

CRAFTSMAN *casual*

Jennifer and Stephen King loved their 1912 Craftsman on its generous lot in Portland, but what they *really* needed was, for starters, more outdoor living areas, a new master suite and a two-car garage. Thanks to Giulietti/Schouten Architects AIA, the couple and their three-kid, two-dog family are awash in lots of great new spaces.



BY SHEILA DE LA ROSA
PHOTOGRAPHY BY SALLY SCHOOLMASTER



Napoleon (left) naps on one of the best seats in the house, while Jennifer (opposite page) takes five with Grendel on a chaise from Restoration Hardware in a sculpture-accented courtyard. The new outdoor living space connects the original portion of the Craftsman to the new wing, which includes a living room with a fireplace that also opens to the dining room. Eric Butler fabricated the two-sided concrete fireplace. The chandelier is from Lux.

WALK UP ONE OF THE FEW PORTLAND streets that's had a book written about it—*Blue Moon Over Thurman Street* by Ursula K. Le Guin—and where your heart-rate starts to beat faster from the street's increasing incline and the Victorians start to get more bungalowy and sprawling, you'll pass a rambling Craftsman that looks, at first glance, as untouched as the day it was completed in 1912.

Just don't make any wagers with your historic-preservationist friends that the home has escaped serious updating. In fact, Jennifer and Stephen King and their three children—Samantha, 13, Max, 9, and Ashton, 4—are finally back in residence after a two-level addition was added to the handsome home.

"When Jennifer and Stephen first came to us, they were planning to relocate to Sisters, Ore.," says architect Tim Schouten, the vice president of Giulietti/Schouten AIA Architects PC, whose firm is also located on N.W. Thurman St. in Portland. "We take a lot of pride being the neighborhood architect, and we do a lot of repeat work that way. There's a special quality about all of the quaint, old Arts and Crafts homes on Thurman Street. We were working with Jennifer and Stephen on the design for a new house on some property they owned in Sisters and, at some point, they were expecting a child and they decided to stay in the neighborhood."

But their old Craftsman, which the



The Kings, with Grendel and Napoleon

Kings had bought in 2002 and done a kitchen update on in 2003, wasn't baby-friendly. Plus, a few years of living in the rambling home that was literally a few steps away from the sidewalk made its shortcomings more obvious.

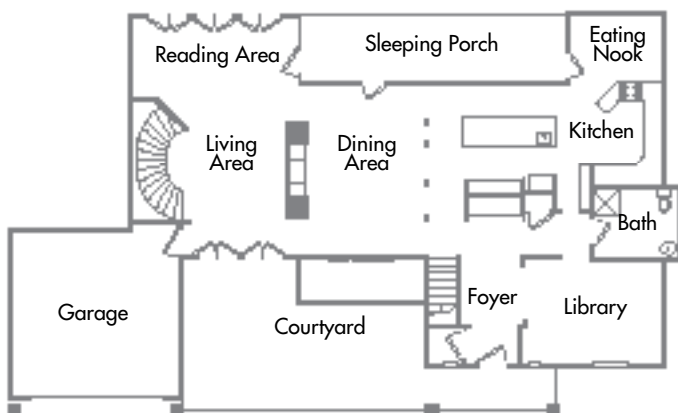
"My desire for more sunshine was one of the reasons we moved forward with the remodel," says Jennifer. "I wasn't born and raised in Oregon, so I *crave* the sun. I grew up in Colorado and then lived in California for quite some time. The way this house is oriented, the only place that

I could really get some sun was in the garden between the front door and the old one-car garage, but the property is steeply sloped, so using the garden to entertain in wasn't practical."

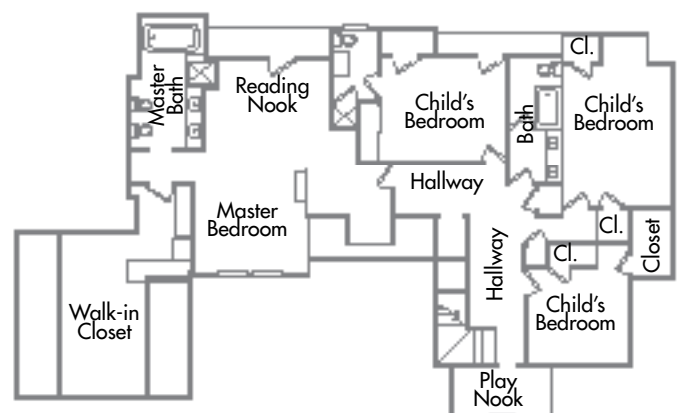
Mature specimen trees such as an enormous saucer magnolia that towers over the back of the three-level home hint at the property's rich past. "The house originally sat on all the land where those five houses have been built," says Stephen, pointing down from the second-story sleeping porch that leads from the dining

FLOORPLAN

MAIN LEVEL



UPPER LEVEL





"The light fixture came with amber bulbs, but we switched them to clear glass and white bulbs," says Jennifer. "I like the funness of this chandelier—and that the arms are flexible so you can bend them however you want." The Harmony Ceiling fixture by Tech is from Lux. Stephen found the cherry table, which is by an Italian designer, in Germany, where he lived for three years. The Flexform chairs by Flor wear new green slipcovers from a store in Seattle. Flower artist Jennie Greene of Jennie Greene Designs in Portland did the floral arrangement.



room to the eating nook in the kitchen to five houses that now surround the home. “The lowest level of this house—which we rent out to *World Pulse* magazine—is an apartment that, as myth has it, was designed as a separate apartment for the full-time gardener. People used to come and look at this house’s original garden. That’s why the magnolia tree that you can see from the eating nook is so huge.”

Creating outdoor living space in the sunniest part of the property without giv-

ing up privacy for the family was a ponderable for Schouten. “The Kings have a nice backyard, but it’s too far removed from the house to be practical,” he says. “The Big Idea behind the remodel was to take the home’s original L-shaped floor-plan and turn it into a U-shaped one. If we added a deck from a window wall in the new living room to the sidewalk, we could create a private courtyard with nice landscaping and a fun privacy rail. We knew those changes would help to bring

the outdoors into the inside.”

Originally the architect thought that Jennifer and Stephen were interested in replicating the Craftsman details (think flooring, moldings, coved ceilings) in the existing house. But as Schouten worked more closely with the couple, he realized that they weren’t the era-replicating kind.

Stephen, who was born and raised in Bristol, England, likened the push-pull of the architecture of the house with its eclectic interiors to a hotel he once stayed



“One reason why we remodeled the house was that we didn’t have access to the backyard from the house,” says Jennifer. “We had to go out the front door and around the gate. Now we have a sunny courtyard in the front yard and we can go out a new door in the lowest level of the addition and get to the backyard.”

at in a castle in Lyon, France. “When you walked into this old castle, the first thing that happened was that these glass doors swooshed open as if you were in a James Bond movie!” he says. “I really liked that the castle was so old but the hotel was so modern. Jennifer and I were trying to capture that counterpoint. I really didn’t want to make the interiors of the house look as if it were still 1912.”

The couple’s furnishings, alone, would’ve made that difficult: Many of the pieces are eclectic finds purchased during Stephen’s stints working in foreign countries from Germany to Africa.

“I studied economics in London, and when I left University, I had the idea that there were 160 countries in the world and the *only* way I’d be able to see more of the world than to see it during two-week-long vacations a year would be to incorporate travel into my worklife,” he says. “So I worked in Saudi Arabia for two years, then I worked in Hong Kong. I worked in Minneapolis and in the Bahamas and went back to the U.K. After that, I did international marketing for Tektronix. I had responsibility for what I call the “Terrorism and Tourism” countries: the Middle East and Africa. Then I moved here. That was 20 years ago. I rose up the ranks at Tek, and went to Munich for them for three years, which led to moving to San Francisco. That’s where I met Jennifer, and we came back here. What’s our *next* move? Sisters!”

It was freeing for Schouten and the rest of the design team—professionals such as colorist and designer Mary McMurray, who selected the exterior paint scheme, the interior wall colors, the floor stain and the exact hue of the double-sided concrete fireplace—to inject non-Craftsman finishes into the addition. “We worked in some Art Nouveau touches such as the stylized blades of grass railings and the modern telescoping Nana door from Germany that folds back leaving the new living room open to the new courtyard,” says Schouten. “We actually updated the ‘oldness’ to the 1912 parts of the house and still brought in more ‘newness’ to the addition.”



“I always sit here when I’m having my breakfast,” says Stephen. “It’s like having breakfast in the treetops.” The rustic table and chairs are from Flourish Interiors in Portland.

FOLLIES SUCH AS THE SALTWATER aquarium “backsplash” that wows you as you stand in the foyer of the home is the first clue that, in *this* Craftsman, bead-board walls and schoolhouse lights are not tucked into every 1912 nook and cranny. You need to tweak your expectations for turn-of-the-century furnishings and finishes to enjoy the house tour.

“I’ve had little aquariums my whole life when I was growing up,” says Jennifer. “I’ve always wanted a saltwater one. Stephen used to joke that if we put an aquarium in the entry, the house would look like a Chinese restaurant, but now he’s into it. We can sit and watch the fish for hours. We have blue tang, yellow tang—that long one is a wrasse. They’re *all* aggressive. We had a clownfish get eaten! The cabinetry has a false front on the foyer side, so that our aquarium guy—Travis Thibodeau from

CB’s Tropicals in Portland—can maintain the tank, which he does every other week.”

Schouten says the incorporation of the aquarium into the kitchen was tricky. “For the longest time, Jennifer wanted this impossible feat of having a larger aquarium that you’d see from the entry, but you could also look through the back of the aquarium through glass tiles that would be the backsplash in the kitchen,” says the architect. “I was having conversations with the contractor and the aquarium czar in Gresham. We all finally said, ‘Maybe it’s a cleaner look to solve 80 things by streamlining it and making the aquarium the backsplash.’ It turned out to be a good compromise.”

Logistically, the aquarium sits on a base that was installed before the cabinetry went in, and then the cabinetry was backed in against it. “It had to be fully



"The kitchen was undersized for the house, so we extended it into the old house where the dining room had been and we moved the dining room into the space that used to be the old living room," says architect Tim Schouten. Eric Butler fabricated the 12½-foot-long, 30-inch-deep two-sided fire-place that separates the dining room from the new living room. The pendants are from Lux. Rick Garis of Garis Woodworking made the new cherry cabinetry.

installed and filled before the cabinets went it," says Schouten. "Our regular cabinetmaker—Rick Garis of Garis Woodworking in Aurora, Ore.—did a great job of working around the aquarium."

For Schouten, the biggest challenges during the two-year construction of the addition were the tightness of the site and that the property was in an environmentally sensitive district. "We butted up

against the setbacks," he says. "And the house is located in the Balch Creek watershed, so we had to abide by the construction moratorium for the Balch Creek area: We couldn't excavate until after April 30 and we had to stop before Oct. 1. Even though this was an old existing house, we still had to implement newer and green design strategies and find a place for them to work on the site."

ONE OF THE KEY MEMBERS OF Jennifer's remodeling team didn't wield a hammer or make changes to the floorplans. Mary McMurray, the owner of Art First ("Custom and Historic Colors for Architecture"), a Portland-based business that provides color-consulting and design services, worked closely with Jennifer on a new exterior color scheme worthy of the well-loved Craftsman as well as on select-

ing interior wall colors and the perfect hues for such finishes as the concrete in the two-sided fireplace. "The house was a construction zone when I first saw it," says McMurray. "Jennifer and I looked at several possible colors of concrete. We wanted the color not to be cold, not to look like concrete you'd see in a garage."

Jennifer was appreciative of McMurray's eye. "I'm *not* a designer; I used to work in high-tech sales," says Jennifer. "Redoing this house was a lot of hard work. It was a lot of looking at magazines and a lot of shopping. When it came to painting the walls, I knew I needed professional help. I kept thinking, *How do I make the different colors of each room flow into each other?* I interviewed a few color consultants, but what I liked about Mary's style is that she didn't just want to put her few favorite colors all over my house. I knew, for example, that I wanted a chartreuse kitchen, so she helped me find the right shade. That was the room we started in."

McMurray faults round-the-clock home design shows on HGTV and Martha Stewart's magazines for the rise in so-so exterior color schemes that DIYers have selected.

"Some of those shows and magazines make you feel as if you're *supposed* to be able to do it all yourself," says the colorist, who's spent 17 years perfecting her trade. "But unless you've gone to art college and spent half your life mixing colors, it's difficult to select the right exterior color scheme for a particular house. It's just like, I wouldn't *think* of drawing up a legal document or repairing my own car. I hire experienced professionals to do those things for me. Plus, when you consider that the average paint job in Portland costs \$5,000 to \$15,000 and my typical color design costs less than \$400, it's a good investment to make sure that you're going to like looking at the colors on your house for the next 15 years."

For the outside of the Kings' house, McMurray advised covering the previous owners' circa-1980 house colors (a charcoal gray with purple trim) with shades of greens and browns. "This house has the muscular structure of a Craftsman, with a

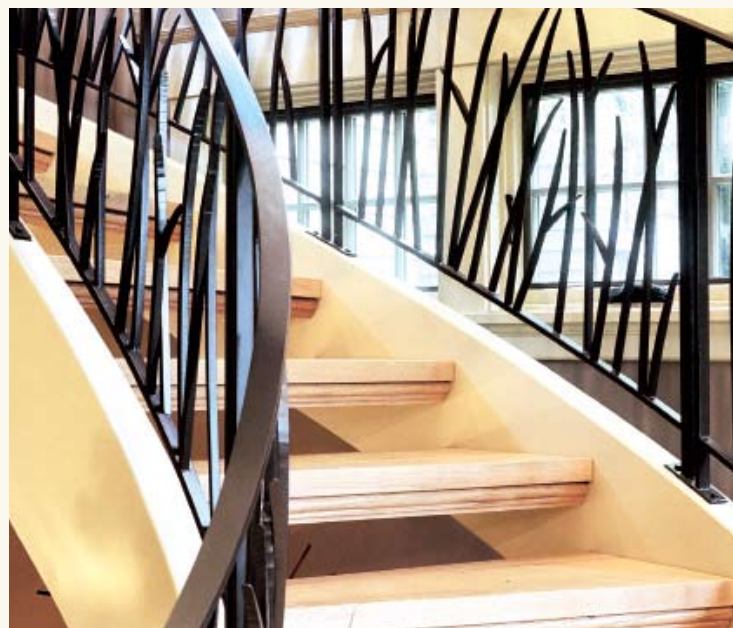
OLD HOUSE, NEW WING!

WHEN YOU ADD A NEW WING ONTO AN OLD HOUSE how true should you stay to the details that made you fall in love with the turn-of-the-century place to begin with? According to architect Tim Schouten of Giulietti/Schouten AIA Architects PC in Portland, it's a case-by-case dilemma starting with how true the house is to its original architecture. "This house already had quirks to it," he says. "Jennifer and Stephen liked the Craftsman style of the house, but they also wanted to add some art nouveau elements such as the courtyard and staircase railing (*below*) as well as some modern details such as a two-sided concrete fireplace. Still, they wanted the house to retain its Shingle Style look from the street. We all liked playing with the rules to make the house more livable for the family."

Here are some of the many details that Schouten spent time thinking about so that the Kings would end up with a timeless house infused with an eclectic look that's *totally* them.

The size of the rooms in the addition. To replicate the nooks and crannies in the existing three bedrooms or do a loftlike master suite? "The size of the second-story master bedroom was a product of the floorplan of the main level below it, and the need to squeeze in a decent-size master bathroom and walk-in closet yet still have the same front-to-back window alignment that we have in the new living room below it," says Schouten. "We also made it a priority to have a little sitting area with a fireplace in addition to a sleeping area, but we didn't go crazy with too many other amenities."

The new staircase. An elegant winding staircase leads from the main level of the addition to a lower level that includes a new media room, a bathroom and a home office for Stephen



("I call it The Dungeon," he says). Though the curve of the staircase feels old-fashioned, the iron railing is decidedly unexpected. "Getting that staircase to fruition was the hardest part of the whole project," says Schouten. "It's actually a double ellipse. We liked the notion of a large half-spiral staircase, but we just didn't have the space in the room to do a larger staircase. We needed a flatter curve to fit the space we had and we all liked the shape of an ellipse."

The Art Nouveau railings. "We did a lot of napkin studies trying to figure out the railing design," says Schouten. "I worked over glasses of wine with Jennifer and Stephen and the ironworkers at DeForm, whom I'd never worked with before. Those guys are *real* artisans. We ended up with Art Nouveau-inspired blades of grass."

The height of the ceilings. "Jennifer and Stephen's old master bedroom had limited head room, so they wanted a new master suite that felt modern and open and airy," says Schouten. "And they wanted a classic walk-in closet in the master. That was a *must* for them. Now they have a 12-foot-tall vaulted ceiling in the bedroom and a vaulted ceiling in the walk-in closet. Thanks to a former attic remodel, you go upstairs and the floorplan is wacky to begin with, with sloped ceilings, so we just thought, 'Let's just replicate the quirkiness that you already encounter upstairs.'"

The flooring. "Where the old floor transitions from the kitchen to the living area, there's an E.M. Escher thing happening where the floor drops off an inch," says Schouten. "We didn't want to redo the floor on the main level, so we stained it a darker color. And we used a walnut stain upstairs, too."

—S.M.D.



"This walk-in closet was my idea; isn't it great?" says Jennifer of the closet above the new two-car garage. The room's vaulted ceiling echoes the larger vault in the bedroom.

massive roof structure and really wide fascia boards," she says. "Greens and browns were the right tonality for this house, due to its architecture and the way light hits it. I brought a large number of paper paint samples, and Jennifer and I narrowed it down to about seven colors. The painter put up those samples on the sides of the house, and we picked our colors and that was it. I'm not one of these colorists who says, 'Let's put up 20 samples!' I like to envision a house's new colors, get it *really*

specific, and if I need to fine-tune one color, it's easy to do. You don't want to waste a painter's time having him put up 4-foot-square samples in different colors all over the house."

The new paint job creates a hierarchy for how your eye takes in the handsome architecture and seamlessly melds the new addition to the half of the house that dates to 1912. The neighbors have given it a thumbs-up, too, as evidenced by several passers-by who've liked the colors enough

WHERE'D THEY GET that?

... the drum-shaped lights in the master bedroom.

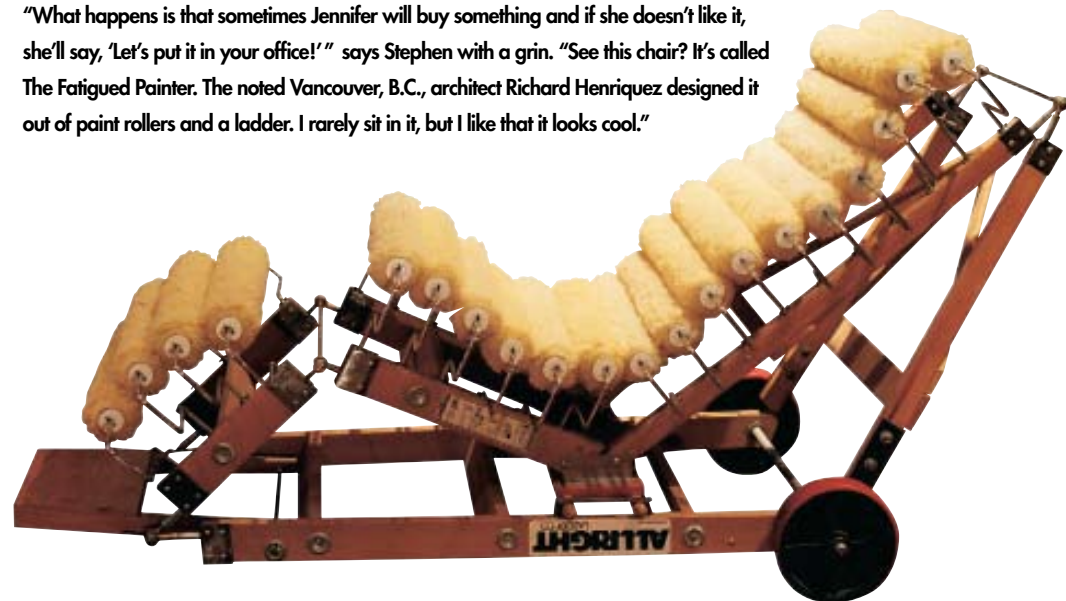
From Lux (888-299-6754 or go to luxlights.com) in Portland. "I found this fixture—like most of the fixtures in the house—at Lux," says Jennifer. "I love that place! I thought two of these would work great near the fireplace in the master bedroom. I wanted that room to have a romantic feel to it." The Delancey Drum Pendant by Tech is 16 inches wide by 23 inches high and gives off a soft light.

... the translucent door in the master bathroom.

From 3Form, Salt Lake City, Utah, 801-649-2500 or go to 3-form.com. A sliding door that looks as if it's made of glass separates the master bathroom from the hallway leading to the walk-in closet in the master suite. "No, that's not glass; it's a translucent panel door," says architect Tim Schouten. "It's an ecoresin embedded with thatch. The pattern is actually called Thatch. Originally we had an Art Nouveau thing going with the ironwork that looks like blades of grass, so we thought we'd add a panel above the mantel in the master bedroom's fireplace, and replicate that theme in the master bathroom in the door and the backsplash. 3Form has all kinds of fun materials that you can make architectural elements out of." Jennifer found the New Zealand-made door handle at Architectural Elegance in Portland.

... the paint roller art chair in Stephen's office.

From the Design Auction at the Vancouver Art Gallery (go to vanartgallery.bc.ca) in Vancouver, B.C. "What happens is that sometimes Jennifer will buy something and if she doesn't like it, she'll say, 'Let's put it in your office!'" says Stephen with a grin. "See this chair? It's called The Fatigued Painter. The noted Vancouver, B.C., architect Richard Henriquez designed it out of paint rollers and a ladder. I rarely sit in it, but I like that it looks cool."



to stop and request that Jennifer provide them with the exact color numbers so they can replicate the look on their own residences. McMurray advises against recreating a color scheme you admire on your own house as if you were doing a super-sized paint-by-number painting.

"I'm always flattered when homeowners want the colors on a house I've done for a client," says McMurray, who started the now-ubiquitous sage green house with cream trim and red accents 17 years ago (a color combination she no longer uses). "I have a confidentiality clause with my clients so that if someone asks for their house colors, they refer the homeowner to me. That way I can explain to the people who want those same colors that the color scheme I worked up for one client—and this is true 90 percent of the time—will look *totally* different on another house."

Among the factors that can make a yellow look like Buttercream on one house and Egg Yolk on another are the size of a house, the direction the front of the house faces and even what a house's facade is composed of. "A color that looks good on stucco isn't going to look good on siding," says McMurray. "And architectural elements differ from house to house. I've started a number of exterior color trends in Portland during the years I've been doing this. When I drive around town, it amuses me to see colors that are copied from my projects, and I *know* they're copied because my homeowners tell me, 'I came out of my house and I found someone on my front porch with a fan deck of paint chips trying to match your colors!'"

The green that McMurray and Jennifer settled on for the kitchen leans toward citron more than a pure chartreuse. The moldings are an ecru. A back wall in the living room that continues down the staircase and into the new media room is a rich mocha color. Elsewhere in the house, a calming sand color unites rooms not earmarked for punch.

"Mixing up wall colors in a home is like eating different foods when you go to a great restaurant," says McMurray. "At some point, you *have* to cleanse your pal-



"The dark wood in the master bath is really different from what we did in the rest of the house," says Schouten. "It looks more like a bathroom in a New York penthouse."

ette. So the hallway, which we painted in that sand color, became our "palette-cleansing" area. And you have to try different things. We tried a little green on the ceiling in the dining room, for example, but we decided that it looked too choppy, so we changed the color to make the room feel more serene."

Jennifer loved the process of getting from chartreuse to citron. (Stephen, not so much.) "Mary and I would be flowing with one vision, and then Stephen would come in and throw us all off," says Jennifer with a laugh.

Par for the color wheel, according to McMurray. "I think most women just enjoy

the process more than men," says McMurray. "They see it as a discovery whereas a lot of husbands I've encountered over the years are decision-oriented. It's not as if women say, 'Oh, gosh, we have to make this decision about this color *today!*'"

THE WAY THE KING HOUSE HAS BEEN altered gives every man, woman, girl, boy *and* canine privacy when he or she wants it and togetherness when they crave it. Napoleon and Grendel love to hang out on their respective dog beds in the second-story sleeping porch off the back of the house between the dining room and the kitchen—until they hear a ruckus they want to

join in on. A Friday night can find Stephen settled into the bar chair nearest the dining room, a laptop open on the center island, with Ashton, Sam and Max belting out a spirited rendition of “*Twinkle Twinkle Little Star*” while Jennifer prepares appetizers a few steps away for soon-to-arrive guests.

When bedtime arrives, Samantha gets to settle into her parents’ former master bedroom, complete with hot tub on its private sleeping porch and every 13-year-old sister’s dream: A new bathroom that she doesn’t have to share with her brothers. Max happily beds down in his old bedroom. Ashton, whose first bedroom was actually a closet-sized “room” with little headroom at the top of the original staircase, now slumbers in Samantha’s old bedroom. (Jennifer wall-papered the quirky space, now Ashton’s playroom, in a too-cute turquoise toile accented with cap-wearing dogs driving red and orange classic cars.)

But the best sleeping room in the house—if you’re older than 13—is Jennifer and Stephen’s new master bedroom., which, not surprisingly, rates as Jennifer’s favorite space in the house. For starters, her striking four-poster bed fits in the space. “I bought this bed at Kreiss in Seattle when we were living in Canada, and once it was



“I bought the wicker chair in Germany,” says Stephen of the cozy piece that appears to float. The pendant is from Lux.

delivered, the government taxed me 15 percent, which wasn’t very cool,” she says. “Then I realized that it wouldn’t fit in the bedroom. When *this* room was built, we were a little worried it wouldn’t fit, but it ended up fitting just fine.” A new master bathroom with a soaking tub with a view, a glass-enclosed shower and spalike dark cabinetry is tucked in the corner of the

addition and accessible through a translucent sliding door into which is embedded thatch. A short jog past a utility closet outfitted with a washer and dryer deposits you in a new walk-in closet that makes use of the space above a two-car garage.

RECENTLY, JENNIFER AND Stephen learned that the non-profit magazine that occupies the gardener’s cottage on the lowest level of the home has outgrown the 1,200-square-foot space and is moving out. “We’re trying to decide whether to leave it as a separate apartment for a nanny or for Stephen’s father to use when he comes to visit for a month or two from England or whether we should rejoin it to the house,” says Jennifer. “During the last phase of the remodel, we lived in that apartment—with the dogs down there, too. We’re thinking about

cutting an entry through the media room that would connect to the apartment.”

Time will tell whether Schouten will once again drive up Thurman St. and scope out what he could morph the square footage into. “Tim is so creative and laid back; he’s a really good fit for us,” says Jennifer. “He did an amazing job of making the addition look as if it belongs with the existing house.” □

meet the professionals



The Architect

Tim Schouten,
vice president, Giulietti/Schouten
AIA Architects P.C., Portland

Years in practice: 21

Years in firm: 14

On not turning the daylight basement apartment into the Kings’ new master suite: “We talked about

it, but Jennifer and Stephen really wanted their own space where they wouldn’t feel as if they were living below street level,” he says.

Contact info: 503-223-0325 or e-mail him at tims@nwlink.com.



The Color Consultant

Mary McMurray,
owner, Art First, Custom and Historic
Colors for Architecture, Portland

Years having own company: 17

On updating colors: “Former clients whose homes I worked in 15 years ago will call and say, ‘We’d like to change our colors a bit,’” says McMurray. “They move from warm

colors to light colors. And that’s just natural: Most of us aren’t wearing the same *clothes* that we were wearing 15 years ago.”

Contact info: 503-287-4354 or go to artfirst.com.



"We looked at a lot of different blues and turquoises for this room," says colorist and designer **Mary McMurray** of Art First in Portland. "I really believe colors have a benefit to your physical and mental health. The ceiling color and the furniture balance out this warm blue."