

THE ROOM HAS A masculine theme, but designers Michaelae Boehm and Kacey Graham softened the edges by using fluid shapes such as the gilt-and-crystal chandeliers above the island. Warm but gentlemanly touches include the sheepskin on the window seat and tuxedo-shirt slipcovers on the stool backs.

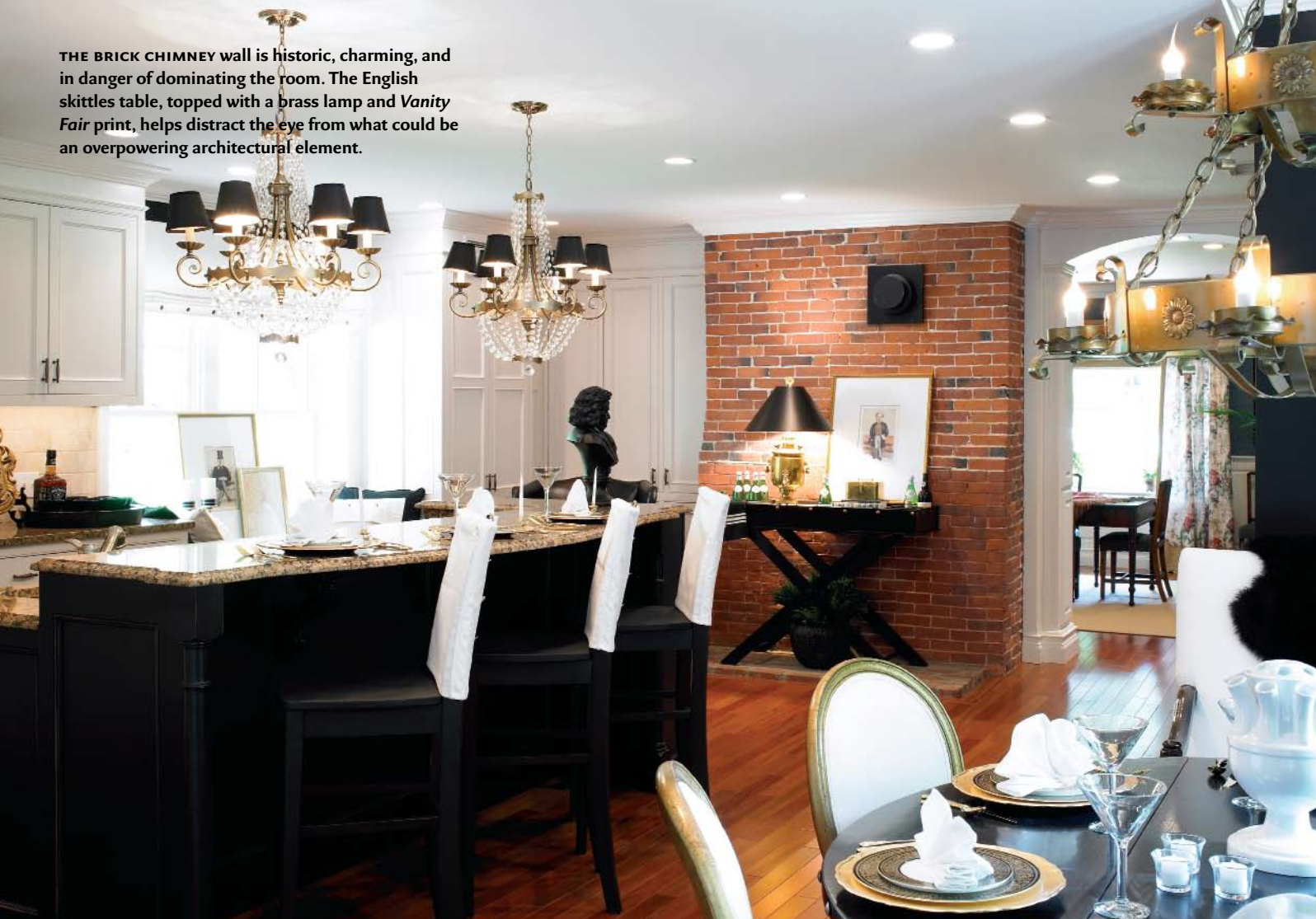
## WHERE FUNCTION MEETS STYLE

Today's kitchen needs to do it all. It must be practical and pretty, a high-functioning work space, a cozy hangout, and a room where technology and comfort are on equal footing. Here are three that do just that, and then some.

Written by REGINA COLE • Photography by SCOTT DORRANCE

**M**ICHAELE BOEHM AND KACEY GRAHAM FACED A CHALLENGE MANY NEW homeowners encounter. The kitchen at The Ledges, the Kittery Point, Maine, house that served as the 2008 Show House for the Museums of Old York, was attractive, new, and state-of-the-art. It just didn't reflect the designers' style. "It was hard to grasp the real strength of the room," says Boehm of the quandary that she and Graham, her daughter and co-designer, faced. "Elements we could not change included a new cherry-wood floor, the black-painted cabinetry and center island, the white cabinets and stone backsplash, and the red-brick chimney wall." >>

THE BRICK CHIMNEY wall is historic, charming, and in danger of dominating the room. The English skittles table, topped with a brass lamp and *Vanity Fair* print, helps distract the eye from what could be an overpowering architectural element.



Although the kitchen was full of appealing features, it also had idiosyncrasies one might expect in an 1880s Queen Anne house. The large, roughly L-shaped room had several doorways, one leading to the dining room, another to a hall, and yet another connecting to a former back porch turned family room. “We were challenged by how to unify the space,” says Boehm.

Since this was, after all, a show house, the designers decided to take a theatrical approach to the most utilitarian room in the house.

“We painted one wall black; that pulled everything together,” Graham says. It also underscored the masculine design concept they had in mind: a man’s tuxedo-style kitchen.

“A series of *Vanity Fair* prints sparked the concept,” Boehm says. “We saw them in an antiques shop, loved them, and knew that they would drive the design.” The 19th-century images of dandies and politicians seemed perfectly suited to the house, where one could easily imagine the upper crust spending languid summer days as guests of its aristocratic owners.

The button-down room includes touches such as slipcovers on the island stools that mimic men’s white dress shirts, a theme repeated on throw pillows and in the button decorations applied to the broad Roman shade.

But the designers weren’t afraid to add luxuriously flamboyant touches using lavish gold, brass, and crystal elements throughout.

“Black and white can seem very cold, so we used a lot of gold-colored accents that lighten and spark the composition,” Graham says.

The designers’ single biggest challenge was the red-brick chimney wall. “We were stumped until this old skittles table presented itself,” says Boehm. “We had it painted black, had brass nailheads applied, and it became a bar.”

Adding to the drama are elements of pure whimsy. A pair of antique black metal architectural finials flanks the stove top. “They don’t do anything but look wonderful,” says Graham. From the island’s granite countertop, a black bust oversees the whole. “It’s Beethoven,” says Boehm. “We thought he looked intense — and masculine.” ::

#### DESIGN DECISIONS

##### *Accentuate the Positive*

Existing materials in the room were rich but varied. To unify the granite, wood, brick, marble, and stainless steel, Michael Boehm and Kacey Graham chose a black-and-white color scheme. Pillows covered with worsted suiting fabric and white linen shirting, and slipcovers that mimic tuxedo shirts playfully accentuate the men’s fashion theme. The strong masculine character is balanced with luxurious touches such as lush sheepskin throws and crystal chandeliers.



## SHADES OF NATURE

Written by MOLLY JANE QUINN • Photography by ERIC ROTH

It’s often said the kitchen is the heart of any home, but in the case of a 1929 house in Duxbury, Massachusetts, the kitchen is truly at the center of the home’s layout, making its dismal condition all the more vexing to its new owners. Last renovated in 1990 as part of a Colonial-style addition, the kitchen was a hodgepodge of styles, including the heavy oak cabinetry and oversize furniture profiles popular during the period.

“The whole house was dated and dreary,” says Megan McClure, the Boston interior designer who took the 400-square-foot space from drab to fab. “The kitchen’s vinyl flooring was curling at the corners.” >>



CONTEMPORARY DROP pendants designed by German lighting company Anta add softness to the angular island. The curvilinear Grohe faucet mimics the lines of the arched braces that support the breakfast bar.

THE VIEW FROM the entry hall into the kitchen shows the dining room beyond. “We looked at different tile plans, and this wasn’t too random or too linear,” says designer Megan McClure of the pattern she and the homeowners chose for the rectangular and square ceramic tiles.



The new owners wanted more than just a kitchen; they wanted to shift the interior architecture from Colonial mash-up to American Craftsman, with heavy notes of Frank Lloyd Wright’s Prairie style. For starters, the space needed to facilitate traffic flow between the dining room on one side of the kitchen and the great room on the other. It needed to do double duty as a kid friendly play area and cooking space, yet keep with their uncluttered design sensibility. Also on the list: downsizing the overly large butler’s pantry to augment the tiny dining room.

“They are both well-traveled professionals and were open to using interesting, dense colors

DESIGN DECISION  
*An Unusual Palette*

This cheerful kitchen gets its glow from an unexpected mix of colors. “Purples and oranges are nice earthy tones for a kitchen,” says interior designer Megan McClure. “The muddy color of the cabinets is very forgiving.” To keep the room down-to-earth yet have it pack a wallop of color, she limited her palette to two shades, with small bursts of accent colors. She chose a gray-and-orange ribbed fabric for the window-seat cushion and a mix of mauve, umber, salmon, and sky-blue prints for the pillows. “All the colors are muted, and so the pillows are little surprises,” says McClure. “As long as they’re used in small quantities, it’s easy to mix colors that aren’t predictable.”

WALLS AND CABINETS



Rookwood Amber by Sherwin Williams



Glacier Sand by Pratt & Lambert

PILLOWS AND WINDOW SEAT



Emil, in Husk, by Raoul Textiles, through AM Collections



Thick & Thin Rib by Decorator's Walk, through Schumacher, BDC

and modern lighting,” says McClure. Good thing, because McClure is a wild card with color. For this room, she chose an edgy pairing of polished amber for the walls, bluish-gray quartz counters, and cabinets painted the exact shade of wet sand at low tide. The wall hues deepen to burnt pumpkin in the dining room and dove brown in the great room.

“Most of the kitchen’s narrative needed to come from the bold colors and carefully chosen paintings,” McClure says, referencing artwork she selected by local painter Susan LeFevre.

Aside from the LeFevre abstracts, the room is free of extraneous decoration. Linear stainless-



CONNECTING THE DINING room to the kitchen, the butler’s pantry features cherry cabinets with a two-over-one profile that matches the windows on either side of the stove. A nine-shelf wine refrigerator offers space for chilled drinks in the two drawers.



THE OVEN IN THE six-burner, professional-style Thermador range can accommodate full-size commercial sheet pans, while the smaller oven is perfect for family dinners.

steel pulls adorn the recessed flat-panel cabinets crafted by Wood Décor Inc. of Pembroke, Massachusetts.

“We’d always envisioned cherry cabinets, so it took a little selling and hand-holding to get us to make the switch, but we trusted her,” says the homeowner of McClure’s idea for painted cabinets. “I think it’s a made a big difference in getting that look that straddles old and new.”

An architecture aficionado, the husband was enmeshed in the design process. Among his suggestions: inverting the room’s original orientation, replacing the sink under the two windows that face the backyard with a professional-style Thermador range.

“We redid all the window-casing profiles with eased edges,” says McClure. “It was impor-

tant that the kitchen cabinetry reflected that.”

A 7½-foot-long, 3½-foot-high island, which now holds the sink, offers a view above the new window seat to the field beyond. White-lacquered stools tuck under the raised breakfast bar, which the family preferred to a traditional kitchen table, so the chef might interact with diners.

“Our 6-year-old often sits at the counter like a stork during meals, with one leg tucked under on the seat and the other extended in a standing position on the rung of the stool,” says the husband.

“Their boy plays on the window seat,” adds McClure, who hid drawers under the 10-foot-long nook for extra storage. “It’s Lego center. But it’s also a place for people to hang out when they entertain.”::



## BASIC BLACK

Written by COURTNEY KASIANOWICZ • Photography by GREG PREMUR

It was the expansive views of the Boston skyline, Charles River, and Cambridge beyond that first drew Roy Schoenberg to the Ritz-Carlton residences. “You can literally see the entire skyline,” he says of the condominium he purchased in 2007. He also liked that, with the unit’s flexible floor plan, he could have both a large, airy living-dining space and a serene and private master suite.

The kitchen was less of a love story. It seemed cramped compared with the rest of the apartment, and the long narrow back hall behind it was a total waste of space. So when plans for customizing the sky-high unit began, he welcomed the chance to personalize the kitchen and create a roomy new space in which to both cook and entertain.

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**BOLD 24-INCH-SQUARE** ceramic tiles match the cooktop’s copper hood. The glass fronts of the upper cabinets are etched with silhouettes of decanters and stemware. An inventive lighting design allows for illumination of the toe kick along the base cabinets and a band of light along the cooktop peninsula’s supporting column.

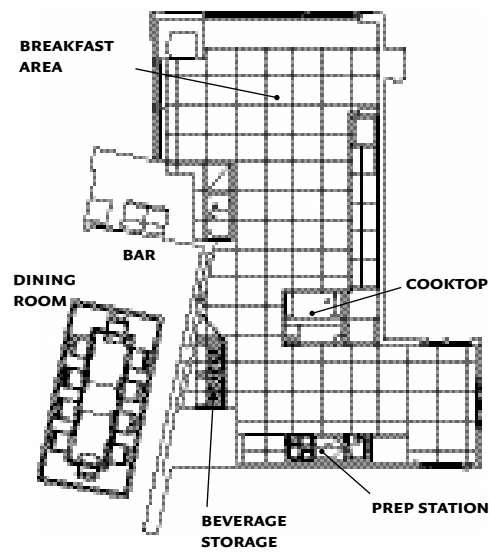


DESIGN DECISIONS  
*Inventive Floor Plan*

"This kitchen is designed as an entertainment area, so most appliances are meant to be slightly hidden," says homeowner Roy Schoenberg. The triumph of the redesign was the resourceful use of floor space. The ovens and prep sink (LEFT) are all tucked along the back interior wall of the ell behind the cooktop and hood.

"The area was compartmented before, and so we did everything we could to change that," says builder John Holland, who also had to work around a gas line that runs vertically through the room's core. By placing the cooktop on a peninsula, Holland was able to cover the line with a structural column and provide access to the stove from three sides.

A television above the stainless-steel double-bowl sink (FACING PAGE) is easily viewed from the cooktop or can be rotated for viewing from the table. On the opposite wall, a vertical cabinet at the end of the counter conceals a microwave oven and espresso machine.



cabinets, LED bulbs project a dotted pattern around the room's lower perimeter. "It makes the floor glow a little bit," says Schoenberg. "The way the lights hit the warm color of the tiles makes the kitchen feel like it's floating."

An LED-studded glass backsplash features five different colors that coalesce to brighten the space. "You can practically 'paint' the kitchen any color you want with the backsplash alone," Schoenberg says. Boutique-style lighting on the cabinets' interior shelves automatically turns on when the doors are opened.

Without the lighting trickery, the palette in the room is a modern combination of black, white, gray, and beige that is subtly accented by copper-colored ceramic floor tiles and boldly complemented by a shiny copper hood above the gas Miele cooktop.

Pale blond CaesarStone quartz counters balance the darker-toned cabinets, while providing a flattering dynamic between the weightlessness of the blond color and the heaviness of the concentrated material. A custom ledge supports the weight of the stone, so that the thick edge, measuring almost 3 inches, is fully exposed. The

effect demonstrates how an impressive countertop can pull the entire design to the kitchen's equator.

"This project was really an educational process for everyone," Tcherniavski says. Schoenberg concurs that the teamwork paid off. "The result is really due to the passion of all the people involved," he says. "The basic principle of the kitchen is an eloquent experience." Mission accomplished. ::

DESIGN DECISIONS  
*Party Central*

Dedicating one area of the kitchen to beverage storage makes entertaining a breeze. Two Sub-Zero wine coolers (one for whites and one for reds) stand side by side and can hold up to 156 bottles, while four refrigerated drawers below store other, smaller bottled drinks. "You can conveniently open what you need to open, and that's it," says designer Michael Tcherniavski about the efficient beverage corner.



"I love the ability to transform existing realities and create something new," says Schoenberg, an inventor and CEO of the online healthcare system American Well. "From the very beginning, I had a detailed idea of what I wanted: a kitchen with an open, fresh space that people would immediately think is exceptional."

The stunning renovation was cooperatively designed by Zhanna Drogobetsky and Michael Tcherniavski, both of Italian Design in Brookline, Massachusetts. "The main goal was to create

more of a living environment that doubles as a working kitchen," says Tcherniavski, who, along with Drogobetsky, worked with builder John Holland of The Holland Companies and Adi Toledano of CBT Architects in Boston to make this lofty kitchen a reality.

The top attraction in the room is the cabinetry created by Italian manufacturer Rossana RB. Its sleek black framework is offset with tempered black glass doors imprinted with outlines of stemware and decanters. The design, exclusive

to Rossana, instantly catches the eye. "The image is printed inside the glass," says Drogobetsky. "It is unique because not many manufacturers have the machinery to do that."

While the cabinetry might draw first attention, the room's lighting design by Lana Nathe of Light Insight in Boston draws the second. "The whole orchestration," says Toledano, "allows you to experience the kitchen in many different ways, according to how you select and adjust the light." Hidden by a channel in the toe kick of the base