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JASON KAPLAN

ASSOCIATE PUBLISHER'S LETTER

iving in Oregon means a lot of things. And right now, it means living in one of the trendiest spots in the

nation. Portland is a city that can laugh at itself, and we are leading the way in home design and decor trends. We are living in a way that makes sense for the future of our earth and our society. People need affordable homes. People need the freedom to be creative. We want to highlight the best of home trends in Oregon. We want to inspire you to live life in a way that inspires you and nurtures your creative side.

So what does the future of housing look like to you? We're seeing tiny homes, dome homes, ADUs, advancements in energy efficiency and permaculture as a way to deal with the growing population in Portland, Oregon, and across the state. In this issue, we take a look at some of these changes. Change is good. Change is inevitable. But does change mean growth? In this case, it seems to mean downsizing. Homes are getting smaller, spaces are becoming smarter. With a smaller footprint, people are realizing they can live a more joyful life that is more in line with their true desires.

Take a look at what's going on with the building industry. Notice the changes that are ever evolving in home decor and design. And don't miss the future—it's right in front of you.

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*Cover photo by Sacha Webley

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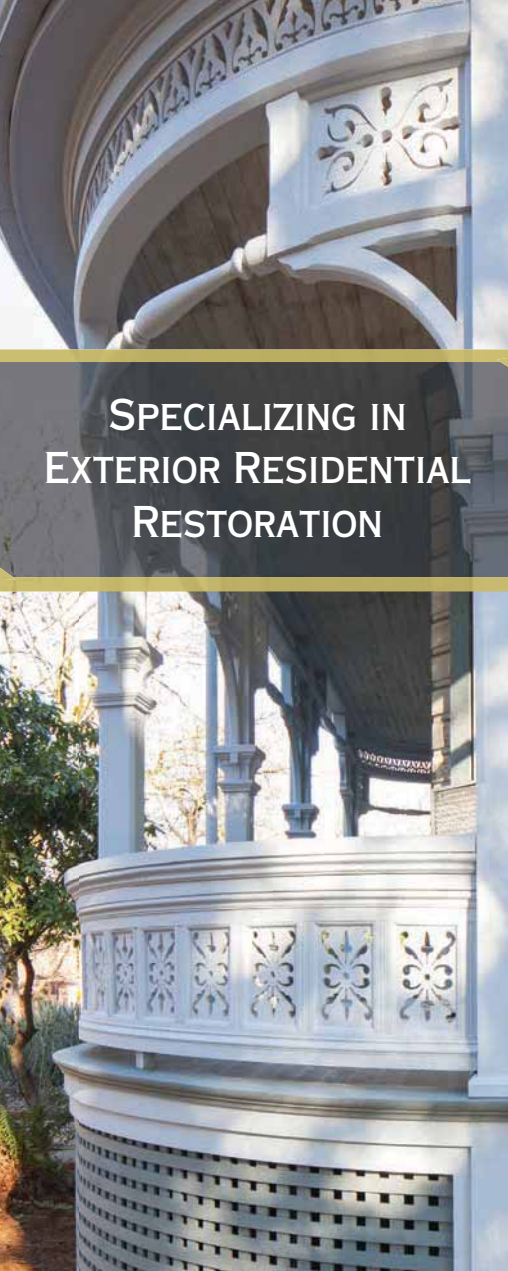
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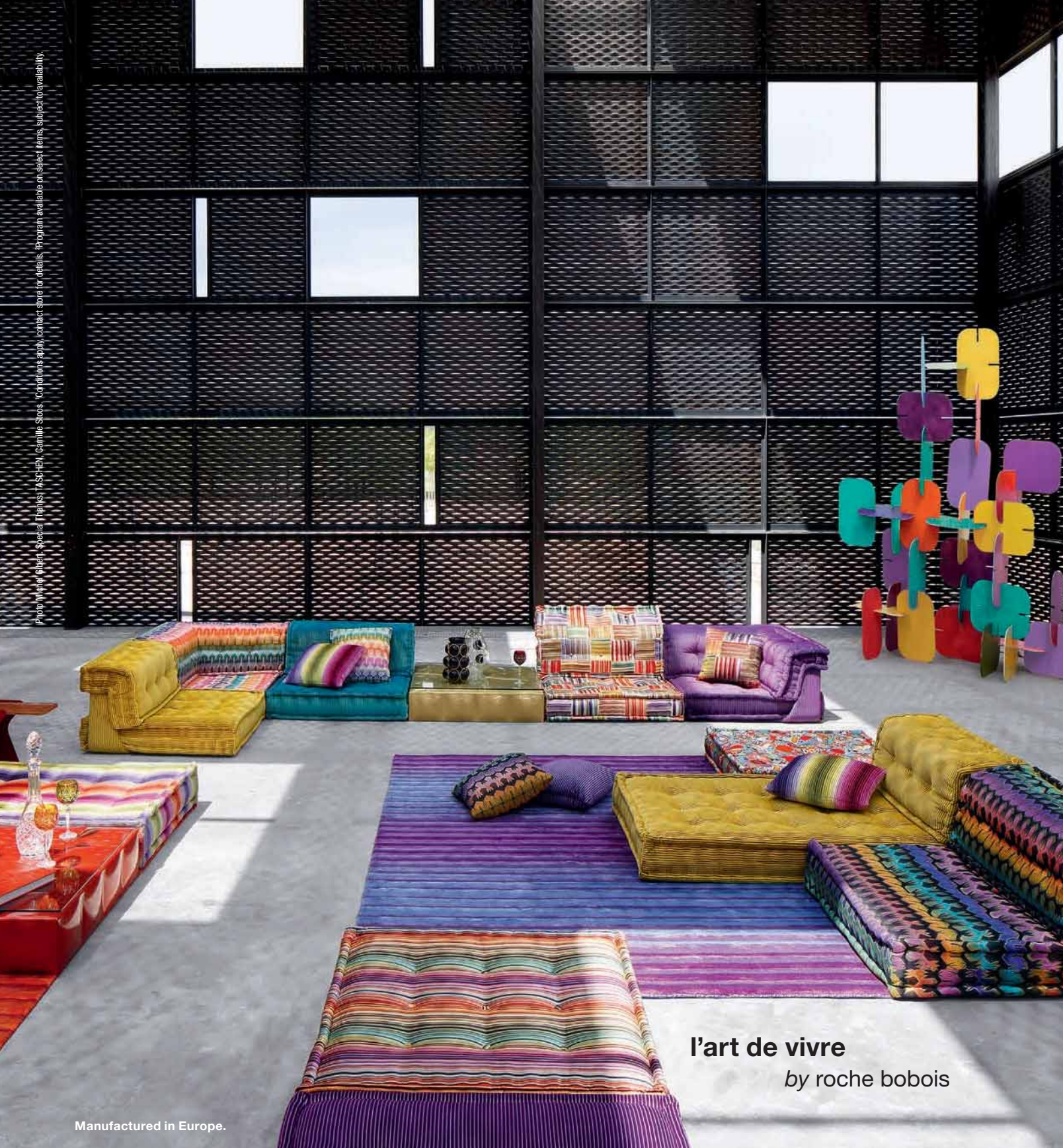
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Mah Jong modular sofa system upholstered in **MISSONI HOME**, design Hans Hopper.

Rockford rug, design **MISSONI HOME for Roche Bobois**.

Mah Jong cocktail tables, design Roche Bobois Studio.

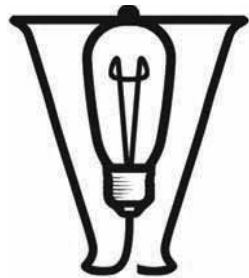
Doc pedestal table, design Fred Rieffel.

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SHOPPING

TINY HOMES & COOL STUFF

RIGHT: THE SALSA BOX
L12' x D8.5'. Sq. footage: 102'
(no loft). Starting at \$30K, build
time: 2.5 months.
shelterwise.com

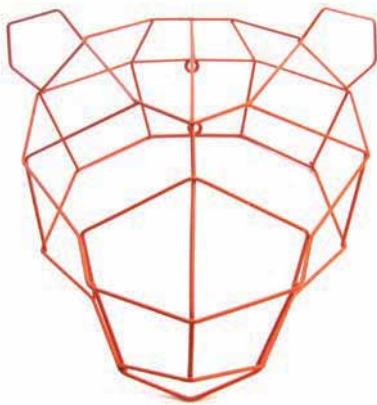


LEFT: SHED SHELF

This handy shelving unit closes up like a large doll house and holds all your knick-knacks, utensils and supplies—for those of us who don't live in a tiny home. Designed by Studio Gorm, a couple who attended Design Academy Eindhoven in The Netherlands and now teach at the University of Oregon, you can find it at Woonwinkel in Portland, OR. Custom made, \$5,000. woonwinkelhome.com

THE FLAT-ROOF BOX
Dimensions: 8.5' x 16.5'.
Square footage: 220 (140
main floor, 80 loft). Special
features: exposed framing
with exterior foam insulation,
burnt cedar siding, custom
finish work, composting toilet,
tankless water heater, two
oversized skylights. Starting
at \$60K, build time: 3.5-4
months. shelterwise.com





ABOVE: POLAR BEAR

The designers at Los Angeles-based Bend Seating have taken organic shapes and created digital versions that are represented in a mathematical, engineered form, with shapes that look simple but are created with bends and angles that are actually complex formulas. Made from powder-coated iron, the trophy heads are lightweight and work great as an extra spot to hang things! Find it at Woonwinkel in Portland, OR. \$150. woonwinkelhome.com

BELOW: THE SHED ROOF

Dimensions: 8.5' x 20'. Square footage: 250' (170' main floor, 80' loft). Special features: cedar lap siding, tankless water heater, bamboo floors, composting toilet. Starting at \$55K, build time: 4 months. shelterwise.com



BOOK REVIEW

THE NEW NOMADS

Written by Brennan Conaway » micro-structures.com



Filled to bursting with bicycle trailers, high-concept campers, floating homes and domesticated shipping containers, “The New Nomads” is a great big picture book for architectural adventurers and a celebration of “temporary spaces and a life on the move.”

More than an art book, a series of essays defines the “new nomad” as someone who “opts out of the conventional” and “wants to exploit a historically unprecedented degree of personal freedom.” Do you value experiences over material wealth? Work in the so-called gig economy? Dream of living on a houseboat on the Columbia, a mountain hut in the Cascades, a tiny home on wheels, all your possessions in one backpack? Are you keeping it weird? You’re a new nomad.

Confirming that Oregon is a hunting ground for these new nomads, the suddenly ubiquitous car-top tent (Le Tente) by local Portland “camp stuff” company Poler is featured, “like a snail that carries its home on its back...”

“The New Nomads” has other examples of West Coast transience, from Andrea Zittel’s ‘Wagon Stations down in Joshua Tree to Jay Nelson’s Camper Boat, last seen in a San Francisco surf shop. But much of this book focuses on European new nomads and what they’re making.

All these structures, inventions and creations are fun and inspiring. They’re the tangible expressions of our freedom of movement, our freedom of expression and our curiosity about the world beyond.



IF YOU BUILD IT

How and where Oregonians live is changing to meet the needs of a burgeoning population.



Written by Brian Libby » Photo by Jon Jenson

Oregon is growing fast. Within the next five years, the state expects to add a half million residents, and in the next two decades, Portland is projected to gain some 700,000 people.

While most Oregonians still live in single-family homes, during the economic boom of the 2000s and again in recent years, multifamily condo and apartment buildings have risen throughout the state. New subdivisions also sprouted at the

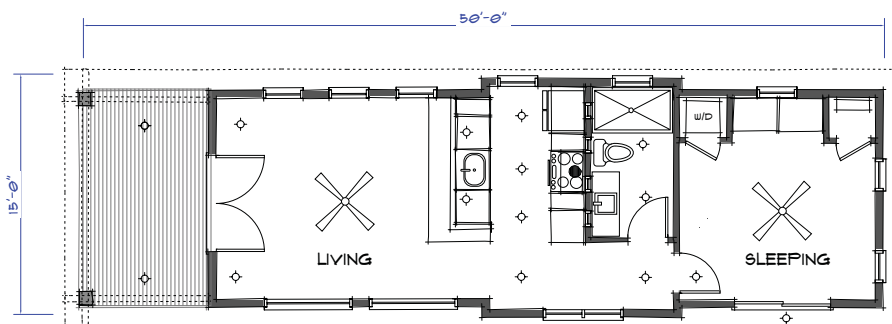


ABOVE: The Ankeny Row co-housing complex in Southeast Portland is designed to fit into a neighborhood of single-family homes.

edges of city, suburb and small town alike. The need for affordable options has also seen the rise of a new generation of smaller homes, such as accessory dwelling units (ADUs) and tiny houses. We've also begun to change the way we build our homes, with options like prefabricated construction offering a way to get more

for less and sustainable design offering reduced operating costs.

What will the future of housing in Oregon look like? We talked to a cross section of Oregonians that are setting examples for how tomorrow might look today.



Though their home is just 675 square feet, the Roby residence feels spacious and full of light whether inside the master bedroom (top right) or living area (middle).





Erin and Ben Roby admire the view through tall French doors that open the living space to the Hood River valley.

HOUSES

» Photos by Stephen Tamiesie and Jock Bradley

BUILDING SMALLER AND SMARTER

Five years ago, Erin and Ben Roby were living in a 2,200-square-foot, four-bedroom house in Hillsboro.

“But we only used a portion of the house on a regular basis,” Erin recalls. So when the couple decided to build a house after moving to Hood River, they chose a prefabricated one-bedroom, 675-square-foot home designed by Salem’s ideabox.

Despite the modest size, “Everyone who comes over mentions how livable and spacious it feels,” Erin says. “That may have to do with the 11-foot ceilings in the living area. We had nine people over the other day, and it worked great.”

Prefabricated houses have been around for a long time, but until recently, most seemed to exist at one of two extremes: either lower-end manufactured homes or high-end prefab that’s usually as expensive as traditional site-built homes. ideabox targets a mid-range price point. The Orchard House model that the Robys chose, for example, lists for \$115,000 (excluding, of course, land costs). Other models range from about \$84,000 for 400 square feet to \$194,000 for a 1,700-square-foot model.

“I don’t know if prefab is still kind of this funky, cool thing or if there’s a genuine interest by people to live in better, more clever ways,” says the company’s founder, Jim Russell. “But we’re seeing more people who want responsible housing. I’m sensing where prefab has an opportunity to be cost effective in houses that aren’t as big and houses that respond to modern life.”



JON JENSON

The Ankeny Row project comes with plenty of outdoor space, including large private decks for growing plants, as well as a shared courtyard.

APARTMENTS AND CONDOS

LEARNING TO FIT IN

Multifamily housing has come to occupy a greater portion of Oregon's housing market, but many face challenges wedging into existing neighborhoods of single-family homes, sometimes incurring the wrath of nearby homeowners (especially when they're built without parking).

One new development in Portland may provide another way. Ankeny Row, located just off busy Burnside Street in Southeast Portland and spearheaded by its homeowners, is composed of a group of six adjoined townhouses occupying a formerly contaminated industrial site. Designed and built by Portland design-build firm Green Hammer, Ankeny Row is designed to achieve net-zero energy status, giving its owners, all at or nearing retire-

ment age, a chance to age in place without piling up utility bills. "Our electric bill was \$11 last month, and really, that charge was just for being connected to the grid," says Lainie Smith, who lives at Ankeny Row with her husband, David Siegel. With the added insulation and triple-pane windows, the home is comfortable year-round without relying on much heating and cooling. "Our house just seems to want to be 72 degrees year-round," she adds.

Whereas most apartment buildings in urban areas are built as big as zoning codes allow, Ankeny Row represents a more medium density in keeping with the scale of the neighborhood; it's all two to three stories. "This wasn't about just getting as many units in as you can," says Green Hammer founder Stephen Aiguier, "There are gardens here, and a courtyard. It's not designed to be the most domineering architecture on the street. And yet we still increased density here quite a bit. It's a balance."



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WHAT ABOUT THE CHALLENGING ISSUE OF HEIGHT, BEING ON A COMMERCIAL STREET BUT ALSO ABUTTING SINGLE-FAMILY HOUSES?

We met with the neighbors and the neighborhood association extensively. I think we had a good working relationship with them. Everything we were proposing was allowed outright, but we wanted the solutions to be good for them and not just the owner. We moved some of the massing away from the neighbors to the north and west. It's at its tallest point closer to the intersection and then it steps down toward the neighbors. It was the right thing to do for the neighborhood.

The Kiln Apartments on Portland's bustling Williams Avenue, completed last summer, is one of the first multifamily buildings in the United States designed to Passive House specifications for ultra energy efficiency. We talked to one of the project's designers, Agustin Enriquez of Portland's GBD Architects, about the challenges not only in designing green but in fitting into a neighborhood of single-family homes.

PETE ECKERT



PETE ECKERT (THIS PAGE)



ABOVE: The Kiln Apartments offer an ideal perch over busy Williams Avenue in North Portland, but the urban setting feels inviting thanks to wood floors and copious natural light. BELOW: A double-height living room in the Kiln makes it feel spacious despite a modest amount of square footage.

THESE ARE FAIRLY SMALL UNITS. HOW CAN YOU MAKE THEM MORE ATTRACTIVE TO TENANTS?

By making sure there's public space for the residents. Balconies are tough to get to feel like good exterior space, so instead we focused a rooftop amenity space with a canopy and a trellis, plantings and trees, a barbecue. As cities get denser and more people move into multifamily units, I think those exterior spaces are important. We were careful too about locating the walls around it so people can't see down into the neighbors' backyards.

WHAT KIND OF FEEDBACK HAVE YOU RECEIVED FROM KILN APARTMENTS RESIDENTS SO FAR?

Everybody says it really reminds them of a home and not an apartment, which is why they chose to rent it. I think it's the materials: wood floors and wood windows. For new-construction apartments, it's very uncommon. You go to Northwest Portland and they're common in hundred-year-old buildings, but not new buildings. It's just a lot warmer.

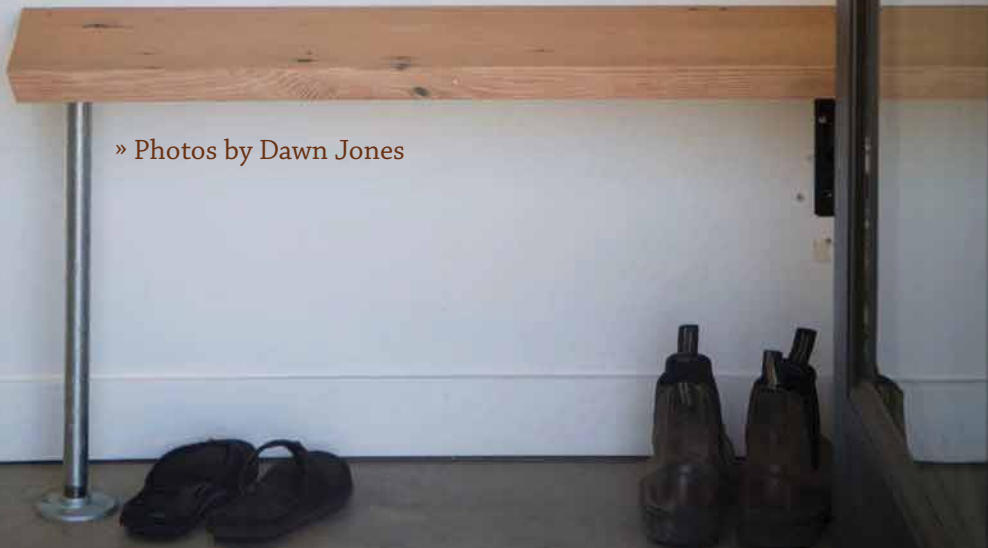


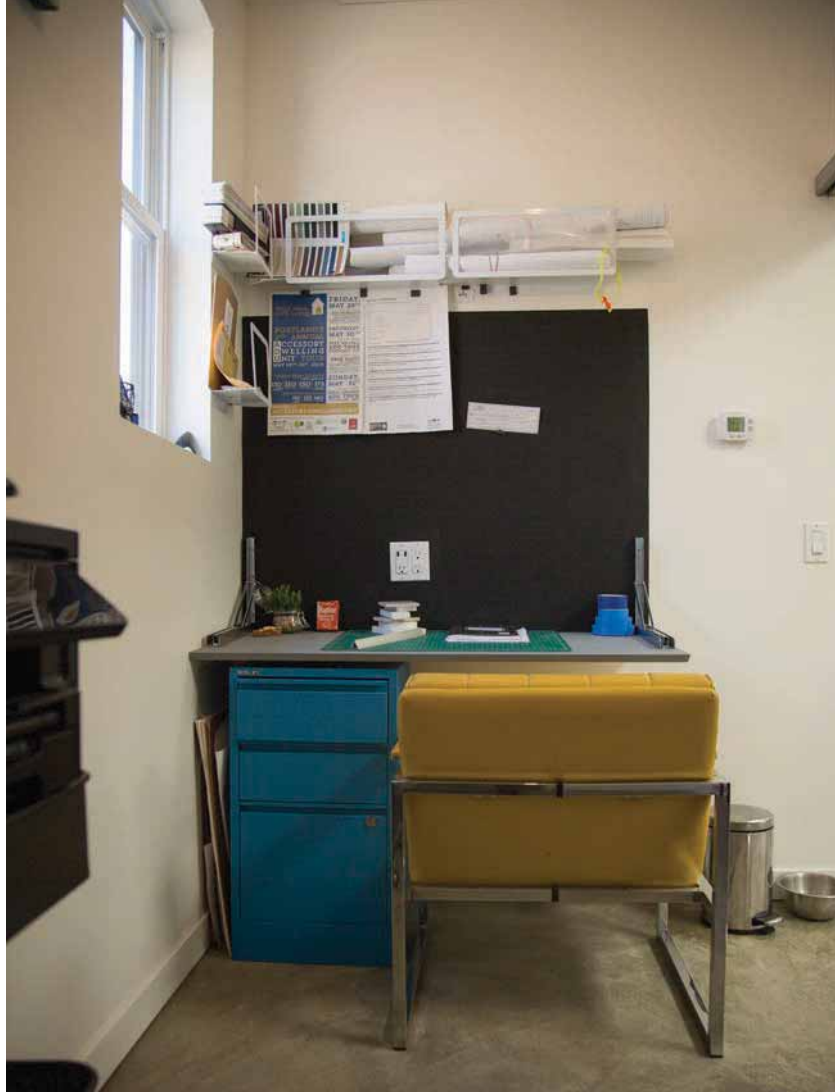
NEW OPTIONS

ADUs

On the recent “Build Small, Live Large” homes tour, the 650-square-foot accessory dwelling unit that Holly Huntley designed and built, and that now occupies the former backyard behind her existing home in Northeast Portland, attracted so

» Photos by Dawn Jones





Holly Huntley's accessory dwelling unit in Northeast Portland is just 650 square feet, but that's enough room for both her living and workspace needs.

many visitors that a line stretched back to the street. By day's end, 800 people had visited. "I didn't imagine how many people would come through," Huntley says.

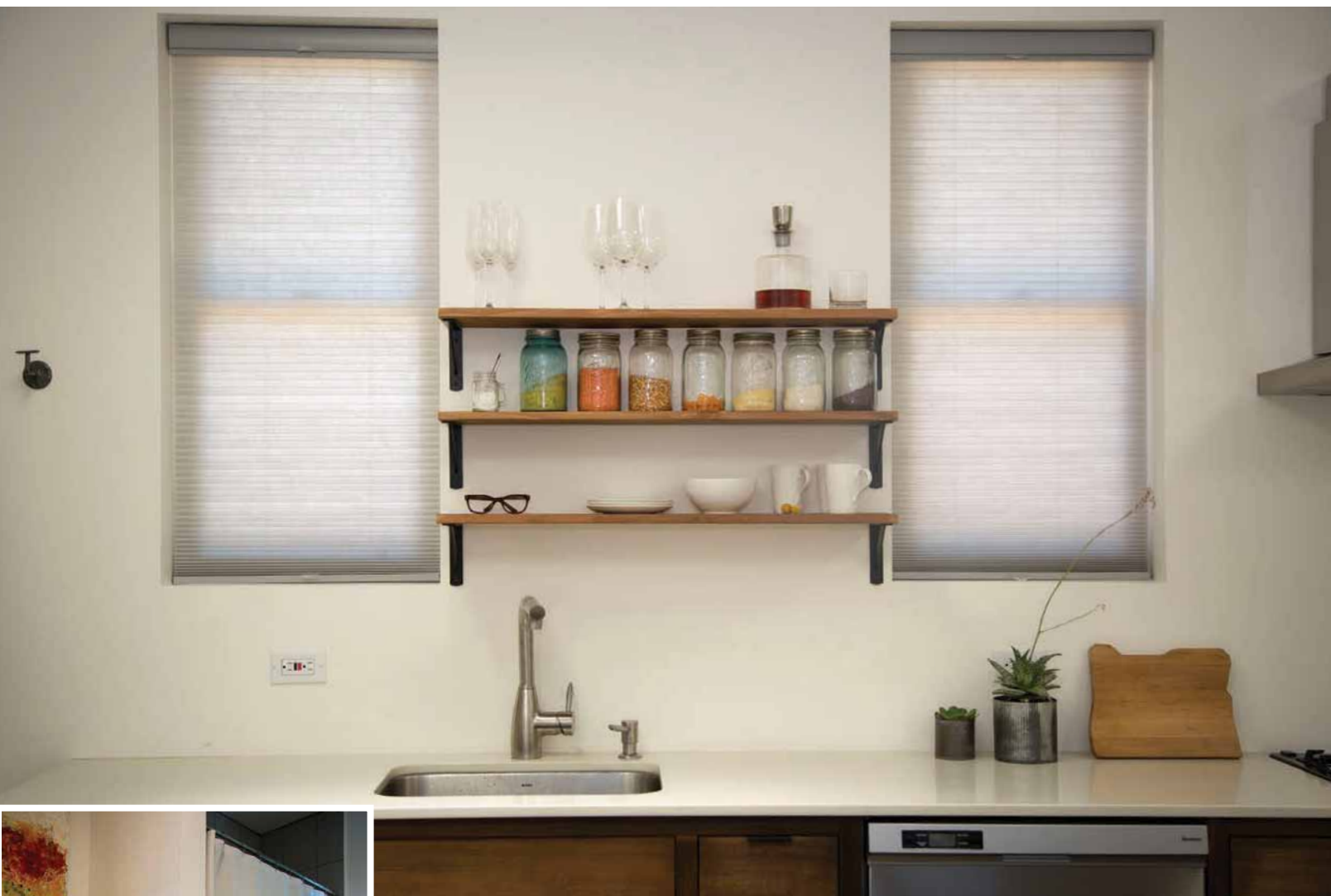
Huntley, who builds ADUs for a living, saw the project not just as an addition to her company's portfolio but, by living in the new detached backyard home and renting out her former house in front, a plan for retirement. "There is a condo in my neighborhood, same square footage. I think it sold for like \$190,000," she says. "And you don't own the dirt in the condo."

ADUs aren't new, and not all are even detached—the city includes garage and basement apartments. But in

recent years, as fees and regulations have been eased and housing costs have climbed, their construction pace has skyrocketed. But some, like developer Eli Spevak of Portland's Orange Splot, believe more could be done to loosen regulations and create more affordable options, such as allowing large existing homes to be divided into several units, or larger and more numerous accessory dwelling units. "Nothing is on the market for first-time homebuyers. ADUs sell in a snap. But they're hard to get financing for," he says.

Even so, these smaller housing options—including another size smaller than ADUs, portable tiny houses—point to changing demographics and the need for a wide variety of options to house the residents arriving here every day. Oregon isn't quite as off-the-beaten-path as it used to be, but luckily the state's pioneering spirit is helping to change the way we live.

“ I think it sold for like \$190,000.
And you don't own the dirt in the condo.”



TOP: Holly Huntley outside her Portland ADU. ABOVE: the kitchen in Holly Huntley's ADU is simple and elegant, combining to form a great room with a small bathroom just beyond.



“It’s about creating spaces with a strong atmosphere through refinement.”

The mix of old with new, interior design creates a perfect statement for the artfully updated home.





BREATHING NEW LIFE

Ben Waechter's renovated 1910 home achieves a striking presence without demolition.

INTO OLD HOMES

» Photos by David Papazian

In recent years, as the real estate economy has rebounded from years of recession, an increasing number of historic homes in Portland and other Oregon cities have been torn down, often to make room for newer structures. At the same time, modern architecture has become increasingly popular, with buyers drawn to open plans and simple, clean-lined designs. But for those who seek modern design without demolition, Portland architect Ben Waechter's portfolio may indicate a third way: breathing new life and a contemporary feel into old homes.

Waechter's latest project is a house in Southeast Portland's Clinton neighborhood dating to 1910 that feels both of its time and, now with its renovation, ours, too. Nothing was changed on the exterior except the windows and the paint, and yet, as the architect says, "it feels half modern. And that was the idea. It's a balance between the memory of the original 1900 form of the house and this new aesthetic." It starts with the paint, which creates a contemporary monochromatic look that unifies the siding, roof and windows as part of one sculptural object. Waechter's design also streamlines the old house's look by tucking the windowsills into the interior, eliminating any exterior trim. Inside, he created whole walls of bookshelves and cabinets to not only

provide storage but extend that sense of elegant simplicity. "It's about creating spaces with a strong atmosphere or sense of place through refinement," he says, "so that your memory of the space is directly tied to those few materials that the room is made of."

A native who studied architecture at the University of Oregon, Waechter's deep affection for local architecture and traditions is infused by his early career under the influence of some of the world's top architects. After completing a fellowship in Switzerland, he worked in Italy for legendary architect Renzo Piano, responsible for landmarks like the Pompidou Centre in Paris and the "New York Times" headquarters in New York City. Returning home, he later worked for Portland's most acclaimed architect, Brad Cloepfil, before establishing his own practice in 2008. Waechter quickly gained notice a year later for his innovative Z-Haus, which arranged rooms on either side of an interior stairway at half-level intervals, allowing residents to look across the stairway and interact with rooms both above and below. But he has been equally creative working with existing homes, sometimes transforming them into something entirely contemporary and other times, as with this project, crafting a balance that retains the design DNA of both.



HOMES AS ECOSYSTEMS

Written by Sophia Bennett » Photos by Bob Zaikoski » www.birdsmouthconstruction.com



Sunset falls over the Willamette Valley, and the home built by Birdsmouth Construction has a beautiful view and an ecological purpose with tight-knot cedar siding that is intended to fade to gray—negating the need for stain, paint or maintenance. Metal roofing has a longer lifespan than asphalt roofing and can be recycled when it's time to be replaced.

Imagine an old-growth forest or a watershed, where all the different parts of an ecosystem work together to keep it healthy and thriving.

If constructed mindfully, a home can function in much the same way. The key is understanding what Mother Nature has always known: that respecting and playing on the strengths of each part of the system will yield the best results.

Lisa and Magnus Carlsson were already aware of this when they started planning their own haven in Southwest Portland. They pictured a home that was comfortable, was quiet and had great indoor air quality. They also wanted a house that would last for a long time and lower their energy usage significantly.

That immediately got Josh Salinger of Birdsmouth Construction thinking about how to use building science to maximize the home's potential. The firm specializes in what Salinger calls high-performance building. "It's a better way to build," he says. "If you take the right materials and install them correctly, you get all these positive side effects. You get very little energy usage. You get really high levels of occupant comfort."

Salinger knows a thing or two about ecosystems, both the built and natural kind. He holds degrees in zoology and biological aspects of conservation from the University of Wisconsin-Madison and has been passionate about conservation issues ever since.

After graduating, he took several temporary jobs, including some home-remodeling projects. "Eventually, those jobs turned into larger and larger projects," he says.

That's when he decided to start his own construction company. "Especially with the advent of the green-building movement, I was able to take my values and combine that with my love of building things and create a business out of that," he says.

The Carlssons hired Birdsmouth because their vision matched so well with the couple's. Once the plans were drafted by R&B Design Studio, the team began working through the building science behind constructing the 2,800-square-foot home. They modeled different ideas using software intended to



CLOCKWISE FROM TOP: The master bedroom accent wall was created using remilled studs from the original home. The front gable is a welcoming entrance to the house. The kids bedroom with a nook for playing and exploring. The induction range and island look out over the three panel lift slide door that accesses the deck.



“We’ve taken the heating and cooling loads of this house and reduced them by roughly 90 percent.”

determine a home’s energy usage. They discussed what would happen to the home’s energy usage, comfort and air quality if they tweaked items such as the insulation, windows or ventilation systems.

“You realize real quickly you can’t just do one of these things,” Salinger says. “They’re all part of a system that has to be considered holistically in a home.”

When they were ready to begin building, their first step was to remove a derelict 1925 bungalow that was already on the lot. Rather than tearing the whole thing down, Birdsmouth deconstructed the house and salvaged what they could.

“We took down old chimneys and used the bricks for pavers,” Salinger says. “All the wood studs and beams got remilled and used back in the house. The old oak floors were repurposed for railings and ceiling details. Anything that could be reused or recycled was.”

They poured a new foundation and built the four-bedroom, two-and-a-half-bathroom house on top. The whole thing, including the slab and foundation, has some type of insulation. Salinger describes this as making the entire home “thermally isolated” so there is no place energy can get lost.

Features like a continuous air barrier and European triple-pane windows make the house virtually airtight. But that can lead to problems if not addressed, Salinger says. If air and the moisture it carries has no way to leave, the house can begin to feel stale. Mold and mildew can grow, which degrades the structure and adversely affects indoor air quality.

One of Salinger’s solutions was to put a super-efficient heat recovery ventilator in the house. The device is continually providing fresh air and exchanges the entire volume of air in the house roughly once every three hours. Any heat from the indoor air is transferred to the fresh incoming air so that no energy is lost. “They basically have fresh outdoor air that’s been tempered and filtered in their house at all times,” he says. Besides providing continuous fresh, comfortable air for the occupants, the device helps manage interior moisture levels.

Birdsmouth also installed a two-inch layer of cork insulation to the outside of the sheathing. The reason for this is to keep the inside of the sheathing from becoming a place for condensation to occur. The cork insulates this critical area and keeps it warm enough to be outside of the dewpoint. This mitigates any potential for building degradation from mold growth or rot. Along with cork being a natural, renewable resource, it sequesters more carbon during its life cycle than it takes to harvest, transport and install, thus making it a carbon-negative building material. Another great property of cork is that it makes a great sound insulator, an important goal for the Carlssons.

The Carlsson’s house is third-party-certified as a net-zero-energy home by Earth Advantage. This means it produces all (or even more) of the energy it needs over the course of a year. Not only do homes built with this strategy require solar panels or other alternative-energy sources, they need to use very little energy. All the appliances are Energy Star-certified, including an induction range and ventless dryer. The home has 100 percent LED lighting throughout. Heating and cooling is provided by a ducted mini split-heat pump.

“We’ve taken the heating and cooling loads of this house and reduced them by roughly 90 percent,” Salinger says. “The energy required to heat and cool it is roughly equivalent to the amount of energy it takes to run a hair dryer.”

Nearly all the wood details inside the house, from the mosaics on the walls to the accents in the bathrooms, are made with recycled materials. Where they had to purchase new wood—for example, the butcher-block kitchen counters and the extensive decks off the back of the house—Birdsmouth used FSC-certified products.

As the Carlssons begin moving into their new home, they do so knowing it will stand as long as an old-growth Douglas fir. Salinger and his team plan to continue monitoring the house for many years to make sure it really is performing the way they expected.

“That will help us determine if there’s anything else we can do better next time,” he says.

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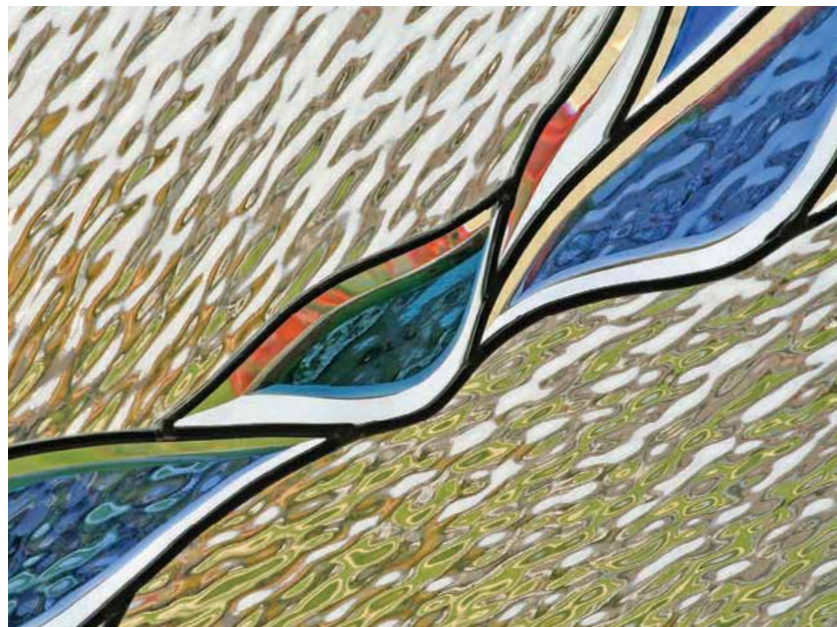
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MEET THE DESIGNER

CLOCKWISE FROM TOP LEFT: Robin Rigby Fisher, Garrison Hullinger, Isaac D. Smith, Aluna Schroeder and the Vida Design team





GLASS ARTIST ISAAC D. SMITH



Isaac D. Smith's stained-glass art has the flowing quality and depth of a landscape painting. Painting with oils was Smith's first love. Today, nearly 30 years after starting his stained-glass business, Smith designs pieces for clients throughout the Pacific Rim, including Japan. He pulls inspiration from natural landscape and his many

“The use of different textured glass achieves privacy while still allowing light to enter a space.”

years as an oil painter. The resulting stained-glass windows bring beauty and privacy to his clients' homes.

As a fine arts student at the University of Alaska in the early 1990s, Smith began working for stained glass artist John Dobbs and quickly fell in love with the medium. Though he is now an accomplished glass artist, Smith is still passionate about working with oil paints and says his method of painting ties in closely with the way he designs stained glass.

“On the flip side, some of my glass designs appear painterly. I've enjoyed watching the two mediums become more intertwined,” says Smith, who recently relocated to Vancouver, Wash., from Pullman with his wife and two kids.

Stained glass not only enhances the beauty of a home but is actually quite practical as it allows for the natural light of a window while offering privacy.

“The use of different textured glass achieves privacy while still allowing light to enter a space. Other windows may not need privacy, but by creat-

When designing a stained-glass window, artist Isaac D. Smith looks at what he calls “the flow of the room.” OPPOSITE TOP: One project involved creating recessed lighting in a ceiling with three separate glass panels. “The client wanted an abstract design that represented elements of aviation.” OPPOSITE, BOTTOM RIGHT: Glass is hand beveled and bonded.

ing designs that tie into the scenery, they enhance what is seen and bring the beauty into the home,” says Smith.

HOW WOULD YOU DESCRIBE YOUR STYLE?

Contemporary. I approach stained glass as an art medium and not as a craft. I think about line, flow, movement, depth and composition. I ask, “Where is it busy and where can the eye rest?”

WHAT INSPIRES YOU?

I'm inspired by the varied landscape of the Northwest; its mountains and ocean, the rolling landscape of the Palouse, which may be reflected the most in my glasswork, the colors in nature and the variety of plants, the volcanoes and the different cultures of people.

I like to try and portray the way something feels to me. How does an instrument's sound make me feel? What does a particular emotion feel like, and how can I portray that in art? How does the wind feel when it is blowing through the branches and leaves of a tree?

WHAT DO YOUR CLIENTS APPRECIATE ABOUT YOUR WORK?

They appreciate the quality, the seeming simplicity of the design despite the complexity of the work, the creativity and the attention to detail. But what I really notice is their amazement and joy at how it transforms the space.

WHAT ADVICE DO YOU HAVE FOR OTHER ARTISTS?

Explore different mediums and learn your craft with dedication and patience. I learned the parameters of what glass could do, how it breaks and how it only allows you to do certain things. And then I had to learn the business aspect, which can be very difficult as an artist.

WINDOW COVERINGS

WRITTEN BY
Elisabeth Dunham

PHOTOS BY
Jason Kaplan

DESIGNER
Isaac D. Smith

isaacsmith.com
isaac@isaacsmith.com

DESIGN COLLABORATION

NORDBY DESIGN STUDIO + ERIK BYRON BROMS CONSTRUCTION



When Erik Byron Brome, a Portland contractor who specializes in small residential projects, along with his wife, Chris, decided their own house was due for some minor cosmetic upgrades, the scope of the work quickly expanded until every room in their 1,650-square-foot '80s contemporary home—with the exception of the existing master bathroom—came to be transformed.

"It's a different house now," says Brome, who was inspired to continue adding room renovations to his to-do list through a creative collaboration with Nordby Design Studio, Architecture & Interiors, LLC.

The changes resulted in what interior designer Julie Nordby, who partners with husband and architect Jon Nordby, describes as farmhouse-chic rustic. "We packed a lot of very cool features into a small space," she says. "The house went from really dark to a light, airy place."

When Brome conveyed his desire for a beautiful, user-friendly hall bathroom, a design evolved that included a new

window to open up the space and a glass partition between the toilet and bath, which both maintains privacy and ensures that the room remains light and bright.

All existing doors in the house were replaced with opaque glass ones, which now flood hallways and rooms with natural light year-round.

A few features—including the installation of aged, rustic, gray hardwood floors, a sitting area beside the kitchen with an artful tiled fireplace, and a dining table that sits in the open space between the kitchen and living room—help establish a lived-in, cozy environ-

ment. New plantation shutters throughout the house provide a unifying sense of calm.

In the kitchen, existing cabinets were repurposed with

coats of soft gray paint that tie into pale quartz countertops and a new house-wide palette that emphasizes whites and additional gray tones. A striking new entryway wall adjacent to the dining room and kitchen mimics an old concrete wall. Newly streamlined living and laundry rooms round out the project. A mix of handsome and elegant accessories from Nordby's own retail store, Piper Louie Home Boutique in Lake Oswego, adds visual interest.

Brome, who has been in the contracting business since the '70s, put his expertise to work and completed a considerable amount of preparation for the remodeling job himself, including some carpentry, framing work and laying out much of the new hardwood floor. For the drywall installation and a few cabinetry additions, he hired trusted subcontractors with finely honed skills, just as he regularly does in his own practice.

"Sticking with people I know always makes for a better-quality job," he says. "I have a pretty good eye for things that are done well, and my job is to make sure work is done properly."

He highly recommends the Nordbys. "They were easy to work with and had a lot of good ideas. Julie has a great eye for colors and is on top of what's current. Having a talented designer who's able to make good choices on a project is very helpful. Chris and I both love the house even more now that we have put both our feelings and our own style together into an updated, modern home."

Julie enjoyed the experience of working with seasoned professional Brome, too. "Our communication went smoothly," she says. "It was easy to work with him." Whomever she is working alongside, her goal is to help guide clients toward the choices that are most meaningful for them. "Every project is completely different," she explains. "I aim to remain very flexible." In the end, she says, "I want each of them to be completely happy."

WHOLE HOUSE

WRITTEN BY
Addie Hahn

PHOTOS BY
David Papazian

DESIGNERS
Julie & Jon Nordby
nordbydesignstudio.com

Erik Byron Brome
Construction
503-805-8495





MULTIFAMILY DESIGNER

GARRISON HULLINGER



Before you even enter the building, you start to notice all the small details at work. Entry door handles that look like reclaimed wood from an old barn transition into the entry, where a large wall graphic of an ancient oak invites you into the building. The oak imagery is strikingly paired with a bright yellow ceiling. Hub9's, interior design is filled with bright colors and a thoughtful mix of textures and materials. The bold design choices by Garrison Hullinger Interior Design firm definitely pay off for multifamily residents at Hub9.

Designing over 700,000 square feet of space might sound like a daunting task, but that didn't scare away the commercial design team at GHID. Hub9 is the first building of three in a master multifamily project in Hillsboro, Oregon.

The master multifamily project consisting of Hub9, Rowlock and Vector is located at Orenco Station in Hillsboro. The property on which these buildings were constructed was formerly home to the Oregon Nursery Company. Both Hub9 and Rowlock's interior designs echo elements of the location's storied past.

Looking to the past wasn't the only inspiration the GHID commercial design team had when they were designing the property. Designing for multifamily is different than designing for residential. When designing for a single-family home, an interior designer only has to think about the wants and needs of a small group of people, while designing for more than 124 individuals creates new challenges. Having multi-use areas in your building is always nice, but more often than not they go unused and ignored. That is not the case at Hub9.

HUB9 APARTMENTS

WRITTEN BY
Brian Staffield

PHOTOS BY
Blackstone Edge

DESIGNER
Garrison Hullinger
garrisonhullinger.com

The lobby of Hub9 is enveloped in Cascade Coil Drapery, creating a comfortable and inviting alcove. As you make your way toward the elevator, you'll find the mailroom, brightly decorated with large colorful lights. From the mailroom, across the coffee station you'll be struck by a showstopper of a main floor, the rope room. That's right: an entire room decorated with dozens and dozens *and dozens* of ropes tethered to the ceiling. This fun and whimsical design makes waiting for the elevator far more enjoyable.

On the third level is the club room, a large multiuse area where Hub9 residents can hang out, watch television, have social events or even get to know some of their neighbors. Residents can use the kitchen area in the club room to prep and cook large meals for events there. From the clubroom, residents can make their way onto the large

patio or even enjoy some Oregon pinot noir in the wine room.

Properly utilizing all the multi-use spaces in a multifamily building is one of the challenges an interior designer has to conquer. The commercial design team at Garrison Hullinger Interior Design took up the challenges of designing for multifamily and created thoughtful and usable spaces that anyone and everyone can enjoy. The GHID team brought the same tactful design process to Rowlock and looks forward to the opening of Vector early next year.

WHAT MADE YOU DECIDE TO FOCUS ON MULTIFAMILY AND COMMERCIAL DESIGN IN RECENT YEARS?

There is a demand from those individuals living in apartments that they want more than just a simple lobby or mundane corridor—they want an updated kitchen with unique tile and materials.

WHAT DO YOU LIKE ABOUT DESIGNING FOR APARTMENT BUILDINGS? WHAT IS THE MOST CHALLENGING?

We delve into the core of the public spaces and what the resident will experience. I love how we activate a space and give our attention to the smallest of details that create a positive experience.

HOW DO YOU FEEL THE DENSITY ISSUES THAT PORTLAND IS CURRENTLY FACING ARE AFFECTING THE WAY PEOPLE LIVE WITHIN AND DESIGN THEIR SPACES?

There is a need for simplistic living space with ample natural light that provides privacy but also the opportunity to interact with their community. This requires us to create gathering spaces for lounge areas, café-like settings and still make sure the urban dweller can get their bike down the corridors and have a place to secure it.

WHAT IS YOUR FAVORITE THING ABOUT OWNING ONE OF THE LARGEST INTERIOR DESIGN FIRMS IN PORTLAND?

I am proud of the professional talent that we have attracted. There was no intent five years ago, when I started this business, to grow to such a large size, or that I would even work on such amazing projects. I am in awe of the creativity and business acumen within the different departments of GHID. The strengths of those individuals allows me to focus on servicing our clients.

MULTIFAMILY DESIGNER

RACHEL SOWIEJA



Energy, understated whimsy and an eco-friendly vibe are the first things that strike visitors who walk into the Velomor on Northeast Hassalo Street and Seventh Avenue in Portland's Lloyd District. From the vibrant colors inviting visitors into the lobby to the large monitors with MAX train schedules to the concierge bike parking and dog biscuits on the counter, this building just west of the Lloyd Center is all about a playful urban feel. And the interior design firm responsible for that hip feel without the hipster pretense is Portland's own Vida Design.

"We wanted it to be colorful and clean, with a West Coast eclectic flavor and midcentury undertones that never really go out of style," says Rachel Sowieja, Vida's founder and principal designer.

“I wanted to create a boutique design experience for the multifamily market.” Each of Velomor's six floors has its own unique color palette, different from the floor before, and lighthearted artwork and

furnishings draw on Portland's special brand of West Coast cool. Together they keep the eye engaged and the heart enchanted.

"We used a number of local artists to create our furnishings and art pieces. The string art instillation in the main lobby above the colorful airport seating is made by local designers. And there's a Polaroid photo piece with dozens of iconic Portland landmarks we thought was perfect for the kind of feel we were after in this building," says Sowieja.

Vida's brand of eclectic modern design is a niche Sowieja sensed was missing in multifamily interior design. Filling that niche has kept the 14-person design firm quite busy with clients in Portland, Seattle and throughout the West.

"I wanted to create a boutique design experience for the multifamily market. We have boutique design for commercial and hospitality clients, but I didn't feel like we had that for multifamily building clients," says Sowieja. "A lot of developers were wanting that and were willing to go with a curated design, which has been wonderful for us."

Sowieja was an interior design associate at Myhre Group Architects in Portland, but in 2009 the downturn in the economy forced layoffs at Myhre, and she found herself without a job. Taking advantage of a gap she saw in the interior design market, Sowieja started Vida, and business has been brisk.

Her 14-person, all woman design team tackles projects large and small. A quick glance at Vida's website demonstrates the range of design projects this growing firm takes on, from single-family residential, to multifamily renovations and developments, to commercial and hospitality clients. What ties all of the projects together is a midcentury modern feel that is current but will hold up over time without feeling dated.

Velomor is one of three buildings in the Hassalo on Eighth project. It,

along with the Elwood Building, are midrise structures with a total of 322 studio, one-and two bedroom apartments. The Aster Tower has 21 floors with 337 apartments ranging from studios to penthouses. Vida's team has created a distinctive character for each building. The Elwood has a bohemian, organic feel with neutral colors and natural materials. Nearly all of the building's furnishings are one-of-a-kind, custom pieces. In contrast, the Aster Tower is upscale, urban and cosmopolitan. It's a building that would fit well in Portland's Pearl District, with high-finish common areas and a formal dining room residents can reserve.

What ties all of these buildings together is a focus on sustainability. All of Hassalo on Eighth's wastewater is recycled. Easy access to MAX light rail, street cars, more than 1,000 bike parking stalls including bike valet and repair, and three dedicated Zip Cars on-site should make getting around Portland for its residents easy and enjoyable. In addition, eco-roof gardens provide calming green spaces, with spectacular views of the city.

American Assets Trust, Hassalo on Eighth's developer, brought on Vida to begin work on Hassalo on Eighth in April, with an eye toward completion in October. "The developers were willing to go for the unexpected and be adventurous, it was so much fun to work with them," says Sowieja.

It's an adventure that's bringing a new neighborhood and new life to the Lloyd District and more attention to Vida.

"We love what we do, and we're having a great time doing it," says Sowieja.

VELOMOR APARTMENTS

WRITTEN BY
Pam Jordan

PHOTOS BY
Shelsi Lindquist

DESIGNER
Rachel Sowieja

vida-design.com



DESIGN-BUILD DESIGNER

ALUNA SCHROEDER



Fifteen years ago, Aluna Schroeder relocated from Dallas, Texas, to Portland, Oregon. She'd always wanted to live on the West Coast, drawn to its natural beauty and progressive lifestyle.

After moving to Portland, she found a friendly, collaborative environment in the city and the design community. She's since embraced that collaborative environment with fellow co-workers and clients at WILLCO, a local residential design-build company.

A recent renovation project with homeowner and WILLCO client Melissa Gard allowed Schroeder to work on her favorite room—the kitchen.

"[The kitchen] was one of the lynchpins to making the house feel like mine," Melissa tells *Oregon Home*.

Gard had never worked with a designer before and worried that collaboration would be difficult. However, "Aluna made me comfortable. I learned that I have stronger opinions than I realized once she gave me certain options. She could see what I was gravitating toward and had a clear sense of what worked for me."

Gard's work with Schroeder is reflective of that collaborative atmosphere the designer strives to offer all of her clients. We caught up with the senior designer to chat about her work.

WHAT BROUGHT YOU TO PORTLAND?

I really wanted to be on the West Coast, and I fell in love with Portland. It feels like a small town, but it's quite large and diverse. The city, and the surrounding nature, has a lot to offer.

TELL US ABOUT YOUR ROLE AT WILLCO.

I specialize in design, but I assist through the construction management portion as well. It just depends on what the challenges and needs are. I can address whatever comes up.

WHAT TYPE OF PROJECTS DO YOU MOST ENJOY WORKING ON?

I enjoy kitchens, especially. It is a fun challenge to design an efficient plan that captures all of my client's goals and maximizes the existing space.

Residential remodeling is very exciting work. Each house, each project and each client is so unique. They all have their own design recipe. I really enjoy the variety.

HOW DID YOU GET INTO DESIGN?

When I was growing up, I'd look at my mother's home magazines. Any that had floor plans and photographs of houses and interiors — I just loved those. I learned how to draw my own floor plans by looking at them, and I always enjoyed it. Later, I studied architecture in school because I've always loved design.

HOW WOULD YOU DESCRIBE YOUR PERSONAL STYLE?

When I'm working with a client, I strive to understand their goals and style, then give them a design that best reflects their vision. My own style is contemporary — clean and simple.

I HEAR YOU'RE A TRAVELER.

WHAT PLACE THAT YOU'VE VISITED HAS MOST INFLUENCED YOUR APPROACH TO DESIGN?

Europe. I spent a semester studying architecture in Tuscany. We traveled around Italy and saw amazing architecture and art. Through that I was able to travel into Europe extensively. I loved Switzerland. The Swiss are very thoughtful people and they care about design. Every little thing is thought out and deliberate. It's also very charming. I love charm. That is definitely another thing that drew me to Portland.

MULTIPROJECT

WRITTEN BY
Brittany Robinson

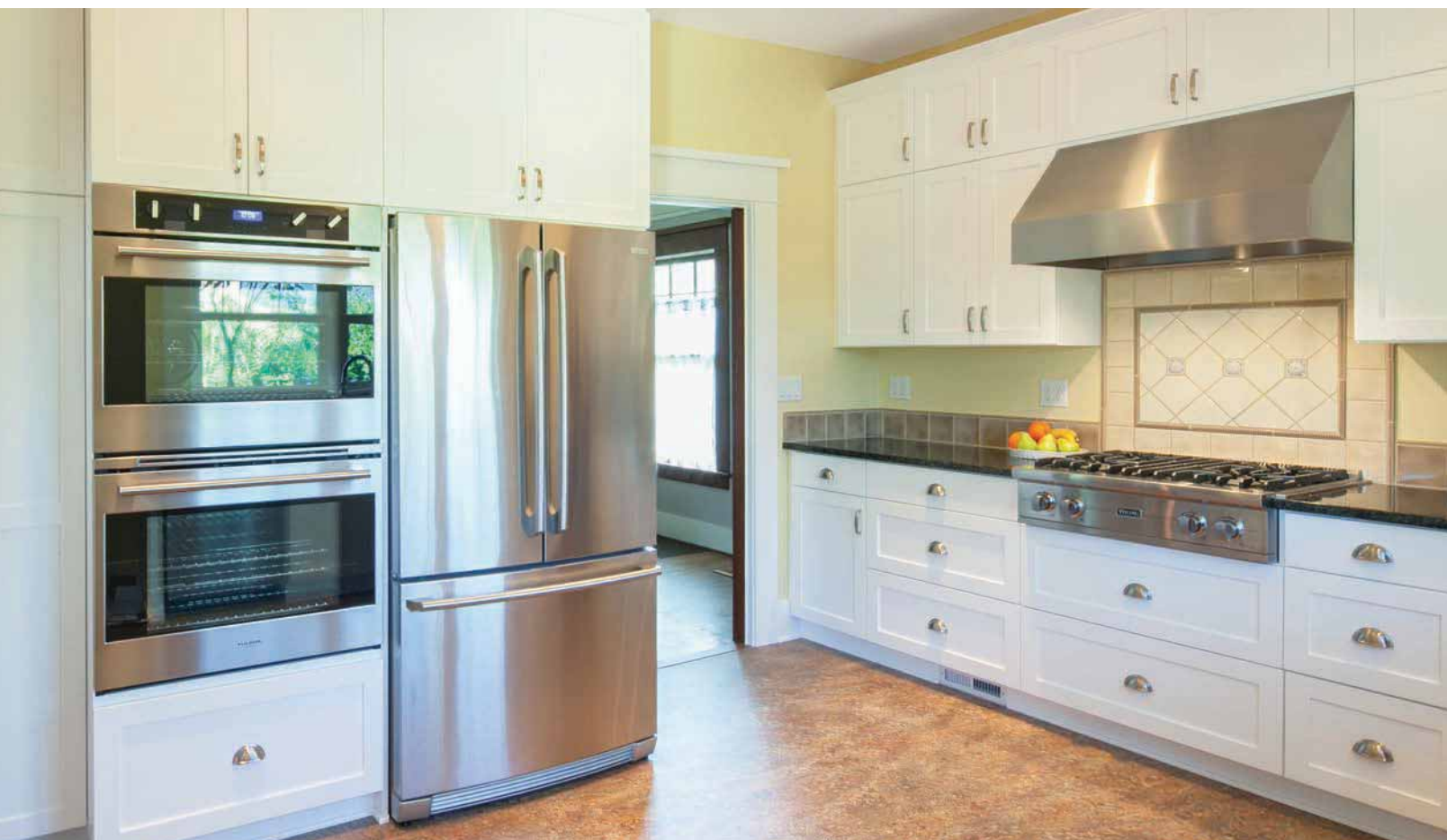
PHOTOS BY (from top left) Sally Painter, Jeff Freeman & Jason Kaplan

DESIGNER
Aluna Schroeder
willcopdx.com



CLOCKWISE FROM TOP LEFT: A basement remodel makes for a more usable space. A second-floor addition transforms this Mt. Tabor home. Schroeder and the WILLCO team created a family's dream kitchen.

“I studied architecture
in school, because I’ve
always loved design.”





FATHER-DAUGHTER DESIGN TEAM

PAUL OLSON & MEAGHAN WOEHLERT

Scandinavia is famous for its sleek, simple and modern designs—an aesthetic that has become wildly popular and spread throughout the world. But there's a rich design history in Denmark, Sweden, Finland, Norway and Iceland that also reflects traditional European style, everything from French mansions to English cottages.

Paul Olson created Skandia Remodeling because he wanted to do work that was on par with what he considers the finest craftsmanship in the world, using high-quality materials and giving attention

to detail in a way that is often lost in today's remodeling world. And he wanted to reflect all of Scandinavia's aesthetic, from the sleekly modern to the ornately elegant, depending on the job.

"Scandinavians have built homes, cars, furniture, tools and objects of art that last for generations. We are proud to continue that tradition here in the Northwest," he says.

Olson worked with his dad remodeling homes, and today he works with his daughter, Meaghan, doing the same. We asked them to talk to us about what inspires this father-daughter team.

TELL US MORE ABOUT THE NAME OF YOUR COMPANY. DO YOU HAVE A PERSONAL CONNECTION TO SCANDINAVIA?

OLSON: We have a Norwegian and Swedish heritage. My grandparents spoke Norwegian. My daughter (and business partner) Meaghan's maternal grandfather was from Sweden. We have tried to keep some of the ancestral traditions alive, but our design style is not uniquely Scandinavian because we work for more non-Scandinavians than Scandinavians. Our

designs are as much the owner's designs as they are ours because we respond to the tastes and style preferences of our clients.

WOEHLERT: We customize each design to each client. We work with them to design the space they want. They can confidently say they

had a major part in their design!

HOW HAS LIVING IN THE OREGON IMPACTED YOUR STYLE?

OLSON: I was born and raised in Eugene. I studied design and art at the University of Oregon. I also lived and worked in Seattle for 10 years and got exposed to the styles there before I moved to Portland 25 years ago. I am influenced by modern art along with more traditional design, so my style is very eclectic. I combine the Craftsman design elements with both traditional and Scandinavian styles in most of our kitchens, baths and additions.

WOEHLERT: We're so fortunate to live where we do. We're exposed to so many different styles of homes: Craftsman, Victorian, modern, mid-century modern. This makes every project unique.

WHAT MEMORIES DO YOU HAVE GROWING UP, MEAGHAN, THAT INSPIRED YOU TO BECOME A DESIGNER?

WOEHLERT: My dad started Skandia when I was very young, so my entire life he's been remodeling and building homes. My grandpa

built houses, and still would if my aunts and uncles allowed him to!

My father has always had an office at the house, where he would listen to Neil Young or Led Zeppelin and draw up his designs. I was constantly redecorating my room. My parents allowed me to be creative. As a teenager, I painted my whole room gold—yikes! So I always knew I wanted to design.

WHAT IS YOUR SECRET TO KEEPING CLIENTS HAPPY?

OLSON: I think our clients love the fact that it is a father-daughter team. I started out in the business (like Meaghan), working for my dad, out on the job, doing everything from foundations to finish work—and that gives us a thorough background. Meaghan and I take clients shopping to pick out their cabinets, granite, tile, paint colors, flooring and appliances.

WOEHLERT: Our clients appreciate that it's a local family business, and that my dad and I work together on a daily basis to make their space reflect their style and needs. We like to keep the communication open. We want them to be involved.

KITCHEN

WRITTEN BY
Elisabeth Dunham

PHOTOS BY
Edis Jurcys

COMPANY
Skandia
Remodeling

skandiaremodeling.com



»» There's a rich design history in Denmark, Sweden, Finland, Norway and Iceland



KITCHEN & BATH DESIGNER ROBIN RIGBY FISHER

A lover of all things related to food and cooking, a Certified Master Kitchen and Bath Designer (CMKBD), Robin Rigby Fisher takes great joy in helping her clients create spaces where they can love and nurture themselves and their families.



KITCHEN

WRITTEN BY
Elisabeth Dunham

PHOTOS BY
Dale Lang

DESIGNER
Robin Rigby Fisher
robinrigbyfisher.com

CONTRACTOR
L.S. Panas & Associates
lspanas.com

“The size or makeup of your family doesn’t matter. It doesn’t matter how well you cook. But it does matter that you have a space where you can take care of yourself and your family easily. The kitchen is the heart of the home, it’s where people hang out, so it must be warm and inviting, functional, easy to clean and maintain.”

Her kitchens not only function well but emanate warmth, color and style. In other words, they are fun places to cook and congregate. Similarly, her bathrooms are personal sanctuaries that create a sense of relaxation and escape from the busy world.

Read on for more of what Robin has to say on how she works her magic:

WE LOVE A NICHE. WHAT INSPIRED YOU TO SPECIALIZE IN KITCHENS AND BATHROOMS?

I’m a nurturer by nature, I love to cook, entertain and take care of people. My designs are created for my clients to love and nurture themselves and others. The kitchens I design are well planned so that there is a place for everything and it is easy to clean and maintain. With bathrooms, it’s about self-care and having a place where you are at ease as you get ready for your







day. My designs are created for a sense of comfort; beautiful to look at and simple to clean and maintain.

I love that today's clients recognize the value of hiring a designer. If we can make their spaces attractive and easy to live in, then they enjoy coming home.

THE ROOMS YOU CREATE HAVE THE VISUAL APPEAL OF A PAINTING. HOW DO YOU ACHIEVE THAT?

I am inspired by art and music. I was an art history major in college and my husband is a musician. My designs are inspired by Miles Davis' Autumn Leaves. He plays a note, but stops just short of completion. This creates a sense of anticipation, the listener wants more. This is how I design – I take great pleasure in creating the “empty space”. My designs, whether traditional or contemporary are more minimalistic. I like to leave space for art or a place to catch your breath before the next feature comes. Our day to day world is so full and intense, our homes should be calming. The right type of empty space accomplishes this.



WHAT'S IT LIKE TO BE IMMERSED IN PACIFIC NORTHWEST DESIGN AFTER GROWING UP IN NEW YORK CITY?

The East Coast is very formal and the West Coast is not. In Portland, you can wear jeans to the theater. Portland is comfortable, not pretentious.

Like most Portlandians, I love the outdoors; cycling, kayaking and gardening, but what I love most about living in the Pacific NW is our relationship with nature. I recently completed my first book, a textbook, for the National Kitchen and Bath Association, “Sustainable Design for the Kitchen and Bath Designer”. I design sustainably. This is not an option, it is my company's philosophy. My office selects materials based on where they are sourced, recycle content, and what our clients need to use and do to maintain their homes. We focus on energy and water conservation. More importantly, sustainable design is not about designing for today, but how you are going to live in your home 20 years from now.

HOW DID YOU BECOME INTERESTED IN DESIGN?

I was an art history major and realized there was no money in that. (Laughing). I toyed with being an architect, but discovered that I enjoyed having an impact on people's day, so I chose interior design. Since I am passionate about cooking, kitchens and baths became my focus.

DO CLIENTS EVER INVITE YOU OVER FOR DINNER AFTER YOU HAVE COMPLETED THEIR KITCHEN?

Yes. But if a client invites me over I say, ‘Can I come and cook for you?’ I like anything Italian. I like going to farmers' markets and figuring out what's in season. And I will cook anything (based on that). I tell them ‘You just open the wine.’



BEFORE & AFTER

Vintage cowboy finds and family heirlooms were restyled into a new gallery wall. The wall's original olive green color was changed to a daring shade of black, which does a wonderful job showcasing these pieces of art and adding a dramatic and bold energy to the room.





“ I like playfulness, color and texture. I like an eclectic, weird vibe. I love to decorate with my kids’ artwork and their toys.”

SMALL CHANGES

Written by Elisabeth Dunham » Photos by Amy Wennerlind » nstyleportland.com

Nicole Callaghan has a knack for making the little moves that will have a big impact, whether it’s moving furniture or artwork, adding or subtracting. Now she’s bringing her gift for the well-executed quickie makeover to a growing number of residential clients in the Portland area through her company, N.style.

“I give a home a new personality by using what the homeowner already has and adding in accessories and other easy changes. Paint, art, lighting, rugs—putting it together somewhat instantaneously. It’s beautiful, creative, immediate, and then I’m out.”

And it’s cost effective. Inviting a stylist into your home for a few hours is far less expensive than hiring a design team to help you overhaul your interior over weeks or months. Though a self-taught interior designer, Callaghan’s work stands up against those who have spent years learning the craft in a more formal setting.

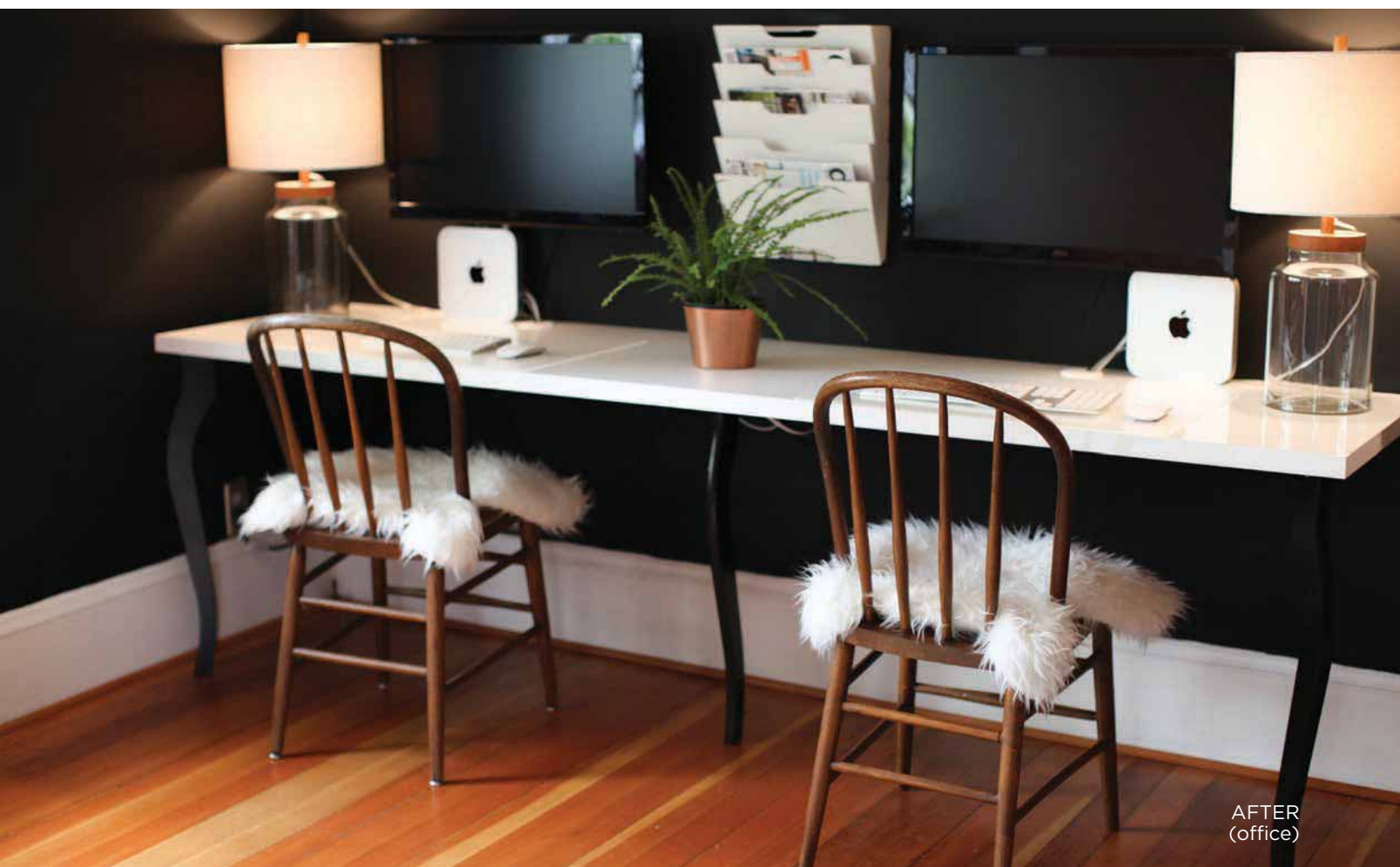
LEFT: A reindeer bust (a past holiday decoration) now welcomes guests year-round in the foyer of Nicole Callaghan’s home.



AFTER
(office)



AFTER
(living room)



AFTER
(office)

TOP: A marquee sign that reads "Love" hangs above the fireplace. Along with peel-and-stick wallpaper she found on Etsy, it came all the way from Lithuania. MIDDLE: Vintage dining chairs are now restyled into office chairs. They were handed down from Callaghan's grandmother and mother.



BEFORE
(office)



BEFORE
(living room)

“I don’t have china. It can get busted or kids drop it. So I busted out the china cabinet and made it into an art center in the wall.”



BEFORE
(dining room)



AFTER
(dining room)

A red lantern lighting fixture by designer Paola Navone hangs above the families dining table. This space has to be multifunctional: family meals, homework station, art studio and the occasional extended family function.

Design just seems to be in her blood. Though she spent years in the corporate world before turning to her true passion, Callaghan possesses a natural eye for design. She can quickly bring out the best in a space using existing furnishings, artwork and well-loved objects—and maybe a quick splash of color in the form of a painted accent wall or a carefully chosen bargain accessory.

As a photo stylist for magazines, she's put this innate sense of decorative composition to work helping editors and photographers tweak an already lovely room into something that pops for the camera.

Callaghan wears two hats in her job: stylist for photo shoots and interior designer for homeowners.

When it comes to the home, "I would be the person you call when you loved a space and your things, but it just didn't coalesce," Callaghan explains. "Or, it really didn't speak to who you are as a person or provide a consistent look."

She says that nine times out of ten she ends up buying a few items to pull together—and give an updated look—to existing pieces.

She's currently working with a client who wanted to keep a beloved sea-foam green sofa while updating the surrounding room's interior design.

"We didn't want to get stuck in the pastels of the '80s so we updated it by doing a monochrome look with some sea foam on the walls, natural fibers and textures as well as some orange and brushed-gold accents and geometric patterns to warm up the space. They didn't want a major change but we brought a contemporary look."

Often, she says, her clients just want to dip their toe in rather than embark on a complete overhaul of their space.

"Sometimes it's just about getting a new pair of eyes on a room to put it together in a different order. I provide a fresh perspective."

"I give a home a new personality by using what the homeowner already has and perhaps adding in accessories and other easy changes—paint, art, lighting, rugs. And putting it together somewhat instantaneously. It's beautiful, creative, immediate, and then I'm out."

Callaghan's talent is also on display inside her own home, which she shares with her husband, Sean, and their two children, Ava, 7, and Gavin, 5.

She recently updated her family's 3,000-square-foot Craftsman-style house in the Hollywood area using a few cans of paint, existing furniture, bargain finds and funky art—much of it created by her own two young children.

The look is crisp and modern, yet colorful and warm: "Dwell" magazine meets an updated version of shabby chic.

"The white walls and color accents in the dining room and living room were inspired by this room I saw years ago in "Dwell" magazine. All white. Very modern. Bright blue velvet couch. I kind of used that as a jumping-off point but made it more playful and applicable to what my family and my old blind mastiff needed."

The first step was painting the old dark interior of the 1907 home a crisp white. She achieved a sense of playfulness by adding color and texture in the form of large-scale artwork and bold accent pieces. A bright orange armchair in the living room ties in with bright orange dining chairs and a similarly hued, powder-coated, birdcage-shaped chandelier hanging over the dining table. "That was a total score for under \$200 from Crate & Barrel," says Callaghan, adding that it took her husband a few months to adjust to the funky design.

Earthy elements such as an acacia wood nesting coffee table from Cost Plus and a sisal rug from IKEA (both relatively inexpensive) bring a sense of grounding and nature to the living room. A big wall of family photos in the dining room adds further personality and warmth to the space in a format that looks upscale.

Bookcases in the living room hold children's collages and sculptures. Children's art was also put to use in a display case that Callaghan created out of an old china cabinet.

"I don't have china. It can get busted or kids drop it. So I busted out the china cabinet and made it into an art center in the wall.

"I felt like we needed a family-friendly house. I don't like anything too stiff and sterile. I like playfulness and color and texture. I like an eclectic, weird vibe. I love to decorate with my kids' artwork and their toys. I find that to be more of a challenge but also more rewarding."

Interior styling is a lifelong passion but a relatively new career path for Callaghan. She recently left a 20-year career in corporate America that included a decade in merchandising at Nordstrom and several years in sales at Pfizer.

Even as a young child growing up near Grant Park in Northeast Portland, close to where she and her family now live, Callaghan loved paging through issues of "Architectural Digest" and giving her bedroom makeovers. Later, her mother would hire her to help decorate the entire home.

"My motto is 'feed your eyes.' And I think I have a particular niche, which is creativity and [a look,]"

CLOCKWISE FROM TOP LEFT: The children's basement playroom. The blue velvet couch inspired the home's main floor makeover. The family cat "Miu" sits on numbered stairs leading to the third floor. The colors of sherbet ice cream and animals were requested by Ava (Nicole's daughter) as inspiration when redoing her bedroom.



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BEFORE



AFTER

ABOVE: An extensive remodel of this Colonial Revival-style home in Portland changed little to the historic facade and instead transformed the interior to match the refined beauty of the exterior.

HISTORIC DREAM, CONTEMPORARY VISION

Written by Jon Shadel » Photos by Fred and Holly Stickley » olsonandjones.com

If you could wind the clock back just a decade and step through the front door of this grand Colonial Revival-style home, the discontinuity of its interior might take you by surprise.

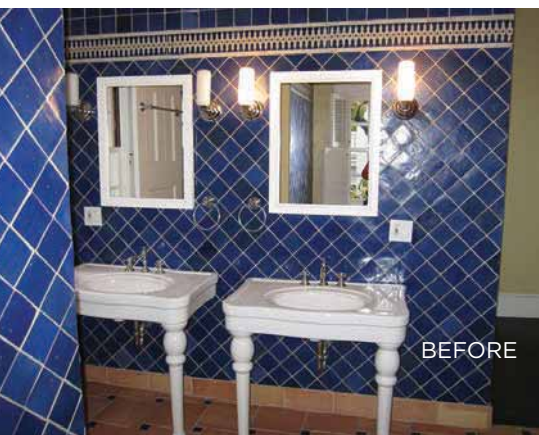
Situated in Portland's historic King Hill neighborhood, the three-story home's exterior—featuring a symmetrical front facade with an accented doorway and evenly spaced windows on both sides—hints at Georgian and neoclassical styles, all the rage when the home was constructed more than 100 years ago.



AFTER
(kitchen)



BEFORE
(kitchen)



BEFORE



AFTER



“The home’s interior had lost sight of the original design vision.”

But over the past century, several generations of misguided homeowners have left their fingerprints on the home’s interior, employing well-intending designers to diverge significantly from the refined elegance that once defined the original Colonial American style.

Jeff Jones, project manager at Olson & Jones Construction, puts it in more honest terms. “The home’s interior had lost sight of the original design vision,” he says. He points out that the master bath, which had been redesigned in eclectic Mediterranean style, and the ‘90s kitchen remodel were inconsistent with the Colonial Revival style. “It deserved a complete restoration, and that’s exactly what we set out to accomplish.”

Having recently acquired the property, the two new homeowners desired to return the home to its original charm while updating it with the features they needed to entertain their close-knit family, including busy children and young grandchildren. The couple turned to Olson & Jones, a locally owned construction company brining more than 30 years of experience in historic restoration and high-end remodeling. The crew knew well that such a project would require an unsurpassed attention to detail. And for this reason, they teamed with architect and designer Jeffrey Miller, a Portland native whose firm has completed more than 500 residential projects on the West Coast with a commendable portfolio of historic renovations to its name.

With Miller’s period-appropriate design as a guide, Olson & Jones set about completely restoring the home to its former glory while modernizing it with contemporary conveniences. “We aimed to use the original language of the house,” says Jones, “so that if the first homeowners were to walk into the restored home, they might only notice new furnishings or different colors on the walls.”

Jones and his crew renovated the entirety of the 5,200 square feet of living space—in essence, building an entirely new house in the footprint of the old. Take the kitchen as a key example. The previous homeowners had the space remodeled in French country style with an overbearing hearth and bread oven crowding the space. The entirely new kitchen features top-of-the-line appliances, cream-white cabinets and an open floor plan — all while remaining in the boundaries of the original kitchen. Upstairs, the newly remodeled master bath sheds its imposingly dark blue tiled walls for creamy marble counters, glowing light fixtures and a luxurious bathtub. The rest of the home follows suit, featuring period-appropriate colors, simple furnishings and a carefully curated art collection. Olson & Jones also carefully reconstructed much of the upper floor to better match the original design, all while creating a closet and enlarging the bath in the master suite.

And just as Jones hopes, a time-traveling Oregonian from a century ago might think the home has lived through the decades untouched, a testament to Miller’s design and the construction team’s skill. With that said, a number of modern touches do bring the home into the 21st century. For example, to meet the need for off-street parking in the densely populated neighborhood, the underutilized basement was converted into a garage with enough spots to accommodate dinner guests without having them worry about parking tickets from pesky meter readers.

Ever sensitive to the nature of restoring old homes, Olson & Jones have carefully balanced historic sensibilities with rejuvenating and modernizing the infrastructure of the house. Now, whenever you enter the front door, the interior style seamlessly reflects the exterior aesthetic, all while providing the conveniences of a new home built for entertaining.

A number of misguided remodels had lost sight of this home’s period charms. After a significant renovation, the interior reflects the simple sophistication of the original Colonial Revival style, creating a new home in the footprint of the old. The refreshed design features an inviting kitchen—perfect for entertaining during the holidays, and an expanded master bath that’s luxurious and refined.





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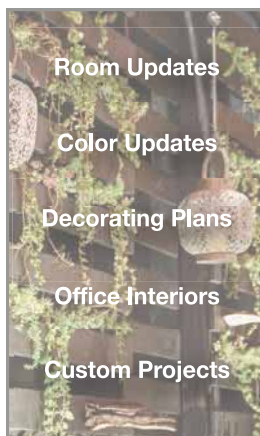
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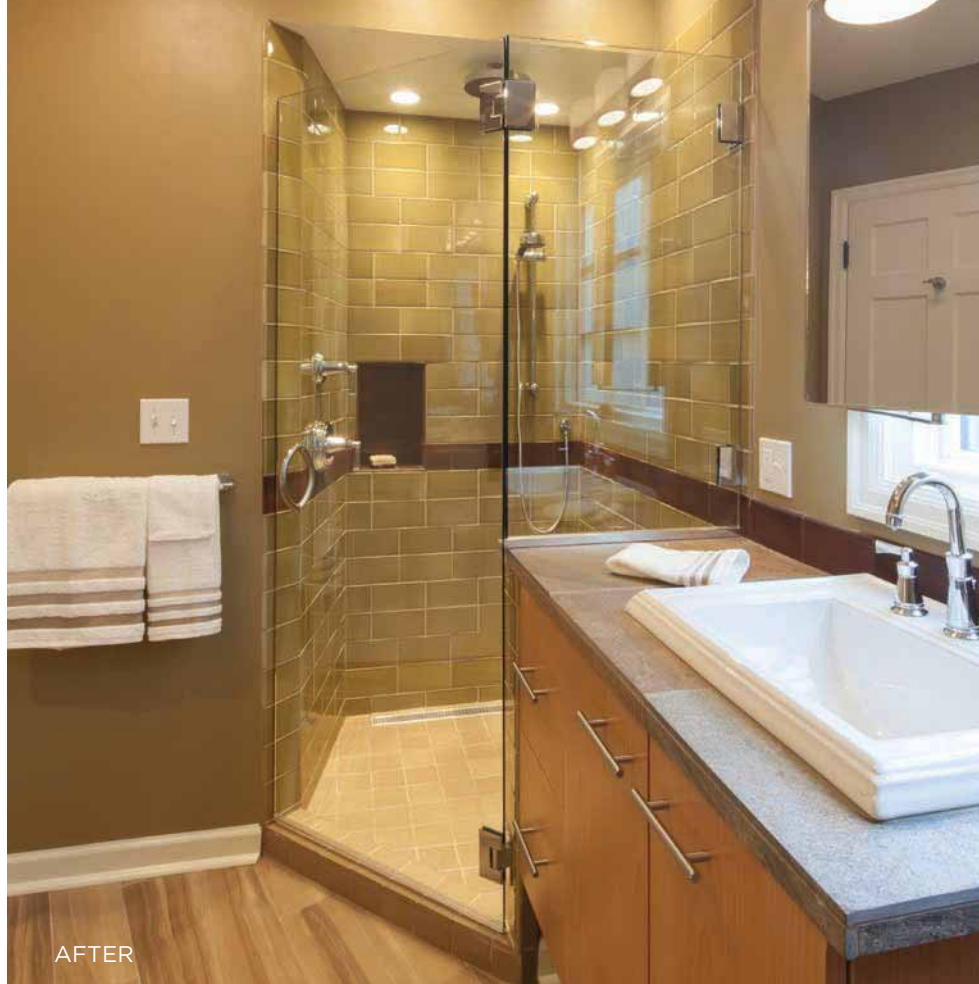
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BEFORE



AFTER

ABOVE: The small, densely packed bathroom required intricate design work to create the illusion of space. They replaced the old tile floor with the latest in tile design from Pratt & Larson—heated Italian floor tiles that look just like wood.

A SPA-LIKE BATHROOM REMODEL

Written by Elisabeth Dunham » Photos by Sally Painter » mac-bo.com

Both husband and wife had just retired from long careers in air traffic control at a major international airport—one of the most notoriously stressful jobs on the planet. It was time to relax. The first things on their wish list: a new spa-like bathroom where they could unwind for the next chapter of their lives.



ABOVE AND FAR RIGHT: He likes to shower and she likes to soak in the tub. So they installed a large soaking tub and put in a full-size shower.



RIGHT: To make room the architect borrowed space from bedroom closets on either side of the bathroom.





» By using an overlapping vanity mirror and some translucent film over the windows, more space was added.

“The existing bathroom was in good shape with a big cast-iron tub,” says their contractor, Ed Hesse, owner of Mac-Bo, LLC, in Portland. “But it was the only bathroom on the main floor and did not have a separate shower. That was a big problem right away.”

The husband wanted a walk-in shower that did not involve standing in a tub, and his wife loves to take baths. And they both wanted the space to have an open-feeling, spa-like vibe that reflected the American Southwest.

“They wanted a spa experience in their everyday bathroom, with soothing colors, diffused light and room for the basket of spa goodies—chocolate, a glass of wine, candles—within reach of the very deep soaking tub,” explains project architect Cynthia Bankey of Portland.

But there were a few challenges that stood in the way of their dream bathroom. Space was an issue, and there was an existing double-hung window that had to remain and be operable, although it took up the only wall that was available for the vanity. The door and toilet locations could not be changed.

In order to make room for the his-and-hers bathing areas, the architect borrowed space from bedroom closets on either side of the bathroom.

“I snuck in a few inches of space from one closet for a tub alcove. The shower space was carved out of half a long guest closet on the other side with double doors,” Bankey explains.

The crew added not only the new shower area and a large soaking tub but all-new tile from Pratt & Larson, including heated Italian floor tiles with a wood-like appearance. They also installed new spray-foam insulation, and added new windows, ventilation, lighting and a DXV brand “smart” bidet toilet seat, which is also heated. “It does everything except play music,” Hesse says with a laugh.

The small, densely packed bathroom required intricate design work—both aesthetically and practically—to create the illusion of space. “For the illusions part, I used diagonal emphasis in the floor tile and general layout to extend the

space, and interwove the planes of the walls and fixtures to visually break down the physical barriers,” Bankey says.

The shower door and glass wall “bubble out” into the bathroom and intersect with the vanity, she says. The vanity mirror and window conflict was resolved by using a carefully created asymmetrical balance and some translucent film over the windows.

The tub deck angles across the room to provide triangular deck areas for spa goodies.

The clients worked with the architect to choose a subdued palette of warm, deep green-gold, along with details of rich golden brown, colors of the desert in Arizona, where they had lived before coming to Portland. LED lighting on a dimmer helped further create the Southwest spa feel.

“Floor tiles and vanity are matching light-wood colors, and the wet-area tiles and painted walls are unified by their colors and interwoven planes,” Bankey notes.

What made this project especially fun were the clients themselves.

“It’s nice to work with cool people,” Hesse says. “They understood what they were getting into and that to get it right takes the time that it takes. They were relaxed and comfortable through the whole process.”

Adds Bankey: “They were very casual, easygoing and decisive—a perfect combination. And they were one of the only clients to actually have the post-construction party!”



CLOCKWISE FROM TOP LEFT: A guest favorite: the beer-cap map mosaic made by Ted Havens and his wife, Shalena. Havens uses a rough mixture of materials. Bathroom hooks reflect the company theme of "being creative with older materials." A spot for your coffee or beer is a man-cave must. The bathroom door, which is on a track system, is from the first dental school in Oregon. Havens refinshed the door in its original dark mahogany stain.



BEFORE

THE MAN-CAVE BATHROOM

Written by Elisabeth Dunham » Photos by Dave Wierth » sustainablehavens.com

The man-cave concept is nothing new. But craftsman Ted Havens may be starting a new trend with his “man-cave bathroom.”

“I had finished a really cool bathroom for my wife inside our 1908 house. There’s this bathroom off the hallway near my boys’ rooms, and I realized that since she had hers, that we wanted one for us,” says Havens, a Portland woodworker.

“The man-cave bathroom is for the boys only.”

Havens works with reclaimed materials, including recycled old-

growth timber from local demolished commercial or residential buildings. His specialty is “urban industrial” coffee tables made with repurposed materials.

“At Sustainable Havens, sustainability comes in the ways we source our timber, materials and remnants from our projects, and in our relationships with our clients and community. Because we source our materials and timber locally, we take pride in being able to provide background on the historical origins of our projects.”

Havens says he wanted a bathroom that would not only encapsulate all these values but was comfortable for the males in his house and their friends.

The “before” bathroom looked like it had gone through many renovations. Walls were painted bright yellow. Building materials were cheap, and wiring and plumbing were not to code.

So Havens took everything out, down to the studs, and updated electrical and plumbing. He then set out to create a warm, almost antique-feeling space using reclaimed materials that he salvaged from his day job running Sustainable Havens, a company that reuses reclaimed wood and other artifacts to build furniture—mainly coffee tables—and interiors.

Once the old sheetrock was gone from the bathroom, Havens installed green tile and wood planks on the wall in order to get a look that keyed off “how the house may have looked” a century ago. On the ceiling, he installed old siding that he reclaimed from an antique house that was being taken down in North Portland. “I milled that, cleaned it up and sealed it before putting it up. I left the old nail holes in there for character.

“I tried to think about the elements that you would build with if you lived in the early part of the 20th century. They didn’t have sheetrock, but if you walked into a bathroom 110 years ago, it might look like this. That’s a theme throughout my company: Being creative with older materials.”

He also removed the previous flooring and installed 24x12-inch tile in a cement-like hue. The new 24x6-inch tiles in the shower have a wood-grain appearance that ties in with the room’s rustic ambience.

Havens put in a new water-efficient toilet and reworked the

sink’s vanity, which he stripped down, removing old wood veneer and the top before using reclaimed timber to build new siding and trim for it, as well as doors that hide the plumbing underneath. He then installed a new concrete countertop (a slab he poured himself), as well as a new shelf on the right side of the vanity. He even constructed the mirror over the sink and framed it with reclaimed timber. Similarly the frames around artwork—a beer poster and a vintage comic book collage—are also constructed of salvaged wood.

But the feature that grabs the most attention is the mosaic of the United States made from beer caps he and his wife have collected over decades, many of them from micro-breweries in Oregon and in Michigan, where they used to live. “Florida is orange for the sun, and I tried to represent Oregon with the Laurelwood Brewing Co. and Washington with Pike’s Brewery. And then we completed the Atlantic and the Pacific with colored glass.”

So what do 8-year-old Jack and 11-year-old Fin think of their dad’s man-cave bathroom?

“They love it. My male friends who have been over love it too, especially the piece over the toilet paper roll that you can put your beer on. It’s comfortable and dimly lit with Edison bulbs.”

Mostly he likes that it puts a smile on his friends’ faces.

“How many people have I caught standing in front of the map, looking at all the different states and saying, ‘I’ve had that beer and I’ve had that beer.’”

“We take pride in being able to provide background on the historical origins of our projects.”

“The kitchen is the room I love the most. When you have a party everyone ends up there. Now, there is plenty of space to have lots of people in there,”

WHOLE-HOUSE TRANSFORMATION

Written by Elisabeth Dunham » Photos by Jason Kaplan » tobeyspitzer.com

Tobey Spitzer's home used to be filled with walls. Guests would walk in the front door and see a rather underwhelming view of a wall and a sheetrocked stairway.

"The front door was so close to the stairs, they were practically on the bottom stair," Spitzer recalls.

To the right was the dining room with a wall that blocked off the view to the rest of the house. And straight ahead past the stairway was a small kitchen and yet another wall with an opening to the family room.

"Everywhere your eye turned, there was a wall, which created a very chopped-up feeling in the house," Spitzer says. "It was not very practical."

Today everything is different. Thanks to Spitzer's skilled remodel of her own house, guests walk in and see right into the heart of the home. And as far as Spitzer is concerned, that is where the action is.

"You have an expansive feel to the house now," says Spitzer, a Southwest Portland interior designer, who utilized her skills on her own home.

Among other things, she moved her front door out 18 inches and opened up a stairwell, while cutting back the living room and dining room walls in order to create a 15 ½' x 18 ½' great room/kitchen that is open and welcoming. The old adjacent dining room space became a part of the kitchen, and the dining room moved into the space that used to be a family room.

"The kitchen is the room I love the most. When you have a party, everyone ends up there. Now there is plenty of space to have lots of people in there and plenty of space to work. That is the highlight of the house for me." And with two dishwashers, clean up is easy.

After she was divorced in 2003, she started turning her passion for design and renewing spaces, into an actual vocation.

The 1990 house was her second project, which involved a major renovation. Over the next two years, she gutted the house from top to bottom, adding 1,400 square feet, and creating not only the great room area downstairs but also a new master suite and adjacent office, where she works as an interior designer.

The 3,800-square-foot house is now much more user friendly and al-

lows her to both work and live under one roof. Even the front of the house appears much more welcoming. "It had no portico on the front and was inset by 18 inches. I moved that out and added the portico and the front steps," she explains.

Because the backyard was torn up when Spitzer created the large addition, she also overhauled the landscaping, starting from scratch with a new yard and plantings.

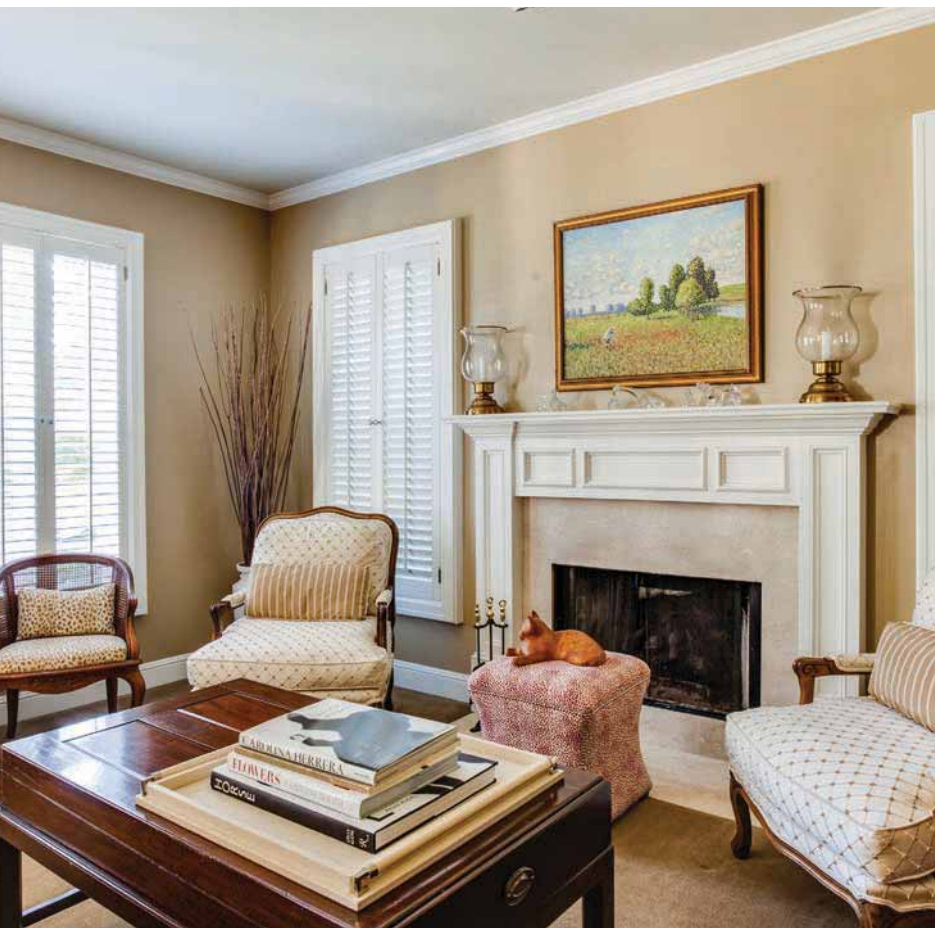
"My vision was that one would be able to sit at the island and look out to a swing in the backyard. "And I accomplished that. With the addition, we opened views from the central part of the house, creating a better flow and a more open feeling."

Her office is now above the garage, and she splurged on an ultra-functional master bedroom with an attached laundry room.

"I wanted my laundry room next to my master—and I also use that as a work space. It's next to my office, and so if I am doing drawings, I have a counter that is 13 ½ feet long, and I can spread everything out."

So why not a downstairs office?

"It's better to have everything upstairs close to my bedroom and not near the kitchen. Otherwise I eat," she says with a laugh.



CLOCKWISE FROM TOP: As an art lover and occasional painter, Spitzer tries to collect most of her art from local Oregon artists. Spitzer cleverly added a doggy-door underneath her kitchen countertop. The living room was redesigned to feel more elegant and spacious.



BEFORE



BASEMENT REMODEL

Written by Addie Hahn » johnswaterproofing.com

When it comes to upgrading your home, there may be more glamorous projects than addressing your damp crawl space, but none that will bring you greater long-term health or peace of mind. Contrary to what you may imagine, crawl spaces can be made beautiful too, if you tackle them with a highly experienced team.

Here, John Lombardi of John's Waterproofing Company, the Northwest leader in crawl space repair and basement finishing, sheds light on a part of your house that may need some attention. Transformed, an updated crawl space or basement adds value to your property, frequently saves you money in monthly energy bills and rewards you for years to come.

WHAT MAY BE LURKING BENEATH YOUR GROUND FLOOR.

Not surprisingly, basements in our rainy climate are prone to leaks. When newly built, basements typically receive little to no exterior wa-

terproofing, says Lombardi. Water then seeps in through cracks, floors and down walls, and even through concrete. Sometimes, water intrusion comes in the obvious form of flooding, but other times homeowners are aware only of a musty smell or increased humidity downstairs.

Crawl spaces, says Lombardi, "are built to leak; they get fines if they don't leak. It's often a very sad situation down there." A few contributing factors—ineffective drains, vents that allow in additional moisture, and sitting dirt—all add up to a moist situation.

WHY MOISTURE MATTERS

Basement leaks, over time, can wreak havoc with interior surfaces and structures. But even moisture you can't see should be taken seriously: The long-term vapors in your crawl space could impact your health. The relative humidity in the average crawl space, says Lombardi, is around 70% or 80% year-round, an excellent mold-growing medium.

Nearly half of the air that circulates through your house comes from below, so your rooms are awash with any spores you are harboring, along with dust mites and sometimes even radon gas. John's Waterproofing customers are often relieved to find respiratory symptoms and allergies disappear once repairs are made.

Since underground crawl space temperatures, which normally hover around 55 degrees year-round, rise to a 60- to 65-degree average after being waterproofed, energy bills tend to drop as well.

Janine Wolf wanted to address the musty smell in the 18-foot-high crawl space of her historic Portland home. John's Waterproofing insulated the walls, encapsulated the dirt crawl space, and sealed the vents. Afterward, she says, "I immediately noticed the difference—the odor was gone, and since it was winter, I saw my house heat up faster and my heating bill go down."



ULTIMATE OUTDOOR

Sheds | Tiny Gardens | Saunas

The new owner of a Modern-Shed, Sheila Meehan, enjoys her outdoor space in northeast Portland with friends.



» Modern Shed balances the desire for escape with the timeless yearning for community.

THE ULTIMATE BACKYARD SHED

Written by Addie Hahn » Photos by Dominic Arizona Bonuccelli » modern-shed.com

Sheila Meehan's home office is only steps away from her 1926 house in Northeast Portland.

The light-filled, 120-square-foot room by the outbuilding experts at Modern-Shed allows her to settle into her daily tasks as an art-licensing agent and tune out noises that were not easily ignored in her former office in the second bedroom of her house.

"The building has helped me to be a better agent," she explains. "It allows me to focus—I don't even hear the front door now."

Modern Shed solves space challenges with striking, contemporary structures ranging from 100-200 square feet. The company balances the desire for escape with the timeless yearning for community.

"Our customers are in some of the most beautiful parts of the coun-

try," says Tim Vack, general manager. "Once they are in and involved, people want to stay in their neighborhoods, stay in their homes and do something with them. People are also tired of being in debt," he adds.

For a craft studio, exercise room, guest quarters, a "Man Cave" or "She Shed," the process is the same: a small, dedicated team helps homeowners confirm square footage, ceiling height, window configuration and orientation. An average of four to five weeks after drawings are complete, a series of panels made in Sedro-Woolley, Wash., are hand-delivered, and in two to four days for a 10' x 12' building, a new space is up and ready for use.

Customers have access to green windows made in Washington, efficient insulation and low-VOC paints. Once complete, if homeowners need to move, buildings can even

be broken down and reassembled in a new location.

William Arens and his wife, in Lincoln City, considered remodeling their home to add on a small dedicated workout room, but remodeling costs were daunting. Modern Shed built them a 10' x 12' structure at a far smaller price that houses exercise equipment, an entertainment center and a cozy porch.

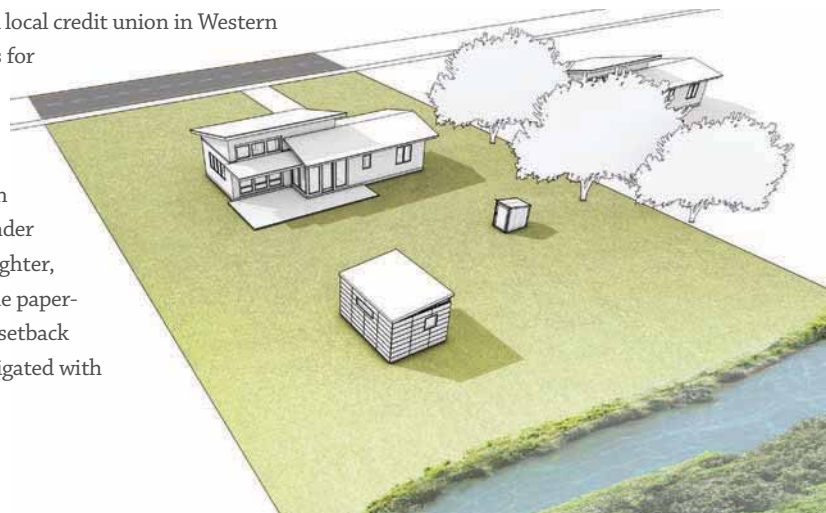
"It's been the best thing," says Arens. "Whoever is out there can be as loud as they want. It was a great experience working with the crew and company. And you can't beat the quality."

Meehan also sings the praises of Modern Shed. "Their aesthetic was lovely and they were very easy to work with. The best part about the experience? The building went up within a day and a half! If I had more room, I'd build another one."

THE LOGISTICS

Prices range from \$100 to \$200 per square foot. Choose from insulated or uninsulated walls, interior and exterior building materials options, windows and hardware. Though loans for outbuildings remain largely uncharted territory, the tide may be turning: A local credit union in Western Washington has recently begun offering 10-year loans for Modern Sheds.

Assess land to determine the feasibility of adding an outbuilding, and then look into local permitting requirements, which vary across state and city lines. In Portland, to avoid permits, structures must remain under 200 square-feet; in places where restrictions may be tighter, Modern-Shed can help guide the customer through the paperwork process. Site placement, also influenced by local setback laws, along with height restrictions are also easily navigated with the help of the company.



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six plants for TINY GARDENS

Written by Bonnie Bruce of celilogardens.com » Illustrations by Katy Dockrill

With small gardens, it's important to choose plants that will mature to the appropriate size and not become huge. These are some great options.



BEESIA

DELTOPHYLLA

Mounding evergreen with shiny, heart-shaped leaves. Produces small white blooms. Grows to 12 inches high. Likes partial shade. Water regularly.

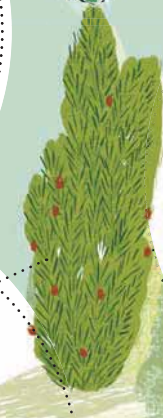
CHAMAECYPARIS LAWSONIANA

Dwarf evergreen conifer with blue/gray/green foliage. Columnar and compact. Grows slowly up to 6 feet. Likes sun or light shade. Somewhat drought tolerant.



CAREX OSHIMENSIS

Early blooming, evergreen grass with lime green strappy leaves which age to golden and create a bright spot in the garden. At maturity, it will form a clump 18" to 20" in diameter. Likes partial shade to full sun. Water regularly.



TAXUS BACCATA

Evergreen conifer. New growth is bright golden aging to dark green with red bell-shaped berries in winter. Narrow and compact size is perfect for tight spaces. Matures to 7' high and 18" diameter. Likes full sun. Somewhat drought tolerant.



ATHYRIUM NIPONICUM

Many varieties. Includes delicate blush of burgundy running down the center of each frond. Grows 12" to 15" high, 12" to 24" in diameter. Likes shade. Water regularly.



VACCINIUM NUMMULARIA

Edible groundcover blueberry. Small, oval evergreen leaves tinged with orange, white spring flowers and edible berries. Grows 12" to 15" high, 18" to 20" in diameter. Likes full sun. Water regularly.



WARMTH AND RELAXATION IN THE FINNISH TRADITION

Written by Addie Hahn » Photos by Todd Eckleman » www.finlandiasauna.com

As anyone who has experienced an Oregon rainy season knows, the dampness can leave you chilled even under a thick sweater. A traditional Finnish sauna is the perfect warming antidote to stormy Northwest winters, and the health benefits extend to users whatever the conditions outdoors.

Oregonians can order their own model, made locally—Portland is home to the largest privately owned sauna manufacturing facility in the U.S., Finlandia Sauna, founded over 50 years ago by Finn native Reino Tarkiainen and his wife, Marilyn.

Unlike steam baths or cheaply made infrareds, Finnish saunas con-

sist of an insulated room in a clear softwood and a heater with heated stones. When water is poured over the hot rocks, humidity can rise to up to 45%. Saunas, the Tarkiainens say, have a rich cultural history and can be life-changing for those who use them as a regular ritual.

“Finnish saunas were born over a couple thousand years ago,” says Marilyn. “They provide the deepest cleansing bath in the world and are considered sacred. When Finns take saunas, it’s about nourishment.”

Additional health benefits of saunas include relaxation, skin clearing, allergy relief, a reduction in arthritis symptoms and even a potential improvement in sleep quality. As is often the tradition,

the Tarkiainens introduced their two children, who are now adults, to saunas beginning at just a month old.

Finlandia Sauna offers two options to customers: a precut package that provides the interior parts to fit inside a homeowner constructed frame or a prefabricated model in lockable sections. Popular western red cedar gives off a lovely, woodsy aroma.

Saunas can easily become a treasured daily ritual that provide a space for unwinding, alone or with friends or family. Whether located inside a house or outdoors, they are an attractive feature for prospective homebuyers. “We believe everyone should have a sauna,” says Marilyn.



REALTOR GUIDE

Tips for buying and selling your home





“Today’s buyers place a priority on homes that are affordable and sustainable.”

ECO-FRIENDLY REALTOR

EcoPro Realty specializes in helping individuals, families and businesses find energy-efficient, sustainable and health-conscious places to call home.

Elba I. Cox is a Certified EcoBroker. To achieve this well-respected certification, realtors engage in ongoing training to help them (and, in turn, their clients) understand what truly makes a home “green.” They learn about EnergyStar and other energy-efficiency programs, environmentally sensitive design, factors that can affect indoor air quality and much more.

A Puerto Rico native, Cox worked as a teacher, marketing professional, airline executive and antique-store owner before starting EcoPro Realty Group in 2008.

In May she was selected as a consultant for the A&E network series “Unplugged Nation,” which showcases sustainable, off-the-grid housing. Her motto has always been “where there is turmoil, there is opportunity,” and this applies to her unbroken passion for helping people find their dream green homes in Oregon, Washington—and, soon, Puerto Rico.



WRITTEN BY
Sophia McBennett

PHOTOS BY
Branden Harvey

REALTOR
Elba I. Cox

ecoprorealty.com
elbacox@ecoprorealty.com

WHAT KIND OF PROPERTIES DO YOU SPECIALIZE IN?

I do quite a bit with commercial property, but I specialize in residential, single-family homes. Working with first-time homebuyers has a soft spot in my heart. I get to use a lot of my teaching background, which makes it a most rewarding experience.

WHY DID YOU CHOOSE TO START YOUR OWN FIRM?

The main reason I decided to open EcoPro Realty Group is that I saw the need for a

full-service, Eco Certified boutique brokerage in the Pacific Northwest. I’ve always been an entrepreneur. EcoPro Realty Group is one of several startups in my business career.



WHAT SETS YOU APART FROM OTHER REAL ESTATE AGENTS?

In today’s world, consumers and real estate professionals have access to almost the same data. Realizing that, I stress service, service, service. That is what sets us apart from the rest of our colleagues. The best way to satisfy our clients’ needs is to be sensitive and anticipate what each individual needs and wants. The ability to do that comes with experience, solid education, knowledge and a passion for offering our clients more value for their investment.

WHAT TRENDS ARE YOU SEEING IN THE MARKET RIGHT NOW?

Today’s buyers place a priority on homes that are affordable and sustainable. I am prepared to identify specific sustainability features that could potentially bring value to the seller or buyer.

Another trend is multigenerational housing. The high cost of housing and extraordinary impact of the retiring baby boomers has created a need to have several generations sharing homes. In-laws, quarters are very desirable right now!



CLOCKWISE FROM TOP LEFT: SE 24th: \$625,000, Sellwood. Sold in 5 days. NE 32nd: \$649,900, Alberta Arts. Sold in 5 days. SW Capitol Highway: \$351,000, SW Portland. Sold in 3 days.



“I have lived in Oregon my whole life and have a very intimate knowledge of Portland.”

A NATIVE OREGONIAN'S ADVICE TO HOMEBUYERS

As a native Oregonian, Austin Sabin is passionate about helping homebuyers find their nest in our beautiful state.



WHY DID YOU BECOME A REALTOR?

My father and I started attending the Portland Street of Dreams together when I was a child, and that's

where my love of homes grew. I thought I would be an architect, but I really loved the idea of helping families find their dream homes. That's what keeps me passionate about my career every day.

DO YOU THINK THE FACT THAT YOU'RE A LIFELONG PORTLAND RESIDENT GIVES YOU AN ADVANTAGE?

Absolutely. I have a very intimate knowledge of Portland. I'm always exploring the

up-and-coming neighborhoods to help my clients

understand how their future home might appreciate. I've created a team of the best contractors and inspectors to help with anything a homeowner may need.

HOW IMPORTANT IS GOOD CREDIT TO GET A HOME LOAN?

Even if you don't have perfect credit, you can still qualify to buy a home. And for those who qualify, there are great loan programs that offer as little as zero percent down to buy a home.

WHAT ADVICE DO YOU HAVE FOR PEOPLE BUYING A HOME?

The current market is very fast-paced. There is a very low inventory of homes available on the market and a lot of people looking to buy. It is important to be preapproved to buy a home when you begin looking and to understand exactly how much you can afford. A real estate professional can help with these things and more.

John L. Scott
REAL ESTATE

WRITTEN BY
Sophia McBennett

PHOTOS BY
Seth Gardner

REALTOR
Austin Sabin

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austins@johnlscott.com



“We work strictly on commission. We do all the work, pay all the expenses and write the client a check at the end. All they do is give us a key.”



COUNTERCLOCKWISE FROM TOP:: Newton sets a meticulously maintained antique wall clock; sold for \$225. Vintage Chinese theater opera dolls; sold for \$185. Reproduction stained-glass lamp sits comfortably among authentic European and Asian decorative items.

DOWNSIZING MADE EASY

Your home—a place where you raised your family, celebrated successes, mourned losses and lived your life for years. Now you're tempted by a more urban lifestyle. Maybe you're curious about Portland's Pearl district, or the South Waterfront, or one of the new apartments in the Lloyd district -- somewhere you can hop on the MAX or one of Portland's streetcars to get around. Maybe you're tired of the challenges of caring for a home. But how do you downsize a home with a lifetime of furniture, clothes and collectibles without the headache purging can bring? Donating your items feels uncomfortable. A garage sale sounds overwhelming. Continued on next page

PEERLESS
Estate Sales

WRITTEN BY
Pam Jordan

PHOTOS BY
Jason Kaplan

SALES AGENT
Gary Newton

peerlessestatesales.com

ESTATE SALE GOODS



Turn-of-the-century
Victorian bride's bowl.
Fair market value
(FMV) \$495.



Oil on canvas entitled "Mt. Hood From the Marshes," by Charles C. McKim, 1893-1939. FMV \$15,000.



Contemporary gold
Aurene art glass vase
by Lundberg Studios.
FMV \$295.



Can you pick the
early Boy Scout
Jamboree patch
that made this lot
sell for \$1,578?



1978 Star Wars action figure, Blue Snaggletooth. Sold for \$230.

"We work strictly on commission," says Gary Newton with PEERLESS Estate Sales. "We do all the work, pay all the expenses and write the client a check. All they do is give us a key. We make it effortless."

Although estate sales is in the name of his company, Newton says liquidating the contents of homes of isn't something he does just for the families of people who have passed away.

"Moving sales are just as common as estate sales. The goal is an empty house, and the service to get you there is exactly the same," says Newton. "We're here to make it happen in the fastest, most efficient and economical way possible."

Once the client agrees to work with PEERLESS, its appraisers, project managers, merchandisers, stagers and salespeople organize every item, insisting that clients hang onto *everything*, because with their expertise, they can turn items you might think are worthless into money.

"Almost everything that wasn't nailed down or wasn't a permanent part of the house was sold," says Judith Schull, a client of Peerless. Schull downsized from a 4,300-square-foot home in Damascus to move to a two-bedroom luxury condominium in Sherwood. After an initial walkthrough of her home with Newton, Schull felt comfortable enough to sign a contract, and Peerless went to work organizing, pricing and displaying everything in Schull's home in a way that made the most of the items. When it was all said and done, Schull walked away with more than \$10,000.

"Had I tried to do it on my own, I might not have gotten more than \$500. His team has so much knowledge, and it was such peace of mind, having him taking care of everything. It was wonderful, and we had great success with the sale!" says Schull.

"Everything" being the key word. PEERLESS insists that clients do not clean up or throw out anything before the sale. Once the sale is over, Newton's



“Midcentury modern-style pieces are the hottest selling, highest priced and rarest to be found. Victorian is nearly out and accessories are most popular with older customers. Shabby chic is still very sellable with more inventory available but moderate prices. It’s about decorating with one-of-a-kind pieces.”

team cleans out the home, leaving it in turnkey condition for the next owner or a real estate agent to list.

“They took only five days to sort my goods, price them, have a sale the next two days and have the house cleaned out by Monday at 2:00 p.m.,” says Linda Georges another PEERLESS client. She and her husband downsized from a four story home in SW Portland to a condo in the same part of town.

“Gary made it go seamlessly. I had actually contracted another agency to handle my estate sale. They pulled out with two weeks to go before the sale was to happen. Gary stepped in immediately, without questions.”

What Georges appreciated the most was Newton’s honesty, his team’s ability to display her items in an appealing and professional manner, and his knowledge of the value of the items they were selling.

“He even took some of my materials and put them on eBay

in order to sell them for a higher price than the actual estate sale could bring in for all of us,” says Georges.

For Newton, the most important part of his business is building trust and establishing relationships with his clients that last after the sale.

“For many of our clients, we offer the solution to an overwhelming situation when they’re faced with nothing but deadlines,” says Newton.

“We ask for their confidence at the beginning of the process, because we know we will have earned it at the end.”

When it’s time to face both your collections and your accumulations, Newton has a piece of advice: “If you’re torn about parting with something special but there’s no room for it in your new home, take a photo of it,” he says. “The object will be gone after your moving sale, but the memories—the relationships—will last forever.”

EstateSales.NET



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Oregon Home's FREE ROOM MAKEOVER

Written by Ryan Voelker » Photos by Jason Kaplan » oregonhomemagazine.com/roommakeover



MEET THE WINNERS

THE SPONSORS

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Fresh Coat
of Portland
freshcoatportland.com

John Thompson
Designer
johnthompsondesigner.com



The winners of *Oregon Home's* Free Room Makeover contest were the Probst family, a clan of four who live at the edge of a picturesque neighborhood in Hillsboro.

The contest allowed them an opportunity to completely transform their living room with the help of a professional local designer. Along the way, they faced an array of challenges ranging from a tight budget to a tight space, and all while working around the needs of two young children. But in

“I remember seeing the contest online late one night and I thought, “My life is pretty chaotic. I’d like a pretty room,”

the end, they turned a previously cluttered living room into a sophisticated yet accessible space that perfectly showcases the family’s unique spirit.

“I remember seeing the contest online late one night and I thought, ‘My life is pretty chaotic. I’d like a pretty room,’” says matriarch of the family Erika Probst, with a laugh as she carried around her youngest boy, Sawyer.

The news of winning came as a pleasant surprise to not only revive a room but also save a little bit of her sanity as well. “I remember I was having a bit of a rough go at the time. My six-week-old son had colic, and I had just made the decision not to go back to my 15-year career as a nurse,” Erika explains. “So I was feeling this sense of loss, and then I got the phone call that I’d won. It helps to have something good happen when you’ve given something up, so it was really good timing.”

Over the course of more than six years living in the house and raising two kids, the existing space of their living room was gradually overtaken by toys and various clutter. It became such a point of concern for Erika and her husband, Brad, that they worried there was nothing to be done to save the space. “Brad was even to the point where he was looking into other houses,” Erika says. “But the contest was a perfect opportunity to see how we can still make the house work for us.”

And in came John Thompson, interior designer and design teacher at Portland Community College with over 20 years, ex-

perience in the industry.

The first meeting Thompson had with Erika and Brad began with an engaging interview to learn who they were as people and also gauge what needed to be done with the room. “One of the things that was vital to Erika and Brad was to make the living room more adult-like,” Thompson explains. “But they also have small children, so the challenge was finding a way to make it an adult space that would also be family friendly.”

Thompson quickly discovered that the Probsts are an adventurous family with a deep love for the outdoors. Erika herself is originally from Alaska and regularly takes her family back to visit. With this information, Thompson developed a design plan to help open the existing space as well as utilize the fun characteristics of the family for a theme in the room.

“I wanted it to have a homemade feel,” Thompson explains as he reviews the process. He points out Alaskan artwork and family photos proudly dispersed throughout the room as being key to creating a custom aesthetic for the space. “We found different little containers to help declutter the toys, but we also wanted the room to be fun and visually interesting with all the different collections they have,” he says.

To help maximize more space, they replaced two bulky chairs with a beautiful old church pew, discovered by Erika while braving Camas Antiques with her two boys. As part of their Free Room Makeover, they got free expert painting by Fresh Coat of Portland and free paint from Colorhouse. They chose Colorhouse’s STONE .06 paint, a warm rich neutral color, and repositioned the rest of the room’s furniture for a final touch.

“I’d originally thought a darker-colored paint would make the room feel smaller, it actually did exactly the opposite,” Erika says while admiring Thompson’s work. “The way this room works now, we gained a lot more space.”

Now that the transformation of their living room is complete, Erika and Brad have not only put their house hunting to rest but are also eager to put their newfound design experience into further use. “Our next big project is to help our kids design their own rooms,” Erika reveals with a smile.

CLOCKWISE FROM TOP LEFT: Artwork in the living room includes watercolors by Brenda Schwartz Yeager of Wrangell, AK and a metal sculpture above the fireplace by Brad Lorang of Cascade Locks, WA. A beautiful, hand-carved box was found at Curiosities, a vintage mall in Beaverton, OR. John Thompson the interior designer. An old church pew from Camas Antiques adds comfort and storage.

SOURCING THE GOODS

THE FUTURE OF HOUSING:

New Options: ADUs, p. 21, paintings by Portland, Ore., artist Bernadette Estrada. Vintage Barcelona chairs: family collection. Wood plank: found wood from Willamette River by EcoPDX (ecopdx.com). Couch: Dania (daniafurniture.com). Shower curtain: DENY Designs (denydesigns.com). Barstools: Aeon Furniture (aeonfurniture.com). Oregon cutting board: New Seasons (newseasonsmarket.com).

Breathing New Life into Old

Homes, p. 26-27, wood flooring: Modern Urban Development (modernurbandevelopment.com) finished the existing Douglas fir floors; sealed with OSMO Polyx-Oil Hard Wax from Germany. Kitchen island: Barroca Soapstone from Pental Granite & Marble (pentalonline.com); installed by Pacific NW Marble & Granite (pacificnwgranite.com). Barn wood nook: hand-picked from an old hay barn located in Mulino, Oregon, and built by Modern Urban Development. Windows: Innotech Windows (innotech-windows.com). Siding: James Hardie (jameshardie.com). Paint: Benjamin Moore (benjaminmoore.com). Light fixtures: Glo-Ball pendant by FLOS (usa.flos.com).

MEET THE DESIGNER:

Nordby Design Studio + Erik Broms p. 34, living room: wall color: Sherwin Williams, SW7646 First Star (sherwin-williams.com). Area rug: Jaipur (jaipurrugs.com) found at Piper Louie Boutique, Lake Oswego, Ore., 503-305-6426. Sofa, floor lamp and chevron pillow: Pottery Barn

(potterybarn.com). Artwork: Leah Anderson (artbyleah.com). Light fixtures and chairs: Restoration Hardware (restorationhardware.com). Coffee table: Crate & Barrel (crateandbarrel.com). Glass tile: Surface (surface-home.com). Master bedroom: wallpaper: Thibaut in “golf shore gray” (thibautdesign.com). Platform bed and nightstand: Four Hands (fourhands.com). Mirror and lamp: Regina Andrew Design (reginaandrew.com). (These items are available through Piper Louie Boutique.) Bedding and pillows: Restoration Hardware. Kitchen: cabinet color: Benjamin Moore ADVANCE paint (benjaminmoore.com). Countertops: Wall to Wall Stone Corp (walltowallcountertops.com). Backsplash: Surface. Cutting board: Piper Louie Boutique, Lake Oswego, Ore. Cake stand: Restoration Hardware. Cabinet hardware: Top Knobs Décor (topknobsdecor.com).

Garrison Hullinger, p. 36, most pieces custom made. Light fixtures: Heracleum Pendants by Moooi (moooi.com). Wine room countertop: Caesarstone (caesarstoneus.com).

Rachel Sowieja, p. 38-39, custom upholstery: Trio Upholstery (triofurniture.com). Custom seating: The Good Mod (thegoodmod.com). String art installed by Grand Image (grandimage.com)

BEFORE & AFTER

Small Changes, p. 48-53, entry: reindeer, Target (target.com). Rug: Cost Plus World Market (worldmarket.com). Dining room: Ceiling light by Paola Navone and

table: Crate & Barrel. Orange dining chairs: CB2 (cb2.com). Wheat grass: IKEA (ikea.com). Living room: couch: Dania. Pillow assortment: Cost Plus World Market, IKEA and Home Goods (homegoods.com). Orange wingback chair: IKEA. Green chair: “Womb” chair, Design Within Reach (dwr.com). Love sign: Home Goods. Chevron wall covering: Etsy (etsy.com). Terrarium: DIY. Coffee tables and ottoman: Cost Plus World Market. Art: Gretchen Gammell from Attic Gallery Portland, Ore. White Saarinen end table: Hive Modern (hivemodern.com). Office: desk, cabinets, chair covers: IKEA. Sheepskin rug: Overland (overland.com). Pillows: Bandita, Sellwood, Ore. (shopbandita.com). Ottomans: Moroso (moroso.it). Desk lamps: Target. Walls: “Black Deco,” Miller Paint (millerpaint.com).

FREE ROOM MAKEOVER

p. 80-81, Pillows custom made using Calvin Fabrics (calvinfabrics.com), Clarence House (clarencehouse.com) and Linde Ltd (lindeltd.com) with blue felt tape applied around the edge: Pendleton Woolen Mills (pendleton-usa.com). Draperies custom made using Schumacher fabrics (fschumacher.com). White lamp and apothecary jar: Monticello Antiques (monticelloantiques.com). Antique church pew/bench: Camas Antiques (camasantiques.blogspot.com). Teal wooden trunk: Corner Antiques & Collectibles, Forest Grove, OR (cornerantiques.weebly.com). Water colors by Brenda Schwartz Yeager (marineartist.com). Metal sculpture by Brad Lorang (lorangfineart.com).



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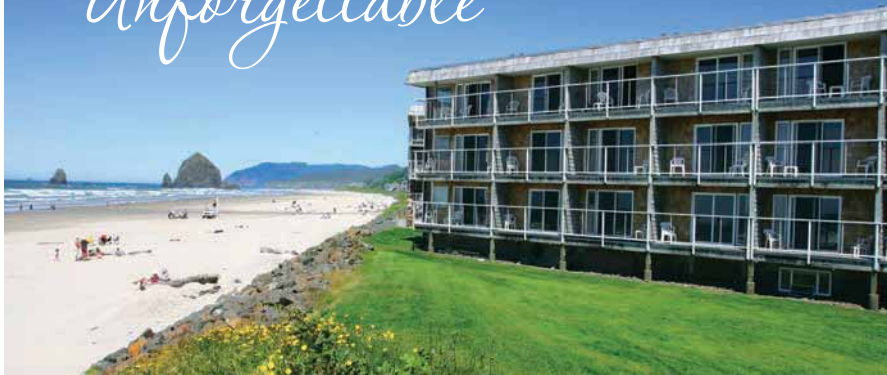
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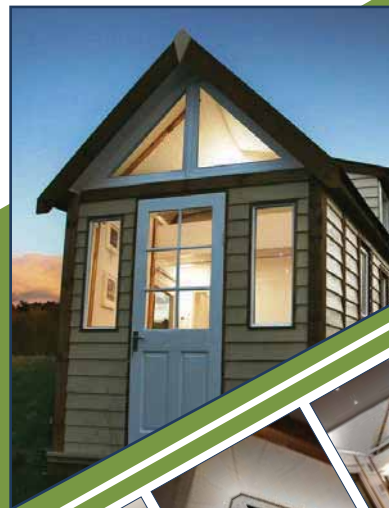
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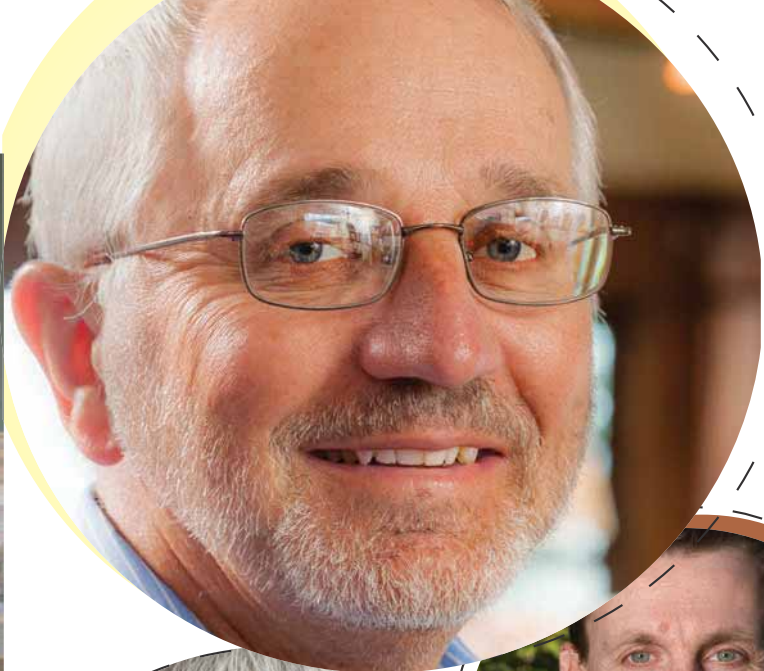
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ORA	
SOURCE BOOK	

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CLOCKWISE FROM TOP:
Jim Kreipe of Square Deal
Remodeling. Troy Young of
Dale's Remodeling and Randi
Reed of Neil Kelly.

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President's Message

REMODELING TODAY



WOW! 2015 is turning into a banner year for our members. All professionals in the remodeling industry are very busy and their great work re-enforces the homeowner's decision to improve their existing home rather than moving. The value of staying in your own home has never been greater.

Remodeling is an exciting time for homeowners as it is full of challenges and rewards. Selecting a professional remodeler is the first step in assuring a successful project. Borrowing rates are still very low which makes remodeling projects more affordable. So if you are considering remodeling part or all of your home, now may be the time to make it a reality. So how do you find a professional remodeler?

By reading this ORA/NARI Sourcebook you are well on your way. The professionals listed in the ORA/NARI Sourcebook are members of the Oregon Remodelers Association, a chapter of the National Association of the Remodeling Industry (NARI). Being a member of ORA/NARI means professional remodelers adhere to a code of ethics in their business practice, along with other industry professionals such as suppliers, designers, and architects. Together we work to promote professionalism and integrity in the remodeling industry.

With all the new technology in home improvement, there are many products and questions homeowners will need answers to. The ORA's website www.oregonremodelers.org or www.nari.org are websites with valuable information to help consumers find the answers to their questions plus find the right professional and products for your project.

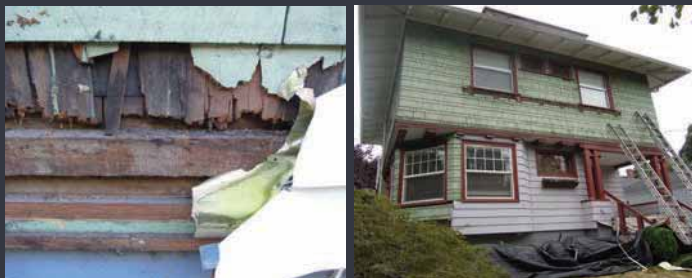
Members of ORA/NARI are also dedicated individuals helping our community. ORA/NARI partners with a non profit organization called ReFIT. ReFIT was started by an ORA/NARI members who joined together to help another member's son after an accident. ReFIT is dedicated to helping those in our communities who wish to stay in their homes and live with dignity while battling physical challenges. ORA/NARI partners with ReFIT to donate time and resources so it can continue helping members of our community.

I am very proud to be a member of this great organization and hope encourage you to use an ORA/NARI member for your project.

DEBBIE ANDERSON, President of the ORA
debbie.anderson@cfmfloors.com



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Oregon Remodelers Association (ORA) is a 62-year-old, statewide 501(c)(6) trade association, a chapter of the National Association of the Remodeling Industry (NARI). ORA is dedicated to the advancement and promotion of the remodeling industry and professional remodeling contractors. ORA strives to maintain ethical standards of service for remodeling customers.

ORA's mission is to enhance the ability of member firms to succeed financially, improve the image of the remodeling industry, provide opportunities to facilitate a unified voice and implement education and networking opportunities for member firms.

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OUTSTANDING REMODELING ACHEIVEMENT

AWARD WINNERS

Oregon Remodelers Association/NARI is proud to present the winners of the Outstanding Remodeling Achievement Awards for 2015. Each of the projects featured represents that remodeler's unique response to the needs of the client.



CLOCKWISE FROM TOP LEFT: Karen Sedwick of Square Deal Remodeling, Sandi Erdman and Martha Kerr of Neil Kelly, Wade Freitag of Craftsman Design and Renovation.

RESIDENTIAL EXTERIOR

UNDER \$100,000

Full Circa Inc. » fullcircainc.com

503-309-9726 » CCB#: 75725



The historic Italianate/Eastlake style Earnest & Elizabeth Spencer House c.1884 was moved during the construction of the East Broadway bridgehead to a prominent raised double lot in the newly plotted Irvington neighborhood c. 1911 by Captain John Irving. The famous riverboat captain remodeled the house for his daughter in the Mission Style c. 1911 at 12th and Knott.

The year 2014 brought the final phase of a multi-year effort to accurately restore the 1908 remodel to its former aesthetic and structural splendor after decades of deferred maintenance. We deconstructed the first and second floor porch, deck and balustrades and rebuilt the built-in gutter system, being careful to retain as much of the original material as possible. The home's usable material, 1 x 8 v-groove shiplap, from the 1911 second story porch roof 1/2 wall railing was removed and stored in the basement. We also safely removed many layers of peeling paint and a 60 year old asbestos roof from the entire structure.

HISTORICAL RESTORATION

OVER \$250,000

Craftsman Design & Renovation » craftsmandesign.com

503-239-6200 » CCB# 131520

While the homeowners liked the coziness of their Craftsman bungalow, it suffered from an awkward entry, disjointed rooms, and an unworkable kitchen. A 1960s remodel compromised much of the home's charm and period features, and compounded the dark and claustrophobic feel of the home.

In this whole house renovation, we improved the layout to make the most of every inch of space, especially in the tiny kitchen, and create unity and better traffic flow among the rooms. For instance, we added two feet to the kitchen's width by removing a chimney and closet, and reconfiguring an adjacent hallway. The home's 1912 origins were reinforced with a newly defined entryway, restored period details throughout, and a kitchen and bathroom remodel that authenticate the Craftsman genre. Energy-saving upgrades and the addition of a second-floor bathroom further enhance the clients' enjoyment of their home.



BEFORE

WHOLE HOUSE REMODEL

UNDER \$250,000

Square Deal Remodeling » squaredealremodel.com
503-254-4156 » CCB# 79188

A newly retired couple searching Portland for more than a year came upon a house that everyone else had passed over. While the home looked unloved, and unlovely, they knew that underneath a beauty was waiting to emerge. Taking on this major remodeling challenge, the couple jumped right in with a vision and a budget to move the kitchen and open it up to combined dining room/living room space – going from one end of the house to the other- without significant structural costs, securing space for laundry and butler's pantry in the old kitchen location, and enlarging the master to provide room for a luxury walk-in tile shower. Surface products selected are durable and economical – plastic laminate, engineered wood and luxury vinyl. The re-landscaped front yard, reconfigured front porch, along with the natural materials chosen for the driveway, bring out this homes true personality and welcoming spirit.



BEFORE

RESIDENTIAL KITCHEN

\$30,000 – \$60,000

Neil Kelly Company » neilkelly.com
503-288-7461 » CCB# 001663

Our clients were downsizing from a 4200 square foot home to a 2000 square foot home, and their remodeling wish list included a kitchen that felt more open for entertaining. Their storage needs were considerable, and the space needed to work well for two cooks.

By changing the floor covering in the adjoining spaces, we integrated the kitchen space to create a comfortable area to entertain. The new cabinet layout met their desire to maximize storage and still have a functional kitchen with adequate countertop for food prep and serving. The work triangle in the new space allowed two cooks to work comfortably without running into each other.

Our clients also wanted a “wow” factor in the new design. Bold red cabinetry was the perfect choice. The white countertops (neolith) and whitewalls and floor covering kept the space light and bright. Wrapping the peninsula countertop with the waterfall edge completed the design in an interesting way.



BEFORE

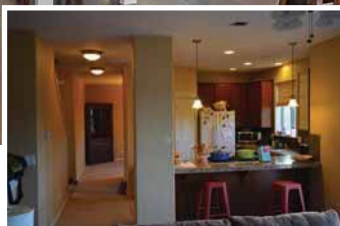
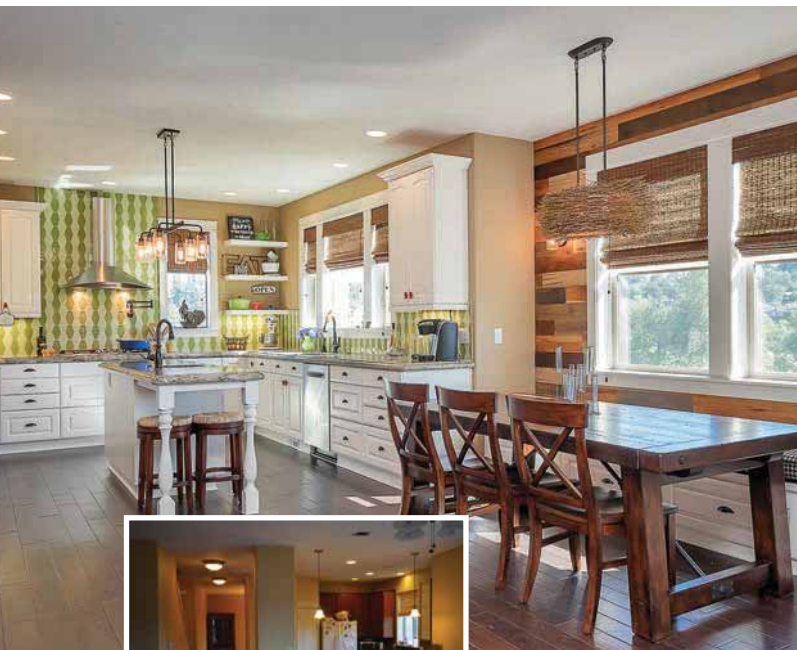
RESIDENTIAL KITCHEN

\$60,000 – \$100,000

Dale's Remodeling » dalesremodeling.com

503-370-7609 » CCB# 59300

The object was to expand three existing spaces separated by bearing walls; including the kitchen, dining room and living room, into one large, open layout with innovative space solutions and functionality, while implementing the client's personal style. Functionality for entertaining was achieved with additional cooking and prep areas. Space was added so that multiple people could work and gather comfortably. We used bright colors, a depth-varying backsplash and a barnwood accent wall to really give this kitchen a personality. Accent lighting enhanced the space dramatically while an open layout with deep cabinetry provided clever hidden storage solutions. Nook-style bench seating introduces another source for storage built in below. Other features add to the space as a whole for both cooking and entertaining with the center island prep sink, dual oven, hot/cold water dispenser and pot-filler creating this one of a kind entertaining space.



BEFORE

RESIDENTIAL KITCHEN OVER \$150,000

Square Deal Remodeling » squaredealremodel.com

503-254-4156 » CCB#: 79188

These homeowners waited a long time living with a very inefficient and ugly kitchen so they could remodel properly when they were ready. The goal of replacing the kitchen was easy compared to their other requests: Remove several interior walls to open up two adjacent rooms, create a more open floor plan to suit their entertaining lifestyle, and provide a visual 'lift' to their 8' main floor ceiling.

The upper half of the staircase to the basement was realigned to de-emphasize its position in the middle of the open area. This allowed space for a buffet which provides extra storage and staging area outside the kitchen for entertaining.

A single skylight was reconfigured to create a faux vaulted effect over the kitchen island, opening up the room dramatically, bringing in natural light and that high ceiling feel they loved.

Design aesthetic was inspired by nature, with a calm peaceful undertone.



BEFORE

RESIDENTIAL BATH

UNDER \$25,000

Neil Kelly Company » neilkelly.com
503-288-7461 » CCB# 001663



BEFORE

Our clients live in a 1982 colonial home that has a touch of Tuscany flavor. Their goal was to create a dramatic new feel in their powder room. This is the room that is used by guests, so a bit of “wow” was expected.

The existing bath was true 1980s style, right down to the baby blue ruffled sink and toilet. To follow along with the Tuscan feel of the kitchen just down the hall we went for dramatic lines and textures.

For cabinets we used a raised panel in soft yellow tones with a brown glaze. They are visually supported with black ball feet to balance with the polished granite countertop. The live edge back splash is hand chiseled and then smoothed to add dimension to the small space. The sink is cast bronze with a complimentary waterfall offset faucet. The mirror, accessories and lights were chosen to blend with the fixtures.

The floor is existing hardwood that flows from the hallway. The finishing touch is the handcrafted Venetian wall plaster in a combination of colors to soften and finish off the space.

The overall effect is rich, warm and an extension of the adjoining spaces.

RESIDENTIAL BATH

\$75,000 – \$100,000

Neil Kelly Company » neilkelly.com
503-288-7461 » CCB# 001663

The home was constructed in 1979, and the clients had been living with the original bathroom for the many years they have owned it. With only a small tub and no shower, it was functionally not serving their needs and the surfaces and fixtures were very tired.

Being ‘empty nester’s’, they had designated his and hers Master Baths. Hers is this project, off the bedroom, and his is across the hall (also received a remodel). What she wanted for her bathroom was a sanctuary with all the creature comforts; a whirlpool tub with many extra amenities, a rain head, hand held, and body sprays in the shower, and a heated tile floor plus heat in the exhaust fan.

She wanted an uncluttered, clean space, but with beautiful eye catching details. The cabinets are walnut for the visual richness of the wood and the mosaic with its understated wave design is Calcutta Marble. To allow those materials to stand out the off white field tile is a matte finish with a very subtle wave texture.

With no window in the room, light was an issue. So we widened the existing skylight well to spread across the width of the room. The client requested all lighting be LED, so we added recessed lighting in the ceiling and a couple of sconces at the vanity – all LED and dimmable.



BEFORE

HISTORICAL RENOVATION

UNDER \$250,000

Craftsman Design & Renovation » craftsmandesign.com

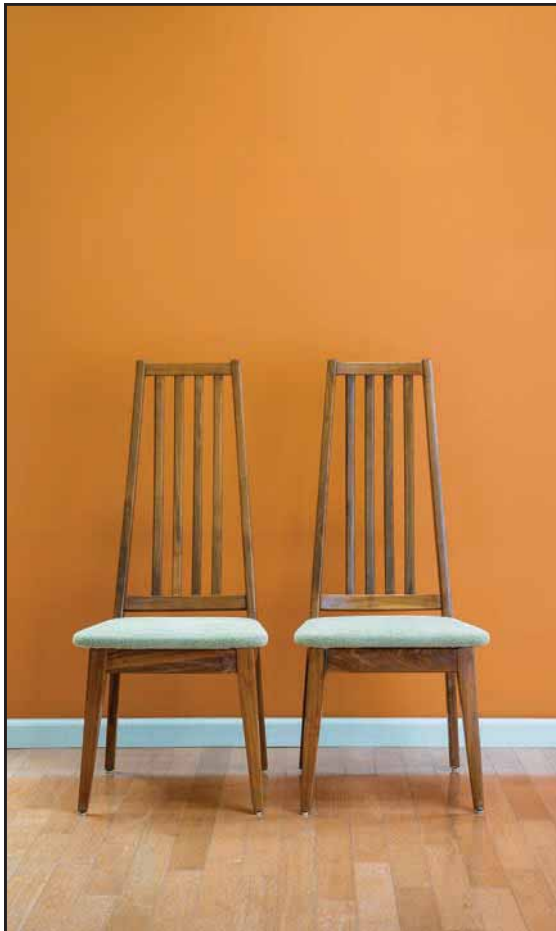
503-239-6200 » CCB# 131520

With meticulous attention to every detail, we took the exterior of this long-neglected 1889 Victorian from a deteriorating eyesore to a beautiful representation of its period. For authenticity, we referenced historic photos to accurately recreate the home's original exterior and salvaged as much of the original material as possible, including individual balusters from the balconies.

The restoration was completed with materials and craftsmanship that blend seamlessly with the 125-year-old home and will help it endure for decades to come. One of the greatest challenges was convincingly integrating new and patched wood elements, from custom-turned porch posts to minute dentil blocks. A master wood-turner recreated damaged or missing features, including balustrades, newel posts and larger porch posts, using mahogany for longevity. The paint scheme eschews the kaleidoscopic "Painted Lady" genre for a more limited palette, which better reflects the home's origins and allows the architectural details to speak for themselves.



BEFORE



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