

SPECIAL DESIGN ISSUE

# ART & ANTIQUES

SEPTEMBER 2000

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# *Home Again*

Antiques and the right point of view gracefully age a reconstructed 1820's farmhouse.

By Barbara Milo Ohrbach • Photography by John Hall



*A pine work table (above) holds a pair of ironstone spittoons, a pitcher and Charles' sketchbook of trees he hand-painted on the stair risers in the hall. Against the Shaker-like simplicity of the master bedroom (below), antique furnishings, including a rocker, cupboard and a chest achieve the status of sculpture. In the kitchen's seating area (right), sunflowers sit atop a mustard-colored fireplace mantel. The windows behind the 19th-century settee look out to the garden.*







*Between meals, the English farm table in the dining room holds a Victorian china punch bowl overflowing with lilacs. The large painting of grazing sheep signed "G. Wintz" was a gift from Charles to Jean.*

intentionally placed throughout the house in a deliberate attempt at simplicity. Add their preference for early American pieces, and the resulting effect is one of uncluttered elegance.

In the living room, for example, just a few decorative objects—a piece of turquoise glass from Czechoslovakia, two creamware vases, in the shape of heads, circa 1800, and a Staffordshire figurine—sit atop the 19th-century mantel. Hanging above it are three small pieces of art, including a watercolor by an unknown artist of Eliza Butcher, age 4, dated October 12, 1829, and a watercolor painted in Vermont of Adam and Eve under the apple tree. The larger picture painted in the 19th century is titled "The Howling Dog." Much of the art is in gold-leaf frames, and there are gilt touches everywhere—around mirrors, on a statue of a primitive angel and, unexpectedly, on the pediments of windows.

There are many more antiques in the room, each a focal

point, including a 19th-century pine tall case clock with its original salmon paint, several early primitive American portraits, a carved wood sculpture of a dog, painted boxes, tole trays and graceful pieces of furniture, such as an 18th-century American chair from New York state in maple and gumwood.

To accommodate their extended family at mealtimes, there is a long English oak farmhouse table in the dining room with plenty of seating, which includes a lovely set of graceful American Hitchcock chairs with stenciled backs.

Along one wall, a blue painted 19th-century cupboard displays Charles' collection of lusterware. On another, an American worktable serves as a sideboard and repository for the 19th-century English ironstone serving pieces, platters and soup tureens that Jean likes to mix with their everyday table settings. Above hangs a pastoral painting of sheep signed "G. Wintz, 1883," which was a gift to Jean from Charles.