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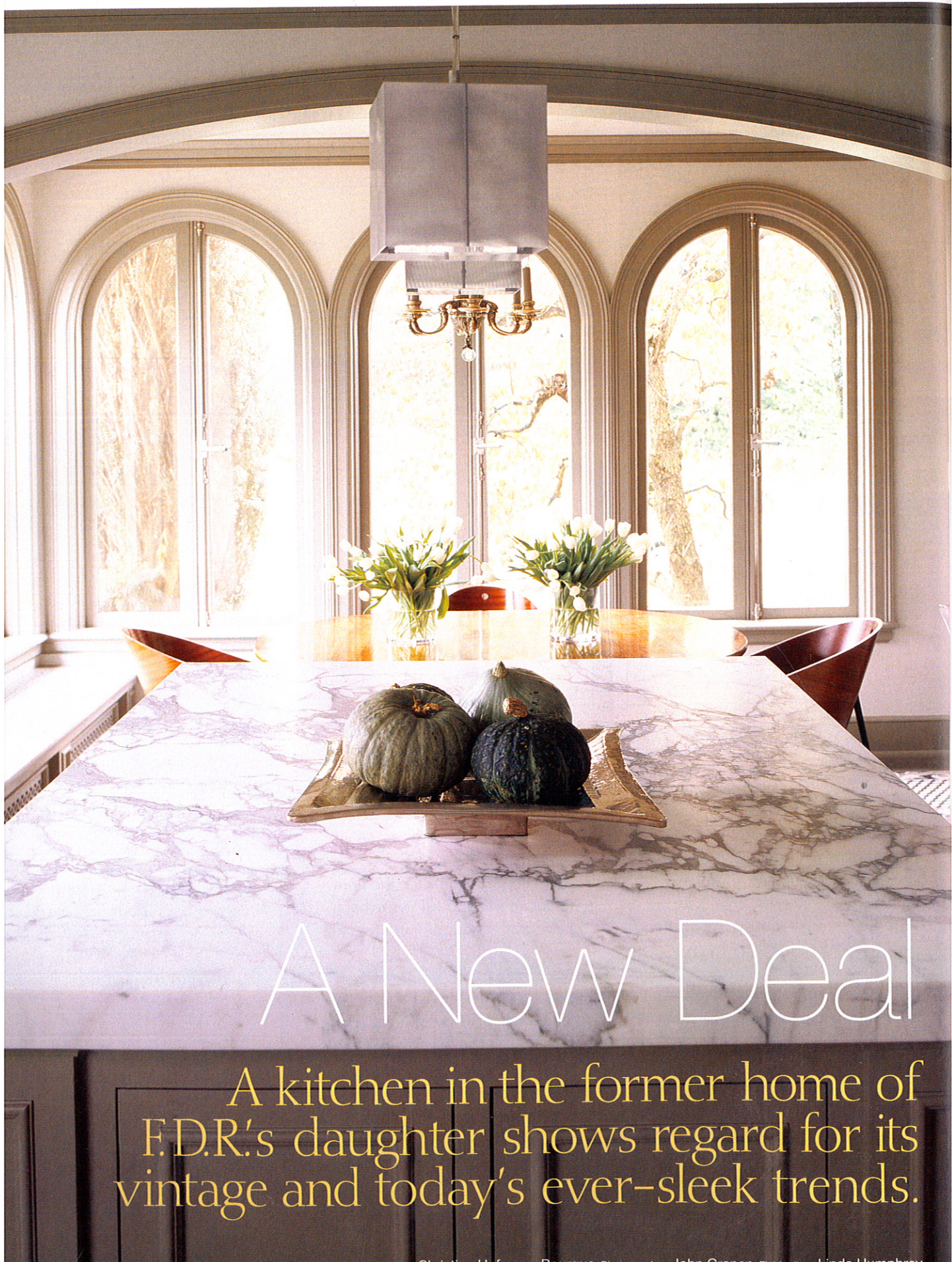
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A New Deal

A kitchen in the former home of F.D.R.'s daughter shows regard for its vintage and today's ever-sleek trends.



Combine the 1930s splendor of Robert Altman's period film *Gosford Park* with a contemporary take on a turn-of-the-century Parisian brasserie, and you have the visual ingredients for this new Seattle kitchen. So says building designer Joe Schneider, whose team at J.A.S. Design-Build imagined and crafted every detail of the vintage-meets-modern space.

Let's be clear: The kitchen offered no possibility for renovation or restoration, despite the home's exceptional pedigree. The stately 12,000-square-foot Mediterranean Revival home, built in 1926 by the commodore of a local yacht club and purchased in 1938 by President Franklin D. Roosevelt's daughter, Anna, was visited frequently by the president and his wife, Eleanor. But as befits the grand homes of its time, the original kitchen was purely utilitarian and intended for staff only. It was not the family-friendly entertaining hub that now allows new homeowners John and Diahann Braseth to host their signature Champagne-and-soufflé parties—one oven dedicated to John's savory soufflés, the other to Diahann's dessert soufflés.

Schneider's team gutted the room and rebuilt it as a galley

kitchen—a long room flanked on two sides by cabinets and stretches of luxurious marble and stainless-steel countertops. New, wide, identical archways at both ends of the kitchen integrate the space with the house's classic style. "We wanted to give the kitchen the formality it deserves in this home," designer Kevin Price says, "so classical symmetry and balance were important."

The island commands immediate attention. At a substantial 4x8 feet, it's covered in Calcutta marble that is 3 inches thick, and it is deliberately taller than any of the counters that flank it. "It looks like a monument," John says. "And since it's

Opposite: A dramatic, overscale island leads the eye to the home's original arched windows, which were rehung with new chromium-bolt hardware and emphasized with trim painted the same color as the kitchen cabinets.

Above Left: Forgoing upper cabinets on this side of the kitchen kept focus on the deep, apron-front marble sink and luxurious run of marble countertops.

Above Right: A luxe six-burner, pro-style range was a must for homeowner John Braseth: "We wanted all the accoutrements for our kitchen that we couldn't afford in our 20s."





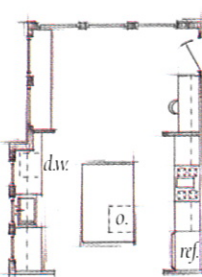
at your rib cage level rather than your hips, it's very comfortable to lean against and watch the cook." Finishing the ends of the island with the decorative grillwork found elsewhere in the home was Price's proudest touch. "The kitchen came into its own with that grillwork," he says. "It fits the house and reminds you of something you'd see in that era."

Meanwhile Diahann looked to the floor: She harbored a love for a black granite and white marble tile floor she had spied 20 years before; it dressed a store's entrance where it had been worn to divine smoothness by thousands of footsteps. To replicate this effect, the kitchen tiles were laid and then honed using a diamond wheel—a process similar to polishing terrazzo—until there was no discernible difference between tile and grout. "It looks like it's from a 16th-century cathedral," John says. Price agrees: "You don't see it as tile. It's so smooth, there's no texture. It 'reads' as a textile."

Such hallmarks of tradition blend seamlessly with signs of the kitchen's modern sensibility. Stainless-steel counters, sleek pendants above the island, and contemporary art on the walls all reflect the Braseths' current passions. John owns Seattle's oldest contemporary art gallery, Woodside/Braseth Gallery, which explains the couple's willingness to push their

design. For example, instead of the expected glass fronts on cabinets, the couple opted to do a contemporary rendition of the chicken-wire doors often found on French Provincial furniture. Instead of the flimsier wire, they tracked down a beefy steel mesh industrial product used to sort gravel and sand. "That's one of our favorite details of the kitchen," John says. "We always have one foot in the future and one foot in the past. That's the way we live in our house." ■

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Opposite: The breakfast area echoes the kitchen's marriage of old and new by pairing a 19th-century French dining table and antique chandelier with sleek Philippe Starck-design armchairs.

Above Left: It took two craftspeople three weeks to install and hone the tilework floor, which features an organic border around a geometric interior. The first thing people ask when they come in the kitchen is,

"Was this floor always here?" John says.

Above Right: The island's decorative grillwork picks up on the punched-metal detail of vintage radiators in the breakfast room.