



Quiz Time First, list ten virtues your dream home would have. Second, list ten things your present abode lacks. Compare the lists—and don't be surprised if they are identical. That just means that, instead of a vague dissatisfaction, you see problems clearly and know there has to be a solution. Your task now is to sit back and start daydreaming. And lest your mind's eye be napping, this issue's array of wonderful homes is designed to roust your imagination with inspiration and ideas.

inner
space



Plaster (on both Woodford House and Woodford I. Greenleaf), steel wallplate, Pierre Duc, shoulder bag (hanging on door) and wire tray (hanging from ceiling) from the collection; Smith & Hawken, Green and brown ceramic and glass bowl (both on island); LeFay, yellow bowl; Clumpert, Farmhouse pitcher (on dining table); LeFay, yellow bowl; Clumpert, Farmhouse.

EAST HAMPTON, N.Y.


the perfect blend

The galley kitchen was roomy, but its graceless, dated hodgepodge of styles called for a face-lift to give it the warm, gracious charm it deserved.

Some kitchens come together like a cake from a mix. This one did. In fact, the milk-paint finish on its handsome new cabinets has a similar recipe: Just add water and bake. A powder (earth pigments, milk proteins, lime, and clay) is combined with water and brushed on. Then, the cabinets are baked in an oven—yes, really. It is this final process that gives depth to the finish and makes it able to stand up to moisture.

But the simplicity of this kitchen belies the care that went into getting the cabinets and all the rest just right. "I wanted people to drive by and say, 'That's how this house always looked,'" says Hollis Forbes, one of the owners. She and her husband pointed architect Erica Broberg, AIA, of Broberg & Clipstone Associates, in that direction for the kitchen too, and asked her to pull it off unselfconsciously. Says Broberg, "There were several renditions of this house, parts that were one hundred years old, others that were added twenty years ago. And it was moved in the early nineteen forties. We tried to bring back the feel of the original and added some modern amenities."

Hollis and Jim Forbes liked the straightforward galley kitchen, so major alterations were bypassed. And they loved a section of old, glass-fronted cabinetry (which didn't match anything else) that was probably installed in the 1940s. They decided to have it stripped and refinished and to build the new kitchen around it, both literally and figuratively. The architect's mission was to make the kitchen read as



These pages The style of this roomy galley kitchen might be called traditional eclectic. It's wide enough for two people to work easily together. At the far end of the kitchen, a door opens directly into the garage. The new glass-fronted cabinets, with shiny chrome bin pulls and latches on the doors, relate to the old.

PRODUCED BY LINDA WHITMARSH PHOTOGRAPHED BY TRIA GIOVAN WRITTEN AND STYLED BY ELIZABETH GAVNON



Top left An old doctor's cabinet stands next to the wood-stained cabinets.

Top right The windows in the kitchen were replaced and centered between the upper cabinets. **Above** The walls of the kitchen are painted in chalk white, which sets off the linen white of both the cabinetry and woodwork.



It's a handsome, sturdily built kitchen that not only readily absorbs the eclecticism of its past and present but also the jolts of a lively family of three.

a whole. She ordered the new cabinets to be made with a "false decorative kick"—an inset toe kick that you don't see at the base—to give them a "furniture quality" that would go well with older fittings. For another furniture touch, she had the contractor top off the upper cabinets with a soffit and double-crown molding.

Broberg wanted to subtly improve the proportions of the long, narrow room, without ordering any structural work. So the new, standard-size cabinets are kept down at hand and eye level while the decorative woodwork above them balances the height and weight of the old cabinetry. Wainscoting with a high chair rail also gives horizontality to the long room and visually cuts it in half. It's true to the period of the original house. A pine table, used for daily meals, stands in a bay that widens the space and bathes it in natural light. The dining setup

marks the end of the long galley and brings the far wall into focus.

The Forbes welcome contrast and also appreciate historical references. They liked the architect's suggestion for a dark ebony-toned oak finish for the old cabinetry and chose to stain it one shade lighter than the floor. They settled on honed black granite for the countertop; it has the look and feel of slate at a fraction of the cost. It's also reminiscent of turn-of-the-century zinc counters. The table, chairs, and lantern-light fixture were chosen for tradition and *chiaroscuro*. Much like the things that make the room really work—food, flowers, and folks—they have a graphic quality against the high contrast background.





This page The chair rail is composed of three different moldings. The bay window brings a beautiful old rose garden into view. See *Resource Guide* for details.