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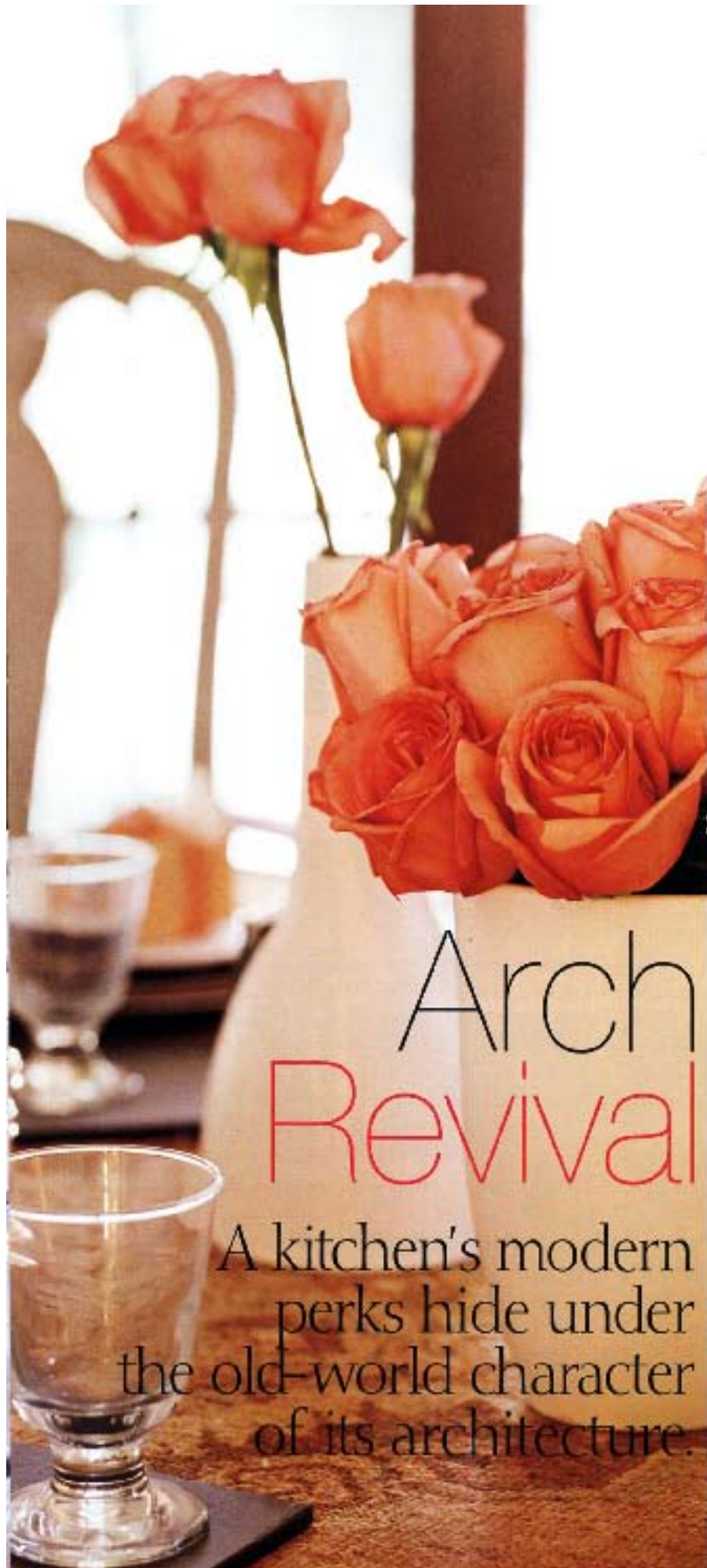
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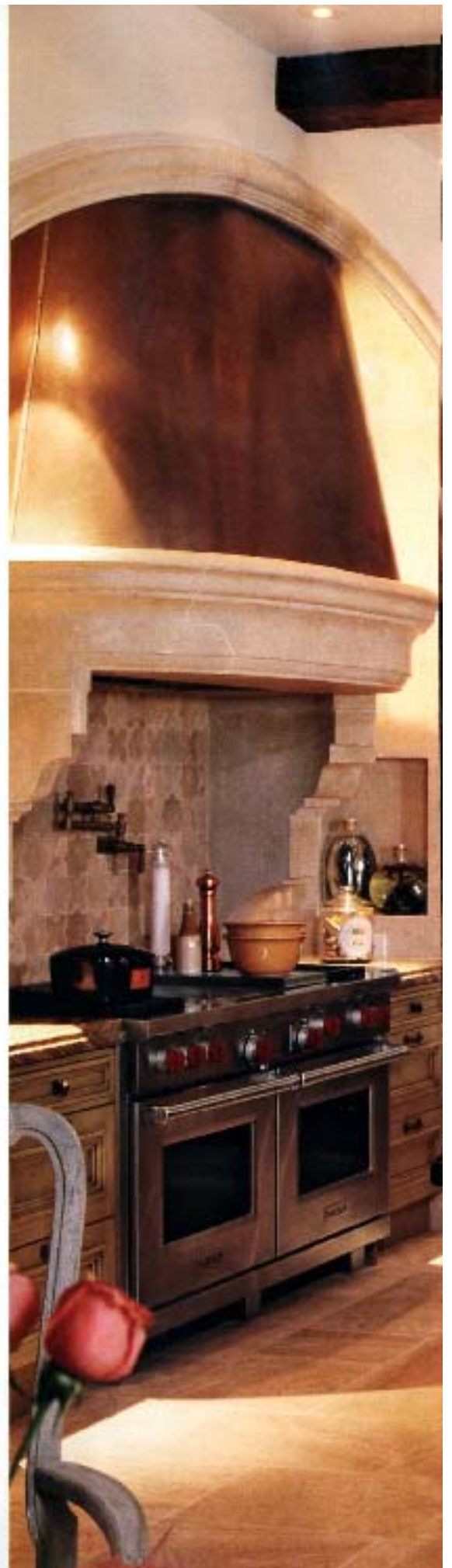


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Arch Revival

A kitchen's modern perks hide under the old-world character of its architecture.





This photo: Arched niches frame the primary work zones of this kitchen, adding the largest of several curves that soften the room's strong architecture and stately proportions.

Right: An off-white sink, granite counters, and terra-cotta backsplash ties complement the soft earthy hue of cabinetry.

Opposite: Designer Matthew Quinn layered two granite slabs on top of one another to bring the volume of the countertop into proportion with the oversize island.



Arches

in limestone and mahogany, honed stone in shades of olive and terra-cotta, chandeliers in wrought iron. The essentials of this Atlanta kitchen evoke the romance of a time and place far from a new 14,000-square-foot showhouse in Atlanta. Designed by Matthew Quinn of Design Galleria, a certified kitchen designer (CKD) and member of the National Kitchen and Bath Association (NKBA), the kitchen claims the heritage of the home's architectural forms, many of which are Mediterranean in spirit. "The kitchen has to know the house," Quinn says. "It has to be integral."

Taking cues from the many limestone arches and groin vaults that architect R. C. Hatch of Harrison Design Associates planned for the home, Quinn nestled two of the kitchen's work zones in limestone-cased arches. A sink, cabinetry, and cold storage (refrigerator and freezer) are housed in the first arch, while ovens, a cooktop, and hood sit in a second alcove. The result: layers of old-world elegance over current kitchen technology.

With an eye on the past and the future, Quinn's goal was high efficiency in a kitchen that aesthetically looks carefully

culled over generations. To that end, he strived to avoid having every cabinet look as if it was built in at once. Instead, Quinn sited space for pieces that mimic the decorative look of freestanding furniture. The mahogany hatch, between two arched mahogany doors, is a custom-made, built-in piece with interiors designed to store dishes, napkin rings, and placemats. In the spirit of Italian furnishings, it's prominently crowned with molding. "It fooled everybody," Quinn says.

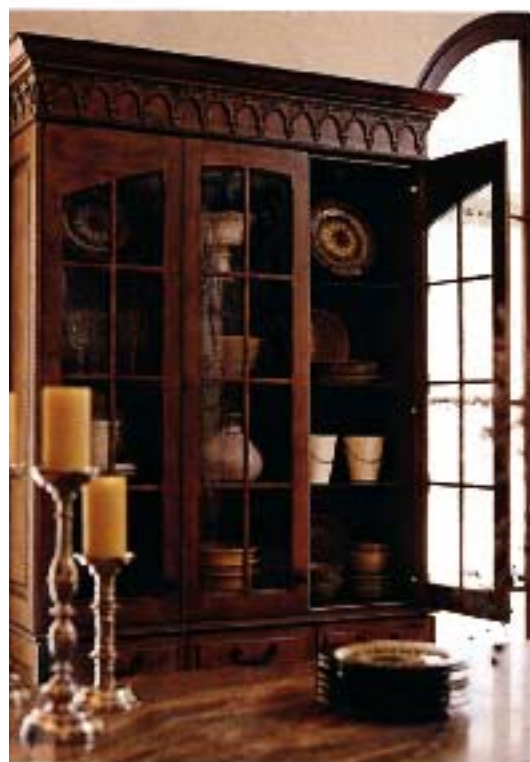
The island, too, conveys a sense of the antique. Ornately sculpted posts at the corners suggest a table, as does a mahogany-topped extension at one end. The granite that tops the island is streaked with gold, creating a sense of movement within its natural graining. "It's a very large island," Quinn says. "If I had used a stone with no movement or pattern, it would seem even larger and be very boring." To add character, Quinn had the stone honed to "look older and warmer."

The architect's original design called for the cooktop to sit at one end of the kitchen and for a 36-inch refrigerator and freezer to flank stacked ovens in an opposite alcove. Quinn, however,



Below: Arches in the cornice molding and glass-paned doors of the built-in hutch echo a dominant motif in the kitchen.

Right and opposite: The breakfast area's arched patio doors and overhead groin vault inspired similar forms in the adjacent kitchen.



swapped the positions of the appliances and crowned the cooktop with a stark, shimmering copper hood that rests on a limestone base. A hint of purple in the metal works well with the kitchen's Mediterranean hues. "And of course," Quinn says, "I wanted something rounded to go under the arched alcove."

The side-by-side arrangement of two ovens meant the cooktop above them had to be *oversize*—60 inches rather than the standard 48—so the hood is equally large. To balance the cooking niche, Quinn replaced a window on the end wall with a symmetrical arrangement that centers the dishwashers, refrigerator, and freezer on a fluted apron sink. Smaller elements, such as the copper faucets, almost disappear into the fireclay sink. "I pick what I want people to focus on, and I want everything else to be quiet," Quinn says. "You can't have too many things attracting the eye, or the space gets too busy."

Small details have a big impact; they make cooking easier while preserving the room's comfortably furnished look. Quinn hid electrical outlets in the island behind false drawer fronts that tilt open. He placed a microwave oven drawer

beneath the counter—out of the way but still easy to load—and a warming drawer below that. A walnut cutting board slides out above the microwave oven. A faucet for filling pots graces the backsplash behind the cooktop.

Quinn stretched exposed beams across the ceiling to underline the sense of age and to provide a place to hang two wrought-iron chandeliers. They have "a little bit of a curve to them," he says, which plays nicely off the many "soft arches, radiuses, and curves" that define the room.

The result of such custom touches, large and small, is a one-of-a-kind feeling. "Architecture distinguishes this kitchen from others," Quinn says. "It's not just cabinets placed against walls, in other words, but the time and thought it takes to figure out if you could put a niche here for oils and bottles." **D**

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