

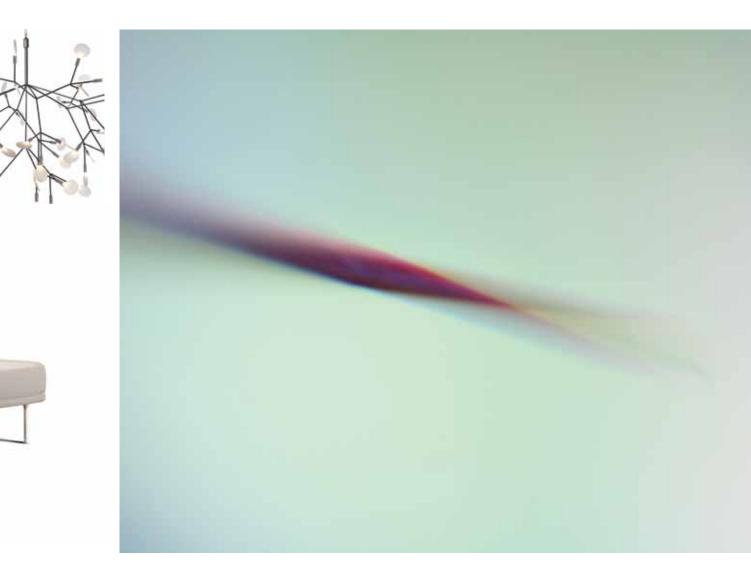
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# august - september.14

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Change is good.

## **SCENE**

## 17. news

Breaking design news, plus the must-attend events of the season.

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With glass walls and pine-clad ceilings, a family retreat on a Washington island pays handsome tribute to its wooded setting-and to the work of its late, great architect, Bob Hull.







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Portland interior designer Lynne Parker focuses her talents on her own home, turning a nondescript midcentury house into a series of bold statement spaces.

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A cabin on the San Juan Islands was the very definition of a fixer-upper—until Rocky Rochon's team had at it, creating a welcoming, eclectic space with a traditional heart.

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## On the Cover

Janet Echelman's aerial sculpture appears to float over the Gustafson Guthrie Nichols-designed landscape at the Bill & Melinda Gates Foundation campus in Seattle.

## SEE PAGE

Written by LAURA GOLDSTEIN Photographed by SEAN AIRHART



## change is good

Design is often a kind of alchemy. The best practitioners elevate familiar forms—a chair, a house, a material—into something spectacular. They conjure new ways of looking at old things, and create something special (pure design gold!) out of sheer imagination, skill, and will.

This issue of GRAY celebrates those designers and highlights transformation across all realms of design. An edgy art gallery carved out of a bulldozer-painting facility? See page 88. A house that's gone from snoozy midcentury ranch to a wallpapered eye-popper? See page 72. An aerial art installation that will change the way you perceive public space? See page 22. And if you've ever harbored a secret fantasy of ditching your current job for a career in design, turn to our roundup on page 33 to see how six inspiring locals made the leap.

We have made it our mission at GRAY to spread the good news about Pacific Northwest design—including getting the magazine seen everywhere from Los Angeles to New York to the Yukon. Our newsstand distribution is now at an all-time high. We're also launching partnerships at an exhilarating pace. This month, we're rolling out our first GRAY designer collaboration a custom version of Conway Electric's Extō, the handsomest extension cord you'll ever see (see page 92).

Come September, we're sponsoring the inaugural Vancouver Design Week and the esteemed Seattle Design Festival—say hello if you see us out and about. And don't miss the GRAY Conversation Stage, the new highlight of Interior Design Show West, where we'll host smart, intimate discussions with some of our favorite designers all weekend long.

We're passionate about design, and surfacing the creative talent that runs deep throughout the Pacific Northwest. And we're thrilled about the opportunity to bring these stories to life, on and off the page.

Enjoy!

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Roberto Cortez is no stranger to high-end dinner parties in which the aesthetics matter just as much as what's on the plate. A classically trained chef, he has helped oversee food-and-design events in London, and has served as personal chef for Paul Allen and Eddie Murphy, among others. In 2001, while living in Los Angeles, he launched CR8 (pronounced "create")—a pop-up, site-specific dinner series that combines local designers' talent with gourmet food.

Cortez recently moved to Seattle and brought CR8 with him. The first Northwest event, designed by Joy Rondello of J+Studio, held in April at Bandia Rua Studios (shown here), included lighting by Seattle's Yuri Kinoshita; a custom dining table from Rob Hendrickson of One Works; utilitarian cutlery made by Katja Bremkamp; and an eight-course meal.

Although Cortez won't divulge details about his next CR8 dinner, which will be held in late August, he has revealed that Matthew Biancaniello, one of America's top bartenders, is coming up from L.A. to be part of the collaboration.

Want to go? We hope you have patience. The venue is secret, and would-be attendees have to register on Cortez's website on a first-come, first-served basis; all others are wait-listed for the next event. Good food comes to those who wait. \*



EXHIBIT

## Through Aug. 31st

Pull up an Arne Jacobsen Egg chair and get your Mad Men fix at the Nordic Heritage Museum in Seattle. Its current exhibit. "Danish Modern: Design for Living," brings together dozens of vintage pieces by iconic midcentury designers.

>> nordicmuseum.org

## Through Aug. 31st

Artist Kelly Richardson's installations are immersive experiences, with projections conjuring primordial swamps and desolate moonscapes. Don't miss her current exhibition, "Legion," at the  ${\bf Contemporary}$ **Art Gallery** in Vancouver.

>> contemporaryartgallery.ca

## Aug. 7-Sept. 30 Design Museum Portland's first

big exhibition is more than an art show; it's a call to action. Held at Wieden+Kennedy and inspired by WWII and WPA propaganda posters, "Green Patriot Posters: The Revolution Will Be Designed" encourages us to once again rally to protect the homefront, but this time to address the issues of climate change and global warming. >> designmuseumportland.org

FROM TOP: Seattle Design Festival events take place all over the city this September. including at the Central Library. Stefan Sagmeister, graphic designer and provocateur, will speak in Portland this fall.

## LECTURE

## Sept. 17th

Expect a little controversy when author Michael Kluckner tackles "100 Years of Gentrification" at the

Vancouver Heritage Foundation Kluckner will offer a brief history of gentrification in Vancouver, from the pre-1960s "degentrification"

decades to today's trend of flipping houses in vulnerable neighborhoods. >> vancouverheritagefoundation.org

## Oct. 8

His resume includes graphic designer, performance artist, and conceptual typographer. He's also charismatic and funny. Come to the Portland Art Museum's AIGA event to meet the New York City-based graphic designer Stefan Sagmeister-a man who once dangled himself out the Empire State Building for a

typographical film. >> aigaportland.org

## There's something for every design

lover out there this September. With hundreds of events slated during the GRAY-sponsored design festivals in Seattle and Vancouver, we know it can be tough to keep up. But fear not, we've done the homework for you. Here, a guide to the happenings you shouldn't miss.

## Seattle Design Festival Sept. 5-19

With this year's "Design in Motion" theme, and a wide range of activities—events, scavenger hunts, interactive exhibitions—the SDF is sure to keep you on the move.

## DON'T MISS:

## ANNAL BLOCK PARTY & DESIGN RUMBLE

Because who can resist a design event that promises inhabitable installations and a chance to try parkour? Also, be sure to check out the GRAY-curated pop- up shop and the closing-night party on September 19.

## THE INTERIOR DESIGNER THE INFLUENCE OF COLOR ON THE MOVE

On September 15, America's color guru and Pantone Color Institute executive director Leatrice Eiseman will speak on

color and its influences on everything from packaging design to home décor.

## THE TECHIE

## DESIGNING FOR FLIGHT

The intersection of design and function is never more crucial than when it comes to cars, boats, or planes (especially at 50,000 feet!). On September 13, join a panel of experts as they discuss design in heavily engineered environments.

## Vancouver Design Week Sept. 15-28

In its inaugural year, VDW is poised to transform Vancouver with 14 days of freethinking and inspiring design fun.

## DON'T MISS:

## IN SITU SAMPLINGS

Vancouverites are serious about their love of brewing, gastronomy, and design. Learn what it takes to make good spaces and good products from the perspective of cicerones, interior designers, and entrepreneurs.

## THE DESIGN NERD A LOST FONT WALKING TOUR

This walk will let your inner explorer and graphic

design geek shine in equal measure. Wander the streets of Vancouver using GPS technology on a scavenger hunt for typefaces. 🗱



FOR MORE MUST-SEE EXHIBITIONS, AND THE FULL LINEUP OF DESIGN WEEK EVENTS, SEE GRAYMAG NET

## DON'T MISS YOUR CHAN TO BE IN. The IIDA Northern Pacific Chapter is proud to present the eleventh annual INawards—a juried competition for interior design excellence and innovation. Interior designers, architects and industrial designers from the Northern Pacific Chapter are invited to submit entries of interior spaces and interior products. Entry period: October 2: People's Choice Exhibit @ MOHAI, Seattle October 27: INawards Ceremony @ Benaroya Hall, Seattle **EVENTBRITE: INawards14 PROJECT ENTI**



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Ceremony ticket sales begin September 9

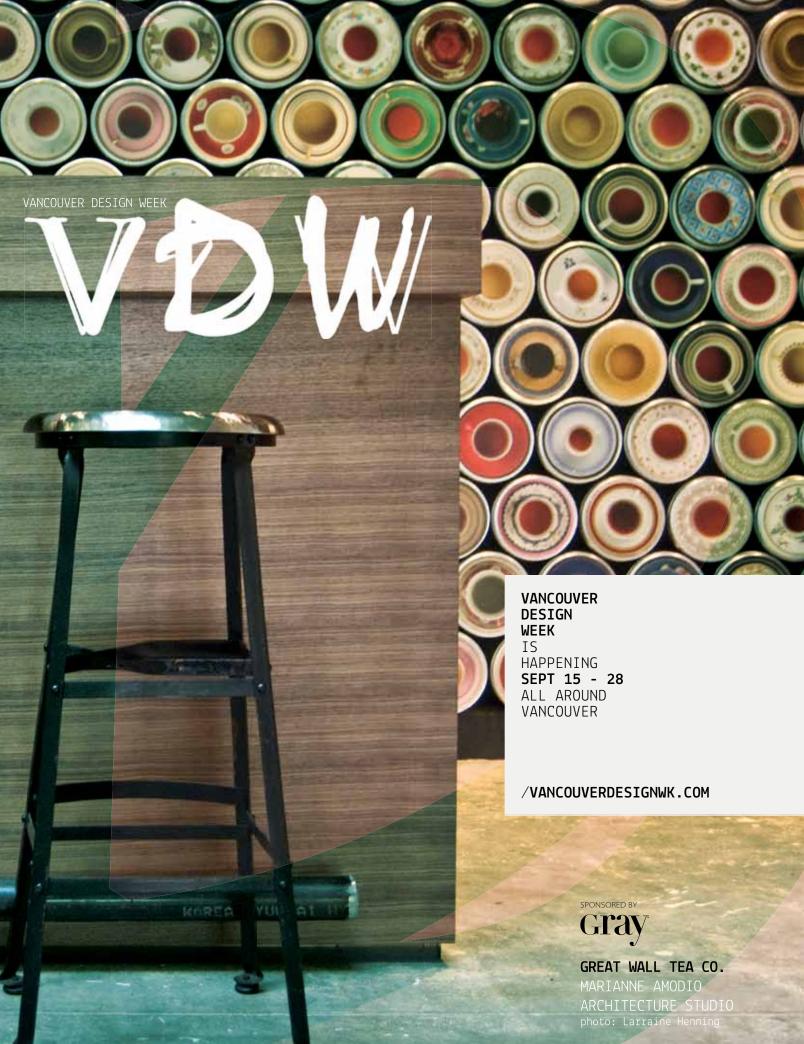


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## Meet the Man Behind the Mask

Celebrate 10 years of IDSwest with Bertjan Pot. Dutch designer Bertjan's new Prop Light, recently launched at The Salone del Mobile in Milan, now will be seen for the first time in Canada. Don't miss Bertjan on the Livingspace Design Stage at IDSwest 2014.

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Artist Janet Echelman installed a temporary version of Impatient Optimist at the Bill & Melinda Gates Foundation campus in Seattle last October, in order to study the movement of the wind within the courtyard and the optimal lighting placement. The final piece, made with more durable materials, will be unveiled this fall.

> he idea began with the mercurial Pacific Northwest sky. When developing concepts for an aerial sculpture commissioned for the Bill & Melinda Gates Foundation campus in Seattle, artist

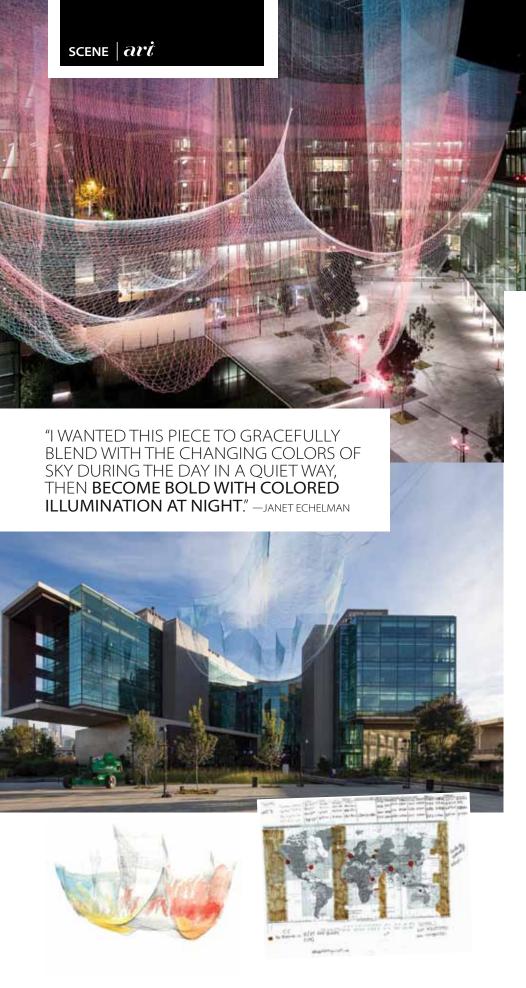
Janet Echelman saw opportunity in the ever-changing expanse above and installed a camera on the foundation's roof to capture the sky every five minutes over a 24-hour period.

"I thought a great deal about the sky metaphorically with the foundation's mission of uniting people all over the world in common goals of good health and respecting the environment," Echelman explains. "I wanted to re-create the combination of hues at sunrise from their regional offices from New Delhi to London, Beijing to Seattle, and the gradual transmuting of colors."

At her studio, based in Brookline, Massachusetts, Echelman utilizes a custom-designed software tool by Autodesk that mimics the most intricate effects of gravity and wind force to visualize her sculptures. Her final designs are then sent to factories throughout the Pacific Northwest, where the requisite braiding, industrial looming, hand-knotting, and handsplicing is accomplished. Echelman relies on artisans in the region for their "deep historic skill set from the longstanding fishing industry, combined with their ability to deal with complex new technical designs."

Two years in the making, Impatient Optimist—also the title of Bill Gates's 2012 autobiography—is a voluminous tethered web of lightweight braided fiber with a core of Honeywell Spectra » TOGETHER. WEYVEBUIT OUR WAY AROUND SOME CRAZY CHALLENGES. GOD SPEED, ARCHITECTS, DREAMERS, CONJURERS WE'RE ALL IN.





FROM BOTTOM: Echelman began her design process by researching the hours of sunrise in the cities where the Gates Foundation has offices, from London to Beijing, and sketching. She and her team developed a lighting program for Impatient Optimist that cycles through a spectrum of sunrise hues, projected in real time as the day dawns in each city.

nylon, which is 15 times stronger than steel. It will be installed at the Seattle campus in late 2014.

At night, with computerized lighting effects, the aerial sculpture morphs into an otherworldly, organic life form, symbiotic with every weather condition.

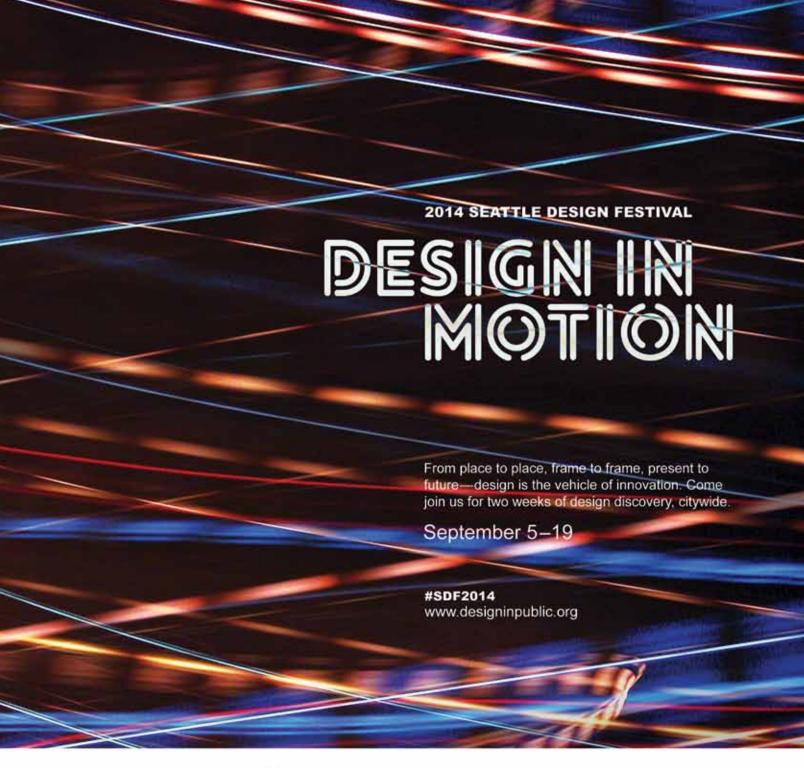
With her earlier installation of Skies Painted With Unnumbered Sparks in Vancouver for the TED Conference's 30th anniversary, Echelman raised the bar on the transformative potential of public art. More than double the size of Echelman's previous works, and weighing 3,500 pounds, the sculpture was suspended 745 feet over the waterfront between the 24-story Fairmont Waterfront Hotel and the Vancouver Convention Centre.

Constantly challenging herself, Echelman is also at work on an indoor commission for the Matthew Knight Arena in Eugene, Oregon. The piece, which will open on October 21, consists of five interconnected net-like forms and will highlight the connection between itself and viewers. When people stand beneath it, they'll trigger a sensor that changes the colorful lighting to white spotlights, which in turn project shadow silhouettes and line-drawings onto the wall.

As Echelman says, "Bringing people together to interact with public art and nature is ultimately my goal with every project." \*



SEE THE GATES FOUNDATION SCULPTURE IN MOTION AT GRAYMAG.NET/ **ECHELMAN** 



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a quiet life on tiny Lummi Island, Washington. Today, the chef—a newly anointed James Beard Award winner—runs the prestigious Willows Inn restaurant and spends his days foraging plants, smoking fish, and creating imaginative multicourse meals that reflect the island's bounty.





## ELEVATE YOUR EXPECTATIONS





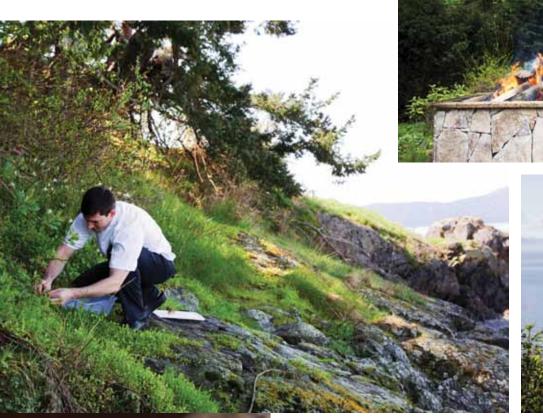








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**CLOCKWISE FROM TOP LEFT:** Chef Wetzel foraging at Legoe Bay, less than two miles from Willows Inn; a fire pit sits outside the smoker, where ingredients such as salmon are smoked with alder planks; a boat crossing the Rosario Strait; small details drawn from nature inspire chef Wetzel's creative menus.

Wetzel allows creativity in his kitchen, but is insistent that almost everything on his 18-course menus is local. A recent meal included surprising elements such as fried sunflower root with sweet onion, wild dandelion roots with herring roe on kelp, and just-caught mussels smoked outside the restaurant and served in a cedar box lined with beach rocks. Open the lid and a puff of smoke emerges. That element of whimsy adds to the uniqueness of the dining experience.

The prix fixe menu changes daily depending on the season, but the care put into every dish is always the same, a value Wetzel picked up working his way through kitchens over the past 14 years.

Every year, he closes Willows' restaurant in January and February so that he and his crew can travel around the globe, working in different restaurants to garner inspiration. Recent destinations included Asia, South America, and Europe, where one of the chefs picked up a new method of making herb oil—a technique since introduced in the Willows kitchen.

Even though he's seen the world, Wetzel is still awestruck by the expansive views from the inn's porch.

"It's beautiful all year round," he says, standing in the doorway in a dark brown apron, watching an orange-and-pink sun set into the Rosario Strait. "But right now is one of the best times you can hit it." We couldn't agree more. \*



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## Taking the I BAV

Meet six designers whose unconventional career paths—from motorcycle racer to lighting designer, for example—led them straight to their creative passions.

> Written by RACHEL EGGERS, NICOLE MUNSON, and **BROOKE SAHNI**

## Maithew Boyes

from ballet dancer ...
... to shop owner and interior designer »

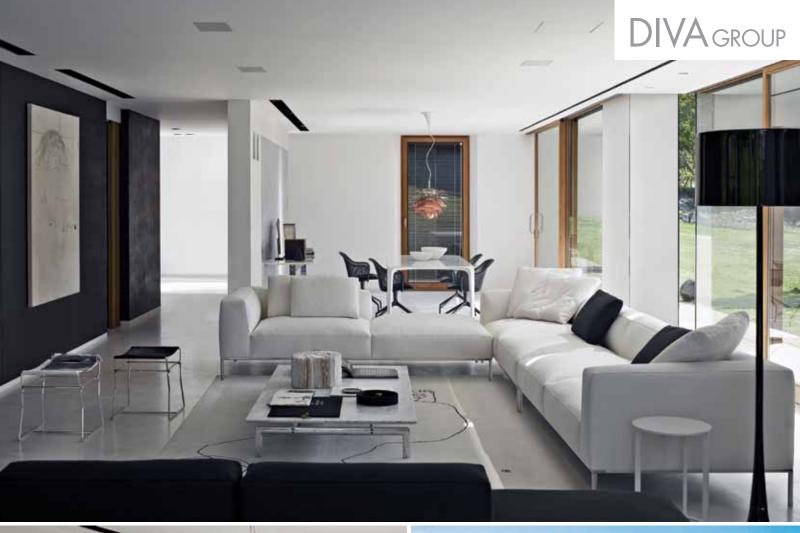
See page 38.



After working as an electrician, and surviving a thrill-packed career as a sidecar racer (that's her clinging to the back of a motorcycle, below). Holloway helped start a new Seattle-based lighting company.

When the lighting collective Standard Socket burst onto the Northwest design scene earlier this year, it was anything but standard. Started by four Seattleites, the company promised high quality, unique lighting produced and manufactured locally. Dawna Holloway, one of the founding members, arrived at her new career in a roundabout way. Until 2008, she was traveling the world as an international sidecar racer. Never heard of such a thing? Neither had Holloway.

"One spring, I went to a road race at Hoquiam [Washington] to watch a friend," she remembers. "After his event, around the corner came a wild, sideways, sliding three-wheel drifter. And that was it; love at first sight." Holloway relished the thrill and travels that the sport allowed, but it didn't exactly bring home the bacon. Looking for something more lucrative, she asked the president of the Washington Motorcycle Road Racing Association about his job as a master electrician, and eventually started apprenticing for him. The new line of work paid off, and soon Holloway's primary interest in lighting began. As her fascination grew, Holloway took classes from the Lighting Design Lab in Seattle to learn more about illuminating spaces. Eventually, she ended up working with Darin Montgomery of Urbancase on a lighting project, and the duo found they enjoyed working together. With that, Standard Socket was born. "It's filled a gap between my technical and creative side," Holloway says of the company. "It's sculpture combined with lighting." »















## WHO: Garrison Hullinger WHAT: Founder of Garrison Hullinger Interior Design

WHERE: Portland

## from retail project manager ... ... to interior designer

Portland-based interior designer Garrison Hullinger is a prime example of how life's misfortune can guide us to our ultimate purpose. Following a serious work-related accident in 1999, the former Gap Inc. project manager had to hit the reset button on life—spending four years relearning how to read, write, and walk. An occupational therapist on the rehab team suggested he take on a bathroom remodel project to help regain motor skills. "I always had the construction bug," Hullinger says, recalling a fond memory of restoring and decorating an R.V. with his mom. As he recovered, he took on additional renovation projects, including

buying and remodeling homes in San Francisco. As he gained confidence in his design skills, he realized that he wanted to turn his new hobby into a primary job. In 2010, he officially launched Garrison Hullinger Interior Design, and by the end of 2011, he had five employees. Today, that number is 16. Earlier this year, his firm was recognized as one of the top 100 fastest growing companies in Oregon and southwest Washington by the Portland Business Journal—an accomplishment he never imagined five years ago. "Life is a patchwork," Hullinger says, reminding us that even the most grim circumstances can lead to favorable results. »

Interior designer (and former Gap project manager) Garrison Hullinger is known for his warm, contemporary interiors, as shown here: the project at bottom features almost exclusively American-made products and materials.

JOM SHOTS: BLACKSTONE EDGE, COURTESY GARRISON HULLINGER INTERIOR DESIGN





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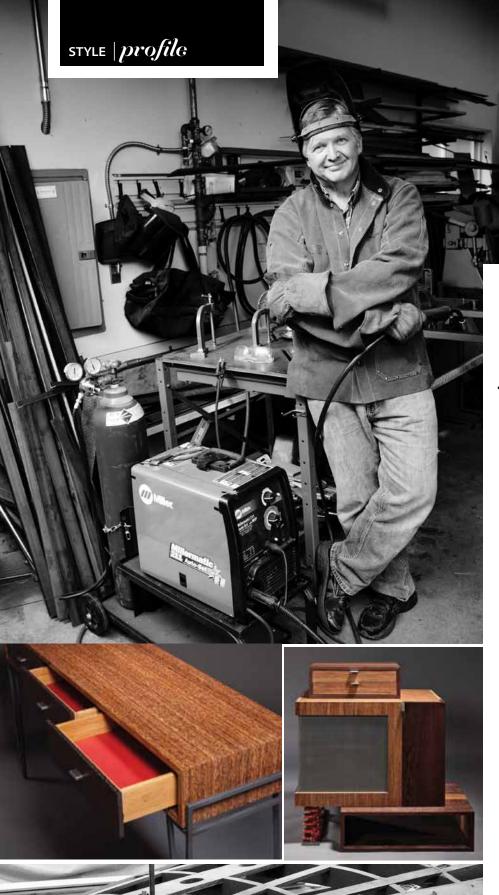


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For Matthew Boyes, the co-owner of Cielo Home & Interior Design, a high-end boutique in Portland's Pearl District, life hasn't always been about creating striking interior spaces. When he was a young teen, he told his parents, "I either want to be a ballet dancer or a Barneys window dresser." Boyes never ended up staging a window at the infamous department store, but, in 1992, he got his first professional job at the Kansas City Ballet. Three years later, a snippet in Elle magazine describing Portland as progressive caught Boyes's attention, and he auditioned for the Oregon Ballet Theatre, where he danced with the company for 10 years as a principal dancer. It wasn't until Boyes met his partner, Frederic Koeleman, who had a background in business, that his transition from ballet to interior design was set into motion. "For the first five years, I was dancing and had the store," Boyes says. "I was proud of my work as a dancer, but it was time to move on." Although his dancing years are behind him now, Boyes easily draws parallels between his two careers: "Ballet and interior design are all about making the experience special."





After restoring a 1940 Chris-Craft boat (bottom), Dellplain shifted his focus to furniture design. His creations combine materials such as wood, metal, and leather, as evidenced by his Red Pocket console table (middle left) and Stacked Boxes cabinet (middle right), which incorporates salvaged automobile springs.

WHO: Mark Dellplain
WHAT: Founder of Not2Big

WHAT: Founder of Not2Big
WHERE: Vashon Island, Washington

from art director ...
... to furniture designer

Mark Dellplain has woodworking in his blood. The Washington native grew up watching his father build classic wooden boats, and when he had the chance to restore a 1940 Chris-Craft runabout as an adult, his own passion was sparked. "The scent of fresh-cut wood, the piles of shavings scattered on the floor, and the noise of the machines in his shop are the most vivid memories I have of my dad, who died when I was seven. Restoring my own boat brought back those memories, along with new clarity about what I wanted to do." Dellplain undertook the intensive 18-month boat renovation, replacing everything from the upholstery to the engine, in 2011, after working as an art director for 11 years, and then as a graphic design consultant. The process let Dellplain combine his love of woodworking with the design skills he obtained from the fast-paced advertising and fashion industries. With renewed creative energy, he launched Not2Big, a modern furniture company that sells oneof-a-kind artisan pieces crafted from metal, wood, glass, and repurposed objects. "It's not just about furniture," Dellplain says, "it's about great design. Whether it's a boat, a house, or a chair, the same fundamental design principles guide my work. I build pieces one at a time and strive for designs that are as functional as they are beautiful." »



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Behind a blue-roofed house in Seattle is the garage-studio of Dave Rutherford's Barkley Sound Bags. It's a charming, tidy spot dedicated to creating one-ofa-kind bags from worn-out boat sails. A long worktable dominates the room, with canoes and a sailing dinghy suspended from the ceiling. A sign mounted over the garage door reads, "New Life for Old Sails."

Barkley Sound Bags—named for a favored sailing spot west of Vancouver Island—launched in 2008, just as Rutherford was planning to retire from a 34-year career as an architect. His daughter couldn't find the right tote for a trip to Europe, so Rutherford whipped one up on his industrial sewing machine. "It needed to be water repellent, soft sided, and carry-on friendly," says Rutherford, who found the perfect material in an old memory-laden

mainsail he'd saved from his own boat. Thinking that others might need such a traveling solution, he started his bag business.

It's a well-tailored second career for him, combining his love of sailing, design, and construction. A trademark of his work is turning a sail's many practical elementsgrommets, reef points, cringles, batten pockets, racing numbers—into eye-catching details.

Currently, Rutherford offers six basic models, but there are more styles to come. Specially commissioned pieces and works-in-progress hang around his studio, reflecting a mind that's not even close to exhausting the potential of his chosen medium. When a sail has ended its run on the sea, it probably hopes to wind up in the hands of Dave Rutherford. \*\*

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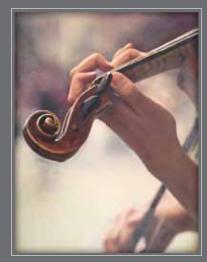
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## STYLE | sourced "There are so many great new wallcoverings out there. Think fuschia stitching on green grasscloth. You can take something boring like a hallway and turn it into something magical."-ROBIN CHELL Culled from the archives of the Röhsska Museum in Gothenburg, Sweden, this exquisite print by renowned Japanese woodblock artist Utagawa Hiroshige shows his mastery of depicting rain in landscapes. Hiroshiges Regnskyar wallpaper mural by Sandberg Tyg & Tapet, \$1,310 at Örling & Wu, Vancouver, orlingandwu.com.



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Written by STACY KENDALL, NICOLE MUNSON, and JASMINE VAUGHAN

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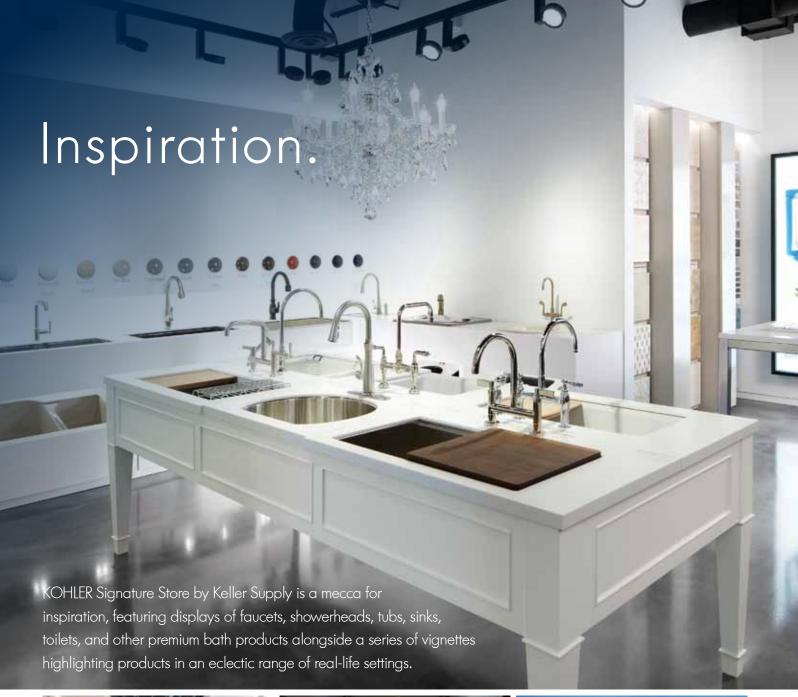




"Switch out just one of your dining room chairs for something different. I like to mix up chairs, and I am all about asymmetry." —ANDREW GATH

FROM LEFT: Adam Armchair, price upon request, at Bedford Brown, Portland, bedford brown.com. Mood chair by Artifort, \$1,154 at Gabriel Ross, Victoria, B.C., grshop.com. Harper Rocker by Bernhardt Design, from \$2,737 at Hive Modern, Portland, hivemodern.com. "If you have a great little accent table, use it for something else, like a bar cart. Repurpose things, rather than just thinking of their original function."

-VICTORIA MCKENNEY »









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Tessa Mod shelving system, \$857 as shown at EO3, Vancouver, eq3.com.

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Flat.C wall system by Antonio Citterio for B&B Italia, \$22,000 as shown. Metropolitan Dining Chair by Jeffrey Bernett for B&B Italia, from \$992. The Table by Monica Armani for B&B Italia, \$7,467 as shown. Cratis rug by B&B Italia, \$925 per square meter. All available at B&B Italia, Seattle, divafurniture, com

"Look for more unique hardware or vintage hardware from salvage shops. Susan Wheeler in Seattle sometimes has boxes of old knobs. I also love leather pulls. The idea is always how to warm up a space." —ANDREW GATH

 $\textbf{Metro Kitchen Knob} \ \text{by Armac Martin, $25$ at Bradford}$ Decorative Hardware, Vancouver, bradfordhardware.com. Carme and Demeter Leather Switchplates, \$108 each at Canoe, canoegoods.com.







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Houndstooth jewel glass mosaic by New Ravenna Mosaics, price upon request at Ambiente Tile, multiple locations, ambientetile.com.

"MIX NATURAL MATERIALS TO CREATE BALANCE IN A SPACE AND MAKE IT FEEL SUPER HIGH-END INSTALLING WOOD ON THE CEILING OR ON A WALL IS HUGELY TRANSFORMATIVE." —ROBIN CHELL

ACEY AYTON PHOTOGRAPHY, COURTESY TWENTY ONE TWO DESIGNS

"A tile feature wall behind the sink makes a strong

visual statement and adds depth and texture to an otherwise simple room."—AMANDA EVANS

"Something that can make a big difference, without much of a financial investment, is creating wall paneling with one-and-a-half-inch molding. Attach the molding to the drywall and paint both the same color. It gives your room a new architectural feature." - VICTORIA MCKENNEY



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'Add sculptural greenery at the front door, like a tall cypress bush on either side. I love them in a black ceramic pot in a matte finish." —VICTORIA MCKENNEY

"Make the kitchen island more special—you can mix materials in the

kitchen for a great contrast. I love quartz for an island countertop.

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"THE MOST TRANSFORMATIVE MATERIAL FOR FLOORING IS MILESTONE. IT LOOKS LIKE CONCRETE, BUT IT HAS RESIN MIXED IN THAT MAKES IT MORE RESILIENT AND RESISTANT TO CRACKING, YOU CAN INSTALL IT OVER EXISTING FLOORING SO YOU DON'T HAVE TO RIP THINGS OUT AND THROW THEM IN THE LANDFILL." —ROBIN CHELL

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FROM TOP: Compass and Lario, by Devine Color, \$60 per gallon, devinecolor.com. Requisite Gray by Sherwin-Williams, from \$37 per gallon, sherwinwilliams.com. Breath of Fresh Air front door paint, from \$37 a gallon, benjaminmoore.com.



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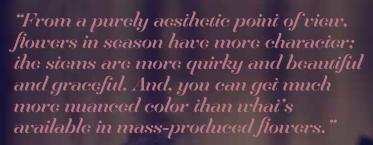
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A bouquet features a blush-colored dahlia with dusky accompaniments, including a mauve Queen Anne's lace, scented geranium foliage, and dark purple pincushion flowers. BELOW: Her head adorned with a woven floral crown, a Floret workshop attendee poses in front of a Skagit Valley barn.

> PHANTASM OF FLORA

> > Out in a fairy-tale field in Skagit Valley, a flower farmer and floral designer create the perfect gathering amidst summer's bountiful blooms.

> > Written by DEBRA PRINZING : Photographed by LAURA D'ART



Come August, the flower fields of the Pacific Northwest are unparalleled, a polychromatic explosion of textures and scents. In a lush corner of Mount Vernon, Washington, Erin Benzakein harvests colorful zinnias, velvety celosia, and other blooms from Floret, her organic two-acre cut-flower farm. As of last year, she also hosts workshops at her farm, teaching floral aficionados the art of natural flower design.

For her first weekend intensive, she invited a collaborator, Amy Merrick, a Brooklyn, New York-based floral designer and stylist known for her wild, nostalgic floral arrangements (picture a Dutch master painting come to life). The session sold out in two days.

It sounds academic to say that 17 flower enthusiasts—ranging from professional designers to those just entering the field—gathered to learn basic floral harvesting, care techniques, and to study the mechanics of bouquetmaking. Yes, that was the focus—but it was much more than that, once you factor in the dreaminess of 3,500 dahlias at their peak, plus thousands of stems of lavish annuals, perennials, vines, herbs, and fruiting branches of the season. Merrick and Benzakein conjured up something more like performance art than a heady and intellectual study, as they emphasized a sense of place and nature's diversity. Let loose in Floret's growing fields, the participants were

urged to raid the fields to their hearts' content. "That's everyone's dream, right?" Benzakein says. "To have your senses overwhelmed by flowers. It was pretty epic."

Their arms laden with delicate tendrils, petals, and pods, the students filled three pickup truckloads with buckets of blooms and followed Merrick and Benzakein to Basye Farm, a Skagit Valley homestead located just three miles away. There, inside a recently restored 19th-century barn, the design class began.

Merrick shared techniques to create wistful bouquets, centerpieces, and whimsical flower crowns. Standing around long trestle tables, each participant practiced the loose grip that Merrick demonstrated, letting the flowers relax in their hands and building a natural, open structure.

For Kailla Platt, a Portland garden designer-turned-florist, the chance to learn from women she knew only through blogs and Instagram feeds was nothing short of magical. "The stars aligned and I got to be part of it," she says. "You couldn't help but come away being inspired." Immersed in just-picked florals and surrounded by creative, like-minded women, Platt pinpoints the workshop as the "fire" that gave her the confidence to formally launch her studio, Kailla Platt Flowers. "



#### **FLORET** WORKSHOPS

ERIN BENZAKEIN OFFERS ONGOING SEASONAL WORKSHOPS IN MOUNT VERNON; THE NEXT ONES ARE AUGUST 19-20; SEPTEMBER 28-30; AND OCTOBER 2-4. floretflowers.com



On the second evening, with new friendships formed and newfound assurance in their personal talents, the women enjoyed a farm-to-table dinner inside the vintage barn. Fittingly, Benzakein and Merrick chose A Midsummer Night's Dream for the meal's theme. Anne Parker, a Portland chef, prepared a menu as local as the flowers.

Garlands of hop vines festooned the rafters and beech branches turned the upright posts into trees, reflecting the carefree spirit of summer. Each woman's head was encircled by a floral crown of her own making. Tables were decorated with flowers, fruit, and foliage, illuminated by votives.

So often Benzakein sends her flowers out into the world, not knowing how they will be shaped by others' hands. This time was different, she says. "It was so cool to see our flowers elevated to such a blissful level."

People came to learn skills, but they left with something more, Merrick observes. "So much of the workshop was about empowering each other to live out our dreams, putting ourselves into the world as creative women."

If it's true that flowers symbolize words not always spoken aloud, one could say that each designer held a promise in her hands. In Skagit Valley, for one weekend, kinship flourished and Eden felt possible. \*



SEE MORE PHOTOS FROM FLORET'S WORKSHOP AND DINNER AT GRAYMAG .NET/FLORET





#### **CLOCKWISE FROM TOP**

LEFT: Martin's pieces include the walnut Record Credenza; the exquisite Bronze Shaker Table with a cast base and metal rings inset to secure cracks; and the new Painted Cabinet, patterned with artful swaths of color-distorting oxidizers and bleaches.



Imperfect wood is an ideal medium for one furniture artisan's craft.

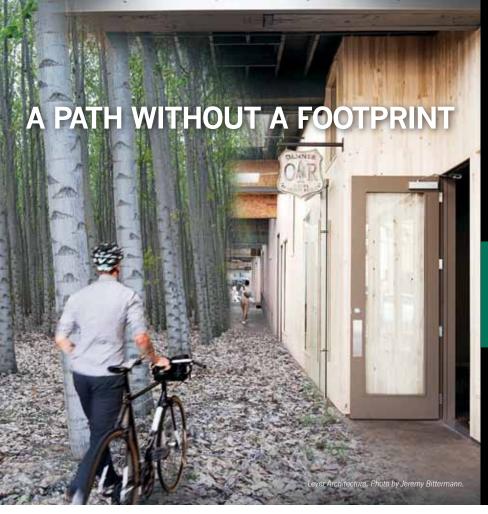
Written by R. BRUCE STRIEGLER: Photographed by TOM NUGENT



Martin's handcrafted designs—tables, credenzas, and dressers—are elegantly simple shapes, the wood's pigmentation and grain the starring features. The planks that shape his creations come exclusively from environmentally responsible sources, including trees that are sick or slated for removal due to development. Martin also works with metal shops in Vancouver and a bronze foundry on British Columbia's Saltspring Island to create custom table bases.

A singularly striking piece in his product line is the Bronze Shaker Table, which features a walnut, maple, oak, ash, or fir tabletop—often inlaid with polished metal engineer's rings or pieces of wood to secure natural cracks in the surface. "I use this technique to cover flaws and add stability or strength—but also to paint the slab as if it were a canvas, in a visually rhythmic way," Martin says. He frequently spends more than 100 hours creating a single tabletop, and prices reflect the laborious process: A table he recently created for an interior designer in Geneva fetched \$25,000. But the retail market isn't Martin's priority at the moment—furniture-as-art is. As Martin explains, "I'm doing more conceptual work right now—stools and side tables made from cast bronze, a limited number of editions, all signed. I suppose you could call them sculptures." \*





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creations include EBC, a custom necklace for Gem&Bolt, a Tulum, Mexico-based brand. Damm's designs are often overscaled; some measure up to 28 inches long and 12 inches wide.



## Next-Level Neckwear

In Seth Damm's hands, basic cotton rope becomes haute couture.

Written by LINDSAY J. WESTLEY

The brilliantly hued coils of Seth Damm's hand-dyed necklaces tumble across the chest of the wearer, blending sculptural form with soft waves of fiber. The large-scale, eye-catching pieces feel "less like wearing jewelry and more like inhabiting it," says the Seattle-based designer. "They're really more like adornments than jewelry—and some are full-on wearable tapestries."

Though this series of work—titled Neon Zinn looks refined from a distance, up close the statuesque creations reveal their rough-hewn roots. Damm uses 5/8-inch-thick raw cotton rope as his canvas, creating intricate shapes by "drawing," as he calls it, on a table with the twisted fibers. He then maps out a color sequence that enhances the design, presoaks the rope, and dips it into vats of vivid dye. After the rope dries, Damm re-creates the architecture with hidden stitches and strategically placed knots and cuffs.

What results is a three-dimensional form that's surprisingly tactile. "They're not overly precious," Damm says of his neckwear. "I'm asking people to consider this as a higher level of art, but if you look closer, you'll see that my canvas is still just a humble piece of rope." \*







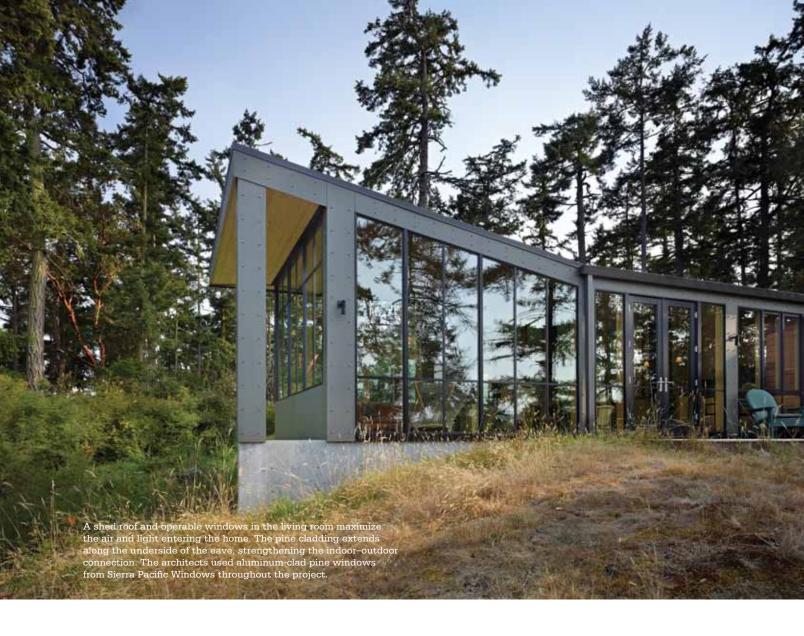
#### EMERICK ARCHITECTS



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hen Bob Hull passed away unexpectedly this past April, the Pacific Northwest lost one of its brightest architectural stars. This house in the San Juan Islands is his last completed project—and it's fittingly emblematic of Hull's design strengths and fixations. The Danish-American client "wanted the simplest geometry possible—a series of modest vessels tucked into the trees, with intimate spaces that frame great views," says Mike Jobes, the project architect, who worked closely with Hull on the design. Additionally, the client and her husband were committed to preserving the wild beauty of their site, a three-acre parcel thick with pine and madrona trees, and abutting a nature preserve.

The architects answered with a long rectangular pavilion that carefully needles through the existing trees without harming a single one, and a separate two-story guesthouse tower with a compact footprint. Every room has multiple

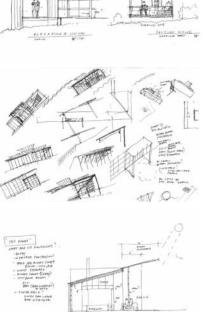
glazed walls overlooking the site's natural features, including a rock outcropping just outside the master bedroom and a nurse log that the clients planted with native species. A shed roof on the southern side of the main house slopes upward to maximize passive solar gain and natural ventilation—both priorities in Hull's design work—and lets light filter through the tree canopy into the living spaces. The interiors, in fitting Scandinavian style, are clean and refined, with little adornment to distract from the surrounding landscape.

Beyond simply viewing nature from inside the house, the owners wanted a place where they could sit outdoors year round, in any weather. The architects worked with Julie Smith Lubke, the project's structural engineer, to develop an entry canopy that subtly and modestly curves downwards over a small porch. To force the 3/8-inch steel plate to bow, Lubke lined the top with aluminum bars and applied 400 pounds of tension via two steel cables, which »





Floor-to-ceiling windows in the master bedroom overlook a rock outcropping. A Hull-designed house typically exposes the roof joists and beams, but in this case, the architects covered the ceilings with knotty pine boards. "The owner's Danish sensibility led to this simpler expression," Jobes says. "By cladding the underside of the roof joists with a continuous plane of pine, the roof concept is stronger and the space has a great sculptural quality to it, like a Finn Juhl house."



engage his clients with open dialogue. Each time this particular homeowner came in for a design meeting, Bob would have a bundle of sketches to show them that gave them a sense of the direction his thoughts were headed. The sketches are so evocative that they'd be impossible not to respond to. Then, as the conversation unfolded, he continued sketching, and the idea bent and morphed into what was finally built."

—MIKE JOBES, ARCHITECT





"ARCHITECTURE WAS A CONSTANT OBSESSION FOR BOB—IN A MEETING, HE WAS THE GUY SKETCHING ON THE SIDE OF THE AGENDA. HE'D SEND DRAWINGS IN THE MIDDLE OF THE NIGHT OR EARLY IN THE MORNING."

-MIKE JOBES, ARCHITECT

400 pounds of downward pressure. were attached to a piton and embedded in a boulder in front of the house. It's a signature Hull move, finding fresh, architectural use for materials typically used in other applications—in this case, sail rigging and rock-climbing

equipment—and it gives the structure a distinct architec-

tural identity.

that helped me get through Bob's death recently. I just love how happy he looks in it." OPPOSITE: The porch canopy is anchored to a boulder in front of the house using steel cables and

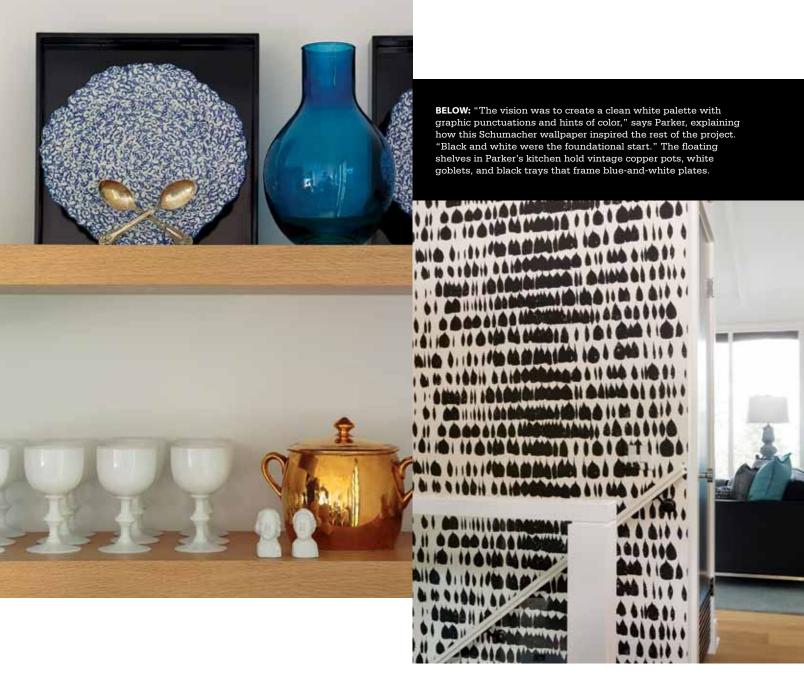
Working on this project was a pleasure for both Hull and his clients, who appreciated Hull's thoughtful, meditative approach to design. "They'd get into these great meandering, ponderous discussions about life, and how they live, and what's important to them," Jobes recalls. "Bob got real really fast with clients—he'd fly past small talk and get right into medium and big talk right away. He spoke in a candid manner, and was intuitive about following the design process." His openness is reflected in his architecture. As evidenced by this project, and the many before it, Hull leaves behind a legacy of buildings intimately connected to their settingsand clients intimately connected with their buildings. \*











ast summer, Lynne Parker was on the hunt. She thought she was looking for a house to renovate and flip—but when she toured a 1950s daylight ranch perched on a hill in Portland's Council Crest Park, she got unexpectedly attached and

decided to move in herself. Although the 2,400-square-foot house was architecturally unremarkable, when the interior designer walked in, she immediately saw beyond the low ceilings, dinette kitchen, and small rooms to the potential for bold wallpaper, exuberant décor, and an open floor plan.

"There's something about transforming the old to new that I just love," Parker says. "I can always walk in a space and quickly say, 'OK, that wall goes, and that wall goes,' and just start envisioning how something will look."

A renovation by building and remodeling firm Hammer & Hand, using working drawings by Kevin Fischer of Alice Design, included the addition of a master suite and the expansion of the kitchen, both with vaulted ceilings to make the space seem bigger.

Parker often uses brightly colored or daringly patterned wallpaper as a jumping-off point for design concepts, and her own home is no exception. "I use it like art," she says. "There are such amazing artists out there making really special paper." Before she even bought the house, she knew she wanted to incorporate the newly released Queen of Spain pattern from Schumacher, a black-and-white motif that resembles rows of smudged black ink, which she spotted in Portland's Linde showroom. It now lines the stairway connecting the two levels of the house, turning what could have been a banal space into a bold statement. »



Other eye-catching wallpapers—an elegant gold-and-white Hygge & West peony pattern called Petal Pusher in the master bedroom, and the painterly, digitally printed Flora Soft Focus from Brooklyn, New York-based Flat Vernacular in one of her 20-year-old twin daughters' rooms—served as additional inspiration for Parker's design. "Wallpaper adds personality, of course, as well as color, dimension, graphic proportions, and in some cases, height or depth," she explains.

On the ground floor, the living room and kitchen balance out the vibrant wall coverings with muted, neutral tones. There is no dining room in the house, so Parker commissioned Jason David Gillihan, designer and founder of Black Rabbit in Portland, to make a reclaimed wood table and matching benches for the kitchen. High-end appliances from Blue Star, Sub-Zero, and Dacor are a must for Parker, who enjoys cooking and entertaining. She powdercoated two saucer lights, salvaged from a dairy farm in southern Oregon, black, with a peek-a-boo gold interior. New oak floors add another layer of warmth. Floating shelves house collected objects—Parker always urges her clients to display their things instead of hiding them away in cupboards—including black trays from West Elm, plates from Anthropologie, and favored finds from local vintage shops.

"I tried to create a special moment within each of the vignettes in the house, but make sure they still feel related to each other," Parker says. "I'm always trying to tell a story. With this house, the story was one of crisp contemporary combinations of black, white, and cobalt. I wanted the space to feel luxurious, with personality and zing." \*\*

"I'm so excited when I discover a new wallpaper or textile. I think that's why I'm a little bit addicted to this process—I just love having a new canvas to work on."

—LYNNE PARKER, RESIDENT

AND INTERIOR DESIGNER



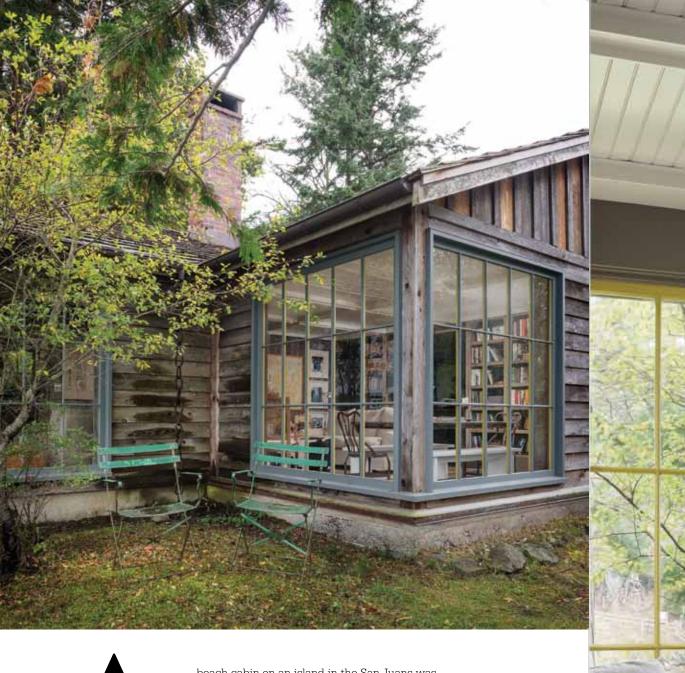




CLOCKWISE FROM TOP: In one of Parker's daughter's bedrooms, Flora Soft Focus wallpaper from Flat Vernacular sets off the Trina Turk sheets and a patchwork quilt sewn by Parker's maternal grandmother; the bedside lamp is from her paternal grandmother. The other daughter's bedroom features Hygge & West Otomi Red wallpaper, a custom wool-covered headboard, and a Crate and Barrel coverlet. Downstairs, Big Branch Woodworking created a bar area with a Carrera marble top and floating shelves. The faucet is by Hansgrohe.







beach cabin on an island in the San Juans was charming in all the wrong ways when a family from Seattle discovered it, tucked amid wild cherry and evergreen trees. To start with, there were the walls, made of 2x3 studs without any insulation. There was the roof that had to go, the numerous openings for critters, the lack of heating ... the list went on.

"It was in the right location, it had a form that was fairly workable, but it needed a lot of work," says John Hoedemaker, managing partner of Schuchart/Dow, the builders who handled the renovation along with interior designer Rocky Rochon and architect Stephen Sullivan. The whole team instantly saw the potential. "It was rife with opportunity," Hoedemaker says.

The cabin serves as "the front door," as Rochon calls it, to a nearly 200-acre property that was formerly an 1890s homestead and, later, a summer resort. As such, the property includes a scattering of additional buildings as well as a main house. But it's this cabin, which likely dates to the '20s or '30s, that visitors see today when they land by seaplane in a private inlet in front of the building. »



BELOW LEFT: The ottoman, custom made from Ikea cowhide, "gives the living room some funk," Rochon says. Bookshelves were made from cedar sourced from a nearby demoed building. When friends visited recently, "they were simply enchanted," the client says. "They said they felt like they were a part of the sea, resting safely on the rocky shore with the waves lapping around them.'





ABOVE RIGHT: The kitchen retained its original upper cabinets, though they got a coat of green paint, as well as its vintage window. Everything else—the marble, butcher block, and perforated nickel screened cabinet doors—is new.

So it was important that the 900-square-foot guesthouse served as a signal of the kind of experience that the hosts wanted to provide. "The client has a highly sophisticated sense of creativity," Sullivan says. "Houses and interiors are her art form. She seeks to create homes that are poetic, and have the resonance of history." Rochon adds that she likes "traditional, romantic old architecture." No cold or modern allowed—the house needed to be humble, warm, and eclectic.

After the much-needed roof repairs, the team replaced the walls and windows and stripped the existing linoleum flooring, exposing the concrete underneath. "The house is all about being imperfect and building on history," Rochon says. Walls were recovered with reclaimed cedar and the ceilings were also completely redone in a bright, white, coffered pattern.

Since the furnishings needed to look like they were acquired over time, Rochon scoured all of his favorite haunts (he notes that finding undiscovered vintage stores is almost as hard as finding good vintage pieces) to source French chairs,

Chinese candlesticks, and a steel surgical table from World War II—now used as a dining table. Custom pieces, such as the bedframes and nickel-plated screened cabinet doors, were new, but made to look rustic.

Guests who have stayed at the finished cabin have raved in emails to the homeowners. One couple was so moved by the experience that they bought their own beach cabin for their family two years later.

Could the loving reception be because of the relaxed feel to the interiors? The clients think so. "I've always enjoyed living in a more eclectic and casual environment," the wife says. "Raising a big family of five children, it was easy to go that direction. And with the beach home, it seemed like the right thing to do to create a place that was soothing."

For the homeowners, unfussy interiors may have originated from practicality's sake when they had five little kids, and yet, as they've found, that low-key style has a welcoming charm all its own. \*





# convergence zone

# A new café in the Pearl is more than just another

place to fuel up on caffeine—it's a cultural hub.

Written by RACHEL GALLAHER

In linguistics, "glyph" refers to an individual letter or character that adds to the overall meaning of a word, such as the French cedilla. In archaeology, a glyph is a carved symbol, such as Egyptian hieroglyphics. In Portland, it refers to a new downtown coffee shop-Glyph Café & Arts Space-as well as the inspiration behind its design.

If you look closely, you'll see, throughout the cafe, "repeating geometric patterns that appear in many glyphs, particularly Anasazi, Mayan, and Aztec graphic forms," says Sandra Comstock, who owns the café with her husband, Hugo

Moreno. The pair brought in Leela Brightenburg and Alissa Pulcrano of Bright Designlab to design a multifunctional, interactive space.

Distinctive seating areas throughout the café accommodate different activities, from looking at art to performing on stage. Couches provide room for relaxing and a bar has extra outlets for laptops. The coffee counter is clad in an abstract, laser-burned pattern, and was kept low to encourage conversation between employees and customers. A neutral palette of whites, blacks, and grays ties the entire café together, »



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## hospitality

**CLOCKWISE FROM BELOW:** Cerused white oak tables were designed by Bright Designlab and custom built by woodworker Reed La Plant with shadowbox tops to showcase poetry and local artists' work. In the front window, light fixtures hang from strings of turned wood beads by Australian company Marz Designs. Nooks and notches in the charred wood wall encourage customers to leave hidden notes for other patrons to find. Copper light fixtures by Tom Dixon illuminate the counter and match Blu Dot chairs.



**DESIGN TEAM** 

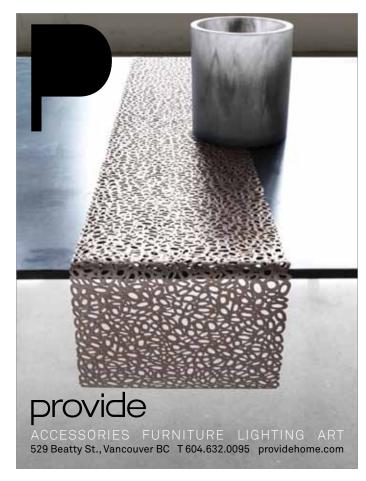
inicriors: Bright Designlab architecture: LRS Architects construction: R&H Construction

while copper accents, in the form of chairs and light fixtures, add warmth and a touch of glamour.

Near the entrance, a charred wood wall, designed by Bright Designlab and fabricated by furniture maker Reed La Plant, has nooks where people can slide notes, poems, or sketches for someone else to discover. Two baristas—a writer and a design student—left the first finds, and the owner's children and their friends often slip in a note or two. The take-oneleave-one method is encouraged.

"The poetry wall is all about sharing thoughts with others in a fun and non-intimidating way," Comstock says. "I think it helps convey what our space aspires to be-a cultural crossroads for the diverse and often separate visual and literary arts communities across Portland." \*











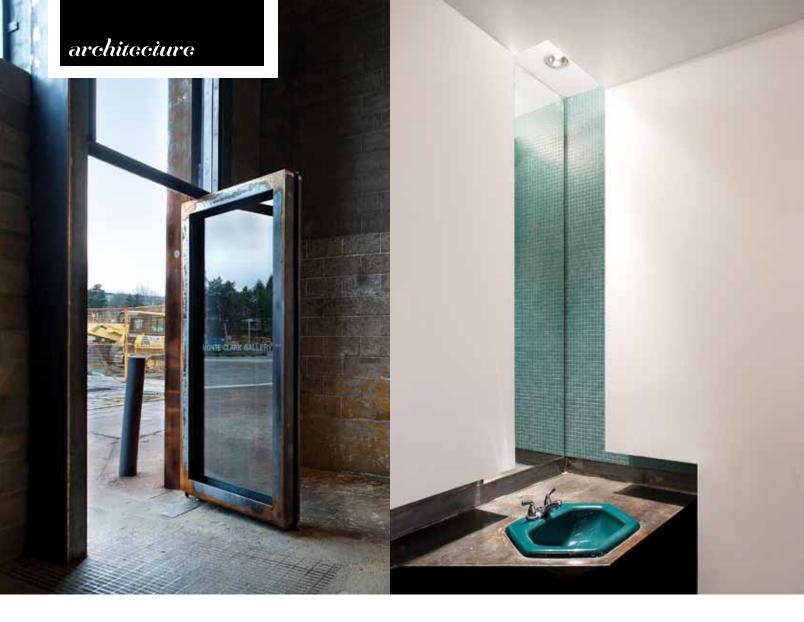
n January of 2013, Monte
Clark Gallery made a move
from South Granville's famous
Gallery Row to the grittier
Great Northern Way, an
up-and-coming warehouse
district. But the bigger move
was from one gallery style
(sterile, all white) to another that is
decidedly cutting edge.

To transform the raw space—a 4,200-square-foot former 1960s bull-dozer-painting facility—into a gallery, owner Monte Clark, architect D'Arcy Jones, and contractor Larry Halvorson undertook a process of archeological excavation. "We pressure-washed the walls and floors and found all these old layers and layers of paint," Jones says. "We had to remove a lot of things—the ventilation system for the old painting booths, and lots of oil and grease—and it just got better and better the more we stripped it bare."

Since the original building was built to be explosion-resistant (due to the volatile nature of industrial paints), the team couldn't make any large structural changes. They did, however, join two work bays—the side-by-side rooms formerly housing bulldozers—and added three art-viewing rooms; a custom steeland-glass door; and an unconventional open art-storage system made of Douglas fir dowels that allows patrons to browse pieces that aren't on the wall. They also stripped the warehouse's industrial work bays down to bare concrete block. In a concession to the art on display, they clad the bottommost part of the walls in white-painted drywall. "Even though we didn't want too traditional of a look, we still needed those white walls for the art." Jones says. "Finding that balance was a big challenge. As much as it [the space] is unique, you don't want the walls to one-up the art." »



**OPPOSITE:** Upon entering Monte Clark Gallery in Vancouver, patrons are greeted by white walls, concrete floors, and a custom raw steel staircase. Behind the front desk are 40-foot-long art-storage racks made from Douglas fir dowels, which allows visitors to browse the dozens of works not on display. **THIS PAGE:** The gallery is housed in a former bulldozer-painting facility. Architect D'Arcy Jones removed two old ventilation chimneys and added new skylights to seal off the holes in the roof. The lines on the floor are railroad tracks set flush into the concrete, so the steel tracks on the bulldozers rolling in and out would not destroy the floor.





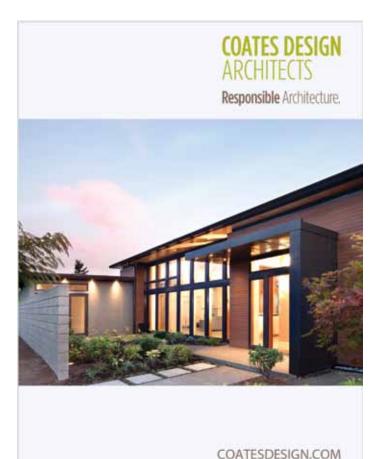
**CLOCKWISE FROM ABOVE LEFT:** The gallery door is custom glass and steel, fabricated by R&D Welding and Fabrication and LDH Installations, and was so heavy that there was only one hinge in North America that could support it; in the bathroom, pops of teal include swimming-pool lane-marking tile from Olympia Tile and 1980s fixtures from Kohler. Of the unusual art storage system, gallery owner Monte Clark says: "I wanted to make the guts of the gallery available to the audience by making the storage not only visible but accessible as well." OPPOSITE: The handrail and steel stair—which leads to a mezzanine that houses an office, kitchen, and a smaller gallery—are hot-rolled steel left raw to age naturally. \*

"WHEN THIS INDUSTRIAL BUILDING BECAME AVAILABLE, IT SEEMED LIKE THE NEXT STEP IN THE EVOLUTION OF MY GALLERY. ARTISTS' WORKS ARE BECOMING MORE EXPERIMENTAL AND THUS REQUIRE MORE FLEXIBLE **EXHIBITION SPACES."** 

—MONTE CLARK, GALLERY OWNER

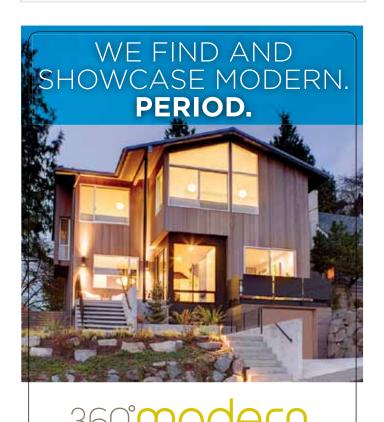








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portlandartmuseum.org

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Vancouver Heritage Foundation

Vancouver vancouverheritage foundation.org

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