



# RHAPSODY IN BLUES

When a collector of valuable blue-and-white Cornish ware came upon a stone former schoolhouse in Pennsylvania, he had the interiors designed to accommodate the colors he had long coveted.

Sunflowers freshly picked from a field complement the owner's collection of c. 1920 Cornish ware, said to be named for the blue sky and whitecaps of Cornwall, England. Despite their high value, he takes pleasure in using them as they were intended: to hold foods.

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Decorator Bennett Weinstock was antiquing in New Hope, Pa., with an old friend from Philadelphia's Main Line, when they came across a converted one-room schoolhouse for sale. Situated between the Conservancy and the town's picturesque canal, the 1780 schoolhouse had served as a one-bedroom home for 60 years. His friend loved the tiny house, bought it the next day, and started transforming it into a weekend retreat—adding a second bedroom and two baths upstairs and a pool, patio, and cottage gardens outside. A longtime connoisseur of English pottery, he wanted his country house to showcase an extensive collection of early-20th-century blue-and-white Cornish ware and Burleigh jugs. Weinstock suggested designing the house in the same blue and white, using contrasting patterns to add interest to the newly dubbed Burleigh Cottage. He whitewashed the cottage's dingy granite walls to provide a bright backdrop for the pottery and multiple layers of plaids, checks, and patchwork prints. Combining patterns takes a certain instinct, Weinstock says: "You have to mix them judiciously, but if you do it right, it can be very expressive."

LEFT: In the living room, Weinstock gave the bench a quiltlike seat by piecing together cotton plaids. Lee Jofa sofas and Schumacher chairs introduce more blue-and-white patterns. A muffin stand displays Staffordshire transferware. ABOVE: The schoolhouse tower was missing its antique bell until a friend presented one as a housewarming gift. SEE SHOPPING GUIDE FOR DETAILS.



Ceramics by British potter Clarice Cliff, along with a 1981 Outsider painting by Howard Finster and flowers from the garden, add color and whimsy to the rustic dining room. Reproduction billiard lights from Ann Morris Antiques illuminate a 19th-century pine trestle table and Philadelphia-style Windsor chairs. Original pine floors were patched with salvaged 18th-century planks.



**THE INSIDE STORY**  
CLOCKWISE FROM TOP LEFT: Cherry countertops in the kitchen were finished with ship's lacquer; a window to the sun porch was filled in to create display space for the Cornish ware. One pattern from Pierre Frey was used in the guest room, for window treatments to wallpaper and bedding. A nautical theme was created in the master suite with Hinson Maritime wallpaper, Riverton American carpet from Stark, Old World Weavers chairs, and Lee Jofa Madison plaid drapes. Polka-dot Cornish ware is rare. Weinstock designed a red, white, and blue quilt for the mahogany bed. A wallpaper pattern featuring naval flags extends the nautical theme to the master bath.



**BOLD, REPEATING PATTERNS  
ARE SOFTENED BY MONOCHROMATIC  
BLOCKS OF PURE COLOR**



Wicker furniture in the guest room was rescued from basement storage and upholstered to match the bedding and wallpaper. "Because the room has a low, irregular ceiling, enveloping it in a Pierre Frey pattern made it warm and inviting, like a country inn," says Weinstock.