

**Industry Standard** | *The Hovland kitchen (OPPOSITE) is an addition to a 1940's saltbox house, which was originally built as a weekend retreat for a New York City family. The new architecture is a counterpoint to the existing structure—a modern, industrial, light-filled box playing off a traditional New England vernacular form. Steel, stone, glass and concrete—materials not typically associated with kitchens—reveal an unexpected warmth in the contemporary design. See Resources.*

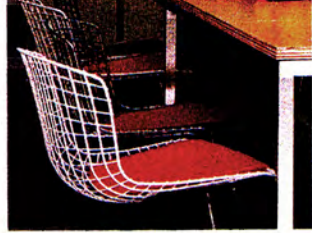
## [ KITCHEN ACTS ]

KITCHEN DESIGN TODAY IS ON THE CUTTING EDGE of cooking technologies—not to mention at the forefront of home fashion. Homeowners—many of whom consider themselves gourmards—create expansive menus for outfitting their kitchens. From new features like steam-injection ovens to specialty sinks in every shape and size, home cooking has truly come into its own. ¶ Whether you're a traditionalist who yearns for white subway tiles and wood trimming as thick (and ornate) as icing on a cake, or a modernist with an eye for stainless steel and sleek, clean lines—kitchen design has shed its back-of-the-house personality. Walls have come down and furniture from other rooms has flooded in. ¶ In the following pages, *Connecticut Cottages & Gardens* takes a look at three stylish kitchens that have been infused with three different personal styles, resulting in designs that fill these rooms—and their homes—with heart and soul... not to mention some very tasty food.





## [ industrial fusion ]



**Outside In** | The wall of custom steel and glass windows (OPPOSITE) arrived via airplane from England, where they were manufactured. "The light-filled kitchen provides a frame for the outdoors all year long," says owner Pamela Hovland.

**Old and New** | A mix of original Henry Bertoin chairs from the 1950's and new chrome editions (ABOVE) are gathered around a table in the kitchen. See Resources.

# a harmony of styles

IT'S RARE, BUT THERE IS SUCH A THING AS REAL ESTATE KISMET, THE PERFECT MEETING OF OWNERS AND HOUSES. THAT WAS WHAT GRAPHIC DESIGNER PAMELA HOVLAND AND HER HUSBAND, STEVE, FELT over a decade ago when they first saw a simple salt box in Wilton. ¶ "Initially we liked its classic bones," Pamela Hovland says. "It had wonderful, nice, honest construction." When they stepped inside the three-bedroom house, they were sold. Nestled in the Connecticut countryside, amidst dozens of authentic and wannabe examples of colonial Americana, was a spare, modernist interior. "It was absolutely critical to find a house that was unusual and not the traditional cottage or farmhouse," she recalls. "It was over 60 years old, but the design ethic was classic Modernism." With high wood paneled walls, exposed beams and crisp lines, the residence was built in the 1940's by the original owners who, like Hovland, were Quakers. ¶ A few years ago, the couple, who have three sons and had been living weekdays in New York City, decided to relocate to Connecticut. The three tiny bedrooms and equally diminutive kitchen would have been a stretch for full-time living. Enter architect Page Goolrick, who was brought in to add not only a master bedroom suite but also a new kitchen/dining area. ¶ "Pamela and Steve wanted to





"Our home is really about contrast," Pamela Hovland says. "Old to new. Dark to light. Square to round. Man-made to machine-made...you get the idea."



**See Through** | The rectangular kitchen addition lies unobtrusively behind the length of the original structure (ABOVE). With steel-frame glass walls, it's almost transparent. **Bowled Over** | A collection of speckled Texas Ware Melmac bowls (BELOW). **Family Time** | Pamela Hovland with her youngest son, Henry (RIGHT), in the kitchen. **Sitting Pretty** | The six-foot long table (OPPOSITE) is from a restaurant supply company in NYC. See Resources.



bring a bit of the urban fabric with them so that informed what we did," Goolrick explains. "But they also wanted to be sensitive to the special nature of how the house was visualized." The interior was imbued with a modernist design style that, while decades old, serves as the foundation for much that is contemporary. "We wanted to make that work today, so we studied homes from the 40's," Goolrick remembers. "Some things were right. Some weren't."

While the original cozy "lodge-like" wood paneling worked for much of the house, Goolrick felt the kitchen/dining addition was an opportunity to create a different experience. "We wanted them to be able to enjoy the beauty of the natural surroundings, so it seemed right to install glass walls and lots of windows," the architect says. The Hovlands agreed.

The only break in the transparent enclosure comes from the crisp window frames. Sash windows trimmed with painted aluminum are just one of the metal accents employed, a nod to the industrial influences often echoed in modernist designs. "It's very much like factory windows you see from that period," Goolrick notes.

The ever-changing landscape was a unanimous choice to inform the kitchen's palette. "Every color was either inspired by tree bark, stone or even lichen from the area," Goolrick says. "The color on the steel window trim is what you see in stones outside. Even the floors are a blue stone inspired by what's found in the







**Industrial Look** | A stainless steel sheathed Dialogica armoire (ABOVE LEFT) fits the Hovland's "crafts-meets-industrial" aesthetic. **Turn on the Light** | A collection of off-white McCoy and Hager bowls and vases (ABOVE MIDDLE) serve as an interesting contrast to the stainless steel armoire and the dark-paneling of the living room walls. **High Design** | Graphic black-and-white pillow fabrics (ABOVE RIGHT) are from the Eames collection at Mabaram. **Seeing Spots** | Hovland collaborated with lighting designer David Weeks on the mobile-like chandelier in the living room (OPPOSITE). "The fixture is like having floating dots in the room," she says. See Resources.

countryside." The one exception is a flamboyant crayon orange wall, a color picked up in touches in other rooms. "There was a big discussion of whether we should stick to the colors from nature," Hovland remembers, "but this is so fresh, and I wanted to get a strong contrast."

Throughout the house, other small contemporary elements reflect the classic Modernist theme. A gleaming contemporary stainless steel armoire in the living room stands in stark contrast to the warm wood, but at the same time it is very much in harmony with the design ethic behind it. A classic mission sofa is flanked by Knoll and Saarinen pieces. "Steve and I are fans of anything that involves good craftsmanship," Hovland adds.

The project was an unaccustomed luxury for Goolrick. "It's really great fun to do a kitchen from scratch," she says. "When you think about it, most people, particularly with a young child, spend a huge amount of time there, so it's a great opportunity and a challenge to make it work for everyone."

In fact, the Hovland's six-year-old son was the inspiration for the choice of dining tables. Two six-foot long design tables from Hovland's former office, in keeping with the industrial aesthetic, were only meant to be temporary. "But we loved covering them with craft paper for art projects for Henry," Hovland says, "and he uses them for his toy cars, so they stayed." It's hard to imagine another table that can serve a crowd and double as a mini-raceway.

Now that the renovation and addition are complete, Hovland pays Goolrick the ultimate compliment. "I strongly identified with the original aesthetic and principles that informed the house, so I wanted whatever we did to be absolutely thoughtful and in keeping with that," she says. "Now that it's all done, I really can say not only am I pleased, but I think the original owners would be pleased as well." 🌟

