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№ 38: FEB. / MAR. 2018

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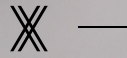
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### On the Cover

Retailer Sasha Clark strikes a pose in Stock & Pantry, her chic new design shop.

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Photographed by  
HARIS KENJAR

# THE RICH LIFE.

## **SAFETY AND SHELTER IS FOUNDATIONAL ON MASLOW'S HIERARCHY OF NEEDS.**

A shelter with monogrammed door pulls and walls swathed in cashmere? Rather less so. (Though don't let that deter you from swooning over Nate Berkus's new PNW project; pg 69.) Home can be a luxurious showcase of one's taste—or it can be a straight-up luxury simply because it has four walls and a roof, as the Northwest's burgeoning unhoused population can attest.

Here at GRAY, we've looked consciously at luxury and what it means in both design and the Pacific Northwest ever since our founding in 2011. This is our third annual issue dedicated to the subject, and each year I come away with a deeper understanding of how luxury can manifest in our lives and a deeper appreciation for the intelligence of our design community in how they approach the subject. Luxury is easy to define in material terms—a fancy car, book-matched marble, hand-painted wallpaper. I'll never tire of beautiful interiors and rich materials. But over the years another definition of luxury has come to resonate more deeply with me, one that is intangible. As legendary shoe designer Manolo Blahnik neatly sums it up, "The greatest luxury is being free." (And then he got back to designing his next thousand-dollar high heel.)

Christian and Trina Perry Carlson (pg 52) embody that ethos of freedom in the way they've reshaped their lives: they've left behind traditional design careers and skyrocketing real estate prices in Seattle and settled in little Mount Vernon, Washington, for a slower-paced life that affords them luxuries they once found elusive: their own art studios; a shop, gallery, and home that express their personal aesthetic; and a local community to which they're devoted.

A sense of community doesn't have to be a luxury, but it does require investment. At GRAY, we've put that truth into practice for almost seven years now, bringing people together in our pages and at our events to celebrate the deep design talents of this singular region. Looking around the recent GRAY Awards party—all those upturned, smiling faces awash in raining confetti—I was struck by the optimism and camaraderie in the room. We were there to support one another and the value of good design, and we were all winners that night.

***Jaime Gillin,***  
Director of Editorial  
+ Content Strategy  
jaime@graymag.com



The GRAY team at the Sanctuary in Seattle, home of 2017 GRAY Awards party.

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# Room&Board



## OH, WHAT A NIGHT

On November 29, the PNW design industry brought the house down celebrating the best of the region at the GRAY Awards party at the Sanctuary in Seattle. Breaking all the rules of traditional awards programming, the event featured internationally renowned judges announcing the winners on video amid a glittering shower of confetti; a performance by the Smokey Brights; and the debut of a special gold-leafed Awards issue, which was paraded into the room by the University of Washington Husky Marching Band. Thank you for helping us donate \$13,000 to the Awards charity partner, the BLOCK Project. See you again this November!



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CEO/FOUNDER + PUBLISHER  
Shawn Williams

- DIRECTOR OF EDITORIAL + CONTENT STRATEGY**  
Jaime Gillin  
*jaime@graymag.com*
- ASSOCIATE PUBLISHER**  
Dixie Duncan  
*dixie@graymag.com*
- EXECUTIVE ACCOUNT DIRECTOR**  
Lori Ehrig  
*lori@graymag.com*
- SENIOR EDITOR**  
Rachel Gallaher
- ACCOUNT EXECUTIVE**  
Craig Allard Miller  
*craig@graymag.com*
- EDITOR**  
Jennifer McCullum
- ACCOUNT EXECUTIVE, CANADA**  
Kyle Gray  
*kyle@graymag.com*
- COPY EDITOR**  
Laura Harger
- ADMINISTRATIVE MANAGER**  
Tracey Bjerke  
*tracey@graymag.com*
- CONTRIBUTING EDITORS**  
Rachel Eggers  
Brian Libby  
Lauren Mang  
Nessa Pullman  
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Bob Moenster
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- PUBLIC RELATIONS**  
U.S. & Canada: Paxson Fay
- P.A. TO THE PUBLISHER**  
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- 
- CONTRIBUTORS**  
Jamie Anholt  
George Barberis  
Ben Benschneider  
Jeremy Bittermann  
Chris Dibble  
Pete Eckert  
Benjamin Ewing  
Alex Hayden  
Amara Holstein  
Haris Kenjar  
Jennifer Baum Lagdameo  
Jennilee Marigomen  
Amanda Oster  
David Papazian  
Ema Peter  
Bruce Wolf
- ADVERTISING**  
*dixie@graymag.com*
- EVENTS + NEWS**  
*events@graymag.com*
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**INTERNS**  
Rachel Krause  
Jamie Reed

  
gray\_magazine  
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**JEREMY BITTERMANN**  
[bittermannphotography.com](http://bittermannphotography.com)  
pg 34



**CHRIS DIBBLE**  
[christopherdibble.com](http://christopherdibble.com)  
pg 69



**PETE ECKERT**  
[peteekert.com](http://peteekert.com)  
pg 92



**ALEX HAYDEN**  
[alexhayden.com](http://alexhayden.com)  
pg 52



**AMARA HOLSTEIN**  
[amaraholstein.com](http://amaraholstein.com)  
pg 34



**HARIS KENJAR**  
[hariskenjar.com](http://hariskenjar.com)  
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**JENNIFER BAUM LAGDAMEO**  
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**BRIAN LIBBY**  
[brianlibby.com](http://brianlibby.com)  
pg 92



**LAUREN MANG**  
[laurenmang.com](http://laurenmang.com)  
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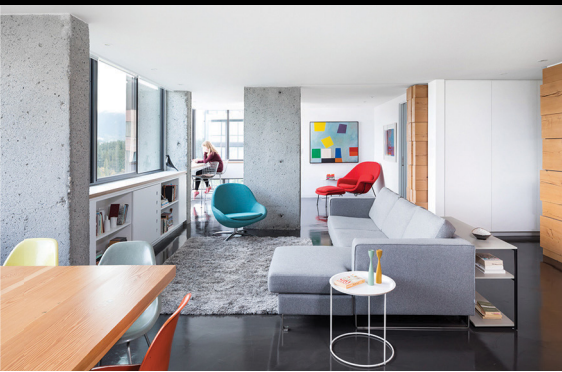
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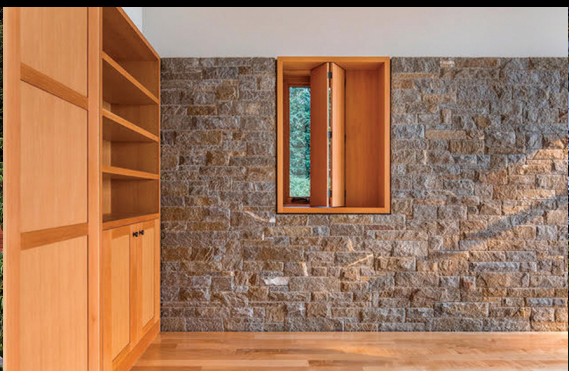
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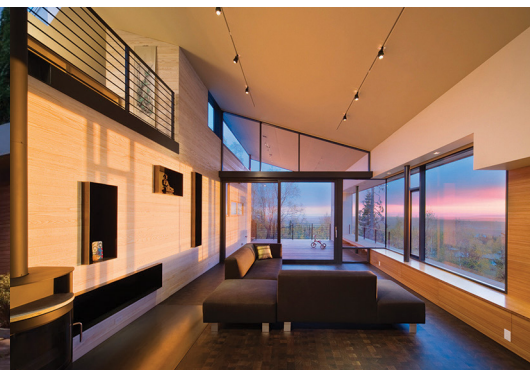
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# SCENE



## PRETTY SWEET

Written by **NESSA PULLMAN**

### **GOOD DESIGN TELLS A STORY, WHICH MEANS VANCOUVER-BASED BRANDING AGENCY ARITHMETIC IS A PRO AT SPINNING YARNS:**

the firm has shaped brand identities for dozens of clients. But until the team designed the new La Glace ice cream shop in Kitsilano, they'd never created an entire built environment. The task was, however, a natural extension of their skills. "We believe that a complete branded experience doesn't stop at a logo or shopping bag but is woven throughout the consumer experience," says Elizabeth Vegh, design manager of Arithmetic. Vegh and Margherita Porra, Arithmetic's founder and creative director, adopted a design concept that bridges Art Nouveau and Art Deco styles with a finely detailed bar, bursts of gold, and a wall adorned with painted peacocks. Gilded window signage proclaims the sentiment on which La Glace was founded: "All things are better when shared with someone cherished." Especially, as it turns out, ice cream. ✱

See more photos at [graymag.com/laglace](http://graymag.com/laglace)



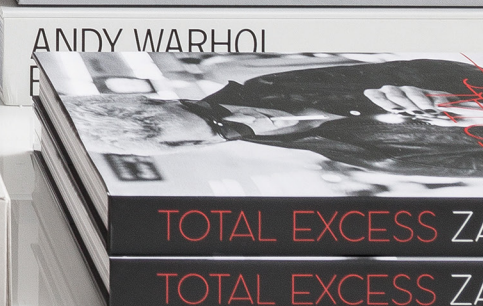
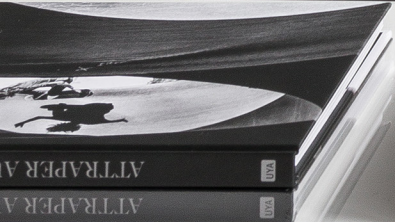
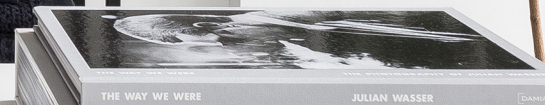
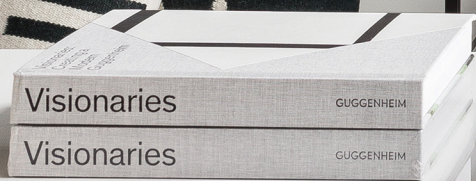
# ALL IN GOOD TASTE

Written by **ABBY BEACH** : Photographed by **HARIS KENJAR**

**PRIOR TO OPENING A BRICK-AND-MORTAR SHOP IN SEATTLE LAST MARCH**, four-year-old Stock & Pantry was a manufacturer, online wholesaler, and supplier of gourmet condiments. But after years of international travel, owner Sasha Clark hatched a plan for a boutique storefront and an expanded line of housewares. She loved the many independent creative shops she'd encountered in Europe, particularly in Copenhagen and Stockholm, and she was determined to bring their aesthetic—and their wares—home with her.

For her Capitol Hill shop, built by Portland- and Seattle-based contractor Hammer & Hand within a 1916 building, Clark planned a stripped-down space with only her carefully curated inventory and simple adornments—such as steel powder-coated shelving units and custom copper toe kicks—serving as décor. A mostly black-and-white color scheme keeps things punchy and modern. “I wanted to design a space that felt like it could be someone’s home,” Clark says, “a peaceful, elegant place to spend time, linger, and discover.” »

Stock & Pantry owner Sasha Clark handpicks her 550-square-foot shop's mostly European products—including Assouline and Taschen coffee-table books, textiles from London-based Eleanor Pritchard, and home accessories by Copenhagen design firm Menu. Apart from the stock itself, shiny copper toe kicks, a wall-mounted logo, and a steel-and-glass light fixture from Tudo and Co. are the room's sole adornments.



**“I envisioned a neutral, airy, pleasant, calming environment—a space that was both clean and inviting and would not distract from the pieces curated for the store.”** —SASHA CLARK, OWNER, STOCK & PANTRY



“I’ve selected pieces that I believe are useful, aesthetically perfect, well made, and of good value,” says Clark of her shop’s wares. “I look for designs that are innovative, inspiring, and just work.” Stock & Pantry is the exclusive PNW purveyor of several items in the shop, including, from left, handcrafted folding pocket knives by Max Poglia and Brazilian copper and soapstone grill pans/serving trays. ✱





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## FROM GARDEN TO TABLE

Written by **AMARA HOLSTEIN** • Photographed by **JEREMY BITTERMANN**

**WHEN JAPANESE LOCAVORE CHEF NAKO TAMURA DECIDED TO OPEN HER NEW RESTAURANT, SHIZUKU,** in downtown Portland, she didn't expect it would attract the attention of internationally renowned architect Kengo Kuma. But mutual friends introduced them while Kuma was working on the Portland Japanese Garden expansion in 2015, and Tamura asked him to recommend a local architect to design her new space. To her shock, he volunteered himself. Despite her modest budget and his sizeable reputation, Kuma recognized a kindred spirit in Tamura. "We are more interested in the cultural importance of a space than in the size of a project," says Balazs Bognar, project architect and design director of Kengo Kuma and Associates. Shizuku is the firm's first U.S. restaurant project. Inside, traditional Japanese bamboo *sudare* (screens) intertwine overhead, and a rock garden designed by Sadafumi Uchiyama (garden curator at the Portland Japanese Garden) surrounds an elevated tea ceremony platform. The design seamlessly merges Japanese and Pacific Northwest aesthetics. "I wanted a space that matches what we have in Oregon," Tamura says. "The falls, forest, beach, and rivers—all completely natural and peaceful." ✱



At Portland's Shizuku, designed by Kengo Kuma and Associates (with local architect of record Lorraine Guthrie), chef Naoko Tamura wants customers to relax in their seats as if they were children "in their mothers' laps." Hans Wegner-style chairs from Modist Furnishings are paired with custom oak tables, and *sudare* slide open behind the bar to reveal Japanese pottery.



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## READY TO WEAR

Two Seattle style mavens—retailer Susan Wheeler and retail designer Nancy Webber—have launched Webber Wheeler, a fashion line consisting of vintage finds and new pieces sewn from such luxe fabrics as Mongolian lambswool and silk velvet. “Effortlessly chic” is how Webber describes the collection, which debuts at Modernism Week in Palm Springs from February 15 to 25.

## IN THE GROVE

Popular Oregon-born, Idaho-based designer, stylist, and blogger Kirsten Grove has opened Simply Grove Shop, a retail space in Boise’s Linen District. Fans of her trademark Northwest midcentury modern style can shop furniture and accessories from all over the world—vintage Moroccan rugs, hanging tapestries, imported ceramics—as well as local art and products, such as Nystrom Goods’ minimalist concrete tabletop pieces.



# EDITOR PICKS



## HEAVEN SCENTS

As part of what has proven to be a rapid program expansion since reopening this past summer, Seattle lifestyle shop Flora & Henri has launched two signature fragrances developed in collaboration with Chelsey Owen of Atelier Madrona. The eye-catching label design is by local artist (and GRAY Hot/New/Next alum) Kyler Martz. »



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## WILD THING

Opening February 3 at the Vancouver Art Gallery, *Takashi Murakami: The Octopus Eats Its Own Leg* is the first Canadian retrospective of the Japanese contemporary art superstar. The exhibit traces Murakami's career over three decades, reflecting the artist's role as interpretive lightning rod for cultural and political matters of the day. His now-iconic aesthetic—which mixes traditional Japanese painting techniques and elements drawn from folklore with new, wild, and often colorful imagery—has found wide success through his collaborations with luxury brands and music stars. The exhibit of 55 works, organized by the Museum of Contemporary Art Chicago, includes pieces newly created for the Vancouver Art Gallery.



## EXTRA PULP

The design duo behind Seattle's Pulp Design Studios has debuted their first décor line: an eye-catching group of tea towels, coasters, throw blankets, and candles. The accessories are "inspired both by our love of travel and adventure and by global influences on our interior designs," says Pulp co-founder Beth Dotolo. To wit, the Eye of Ra, the Egyptian symbol for feminine power and creativity, features prominently, as does the zodiac sign of Gemini, a nod to the "twin" energy of Dotolo and her firm partner, Carolina Gentry. »

CLOCKWISE FROM TOP: TAN TAN BO PUKING—A.K.A. GERO TAN © 2002 TAKASHI MURAKAMI/KAIKAI KIKI CO. LTD. ALL RIGHTS RESERVED. PHOTO: ADAM REICH; FLOWERS, FLOWERS © 2010 TAKASHI MURAKAMI/KAIKAI KIKI CO. LTD. ALL RIGHTS RESERVED; KEVIN DOTOLO



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## BEAUTY TREATMENT

Personal beauty translates to interior beauty at North Vancouver's new Denise Elliott Beauty Co. salon, designed by Gillian Segal and opened in July 2017. Segal was a makeup client before Elliott asked her to design her first retail space and salon. Channeling Elliott's light touch with a makeup brush, Segal was inspired by what she describes as Elliott's "classic and clean" approach to beauty, which includes "little bits of fun and playfulness." Working within the prescribed palette of white, black, and gold, Segal and her team crafted a luxurious interior that fit the constraints of a modest budget. Adorning the space is Canadian artist Zoë Pawlak's first wallpaper, which Pawlak customized with hand-painted gold accents. Light fixtures from West Elm and CB2 kept costs in check, and manufactured quartz surfaces that resemble marble define the durable, yet refined work stations. "This project shows what you can do with basic materials that aren't super costly," says Segal. "By putting them together in a thoughtful way, you can make a space feel special and custom." »





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## INTERNATIONAL AFFAIR

In July 2016, the mayors of 75 municipalities surrounding Paris launched a competition to transform 60 metropolitan-area sites through innovative, socially and environmentally conscious designs. French developer Compagnie de Phalsbourg assembled a dream team of designers drawn from the world's most creative firms, including Vancouver's Michael Green Architecture, to design a master plan for the eastern suburb of Villiers-sur-Marne. The international collective—which also includes Kengo Kuma and Associates, OXO Architectes, XTU Architects, Stefano Boeri Architetti, Koz Architects, James Corner Field Operations, and Atelier Paul Arène—came back with a groundbreaking 10-building, 126,000-square-meter development plan. When it is completed in 2024, Balcon sur Paris will include 670 residences, offices, retail spaces, a hotel, cinemas, a conference center, and a wide range of community-based services. Most notably, it will be the first high-density, high-rise mass-timber project built in Europe, with 60 percent of its structures constructed of wood. "It's exciting to see the momentum mass timber has found in France," says Michael Green. "It has become a place where climate combines with environmental and social policy to create fascinating projects." ✨

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# STYLE

## TAKE TWO

**A Portland renovation tames overly romantic interiors with tough-looking steel, black accents, and modern furnishings.**

Written by **LAUREN MANG** : Photographed by **DAVID PAPAIZAN**

The entryway of a 1940s home in Portland's Northwest Hills revamped by Holly Freres, founder and principal designer at JHL Design, welcomes guests with a cut-glass Kardamyli light fixture from Urban Electric Co. and a striking black-and-white Alexander McQueen rug from the Rug Company.



The home's redesign preserved the best of its existing elements—such as the large fireplace and hardwood floors—while mellowing out the previous owner's over-the-top romantic aesthetic. Richly textured furnishings keep things interesting in the living room, including bouclé lounge chairs from Design Within Reach, a leather sofa and live-edge coffee table from the clients' previous home, and a daybed from Another Country. »





**“Our clients wanted their house to feel more modern and masculine. So we took out a bit of the romance and added a little edginess to make it a livable, casual space.”**

—HOLLY FRERES, INTERIOR DESIGNER



In the dining room, a custom light fixture coated in plaster is suspended above a custom dining table assembled from a curvy Julian Chichester brass base and an Oregon white oak top by Portland-based Mallet. The table is paired with Cab dining chairs by Mario Bellini for Cassina and a Lapchi rug.

**THE HOUSE HAD DECORATIVE CARVED WOOD CAPITALS ATOP OLD WORLD-STYLE BUILT-INS.**

It sported gilded finishes, glass railings, a “tuxedo stripe” painted down the stairwell, and multiple faux book walls cast in plaster. It was all very romantic—but not at all what Nick and Katrine Ehlen had in mind for their new home when they purchased the place in 2013. The 1940s-era residence in Portland’s Northwest Hills had been renovated only recently, when its previous owner transformed it into her dream bachelorette pad. The Ehlen’s loved the home’s quality craftsmanship and attention to detail, but they knew the opulent princess look had to go.

“They wanted it to feel more modern and masculine,” says Holly Freres, founder and principal designer at Portland-based JHL Design. “So we took out a bit of the romance and added a little edginess to make it a livable, casual space.”

Introducing industrial accents and black elements to the home’s palette—inspired by existing dark details such as the stairs’ leather-wrapped handrail and high-gloss paint—“helped ground the space,” Freres explains. An angular rolled-steel firewood cabinet with hexagonal brass fasteners and a coordinating brass-and-steel mirror (designed by JHL and fabricated by local metal fabricator Recycledelic) flank the wood-burning fireplace. In the entryway, a black-and-white Alexander McQueen rug from the Rug Company plays up the high-contrast theme, as do three framed charcoal drawings by local contemporary artist Christine Bourdette, which now hang on (and partially obscure) the plaster book walls. “They’re authentic people, and fake books were not appealing to them,” Freres says. “We’re honoring what was there without allowing it to be at the forefront.” »





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Scaling back the cuteness meant removing such things as the finials on the built-in cabinets in the living room. A polycarbonate chair by Philippe Starck from Design Within Reach and modern artwork by Portland artist Christine Bourdette are now the emphasis instead of the faux book wall, which, Freres notes, does provide "excellent texture" in the room. ✱





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# CREATIVE ANCHOR

Seeking artistic freedom, two designers take on the renovation project of a lifetime in a small town.

Written by **JAIME GILLIN**

Photographed by **ALEX HAYDEN**





**OPPOSITE:** A raku ceramic anchor by Samish Island-based artist Gale McCall dangles from a 13-foot-long rope in Christian and Trina Perry Carlson's new loft residence in a 1924 building in Mount Vernon, Washington. **THIS PAGE:** Their adjacent art gallery hosts monthly exhibitions by national and international artists. Floor-to-ceiling sliding doors open to reveal Christian's art studio. A system of carriage bolts protruding a quarter-inch from the concrete walls enables easy display of artworks.

**I**f every career comes with its attendant escape fantasy, Christian and Trina Perry Carlson have neatly pulled off the designer's version of the dream. In 2015, they cashed in and dropped out, selling their Seattle house, quitting their day jobs (he as an architect and principal at NBBJ, she as an interior designer specializing in retail), and moving to low-key Mount Vernon, Washington, to seek the greatest, most elusive luxuries of all: time and space to pursue their personal creative passions.

"Our youngest had just graduated high school, so we were free to do what we wanted," recalls Trina. She and Christian were practicing artists and had long fantasized about having their own studio spaces, but had written that off as unrealistic. "To rent a space in Seattle would have cost a fortune," she says.

Some quick arithmetic—and some lengthy soul-searching—revealed an appealing option: sell their Capitol Hill house and use a portion of the cash to buy an interesting building in a more affordable, slower-paced town. They cast their net wide and spent two years trailing real estate agents through fraternal »

| STYLE *live/work* |

In addition to what Christian half-jokingly calls “the obligatory architect furniture”—hello Eileen Gray day bed and Mies Barcelona chairs—the couple’s loft is outfitted with bookshelves and a chandelier that Christian built out of materials bought at a hardware store. The steel dining table is from Zeus Noto; the coffee table is by Minotti; the fireplace is by Avalon Firestyles; and the Dolle staircase came as a kit from Denmark in a box the size of a car. Settling on the right paint was no easy task for the two designers; seeking “something halfway between milk and cream,” as Christian puts it, they settled on a commercial concrete paint by Behr in Arctic White. The framed artworks on the back wall are by Trina. »







halls in eastern Washington and old schools in Oregon's Willamette Valley. One afternoon, after checking out an old church in Washington's lush Skagit Valley, Trina and Christian stumbled across the 1924 Brunet Building in downtown Mount Vernon. Its interiors had been demolished by the previous owner, so it was essentially a 6,000-square-foot concrete shell with 16-foot-high ceilings and three retail bays. "We fell in love with the building and its central location—just about an hour to Seattle, Vancouver, and the San Juan Islands," says Christian.

Their offer was accepted, and then the real work began: the building's grand size and raw state presented equally grand renovation challenges. The most disheartening moment, Christian recalls, was when he and a friend had to jackhammer giant holes in the concrete floor to access the plumbing. But the blank-slate conditions also meant that the designer-artists could express themselves creatively.

Trina, a textile artist and self-described "inveterate collector of beautiful things," claimed the northernmost storefront for the couple's new shop, Perry & Carlson. At the back of the shop, secreted behind the sales counter, is Trina's galley-shaped

art studio. The middle bay is given over to a contemporary art gallery, already noted in the Valley for its broad-minded focus on conceptual art and installations as well as for its 16-foot-high doors, which roll open to reveal Christian's painting and sculpture studio. (They rent the third storefront to a tenant.) Tucked behind the shop is the couple's private quarters, a loft with a vast living-dining-kitchen area and a bedroom reached via a galvanized steel spiral staircase.

The couple no longer design on a daily basis, but they've focused their talents on improving their immediate surroundings—their own home as well as their adopted community. Trina is a board member of the Mount Vernon Downtown Association, and Christian is on the mayor's committee and the local planning commission; both are working to ensure smart planning and development for the future of the town they love. And Mount Vernon loves them back. "Not a day goes by when someone doesn't come into the shop or gallery to say, 'Thank you for being here,'" says Trina. "We're so appreciative of being part of this community. There was anonymity in the city, but we feel real intimacy and connection here." ✱



**OPPOSITE FROM LEFT:** Trina works in an art studio that doubles as the cash wrap for Perry & Carlson, the couple's artfully curated boutique. All the shelving and display cases in the shop were made from wood reclaimed during the renovation. The leaded-glass storefront windows are original to the 1924 building. **THIS PAGE:** Perry & Carlson stocks vintage midcentury items as well as handcrafted pieces by West Coast woodworkers, ceramicists, and jewelry designers. Christian made the oil painting 26 years ago, when the couple lived in New York City.



# BEST DRESSED

A West Vancouver residence takes style cues from high fashion.

Written by JENNIFER MCCULLUM • Photographed by EMA PETER

In a West Vancouver house, a renovation led by designer Kelly Deck creates an opposites-attract aesthetic balanced between light elements and dark ones. In the living room, tonal shades of gray—in the Element 4 Modore 140 fireplace from Vancouver Gas Fireplaces, the console by Brent Comber Originals, the Minotti carpet from LivingSpace, and the B&B Italia furnishings—contrast with the adjacent dining room's dark-painted millwork (opposite). A custom Seed chandelier, by Bec Brittain for Roll & Hill, adds a graphic element over the custom Brent Comber Originals dining table. The Bonaldo upholstered chairs are from Spencer Interiors. »





**CLOCKWISE FROM TOP LEFT:** Mirror on the back of the wine bar cabinets and beveled smoked glass set inside the doors provide elegant reflective layers in the dining room. Custom laser-cut bronze spindles by Artemisia Metal Fabrication support the balustrade of the home's central stairwell. In the master bedroom, classic Serge Mouille sconces and custom bedside tables from Sage Cabinetry complement white bedding from Fino Lino.

**“SHE ALWAYS HAS THIS WAY OF LOOKING BOTH ELEGANT AND EDGY,”** says designer Kelly Deck.

She's talking about her client, who once owned a high-end womenswear boutique, but she's also describing the client's 4,000-plus-square-foot home, which Deck and her team recently revamped into a modern masterpiece.

Presented with a blank slate—a plain spec house in West Vancouver—and given carte blanche by the risk-embracing client to do as they liked, Deck and her collaborators transformed the home into a sleek embodiment of the client's own aesthetic. “She could be wearing a pair of Valentino trousers, but she'll throw on a leather jacket, too,” Deck says. “That's not an easy balance to achieve.” Yet the client's approach to fashion—her graceful juxtapositions and easy confidence—informed the team's approach to dressing her rooms.

Statement lighting pieces anchor every room. Roll & Hill's high-drama Seed chandelier hangs over the dining room table; a pair of angular hammered-metal Arteriors pendants grace the kitchen island, their subtly off-kilter asymmetry commanding the eye. “These are pieces that some people might not ‘get,’” says Deck. “But less predictable, less conservative pieces are what she's drawn to.”

The designers took a capsule collection approach to the interiors, opting for a black-and-white palette but “reversing the relationship of light and dark in the house,” as Deck explains. Generally black serves as a heavy element in design projects, but here “the white is in such high proportion that the dark details look delicate.” In the master bedroom, for example, a white floor-to-ceiling headboard is complemented with black Serge Mouille sconces and a glossy Christian Liaigre table. “People sometimes confuse luxury with brand names,” Deck muses. “But luxury is the sensuous experience of the everyday—the environments you create should appeal so highly to your senses that they feel nurturing and nourishing. Our interiors should elevate our daily experiences.” »

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Bonaldo Filly counter stools from Spencer Interiors surround the marble kitchen island, where the client's family of five enjoys casual meals. A stainless-steel Wolf stove echoes the metallic Adele pendants from Arteriors. Deck enlisted Terris Lightfoot Contracting as the builder on this project, and Sage Cabinetry crafted the millwork. ✱

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| STYLE *kitchen* |

Floor-to-ceiling windows flood a Coal Harbour penthouse kitchen with morning sun and lend a warm glow to the finely detailed oak cabinetry by Sofo Kitchens. Brass recurs throughout the room, from the Sofo Kitchens range hood to the streamlined hardware from Armac Martin. An Aeon Stone & Tile quartzite-topped island and a custom mirror wall with a circular overlay create an even greater sense of space and maximize the kitchen's natural light.

See more of the penthouse at [graymag.com/coalharbour](http://graymag.com/coalharbour)







## VIEW FROM THE TOP

Written by **JENNIFER BAUM LAGDAMEO**  
Photographed by **AMANDA OSTER**

**A POSTER CHILD FOR VANCOUVER'S WHITE-HOT REAL ESTATE MARKET**, this 9,000-square-foot waterfront penthouse in Coal Harbour made headlines when it was listed last year for \$58 million, earning it the title of Canada's priciest property. Price tag aside, what makes the home distinctive? "When I saw the unit for the first time, it was stunning," says designer Karin Bohn, founder and creative director of House of Bohn, who renovated the condo for the original owners before it went on the market. "You have a 360-degree view of the beautiful North Shore Mountains on one side and the amazing downtown Vancouver cityscape on the other."

Bohn had been referred to the client by the project's general contractor, Steve Hanzlick of Langley, BC's Trademark Holdings. At first the design goals were modest, she explains, "just upgrading the flooring and adding wallpaper." Fast-forward two and a half years, and the small-scale touch-up blossomed into a full-gut renovation. The kitchen pays tribute to the West Coast vistas by mirroring the landscape in subtle but impactful ways. Bohn designed an onyx-and-marble tile floor with a geometric pattern that mimics the angles of the distant mountains. A burnished brass range hood from Sofo Kitchens, a custom mirror wall, and a polished quartzite island reflect the water, mountains, and sparkling city lights outside, lending new meaning to the term "million-dollar views." ✱



Portland's Golden Hour, founded by Janet Jay (above), brings traditional Chinese medicine into the modern era, with a waiting area and treatment rooms outfitted with objects and art collected by the globe-trotting Jay. "As soon as I walked in, I felt its soul and character," she says of the 1890s-era building. "It fits the historically rooted form of wellness we practice."



## THE TRANQUIL TREATMENT

Written by **RACHEL GALLAHER**

**IN PHOTOGRAPHY, THE "GOLDEN HOUR" IS THE PERIOD SHORTLY AFTER SUNRISE OR BEFORE SUNSET WHEN THE LIGHT IS SOFT AND TRANQUIL.**

This sense of serenity was what Janet Jay, founder of Portland's Pearl+Luxury Soaps, wanted to capture as she designed her new acupuncture and wellness clinic, the aptly named Golden Hour. In her deft hands—assisted by Tall Firs Building Company—what started out as a barren space in an 1890s building in Portland's Central Eastside evolved into a relaxing retreat layered with one-of-a-kind objects, artworks, and vintage pieces sourced on her frequent travels, including six years spent in Tokyo with her husband, the renowned creative director John C Jay. "I grew up with traditional Chinese medicine," Jay recalls. "My great-uncle used to give us herb blends, and my grandmother used creams with activated fresh pearl. I wanted to create a place that would make it easy for people to integrate traditional medicine into their daily lives. One that was beautiful and relaxing, with a personal point of view."

In the waiting area, vintage furniture and a 12-foot-tall wooden sculpture add organic texture. A communal space and two private rooms—one with a modern Japanese aesthetic and the other, with its darker tones and draping burlap, a nod to traditional Chinese décor—accommodate massage and acupuncture clients. "We want people to feel comfortable, as if they are in a friend's living room," says Jay. "The space is unfussy and relaxed, and it puts our guests at ease." ✱





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# IN DEPTH



A Nate Berkus–designed home in Medina, Washington, features a glamorous mix of vintage, custom, and new furnishings. Turn the page to fall in love with the rest...

# READY FOR ITS CLOSE-UP

**An impossibly decadent Seattle-area home is filled with artwork and vintage treasures, beautiful beyond reproach—and boasts its own celebrity admirer to boot.**

Written by **STACY KENDALL** : Photographed by **CHRIS DIBBLE**




A home designed by Nate Berkus and Sasha Adler in Medina, Washington, is a master class in mixing textures and styles. The living room includes two custom sofas designed by Nate Berkus Associates (NBA), a stainless steel and glass coffee table by Saporiti, an antique armoire, and an Oushak rug by Woven Accents. The brass cube side table is by London's Birgit Israel, and the porcelain panel artwork is by Anne Barrès.



DESIGN TEAM

*interiors:* Nate Berkus Associates

*construction:* Anderson Construction Group



Adjacent to the master bedroom is an artful vignette featuring a custom marble-topped patinated steel console by Rose Uniacke, an eye-dazzling stacked plywood Julian Mayor Impression chair, and artwork by Ethan Cook, all crowned with a vintage crystal chandelier from Elizabeth Pash. **OPPOSITE:** In a dining area in the kitchen, a Lindsey Adelman light hangs over Artefacto chairs and a dining table from Hudson Furniture. A Richard Serra canvas is a bold monochromatic highlight.





After an obsessive house hunt (including in-person tours of almost 100 homes) in 2012, a family of five discovered their perfect address in the upper-crust enclave of Medina, just east of Seattle. Ready to embark on a down-to-the-studs renovation and seeking sophisticated interiors that would feel as if they'd developed organically over time, the family turned to LA-based celebrity interior designer Nate Berkus and to Sasha Adler, co-design director of Berkus's Chicago-based firm, Nate Berkus Associates. "They wanted to work with someone who didn't have preconceived notions about the area," says Berkus. The dashing coiffed designer did have a little experience in Seattle, however: years earlier, he'd lived there for three weeks while overseeing a home makeover for an episode of the *Oprah Show*. Besides gaining a deep appreciation of the Emerald City's Thai food, Berkus also grew to love the muted color palette that is often the *mode de vie* in Pacific Northwest interiors. "It doesn't feel right to me to fight against the colors outside," explains Berkus. "Gray, brown, black, cream, and pale blue are actually such a beautiful palette, although people try to get away from them."

Berkus began his design process by getting to know the client, who has a love of design and fashion and decreed that their new living space should emanate gravitas. Together they conjured up a vision for the interiors: vintage and antique pieces would be layered throughout the rooms, with artistic moments at every turn. Consider the powder room—who else but a design aficionado would place a Serge Mouille sconce so close to a toilet? Or, for that matter, lavish 68 yards of Loro

Piana cashmere across their master bedroom walls? Or hang a Richard Serra in their kitchen's casual dining room?

The home's high aesthetics are matched with minimalist and Abstract Expressionist artworks that lend dynamism to the interiors. During the design process, the family, Berkus, and Adler made numerous buying trips to Los Angeles and New York. There, working alongside art dealer André Viana, the designers took joy in introducing the family to work by new and established artists alike. They also hunted out furnishings that date from the 18th to the 20th centuries to give the space the collected-through-time atmosphere the family desired; Berkus drew inspiration not only from the clients' design preferences but also from such elemental factors as their clothing. "I take a lot of cues from what people wear—if your favorite sweater is black, we're not going to do plaid," he quips. Set against creamy, soft gray and ink-black walls, the furnishings draw in the viewer in a cavalcade of aesthetic delight: a lacquered brass Birgit Israel cube table is placed next to an Oushak rug in the living room, Louis XVI-style chairs ring the Brutalist-style glass dining table, and a neon sculpture glows in a child's bedroom.

Now, after two and a half years of work on the home, Berkus says that it is among the projects of which he's most proud, and it's also the one that most reflects his own taste. "I started this project before I had a family myself," says Berkus, who is now married with a young daughter of his own. "I learned to pair high design with design that also serves the family, and some of those ideas later came to light in my own LA home." He adds, with his trademark easy humor, "But I would beg them to let me live there." »



**FROM TOP:** The large family kitchen features custom stainless-steel cabinetry fabricated by Anderson Construction Group and topped with Nero Marquina marble counters. Pulled up to the custom island are stools by BDDW, and Fëanor's Globe lights from Hector Finch illuminate the space. Appliances are Sub-Zero and Wolf. The mudroom is made stately by glossy cabinets painted in Farrow & Ball's Down Pipe.

**OPPOSITE:** The formal dining room beckons with a custom NBA-designed round table and Louis XVI-style chairs, which set off the stunning vintage Bakalowits & Söhne crystal chandelier and a painting by David Ostrowski. All are lent drama by walls painted in Farrow & Ball's Pitch Black. »







The show-stopping entryway is flanked by treasured pieces: an iconic wall-mounted mid-century settee by Poul Kjaerholm and a vintage Jean-Boris Lacroix sconce duel for attention with the lustrous vintage stainless-steel console opposite, which reflects the settee's sleek form. "The clients have incredible innate style and were really open to new ideas," says Adler, Nate Berkus Associates' co-design director. "It was really inspiring, and in turn pushed us creatively." »





Cocooned in Loro Piana cashmere-clad walls, the master bedroom reveals the home's softer side, with an alpaca rug by Patterson Flynn Martin, a custom upholstered bed, and a vintage Gaetano Sciolari chrome and glass chandelier. **OPPOSITE, CLOCKWISE FROM TOP:** The son's room features a photograph by Jeffrey Milstein, a custom banquette, and namesake mirrored tables. The powder room walls are works of art in themselves, adorned with mural wallpaper in 14 shades of gray by artist Sarah Burns, who flew in from Minnesota to hand-paint it. A Serge Mouille sconce tops off the room. In the master bathroom, a vintage crystal chandelier steals the show. ✨

*“Over the course of 20 years, this is one of the projects that makes me most proud. I learned to pair high design with design that also serves the family.”*

—NATE BERKUS, INTERIOR DESIGNER





**OPPOSITE:** Calgary's Undrcard Boxing Studio is set inside the revamped 1914 Beltline warehouse. **RIGHT:** Gloves, available to borrow or buy, are emblazoned with the gym's logo, designed by Vancouver artist Rory Doyle.



# DESIGN HEAVYWEIGHT

A high-contrast boxing studio in Calgary delivers a one-two punch of knockout style.

Written by **JENNIFER MCCULLUM** : Photographed by **JAMIE ANHOLT**



The warehouse's exposed brick, concrete floors, and factory-style windows are refined through a black-and-white palette and white oak and brass accents. **OPPOSITE:** Lambert et Fils lights hang in the gym's café, playfully named Yo Adrian! in homage to the *Rocky* movies.



**F**rom the exterior, Undrcard Boxing Studio in Calgary presents itself as a sweaty stereotype: set in a historic industrial warehouse with factory-style windows punctuating its brick walls, the gym instantly conjures up visions of *Mighty Mick's*. But step inside the 5,300-square-foot studio, and the gloves come off: this is a contemporary space with no-holds-barred graphics and design. "Traditional boxing gyms are gritty, smelly, and located in basements with no amenities," says co-owner Joanna "Magik" Majcherkiewicz, a retired pro athlete. "That old-school vibe has appeal for a certain audience, but we wanted Undrcard to be accessible to everyone, and less intimidating. So we took a lot of care in how it looks and sounds."

Undrcard's environment recalls the multisensory experience of an underground urban nightclub. Rough interiors are elevated through a minimalist palette, and group class soundtracks feature rare club remixes and classic rap curated by Magik herself (who moonlights as a DJ and host at sports, fitness, and music events) and fellow Canadian music tastemakers. Set within the extant bones of the heritage building, the 22-foot-high space is divided into workout, reception, retail, and café areas by white wooden framing. (Yo Adrian!, the juice and coffee bar whose name is a nod to the *Rocky* films, serves up cold-pressed juice and plant-based raw food snacks post-workout.) At the center of it all is the high-contrast boxing ring, a focal point

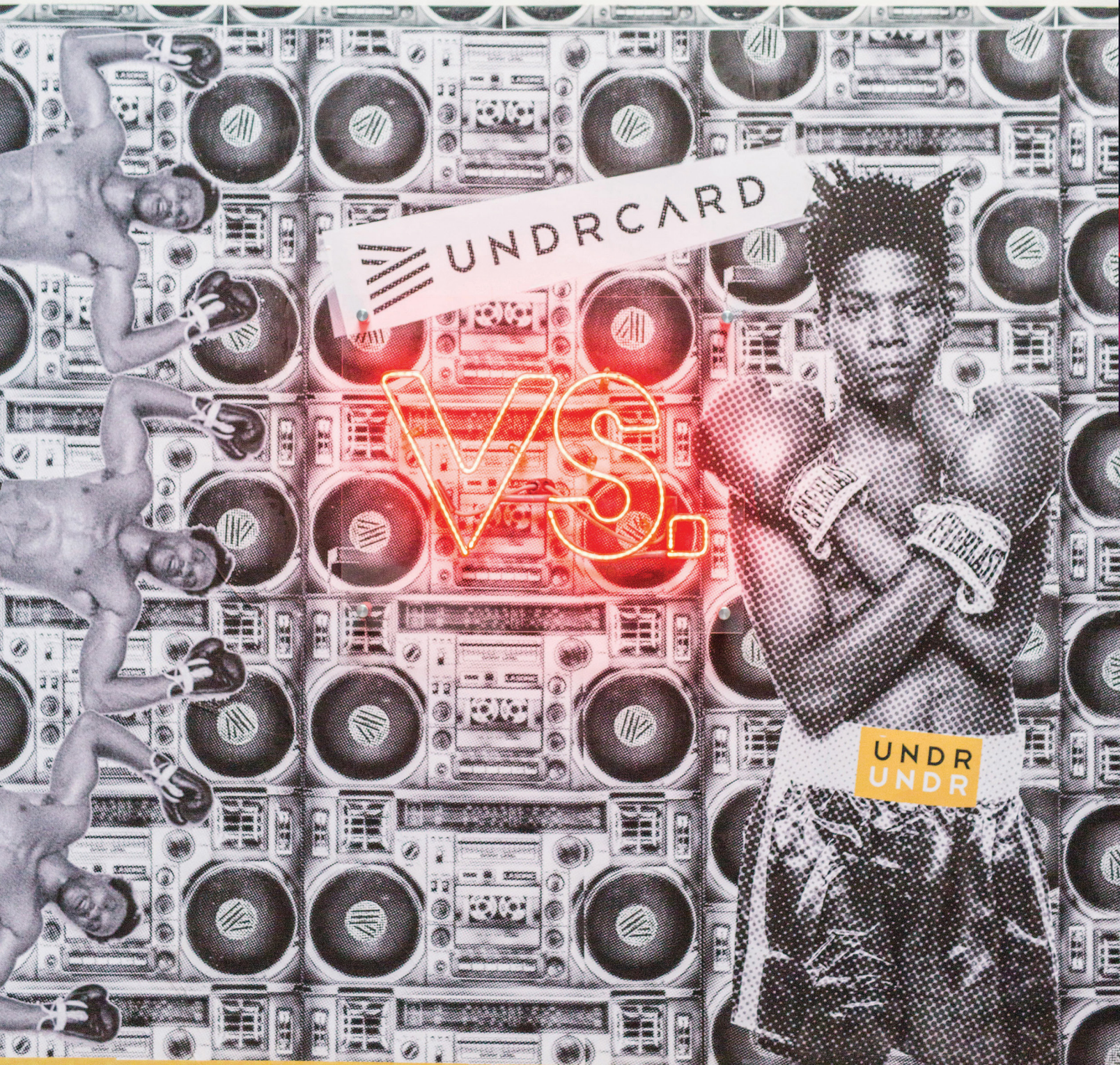
and dramatic stage where Undrcard's small-group training and advanced one-on-one sparring take place.

Vancouver- and Calgary-based architecture and interior design firm McKinley Burkart implemented a minimalist aesthetic, emphasizing contrast and simple design elements in black and white. "The approach was to keep things raw but at the same time refined," says principal architect and founding partner Walker McKinley. "There's dramatic black mosaic tile in the showers and brass detailing in the coffee area. These surprise luxury touches are polished but keep with the warehouse vibe."

An additional surprise was unearthed during the nine-month renovation, McKinley starts to explain before Magik jumps in: "You mean that red stuff?" When workers ground down the warehouse's old wood floors, they revealed a rust-colored finish coating the entire original floor surface. It proved impossible to remove, so the design team simply incorporated the stuff into the gym's aesthetic. "I don't even know what it is," McKinley says. "It's like a burn mark. But we decided that with the original character of the walls and the skylights, it wasn't a bad thing."

The gym's now in its second year, and the local community is firmly in its corner. "When people walk in here, they say they feel like they're in New York or Chicago," says Magik proudly. "They can't believe there's something like this in Calgary. We achieved our goal: we make people feel inspired not just through movement but through the whole environment." »

Designed by Undrcard co-founder Joanna "Magik" Majcherkiewicz and partner Mike Grimes, the studio's wheat-paste wall mural was inspired by 1970s punk-scene gig posters and references boxing's gritty street roots. **OPPOSITE TOP:** The dimly lit studio space, with 34 boxing bags for group classes, was designed to evoke a nightclub. **OPPOSITE BOTTOM:** Black mosaic tile from Daltile, brass Kohler hardware, Caesarstone concrete sinks and countertops, and fixtures from Circa Lighting glam up the locker rooms. \*



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# BREAKING THE MOLD

Two designers get loose with unorthodox materials and a creative process that embraces the unexpected.

Written by **JAIME GILLIN**



Vancouver-based woodworker and furniture designer Jeff Martin, alongside Daithi O'beag, director of Jeff Martin Studio, is exploring a new form of process-driven design work. **OPPOSITE:** The studio's latest collection includes the Excavated mirror, made from pewter cast in molds carved from chunky, agglomerated cork. **THIS PAGE:** Martin and O'beag work with glass artist Brad Turner to create the new Excavated vessels, which they shape from molten glass blown into hollowed-out cork cast-offs salvaged from the mirror frame process. »

The smaller Excavated vessels get their iridescent patina from the high metal content in the glass. **OPPOSITE:** The custom Excavated bureau, commissioned by the Philadelphia design firm JAGR:Projects for a client, features a blackened cast-pewter base and door handles, a bronze surround with silver nitrate finish, and blue suede doors.







“W

e’re trying not to be typecast or pigeonholed as the guys who just make slab tables,” says Jeff Martin, the Vancouver designer and woodworker best known for, yes, stunning slab tables, typically pierced with his studio’s signature bronze rings. Though he and Jeff

Martin Studio director Daithi O’beag still embrace the furnishing that’s the decade-old studio’s bread and butter, the two have grown antsy in recent years to experiment with new mediums and new forms. Their past 18 months have been all about “exploration and play,” says Martin. “With our combined interests and intellect, it would be limiting to continue with only woodworking for the rest of our careers.”

Intriguing work has emerged out of their fruitful play-time—wooden credenzas painted with oxidizing acids and bleaches; pastel-hued stools formed from cast limestone, sand, and mica—but none is more wild than the duo’s latest experiment, the Excavated series. The new line grew »



out of an initial no-strings-attached commission from one of the studio's frequent patrons, the Philadelphia-based interior design firm JAGR:Projects, which requested a new piece of furniture for one of its clients. "They gave us total artistic license, and we ran with it," says Martin. "We thought it would be interesting to design a new process and let it dictate how the finished piece looks."

Merging two strains of recent inquiry—their interest in working with cork and their desire to develop a new metal casting method they could execute safely in their studio—Martin and O'beag hit upon an unexpected technique. First they carved an oval shape into a giant slab of agglomerated cork shipped from Portugal, initially using a CNC router and then digging out bits of cork with their fingers, "editing it, making the mold less pristine," says Martin. Then they poured molten pewter into the hollowed-out cork, letting it snake through the mold's cavities. (Because the cork has a higher ignition point than the pewter, the casting process produces no fumes, smoke, or flames, meaning it's safe for studio work.) The process of extracting the cast object from the mold—pulling chunks of cork away bit by bit to reveal the desired rough texture—gave the resulting piece, the Excavated mirror, its name.

In addition to the mirror frame, they've used this innovative technique to create blackened pewter drawer pulls and a base for their JAGR:Projects commission (a fumed oak-and-bronze credenza with blue suede doors that debuted at ICFF in May 2017), and they continue to explore future applications. They've also developed a clever reuse concept for the broken-apart cork molds: they mass the molds together to create voids and then blow molten glass into them (the resulting Excavated vessels will debut at the Collective Design fair in New York, March 9 to 11). Then, after those molds are torn up to extract the one-of-a-kind glasswork, they use the remaining cork mash as protective packing material for shipped pieces.

Each piece in the Excavated collection is produced by chance and craftsmanship in equal measures, and Martin says he built that X factor into the process intentionally. With all the technology available to designers and makers today, he reflects, almost anyone can produce a piece that's "so perfectly executed you lose something of interest, something that makes it human. I'm not focused on perfection. I'm interested in creating something imperfect, primitive-feeling, even sloppy. Ugly has a lot of its own natural character." \*



**ABOVE:** Each piece in Jeff Martin Studio's Excavated collection is one of a kind; a mold can be used only once with each material, and the mold's destruction is an integral part of the fabrication process. **OPPOSITE FROM LEFT:** Other recent material experiments have yielded pieces such as the Neolith stool, made from cast crushed limestone mixed with various pigmented minerals, and the Painted credenza, whose maple panels received brushstrokes of oxidizing acids and bleaches that altered the pigments in the tannins of the wood itself.

**“Craftsmanship is in your mind as much as it’s in your hands. It’s not just a talent but a way of thinking: it means understanding the properties of materials and how to use them to create something unique.”**

—JEFF MARTIN, DESIGNER

It's difficult to discern where the outdoors ends and the inside begins in the 1970s-vintage home that architect Sid Scott remade for his family in Portland's Dunthorpe district. Scott's plan—to "flood the interior with natural daylight"—is in full evidence in the living area, where barnwood floors from Viridian Reclaimed Wood and a fireplace wall clad with Island Stone tiling complement a rug from NW Rugs and furniture from West Elm, Joybird, and Design Within Reach.



# Reworking the Ranch

**Portland architect Sid Scott bares the heart of his '70s ranch house to connect the home to the outdoors and experiment with bold textures.**

Written by **BRIAN LIBBY** : Photographed by **PETE ECKERT**

DESIGN TEAM

*architecture:* **Scott | Edwards Architecture**

*construction:* **Jak Bartels**

*structural engineering:* **WDY, Inc.**

*windows:* **Milgard**



**F**our years ago, Portland architect Sid Scott and his wife, Teresa, gave up their dream home—a flowing, open-plan house that Scott designed for indoor-outdoor living—to move closer to their daughter’s high school. Keen to design his family’s next residence, too, the architect snapped up a circa-1970 ranch house in southwest Portland’s Dunthorpe neighborhood. It had low ceilings, dark interiors, outdated surfaces, and only a few bedrooms—it was “the worst house in the best neighborhood,” Scott recalls—yet he saw in the dumpy home a canvas for a radical reenvisioning. “I thought, “This is the kind of house you could make into *anything*.”

Scott renovated the house in four stages over 30 months, with his family of three living onsite the entire time. “I would not recommend it,” the architect says, laughing, as he remembers the unconventional arrangement. “You’re washing dishes in the bathtub.” But their period of rough living was worth it: when it was over, the house was utterly

transformed, light-filled and spacious. Scott cut away the roof’s front and back overhangs—totaling some 200 square feet—to draw in natural light, added glass walls that make the living area look like an atrium, and removed the 8-foot-high ceiling spanning the living area to expose the vault of the pitched roof, into which he carved skylights.

None of these gestures was simple: not only was a new structural system required, but Scott had just reshingled the roof a year earlier and was loath to tear it up. “The structural engineer would come over, and we’d just scratch our heads,” says Scott of the dilemma. The solution they devised was to perform the requisite structural reconstruction from the inside in order to preserve the new roof. “You’ve got to have a good challenge with every house,” Scott says. “This was ours. But in the end, we got the large volume we were looking for.”

As a result, the home is not only airy but also effortlessly linked to the outdoors. Mature maple trees at both the front and back of the property softly dapple the morning and afternoon light flowing into the house. While entertaining, »

The wall in the sunken living room—painted in Benjamin Moore's Iron Mountain—further blurs the line between interior and exterior (the same color is used on the home's façade) while emphasizing the renovated space's new, and hard-won, height. The dining room table is from Amish Furniture and the chairs from Portland's Hunt & Gather. **OPPOSITE:** Scott's 2008 Porsche Cayman sits handsomely before a frosted-glass garage door from Portland's Wayne Dalton.





The kitchen features Caesarstone Nougat countertops, a Viking range, and backsplash tile from Portland's United Tile. The trio of pendant lights is from Globe Lighting. »





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**FROM TOP:** The master bath includes a Scarabeo sink by Nameek's and a tub from MTI Baths. The master bedroom is a cozy oasis, thanks in part to its Xtrordinair 3615 fireplace.



**"I thought, 'This is the kind of house you could make into anything.'"**

—SID SCOTT, ARCHITECT

the Scotts often throw open the doors on both sides of the living area—one leads to the back patio, complete with a seating area and fire pit, and the other to the front yard. Distinctive materials are used throughout the house, including a chevron-patterned Island Stone fireplace wall and barnwood floors that Scott sourced as a "gnarly pile of wood with bark and moss on it" from Portland's Viridian Reclaimed Wood. His wife's first reaction to the planks was one of alarm. Yet the architect, whose family once owned a lumber company during his Montana childhood, sanded down a few samples five thousandths of an inch at a time to achieve the desired texture. "We wanted some patina and some saw marks," he explains, "but we also wanted to walk on it and not hurt our feet."

The homeowners' framed prints—many of them mementoes of their travels—add pops of color that complement the home's midcentury and contemporary furnishings, but Scott thinks of their house as primarily an artful showcase for materials: not just the wood and stone surfaces but also the wooded, flower-strewn yard visible through the glass walls. "We really extended the footprint of this house from the inside out," he says. "Everything just flows." \*



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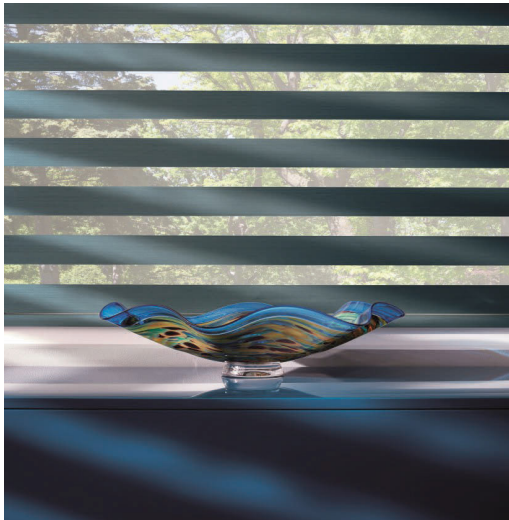
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Central Washington's Wanapum Heritage Center, a collaborative effort between the Wanapum band of Priest Rapids and the Grant County Public Utility District, is dedicated to preserving the tribe's culture. Striated concrete on the exterior echoes the hues of the surrounding basalt cliffs.



# LEGACY OF THE LAND

Written by **RACHEL GALLAHER** : Photographed by **BEN BENSCHNEIDER**

**FROM THE MAIN EXHIBITION SPACE OF THE NEW WANAPUM HERITAGE CENTER, IN THE CENTRAL WASHINGTON TOWN OF MATTAWA,** visitors can take in sweeping views of the Columbia River and, beyond it, the dramatic, craggy folds of Umtanum Ridge. More than just an impressive natural backdrop, the land surrounding the cultural center is vital to the history and culture of the Wanapum, a Native American tribe who consider themselves caretakers of the river and the land through which it flows (in fact, their name means “River People”).

“The Wanapum have been in this area for generations, and the land is not just where they live. It’s who they are,” says

architect Richard Franko, a partner at Mithun, the Seattle- and San Francisco–based firm tasked with designing the heritage center. “We approached the project with the intent to recognize and integrate that idea throughout.”

The 49,000-square-foot building consists of two intersecting rectangular forms. One, called the Gathering Volume, runs north to south and is a space for congregating. Inside, a cedar-lined vestibule leads into a steel-and-glass reception area, as well as offices, archives, and an oral history room where tribal members work with elders to record their traditional language, Sahaptin. The Story Volume, built of highly insulated precast concrete panels—a regional construction technique typically »



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**TOP LEFT:** A traditional Wanapum dugout canoe greets visitors in the entry vestibule. **TOP RIGHT AND BELOW:** Jutting off from the footpath leading to the museum's entrance are steel plates etched with Wanapum text and sections of white clay gathered from a sacred location known only to tribal members. The path to the entryway is oriented in the direction of the equinox sunrise. Illuminated pylons custom-designed by Mithun, the firm that designed the center, mark the six Wanapum seasons in Sahaptin, the tribe's native language.



deployed in agricultural cold storage—runs east to west and contains exhibit spaces. Its perpendicular orientation to the ground's natural slope blocks winds that can howl at 100 mph in the spring. Below both volumes is an 8,000-square-foot underground repository that holds historic artifacts previously stored in rooms within the Wanapum Dam, 18 miles north.

"We wanted to have a very light touch on the land," notes Mithun associate principal and landscape architect Dakota Keene, who helped preserve the 175-acre site's native

sagebrush steppe and design the entryway. "Your journey begins as you walk up to the building, so you can experience the Wanapum's relationship to the land." A crushed-rock and concrete footpath extends from the parking lot to the front door and is punctuated by ethnobotanical plantings and pylons that mark the six Wanapum seasons.

Such attention to detail is seen throughout the project and reflects the Wanapum's efforts to preserve their way of life. As Franko notes, "Much like their culture, every detail has a meaning." ✱



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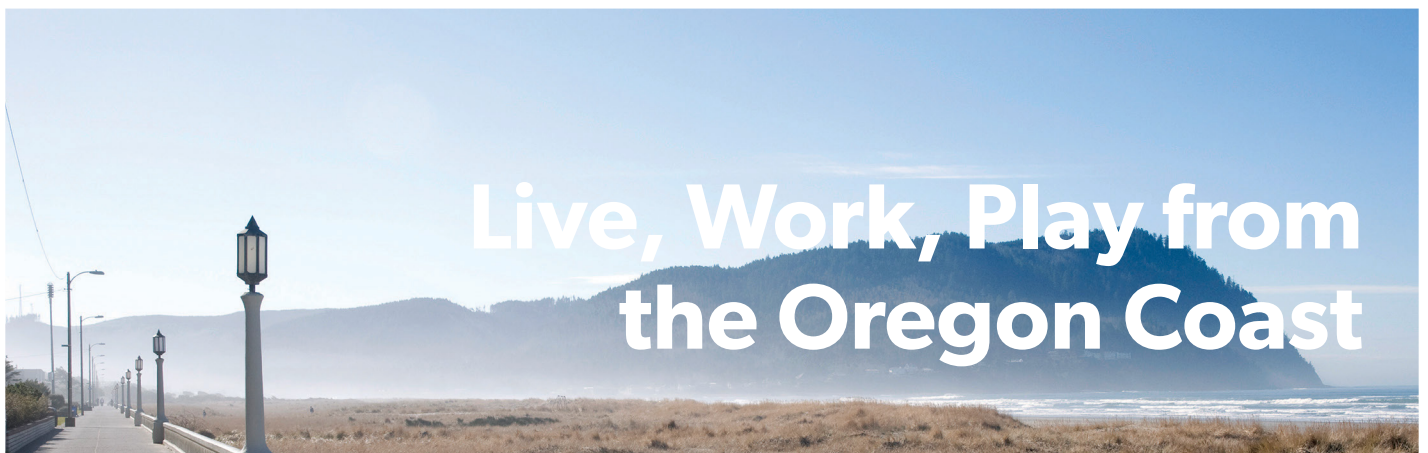


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**Recychedelic**

Portland  
recychedelic.com

**Rug Company**

therugcompany.com

**Urban Electric Co.**

urbanelectricco.com

52. LIVE/WORK

**Avalon Firestyles**

Mukilteo, WA  
avalonfirestyles.com

**Behr**

behr.com

**Dolle**

dolleusa.com

**Gale McCall**

Samish Island, WA  
galemcCall.com

**Minotti**

minotti.com

**Perry and Carlson**

Mount Vernon, WA  
perryandcarlson.com

**Zeus Noto**

zeusnoto.com

58. INTERIORS

**Artemisia Metalworks**

Vancouver  
artemisia.ca

**Arteriors**

arteriorshome.com

**B&B Italia**

Seattle and Vancouver  
bebitalia.com

**Bec Brittain**

becbrittain.com

**Bonaldo**

bonaldo.it

**Brent Comber Originals**

Vancouver  
brentcomber.com

**Christian Liaigre**

liaigre.com

**Element 4**

element4.nl

**Fino Lino Fine Linens & Accessories**

Vancouver  
finolino.net

**Kelly Deck Design**

Vancouver  
kellydeck.com

**LivingSpace**

Vancouver  
livingspaces.com

**Minotti**

minotti.com

**Roll & Hill**

rollandhill.com

**Sage Cabinetry**

Vancouver  
sagecabinetry.com

**Serge Mouille**

sergemouille.com

**Spencer Interiors**

Vancouver  
spencerinteriors.ca

**Terris Lightfoot Contracting Ltd.**

terrislightfoot.com

**Vancouver Gas Fireplaces**

Vancouver  
vangasfireplaces.com

**Wolf**

subzero-wolf.com

64. KITCHEN

**Aeon Stone & Tile**

Vancouver  
aeonstonetile.com

**Armac Martin**

martin.co.uk

**House of Bohn**

Vancouver  
houseofbohn.com

**Sofa Kitchens**

Maple Ridge, B.C.  
sofokitchens.com

**Trademark Holdings**

Langley, B.C.  
trademarkholdings.ca

58. INTERIORS

**Golden Hour**

Portland  
goldenhourpdx.com

**Tall Firs Building Company**

Portland  
tallfirspdx.com

69. READY FOR ITS CLOSE-UP

**Anderson Construction Group**

Seattle  
andersoncg.com

**Anne Barrès**

annebarres.com

**Artefacto**

artefacto.com

**Bakalowits & Söhne**

bakalowits.com

**BDDW Furniture**

bddw.com

**Birgit Israel**

birgitisrael.com

**David Ostrowski**

david-ostrowski.com

**Elizabeth Pash**

elizabethpash.com

**Ethan Cook**

ethanfieldingcook.com

**Farrow & Ball**

farrow-ball.com

**Hector Finch**

hectorfinch.com

**Hudson Furniture**

hudsonfurnitureinc.com

**Jeffrey Milstein**

jeffreymilstein.com

**Julian Mayor**

julianmayor.com

**Lindsey Adelman**

lindseyadelman.com

**Loro Piana**

loropiana.com

**Nate Berkus Associates**

nateberkus.com

**Patterson Flynn Martin**

pattersonflynnmartin.com

**Rose Uniacke**

roseuniacke.com

**Sarah Burns**

sarahannburns.com

**Serge Mouille**

sergemouille.com

**Sub-Zero and Wolf**

subzero-wolf.com

**Viana Art**

vianaart.com

**Woven Accents**

woven.is

80. DESIGN HEAVYWEIGHT

**Caesarstone**

caesarstone.com

**Circa Lighting**

circalighting.com

**Daltile**

Seattle, Portland, and Vancouver  
daltile.com

**Kohler**

kohler.com

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lambertetfils.com

**McKinley Burkart**  
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mckinleyburkart.com

**Rory Doyle**  
Vancouver  
cargocollective.com/rorydoyle

**Undrcard Boxing Studio**  
Calgary  
undrcard.com

**86. BREAKING THE MOLD**

**Brad Turner Art & Design**  
Vancouver  
glassturner.com

**JAGR: Projects**  
jagrprojects.com

**Jeff Martin Joinery**  
Vancouver  
jeffmartinjoinery.ca

**92. REWORKING THE RANCH**

**Amish Traditions Furniture**  
amishtraditionsfurniture.com

**Benjamin Moore**  
benjaminmoore.com

**Caesarstone**  
caesarstoneus.com

**Design Within Reach**  
Seattle and Portland  
dwr.com

**Globe Lighting**  
globelighting.com

**Hunt & Gather**  
huntgather.com

**Island Stone**  
islandstone.com

**John R. Bartels**  
Portland  
503-803-3146

**Joybird**  
joybird.com

**Milgard**  
milgard.com

**MTI Baths**  
mtibaths.com

**NW Rugs**  
nwrugs.com

**Pental Surfaces**  
pentalonline.com

**Nameek's**  
nameeks.com

**Scott | Edwards Architecture**  
Portland  
seallp.com

**United Tile**  
unitedtile.com

**Viking**  
vikingrange.com

**Viridian Reclaimed Wood**  
Portland  
viridianwood.com

**Wayne Dalton**  
wayne-dalton.com

**WDY, Inc.**  
Portland  
wdyi.com

**West Elm**  
westelm.com

**Xtrordinaire**  
fireplace.com

**100. ARCHITECTURE MITHUN**  
Seattle and San Francisco  
mithun.com

**Wanapum Heritage Center**  
Mattawa, WA  
wanapum.org

**114. OBSESSION LEVER Architecture**  
Portland  
leverarchitecture.com

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Seattle  
alchemycollections.com

**11. BoConcept**  
Bellevue, WA, and Vancouver  
boconcept.com

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bonhams.com

**105. Browne Family Vineyards**  
Walla Walla, WA  
brownefamilyvineyards.com

**106. Crescent Hill Winery**  
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crescenthillwinery.com

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dwr.com

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**8. DXV**  
dxv.com

**97. EWF Modern**  
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ewfmodern.com

**19. Fine Paints of Europe**  
finepaintsofeurope.com

**67. Fleetwood Windows & Doors**  
fleetwoodusa.com

**28. FM Distributing**  
Multiple locations  
fmdistributing.com

**35. Ferguson**  
Multiple locations  
fergusonshowrooms.com

**9. Glen Raven Custom Fabrics**  
Seattle  
glenraven.com

**116. Henrybuilt**  
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henrybuilt.com

**4. Hive**  
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hivemodern.com

**106. Hotel Theodore**  
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**101. Illuminata**  
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illuminataglass.com

**115. J Geiger**  
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**103. Kartners**  
kartners.com

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katandmaouche.com

**18. Kozai Modern**  
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kozaimoderntrade.com

**44. Kush Handmade Rugs**  
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kushrugs.com

**109. Lapchi**  
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lapchi.com

**106. Lotus Haus**  
Seattle  
lotushaus.co

**20. Luwa**  
luwaluxury.com

**10. Maison Inc.**  
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maisoninc.com

**6. Marvin Windows and Doors**  
marvin.com  
*Available through:*  
**Lundgren Enterprises**  
Seattle  
lundgrenenterprises.com

**68. Milgard Windows and Doors**  
milgard.com  
*Available through:*  
**Lundgren Enterprises**  
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**18. Modern Design Sofas**  
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moderndesignsofas.com

**49. Neil Kelly Company**  
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neilkelly.com

**28. Neolith**  
neolith.com

**99. Noble Surface Works**  
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noble.design

**104. OOLA Distillery**  
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ooladistillery.com

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porcelanosa-usa.com

**107. Prestige Residential Construction**  
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prestigecrafted.com

**97. Ragen & Associates**  
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ragenassociates.com

**107. RE/MAX River & Sea**  
Seaside, OR  
seasideoregonhomes.com

**7. Roche Bobois**  
Seattle and Portland  
roche-bobois.com

**15. Room & Board**  
Seattle and Portland  
roomandboard.com

**41. Royal Building Products**  
Multiple locations  
royalbuildingproducts.com

**17. Schuchart/Dow**  
Seattle  
schuchartdow.com

**103. Seattle Art Museum**  
Seattle  
seattleartmuseum.org

**33. The Shade Store**  
Seattle and Portland  
theshadestore.com

**101. Shakun Jhangiani**  
Vancouver  
shakun.ca

**103. Sound Originals**  
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soundoriginals.com

**61. Spark Modern Fires**  
sparkfires.com

**5. Sub-Zero and Wolf**  
Seattle  
subzero-wolf.com/seattle

**9. Sunbrella**  
sunbrella.com

**39. Tufenkian**  
Portland  
tufenkianportland.com

**51. Urban Interiors & Thomasville**  
Bellevue and Tukwila, WA  
urbaninteriors.com

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williamandwayne.com



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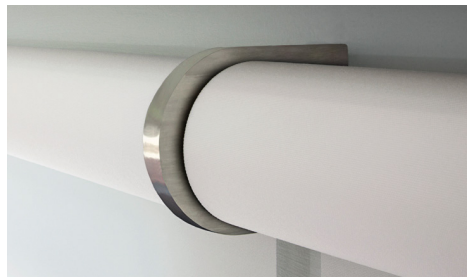
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