders File, farm office.

2. Mrs. Lilla Perry visited Connemara in 1948; she entered by "the right-hand door of the two front doorways...[which] led into what appeared to be a huge office. There were long tables and an enormous desk. They were piled with books and filing boxes. There was every evidence of a great deal of work being done here. But, as I learned later, this was where Carl kept his secretaries busy, not where he worked himself." Perry, My Friend, Carl Sandburg, p. 82. Margaret Sandburg comments on the margin of the draft of this report (p. 79): "Not true. He worked there many a time by himself.... A visitor never could get the right idea about how things went at Connemara, since things changed so much. Also, my father did not always do things as usual if there was a visitor."

3. Paula Steichen's memories of this room from 1946-1952 when she was three to nine years old: "In his workroom downstairs, the magazines, boxes of letters, books, and supplies would be piled high on all tables as well as on the floor. I looked forward to the time in spring when such a room would have to be cleaned -- the floor waxed and the rug taken away to be beaten and freshened. The resulting chaos of boxes and stacks of paper-matter formed a perfect fort for John Carl and me to play in -- fashioning all manner of imaginary roadways and bridges and enemy castles.... I grew to like the smell of cigar smoke throughout the rooms where Buppong worked. From under the table I could watch my grandfather's feet, toes resting inward as he typed or read, and hear the sound of his work -- the rustling of papers, the swift, penciled shorthand, the click of the typewriter. Around the room were thick lead pencils in cigar boxes and in orange juice cans which John Carl and I had covered with Christmas wrapping paper and

presented to our grandfather at yuletides. There were also stacks of paper of every weight and grade.... As I played with my stuffed animals or painted under the table, I felt that every house in the world was filled with typewriters and books and orange crates full of letters, and inhabited by a man whose toes turned inward, clad in their ancient shoes." From Paula Steichen, My Connemara, pp. 86-87.

4. Mrs. Sandburg, speaking in this room in 1968: "He looked over his mail here.... If he had any writing to do he would very likely do it at this table, but sometimes it was crowded up with his own material, and then he would turn around and write here. But he also had a room upstairs where he did a good deal of his writing. And in this room and upstairs he had a typewriter, but down here he used to write by hand." Mrs. Sandburg, taped interview with Richard Krepela, National Park Service, 1968.

5. "All other rooms on the first floor which include two rooms used by Carl Sandburg as workrooms...will remain intact as they are." From Mrs. Sandburg's deed of gift of personal property to the United States of America, June 27, 1968 (Appendix A).

6. In June 1968, Vera Craig of the Branch of Museum Operations, Harpers Ferry Center, National Park Service, visited Connemara to talk with Mrs. Sandburg about the gift of furnishings. Record photographs were taken at the time (68-CASA-974 through 977-S) and on an undated list of these Miss Craig noted "Downstairs office -- where he met people, visitors," presumably information she got from Mrs. Sandburg (Appendix B).

7. "He always kept his hats in this closet here. Actually, I saw him wear these hats - this blue one and the gray one and the green one, more than any other." Leroy Levi, taped interview, 1969.

8. The contents of all cabinets, shelves, drawers, and table tops were inventoried by the site staff about 1971-72. The inventory is on file in the curator's office.

9. "That room wasn't used that much for work; it was a kind of --, more of a storage -- and in here were all the envelopes that I used -- filing for him -- manila envelopes, sending things out and getting things in...." Helga Sandburg, taped interview with Superintendent Thoman, February 1974.

10. "Sarah told me, Sarah Oates, that she can remember days and days of sitting in that room working, but also days and days of sitting here...." Superintendent Ronald Thoman, Ibid., this segment taped in the living room.

11. Helga Sandburg proposes as the "theme" of the dining room Sandburg's opening and answering his mail: "That doesn't mean that he didn't often answer it in here [Room 101]." Helga Sandburg, interview with Superintendent Thoman, February 1974.

12. Helga said there should be about ten boxes of Pepsin™ chewing gum and Hershey™ bars in the cupboard; he had friends in the companies that kept him supplied. The chair Sandburg sat in came from the house in Elmhurst, Illinois. This room was used for storage. Tables have to be out from the cabinets where he used to keep supplies and hats, in the upper ones. She remembered this room as a "catch-all," a place where things accumulated until put away. "My father basically was an orderly man; he had files and he knew where he wanted them to go and in here were supplies -- [Paula:] "and there was always a shawl and a hat and a sweater--" Helga said that she has two of his shawls. She mentioned that the Lincoln life mask was in here in her time, that the large Steichen photograph of it was a later addition. Speaking of the library ladder: "This is very important, because this was used always .... Here there were always things on top." Speaking of hats: "Now, that's not untypical, to have a hat out in the open."

Her father used to dictate sections of his books to Helga. She refers to a picture of him thinking at his desk in here, with a hat and coat in view, suggests re-creating that scene. "Have that table that way and this one here and then tuck it in the corner, and that would mean that that one space would be right under where, when the secretary wasn't here, he'd be able to turn the chair that way and work with his papers.... This doesn't look organized -- it's not cluttered; clutter implies disorganization. It's not -- disarray would be the most -- this man, with all this business here, he knows which paper is under there that he's going to pick out later on." The only room that was called office, Helga and Paula agreed, was the farm office. Helga Sandburg and Paula Steichen, taped interview with Superintendent Thoman, February 1974.

13. Margaret Sandburg referred to this room as "Dad's office" and said that the maple table and chairs, table made from White House wood, and oak dining room armchair all came from the house in Harbert, Michigan. The fire extinguishers were installed when they moved in or shortly after, because her father worried about losing his papers in a fire like the one that destroyed Uncle Ed Steichen's studio. Her father kept hats and scarves in the cupboard; she did not recall a table near the door on which he kept a sweater or scarf. Natural objects he picked up on his walks were kept in his office or study, not put in the front (living) room. Margaret Sandburg, interview with the author, November 29, 1983.

14. Paula Steichen's memory was that in the early years her grandfather did not spend much time here, although this was the room where

she played under his worktable (My Connemara, pp. 86-87). She remembered great piles of books, magazines, and papers on all surfaces. Paula Steichen, interview with author, November 30, 1983.

15. John Carl Steichen particularly remembered, from 1946-52, three crates of cigarette cards on the floor by the door to the stair hall; they had been given to Sandburg by someone; what happened to them is not recorded. John Carl Steichen, interview with the author, February 4, 1984.

16. Margaret Sandburg, marginal comments on draft report, p. 80, referring to Helga's statement (Ref. 12, above): "I have never seen Hershey bars there and I thought he did not care for chocolate. I know I've seen no gum but Wrigley's around. At one time he was ordered by the doctor to quit smoking, if he could. I think my father took this as a challenge; anyway he was all set to prove that he could stop. Marge and Bill Braye sent him lots of strings of licorice, and he went out and got some Wrigleys and some Beechies and some horehound candy."

The oak arm chair in the front office "was part of the original dining room set. The other chair was in the dining room. In Elmhurst the oak set was first bought for the dining porch when it was built. The other set in our Elmhurst dining-room was disposed of when we moved to Michigan. It was very dark and made a room gloomy."

17. Margaret Sandburg, taped comments on draft report. Commenting on p. 158, re shaded lamps: "Unless she's thinking about downstairs. Mother thought that that ceiling--that new kind of light [fluorescent] was easier on the eyes. She read somewhere something about that and that's the only reason we started using that in the dining room and in here."

Re placement of books (p. 178): "My father had a few books by Anatole France in his office downstairs, but that's a very different room. That is a sort of a mixed-up room."

Re White House table (p. 193): "I remember when Mr. Severin brought that table that was made from lumber removed from the White House and I must say, we were quite thrilled at the time...."

Re typewriter (p. 275): "In the downstairs office, the front office, that Smith-Corona portable typewriter that I mentioned turned out to be a Royal. It was sometimes sitting on that chair that went with the oak dining room set and sometimes it would sit on the floor by the desk with the handle of the typewriter up, back against the desk in that room."

Front Room (102)

Usually referred to by the Sandburgs as the front room, but occasionally as the living room, parlor, or even piano-room, this was preeminently a family room during the Sandburgs' early years at Connemara, as well as a place to entertain visitors.

Music was always an important thing here. Margaret was the pianist of the family. Sandburg kept his favorite guitar in here and played it daily, for family, for friends, or just for himself. "Play it to music," Helga Sandburg suggested in 1974, when the theme for the room's interpretation was under discussion.

Later on, after Helga and her children were gone and Sandburg had begun to slow down noticeably, he adopted this room as one of his downstairs workrooms. Probably the most significant piece of writing he did here was his address to Congress on the occasion of Lincoln's sesquicentennial in 1959. Photographs taken at the time show him ensconced in his favorite chair in the corner, surrounded by books and cartons and files, dictating to a secretary at a typewriter in the middle of the room. That this was not untypical of these later years is confirmed by other photographs and Mrs. Sandburg's comment in a December 1960 letter to Carl in Hollywood. Speaking of this room, Paula wrote: "Your papers and all are as you left them." At the very end, the room became a sitting room again, more formal than before and relatively little used.

Historical evidence for the furnishings of this room abounds. There are several published descriptions by family members and visitors, as well as unpublished comments by family members who have been interviewed since Sandburg's death. And there are many photographs, in-

cluding over 50 from the Sandburg years. Of all the rooms in the house this is probably the best documented.

Most of the furniture--including the Conover grand piano, sofa, music and curio cabinets, end table, and several chairs--came from the house in Harbert, Michigan. A few pieces present in early photographs were gone by the sixties, notably the old wind-up Victrola in the southwest corner, replaced in 1959 by a high chest of drawers, and the Zenith end table radio by Sandburg's chair, replaced by a succession of end tables. The sofa and chairs moved around the room as needs changed and by the mid-sixties all had been re-covered except for the plum-colored sofa and Carl's old green armchair. A shag rug replaced the old broadloom, while curtains on the conservatory door and a fringed shade on the north window softened the light and the old angularity of the window and door. Even Ed Steichen's photographs were hung in 1960 after sitting for fifteen years on top of the bookcases. Probably about the same time, the room was repainted in white, rather than ivory as before.

After Carl's death Mrs. Sandburg made some more changes to prepare the room for changeover to Federal ownership. Most of these changes, documented in photographs from 1967 to 1969 (figures 79-88), involved moving ornaments and pictures and books.

In 1974, the National Park Service, working closely with Paula Steichen and other family members, rearranged the furnishings to better represent the appearance of the room in the 1950s. The biggest changes were moving Carl's old green chair back to his corner, his reclining chair back to the southwest corner, and the sofa back to the wall by the porch door (displacing entirely a high chest of drawers acquired about 1959). Post-1959 features such as vinyl upholstery, fringed shade, and hung pictures were not reversed, nor was the paint color. The importance of music and the sense of family entertainment

were suggested by placing one of Sandburg's instruments (a lute) and a couple of books on the floor by his chair. The 1974 arrangement is basically intact at this writing (1986).

Historic Photographs: See figures 56-90. Photographs not illustrated include the following cataloged Historic Photographs (HP): for 1950-1952, HP 9686 and 9633; for 1956, HP 2596 and 13809; for 1959-1960, HP 2676, 2678, 2679, 2681, 2686, and 2690; for 1962, HP 7857; for 1963, University of Illinois 7:54. Non-HP photographs in the site photo reference files include: for 1950, 222/11, 248/12, 774/19, 775/39, 776/1, 777/4, 778/20, 779/7, 801/8; for 1963, 626/46; for 1967-1968, 641/12 and 236/6; for 1971, G 112 and 242, and a set taken by Gordon Gay; for 1974, W 63, 65-57, and 128. In HP 12272 and 12273, the sofa and matching chair can be seen in their Harbert context. Photographs ca. 1960-61 by Allen Gould are on the jacket of Golden, Carl Sandburg, and in Steichen, Sandburg, p. 49.

Documentary References:

1. Lilla Perry, 1948: "... a large comfortable living room, with fireplace, davenport, easy chairs and a grand piano." Perry, My Friend, Carl Sandburg, p. 82.

2. Paula Sandburg, 1968: "Sometimes, when he had a secretary helping him, he would sit here (she pointed at a comfortable, overstuffed chair by the window). That was where he sat when he dictated his speech to the joint session of Congress (in 1959, on the 150th anniversary of Lincoln's birth). He would take the draft into the next room and sit down at a desk and scratch here and there. Then he would take it upstairs and put something else in it." Quoted by Robert Cahn in "Carl Sandburg Told His Wife..."

3. Paula Sandburg, 1968: "In that room, it was that chair there he was sitting in, next to the little table, in which he first dictated to a typist ... his speech to the joint session of Congress. After he had finished dictating it, he first sat down here [101] and looked it over and made some corrections and then at night he took it upstairs with him and made further corrections."

Although Margaret was the piano player, Carl would also play once in a while. "He could play the piano, only enough to accompany himself to songs." Paula Sandburg, taped interview with Richard Krepela, 1968.

Margaret Sandburg notes (marginal comment, draft report, p. 85): "He really couldn't do that, and when he played chords along with some very short part of a song, it was really a joke and he laughed when he quit with a bang."

4. Margaret Sandburg, 1974: "My father used to have a table and, at one time, a little -- that's not the table ... he had a different table, that's one from my room.... At one time he had something that John made for him ... [a combination FM radio, tape recorder and record player]. John made that down in the basement one summer [see fig. 76].

Asked how Sandburg ordinarily used this room, Margaret said: "He would sit over there going over things, reading his mail perhaps, or reading over various things. I'd call it a reading chair.... But usually during the early, during most of the time we were here he worked in there [101] and we [he?] used the dining room more than any other room...." Margaret Sandburg, taped interview, November 30, 1974.

5. Margaret Sandburg, 1983: "Front room - Conover grand piano - from sun-porch at Harbert. We never had a Steinway. I played the piano. The music was kept in the piano bench and in a grey oak music sheet cabinet.

"Dad's easy chair - from Harbert front room. Grey oak glassed-in cabinet - from Harbert front room. Grey oak filing cabinet for music - from Harbert sun-porch. Piano bench - from Harbert sun-porch. Sofa - from Harbert front room.

"Tall Radio-Hi-Fi - from Harbert front room (later moved to ground floor when replaced by a smaller one with better sound next to easy chair, space occupied by a chest of drawers, against wall near closet).

"Carvings on mantel - These were sent to my father in the late fifties. He put them on the mantel where they looked out of place with the Chinese vases and the God of Family Happiness and Contentment (as well as Plenty). So he carried the God of Plenty into my room and put it on the mantel and said I could have the vases there.

"End-table - brought from Harbert." Margaret Sandburg, ms. notes for the author, November 29, 1983, CASS files.

6. Margaret Sandburg, 1983: The living room was more often referred to in the family as the "front room." The old Victrola™ was given by Mother to John Carl, replaced later by chest of drawers. The Chinese god and vases were souvenirs of Carl and Paula Sandburg's trip to Hawaii in the 1930s. Mrs. Sandburg did not decorate the mantel with things like tree branches. Margaret Sandburg, interview with the author, November 30, 1983.

7. Paula Steichen, 1968, speaking of the late forties: "Connemara soon became home. In the living room, two thick books could be seen piled one on the other near a straight-backed chair, where my grandfather would prop his left foot as he played the guitar in the evenings. Later, two Sears, Roebuck catalogs would often replace the books. The collection of canes given to Buppong by friends was set about the house: in corners of rooms, by the fireplace, in wastebaskets, huge crocks and cardboard boxes." My Connemara, p. 18.

"... we sometimes brought them [new-born kids] into the living room after lunch, to play and explore the people and furniture. Any misbehaving was simply mopped or picked up from the rug -- and the show continued." My Connemara, p. 41 and 42. Margaret Sandburg writes: "I think she means into the dining room" (marginal comments, draft report, p. 86).

8. Helga Sandburg, talking with her daughter Paula and Superintendent Ron Thoman, 1974:

She tells how, when she used to come home on a visit, everyone would rush down to the basement door except her father, who would be sitting in his chair in the living room waiting for her to come to him.

Speaking of the piano, she mentioned a "sort of an old Indian thing ... that was over there and the guitar up there." Her father always laid his guitars down somewhere, never hung them on the wall. She pointed out that in the photographs she took in 1967, the guitar seen is one she bought in Mexico for about $75, that she left at Connemara when her father was ill because her mother had given her his favorite and Mrs. Sandburg wanted one around for Carl to see even though he couldn't play any more. His other guitars Mrs. Sandburg sent to Sophocles Papas for repair.

Of the tape recorder John Carl made, she said: "He set up a big machine here, you know, he made this thing which my mother said they didn't know how to work and he finally brought it down to me and set it up in my house [hall?] and I used it for a long time for my tapes and still use part of it."

"There's not enough going on up on the mantel there, I'm quite sure."

Paula and Superintendent Thoman discussed how radically different the living room was from what it was during the prime years, which Thoman suggested would be "1955 to 60, somewhere in there, when he was still active," to which Helga agreed.

Referring to the curio cabinet, Helga asked about the medals; Thoman said they were in storage. Helga: "It was kind of a pretty exhibition case, where they kept the medals."

Regarding his use of this room in his work, Helga said: "Well, he would start a thing upstairs ... at night ... usually typing it in the shorthand thing that he had, and then he would bring the notes down with him and he would read the paper, magazines and things, but also working on that too, and then he would go out on the rock and work on it and come back in, and so this room was as much a writing room.... That room [101], I don't remember that room so much as a writing room for him ... but you see I was here, living here until '51."

Thoman: "What would you say this room was probably used more for, a more typical use of this room than anything else?" Helga: "Two things; it would be visitors and family, because if we had company ..., everyone after supper, we sat there for a long time, and they would sort of drift into here and he would get his guitar out .... The guitar was a very strong thing in his life until he got really very, very old and couldn't remember the chords.... Somehow it was his thing and we all sang...." Paula: "This was more of a family room than a study... if you wanted to create an impression of the room what would you aim for?" Helga: "See, the thing is that he brought his work into every room; the same thing with the dining room...." She spoke of the mail on the dining room table and Paula mentioned the stacks there and Helga added: "Yes, in all the rooms," and went on to speak of his sometimes bringing his lunch in here: "He might sit here way, way into the afternoon, in a certain kind of weather, say when the weather was cold.... This was more the room where people would come ...." Thoman: "Sarah told me, Sarah Oates, that she can remember days and days of sitting in that room [101] working, but also days and days of sitting here; she had a typewriter on this thing and so on."

In regard to interpreting this room, Helga said: "I would say, play it to music.... This was the room where we all sang." Paula asked about cartons full of clippings. Helga: "I'd have a couple of those things... that shows something in here was going on, because one of the unique things about him was that he did use boxes and was not offended by them as something that wasn't beautiful.... I wouldn't bring a typewriter in here... I'm sure, if a typewriter came in here it was because he was doing a specific piece of work that he was stuck with and he brought a secretary in here... temporarily.... I never remember a typewriter in here." Thoman: "Can we simultaneously accurately

show this room as having stacks of [stashed?] things here?" Helga: "Right, which meant that he would put them aside and be ready to play the guitar." Thoman: "He might work here in the day, and at night guests would come in here." Helga: "Or in daytime, because his time sense was different. Might have a friend in at 3:30, talk about old times, play guitar. He might have dinner at 6:00 and after, about 8:30, say, 'Now I'm going to leave all of you.'"

She suggested that you have to "autocratically" set it up to one time and, "if anyone challenges you, you can say it was that way at one particular time."

Speaking of the collection of canes, once scattered all over the house but now concentrated in the living room in front of the fireplace, Paula commented: "... that's a new idea and Gramma I think tried desperately to really have this place looking good when you came and she went around and she cleaned things and she tried to make it look the way somebody would really like it -- it's really too bad, if you only could've slipped her out."

Referring to the top of a bookcase, Helga said: "The kind of thing you would put up there would be a large photograph.... He would like to take something which was not framed or anything, just take the thing and stand it up there and you could change...." Of some object, unidentified, she commented: "This looks exactly like my mother, which is not the way things were when we were here," and suggested putting up things that are cardboard-backed, fly-specked, or rusty, because that's the way he did it, caring only for what was inside, not the setting.

Helga said Uncle Ed Steichen would sort of "magnetize the whole family and everybody would be in here... that was a very happy time and he would come about twice a year" for a week or so. Helga also had parties in this room, to which she invited actors from the Flat Rock Playhouse. One particularly memorable visit was that of Ed Murrow and his television crew from New York, to whom Mrs. Sandburg served goat milk instead of cocktails.

On being shown one of the 1956 photographs taken for the University of Illinois [figs. 66-69], Helga exclaimed: "Well, boy, I sure wouldn't set it up like that, because that must have been when he was in the midst of something, which someone would clean up." Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 1974.

9. Helga Sandburg, talking with actor John Cullum, 1981: "This room was one of my father's favorite rooms.... It was a kind of a place that we went after we ate. Sometimes we sat all night at the supper table, but sometimes again we would come in here, and maybe... my

children would put on a puppet show or something... and, also, my father spent just a lot of time here with newspapers and, he didn't do any writing here."

Cullum: "Reading?" Helga: "Reading, yes. It was ... a room of relaxation...."

Helga: "Father would always be sitting in that chair.... I don't feel at home in this room. This was his room. He was sort of king in this room. Our children are more at home in here than I was.... [when Uncle Ed came to visit,] then I felt at home in this room."

Transcript of video-taped conversation between Helga Sandburg and John Cullum, 1980, in Perry Miller Adato Collection, 2.9.2. Connemara, pp. 56-57, 90, 94, University of Illinois Library.

10. Paula Steichen, 1979: 'We called this the front room; I didn't even know there was such a term as a living room when I was a kid. And we primarily used this -- in the very later years there are lots of photographs of Buppong when he was working with Harry Golden on that book and so forth, sitting in that chair, but really this room was not used for that purpose. This was a room that we went into when we had guests or whatever, and sometimes we had in here -- like when Uncle Ed came, it was a big enough room so that we could ... all be comfortable." Paula Steichen, taped tour of Connemara, June 29, 1979.

11. Paula Steichen, 1984: Paula described this as primarily a room where the family got together in the evening or entertained friends in the daytime or evening. Her grandfather worked in here only in his last years, when he was slowing down and preferred working downstairs because it was less lonely than upstairs. She felt it would be misleading to re-create a work setting, such as those visible in photographs around 1959-1964, because it was not typical of his really active years. Interview with the author, March 13, 1984.

12. [Photographs:] "We are celebrating hanging up Ed's pictures that have stood all these years up on top of the bookshelves in the piano-room. The beautiful photo -- Carl and Paula -- hangs over the fireplace. I think you will like this. Other photos are around this lovely room. (Your papers are all as you left them.)" Paula Sandburg to Carl Sandburg, [December 1960], Sandburg Collection, University of Illinois.

13. [Radio:] Helga said they used to listen to the 6:00 news and Jack Benny. The old radio, now in the possession of Leroy Levi, shows in photographs, sometimes in the dining room [?] as well as in the living room, according to Paula. Helga thought it ought to be put back next

to her father's chair in this room. Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 1974.

Margaret Sandburg was surprised to learn that Leroy Levi has the Zenith end-table radio. She suggested using "the one that John made" instead, "because that was there for a long time," and "John made it for my father in the first place" (taped comments, p. 276).

John Carl Steichen remembered that on Sunday afternoons, in nice weather, the radio was placed in the window so they could listen to it out on the lawn. Interview with the author, February 4, 1984.

14. [Busts:] In 1974, Helga objected to all the sculptured heads in the room except the miniature Lincoln life mask. "One thing I really don't like is busts of him [Sandburg]." Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 1974.

15. [Piano:] Sometime in the late 1940s, Edwin Gerschefski visited Connemara to discuss setting some of Sandburg's poems to music. As he remembered later, "When I arrived he was resting upstairs so his wife showed me to the drawing room and suggested that I make myself at home. I did, by playing on their excellent Steinway [sic] B grand piano (I remember noticing choral works by prominent Americans strewn on the piano, evidently gifts from the composers to Sandburg.) I started with Beethoven sonatas, then proceeded to Chopin Etudes and Cesar Franck's Prelude, Chorale and Fugue. About this moment I was aware that Sandburg had slipped into the room and was sitting quietly in the corner listening... a figure slumped in a chair, completely relaxed physically, with an enormous scarf around his neck." Quoted in Sutton, Carl Sandburg Remembered, 150.

"We never had a Steinway." Margaret Sandburg, interview, 1983.

Margaret said that she preferred having the piano turned so that the keyboard was next to the conservatory door; the light was better. The music on the rack would have been hers; such as Bach's Two and Three Part Inventions and the Chopin Waltzes. Interview, January 21, 1984. See Ref. 25 for additional comment by Margaret Sandburg.

Paula Steichen: "When I took piano lessons [from her Aunt Margaret], I know it was turned" the other way, with the keyboard next to the curio cabinet. "That's the way it was for the majority of the time, I'm sure." That way made for easier access to the conservatory. Interview, 1974.

Helga: Her father could only play chords on the piano; Margaret was really the only piano player in the family, although she tried hard to

teach Paula and John Carl, who gave recitals in the living room. The piano had an Indian rug on top, with Sandburg's guitar. Interview, 1974.

16. [Guitar:] For Helga's comments, see paragraphs 8 and 12 above.

Paula: "If somebody does notice that instrument [lute] on the piano, that is not typical, really; one of Buppong's -- I mean I'm glad they've got it out there, that was something that belonged to the family, but usually one of Buppong's guitars would be sitting there instead.... The only guitar that you all have any more -- most of them have gone one place or another -- there is a Swedish guitar that Helga got for him. [Q. Is that the one he's playing in --] No, John has that; that is an old guitar, it's a very unusual guitar. Now the Swedish guitar looks like this..., it's very deep and it's an excellent guitar and I think that the park has taken it some place to have it -- it should be here somewhere." Paula Steichen, taped tour, June 1979.

"The instrument on the piano...is...a lute.... My father got this from Sophocles Papas, in Washington, D.C., not for playing but for the beauty of its form and carving, and perhaps my father would say, for the feel of the instrument. This meant something to him. For a time it stood high on the bookcase in the corner, at another time on the curio cabinet, when the corner was not occupied. Things kept changing around, you see. When I moved into the downstairs rooms, I asked my father if I could have it there, and he was pleased at my interest in it, and agreed, so I put it on the bookcase there, standing in the corner, thinking one could better appreciate the beauty and craftsmanship of the lute if there were not so many other things around that did not seem to 'go' with it. There it stayed until '67 or '68, when we noticed a crack in it, which was fixed by Mr. Papas." Margaret Sandburg, letter to the author, March 15, 1985.

17. [Curio cabinet:] "It was kind of a pretty exhibition case, where they kept the medals...." A piece of driftwood or plain basket full of buckeyes would be appropriate on top. Helga Sandburg, interview, 1974.

"But my father did not ever keep driftwood or a basket of buckeyes on that cabinet. He kept it mostly in his office or even upstairs. What we had on top was the framed Jefferson invitation to Mr. Rodney to have family soup with him. We did not have a basket of buckeyes there." Margaret Sandburg, marginal comment on draft report, p. 91 (1985).

"In a far corner of the living room, a small walnut and glass cabinet was placed behind the grand piano.... Its three shelves held in disorder dozens of cases and paper boxes, some as large as our hands,

some as small as our thumbs. Lifting the cover of one we might see a ring made out of a dollar bill, a miniature guitar, some Swedish coins, an Indian-head penny, a coin celebrating the third inauguration of FDR and a 'Reward of Merit' given to Lilie M. Steichen when she was in grade school. Lying free on the shelves were large round skipping stones from Lake Michigan. Amongst them we would find a Pulitzer Prize, a Pegasus award or the North Star medal -- heavy objects shining, some bronze, some silver, some gold, a few of heavy steel -- and often they had brilliant ribbons attached....

"As intriguing as the shining awards was a polished skull of a small animal, ivory and perfect, and crumpled envelopes containing dusty bullets from another age. On one such envelope my grandfather had written 'Appomattox,'.... At a younger age we appreciated more the blue box filled with hand-decorated sugar cubes, the set of Lincoln pennies someone had sent to Buppong, and the minute figure of a goat made of metal. The only objects in the cabinet we considered lacking in interest were the scrolls of paper on the bottom shelves -- degrees, certificates, awards -- rolled tight and tied with dark scholarly ribbons.

"One beacon to this store of treasures was a familiar framed piece of writing which always sat on the top of the cabinet [the note from T. Jefferson to Mr. Rodney]...." Paula Steichen, My Connemara, pp. 18-20.

"In the living room at Connemara, a glass and walnut case stands in an eastern corner, behind the piano. On top of it, leaning against the wall, is a framed letter. The intricate design of its writing is a pleasure to see. It reads: 'Will Mr. Rodney do Th. Jefferson the favor to take family soup with him tomorrow? Jan 24, '09.' In our childhood, my brother and I used to go to the glass and wood case occasionally and finger through the ribboned medals and awards within, not understanding them, but intrigued with their weight and bright colors and the varying boxes of velvet or cardboard within which they rested. They were mixed there with skipping stones from Lake Michigan and among small oddities that people had given to the family -- tiny carvings of animals; sugar cubes decorated with log cabins, axes, and stovepipe hats; the clean, white skull of a very small creature; heavy, ribbed, uneven bullets from the battlefields of the Civil War. There, too, in the case, were rolled documents, which we hardly ever bothered to open.... And somewhere in the confusion of stones and boxes, small carvings and papers, lay two Pulitzer prizes." Paula Steichen, in National Park Service, Carl Sandburg Home Handbook, 1982, p. 92.

Asked if she played with the medals in the cabinet, Paula said: "Not often. I was really more intrigued with the little sugar cubes and things like that. You know, we didn't have much candy... and I always

wondered if one would be missed, here and there." Paula Steichen, taped tour, 1979.

18. Helga and Paula agreed that the picture of Dana Steichen was in Gramma's room, on top of the chest of drawers by the door. Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 1974. Margaret adds: "In Michigan this was always on the piano, but at Connemara it did not look good there" (marginal comment on draft report, p. 93).

19. [Photograph of Sandburg on the front steps, playing his guitar:] Paula said: "There's a picture of that on that little chest by the piano" [see figs. 60, 61] and she was going to have a copy made, backed with cardboard, and put in the same place. Ibid.

20. [Helga's portrait of her father, over music cabinet:] Helga painted this when her father was going through his mail in the dining room; Mrs. Sandburg hung it where it is now. Ibid. See figures 59 and 78.

21. [Fireplace:] This fireplace was not used, according to Margaret Sandburg. Taped interview, November 20, 1974.

22. [Mantel ornaments:] Helga spoke of the cloisonnee vases that had been on the mantel for a long time; she always thought that they contained the ashes of her Steichen grandparents. Taped interview, with Steichen and Thoman, February 1974.

"One vase did at one time contain the ashes of my grandmother, who died I think in 1934 and was cremated according to her wish. When my grandfather died 10 years later, they were buried with him." Margaret Sandburg, marginal comment on draft report, p. 93.

"Over there, on the mantelpiece, we used to keep the two Chinese vases .... When Dad got those two figures [Farb wood carvings]... he thought they should go up on the mantelpiece, because the other things had been there long enough and they don't seem to go with the vases, so I said 'Can I have them?' quickly." Margaret Sandburg, interview, 1974. See also paragraphs 5 and 6 above.

"We are standing this Rootabaga letter of yours on a mantel for a while...." Carl Sandburg to Frank Lloyd Wright, June 28, 1947, quoted in Mitgang, Letters of Carl Sandburg, p. 447.

Carl Sandburg visited the aged wood carver, Axel Farb, at Rockford, Illinois, in 1959 and was much taken with his little figures of Swedish men and women. "Given two of them, he promised to put them on the mantel of his living room.... Every so often, as he looked at the figures he fondled lovingly, Sandburg would burst into hearty laugh-

ter. 'They make for good laughter,' he told Farb; 'It was good for your head and heart to make them.'" Rockford Morning Star, April 9, 1959, quoted in Sutton, Carl Sandburg Remembered, pp. 95-97.

"A photograph of you in a rocking chair has been on the front mantel ever since it came and will be there when you arrive." Carl Sandburg to Ralph McGill, June 25, 1952, quoted in Mitgang, Letters of Carl Sandburg, p. 483.

When Sandburg visited the Carl Sandburg School in Wheeling, Illinois, in 1958, a blind girl gave him a poem she had written in braille. Sandburg told her, "That's going to be a treasured possession of mine, and it's going to be at Flat Rock, North Carolina, right in our parlor, where people can see it when they come in." Sutton, Carl Sandburg Remembered, pp. 209-10.

23. [Cane collection:] The cane collection was a gift from an Illinois friend, Alexander Hannah, whose wife made him get rid of them. Sandburg never would use a cane even at the end, when he preferred to lean on his wife instead. Margaret Sandburg, interview, 1974.

C.B. Batchelor, the New York cartoonist, gave Sandburg his collection of canes and he, in turn, used to give them away to his own friends. Originally they were scattered throughout the house, but Mrs. Sandburg brought them together in the living room, quite late. Paula Steichen, interview, 1974, with Helga Sandburg and Superintendent Thoman.

"Not Batchelor--Alexander Hannah. I didn't know that Dad ever gave any away except to family." Margaret Sandburg, 1985, marginal comment on draft report, p. 94.

Helga's 1974 suggestion that the rest of the canes be taken up to Sandburg's bedroom, "since their display wasn't such a typical thing downstairs" (see Sandburg's Bedroom, reference 9, below), elicits this comment from Margaret: "It was [typical]. We always had them there [front room].... Most of them were there. There were some of them in the hall, I think, too.... The canes were very different, ranging from some with ivory carved heads, or some rare wood carved like the head of a whippet or greyhound, and a hollow one used for a sword or some other purpose, to ordinary ones. One he used to pretend was a slave auctioneer's cane.... I didn't notice that he had these canes...up in his room.... I have some here. You see, those are some that I think are just beautiful, and I particularly admired them and he gave them to me." Margaret Sandburg, taped comments on draft report, pp. 164-165.

24. [Chest of drawers:] "That was the kind of later thing, where she [Mrs. Sandburg] said I've got to have something to put things in." Earlier, the spot was occupied by "a nice-looking crummy thing [the

Victrola]." Helga Sandburg, interview, 1974, with Steichen and Thoman.

Bill from Brunson's Furniture, Hendersonville; dated September 9, 1959: "1 Continental Chest on Chest solid cherry $190 less 10%." Farm office file, CASS. There is no record of the purchase of the matching chest of drawers.

[Tape recorder:] See paragraph 8, above.

[Wire recorder:] In the farm office household files there is a card for a Webster-Chicago Wire Recorder, Model No. 80-1, Serial No. 40888, purchased January 6, 1948, as a Christmas/birthday gift for Sandburg.

25. Margaret Sandburg, marginal and taped comments on draft report. "We always called this the front room, just as we did with the same type of room in Harbert and even back in Elmhurst. We never used parlor or living room. But we might as well have called it 'the guitar room' as 'piano-room.' We sang together when my father felt like it, to his guitar accompaniment" (marginal comment, p. 82).

"The guitar...was always kept in its case, on the piano. The lute stood in the corner on top of the bookcase at one time" (marginal comment, p. 84).

Referring to her father's collection of canes: "I admired one of them so much, he gave it to me, and I have it and some others here" (marginal comment, p. 86).

Of the tape recorder John Carl made: "For a long time, the one that John made [was by the chair].... Now, if you can't have that other one [Zenith end-table radio]...then it ought to be the one that John made.... John made it for my father in the first place" (taped comment, p. 276).

Regarding Sandburg's use of the room, Margaret (marginal comments, p. 88) agrees with Helga's "play it to music" suggestion but disagrees with having "stacks of things" or a typewriter around, especially for the 60s. "If he was working on something he'd carry it into the Front Office and come back to play the guitar. But what does it matter; he did it both ways probably." In her taped comments on p. 35 of the draft report, Margaret adds: "...he didn't start doing things...with...the front room until much later on. He really didn't. If those little filing cases had been in the front room, it would have made that place so crowded you couldn't have entertained, you couldn't have had one of those fun song fests that we used to have. I think it's very important, by the way, that that room should express something like that -- I certainly agree with Helga there about 'play

it to music,' because that was an important part of him. I don't think that the front room should be set up to...look like an office."

Regarding visitors, Margaret writes (marginal comments, p. 89): "One of the first persons we became acquainted with here was Mrs. Sadie Patton...she wrote The Story of Henderson County. Both my mother and father liked her. Another very good friend who came often, and all of us enjoyed, was Don Shoemaker, editor of the Asheville Citizen and his wife Lyle and little daughter Elizabeth."

Concerning the piano (Ref. 15), Margaret is emphatic that when she taught John (about 1952) "the keyboard was near the conservatory" (marginal comment, p. 91). "Please let it stay with the keyboard near the greenhouse door. This is how it was when I taught the children a little music and when we had a 'recital,' and one could not read music without artificial light the other way" (marginal comment, p. 200). Paula, she adds (taped comment on p. 200) "must be confused with the time when Mrs. Perry came and at that time [1948] it was turned around the other way." "This was a terrible position for playing the piano because you can't see -- there's no good light there" (taped comment on p. 276). She mentions "very beautiful large" serapes "that we used for the cover for the Conover piano" (taped comments, p. 255).

[Piano music]. Besides the Bach Inventions and Chopin Waltzes (which she has recently given to the Park Service), Margaret says she had "many others, Chopin and Bach Preludes, for example, and many old songs" (marginal comment, p. 91). In a letter to the author, March 13, 1985, Margaret Sandburg writes: "We have turned over...for the piano in the front room, about seven books of my old classical music albums. I have been thinking about the way things were arranged then, and I must admit that I usually had some of the old songs of the twenties and thirties out on the music cabinet, as I do here, in sheet music. Possibly the Park Service would not want it to look that messy. Sometimes I played from the Fireside Song Book, which I believe is on the shelves there."

"We didn't put up dried flowers; we never cared for dried flowers or artificial flowers.... I quite often put some flowers on the piano" (taped comment on draft report, p. 201).

"They used to have once a photo by Brady that hung next to the front door and that Uncle Ed said he had loaned to Dad and it was about time he returned it" (taped comment, p. 205).

"Now I didn't think there was a coffee table there; I thought on the other side of the arm chair was a...radio. [Weber: There was at one time, but it's not there now. That's the one that belonged to Leroy and he wanted it back.] Now, I <u>know</u> that that was never given to

...I didn't know that he had claimed that...." (taped comment, p. 276).

Referring to proposed arrangement of furniture in the northwest corner: "Now I will say that I don't remember so many chairs over here. We didn't have several chairs over on this one side...we had one -- that was an easy chair with a stool...." (taped comment, p. 276).

There was a "very beautiful large [serape] used as a cover for the Conover grand piano," which was one of the "beautiful serapes" Mrs. Sandburg received in February 1929 (letter to Carl Sandburg, February 11, 1929, Sandburg collection, University of Illinois). The others, Margaret says, "were used as throws for his couch and bed" (marginal comment, p. 255).

Closets and Cupboards (103)

These were constructed in 1945-46, filling the space between chimney and west wall. See figure 90, for a partial view of their contents as of 1974.

Conservatory (125)

The small conservatory opening off the living room was added by the Smyths, probably after they made Connemara their permanent home in the 1920s. The Sandburgs used it for starting flowers and vegetables in the spring and for setting bread dough to rise and cheese to ripen. By 1969 it was in desperate need of structural repairs, and not long after the National Park Service acquired the property, the conservatory was taken down. It has since been reconstructed.

The furnishings of the conservatory were of the simplest: a radiator and water spigot by the door, plain benches or counters around three sides, and a table or platform in the center. To control the amount of sunlight streaming through the glazed roof, venetian blinds were suspended overhead, creating a sort of billowy canopy effect.

Historic Photographs: See figures 91-93.

Documentary References:

1. Lilla Perry, 1948: "... a glassed-in conservatory off the front living room. Just then it did not seem used for the purpose." Quoted in Sutton, Carl Sandburg Remembered, p. 23. [Mrs. Perry visited during the winter.]

2. Helga recalled that they had a "little winter garden" in the "greenhouse," where they also started the garden vegetables, including lettuce and tomatoes. "Here bread dough was set to rise and cheese set to ripen in a pail, turned every day with a wooden spoon for a week or so, then taken to the kitchen to be cooked and anise or nuts or herbs added." Underneath they built rabbit and guinea pig pens. Helga Sandburg, Sweet Music, pp. 108, 110.

3. "This is a conservatory," writes Margaret Sandburg (marginal comments on p. 95 of draft report), "as being attached to a residence. A greenhouse is a separate building. At any rate Mother and Dad and I always called it the Conservatory. I cannot emphasize this enough, because speaking of the greenhouse, we meant the one on the other side of the spring garden, and a separate building."

"To say that the conservatory fell into disuse after Helga left is simply not true," Margaret responded to a statement in the first draft of this report. "Maybe we did not use it for rising bread or cheese, but every spring Mother and I enjoyed the starting of flower seeds, and watching the young plants come up; she for the front garden, while I would transplant mine into the enclosed garden no longer there. But I was also interested in the annuals for the side garden, which could be seen from my porch. I used the conservatory a lot...." (Margaret Sandburg letter to the author, March 15, 1985.)

"We used it every year. I planted little flowers that bloomed in March -- lots of cosmos and cornflowers and...zinnias -- many things I just can't remember now. There were some things that Mother wanted, some things that I wanted.

"Of course the tables around three sides were very handy for starting flowers or vegetables, and it was handy to water things that were that height. I raised many flowers for the closed-in garden, a lovely one that I much regret not seeing now. My father like it too and would come out to admire it and my work there" (Margaret Sandburg, marginal comments, p. 95-96).

Regarding the "little winter garden" (Ref. 2, above), Margaret comments: "Not in January or February, though. I remember this, and

the experiment did not turn out very well" (marginal comments, p. 95).

4. Janet remembered the conservatory as having a lot of benches with flowers on them; a water spigot on the south side of the door; venetian blinds across the top, under the roof windows; and a heavy pipe going up through the center of the room to support the roof (there when they moved in). The conservatory was used most of the time, to start vegetables and for flowers year-round. Janet Sandburg, taped interview with Penelope N. McJunkin, August 19, 1981.

5. Paula grew more than 100 varieties of plants here in 1967-1969. Caption for photo 179/171, CASS reference photo file.

6. John Carl Steichen described the structure as having a "workbench" on the south side and a shelf around the other sides and a platform in the center. John Carl Steichen, interview, February 4, 1984.

Helga's/Margaret's Bedroom (104)

From 1946 to 1952, Helga and her two children occupied the suite of three rooms in the southeast corner of the main floor: her bedroom-sitting room [104], the children's room [108], and a bathroom [111], all connecting through the passageway [107] which led into the dining room. This was what Helga called "my end of the house," a place where she could withdraw from the rest of the family, talk to her children, and pursue her own private interests: painting, writing poetry, and keeping her journal. She even had her own screened porch [106].

Photographs from these years show some of the furnishings (figs. 94-98). Helga's bed (full-size) was to the left of the fireplace on the north wall; her high chest of drawers stood on the right side of the fireplace. The mantel held a number of small ornaments and some old leather-bound books; over it, off-center to the right, hung one of Helga's portraits of her father. On the east side of the room was the multi-paned door to the porch, without shade or curtains. The bookcases to the left were full; in front of them stood a brown leather armchair and a table or desk, and a student lamp. To the right of the door was a red leather armchair and floor lamp; on the

wall above hung six unframed portraits, including at least three of Carl Sandburg. There are no views that show the south side of the room.

Only one (202/28, not illustrated) shows the west side, with Helga's bed up against the closet doors in the northwest corner and beside it a floor lamp and maple bedside table. Furniture in the middle of the floor includes an end table with book rack, a maple armchair, and a rectangular table with a shiny (vinyl?) top. On the floor, which in one photograph (fig. 96) looks as if it may have been linoleum, was a small light-colored shag rug, in front of the fireplace. The fireplace was fitted with a grate, folding screen and fire tools and was evidently used.

In the 1949-50 photographs the walls and woodwork appear to have been painted the same light color except the mantel, which was darker. Helga repainted her rooms "a couple of times -- violently -- different walls different colors," ending up with a tan that complemented her paintings (Helga and Margaret Sandburg, marginal comments on draft report, p. 97).

Helga's avid interest in painting and sculpture is evidenced in some of these photographs. She also used the porch and a room in the basement [002] as a studio and another (001) as a workshop.

When Helga left Connemara in 1952, Margaret inherited her suite of rooms, making this her bedroom-sitting room and 108 her study and guest room. She had both rooms painted yellow with white trim, as they have remained, and furnished her bedroom with pieces from her room upstairs, a few of the pieces Helga left, and a new bed and rug bought in Hendersonville. Photographs taken about 1963 and in 1968 show the room as Margaret had it while she was still living at Connemara (figs. 99-101). Photographs taken in 1969 and 1970, after

the National Park Service came, show only minor changes, mostly in decorative objects on tables and walls. The contents of the room were cataloged before being placed in storage in 1971, when the room became the site's administrative office. Since 1975, it has been used as a curatorial workroom. Most of the original furnishings are now (1985) in storage.

Historic Photographs: See figures 94-101 and the following non-HP photographs in the site photo reference files: 202/28, 226/76, 237/14, 235/13 (1947-48); B 9-13 (1969); Margaret's bedroom, #9A-I (DeMaio, 1970, good details); Margaret's bedroom, 1-8, (Gordon Gay, 1971, good details). The 1963 photographs are in Margaret Sandburg's possession.

Documentary References:

1. In Mrs. Sandburg's correspondence with Joe Anders in 1945, there is no reference to the paint color for this room. Anders File, CASS.

2. Lilla Perry, 1948: "On this first floor, also, on the other side of the house from her mother's, was Helga's suite, a combination living room and bedroom, the children's (Paula and John's) room and nursery, and a large bathroom." Perry, My Friend, Carl Sandburg, p. 84.

3. Helga, 1974, speaks of her need to have a place in the house in the early days where she could talk to her children alone, a place to withdraw to. "That was my room with my painting, had my own set-up, and my own porch... and my kids and my own bathroom.... And that was my end of the house...." Helga Sandburg, interview with Superintendent Thoman, February 1974, III-2.

4. Paula Steichen refers to one of the dogs "climbing onto the leather sofa" in her mother's room. My Connemara, p. 102.

5. Mrs. Sandburg's 1968 deed of gift to the U.S. Government specified for Margaret's rooms: "The basic furnishings on view will remain substantially as they are. Personal possessions including clothing in drawers, closets, etc., need not remain."

6. Margaret Sandburg: "Bedroom (Helga's, then mine) - bookcase against the wall near the bed, bedside table, and bed - Hendersonville; Love-seat & chairs - from Helga's Harbert home;

End-tables - one from my room in Harbert, and front room; Zenith TV - sent to Dad by Eugene MacDonald (?); Bed - we bought this after Helga went to Washington; record player and radio on record table for albums, brought from upstairs.

"Red Curtains - To the best of my remembrance, Helga made these; she was interested in painting at the time and had hung some of her paintings but did not like the background and painted the walls tan. When I came I had the walls done in yellow as they are now. It was fortunate that we had the curtains, for at one time my eyes got very bad and I could not bear light. I thought I was going blind.

"Painting over mantel - Helga did this of me. I took with me the photo of Dad playing his guitar, which was over the bureau with a bookshelf, and a painting I had hung there, one given me by Oma, a Steichen. We thought the one Helga painted would be very good there, as it hung there for a long time after Helga painted it.

"Maple bureau with bookshelf - from Helga's Harbert home." Margaret Sandburg, notes for interview, November 29, 1983, CASS files; marginal comments on p. 99 of draft report.

7. In an interview with the author, November 29, 1983, Margaret Sandburg stated that the small painting by Alexander Calder came to her father by mail. Commenting on her statement (draft report, p. 99), she added: "I did not realize at the time who it was by. I kept it there because the color blended with the curtains! But I remember its arrival." In another interview, January 21, 1984, she confirmed that the laundry chute in her closet was used.

8. In his taped interview with Helga Sandburg and Paula Steichen, February 1974, Superintendent Thoman discussed with them the use of this room and 108. Helga favored using them for administrative purposes and thus avoiding a choice between showing them as her rooms or Margaret's. Thoman thought use as offices was creating too much wear and tear; since he didn't want to make them a part of the house tour, he favored closing them and using them for storage of furnishings not on display.

Margaret Sandburg does not, as she says, "feel good" about the non-interpretive use of this room and 108. "And yet we were part of his life," she writes -- "he came into our rooms, spoke to us affectionately, gave advice as well as sympathy and understanding, and I did work for him in that downstairs office [108]. This is where I worked on the Letters, also, and where I made an important decision on getting them assembled chronologically, as well as doing a biographical sketch. In the bedroom [104] before the bookcase a small xerox machine was set up so that I was able to make copies of the Letters. If we had known what they would do, there would have been no

reason for them to leave any of the furniture or other things there" (marginal comments, draft report, p. 31).

9. Margaret Sandburg, marginal and taped comments, draft report, pp. as indicated:

[p. 99] "I have some photos that Helga took which must have been taken around 1963 or thereabouts, because it is set up with the xerox machine on a desk in front of the bookcase -- at any rate it was when she had given Christina to me. There is also a photo -- several, in fact, of me in the other room, my study. The photos of the bedroom -- sitting-room show how the mantel looked, a cloisonne vase on each side, a Chinese drum, and a brass teapot(?) and some bells. There was a red rug in front of the red curtains. On the right of the fireplace was my record cabinet, with a blue and white vase on top of it. Turned against the right of the fireplace was a little what-not that Ella made, though I don't know what became of it; it was for shells I'd brought from the Gulf. There was a chair on the other side of the fireplace facing the sofa, with an end table on one side and a floor lamp on the other. I sometimes painted in here, and on the porch. I only took up painting because when my eyes were bad I could not read. Next to the bed was the bedside table; the TV was between that and the door. Above the TV hung a Chinese hunting picture [a gift from her father; marginal note, p. 344].

[Taped comments, tape I, side 1, commenting to Warren Weber on c.1963 photographs of her bedroom -- sitting room:] "...this was when I was making copies -- see there's the xerox machine.... If you turn the page over here, see this is right in front of that red curtain.... I got that rug to go with that curtain.... there's that lovely Mexican vase that Mother had -- we have it in there -- and this is my record cabinet. [Asked where the rug is, Margaret replied: "I left it there."]

"Oh, see the cloisonne vases that I have.... Paula says somewhere that Helga used to think that the ashes of the Steichen grandparents were in -- Opa wasn't ever cremated -- Oma was cremated. She asked to be, because she had read one of those stories by Poe...it had an effect on her. And we did keep her ashes in one of them until Opa died and then the ashes were buried with him."

[Margaret mentions the Russian teapot(?) that reminds her of a samovar, the fireplace tools, the bells, the framed picture of] "the Lincoln mask in the hands.... We had that hung up somewhere for a while...somewhere other than in my room." [Referring to the portrait of Oma's brother, she says:] "I never would part with that painting, it's one that I'm very sentimental about -- it's Oma's -- it was taken from a painting of her brother...at least this is what Uncle Ed said, that she said that she saw a picture that...looked exactly like her

brother, so he painted that and...she always pointed to it and she said, 'Oh, that was my brother Peter'...."

[Taped comments on pp. 176, 178:] "I took my books downstairs when I moved down.... There was French poetry and a book on the troubadours, which I think I took down with me when I moved. I took a log of that stuff.... I would never have left my Shakespeare up there, for instance, I took that down when I moved downstairs. And I did have some art books."

[Taped comments, p. 179:] She didn't choose anything in her top floor room [214] except for her typewriter table and radio-phonograph, "so it didn't seem nearly as much my room, really, as the downstairs one. When I went down there, I got Helga's things that were there; I chose the bed and I chose the TV and I arranged everything, so it seemed a lot more my room"

[Letter to the author, March 15, 1985:] "When I moved into the downstairs rooms, I asked my father if I could have [the lute] there, and he was pleased at my interest in it, and agreed, so I put it on the bookcase there, standing in the corner, thinking one could better appreciate the beauty and craftsmanship of the lute if there were not so many other things around that did not seem to 'go' with it [in the Front Room]. There it stayed until '67 or '68, when we noticed a crack in it, which was fixed by Mr. Papas."

[Marginal comments on p. 179:] "...my own bed there [at Harbert] was large, a double, though it was metal. I never liked <u>this</u> bed [single bed in 214]...and I never really adjusted to it.... When I moved downstairs, Mother and I went to town and I chose the double bed and bedside table, also a red and brown rug."

[Marginal comment, p. 18:] Before Room 104 became her yellow and white bedroom, "it was tan, which Helga and Art [Golby] painted together. I think that they thought the paintings showed up better against a darker color than white. I did not like the dark walls and so they were painted yellow."

<u>Closets and Cupboards</u> (105)

The closets and overhead cupboards on the west side of Room 104 were built in 1945-46.

Side Porch (106)

The screened porch attached to Room 104 was generally known as Helga's porch until 1952 when it became Margaret's porch. In Helga's time it saw a good deal of use as an outdoor painting studio where Paula and John Carl sometimes posed for their mother. Helga also raised flowers on the porch. The screens were detachable from inside and Helga remembers that she and her friends used to come and go over the porch railing as a private entrance to her suite. In later years Margaret used her porch as a pleasant outdoor sitting room as well as a painting studio.

The only early photograph (fig. 102) shows a cot along the outside railing, with a couple of cushions propped up against a sort of headboard of bamboo poles; alongside is an orange crate on end with a plant on top. The next photograph, taken in 1971 (fig. 103) shows a few chairs and tables, including a caned rocker that Margaret Sandburg says was not normally there. She remembers a round table with a depression ashtray, which she covered over, and two or three metal chairs from Helga's Harbert house, all of which Margaret painted green.

Historic Photographs: Besides figures 102-103, see 392/29, 67-CASA-657-S, and G-71, all in CASS photo reference file.

Documentary References:

1. Helga "spent hours on the side porch painting portraits of her father," the children, landscapes, etc. The children sometimes posed on the "screened-porch studio that adjoined her bedroom...." Paula Steichen My Connemara, pp. 70, 103.

2. Helga and Paula remembering: [Helga] "... had my own porch where I had flowers and things.... [Paula] "Now we did enclose that porch." [Helga] "The porch was not enclosed when I was here;... it wasn't screened when I was here, because I used to go over it and I've had people come up over it, friends." Helga Sandburg and Paula Steichen,

interview with Superintendent Thoman, February 1974. [Figure 102 shows that the porch was screened in as early as 1951.]

3. In an interview with the author, November 29, 1983, Margaret Sandburg said there were at least two or three chairs, all different colors, from Helga's Harbert home, which she painted green. There was also a round table with a place for an ashtray, which she covered over. There were no end tables and no rocker on her porch.

4. In marginal notes on pp. 99-100 of the draft of this report, Margaret Sandburg wrote, in reference to Helga's use of the porch as a studio: "I did the same -- in fact the oil painting in the dining room was done there." Margaret thought that Helga "painted my father in the evening or at night, when listening to music." Of the screening: "...it was enclosed. We did not have it done when I had it; I got it enclosed from Helga."

Hall Connecting 104, 108, 111 (107)

This short passage leads from the dining room to the suite of rooms used by Helga and her children from 1946 to 1952 and by Margaret Sandburg from 1952 to 1969.

The only furnishing item of record is a small piece of plain carpeting, visible in photographs taken in the mid-1960s and 1968.

Historic Photographs: See figures 123 and 138.

Documentary References:

1. Mrs. Sandburg's directions for painting the main floor back rooms: "Hall between Dining Room and Back Bedroom .... Ivory Kem-Tone." Mrs. Sandburg to Joe Anders, November 5, 1945, Anders File, CASS.

Children's Room/Margaret's Study (108)

From 1946 to 1952, John Carl and Paula shared this room as a combination bedroom and playroom. Shortly after they moved away in 1952,

Margaret Sandburg moved downstairs and set this room up as her private study. In the sixties, with the addition of a sofa-bed, it also saw occasional use as a guest room. About 1971, the furnishings were placed in storage and the room became the office of the site superintendent; since October 1975, it has been the office of the curatorial staff. Neither the Site Master Plan nor the Interpretive Prospectus calls for this room to be refurnished and shown to visitors.

There are a few photographs (figs. 104-105, and 219/34, not illustrated) of the room from the early period which show John Carl and Paula in their bunk beds and sitting at their respective tables; John's table was a white, porcelain-topped kitchen table, Paula's a low wood table painted bright blue. John had a full-size windsor chair, Paula a couple of child-size chairs. On the floor was an Oriental-style rug. The windows were covered with cheerful curtains full of cartoon-like animals. The walls were cameo rose, the woodwork white.

Before Margaret moved down, she had this room and the adjoining bedroom painted yellow with white trim. This room she furnished primarily as a study, with her desk, typewriter and two low bookcases (from Sears, Roebuck, varnished by Margaret) in the bay window. On the north wall she had, in the sixties, a sofa which could be opened out into a bed when she had an overnight guest. Beside it stood another low bookcase. In the southwest corner there was a dresser with mirror. About 1960 two of the oak filing cases in the upper hall were brought down and put against the window next to the dresser, for use in connection with the Sandburg Letters project. In the center of the room were grouped a lounge chair, circular table, and floor lamp; on the floor was a beige shag rug. The room was photographed about 1963 by Helga and in 1968 by the National Park Service while still occupied by Margaret (figs. 106-108) and the furnishings were cataloged while still in place (CASS 137-158, 188-192).

Historic Photographs: See figures 104-108, and the following photographs, not illustrated, in the site collection: 217/34, 243/21, 298/21, 766/25, 767/26, 769/20; B 14, B 15, B 16, B 18 (1969 buildings inventory); De Maio photos (1970); Gordon Gay photos 10-12, Margaret's study (1971); and a set of Polaroid photographs, October 1971, #1, 3-7. The 1963 photographs are in Margaret Sandburg's possession.

Documentary References

1. Mrs. Sandburg's instructions on painting: "Back-Bedroom (Children, bay window)..... Cameo Rose Kem-Tone." Mrs. Sandburg to Joe Anders, November 15, 1945, Anders File, CASS.

2. "At last, she would put us to bed, with a story of A.A. Milne's or E.B. White's, reading softly by a light just outside the bedroom door ..... When she went out in the evenings, Helga would feed us early, at a blue, low table set in our bedroom's bay window with a red and white check tablecloth spread over it." John Carl slept in the upper bunk with Pooh, Paula in the lower with a variety of stuffed animals. Paula Steichen, My Connemara, pp. 71-72, 78-79.

3. Helga, speaking of the need to have a place where she could talk to her children alone: "And that was my end of the house, and my children were in here, you know; we had the bunk bed here and the toys in the closet." Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, February 1974, III-2.

4. "During ordinary morning hours... Margaret remains in her room behind a sign on the door which reads 'Please Do Not Disturb.'" Leslie Dunlap, "On Moving Carl Sandburg's Library - Part I," p. 7. On hearing of Dunlap's comment, Margaret Sandburg said that there may have been such a sign on her door, but only as a joke (interview with the author, November 30, 1983). "My father had brought signs like this from hotels and airlines," Margaret says in her marginal comment on p. 103, draft report; in her taped comment on the same page she adds: "I think when Dunlap came I probably put it out there on purpose."

5. "Margaret's door stayed closed when she was in her room." Helga Sandburg, interview with Superintendent Thoman, February 1974, III-I.

6. A visitor in 1967, William A. Sutton "proceeded through several large rooms into Margaret's study" where he talked with her about Sandburg, Whitman, and Sherwood Anderson before a brief visit with

Sandburg in the dining room. "The daughter we were visiting, Margaret, was devoting her time to working with his voluminous papers and the queries and problems of researchers." Sutton, Carl Sandburg Remembered, pp. 256, 258.

7. "Margaret's Bedroom and Workroom. The basic furnishings on view will remain substantially as they are. Personal possessions including clothing in drawers, closets, etc., need not remain." Mrs. Sandburg's deed of gift to the U.S. Government, July 1968.

8. In response to a question as to the sources of furnishings, Margaret Sandburg wrote: "Children's room (then my office) -- Bunk beds were formerly against the wall at the left. I got a sofa-bed so that if a close friend came to visit she could sleep near me. Maple dresser -- from Helga's Harbert home; Lounge chair -- bought in Hendersonville; End table -- from Harbert; Maple table -- from Harbert; Bookcases under window -- Sears, varnished by me; Bookcase near door -- Hendersonville." She also indicated that there were no curtains at the windows. Margaret Sandburg, notes for interview with the author, November 30, 1983, CASS files.

9. In regard to the future use of this room and 104, Helga felt that their use for administrative purposes would avoid the problem of deciding whether to interpret these rooms as Helga's or Margaret's. Superintendent Thoman said the Service wanted to get administration out, because of the wear and tear on the fabric, but did not want to open them to the public either; they would be kept closed, possibly used to store Margaret's furniture. Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, February 1974. For Margaret's views on this, see Room 104, Reference 6.

10. Margaret Sandburg, marginal and taped comments on draft of this report, pages as indicated:

[Sofa-bed] "It was a long time before I thought of a sofa-bed for any guests. Must have been in the sixties" (marginal comment p. 101.)

[Filing cases] "Sometime around 1960 two of the oak filing cases were brought down and put against the window next to the dresser. They were important for what I was working on, and there seemed to be no other place to put them. I have them here in Asheville" (marginal comment p. 102).

[Desk] "The table or desk at the window was there when the children were and John used it as a desk. Actually, it was too high for me to use for that purpose" (marginal comment p. 103). In her taped comment on page 103, Margaret says of this desk: "something about the shape makes me think it was part of a dresser or something."

[Letters project] "This is where I worked on the Letters...and where I made an important decision on getting them assembled chronologically as well as doing a biographical sketch...." (marginal comments, p. 31).

"...when Herb Mitgang was working on the letters...this was where I wrote letters to people asking for them, and...I'd make three copies -- one for Herb Mitgang, one for Helga, and one for me.... That thing's set up in my window...that's a dandy thing -- you know, so much like...a little alcove, sort of resembles the place that I had when we first came to Connemara [Room 214]. It certainly was a lot smaller" (taped comments on c.1963 photographs in album, Tape I, Side 1).

[Typewriter and table] "I had to use this table [typewriter table?] -- I think it was one that somebody gave Dad -- but I had to have a heavier table soon as I started having a copier -- a light metal one -- soon as I got this -- this is an Olympia -- not an electric, though.... You know, I worked in this room on the letters" (taped comments, Tape I, Side 1).

[Typewriter] "Janet did have an Underwood. I got an Olympia...about 1960, I think, 1959. And then I gave Janet the Olympia. I don't know what was done with the Underwood. You can see things did not stay in the same place -- change always. Paula has the Olympia that I had.... I went in for the electric typewriters" (taped comments, p. 266).

[Small metal files] Weber: "You must have all these metal cabinets because we don't." Margaret Sandburg: "Yes, I brought those with me" (taped comment, Tape I, Side 1).

[Wall decorations] Weber: "We have the little clown here, although I believe it's hanging over here on this wall where this picture, or this framed whatever is hanging.

Margaret Sandburg: "I think what that is is...that thing that Harriet Munro gave Dad. I've got it up in the living room now. But I kept the things in my room, a lot of things -- you know, I figured since, if you weren't going to use the things, we thought we could. I sometimes wish I'd taken some other things since you're not using them" (taped comments, Tape I, Side 1).

Closets and Cupboards (109, 110)

These were probably added to Room 108 during the initial remodeling of the house in 1945. Closet 109, full of little Paula's dresses, shows in CASS photo 217/34, not illustrated.

Bathroom (111)

This was an existing bathroom in 1945, when Mrs. Sandburg had it redone. This involved removing the old footed tub and installing a new five-foot Master Pembroke tub with shower attachment, a new Kohler closet combination (toilet and flush tank), and a new medicine cabinet with plate glass mirror. The old washbowl was retained. The walls and floor were also tiled at this time. All of the work was done before Christmas, so this bathroom was ready for Helga and the children when they arrived on New Year's Day.

The earliest photograph, taken in June 1968, shows matching plastic curtains and shower curtain, a striped rug, and a safety bar attached to the side of the tub. The safety bar was gone by October 1969 and the rug by 1974, leaving only the curtains, which are now (1984) in storage.

Historic Photographs: See figure 109. Not illustrated are non-HP photos B 19 (1969) and W-83 (1974), CASS photo files.

Documentary References:

To avoid useless repetition and because references to the bathroom installations are sometimes hard to untangle, all these references are presented here as a unit. When possible, individual bathrooms are identified by room number in brackets.

1. "...we have made a few changes in the bathrooms. I hope that it is not too late to make these changes in plans. Among other things, we decided that the old lavatories were good enough to install permanently [111, 120, 217], even if they do not have the newer mixing feature facilitating washing in running water of desired temperature. We use the type with two separate faucets now, so we know they will serve the purpose, and the economy is worth considering.

"Another change is that we wish inlaid linoleum floor instead of tile floor in the old bathroom 1st floor north side [120]. So there are only two bathrooms that are to have tile floors: the new bathroom 1st floor [123], and the old bathroom in the south corner of the house near the dining room [111]. But all the downstairs bathrooms are to have tiled walls.

"We also decided to have the new bathroom on the top floor [213] finished now instead of just roughed in. Details are on the inclosed sheet [missing] on all the bathrooms. Note change of plan enlarging floor space to admit a tub. Floor plan inclosed [missing].

"We also added to floor space of the new 1st floor bathroom [123], to provide for a tub, but a small one 4 1/2 ft. The extra space is taken from the adjoining inside bedroom...." Mrs. Sandburg to Joe Anders, October 5, 1945, Anders File, CASS.

2. Mrs. Sandburg asked Anders for estimates for completing several parts of the remodeling: "Include in this estimate old Bathroom second floor complete ready for use [217]; and all plumbing ready for installing fixtures in the four tiled bathrooms [111, 120, 123, 213], also include all carpentry, windows and rough cement floor and plastering ready for tiling the bathrooms; also electric wiring complete in bathrooms.

"Separate estimate for each of the four tiled bathrooms - for just the tiling (labor and material) and the new fixtures (new tub, commode, lavatory) including labor or installing. We may decide to finish only one main floor bathroom now - for present economy. All the dirty work would be done and we could delay expense of tiling and fixtures on 2 main-floor bathrooms and the new top-floor bathroom.

".... Of course we are hoping that we can go ahead with painting and more bathrooms now, instead of waiting longer than necessary for the new fixtures." Mrs. Sandburg to Joe Anders, October 29, 1945, Anders File, CASS.

3. Pace Heating and Plumbing Company's October 1945 bill included $220. for "4 - #K 3655 closet combinations" and $72.50 for "5 - medicine cabinets w/plate glass mirrors." Anders File, CASS.

4. In reply to Mrs. Sandburg's requests for estimates on the four bathrooms [111, 120, 123, and 213], Anders wrote: "... the new bath room down stairs [123] will cost approximately $200 for tile and plaster. The old bath room on west side of house [120] will cost for same work, $220. The old bath room on south side will cost for same, $230 [111]. The new bath room upstairs for same will cost $200 [213].

"... All upstairs except new bathroom and everything on the back part of the house except parts of kitchen will be finished by November 14." Joe Anders to Mrs. Sandburg, November 1, 1945, Anders File, CASS.

5. Before answering Anders' letter of November 1, Mrs. Sandburg jotted down some notes for her answer. First she listed the four bathrooms and the estimates, adding some identifying notes that are confusing:

"	200.00	Marg	Bath	tile &	plaster	[123?]
old Bath R West side	220.00	Helga	"	"	"	[120?]
old Bath	230.00	Mom	"	"	"	[111?]
	200.00	Girls	"	"	"	[213?]

Unless she got them scrambled, this would seem to indicate that room assignments were still unsettled at this time. Mrs. Sandburg's notes continue:

"Bathrooms Complete all the Bathrooms as the tubs become available in the correct sizes for the rooms. I note that 4 commodes are covered by bills - the 5th should not be bought until bathtubs have been secured for all bathrooms - no use having another commode standing around as it may take time especially to get the two 4 1/2 ft. bathtubs.

"Two bathrooms require special smaller size lavatories (new upstairs bathroom and new main floor bathroom). Old lavatory was used in old Bath top floor [217]. Also use old lavatories in the 2 old tiled bathrooms downstairs [111, 120], but I expect later to replace these later with modern lavatories when they become available." Mrs. Sandburg, handwritten notes for letter to Joe Anders, November 5, 1945 (No. 6, below), Anders File, CASS.

6. "I note that 4 commodes are included in the bill [of November 1, 1945], and will be used when the bathrooms can be completed. Of course, they cannot be completed until bathtubs are available in the right sizes, and we wish you to go ahead with finishing these bathrooms as soon as you can get the bathtubs so that tiling can be fin-

ished also. But don't order the 5th commode until you can secure the bathtubs for all the bathrooms.

"Two of the new bathrooms require special size lavatories, and we must wait for them, but the tiling can be completed around the fittings, and the lavatories can be installed later.

"I understand that only vitrious lavatories are available now. So we wish to use two old lavatories in the two old bathrooms downstairs [111 and 120], but please have the plumber install the fittings as if for new lavatories with the mixing faucets as the pipes come through the tiling, then with elbow and fittings line up for connecting to the old lavatory. We realize that with the expense of tiled bathrooms, it is poor economy to install the old lavatories permanently. That is why I wish you would ask the plumber to make this temporary installation of the old lavatories, and to do it in such a way that the fittings will be correctly lined up for early installation of cast iron enamel lavatories when such become available. I realize that the fittings will look clumsy, if done as I suggest, but that is only temporary - and when the permanent lavatories are installed, the job will be perfect.

"Perhaps I should have mentioned that all the bathrooms are to be tiled, except the old bathroom upstairs.

"We don't like the shower spout up higher than 5 ft. for better control, so head can be kept from the shower without wearing a shower cap.

"Do you have any samples or pictures of tiling available, so that we can at least get one bathroom downstairs ready for use - the one toward West, near the dining-room. There is probably not much tiling on hand, and the sooner we make our selection, the better. We will have to take what is available - but let us know what choice there is." Mrs. Sandburg to Joe Anders, November 5, 1945, Anders File, CASS.

7. On November 17, 1945, Pace Heating and Plumbing Company billed Mrs. Sandburg $81.60 for "1 4 1/2' Master Pembroke Bath Tub w/diverter shower valve P.K." and on February 28, 1946, her account was credited $22.00 for "1 5' Tub w ft (used)." On December 1, 1945, J.B. Reese presented a bill for $169 for tile work. On February 7, 1946, Pace installed two 5 foot curtain rods and two 1/2" ceiling plates. Anders File, CASS.

8. On May 9, 1947, Mrs. Sandburg was billed by Otis Garren, plumber, for labor and materials, including three 4 1/2 foot tubs w/showers and three 4 1/2 foot curtain rods [probably for 120, 123, and 213], one Kohler closet combination, one 20" x 18" lavatory complete, one

basin combined faucet and one pair of basin faucets, and one medicine cabinet. At the same time she paid J.B. Reese $825 for "complete tile work." The evidence is not entirely clear, but it appears to suggest that bathrooms 120, 123, and 213 were completed at this time and the bathroom in the basement installed also. Anders File, CASS.

9. [Re a tub in the buck house:] "When Mrs. Sandburg and them first bought this place there wasn't any bathrooms to amount to anything in the house, and this is where this bathtub came from, see this is the old-fashioned one; when they reworked it, they took up one or two of the bathtubs and this is one of them and we made a watering trough out of it for the goats. It does a real good job, easy to clean...." Leroy Levi, taped interview, 1969.

10. "I think that [safety bar] was because I got arthritis at one time and we took that with us because I needed it and then we found out that we couldn't use it. It didn't fit either of the tubs.... I thought I had a blue -- a hooked rug in there. I can't remember. I have a striped rug upstairs and it's a big one. I can't imagine where it came from. I've been wondering whether that was in Dad's room...I mean Dad's bathroom [217]" (Margaret Sandburg, marginal comments, p. 104).

Dining Room (112)

Originally part of the back porch, this area was turned into a family dining room when the Smyths enlarged Connemara in the 1920s. There is no record of changes made by the Sandburgs, although they certainly added the floor-to-ceiling bookcases and the fluorescent light fixture. They painted the room ivory (Kemtone on the walls and ceiling and semigloss enamel on the trim). When the room was repainted later it was done in white, although patches of the original ivory survive behind the bookshelves and the ship's clock. The only other change during the Sandburg years was the installation of ceiling panels before November 1960 (photo 823/43, not illustrated), because of a stubbornly leaky roof.

Outside the windows on the south wall, bird feeders supplied year-round entertainment for watchers inside.

Although the Sandburgs ate simply and informally, they used the dining room for most of their meals, aside from Carl's late morning breakfast in bed. The family did not take breakfast together as a rule; Mrs. Sandburg, Janet, and Helga were up betimes to take care of farm chores and children; Margaret and her father were late risers and he breakfasted alone in his top-floor bedroom.

Although a tradition has grown up that Sandburg lunched late and alone, Margaret Sandburg emphatically denies this and provides an appealing picture of lunchtime at Connemara, in a letter to the author, March 15, 1985:

> One statement that I find really exasperating is that my father always came down late for lunch. The fact is that he almost always came down a little before noon, bearing the breakfast tray. He kept his Elgin "engineers' watch" on the table by his bed during the night, and timed his coming very well. One could hear him coming, for he always sang as if to let us know he was glad to join us. Usually he would sing something in the mood of his work; when on the Lincoln, he would come down singing "Goober Peas" or some other Civil War song; when on Remembrance Rock, at Harbert or Connemara, he'd give the old drinking song "Why, Soldiers, Why" or "Free Amerikay." Later, when he was working on Ever The Winds Of Chance, he'd be singing songs of the Galesburg days, such as "Forgotten" or "The Carrier Pigeon" from the Lombard College musical "The Cannibal Converts." Mother would go to the stairs to meet him with a big smile, or laughing, and take the tray, and there would be a kiss, and they'd walk with their arms around each other to the kitchen where the tray was put down, and then to the dining room. But lunch was a family meal as well as supper, and he took pleasure in being with the family. Usually he did not look at the mail for some time, and then he would look to see if there was anything the rest of us might be interested in. Of course, the others of the family usually finished before he did, because he always ate slowly, deliberately, being a believer in "Fletcherizing." Helga and the children used to leave about when he started on his coffee, at first, because then they

> took naps. It was at coffee time that he would turn over any autograph requests to Mother, who had a stack of them. That he was late for lunch and ate alone was never the case, as I remember it.

"He did not pay much attention to the mail," Margaret adds in a marginal comment on p. 109 of the draft report, "unless he thought something would interest the rest of the family; then he read it, sharing it with the family.... Lunch was a getting together time for the family.... I loved that time we were together."

For lunch, Sandburg had whatever the rest were having, plus honey in his coffee. A typical lunch might include a plate of chicken or meat with two vegetables or a salad, a piece of pumpernickel bread with butter, a glass of goat milk, and a mug of coffee (from a thermos) with a little milk and honey. While he had his coffee, he looked at the day's always voluminous mail, brought from the post office in baskets, deciding what to answer and what to ignore. He might also look at the newspapers and magazines that swelled the daily tide of mail, or he might read a book. This was the real beginning of his work day, a time he apparently relished and took at his own speed. When he finished, he usually went for a walk; the table meanwhile was cleared but left covered till the evening meal.

Dinner was also a great coming-together time for the whole family, after school and farm and household chores were out of the way, before Sandburg went up to his top-floor study for a night-time of writing (in the early years, at least). All who have written or talked about life at Connemara recall with special pleasure the daily dinner time -- not for any culinary delights it offered, for the fare was plain, though nourishing -- but for the daily opportunity to talk about the day's activities and, above all, to listen to Carl/Dad/Buppong hold forth on anything that happened to interest him. Dinner ended, they would often stay on at table while he read aloud from something he was

working on at the time. "It's one of the nicest memories we all have," Mrs. Sandburg said in 1968, "sitting around the table and having him read the latest things that he had written." And then, especially in the earlier years, he might take up his guitar (brought from the front room by one of the children) and lead the family and guests in singing the folk songs or popular songs of the 1920s ("Bye, Bye, Blackbird" was a favorite) he and they knew so well.

If there was company at dinner, especially Uncle Ed Steichen, the family favorite, or someone like Harry Golden in later years, the talking and the singing and the laughing might go on far into the night. Paula Steichen remembered going into the dining room of a morning, finding the table still covered with wine glasses, overflowing ashtrays, and a pair of dice, molded from a piece of bread, at her grandfather's place. Daughter Helga, too, tells of evenings when she sat typing in the adjoining office, while the others were still at the table, and listening with half an ear till the laughter or intensity got too much for her, so that she had to leave her typewriter to join in the talk and fun.

Another part of the evening routine was what Paula Steichen calls the "political hour," when the radio, later the TV, became the focus of adult attention. "Our last view of the family room," she writes of the period ending in 1952:

> ... would be of Buppong lying in the dim light, listening to [Edward R.] Murrow's resonant voice and the more distant, static-filled voices of the reporters around the world. At the dining table would be my Aunt Margaret and Gramma, with a look of concentration in their faces and postures.

From all this, one gets clearly the feeling that here was the heart of this house. Though it too was a family room, the living room lacks the focus and the intimacy of the table-centered dining room. Grown-

ups, children, and animals were equally welcome here, as many photographs testify. Dogs and kids on the floor, cats on the table, little children playing under the table, adults around the table, birds feeding just outside the windows -- all contributed to the feeling of warmth and cohesiveness that must have permeated this room during the Sandburg years.

There was relatively little change in the way this room was furnished over the years. Most of the major pieces had come from Harbert, Michigan, in the 1945 move, some from the elder Sandburgs' house (the mission-style oak chairs and Royal Easy Chair), more from Helga's house (dining table and chairs, china cabinet, desk). In the early days a radio provided news and entertainment; television came into the room in the fall of 1952; there was also a portable record player.

Whatever unity of style the room possessed at first, thanks to Helga's furniture, gradually disappeared as the desire for comfort won out over other considerations. Helga's Duncan Phyfe-style chairs eventually were replaced by the old oak chairs her father, mother, and sister Margaret preferred and by the turned, rush-seated ladder-back chairs Janet favored. A modern reclining chair and stool joined the old oak easy chair. The original floral broadloom rug finally wore out and was replaced about 1960 with a brighter, prettier rug Helga had bought in Washington.

The windows, originally supplied with plain roller shades and floral drapes, first lost the drapes, then the plain shades which were replaced about 1963 by more decorative ones, with scalloped and fringed edges, from Sears, Roebuck & Co.

Minor pieces of furniture and accessories like floor lamps, occasional tables, ornaments, and pictures came and went. One particularly eye-catching change that occurred quite late, about 1965, was the hanging

of a still-life painting by Margaret on the wall above the china cabinet. To accommodate the painting the pediment was removed from the china cabinet; soon after, two oil lamps, a gift from John Carl, were placed on the cabinet, flanking the painting; finally, in 1974, the pediment was put back up, creating an interesting problem for the historical purist.

Like most of the rooms in the house, the dining room is dominated by its floor-to-ceiling bookcases and the books that fill them. As in Sandburg's time, the books in this room are all Americana, mainly modern American poetry and fiction, folklore, humor, and American Indian tales. Some of the choicer literary volumes, mostly inscribed first editions, went to the University of Illinois Library in 1956 and 1968. Photographs show clearly that the arrangement of books on Sandburg's shelves, here as elsewhere in the house, was never static.

A few changes were made between Sandburg's death and the family's departure two years later: Margaret's exercise wheel, put up in 1961, was removed; the record player was placed in Carl's bedroom; and lamps and chairs got moved around. In 1974, the room was set up to approximate its appearance in the mid-1950s, with Sandburg's mail-opening routine as its focus. The 1957 Space Command TV was replaced with an earlier one from Margaret's room, but the later rug and shades were retained, along with Margaret's painting and John Carl's oil lamps.

Historic Photographs: Besides figures 110-146, see the following photographs in the site collections: HP 12132 (1956), 7785 (1959); non-HP photographs in photo reference file, 216/13, 242/16, 247/2, 214/15, 215/41 (1948-1951); University of Illinois 9:74 (1956); 823/43, 831/83, 835/5 (1960); 832/69 (1963); 3/52, 6/50, 7/48, 10/49, 11/15, 14/15, 1144/19 (1965); B 21 (1969); and photographs by Gordon Gay (1971), Tom Gray (1971), and Neil Westveer (1974, #41, 98).

Documentary References:

1. [Helga Sandburg, recalling her childhood in Illinois:] "At the family supper table, he always read aloud... and after the night meal, particularly in winter... we brought him his guitar and he would sing the folksongs he'd garnered. We children joined in. My mother sat nearby, declining to sing, claiming she had no sense of tone." Helga Sandburg, "Life with Father and Our Books," Saturday Review, November 29, 1958, p. 10.

2. In a 1975 interview, three Smyth granddaughters -- Mrs. McKay, Mrs. Haynie, and Mrs. Rodgers -- discussed the 1924 addition to the back of the house and decided it must have been deeper than the old porch, or the dining room would be narrower than it is. Taped interview, CASS.

3. In a letter of Joe Anders, November 5, 1945, Mrs. Sandburg specified ivory Kemtone for the dining room walls. Anders File, CASS.

4. Edna Unstrom, visiting in 1948, speaks of Mrs. Sandburg going into the garden before dinner to pick some long-stemmed jonquils and forsythia "for the centerpiece on the table." Before the children were sent to bed, John Carl came over to sit next to his grandfather and Paula climbed onto his lap. After they were in bed, Carl and his daughters sang folk songs around the table. Edna Unstrom, "Carl Sandburg at Home," typed manuscript, May 1948, CASS.

5. [Lilla Perry, 1948:] "The next morning the maid arrived from the village [after her Saturday off]. Breakfast was served on an immense long table in her dining room, in such lavish quantity and such rich quality that I began to worry as to what a few days of this was going to do to my figure....." Perry, My Friend, Carl Sandburg, p. 83.

"The dining room was immense, lined with books from floor to ceiling like all the other rooms. There was room to seat twenty at the big table. When there were few of us, we gathered at Mrs. Sandburg's end .... The meals at the long dining table were sumptuous feasts. Big beakers of goat's milk and cow's milk always on the table, pound slabs of both goat and cow butter, heaping platters of golden fried chicken, mounds of sweet corn from the garden, big pans of rich yellow corn bread, huge baked potatoes. These last were a meal in themselves when you spared no butter or the thick cream you spooned from the pitcher. In the corner of the dining room the day I first arrived stood a bushel basket filled with apples...." Ibid., pp. 84, 85. Both Helga and Margaret point out Lilla Perry's errors here. "Lilla, I think, got carried away," writes Helga (marginal comments, p. 113), with her "immense" room, table seating twenty, and cow's milk and

butter. "Oh, Lilla Perry," says Margaret (taped and marginal comments, p. 113); "You could not seat twenty at that table. All her usual exaggeration. It was crowded with twelve. And we never, never had cow's milk." Margaret also questions the bushel of apples in the dining room; this, she says, would have been kept in the closet by the basement outside door (Room 017).

6. "There is a pitcher of cold goats' milk on the table at lunch and dinner, along with butter and cheese. Mrs. Sandburg is a genius in the kitchen, and her cheese, yogurt and breads are prized by appreciative visitors." Ralph McGill, "The Most Unforgettable Character I Ever Met," Reader's Digest, May 1954.

7. Professor Bruce Weirick of the University of Illinois reported, with some exaggeration, that "in the dining room on the east wall from the floor to the twenty foot ceiling are a thousand volumes of Carl's literary collections; and by the south windows, looking out on a mountain of enormous pines, Carl has a reclining chair and a record player, where after lunch he lets Beethoven or Bach encourage a brief siesta; a Lincoln hat and an old slave whip on a shelf above him." Dunlap and Weirick, "Report on the Carl Sandburg Library," 1955, p. 1. Weirick's "twenty foot ceiling" is a gross exaggeration; it's actually about twelve. Margaret also says the Lincoln hat and slave whip are "ridiculous. We never saw them" (marginal comment, p. 114). "You know there's no Lincoln hat there. [Weber: I always wondered.] Well, you don't need to wonder when it's a Weirick speaking, because he invents so many things" (taped comment, p. 114). "I don't know which of them was more exaggerating," Margaret says of Weirick and Mrs. Perry (taped comment, p. 113).

8. Speaking of the time in 1965 when her father was in hospital, Helga wrote: "At home... we sat with cups of coffee, watching the birds at the feeders outside the windows. It was a familiar room that I'd left years before and occasionally returned to. It had changed little. When my father was there he sat to eat in the chair at the head of the table. Or if it wasn't mealtime, and he had work or reading to do or perhaps wanted to rest, he used the long reclining chair with a pillow and afghan near the window. From there he could observe the continual procession of birds and rabbits and squirrels that came for the seed we had cast outside and the suet we'd hung about... in what we called the 'back yard.'" Helga Sandburg, "Carl Sandburg, My Father," Redbook Magazine, February 1966. "We did not...call it 'the back yard,'" says Margaret. "We said 'the mountain' for that part" (marginal comment, p. 114).

"My parents enjoyed each other. When I left the house at some predawn, prebreakfast hour to tend the farm animals, I would hear them in the dining room, still deep in a discussion begun the evening before. My mother would be holding goat pedigrees and diagrams she had been

looking over, which had been lying on top of a pile of newspapers.... The newspapers ranged from Svenska Dagbladet to the Sunday New York Times, which my father termed the 'bale of hay.' Or she would be mending one of the numerous aging vests or sweaters that my father refused to give up." Ibid. "More often socks" (Margaret Sandburg, marginal comments, p. 114).

"He enjoyed my mother's food, complimenting her always on what he called her 'tasty vittles.' They were the very simplest. She used no seasoning except salt and never overcooked any meat or vegetable. No wine was served, only goat's milk during the meal and coffee after it." Ibid.

9. Visiting Sandburg a few months before his death, William A. Sutton mistakenly referred to the dining room as the "study, where he evidently spent most of his time, reading and watching television and the numerous birds which came to the feeders outside the large window.... As we filed into the commodious but crowded room, we found the poet seated in a comfortable chair, in front of a large window, next to a table, and about eight feet away from a television set.... Directly in front of him was a hassock with various books and papers on it, including his collected poems and his latest book, Honey and Salt...." Sutton, Carl Sandburg Remembered, pp. 256-257.

10. Mrs. Sandburg's deed of gift to the University of Illinois, December 28, 1967, included "7,500 [sic] miscellaneous volumes of fiction and reference works (dining room)" and "Books of poetry, many of them representing presentation copies, totalling approximately 1,260 volumes (dining room)."

11. Mrs. Sandburg's deed of gift to the U.S. Government, June 27, 1968, includes:

> "Dining Room
>
> Four objects in the china closet will be removed. These are a small teacup and saucer, a small ceramic piece made in Russia and a porcelain mug. Also a framed photograph of Carl Sandburg lecturing at the University of Illinois inscribed to Paula, Margaret and Janet. This is hanging on the wall. The family will replace this inscribed picture with another copy."

12. "He used to like to read to the family in the evening... things he'd written.... It's one of the nicest memories we all have -- sitting around the table and having him read the latest things that he had written." Mrs. Sandburg, interview with Richard Krepela, 1968.

13. "Buppong generally came downstairs in the late afternoon. He tended to his voluminous mail then, and read newspapers while he ate a meal of salad, some piece of meat or chicken, a glass of goat's milk, rye bread with butter and coffee with honey and a little milk.... I often played around Buppong while he had his lunch -- though never if he had a secretary there to work with him." Paula Steichen, My Connemara, pp. 85-86. [See Margaret Sandburg's accounts of lunch, Ref. 20. Margaret also says that her father did not work with a secretary at lunch time. Sarah Oates, for instance "always came about 1:00 or 1:30" (marginal comment, p. 115).]

Paula usually sat on her grandfathers' left "and warily watched the papers or books he brought to the dining room and placed beside him. His custom was to read aloud after the evening meal began. The range of material... was sweeping..... The family often sang in the evenings, John Carl or I running to fetch my grandfather's favorite guitar." Ibid., p. 89.

"One evening, with a clean linen tablecloth covering the extra leaves in the table, and wine glasses and many glasses...." Ibid., p. 89.

"Our last view of the family room would be of Buppong lying in the brown leather reclining chair, with its worn, broad oaken arms, his eyes shut in the dim light, listening to Murrow's resonant voice and the more distant, static-filled voices of the reporters around the world. At the dining table would be Aunt Margaret and Gramma...." Ibid., p. 94.

The daily mail was "brought to the house from the post office each morning in large wicker baskets." Ibid., p. 112.

When Uncle Ed Steichen was visiting, "in the morning the family room would be strewn with the glasses and ashtrays of the late previous night. At my grandfather's place would be a pair of dice he had fashioned from a piece of bread...." Ibid., p. 143.

14. "I did all my typing in the farm office. I was sort of always on the periphery where everybody was talking at the table... when we'd finish eating, I'd go in the farm office but leave the door open, so I could hear them talking, they'd talk on and on and on.... Then he did a lot of mail after dinner, because the mail would come in, we'd go down to the post office and bring it in and put it on the table by him and he would sit there and these kids would be around, under the table ... he was very fond of children...." Helga Sandburg, taped interview, 1974.

"... he brought his work into every room -- the same thing with the dining room -- actually you wouldn't even clear the mail if you were setting the table, you'd sort of push his mail aside and put his plate

there and he'd keep his things there and then he read after meals a lot, the dining room was important.... [Paula:] There were stacks of mail in the dining room." Ibid.

The newborn kids were often brought into the dining room. "He would enjoy that and it was a great pleasure to my mother.... What it was was an entertainment.... You'd amuse yourself by bringing these little animals in and often she had a box up here, you know, she'd bring a kid box up...." Ibid.

The theme for the dining room, Helga felt, was "that in there he answered his mail. That doesn't mean that he didn't often answer it in here [101], but I would say that in the dining room, he would come down... say, late in the morning, and maybe take a walk or something or else go straight there, maybe later, maybe one o'clock... He would sit down there and these kids would be around him... and then he did his mail.... He would open it himself... but you set it there and he had lots of papers...." His lunch would go on all afternoon; that's when Helga painted her portraits of him. He would write comments or say what to answer. "That room I would do that kind of a thing, because immediately it changes from being a formal table setting -- all you got to do is set up a set-up in this way -- you got tons of letters." Ibid.

Helga's memories of this room, besides the mail routine, included dinners involving long discussions; sometimes, with guests, these would still be going on when she got up to milk the goats in the early morning. She also remembered his reading aloud from his own current work or from Joan of Arc or Bradford. Ibid.

15. "We used the dining room more than any other room as a family gathering place and then it got so that he did more of his things there too... reading, really, for the simple reason that it became sort of private. You see I would go off to my room and Mother would go into the farm office and Janet upstairs, so it was just left to him.... It wasn't that simple when the whole family was here, when John and Paula were here; then he usually went upstairs." Margaret Sandburg, interview, 1974.

16. In a 1980 interview, Janet Sandburg identified the binoculars as hers, the figurine of a boy with animals as a gift from Margaret to her mother and the ship's clock as a gift from Uncle Ed Steichen. The radio phonograph then in the room she said belonged in her mother's room; there was another one in here. Janet Sandburg, taped interview, July 14, 1980.

17. "I was always a fringer in the family. My sister Margaret was always sitting at the table -- the dining room is there of course and this [farm office] is right next to the dining room, so when my uncle

came to visit, he sat there, my father sat at the head of the table, and I could type and whenever something interesting was going on, I could listen, and if something got very good, then I went in there and sat down with them.... after the meal, they would sit there two hours and maybe the housekeeper would clear the table, but still they had coffee and they would sit in that place and after a while maybe go out for a walk.

"... he would go for long walks... and came back with leaves or acorns or buckeyes; those were the things that were all over the house, every table, the dining room table, every table had part of nature's loveliness on it." Helga Sandburg, transcript of interview, 1980, Perry Miller Adato Collection, 2.9.3. Connemara, University of Illinois Library.

"Beyond the glass doors of the farm office is the dining room, where the family spends most of its time together. The two end walls of the room are lined with bookshelves from floor to ceiling.... Across the long side of the room are many windows that look beyond the driveway to the tall hemlocks at the back of the house and the many bird feeders below their limbs....

"Now the dining room is still, the scent of Helga's rising bread loaves slowly entering its door. On the long, cloth-covered table, our napkins wait in napkin rings at our places. One of the Siamese cats lies curled, sleeping, on my grandfather's old leather recliner. In two hours or so the hot loaves of bread will be on the table with a plate of goats' butter, a pitcher of cold milk, a beef stew, and a salad made of lettuce and green onions from the greenhouse next to our living room. We will all gather at the table then, filled with talk about our day." Paula Steichen, in Carl Sandburg Home Handbook, 1982, pp. 9, 13.

"... downstairs, waiting beside his plate each day, would be the stack of papers that he subscribed to from about the country.... And then there would be my grandfather after dinner, drinking his coffee with honey and goat milk in it, chatting with my grandmother, and opening the papers -- slowly unfurling them, penknife in hand." Ibid., p. 84.

19. "Dining Room - Table -- from Helga's home in Harbert, also matching chairs; Easy chair -- from Harbert front room; Corner cabinet with drawer -- from Harbert; China cabinet -- from Helga's home in Harbert; Coffee table -- from Helga's home in Harbert; Clock on wall -- Navy clock brought as a present from Uncle Ed when he was still in uniform; TV -- bought in Hendersonville." Margaret Sandburg, notes for the author, November 29, 1983, CASS Files.

20. Margaret explained that the original Sandburg dining table was destroyed when the water heater in Harbert blew up under the dining

room; the oak chairs, however, survived and were used in several rooms at Connemara. She always used one no matter what table they had because "the others really made my back hurt...perhaps my back was accustomed to them after all those years from about 1921 till then." The table usually had one leaf in it; two others were added when they had company.

Some of the volumes of poetry, mostly autographed or inscribed copies, were taken by the University of Illinois in 1968. "I replaced much of the poetry, getting these in Cleveland, at the Public Book Mart."

She did not remember when the fringed shades were put up, but said shades were needed because her father found the light too strong without. Her mother "couldn't resist this pretty design." Uncle Ed Steichen tried to persuade them to make one long picture window on the south side.

In later years the usual seating arrangement was her father at the west end, Margaret at the east end, Mrs. Sandburg and Janet on the north side, facing the window so they could watch the birds. Margaret Sandburg, interview, November 29, 1983, and marginal comments on pp. 118-119 of draft report.

In commenting on the draft of this report in February 1985, Margaret Sandburg added many details about the dining room. Some of these have been quoted in the revised text; others added to existing Documentary References, as appropriate; still others are added here:

"No one <u>ever</u> helped him go through the mail. I'd like to have seen anyone <u>try!</u> [Drafting answers or making shorthand notes for his secretary's guidance] was usually done in the office" (marginal comments, p. 109).

"The whole family always had lunch with him. At times, if he <u>was</u> later she went in the farm office but this was seldom the case. He had just what all of us had, except that he added honey to his coffee. The reason the coffee was in a thermos was that he was very deliberate while eating, which was relaxing, but his coffee would cool in a mug while he read. I have some mugs he liked -- they are the shape of the old cheap white ones but better looking. When he finished he poured the coffee into what was left of the milk, and stirred honey in" (marginal comments, p. 190).

"I like your suggestion about the table setting. The best china was never set out unless we had company. However, he should have a mug, not a cup, as he hardly ever drank out of a cup, unless the table was set for company. Usually, at the conclusion of any meal, he'd pour the remainder of his coffee into what was left of his milk, and finish

quickly....the best china...was never used for him alone" (letter to the author, March 15, 1985).

"I think part of the problem here is that he did things a little differently in the later years than he did at first. He did come down a little later in the latter part of the 50s I think, but I always ate with him, or at least stayed with him -- didn't attempt to do anything about helping him with the mail, but I always liked to talk with him and Mother was usually there, too. But...he never came down in the late afternoon. And I know at Harbert he always came down regularly at 12 o'clock. We could tell he was coming; he would start a song at the top of the stairs and that's the way he used to do here, too.... It was just different songs, depending on what he was interested in. I know at first when he came down you'd hear him singing one of those songs that he used in Remembrance Rock...." (taped comments on p. 109).

"...he usually had pumpernickel....what it is is Swedish rye, and, I don't know, maybe he just got used to it. And he used to say that with a certain affectionate ring in the voice -- 'pumpernickel rye, Swedish' -- just about the same tone that he used to say that his father said about some tools that he had -- 'Swedish steel, ah, good!'" (taped comments on p. 109).

"He always had what the rest of us had.... There was usually two vegetables instead of salad, anyway, it all depended on the time of year. And at one time the doctor forbade salad; I think when he had diverticulosis. He usually had a white mug for the coffee" (taped comments, p. 213).

Regarding Helga's statement that Mrs. Sandburg used "no seasoning except salt" (Ref. 8, above) Margaret writes, "She used other seasoning; it depended on what we were having of course. You only need to read what she wrote in the Settlement Cook Book to know this. She liked, for instance, Chicken Pimento. She did not like highly seasoned food, curry for example. We had a huge box with various spices and seasoning and the shelf in the kitchen wasn't there for show.... Among other spices at Connemara, Mother had peppercorns, cloves, ground pepper, bay leaves, rosemary, thyme, mint, chervil, allspice, chives, parsley, basil, cinnamon, tarragon, and in salads she'd rub the bowl with garlic. Later on she said that somehow, if she used garlic now, the taste stayed too long in her mouth. She still liked to get garlic bread. Certainly she never went in for fancy French cooking. But no one could touch her on some things" (marginal comments, p. 115).

The figurine of a boy with animals (Ref. 16, above) was not a gift from Margaret to her mother, according to Margaret (marginal comments, p. 116). "This was something sent to her; I forget who sent it, some

goat breeder. Mother did not care for it, and I did like it myself. It is a boy with kids."

21. The table was covered but not set between meals.

Margaret preferred a straight oak chair, Janet the rush-seated chair with turnings. No one was concerned about the non-matching chairs.

The desk may have been a later addition, not a part of Helga's set. There was something in the southwest corner on which the radio sat in the days before television. Paula Steichen, interview, November 30, 1983.

22. From about 1946 to 1950, the children ate at a little table in the southeast corner of the room. Later, the seating arrangement at the big table was Buppong at the head (west) end, with Margaret, Helga and Paula on his left (north side), Janet and John Carl on his right (south side), and Gramma at the east end. John Steichen, interview, February 4, 1984.

23. [China cabinet and china.] According to Helga (1974 interview), there were lots of plates in the china cabinet; the second plate from the right on the second shelf she brought them from Luxembourg; the old teapot is "good."

Margaret (interview of January 21, 1984) said there were two Lincoln plates standing up in the cabinet for show, but the rest of the dishes were stacked. The rose-pattern was their "good china," but they ran out of cups and had to replace them with some that were not quite the same. Margaret adds more details on the contents of the china cabinet in her marginal and taped comments on pp. 119 and 213 of the report draft and in her letter to the author, March 15, 1985: Besides the two standing Lincoln plates, there were also two from the "Swedes and Finns on the Delaware" set of six, which had been sent to him. "There were two pictures, three with one picture and three with another, and we usually stood up one of each of those.... We kept the best china stacked, as well as some other china, souvenir plates, for example of My Old Kentucky Home, which we got on our trip down through the south in 1940, just after Helga got married, and they were back from their honeymoon."

Regarding the pieces retained by Mrs. Sandburg: "The teacup was one given to me by a soldier, Ted Sizer, and was from Luxembourg. The Russian piece brought by Paula from Russia for her [Mrs. Sandburg]." Margaret did not remember the porcelain mug.

Margaret did not remember (interview November 29, 1983) that the pediment had been removed from the china cabinet. She did the painting that hangs over the cabinet and John gave them the two oil

lamps; since they had no place to use them, they put them on top of the cabinet for decorations.

24. The blue and white covered dish on the table was one Gramma used to keep crackers in. Paula Steichen, taped tour, 1979.

25. [Rug] Helga gave them the rug for the dining room; she remembered buying it at a "little hole-in-the-wall place where you bargained," in Washington, D.C. Interview, 1974.

"The carpet that is in the dining room and the carpet that is in Bupong's room were from Helga's apartment in Washington.... things had gotten too ratty... too many goats playing on it... so she gave them to Gramma" sometime in the early 60s. Paula Steichen, taped tour, 1979.

"This isn't really why it was wearing out.... My father and Janet could wear out rugs without assistance from goats or other people. We did not bring goats up there anyway, just young kids, once in a while, and only for a short period." Margaret Sandburg, marginal comment, draft report, p. 120.

26. [Chairs] Helga said the oak chairs were very old, dating back to the Elmhurst days; she thought they were more important to the story than "this new stuff that she got in." 1974 interview.

Paula referred to the oak chairs as "the Harbert chairs. And then, those chairs [in the farm office] are the ones, I think, that really belong to this dining room table. And then Gramma got these [rush-bottoms] because she didn't have a full set." Regarding the mixed chairs at the table, she said, "It really shouldn't be like that.... These [oak] are the ones that we had during the majority of the time ...." She suggested that Janet came through and wanted one of the rush-bottoms there, since that was the style she always preferred. Paula Steichen, 1979 tour tape. [Margaret feels that Janet preferred the rush-bottomed chair out of loyalty to her mother, who had chosen them. "Janet never had preferences in style." Margaret Sandburg, taped comment on p. 120, draft report.]

Asked if the Morris chair was Sandburg's favorite, Helga said, "Yes. He would go and sit in it when he was done at the table." The lounge chair was also here part of the time, also in the living room. The later platform rocker was something Mrs. Sandburg purchased, with another one, when the nurses were here, according to Leroy Levi. Helga Sandburg, 1974.

27. [Occasional tables] The toaster and a small radio were on a little table. There was another table, on casters, usually piled with

books and magazines, which could be wheeled to the table, as needed. Helga Sandburg, 1974.

28. [Television set] "Much news here! The Television set has arrived." Paula Sandburg to Carl Sandburg, October 1, 1952, Sandburg Collection, University of Illinois.

In an undated letter of the same year, just before the November election, she wrote to tell Carl they had watched him on "our TV set" and that "Adlai was vital as ever in his Rally speech." Sandburg Collection, University of Illinois.

"... I am sending you not only a Hi-Fi but a Space Command [television set].... With the Space Command I am sending you, you may sit in your easy chair and with the little gadget that you hold in your hand you may, by application of ultrasonic sound, command the set to turn on; turn off; remain on and cut off the commercials; change stations; etc., etc." Eugene F. McDonald, Jr., President, Zenith Radio Corporation, to Carl Sandburg, June 11, 1957, Sandburg Collection, University of Illinois.

"On a visit to Carl Sandburg a few years ago I found he had a new television set equipped with a little gadget that turns the set on and flips channels and mutes all the commercials at a flick.... The family and I sat around watching different shows, and every time a commercial appeared, Sandburg pressed it off, and all of us laughed fit to be tied. The curious thing about this little gadget is that its joys do not wear thin. A week later when Sandburg silenced a commercial, we were all still laughing uproariously." Harry Golden, "TV Can Be Fun with Silent Commercials," April 3, 1960, clipped from unidentified newspaper, CASS.

Helga thought one of the older TV sets should be shown in the dining room. Paula: "See Mr. Zenith [Mr. Eugene F. McDonald, Jr.] sent a new television almost every year, every other year, so it got more and more modern." Helga: "And they would always pass the old one on to me or something." The really old one she said was big and black; she took this with her when she left in 1952 and still has it, on its original base. She later gave her father a tiny TV set for his own use. ["He was in bed then," Margaret adds in a marginal comment, p. 121, of draft, "and I thought it a great present. A Sony, which amused him very much, because things were small; I particularly remember his broad smile when he turned on a baseball game, and there were these tiny figures running on a screen, about 10 x 5...she took this with her, of course. I don't know if she still has it."]

During the same interview Helga again said she thought they should get the older smaller TV back in here instead of the big new one. She was

not ready to give up hers, "one of the first Zenith televisions ever made, which used to be his." Helga Sandburg, 1974 interview.

Margaret said that her father objected at first to having television, but got it for her sake and came to enjoy it himself. The first set was an RCA, not too satisfactory; then they got the Zenith as a gift from Mr. McDonald. Margaret Sandburg, 1983 interview.

According to Paula Steichen, the Space Command TV was in the dining room from 1957 until 1974, when she moved it out, as not characteristic of the 1955 era she was aiming to evoke. She substituted the one that was in Margaret's room. Paula Steichen, interview, March 17, 1983, with Warren Weber. [Margaret feels that the Space Command should be there; "I remember so much with it, so many things....it was there a long time. Dad enjoyed that so much...." (taped comment, p. 121, draft report). Commenting on p. 270, she says that her father "was kind of offended" when they first asked about getting a TV. "But pretty soon he liked it as much as we did.... He went in for the games....the World Series."]

29. [Exercise wheel]. "It's wonderful having Margaret home and gay and confident that she'll get her arm again 'good as new'. Dr. Hamilton says it will take another six months of hard work at the many exercises he has prescribed. We all like the big wheel -- as of a large ship going far away -- in our dining-room facing the windows with the Bird-Shelf." Paula Sandburg to Carl Sandburg, December 11, 1961, Sandburg Collection, University of Illinois.

Margaret still has the exercise wheel and would be willing to give it if needed. Interview, January 21, 1984.

30. [Window shades] The scalloped and fringed shades were "just an aberration of Gramma's taste.... She put them up in the sixties; she just looked at this room and thought it didn't look quite fancy enough .... During most of the years we were here they were just those plain ones.... We had curtains here during the very, very early years; they kind of went with the carpet that was here then." Paula Steichen, taped tour, 1979.

Margaret Sandburg comments: "Now, Mother thought that thing over.... Mother looked at those shades -- I think she found them at Sears, Roebuck...she didn't look at the room and say...'Oh, it doesn't look quite fancy enough.' She saw the shades and said, 'Well, these look rather pretty. I think we'll get some of those'..." (taped comments, p. 122, draft report).

31. [Potted plant next to TV set] "That plant was my fault.... What needs to be there is a jade plant, and they didn't have one when I was picking up stuff for the house [in 1974].... a big jade plant and

Gramma used to take the jade plant and put it down below... plant it, and there wouldn't be any plants in here then during the summertime .... what she had was a rather large jade plant." Paula Steichen, taped tour, 1979.

32. [Picture of Jennifer] "Right there should be Jennifer's picture ... on that hook there.... She was given that as some kind of an award." Paula Steichen, taped tour, 1979.

"Now, I am not certain at what time his photograph of Jennifer arrived, but this is what made the difference. Mother had hung the smaller photo of Jennifer, (which is now in the farm office) above the drawer cabinet next to the door to the hall entry. When the photograph came from Uncle Ed, Mother was delighted. 'Now we have a Steichen of Jennifer!' she exclaimed. 'I'm going to put it right here--this is where it belongs--near the farm office.' She took the photo of Uncle Ed down, and put the one of Jennifer there. The Steichen Jennifer is larger, and in it she is facing to the left, for it was taken from the other side. In the earlier photo she faces toward the right, and since it is smaller, it looked good to have her looking toward the door of the farm office. My father enjoyed her pleasure, and got up to put his arm around her as they both looked at it. But I could see that she was going to have a problem. The photo of Uncle Ed would not look good on the other side, as it was a close-up, meant to be enjoyed from a little distance. But Mother had this photograph of Uncle Ed in her bedroom, at Harbert, so she decided to put it there. I think the smaller photo of Jennifer hung there for some time, until the photograph of Dad at the University of Illinois arrived, which he autographed to us, and then she hung it there, and the one of Jennifer in the farm office, where it is now. Helga has the other photo of Jennifer, I think, at the Lair, her country place. Probably you can get a copy. We took this with us, as Mother was so attached to it, and she hung it in her bedroom here." Margaret Sandburg, letter to the author, March 15, 1985. When Mrs. Sandburg took Jennifer's portrait to Asheville in 1969, "she thought it would be all right to replace it with the photo of Uncle Ed since it had been there" (Margaret Sandburg, marginal comment, p. 208).

33. [Silver] The china and silver in the dining room were Helga's, from her first marriage, but left here when Helga moved to Washington in 1952. "Gramma never had any silver of her own." Paula Steichen, taped tour, 1979.

"Mother certainly did have her own silver, with her monogram, and I still have some. She did not have it in Maywood or even in Elmhurst, but I think she began to feel a need for it then, because of my father's growing fame. I think she got it the year we moved from Elmhurst to Michigan. However, there was not much of it left when we

made the move from there to North Carolina. Some of it had disappeared in the years between 1928 and 1946. Since the family was together now, it was agreed to use Helga's good silver when we had company. Later on, when Helga married Art Golby she did not want this, and my mother gave her a new set." Margaret Sandburg to the author, March 15, 1985. "We used Helga's for company and some ordinary cutlery as a rule" (marginal comments, p. 122). "I have shown you a piece of the kind of silver which we had; it was monogrammed and this was the kind she chose in Michigan but we ran out of enough silver to use when we had company, so we used...Helga's, just as we used Helga's table. I think Paula's got a few pieces. I know John has some" (taped comment, p. 122).

34. [Ship's clock] "The ship's clock was brought to Mother and Dad by Uncle Ed, when we were still at Harbert. He was in uniform as in the photograph, at that time, and he spoke enthusiastically of Navy life as compared with Army. 'It's like being part of a family,' he said. Then he spoke about the Lexington, which the Japanese called The Blue Ghost, and said he'd write the story some day. He put it up himself at Harbert." Margaret Sandburg, marginal comment, p. 207, draft report.

35. [On top of TV set] "The log cabin, made from mountain laurel, was sent to my father by someone, I think the maker, and we always kept it there. Sometimes a binocular was also kept there" (Margaret Sandburg, marginal comment, p. 209). "Flowers were usually not on the TV but on the table or on the cabinet with drawers next to the hall door" (p. 298).

36. [Royal easy chair] Margaret is sure that moving this from the front room to the dining room "had something to do with watching TV. He also enjoyed the birds" (Margaret Sandburg, marginal comments, p. 210).

37. [China cabinet and painting] "My painting really is not that good. Only a couple of loving parents could think it was" (Margaret Sandburg, marginal comments, p. 212). "I didn't think anyone would want the picture hung in the dining room, but my mother and father suggested it. I can't remember which one made the suggestion, the other agreeing" (marginal comments, p. 29). Margaret would have no objection to its removal, but suggests that, "if the pediment was taken down by the Sandburgs, then if you're going to be historical, don't you have to leave the pediment down?" (taped comments, p. 29).

38. [Fluorescent ceiling fixture] "Mother thought that...that new kind of light was easier on the eyes. She read somewhere something about that and that's the only reason we started using that in the dining room and in here [Sandburg's study]" (Margaret Sandburg, taped comments, p. 158).

39. [Ceiling tiles] Mrs. Sandburg had the ceiling tiles installed after trying, unsuccessfully, to cure a leaking roof which was staining the plaster ceiling. "She said, at least we won't have that look up there," according to Margaret; "we can replace one tile with another and it will be cheaper than having the whole ceiling done over again. This was almost in desperation because we had tried, I don't know how many times, to have that roof repaired, until Mother just gave up" (taped comments, p. 216). The Sandburgs placed large pans in the space over the dining room to catch some of the water that leaked in, but there were some places that couldn't be reached for this purpose. There were also leaks over the kitchen (Margaret Sandburg, taped comments, p. 216).

40. In regard to books in the dining room, Margaret says: "The books are all Americana.... One side is fiction and then the other side has poetry and American Indian tales and studies and...this great selection of humor" (taped comments, p. 112). "French novels were never put in the dining room which was reserved for American fiction, folklore, history, poetry and humor.... This was the way Dad's mind worked...because he did like all that humor and poetry -- this was the kind that he liked in the dining room. It didn't make sense to put them anywhere else; when they were there, everyone could come and get some if they wanted to read it and Dad wouldn't be reading the fiction, but he could help himself to the humor, whenever he wanted to. It was not something that he would want in his study" (taped comments, p. 178).

41. [Birds] Feeding the birds, Margaret says "was entirely up to me" (taped comments, p. 114). "We have turned over to Warren Weber for Connemara: my old 8 x 40 Tower binoculars (they already have Janet's binoculars), my Peterson's Field Guide to the Birds East of the Rockies, Janet's Audubon Field Guide, which she liked better..." (Margaret Sandburg to the author, March 15, 1985.

Marginal comment, p. 293: "We were very interested in the birds, and I kept a record of what birds I had seen. My father did enjoy watching them. I recall some amusing incidents -- an evening grosbeak amazed by the impertinence of a small pine siskin. Mother named one siskin 'Little Sassbox' because he drove others away."

Marginal comment, p. 298: "I will give my old Sears binoculars. Mine was kept either on the TV or at the table. I never had them on the desk as it was too close to the feeder and might scare a bird away when I went to get it. Janet gave hers, and when she left [it] in this room, it was put on the cabinet by the door to the hall."

Farm Office (113)

Originally this was a bedroom, with a window looking out onto the back porch (Appendix A). When Captain Smyth created the dining room in 1924, he made this his library. In 1945, the room became Mrs. Sandburg's office, from which she directed the Connemara Farms operations. The date of the French doors opening into the dining room is not known; they could well date from the 1924 alterations by the Smyths, added to provide indirect light for the library. The Sandburgs added the bookcases along the west wall and, before July 1963, covered the wood floor with vinyl tile and installed a large fluorescent fixture overhead. The furnishings, mainly office furniture and steel filing cabinets of various sizes, were mostly brought from Harbert and changed little over the years. Toward the last a modern office swivel chair of steel and padded vinyl (probably the one that was in Carl Sandburg's upstairs workroom in 1952-1956) replaced Mrs. Sandburg's old straight-back oak chair. Even the prize ribbons and snapshots on the two bulletin boards look now almost exactly as they did in 1963.

After the Sandburgs moved out in 1969, the farm office was used for a short time as the site administrative office; a 1970 photograph shows a copier and filing cabinet on the east wall and a typical government filing tray on the desk. Most of the original furnishings, however, were left in place.

With the 1974 refurnishing and the opening of the house to tours, the farm office was restored to its general appearance during the 1960s, when it was used by Mrs. Sandburg and whoever happened to be helping her with typing and filing, a job performed earlier by daughter Helga.

Historic Photographs: See figures 147-160. Additional photographs include HP 9580 and the following uncataloged reference photos: 292/

68, 818/62, 828/65, 829/60, 830/61, 832/69, and 833/70 (all 1963); G-59 and G-248 (1971); five taken by Gordon Gay (August 1971); four taken on Connemara Day (April 1972); and W 92 and 125 (1974).

Documentary References:

1. "Off from the dining room, separated from it by French doors, was an office, lined with files and books from which all the goat correspondence and goat business was carried on. All here was in neat and easily understood order." Perry, My Friend, Carl Sandburg, p. 85.

2. "One room has the goat and cattle library, of which Mrs. Sandburg is master...." Dunlap and Weirick, "Report on the Carl Sandburg Library," 1955. [No cattle library, according to Margaret Sandburg.]

3. "We entered a long, narrow office, with file cabinets, framed pictures, and state fair prize ribbons along the walls...." Cahn, "Carl Sandburg...."

4. "The center of the house is a room which Mrs. Sandburg calls her farm office. One wall is covered by the red and blue ribbons their Chikaming goat herd won nearly 30 years ago. Another is filled with pictures of Sandburg, the daughters, and two grandchildren with the goats. Mrs. Sandburg delights in showing the pictures.

'There he is with these goats around him,' she says. 'And there he is with the first two goats we ever bought....'" Jerry Bledsoe, "A Visit with Mrs. Carl Sandburg," Atlanta Journal and Constitution Magazine, February 18, 1968, p. 42.

5. "Much of my grandmother's work was done at her desk in the farm office, studying the pedigrees and production records of each goat and its relatives. She was fascinated by the complicated study of genetics in breeding and read everything on the subject.... My brother and I were accustomed to seeing Gramma at her desk a great deal of the time, her head bent over the records of dams, sires, and daughters, studying pedigrees, proposed matings, and the percentage of inbreeding." Paula Steichen, My Connemara, p. 34.

6. Helga: "I did a lot of mail with him... I did all my typing in the farm office.... when we'd finish eating, I'd go in the farm office but leave the door open, so I could hear them talking, they'd talk on and on and on, but I always worked either on pedigrees or on his mail.... He didn't use any of those [secretaries] while I was here; I did all his work for him...."

Helga: "Mother really had goat correspondence.... She was the one who compiled records.... I did things like pedigrees, which we always had to type; you know, you didn't have xerox machines or anything then, you see you typed on onion skin, you know, 12 copies ... and then you sent those carbons to people to sell your animals.... Then we had ads...."

Sandburg would write comments on letters or say what to answer. Helga always kept the original request and that got filed; "we didn't throw things away, threw nothing away." Helga waited to type letters till she had a pile.

The farm office looked pretty much as she remembered it; even the same old typewriter. "He used to get these old rebuilt Remingtons. Boy, were they exciting, because they all skipped." Helga's books were in a corner of one of the shelves here, after she started publishing, but "his books would never be in here.... Now that's something she did which doesn't make any sense at all. My books were in the corner as I started writing them, but his books belong in there, they would never be in here...." [Margaret Sandburg adds that her mother read Helga's books "in part" in the farm office. She feels that it does make sense to have some of Carl Sandburg's books in there, as well. "Things did change as time went on...." (Margaret Sandburg, marginal comment, p. 125). At least two are visible in a 1963 photograph: Complete Poems and Remembrance Rock.]

Helga thought it would be good to have some of the goat correspondence and pedigrees on view in the farm office.

Thoman: "We haven't changed a thing from the way it was when she was here." Helga: "She put all these things [award certificates over filing cabinets] up... they don't mean anything... she did it just to fill it up. I would fill it up with goat pictures...." Paula: "Actually, in all fairness, these have been here, the other ones in the house would not have, but these were. I don't know whether it was 'cause it was a joke or what, but the only kind of awards that, I think -- Helga: would be the ... Swedish ones."

Helga: "Save the Dunes is nice, but I --" Paula: "Mean even the one below [is not appropriate]. But these weren't there until she --" Helga: "This is nice, the pheasant. I don't mind that thing up there, probably it's been there, and I remember the old wagon forever it's been there. I think I've got a couple of these trophies still."

Helga said supplies were kept in the cabinet. She thought it would be neat to put up some of the old 7-day milking registers, which are no longer used in the goat business. ["Mother never did that" (Margaret Sandburg, marginal comment, p. 125).]

"She was not organized," just every once in a while she had a spell of putting things away, but not systematically. "That's a good drawer; almost anything you want you can find in that drawer." Her mother used to work to all hours, even 2:00-3:00 in the morning, then got up again at 7:00. She did the income tax herself -- had the papers spread all over the office. Helga did the farm bills while she was there. [Margaret states that her mother regularly went to bed by 12:30 at the latest, unless she had to stay up later to finish a particular job, such as the income tax return (Margaret Sandburg, marginal comment, p. 125).]

Helga suggested setting out old carbons of goat pedigrees. "You've got tons of them; you'll never run out." Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, 1974.

7. The pheasant was a gift from a carpenter in Michigan; the covered wagon also a gift, but didn't remember from whom. One of the color photos shows the goat show at Harmon's Field, near Tryon; another photo shows her father playing a bugle for Rodney Knoop, whose parents brought goats to be bred from their home near Cincinnati. Janet Sandburg, taped interview with P.N. McJunkin, July 14, 1980. [The pheasant was a gift from a farmer named Carl Grotz, of Bridgham, Michigan, who later married the Sandburgs' housekeeper, Martha Norman. Margaret Sandburg, taped comment, p. 125.]

8. "We call this room the farm office.... This room was my mother's room, and my room, of course, too....

"When we came here, I typed all the pedigrees....

"And this is her library, where she became sort of a geneticist....

"I worked in here. I was always a fringer in the family....

"She had this area where she would sit. That was her chair and here she sat, deep into the night. And, at Connemara, this was her home and... her place in the house.... This was her area and here she did her genetic experiments.

"I was the farmer. My mother was the intellect.... My mother was here at this desk, changing the progress of the milk goat industry, the American Milk Goat Record Association." Helga Sandburg, transcript of interview, 1980, Perry Miller Adato Collection, 2.9.3. Connemara, pp. 21, 22, 24, 25, 26, 32.

9. "Now, late afternoon, she is in the farm office, answering letters from people who wish to buy one of the spring kids from her well known goat herd. My grandmother knows every goat by name, and the names and records of all their dams, sires, siblings, and ancestors. Her young-

est daughter, Helga, who manages the goat herd with her, has put up two billboards in the farm office, and thumbtacked to them are family photos and pictures of the goats, prize winners and favorites. The tile-floored room is cool and quiet. There are garden catalogs lying around, on the laps of chairs and on the desks, and some new seed packets, bought at the feed store yesterday. On the shelves before my grandmother are books on plants, bees, genetics, and the stars." Paula Steichen, in Carl Sandburg Home Handbook, 1982, p. 9.

10. "Farm Office - Green wooden desk; Low wood filing cabinet; Office chair; Green metal cabinets. All from Harbert sun-porch. I think we bought an extra green metal cabinet here, also the green metal desk. ["We must have bought more than that," Margaret adds; "anyhow we had the metal cabinet with doors on the sun porch at Harbert, but not the drawer cabinet. However, it is possible that the drawer cabinets came from the basement at Harbert. I am not sure about this." Margaret Sandburg, marginal comment, p. 126.]

"...at Harbert Mother always used that...wood green desk.... She said she always thought it would age -- it would maybe get to be a little better looking. I don't know why she didn't just paint it a different color, but she thought that it was apt to [?] this room that way. I think she bought it that way. I can't think of any other reason for leaving it that shade." Margaret Sandburg, taped comment, p. 126.]

"Maple table -- from Harbert dining-room. Originally we had an oak dining-room set (round) until the hot water heater there, beneath, exploded, making a shambles of the room and destroyed the table. The chairs survived, and I always used one of them no matter what table we had, because the others, to me, were uncomfortable. Metal typing table -- from Harbert." Margaret Sandburg, interview, November 29, 1983.

11. The microscope that shows in farm office photographs, on top of bookcase, was given to Helga by her father in the early 1930s. It was an entomologist's instrument. John now has it. John Carl Steichen, interview, 1984.

12. The card table near the French doors in 1963 photographs was not typically there. Usually the space was occupied by cartons and extra chairs. Paula Steichen, interview, 1984.

Stair Closet (114)

Before 1924, the stairs to the basement went down from here to the pantry. Since the Smyth remodeling of the house, the space has been a closet. The Sandburgs used it to store extra leaves for the dining

room table, a vacuum sweeper, extra TV tray tables, outdoor clothing, and boxes for mailing things.

Front Hall and Stairs to Top Floor (115)

This was mainly a passage from the front to the back of the main floor and from the main floor to the top floor. In the early years the house telephone was in the hall, but the table and chair were too small and the telephone was soon moved (after 1948) into the back hall and wall mounted (Margaret Sandburg, marginal comment, p. 127). The strip of carpet in the hall in 1948 was gone by the 1960s. Blankets were stored here in a cedar chest, clothes in the wardrobe, magazines and newspapers accumulated in piles on the floor and chest beside the stairs, and books paused here briefly on the way to the upper floor or out to the Swedish house. The walls were probably bare at first; framed photographs were added by Mrs. Sandburg as a sort of afterthought in 1967-1969; these were changed in the 1974 refurnishing. Whether the little chair and bell were here during Sandburg's lifetime is problematical; the chair, at least, was in his bedroom in the fall of 1967.

Historic Photographs: See figures 36 and 161-164 and the following photographs in the site photo reference file: 653/1, 2, and 3 (1967); 1019/68 (1968); 68-CASA-978-10 (1968); A 13, 15, 16 (1969); Gordon Gay photos 1-4 (1971); and W 61 (1974).

Documentary References:

1. In her letter to Joe Anders of November 5, 1945, Mrs. Sandburg specified that the "Stairway Hall" should be finished in "ivory Kemtone." Anders File, CASS.

2. "The center staircase which leads to the second floor of the Sandburg house must be used with care, because many of the steps are resting places for books and papers, and at the turn halfway up is a strange assortment of books and clothing (including a pair of men's

shoes with, of all things, shoetrees)." Dunlap, "On Moving Carl Sandburg's Library."

3. "Nearly every day while he's home Carl will winnow books from the shelves in his study and on the main floor. If he places the book on the second step leading up to the bedrooms, the book is to be stored on the shelves on the ground floor; if he places the book on top of a dresser in the hallway, it means the book goes upstairs out of the way." Golden, Carl Sandburg, p. 100. [Margaret comments on this: "I don't think anything could be more mixed up than the way Harry has this.... We didn't have a dresser in the hallway in the first place -- he means the filing case, you know, upstairs. Of course, I can't help saying this is ridiculous. At this rate he would be engaged in nothing but the transfer of books. Besides he has this all wrong. Now, if he put some books on a step, usually about the fourth step up, it meant that he wanted to take these up to read, perhaps to put on...the shelf up there later on; if the books were put on the filing case, it simply meant that they were to be taken down from the top floor, not necessarily to be put on the ground floor. But if they were to be taken to the Swedish House or the ground floor, they were put on the cedar chest. So, Harry has really got that balled up -- just as wrong as he could be." Margaret Sandburg, taped and marginal comments, p. 128.]

4. Mrs. Sandburg said that Carl always tapped each riser with his foot as he went up, as a way of pacing himself to avoid strain, a trick he learned after his breakdown in Michigan in the 1920s. Paula Sandburg, interview with Richard Krepela, 1968.

5. Helga; "There's the bell for calling us...." Thoman: "That was used for what?" Helga: "To ring you in for dinner." A bell on a post outside was also used.

Pictures in the hall were picked out by Paula for Gramma and put up in a great hurry during the last year they were here. Helga felt they should come down because "it takes away the whole simplicity of the place.... Things were never done in this kind of a way.... This picture [not identified] ought to be in her room... maybe not even hung on the wall, maybe just set casually on the corner because Steichen had just sent it and they didn't know what to do with it."

Helga spoke of the stacks of newspapers and magazines in the hall, two on the little chest and one or two more on the floor, all the way up the side of the staircase. Sandburg would say from time to time, "Well, going to have to take some of those off to the Swedish House" and somebody would be assigned to the job. Two weeks later it would be time to do it again. Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, 1974.

6. The cedar chest in the hall was used for storing blankets. Margaret Sandburg, interview, 1984.

7. There used to be a bookcase on the first landing, and piles of books and magazines at the foot of the stairs and in the hall, on their way to the Swedish House; also many more magazines and newspapers than now displayed in the hall. Paula Steichen, interview, November 30, 1983.

8. Margaret Sandburg, marginal and taped comments, pp. 128, 225: Margaret thinks that the inside bell was a camel bell; the 1878 date in it does not mean that it was a gift to Carl Sandburg at the time of his birth. The outside bell, brought from Michigan, was used to call people from the barn or elsewhere outside.

"Newspapers did not go to the Swedish House.... Newspapers were read and sometimes he clipped an article he was interested in, and the rest of it went in the dining room waste basket." The little three-legged table "was for a telephone at first; later it was removed because it was much handier to have the phone in the back hall just outside the kitchen; we could get it easily from the dining room, kitchen, and basement without running into the French door between the front and back hall. The little seat that matched the stand was ridiculously small. I do not think it should stay there." Margaret thought the stand may have come from Sears. "We got a lot of that stuff from Sears in the Michigan days, and we got that for the telephone stand.... If I'd had my way, I would have left it [the little seat] behind. I always thought it was a stupid piece of furniture, even if it looked pretty."

Marginal comment, p. 353: " The low-back chair came with and was a match for the first small table we used in the hall for a telephone. We had this set in Harbert next to the dining room door."

Back Hall and Stairs to Basement (116)

This is really just the upper landing for the stairs to the basement. It was originally floored with wood, the Sandburgs added vinyl tile about 1960. It is not known when the two-color (white above, green below) color scheme was adopted in the stairwell, nor when the wall telephone was installed. There were always two fire extinguishers here, as well as a sort of mail box in which Mrs. Sandburg kept a few hand tools.

Historic Photographs: Figure 165; also 785/13, in photo reference file.

Documentary References:

1. Mrs. Sandburg specified ivory Kem-tone for the "Back Hall." Letter to Joe Anders, November 5, 1945, Anders File, CASS.

2. As they were moving from the dining room to the kitchen, Helga and Paula spoke of rags and clothespins and two clothes hampers as showing in photographs of this space. Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 1974. These photographs have not been seen by the author.

3. See Front Hall, reference 8, above, for Margaret's comment on the telephone.

Kitchen (117)

Before the Sandburgs' time, the kitchen was located in what is now the garage, along with a servants' dining room. In the Smyths' remodeling of the house about 1924, for year-round use, it appears that a small bedroom and bathroom in the southwest corner of the main floor were converted into a "storeroom" or pantry, where food supplies were kept under lock and key, to be doled out daily to the cook. Later, when the aging Captain Smyth lived here alone most of the time, this pantry may have been adapted to serve as a kitchen. "The kitchen was still like Captain Smyth had had it when the Sandburgs bought the house," Mrs. Louise Howe Bailey, a neighbor, recalled in 1973; what Mrs. Sandburg did in 1945-46 was "renovate" it and "put in the cabinets." The one surviving artifact of Smyth's "old-time kitchen" is the sink on the south wall, which Mrs. Sandburg intended to replace later but never did. "We all liked it, really," says Margaret Sandburg.

Sandburg family memories of converting the separate kitchen into a three-car garage may indicate that the original kitchen had survived,

though no longer in use during the later Smyth occupancy. As part of his work for Mrs. Sandburg in 1945-46, Joe Anders did have the garage floor cemented and three overhead doors installed.

The Sandburgs brought with them from Michigan their coke-burning Aga stove. A new chimney, with a narrow flue, had to be constructed, based in the laundry room (015) and coming up through the kitchen. This apparently never drew well enough for the Aga stove to operate successfully in the kitchen, and the stove eventually was relegated to its present position in the laundry room below.

At some time prior to November 1960, possibly when the stove was moved, Mrs. Sandburg installed an electric dishwasher under the counter next to the old sink and extended the counter and cabinets on the east wall; the vinyl tile floor may have been installed at the same time, along with the present refrigerator and electric range.

A very late change was the substitution of fringed, scalloped window shades for the original plain ones; this may have occurred as late as the fall of 1967; in fact, two of the plain ones were still up in June 1968 (figs. 172-175).

In 1974, Paula Steichen replaced some of the missing kitchen utensils, towels, and the like, and set up the worktable to suggest the preparation of some baked favorite, to give life to the room.

Historic Photographs: See figures 166-175 and the following in the site photo reference files: 812/64 (1951), 821/10 (1960), 13/12 and 17/7 (1965), B 26-30 (1969), and W 89 (1974).

Documentary References:

1. "Now this was the kitchen. This is where they done all their cooking. The Sandburgs had all this put in here too, of course, when

this part of the house was built, they had this fixed." Leroy Levi, taped interview, 1969.

2. "When I was a child it was a bathroom and a little narrow room, I guess you couldn't call it anything much but a dressing room, course it did have a bed in it.... That little tiny bedroom; it wasn't as big as that kitchen; it was narrow; the bed was parallel with the wall to that bedroom [118], and there was just about this much space before the other wall that was the bathroom wall...."

The Smyths had a "safe" downstairs in the early days; later "after they moved up here, they had one in what they called the storeroom, where the Sandburgs' kitchen is, where they kept all their supplies" including smoked hams and things you'd worry about now if they went unrefrigerated overnight; she saw a safe like it in the wood house along the drive to the barn. "I don't expect you ever heard of anybody having a -- people now call it a pantry, where they keep the groceries that are not refrigerated, but my mother and grandmother called it a storeroom and they kept it locked, kept all their food in there -- the sugar and the rice and the flour and all that sort of thing -- and they doled it out to the cook...." Mrs. Rogers, granddaughter of Captain Smyth, interviewed by Warren Weber and Len Brown, December 3, 1976.

3. "They did renovate the kitchen; they put in the cabinets. I remember the day that that was done and what a time they had trying to find all the things that they had put away, because it was just an old-time kitchen before that....

The kitchen was still like Captain Smyth had had it when the Sandburgs bought the house.

[Q.]"You said Captain Smyth had the kitchen in the house where it is now?"

"Yes. Before that it may have been separate from the house...." Mrs. Louise Howe Bailey, taped interview, January 6, 1973.

4. "Gramma had a kitchen built in the house and converted the old one into a three-car garage." Paula Steichen, My Connemara, p. 10.

5. "Be sure to take down the good can opener on the wall. You can't buy a good one. So better pack it now before you forget." Mrs. Sandburg to Helga, fall 1945, quoted in My Connemara, p. 12.

6. Excerpts from Mrs. Sandburg's letter to Joe Anders, 1945:

[October 29, 1945] "Kitchen...to be painted, not Kemtoned.... The new kitchen plan should help also on time, as you will have to wait on

special cabinet sink construction.... Kitchen is a real need.... You may not like the idea of using the old kitchen sink, but this will save time and money now, and in the end we can have a much better job, as metal and linoleum are not up to standard now. So it is better to get along with an old sink temporarily, with movable floor cabinet alongside -- both to be replaced in future when better metal will be available, which is very important around water.... Added P.S. that Kitchen windows are all to be high as planned."

[November 1, 1945, Anders to Sandburg] "You are right as to the completion date set [Christmas]. All upstairs except new bathroom and everything on the back part of the house except parts of kitchen will be finished by November 14." Anders File, CASS.

7. On December 6, 1945, Electric Service Company, of Hendersonville, presented a bill for two 2-light and one 3-light 20W "Florsen Kitchen fixtures." They also installed a "range receptacle" in November. Anders File, CASS.

8. Mr. Robert Del Vecchio, of Hendersonville, recalled building the chimney for the Aga stove, but not the year. It was built from the ground up with a narrow 4" x 4" flue. The Aga stove was used for baking; it used hard coal, and was stoked twice a day, using a hand-operated scuttle that provided the same amount of fuel each time. Robert H. Del Vecchio, taped interview with Muriel Potts, June 17, 1980.

9. A possible date for construction of the new chimney may be indicated in bills from Rigby-Morrow Company for flue lining, cleanout door, and 4500 bricks, supplied during September 1946. Anders File, CASS.

10. "...the kind of white kitchen which many women dream about having. We sat at the kitchen table drinking ice cold orange juice which she took from the refrigerator.... [Young John Carl burst into the kitchen, scrambled up onto the sink and out the window onto the roof of the carport to sail a new toy airplane.] I watched through the open window. Finally he looked up, inspected my face carefully for a minute and said, pointing to the roof, 'This'll hold big people, too.'" Edna Unstrom, "Carl Sandburg at Home," typed ms. dated May 1948, CASS (copy). [Margaret believes this story to be "sheer invention...I <u>know</u> he never went out to the roof like that.... It doesn't even <u>sound</u> like him...at that age...absolutely out of character" (marginal and taped comments, p. 133).]

11. "...we sat later in a beautiful modernized Kitchen and Mrs. Sandburg pulled delicious food out of the refrigerator.... There was the comfort, too, of every possible convenience and modernity in the kitchen." Perry, <u>My Friend, Carl Sandburg</u>, pp. 83, 85.

12. "There was the small bleating from the kitchen of the newborn twin kids my sister had brought in from the barn that morning. My mother got up to warm milk to feed the hungry baby goats and to reheat the coffeepot." Helga Sandburg, "Carl Sandburg, My Father," Redbook Magazine, February 1966.

13. Cured cheeses would be taken from the cheese house to the kitchen to be paraffined or transferred to cold storage. "In addition to cheeses, the family made buttermilk, butter, and yogurt which would sit a whole afternoon among the potted plants in the sun of the kitchen windows wrapped in bright towels." Paula Steichen, My Connemara, p. 41.

John Carl would bake cakes and make preserves, with Ella looking on and Paula "watching him on a long-legged stool." John Carl stood on a low stool to cook eggs for breakfast and to cook berries for jam. "After sealing it with paraffin, he stood triumphant with one pint jar of jam -- the result of a long afternoon and a kitchen strewn with sugar, containers, sticky spoons and ladles, paraffin boxes and blackberry stems." Ibid., p. 78.

"In autumn and throughout the summer the family would can and freeze vegetables and fruits... and we made preserves and jellies from the wild mountain blackberries and blueberries.... Everyone at Connemara ate fresh simple foods: thick soups and baked breads, fresh butter and cheese from our dairy.... He was full of praise as Gramma brought him his dinner, 'No one can make a soup as good as you do, Buddy!'" Ibid., pp. 112-113.

Seasonal specialties included "Christmas cookies which Marne took charge of -- filling the house with the scent of spices as sheet after sheet of pfeffernuss, anise, springerle and butter cookies came out of the oven. Gramma would bake fruitcakes in early December, Ella slicing the citron and candied fruits as John Carl and I watched my grandmother mixing heaps of currants and white raisins and nuts into the huge stoneware bowl already filled with butter, sugar, flour, molasses and spices." Helga baked bread and cakes, Ella an occasional pie. Ibid., p. 113. [Margaret notes that the Christmas fruitcake recipe in the Settlement Cook Book does not call for currants (marginal comment, p. 134).]

"... Ella, our housemaid-cook, who had met the family shortly after they came to Flat Rock, and who was to work at Connemara for the next twenty-five [sic] years." Ibid., p. 67.

14. "... the cook and house maid, Ella. Carl calls her 'Eller,' and says she came right out of the hills. Her hill-billy sturdiness alone

enable her to cope with the Sandburg menage." Dunlap and Weirick, "Report on Carl Sandburg's Library," 1955.

15. Sandburg was a very "easy man to cook for...." Mrs. Sandburg would usually get dinner "unless we had a maid, which we had sometimes, off and on." Every so often Helga would say they really didn't need a maid, and Margaret would use the sweeper and they'd do all the cleaning and cooking for a while, but eventually they'd get another "country woman" in to help. Ella was there a long time. Cooking was never fancy; it was more regular when Helga and the children were there. Occasionally they might eat at the kitchen table, especially after Sandburg's illness, but usually it was a worktable. Sandburg would sometimes come in to look out the window; he did not raid the refrigerator.

Paula said it looks about as it always did. Thoman: "Nothing's gone since I've been here, but Lord knows!"

Paula said she would set it up, since she knew what hung where in later years. The big frying pan, for instance, is gone.

Helga said the Aga stove was recommended to them by the Fred Knoops while they still lived in Michigan. The Sandburgs used it quite a lot there, but only a little at Connemara. Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, February 1974.

16. The Aga stove was very good for making stews, yogurt, rice pudding, and for raising bread. It didn't draw properly at Connemara, probably because the chimney was so tall and narrow. Helga Sandburg, interview, January 1984.

17. "My mother was not one to work in the kitchen.... not a cook. That part of her life was very unimportant to her. My father liked simple food... and whatever she fixed for him, he praised her." Helga Sandburg, 1980, Perry Miller Adato Collection 2.9.3. Connemara, p. 25, University of Illinois Library.

18. The clock and stove came from Harbert; breadbox was acquired after the move. Their first cook was Adeline Polega, who came down from Michigan with them in the fall of 1945. When the electricity went off around Christmas, she had to cook at the caretaker's house and bring the meals up to the main house; mostly they had black bean soup, but they ate dinner out. They met Ella at the tourist court when they first arrived; she was cooking breakfast there. She made a good poke salad. She also did the house cleaning. Janet Sandburg, interview, July 1980. Margaret (marginal comment, p. 135) notes that Ella also made a delicious cheese souffle, "when we had guests." In another note (p. 353), she speaks of an earlier dishwasher than the one now

there: "We had a dishwasher that did not open from the front but from the top, at first, when we did get one."

19. [Window shades] In Mrs. Sandburg's household file, in the farm office, there is an undated note, evidently for an order to Sears, Roebuck for "Scalloped Window Shades F56G68494V." Included are 2 4' x 27" [and] 3 4' x 31 3/4" shades, just the sizes needed in the kitchen (and nowhere else). The others are apparently for Mrs. Sandburg's bedroom, where this type of shade did not appear until the winter of 1967-68.

20. Also in Mrs. Sandburg's household file are 1961 brochures for Chemex electric kettle and coffeemaker. In a marginal note, Margaret comments: "We got a Chemex coffee-maker, and a heater, and still use these. But not kettle.... We have had electric percolators, Cory drip coffee-pot, then the Filtron coffee extractor, last, the Chemex, on Uncle Ed's vehement protest against the Filtron."

21. Margaret Sandburg suggests putting a copy of the Settlement Cook Book out on the worktable, "as it is the one that we used there. Mother always said she learned to cook from it and we wore several copies out."

In regard to Christmas baking, Margaret writes: "No one could make springerle cookies like Mother. I never seemed to roll them thin enough. I could do the cardamom and butter cookies, date bars and anise cookies, but the almond pretzels which Mother managed so easily I could never get the hang of. Sometimes she made almond macaroons -- and sometimes sea foam, this candy never made except at Christmas. The pfeffernuesse had to be mixed by Ella, it was very difficult to stir" (Margaret Sandburg, marginal comments, p. 134).

Utility Room (118)

This was a bedroom in the Smyth days; Captain Smyth slept here from the time of his wife's death until his own in 1942. The room was larger then, before the master bathroom [123] and the built-in closets were added by the Sandburgs.

Mrs. Sandburg's original thought was that Margaret would use the master bedroom [121] and she would use this one, but Margaret demurred and took this room herself. After one night, as she remembers it, she decided to move upstairs to Room 214; sleeping next to the kitchen did

not work well for one who liked to go to bed late and sleep in in the morning. By default, this became a spare room. Most of the time it was used for sewing and ironing and thus earned its name, "utility room," but it also served as a guest bedroom, where people like Harry Golden stayed. Even Mrs. Sandburg used it occasionally, when she gave her room to her visiting brother and his wife.

Although the Site Master Plan does not call for this room to be exhibited, its furnishings were left in place and the door is usually open for visitors to look in. Some furniture from Margaret's rooms [104 and 108] has been stored here since about 1982, out of the visitors' line of sight.

Historic Photographs: See figures 176-181 and the following photographs in the site photo reference file: 1111/13 and 1112/14 (1967); 68-CASA-978-11 (1968); A 8-11 and B 32 (1969); one photo by Gordon Gay (1971); W 86, 87, and 120 (1974).

Documentary References:

1. Mrs. McKay, one of the Smyth granddaughters, was born in this room around the turn of the century; after Mrs. Smyth's death (possibly even during her illness) in the late 1920s, Captain Smyth moved in here, remaining until his death in 1942. The room was larger then, without built-in closets (they used wardrobes) and with space taken later for Mrs. Sandburg's bathroom. She did not mention the old bathroom opening off this room [120]. Mrs. McKay, interview, ca. 1975.

2. The new first floor bathroom [123] will be larger than originally planned; "the extra space is taken from the adjoining inside bedroom where the space will not be missed.... The bedroom will still have the space for twin beds, on this plan." Mrs. Sandburg to Joe Anders, October 5, 1945, Anders File, CASS.

In her letter of November 5, 1945, specifying colors for the various rooms, there was no mention of this room, so its blue walls and those of the adjoining bathroom cannot be documented as dating back to 1945. A light blue Kemtone was available at the time, however (author's personal recollection).

3. Mrs. Perry in 1948 referred to this (mistakenly, according to Margaret Sandburg) as the "living room" unit of Mrs. Sandburg's bedroom-bathroom-living room suite, but added that Mrs. Sandburg seemed to use her bedroom as a living room, while this room "appeared to be accepted as a sort of workroom, with a sewing machine, and an ironing board left up all the time for convenience." Perry, My Friend, Carl Sandburg, p. 84.

4. Leslie Dunlap referred to this in 1956 as "the sewing room." Dunlap, "On Moving Carl Sandburg's Library," p. 6.

5. Sometime around June 1961, Mrs. Sandburg gave the old sewing machine to a local charity, probably Opportunity House, "because there was something wrong with it that she couldn't fix, and because the new ones have something that makes it easier to sew." Margaret Sandburg to Carl Sandburg, between June 16 and July 4, 1961, Sandburg Collection, University of Illinois.

6. History books were placed in "the utility room." Paula Steichen, My Connemara, p. 20.

7. Helga: "Even if you don't let people go in there, they could at least see the idea that you did your own thing. The old mangle is nice, the old mangle is still down there, and get an old ironing board. Just the idea that we did our own work."

Paula: "And also that this is where our guests would stay, unless they were awful fancy, with the ironing board right there. If someone like Uncle Ed came, they went in Gramma's room and Gramma went in here .... But if it was somebody like Harry, they went in here." Thoman: "So Steichen was --" Paula: "the top." [In her marginal and taped comments on the draft, pp. 137 and 234, Margaret Sandburg says that when they had a guest in the utility room, no matter who it was, they put the ironing board away in the closet. "We left it up for the Park Service, but it was easily put away to look more like a guest room." Putting Uncle Ed and his wife in her mother's room, Margaret says, "had nothing to do with Uncle Ed being 'the top,' though he certainly was, but it was the practical way to solve things," since it was the only room with two beds. "Speaking of Harry Golden," she adds, "I know that his weight worried Mother.... I can't imagine what would have happened to one of Mother's beds if Harry had slept on it and I remember Mother was worrying about that a little; she said, 'I don't want my bed to be ruined.'"]

Helga: "I think it's fascinating that the foreign literature is here, just inside the door."

Helga suggested that they could put in here the old treadle sewing machine up in Janet's TV room [214] and added: "I used it, believe it

or not." Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, February 1974.

8. "This was the utility room and also people, visitors, stayed here," also Gramma when Uncle Ed and his wife were visiting. Asked about the double bed in an early picture, Paula said, "It's possible there was a double bed in here for a brief time, but this was the way it was," with one single bed. Paula Steichen, taped tour, 1979.

9. "Utility room -- Bed, dresser, sewing cabinet, sewing machine, ironing board, bedside table, all from Harbert. We also had a mangle, but I don't know what happened to it."

This was referred to as the utility room because it was more than a sewing room; the mangle was in here at one time, along with the ironing board, which "was not always up."

This was intended to be Margaret's bedroom (after she insisted her mother take the master bedroom), but she stayed here only one night, as she remembered; it was too close to the kitchen for one who liked to get up late in the morning.

It was used as a guest room, especially in the early days when all other rooms except the Crow's Nest were occupied.

Extra spices for the Christmas cookies and for pickling and preserving were kept in a box on a shelf of one of the utility room closets. Margaret Sandburg, interview, November 29, 1983. Miss Sandburg adds in a marginal comment on the draft, p. 138, that the spice box was in the corner closet and that towels and bedding were stored in the other closets.

10. An early picture (fig. 176) shows a "birthing basket" in which Helga's cats had their kittens. Paula has no idea what happened to spread and rug in the same picture and figure 177. Paula Steichen, interview, November 30, 1983.

11. The mangle stood on the west wall, to the right of the window. John Carl Steichen, interview, February 4, 1984.

12. The present white spread was acquired in 1974; it is more typical than the striped one that appears in late photographs (fig. 179). Paula Steichen, interview, March 13, 1984.

13. "Ancient History was always on the top shelf in back of the bed in the Utility Room" (Margaret Sandburg, marginal comment, p. 176 of draft).

14. "The stereographic library did not stay [in the Utility Room]. They were moved upstairs. Some were in the dining room because of my father's old affection or sentiment for them. When my uncle came there would always be an amusing scene about them. He thought they were awful of course, and my father just laughed" (marginal comment, p. 232).

Closets and Cupboards (119)

These were added by the Sandburgs in 1945-46. Bedding was stored in them, according to John Carl Steichen (interview, February 4, 1984), and spices in the corner closet (Margaret Sandburg, interview, November 29, 1983 and marginal comment on p. 138, draft report).

Bathroom (120)

This was one of the existing bathrooms in 1945, possibly installed when Captain Smyth made this his bedroom in the late 1920s. In the 1945 remodeling, it retained its old washbasin, but got a new "closet combination" and medicine cabinet with plate glass mirror; the tub and tiling seem to have been installed in May 1947, the delay occasioned by the difficulty in obtaining the right size bathtub (4 1/2 ft.) so soon after the war. The color of the walls (blue) may be original, though not documented; the acoustical tile ceiling is undoubtedly later, also undocumented. The Site Master Plan does not call for this room to be seen by visitors and it is used as a staff bathroom.

Historic Photographs: See figure 181 and a 1969 photograph (A 12).

Documentary Reference:

See under Bathroom (111), above.

Mrs. Sandburg's Room (121)

This was the master bedroom in the Memminger and Smyth eras. It was offered to Margaret Sandburg by her mother, as an inducement to accept

the move to Connemara, but Margaret declined, telling her mother that the room that had been Mrs. Memminger's and Mrs. Smyth's really should be Mrs. Sandburg's too. "This was called my mother's room," Helga has said, "'cause she slept here, but... often he would come down here, or sometimes she went upstairs." When the Steichens came to visit, Paula would give up her room to her brother and his wife, and sleep in the utility room next door.

Especially as he began to slow down, Sandburg used to like to come in here after his lunch, put a couple of classical records on the phonograph, and listen or take a nap on the lounge in the bay window.

After he came out of the hospital in 1965 and was forbidden to sleep upstairs, Carl Sandburg slept here, on a purchased hospital bed. As his strength waned he spent more and more time here and it was in this room, on July 22, 1967, that he died, surrounded, as Paula Steichen was to write, by "the same extraordinary peace that always seemed present in my grandmother's room."

Even more than in the rest of the house, the keynote here is simplicity. As Helga said in a 1974 interview (reference 7):

> My mother was odd in her bedrooms [here and in Asheville]. She had almost a purity about her rooms; she would have a beautiful picture here and something there and maybe current reading by her bed and the other things would be in their place. She was not like him in that way.

Most of the furniture -- the blond maple set so typical of the 1940s, the flowered rug, even the chaise -- came from Helga's house in Harbert and was not really representative of her mother's "old-fashioned taste," according to Margaret. But it "fitted best here" and attains an almost Shaker-like dignity in the context of this gracious room whose high ceilings were never lowered and whose deep windows were

never curtained. In earlier years "a parade of African violets" enlivened the window sills of the bay window; always there was the view of the trees, the sky and the warm light of late afternoon.

After her husband's death, Mrs. Sandburg made a few changes, hanging pictures where there had been none and installing the last of the scalloped and fringed window shades during the winter of 1967- 68. In the 1974 refurnishing, most of the pictures came down or were simply set on top of something; little else needed to be done to restore the scene.

Historic Photographs: See figures 182-196 and the following: HP 2673 and 9579 (1952) and these photographs in the site photo reference files, 297/11, 786/12, 787/17, 780/5, 782/2, and 820/3 (all ca. 1948); 566/16, 567/57, 568/58, 569/17, and 570/18 (1966); 660/21 (1967); 67-CSH-651-S, nos. 1-7; 67-CSH-644-S, nos. 10-12; 67-CSH-653-S, no. 12; 67-CSH-654-S, nos. 7-11 and 18; 67-CSH-660-S, nos. 21-22, 33; 68-CASA-978-S, nos. 2, 3, and 5; A 17, 20, 23 (1969); G 17, G 157-159, G 231 (1971); and W 105-106 (1974).

Documentary References:

1. This room was used by her grandparents, Captain and Mrs. Smyth; at that time there were no closets or bookcases. Mrs. McKay, interview, ca. 1975.

2. Mrs. Sandburg's original intention of taking for herself what is now the utility room (118) is hinted at in her letter to Joe Anders, October 5, 1945, when she says that taking some of that room for the new bathroom (123) will still leave "space for twin beds." She also referred to the old bathroom (120) as "Mom" in her notes for a reply to Anders' letter of November 1, 1945.

3. In 1948: "Mrs. Sandburg's comfortable suite of rooms, consisting of a bedroom, living room and bath, was on the first floor. The bedroom was huge, with bay windows. Twin beds were lost in one end of it. There were comfortable armchairs and reading lamps. I am sure she used it as her own living room as well, for the other room [118] appeared to be accepted as a sort of workroom...." Perry, My Friend,

Carl Sandburg, p. 84. [Helga and Margaret agree that Mrs. Sandburg never had a "suite" of rooms.]

4. "...bay window which Carl enjoyed very much. He liked to lie on the couch there and take a nap in the afternoon a couple of hours after he had had dinner." He would turn on the Zenith record player and play a couple of records and fall asleep. After he woke up they would often go for a walk. Paula Sandburg, taped interview with Richard Krepela, 1968.

5. "And this was the room that -- actually this was Mrs. Sandburg's bedroom, but Mr. Sandburg always would come down and stay in it too. This was the room he died in; we had that bed out and a hospital bed here and he died in that one. And this is the only picture of Mr. Sandburg's family, I think, in this room...." Leroy Levi, taped interview, 1969.

6. "My grandmother's bedroom is a lesson in simplicity and loveliness, unequalled in my eyes, except by the open fields and clear skies. The high walls are white, the inexpensive bedspreads are white with small flowers woven into them. The windows are many and curtainless, looking out onto the tops of trees and mountains. It is a spacious room, but holds only two beds, two chairs, an uncluttered dresser, a bureau and a table. There are three photographs in the room taken by Uncle Ed, and I remember that when I was a child the bay windows always held on each ledge a solemn sweet parade of African violets. And of course there are bookshelves!"

Paula also recalled dancing "over the carpet of flowers on the floor." Paula Steichen, My Connemara, pp. 132-133.

7. "My mother was odd in her bedrooms. She had almost a purity about her rooms; she would have a beautiful picture here and something there and maybe current reading by her bed and the other things would be in their place. She was not like him in that way." Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, February 1974.

Paula: "This was just the nicest room in the whole house." Ibid.

Helga: "This room smelled like spring; this room had a wonderful feeling about it." Ibid.

Helga: "This was called my mother's room, 'cause she slept here, but ... often he would come down here, or sometimes she went upstairs." Ibid.

Helga didn't like the picture hanging over the mantel, called it "a very unnatural thing to do." She also thought it looked stupid to have a photograph hanging on each side of the dressing table mirror:

"Here there would always be something sitting..., some pictures or something." Paula agreed and said that she was going to get a copy made of the picture over the mantel, back it with cardboard and just set it on the mantel, put flowers at the other end and some pine cones and buckeyes. "She just sat things here." At one time she had Paula's little picture of the Nubian goat sitting up there; when the Park Service came there was something else there, probably from the exhibit. Ibid. [See reference 16, below.]

The fireplaces were used once in a while. The bedspreads were new, bought the last year they were there; the original ones still in a closet or drawer. The rug, Helga said, "is the old rug which came from... my house in Michigan, which they always had here." Ibid.

Out in the hall, Helga said of one of the pictures Mrs. Sandburg had hung there in 1967-68, "This picture ought to be in her room... maybe not even hung on the wall, maybe just set casually on the corner because Steichen had just sent it and they didn't know what to do with it." The picture of Sandburg was in her room, but just sitting somewhere. "I think you've got to really strive for casualness." Ibid.

8. "I think when Uncle Ed came, if he had his wife with him, Dana or Joanna... that was the one person for whom she gave up her, the only time she gave up her room... and they would stay in there and she would stay in here [118]. Paula Steichen, taped tour. 1979.

The photograph of apple blossoms, over the mantel, "was one of those late things that Gramma put up... It is an Uncle Ed" taken in France. "We decided to leave that." Ibid.

9. The hospital bed, a Simmons Vari Hite Bed with safety sides, was bought from Wachtel's, September 20, 1965 (farm office, 1965 folder). Janet said it was given away after her father's death (interview, August 19, 1981).

10. John Cullum: "They didn't have curtains at all in the bedroom?"

Helga: "No.... My mother liked to see the sky and have the outdoors come in." Perry Miller Adato Collection, 2.9.2. Connemara, p. 56, University of Illinois.

11. "Often, he would fill with song my grandmother's spacious white room where he slept now.

"And, even in the very last days of his life, when he was too weak to sing, there was music. It had been his habit all the time we lived at Connemara to now and then go to the bay window of my grandmother's room and lie on a day couch to listen to phonograph music. He would wrap a scarf loosely over his eyes to cover and rest them. The

western afternoon light would come in gently, passing my grandmother's African violets on the windowsills, filtering through the leaves of the trees across the drive from the windows.... [Margaret comments: "This was really not begun for some time after we moved there. Usually he went upstairs to listen -- a habit of long standing. I am not sure when the change began. At one time the room had no records or record player. Probably Mother thought of it, she was that way" (Margaret Sandburg, marginal comment, p. 143).]

"Carl Sandburg died on July 22, 1967, in this same room. On the round table in the bay window, in a bowl of water, rested one of the magnolia's blooms, the crisp, white petals reaching a foot across, the golden heart sending forth a honey-lemon scent that reached to the walls and filled them. He lay on a rented hospital bed now, not on the day couch, but there were the same trees and mountains beyond the windows, the same extraordinary peace that always seemed present in my grandmother's room. And, the afternoon before he died, there was the same music, too -- Chopin and the sound of Segovia's guitar." Paula Steichen, in Carl Sandburg Home Handbook, 1982, p. 108.

12. [Window shades]. See Kitchen, documentary reference 18.

13. Mrs. Sandburg's deed of gift to the U.S. Government, June 27, 1968, mentions Mrs. Sandburg's bedroom among the rooms to "remain intact as they are. Mrs. Sandburg's personal possessions," it goes on, "including clothing in her bedroom which are not on view need not remain."

14. "Mother's Room -- This 'blonde maple' set was in Helga's Harbert home and fitted best here. It was Helga's choice then, and Mother really had an old-fashioned taste in furniture.

"Chaise lounge -- also from Helga's home; record-player -- bought here, I think."

Her mother offered her this room to make Margaret feel better about the move, but Margaret thought her mother ought to have it; "I would have felt like a usurper or something," she says. Uncle Ed and Dana Steichen slept here when visiting, because they were "special." Margaret Sandburg, interview, November 29, 1983, and taped comment on p. 174 of draft report.

15. Paula thinks the photograph of Uncle Ed Steichen, in naval uniform, always hung in her grandmother's room.

Plaid blankets like the ones her grandfather used in this room are still available; she has the originals, but does not want to part with them. She also has the dressing table bench and will give it to the site. Paula Steichen, interview, March 13, 1984.

16. Commenting on reference 7, above, Margaret Sandburg notes that the "Apple Blossoms" photograph was a particular favorite of her mother's and father's although she doesn't remember just when it was hung there (marginal and taped comments, p. 142).

Regarding mantel decorations, she says: "Pine cones and buckeyes would look unnatural there. Mother never brought them in nor did my father put any there. Not even flowers. They were put on the dresser or table" (marginal comment, p. 142). "Now she did put up a photo of the shadblow one time -- it was a small photo -- and she put that on the mantel, but she never put pine cones or buckeyes on it -- that was Dad. This was her way and she never had things out on the dresser because -- she called them dustcatchers, things like most people have on their dressers -- small mirrors.... She had a favorite mirror...I think it's the same one that I remember Paula having -- it was a real strong white one and she had a white comb -- I've got that white comb still, but slightly deteriorated now. And she never went in for dresser sets or perfume, things like that.... Now, she brought in flowers -- she usually would bring in, say, the first flowers of spring, maybe...daffodils.... Sometimes she brought in a small bunch of violets, but she wouldn't put that up there either....she'd put that on the dresser but that was so that she could see it. You know, that round table that was there -- you couldn't put flowers on that, because Dad used that quite a bit for listening to music.... (taped comments, p. 142).

In regard to the dresser bench, Margaret thinks that it was stored over the garage with some other things of Paula's and was stolen (taped and marginal comments, p. 144).

Closet (122)

This was added by the Sandburgs in 1945-46. There is a 1974 photograph (W 85).

Bathroom (123)

This was a new bathroom, created in 1945 out of space taken from the adjoining bedroom/utility room (118). It was not completed until May 1947, when the tub was finally installed and tiling done. The new window shade dates from the winter of 1967-68.

Historic Photographs: See figure 197; also 68-CASA-978-6.

Documentary Reference:

See Bathroom (111).

Balcony or Porch (124)

The Smyths installed a bathroom outside the master bedroom, probably about 1924, when they remodeled the house for year-round residence. The bathroom sat on top of a brick substructure of uncertain use; access to the bathroom was through one of the bedroom windows. When the Sandburgs came, they removed the bathroom, created a sort of porch or balcony on top of the substructure, and put in a narrow door next to the left bay window. Helga recalls sitting out there with her when she visited.

Historic Photographs: See figure 189. Pre-1924 photographs show nothing at this location.

Documentary References:

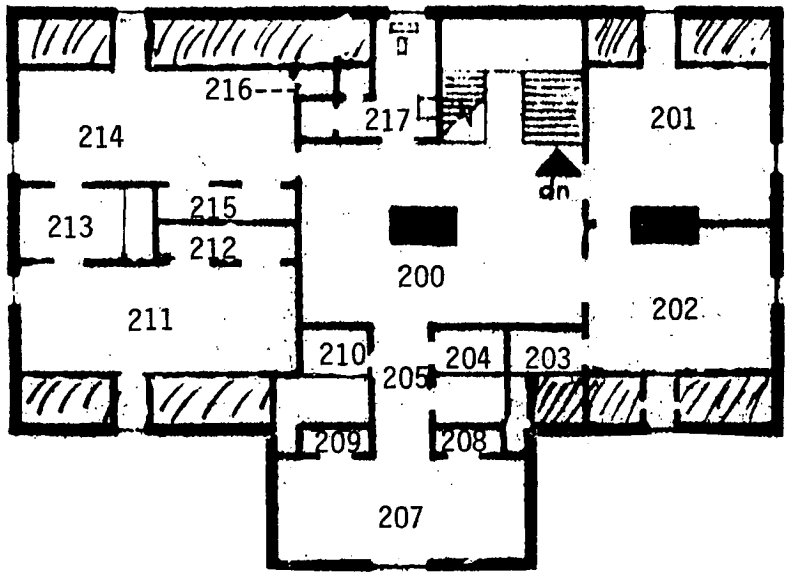
1. Mrs. McKay, Captain Smyth's granddaughter (interview, ca. 1975), thought her grandfather built this bathroom addition when he remodeled the house in the 1920s.

2. Mrs. Sandburg said that the Smyths had a bathroom or toilet out on the porch, with access from a window of the master bedroom. Sandburgs put in a new bathroom, removed the old one, and put in a door so they could use it as a porch. Mrs. Sandburg, interview with Richard Krepela, 1968.

3. "That little place is very enchanting, out there... it was a place that he used to love to sit.... He and I used to sit out there when I'd come to visit." The door was almost always open in summer. Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, 1974.

4. Janet said there was a thermometer out on the porch. Interview, August 19, 1981.

5. Margaret "never saw him there, sitting, but sometimes if a car came to the porte cochere, he'd open the door and call out some kind of greeting" (marginal comment, p. 145 of draft).



Top or Second Floor--Floor Plan
Carl Sandburg Home
Preservation Drawing Number 445/80,001 dated June 9, 1978

200 - Upstairs Hall
201 - Sandburg's Study
202 - Sandburg's Bedroom
203 - Closet
204 - Closet
205 - Hallway
206 - Closet
207 - Crow's Nest
208 - Cupboard
209 - Closet
210 - Closet
211 - Janet's Room
212 - Closet
213 - Bathroom
214 - Guest Room
215 - Closet
216 - Closet
217 - Bathroom

Upstairs Hall (200)

The large open area at the top of the stairs was simply referred to as the upstairs hall or hallway. Besides providing access to all the rooms on the top floor, it served as one of Sandburg's main book storage areas. When they moved in, shelves were erected on every available wall surface in the hall, even on three sides of the massive chimney stack; the fourth side was not used because of a radiator. The open space toward the west end held an island of wood and metal filing cabinets, supplemented by a growing accumulation of little book and record cases, orange crates and cartons, all filled with books, papers, and records Sandburg had used, was using, or expected to use. At the north side of the island was a green hamper on which Janet set her father's breakfast tray every morning.

The books on the shelves facing the Crow's Nest were used in the writing of Remembrance Rock, the historical novel he was working on at the time of the 1945 move.

The overloaded look of the island of cabinets in the middle of the floor in 1956 (figs. 198-199) had changed by 1968, when there were three filing cabinets and one bookcase, with two or three odd boxes on top (fig. 204). In 1974, transparent plastic covers were placed over some of the exposed artifacts and the open shelves, to prevent handling and theft, and strip carpeting was laid down to protect the bare floor.

Historic Photographs: See figures 198-212 and the following in the site's photo reference file: 1096/5 (1967); A 24-28 and 36 (1969); G 5, 8, 22, 114, 155, 161, 212, and 227 (1971); three photographs by Gordon Gay (1971); and W 37 (1974).

Documentary References:

1. In her November 5, 1945, letter to Joe Anders, Mrs. Sandburg specified "ivory Kem-Tone" for the second floor hall. Anders File, CASS.

2. Lilla Perry, in 1948, wrote: "The hall itself was an immense place.... The big chimney in the center was no longer in use, the fireplaces connecting with it having been closed up. On all four sides of the chimney bookcases had been built. They were filled, too, from floor to ceiling. In all available space between doors, sometimes even out in the open spaces of the hall, stood huge filing cases or tiers of apple boxes, filled with books." Perry, My Friend, Carl Sandburg, p. 84.

3. In May 1956, Leslie Dunlap, the librarian from the University of Illinois, had an encounter with an "annoyed" Carl Sandburg in the upper hall: "The two men from Aero-Mayflower and I went up the staircase single file, and we examined the books on the second floor landing and then the material in several of the rooms on the second floor which are not used as sleeping rooms. Our conversation was in hushed tones, and I cautioned the others to make as little noise as possible. Despite our efforts to keep quiet we must have annoyed Carl Sandburg, because he stepped out of his room, barefooted, clad in pajamas, and with the sleeves of a sweater twisted about his neck. Presumably he had been reading in bed or listening to music, as Mrs. Sandburg told me was Carl's custom after he had eaten from the tray which is put outside of his door at eight each morning; but it was obvious from his manner that he was not at all pleased at our being where we were. I introduced the men with me to Carl who acknowledged the introductions and then catechized me about whether we had examined the books in the 'Swedish House,' in the basement, and in various rooms on the first floor. After I had answered each of his queries in the affirmative, Carl seemed to relax a bit and returned to his room." Dunlap, "On Moving Carl Sandburg's Library," pp. 4-5.

4. "Upstairs, we walked around an island of floor-to-ceiling bookcases. The sides of the large hallway were also bookcase-lined...." Robert Cahn, "Carl Sandburg Told His Wife...."

5. Every morning Janet brought a breakfast tray to her father's door. "On the tray she placed a piece of cheese, a slice of rye or pumpernickel bread, a glass of goat milk, a thermos of coffee, a jar of honey and some seasonal fruit." Paula Steichen, My Connemara, p. 27.

6. In a 1980 interview Janet Sandburg said that the breakfast tray usually consisted of grapefruit, coffee, bread and honey. The hamper stood on the landing next to a filing cabinet. There were more filing cabinets then; Margaret took some with her to Asheville. Janet Sandburg, taped interview, July 14, 1980.

7. In 1974, Helga expressed surprise that the filing cabinets were still here; Margaret took one. Superintendent Thoman said "What's here now is what was left here." Noting cartons of notes for Remembrance Rock, Helga exclaimed, "This place is absolutely filled with manuscripts." Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, February 1974.

8. Paula speaks of finding unpublished poems by her grandfather in a cardboard box of magazine illustrations in the hallway between his bedroom and workroom. Paula Steichen, in Carl Sandburg Home Handbook, 1982, p. 68.

9. Margaret said that in the hall, "all the filing cabinets came from his Harbert study on the third floor there"; the oak ones went back to the Elmhurst days. She has two of the oak and two of the green metal filing cabinets in her study in Asheville. She and Janet said the hamper was painted green. Margaret Sandburg, interviews, November 29, 1983, and January 21, 1984.

10. Margaret recalls her father's breakfast tray as always having pumpernickel bread and no cheese, "unless Mother had brought out some of the goat cheese and he made a special request.... If grapefruit was out of season, berries of some kind replaced it.... I think that there was also a little glass dish with butter." The hamper was painted avocado green, which Margaret thought a horrible color; it was the same shade as the farm office desk. Her mother thought the hall would be too crowded and it was, "for there was hardly room to pass." Some of the filing cabinets were turned over to Margaret about 1961, when she needed them for her own study (Margaret Sandburg, marginal and taped comments, pp. 147-149).

Re the Lincoln material, collected by Sandburg when he was writing his Lincoln biography: "Much of it was on the bookshelves in the hall between our two bedrooms, some more was on the shelves opposite the bedroom. When the University took the books, that wall was bare, and Mother said, 'Don't worry, it'll soon be filled up again. People are always sending him Lincoln books to review'" (marginal comment, p. 168). "Most of it [Lincoln collection] was on the bookshelves in the hall between the doors of the two bedrooms, Janet's and mine. And then opposite that also there were some; the Elbert Hubbard books were there -- I mean the little Philistines also -- and then you could see some...on the shelves opposite the bathroom. But they [University of Illinois] didn't take those.... I know that those shelves from Janet's room to mine were all empty and Mother said, 'Don't worry, it will soon be filled up again,' and it was. People sent so many books for him to read and review...and in fact soon he started putting these books down in Mother's room, so you can hardly tell what she was interested in -- it looks as if she was very interested in Lincoln" (taped comments, p. 167).

Sandburg's Study (201)

In the house on the dune at Harbert, Michigan, Carl Sandburg had occupied the whole attic as his work place. "I have gotten now so that I must have peace and quiet before I can do my writing; in my younger days I was able to write anywhere," he told an interviewer in the 1940s, shortly before the move to North Carolina. Helga has described these rooms in Sweet Music, pages 76-77:

> I climbed up to the workroom at the top of the stairway to the attic. There was a homey shack-like feel to his rooms.... There were bookshelves and orange crates; his typewriter stood on one and a paper supply on the shelf inside.... The flue for his small wood stove coiled up into the ceiling; there was a box of dry twisted paper and kindling in the corner, driftwood that he'd brought in from his walks on the shore. There was an open sink where he washed and shaved, Indian blankets and ponchos on the floor and covering his spare bed which stood beside his work. There were big army metal record cases about.

From this description and from the few surviving photographs of Sandburg's Harbert study (e.g., figures 213-214), it is easy to see why he felt at home on the top floor of Connemara. Though smaller, his workroom there was, in fact, so much like the one he had left that a photograph of the Connemara workroom in Sandburg: Photographers Look at Carl Sandburg, edited by his brother-in-law Edward Steichen (p. 38), was mistakenly identified as his study in Michigan.

Actually, Mrs. Sandburg expected Carl to take the two rooms on the east side of the top floor and, possibly, the Crow's Nest, with its spectacular view of the distant mountains, but Carl chose the rooms on the west. "I don't need much room," he said, adding, "You can't sell me an eastern view because the sun isn't going to wake me up in the

morning; I'm going to be sleeping in the morning and working at night" (Paula Sandburg, interview with Robert Cahn, 1968).

When the time to move came, in November 1945, the family made every possible effort to minimize its impact on Carl, who was in the middle of writing Remembrance Rock. "I don't care where you go, as long as I've got my work," he told them, "as long as you set me up in the same way," and that was what they did. "We moved everything around him," as Helga tells it (reference 15, below):

> ...and gave it to the movers, and my father sat here at this typewriter, with his swivel chair, and worked up to the last minute, and then he got off on one of his lectures, and we moved that just like it was, and we set it up here in the attic, and put his things around him, and that's when he took over.

Although the look of the room did not vary essentially during the next two decades, there were some changes in the furnishings. In 1946-47, for instance, Sandburg was photographed (figs. 215-216) working at his desk in the round-backed armchair now (1984) by the stove; in 1952-1956 (figs. 217-219), he was using the steel-and-vinyl swivel chair now in the farm office; and later photographs show the wood-and-vinyl swivel chair that is there now.

The floor lamp of 1952-1956 was gone by 1967. And, interestingly, none of the photographs of Sandburg in the study shows him with his typewriter on an orange crate or even on the heavier crate with handles he used in Harbert (fig. 213). There is ample testimony to the fact that he did use orange crates as typewriter stands; perhaps he was more likely to do so when he was moving from one room to another, as to the Crow's Nest.

During his last years, Sandburg's use of his upstairs workroom became sporadic; it had ceased entirely a year or so before his death. Real-

izing the importance of making a photographic record of this scene of Sandburg's last years of creative activity, the family took or had taken in 1967 and 1969 a considerable number of photographs; the National Park Service took many more in 1967, 1968, and 1969, all in an effort to document how the room looked. Each set of photographs taken during these years shows slight changes which confirm Mrs. Sandburg's statement to Robert Cahn early in 1968: "Somebody has been moving things around." Here, as in other parts of the house, the phrase "intact as they are," in Mrs. Sandburg's deed of gift (1968) did not necessarily mean intact as they were during Sandburg's lifetime.

Slight though they are, these changes provide a cogent object lesson in the instability of furnished interiors which never, it seems, even under the most controlled circumstances, remain static.

Historic Photographs: See figures 213-242 and the following photographs in the site files: HP 12267 (pre-1945); 282/1, 1143/5, 773/1 (late 1940s); HP 2666, 2668 (1952); 651/16, 651/17, 651/22, 651/25, 651/30 (1967); B 34 and E 18-22 (1969); sets of photographs by Gordon Gay and Tom Gray (1971) and by Clay Nolan (1974); W 38, 53, 112 (1974).

Documentary References:

1. In her instructions to Joe Anders, November 5, 1945, Mrs. Sandburg said that the "2 Rooms toward West (Mr. Sandburg's)" were to be done in ivory Kem-Tone. Anders File, CASS.

2. Mrs. Louise Howe Bailey (taped interview, January 6, 1973) recalled typing on the manuscript of Remembrance Rock early in 1946, in Mr. Sandburg's "study" upstairs. Of his work methods she said, "He knew what he wanted and knew where to find it."

3. Mrs. Sandburg showed Lilla Perry Carl's two rooms, in 1948. "They looked very much like Carl's top-of-the-house rooms on Lake Michigan, a workshop, with desk and bookcases, shelves and filing cases, all chaotic, yet with order in it of a sort. Apple boxes were ranged on top of each other against the wall to supplement the overflow from the

book shelves. Clippings were pinned about to the edge of shelves or to the wallpaper [sic; there was no paper on the walls].

"'Carl isn't really at home here yet [Mrs. Sandburg said]. He hasn't quite found himself in these rooms. We have got to do something about it. We may put in a few more windows, move the wall back, and include some of the hall. I don't quite know yet.'" Perry, My Friend, Carl Sandburg, pp. 83-84.

Mrs. Perry thought Carl may have collected orange crates (she called them apple boxes) "because of the possibility of their being converted at any time and anywhere into tables or bookcases.... I laughingly asked Margaret one day what her father would say if we cleared out all the apple boxes in the upper hall and those scattered through his own two rooms. Her answer was, 'I don't think he would like it'...." Ibid., pp. 85-86. [Margaret comments (1985): "I thought it a stupid question and rather resented it. I realized that it was an attempt at humor but what answer could be made to that? At the time I was strongly tempted to retort with something that might not have been polite" (marginal note, p. 152).]

4. "His working quarters consist of a neat, spartan-like bedroom and a small workroom with a window...." Ralph McGill, "The Most Unforgettable Character I Ever Met" (1954).

5. Writing of the Harbert house: "Sandburg worked in the attic which was furnished with a stove, a cot, a few shelves (which rapidly overflowed), and a typewriter. The typewriter was supported by a cracker box and Sandburg liked to tell people that if Grant and the Union generals could run their war from a cracker box he could, too. The attic and a room on the second floor became known as the Lincoln rooms ...." Golden, Carl Sandburg, p. 249.

6. [Jerry Bledsoe, 1968:] "The workroom adjoins the bedroom. 'It's a dizzy corner,' Sandburg had said, 'kind of a crazy corner, because I don't pretend it's organized.' It appears organized, nevertheless. There are files and desks, a floor lamp, swivel chair, and a small table with an old, black, portable typewriter. Notes in Sandburg's heavy-handed, unreadable scrawl are pinned to a board. An upended orange crate serves as a work bench.

"'He said it's just a handy size,' Mrs. Sandburg said of the orange crate. 'When we had our first home we had one of those....'

"That Sandburg's tastes were simple and close to the working people is evident in his workroom. Reference materials are stuffed in cigar boxes and cardboard boxes that bear the labels of pork-and-beans, cranberry sauce, green peas.... Old machinery parts are paperweights.

"'He preferred something like that to something fancy. He was always interested in machinery. He knew nothing about machinery but he was always interested. He'd be in a factory, you know, he'd see something like that, you know, where they were lying around. He'd say do you need these things?'"

Jerry Bledsoe, "A Visit with Mrs. Carl Sandburg: 'This Is Where My Heart Is,'" The Atlanta Journal and Constitution Magazine, February 18, 1968, p. 43.

7. Excerpts from Mrs. Sandburg's comments during an interview early in 1968 with Robert Cahn, Christian Science Monitor (duplicate tape, CASS):

"He would work here.... Somebody's been moving things around.... It's just a regular orange crate...but this one looks like a little more vigorous, like he wore it out and he had to have someone make him a new one... I think this is the original.... He would work here this way and what he liked about it was-- now these things here weren't really there, somebody's been moving things around-- he would pick this up and go where he wanted with it... he would often -- I've seen him many a time with this in his hand, and take that and put it in here [Crow's Nest].... To him there was nothing better than that kind of a typewriter table, for such practical purposes as that, the fact that he could transport it easily.... He used this one," but the one in the Hallmark exhibit was the one usually here.

She spoke of his going into factories and seeing small parts, gears and so on, and asking if could have them, as he preferred them for paperweights.

"Those were the notes that he stuck up himself, things that he wanted to keep in mind while he was doing something and he kept changing them. We have saved all those things..., we left them just the way they are. They are from different periods."

"You know, he never liked much heat... he had it turned off.... You know, he would always wear, sometimes, two, three sweaters one on top of the other. He didn't like a lot of external heat and he kept himself warm by putting on one more layer and another layer. So in the evening he didn't have any heat there.... Maybe towards 2 o'clock in the morning it seemed a little bit chilly and then he would throw some papers in here and -- he also (we'll have to get that back in here) a basket; he used to go out and pick little pieces of wood that fell from the trees; he liked to do that, and he had a stack of them here, and probably one on each side, so that he could throw little pieces of wood like that in there and have a little fire... seemed like something he liked having."

"He bought all those Indian rugs once, it was his own selection, some place he was and he bought a bunch of them.... Carl would occasionally make an investment.... He liked to have them... we have some larger ones too.... Maybe the girls have swiped one or two...." She did not know where he bought them. [Helga says "in Santa Fe" in a marginal note on the draft of this report, p. 154.]

"...he could have had this larger room [214] in place of that, but he said what do I want all that room for."

8. Robert Cahn, after interviewing Mrs. Sandburg in 1968:

"It is Carl Sandburg's study that tells the most about his simple life. It is a small room, with a slanting roof that makes it look even smaller. A cylindrical, wood-burning stove, an old table, office swivel chair, a battered orange crate, a filing cabinet, and bookcases take up most of the space. Two small Indian rugs partially cover the rough wooden floor. Papers are stacked all around, notes tacked on a piece of cardboard, his green celluloid eyeshade laid aside on the table -- all just as he left them.

"'Yes, that old orange crate was his desk,' Mrs. Sandburg said. 'What he liked about it was that he could pick it up, typewriter and all, and go where he wanted with it. During the afternoon he often would take it in [the Crow's Nest]....

"'He liked these little things' (Mrs. Sandburg was pointing out assorted gears, bolts, and metal objects that were lying around)."
Robert Cahn, "Carl Sandburg Told His Wife, 'This Is the Place,'" Christian Science Monitor, April 10, 1968.

9. Mrs. Sandburg was interviewed later in 1968 by a team from the National Park Service's Harpers Ferry Center, Division of Audiovisual Arts:

"This is where Carl would sit and type and write, and... he liked things like this for paperweights instead of the kind you buy in the store... he liked these things that are really little bits of machinery. He had quite a few things of that sort that he used -- a piece of rock or so, he liked to use.

"He often had notes like this before him; these are some of his notes and we have many more of these cardboards; we always saved the cardboards because they would be of interest and he would think, well, I'll maybe use that cardboard again with different notes, so we saved them and still have them....

"You can see he has a picture of Whitman up there and then he has books that he used to like to get over and see.

"This little stove... he used to work such odd hours, and all night long often, and we always turned the heat down a little bit... when the rest of us went to sleep... to 65 or so, and if he wanted a little more heat, he always liked to have a place like this, so he could burn -- he used to have a bushel basket standing there of little twigs of trees....

"This was his favorite typewriter; the Remington was the one that he used here over the years, but if he wanted to go somewhere he would pick it up -- now ordinarily, these other things didn't used to be there -- he would pick up the typewriter with the thing and carry it wherever he wanted.... He liked the Remington very, very much. I think we have about six of them in the house, because he really stuck to the Remington pretty much. He tried one other one but it never.... He was an economical man and these Remingtons were given him by Harcourt, Brace & Co., oh, many years ago... You know, every year they get new typewriters, and so they asked Carl, would you like one or two of those; he said, 'Well, send them all to me; I'll use some of them and the girls will use some of them.' So they sent them to us and we used these in Michigan... the same typewriter or another one like it... but he has another typewriter, another make, that's downstairs ... which is one that he invested his own money in." Mrs. Sandburg, taped interview with Richard Krepela, 1968.

10. "And this room here is where he used to set and work. He would always work here. Most of the time he would start working pretty late at night, maybe 10 o'clock or something of that sort he would come upstairs to start working. Then he would work till -- one of the daughters would always bring his breakfast to him, you know, on a tray, then he would eat it, then set it outside this door over here." Leroy Levi, taped interview, 1969.

11. Mrs. Sandburg's deed of gift to the U.S. Government, June 27, 1968, specified that Carl Sandburg's upstairs workroom "will remain intact" as it is.

12. "In an upper room, as in Michigan, was the realm of the author himself, a place of orange crates and other such boxes but now these were close to a chrome-and-leather chair and his typewriter." North Callahan, Carl Sandburg, p. 191, referring to an undated visit.

13. "His workroom adjoined the bedroom, its walls almost obscured by ancient, heavy filing cabinets and bookcases. The pictures in this room were taped on the limited wall space, or thumbtacked to a board or piece of cardboard and placed on a shelf or cabinet." Paula Steichen, My Connemara, p. 98.

"... quiet had to be maintained in the house during certain hours. Just as the vacuuming was always done in the late afternoon when the writer was outside, we children accepted the fact that no running or yelling was allowed past the glass doors that led to the hallway and the staircase over which Buppong's rooms could be seen." Ibid., pp. 102-103.

"My grandfather often used orange crates instead of desks or tables. His workroom had one desk, a lamp, a chair, file cabinets and at least fourteen orange crates in it. They were versatile. He piled them one on top of another into bookcases, or he broke them down and spread them about, so he could see his work before him. On end they were the perfect height for two fingers to pick at the straddled typewriter in newspaperman fashion; and with their bottoms down they held endless stacks of manuscripts in proper confines." Ibid., p. 111.

14. Helga: "... my father actually chose that room because of the way the sun was. He liked that end of the house, he liked that set-up there, and picked it, and was moved into it, and what we did in Michigan was gradually took everything away and moved everything, down to his typewriter and a cracker box, when we moved here... and then we picked that up and put it up in here, 'cause he was going off on a lecture and then when he came back he came to this house and the same typewriter was sitting there with the same material in it and the same cracker box, which we set up in this room, as we wanted him very much to feel at home; then we were very hesitant about where to put things and he sort of judged that himself. But it was quite a transportation act to do it without upsetting him, because it was very important to get him to consent and to make it pleasant for him. He was delighted with it here." Helga Sandburg, interview with Paula Steichen and Superintendent Thoman, February 1974, cassette III, side 1.

Helga: "This place is not much changed...." Paula: "This room's OK for now, but sometime within the next two years -- I wouldn't even begin to do anything in here. I think you ought to get Helga down to -- Helga was the one that arranged it the way it is now, didn't you, Helga?" Feels it is too static, as if the man who worked here has moved out. Helga: "Everybody who has come has moved things around slightly, because things would not be jumbled like that.... He always had Kleenex at hand, and he always kept things dusted.... He didn't let people in here but that would not be dusty, because he had a very casual way of doing it, and he didn't let someone in here, because they would always confuse things; he couldn't find anything." Ibid., cassette IV, side 2.

Helga and Paula felt the stove ought to be cleaned out and the old cigar butts thrown away. Ibid., IV-2. In a later discussion of the

stove, they expressed disbelief that Sandburg just dumped them in there, but suggested the stove be cleaned out, very carefully, to see what was underneath and then maybe work out an explanation. Helga said he used to burn paper in the stove sometimes; that he used to "do these little short fires" she thought were rather dangerous; just "little stuff" was enough for him. Ibid., VI-1. [Note: The stove was not cleaned out until 1983, when some letters and other documents were discovered under the debris; when or why they were put there no one knows, although Helga suggests it may have had "something to do with his erratic ways in very late years".]

Helga: "He would have a board which would have on it the thing that he was working on, which would be very typical of him, which would be so simple for me to set up; I could set that up without even thinking. All I need is a little piece of that ... board." Some of the notes were for lectures, some just to remember to get something. Ibid., IV-2. [Note: This was not done by Helga apparently, as the noteboards on display in 1984 are essentially the ones there in 1967.]

Regarding the name of the room, Helga said: "I don't like office, because it was not really called his office; it was just 'his room' up there." Paula suggested using "workroom" to distinguish it from the bedroom, and Helga agreed. The only room that was called office was the farm office. Ibid., VI-2.

Of the Haldeman-Julius Little Blue Books, Helga said: "He loved those." Ibid., IV-2.

15. Excerpts from the transcript of a filmed interview with Helga, Paula, and the actor John Cullum, at Connemara, November 1980, in the Perry Miller Adato Collection, University of Illinois:

Paula: "... he was not a demanding man. About the... only two things that I can ever remember that made him angry... when he was in the house... were... if his papers were moved by some over-zealous cleaning lady and if he was disturbed when he was trying to work and this was not something that happened commonly, that was why he worked at night, but occasionally I can remember Gramma and my mother saying, you know, you kids go out and play -- you know, be sure not to make any noise today." Adato Collection, 2.9.3. Connemara, p. 12.

Helga: "My father had a problem with his eyes, and, of course, there were always bright lights around him, because he didn't have shaded lights... often he had a ceiling light.... [he had these eye shades] in every office and in all our attics everywhere we were."

John Cullum: "Why do you say attics?"

Helga: "Because my father liked the attic. Obviously you get away from everybody if you're up in the attic... and so he liked the top floor, because [it was quiet] and there you can look out at the tops of the trees.... [In Michigan] he was in the attic, and it's almost a replica of this room, where he has the swivel chair, where he can move around and see his notes, where he can keep his papers... and his typewriter here.... When we moved here from the place in Michigan, to Connemara in '45, we moved everything around him and gave it to the movers, and my father sat here at this typewriter, with his swivel chair, and worked up to the last minute, and then he got off on one of his lectures, and we moved that just like it was, and we set it up here in the attic and put his things around him, and that's when he took over."

John: "You just, kind of just transplanted it."

Helga: "And always had the same things. Nuts that he would pick from the trees... and the empty cigar boxes, which he filled with things and used, and always pasteboard cartons, and always a reconditioned Remington -- we never bought new typewriters in my family -- and notes all around, on the boards, that he needed and used. I think here, these are the last notes. Perhaps they were going to be used for the second autobiography.... It's more organized than it looks.... He knew what he had in the various compartments. Ibid., pp. 67-70.

John: "You say that this particular place is similar to the one that he worked in before?"

Helga: "Exactly... except Michigan maybe was a little bit bigger; he had a little more room in Michigan." Ibid., p. 74. [Margaret says, "a <u>lot</u> more room."]

Helga: "Here is where he was comfortable... if the blizzard was outside the stove would be going, and if it was... pleasant, it was hot summer weather, he would be up here. You don't get a lot of ventilation, but he didn't mind that." Ibid., p. 79.

Helga: "... we wanted a farm and that's why we came here to Connemara. And of course my father said, 'I don't care where you go, as long as I've got my work, as long as you set me up in the same way' -- he was the most obliging man, never objected in any way."

John: "So you moved him lock, stock and barrel?"

Helga: "Lock, stock and barrel."

John: "And made him think he was still in the same place."

Helga: "And he felt he was. He was very happy with it all... It was a wonderful move." Ibid., p. 81.

Helga: "Everything here is exactly the way he kept it, which was a mess." Ibid., p. 89.

Helga: "When he worked on his book, it would be upstairs in the study, because there he had all of his notes and all of his materials. When he worked on mail, this [dining room] was his area for the mail .... Then when he wanted to do reading, or a certain special kind of research, he would be out there in the living room, in the big chair .... Writing poetry, he wrote wherever he was.... His mail was taken care of here at the table or sitting out on the rock or out on the front porch." Ibid., p. 100.

16. "His loft-like office looked somewhat like a reporter's corner. One could find him there, chewing on a cigar butt and pecking away in newspaper fashion with two fingers on his old typewriter. The orange crates in which he stored his papers and clippings, the stacks of newspapers and magazines, the stub pencils in tin cans, and the orderly disarray of the office -- all hinted of the years in smoke-filled newsrooms." Paula Steichen, in Carl Sandburg Home Handbook, p. 84.

"... there are bowls in every room that are filled with what we have brought back from our walks. There are oddly shaped sticks, birds' feathers, buckeyes, hickory nuts, and a handful of the perfect, fan-shaped ginkgo leaves, golden in fall.

"My grandfather's two small rooms on the third floor also hold these treasures. They rest in old cigar boxes there, mixed with broad, stubby, knife-sharpened pencils that he uses in his writing. They are at home in his loft-like rooms.

"His workroom, its walls lined with bookcases, has in it filing cabinets, a desk, three chairs and a woodstove. Beyond this, he uses orange crates for furniture, piling them sideways one on top of another to hold books whenever he needs a portable bookshelf; placing them bottoms down to hold sheaves of papers; putting them on end to hold his typewriter. They are light, useful, familiar. The room has a look about it of comfortable, ordered disarray." Ibid., p. 18.

17. "Dad's study -- All the furniture here, with the exception of the chrome and leather chair, came from his Harbert study. The chair was bought here, I think." Margaret Sandburg, notes for interview, November 29, 1983, and marginal note on draft, p. 160.

Margaret said she has her father's old Royal portable typewriter. Interview, January 21, 1984. [Janet has donated this for use in the Front Office (1985).]

18. In an interview on January 27, 1984, Helga said she still has the "character chair" she mentioned in the 1974 taped interview; it is a little swivel chair he used in the early days.

19. Margaret Sandburg's comments on Jerry Bledsoe (reference 6, above): [Sandburg's scrawl] "isn't really unreadable -- it is his shorthand without vowels. I can translate it." She also notes that her father had some interesting paperweights, including one he brought home from France or Russia "when he was on that goodwill tour with Uncle Ed and The Family of Man" (marginal comments, p. 153).

Commenting on reference 8 (Robert Cahn), she says that her father started carrying his typewriter around on an orange crate "back in the Elmhurst days, when he would sometimes in the spring or summer carry box and typewriter to the vacant lot back of the board fence in the back yard. This place he called Crow Hut" (marginal note, p. 154). In her taped comment on p. 154, she adds: "I think he wrote a poem about it."

Referring to reference 9, Margaret notes that there were Remington typewriters "Upstairs, the Farm Office, the Front Office, my room." Regarding Sandburg's other typewriter, mentioned by Mrs. Sandburg, Margaret writes: "I am not sure if she means the Royal or the Underwood or the Smith-Corona portable" (marginal comment, p. 155).

Concerning the name of the room (reference 9) Margaret comments: "Study is the word we always used. I never once thought of 'workroom' and Mother always called it his study.... We never said office and we never said workroom" (marginal and taped comments, p. 157).

To Helga's statement (reference 15) about the lack of shaded lights, Margaret responds: "Usually he had lamp shades, and read with a floor lamp in back of his chair" (marginal comment, p. 158). She adds in her taped comment on p. 158 that her mother put in the "new kind of light" [fluorescent] in the dining room and offices because she thought it was easier on the eyes, although she still used a desk lamp in the farm office.

Sandburg's Bedroom (202)

Sandburg chose this room, in preference to one on the other side of the top floor, because its windows faced north and west. "The sun isn't going to wake me up in the morning," he said (reference 5), referring to his long-standing habit of doing most of his writing at night and sleeping well into the following day. Daughter Janet

followed the daily ritual of bringing his breakfast tray about 8 o'clock, setting it on a hamper near his bedroom door. He would have a leisurely breakfast in bed, reading and listening to favorite records on his Zenith console radio- phonograph, a 1947 gift from Eugene McDonald, president of Zenith Corporation. On getting up he would do some exercies with Indian clubs or books in each hand. He would finally make his appearance downstairs between 11:00 and noon.

While he was still in his room, strict silence was preserved in the house; children were cautioned against running and yelling, no sweepers were run. Occasionally Paula, as a small child, was allowed to visit her grandfather in the morning, but other visitors, as Leslie Dunlap discovered in 1956 (see Upstairs Hall, Doc. Ref. 3), were not welcome.

After his hospitalization in 1965, Sandburg's doctor insisted that Sandburg, then 87, must give up sleeping alone on the upper floor, though he could spend his days up there if he wanted to. From then on he slept in the master bedroom on the first floor.

Shortly after his death in 1967, at least two sets of photographs (the first, as far as we know) were taken of this room, -- by Cecil Stoughton of the National Park Service in late November, and by Helga Sandburg Crile on December 3, 1967. Another set was taken for the National Park Service in June 1968, another in about June 1969 by William Smith, a skilled photographer/artist and friend of the family, and yet another in the fall of 1969 by the National Park Service, shortly after the Sandburgs left Connemara. Although there are no earlier photographs to go by, Helga and Paula felt in 1974 that the room looked just about as it did when Sandburg was using it, more so, in fact, than most of the other rooms in the house. The 1967-1969 photographs do reveal, however, that small changes were occurring even here. A portable phonograph that had been in the dining room since at

least 1960 was moved up here between June 1968 and October 1969; the floor lamp by the bed in 1967 and ever since appears to be one that was in the dining room in 1965. Scotch tape marks on the slanted ceiling and the wall by the door in 1967 show where Sandburg had put up clipped pictures, but not what pictures they were. Sandburg's bulletin board art gallery on the dresser, however, has survived intact.

The 1974 refurnishing touched this room very slightly; a few things like towels by the washbasin, and clothes on the rustic armchair provided a more lived-in feeling. The many art clippings were laminated in an effort to preserve the originals from deterioration; this was only partially successful, since it did not retard fading. Since 1974, an attempt has been made to re-create Sandburg's overhead gallery of clippings, using original materials that he had clipped. These have been covered with sheet plastic to protect them from fading. The deliberately helter-skelter arrangement of these pictures on the ceiling is conjectural; it has been both praised and criticized by family members.

Historic Photographs: See figures 243-260 and the following photographs in the site photo reference files: 67-CSH-641-S, #8-10, and 660-S, #24-26 (1967); E 23-26 (1969); Gordon Gay's 1971 set; a set of fine detail photographs by Tom Gray, National Park Service (1971), G-2, 10, 21, 98, 111, 163, 172, 211, 232, 233, 239, 241, 245-247; two photographs by Clay Nolan; and W 36, 39, 40, 42, 55, and 113 (1974). Copies of the Smith 1969 photographs were not available at the time of writing.

Documentary References:

1. Paula Steichen said that "Gramma set up a bunk bed for him in Harbert... because he had such odd working hours," although she sometimes found him in her room when she woke up in the morning. 2.9.2., p. 100, Perry Miller Adato Collection, University of Illinois.

2. "I'm glad you like the Zenith Cobra and I hope you got all the packing screws out of it -- at least, released all the parts of it that are supposed to be floated; otherwise, you are going to get howls." Eugene F. McDonald, Zenith Corporation, to Carl Sandburg, June 16, 1947, Sandburg Collection, University of Illinois.

3. The room was to be finished in "ivory Kem-Tone." Mrs. Sandburg to Joe Anders, November 5, 1945, Anders File, CASS.

4. "Sandburg's bedroom and workroom were upstairs, facing west. 'You can't sell me an eastern exposure,' he said. The reason was simple; he often worked through the night, didn't want the morning sun disturbing him. Mrs. Sandburg, not knowing when he had gone to bed, would always put his breakfast, fruit and a Thermos of coffee, on a tray outside his door. [Note: it was Janet, not Mrs. Sandburg, who brought up the tray.]

"The rooms are as he left them. Part of his collection of mountain walking sticks rests against a bedroom windowsill. An eyeshade lies on a stack of records. Pictures Sandburg snipped from magazines, including one of himself, are tacked on one wall. There is a sink and, beside it, a bulky chest with an old-style razor on it.

"As in the rest of the house books are crammed floor to ceiling wherever there is room for shelves. Most bristle with bookmarks.

"A bedside table holds a conglomeration: books, magazines, sharpened pencils standing in a beer can, a small gray figure of a hippopotamus, a box of Havana cigars, Chiclets, a blue muffler, a tin can full of buckeyes from a tree up the mountain...." Jerry Bledsoe, "A Visit with Mrs. Carl Sandburg" (1968), pp. 42-43.

5. Mrs. Sandburg talks with Robert Cahn, 1968:

"He made his own decorations... stick 'em up on a piece of cardboard .... Some of these have been attached to the wall.... We'll have a little time getting these things back again...."

She mentioned the two record players and said they would "have to get one back." [Note: This must be why the dining room phonograph was moved up here before she left.]

Carl had a light breakfast in his room about 10:00, would read in bed, come down for lunch with the family about noon; he'd be down about 11:00.

Speaking of her own room [121] downstairs, she said: "This was sort of the master bedroom; actually Carl, in most of his creative years, slept upstairs there, but toward the last the doctor said, 'You can't

sleep upstairs any more; you can go upstairs and spend all the time you want upstairs, but you can't stay up there'...."

"My brother said, 'This is too small a room for Carl,' and Carl said, 'I don't need much room.' [He could have had the other rooms, but he said,] 'You can't sell me an eastern view because the sun isn't going to wake me up in the morning; I'm going to be sleeping in the morning and working at night.' So you see the western view was the thing for him. So here he could relax and sleep...."

"He had a plain green cover and have I been having a time getting another green cover like the one he had." Mrs. Sandburg, taped interview with Robert Cahn, Christian Science Monitor, 1968.

6. Mrs. Sandburg's deed of gift to the U.S. Government, June 27, 1968, states that Carl Sandburg's bedroom will remain intact as it is.

7. "This is his upstairs bedroom. And the daughter always put his tray here and he would get it and after he would eat his breakfast then he would set the tray back out. Then he would go down, I mean, lay down here on this bed and sleep till about 12 o'clock and not much later than 12, but he'd always carry the tray down as he went....

"This was his clothes closet. [Degen: And are those his clothes in there?] Yes, that's the clothes he wore.... They got plenty of records. And this player here, he used to play this one, record player, a lot; that's the one he played." Leroy Levi, taped interview, 1969.

8. As a child, Paula sometimes visited her grandfather while he was having his breakfast:

"Buppong did a great deal of reading, and I usually found him with a book, eating his breakfast in bed, surrounded by reading matter....

"He had a part of his collection of canes standing in a corner in a cardboard carton. Among them were dandies' sticks, hickory staffs and dark-stained canes with ivory handles.

"The better part of one of the bedroom walls was covered with a billboard, which in turn was covered with pictures clipped from magazines -- some three layers deep. I would stand in front of that billboard for an hour or so, studying the faces of Indians, the body of a dancer, processions of giraffes across an African countryside or ponies in the ocean off the shores of Chincoteague Island. Here and there on the billboard were magazine reproductions of paintings by Cassatt, Picasso, Monet, Rembrandt, and a reproduction of Uncle Ed's

photograph of this Brancusi sculpture, and the one of Rodin, Balzac, and The Thinker.

"Buppong found pleasure in pictures of a fledgling crow crying for food, or a portrayal of a Chinese family gathered beneath a tree... he would go to a drawer filled with pages ripped from magazines and put up a new scene -- securing it with three or four thumbtacks."

After getting out of bed he would turn on the record player, perhaps Segovia playing the Rondo and Theme by Sos, and exercise with a book in each hand. Paula Steichen, My Connemara, pp. 95-98.

9. Helga Sandburg and Paula Steichen talking with Superintendent Thoman, February 13, 1974:

Helga said she gave the rug in her father's bedroom; she bought it in Washington, D.C. [Cassette III, side 1]

Helga: "This room you don't have any problems.... You do need to put things back on the walls... almost anything.... This is all just like it was."

Paula: "I wish they'd left the whole house like that."

Helga: "This is really nice."

Paula: "This has been cleaned off; there used to be a cardboard box here."

Thoman explains that some things have been taken to be deacidified and will be put back.

Helga: "Well, this is just the way it was."

Paula: "Except that the bed was pushed back against the bookcase, 'cause he leaned up against it."

There was talk of something by the bed, made by a child, that Paula said had been there for a long time.

Thoman asked about missing pictures on the board. Helga thought there was "one of those Japanese things... with the little silver and gold stuff on it.... In this house there are plenty of them." Probably one or two of them on the board.

Helga suggested bringing the rest of the canes up here, since their display wasn't such a typical thing downstairs.

Helga: "And I think this [filing cabinet] is supposed to be back in there."

Paula: "No... I spent a lot of time in here, and I know that sat right by there."

Helga: "You can't have that hole in there."

Paula: "He did, believe it or not, because ... that's where you go to stand to look out the window.... And he left that window open; that's why it's all decayed. He had one of those screen things... that just fitted in there.... That's why there's nothing right up against there." Ibid., cassette IV, side 2.

10. Paula: "... he's got oriental art scotch-taped to the ceiling above his bed so he would see it as he goes to sleep at night." 2.9.3. Connemara, pp. 4-5, Perry Miller Adato Collection, University of Illinois.

Helga: "Next door to this room, his workroom, was the bedroom -- and he had the same set-up in Elmhurst, and in Michigan -- so that he could go there and -- maybe in the early dawn, or in the late night -- could go to sleep and take his rest.... He would tear out of magazines pictures that he loved, often very artistic things, and paste them with scotch tape or something over his bed. And then he would have a cloth, so that when the sun rose, he was able to sleep through....

"His breakfast would be left on a tray outside his room, so that at his leisure and convenience, he could go out and pick it up, and the sweeper was not run downstairs. No -- there was no noise in the morning." Ibid., pp. 90, 92.

11. "In time, my father amassed a vast collection of phonograph records, housed in upturned orange crates in his garrets.... Coming into his room in mid-morning in later years with a tray of food or some message, I would find him stretched on the bed in the swelling sound, drowsing, a black cloth over his eyes to shut out the light." Helga Sandburg, A Great and Glorious Romance, p. 182.

12. "In the early morning at Connemara, my aunt Janet would carry a tray up the steps to the hall outside my grandfather's bedroom. She would leave it outside the door, and when he awoke he would take it to his bedside. On the tray was a thermos of coffee, a glass of goat's milk, a container of honey, some fruit and cheese, and a few slices of black pumpernickel bread. My grandfather would eat all or part of this leisurely as he read or made notes in bed....

"Whether he awoke from his rest in morning or early afternoon, he would begin his day then, not only with the breakfast tray and books,

but also with music. An ancient standing record player was in his bedroom and there were stacks upon stacks of records there and on top of the filing cabinets in the hall. Most of the records were of classical music, many of the guitar. Recordings by his friend, Andres Segovia, were among my grandfather's favorities.

"The music would reach us below, softly, filtered by doors and floors. We would know he was awake, that he would be doing his exercises in time, bending and reaching, lifting and swinging Indian clubs or books with ease and tempo. Eventually, the phonograph music would halt and he would descend the stairs, carrying the emptied tray and some books or papers." Paula Steichen, in National Park Service, Carl Sandburg Home Handbook, p. 103.

13. "Dad's bedroom -- Everything here came from his bedroom in Harbert." Margaret Sandburg, interview notes, November 29, 1983.

14. Paula thinks the present arrangement of pictures on the slanted ceiling is not correct: too many of them and their helter-skelter arrangement illogical for viewing from the bed. The sentimentalized picture of Jesus she feels is not the sort of thing he would have put up here.

The blinds were not drawn; the eyeshade she feels is inappropriate since he used a black cloth or scarf to shade his eyes when sleeping in the daytime. Interview, March 13, 1984.

15. Margaret Sandburg comments on reference 1: "Mother had no 'bunk bed' for him in the Harbert home.... At Harbert my father had the same large bed that he had here" (marginal comment, p. 162). "In Harbert my father had the same arrangement that he had here, exactly, because the whole room was set up to look exactly like the Harbert -- except that it was crowded a little more together" (taped comment, p. 162).

Re the canes (reference 8), Margaret adds: "The canes were very different, ranging from some with ivory carved heads, or some rare wood carved like the head of a whippet or greyhound, and a hollow one used for a sword or some other purpose, to ordinary ones. One he used to pretend was a slave auctioneer's cane" (marginal comment, p. 164). "I didn't notice that he had these canes...up in his room.... I have some here...some that I think are just beautiful, and I particularly admired them and he gave them to me" (taped comments, p. 164). "They were always down below" mostly in the front room. Although "there were some of them in the hall, I think, too, and there also was a bookcase, as Paula says, in the hall. And there was a bookcase on the landing.

I can't remember why. Dad must have requested it for some reason or other" (marginal and taped comments, p. 165).

Margaret remembers her father doing exercises with Indian clubs and dumbbells, never with books (marginal comment, p. 165). There were two or three pairs of iron dumbbells on the top of the chest of drawers next to the sink. "...he used those for exercising.... I've never seen him exercise with books, but that's not to say he didn't do it.... He used the Indian clubs. Yes, he was great with the Indian clubs...." (taped comment, p. 286).

"I came in one time," Margaret writes, "when he'd finished breakfast, and a wasp was on his arm. He watched it slowly crawling up his pajama sleeve and then got up, went to the window, and opened the screen and brushed it off" (marginal comment, p. 166).

Regarding pictures on the ceiling over his bed, Margaret says: "Now, the ceiling -- I know they didn't have a whole lot of pictures on the top. He might have had some of these Japanese.... I have a bunch of them. Now, that's the sort of thing -- I have some to give, if you want them. I can't even understand why he put those up. He never did that before.... Really, I didn't know that he had anything up there, myself. It couldn't have been anything very obvious, you know.... He certainly did not ever do that in Michigan and it's the first time I knew that he did it here.... I never saw this in <u>any</u> bedroom of his" (taped and marginal comments, pp. 165-166). "These are terrible, not what he put up at all -- he had some little delicate Japanese things up there" (marginal note, p. 303).

Among Sandburg's favorite composers were Beethoven, Chopin, Bach, Mahler, and Aaron Copland (marginal note, p. 166).

Re the eyeshade (reference 14): "He always had the eyeshade there, in any case." Although it is true that he used a black cloth (not a scarf) when sleeping in the daytime, "the eyeshade he wore while reading -- which he did in the morning and before going to sleep.... I have seen him in the morning and he's had the eyeshade on eating breakfast" (marginal and taped comments, p. 167).

<u>Closet</u> (203)

This is a walk-in closet opening off the northeast corner of Carl Sandburg's bedroom.

Closets (204, 206)

These are closets opening off the hallway (205) leading into the Crow's Nest (207).

Hallway (205)

The hallway leading to the Crow's Nest (207) has never been furnished. The closets opening off it (204, 206, 210) were added by the Sandburgs, making this passageway rather narrower than it was originally (Mrs. McKay, taped interview, 1976).

Crow's Nest (207)

Mrs. McKay, one of the Smyth granddaughters, remembered this as "the Bull's Eye," where some of the boy grandchildren slept on their summer visits with Captain and Mrs. Smyth. At that time the passage leading into it was wider; the closets on either side were added by the Sandburgs in 1945-46.

Although Sandburg may have considered using this as his principal writing room, he decided against it, saying that "this outlook was too much for him." He did, however, use it from time to time, bringing his typewriter over from his workroom on an orange crate and spreading his notes out on a couch or cot in front of the window. He loved the view of the distant Blue Ridge and Great Smokey Mountains; even more he enjoyed the "wide view of the sky," Mrs. Sandburg told an interviewer shortly after his death.

The Crow's Nest also saw occasional use as a guest room. Mrs. Lilla Perry, from California, slept here during her 1948 visit; so did Paula and John Carl on visits after 1952, especially John Carl who roomed here during three college summers, 1960-1962.

Although Mrs. Sandburg referred to this as the "Lincoln Room" in 1968 interviews, other members of the family are emphatic that it was never

called this. There were some books about Lincoln in the room, but the real "Lincoln Room" was on the second floor of the house in Harbert, Michigan; Sandburg so named it, according to his friend Elmer Gertz, "because the basic material he used in writing The War Years is there" (Gertz, "Profile of Carl Sandburg"). At Connemara most of the Lincoln materials were stored in the upstairs hall and the basement book room, until taken away in 1956 by the University of Illinois.

The Crow's Nest was sparsely furnished by all accounts. There are no photographs prior to the fall of 1967. Basically the room contained a couple of beds or cots, a chest of drawers, one or two glass-fronted, sectional bookcases, and a metal trunk full of papers. Indian blankets covered the cots and, in 1967, the floor; later photographs show on the floor a fairly new rug, one of those from Helga's Washington apartment.

Since 1969, and particularly since Margaret's rooms downstairs were pressed into service for administrative and curatorial use, the Crow's Nest has been an overflow storage area, mainly for Margaret's furnishings. The public views it from the central hall, seeing only a daybed in front of the windows, and the rug.

Historic Photographs: See figures 261-263 and the following photographs in the site photo reference file: 1102/42 (1967); 67-CSH-651-S, #33-35 (1967); A 37, E 27, 28, (1969); G 4 (1971); 3 photographs by Gordon Gay (1971); and W 58, 59 (1974).

Documentary References:

1. "Your presences have been here in this attic [in Harbert] always and they will be in the third-floor room down there looking toward the Great Smokies forty miles away and the Blue Ridge summits fifty miles off." Carl Sandburg to Helen Page and Gale Wilhelm, November 19, 1945, in Mitgang, Letters of Carl Sandburg, p. 429.

2. Mrs. McKay, Captain Smyth's granddaughter, said this was called "the Bull's Eye" in her young days; some of the boys slept here. The passageway was not so narrow then, before the closets were put in. Mrs. McKay, interview with Warren Weber, about 1975.

3. Mrs. Sandburg's painting instructions to Joe Anders, November 5, 1945, called for ivory Kem-Tone in the "Middle Room" on the top floor. Anders File, CASS.

4. Lilla Perry, 1948: "The room on the second floor on the front of the house was given to me. It looked off over the porticoed verandah, and the view was breathtaking.... 'Carl was to have this room,' Mrs. Sandburg continued, 'but he said this outlook was too much for him. He couldn't write here. So he has the two rooms on the right as we go toward the stairway.'" Perry, My Friend, Carl Sandburg, p. 83.

5. Mrs. Sandburg, speaking with Robert Cahn in 1968: "I've seen him many a time, with this [typewriter] in his hand, and take that [orange crate] and put it in here... because he loved the view -- and of course usually... all kinds of material was here... and these things are full of his things.... This was the room he used to like to come in and there used to be a desk here... and that's to come back here. I let our granddaughter have it downstairs [002?] but that used to be there; but not that he used the bed, but here is where he used to sit, and he'd bring his typewriter and he'd use this [daybed?] to spread things on.... His typewriter would be on this little thing.... To him there was nothing better than that kind of a typewriter table, for such practical purposes as that, the fact that he could transport it easily." Paula Sandburg, taped interview with Robert Cahn, Christian Science Monitor, 1968.

6. Mrs. Sandburg, speaking with Richard Krepela, Division of Audiovisual Arts, National Park Service, 1968:

"... there's a front room that has a better view of the mountains, and he'd often take the typewriter and the box and all and move it into the little front room upstairs, just to have the view. It nourished him to see these beautiful views of nature....

"This is the room he used to like to come to; he used to bring his typewriter to this room, if he was in the mood of writing something; then other times he would come here when he was just studying about something. He liked to spread the books over here and over there -- there were two cots in the room -- but usually he brought the typewriter, too, because then when he found something that he wanted to make record about, he had the typewriter handy.... He loved this place and, of course, here, too, he enjoyed the wide view of the sky.... He always used to say..., 'There's a lot of land here, but look at all the sky; it's really for you to see and enjoy'...."

Asked about the traveling bags in the room, she said only that Carl always packed his own bag (no suit included, since he wore the same one to travel and to lecture) and that he never had a proper suitcase till he went to Europe.

7. "Crow's Nest -- This is the center room in the front of the house, also known as the Lincoln Room. Mr. Sandburg sometimes worked here. Everything will remain as is. There is a metal box in this room the contents of which the family has not examined. It contains an assortment of small items apparently put here by Carl Sandburg. This will remain substantially as is." From Mrs. Sandburg's deed of gift to the U.S. Government, dated June 27, 1968.

8. "When I grew older I sometimes slept at the top of the house in the 'crow's nest.'" Paula Steichen, My Connemara, p. 22.

9. Helga Sandburg, talking with Paula Steichen and Superintendent Ron Thoman in 1974:

Helga: "This was a place for guests once...."

Paula: "There's supposed to be a bed right here and I slept in it many a time. And that should be downstairs, shouldn't it, those chairs?"

Helga: "Over here he used to have a chest... he said that he had enough socks and underwear in there to last till he died."

Paula: "This is it, isn't it? There used to be more here."

Helga: "Yeah, you can see the marks."

Thoman: "What was this room used for primarily?"

Helga: "For guests."

Paula: "For fun."

Helga: "And then there were certain supply things like that and this .... I would sure bring out those big metal things, 'cause I think they're so great, and he used them for all his storage.... I'd put them in here.... They've got real character and he used them for storage."

Thoman: "He never worked in this room?"

Helga: "No, not really. This was called the Crow's Nest and there were...."

Thoman: "We've heard it referred to as the Lincoln Room. Is there any reason for that?"

Helga: "Oh, no. I think maybe they kept some Lincoln.... I don't know what was in here."

Paula: "They had some Lincoln books in here, but we always called it the Crow's Nest."

Helga: "It really wasn't his workroom, but he might come in here... over twenty years he must have come in here sometimes... not on a regular basis."

Helga: "Now that's the kind of a thing that I don't think ought to be in a closet, but ought to be out in the open, 'cause it's such an extraordinary looking thing."

Paula: "Actually that little chest we could take right in here."

Helga: "It would look so cute... and it really looks like something and those are the kinds of things that he loved and that he used."

Helga: "And this is the kind of a thing... that he put up all over. All you got to do is to set that up and it looks exactly like him and if you want to know what to put on the wall, just tape this and put it somewhere, because it's the kind of thing that he would do -- and here you've got one all made up.... They're all Egyptian things. He got a lot of pleasure out of that kind of thing."

Paula: "You're not going to put a bed here though, even though--"

Thoman: "Gee, if we know what it should be, I--"

Paula: "I know, 'cause I got it at home,; it's my bed,..."

Helga: "...just move that out.... but he always had these Indian things and I think it's very nice.... pull that out--"

Paula: "It used to be here."

Helga: "and throw that thing over it and the same thing with this; throw this thing over it and you're pretty well set up...."

Helga: "That thing does look awfully silly there."

Paula: "It does."

Thoman: "We're going to take it out."

Helga: "OK, we've got the concept of this room... a guest room, as a room that happened to be here and he really used all these storage things; he had them just loaded with boxes and books and everything... and clothes."

Paula: The bed she has, from the Crow's Nest, is "the mate to this one," in Janet's TV room.

10. In her July 14, 1980, interview with Penelope N. McJunkin, Janet Sandburg recalled the following things about the Crow's Nest and its contents:

"There was a regular bed, not a lounge; Paula sometimes used it.

"The Indian rug had been there a long time [even in Harbert, according to Margaret].

"The metal study lamps belonged in her room and the TV room.

"The card table was from her room.

"The suitcases and grips were not in here; they were in a storeroom.

"There was a vacuum cleaner in one of the closets; also her father's golf clubs."

11. "The Crow's Nest -- Everything here came from Dad's Harbert study. We never called this the Lincoln Room. There was a room in the Harbert house that was called the Lincoln Room, because there were bookshelves on every part of wall, with books on Lincoln and the Civil War." The Crow's Nest took its name from the roof-top platform at Harbert from which they watched the Graf Zeppelin and sunned and looked at the stars through their telescope. Margaret Sandburg, interview, November 29, 1983.

12. John Carl slept here part of the time, during his summer vacations, 1960-1962, on a cot on the east wall. The room looked then about as it did in the 1968 photographs. There was a bookcase on the east side of the windows. The books included a pictorial history of the Civil War and other Civil War books. John Carl Steichen, interview, February 4, 1984.

13. There was a bed on the east wall, similar to the ones in Janet's TV room [214]; Paula slept on this. On the west side there was a chest of drawers. The cot now in front of the window was either in Helga's room or on her porch. The rug was Helga's in the early 1960s. Paula Steichen, interview, March 13, 1984.

14. Margaret Sandburg, commenting on the draft of this report, pp. 168-173:

Re couch/cot: What was in the Crow's Nest originally was called a "couch" by her mother; now there is a daybed there. "Dad had a couch in Michigan; he used to call it an army couch and he would rest on that sometimes, but [most of the time he] rested on his regular bed in a real sense. I don't know why he had it there; I sometimes think to put things on. But it would have been more substantial than a cot.... But now the daybed which is in the Crow's Nest is very different and I think at first he had the couch...and later Mother got that daybed." She mentions couches in the Harbert house, one in her room, one in her father's, and one "in the top of the milkhouse;" none survives, although there is "a wreck of a couch" in the Swedish House. She says also (p. 262) that the daybed was at one time in the dining room, before 1952 since John Carl was photographed asleep on it.

Re carpet bag: "...that bag that I turned over -- the carpet bag was always kept there. I don't know how long that bag was there, but it looked kind of pretty with the red daybed and the carpet." It was not on the daybed, "just in the room, sort of on the left as you came in.... Well, I just think it would make a good story, don't you? Fred Friendly, it must have been Fred Friendly gave it; it must have been somewhere after the Murrow visit.... It must have been before that, sometime in the '50s -- it must have been maybe '50...."

The 'glassed in bookshelves go back a long way -- they were on different sides of the music room in Elmhurst, and put in Mother's room at Harbert."

"These metal cases -- he was, for some reason, fond of those and used them for storage and we found my limited edition down there...The Prairie Years, inscribed to me: 'Margaret, be ye perfect.' And there was one for Janet, too."

"Now there were Lincoln books in that cabinet and I can remember some of them. There was Lincoln's Other Mary by Alan Carruthers, and Lincoln's New Salem and then a Lincoln by James Randall and another Lincoln by Ruth Randall.... From what I remember, it seemed to hold Lincoln books about the early years, the prairie lawyer."

Cupboard (208) and Closets (209, 210)

Room 208 is a cupboard and 209 a closet, on either side of the door in the Crow's Nest. Room 210 is another closet, on the east side of the passage leading to the Crow's Nest. All were added by the

Sandburgs. In a taped interview, July 14, 1980, Janet Sandburg said that a vacuum cleaner was kept in one of the closets; also her father's golf clubs.

Janet's Room (211) and Closet (212)

By early November 1945, it had been settled that "the girls," Margaret and Janet, would have the two bedrooms on the east side of the top floor, rejected by Carl Sandburg because of their exposure to the morning sun. This room, in the northeast corner, became and remained Janet's. It was finished in peach Kemtone.

It served as both bedroom and sitting room; here Janet spent many hours of the day, when she was not helping with the animals or the housework, in various activities described in Paula Steichen's My Connemara (reference 3, below).

Although the room was left fully furnished when the Sandburgs moved out in 1969, the National Park Service decided not to include it in the house tour (Master Plan, 1971, p. 26) and, for several years used it as a curatorial storage and processing area. After these functions were moved downstairs to Rooms 104 and 108 (Margaret's rooms) in the fall of 1980, Janet's room was put back together approximately as it was when Janet was in residence. Two interviews with Janet, in 1980 and 1981, helped to pin down many details not clear in the few available photographs. The room has been on public view since about 1980.

Historic Photographs: See figures 264-273, and photographs by Gordon Gay (1971), Stephen Jones (1974), and Westveer (W 60, 1974).

Documentary References:

1. For Sandburg's choice not to use this room himself, see Sandburg's Bedroom (202), documentary reference 4.

2. Mrs. Sandburg's specification for finishing the "2 Girl's Bedrooms" included: "Front corner toward North-East..... Peach Kem-Tone." Mrs. Sandburg to Joe Anders, November 5, 1945, Anders File, CASS.

3. In My Connemara, pp. 25-28, Paula Steichen describes how her Aunt Janet used to help Helga with the farm work, getting up every morning at 5:30 to feed the dogs and baby goats; later in the day she would help with the housework and later feedings for the youngest kids. In her own room she read, drew, wrote letters, compiled scrapbooks, and kept a diary and weather record.

"She taped her pictures to closet doors -- alongside Roy Rogers were myriad pictures of cats, and one of a young and innocent-looking Elizabeth Taylor, a suave Cary Grant, and at least one photo of the current Democratic favorite or President.

"Her room was usually in a state of activity and slight confusion, filled with knicknacks and Janet's current projects -- cutting nature photos from a stack of magazines or assembling a scrapbook on historic sites. [Very different from Margaret's room full of art and books,] Janet's room had its personal flavor and the rest of the family usually did not interfere with it. Only occasionally, when Janet was away, Helga would march to her sister's room and fill boxes with what she considered would not be missed, and would burn them. She would dust and set the room in order, and when Janet returned from her trip, she would compliment her sister's work. Then gradually the room would return to its accustomed and comforting disarray.

"From a card table near her bed, Janet continually carried on correspondence.... Every morning of my grandfather's life at Connemara -- until almost the end -- Janet brought a breakfast tray to his door ...."

4. "Janet's Bedroom -- The basic furnishings on view will remain substantially as they are. Personal possessions including clothing in drawers, closets, etc., need not remain." Mrs. Sandburg's deed of gift to the U.S. Government, June 27, 1968.

5. In a taped interview with Penelope Niven McJunkin, July 14, 1980, Janet mentioned the following pieces that were then (or should be) in her room:

Typewriter on a small metal typewriter table in the front window
Dresser base with stool
Desk beside chest
Ceramic cats were on dresser; red poodle and container with deer were not hers

Some of her father's books,
Big throw rug near the bed is not the original one which wore out
She had a chair to sit in

Her floor lamp and metal study lamp now in Crow's Nest
Bed in right place, with radio-phonograph beside it
Had a blue musical powder box on the dresser
Cloth calendar on door
Horse on chest by wall
German ceramic boy in blue, with kids, a gift from Margaret, was on the chest also [actually a gift to Mrs. Sandburg from "some goat breeder;" Mrs. Sandburg did not care for it, while Janet and Margaret did (Margaret Sandburg, marginal comment on draft, p. 176)].
Little corner bookcase on the interior wall was always there
On the dresser: Cats given her by Mary Zimmerman, wooden deer, goose that she bought for herself;
Doll on bed, gift from Helga
Worktable
Card table, for writing letters (now in Crow's Nest).

6. In a follow-up interview by Mrs. McJunkin, taped on August 19, 1981, Janet added a few details:

The cloth calendar hung on the door to the hall, not the bathroom door. Still need to get the typewriter. The doll on the bed was hers; the doll in the 1967 photograph (fig. 266), "Mary Ellen," was hers in Michigan; Helga now has it. The interviewer asked Janet to set up the card table as she used to have it.

7. Margaret Sandburg, taped and marginal comments on pp. 266-168 of draft report:

"I thought Janet had an Underwood. I think that when I got an Olympia, in the late '50s, I turned my Remington Noiseless over to her. Paula has the Olympia now since I went in for the electric typewriter" (marginal comment, p. 266).

"That reminds me, Helga never mentions having an electric typewriter. She had an electric typewriter that she used while she was there; I don't know what kind. I remember that so well because we were warned to stay away from it, that something would happen to the electric

typewriter if anyone used it that wasn't experienced. That was what I always heard and I found out that that's legend...." (taped comment, p. 266).

"Janet still crowds her dresser. She had a blue dresser set of mirror, brush and comb, but it has been misplaced" (marginal comment, p. 268).

Bathroom (213)

The "Girls' Bathroom," connecting with Rooms 211 and 214, was created for the Sandburgs in 1945, but not completed until 1947. For details, see documentary references under Bathroom (111). Figure 269 shows a portion of the bathroom in 1968.

Guest Room (214) and Closets (215, 216)

From 1946 until 1952 this was Margaret Sandburg's room. It was painted green; on the walls were some Japanese prints given to Margaret by her father; on the floor, a braided rug with mixed earth colors. The shelves were full of books, well used, for Margaret was an avid reader; among them were books on painting, French and medieval history, French fiction and poetry, and her own copies of "Dad's books." In the window alcove was her Remington Noiseless typewriter on a metal stand. There was a table (still there) at which she wrote, with books on painting and photography on the shelf below. There was also an easy chair, with an end table, a maple bed and bedside table (still there), and a small metal filing case.

Soon after Helga left with her second husband and the children in 1952, Margaret moved downstairs into the rooms they had occupied (104-111). Her old top-floor room then became a guest room; Paula stayed here on some of her visits and even Janet slept here toward the end, when the plaster over her bed in the adjoining room began to fall. Janet also had her own television set in here, hence the name "TV room" sometimes used in referring to it.

After the Sandburgs moved out, the National Park Service decided not to exhibit this room (Master Plan, 1971). For several years it was the curator's office; it was also used for curatorial storage. Since about 1980, however, it has been on view, with the original furnishings back in place as they were in the late 1960s.

Historic Photographs: See figures 274-277; also 1089/40 (1967); E 33, 35 (1969); and a number of photographs by Gordon Gay and others, 1971-1974.

Documentary References:

1. Mrs. Sandburg's painting instructions to Joe Anders, November 5, 1945, called for the top-floor bedroom in the "Back corner toward South-East" to be done in Midland Green Kem-Tone. Anders File, CASS.

2. Lilla Perry, 1948: "... two large rooms belonging to Margaret and Janet. Margaret's was as filled with books as was her father's, but in beautiful order.... The girls had a large bathroom between their rooms." Quoted in Sutton, Carl Sandburg Remembered, p. 22. The same description appears in Perry, My Friend, Carl Sandburg, p. 84, with two changes: This revised text drops "but in beautiful order," and changes "large" to "small bathroom."

3. "She was a late riser like her father, often up all night studying." Paula Steichen, My Connemara, p. 24.

"... Margaret's room... was filled with art pieces from foreign lands and books on painting and ancient history." Ibid., p. 27. (See reference 9.)

4. This room was not mentioned in Mrs. Sandburg's 1968 deed of gift to the U.S. Government.

5. From Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 13, 1974:

There was some discussion of whether this room and Janet's bedroom and the Helga/Margaret suite on the main floor should be on view. Helga felt they should not, because however you showed them would give an unbalanced picture of the family. Superintendent Thoman agreed, but was anxious at least to get the curator's office out of 214 and store

the original furniture in it, whether on view or not. Cassette I, side 1.

Helga: "... Margaret's room, where she could put--even the closets, she put her collection of books and all her things that were her own ...." Ibid., III-1.

Thoman said Margaret had said that sometimes, when she stayed up late reading, her father would come over and sit on the edge of her bed and talk. Ibid., III-1.

Helga: "And this is Margaret's old library, which she left here, and these books you can always take and put in the rest of the house wherever you need them, you know, because they're just novels...." (See reference 9.)

Paula: "This is the most terrific place to stay."

Helga: "She used to have books in here... in that closet. When you move it you can move it en masse and put it all along the shelves somewhere where you want to fill in."

Paula: "You can put this treadle machine down in the utility room."

Helga: "I used it, believe it or not." Ibid., IV-2.

Helga: "Now that old scrawl, which is done by a child, is exactly the kind of a thing that everyone relates to. It shows that he was a grandfather; it shows that he treasured things like that, and you take that thing and you set it... in her room at the side of her mantel ...." Ibid., IV-2.

Helga says the TV set was Janet's, but she thinks it would be better in the dining room than the big modern one there now. Thoman says it was probably down there at one time anyway. Helga: "That's what I mean, that's what you always do, keep moving things on." Ibid., IV-2.

Paula: "The bed I've got is the mate to this one." Ibid., IV-2. [Note: cf. Crow's Nest, documentary reference 9].

6. Janet said that she used to pull the shades down when she watched TV in here in the daytime. The room was sometimes used as a guest room; Paula stayed in it. Janet Sandburg, interview taped by Penelope N. McJunkin, August 19, 1981.

Janet said that she moved in here when the plaster fell on her bed in the next room. Ibid.

7. "My bedroom -- I do not know where the maple bed and bedside table came from. They were there when I came.... The table against the wall came from my room in Harbert, and I had a typewriter table in the gable window, also a small metal filing case. The sewing machine came from Harbert." Margaret Sandburg, notes for interview, November 29, 1983. (See reference 9, below.)

She used this room till right after Helga and the children left. She did not like it because it was too hot in the summer. Ibid.

8. She and Janet did use the laundry chute in her closet [215]. Margaret Sandburg, interview, January 21, 1984.

9. Margaret Sandburg's marginal and taped comments on pp. 176-179 and 269-272 of the draft report:

"The rug was a braided rug, mixed earth colors, when I was there. The walls had some Japanese prints which my father gave.... I had a Remington Noiseless typewriter on a metal typewriter table in the alcove where the window let in good light. Also an easy chair. I wrote some notes and letters by hand at the table now there. There was an end table beside the chair. I put some books on painting and photography, including Steichen the Photographer, on the shelf of the table, below...." (marginal comments, p. 176).

"We had acquired some maple furniture -- I think Mother had a bed, at Harbert. But my own bed there was large, a double, though it was metal. I never liked this bed, it was too much of a change from the other, and I never really adjusted to it. I never chose anything in it except the typewriter and typewriter table and a light radio-record player combination. The sewing machine was not there when I had it" (marginal comments, p. 179). "...it didn't seem nearly as much my room, really, as the downstairs one. When I went down there, I got Helga's things that were there; I chose the bed and I chose the TV and I arranged everything, so it seemed a lot more my room" (taped comments, p. 179).

"The shelves -- they had French and medieval history and French fiction, like the set of de Maupassant and one of Anatole France and I had Guizot's History of France in six volumes. And I had my sets of Shakespeare, and Dumas and Scott up there also. I don't remember where Zola's Paris.... There was French poetry and a book on the troubadours, which I think I took down with me when I moved. I took a lot of that stuff.... I would never have left my Shakespeare up there for instance. I took that down when I moved downstairs. And I did have some art books. I used that table bottom for a bookcase for art.... And I had all of Dad's books there. They were in a funny place. They were in that -- those shelves that were in the closet...." (taped comments, p. 176).

"And I also had that record player on the record holding table -- about where the sewing machine is...." (taped comments, p. 176).

"Helga says [reference 5, above]: 'And this is Margaret's old library, which she left here.' Well, it's not Margaret's old library; it's Dad's, because Anatole France and those French books were Dad's, not mine.... I took my books downstairs when I moved down" (taped comments, p. 178).

"French novels were never put in the dining room which was reserved for American fiction, folklore, history, poetry and humor. To put the French things downstairs would be all wrong, unless you put them -- my father had a few books by Anatole France in his office downstairs, but that's a very different room. That is a sort of mixed up room. But I had things placed sort of -- to make things easy to find, at least to me.... This is the way Dad's mind worked, I think, too, because he did like all that humor and poetry -- this was the kind that he liked in the dining room. It didn't make sense to put them anywhere else; when they were there, everyone could come and get some if they wanted to read it and Dad wouldn't be reading the fiction, but he could help himself to the humor, whenever he wanted to. It was not something that he would want in his study.... The oriental books -- the Chinese and Japanese -- were all in the utility room. But the French books were all upstairs and if anybody would have asked me for a French novel, I'd have known right where to go, just as quick as in a library..." (taped comment, p. 178).

"When it was my room I had a typewriter on a stand in the window alcove. The sewing table was not there, and I had a radio-phonograph there on a stand which held records. I had a lamp there of course to go with it, since much writing was done at night. There was also an easy chair near the window next to the bathroom. Among my records were the album of Harry Lauder and I can show others that were there. I think they are in the Crow's Nest now. Some were Gilbert & Sullivan, others were songs of the twenties and thirties, and I remember one of Maurice Chevalier. On the shelf below the table I had some books concerning art, Steichen the Photographer, I know" (marginal note, p. 269).

[Regarding their first TV:] "We saw at the Middleton home some very interesting TV nature films, sea-horses, I remember. My father did not really approve, but he said, 'Oh, well, if you really want to so bad, go ahead, get it.' He was kind of offended. But pretty soon he liked it as much as we did, only he...went in for the games...the great baseball games...the World Series. Janet however liked different programs so this [TV upstairs] pleased her very much" (taped and marginal comments, p. 270).

"When I was there I had a braided rug. The shag rugs were to an extent dangerous, and Mother found this out" (marginal note, p. 272).

"I had the record player where the TV is, and an armchair over by the window" (marginal note, p. 289).

Bathroom (217)

This was already a bathroom when the Sandburgs came to Connemara in 1945. They retained the old washbasin, put in a new toilet and medicine cabinet, and installed a shower. The room was painted ivory. It was used by Carl Sandburg and by guests.

Historic Photograph: See figure 278.

Documentary References:

1. Mrs. McKay, one of the Smyth granddaughters, thought this bathroom may have been added when the house was made into a year-round residence in the mid-1920s. Mrs. McKay, taped interview, about 1975.

2. For references to work done in 1945, see Bathroom (111), documentary references.

3. Mrs. Sandburg advised Joe Anders that the "Old Bathroom" on the top floor should be finished in "Ivory Paint." Mrs. Sandburg, November 5, 1945, Anders File, CASS.

4. Lilla Perry, visiting in 1948, stayed in the Crow's Nest and used the "bathroom off the hallway." Perry, My Friend, Carl Sandburg, p. 84.

Swedish House

The early history of the steeply gabled house to the west of the main house remains an unsolved mystery. The Smyth granddaughters, remembering back to the early years of this century, recalled that it was used as sleeping quarters for the male servants when the Smyths

were in residence for the summer. After they made Connemara their permanent residence, about 1924, this house was occupied by the butler, James Fisher, his wife and three children.

When the Sandburgs came in 1945, Carl was struck by the Scandinavian look of the building and dubbed it "the Swedish House." Throughout their stay, it served primarily as a place to store old magazines and newspapers and books (mainly fiction) Sandburg was through with. A few other things were stored there -- old rugs, a victrola, a music box have been mentioned -- and an occasional visitor roughed it on an army cot on the first floor, despite the absence of plumbing and heat. As children, John Carl and Paula loved to play in the Swedish House, enjoying its "musty scent of desertion" and mysterious things like the human skull sitting on the mantel in the front room. To Helga and Margaret, it had a different kind of fascination; they periodically wrestled with the problem of "curating" the constantly growing piles of magazines and newspapers that eventually came to fill the shelves and much of the floor space on the top floor and in the side rooms on the first floor. The books were mostly shelved downstairs in the front room. All the shelves were put up by the Sandburgs.

After Orkin came in to treat the building for powder-post beetle infestation in 1965, even Margaret "hadn't the heart" to attempt still another effort at organization of the twenty years' accumulation.

Under National Park Service auspices the Swedish House has been tidied up again; most of the old magazines and papers have been stacked neatly on shelves or on the floor, more or less as before; some of the books are still on the shelves downstairs, though some were taken over to the main house to help fill empty shelves there. A "retired" traveling exhibit on Sandburg has been displayed for several years in the front room; visitors can also look into the two other downstairs rooms.

Historic Photographs: There are none earlier than the set taken for the building survey in the fall of 1969 (figs. 279-287). See also 188/18, 193/2, 193/3, and 193/7A, taken during interior rehabilitation in 1977 (CASS photo reference file).

Documentary References:

1. Leroy Levi, interviewed in 1969: "Mr. Sandburg never would let anybody live in this house. He kept his books and magazines in it, and newspapers.... He would spend a lot of time in this house at times. [Mrs. Sandburg told him they bought the record player to celebrate Margaret's birth.] Instead of them buying presents for the baby, they bought this record player here to celebrate for theirself.

"Here's some of his magazines. It looks like he kept all the magazines they got, but that's not true. They sent them away by the pick-up load once every month or every two months.

"[Second Floor] These doors are still some old-fashioned work, especially this one, you can see the hinges on it, that was handmade....

"And Mrs. Sandburg used to spend some time up here, too, looking for different things. Some of these magazines here, where you see a few together, he's got a write-up in them and they... go as far back as '32.... Of course, he didn't think as much of the books that way in this house as he did the ones that he kept up with him."

Hubbard: "More Lincoln."

Degen: "More Lincoln? Well, the University didn't get 'em all, then."

Levi: "No. they didn't get all of the Lincoln books; there's still a few around. He told me once that Lincoln was good company; that he liked to have him around, so according to that he had plenty of his books."

Degen: "I like the way that, all over the place, there are pictures and newspaper clippings and things like that stuck up on the walls. Did he do that?"

Levi: "Oh, yeh, he done that; Mr. Sandburg done that. Up in his room."

Levi: "This is the west room, here, so - more books and magazines again. They used to have some trunks up here; they belonged to Mrs. Sandburg and when she moved she wanted to take them with her and I took these newspapers out of these boxes and let her have the trunks, and then I just didn't sweep up where the mice had been. You can tell this house has been used quite a bit, from the steps. Now when Memminger owned this some of the servants lived in this house...."

2. In the early days of the Smyth ownership, just after the turn of the century, this building was known as "The Hall" and was used as living quarters for the hired men who came up to work for the summer. Taped interview with three Smyth granddaughters: Mrs. McKay, Mrs. Haynie, and Mrs. Rodgers, 1975.

3. Menservants stayed here during the summer. In 1924, James and Carrie Fisher came to stay as year-round servants; they lived in this building. Mrs. McKay did not know when it was built. Mrs. McKay, taped interview, ca. 1976.

4. James Fisher lived here with his wife and three children from 1923. He was Captain Smyth's butler and chauffeur. James Fisher, taped interview, November 18, 1975.

5. May 2, 1956: From the Swedish House, Sandburg turned over to the packers, for the University of Illinois Library, "some of the popular fiction (detective stories, etc.) shelved there."

May 4, 1956: Sandburg "mentioned packing a few more volumes in the Swedish House (where the least desirable volumes are stored), but I suggested that he and I talk instead." Dunlap, "On Moving Carl Sandburg's Library."

6. Mrs. Sandburg's check stubs include a check dated November 17, 1965, to Orkin for treatment of the Swedish House. Farm Office files, CASS.

7. "One spacious house with decorated eaves and a steeply sloping roof was dubbed the 'Swedish House' and soon held the overflow library and old magazines." Paula Steichen, My Connemara, p. 11.

"... eyeing a title high on some shelf, he would decide, 'That book doesn't deserve to be with the others!' and relegate it to a stack exiled to the Swedish House." Ibid., p. 20.

"We had climbed the narrow winding stairs of the Swedish House and explored the piles of ancient dust-laden magazines and books stored there, dwelling on the musty scent of desertion." Ibid., p. 104.

8. Helga said that every few weeks the stacks of papers and magazines in the hall of the main house would have to be carried over to the Swedish House. Since she was the orderly one in the family, she decided to "curate" them, sorting things by date. Helga Sandburg, taped interview with Paula Steichen and Superintendent Thoman, February 1974, Cassette II, side 1.

Helga said she didn't know who used this house before them; they weren't interested in knowing the history of things when they first came there, just wanted to use them. "My father named this the Swedish House very early, and they built... the bookshelves in. Yes, anywhere he could put a bookshelf up he'd put it." Ibid., Cassette VII, side 1.

Helga: "Oh, here's that musical box... has the different animals." Ibid.

Helga: "This rug, you know, we moved old rugs... out here.... The old phonograph was here. There's the one we used to take down to the orchard and set it up and put on Strauss or something and have a horse show down there." Ibid.

Helga, asked if there was any use of the building other than storage of books, said: "This is one of my father's old army cots and often I put guests up in here...." Ibid.

Thoman: "Would he ever come out here and look for things?"

Helga: "Oh, sure. Oh, he loved this place and you can see overflow books... and one of the signs that something was happening with a book was... it said, send this to the Swedish House and there'd be a pile ...." Ibid.

9. The magazines were upstairs and down; the books on the bookcases look about right; they didn't use the fireplace. Janet Sandburg, taped interview with P.N. McJunkin, August 19, 1981.

10. Margaret said that the first floor contained lower quality books, particularly fiction. Upstairs, she had the magazines organized in neat stacks, chronologically or by size, on the shelves in both rooms. This arrangement was ruined when Orkin came to treat the building for powder-post beetles, and she didn't have the heart to go through it all again. There was also a trunk full of old newspapers and magazines but a mouse nested in it and chewed up much of the paper. Margaret Sandburg, interview, November 29, 1983.

11. Helga said that there was a cot on the west wall of the big room, a metal army cot. One person who stayed there was Bill Schenck, a sort of amanuensis/photographer. Upstairs there were magazines;

downstairs mainly books. Helga Sandburg, interview, January 27, 1984.

12. John Carl recalled that the Swedish House was a quiet place for kids to hide or play; it had a neat smell. There was a human skull on the mantel, which he now has. Also in the front room, on the west wall to the right of the stairs, there was a cot. In the southeast room, first floor, the victrola and a bed or cot were on the south wall; there were lots of books in this room. The next room, in the southwest corner of the first floor, was filled with magazines, in piles all over the floor as well as on the shelves; the floor was so filled you could hardly move around. John Carl Steichen, interview, February 4, 1984.

13. Paula said that this was "a most wonderful place" to her as a child; it was so empty, dusty, airy and with a special smell. On the first floor, the front room contained a cot under the window, with a blue and white ticking mattress; there was no chair; books were in boxes and loosely lined up on the shelves.

In the rooms to the left there was scarcely room to walk around amongst the huge piles of magazines and boxes; the shelves were also piled high.

Upstairs, the room to the right held a lot of old children's books. In the other room there were things like photographic magazines, stacked on the shelves and floor but not so crowded; also more boxes of magazines. Paula Steichen, interview, March 13 1984.

14. Margaret Sandburg's comments on the draft of this report, pp. 181-184:

" And there were some really valuable things upstairs.... There were some things published back in 1913-14-15. An arty magazine published by Ezra Pound. An International Labor magazine with an article by [Vladimir] Mayakovsky, the Russian poet, criticizing Dad's 'Chicago,' and offering a very flat one of his own, 'The Loop'" (marginal comment, p. 181).

"There were no detective stories in the Swedish House. They were all in the basement" (marginal comment, p. 182). "...and they weren't Dad's; they were mine. That was one thing Dad didn't go in for" (taped comment, p. 182).

"He would sometimes say that he was through with some book, had everything from it that he needed. I was sometimes at a loss to understand the difference between the basement and the Swedish House" (marginal comment, p. 183). "There were good books in the basement and in the Swedish House. Well, I mean, of course, a lot of fiction

in the Swedish House and in the basement...and I can understand why a librarian would turn up his nose at them..." (taped comment, p. 183).

"[Helga] is not the only one in the family who likes chronological order. But the top floor is where I ran into trouble" (marginal comment, p. 183).

"My father was interested [in the history of the place] and borrowed some book about it from Louise Bailey (then Howe)" (marginal comment, p. 183).

BASEMENT (001-014, 016-021)

For the foreseeable future visitors will enter only three rooms in the basement: the reception/exhibit/sales area (001), the audiovisual room (002), and the laundry room (015). Occasionally they may also pass through the book room (018) to get back to the sales area (001) at the end of a tour. The only basement rooms to be exhibited as part of the house tour are the laundry room (015) and the book room (018). No furnishing plan is needed for the rooms closed to visitors or for the reception/exhibit/sales room and audiovisual room.

LAUNDRY ROOM (015)

The look of this room, and its functions, did not change much, if at all, after the refrigerator and electric range were brought down from the kitchen above, probably in the late 1950s. The feeding and debudding of newborn kids tend to be emphasized here, but the room's use as a laundry and auxiliary kitchen were equally important.

South Wall	Cat. No.
FIRE EXTINGUISHER, Fyr-Fyter, hanging on the newel post at the foot of the stairs (fig. 20). One of those installed by the Sandburgs about 1945.	31504
ELECTRIC RANGE, Estate Range by Noma. Janet used to warm the milk for the kids on this. It was removed when the Sandburgs left in 1969, but later returned to the house (fig. 23).	1393
MOVABLE KITCHEN CABINET. This originally was in the kitchen (fig. 169), but evidently was moved down here when the dishwasher was installed, before 1960. It was at the foot of the stairs in 1969 (fig. 19); its present placement (fig. 23) was prescribed by Janet in 1974 when the range and refrigerator were brought back to Connemara.	in place

LAUNDRY ROOM (015), cont.

South Wall, cont.	Cat. No.
REFRIGERATOR, Frigidaire. This was probably the predecessor of the Westinghouse up in the kitchen, brought down here before 1960 and used in connection with the kid feeding operations. It left the house in 1969, but was returned by Margaret Sandburg in 1974 (fig. 23).	1394
SINK. This may have been here when the Sandburgs came to Connemara or brought over by them from the old Smyth kitchen. Janet used it to wash up after the kids were fed; hence the DISH DRAINER on the left and MILK PAIL on the right and the MILK PAILS hanging from hooks over the sink (fig. 20). This setting should be recreated, along with the STOOL and WASTE CAN underneath the sink in the same photograph.	in place drainer to be acquired "
LAUNDRY TUBS. Probably installed by Mrs. Sandburg about 1945 (fig. 21).	in place

West Wall

DELUXE DRYER, Westinghouse Automatic Electric (fig. 21), probably after 1948 since it was not noted by Mrs. Perry (Sutton, Carl Sandburg Remembered, p. 21).	in place
WASHING MACHINE, Westinghouse Heavy Duty Multispeed Laundromat Automatic Washer (fig. 21). Mrs. Perry mentioned a washing machine here in 1948, possibly this one.	in place

North Wall

STANCHION, with milk pans (fig. 23). This homemade device was used for feeding the newborn kids that had been brought up to the house for their first few weeks. (Janet Sandburg, 1980).	uncataloged
AGA STOVE (fig. 21). The Sandburgs acquired this American-made stove, of Swedish design, while they were still in Michigan. At first it was in the kitchen (fig. 169) and a special chimney had to be constructed for it (Del Vecchio tape, 1980). Eventually, it was	15791

LAUNDRY ROOM (015), cont.

North Wall, cont.	Cat. No.
moved down to this room and used little, if at all, apparently because it wouldn't draw well with the narrow flue. The supply of coke was kept in a special bin (113) next to the furnace room.	
CUPBOARD (fig. 22). This was in the house when the Sandburgs arrived. The earliest photograph of it (fig. 18) shows it in an undetermined location, with a freezer next to it. It has been in its present location as far back as anyone seems to remember. The early photograph shows dishes in it; later it also held the blowtorch used in disbudding the young kids. (Janet Sandburg, 1980).	in place
WARMING BOXES. These homemade boxes, with straw or shavings in the bottom, were used here to hold newborn kids after feeding to keep them from wandering off while others were being fed (fig. 12).	uncataloged
FIRE EXTINGUISHER, Fyr-Fyter, small size, on right side of door to book room (fig. 22).	31505
FARM GEAR. It is said that Mrs. Sandburg usually left her rubbers or boots to the right of the door when she came back from the barn or garden. She may also have hung her outdoor clothes on the coatrack above. If these are available, they could be placed here; otherwise the space should be left empty.	possible acquisition

BOOK ROOM (018)

Visitors will ordinarily catch only a passing glance into the book room as they pass through the adjoining laundry room. In order to create the impression that the room is still Sandburg's primary book storage area, the shelves nearest to the central north-south aisle need to be "furnished" with books and cartons. Mrs. Sandburg's 1967 deed of gift to the University of Illinois refers specifically to "paperbacks, sociological and critical volumes" and about 50 cartons

of clippings in the basement. There were also some old children's books and Margaret's collection of detective stories on the shelves (west side) nearest the laundry room door. The recommendation is to place on the shelves visible from the laundry room door these and other books (especially paperbacks) that were used to fill the shelves in the front office after 1969 (see figures 44, 51, and 55). Books might also be brought over from the Swedish House (their provenance being recorded) where they are less easy to protect. Cartons would be appropriate toward the north end of the aisle, nearer to Sandburg's filing cabinets.

Shelving sections not visible from the laundry room can continue to be used for open storage of museum artifacts and interpretive materials.

Visitors should not be allowed to enter the book room unless accompanied by a staff member who follows rather than leads them through the reception room by the most direct route. The use of plexiglass shields for protection should be avoided if at all possible. If the books need to be protected against casual handling or theft, perhaps each shelf can be clamped tightly together with special bookends or taped in some way so that individual volumes cannot be easily pulled out.

FRONT PORCH (100)

The recommended arrangement of porch furnishings is based on photographs from 1956 to 1962.

South Wall, between doors

TABLE, rectangular, with glass top and white metal base (fig. 33). Present as early as late 1940s. 2012

FRONT PORCH (100), cont.

South Wall, between doors, cont.	Cat. No.
TABLE ACCESSORIES. The table should be bare from about November through April. During the warmer months, in good weather, it would be appropriate to set out a few books or magazines, a coffee mug and thermos, and an ashtray, as in figures 33, 35.	ad lib
CHAIRS, unfinished cedar. These chairs stood on the porch at Harbert, Michigan (HP 12343, not illustrated) as well as at Connemara from the earliest days (fig. 32). They usually flanked the table.	2014, 2015
CHAIRS (4), metal. Two types of metal porch chairs are visible in photographs from 1951 on: one pair yellow and white, with perforated seat and back; the other pair green and black, with a shell-shaped back (figs. 32-35). They seem to have done double duty on the side porch as well (fig. 103).	2010, 2011, ?

East Side

CHAISE, aluminum with synthetic webbing, green and yellow (fig. 35), 1960.	To be acquired
TABLE, round, with glass top and white metal base. The only photograph (fig. 32) shows a POTTED PLANT on this, which would be appropriate for the summer.	2013 ad lib

Hanging from soffit above east railing

WREN HOUSE, put up between 1960 and 1965 (fig. 35 and frontispiece).	?

SANDBURG'S OFFICE (101)

The recommended furnishings arrangement is intended to reflect the room's use and appearance in the late 1950s and early 1960s, when Sandburg was still somewhat active. The late date is dictated by the presence of such prominent late features as the big fluorescent light

overhead and the large photograph of the Lincoln life mask by the door, both installed about 1959-60, and the fancy window shades dating from about 1963-65.

The furnishings show Sandburg's primary use of the room as an office, a sort of way station for mail, office supplies and things waiting to be filed. Whether it contains a typist's station, as it often did, will depend on the option chosen in the adjoining living room (102).

North Wall	Cat. No.
The PORCH DOOR never had a curtain or shade (figs. 39, 43).	
BOOKCASE #5, eight shelves, constructed in 1945-46 (figs. 39, 42, 43, 47, 50). The contents of these shelves varied, so the present arrangement need not be altered, except to add a few mailing envelopes and a record mailer on top, as in figure 39.	ad lib
LOW BOOKCASE, with two sections, two shelves each, painted white. This stood beside the big desk at least from 1956 to 1962 (figs. 39, 42, 43, 44).	to be acquired
On it was a typical load of papers, filing trays, a film can, and envelopes, etc.	ad lib
WHATNOT, with magazines and books, in front of left window. It was not there in 1962, but shows in 1968 photographs (figs. 44, 47, 50).	480
RADIATOR COVER. Photographs (not illustrated) from the front porch in the mid-1950s and 1960 show a variety of objects on the radiator cover inside this room: a tin can holding an odd shaped plant or stick a Dixie Cup carton, a small framed picture with a letter on the back, and a pile of cartons, folders and a filing tray. Any one of these would be appropriate. See CASS photos 7729, 12010, 12085, 12088, 12346, 13808.	ad lib

SANDBURG'S OFFICE (101), cont.

North Wall, cont.	Cat. No.
WINDOW SHADES. What appear to be plain-edged buff shades are visible in a February 1965 photograph (Frontispiece). By July 1967, the present scalloped and fringed shades were in place (fig. 188).	
DESK. This is the "enormous" desk mentioned by Lilla Perry in 1948; it had been given to Sandburg by his friend Oliver Barrett, the great Lincoln collector. See figures 40, 44, 46, 47, 50.	355
On the desk: a sheet of PLATE GLASS resting on green felt; a DESK BLOTTER, and various BOOKS, PAPERS, MAIL, MORTAR AND PESTLE, and PENCIL HOLDER. The few photographs of the desk during Sandburg's working years suggest that he did not normally sit at it to write; they show the top covered with little piles of books, mail, an occasional carton, a newspaper spread open, a mortar and pestle and a pencil can (figs. 38, 40, 43, 44, and CASS 12088, not illustrated).	354, 346 and ad lib
CHAIR, in the space between desk and bookcases in northeast corner. Although I have seen no photograph showing this corner before 1967, it seems a likely place to put an extra chair, such as CASS 216, which was in this room in November 1967 (fig. 45). The chair in this location in December 1967 and June 1968 was Sandburg's Royal Easy Chair, which belonged in the dining room (figs. 46, 50).	216
BOOKCASES #6-7, in the northeast corner, were built in 1945-46. The earliest photograph (CASS 12088, 1956) is very dark, but it seems to show two framed or matted PICTURES sitting on top of Bookcase 7; in figure 38 (also 1956) one of these is clearly a framed photograph. In December 1967, the top was bare and the shelves only half filled with books (fig. 46). I suggest putting up on top a couple of framed pieces from the CASS collection and leaving the books as they are.	to be selected

SANDBURG'S OFFICE (101), cont.

East Wall	Cat. No.
HANGING, felt. The original hanging (CASS 383), made by Terry D'Alessio and given to Sandburg by the Camp Fire Girls, faded badly and was replaced in 1981 by this replica (somewhat larger), also made by Terry D'Alessio. It should be replaced by another replica of the correct size to fit the space, on the end of bookcase 7 (figs. 46, 50).	21038 until replaced
FIRE EXTINGUISHER, on the end of Bookcase 8. This is one of many Fyr-Fyter fire extinguishers installed by the Sandburgs at the time of their move or shortly thereafter. The object above it in figure 38 is a piece of tassel and cord (possibly a Lincoln relic?) not now in the collection at Connemara.	30840
BOOKCASES #8-9, eight shelves each, constructed in 1945-46. Figure 38 shows these shelves partially empty in early May 1956, when the University of Illinois was picking up the first installment of their Sandburg Collection. By June 1968, the shelves were full of BOOKS and, on shelves D and E of Bookcase 9, a display of NATURAL AND HISTORIC OBJECTS that interested Sandburg (figs. 49, 53). This little display has changed since 1968 (fig. 54); it should be put back to its 1968 configuration, which is probably closer to the way Sandburg himself had it.	ad lib

South Wall	
FRAMED PHOTOGRAPH of plaque from Carl Sandburg Junior High School dedication, Robbinsdale, Minnesota, January 1960. This was hanging on the wall to the right of the door to the farm office in 1969.	16782
BOOKCASES #10-11, 11 shelves each, covering chimney breast. These were probably constructed or raised from eight to eleven shelves in 1948, at the same time as the cabinets on the south wall and the bookcases on the west wall. The number and arrangement of BOOKS have varied (figs. 38, 41, 45, 48).	ad lib

SANDBURG'S OFFICE (101), cont.

South Wall, cont. | Cat. No.

LIFE MASK OF CARL SANDBURG, by Dr. William Braye, on Shelf E, Bookcase 11 since 1967 (fig. 45) and possibly as early as 1956 (CASS 12087, not illustrated). — 481

CABINETS (4), floor to ceiling. These were built in May 1948, replacing a double-section bookcase, eight shelves high, built in 1945-46 (fig. 36). The lower cabinets were photographed in 1968 (fig. 52); the contents included a number of Sandburg's hats, office supplies, photographs, etc. Normally the doors were shut (fig. 41).

West Wall

BOOKCASES #1-4, 11 shelves each, constructed in 1948 on a previously blank wall (fig. 36). The BOOKS on the shelves varied in number and arrangement (figs. 40, 44, 50); in 1968 (fig. 50), the three top shelves were empty; by 1974 (fig. 55), they were full.

FIRE EXTINGUISHER, FYR-FYTER, on the north end of bookcase #4 until at least 1969 (figs. 39, 43, 47, 51, and B-2, not illustrated); in 1974 (61/16, not illustrated) it had been replaced by a smaller, modern one; by October 1974 (fig. 55) the space was empty. If the original is still around, it should be replaced; if not, one like it should be acquired. — To be replaced or acquired

BULLETIN BOARD with sepia-tint enlargement of the PHOTOGRAPH OF THE LINCOLN LIFE MASK by Edward Steichen, 1935, after Leonard Volk's 1860 life mask. This may be a proof of the enlargement used in "The Family of Man" exhibit on which Steichen and Sandburg collaborated and possibly is a souvenir of the pair's trip to Russia with the exhibit in the summer of 1959. It first shows up in figure 43, probably taken in the spring of 1960. Margaret Sandburg says that Uncle Ed brought it and put it up himself. — 363

West Wall, cont.	Cat. No.
Figure 43 and CASS 7804, both ca. 1960, show in the corner by the porch door TWO WALKING STICKS (CASS 282) and a piece of bamboo, as well as a weed cutter and an axe. For visitor safety the last two are not recommended in this exposed location.	282 and ad lib

Center of the Room, South Side

Sandburg's work area occupies a sort of island near the center of the room, allowing access to the cabinets and shelves on the south wall, and space to get from the front door to the hall, farm office, and living room. The grouping must be a little tighter now than it was originally in order to allow ample room for visitor traffic.

Toward the west is a sort of WORK TABLE, with a shelf, given to Sandburg in 1940 by A.N. Severin, a Chicago building contractor. It was made from yellow pine lumber removed from the White House in 1927. Sandburg used it as a place to set things (figs. 38-41, 43, 44), including hats, filing trays (one labeled "Correspondence"), books, papers and cartons. There was even a guitar case in 1962 (fig. 44). From 1967 to 1974, the table held only a display of magazines. The 1974 refurnishing by Paula Steichen restored some of the clutter (fig. 54); even more is recommended, as in figure 44.	371 372 (hat), and ad lib
MAPLE EXTENSION TABLE, used much like the previous table, more for storage than for writing (figs. 38, 41, 42, 44). It was part of a dining set brought from the Michigan house.	370
On the table are the following: unpainted pine DESK ORGANIZER, introduced between 1956 and 1962 (fig. 44); metal FILE ORGANIZER with folders; FILE TRAYS, and a miscellaneous selection of BOOKS, PAPERS, PAPERWEIGHTS, and an EYESHADE. The best guides to arrangement are figures 41 and 44.	475 15383 1396, 1398, and ad lib

SANDBURG'S OFFICE (101), cont.

Center of the Room, South Side, cont.	Cat. No.
OAK ARMCHAIR, part of the original Elmhurst/Harbert dining room set, used consistently in this room by Sandburg (figs. 37-43). The 1956 photographs show a tweed coat hanging from the back; the 1959 one shows a blanket draped over it; either would do.	468 ad lib
WASTE CAN. Figure 40 (1956) shows two types of metal waste can in this room, neither of which is in the collection today. One of either type should be acquired, to replace the more recent one now (1984) there.	to be acquired
TV TRAY-TABLE, folding, in front of Sandburg's chair, holding a filing tray or small carton of papers (figs. 37, 40-42). In 1962 (fig. 44), this had been replaced with a low coffee table.	
TYPEWRITER on WOODEN STAND, with OAK SIDE CHAIR, in front of maple table, as in figure 41 (1956). This should be set up only if the typing-station option is not adopted in the living room; in his last active years Sandburg dictated to a typist in either room, the typing station moving from one to the other as needed.	215 and 146
RUGS (2). The same broadloom rugs have been in this room since the 1940s (figs. 36, 40, 51, 54) and are quite worn, especially around Sandburg's chair.	30842 30843
FLUORESCENT LIGHT FIXTURE, suspended from the ceiling. The original 4-light incandescent fixture was still in place in August 1958 (CASS 7729, not illustrated); the big fluorescent fixture had replaced it by November 1962 (fig. 44).	

FRONT ROOM (102)

The front room presents a special challenge for interpretation through furnishings. During the first decade, when Sandburg was still fairly active, he did most of his work in the upstairs or downstairs

workrooms or out-of-doors; at this time the front room was used mainly for the entertainment of friends or as a family sitting and music room. During the late 1950s and early 1960s, Sandburg seems to have adopted this room as one of his regular places to study and to dictate to his secretary. Since most of the furnishings reflect this later period -- window shade, rug, upholstery on most of the chairs, even the photographs hung about the walls (December 1960) -- and there is good photographic evidence from 1959 to 1964 of how Sandburg worked in here, I am recommending that it be set up to reflect this aspect of Sandburg's career, when he was over 80 but still at work.

Should the site prefer to emphasize the earlier period here, I have provided an alternative arrangement, essentially the same one established in the 1974 refurnishing, which presents the room as a family sitting room with special emphasis on music. If this option is adopted, the typing station should be set up in the downstairs workroom (101).

North Wall	Cat. No.
CANES (2). Figure 69 (1956) shows at least two walking sticks in the corner by the porch door.	ad lib
Neither a shade nor a curtain appears on the door in any photograph.	
SOFA. This Grand Rapids sofa came from the front room in the Harbert house. It occupied this spot to the right of the door (figs. 57, 68) until Mrs. Sandburg put her new high chest of drawers (CASS 210) there in September 1959; from then until 1974, the sofa sat near the southeast corner of the rug (figs. 81, 84); in 1974, it was restored to its original position on the north wall (fig. 89). Although either position would be historically justifiable,	327

FRONT ROOM (102), cont.

North Wall, cont. | Cat. No.

I recommend the north wall location because it fits the January 1959 scene when Sandburg was dictating his address to Congress for Lincoln's 150th Birthday.

AFGHAN, red and blue (knitted by Margaret during World War II), draped across the back of the sofa (figs. 57, 84). — 336

PHOTOGRAPHS (2), framed, reproductions of Edward Steichen prints of "Isadora Duncan -- Columns of the Parthenon." Before 1960, this wall was bare (figs. 57, 67); in December 1960, Mrs. Sandburg reported to her husband that they had been "hanging up Ed's pictures...around this lovely room." Figures 83 and 84 appear to show that as late as 1967 both Isadora Duncan photographs were on the north wall between door and window, but by June 1968, the one nearer the window had been moved to the southwest corner of the room; it was replaced on the north wall by "Lotus" (fig. 88). — 27496, 27498

COFFEE TABLE, covered with reading matter, in front of the sofa. Figure 79 (1967) shows this table when the sofa was differently placed; in 1956 (fig. 69), there was a different table (CASS 330) in front of the sofa and in 1950 (fig. 57) there was no table. — 325

WINDOW SHADE. The original plain buff shade (CASS 663/61, not illustrated) had been replaced as early as February 1965 (Frontispiece) by a shade with scalloped and fringed edge.

CHAIR, blond oak with brown vinyl seat and back. Figure 71 (ca. 1960-61) shows Sandburg dictating to a typist, who is seated in this chair. Margaret Sandburg adds (marginal comment, p. 196): "This chair was originally in my mother's room, before a desk or near the bay window [fig. 182]. This was before it was covered with brown vinyl. Later it went into my father's Front Office [fig. 45]." — 216

North Wall, cont.	Cat. No.
TYPEWRITER TABLE. Figure 70 (January 5, 1959) shows a drop-leaf typewriter table (right leaf up) with a grained-wood finish, unlike anything in the house today. A table of the same design (finish not visible) appears in figures 71 and 72, taken in 1960. Margaret writes (marginal comment, p. 196) that she got a similar table, probably about 1959, for use with her Olympia typewriter, which was heavier than her Remington Noiseless.	to be acquired
TYPEWRITER. Figure 70 shows a portable; figure 71, a standard model. The frontispiece to Harry Golden's Carl Sandburg (1961), taken by the same photographer as figure 71, shows the typewriter covered. My recommendation is to use the covered typewriter now (1984) in the downstairs study.	146
SMALL FILING CABINET, metal, with drawers and lift top, with or without bail handles. See figures 70-72. A similar cabinet was in the farm office in 1963, possibly the same one. Some PAPERS and a GLASS can be placed on top, as in figures 70 and 72.	to be acquired from Margaret Sandburg
COFFEE TABLE (figs. 72, 74, 80), at this location beside Sandburg's chair, 1961-1974. Earlier (figs. 65, 67) Sandburg used as an end table the Zenith RADIO given to him in 1937 by Eugene McDonald, president of Zenith Corporation. This radio was given by the Sandburgs to Leroy Levi, an employee, who may still have it. If it can be acquired, it would be appropriate to place it here; if not (and meanwhile) the coffee table is equally appropriate, though less interesting.	326 or to be acquired
SHORTWAVE RADIO, Zenith, sitting on the end table (fig. 70) in 1959, possibly the radio sent to Sandburg by McDonald in 1941 (McDonald file, Sandburg Collection, University of Illinois). If this is not available (or one like it), the space can be filled with a wire FILING BASKET as in figure 76 (ca. 1964). Also on the end table there should be an ASHTRAY, a Tudor Beer PENCIL CAN, a CIGAR, and some MAIL (figs. 70, 72, 76).	to be acquired or ad lib

North Wall, cont.	Cat. No.
ARMCHAIR, Grand Rapids, covered in green velour. "Dad's easy chair" (Margaret Sandburg, 1983 interview) was bought for the Harbert house, along with the matching sofa (CASS 327). It has retained its original upholstery. In early photographs (figs. 57, 61, 62) it appears in various parts of the room, but from at least 1956 to about 1961, it was in this corner (figs. 68, 70, 72). From 1962 on, Sandburg used a different chair (CASS 324) with stool which previously had been on the other side of the room (figs. 59, 69, 73, 76, 79-80). In 1974, the two chairs were restored to their earlier positions (fig. 89), where they should remain.	328
FLOOR LAMP. There have been at least four different floor lamps at this location, behind Sandburg's chair (figs. 65, 67, 71, 84). CASS 1970 is recommended because it was there from 1959 to 1964 (figs. 70, 75). The present shade is not quite the same but need not be changed, unless the original is still in the collection.	1270
RECORDING EQUIPMENT. Photographs in 1959 and 1962 (fig. 70, and CASS 2679 and 2687, not illustrated) show the corner behind Sandburg's easy chair full of recording equipment, including a professional MICROPHONE and STAND. If the originals are not available, similar ones should be acquired.	to be acquired
TABLE, with shelf. This rectangular table or stand, used for recording equipment, shows in 1956-1959 (fig. 67 and CASS 2679, not illustrated).	80
RECORDER on top of table. If the one shown in figure 67 is not available, the smaller Webster WIRE RECORDER in the collection (CASS 345) can be used.	345
On the shelf below there should be several TAPE BOXES.	ad lib
ORANGE CRATE, with papers and envelopes. CASS 2679, not illustrated, shows an orange crate, upright, with half of one side removed; it has a pile of papers and storage envelopes on top and a few papers on the shelf. It sat beside Sandburg's chair, on his left.	ad lib

FRONT ROOM (102), cont.

North Wall, cont. | Cat. No.

Also on Sandburg's left, in front of the orange crate, there can be either a TV TRAY-TABLE with mail (fig. 70, January 1959) or another small FILING CABINET with a CARTON or NEWSPAPER on top (figs. 71, 72, 76). The cabinet is in the Sandburg home in Asheville now. — ad lib or to be acquired

WASTE CAN. Two different metal waste cans show in figures 70 (1959) and 71 (1960-61); both were in the downstairs workroom in 1956 (fig. 40). There are none like them in the site collection. — to be acquired

Open ARMCHAIR. In the 1959-61 photographs (figs. 70-71) and in the photograph on the back of the dust jacket of Golden's Carl Sandburg, taken about the same time, two different armchairs appear next to the bookcase: CASS 323 or its mate CASS 216, and CASS 773. Since the latter (reupholstered in vinyl) was in Mrs. Sandburg's room during Carl Sandburg's last illness, I recommend moving CASS 323 to this corner from its present (since 1968, fig. 84) position on the other side of the living room. — 323

Northeast Corner

BOOKCASES #12-15, seven shelves each, built for the Sandburgs in 1945-46 (fig. 56). Bookcase #12, on the north wall, held books on music; bookcase #15, next to the greenhouse door, held copies of Sandburg's own writings, including the leather-bound copies that went to Urbana in 1956 (fig. 56).

On Top of Bookcases

From 1946 to December 1960, two to four framed photographs by Edward Steichen and Alfred Stieglitz stood on top of the bookcases, until Mrs. Sandburg hung them around the room. They show in figures 56, 63, 66, and 71. In 1960, there were also two busts, at the outer ends of the bookcase tops: a small bronze replica of Volk's life mask of Lincoln (CASS 241) and a stylized bust of Sandburg by Hal Schorr (CASS 227); both show, in part, in

On Top of Bookcases, cont. | Cat. No.

CASS 12344. There are no photographs taken between 1960 and 1967 to show what was on top of the bookcases after the photographs were hung; in November 1967, the top was bare (fig. 79). By June 1968, Mrs. Sandburg had put up the Schorr bust of Sandburg, flanked by a print of Lincoln's birthplace (CASS 317, formerly in the downstairs workroom) and a framed award from the Civil War Round Table (1954, CASS 320).

My recommendation is to set on top of the bookcases the LIFE MASK OF LINCOLN in bronze on bookcase #12, the AWARD on bookcase #14, and the BUST OF SANDBURG by Schorr on bookcase #15. The Lincoln birthplace print should go back to the downstairs workroom. — 241, 320, 227

Conservatory Door

CURTAIN, sheer nylon. Photographs from 1950 to 1960 show no curtain on this multipaneled door (figs. 58, 63, 66, 72); the next photograph, taken in November 1967 (fig. 81), shows the door with curtain. I recommend keeping the curtain unless the greenhouse is in operation. — 2297

East Wall

CONOVER GRAND PIANO and BENCH, with cushion, brought from the Harbert house, where they were on the sun porch. At Connemara the piano has always been at the east end of the living room. Margaret Sandburg, the only member of the family who played the piano regularly, has said that she preferred having the keyboard next to the greenhouse door because of the natural light. "This is how it was when I taught the children a little music and when we had a 'recital'" (marginal comment on draft, p. 200). However, only one photograph, taken in 1952 (fig. 64), shows it this way; those taken in 1950, 1956, 1959, 1960, 1967-69 (figs. 58, 63, 66, 70, 72, 79, 80, 85) show it with the keyboard in the southeast corner. Either orientation is acceptable. — 224, 225

FRONT ROOM (102), cont.

East Wall, cont.	Cat. No.
The MUSIC on the music rack reflects Margaret Sandburg's interest, since she has given her own copies of Schirmer's editions of the Bach Two and Three Part Inventions and the Chopin Waltzes. Music not in use was kept in the piano bench or the music cabinet by the fireplace.	32983 32986 33402
The top of the piano was covered with a Mexican SERAPE at least until 1960 (figs. 58, 66, 70, 72); it was bare in 1967 (fig. 79), but again covered, with a smaller Indian piece, in 1968-69 (figs. 80, 85). Margaret Sandburg believes that the original serape may have been discarded because it was moth-eaten. Since the original one is no longer available, CASS 334 can be used.	344
BOOKS appear on the piano in figures 58, 66, and 70.	ad lib
GUITAR. Sandburg's practice of keeping one of his guitars on top of the piano is documented in 1950-52 photographs (figs. 61, 64); Margaret also states that it was "kept in its case, on the piano" (marginal comment, p. 201 of draft). The guitar so displayed should be one of Sandburg's original instruments, if possible.	to be selected
FLOWERS. Figure 66 (1956) indicates that a vase of flowers was sometimes placed on the piano, "what the gardens and the mountain had to give" (Margaret Sandburg, marginal comment, p. 201). "We didn't put up dried flowers [Margaret adds on p. 201]; we never cared for dried flowers or artificial flowers.... I quite often put some flowers on the piano."	ad lib
PHOTOGRAPHS (2), framed and hanging on the wall to right of greenhouse door: "Self-portrait" by Edward Steichen (reproduction of CASS 221), and "Lotus" by Steichen (reproduction of CASS 217). The original prints were hanging here in November 1967 (fig. 79), presumably put up in December 1960. Mrs. Sandburg moved "Lotus" in 1968 to the north wall, left of window (figs. 80, 88).	27492 27494

FRONT ROOM (102), cont.

East Wall, cont.	Cat. No.
FLOOR LAMP, in this position since the early 1950s (figs. 63, 79).	333
GLASS-FRONTED CABINET, dating from the Elmhurst days and located in the southeast corner of the front room at Connemara since the move (figs. 58, 61, 64, 82). Its contents in the early years have been described by Paula Steichen in My Connemara; except for the removal of some of the smaller, more valuable items, the contents are about the same and can be left.	251, contents ad lib
On top of the cabinet are a RUNNER which appears to be the same one barely distinguishable in figure 64 (1952); a framed NOTE FROM TH. JEFFERSON TO MR. RODNEY referred to in My Connemara, p. 20, as typically here (it also appears in early photographs on the mantel, as in figures 60, 61); WOOD FIGURINE presented to Carl Sandburg on his 75th birthday (1953) by the Galesburg Chamber of Commerce (fig. 79).	335 332
South Wall	
MUSIC CABINET, brought from Michigan; it has stood next to the fireplace since the move (figs. 61, 78). Margaret kept most of her piano music in it. On the cabinet sits the PHOTOGRAPH OF CARL SANDBURG seated on the steps of Connemara playing his guitar (fig. 61), taken by June Glenn, Jr. in the late 1940s or 1950.	252 505
OIL PORTRAIT OF CARL SANDBURG, by Helga Sandburg, April 1949. In 1950, this was hanging over the victrola in the southwest corner of the living room (figs. 59, 60); in 1956, it was not there (fig. 69); in 1967, it was propped up on the mantel (fig. 81), and since February 1968 (fig. 78), it has hung above the music cabinet. Unless evidence turns up on its location from 1950 to 1967, it can remain where it is.	249
PHOTOGRAPH OF CARL AND PAULA SANDBURG, by Edward Steichen, 1923 (reproduction of the original	27486

South Wall, cont.	Cat. No.
print, CASS 223). In her December 1960 letter to Carl, Paula wrote: "The beautiful photo -- Carl and Paula -- hangs over the fireplace." There it remained, joined briefly (figs. 78, 81, 82) by a much later, similarly posed photograph. "In 1963 my uncle took the later color photo, trying to get them in the same pose [writes Margaret in a marginal comment on p. 202]. This was really against his ideas concerning photography. The first picture was not really posed, but the last was."	
WOOD CARVINGS OF A MAN AND WOMAN, by Axel Farb, Rockford, Illinois. Sandburg acquired these from the aged folk artist in April 1959 (see letter of Herman Nelson to Sandburg, November 27, 1960, Sandburg Collection, University of Illinois). They were placed on the mantel in 1959, displacing a pair of Chinese vases and a Chinese figurine of Hotai, god of Plenty and Family Happiness and Contentment, that were given to Margaret Sandburg (interview, 1983). The PIPES were mentioned in Leslie Dunlap's report (1956), "On Moving Carl Sandburg's Library."	226, 228 229 230
PHOTOGRAPH OF CARL AND PAULA SANDBURG, by Edward Steichen, 19??, reproduction print mounted on cardboard but unmatted. Although not documented at this location (mantel, right end) before November 1967 (fig. 81), it was characteristic of the Sandburgs to set unframed photographs on the mantel (figs. 60, 61).	copy to be made
FIREPLACE GRATE (fig. 78).	319
FIREPLACE SCREEN. The present screen was in use in 1967 (fig. 81); a different one, similar to the one now in Mrs. Sandburg's bedroom, was in front of the living room fireplace in 1950 (fig. 61). Neither photograph shows fireplace tools, indicative of the fact that this fireplace was used rarely, if at all.	318
Large EARTHENWARE JAR filled with CANES AND WALKING STICKS, part of the collection given to Sandburg	253 and ad lib

South Wall, cont. | Cat. No.

by his friend, the cartoonist C.D. Batchelor. Some of these canes, in a metal waste can, stood on the west wall in 1950 (fig. 62); by 1967, there were two groups of canes in front of the fireplace; what happened in between is not known. As a compromise, I recommend placing one group in front of the fireplace.

BUILT-IN CABINETS, floor-to-ceiling, added by the Sandburgs in 1945-46. These were used to store a variety of things (fig. 90), but were normally closed.

Small ARMCHAIR, "Martha Washington" style, originally covered in a damask-like fabric (fig. 56), later re-covered to match the sofa. It was in the northeast corner in 1946 (fig. 56) and in the center of the room in 1956 (fig. 69), but does not appear again until the 1974 refurnishing when it was again put in the northeast corner. I suggest placing it in front of and to the right of the fireplace, close to where it was in 1956. — 1383

COFFEE TABLE, with MAGAZINES and CHINESE CHECKERS BOARD. This table is another piece that has moved frequently, though apparently always within this room. It started in this corner (fig. 59), supported Sandburg's microphone beside the piano (fig. 58), held the Chinese Checkers board in front of the sofa in 1956 (fig. 69), and was beside Sandburg's easy chair in the northeast corner in 1964 (fig. 76) and after his death (figs. 79, 80). — 330

EASY CHAIR with matching STOOL. They were in this location in 1950, covered with a red-and-white striped fabric, probably a slipcover (fig. 59). In 1956, they were in the same place, without the slipcover (fig. 69). By 1962, they had been re-covered in beige vinyl and moved to the northeast corner, where they remained until 1974 when they were returned to their original location (figs. 73-77, 79, 80, 89). There was a floor lamp behind the chair in 1950 (fig. 59) but not in later years. — 324, 321

FRONT ROOM (102), cont.

West Wall	Cat. No.
VICTROLA. As late as 1956 (fig. 69), there was a wind-up record player standing in the corner. It was replaced, probably about 1959, by a CHEST-ON-CHEST like the one that stood next to the front door; both show in figure 84 (1967). Either piece would be historically right for the 1955-1960 period, although the Victrola is the more interesting. It is now owned by John Carl Steichen.	to be acquired or 210
Among the items that have decorated the top of the Victrola and the chest-on-chest have been a PHOTOGRAPH OF DANA STEICHEN called "Blue Sky" (fig. 59); a framed print of Knox College's main building (fig. 62); a JUICE GLASS FILLED WITH VIOLETS (1950); two pieces of odd-shaped DRIFT-WOOD (figs. 62, 69); a small BASKET, a large PINE CONE, and a framed "Press Interview with Carl Sandburg," 1956 (fig. 69).	27491 ad lib 205, 206, 207
PHOTOGRAPH, "Steerage," by Alfred Stieglitz (reproduction of CASS 211, given to Sandburg by Steiglitz in 1921). In 1956, this was sitting on top of bookcase #15 (fig. 66); in 1968 (fig. 84), it was hanging on the west wall between the doors, presumably as hung in December 1960. "They used to have a photo by Brady [Lincoln with his generals in camp] that hung next to the front door and that Uncle Ed said he had loaned to Dad and it was about time he returned it" (Margaret Sandburg, taped comment, p. 205 of draft). The "Steerage," Margaret adds in her written comment on the draft, p. 205, "we always had in the dining room at Harbert, but not in the dining room at Connemara, because there was little room to hang it there."	20489

Center of Room

SHAG RUG, beige, acquired before May 1956 (fig. 66); it replaced a floral-pattern broadloom (fig. 65).	337

FRONT ROOM (102), cont.

Ceiling

The 4-light hanging LIGHT FIXTURE presumably dates from the Smyth era. 294

HELGA'S/MARGARET'S ROOMS (104-111)

Since it is not the site's intention to refurnish these rooms in the foreseeable future, no furnishings plans are needed at this time. Should the curatorial offices now in them be moved, it would make sense to store Margaret's furniture here, instead of scattered around the house as it is now.

As an interim device to remind visitors that there were two small children in the house in the early years (1946-52), consideration might be given to placing a double bunk bed, like the one John Carl and Paula used (fig. 104) in its historic location on the north wall of Room 108, and a few toys and a rag doll on the floor, where they could be seen through the open door from the dining room. The tour guide could use this to focus attention briefly on that period (not otherwise visible at Connemara now) being careful to point out its "flashback" character.

DINING ROOM (112)

This plan aims at reproducing the look of the room about 1960-1965, still focusing on Sandburg's lunch and mail-opening routine which continued virtually unchanged at this late period. The reason for choosing so late a date is simply that too many major elements of the existing furnishings -- notably the window shades, rug, acoustical ceiling tiles, Margaret's still life -- date from about 1960 or later. The photographic evidence is also strongest for the 1960-1965 period.

DINING ROOM (112), cont.

The proposed changes will have little impact on interpretation, except to provide a clearer indication of the bulk of mail, newspapers, etc., that Sandburg had to go through each day. The presence of the 1957 Space Command TV, with its remote control, also provides an opportunity to address that quality in Sandburg that enabled him to enjoy new things even at a very advanced age.

North Wall	Cat. No.
CANES (4), as in figure 127 (1965).	ad lib
METAL WASTE CAN, green (figs. 114, 127).	572
COMMODE, mahogany, with top drawer and two shelves, brought from Helga's house in Harbert (figs. 111, 127).	570
On top, a REED PLACE MAT of a type used in this room as early as 1951 (figs. 112, 127).	635
On the shelves, as well as on top, miscellaneous MAGAZINES AND BOOKS (figs. 116, 127).	ad lib
PHOTOGRAPH OF SANDBURG speaking at the University of Illinois in 1963, his last major public appearance; Mrs. Sandburg, in her 1968 deed of gift, said that the family would retain the original and supply a copy (fig. 140). Every earlier photograph of this corner shows a different picture, or pictures, in this spot over the commode (figs. 111, 116, 127).	579
FIRE EXTINGUISHER, mounted on the window casing (figs. 111, 127, 140).	30852
SHIP'S CLOCK (figs. 111, 140), a gift from Edward Steichen while he was in the Navy during World War II; brought from Harbert.	588
ENGAGEMENT CALENDAR (fig. 140). This is a calendar for 1969, left behind when the Sandburgs moved out. Since the year does not show, I recommend it be left for its human interest value.	30853

DINING ROOM (112), cont.

North Wall, cont.	Cat. No.
LADDER-BACK SIDE CHAIRS, RUSH-SEATED (2), each with a green corduroy pad. Both chairs stood in front of the windows in February 1965 (fig. 127). The pads were found on chairs in this room and the farm office.	540, 541 521, 548
MARKET BASKET, used to carry mail from the post office. Figure 132 (1965) shows Mrs. Sandburg coming into the dining room with such a basket. Figure 151 (1963) shows two of these baskets in the farm office; presumably they were set down in various places.	534
ENCYCLOPEDIA BRITANNICA in its special BOOKCASE (figs. 123 and 140), to right of French windows.	557, 10676-10701, 10703
Above the encyclopedia, from 1961 to 1967, was Margaret Sandburg's exercise wheel, prescribed for treatment of a "frozen shoulder." Its reinstallation would be historically justifiable, but it may not be advisable, if it attracts disproportionate attention and handling by visitors. See figure 124.	Margaret Sandburg (optional)
On the wall next to the door to Margaret's rooms there was a FRAMED PHOTOGRAPH (by Steichen) of Jennifer, one of Mrs. Sandburg's prize goats (fig. 124) which was replaced by a photograph of Mrs. Sandburg's brother, Edward Steichen, in naval uniform, now in her bedroom.	Helga Sandburg (copy to be acquired)

East Wall

BOOKCASES #19-21, nine shelves each. These were constructed when the Sandburgs came to Connemara, 1945-46. The BOOKS on these shelves, about 800 of them, include many volumes of English and American poetry and criticism. In 1955, Professor Weirick, of the University of Illinois, enthusiastically estimated that "a thousand volumes of Carl's literary collections" filled "the east wall from the floor to the twenty- [sic, but actually about

DINING ROOM (112), cont.

East Wall, cont. | Cat. No.

twelve-] foot ceiling." Many of the literary works on this and the west wall went to the University's Sandburg Collection in 1956 and 1968.

RECLINING CHAIR and MATCHING STOOL, brown vinyl cover, in front of bookcases #19-20. Covered in a checked fabric, this chair and stool were in the southeast corner of the room in 1956 (fig. 115); by February 1965, they were in the present location (fig. 121), presumably moved in 1957 to make room for the TV set, and re-covered in vinyl. — 329, 562

FLOOR LAMP. The earliest photograph (February 1965, fig. 121) of this location shows a green-shaded goose-neck floor lamp that has been in Carl Sandburg's bedroom at least since 1967. In 1968-69 (figs. 138, 141) CASS 564 stood here, but earlier (figs. 117, 127) it was beside Sandburg's chair at the other end of the table. CASS 543 is recommended for the east wall location since it was in the room in 1968 (fig. 139), although its earlier use is not known. — 543

COFFEE TABLE, brought from Helga's house in Michigan in 1945. It was at this location in December 1965 (fig. 122) and held an ELECTRIC TOASTER, some BOOKS, and an unidentified color photograph or print. There was a pair of BINOCULARS on this table in February 1965 (fig. 121); they were used by Margaret when she was sitting here. — 552; 701; ad lib; 32981

REED WASTEBASKET, visible in front of the reclining chair in CASS photo 14/15 (February 1965), not illustrated. — 571

SERVING TABLE, on casters, in front of bookcase #20 (figs. 115, 121), 1956-1965. Around 1950, this table was in the living room (CASS photo 248/12, not illustrated) and on the other side of the dining room (figs. 110, 113), where it has been again since 1968 (fig. 139). On the table are a PLACE MAT (fig. 115), a BOX OF SCOTTIES, two BOOKS, and a MATTED PHOTOGRAPH, subject unknown (fig. 121). — 578; 552 and ad lib

ZENITH SPACE COMMAND TELEVISION SET. Although not the Sandburgs' first television set (1952), this — 560

DINING ROOM (112), cont.

East Wall, cont. | Cat. No.

one was given by Zenith president McDonald in June 1957 and occupied this corner until 1974 (letter, E. McDonald to Carl Sandburg, June 11, 1957; taped interview, Helga Sandburg and Paula Steichen, February 1974). The reclining chair was in this corner in 1956 (fig. 115) and in 1950 the Christmas tree (CASS photo 216/13, not illustrated).

The objects on top of the TV set varied in 1967-1969, the only years for which there are photographs (figs. 137, 138, 141). Any of these would be suitable: INLAID STAND, Indian; MINIATURE LOG CABIN; ANTENNA ROTOR; and Margaret's BINOCULARS — 586, 584, 585

South Wall

WINDOW SHADES, pale blue, with scalloped and fringed edges, in all windows (fig. 137). At first these windows had both plain shades and floral drapes (fig. 110 and CASS photo 216/13, not illustrated); the drapes were gone by 1956 (fig. 115) and the fancier shades were in place by July 1963 (barely visible in figure 151, from the farm office).

Under the second window from the left there should be a large JADE PLANT (p. 122, Dining Room, Doc. Ref. 31). In 1948-1951, there was a sewing stand in this location (CASS photo 216/31 and 214/15, not illustrated); it (CASS 216) is now in the utility room. In 1956, the same spot was occupied (fig. 115) by a pine chest of drawers (CASS 11298, now in the front hall). — to be acquired

ROYAL EASY CHAIR and STOOL, a favorite of Sandburg's, formerly in the front room at Harbert. Professor Weirick mentioned it in his 1955 description of the dining room; the earliest photograph dates from 1960 (fig. 119). In 1952 (fig. 65), it was in the living room and in 1968 it was in the front office (fig. 50). There should be a plaid BLANKET on the chair (fig. 134). — 573, 576; ad lib

REMOTE CONTROL for Space Command television set, on right arm of Royal Easy Chair. "...every time a — 10675

South Wall, cont. | Cat. No.

commercial appeared," wrote Harry Golden in 1960, "Sandburg pressed it off, and all of us laughed fit to be tied" (Golden, "TV Can Be Fun").

PLYWOOD BOARD, used with Royal Easy Chair to hold a book or tray. Figure 134 (April 1967) shows it resting on the arms of Sandburg's chair. Since it was used only at the very end of his life, it is recommended that it be displayed inconspicuously, leaning against the side of the chair rather than as in the photograph. — 574

KNEE-HOLE DESK, in front of the right-hand window. This was Helga's, brought from Michigan in 1945. It does not show in early photographs (figs. 110, 112), but was in this location by November 1960 (fig. 119). — 561

ZENITH PORTABLE PHONOGRAPH, on right side of desk (figs. 119, 135); this was probably the "little portable job, for any speed," that was given to Sandburg in April 1951 (Eugene McDonald to Carl Sandburg, April 1951, Sandburg Collection, University of Illinois). For some reason Mrs. Sandburg removed it after July 1967 and put it back before June 1968, but it has been in Sandburg's upstairs bedroom since 1969 (figs. 136, 139, 258). In 1974 (fig. 145), the phonograph on the desk was the one from Janet's room, CASS 59; when Janet's room was refurnished a few years later, her phonograph was taken back upstairs and Margaret's (CASS 89) took its place in the dining room. — 1327

BOOKS, MAGAZINES, ENVELOPES, and RECORD ALBUMS cover the top of the desk and phonograph, as in figures 119, 134-136, 139; figure 119 also shows a COOKIE CAN and two pairs of BINOCULARS. The records might be Bach and Beethoven, as mentioned in Professor Weirick's 1955 description of the room. — ad lib

MILK CAN, under the desk (fig. 135).

DINING ROOM (112), cont.

West Wall	Cat. No.
BOOKCASES #22-23, 10 shelves each, constructed when the Sandburgs moved in 1945-46. They hold approximately 600 BOOKS, MAGAZINES, and 18 volumes of the Stereographic Library. Photographs from 1951 through 1967 show various arrangements; in 1960 (fig. 119), the shelves directly above the desk held an assortment of cans, dishes, knick-knacks, and unidentifiable small objects. By 1967, these same shelves were solidly packed with books (figs. 134-135). I suggest leaving the shelves as they are.	
TV TRAY-TABLE, piled with READING MATTER or two MILK CANS (figs. 118, 119, 128). Before 1960 and after 1967, there was a serving table (CASS 578) at this location, but from 1960 to 1967, the TV tray-table was here, as part of Sandburg's work apparatus.	ad lib
CHINA CABINET, originally Helga's, brought from Michigan in 1945 and always in this spot between the bookcase and the hall door (fig. 112 ff.). Sometime in 1960-65, the pediment was removed to accommodate Margaret's still life painting (cf. figs. 119, 129, 133); after 1969 (probably in 1974), the pediment was put back (fig. 145) without removing the painting and two oil lamps. Two options are available. Option I: Keep the pediment and remove the painting and lamps. This would be correct for 1946-ca. 1961 (figs. 112, 114, 119). Option II: Keep the painting and oil lamps and remove the pediment. This would be correct for ca. 1961-1969 (figs. 129 (without lamps), 133, 139, 143). I recommend Option II as more compatible with the other mid-60s elements of the furnishings.	565
STILL LIFE PAINTING BY MARGARET SANDBURG. This was hung above the china cabinet sometime between November 1960 and February 1965 (figs. 119, 127). See discussion of options in preceding paragraph on the china cabinet.	566

West Wall, cont. — Cat. No.

PAIR OF OIL LAMPS, given to his grandparents by John Carl Steichen; they were placed on top of the china cabinets between February 1965 and April 1967 (figs. 129, 133). Their retention depends on the choice of options discussed in the preceding paragraph on the china cabinet. — 568, 569

CONTENTS OF CHINA CABINET. Photographs taken in 1951, 1960, 1965, 1967-1969 (figs. 112-114, 117, 119, 127-131, 133, 139, 143) show varying arrangements within the cabinet; all include stacked dishes, as well as a few serving pieces, a teapot, and occasional pieces like the cruet set given by Lucy Kroll, Sandburg's literary agent. In her 1968 deed of gift, Mrs. Sandburg specified certain items to be retained by the family: a small teacup and saucer, a ceramic piece made in Russia, and a porcelain mug. As received by the National Park Service in 1969 (fig. 143) and since maintained, it is more of a display of ornamental china. It should be returned to its original, more utilitarian mode, in consultation with family members. — ad lib

Center of Room

DINING TABLE, with one extra leaf inserted. This was in Helga's house in Michigan. There are three extra leaves, of which at least one was always used, and two during the time (1945-1952) when Helga and her children lived at Connemara. One leaf is recommended to reflect the usual practice in the later years. The other leaves are stored in the hall closet. — 544

TABLECLOTH or PLACE MATS; both were used at various times (figs. 112, 114, 119, 124, 132, 135, 137, 139), with tablecloths seeming to predominate especially after 1960. Paula Steichen said (interview, 1983) that the table was cleared after meals but the cloth left in place. — ad lib

TABLE SETTING for Sandburg's lunch, as indicated in 1965 photographs (figs. 125, 127-132) and Paula Steichen's description of her grandfather's typi- — ad lib

Center of Room, cont. | Cat. No.

cal lunch - "a meal of salad, some piece of meat or chicken, a glass of goat's milk, [pumpernickel] bread with butter, and coffee with honey and a little milk." The plate, bowl, and coffee mug should be of plain white earthenware; the flatware includes a teaspoon, fork, and wooden-handled steak knife. Sandburg's customary place at table was at the west end.

MAIL, NEWSPAPERS, OPEN BOOK. Following the 1965 photographs, there should be a pile of mail on a TV TRAY-TABLE to Sandburg's left, a magazine or book open at his left hand (on the table), and a number of still-rolled newspapers on his right (figs. 124, 127, 130). — ad lib

Objects on the table, toward the center, can include a VASE WITH FRESH OR DRIED FLOWERS, the BLUE AND WHITE COVERED DISH used for cookies, a BOX OF TISSUES, an ASHTRAY, an EYESHADE, and seasonal NATURAL OBJECTS (nuts, leaves, etc.). See figures 112, 114, 117, 132. — ad lib

BINOCULARS and BIRD GUIDE. Janet's binoculars rest in front of her place at the table (north side, near east end), along with her Audubon Field Guide. — 3068, 32982

CHAIRS (4) around the table, as follows: west end (Mr. Sandburg's), Mission-style oak side chair (fig. 131); north side, west (Mrs. Sandburg), Mission-style oak side chair, with cushion (figs. 124, 136); north side, east (Janet), ladder-back chair with rush seat (fig. 124); and east end (Margaret), Mission-style oak side chair (fig. 136), with cushion. — 539, 30854, 538, 537

The oak chairs were from the dining room set the Sandburgs had in Elmhurst, Illinois, and Harbert, Michigan (the table was destroyed in a freak accident when the hot water heater at Harbert blew up under the dining room). During the first years at Connemara the classical-style chairs that went with Helga's dining table

Center of Room, cont. | Cat. No.

(figs. 113, 115) were used (except by Margaret), but as early as 1952 (fig. 114), they began to be supplanted by the ladder-backs and oak chairs (figs. 121, 127, etc.).

According to both Margaret Sandburg (1983 interview) and Paula Steichen (1983 interview), the normal arrangement in the post-1952 years was as described above. There were no chairs on the south side unless there were extra people at table. Cushions or pads on the chair seats and backs are optional.

FLOOR LAMP (figs. 117 and 127, 1960-1965). Earlier CASS 333, now by the piano in the living room, was here (CASS 12132, not illustrated); since 1967, CASS 543 has been here. The lamp has appeared both to Sandburg's right and left; the position to his right is recommended, to place the lamp out of reach of visitors. — 564

RUG, purchased in Washington, D.C., by Helga Sandburg and given by her to her parents about 1961. The original rug in this room, a floral broadloom, predominantly maroon or dark red (figs. 110, 113, 119), wore out; the braided rug visible in figure 119 (1960) probably was being used to cover a worn area. Helga's gift included matching oval throw rugs which were placed at the doors to the back hall and the hall to Margaret's rooms (figs. 123, 127), but these cannot now be used because these areas are covered with strip carpeting for visitor traffic. — 545

Ceiling

FLUORESCENT LIGHT FIXTURE. Although undocumented by photograph before 1950 (fig. 149), this fixture was almost certainly part of the 1945-46 remodeling.

DINING ROOM (112), cont.

Ceiling, Cont. Cat. No.

The ACOUSTICAL TILES were installed after the bookshelves were built and before November 1960 (CASS photo 823/43, not illustrated). The water stains date from the Sandburgs' time (fig. 141), the result of stubborn roof leaks, since repaired.

FARM OFFICE (113)

This room has undergone relatively little change since 1946 in the basic arrangement of its furnishings along the east and west walls, but at least three prominent features stamp it with the look of the sixties. The massive overhead fluorescent light fixture and the vinyl tile floor seem to date from about 1959/60, while Mrs. Sandburg's modern swivel chair was not added until after July 1963. The suggested furnishings reflect the last decade of the Sandburg years, while Mrs. Sandburg was still actively managing the Connemara Farm goat operation.

Floor

VINYL TILE. The floor was originally carpeted (figs. 148-150), but had been covered with the present tiles by July 1963 (fig. 151). This may have been done at the same time as the kitchen and back hall, about 1959 (figs. 116, 170).

Ceiling

Large FLUORESCENT LIGHT FIXTURE. The original incandescent fixture (fig. 148) had been replaced by July 1963 with the present one (fig. 154), presumably installed at the same time as the one in the adjoining downstairs office (fig. 44), after August 1958 and before November 1962. 532

FARM OFFICE (113), cont.

Ceiling, cont. | Cat. No.

A small FLUORESCENT LIGHT with a triangular hood has hung over the typist's desk in the northwest corner since 1946 (fig. 148).

North Wall, left of door

BULLETIN BOARD. Installed after June 1946 (fig. 148) and before July 1963 (fig. 152). Mrs. Sandburg had a similar one on the sun porch in Harbert (Margaret, 1985).

RIBBONS and MAP. The ribbons, representing prizes won by Mrs. Sandburg's goats, and the U.S.G.S. map of Hendersonville Quadrangle appear to be unchanged since 1963 (fig. 152).

PHOTOGRAPHS on the bulletin board changed slightly between 1963 (fig. 152) and 1968 (fig. 155), either of which can be used to restore this feature to period. — ad lib (repros)

PLAQUE, presented to Sandburg in 1955 by Broadcast Music, Inc.: "To Carl Sandburg whose Abraham Lincoln the participants in the Book Parade voted the book for the desert isle above all other except War and Peace, which was written by an older man." Figure 156 is the earliest photograph (1968) that shows the door casing on which it hangs. — 517

PHOTOGRAPH, framed, of Dr. George Crile, Jr. and Mrs. Crile (Helga Sandburg), taken on November 9, 1966. It has hung below CASS 517 at least since 1968 (fig. 156). — 533

CERTIFICATE of Sandburg's Poet Laureate of Illinois appointment in 1962, unframed, below CASS 533 (fig. 156).

FARM OFFICE (113), cont.

East Wall (north to south)	Cat. No.
STEEL CABINET, locker type, dark green. The earliest photograph is 1968 (fig. 157), but the cabinet came from Harbert (Margaret Sandburg, 1983) and was in this spot from the beginning.	530
STEEL FILING CABINETS, dark green, made by Hobart Cabinet Company, Troy, Ohio. Two of these, and presumably the third, were in this location in 1950 (fig. 150). They contain a mixture of farm and personal files.	501 500 499
GLOBE, mounted on clear plastic, published 1962 by National Geographic Society. Figure 157 (1968), on top of right filing cabinet.	506
MANILA FOLDERS, ENVELOPES, and other paper items relating to the goat business, on top of filing cabinets, waiting to be filed (fig. 157).	ad lib
RADIO, Carl's Zenith, placed here in 1974 to illustrate how broken things were brought to Mrs. Sandburg to be taken care of.	535
CERTIFICATES OF AWARDS (4) to Carl Sandburg, 1958-60, mounted on wall above filing cabinets (fig. 157).	
PHOTOGRAPHS (2) of Carl Sandburg playing with Rodney Knoop in the living room at Connemara, July 1952 (fig. 157).	9633 (copies)
WOODEN FILING CABINET. In the one pre-1967 photograph of this side of the room (fig. 150), there was an old wooden cabinet, with two deep drawers for files, between the metal filing cabinet and the desk. It was still there in 1968 with a typewriter on it. This plan calls for the typewriter to be out in the living room where the typist is helping Sandburg prepare his 1959 address to Congress (Alternative A).	Margaret Sandburg
TRIPOD. Figure 150, 1950, shows a tripod leaning against the green filing cabinet.	

FARM OFFICE (113), cont.

East Wall (north to south), cont.	Cat. No.
DESK, wood, with four drawers on the right and a center drawer (fig. 150). According to Margaret Sandburg, this desk (and the wooden filing cabinet) was in the Harbert farm office. It was used mainly as a place to stack things that needed to be filed (Paula Steichen, 1984).	489
FILING TRAYS, GOAT RECORDS and CORRESPONDENCE should cover the top of the desk, examples of the various types of matter filed in the cabinets to left and right. Figure 150, though early, is probably a good guide; see also figure 157.	ad lib
WINDSOR CHAIR, "Nicholstone All American." Although this appears in 1968 (fig. 157), other chairs also did duty at this spot over the years, including one of the old oak dining chairs (fig. 150).	488
BULLETIN BOARD, above desk, covered with PHOTOGRAPHS of goats and family members (fig. 157). This has not changed since 1968 and should be left as is.	
STEEL FILING CABINETS (4), dark green, each with 27 drawers (fig. 157). They contain records of Connemara Farms and its stock. In 1950 (fig. 150), they were in the same location.	495, 498, 496, 497
STATIONERY SUPPLIES, IN BOXES, as in the 1968 view (fig. 157).	ad lib

South Wall

1950 and 1963 photographs (figs. 149 and 154) show that the east half of the French doors was the one used between the farm office and dining room; the west half was kept closed.

CARD TABLE. Figures 151, 154 (1963) show a card table set up in front of the right half of the door, but Paula Steichen (1984) says this was not typical for this space, which normally had extra chairs and cartons. Margaret Sandburg agrees that this was not typical, adding that the card table was kept "in the closet off the	optional

FARM OFFICE (113), cont.

South Wall, cont.	Cat. No.
farm office...and usually if my father and I played Chinese Checkers, I went to this closet for the card table...." (marginal comment, p. 219 of draft). If the card table is in the collection or available from the family, it can be used here; if not, it should be dropped from the Plan.	
MAIL BASKET on the card table or on the floor, as in figure 151, July 1963 (the other basket is to be placed in the dining room).	
MAIL SCALE, as in figure 151, on card table (or on desk, east wall, fig. 157).	8556
FLASHLIGHT, on card table, as in figure 151; if not in collection, to be acquired.	
BOX OF SCOTTIES (fig. 151).	to be acquired
BOOKS, as in figure 151.	ad lib
CARTONS (2), under card table (fig. 151).	ad lib
CHAIRS (2), in front of French window. These can be any of the dining room chairs not needed there.	

West Wall

POSTER: "Save the Dunes," with quotation from Carl Sandburg (fig. 151, 1963), mounted on closet door.	526
CERTIFICATE (fig. 151, 1963), National Fellowship Award, 1960.	531
SWORD AND SCABBARD (fig. 156, 1968), on the end of the bookcase.	529 and 28474
PENCIL SHARPENER, on end of bookcase #16 (fig. 156).	542

FARM OFFICE (113), cont.

West Wall, cont.	Cat. No.
BOOKCASES #16-18, seven shelves each, constructed in 1945-46 (fig. 148).	
BOOKS and MAGAZINES on the shelves relate primarily to Mrs. Sandburg's agricultural interests, although there were a number of Helga's and Carl's publications on a shelf over Mrs. Sandburg's desk in 1963 (fig. 151).	ad lib
STUFFED PHEASANT (fig. 151, 1963), on top of bookcase #16. In 1946 and 1968-69, this was at the other end of the bookcase (figs. 148 and 156).	509
TROPHIES (5) won by Chikaming Farm and Connemara Farm goats. There were at least nine of these on top of the bookcase in 1946 (fig. 148); none in 1963 (fig. 153); and five since 1968 (fig. 156). The others are owned by Helga Sandburg Crile, who shared in the efforts that produced these prize-winning goats.	512-516
On the divider between bookcases #16 and 17 in 1963 (fig. 152), there were two small objects, one a PICTURE, which, if identifiable and available, should be restored to the scene. A CALENDAR would also be appropriate, as in figure 151, 1963. It should be of the appointment calendar type, dating from the mid-1960s.	to be acquired
CIGAR BOXES (2), on the middle shelf of the middle bookcase (fig. 152, 1963).	ad lib
CARD FILE, wood, belongs on the next shelf down, middle bookcase (fig. 151).	
CLOCK, General Electric, on the next shelf down, middle bookcase, right side (fig. 151).	503

FARM OFFICE (113), cont.

West Wall, cont.	Cat. No.
ANIMAL BELL, on top of bookcase 17 (fig. 153), dated 1878.	511
MODEL OF COVERED WAGON (fig. 153, 155, 1963-February 1968). Since June 1968, this has been at the other end of the bookcase top (fig. 156).	519
BUST OF CARL SANDBURG, by Konzai, plaster (figs. 153 and 156).	508
On the divider between the middle and right sections of the bookcase hung a small CLIPBOARD in 1946 (fig. 147), two PAPER ITEMS in 1963 (fig. 151), and one in 1968 (fig. 155). If any have survived, they should be rehung; otherwise leave blank.	
SLIDE PROJECTOR and CASE, Eastman Kodak Model 1, and SLIDE FILE were on the right end of the second shelf, bookcase 18, in 1968 (fig. 156).	523-525
SMALL BOXES filled the third shelf in 1963 and, with a few books, in 1968 (figs. 152 and 155).	ad lib
BOOKS BY CARL AND HELGA SANDBURG were on the fourth shelf in 1963 (fig. 151), along with a book on its side, metal bookend, and open box. The next shelf down held a mixture of boxes and papers.	ad lib
DROP-LEAF TABLE, maple. In front of bookcases #16-18 originally (fig. 148, 1946) stood the maple table (CASS 370) now in the downstairs study. CASS 483 was here by 1963 (fig. 152) and ever since. This maple set came from the dining room at Harbert (Margaret Sandburg, 1983).	483
In furnishing the top of this table, which was, in fact, Mrs. Sandburg's desk, the photographs taken in July 1963 (figs. 151-154) and the two from 1968 (figs. 155-156) can all be used. These items must be on it.	
TELEPHONE.	30848
DESK BLOTTER.	493

FARM OFFICE (113), cont.

West Wall, cont.	Cat. No.
DESK ORGANIZER.	492
EMERALITE DESK LAMP, patented 1916.	502
PENCIL HOLDER, made from a can decorated with wallpaper.	490
CARD FILE, metal.	11296
DESK ACCESSORIES: The photographs also show such things as a scotch tape dispenser, penholder, wooden file trays, and metal vertical file, ring-bound engagement book (1963), a box of Scotties and a box of typing paper (1968). Any or all of these, plus miscellaneous papers relating to the goat business (or income tax, in season) would be appropriate.	ad lib
WASTE CANS (2). In 1963 (figs. 152-153), there was a metal waste can under the table at each end.	to be acquired
In 1963 (fig. 152) and 1968 (fig. 155), there was a low metal FILING CABINET on either side of the desk chair. The one on the left, with lift top is now in the possession of Margaret Sandburg; the other, without a lift top, is in the site collection.	to be acquired 485.
DESK CHAIR. In 1963, Mrs. Sandburg was still using one of the old oak dining chairs at her desk (fig. 153), but by 1968, it had been replaced by the present metal and vinyl swivel office chair (fig. 155), which was in her husband's upstairs workroom in 1952-56.	487
TYPIST'S DESK, with typewriter well, from Hobart Cabinet Company. Brought from Harbert, this was originally on the north wall but was facing bookcase #18 by 1963 (figs. 147 and 151).	484
TYPEWRITER. In 1974, Helga spoke feelingly about "the old rebuilt Remingtons" she used here and identified the machine in the farm office at the time as the one she had used in 1946-52 (taped	

FARM OFFICE (113), cont.

West Wall, cont.	Cat. No.
interview, February 1974). 1963 photographs show an Underwood in use at this station (fig. 151). If the Underwood is available, it would be the more appropriate; if not, an old Remington (CASS 507) should be placed here. The typewriter should not be covered.	to be acquired or 507
DESK CHAIR. Following the 1963-1968 evidence (figs. 152-155), one of the old oak dining room chairs should be placed at this desk, with a pad on the seat and back, if these are available in the site collection.	30846
DESK ACCESSORIES. Figures 152 and 156 show on this desk a DESK ORGANIZER, loaded with what appear to be typing supplies, like paper, carbon paper, envelopes, etc. There are other papers on the desk. Margaret Sandburg says that her mother always had one of those desk calendars "that you turn over day by day...on the green metal desk" (marginal note, draft, p. 299).	494 32998-99 ad lib

FRONT HALL AND STAIRS TO TOP FLOOR (115)

In the absence of photographs between 1947 and 1967, it is impossible to say with assurance how the hall looked in between. To approximate its appearance in the late 1950s and early 1960s, this plan recommends removing the pictures from the walls and placing more newspapers and magazines on the floor alongside the stairs. Unless evidence turns up for the low-backed stool and cowbell, they too should go, especially since the stool shows in photographs of Sandburg's upstairs study and bedroom in 1967 (figs. 221, 247).

Walls

The walls should be bare; it was not until 1968 that Mrs. Sandburg hung three photographs (fig. 164) when she was getting the house ready to turn over to the National Park Service (Paula Steichen, interview, 1974).

FRONT HALL AND STAIRS TO TOP FLOOR (115), cont.

Cat. No.

Ceiling

The incandescent light fixture dates from before the Sandburgs time (fig. 163).

Floor and Stairs

Before June 1948 (fig. 36), there was a strip of carpet running from the front room to the end of the hall, with another piece at the foot of the stairs. The hall runner was still there as late as May 1956 (fig. 178), but had been removed by the fall of 1967 (fig. 161). Since 1974, the hall and stairs have been covered with a neutral runner to protect the floor from visitor traffic. This will remain.

East Wall

NEWSPAPERS AND MAGAZINES (fig. 161), stacked in piles on the floor and on the chest of drawers alongside the stairs, were a characteristic sight. "Well, going to have to take some of those off to the Swedish House," Sandburg would tell one of his daughters; two weeks later it would be time to do it again (Helga Sandburg Crile, 1974). The low-backed stool visible in figure 162 (1968) and the cowbell (1971 photograph, not illustrated) were late additions and should be removed. — ad lib

CHEST OF DRAWERS, unpainted pine (fig. 161). In May 1956, this chest was in the dining room under the window to the left of the radiator (fig. 115). It may have been moved after they got the television set in 1957. — 11298

West Wall

THREE-LEGGED HALL STAND (fig. 163), originally used as a telephone stand (figure 36). — 30868

FRONT HALL AND STAIRS TO TOP FLOOR (115), cont.

West Wall, cont. — Cat. No.

WARDROBE, ca. 1930s (figs. 161, 163). Harry Golden refers to this as a "dresser" in his Carl Sandburg (1961), p. 100.

CEDAR CHEST, similar to one the Sandburgs used for storing blankets (Margaret Sandburg, 1984; figs. 161, 162). The original is owned by Paula Steichen Polega; this is similar in size, different in details. — 4222

BACK HALL AND STAIRS TO BASEMENT (116)

North Wall, between Hall and Dining Room doors

FIRE EXTINGUISHER, Fyr-Fyter, has hung here (fig. 169) at least since 1951, with a CLAW HAMMER hooked on to it and a couple of FLYSWATTERS hanging above it, as remembered by Helga and Paula (1974). — 31502 1384

South Side, at the head of the stairs, on the newel post

FIRE EXTINGUISHER, Fyr-Fyter. This has always been here, mounted on the newel post, facing the hall (fig. 165). — 31503

On the stair side of the newel post hangs a small wooden MAIL BOX barely visible in figure 165, in which Mrs. Sandburg kept a SCREWDRIVER and a pair of PLIERS, according to Helga and Paula (1974). These should be put back, if they can be adequately secured. — to be acquired

Location Unknown

CLOTHES HAMPERS, RAGS, AND CLOTHESPINS. These are referred to by Helga on the tape she made with Paula and Superintendent Thoman in 1974, as they passed from the dining room into the kitchen. She said they appear in photos and he said "We'll put them back." Were they on the stair landing, halfway down to the laundry? If so it would be good to restore at least one hamper, provided it does not impede visitor traffic. — to be acquired

BACK HALL AND STAIRS TO BASEMENT (116), cont.

West Wall | Cat. No.

Mrs. Sandburg's specification for the "back hall" in 1945 was ivory Kemtone (Anders file). Query: When was the wall below the handrail (right side of stairs) painted green?

The TELEPHONE mounted on the wall by the kitchen door was put there by the Sandburgs; although it does not appear in the 1969 photograph (fig. 165), there is a mark on the wall where it hung. Originally there was a telephone on a table in the front hall (fig. 36). Margaret Sandburg says the phone was moved in the late forties (marginal comment, p. 226 of draft).

Floor

Presumably a wood floor like that in the front hall originally, this had been covered with vinyl tile as early as 1959 (fig. 116).

Ceiling

The naked bulb in a porcelain socket, over the stairs to the basement could have been put up by the Smyths or by the Sandburgs.

KITCHEN (117)

There were a number of changes in the kitchen after the initial installation of cabinets and sinks in 1945-46. The original linoleum (?) floor was replaced about 1959 with vinyl tile (figs. 166, 170); at the same time, probably, the dishwasher was installed and east counter extended; the present refrigerator and range may date from the same time; and the fringed window shades were just being put up in 1968

(figs. 172, 173, 175). With the removal of these shades, to be replaced with plain beige ones, the room will look about as it did from 1960 to 1967.

Floor

The present VINYL TILE floor was in place by November 1960 (fig. 170). The only earlier photographs are not very clear but seem to show a kind of mottled linoleum, not in squares (figs. 166, 169). The same vinyl tile was also used in the back hall and the farm office.

Ceiling

The three FLUORESCENT LIGHT FIXTURES (figs. 172-173) date from the 1945 remodeling of Connemara. The pair of matching 2-light ones are probably the two 2-light Florsen kitchen fixtures supplied by Electric Service Company in December 1945. The third, also a 2-light fixture, may have been installed later, as there is no bill for it in the Anders file.

East Wall

CABINETS AND COUNTER. Figure 169 shows that the original 1945 installation included built-in overhead cabinets from the door to the south wall and under-counter cabinets from the spice shelf to the south wall. Next to the door stood a separate, movable kitchen cabinet. At some point, before 1968 (fig. 173), an ELECTRIC DISHWASHER (CASS 704) was installed under the counter 704
at the south end, next to the sink; the displaced cabinet was moved to the space next to the door and the counter extended. The old free-standing

KITCHEN (117), cont.

East Wall, cont.	Cat. No.
cabinet was moved to the basement laundry room (figs. 19, 23).	
FLYSWATTER, hanging on door frame next to counter (fig. 175). Figure 169, ca. 1951, shows a can opener mounted on the door frame. Figure 175 (1968) also shows DISH TOWELS on the rack on the end of counter. KITCHEN UTENSILS, SPICES, MILK CANS, GLASS JARS, etc. The present arrangement seems rather bare and should be supplemented with items shown in figures 167 and 169 or similar items in the site collection.	1418 ad lib

South Wall

WINDOW SHADES. As late as June 1968 (figs. 172, 173, 175), some of the original straight-edge tan shades were still in place along with some new shades put up possibly at the same time as those in Mrs. Sandburg's bedroom (see note for order to Sears, Roebuck in farm office files, which includes shades fitting only the kitchen windows). Since the fringed shades were added after Mr. Sandburg's death, I recommend replacing them with straight-edge beige shades.	to be acquired
PLANTS or seasonal fruits on these windowsills are optional; see figures 166 and 170.	ad lib
CAN AND BOTTLE OPENERS. This little group goes back at least to about 1951 (fig. 166); the rack they are on came later.	730-735
PAPER TOWEL and HOLDER, WALL-MOUNTED CAN OPENER, and TWO-MONTH CALENDAR appear in figure 170, 1960. The calendar will have to be acquired (1960-67).	? ? and to be acquired
DISH DRAINER, rubber, on sink drainboard to left, as in 1960 (fig. 170).	706
SLOP PAIL, with cover, white enamelware, on a RUBBER MAT, probably red (fig. 170). The pail, used for kitchen garbage, is in place; the mat is to be acquired.	1380 and to be acquired

KITCHEN (117), cont.

South Wall, cont.	Cat. No.
SINK, with CABINETS built-in beneath it (fig. 170). In her letter of October 29, 1945, to contractor Joe Anders, Mrs. Sandburg spoke of using "the old kitchen sink" temporarily and replacing it later when better metal would be available. The family "got used to the old sink" (Margaret, marginal comment, p. 229) and it is still there; the cabinets presumably were fitted to it in 1945.	
TOWEL RACK on right window frame, figure 170, 1960. TOWELS, from site collection.	ad lib
HOTPOINT REFRIGERATOR, automatic defrosting, in place by November 1960 (fig. 170).	696
STEP STOOL, Cosco Product made by Hamilton Manufacturing Company, metal and red vinyl. At this location in 1969 (CASS photo B 26, not illustrated).	695

West Wall

The scalloped and fringed WINDOW SHADES were added after June 1968, figure 172; the earlier ones were straight-edged, tan ones.	replace
ELECTRIC CLOCK (fig. 172), mounted above the windows, came from the Michigan house (Janet Sandburg, 1980).	3058
ELECTRIC BELL, mounted on upper left of window frame (fig. 172) was connected to the button on the back door, under the carport.	
PLAQUES (two) between the two lower sashes, at least since February 1965 (fig. 171). They should be reversed, the larger on top.	3132 3133
POTTED PLANTS, in red earthenware pots set in saucers or sauce dishes, shared the windowsill in 1960 (CASS photo 821/10) and 1965 (fig. 171)	to be acquired

KITCHEN (117), cont.

West Wall, cont.	Cat. No.
with (in 1965) three carafes, a plastic butter dish, an onion chopper (?), and a red cup. Any or all of these would be appropriate to restore to the window, as available. The plants in the 1965 photograph appear to be an angle-wing begonia, a small jade plant, and an arrow leaf.	pots, etc. ad lib from site collection, incl. 3059-3065
CABINETS above and below the counter were part of the 1945 installation; the KNIFE RACKS AND KNIVES mounted on the upper cabinets were in place by 1965 (fig. 171).	
KITCHEN UTENSILS, BREAD BOX, and other objects on the counter varied; CASS photo 821/10 (1960) and figure 171 (1965) can be used as guides to supplement what is there now. Margaret Sandburg should be consulted on this.	ad lib from site collection and Margaret Sandburg

North Wall

The Youngstown SINK and the CABINETS above and below it were presumably installed in 1945.	
DISH DRAINER, yellow, should be on the left side of the sink (fig. 171), with some pots in it and a bottle of dishwashing liquid by the faucet and another DISH DRAINER (red) on the right (fig. 172).	707
BRUSHES and a POT SCRAPER for dishwashing hang from the cabinet on the right side of the sink (fig. 172).	1594 1585 1482
KITCHEN TABLE, chrome with gray and white formica top, extending into the center of the room at a right angle to the sink. This was in place as early as 1960 (fig. 170). In 1951, there was a different formica-top table here (fig. 169).	711
KITCHEN CHAIRS, chromed metal with grey vinyl covered seats and backs, Southern Wire and Iron	708-710

North Wall, cont. | Cat. No.

Co. These were in place by 1960 (fig. 171). The 1951 chairs had bent metal frames and red seats and backs; one of these (CASS 170) is in the utility room; the table and the other chairs are in the Sandburgs' Asheville home. The chairs should be arranged with one at the south end and two on the east side, as in 1960 and 1968 (figs. 171 and 175).

TABLE-TOP ACCESSORIES. The present setup for preparation of a cake dates from 1974 and can be left as is, with the addition of the Settlement Cook Book open to an appropriate recipe, perhaps one identified by Margaret Sandburg as a family favorite. — ad lib

Under the 1945 CABINETS and behind the range hang a number of KITCHEN UTENSILS, as in 1968 (fig. 174), including spoons, ladle, spatula, forks, oven mitt, and a number of sauce and frying pans. — ad lib

ELECTRIC RANGE (fig. 174), Westinghouse Automatic with Roast Guard/Timing Center, four burners, two ovens. Date of installation unknown, but after 1951, when the Aga stove (now in the laundry room) was occupying this corner (fig. 169). — 705

CHEMEX COFFEEMAKER. The Sandburgs at various times used a Pyrex coffeepot, an electric percolator, a Filtron Coffee Extractor, and a Chemex coffeemaker (about 1961). Since the original Filtron Coffee Extractor is in the collection it can be displayed. The original Chemex which replaced it is gone, probably broken, according to Margaret Sandburg, and the present one (1984) is a 1974 replacement.

SERVING TABLE, on wheels, with three enamel shelves. This was between the kitchen table and range in 1968 (fig. 174). Behind it, on the chimney, is a stovepipe-hole cover, a reminder of the Aga stove days. — 694

KITCHEN (117), cont.

North Wall, cont. | Cat. No.

The RADIATOR now in the corner was between the kitchen table and Aga stove in 1951 (fig. 169).

STOOL. There was a stool in this spot in 1968 and in 1969 a TV tray-table (fig. 174 and CASS photo B 30). The original stool, now in the Crow's Nest, should be used after needed repairs. — 30897 (stool)

UTILITY ROOM (118)

The dual functions of this room -- guest bedroom and sewing/ironing room -- persisted throughout the Sandburg years. The suggested arrangement, little changed from that adopted in 1974, reflects the period after 1952, when Helga's furniture was removed.

South Wall

BOOKCASE, built in 1945, 2 sections, 6 shelves each. The only pre-1967 photograph of this was taken in 1956 (fig. 178) and shows the shelves nearly full, with books all across the top, including part of the Stereographic Library. The QUIET sign in this photograph has no significance, according to Margaret, who writes: "My father sometimes brought signs back from hotels or air lines but they never were really used for the purpose" (marginal note, p. 232). Otherwise the shelves can be left as they are, with the addition of books on top. — ad lib

The maple DRESSING TABLE came from the Harbert house (Margaret Sandburg, 1983). It has been in this location at least since 1956 (fig. 178). Earlier there was a large overstuffed chair here, beside which Helga had the birthing basket for her Siamese cats about 1951 (fig. 177). — 167

ACCESSORIES on the dressing table. The 1956 photograph shows a sewing basket, a pincushion, a glass-topped (?) box, all sitting on a bureau scarf too long and narrow for the dresser top. If available, I recommend using these objects, which reflect the sewing room aspect more than — to be acquired or

UTILITY ROOM (118), cont.

South Wall, cont.	Cat. No.
the guest room; otherwise, the objects placed there in 1974 by Paula Steichen: bureau scarf (CASS 199), trinket box (CASS 201), both of which were there in 1968 (fig. 180), and carved bird (CASS 106).	(opt.) 199 201 106
The MIRROR over the dressing table has been there at least since 1956 (fig. 178).	168
WASTEBASKET, woven fiber, under dressing table (fig. 180).	176

West Wall, left of window

SEWING CABINET, with four drawers and a top that lifts to expose compartment for needles, thread, etc. (fig. 181). This was brought from Michigan (Margaret Sandburg, 1983).	169
BUTTON BOX, metal, resembling books between bookends. "This was...so old that I can't remember when Mother didn't have it in the sewing room, writes Margaret (marginal comment, p. 233). "It was in Elmhurst, I remember. Usually it held only white buttons and the type used on old-fashioned winter underwear."	175
WASTEBASKET, red plastic, under sewing machine in 1969.	202
SINGER SEWING MACHINE (fig. 181). Although the copyright on the instruction book for the sewing maching is dated 1958, this probably dates from about 1961; in June of that year, Margaret wrote that her mother had given the "old sewing machine" to a charity sale "because there was something wrong with it that she couldn't fix." CASS 171 presumably was bought to replace it. The even older treadle machine in Room 214 may have been in this room in early years (Helga Sandburg Crile, 1974).	171

UTILITY ROOM (118), cont.

West Wall, left of window, cont. — Cat. No.

CHAIR, tubular chromed steel and red vinyl (fig. 181). This was at the sewing machine in 1968; in 1951, it was one of the kitchen chairs (fig. 169). There is no photographic evidence for a lamp beside it; the one there since 1974 came from Margaret's study and should be removed. — 30878

IRONING BOARD, "Ward's Deluxe Ironing Table." As early as 1948, Mrs. Perry noted in this room "an ironing board left up all the time for convenience," although Margaret Sandburg says this was not always the case. It was up, however, when the National Park Service came (fig. 179 and CASS photo A 10) and should remain so, as a reminder that this was a "utility room" as well as a guest room. — 198

STEAM IRON, General Electric. This was sitting on the board in 1968 and 1969. — 197

West Wall, window

WINDOW SHADE, pale beige, probably dating to the 1940s.

CURTAINS, sheer nylon. These are replacements of the original Sandburg curtains which, in 1968, were held open with tiebacks about a foot above the sill (fig. 179).

North Wall

BUREAU, maple finish, brought down from Michigan (Margaret Sandburg, 1983). It was in this corner in 1968 (fig. 179) and presumably long before. Before 1952, according to John Steichen (1984), the electric mangle sat here, to the right of the window; in 1948, Mrs. Perry noted that it was in the basement. Without more information I recommend keeping the bureau as it is. — 164

UTILITY ROOM (118), cont.

North Wall, cont.	Cat. No.
BUREAU SCARF, white plastic with felt backing. This was in place in 1968 (fig. 179) and should be returned, unless one more suitable is identified.	200
BUREAU TOP ACCESSORIES. There is no photographic evidence. I recommend a sprinkler for dampening the things to be ironed, along with the candy box and magazines now on it. The tissue box and pitcher should be moved to the bedside table.	ad lib
SEWING STAND, used here as a bedside table. This came from the Harbert house (Margaret Sandburg, 1983). For some reason not known, it appears under the left window of the dining room in CASS photographs 216/13 and 215/41, c. 1951 (not illustrated), although Margaret points out that as it contained "all the spools and needles," it was "always in our sewing room" (marginal comment, p. 235 of draft).	166
On top of the bedside table, the modern LAMP is documented (fig. 179); undocumented but appropriate are the LACE CLOTH, CLOCK, and BOOKS. Needed also are a PITCHER and GLASS for water and a BOX OF TISSUES.	173 ad lib
BED, Simmons Beautyrest mattress and springs on a steel frame by Seng. This single bed replaced a double size bed with low posts (fig. 177), probably after 1952. The bed sat directly in front of the bookcase (fig. 179).	160-162
BEDSPREAD. The blue and white bedspread in place since 1974 was placed there by Paula Steichen as more typical than the striped spread in figure 179 (1968) or the one in figure 176 (c. 1951); Margaret Sandburg: "We always had a white one in there, very simple."	1363
BOOKCASE and BOOKS (fig. 179). The bookcase is part of the 1945 construction. The books can be left as they are.	ad lib

UTILITY ROOM (118), cont.

Cabinets on the North and East Walls	Cat. No.
These are part of the 1945-46 construction. "It was in the one at the left that Mother stored spices," writes Margaret. "Otherwise it was used for linen --sheets, tablecloths, towels" (marginal comment, p. 235). They will be left empty, or used to store non-historic materials.	

Center of the Room

ROCKING CHAIR, upholstered. This was in place in 1968 (fig. 179).	163
RUGS. In 1951, there was an "old Persian Oriental rug" (Margaret) in the room (fig. 177); this was later removed and in 1968, the room had three small rugs (fig. 179): a small gray shag under the chair at the sewing machine; a larger gray shag at the foot of the bed; and an oval braided rug beside the bed, under the rocker. In 1974, the braided rug (CASS 180) was removed and the smaller shag (CASS 177) moved to beside the bed. I recommend restoration of the 1968 arrangement.	177 178 180
BENCH, maple, at the foot of the bed, probably used with the dresser but kept here, out of the way, when there was no guest in the room (fig. 179). "We did not keep it there at first, but sometimes people stumbled against it (me, for instance) when it was before the dresser, so it was put out of the way" (Margaret Sandburg, marginal comment, p. 236).	165

Ceiling

LIGHT FIXTURE, three incandescent bulbs with open globes, probably dating from the Smyth period (fig. 179).	172

MRS. SANDBURG'S ROOM (121)

This room is intended to appear as it did in the early 1960s, before it became Carl Sandburg's sickroom, where he died in July 1967. To achieve the pre-1965 look will require two reversals of existing features. The fancy window shades put up by Mrs. Sandburg during the winter after her husband's death will be replaced with plain beige ones as in his time. The chaise will be re-covered in a floral print, as in figures 184-185.

South Wall, by door to Hall

CHEST OF DRAWERS, maple veneer (fig. 191), from Helga's house in Michigan (Margaret Sandburg, 1983), part of a set with the beds, dressing table and bench in this room.	754
On top of the chest in 1969 (CASS photo A 17) were a pair of MARBLE BOOKENDS with a few small BOOKS and a TRINKET BOX in the shape of a book. Since then have been added a lace placemat (1974, photo 65-1) and a Chinese vase from Margaret's bedroom, which should be removed.	756 757 758
PHOTOGRAPH of Edward Steichen in his World War II naval uniform. This originally hung in the dining room, but was displaced by Steichen's photograph of Jennifer. Mrs. Sandburg "wanted his photo where she could see it, and so hung it in her bedroom over the chest" (Margaret). In 1968 she put Ed Steichen's photograph back in the dining room and hung his "Wisteria" in the bedroom. And in 1974 Ed Steichen's portrait was brought back to the bedroom and "Wisteria" moved to the front hall. In Margaret Sandburg's words, "'Wisteria' really doesn't belong here, but Uncle Ed does" (marginal and taped comments on p. 237 of draft).	27736 (repro of 587

MRS. SANDBURG'S ROOM (121), cont.

South Wall, fireplace and mantel

The GRATE, FIRE SCREEN, SHOVEL and TONGS were all here in 1969. The fireplace was used only occasionally (Helga and Paula, 1974 interview). The fire screen, with its curved top, appears in the living room in a 1950 photograph (fig. 61). 760-763

The PHOTOGRAPH of apple blossoms by Steichen "was always one of Mother's favorites," according to her daughter Margaret. While it appears that it may not have been hung over the mantel before 1968, after sitting on the mantel for some time, the evidence on this is conflicting. I recommend it be left hanging unless clear evidence to the contrary is forthcoming. The matter is discussed in Helga/Paula's interview (1974) with Superintendent Thoman and in Margaret's marginal and taped comments on p. 142 and 237 of the draft report. The mantel will be left bare of ornament (Evidence Section, Mrs. Sandburg's Room, Ref. 16).

South Wall, on top of cabinet to right of bathroom door

RECORDS and RECORD ALBUMS were piled on top of the cabinet in the only pre-1967 photographs (fig. 186), taken in 1966. ad lib

West Wall, bay windows

WINDOW SHADES. In these three windows, as well as the one on the north wall, the shades were of the plain-edge, light beige variety until the winter of 1967-68 (figs. 188, 192, 193). Since the present shades were added after Carl Sandburg's death, I recommend they be removed and ones like those used earlier be installed. to be acquired

ARMCHAIR. As early as about 1948 (fig. 182), this chair, in its original green covering, was on the left side of the bay window; in 1952, on the right side (fig. 184). It was still in the room in 1965-66, covered in green vinyl (figs. 186, 187). 773

MRS. SANDBURG'S ROOM (121), cont.

West Wall, bay windows, cont.	Cat. No.
In 1948, there was nothing under the left window (fig. 182). The next photographs, taken in November 1967, show two RECORD CABINETS: CASS 739, a black metal plant stand with old 78 albums stacked on each of its three shelves; and CASS 740, an orange crate on end, with 33 1/3 albums standing in the top half, 78 albums stacked flat in the lower half, and a few long-play albums sitting on top (NPS photo: CSH-67-654-S, #9, not illustrated).	739 740
The ROUND TABLE in the bay has been there at least since 1952; it can be a little closer to the center window, as it was in 1967 (fig. 192).	738
On the table should be a TABLECLOTH, similar to the one in figure 184 and some BOOKS and MAGAZINES. Margaret Sandburg says the original cloth, with a lion motif, was bought by her mother in 1934; she thinks it probably wore out (marginal comment, p. 301).	to be acquired and CASS
LOUNGE, now covered in beige vinyl, earlier in a flowered print with dust ruffle. The lounge, another piece from Helga's Harbert house, has always been in the bay window here, sometimes facing the windows (figs. 185, 194, 195), sometimes facing into the room (figs. 184, 192, 193), as recommended here. If the fabric can be identified and closely matched, I recommend that a slipcover be made for the lounge and matching cover for the dressing table bench, as in figure 184.	736 slipcover to be acquired
A PLAID BLANKET, similar to one of the originals in the possession of Paula Steichen Polega (fig. 192) should be draped over the arm of the lounge.	to be acquired
FLOOR LAMP. The 1956 photograph (fig. 185) shows beside the lounge an adjustable lamp with a metal shade, heavy round metal base, and a switch on the cord. Margaret Sandburg identifies this as a "ray lamp" rather than a reading lamp (marginal comment,	

West Wall, bay windows, cont.	Cat. No.
p. 239 of draft). The same lamp is barely visible in a 1965 photograph (fig. 186), which also shows another lamp, CASS 1314 (earlier in the dining room, now in Sandburg's upstairs bedroom). Yet another lamp, CASS 764, first appears in the November 1967 photographs (fig. 192) probably a recent purchase since it does not appear elsewhere in the house earlier.	
I recommend acquistion of a lamp like the one in the 1956 photograph, if the original cannot be located.	to be acquired
Between the lounge and bookcase the scene has varied. In 1952, there was a chair (CASS 773), but this may have been posed for the photograph (fig. 184). In 1956 (fig. 185), with the lounge facing out, a record player (CASS 771) and lamp were there. In 1967 (fig. 192), the space was occupied by a small DROP-LEAF TABLE (CASS 770), which was in the living room in 1950-56; the phonograph in 1967 was in front of the bookcase. The 1974 arrangement brought the phonograph closer to the table and lounge, within the alcove.	770
The PHONOGRAPH will stand beside the lounge, but with the top up and a record on the turntable. This is probably the "high fidelity job" sent to Sandburg in April 1954 by Eugene McDonald of Zenith Corporation (McDonald to Sandburg, April 29, 1954, Sandburg Collection, University of Illinois).	771
PLANTS. On the windowsills there should be "a solemn sweet parade of African violets," as recalled by Paula Steichen in My Connemara, p. 133. There could also be a begonia (fig. 182). By 1967 (fig. 192), the windowsills held no flowers, only books.	ad lib from site collection (pots & saucers)
BOOKS and MAGAZINES should be on top of the round table, as in figure 185, as well as on the shelf below.	ad lib

MRS. SANDBURG'S ROOM (121), cont.

West Wall, bookcase

BOOKCASE (six shelves), added by the Sandburgs in 1945/46, and BOOKS, as left here in 1969. "That bookcase doesn't really reflect Mother's reading," Margaret Sandburg says. Most of the books were her father's or review copies sent by aspiring authors and read by neither of her parents (e.g., Personal Estate Planning in a Changing World, visible in a 1952 photograph). "They began putting all the new Lincoln books in Mother's room at some date," Margaret adds (marginal comment, p. 359).

North Wall, left of window

BASKET, urn-shaped with large ring handles, used as a wastebasket. In 1956, it was under Mrs. Sandburg's desk in this room (fig. 185); in 1967, in front of the radiator in the bay window (fig. 192); since 1974, under the record player. I suggest placing it beside the dressing table, next to the bookcase. 765

DRESSING TABLE, maple veneer, with circular mirror, from Helga's house in Harbert (fig. 185). It has always been in this location. 768

BENCH, with upholstered seat, visible in 1952 and 1956 photographs (figs. 184 and 185), now owned by Paula Steichen Polega, who has expressed her willingness to make it available (1984). The seat should be covered with the same fabric as the lounge. to be acquired

DRESSING TABLE ACCESSORIES. The only things on the dressing table in 1956 (fig. 185) are a book, a small white lamp with floral shade, and what looks like a framed picture lying flat (Edward Steichen in uniform ?). The next photograph, in November 1967 (fig. 192), shows a white dresser scarf, and two small photographs leaning against the mirror: to the left, a framed portrait of Paula Sandburg (CASS 776); to the right, an un-

North Wall, left of window, cont. | Cat. No.

framed portrait of Carl Sandburg playing the guitar (CASS ???). In 1968, Mrs. Sandburg hung on either side of the mirror a different photograph of Carl (CASS 777) on the left, the same one of herself on the right (fig. 194). In 1974, Helga thought these looked very out of place hanging symmetrically and Paula Steichen then set the one of her grandmother on the dressing table and the one of her grandfather on top of the bookcase.

My suggestion is to follow Mrs. Sandburg's lead in the 1967 photograph (fig. 192), with only the lace BUREAU SCARF and, leaning against the mirror, PHOTOGRAPHS OF CARL AND PAULA SANDBURG. This is the way she had it after Carl's death, but before she began to change things around in anticipation of the advent of the National Park Service. — ? 27741 and ?

North Wall, in front of window

In 1956 (figs. 183 and 185), there stood in front of the window, off the rug, a small KNEE-HOLE DESK with shelves instead of drawers on the right side. Under it was the woven basket (CASS 765); in front of it was an oak side chair, one of the old Harbert and Elmhurst dining room set; beside it on the floor were a number of catalogs of the Sears or Ward type. The carton on the desk, in figure 185, presumably relates to the books Sandburg was preparing to send to the University of Illinois. This desk is no longer in the house, but if the original or one like it becomes available, I suggest placing it here, with chair, etc., as in 1956, only facing the window and closer to it, as suggested by Margaret Sandburg. — to be acquired

In the meantime, retain the PLATFORM ROCKER, covered in green vinyl, which was in this location during Sandburg's last illness and ever since (fig. 193). — 745

MRS. SANDBURG'S ROOM (121), cont.

North Wall, cont.	Cat. No.
The CABINET AND CLOSETS to the right of the window were added by the Sandburgs in 1945. The doors will be kept closed.	in place

East Wall

TWIN BEDS, with matching two-drawer NIGHT TABLE between, part of a set from Helga's house in Michigan. Figures 183 (1956) and 190 (1967).	748, 747 753
Between the beds in 1956, there was a small Navajo rug (fig. 183); in 1967, a brown or red shag rug extended from near the hall door under both beds (fig. 190); since 1974, there has been between the beds a little oval rug that used to be in the dining room (fig. 123 and CASS photo W 105, not illustrated). My recommendation is to use a Navajo rug from the site collection.	
BED LIGHT, on headboard of the bed nearest the cabinets, was there in 1967 (fig. 190).	3308
CLOCK, BOOK, BOX OF TISSUE, and LACE RUNNER were placed on the night stand in 1974. I suggest removing the runner, because there was none in 1956 and 1967 photographs (figs. 183 and 190). An earlier style of Kleenex or Scotties box is needed.	ad lib and 20426
WOODEN BUCKET, with cover, used as a door stop, shows in figure 190, 1967.	15903
BEDSPREADS, Bates off-white fringed, purchased late 1960s by Mrs. Sandburg (fig. 191, CASS 788 and 789), to replace original worn Bates bedspreads (figs. 183 and 190, CASS 3341 and 3342). Spreads, CASS 11275 and 11276, similar to original worn spreads, were donated to the park August 24, 1979, by Mr. and Mrs. William Washburn. These are presently (February 1985) on the beds.	3341 and 3342 or 11275 and 11276

MRS. SANDBURG'S ROOM (121), cont.

East Wall, cont. — Cat. No.

BLANKETS. In the winter there should be a folded blanket at the foot of each bed, similar to the white (left) and yellow (right) ones in 1967 (fig. 654/12) or the dark blanket on the left bed in 1956 (fig. 9735). — from site collection

Center of Room

RUG, geometric floral pattern (fig. 185). This was from Helga's home in Harbert and was always used here at Connemara. This was the "carpet of flowers on the floor" over which little Paula danced (My Connemara, p. 133) in the late 1940s or early 1950s. — 746

UPSTAIRS HALL (200)

This space has changed little over the years, aside from the constant shifting of books and cartons on the shelves. The only change needed to restore its late 1950s aspect is to slightly enlarge the island of cabinets by returning the pine chest of drawers from Sandburg's bedroom, adding a few more orange crates, and placing a hamper near the bedroom door where Janet used to set her father's breakfast tray each morning.

Stairs and Landing at the turn

Although the stairs and landing sometimes had books and other things, such as shoes, sitting on them (Golden, Carl Sandburg, p. 100, and Dunlap, "On Moving Carl Sandburg's Library," p. 4), the stairs must now be kept clear for the safety of visitors.

Stairs and Landing at the turn, cont. Cat. No.

On the wall above the landing there is a rack which held a fire hose (CASS ???). This should be restored to its place, as a highly visible reminder of the Sandburgs' concern about fire.

Behind the doors in the wall, below the hose rack, the tin pans used by Mrs. Sandburg to catch leaks in the roof over the dining room are still in place. These are not seen by visitors.

The stairs were not carpeted and the risers probably always showed scuff marks, as Sandburg had the habit of tapping each riser with his foot as he went up in order to pace himself (Mrs. Sandburg, interview with Robert Cahn, 1968).

Upper Landing and Central Hall

Facing the visitor, on the end of the bookcase on the west wall is a FYR-FYTER FIRE EXTINGUISHER put up by the Sandburgs. 30900

BOOKCASES. There are floor-to-ceiling bookcases, 9 shelves in each section, on the west, north, and east walls and on three sides of the chimney (the west side is occupied by a radiator). These bookcases are part of the 1945 remodeling work.

BOOKS, CARTONS, PAPERS, etc. The contents of these shelves varied over the years, even since Sandburg's death; cf. figures 202 (fall 1967), 204 (1968), 203 (fall 1969). The only change I would suggest is to have more things on the top shelves, as in the 1967 views. ad lib

Center, west end

In the Sandburg years, the open space between the stair landing and the chimney was occupied by a complex island of FILING CABINETS, RECORD CABINETS, BOOKCASES, and ORANGE CRATES, topped with CARTONS and BOXES. Portions of this show in fig-

Center, west end, cont. | Cat. No.

ures 198, 199 (1956), 200, 202 (1967), 204, 206, 207 (1968), and 201, 208 (1969). The island is smaller now, because the National Park Service felt it left too narrow a space for the safety of visitors and of the exposed artifacts. There are now only three FILING CABINETS; the other two Margaret took down to her study about 1960/61 when she was working on her father's letters; her mother "felt that they were not really needed [upstairs] anymore and that it was too crowded in any case" (marginal comment, p. 246). These two cabinets are now in the Sandburgs' Asheville home. A small, unpainted chest of drawers (fig. 199) is now in Sandburg's bedroom, just inside the door (CASS 1312). A small BOOKCASE visible in the 1956 and 1967 photographs is still in place. At present, the tops of cabinets and bookcase are covered with piles of records, pamphlets, a stereoscope and some stereographs, all protected by plexiglas covers, which creates rather a museum-like effect.

2409-2411

2412

I suggest that the island be made a little larger, by adding the CHEST OF DRAWERS from the bedroom and an ORANGE CRATE, on the east and south sides, as well as three more ORANGE CRATES or WOODEN BOXES or CARDBOARD CARTONS on top of the filing cabinets and bookcase. The artifacts now on top of the cabinets and bookcase could go into these, with plexiglas across the front if necessary. I think this would have a less posed look and give more bulk, without cutting down on visitor circulation space or endangering the artifacts.

1312
ad lib

HAMPER. Beside the filing cabinet nearest to Sandburg's bedroom door there should be a clothes hamper like the one in figure 199, 1956. It was on this that Janet used to set her father's breakfast tray (Janet Sandburg, 1980). If the original green-painted hamper is not available, one like it should be acquired and painted "avocado green."

to be acquired

UPSTAIRS HALL (200), cont.

Floor | Cat. No.

Uncarpeted (fig. 199).

Ceiling

The hall is lighted by a skylight over the stairs and two FLUORESCENT LIGHT FIXTURES, 3-light, dating probably to about 1945-46; one matches the study fixture; the other, the bedroom fixture.

SANDBURG'S STUDY (201)

When the National Park Service received custody of Connemara in 1969, at least four years had passed since Carl Sandburg had given up working in his upstairs study. Since there are no photographs of the room between 1956 and 1967, it is impossible to say just how it looked during those years, although it undoubtedly varied in details without any basic change in the overall look of the room. Changes continued from 1967 to 1974, as various family members moved things in order to preserve manuscripts or to recapture how it looked when Sandburg was still creatively active. The following plan continues the process, leaning on photographs from the 1950s wherever possible rather than on those taken after Sandburg stopped using the room. Slight as they are, the recommended changes will have little or no effect on interpretation of the room.

East Wall, south of door

FILING CABINET, Shaw-Walker, wood, with many small drawers, used to file Lincoln clippings, etc. (fig. 240). This, along with the other filing cases and bookcases in this room, came from Sandburg's attic study in Harbert. — 1296

East Wall, south of door, cont. — Cat. No.

PEAR CRATE and CARDBOARD CARTON, and their contents, are as in 1967 (fig. 226) and 1968 (fig. 240), on top of the filing cabinet.

Next to the cabinet stood some boxes in 1967 (fig. 226); by 1968 (fig. 240), their place had been taken by a CRANBERRY CRATE, on its bottom, full of newspapers. — 1302

The low BOOKCASE was probably installed in 1945.

The SHELF CONTENTS seem to have changed little since 1967, although the photographic evidence is slight (figs. 227, 240). — ad lib

South Wall, window recess

The left side of the alcove shows, partially, in figure 218, May 1952; a crude BOOKCASE, apparently empty, is there, as now; on the wall is a MAGAZINE CLIPPING. The bookcase and two CARTONS on the floor are visible in a 1967 view (figure 226). Since then a poster for Hunger Fighters by Paul De Kruif has come and gone (1971 CASS photograph by Gordon Gay, not illustrated). — 1258 — ad lib

WINDOW SHADE. In the 1952 photograph (fig. 218), the shade appears to be drawn almost to the bottom sash; later photographs show it all the way up. Presumably Sandburg had them up most of the time since he worked here mainly at night. The present shades are replacements since 1969.

On the right side of the alcove in 1967 (fig. 223), stood an almost empty BOOKCASE; on top, a FRAMED CERTIFICATE and a SMALL BOX, with a CIGAR BOX on the next shelf. By 1971, BOOKS had been added, to be supplemented later with a JUICE CAN and POSTER, all found in the room (1971 and 1974 photographs, not illustrated). — 1259 — ad lib

South Wall, window to west Wall	Cat. No.
The built-in BOOKCASE and its burden of BOOKS, PAPERS, CARTONS, CIGAR BOXES, etc. have not changed much since 1952 (figs. 218, 225) and can be left as is (minus one of the two Scotties boxes).	ad lib
BOOKCASE, dark-stained wood. Not here in 1946 (fig. 215), but present since at least 1952 (fig. 217). Its CONTENTS have varied and are now essentially as in 1967 (figs. 223 and 231).	1274
I suggest re-creating the ensemble on top as in 1952, with DESK ORGANIZER and pile of seven CIGAR BOXES (fig. 217).	ad lib
FILING CABINET, steel, dark green (Hobart), has stood next to the window and within easy reach of Sandburg's chair since the 1945 move. In 1946 (fig. 215), it supported a pile of cigar boxes and a small open-sided whatnot or bookcase (CASS 1313), now in Sandburg's bedroom.	1277
From 1952 on, the cabinet top has held a sturdier two-shelf BOOKCASE of unfinished pine and	1275
on top of that a WOODEN BOX on its side, lined and edged with wallpaper (fig. 217).	1276
In 1952 (fig. 217) and 1956 (Steichen, Sandburg, p. 38), the top two shelves held copies of BOOKS BY CARL SANDBURG and on top, in 1952, sat a PHOTOGRAPH OF PAULA SANDBURG, unframed, probably one taken in 1908 by Edward Steichen. This should replace the photograph there now, for which there is no pictorial evidence.	ad lib to be reproduced
Beside the bookshelves, in 1967, sits a small CARTON on which rests a CLIPPING or PHOTOGRAPH of a skyscraper reflected in a lake (fig. 232); another photograph (fig. 233) taken at about the same time shows in this spot a picture of a city street; if either can be located, a copy should replace what is there now.	possible replacement

West Wall, window — Cat. No.

WINDOW SHADE, post-1969 replacement of original.

Northwest Corner

This corner was empty in 1956 (Steichen, Sandburg, p. 38) and in November 1967 (fig. 221). In December 1967 (fig. 234) and June 1968 (fig. 238), it was occupied by a wood-and-leather office armchair (CASS 1294) which since at least 1971 has been next to the stove, leaving the corner again empty (1971 CASS photo by Gordon Gay). I recommend leaving the space empty.

North Wall

A built-in BOOKCASE, nine shelves high, fills the space between the corner and the chimney breast. The present mix of CARTONS and BOOKS and little stacks of PAPERS reasonably matches the photographic evidence from 1956 (fig. 220) and 1967-69 (figs. 237, 238). In front of the right section, in November 1967 (fig. 221), sat the little low-back stool (CASS ???), which appears in Sandburg's bedroom a month later (fig. 247) and has been in the downstairs hall since 1968 (fig. 162). — ad lib

North Wall, on chimney breast

BOOKCASE, wood, painted black, with handles on the sides. This appears in a 1956 photograph (fig. 220) with some of its contents, including two fat CANDLE STUBS in a MUG and a COASTER (?), and several TIN CANS and CIGAR BOXES; on top, some NUTS in a DISH on top of some PAPERS, a photograph (of eggs ?) leaning against the wall and a clown picture behind that. By 1967, this had changed in detail (fig. 237), the pictures now being a group of four PICASSO PAINTINGS clipped from a magazine and a Steichen PHOTOGRAPH OF WISTERIA (CASS ???), without matte, on cardboard backing. Yellowed Scotch tape on the wall above, — 1291; ad lib; 1750 repro to be supplied

North Wall, on chimney breast, cont. — Cat. No.

in 1967, shows that there had been pictures up there, but without knowing what they were it is better to leave the wall blank.

To the right is a narrow metal BOOKCASE, painted reddish brown, with the usual miscellaneous contents which included in 1969 (fig. 238) an individual size Silex coffee CARAFE, CARTONS, and some PAPERS. A PICTURE BOARD on top was added about 1974 to help fill this space which obviously held other pictures over the years; it is in character and can remain (fig. 242). — 1295

North Wall, left of door

Small BOOKCASE with slat sides and back, each shelf loaded with CLIPPINGS, MAGAZINES, FOLDERS, and two CIGAR BOXES (fig. 236). — 1297 ad lib

Center of Room, Sandburg's work space

KNEE-HOLE DESK, in this position and at about the same angle since 1946 (fig. 216). By 1952 (fig. 217), the back half of the desk top supported a number of oddly assorted wooden BOXES FITTED WITH SHELVES; there were five by 1967 and on top of these sat a CARTON and the wooden COVER from an old sewing machine. The shelves were (and are) filled with STATIONERY and miscellaneous PAPERS. Figures 224, 227, 231, 240. — 1264 1261-1263 1265 1260

Behind the desk in 1967 (fig. 223), there was a black TRAVELING CASE of vulcanized fibre and a metal waste can, since moved round to the other side of the desk, as in figure 233, also in 1967. — 1301

A CARTON of papers belongs under the desk (fig. 240), rather than the crate with shelves there now (CASS 1271). "There was one box under the desk...which he used for sorting material for the book Ever the Winds of Chance...and some — ad lib

Center of Room, Sandburg's work space, cont. | Cat. No.

of the poems and letters from my mother--some of the love letters and poems written for her" (Margaret Sandburg, taped comment on draft report, p. 251).

DESK SWIVEL CHAIR, wood with brown leatherette. This chair probably was bought after the move to Flat Rock; the earliest photographs in which it appears date from 1967 (fig. 234). Earlier photographs show two other chairs in use at the desk: In 1946 (figs. 215, 216), Sandburg is seated in a wooden armchair with curved armrests and a thin wood seat on which are one or two cushions; the back is rounded. This is CASS 1294, now sitting beside the stove near the hall door. The chair he is using in 1952 and 1956 photographs (figs. 217-219) is the metal and vinyl swivel chair, CASS 487, now at Mrs. Sandburg's desk in the farm office. How long the present chair has been in place is not known. — 1298

Sandburg's Work Space, clockwise from desk

BOOKCASE, three shelves with divisions. Visible as early as 1946 in approximately the same position (fig. 215). The contents now are rather neater than in Sandburg's time, though appropriate. — 1266

NOTEBOARDS (2). Although these do not show in any of the pre-1967 photographs, there is ample testimony to Sandburg's use of them when he was writing here (Helga Sandburg and Paula Steichen, 1974; figures 224, 228, 229). — 1761-1763

To the right of the free-standing bookcase just described stood a number of makeshift containers the same as or similar to those now there: CRATE, on end, with shelves; STAND, dark-stained, with plywood shelf; ORANGE CRATE, on end. See figures 219 (1956), 225, 231 (1967). The present contents are appropriate; even in 1967, they were being changed around (figs. 231, 235).

1288
1273
1269
ad lib

Sandburg's Work Space, clockwise from desk, cont.	Cat. No.
WASTE CAN. Figure 233 (1967).	1268
FLOOR LAMP. The lamp now in the room was in the living room from 1959 at least until 1964 and will be moved back there; it did not appear in the upstairs study until 1968 (fig. 239). Two other lamps were used here: The one used from 1946 until at least 1952 (figs. 215-218) is no longer in the house; in 1956 (fig. 219, variant, not illustrated) and 1967 (fig. 231), it was CASS 148, now in Janet's room. I recommend using the latter.	148
To the right of the metal filing cabinets on the west wall, there is an 18-compartment SORTING CASE, which sits on top of an ORANGE CRATE on its side; these were here in 1967 (fig. 233); earlier the sorting case sat on top of another crate (CASS 1273?) in the same general area (fig. 217). On top of the sorting case sit two smaller SORTING CASES and a wood FILING TRAY, as in 1967 (fig. 233). Another wood FILING TRAY is in the orange crate at the bottom of this whole construction (fig. 234).	1279 1278 1280- 1282 1286
Immediately to the right is another assemblage of storage units: A CRATE on end, with four shelves; on top of that, a stained wood SORTING BOX with 10 compartments; and on top of that a WIRE FILING BASKET. There are papers in all shelving and filing spaces. Figure 234.	1284 1285 1292
SERVING TABLE, on casters. Sandburg was using this in about this position as early as 1952 (fig. 217). It is missing in the 1967-69 photographs, but was back in its old place by 1971 (CASS photo by Gordon Gay, not illustrated). The noteboard, Lincoln photograph, knife, and papers now on it are representative artifacts placed there to catch the visitor's eye; any other combination would be equally valid.	1287 ad lib

Sandburg's Work Space, clockwise from desk, cont. Cat. No.

ORANGE CRATE, on end, used as a typewriter stand. 1288
While there is good evidence from the family that Sandburg liked to set his typewriter on an orange crate, which was easy to move around with the typewriter on it, especially to the Crow's Nest (Mrs. Sandburg, 1968; Steichen, My Connemara, p. 111), no pre-1967 photograph shows his typewriter on an orange crate. The nearest is a photograph taken at Harbert (fig. 214), in which the typewriter is on a larger crate, with metal carrying handles. In photographs taken at Connemara, the typewriter sits on a standard metal typing table with sliding side shelf (1946, fig. 215) or on a wooden stand, CASS 1269 (1952, fig. 217), still in the room. In November 1967, Cecil Stoughton, National Park Service, photographed the typewriter on a badly cracked orange crate (fig. 222); less than a month later a smaller typewriter on the square stand #1269 appears in a family photograph (fig. 233). The present combination of orange crate and standard Remington typewriter was in place by 1968 (fig. 238).

TYPEWRITER. Over the years Sandburg used several typewriters, not all of them Remingtons given to him by Harcourt, Brace. Helga Sandburg and the Carl Sandburg birthplace have Underwoods he is believed to have used in the Chicago days; photographs taken at Harbert and Flat Rock in the 1940s show him typing away on a Royal portable (figs. 214, 215); 1952 photographs (figs. 217, 218) show him at a standard typewriter of unknown make; in 1967, both a portable (possibly the same Royal) and the present (CASS 1289) standard Remington Noiseless were photographed in this room (figs. 233, 222); and Margaret Sandburg has donated a Royal, that her father used in his office (marginal comment, draft, p. 254).

If available, I would recommend using the Royal 32989-90
portable, which fits the orange crate better, or the older standard typewriter he was using

Sandburg's Work Space, clockwise from desk, cont.	Cat. No.
in the early 1950s. The Remington now there can be used meanwhile, or as a last resort.	
Center of Room, near hall door	
Oval tin STOVE, Dixie Flyer 1922, on cast-iron feet, sitting on a metal STOVE PAD. This was apparently acquired locally; the one Sandburg had in Michigan was fed from the top and had a domed cover to put over the hole; this one has a door in the front and a flat top (figs. 213, 238, 241).	1290
The top served, when the stove was cold, as another surface on which to pile things and should be so used now, from late spring to early fall, as in figure 220, 1956.	ad lib
FUEL for the stove, mostly twigs and twisted paper, was kept in a BUSHEL BASKET beside the stove (Mrs. Sandburg, 1968).	to be acquired
Center of Room	
RUGS. One early picture, taken in 1956 (Steichen, Sandburg, p. 38), shows only two rag rugs in the area between the door and Sandburg's work space. By the fall of 1967, the room contained two rag rugs and three small Mexican or Indian rugs. One of them was between the twin beds in Mrs. Sandburg's room in 1956, possibly CASS 1303, and I suggest moving it back there.	remove
The others I would place as they appear in figure 221, taken in November 1967: CASS 1306 near the door, in front of the filing cabinet;	1306
CASS 1307 running past the stove toward the desk;	1307
CASS 1305 (rag) in front of the bookcase on the north wall;	1305
and CASS 1304 (rag) between hall and bedroom doors.	1304
Ceiling	
The FLUORESCENT FIXTURE was probably installed at the time of the 1945 remodeling.	?

SANDBURG'S BEDROOM (202)

"Everything was arranged here just as it was" in the Harbert house, according to Margaret Sandburg (comment on draft, p. 258). Since there are no known photographs of Carl Sandburg's bedroom taken before he had ceased to use it about 1965, there is no evidential basis for changing the existing arrangement, aside from removing a portable phonograph that was in the dining room until 1968 and a small unpainted pine chest of drawers by the door which was out in the hall as late as 1956. Basically the room is as he knew it in his later years; some details must remain conjectural, such as just what clipped pictures (if any) he taped to the ceiling over his bed and in what configuration. Family memories alone can help with such details.

East Wall, southeast corner	Cat. No.
CARDBOARD CARTON, half filled with BOOKS (including Thurber's Fables for Our Time) and eight CANES and WALKING STICKS. Figure 243, 1967.	315 ad lib
CHEST OF DRAWERS, mahogany finish, in which Sandburg kept clothing and miscellaneous papers. Figure 244, 1967. On top of it in 1967 were some loose PAPERS and ENVELOPES and three pieces of cardboard supporting PICTURES clipped from magazines. The wall above bears the remains of Scotch tape where other pictures once were. The pictures on the top of the chest began to change even in 1967 (fig. 245); only the clowns remain.	1309 ad lib

South Wall, right of study door	
BOXES (9) FOR STORING PHONOGRAPH RECORDS, piled on top of each other, filled with old 78 rpm singles and albums; more are stacked on top, along with some papers, as in figures 245, 248, 1967.	1328-1331, 1333-1337

SANDBURG'S BEDROOM (202), cont.

South Wall, in front of chimney	Cat. No.
ZENITH RADIO-PHONOGRAPH, console model, with Zenith Cobra pickup. This is the one Sandburg received as a gift from Eugene McDonald of Zenith Corporation in 1947 (McDonald to Sandburg, June 16, 1947, Sandburg Collection, University of Illinois). As in figures 248, 260, the top is covered with old 78 records.	1326 ad lib
On the wall above the radio-phonograph is a large BULLETIN BOARD, on which are mounted, with thumbtacks, a mass of PICTURES clipped from magazines. This has not changed since 1967 (fig. 248), except for the addition of one Van Gogh in the lower right corner, which should be removed. The original clippings are now in place; they were deacidified and laminated at Harpers Ferry, returned, and put back in place August 1974.	
Small CHEST OF DRAWERS, covered with a plain white CLOTH; a blue EYE CUP and a couple of nondescript lotion bottles and a blue spoon or toothbrush are the only things on it (fig. 247).	1323 ad lib

South Wall, washbasin area

WASHBASIN, TOWEL RACK, and MEDICINE CABINET with mirror (fig. 249). The washbasin and towel rack probably date from the Smyth era, when each bedroom had its own lavatory. The medicine cabinet with mirror matches the ones the Sandburgs installed in the bathrooms in 1945; it may be the extra one they bought in 1947 (Anders File, Farm Office).

TOWELS and WASHCLOTH. The 1967 photograph (fig. 249) shows plain yellow towels on the wall-mounted towel rack to the left of the sink; a striped washcloth and flowered towel were hanging from the towel bar on the chest of drawers to the right. These were gone by 1968 (fig. 257) and different ones were put up in 1974. "I am sure — to be acquired

South Wall, washbasin area, cont.	Cat. No.
Mother did not put a striped washcloth with a flowered towel. She was old-fashioned and in her eyes a flowered towel would not have been proper for a man. Most of our towels were a solid color, and his were green, a rather light shade. He may have sometimes had yellow, but usually it was green" (marginal comment, draft, p. 302). The original ones or ones like them need to be acquired.	
The same goes for the SOAP DISH, TOOTHBRUSH, NAIL BRUSH, JUICE GLASS, and CANES that appear on or near the washbasin in figure 249, 1967.	to be acquired
CHEST OF DRAWERS, with turned corner posts and string inlay, is probably the oldest piece of furniture in the house. It was brought from Harbert but its previous history is not known. In 1967, its top was covered with a colorful piney-pattern BUREAU SCARF, still there; on it sat an unopened bar of Palmolive SOAP, a plastic safety RAZOR, a KEY with tag, and a long green BOX like a cash till (CASS 1318), and two pieces of cardboard against the wall with ART PRINTS clipped to them (figs. 249, 250). Most of these are still in place; since 1969, the pictures have changed more than once (1971 and 1974 photos, not illustrated), but the effect remains constant. Margaret Sandburg states that there were two or three pairs of iron dumbbells on this chest of drawers (marginal note, p. 286 of draft report). If any of them are located, they should be placed there.	1315 1318 (box) ad lib
WASTE CAN, green metal. This should be under the washbasin (fig. 253).	1320

SANDBURG'S BEDROOM (202), cont.

West Wall, cont.	Cat. No.
WINDOW SHADE, light tan (fig. 252). The original has been replaced since 1969.	15411
PIECE OF WOOD, used by Sandburg to prop open the window, was lying on the windowsill (fig. 252).	to be acquired
If the original can not be found, a similar piece of dark wood should be used in its place.	to be acquired
Another, flat piece of wood should be on the radiator, as a sort of shelf.	
WINDOW SCREEN. In warm weather Sandburg used adjustable window screens (Helga Sandburg and Paula Steichen, 1974) and left them in, rain or shine, as the streaks below the windows testify in the 1967 photographs (figs. 252, 254). I suggest a screen be in the window from about May through September; during the cooler months it should lean against the wall to the left of the radiator.	to be acquired
Directly in front of the radiator sit an unfinished pine BOOKCASE and a mahogany-finished stepped END TABLE, both loaded with books, magazines, postcards, a box of Scotties, a beer can full of pencils, and some knick-knacks (figs. 251, 253). On the basis of the former, I would add an EYESHADE, within easy reach on top of the bookcase, and one of the BLACK CLOTHS he used to cover his eyes while sleeping in the daytime (Helga Sandburg, A Great and Glorious Romance, p. 182, and Margaret Sandburg, marginal comment, p. 259 of draft).	1311 1310 ad lib 30886
FLOOR LAMP, with green shade (fig. 252). In February 1965, this lamp was in the dining room, beside the reclining chair. Since Sandburg was no longer sleeping upstairs by that time, the lamp may have been "borrowed" for the dining room, then returned in 1967 to its proper place.	1314
BOOKCASE, presumably built in 1945-46 as part of the remodeling. There have been changes in	ad lib

West Wall, cont. | Cat. No.

the BOOKS since 1967; figures 252, 257 and CASS photo (1974) W-113, not illustrated.

BED, full size, with low head and footboard, the latter braced with a piece of unfinished lumber. The footboard as shown in fig. 252 is actually the headboard, top portion of which has been sawed off. Likewise, the headboard is actually the original footboard. The sideboards are nailed to the slats with large nails giving evidence that the bed had fallen in the past. This double bed could be part of a set including dresser in room 214 (fig. 274).

Since 1967, the bed has been covered with a pink and white chenille BEDSPREAD (fig. 252), concerning which Margaret writes: "Certainly one he never used. Pink and white? It would not be so bad it it were any other color. Pink!" (marginal comment, p. 259 of draft). This should be replaced with a plain green one (Mrs. Sandburg, 1968 interview: "He had a plain green cover here and have I been having a time getting another green cover like the one he had.") — to be acquired

The bed can be shown fully made up, as it would have been in the afternoon, or it can be shown as it might have been in the late morning, when Sandburg had his breakfast TRAY in here and read, sitting up with his pillows propped against the bookcase, surrounded by READING MATTER (Steichen, My Connemara, p. 96; Helga Sandburg and Paula Steichen, 1974). — ad lib; to be acquired

Ceiling Above Bed and in Northeast Corner

On the slanted ceiling above his bed, Sandburg put up, with Scotch tape, pictures that he fancied, particularly oriental things. Figure 252 (1967) shows only bits of Scotch tape and these are now gone, so one can only guess how many pictures there were at any one time, what they were, and — optional

Ceiling Above Bed and in Northeast Corner, cont. | Cat. No.

how they were arranged. In the absence of good evidence of what was up there, my recommendation is to put nothing up. "After all," as Margaret Sandburg says, "he did not always have something there...for a long time there was not anything on the ceiling, just on the walls" (marginal comment on draft report, p. 260). If anything is put up, it should be limited to reproductions of the "little delicate Japanese things," of which Margaret Sandburg has some samples.

North Wall, window alcove

CARDBOARD CARTON, containing nine CANES and WALKING STICKS (fig. 254).	ad lib 306-314
WINDOW SHADE.	15413
WINDOW SCREEN, adjustable, to be used as described for west window.	to be acquired
FILING CABINET, oak, with one drawer and one shelf, both containing records, albums and singles. The phonograph has sat on top since 1969; it was not there in 1967-68 because it was still in the dining room, to which it will be returned (figs. 254, 259). In its place should go a few BOOKS, RECORDS, and a CIGAR BOX, as in figure 254.	1325 ad lib
In front of the filing cabinet, near the foot of the bed, sits a rustic caned ARMCHAIR (fig. 255), on which can be hung or draped some of Sandburg's CLOTHES: shirt, pants, belt, underwear, and socks. His slippers should be beside the bed. This display of clothes goes best with an unmade bed. If the bed is shown made up, then there should be a pair of pajamas and bathrobe.	1308 to be acquired
BOOKCASE, used to hold RECORDS and ALBUMS, on the shelves and on top (fig. 255).	1324

SANDBURG'S BEDROOM (202), cont.

North Wall, window alcove, cont.	Cat. No.
ORANGE CRATE, on end, to store RECORD ALBUMS (fig. 255).	1322
ORANGE CRATE, on end, to store RECORDS and ALBUMS; on top, a box full of records (fig. 255).	1319

East Wall

WHATNOT or BOOKCASE with slat sides and back. The upper shelves and top hold a mixture of BOOKS and RECORDS; the bottom shelf (fig. 255) holds a deep wooden FILING TRAY with papers or pamphlets in it.	1313 ad lib to be acquired
INDIAN CLUBS, by closet door (fig. 259). Sandburg used these, to exercise with in the morning. (Steichen, Carl Sandburg Home Handbook, 1982, p. 103).	1316 1317
WARDROBE or LOCKER, metal, stands inside the closet, along with two small cases (uncataloged).	1338
CHEST OF DRAWERS, unfinished pine (fig. 256), with a few records on top and a picture clipped to a piece of cardboard. In 1956, this chest was out in the center hall and I suggest it be put out there again. If that is not feasible, because of space problems, it can remain where it is.	1312 (opt.)

In 1967 (fig. 256), there was still at least one picture taped to the inside of the door to the hall and a 1968 photograph (fig. 260) shows the outlines of three others. Since visitors can't see this side of the door, no pictures are needed.

Ceiling

The FLUORESCENT LIGHT FIXTURE probably dates from 1945; it matches one in the central hall.

SANDBURG'S BEDROOM (202), cont.

Rugs	Cat. No.
The large rug in the center of the room (fig. 259) was purchased by Helga in Washington, D.C., probably in the late 1950s or early 1960s (Helga Sandburg, 1974). What was here before is not known.	10690
The OVAL BRAIDED RUG under the sink and SHAG RUG in front of the bureau in the southwest corner were there in 1967 (fig. 247).	10526 10527

CROW'S NEST (207)

Like most of the top floor rooms, the Crow's Nest was not photographed until the fall of 1967 and more completely in June 1968. Verbal descriptions also are scanty and Margaret Sandburg points out (marginal comment, draft report, p. 262) that "this room was changed a good deal while we lived there." Since John Carl Steichen felt (1984 interview) that the 1968 photographs show the room about as he remembered it from 1960-62, when he slept in it, the plan reflects the 1968 scene.

West Wall	Cat. No.
CHEST OF DRAWERS, in which Sandburg kept extra socks and underwear (Helga Sandburg, 1974). It should be centered, as in figure 262.	812
SIDE CHAIR and ARMCHAIR, Duncan Phyfe style, one on either side of the chest, as in 1968 (fig. 262). Originally in the dining room, until at least 1956 (fig. 115), these chairs disappear from view until 1968, when these two were in the Crow's Nest. Since John Steichen thinks the 1968 photographs picture the room as he re-	816 817

West Wall, cont. | Cat. No.

members it from 1960-62, the chairs were probably here from the late 1950s on.

North Wall

DAYBED, mattress and box spring covered in dark red vinyl; no cushions or pillow. Over the daybed is spread a Mexican or Indian BLANKET (fig. 261). The bed should be off-center to the left. — 820, 800

AMMUNITION CHEST, steel, under the right window, as in figure 263. This is presumably the "metal box in this room," referred to in Mrs. Sandburg's deed of gift (1968) as containing "an assortment of small items apparently put there by Carl Sandburg." — 811

GLASS-FRONTED BOOKCASE, made by Lundstrom, Little Falls, New York (fig. 263). It contains some BOOKS, mostly relating to Lincoln. John Steichen remembers looking at a pictorial history of the Civil War (interview, 1984). — 818, ad lib

East Wall

DAYBED, mattress and boxspring covered in red vinyl; no cushions or pillow (fig. 263). Over it is spread a Mexican or Indian BLANKET. This is where John Steichen slept during his summers at Connemara, 1960-62. Earlier, there was a maple bed here (similar to those in Room 214) now owned by Paula Steichen who sometimes slept here in the early 1950s (Paula Steichen, 1974; John Steichen, 1984). — 819, 799

South Wall

Tall SUITCASE, green, A.E. Meek Trunk and Bag Co., (fig. 263). — 810

CROW'S NEST (207), cont.

South Wall, cont.	Cat. No.
GLASS-FRONTED BOOKCASE, Lundstrom, mate to CASS 818, across the room (fig. 263). The BOOKS in it are mainly Lincoln-related.	819
MINIATURE CHEST. This was in the closet in 1974; it was set here at Helga Sandburg's suggestion as typical of "the kind of thing that he loved and that he used." She also suggested setting somewhere in the room one of the PICTURES ON CARDBOARD Sandburg liked to have around him, probably the one that is sitting on the ammunition chest, in front of the right window, in a 1968 photograph (fig. 263).	809

Floor

RUG, cotton, predominantly beige with colorful stylized floral design (fig. 262). This probably came from Helga's Washington apartment (Paula Steichen, 1984). According to Margaret Sandburg, there was "a black and white rug" on the floor for a long time. In 1967 the floor was covered with a colorful Indian rug (fig. 261) which in 1968 was on the daybed (CASS 819). If the black and white rug turns up, it should be used here; otherwise the present rug should be retained.	798

Ceiling

The FLUORESCENT LIGHT FIXTURE probably dates from about 1945.

JANET'S ROOM (211)

It was not originally intended to show Janet's room to the general visitor and it was used for curatorial purposes until about 1980. It was decided to bring Janet's furniture out of storage and let

people see it in place. The refurnishing was based on 1967-69 photographs and on Janet's own memories, captured on tape in 1980-81. The following plan makes only slight changes, based mostly on the 1968 photographs, not previously available.

West Wall, over bed

HANGING BOOKSHELVES, with a PHOTOGRAPH on the top shelf and BOOKS on the two lower shelves (fig. 267).	61

North Wall

BEDSTEAD, maple, twin size, with complete original BEDDING and BED LIGHT on headboard. The DOLL was given to Janet by Helga (fig. 266, 1967; interview, 1980).	42 64-72 136 11152
Next to the bed (fig. 266) is a RECORD CABINET with some of Janet's RECORD ALBUMS; on the shelf also, in 1967, was the CONTROL SWITCH for her Harmony House electric blanket. On top of the cabinet sits a Zenith RADIO-PHONOGRAPH covered with a tray cloth or bureau scarf (uncataloged); a metal Bryant DESK LAMP (patented 1907); and a small CLOCK. A ceramic collie, on top of the record cabinet in 1967, is not in the collection now; Margaret says that it was broken.	60 ad lib 59 41 11149
ARMCHAIR, covered in brown vinyl. Pulled out from the wall, this was used by Janet when she was working at the card table (figs. 264 and 267; note scuff marks on floor).	44
FLOOR LAMP. The one in figure 264 (1967) is not in the house now. The one that has been used in its place since 1968 (fig. 267) was brought over from Sandburg's study and should be returned there. If the original lamp from this room can not be located, another lamp from the site collection can be used. It should stand to the left of the chair and card table.	to be acquired

JANET'S ROOM (211), cont.

North Wall, cont.	Cat. No.
Small TABLE, with added shelf. On it are a cloth cover (uncataloged), a wire RECORD RACK filled with RECORDS, and a book. A number of other small objects in figures 264 and 267 are not in the site collection. The shelf below holds records.	50 4671 ad lib
CORNER WHATNOT or BOOKCASE, maple, with magazines on the shelves and two small ceramic pieces on top: a HORSE and a BIRD, both from Janet's collection. Figure 264 shows the same arrangement with different knick-knacks.	45 10900 and ?

North Wall, window alcove

TYPING STAND, green metal (spray-painted gold), with sliding tray; rubber mat stuck to top (fig. 268). On it sits Janet's TYPEWRITER, a Remington Noiseless (now in farm office).	54 51
A 1968 photograph (fig. 269) shows a CANE in the corner to the right of the typing stand; this was probably one from her father's collection.	ad lib
CURTAINS and WINDOW SHADES. The windows in Janet's room always had both curtains and shades. The curtains are the same ones that were there in 1967-1968 (figs. 269, 272); the blinds are post-1969 replacements.	30326 (curtains) 15412 (shades)
CHAIR. In front of the typing stand is a maple chair (fig. 268).	48

North Wall, east of window

MAGAZINE RACK (CASS 211), SLAT-SIDED BOOKCASE full of books, and CEDAR CHEST. In 1967-68, these filled the space from the north window to the east wall (figs. 265, 268). If the original pieces are available, they should be acquired;	to be acquired and 211

JANET'S ROOM (211), cont.

North Wall, east of window, cont. — Cat. No.

if not, the space should be filled with other pieces in the stored collection that would approximate the visual effect.

East Wall

CHEST OF DRAWERS, maple, with a white BUREAU SCARF and miscellaneous KNICK-KNACKS and little BOTTLES and PICTURES (figs. 265, 268). — 38, 200, 11142, 11143, 19080, 19602

DESK or DRESSING TABLE, maple, with matching STOOL (figs. 265, 269). Janet used this as a desk, so it should hold some BOOKS, a CIGAR BOX and PENCIL HOLDER; in season, a VASE OF FLOWERS. There is a yellow WASTEBASKET under the desk. — 43, 47; ad lib; 22644

Above the desk Janet had three little PICTURES stuck on the wall; two of these are still there.

CURTAINS and WINDOW SHADE, as in figure 269. The curtains are the originals; the shade, a post-1969 replacement. — 30326 (curtains)

South Wall

The CLOTH CALENDAR hanging on the open bathroom door shows in a 1967 photograph (fig. 265), although Janet has said that it normally hung on the inside of the door to the hall (interview, 1981), which would make it invisible to visitors. I suggest leaving it on the bathroom door. The present calendar is a substitute for the original bird calendar; if one like the original can be located, it should be acquired. — 11151; to be acquired

BUREAU or DRESSER, maple, with matching MIRROR. In 1967-68 (figs. 265, 268, 269), the top was covered with a WHITE CLOTH; nearly the whole surface was covered with bottles, little boxes, — 39; 10899; 11140

South Wall, cont. | Cat. No.

and similar dressing table stuff. Today it is less crowded; on the cloth are a number of Janet's favorite trinkets: a MUSIC BOX, JEWELRY BOX, and several CERAMIC ANIMALS. It could use some more ultilitarian items to make it look more natural. — 11141; 11144-11148 and ad lib

PICTURES. On the cabinet and closet doors to the right and left of the built-in bookcase, Janet had put up a lot of clippings and photographs (fig. 268); Paula Steichen, in My Connemara, pp. 26-27, mentions particularly her many cat pictures, as well as publicity shots of the young Elizabeth Taylor, Cary Grant, Roy Rogers, and "the current Democratic favorite or President." If suitable pictures can be found, they can be put up here. — ad lib

BOOKS. The books in the recessed bookcase seem to be about as left in 1969 (fig. 271). — ad lib

Center of the Room

CARD TABLE, on which Janet used to write letters and work on scrapbooks (figs. 264, 265). It was in the Crow's Nest in 1980, when Janet identified it as the one she had used in her room; subsequently she advised on setting it up as it was when she was using it (interviews, 1980, 1981). On it are various WRITING MATERIALS, a CIGAR BOX, BOX OF TISSUES, and a BOOK and MAGAZINE. — ad lib

Next to the card table stands a long TABLE, painted white, with a shelf. On it is a TABLECLOTH, apparently the same one that was on it in 1967 (fig. 265), although at that time the cloth was folded in half so that it overhung the ends but not the sides of the table, leaving the shelf exposed with its load of RECORDS, MAGAZINES and BOX OF SCOTTIES. I recommend returning it to that appearance. The top should have more on it. — 62; 63; ad lib

JANET'S ROOM (211), cont.

Center of the Room, cont.	Cat. No.
RUGS. 1967 and 1968 photographs (figs. 265, 267, 268) show three rugs in the room, all still in place: a beige SHAG RUG running from the bed under the card table and white worktable; an oval BRAIDED RUG in front of the desk; and another oval BRAIDED RUG in front of the dresser. A fourth rug, a very small beige SHAG, was in the bathroom in 1968 (fig. 269), rather than beside Janet's bed; I recommend returning it there.	56 57 58 53 (to bathroom)

Ceiling

The OVERHEAD LIGHT is a naked bulb in a porcelain receptacle, probably dating from the Smyth days.

GUEST ROOM (214)

There are no photographs of this room when it was Margaret's room (1946-52) and none of it as a guest room and Janet's TV room until 1967. Used for a number of years for curatorial storage, it was refurnished and opened to public view about 1981. It looks now almost exactly as it did in 1967-69 while the Sandburgs were still in residence.

North Wall

BOOKS on the recessed shelves, unchanged since 1969 (fig. 277).	ad lib
WRITING TABLE, from Margaret's room in Harbert (interview, 1983). The GOOSENECK DESK LAMP was on it in 1968 (fig. 275).	14 2

GUEST ROOM (214), cont.

North Wall, cont. | Cat. No.

FOLDING CHAIR, with canvas seat (patented 1893), now in Sandburg's study, was here in 1968 and should be returned (figs. 275, 276). — 1300

PLASTIC WASTEBASKET, 1967 (fig. 277). The original is in storage, in unexhibitable and unrepairable condition; it has been replaced (December 1984) with a new one. — 32047

PRINTS or WATERCOLORS, Japanese, framed, hang on the wall on either side of the bathroom door (fig. 277). — 35, 34

East Wall

CURTAINS and WINDOW SHADE. Figure 276 (1968) shows a half-drawn shade behind sheer curtains, hanging straight. The present shade is a replacement since 1969; the curtains, now stored, need to be rehung or replaced with similar ones.

TELEVISION SET, RCA Victor, on stand (fig. 276). This was probably the set purchased in the fall of 1952, just in time for the election (Mrs. Sandburg to Carl Sandburg, October 1, 1952, Sandburg Collection, University of Illinois). It was purchased at Margaret's request, over Sandburg's initial objection (Margaret Sandburg, 1983). It was moved up here for Janet's use, presumably after receipt of the Zenith Space Command set (1957) in the dining room.

WATERCOLOR, Japanese, framed in Columbus, Ohio. Hanging above television set in 1968 (fig. 276). — 33

Old treadle-operated SINGER SEWING MACHINE. This was originally in the utility room downstairs, according to Helga Sandburg (1974 interview) who said she had used it; Margaret says they had it in Harbert and probably in Elmhurst. In 1968, it was in its present location (fig. 276). — 11

GUEST ROOM (214), cont.

South Wall	Cat. No.
CURTAINS AND WINDOW SHADE; see figure 275.	
ARMCHAIR, maple, covered in brown vinyl, facing the television set (fig. 274 and CASS photo 1089/40, not illustrated).	10
WASTEBASKET, with map of the United States in relief, dating probably from 1959 (50 states). Visible in figure 274, beside chair.	28
TWIN BEDS, maple, and complete BEDDING, including matching striped BEDSPREADS (CASS 15, 16), visible in 1968 photograph (fig. 274).	7, 8 3-6 15-23
NIGHT STAND, maple, between the beds (figs. 274 and CASS photo 1089/40, not illustrated). On it, in 1967, was a brass bedside lamp with cone-shaped shade; this was gone by 1968. If the original can not be located, another small lamp in the site collection can be used.	24 to be acquired

West Wall	
DRESSER, maple, with circular mirror, similar to the dressing table and mirror in Mrs. Sandburg's room and presumably part of Helga's Harbert bedroom set (fig. 274).	12
PRINT or WATERCOLOR, Japanese, on the wall beside the dresser mirror (fig. 274).	37

On the Floor	
SHAG RUG, beige, east of beds, under chair, 1968 (fig. 274).	73
SHAG RUG, light brown, between the beds (1971, when cataloged).	29

GUEST ROOM (214), cont.

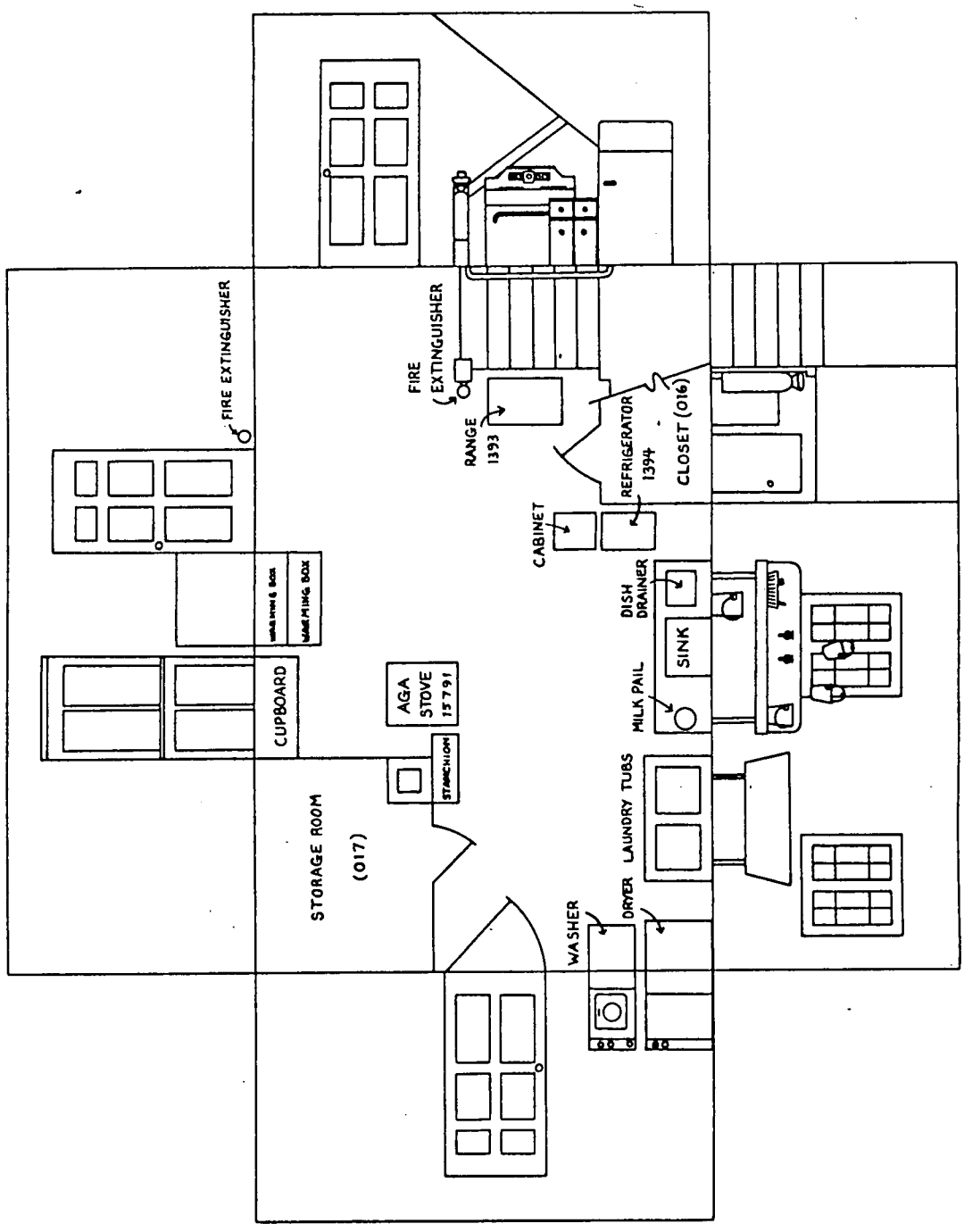
Ceiling | Cat. No.

The overhead LIGHT FIXTURE is a naked bulb in a porcelain receptacle, probably dating from the Smyth days.

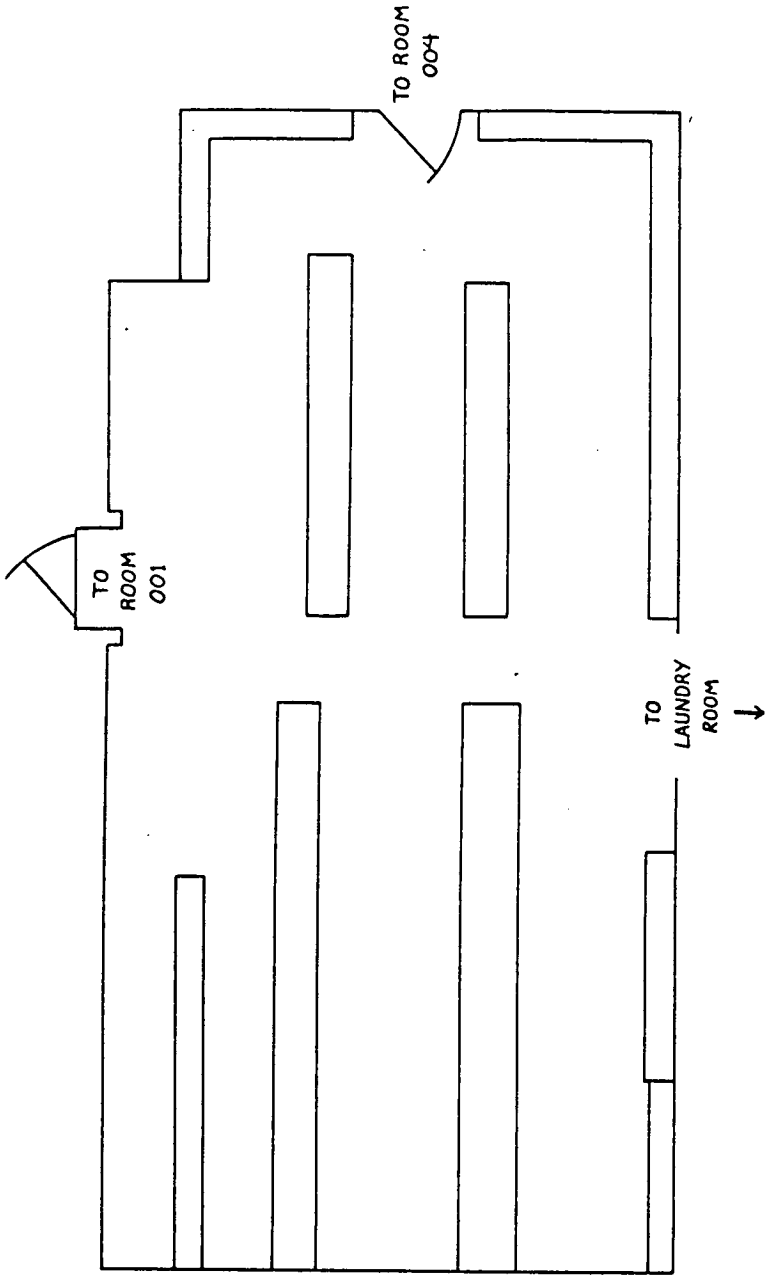
BATHROOM (217)

Dating back to the Smyth days, this bathroom is unlike the more modern ones downstairs in having a wood rather than tile floor and a shower instead of a bathtub. There is no photographic evidence of its furnishings, but the towels and throw rug now in it were placed there in 1974 by Paula Steichen on the basis of family recollections. No change is recommended.

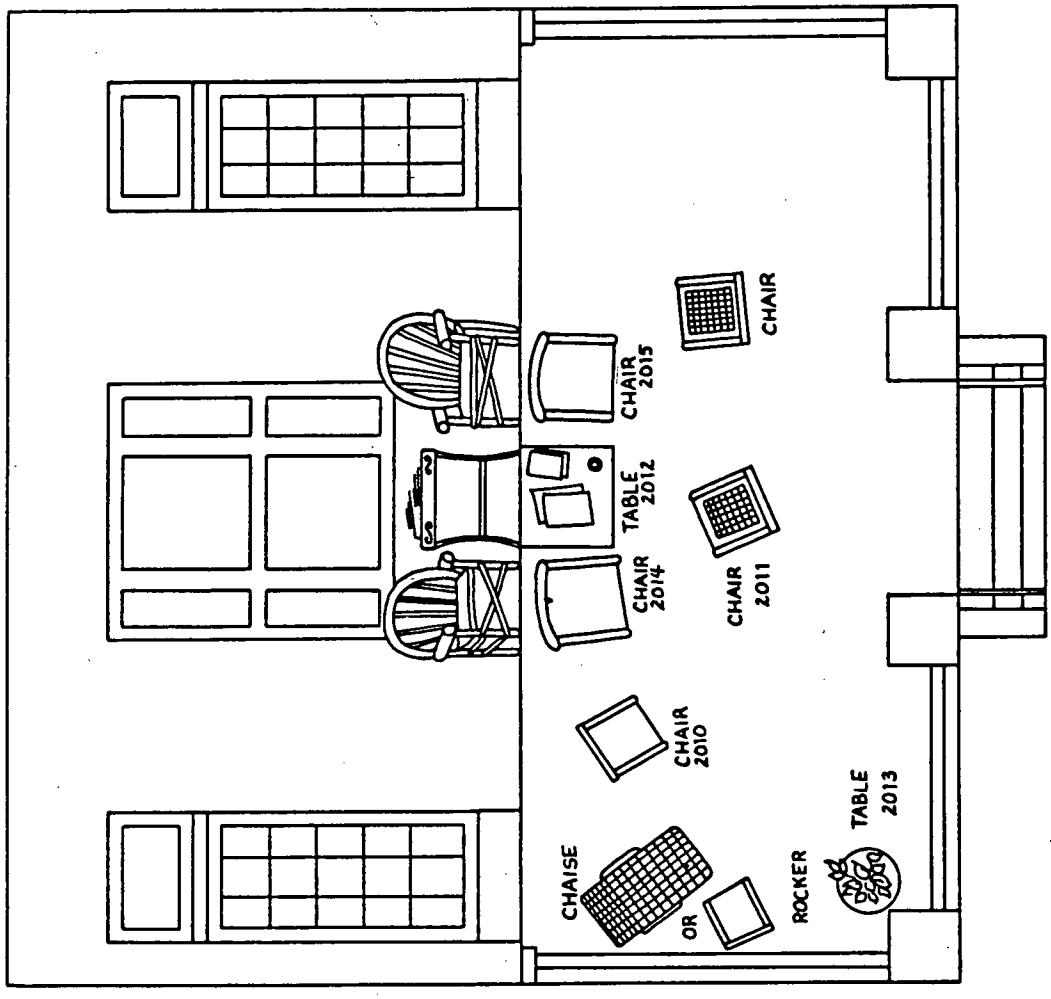
FLOOR PLANS AND ELEVATIONS



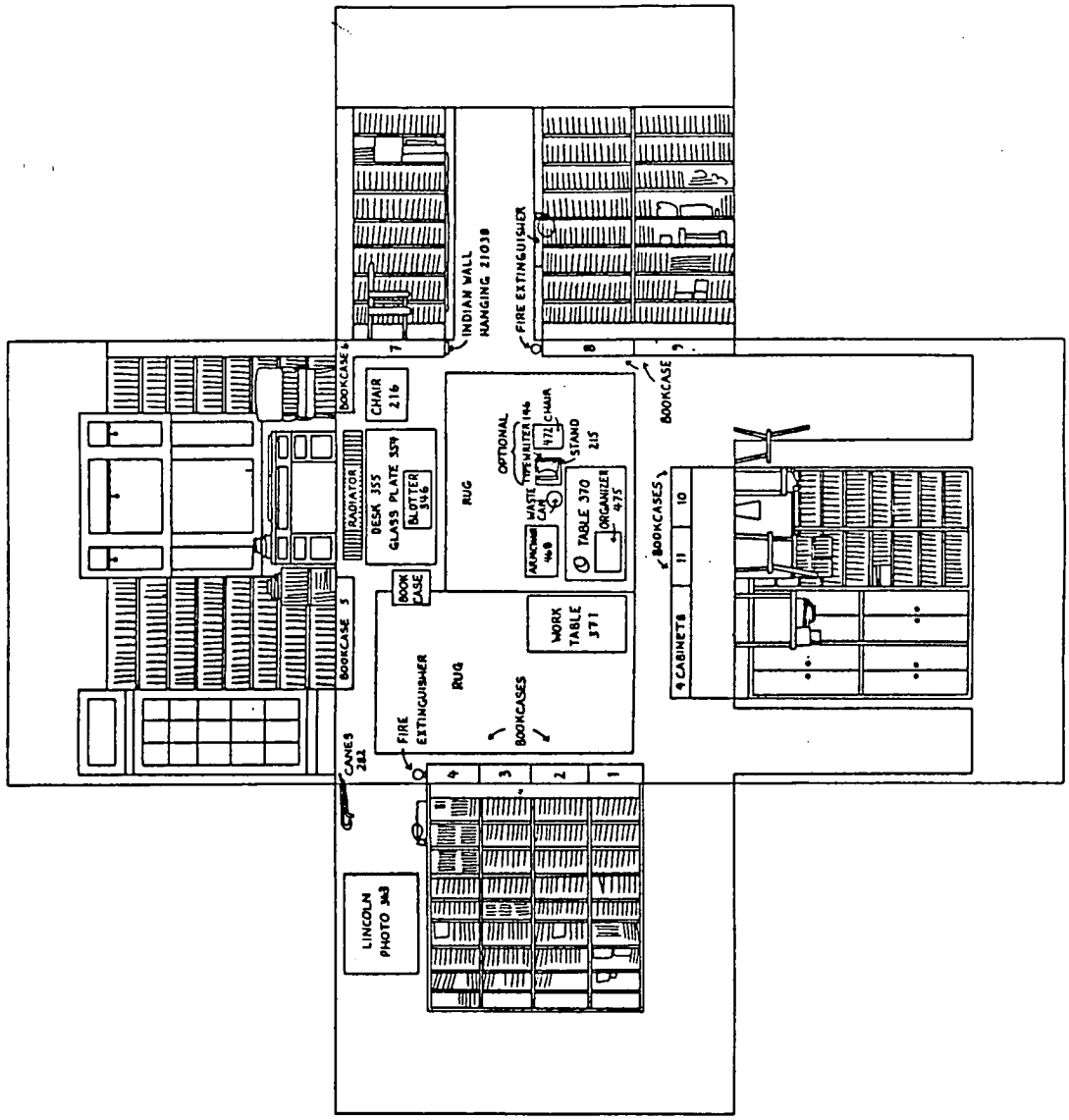
LAUNDRY ROOM
015



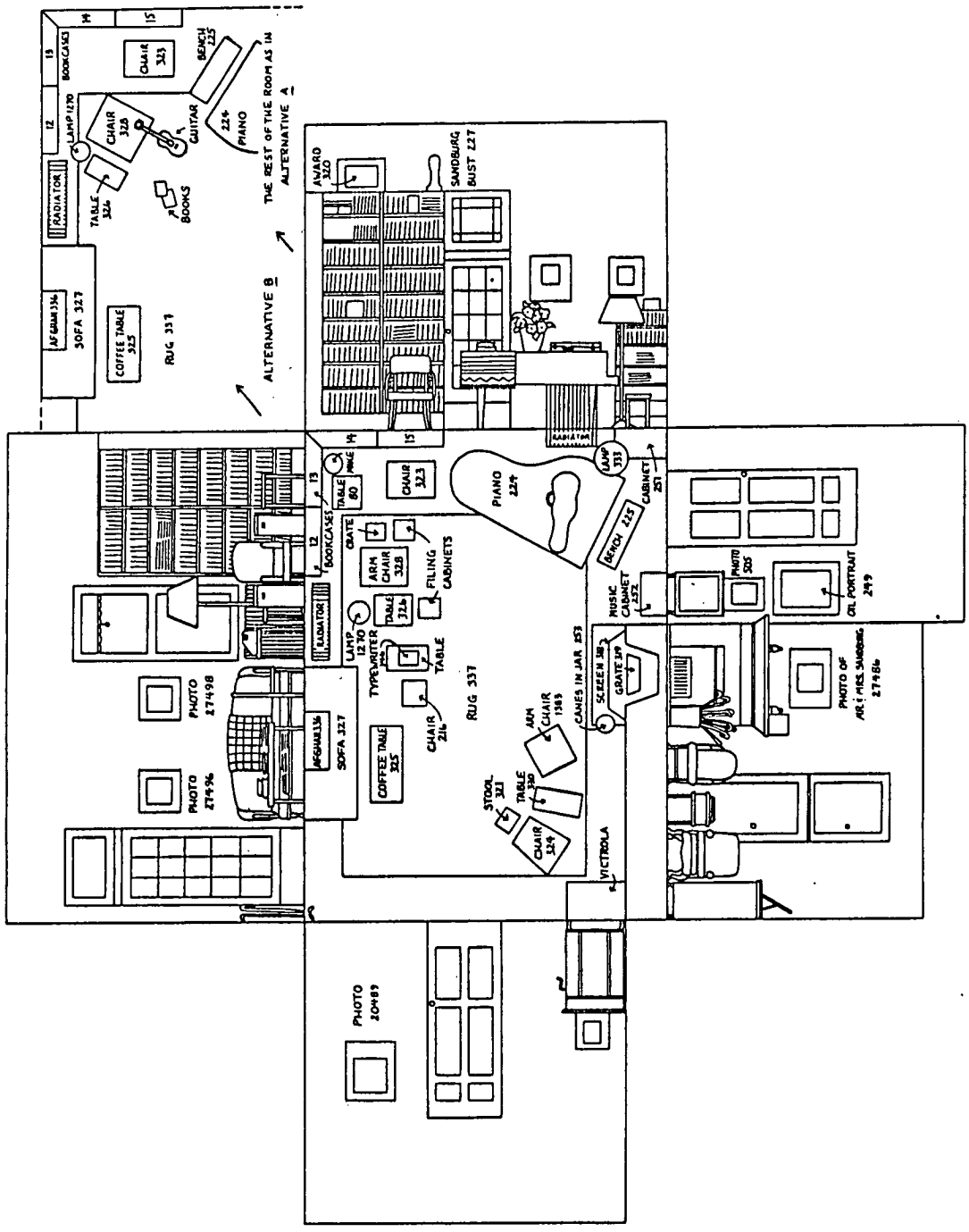
BOOK ROOM-018



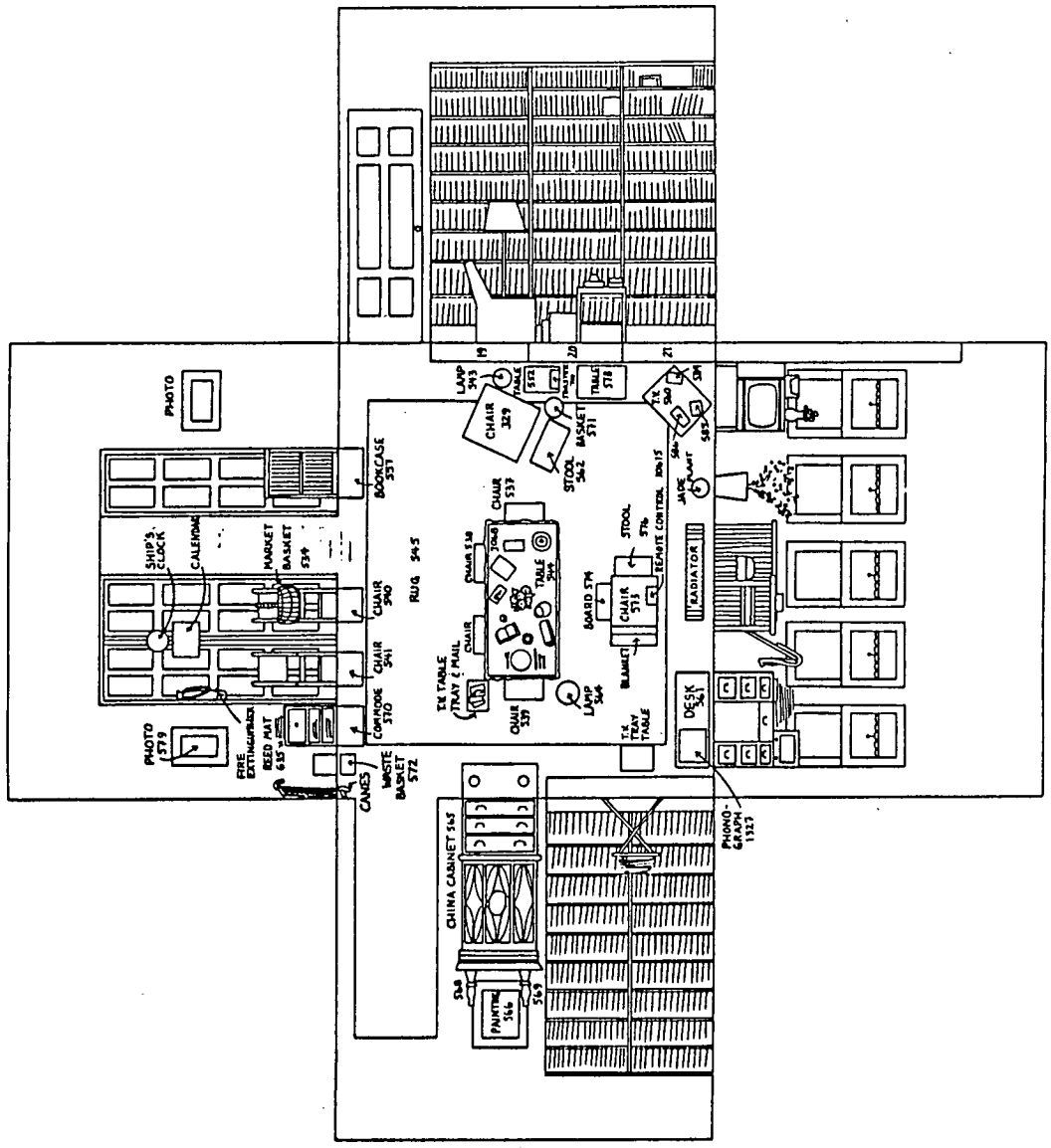
FRONT PORCH-100



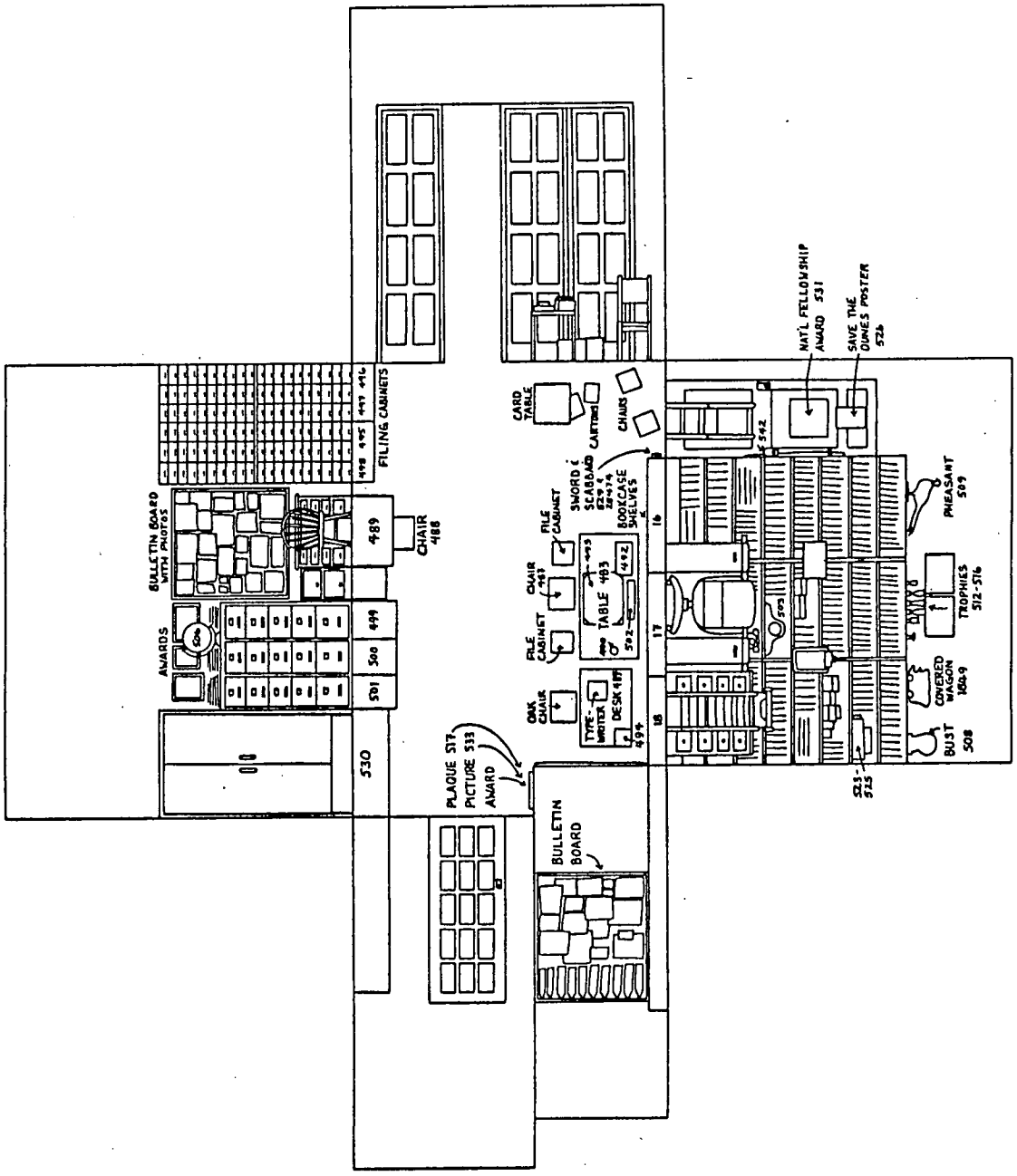
SANDBURG'S OFFICE
101



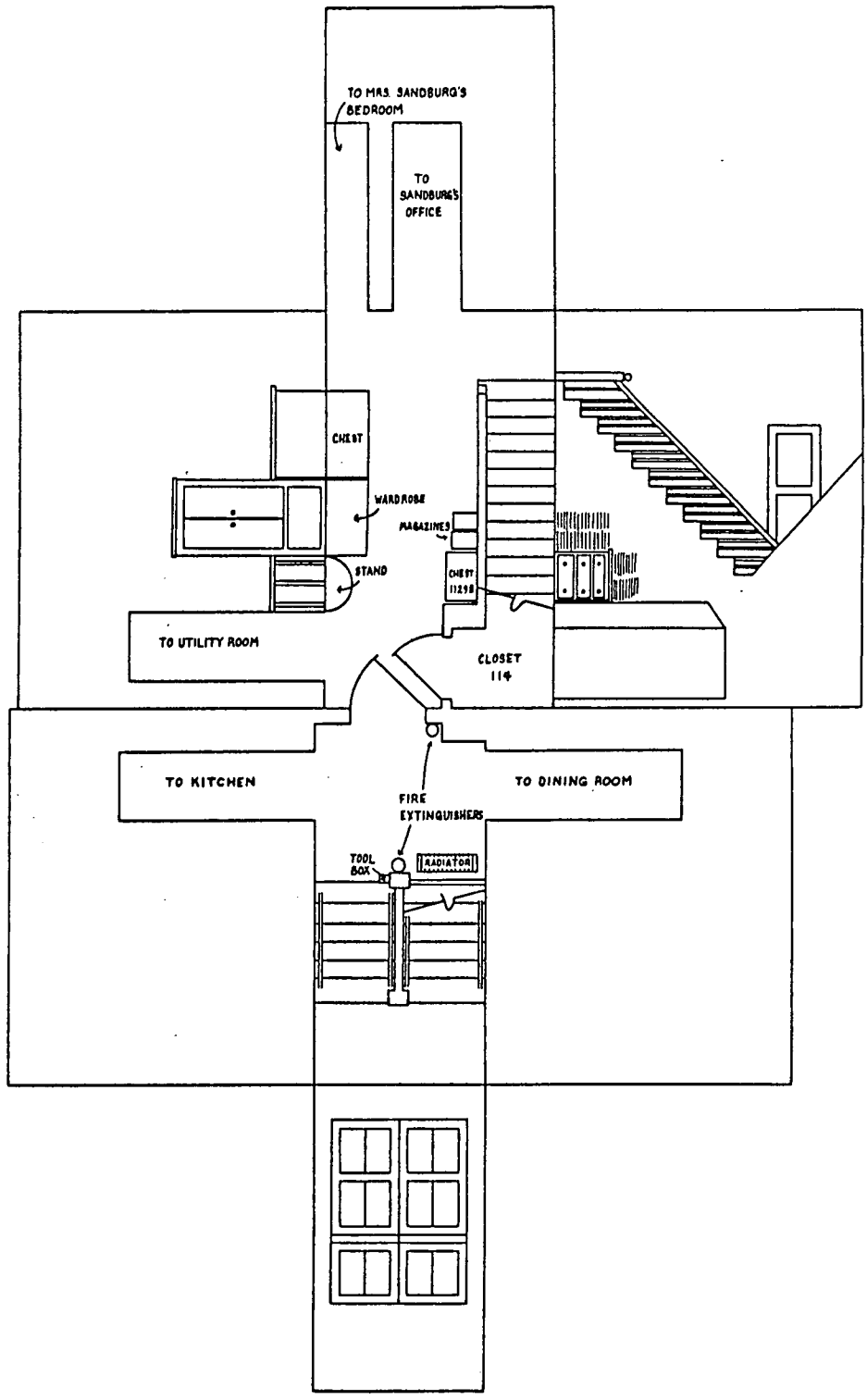
FRONT ROOM - 102



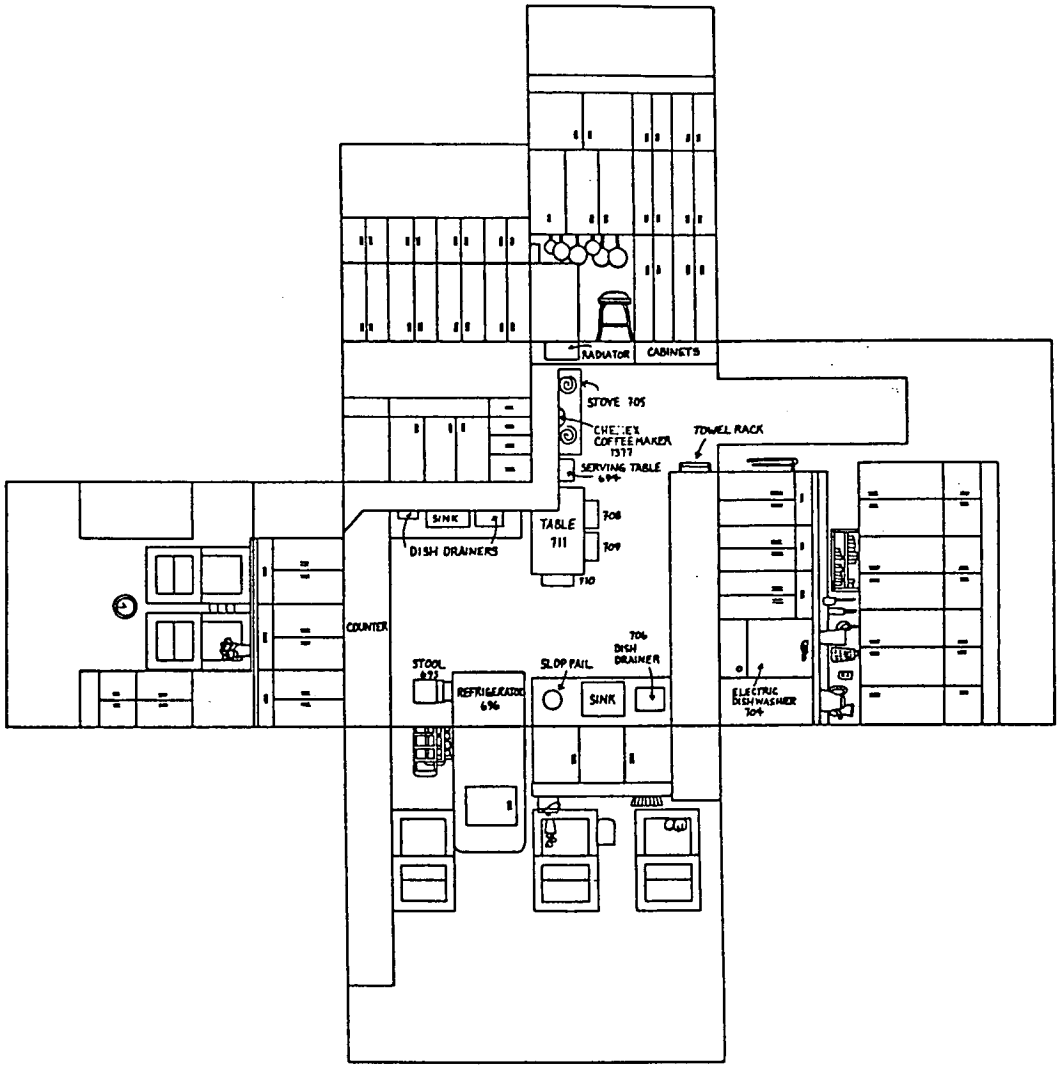
DINING ROOM - 112



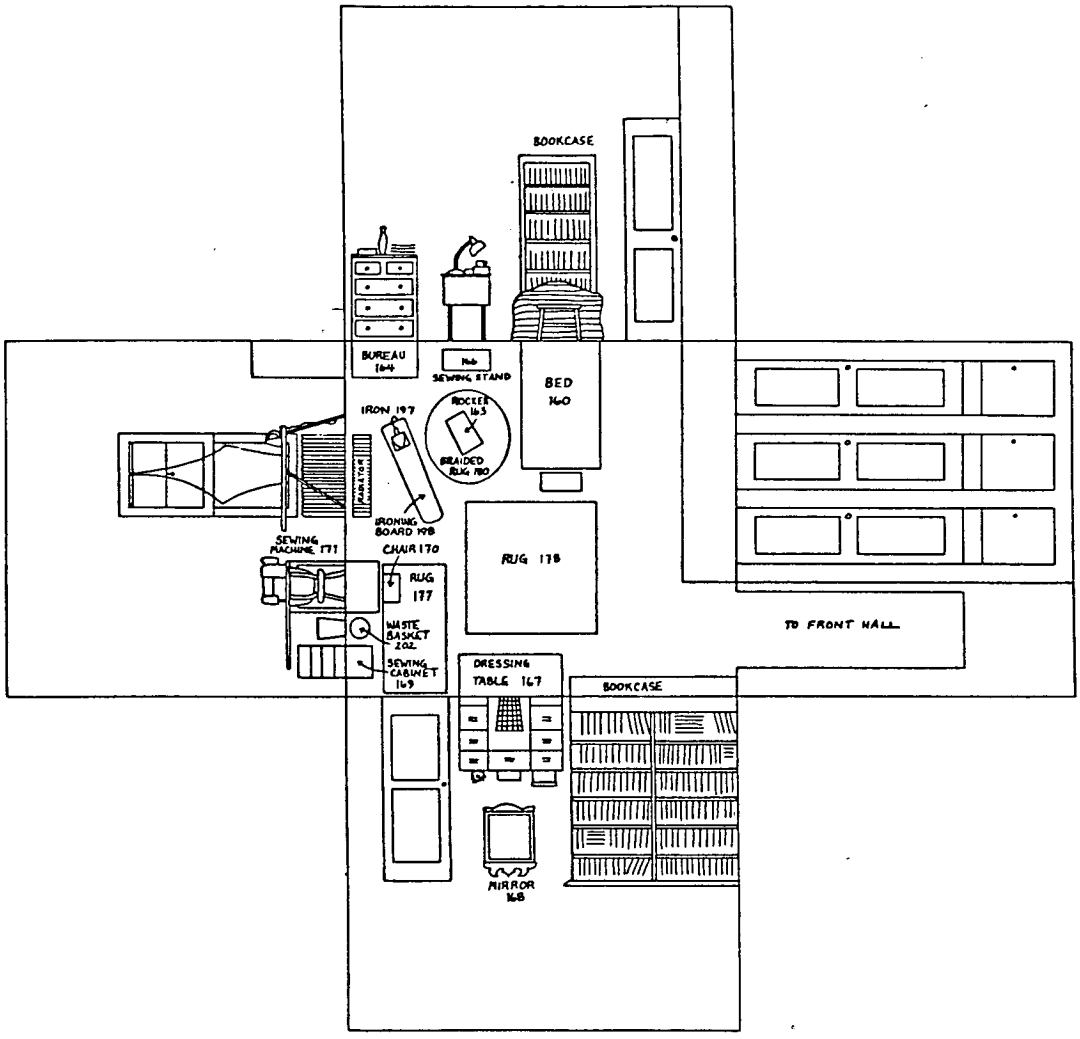
FARM OFFICE-113



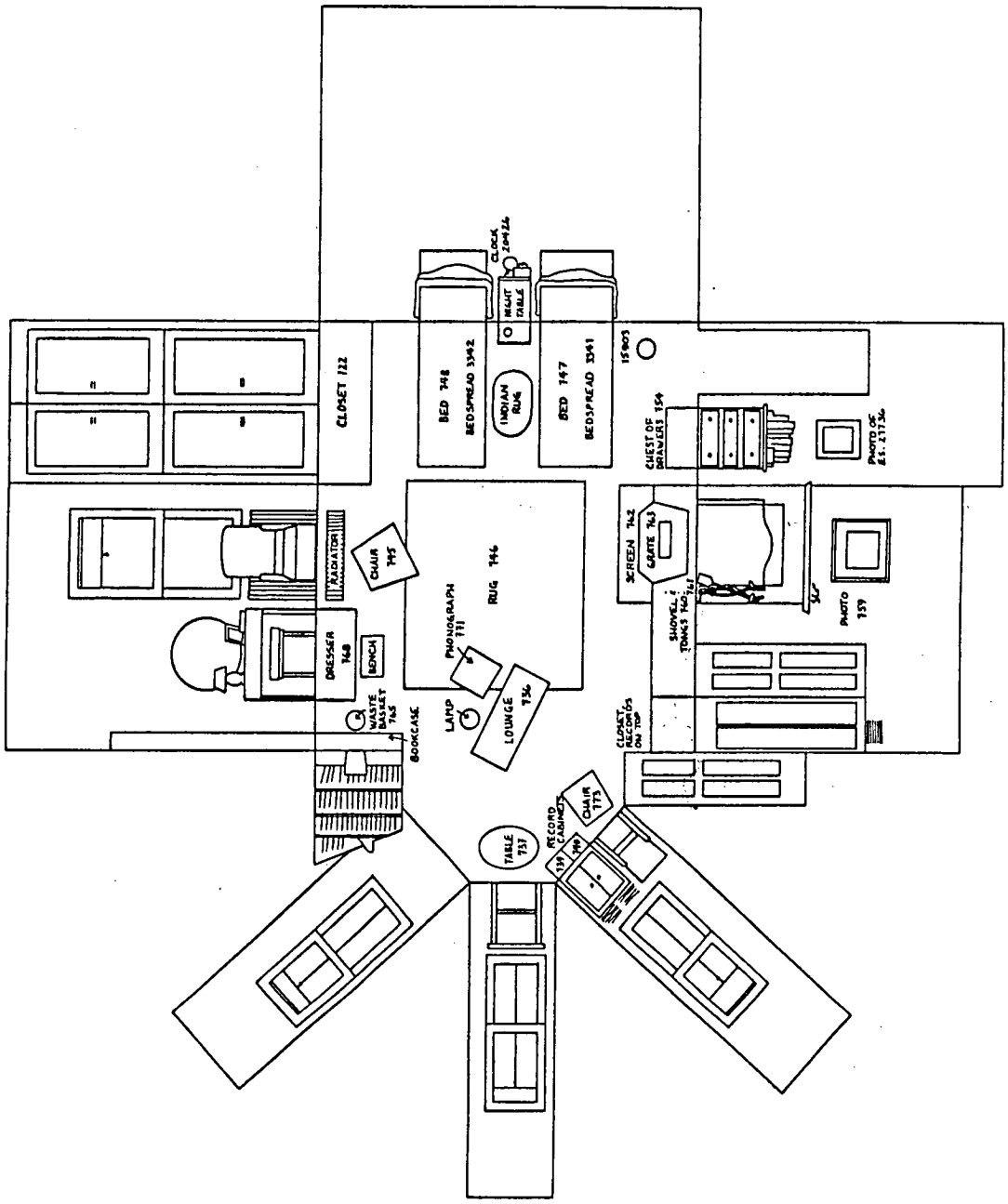
FRONT HALL-115
BACK HALL-116


RADIATOR
CABINETS
STOVE 705
COFFEE MAKER
1377
SERVING TABLE
694
TOWEL RACK
SINK
DISH DRAINERS
TABLE
711
708
709
710
COUNTER
STOOL
692
REFRIGERATOR
696
SLOP PAIL
706
DISH
DRAINER
SINK
ELECTRIC
DISHWASHER
704

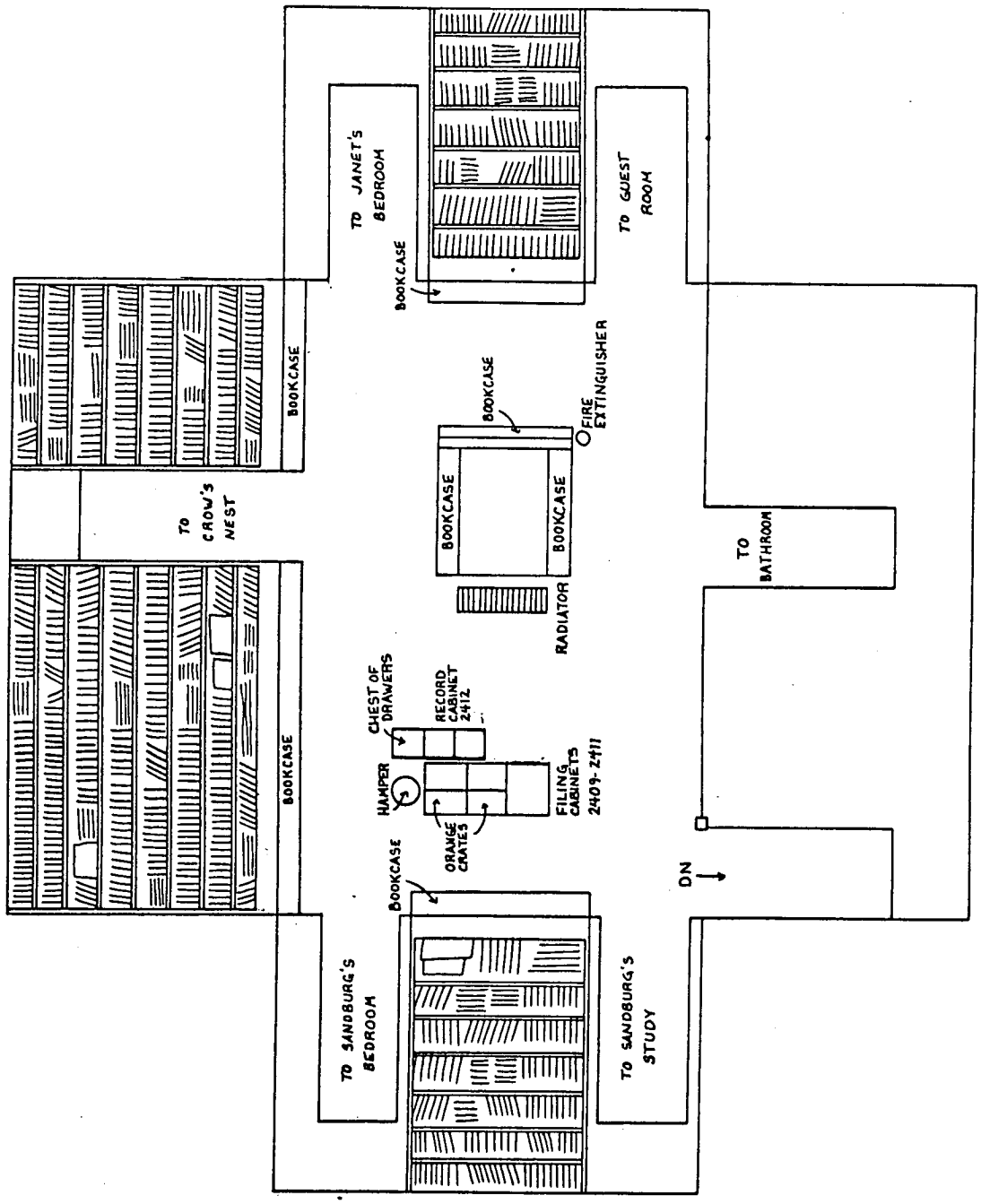
KITCHEN-117



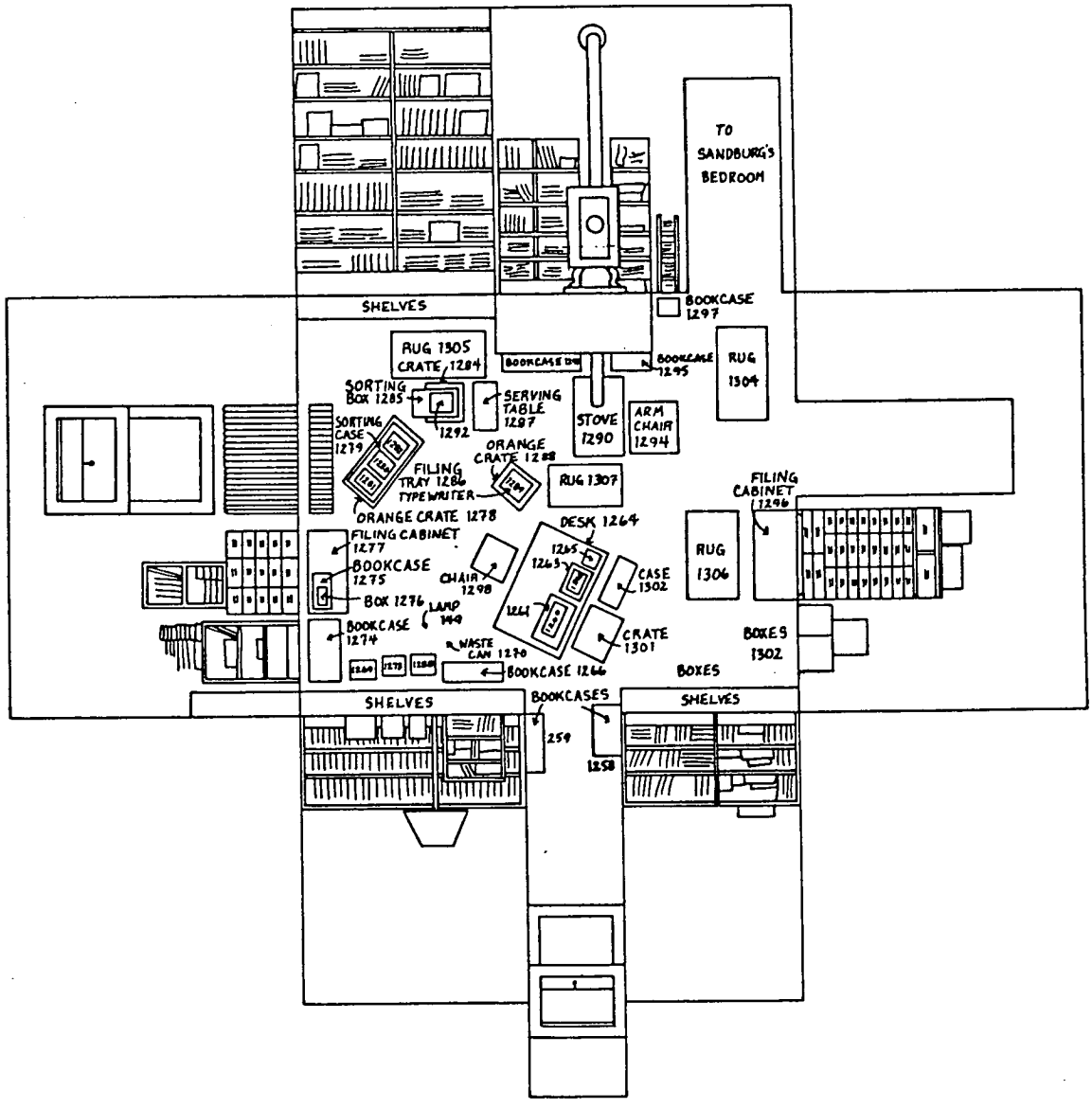
UTILITY ROOM
118



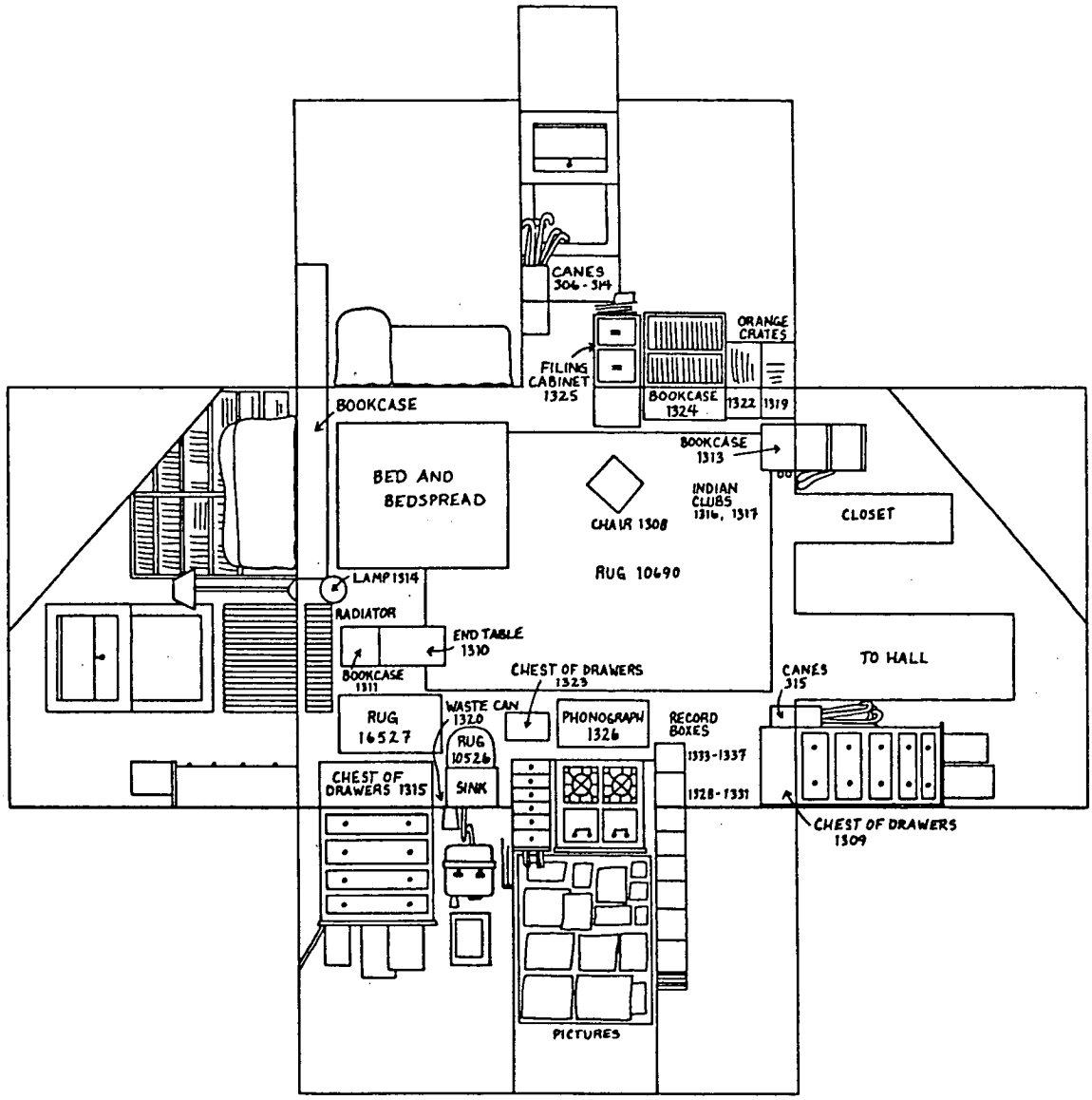
MRS. SANDBURG'S ROOM - 121



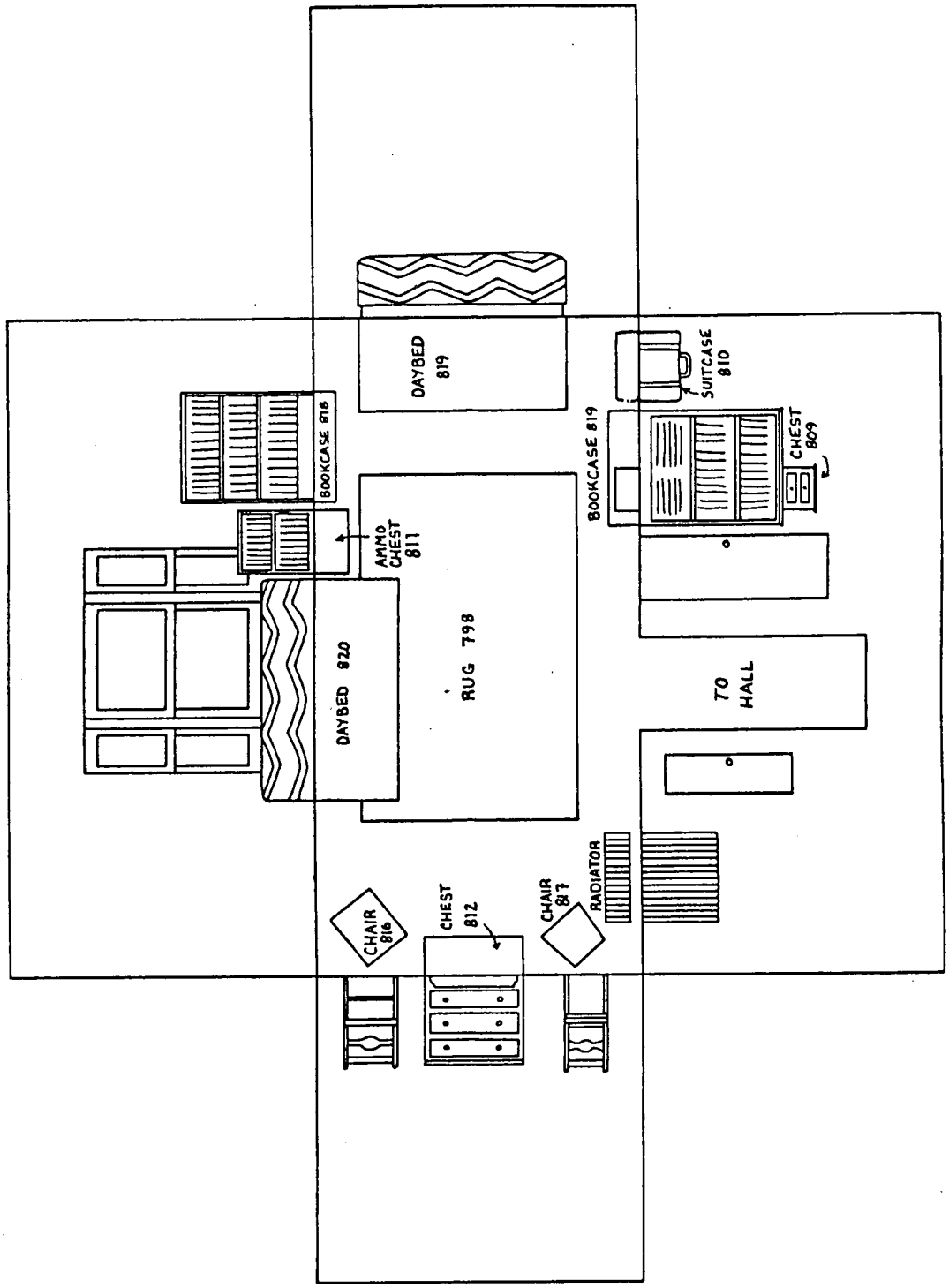
UPSTAIRS HALL
200



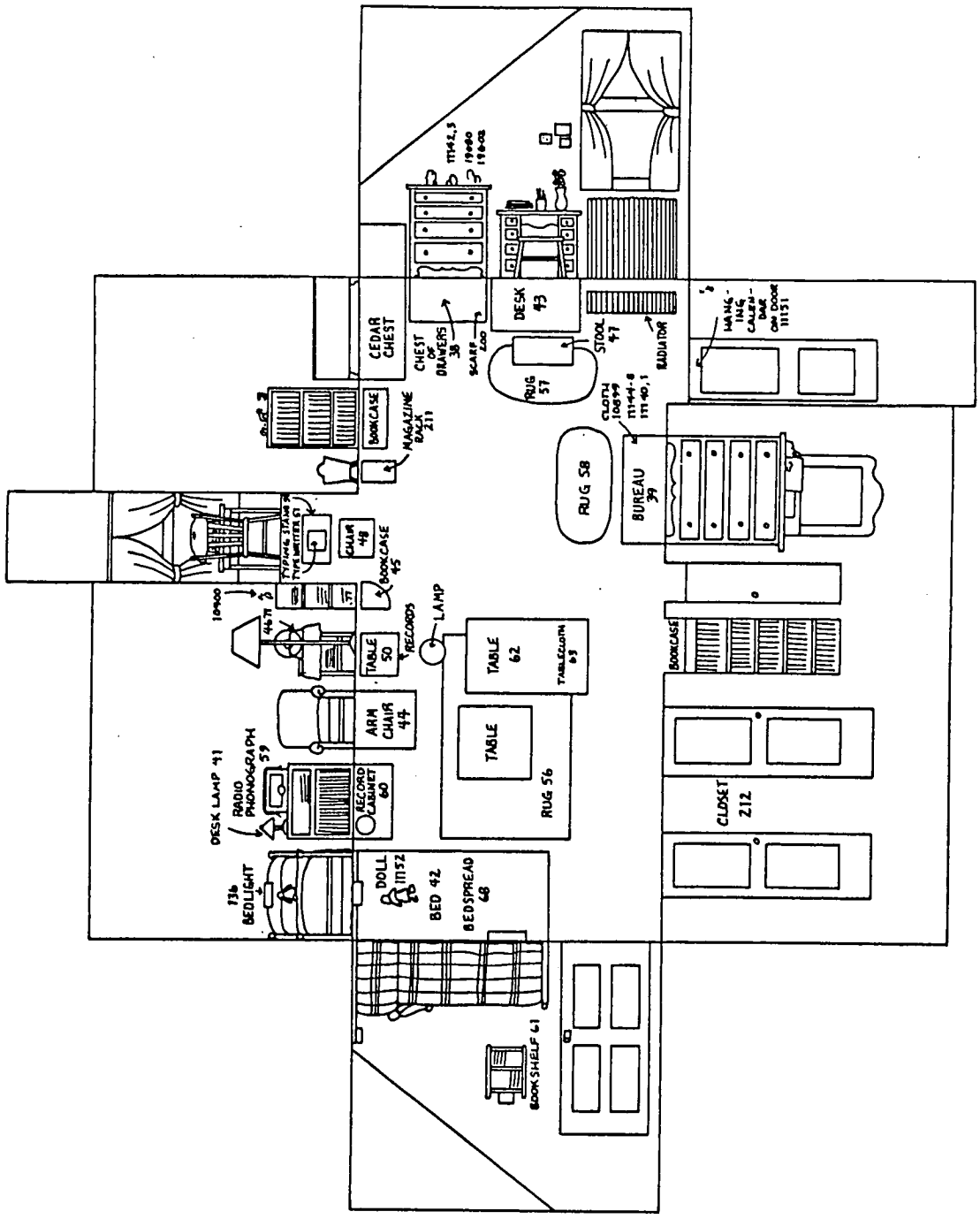
SANDBURG'S STUDY
201



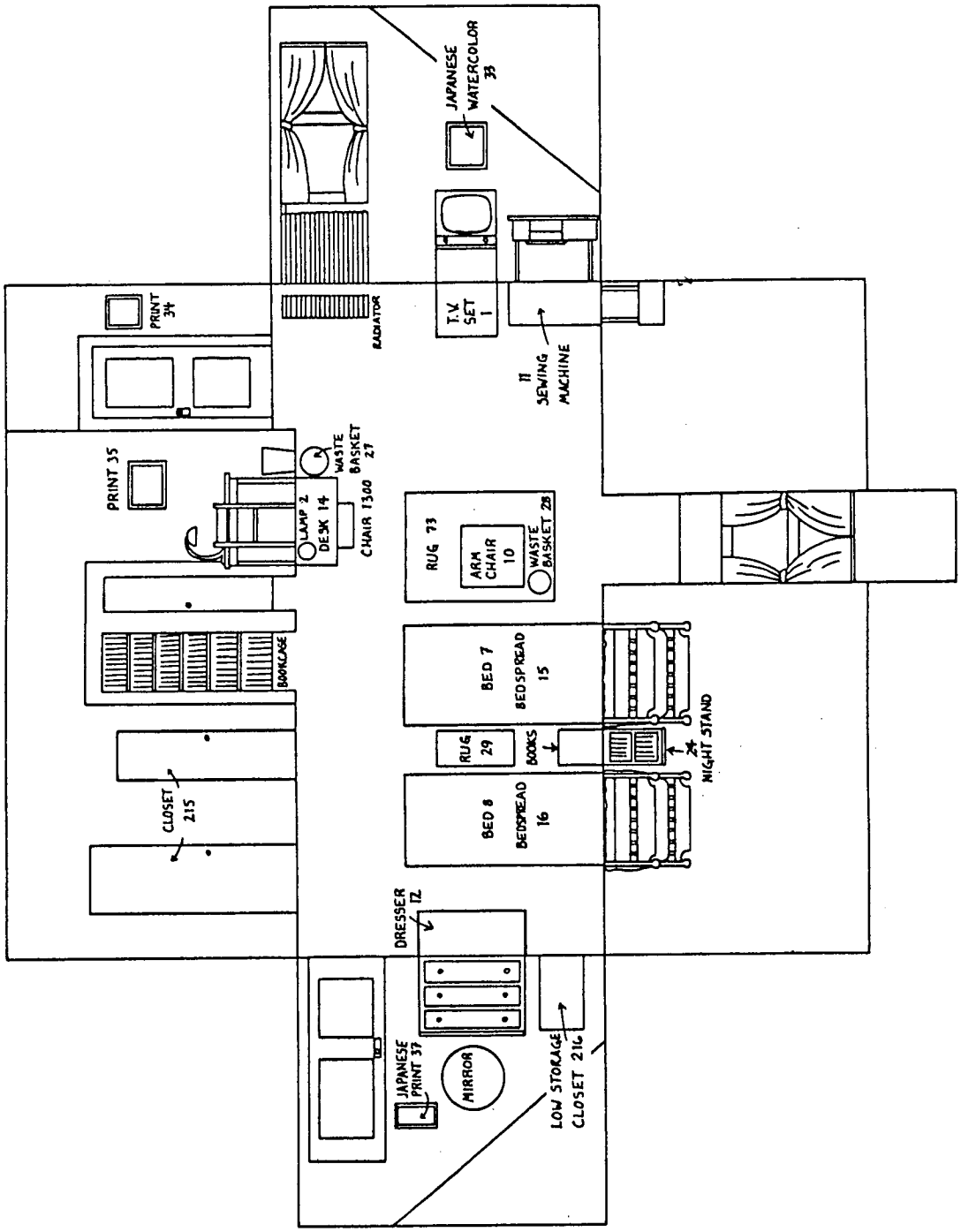
SANDBURG'S BEDROOM
202



CROW'S NEST - 207



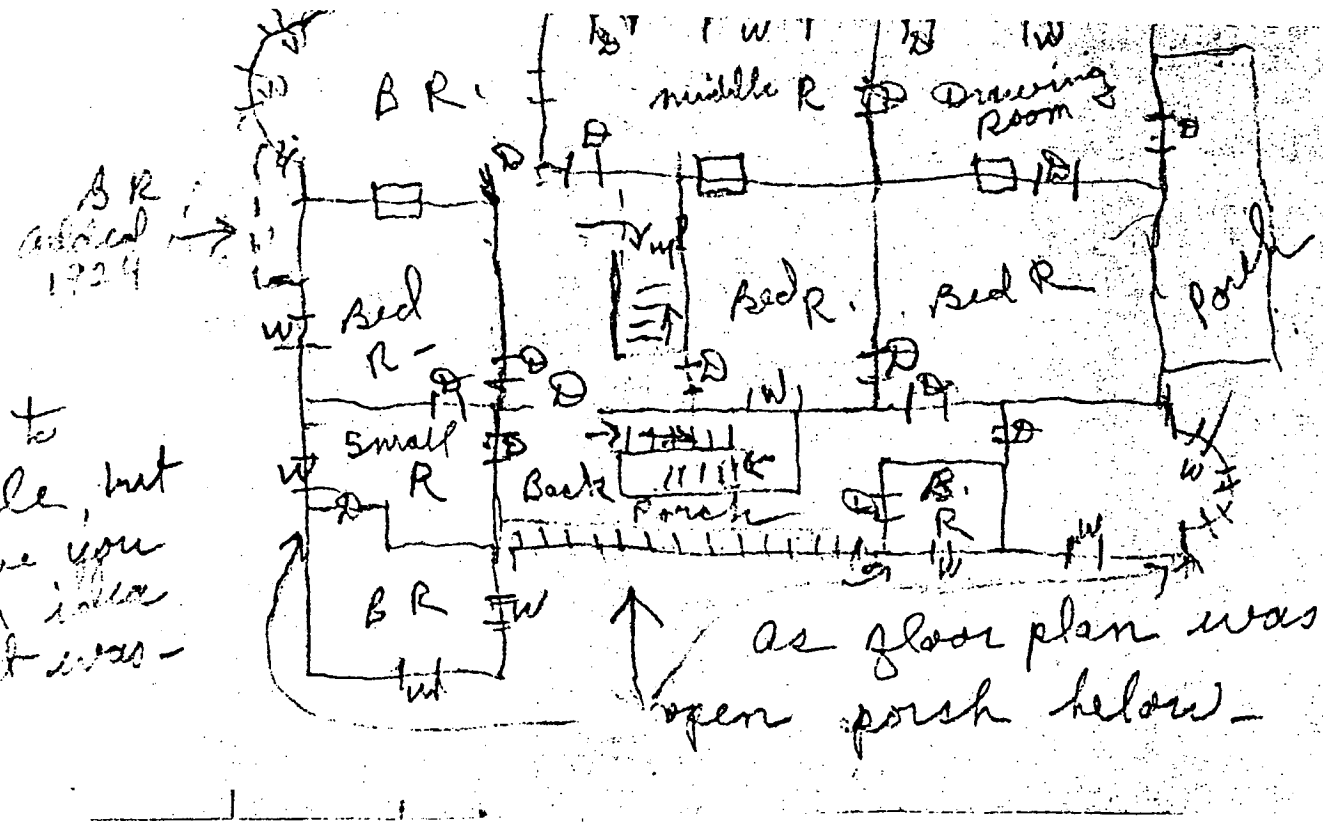
JANET'S ROOM-211



GUEST ROOM -214

APPENDIX A

First-floor plan of Connemara before 1924 Smyth alterations. Original drawing made by Mrs. Rodgers, one of the Smyth granddaughters. CASS #3001.



Not to scale, but may give you a clearer idea of how it was -

as floor plan was until 1924

open porch below -

APPENDIX B

Mrs. Sandburg's deed of gift to the University of Illinois, December 28, 1967, covering books, pamphlets, and archival material at Connemara.

Jan. 1979 [illegible] Carson [illegible] as a copy [illegible] by [illegible] to the University which we did not have

DEED OF GIFT

WHEREAS, I am the owner of certain books and papers of Carl Sandburg; and

WHEREAS, I desire to transfer the ownership of these items to the University of Illinois,

NOW, THEREFORE, I, LILIAN STEICHEN SANDBURG, hereby give to the University of Illinois for inclusion in its collection and for administration by the authorities thereof, and the University of Illinois hereby accepts the collection of books, papers, letters, clippings and items of memorabilia, all formerly owned by Carl Sandburg, and as specifically set forth on the schedule annexed hereto, subject to the following:

1. That the literary property and other literary rights in the material which is the subject of this gift shall be reserved to me and my heirs, legatees and assigns forever despite the transfer of the physical property.

2. While it is my intention to transfer the contents of the Carl Sandburg Library to the University of Illinois, it is my intention to exclude therefrom certain letters of a personal nature which shall be retained in my possession.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 28th day of December, 1967, at Hendersonville, North Carolina.

[illegible] (L.S.)
Lilian Steichen Sandburg

ACCEPTED:
THE UNIVERSITY OF ILLINOIS

SCHEDULE A

All of the books, all the pamphlets and archival material presently located in the house at Connemara Farm, Flat Rock, North Carolina, which were formerly the property of Carl Sandburg, as follows:

1. Carl Sandburg books - Foreign language editions.

2. Book of clippings from the Chicago Daily News - "From the Notebook of Carl Sandburg."

3. Approximately 650 volumes of biography and American history.

4. 7,500 miscellaneous volumes of fiction and reference works (dining room).

5. Books of poetry, many of them representing presentation copies totalling approximately 1,260 volumes (dining room).

6. Miscellaneous volumes, approximately 4,000 volumes in various classes including paperbacks, sociological and critical volumes (basement).

7. Approximately 50 cartons of clippings retained and classified by Carl Sandburg - basement (including clippings on 15 schools named for Carl Sandburg and articles about them).

8. Correspondence files including correspondence with Alfred Harcourt and other persons at his publishers, Harcourt Brace; file of correspondence with Oliver Barrett.

9. 2,000 miscellaneous volumes, front room on the ground floor and second floor.

APPENDIX C

Notes made by Vera Craig, Branch of Museum Operations, National Park Service, during her visit to Connemara, June 1968, to consult with Mrs. Sandburg on furnishings to be given to the proposed National Historic Site, with list of photographs taken (68-CASA-975/978-S).

~~The house is furnished~~

The furnishings are substantially the same as they were during Mr. Sandburg's lifetime and they will be left intact with the following exceptions:

First Floor

~~Living Room~~
Front room with piano -

~~Will remain as is~~

Dining Room

Everything but
Tea Cup & saucer
Russian ceramic
Porcelain Mug in

China closet
Photograph (framed) of Carl Sandburg speaking at Univ. of Illinois inscribed Paula, Margaret, Janet
Families will try to duplicate

Mrs Sandburg's bedroom
(First Floor)

as is - Mr Sandburg died here - in hospital bed.

Downstairs Office (as is)
(front room)

Parlour (front room w/piano)
Everything but —
Head of Carl Sandburg,
"Skald of Flat Rock" by
Wm. Mangum presented to
Mrs Sandburg 1967.

Lincoln Room - some Lincoln
things (books) here - some
Illinois took.
Second floor, front center)
(Crow's nest)
Mr. Sandburg sometime
worked here.

Contents of metal box)
will still have to be culled
~~manuscripts~~ letters + clipping
pamphlets - miscellaneous

Mr. Sandburg's bedroom
everything as is

---

upstairs
Work room as is
(with wood stove, etc.

Notes ~~...~~ for last book
he was working on, etc.
Personal item
Pkg. Chiclets
Kleenex.
Unusual paper weight

Collection of minerals.
about 40 pieces (polished
given to Carl Sandburg by
Mrs Alice Henderson in
memory of Wilson Henderson
who made collection (Mr.
Henderson was family friend
(lawyer) who did some research
for Carl Sandburg.

Kitchen as is —
except coffee maker —

Margaret's Bedroom & Office
furniture & some
of furnishings
(has not decided what
she is.
Personal belonging & few
sentimental items

Some linen, tablecloth's
etc.
some photographs.
China, dinnerware —
Mr Sandburg's clothing.
Medals, awards etc.
Personal items - glasses, watch,
pocket [illegible], collection of
[illegible], [illegible], [illegible]

Collection of newspaper
clippings, personal Sandburg
items, etc - exhibited by
Hallmark -

975 Dining Room
3 shots

975 Margarets Bedroom
1 ft 3 shots

975 Margarets workroom
3 shots

977 Margarets Bathroom
1 shot

977 Farm Office
2 shots

977 Parlor
3 shots

Stoughton
1968
V Crowing

40
10
30
15

90 20

90 a month
80 for food +
10 for household

337

Contact prints

68-CASA-976-S

Second Floor

977 Carl Sandburg's office 3 shots

977 Carl Sandburg's bedroom 3 shots

976 Hall 4 shots

976 Crow's Nest 2

976 Janet's Room 3 shots

976 Guest Room 2 shots

974 Downstairs office - where he met people, visitors

3 shots (actually 6)

Lt Ashville 7:35
Arr. Dash 11:00

Parking

Arr home 11:30

95077

974 Kitchen 4 shots

975 Utility room 2 shots

95068

Man - lf home 6 a.m.
Av. Airport 6.15 a.m. 95068
Arr Ashville N.C. 10:12
1st Floor

Mrs Sandburg's bdrm.

978 East wall 1

978 West wall 1

978 Mrs Sandburg's Bthrm 2

Hallway

978 1 North wall
1 South wall
1 Pictures (West wall

978 Guest Room 2 shots

978 Bathroom off guest room 1 shot

APPENDIX D

Mrs. Sandburg's deed of gift of furnishings and personal property at Connemara, June 27, 1968 (CASS Accession 1).

A S S I G N M E N T

This Indenture made this 27th day of JUNE 1968, between Lilian Steichen Sandburg of Flat Rock, in the County of Henderson and State of North Carolina, assignor-donor, and the UNITED STATES OF AMERICA, assignee-donee,

W I T N E S S E T H

That in order to provide for the use, benefit, inspiration, and enjoyment of the public, and preservation as objects of historic value and national significance, the assignor-donor, Lilian Steichen Sandburg for herself, her successors, her legal representatives and her assigns, has given, granted, assigned, transferred, set over, conveyed, and by these presents does give, grant, assign, transfer, set over, and convey, unto the assignee-donee and its assigns forever, on the condition that delivery shall become effective only when and if title to the 241.18 acre Carl Sandburg Farm known as Connemara vests in the United States of America, the following property, goods, and chattels, located at the premises known as Connemara, in said Flat Rock, Henderson County, North Carolina, formerly the home of Carl Sandburg, wit:

ALL of those items of personal property located at said Connemara which are listed and described in the schedule annexed hereto and marked "Exhibit A", which schedule is dated JUNE 27, 1968 and is made a part hereof.

TO HAVE AND TO HOLD unto the said assignee-donee and its assigns, all and singular, the above mentioned and described property, goods, and chattels, together with all the privileges and appurtenances thereunto belonging.

EXHIBIT "A" - Important

IN WITNESS WHEREOF the assignor-donor has hereunto affixed her hand and seal the day and year first above written.

Lilian Steichen Sandburg (L.S.)
Lilian Steichen Sandburg

STATE OF NORTH CAROLINA)
) SS.:
COUNTY OF HENDERSON)

BE IT REMEMBERED that on the 27 day of June, in the year One thousand nine hundred and sixty eight, before me the subscriber, personally appeared Lilian Steichen Sandburg, who is the assignor-donor mentioned in the foregoing instrument, to whom I first made known the contents thereof, and thereupon she acknowledged that she signed, sealed, and delivered the same as her voluntary act and deed for the uses and purposes therein expressed.

Marshall Williams
Notary Public, State of North Carolina

My Commission Expires Jan. 16, 1969

Exhibit A

June 27, 1968

Personal Property Conveyed to the United States

All household furnishings and personal objects now in Connemara, on view and stored in closets, cupboards, drawers, trunks, etc. including linen, china, photographs and Mr. Sandburg's clothing, desired by the National Park Service to interpret Carl Sandburg and retain the interior of his home substantially the same as during his life, except for personal objects of surviving members of the family as noted below:

First Floor

Front Room with Piano

A sculpture of Carl Sandburg by Wm. Mangum presented to Mrs. Sandburg in 1967 was not in the house while Carl Sandburg was alive. This will be removed.

Dining Room

Four objects in the china closet will be removed. These are a small teacup and saucer, a small ceramic piece made in Russia and a porcelain mug. Also a framed photograph of Carl Sandburg lecturing at the University of Illinois inscribed to Paula, Margaret and Janet. This is hanging on the wall. The family will replace this inscribed picture with another copy.

Margaret's Bedroom and Workroom

The basic furnishings on view will remain substantially as they are. Personal possessions including clothing in drawers, closets, etc., need not remain.

All other rooms on the first floor which include two rooms used by Carl Sandburg as workrooms, Mrs. Sandburg's bedroom, the kitchen, hall and bathrooms, porch and greenhouse will remain intact as they are. Mrs. Sandburg's personal possessions including clothing in her bedroom which are not on view need not remain.

Second Floor

Janet's Bedroom

The basic furnishings on view will remain substantially as they are. Personal possessions including clothing in drawers, closets, etc., need not remain.

Crow's Nest

This is the center room in front of house also known as the Lincoln Room. Mr. Sandburg sometimes worked here. Everything will remain as is. There is a metal box in this room the contents of which the family has not examined. It contains an assortment of small items apparently put there by Carl Sandburg. This will remain substantially as is.

The remaining rooms on the second floor include Carl Sandburg's bedroom and his upstairs workroom. These will remain intact as they are.

None of the books and/or manuscripts of Carl Sandburg's library which are stored throughout the house are transferred to the United States by this instrument, since they have previously been conveyed to the University of Illinois.

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Draft of Historic Furnishings Report (1985), annotated by Helga Sandburg Crile, February 1985.

Margaret Sandburg's notes on the sources of furnishings at Connemara, November 29, 1983.

Flat Rock, North Carolina. Carl Sandburg Home National Historic Site. Farm Office files. Anders File: Correspondence between Mrs. Sandburg and Joe Anders, Hendersonville, October-November 1945, concerning alterations at Connemara, along with Anders' and his subcontractors' invoices, 1945-1948.

Check stubs and income tax returns, 1960-1969, in Farm Office files.

Sears, Roebuck file, in Farm Office files.

Harpers Ferry, West Virginia. National Park Service, Harpers Ferry Center, Division of Historic Furnishings. Notes made by Vera Craig, Branch of Museum Operations, during her visit to Connemara, June 1968, to consult with Mrs. Sandburg on personal property to be given to the government for the proposed National Historic Site (reproduced as Appendix C).

Hendersonville, North Carolina. Office of Register of Deeds, Henderson County. Book 246, p. 297. Deed to Connemara, October 18, 1945.

Lilian Steichen Sandburg's deed of gift of personal property at Connemara to the Government of the United States, June 27, 1968 (copy, reproduced as Appendix D of this report).

Urbana, Illinois. University of Illinois Library. Carl Sandburg Collection, especially family correspondence and letters to and from Eugene F. McDonald, Jr., Zenith Corporation; and Mrs. Sandburg's deed of gift of books and literary materials at Connemara to the University of Illinois (reproduced as Appendix B).

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