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**OPPOSITE:** With its gabled "bungalow" roof and porch, and lots of artistic details, this Foursquare is a looker. The dining room (this page) is similarly well endowed, with wainscot and plate rail and box-beam ceiling of Douglas fir, and a built-in cabinet that picks up such bungalow details as the battered columns. **INSET:** Owners Julie and John Casey.





BUILT IN 1911, the house certainly made a dramatic first impression. Robust and whimsical details of the Arts and Crafts period were everywhere, inside and out. John and Julie Casey found it very easy to overlook the long list of repairs the house had in store for them. The dining room had a plate rail—perfect for Julie’s collection of Royal Doulton china. The living room retained a handsome mantel framed by bookcases with leaded-glass doors and windows with stained-glass tulips. Family gatherings would be encouraged by the big dining room, the porch, the built-in win-

# BUNGALOW Square

A general description of American Foursquares reports that they may lean toward Prairie, Colonial Revival, or Arts & Crafts style. This foursquare house in Portland proves the point. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT**

## Harmony in Seven Colors

Twelve years after buying the house, the Caseys were ready to paint its artistic exterior in a period-inspired scheme. They tried out different combinations on the south side, seeking opinions from passersby and their mail-carrier, Carol. Eventually they consulted with Wade Freitag, a Portland architect who specializes in period houses. Wade took the Caseys on a neighborhood tour to see what they liked best. They chose greys, greens, and creams for the muted appeal in the soft, often overcast Pacific Northwest light. The house has unusual details, including the siding—a staggered, beveled cedar popular in Portland ca. 1900—so care was taken to keep color placement harmonious. The scheme uses seven Benjamin Moore Historical Colors—two of them repeated in different glosses, for a total of nine effects. Some are keyed to colors in the stained glass. The body is “Louisburg Green” with accents in “Tate Olive” and “Yorkshire Tan” on the trim, rafters, and fascia. The third-floor body color is “Fenland.” Eaves are painted “Greenmount Silk” and window sashes are in “Cottage Red,” with “Nantucket Gray” enamel on the porch floor.



The 1911 exterior is marvelously detailed, with novelty siding, exaggerated columns on piers, leaded and stained glass, brackets—and now a great color scheme.



dow seats. Even the basement was a draw, with high ceilings, workbenches, and cabinets that held the house’s original light fixtures, lamp shades, and hardware. As soon as they walked into this “bungalow foursquare” in tree-lined Irvington, a historic district of Portland, Oregon, the two were sure that this was the house they’d been looking for.

John and Julie Casey, both licensed clinical social workers, went to school together. When they finished in 1990, they began looking for a welcoming house where they could raise their son and get to know their neighbors. This was the right house, but it wasn’t without problems. The previous owners had updated the wiring and plumbing, but

there remained numerous, curiously placed holes in the lath and plaster—including a six by nine-foot opening in the upstairs hall that resembled South America. Gouges, dents, and long scratches marred walls throughout the house, made perhaps by the motorcycles rumored to have been parked indoors.

The original colonnades between main rooms had been removed—and stored, it turned out, on the third floor. Much of the fir woodwork was untouched, but the living room walls were painted a lurid pink, and study walls and woodwork were an acidic yellow-green. The awkwardly “updated” kitchen had a stainless-steel sink and vinyl flooring glued to the maple strip floor. The third

**LEFT:** Inside and out, there’s a strong allusion to structure and fine details. **OPPOSITE:** The neighbor’s basset hound Sophie pays a visit. Stylized tulips show up in the windows and the bookcases’ leaded glass. A new Tibetan rug from Tufenkian in soft greys, greens, and red pull the exterior color scheme inside.

The 1911 house was built with a wealth of detail: fir woodwork, stained and leaded glass, picture and plate rails. Even the ceilings— box-beamed in the dining room, coved in the living room—illustrate the period's quality.



storey, previously finished as living space, was beyond salvage, having been used as an indoor kennel.

Restoration was slow because John did much of the work himself in the evenings and on weekends. It took over a year for the holes to be patched and “South America” to disappear. Light fixtures of the Sixties were replaced with originals or period-appropriate reproductions from Rejuvenation, the store headquartered in Portland; its showroom was a favorite haunt for the Caseys. The pigeons were banished from the rafters, and the nesting squirrels were shown out of the third floor.

AFTER THEIR SON graduated from college in 2002, John and Julie had the funds to complete the restoration.





The crisp new kitchen has cabinets finished with "Buttermilk" from Benjamin Moore; the walls are painted in Sherwin Williams cheerful "Gaslight" yellow. Hanging light pendants from Rejuvenation add to the vintage look. Original wainscot was reused in building the upholstered banquette.

**BELOW:** (left) The Craftsman-detailed dining room features Bradbury's "Glenwood" with a hand-cut frieze of "Arcadia." (center) A powder room and pantry were included in the kitchen renovation.



**ABOVE:** The colonnades were reconstructed according to old parts stored on the third floor. The wallpaper in the foyer is Bradbury's "Burnaby."

So much of this house was intact. Gentle renovations corrected previous kitchen remodeling and introduced a half-bath to the first floor. Missing colonnades between entry and living room, and living and dining rooms, were replaced in kind.

They started with the exterior, trying out different color combinations on the south side, seeking opinions from helpful passersby and their mail-carrier, Carol. Eventually they consulted with Wade Freitag, a Portland architect who specializes in period houses. (See p. 62) Freitag became their architect for the major projects that remained, including the kitchen renovation and restoration of the colonnades.

The couple wanted the kitchen larger and more usable, but still in keeping with the rest of the house. So the back porch was enclosed to make space for an expanded kitchen, a pantry, and a powder room. Orig-

inal materials were saved and reused as possible: wainscoting became a backsplash and was installed around a new banquette; stained-glass windows on the south wall were left in place, a decision that sacrificed additional cabinet space in favor of afternoon sunlight filtering through colored glass. A clever closet holds the refrigerator, which allowed the swinging door to the dining room to stay in place. Period-style cabinets, made locally, were less expensive than custom work from a kitchen company. The countertops are made of soapstone tiles (cheaper than stone slabs) and also stainless steel to mimic the zinc countertops of the era. The old maple floor was unsal-

vageable, so bamboo flooring replaced it, its color and width similar to that of the original floor.

The final phase came about in 2004, precipitated by a promise to be part of the annual house tour. The old-growth fir woodwork throughout the house was refreshed, the missing colonnades were meticulously reconstructed by Wade Freitag, and walls were stripped, then papered and painted. After months of tedious work, the glow was back, mellow fir enhanced by Bradbury and Bradbury bungalow-era papers and friezes. Now, the third floor awaits. But first John and Julie are going to relax and enjoy the house for a while. ✦