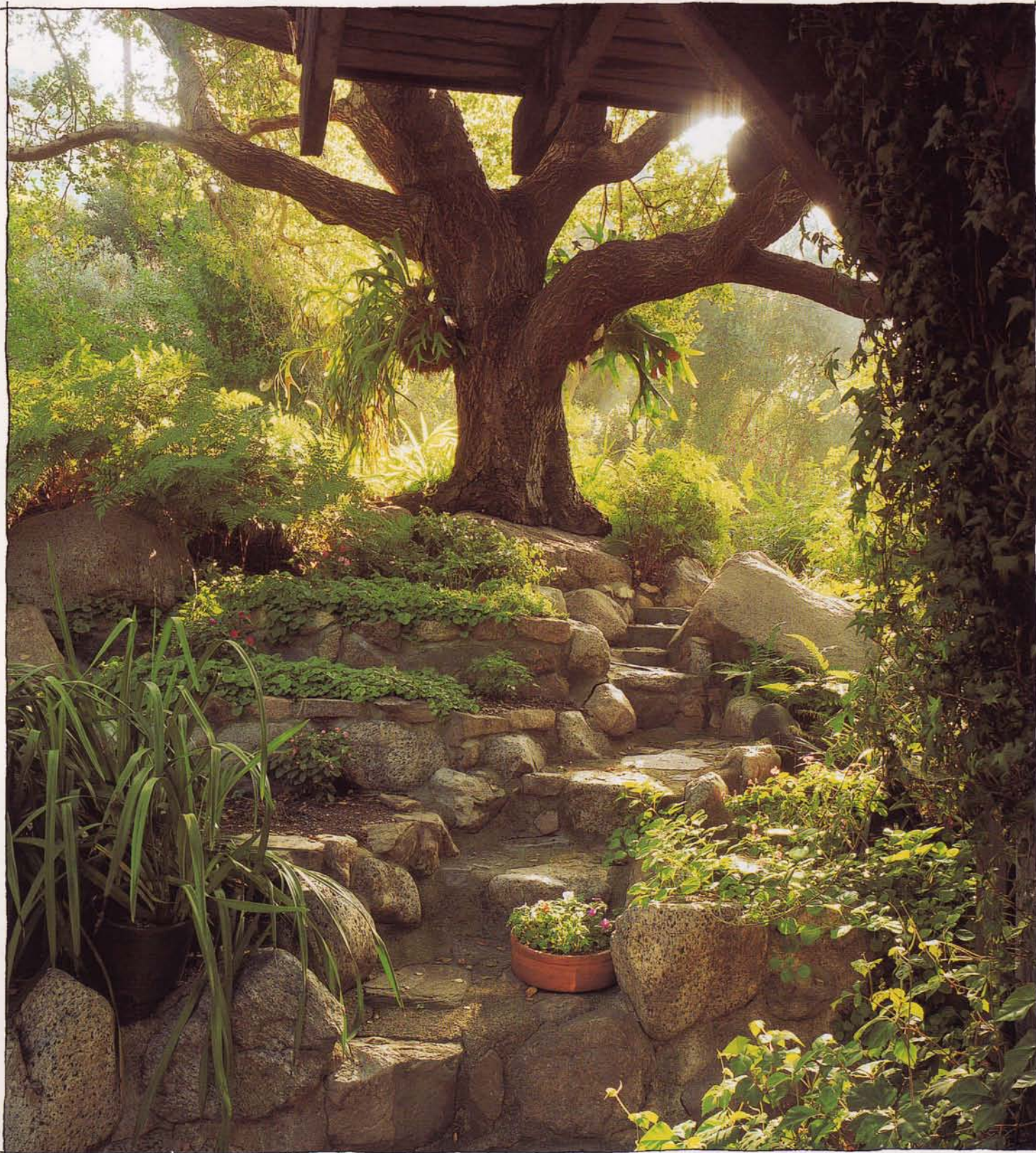


ISSUE NUMBER 28
THE MAGAZINE PUBLISHED
IN THE INTEREST OF
PRESERVING AND
RESTORING THE
MODEST AMERICAN
20TH CENTURY HOME,
THE BUNGALOW,
AND THE RICH LIFESTYLE
THAT IT AFFORDS

AMERICAN BUNGALOW

RESTORATION
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GUILD OF HANDICRAFT SHUTTERS EXHIBIT

The Guild of Handicraft Trust, formed in 1990 to preserve, document and publicize the legacy of craft and design in the North Cotswolds from the 1880s to the 1950s, announced in its August 2000 newsletter that it would close its four-year-long exhibit at the Old Silk Mill in Chipping Campden, Gloucestershire. The vote by trustees to close the exhibit was not unanimous, and discussions and meetings were continuing as of mid-October.

The exhibit included extensive work by architect and designer Charles Robert Ashbee, a follower of William Morris who in 1902, when England's "back-to-the-land" movement was at its height, brought the Guild of Handicraft to Chipping Campden from London.

In its announcement, the Trust cited the failure of income from admissions to meet the exhibit's running costs. It added that while it searches for new permanent quarters, it will continue to occupy a smaller space in the Silk Mill and that materials can be seen by appointment.

For more information (from the U.S.), call (011) 44-1386-841417 or log on to welch.co.uk/Guild/GUILD.html.



KIT BUNGALOWS

At *American Bungalow*, we frequently get requests for current providers of house kits, a la Sears and Aladdin bungalows. Well, that search still seems to be the Holy Grail, but there is a tent-like bungalow kit available.

Family owned Sweetwater Bungalows was founded in 1996. The concept first arose when they were building a family hideaway in the hills of Sonoma County, Calif., and wanted to experience life in the heart of nature. Several tent structures were built as temporary accommodations to the main house, which was under construction. The peaceful and intimate experience they offered led to the decision to make the tent bungalows the permanent sleeping quarters.

With marked interest in the bungalows from guests, the family decided to make the Sweetwater Bungalows available to the general public. The structures combine a wood or metal frame with the lightness and beauty of fabric walls, which are filled with ambient light during the day. Zippered, aluminum or enamel windows and a door make it into a cozy house suitable for a studio, guest cottage or eco-tourism accommodations. The weather-tight, durable, semi-permanent bungalows begin at just



under \$3,000. Their website is sweetwaterbungalows.com, or contact them at 1-800-587-5054.



NEW DESIGN GALLERY OPENS

Early last fall, the Minneapolis Institute of Arts (MIA) reopened its Architecture and Design Gallery, which features the Institute's nationally significant collection of Prairie-School objects by Frank Lloyd Wright, Louis Sullivan, Purcell and Elmslie, and George Maher. The renovated gallery has been named the Ulrich Architecture and Design Gallery in recognition of Target Corporation Chairman Bob Ulrich, who enabled the renovation.

MIA's Prairie School collection is one of the top three in the country, along with those at the Metropolitan Museum in New York and the Art Institute of Chicago. MIA is the only museum of the three with a major permanent collection gallery devoted to the Prairie School movement.

The new gallery allows MIA curators to give furniture, architectural elements, windows and decorative arts an environment that recalls their original settings. The gallery walls are painted warm ochre, and wood trim on the walls creates an architectural frieze like those found in many homes from the period. Special oak bases, tables and window frames have been constructed to echo the feeling of Prairie School houses. Historic photographs display the objects in their original settings.

The gallery's centerpiece installation is a skylight from Purcell and Elmslie's Madison State Bank of Madison, Minn., recreated around the museum's existing art-glass panels. Also featured is a hallway from Wright's Francis Little House in Deephaven, Minn., from 1912-14. Other highlights include terra-cotta fragments with organic designs from Louis Sullivan's Scoville Building of 1884-85.

The dedication and reopening of the gallery coincided with an exhibition titled "John Howe in Minnesota: The Prairie School Legacy of Frank Lloyd Wright,"

which featured the work of Wright's chief draftsman, known for more than 20 years as "the pencil in Frank Lloyd Wright's hand." Howe's own significant architectural achievements—there are more than 80 Howe buildings in Minnesota alone—were often overshadowed by his long association with Wright.

The museum has also published *Progressive Design in the Midwest: The Purcell-Cutts House and the Prairie School Collection at The Minneapolis Institute of Arts*. This is the first published guide to the historic Purcell-Cutts House (1913), considered to be one of the finest Prairie School houses in America.



INSIDE AN AUCTION

A recurring contributor, Cathy Christovich and her husband, Dave (of the uncomfortable settle debate in AB Issue No. 23, "Settle Down . . ."), report back from their latest auction trip.

The September 17, 2000 Craftsman-Lambertville (N.J.) Arts and Crafts auction was the first such event following the recent joining of David Rago Auctions with the Craftsman Auctions of Jerry Cohen and John Fontaine. An eager crowd of more than 200 showed up to bid on 300-plus pieces of moderately high-end Mission furniture, pottery, metalwork, art, lamps, rugs, ephemera and the occasional curiosity.

Six or seven years ago, we started our auction dabbling by subscribing to a catalog, which includes a later report of realized prices. In the catalogs, we saw many desirable items that were no longer available through general antique shops, so we trekked up to Lambertville for a couple of Rago's auctions. We found that auction prices are quite unpredictable, but patience and discipline can pay off with real bargains. Then, Dave's appetite for building a real pottery collection began to grow, and the rest is history.

The auction space is a renovated factory, and it's pretty comfortable. The furniture is available for pre-auction viewing in one wing of the building, and the "smalls" (pottery and metal) are lined up in tall glass-front cases. The auction staff knows that serious bidders need to hand-examine the pottery, so no one objects when you lift a delicate George Ohr vessel out of the case for a closer look. Be careful, though, because the old saw applies: you break it, you've bought it!

Sizing up the crowd is part of the auction experience. After attending a few auctions, you expect to see the regulars—a mix of long-time dealers and collectors.