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The
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KITCHEN ISSUE

Come for the Trails,
Stay for a Beer
IN NORWAY,
OXFORD, AND
PARIS

5 STANDOUT KITCHENS

In Kennebunkport,
Falmouth, Rockport,
and New Harbor—
And Why They Work

A Winter Pasta
Recipe from
SOLO ITALIANO

PLUS:
An Essay by
ELISSA
ALTMAN



KITCHEN

Five master designers tackle the hardest-working space in any home



words by
BRIAN SHUFF

Too often, we have to rush the kitchen. Editorial brevity requires full homes featured in a matter of pages, and at best that leaves a few lines, maybe a paragraph, for the most unusual of domestic spaces, the only public area in most homes with a predetermined and largely nonnegotiable function (i.e., the storage and preparation of food and, increasingly, the serving of meals and entertaining of guests). This month, we asked five design pros to explain how they've focused their attentions and talents on this singular space.

SUITE

LOUISE

Hurlbutt Designs

HURLBUTT

THE KITCHEN IN THIS REBUILT KEN-NEBUNKPORT COTTAGE, hidden among branches and open growth on a lush family compound, began as a torrent of passionate (albeit sometimes abstract) inspirations tossed off by an eager client. "She kept saying 'a red kitchen,' 'a painted kitchen,'" remembers Louise Hurlbutt of Hurlbutt Designs, a mainstay of the region and, in this case, the studio enlisted to give an evolving vision some tactile shape. "She [the client] sent books, photos. She'd been very excited by

"THIS WAS AN OLD-WORLD COTTAGE, AND WITH AN OLD-WORLD KITCHEN YOU WANT WARMTH IN THE WALLS."

Monet's kitchen in France and by work she'd seen there." Ironically, it was furniture from the original structure that helped Louise hone in.

As part of the rebuild, every bit of furniture from the old space, much of it inherited, was removed, photographed, and repaired for use



in the new cottage. “There was history in every piece,” Louise says. “You can build a design around that.” What was needed, she decided, was a touch of the past. “This was an old-world cottage, and with an old-world kitchen you want warmth in the walls.”

Rather than a hard red, Louise found a thicker, more livable red that would work for both the walls and the cabinet highlights. Initially faux black, the cabinets’ trim work was rubbed down by hand until the color came through. “It really takes skill to get that even finish,” Louise says. “You need someone very talented to do that.” In this case: Goerd Lambert, a master faux finisher from Germany who now works with a cabinetry company based in Biddeford. “We’ve gotten away from doing much painted stuff because we’ve lost the great faux finishers,” Louise says, “but this guy is fabulous. He was trained in Europe in the old ways.”

The final constructed cabinets include a built-in display hutch on the back wall for additional family treasures,

and a center window was added for natural viewing light. Louise completed the look with a few old-world touches: above the sink, an Urban Electric Eddystone pendant light that would have come off just as naturally around the turn of the 19th century, plus the Rohl kitchen faucet—its bridge (the pipe between the handles and neck) another unexpected throwback.

“It’s the type of kitchen I love to do,” Louise says. “In Maine, though, it’s nearly impossible to get people away from blue-and-white walls.”

previous spread Heavy Jet Mist granite appears on both the countertops and backsplash. “We wanted to create the same quality of light that would have been in the kitchen from the early 1800s,” Louise says. **above** The homeowner calls this space “her little jewel.” From the sink she can look out across a garden to her daughter’s house. The family shares a beautiful six-acre compound. **opposite page** Highlights in the cabinetry show through best on panels, architrave, and other trim work.

