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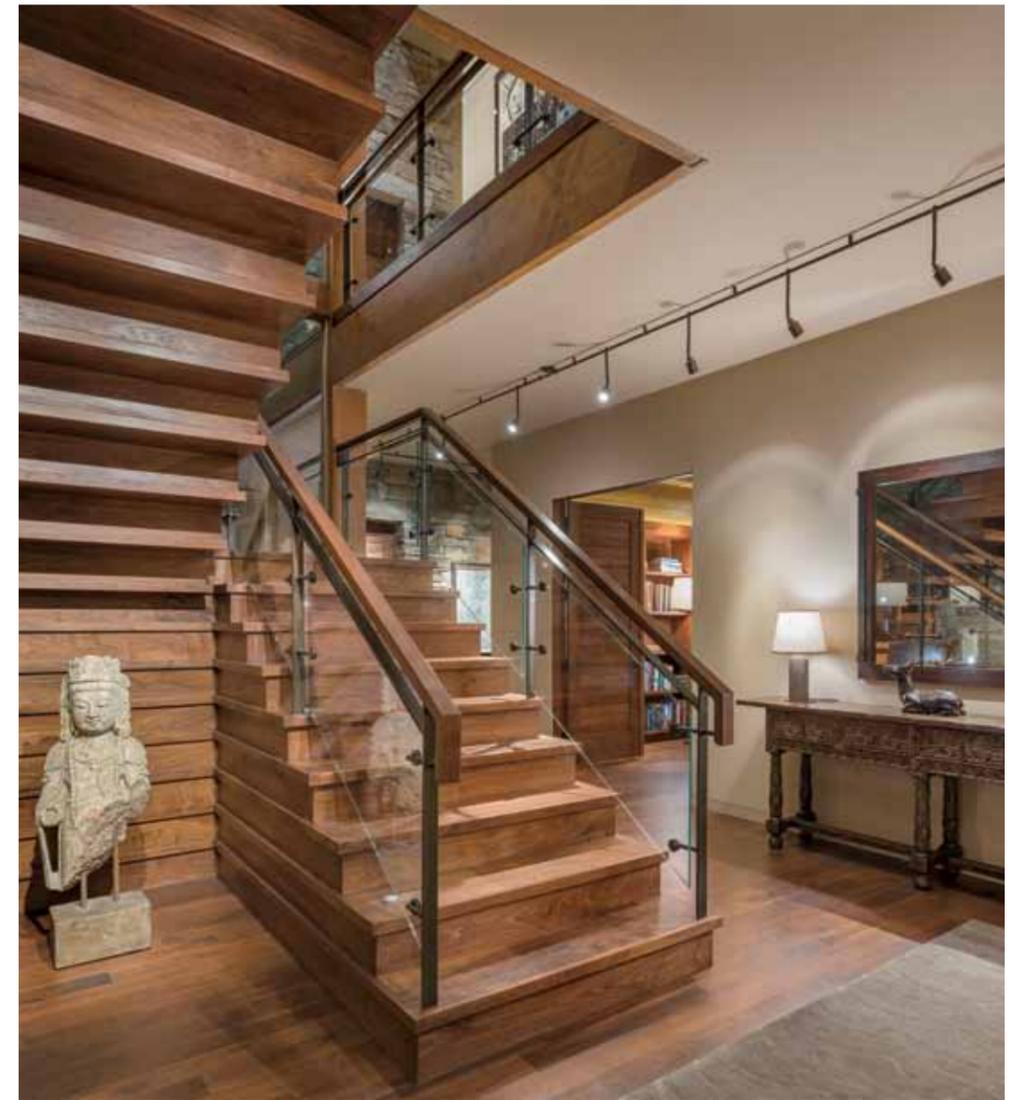


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# WATER FEATURE

SITUATED ON A ROCKY LAKEFRONT, A MAGNANIMOUS HOME MADE OF STONE AND WOOD MAINTAINS A DOWN-TO-EARTH PERSONA ROOTED IN ITS SITE.

WRITTEN BY LINDA HAYES | PHOTOGRAPHY BY AARON LEITZ

INTERIOR DESIGN Gregory Carmichael, Gregory Carmichael Interior Design Inc.  
ARCHITECTURE Kris Contor, Architecture 311.5 | HOME BUILDER Dan McMahon, McMahon & Easterbrook Custom Bldg.  
BEDROOMS 4 | BATHROOMS 7 | SQUARE FEET 11,300



NanaWall doors allow an indoor-outdoor connection in the living room. Village Interiors fabricated the sofas, wearing Holly Hunt leather and Elizabeth Dow fabrics, and the ottoman covered in Edelman Leather hide. These and the Meyer Wells-made coffee table sit on a carpet from Ramri Rugs. Right: A pendant by Stefan Gulassa hangs over the entry stairway.



You could say designer Gregory Carmichael got in on the ground level of a significant project involving a northern Idaho home. “It was just an enormous hole in the ground,” he says with a laugh. “Excavation had just begun, along with some foundation work. Getting involved so early gave us lots of time up front to get detailing nailed down.”

Situated along 500 feet of lakefront, the home’s building site largely inspired the architectural concept. “It was striking and serene,” architect Kris Contor says. “The natural topography undulated. There were rock outcroppings covered in moss and an umbrella of conifer trees. We wanted the house to nestle into that setting.” But first, they had to get there. “It was a 10-acre site with lots of rock,” builder Dan McMahon says. “We put in a quarter-mile-long drive leading down to the home on the lake. It was pretty intense.” Excavation took six months.



The kitchen's cabinetry, conceived by the architect and designer, was made by Affordable Custom Cabinets. Countertops are black meteorite leather granite from Meta Marble & Granite, fabricated by Mario & Son. The Viking cooktop is from Fred's Appliance and the hood is by Futuro Futuro.

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Simply put, the residence was designed on a larger-than-life scale. Timber framed with coastal fir, the plan stretches out parallel to the shore in a horizontal fashion. Ceilings soar as high as 28 feet, and expanses of floor-to-ceiling windows field-stopped into the frame ensure that lake views are uninterrupted. Large, vertical masses of dry-stacked slate counter the abundance of wood. "The owners are from Houston; they summer here with their sons and entertain a lot," Contor says. "He was a fan of large volumes and wanted everything a little bigger. There's a lot of mass, but the view from the outside is in proportion."

Not surprisingly, Carmichael's task was a challenge, starting with the handling of the interior wood. "In addition to the fir frame, the floors and all the interior doors and cabinets are walnut, and the ceiling is cedar," he explains. "It's all stained versus natural. We wanted the building to have some age and maturity, and you can only achieve that by giving the wood a little bit of a richer presence."



A Sub-Zero refrigerator pops against walnut cabinetry in the kitchen, which features Gulassa & Co. pendants from Trammell-Gagné and barstools designed by Carmichael and made by Village Interiors. Erin Parish's painting from Winston Wächter Fine Art adds color on one wall. Owens walnut flooring runs underfoot.



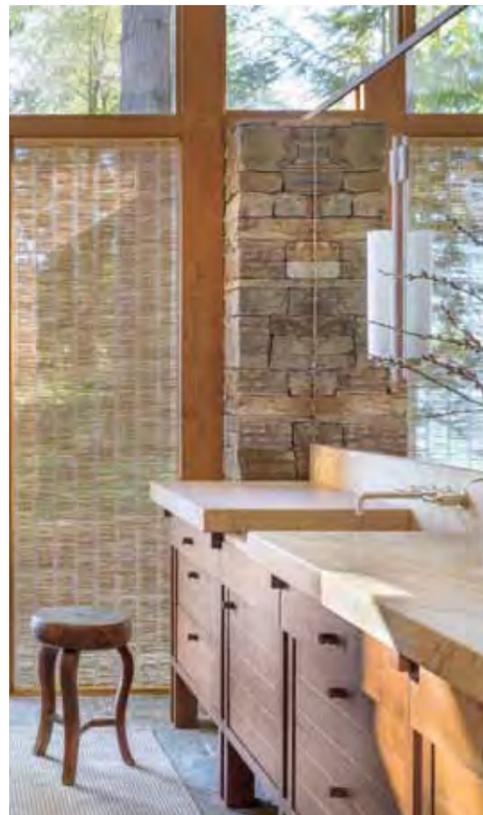
The dining room accommodates up to 14 guests. Peter David Studio crafted the table top, and the base is by Jonathan Pauls. Chairs were custom designed by Carmichael, built by Jonathan Pauls and upholstered in Holly Hunt leather with custom woven textile backs by Rob Folendorf Handweaving. Pendants were designed by the late David Gulassa.

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Beyond the monumental entry, which the designer calls the home's grandest exterior moment, a series of living areas informs the main floor, in addition to the master suite. Furnishing those rooms proved to be tricky, however. "The temptation was to make things high-backed because of the immense scale," he says. "Instead, I took the opposite approach. I gave the furniture a more human scale, so when you're interacting with the space, you feel grounded and not adrift."

Input from the owners is reflected in interior details, as well. "We travel often and wished to have a hint of an Asian feel in the house," says the wife. "We wanted it to be contemporary but also have a timeless feel, like it grew up organically and belonged to the area. We knew that Gregory's Seattle connections would help us achieve that."

The 14-foot-long dining table is the perfect example. "I didn't want a massive wood table in a house that's all wood," Carmichael says. "I wanted to offer contrast." Created by Seattle glass artist Peter David, the tabletop consists of three undulating fused glass sections with little bubbles that give it a watery feel and connect it to the lake, while Asian-inspired modern steel and glass lanterns appear to float above it.



Above: Donghia-covered Sutherland chairs from Susan Mills Showroom form a tête-a-tête in the master bedroom. Paul Horiuchi's art was found at Woodside/Braseth Gallery. Right: The master bath features countertops from Michelangelo Marble & Granite and Conrad shades from Stephen E. Earls Showroom.

More intimate in scale, the master bed and bench were designed by Carmichael and built by Jonathan Pauls. Bed linens are from Restoration Hardware, the custom throw from Sandra Jordan. The painted and gold-leafed Chinese screen is from Stephen E. Earls Showroom.



The covered loggia provides an additional indoor-outdoor connection. The sofa and chairs are from Sutherland's Jade series. The seating pieces were acquired through Susan Mills Showroom.



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Contor and Carmichael collaborated on the multipurpose kitchen, which features zones for scullery, food prep and baking, a concealable work space and an adjacent butler's pantry. Intricately detailed dark walnut cabinetry was designed to look as much like furniture as possible. In a change of pace, the master suite at the far end of the house is one area in which the predominant color palette is lightened and materials softened. The high-ceilinged space has both a sense of privacy and a direct connection to the outdoors.

After three years of construction, cutting and installing 28-foot-long rafters and laying tons of stone pavers inside and out, McMahon gives kudos to both architect and designer for their drawings and attention to detail. "They made my job easy," he says, noting the home's unusual scale and finishes. "The design looks pretty impressive on the lake." **L**

Dry-stacked ledgestone from Stutzke Stone in Clark Fork, Idaho, reappears in another view of the loggia, which features a dining table and chairs built by Gulassa & Co. using reclaimed fir. Jonathan Browning Studios sconces are from Trammell-Gagné. Brazilian hardwood flooring continues out to the deck.