

SPECIAL KITCHEN ISSUE

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45
IDEAS
THAT
SIZZLE





Sitting Pretty

A revamped Ranch-style home remains true to its beginnings

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If a house could smile, the 1940s-era brick Ranch featured here would surely do so.

Located in a central Phoenix neighborhood and set back on a fringe of emerald turf, the residence has been given a new lease on life. A major face-lift has left the aging place prettier than it ever had been, but with its vintage charm intact.

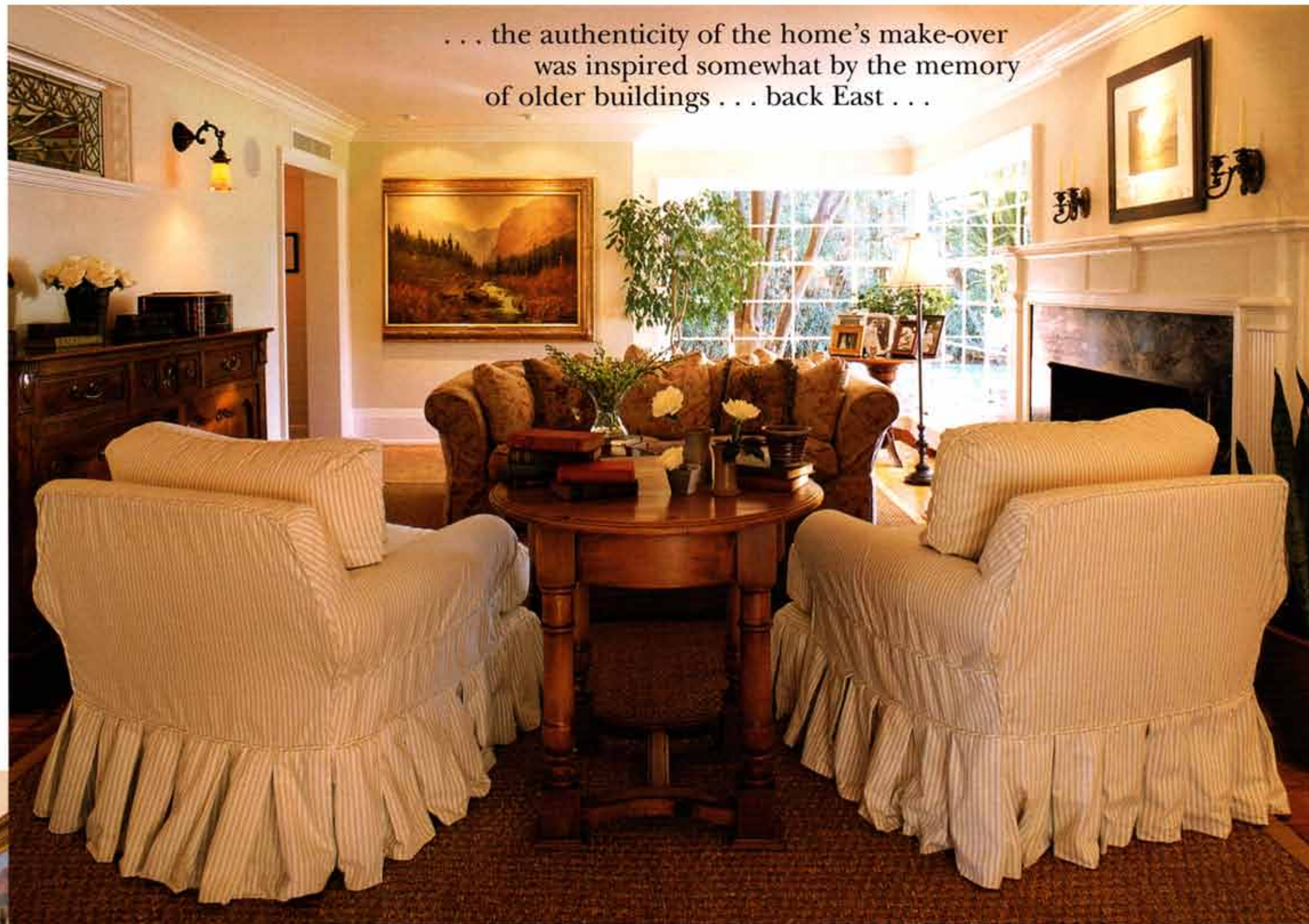
A couple with a love of tradition engaged architectural design-

er Clyde Rousseau to turn the dated dwelling into a comfortable family home. Part of that goal was the idea that the house remain true to the spirit of its 1946 beginnings, and become an apt backdrop for a collection of vintage art and antique and reproduction furnishings. Among collected works of art are Native American rugs, landscape paintings depicting the wilds of Montana, where the homeowners vacation, and leaded and stained glass.

Architectural designer Clyde Rousseau imbued the kitchen and storage area of this 1940s rambler with sophisticated homespun flavor. Among conveniences and niceties are: under-lit cabinetry (35); light-filtering rice paper between glass panes of cabinets (36); pullout pantries (37); built-in storage drawers (38); cupola-shaped skylight faced in bead-board (39); wall-hung pot rack made of galvanized pipe (40); glass-front refrigerator (41); stained-glass panel on a wall between the kitchen and dining room (42); tile on walls and backsplashes set in a diamond pattern (43); a wall-mounted commercial-style faucet with elongated pullout spray (44); and tile fascia at the edges of granite countertops (45).

"It's a family-friendly house with wonderful antiques," interior designer Kathryn Van Arsdale says. A friend of the homeowners, she lent assistance in the choice of window treatments, carpets and fabrics with muted hues. The woman of the house acknowledges the home's livable quality: "It has a warm, homey feeling, and it's very comfortable. You can sit down and put your feet up, and there's nothing so precious here that you can't touch it."

Rousseau's contribution is evident everywhere, and especially so in the kitchen, which is full of his signature details. Some of these at first surprised the homeowners but later delighted them. "We're



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Above: The living room is a patchwork of Shabby Chic coziness and Country French warmth. Chairs are covered in striped ticking, while the sofa wears a floral print. The green marble fireplace was original to the home. Artwork above the fireplace is a 1904 photogravure by Edward Curtis. A beveled-glass antique transom above the credenza spills faceted light into the adjacent family room, added in the remodel. The 1920s-era painting on the window wall is by John Fery. **Top left:** The girl's bedroom is a sunny concoction of yellow and white. **Left:** Crown molding and a mahogany door with antique beveled-glass panels add vintage character to the entry. The painting over the chest is by Joe Abbrescia. The dining room is in the background.

kind of conservative, and Clyde is adventurous, but he measured us very well," the husband notes.

Such details form a kaleidoscope of textures in the completely redone kitchen. Walls in the room are faced with beige and white tiles set in a diamond pattern, and wainscoting, siding and a cupola-shape skylight are clad in white bead-board. Under-lit wood cabinets, also painted white, have double-pane glass fronts with light-filtering rice paper set between the panes. Countertops wear surfaces of granite and dark paduke wood. A center island has a maple butcher-block top.

"I think my choice of materials is always function-driven,"

Rousseau comments. "The countertops in the kitchen are granite because it's such a wonderful surface to wipe down. The maple butcher block is used for chopping. Then, on the peninsula—a higher serving area that isn't a work center—the exotic paduke wood looks like furniture."

Providing decorative interest are tile fascia at the edges of granite counters and a jewelrylike assortment of cabinet pulls, from antique crystal to old-fashioned metal bin hardware. A stained-glass panel inserted in a wall above a mini farmhouse sink is a charming linkage between the kitchen and dining room beyond. Nearby on the tiled wall, a commercial-style faucet with



a long pullout spray attachment has old-time appeal.

Fitting in with this atmosphere of time gone by is a dream list of conveniences: two raised dishwashers, a commercial stainless steel fridge with glass door, and a wine cooler set within the center island. Included among kitchen essentials are a wall-mounted pot rack above the stove and a new storage room carved out of a one-time hallway; located here are five pullout pantries and a multitude of handy built-in drawers.

Arizona native Rousseau says the authenticity of the home's

make-over was inspired somewhat by the memory of older buildings he had seen back East, where he studied architecture at universities in both Massachusetts and New York. So, lighting fixtures throughout the house are, for the most part, antique in origin. Crown molding is used in ample amounts.

In the master bedroom, a raised ceiling above the bed contains silver-leaf panels reminiscent of the '40s, Rousseau says. A similar treatment is used in the adjacent bathroom's barrel-vaulted ceiling. The elegance continues underfoot as well, where an

elaborate tile border has the look of art. The design originated with the homeowners' love of green tumbled marble, to which Rousseau added luxurious glass mosaic tiles. The work of artisan Dennis Drosky in translating Rousseau's design earned Drosky an award from the Arizona Tile Setters Association.

For his part, Rousseau says, "What I had in mind was to go back to the period of the home, to something you would have seen in the 1940s—that kind of detail and craftsmanship.

"It was pretty plain when the homeowners got their hands on

it," he says of the house. "We gave it a glamour the home didn't originally have. It's a jewel, isn't it?"

See Resource Guide.

Above left: The aura of a former era is evident in the master bath, with its free-standing soaking tub, pedestal sink, flooring of tumbled marble and glass mosaic, and wainscoting of large white tiles. Above the wainscoting, wood paneling defines sheaths of sandblasted mirror. **Top right:** To add "architectural focus" to the master bedroom, Rousseau designed a silver-leafed raised ceiling treatment above the bed. **Bottom right:** A wall of built-in drawers and cabinets increased the room's storage space and provided room for a TV.