

THE ORIGINAL
RESTORATION
MAGAZINE

HOW TO KEEP THE WATER OUT

OLD HOUSE JOURNAL

HOW TO
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DESIGN A '30s BATH
BUY AT A LUMBERYARD
WATERPROOF A
BASEMENT

RESTORATION

AN ENDURING HOUSE OF STONE
GREAT DETAILS IN A 1912 TUDOR
RENEWING A HOMEY FARMHOUSE

well done

Kitchens for Old Houses

DESIGNING TIMELESS SPACES

+ PLASTER REPAIR BASICS





ARCHITECTURAL DETAILS COME TO LIFE

Owners and their designer celebrate the unique features of a 1912 Arts & Crafts Tudor.

“The moment I walked up the stone steps, I knew I wanted to live here!” Mardee Malarkey recalls. She and her husband, Gregory, were on a long quest for a house to buy in Portland, Oregon. It ended with this historic Arts & Crafts Tudor built in 1912 in the Mount Tabor area. Noted Oregon architect Ellis F. Lawrence had left signature touches: walnut wainscoting in the foyer, cast stone for the fireplace, impressive chandeliers. Gregory, who is in the building-materials business, says, “It’s rare to find a house that features so many take-your-breath-away details—in a family home that’s not a mansion.” ● Confronting a big, unused sleeping porch entered only through a guest room, the Malarkeys engaged Lloyd Martindale, of C&K Custom Remodeling, who turned it into a much-needed laundry room. Martindale recommended interior designer Angela Todd, who created a hallway to solve the entry-point problem in the room. She tucked custom cabinetry into the Tudor roofline and placed the washer and dryer below (see page 62).

BY DONNA PIZZI / PHOTOS BY BLACKSTONE EDGE STUDIOS

BREAKFAST IN MORNING LIGHT

The east-facing breakfast room is lit by refurbished wood casements with transoms, all painted in Benjamin Moore's White Down. Thibaut's 'Asian Scenic' Coral and Green wallpaper has a 1920s Zen-garden theme.

The table is a family heirloom.

An early-20th-century Federal Revival banjo clock suggests the recurring theme of clocks and mirrors. **OPPOSITE** The 1912 Arts & Crafts Tudor residence was designed by Ellis F. Lawrence, founder of the University of Oregon School of Architecture. A 1924 addition is at the left.

FROM PORCH TO SUNROOM

Flooded with afternoon light, the west-facing sunroom is the result of an open porch having been enlarged and glazed in 1921. Designer Angela Todd went along with the colorful dragon-motif fabric when she learned her clients "love dragons!"



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was called back, in the early 1920s, by the house's second owner George B. Guthrie. Lawrence designed a vaulted room with plaster walls simulating stone, reminiscent of the Gothic-style Elsinore Theatre in Salem, Oregon. The room had featured Povey Brothers art-glass window, later removed. Angela Todd introduced the Malarkeys to retired stained-glass artist David Schlicker—who in the past had worked in this house and even knew where the original stained glass had gone. "He was a dream to work with," say the Malarkeys. "He spent some time with us, and drew the landscape we'd discussed. He shared with us his personal catalog. Then he beautifully executed the window."





LEFT Large, modern floor tiles that had darkened the sunroom were replaced with the D'Orsay pattern tile floor by Stone Impressions. "The floor is like exquisite jewelry," says Gregory. **CENTER RIGHT** In 1923-24, the second owners engaged architect Ellis Lawrence to add an art room or library with simulated stone walls and a vaulted ceiling. A new art window by David Schlicker replaces a Povey Bros. original that went missing. Original tile floors were regouted. **OPPOSITE** Past French doors to the sun-room, a Tudor arch marks the entry into the library.



TOP A Tudor arch leads to an anteroom and foyer. **ABOVE** The living room's original, cast-stone fireplace surround has pilasters with a medieval pattern in relief. The Fred Baker lead-and-glass ceiling fixture is original to the house. **LEFT** The dining room is paneled in American black walnut. Leaded-glass windows with stained-glass coats of arms flank the Tudor fireplace. An antique table from the East Coast is paired with antique chairs in a Scalamandré velvet.



ABOVE For a new wet bar, the door profile and cabinet details replicate existing built-ins. The “Jade” countertop is recycled glass from Walker Zanger, which is backlit.
RIGHT A sink wall is crowned by a valance echoing the wallpaper in the breakfast room.



ABOVE Floor-to-ceiling cabinets feature two-sided, pull-out wooden storage shelves. Hooks keep keys, leashes, handbags, and jackets handy.



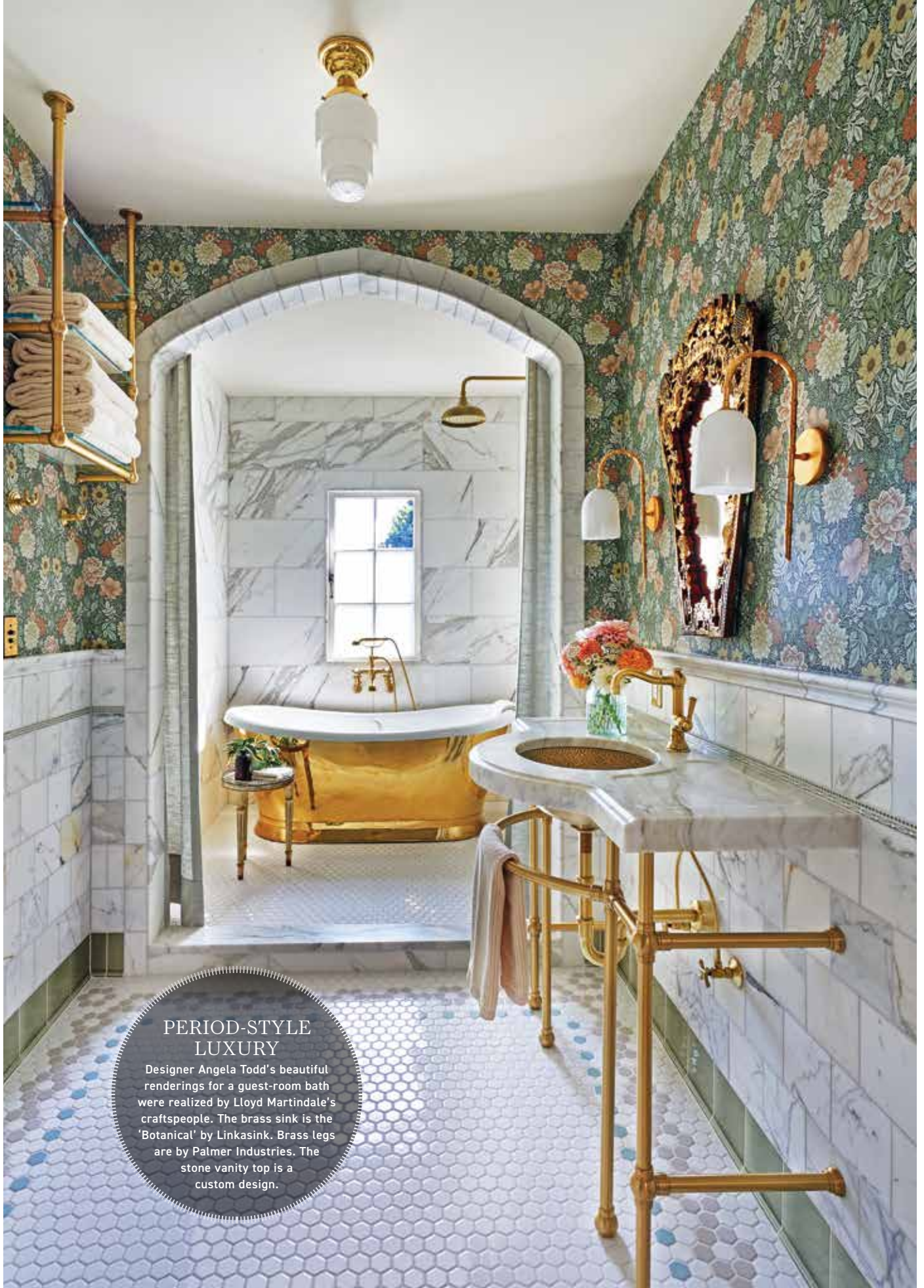
The original built-in hutch in the breakfast room was the model for the new bar; its lime-green interior paint picks up on the Schumacher upholstery.

In 1921, Lawrence had also enlarged both the living and dining rooms, moving their front walls forward and replacing a porch with a larger sunroom. Todd replaced the room’s dated, large-format floor tiles (a later addition) using stone D’Orsay pattern tile from Stone Impressions’ Luster collection.

Gregory had asked for a wet bar to be added in the Gothic library addition. When that proved unfeasible, Martindale suggested putting one in the breakfast room, designing it after the room’s original built-in. Gregory considered a jade countertop, but Todd found a recycled glass alternative (from Walker Zanger), backlit at night. The location turned out to be perfect during parties.

Upstairs, the guest room had no bath. Todd borrowed closet space and created a new doorway to make the new bath en-suite with the bedroom. A Tudor arch tops the stunning shower-bath wet room; a satin-brass finish elevates the plumbing and hardware, echoing the ornate mirror that came down through the family. “Angela’s got amazing ability with color, texture, and surfaces; her solutions are really elegant,” Gregory says.

The couple were just as impressed with the tradespeople brought in by Martindale.



PERIOD-STYLE LUXURY

Designer Angela Todd's beautiful renderings for a guest-room bath were realized by Lloyd Martindale's craftspeople. The brass sink is the 'Botanical' by Linkasink. Brass legs are by Palmer Industries. The stone vanity top is a custom design.



LEFT The guest-room bed is flanked by gold torchiere table lamps. Lit by an original fixture, the room is enrobed in the block-printed 'Crested Crane' mural, metallic grasscloth on paper, by Scalamandré. **BELOW** A wide, graceful Gothic arch separates the tub and shower niche in the new bathroom.



The Power of WALLPAPER in Design

Interior designer Angela Todd shares tips on how wallpaper can enhance the decoration of an interior. She specified very different papers for the breakfast room, a bedroom and formal bath, and a cheerful laundry. • "Wallpaper is transformative," says Todd. "Paint is not in the same universe." Scalamandré's 'Crested Crane' mural, metallic grasscloth on paper, in Wheat Blue, seeks to soothe guests after their travels (above). • Todd underscores the historic Arts & Crafts-period architecture and adds dimension to the guest bath with Borastapeter 'Dahlia Garden' wallpaper in a green colorway (right). • To add cheer and celebrate the new laundry room's Tudor roofline, the designer uses a Schumacher wallpaper that, well, sings: 'Birds & Butterflies', in Multi on White (below).



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Angela Todd explains that Gregory had grown up with fine antiques. Todd reupholstered the Malarkeys' well-made furniture, handed down from Gregory's family, and put it in the library. In the living room, they opted for a traditional symmetrical balance with facing sofas and chairs at the fireplace.

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