

William E. Poole

“The Dream Merchant”

William E. Poole was reared in a Raleigh housing project. At the age of seven, without his parents' knowledge, he walked to a nearby college and requested art lessons. He received a full scholarship to N. C. State's School of Design, but later dropped out to provide financial support for his widowed mother and four siblings. No one could argue he definitely beat the odds. Not being a registered architect, Poole states that he had a tremendous obstacle to overcome. He spent a lot of time proving himself and routinely worked 80 to 100 hours a week. He still regularly puts in 60 to 80 hours weekly. What's more, the ever-growing popularity of his home designs is the best testament anyone needs to support the axiom that good taste is not necessarily the by-product of a privileged background. In 1993, Poole relocated his firm from Raleigh, North Carolina, to the historic district of Wilmington. There, on the lower Cape Fear River, he lives and works—designing classical homes and furnishings inspired by yesterday that work for today and will be the choice for tomorrow.

Poole has a love affair with designing and drawing houses that people turn cartwheels to buy. He was blessed with determination, a good eye, the charm and grace of a southern gentleman and is able to revisit the past, improve it and package it. His phenomenal success has come from his ability to translate dreams into home and place. He has been called a Dream Merchant. His romantic appeal—that sense of nostalgia—is the “piece de resistance” that runs true through all his designs. Poole says, “People always go back to their roots.” And the roots of the old South—architecturally—provided the seeds from which Poole's success grew. Though some may feel that his work is totally centered around Southern Classics, his range of architectural design is broad and both captures and encompasses the influences and essences of New England Colonial, West Indies, Palladian, Victorian, Georgian, Italianate, French Country and even contemporary design. Poole's work is instantly recognizable, no matter the style.

There is a certain flair combined with classic grace and timeless solidity in all of Poole's designs. Although he has designed for celebrities, his strength lies in the fact that his work captures the heart and imagination of people as a whole, not just one segment of society. Poole has his finger on the pulse of what the American family wants regarding home and lifestyle and this serves him well. His work, which does not so much break new ground as reinvent the past, has gained him national acclaim and, through his home plans and licensing of home products, has established an alignment with Hickory Chair, Colonial Williamsburg, Classic American Homes, Victoria, House Beautiful and many others.

“A believer in the proper balance and proportions of classical design, his homes have a flavor all their own. With strict attention to details, function, form and a love of architectural “rightness”, William's singular purpose is to create homes that reflect the beauty and grace of timeless design.” – Annette Stramesi, Editor, Colonial Homes Magazine.”

Taken from Website

WILLIAM E. POOLE DESIGNS IN THE DAYBREAK SQUARE VILLAGE

The DayBreak Square Village surrounds a common square, that Poole designed as a wooded and serene retreat for homeowners and “passers by.” His determination to develop an architecturally unique and aesthetically appealing village can be seen from the beauty of DayBreak's entranceways to the charming yet functional and friendly home designs. Take a walk into the past and experience the nostalgic charm of a truly beautiful neighborhood that includes the following signature homes:

Narratives by William E. Poole

Blackberry Lane is part of the Neighborhood Classics Collection. “This little jewel of a home emanates a warmth and joy not soon to be forgotten. Cozy sunlit rooms filled with freshly cut flowers, smiling faces and the laughter of friends and family abound in the Blackberry Lane. Curved gables, wide trim, stone and shingle siding and colorful window boxes combined with absolutely perfect proportions truly make this home a neighborhood classic.”

Blaikley-Durfey House is part of the Williamsburg Collection. “This distinctive cottage was probably built in the early 1730s. It was home to William Blaikley and his wife Catherine. William died in 1736, but his wife lived to the ripe old age of seventy-three. Catherine Blaikley was a well-respected midwife. At the time of her death, it was said that she had delivered upwards of 3,000 babies. In 1773, a local tailor by the name of Sevorinus Durfey announced in the local paper that he was moving his quarters to the house. Durfey set up his tailoring business in the small shop next to the house. Today, hanging above the door is a Golden Fleece signboard, the traditional symbol identifying a tailor’s shop. When Williamsburg architects began excavating the site where the house stood, they used William Blaikley’s 1736 will to determine the layout of the rooms. The house was reconstructed on its original foundations.”

Carmel Cottage is a part of the Romantic Cottages Collection. “The winding streets, the quaint little shops, the pounding surf, the trees as far as one can see--the setting for Carmel Cottage. This warm, weathered and welcoming, home endures the test of time and embraces all who pause to admire.”

Edisto River Cottage is a part of the Neighborhood Classics Collection. “What if you could spend summers by the water. Or better yet, live there year round. The Edisto River Cottage is designed to meet both these needs and meet them well. The front porch lends itself to rocking chairs and storytelling. This is especially enjoyable after playing a game of hide and seek with neighborhood friends and then--best of all--having a “sleep over” upstairs where whispers and laughter are not easily detected by the grownups all tucked safely into their beds.”

Gulf Coast Cottage is a part of the Romantic Cottages Collection. “Breathtaking sunsets. Sultry summer nights. The glow of the moon and starry, starry skies – romance. Fireflies glowing in the dark, children playing in the park, the warmth of a hand holding mine, the tenderness of a first kiss – all of the joys of a lifetime remembered from the porch of the Gulf Coast Cottage.”

Rocky Springs is a part of the Design of the Month Collection. “Not far from our city, yet seemingly way out in the country, there is one community consisting of one street lined with quaint little houses that seem to glow with love. Among them sits my favorite. It would fit on any street anywhere and everyone would stop to admire the solid charm of the Rocky Springs.”

Salisbury is a part of the Design of the Month Collection. “In a perfect little town “Aunt Bea” of “Mayberry” lane decided to spend the remainder of her life. After living in the imagery of sleepy Southern perfection, she wanted the real thing. This picturesque rendition of our Salisbury is, of course, a perfect fit and we all hope she found exactly what she was looking for.”

The Red Lion is a part of the Williamsburg Collection. “The Red Lion (c.1737) Inns and taverns have been identified by trade signs bearing rampant lion since the Middle Ages. Red Lion Inns were especially popular in England and America during the colonial period because of their association with the red lion of England, which appears in the royal coat of arms. The stately brick Red Lion Inn in Williamsburg was built by innkeeper Francis Sharp, in the early 1700s. Sharp sold the property to tavern keep Henry Wetherburn in 1742. The tavern was later acquired by wigmaker Walter Lenox who sold it to John Crump in 1784. By the early 1800s, court records had begun referring to the property as the Union Tavern. The Red Lion was reconstructed on its original foundations.

The Thomas Everard House is a part of the Williamsburg Collection. This quintessentially colonial house with its many dormers was probably built by gunsmith John Brush in the early 1700s. Williamsburg Mayor and Burgess, “Thomas Everard, Gent,” acquired the house in 1751. The location of the house, on the green adjoining the royal Governor’s Palace, made it an ideal home for a public servant, but Everard found the plain interior of the gunsmith’s home somewhat lacking. He carried out a number of interior refinements to make the house more suitable for a gentleman of his station. In 1949, architects returned the front façade of the house to its original 18th century appearance by removing a 19th century porch and dormer. The William E. Poole House design faithfully replicated all dimensions of the exterior, including a small, bricked courtyard nestled between the two rear wings of the house.