

GOOD NEIGHBOR

SENSITIVE DESIGN AND AUTHENTIC
MATERIALS SKILLFULLY ENMESH
A NEW TUDOR REVIVAL STYLE INTO
ITS HISTORIC ENVIRONS.

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ARCHITECTURE / **ERICH MORGAN KARP, CELLA ARCHITECTURE**
HOME BUILDER / **PAUL STEINER, OTIS CONSTRUCTION, INC.**
LANDSCAPE ARCHITECTURE / **SAM WILLIAMSON,
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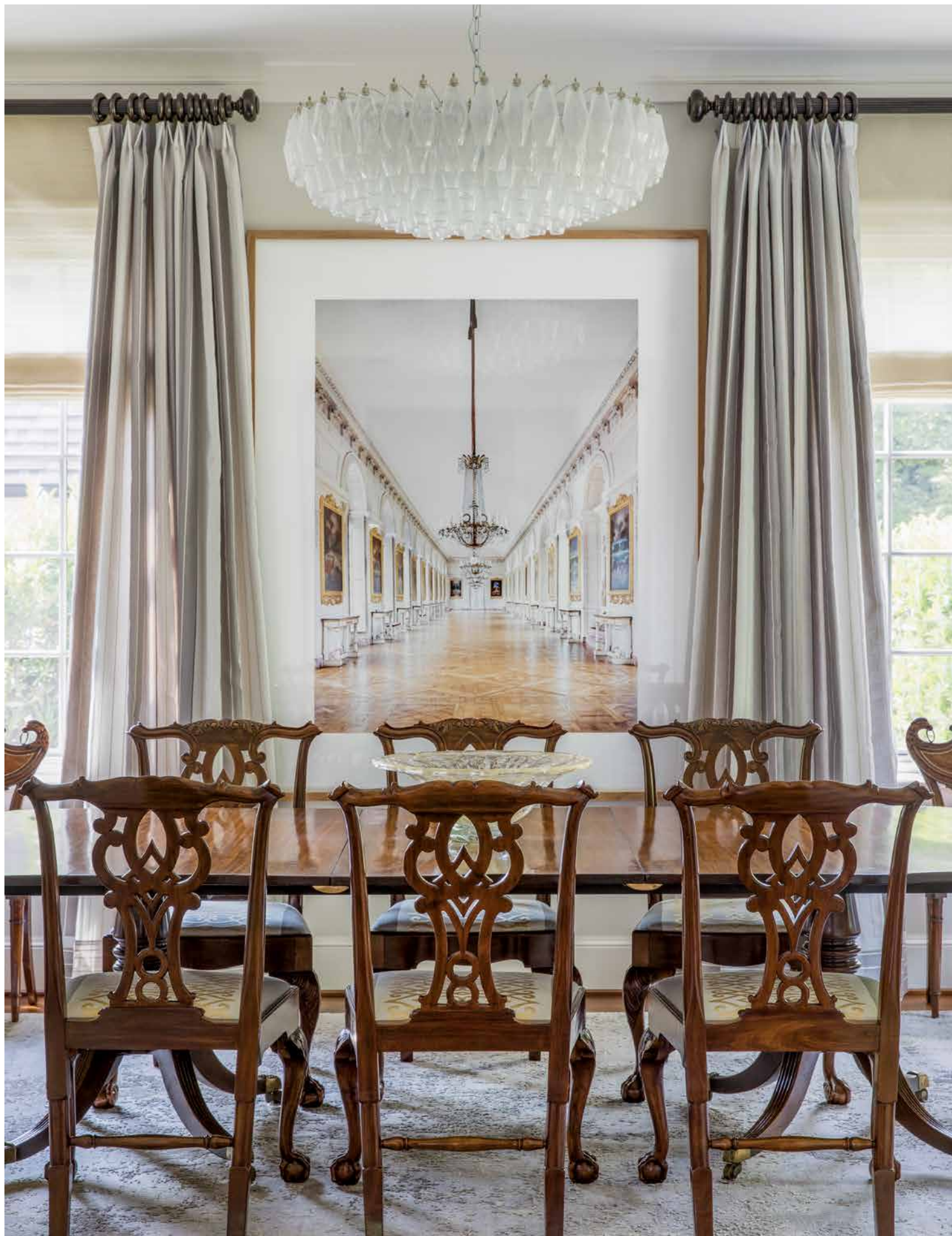


The entry to a Portland home immediately introduces the client's contemporary art collection, which includes a set of seven Anthony McCall works from Sprüth Magers in London leading up the stairs in London leading up the stairs and a large Troy Brauntuch piece from Petzel Gallery in Manhattan; the latter hangs between Hervé van der Straeten sconces. Designer Penny Drue Baird chose a pair of Stark runners for the space.

In Portland's Laurelhurst neighborhood, an enclave of vintage residences first developed in the early 20th century, replacing original houses with those not in keeping with the surrounding character can be controversial. So, as one homeowner planned a new abode in the community, she was particularly sensitive to maintaining continuity. "I wanted to keep the style of the home in line with the rest of the neighborhood," she says. "The intent was for it to look like it had been here for 100 years."

Outwardly, that is. However, inside, the focus centered on accommodating the homeowner's contemporary art collection, which includes works by Sol LeWitt, Yayoi Kusama, Robert Rauschenberg, Gerhard Richter and Carrie Mae Weems, among others, says New York-based designer Penny Drue Baird, who met the client by chance in a New York restaurant, connecting over their experiences raising young boys. They hit it off, and the homeowner ultimately decided to hire Baird as her designer. "Not only does the client care for her collection, but she uses it in a dynamic way," says Baird. "She constantly changes the positions and hangs or removes works." In fact, her collection, amassed with the help of New York art consultant Stefano Basilico, was at the very heart of the project.

After the client purchased the property and enlisted builder Paul Steiner, whom she had worked with on a previous home, it was quickly determined that the original structure on the site "was a poorly designed and



Opposite: A Candida Höfer C-print of the Chateau de Versailles gives the dining room a feeling of infinite space. The 1960s Venini chandelier from Craig Van Den Brulle in New York centers on the homeowner's own table and a group of 19th-century Chippendale-style chairs purchased in London. Underneath is a hand-knotted silk-and-wool carpet from Stark.

Below: The sofa and tête-à-tête, reupholstered in Jim Thompson fabric, and the Holly Hunt coffee table and chairs from Jennifer West sit atop a Stark carpet in the living room. Above the fireplace, between windows dressed in linen from Romo, is a work by Sol LeWitt. The floor lamp to the left is from Lorin Marsh in New York, while the one to the right was acquired at the Marché aux Puces in Paris.



“NOT ONLY DOES THE HOMEOWNER CARE FOR HER ART COLLECTION, BUT SHE USES IT IN A DYNAMIC WAY.”

—PENNY DRUE BAIRD

Artisan Woodworking & Design fabricated the kitchen cabinetry under the direction of builder Paul Steiner. The countertops are honed Calacatta marble from Concept Studio in Costa Mesa, California; the classic gooseneck faucet is by Waterworks. Lucite-and-chrome stools from John Salibello in New York inject midcentury modern cool. Underfoot is engineered black walnut by Brandsen Floors. Eastbank Contractor Appliances supplied the Wolf cooktop.



poorly constructed house with a crumbling foundation that couldn't be earthquake-proofed," says Steiner. So, the plan was to start from scratch. The homeowner worked with Steiner and architect Erich Morgan Karp, who took over the project from architect Leon Trice III of LMT Architecture, to develop a strategy for the home. In doing so, Karp revised certain structural details, such as softening the steep-gabled roof with a rakish curve, adding an eyebrow canopy to distinguish the front door, and integrating the back porch more cohesively to the main structure. "We used hand-molded brick on the exterior paving surfaces, window sills and chimney, which looks more authentic to an older home, more aged," says Karp. He also reduced the scale of the garage; conceived the fireplace and chimney and the exterior trim; and designed the hoods over the windows, as well as the horizontal landings, the entry porch and all the doors and windows.

Located between the kitchen and dining room, the butler's pantry echoes many of the materials and finishes used in the kitchen to connect it to the space, such as Concept Studio's honed Calacatta marble countertops and a Waterworks gooseneck faucet. Instead of white cabinetry, the dark hue yields a moodier effect.

Right: A Lorin Marsh game table surrounded by Dennis Miller Associates oak chairs covered in Pollack faux leather sit under a vintage smoked-glass Mazzega chandelier from John Salibello in the game room. Above the lounge chairs is a Jon Pestoni painting from David Kordansky Gallery in Los Angeles, while in the niche hangs a Tony Smith work from Matthew Marks Gallery in New York.

Opposite: Old meets new in the office, where a Sol LeWitt artwork resides in the center niche of a built-in bookshelf, and the desk is a circa-1785 find in mahogany with satinwood inlays purchased at Hyde Park Antiques in New York. The homeowner worked with art consultant Stefano Basilico to build her collection, which also includes the Gerhard Richter work resting on a small easel in the bookshelf.



Opposite: In the master bedroom, Dedar velvet covers a curvaceous settee unearthed at Thomas Bonzom in Paris. The draperies are crafted with custom-embroidered fabric by Holland & Sherry; the brass pedestal-form table is from John Salibello.

Below: Above the master bedroom's headboard, upholstered in velvet from Holland & Sherry, is a Jorinde Voigt work from David Nolan Gallery in New York. Custom bedside tables are topped with lamps found at Paris's Marché aux Puces. At the foot of the bed is a custom bench by Douglas Jennings through The Bright Group in a Pollack fabric.



With project supervisor Misha Meshenuk, Steiner provided a system for the stucco-dressed home that would ensure the material's performance in the local climate. For the gutters and downspouts, Steiner incorporated zinc—"a living material that patinas over time like copper," he says—that will continue to bring another layer of authenticity. Inside, the team opted for flooring "that is laid unfinished, just like traditional hardwood flooring," the builder explains. "What makes it engineered is that beneath the quarter-inch walnut-wear layer are cross-laminated veneers that give the material its dimensional stability. This allows for better performance using a third of the amount of walnut that would be used in conventional walnut flooring."

Inside, "it's a more modern experience," observes Karp

rooms. And all the while, the architect kept the client's art collection in mind; it dictated many of the decisions when detailing the spaces. "A lot of thought was given to the artwork," he says. "Could we put trim here or a panel there?" For instance, we had discussed adding wainscoting but decided not to as it would limit the size art that could be hung." The same went for Baird. When she arrived at the home, the color scheme had already been chosen, its primary consideration being that it not fight with the art collection. "The tones of the house were a simple gray palette," recalls the designer.

When it came to outfitting rooms, "we basically furnished the house from scratch," says Baird. A small fraction of the pieces were antiques the owner had brought back from Europe, many of them in richly figured woods that brought



Amy Cooney of Climate Architecture + Landscape appointed the covered terrace area behind the house with a sofa, armchairs and woven tables, all from Janus et Cie; the wall-mounted lantern is from Gearhart Ironwerks. The space faces plantings devised by landscape architect Sam Williamson and installed by Teufel Landscape around a pool by Neptune Pools.

warmth to a palette that could have felt one-dimensional. The rest of the furnishings needed to be proportional to the modest scale of the house, function cohesively with furniture in adjacent spaces so sight lines could flow smoothly for the eye and, finally, avoid upstaging the art with too much ornament or detail. "It was simply about my getting a feel for the house and the art and what the owner was trying to accomplish," Baird says.

Overall, the furnishings mirror the palette of the architectural envelope, creating a harmonious sense of continuity from space to space. Though seating provides plenty of comfort, silhouettes are tailored rather than oversize. And fabrics are mostly solids that don't scream "look at me," allowing the art to be the star. Baird sidestepped the potential monotony of this by opting for a varied palette of textures and inserting occasional accents—an embroidered pillow here, a subtly patterned tone-on-tone rug there.

To complete the look, the homeowner hired landscape architect Sam Williamson, whom she had worked with on a previous residence, to design simple plantings around the house that were congruent with the nearby park. These included hedges lining the backyard to create privacy around the pool and porch, and greens of different textures to frame the dwelling's façade. The sensitivity to the locale worked. Notes Steiner: "Two interior designers who visited the house when it was completed asked what year it was built, and what, exactly, we did in the remodel. It was very gratifying to be able to explain that it was a new build." ■