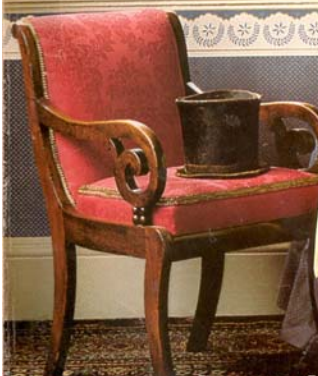


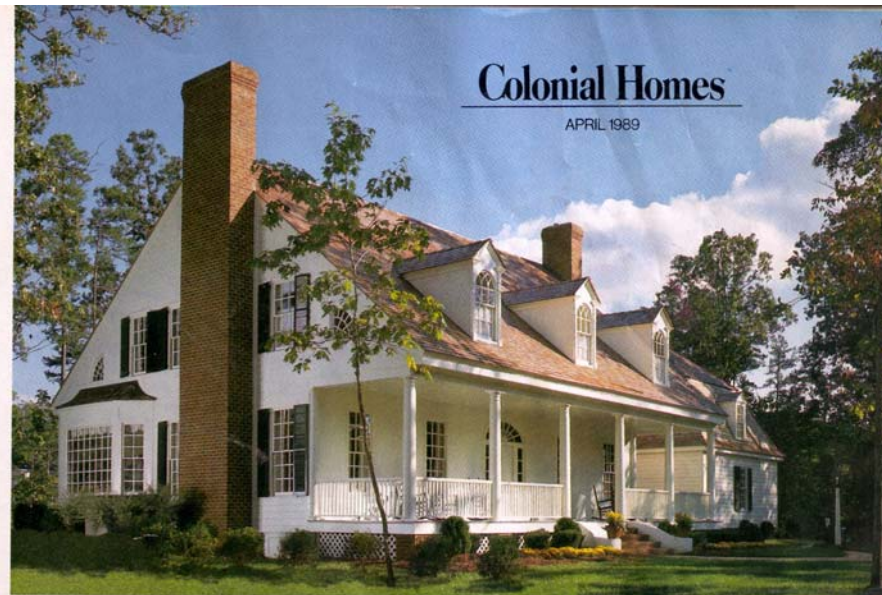
APRIL 1989 \$3.00

Colonial Homes

At home in
Bath, Maine,
&
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Colonial Homes

APRIL 1989

Come to our house

The romantic architecture of the Old South inspired the Natchez, a new North Carolina house that opens this issue. COLONIAL HOMES and the American Wood Council cosponsored it to illustrate how today's craftsmen can recapture the style and substance of a traditional wood form. From its clapboard siding to its carved mantels, the house reflects meticulous attention to detail. William E. Poole, a residential designer, planned it; Richard D. Tilley, president of Tall House Building Co., built it; and Edith Medlin, an antiques dealer and interior decorator, furnished it. It overlooks a golf course in a development, called Preston, in Cary, N.C., near Raleigh. (Now a private home, it is not open to the public.)

Poole drew his ideas for the house from the antebellum planters' cottages that dot the banks of the lower Mississippi River near Natchez. One such cottage, the c. 1820 Briars, particularly influenced him. (Students of southern history will remember the house as the site of the 1845 marriage of Varina Howell to Jefferson Davis, who later became presi-

dent of the Confederacy. Howell's family occupied the house from 1828 to 1850.)

The word "cottage" seems a quaint misnomer, given the size of some planters' homes. Like the Briars, the Natchez is spacious, comprising more than 4,000 sq. ft. Similarly, its facade recalls the earlier house with its full-width, columned gallery under a gabled roof; its entry fanlight; and its arched dormer windows.

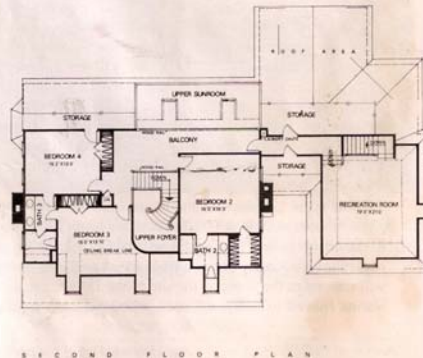
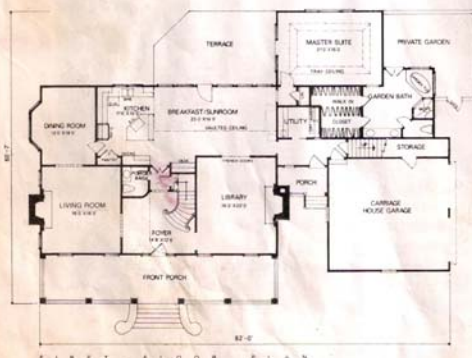
It is Poole's modification of the cottage style, however, that brings the Natchez into the 20th Century: He turned an enclosed rear gallery that typifies the style into a dining room, kitchen, and breakfast-sunroom with a vaulted ceiling. He gave the sunroom and the adjoining master suite access to a raised rear deck that overlooks the fairways. He enhanced the suite with a sybaritic bath that offers views of a private garden.

To decorate the house, Medlin and associate Kay Earp orchestrated a mix of formal and country antiques that include American, English, and Continental furnishings.

Just completed when our camera photographed it, the Natchez evokes the 19th-Century planters' cottages along the banks of the lower Mississippi Valley. Even its golf-course setting conveys the expansive feel of the seemingly endless acres of antebellum estates.



PHOTOS BY PATRICIA FLEMING FOR PROCEEDINGS OF THE NATIONAL ARCHITECTURAL SOCIETY, 1987



To order plans, turn to page 147

Dappled in sunlight, the Natchez (above) comprises a symmetrical main section and a garage, at right. Modeled after a carriage house, the garage has a mansard roof and a dove-cote cupola. A small service porch links the house and the garage. Fine wood details embellish the facade (above right). Fluted pilasters flank the front door, while fluted molding surmounts the fanlight. Pilasters also edge the dormer windows, which display Gothic-style muntins. In the entrance hall (right), furnishings include a c. 1820 English chest, an 1800 Hepplewhite settee covered in a Stroheim & Romann moiré stripe, and a painted Federal armchair. The floral arrangement is by Greg Warren. The plans (opposite below) show the modified center-hall layout of the house. They also reveal amenities such as a large recreation room over the garage and a laundry chute from the second floor to the ground-floor utility room.





Designers Edith Medlin and Kay Earp, who decorated the house, selected sherbet colors for the dining and living rooms (these pages). Centennial Chippendale chairs ring the 1940s mahogany dining table (above). Silk plaid drapes the bay window; in its alcove is an Adam-style settee, c. 1900, with cane seat. The sideboard at the back of the room displays twisted candlesticks that have been electrified and a c. 1840 knife box. On the wall hangs a gilt mirror from about 1860. Against the wall at right is a French serving table with a green-marble top. The rug is an antique Herez. Heart-pine planks from an old South Carolina structure were resawn for the flooring here and throughout the first level. Square-headed nails used in the installation provide an additional period

touch. The brilliantly colored centerpiece for the dining table (opposite above) is a rose medallion bowl filled with spring flowers. The china is from Herend; the silverware, Gorham. The air-twist crystal goblets are reproductions from Colonial Williamsburg. In the living room (opposite below), the generously sized window wears curtains of the same silk as the dining-room draperies. The pole screen by the fireplace is painted canvas. Anchored by a second antique Herez, the seating group includes a Chippendale sofa, upholstered in rose-wool damask, and two Louis XV-style chairs, in a mustard-colored textured weave. The end table by the sofa is English. Topping the c. 1800 maple highboy from New England are Chinese boxes. Fabrics are by Brunschwig & Fils.





The breakfast-sunroom (above) occupies a dramatic space with a vaulted ceiling pierced by wells that admit light from dormer windows. At the far end of the space is the kitchen, defined by a dropped ceiling. Overhead is a gallery that links bedrooms and recreation room. Furnishings divide the space into functional areas. Chairs, by Sarreid, cluster around an English breakfast table, of pickled pine, to form the dining area next to the kitchen. A fringed rug demarks the sitting area. The sofa and wing chair wear a blue-and-white cotton check, and a French walnut table, c. 1800,

faces the sofa. (Surmounted by a transom, sliding pocket doors at left open to reveal the wood-paneled library.) Focal point of the sitting room (opposite above) is a painted Austrian armoire dating to 1810. An 1836 Swedish bench stands against the roundhead windows, and beneath its seat is a bed frame that pulls out to accommodate a mattress. A work island separates the kitchen (opposite below) from the dining area. The custom cabinetry is made of heart pine. The grill is by Jenn-Air and the dishwasher by KitchenAid. The refrigerator, by General Electric, has paneled doors.





Raised paneling sheathes the walls of the library (opposite and above). Furnishings include oak pieces teamed with comfortable upholstered seating. Flanking the fireplace (opposite) are two armchairs wearing plaid. Next to one of them is an English joint stool. An English Queen Anne-style table (above) stands in front of an American Chippendale sofa; both pieces date to 1800. A gateleg table nestles between the sofa and a tapestry-covered wing chair. In a second-floor bedroom (left) a hand-carved reproduction four-poster bed commands attention. To one side of the double-doored closet is a New England pine chest. Made about 1840, the English rocker of yew has a tapestry seat.