

PACIFIC NORTHWEST

luxe.

interiors + design®





ARCHITECTURE / JOHN DEFOREST AND
MARK SLIVKA, DEFOREST ARCHITECTS
INTERIOR DESIGN / ANDY BEERS, ORE STUDIOS
HOME BUILDER / PAUL VASSALLO AND
TONY GIAQUINTA, SCHULTZ MILLER
LANDSCAPE ARCHITECTURE / RICHARD PULKRABEK,
RICHARD PULKRABEK, LANDSCAPE ARCHITECT

TUDOR TIME

A SENSITIVE RENOVATION OF A 1930S SEATTLE
HOME YIELDS REVIVED HISTORIC DETAILS OUTSIDE
AND A MINDFUL BLEND OF OLD AND NEW INSIDE.

WRITTEN BY MINDY PANTIEL / PHOTOGRAPHY BY HARIS KENJAR

Architects John DeForest and Mark Slivka and designer Andy Beers reimagined a 1930s Tudor in Seattle. In the living room, a Bensen sofa and Minotti armchair and ottoman, both from Inform Interiors, and tufted chairs in Coraggio mohair form a stylish spot to sit. Joining the arrangement are a Chadhaus coffee table and a rug from Driscoll Robbins Fine Carpets.

The charm of a vintage Tudor home is undeniable—the romance of the style replete with steeply pitched gables and leaded-glass windows draws fans. On the inside, though, it's often a different story, with cramped, gloomy rooms typical of an era unsuited to modern-day living. Reconciling the two can be a challenge, as architect John DeForest and designer Andy Beers know well. Faced with a prime 1930s example in a desirable Seattle neighborhood, they set about preserving the best of the past while crafting a home more in line with the active lifestyle of a couple with two young boys. As DeForest puts it, "We didn't want an Easter egg effect where the outside is one thing, and the inside is incredibly different." Adds Beers, "I wanted the house to speak to a contemporary way of living without being so specific it would date itself."

DeForest, along with project architect Mark Slivka, gives the first hints of a reimagined home with the arrival sequence. "The old front door was heavy and formal, and the entry lacked shelter," recalls the architect. Remediating the situation meant installing two full-height, etched glass doors with sidelights. In collaboration with builder Paul Vassallo and project manager Tony Giaquinta, they replaced the siding, swapped out the old double-hung windows and repointed the weathered bricks. Giaquinta also located the right brick for the chimney extensions and new garden walls out front. "I spent quite awhile sourcing the material; it had to match perfectly," he says, "They ended up coming from a building in Seattle that was torn down."





Place velvet from Barbara Otto covers the den's sofa. Accented with pillows in a Schumacher chenille, it rests on a vintage rug from Stacy Logan. A rift white oak door by Rogue Valley Door opens to the home's new stair featuring a steel balustrade by Rhinehart Metalworks.

Perfecting the spacing of the 11 individual Esque Studio fixtures in the dining room required multiple drawings and full-scale cardboard mock-ups. Both the table and buffet are by Chadhaus; the Kaare Klint chairs are by Carl Hansen & Søn. Calico wallpaper in the niche adds dynamism.



The living room includes a spot for games furnished with vintage William Kalpe chairs in a Brentano covering from Trammell-Gagné. Above the table is a Lasvit fixture from Coraggio. Custom cabinetry by Seaboard Cabinet has places for both storage and display.



Landscape architect Richard Pulkrabek reworked the double lot beginning at sidewalk level with plantings like fragrant sweet box and liriopé. “The existing landscape contained screening hedges at the sides and back, which were retained along with a few mature rhododendrons on the front bank but otherwise everything was replaced,” says Pulkrabek. He also leveled the side yard as much as possible to accommodate a small sports court, a must, he notes, for a family with active children.

Inside, the architects created detailed diagrams of what was and wasn’t working and determined that the kitchen, formerly relegated to the dark side of the structure, needed to be flipped to a sunny locale—and the previously marooned dining room relocated across from it. “The clients wanted a kitchen as a hub that opened to the rest of the house,” says DeForest. Traditional stile and rail

cabinetry, trimmed back for a more contemporary look, was introduced, and the team also worked hard on millwork proportions. “The bases and trim are like they would have been in a Tudor, but, instead of a more intricate profile, we went with rectangular to bridge the range between traditional and modern,” Slivka says.

When it came to the millwork and other more permanent changes, Beers notes, “It was important that they should be in keeping with the style of the house so the next owner wouldn’t feel the need to rip it out.” Special care was taken to choose sympathetic materials like the 3-by-6-tile on the wall in the master bath that’s hand-glazed with an irregular edge. The new staircase, with an exposed superstructure, has a rail finished “in a way that makes it feel vibrant and alive and not hidden behind a coat of lacquer,” the designer explains. “It celebrates that it is exposed metal.”

Calacatta marble and honed granite on the countertops, from Meta Marble & Granite, offer striking contrast in the kitchen. On the backsplash is Clé tile, while the flooring is by GBI Tile & Stone from Bedrosians Tile & Stone. Studio Dunn stools are at the island, which is illuminated by Visual Comfort & Co. pendants. The Miele refrigerator and Dacor range are from Albert Lee; the island faucet is by Rohl from Best Plumbing.

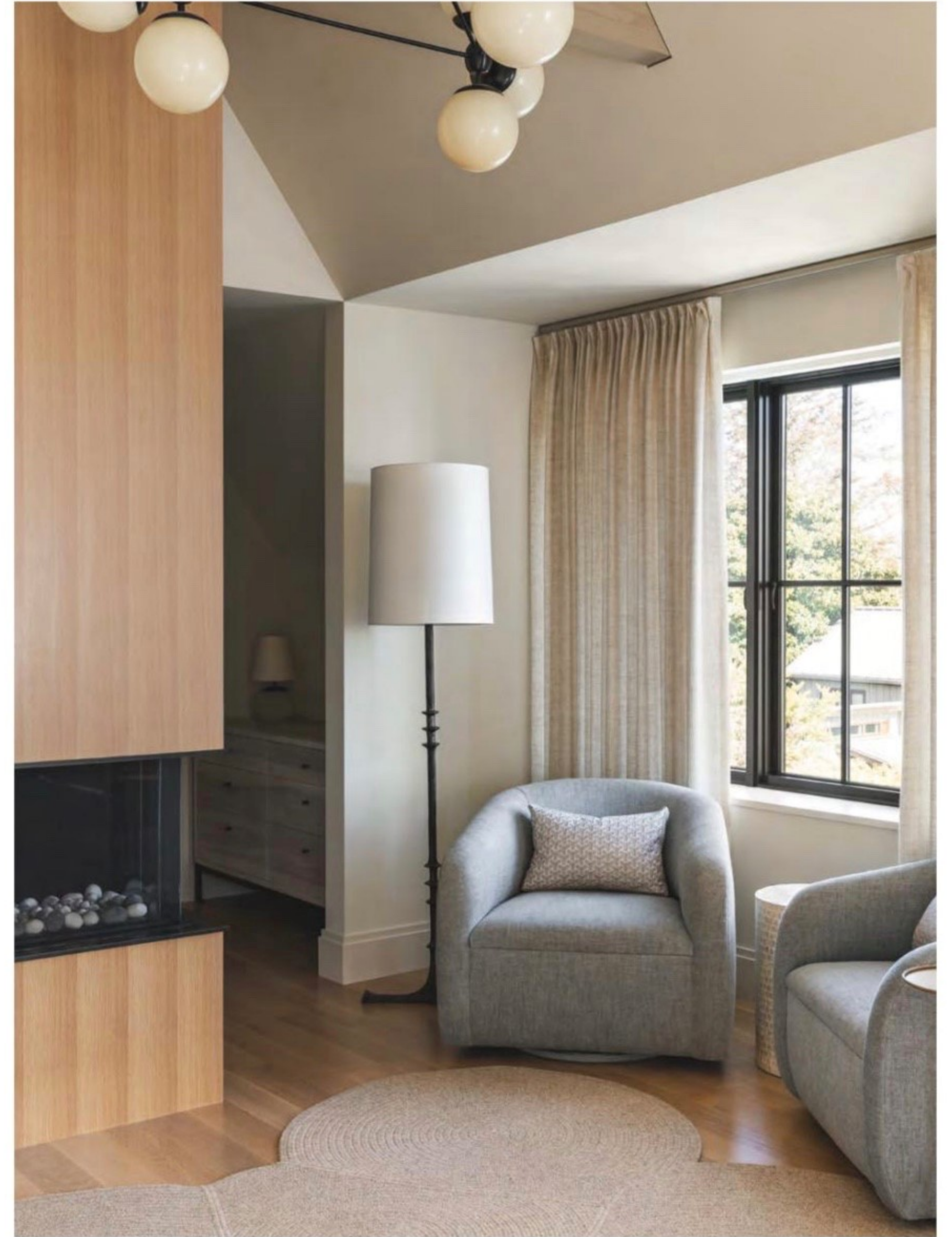
The arbor, accessed from the kitchen by Marvin doors from Lundgren Enterprises, overlooks outdoor spaces conceived by landscape architect Richard Pulkrabek and installed by Ohashi Landscape Services. Fermob stacking chairs from YLiving surround a custom table by Orcas Workshop. Above is a Form & Reform chandelier. Above is a Form & Reform chandelier.



Honed stone and marble also read as timeless gestures and speak—as does the palette of the other hard surfaces and furnishings—of the clients' desire for a high-contrast/low-color approach. "Everything they showed us was relatively neutral: cool neutrals with warm neutrals so the latter seem like color," he says. Taking their request to heart, in the living room, the designer opted for quieter ivory and mocha tones on the rug and sofa that allow the deep whiskey brown and tarnished gold on the remaining pieces to appear more like color.

For the silhouettes of the furniture, the clients' wish for a more grown-up feel drove Beers' decision making. "It was a good opportunity to use pieces to add a little dressiness but sized to a historic home," he says. In the living room, a Minotti lounge chair and ottoman, a sofa with a boxy profile and a pair of vintage slipper chairs swathed in silk mohair fit the bill, their sculptural forms and just-right proportions slotting into the space perfectly. "Each piece needed to be distinctive because there aren't a lot of them," he adds. In the dining room, a 12-foot maple table and classic Kaare Klint chairs with saddle leather seats impart a luxurious yet tailored feel. To keep the space balanced, wallpaper in the niche and a light fixture composed of glass globes encourage softness. And, ultimately, balance is at the very heart of the entire project. "They didn't want grandma's house or the Jetsons," says DeForest. Beers concurs: "We started from a historic place and pushed it as far forward as we could." ■

Benjamin Moore's French Canvas provides a soft background in the master bedroom. Coraggio fabric dresses the channel-stitched custom bed. At its foot is a Michael Felix bench. Atop the chest of drawers by Seaboard Cabinet is an Artemide lamp from Design Within Reach.



An Arteriors lamp and Roll & Hill chandelier light the master bedroom's seating area. DISC Interiors chairs in Mokum fabric swivel to face the fireplace, installed under the direction of builder Paul Vassallo and project manager Tony Glauinta, or the view. Underfoot is a Grain rug. The draperies are in a Coraggio linen blend.