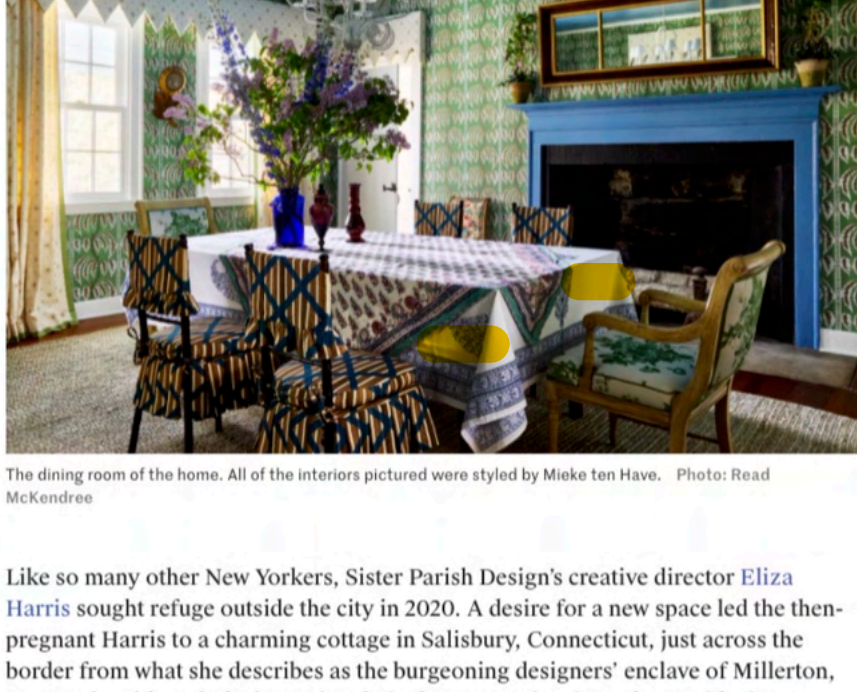


Tour the Charming Connecticut Cabin of Sister Parish's Great-Granddaughter

Eliza Harris dug through the Parish Hadley archives to bring her new home to vivid, pattern-filled life

By Tim Nelson
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The dining room of the home. All of the interiors pictured were styled by Mieke ten Have. Photo: Read McKendree

Like so many other New Yorkers, Sister Parish Design's creative director [Eliza Harris](#) sought refuge outside the city in 2020. A desire for a new space led the then-pregnant Harris to a charming cottage in Salisbury, Connecticut, just across the border from what she describes as the burgeoning designers' enclave of Millerton, New York. Although the house is relatively unassuming from the outside, its interiors are a breathtaking homage to Harris's great-grandmother [Sister Parish](#). Not only that, but the space also doubles as a living, breathing look book of some of [Sister Parish Design's](#) forthcoming wallpapers, fabrics, and textiles (with a few extra-special artifacts thrown in).

While Harris confesses that she "just kind of randomly landed" in Salisbury, her approach to decorating the residence has been decidedly more deliberate. "I really think about it as a puzzle," she tells [AD PRO](#). I have all these textiles at my disposal, so it all revolves around the fabric. It's a very old-fashioned way of decorating."



A detailed look at one corner of a living space. Photo: Read McKendree

For each room, Harris "tweaked, adjusted, recolored, and rescaled" patterns and textiles to showcase work from the archives of Parish Hadley. In the process, Harris created strong visual identities across the cabin's living room, dining room, and bedroom—each of which was evocative of the "grandmillennial" design sensibility inspired by her great-grandmother's pioneering 20th-century work. The three rooms are united by a consistent floral motif, which Harris joked may have been a subconscious desire to bring the (warmer) outdoors in.

The living and dining areas—as well as that bedroom—each has its own distinct color palette, which channels with Sister Parish's use of "very bold, bright color." The brand's Prussian blue performance fabrics excellently contrast with the knotty pine walls of the living room. The dining room's verdant Grasscloth wall covering in [Palms Green Gold](#) finds its match in vintage dining chairs upholstered with Sister Parish Fabric's [Circe](#) pattern. In the bedroom, Sister Parish's red [Sintra](#) wallpaper sets a striking tone, complemented by matching red-flecked [Waldingfield](#) fabric in coral.

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A charming blue L-shaped sofa pairs nicely with a striped rug. Photo: Read McKendree

While a number of the archive-inspired patterns stand out, Harris seems most proud of the Augusta curtains in the living room, which possess a particularly important connection to her great-grandmother's legacy. Although they showcase a pattern designed by Sister Parish's longtime design partner [Albert Hadley](#), the curtains demonstrate Parish's signature appreciation for ticked drapery, which she proudly displayed in her first home back in 1933. To Harris, that made their inclusion in her new home—and Sister Parish Design's latest collection—a no-brainer.

Beyond the wallpapers, textiles, and fabrics, Harris's Salisbury house maintains its connection to her family's legacy through specific objects and furnishings bequeathed by Parish Hadley's principals over the years. Specifically, the dining room includes both a still-life painting and statement-making antique hanging bird once found in Sister Parrish's collection, as well as a sunflower mirror that belonged to Albert Hadley.



The red-and-white bedroom, which is sure to delight any maximalist. Photo: Read McKendree

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In terms of non-heirlooms, Harris sourced a variety of gems from Millerton, New York's [Montage Antiques](#). There, she found everything from the bedroom's coverlet and desk chair to the dining room's chandelier (which she spray-painted herself).

Those sorts of pieces helped her maximize the form and function of every square foot—a now-familiar challenge for many a remote worker.

And yet, they are also a testament to her guiding design ethos. "I would encourage people to be bold and to decorate more with love and excitement than the fear of doing something wrong," Harris says. "If you can really let go and take the plunge and follow your instinct and imagination, you might make a mistake. But [you must] be willing to make a mistake in order to make something really fabulous."



A desk set up in one corner of the bedroom. Photo: Read McKendree



Harris arranges flowers—supplied by ten Have—in her own home. Photo: Read McKendree