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INNOVATION
IN DESIGN AWARDS 2014



DOUGLAS VANDERHORN ARCHITECTS

DOUGLAS VANDERHORN'S CLIENTS were interested in creating a house that could easily accommodate their large family while also fitting into their Olmsted-designed Greenwich neighborhood. "They were leaning away from English Tudor at first," VanderHorn explains. "It's much more challenging."

The architect convinced the clients his firm could pull off making an English Tudor that wasn't a copy, or a facsimile, or an homage-like pastiche of confusing aesthetic nods. "One of the best things is that most people see this house and think we have renovated an old house," VanderHorn says. As a firm, he and his collaborators have spent a significant amount of time studying the intricacies of old-style houses—"it takes studying the older floor plans and volumetric language of the style," he says of walking that fine line between uninspired copy and inspired original—and it shows. "We started it from scratch, but you educate yourself and then work in the vocabulary."

That vocabulary includes symmetry, a sense of formal entry and material touches like the traditional patterned plaster ceiling that brings eye-catching detail to the living room, a carved limestone fireplace, and quatrefoil patterns in the corners of the sleek-wood doors. The house is also, crucially, just one room deep, which allows for both clearer circulation and much greater access to light and the great outdoors.

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Detail Oriented A typically patterned Tudor plaster ceiling (OPPOSITE PAGE) brings detail into the majestic living room, while a pair of symmetrical and carefully carved doors lead into an old-school billiards room. Sofas are covered in a Cowtan & Tout fabric. Drapes are made of a Schumacher fabric. Pendants are from Marvin Alexander; sconces from Charles Edwards. See Resources.



Flawless Finish From the outside (ABOVE), the house looks like it has been there forever, and its material combination of stone, wood and gray roof tile offer a sense of history. The front entrance (LEFT) cleverly conceals a set of benches tucked into the sides of the vestibule, while the tactility of the door contrasts with the strength of the custom-carved limestone arch. A long and light-filled hallway (BOTTOM LEFT) features drapes in a John Rosselli fabric, chairs from Harborview Antiques and lighting from Treillage. See Resources.

