

living in kitchens



AMARYLLIS SMITH & HAWKEN

LIKE THE GORDONS, LEN AND YANA GOLDFINE ARE veteran remodelers—this is their sixth foray. The kitchen of their 1925 Spanish-style house in Berkeley, California, also had been the victim of insensitive remodeling, “with orange asbestos flooring and dark cabinets.” And the Goldfines, parents of two daughters, likewise envisioned a family-centered environment respectful of their house’s style. But here the similarities end.

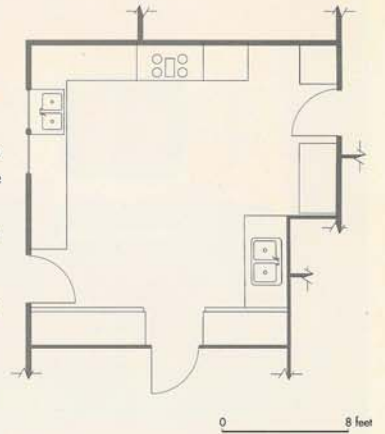
Furniture-quality cherry cabinets ring the large space, suggesting a dining room or library more than a kitchen. In

fact, Yana Goldfine, a painter and printmaker, who collaborated on the design with architect Edward Kaplan, AIA, of Kaplan Architects in San Francisco, declares, “The kitchen is an art gallery. I wanted the room to be as restful as possible because we all hang out here.” Of course, she concedes, “it’s also a place to cook and eat.”

Annexing a mudroom/laundry and two closets, Kaplan doubled the room. The 18-by-18½-foot space centers on a dining table because, says Goldfine, “unlike an island, a table can be moved. It works however you want it to work.”

Left: To open the room up and provide display space for art, there are no wall cabinets in the main work center. Recessed cans around the ceiling’s perimeter illuminate artwork, including Yana Goldfine’s monoprint “The Matisse Chair,” and also serve as task lighting. Two table lamps flanking the Dacor gas cooktop supply mood lighting. The ventilation hood, made of a simple wedge of plasterboard with a stainless-steel lining, is deliberately low key. Counters and backsplash are crafted of Vermont soapstone.

Below: The wall was framed out to hold the Creda oven, Amana microwave, and KitchenAid refrigerator/freezer. Black melamine toe kicks negotiate the transition from the cabinets’ cherry to the floor’s oak. The gracefully arched doorway leads to the adjacent dining room.



“I wanted a room that was restful and pleasing.”





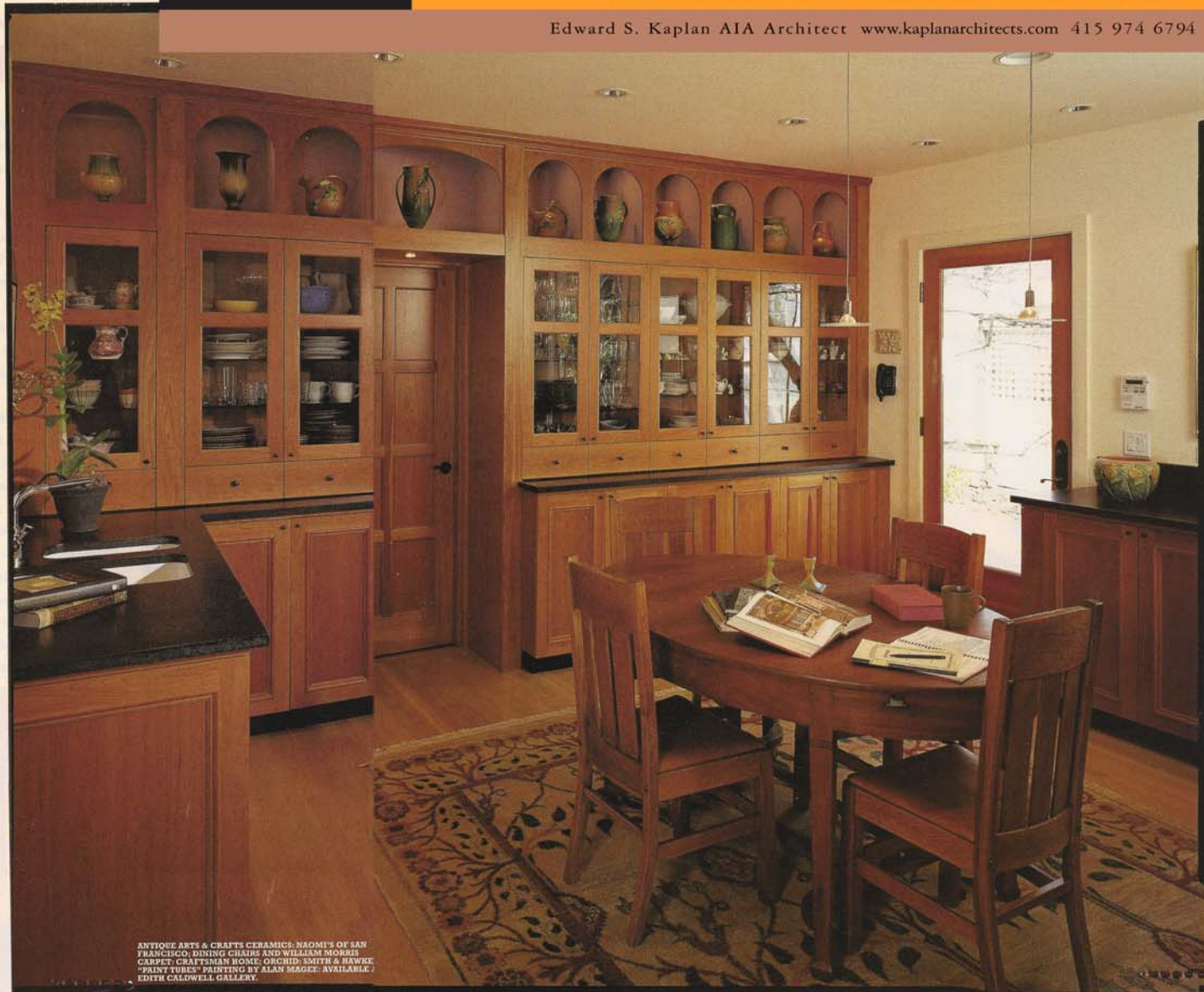
I WAS CONCERNED ABOUT THE LACK OF NATURAL LIGHT IN THE kitchen," says Kaplan. One window and one door were the only outside sources of light, so the architect did away with the muntins used elsewhere in the house, opting instead for uninterrupted glass. Various sources of artificial light also enliven the space. "You can fine-tune light to different effects this way," he notes. Goldfine suggested the use of table lamps on the counters. With the ceiling lights turned off, their intimate glow "makes you feel like you're dining in a fine restaurant," she claims, advising other remodelers that such choices should wait until "the soul of the place emerges."

In response to Goldfine's desire for a display unit, Kaplan designed a wall-to-wall cabinet. The elaborate cherry unit plays yin to the yang of simple base units. The cabinets built by City Cabinetmakers are constructed European-style without face frames for a clean look, while recessed doors honor the age of the house.

The collaboration that created this room was a great success both architecturally and personally. "Ed makes a lot of room, in every sense of the word," says Goldfine. To which Kaplan replies, "She took me to places that I would never have thought to go myself." □

Above: In a separate prep area, a small Miele dishwasher supplements a standard-size appliance across the room.

Right: Creating a unified look, a custom-made cherry door blends into the wall unit, which displays American art pottery in arched recesses and tableware behind glass doors. Below, pull-out drawers offer deeper storage for stowing packaged foods. See *Shopping Resources*, page 186, for details.



ANTIQUE ARTS & CRAFTS CERAMICS; NAOMI'S OF SAN FRANCISCO; DINING CHAIRS AND WILLIAM MORRIS CARPET; CRAFTSMEN HOME; ORCHIDS; SMITH & BAWCE "PAINT TUBES" PAINTING BY ALAN MAGEE; AVAILABLE: EDITH CALDWELL GALLERY.

"It's a dining area surrounded by a kitchen."

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