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A medley of metals and sustainably harvested woods converge at the Wolf dual-fuel range. The patinated-bronze backsplash is flanked by stainless-steel pilasters. Rubbed-bronze strapping accents the imbula range-hood liner. The Brazilian wood also appears as a narrow strip just below the counter and above the stainless-steel wall that incorporates the Sub-Zero all-fridge. The steel band above the hood liner echoes one over the fridge.

A-FRAME ASIAN

The exposed timber frame of the house sparked a kitchen that radiates Eastern serenity.



patinated-bronze backsplash • stainless-steel farm sink • aniline-dye on island

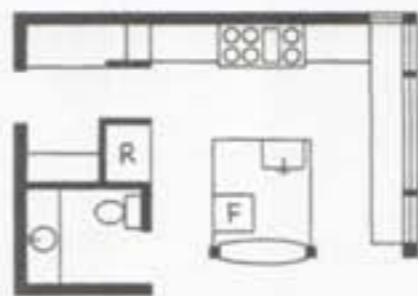


Carol Barnes, as we'll call her, didn't have to look far when she was house-hunting. She and her husband—we'll call him Peter—bought her childhood home from her parents. The four-story A-frame outside Seattle sits on a wooded lot. "The house was comfortable, but we struggled with how to make it our own space," says Carol. "I had emotional ties to the way it was, which is why it took a while to decide what to change."

A while stretched over almost two decades. The couple made a small but significant change to the kitchen, relocating a powder room so they could recess a new stainless-steel Sub-Zero refrigerator into space formerly occupied by a pantry. Meanwhile, they decorated the house to reflect the Asian aesthetic that's a natural fit in the Pacific Northwest.

On a house tour, the couple met Scott and Sandra Gjesdahl, whose design-build firm was responsible for one of the kitchens on display. The Barnes knew immediately that the couple could give them the kitchen they yearned for. "We have a bit of a reputation for Asian-influence design," says Sandra, "but we don't embrace a single look. What is consistent in our approach is thoughtfulness and attention to detail."

In their first formal meeting, the Barnes talked about what didn't work in their present kitchen and Paul, the primary cook, expressed his wish for a Wolf dual-fuel range out of the main traffic pattern, a range hood that vented horizontally rather than vertically (a factor of the A-frame



OPPOSITE Zoning the dining room from the kitchen, a pair of posts supports a gently curved bar of imbuia wood. The island's base is treated to Asian-style feet. Italian pendant fixtures are made of steel and spun glass. RIGHT TOP A waxed concrete counter cradles the island's stainless-steel farm sink. Around the corner, a Sub-Zero freezer is incorporated into the island. On the outside wall, three pieces of darker concrete align with window frames. One window is fitted with obscure glass to minimize the view of a neighboring house. RIGHT CENTER The cabinetry in the island is distinguished by red aniline dye, which reveals the elm's handsome grain. Gently curved pulls suggest bamboo. RIGHT "Xena" perches on the bar, where polished bronze straps reference Japanese furniture. The original 4-by-4-inch posts gain added heft from a board applied to either side.



PHOTOGRAPHY: MICHAEL JENSEN; STYLING: JENNA LUPKIN

waxed concrete counters • appliance garage with rollout • stainless-

construction), and a pot-filler. They didn't discuss a look, but the Gjesdahls took note of Carol's collection of Japanese Tansu chests and other antiques, plus her bold use of color.

The Gjesdahls usually supply three alternative designs to help clients refine their needs; instead, inspired by the post-and-beam construction and Asian decor, they provided just one—and hit the nail on the head. The finished kitchen, which places Peter's Wolf range on the outside wall, away from the area where guests congregate around the island, is very close to their original design.

The designers use only wood certified by the Forest Stew-

ardship Council as sustainably harvested. "Darker tones seemed the right choice to achieve the look of ancient pieces," notes Sandra, of imbuia, the Brazilian hardwood used on the range-hood liner and elsewhere as an accent. Cabinets are made of natural elm; on the island, red aniline dye gives the wood an antique look.

"In this neck of the woods," says Sandra, "if you don't take sustainability seriously, you'd have a hard time staying in business." Other earth-friendly materials include bamboo and slate flooring, plus concrete counters in two shades: ochre and dark green. "They're like bringing the earth inside," she notes. The

steel passage • sustainably harvested wood cabinets • bamboo floor

ultimate recyclable material, metals also loom large in the materials palette. A chemical bath gave the bronze backsplash behind the range a patina that suggests years of use; a coat of varnish protects against grease and moisture. Handcrafted polished-bronze straps adorn the hood liner and the island's imbuia bar.

"We have this rich-looking, old Asian-style kitchen," recalls Sandra, "but the Barnes were set on reusing their thirty-six-inch-wide stainless-steel fridge." She and Scott literally embraced the problem, sheathing an entire wall and the passage to the mud room in the metal, simultaneously creating a home for a

microwave oven, appliance garage, and television set. All now nestle handsomely into a one-off unit.

Marvels Sandra, "It's amazing how difficult it is to achieve a simple look." Peter Barnes puts it another way. "We just let Scott and Sandra come in and work their magic."—*Olivia Bell Buehl*

BELOW The Tansu chest made of Honoki, or Japanese cypress, influenced the design of the kitchen. An antique Turkmenistan rug complements walls painted Chinese red. The chandelier dates from the 1970s, but with linen shades to replace orange glass globes, it assumes a simple elegance.



UP AND OUT

Avoiding clutter is essential in a kitchen that measures only 12-by-13 feet. To provide a home for the television, free-standing microwave oven, and small appliances, the design duo plunked a garage in the stainless-steel wall. The door, which has an insert of obscure glass, pulls out and up to reveal the toaster and such. The appliances reside on a shallow pullout. As a final touch, the television is mounted on a pivoting arm.



FAR LEFT The polished-steel passage from the kitchen to the mud room is the depth of the fridge to the left. Pantry doors are elm; elm pullouts wear the same aniline dye as the island. Below the appliance garage, what could have been dead space is accessible from the pantry. The red glass pull on the appliance garage was inspired by the color of the range's knobs. **LEFT** Designers Sandra and Scott Gjesdahl prefer remodeling to building anew because it naturally supports their commitment to sustainable design.

