

Profile

With New England in Mind, by Dan Cooper

From single-family homes to mixed-use and New Urbanist projects, Providence, RI-based Donald Powers Architects specializes in modern interpretations of historical precedent.

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Feature

Classicism and the Kitchen, by Sarah Blank

The kitchen has evolved significantly over the years, but the age-old principles of Classical architecture offer valuable guidelines for contemporary kitchen design.

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Recent Projects

New York Story, by Lynne Lavelle

Timothy Bryant Architect's renovation of a 1917 John Carpenter-designed apartment in Manhattan combines pre-war elegance with Bohemian art, fabrics and furnishings.

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Georgian Character, by Nancy Berry

Ken Tate Architect combines a Federal floor plan with Greek Revival details for a fresh take on both narratives in Oxford, MS.

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Book Reviews

Retrofitting Suburbia, by Ellen Dunham-Jones and June Williamson, reviewed by Clem Labine

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The Classicist No. 8, edited by Richard John, reviewed by Eve M. Kahn

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The Du Ponts: Houses and Gardens in the Brandywine, 1900-1951, by Maggie Lidz, reviewed by Annabel Hsin

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The Forum

The Fight for Craftsmanship, by Brent Hull

The craftsman-versus-the-machine debate comes down to the fine details.

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On the cover: SBD Kitchens of New Canaan, CT, utilizes the principles of Classical architecture in designing contemporary kitchens, such as this design, which drew on the Ionic order. See page 10. Photo: Nancy Hill

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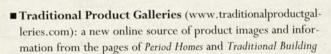
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rk in the interiors," says Tate. The entry hall is flanked by the dining room the right and the gentleman's study to the left. The dining room, which was signed for formal dinners, has two large interior floor-to-ceiling windows ening into the living room. The interior windows serve several purposes: y create the illusion that this room was a later addition to the home; they rease the natural light in the rooms (the deep porches cut down on the ount of direct sunlight); and they create a flow to the spaces while the me is being used for entertaining. The 1,000-sq.ft. living room has a bank custom double hung six-over-nine paned windows looking onto the back rch. To avoid them looking like one large modern picture window, the adows and their trim become an architectural device — a Classical frame for porch and shimmering pool beyond. The window trim is built up into the mice and the panes are made of hand-blown glass.

The service spaces – the sinker cypress kitchen, laundry and pantry – borthe east side of the house to capture early morning light while the private ces - the master bedroom, master bath, sitting room and his and her lk-in closets - border the west side. The 12-in.-wide heart-pine flooring oughout the house is reclaimed from old tobacco warehouses. Tate tucked guest bedrooms into the home's front and rear pediments. Interior igner Jimmy Graham of Memphis, TN-based Jimmy Graham Interior sign added flourishes of the Federal period, which appear in the way of iques and mural wallcoverings that reinforce the storyline Tate has created. e two masonry dependencies — the pool house and exercise cabana — that k the pool are pure Greek Revival narratives; Tate describes them as masine and austere. The brick structures and the Greek Doric columns were cted using traditional construction methods of stacked bricks with a stucco erlay. The wall and patio brick are queen-sized Carolina handmade brick. e had the bricklayers clean the brick with wire brushes (rather than harsh micals) to give it a more antiqued effect; the mortar is made of white lime l also gives the appearance of being older.

The end result of this Southern storybook house is a testament to Tate's p understanding of the language of architecture and his ability to apply it creating works of art in our built environment. — Nancy Berry

ncy E. Berry is the editor of New Old House magazine. She has written extensively ut architecture and interior design for a variety of publications and is the author of ding Wainscoting, Mantels, Built-ins, Baseboards, Cornices, Castings and lumns to Your Home (Rockport Publishers, 2007).

VEB ONLY: For additional photographs of this project, go to www.periodomes.com/extras/March10Tate.htm



Above and above left: The pool house pediment is supported by masculine G Doric columns, which were constructed using traditional methods: stacked l with a stucco overlay. The bricks used for the terrace are queen-sized Caroli handmade brick.



Tate designed the dependency buildings in the true Greek Revival style and material used (brick) varies from the main house (wood) to give the illusion

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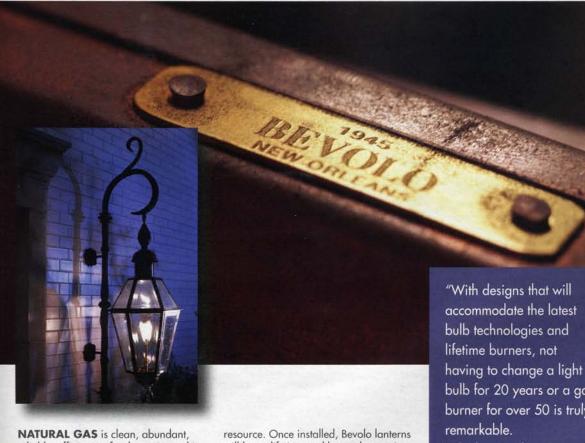
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