

Colucci FROM 56

**“If you design
a kitchen
well, it will
be timeless.”**

**—BRUCE COLUCCI
FOUNDER & CO-OWNER**



outs are so important to me – they’re so visual.”

Colucci embraces the mixed use of materials in his designs, describing himself as “eclectic” in his penchant for combining media such as wood, glass, high-style concrete, stone, unique paint finishes, metal and more, depending on the personality of the client and the architecture of the home.

Colucci doesn’t design on his feet, nor does he create cookie-cutter kitchens. Each one is as unique as the family destined to enjoy it.

“I take time to understand my clients, how they live, what they like, and what their expectations are,” he said. For the most part, Le Gourmet Kitchen Ltd.’s customers are baby boomers who love their current homes and want to remain in them, but who want to convert tired old kitchens into dream kitchens. They also understand that Colucci is one designer who will boldly step outside convention and “do things other people don’t do,” as he said.

Yet, for all his sensibilities that the look of a kitchen is essentially a fashion statement, Colucci ultimately aims to transcend fashion.

“If you design a kitchen well, it will be timeless,” he said. “You must be careful with your balance, how you place things in the space to weight the kitchen from one end to the other, correct material choices, well-thought lighting, color and so on. People instinctively recognize good design.”

One of the secrets to Colucci’s popularity as a kitchen designer is that he also plays close attention to the parts of the design that people don’t see – and not just in clever, space-saving innovations in cabinetry or the discreet placement of utilities.

“You want to design your space so it can expand and contract depending on its needs. We design in zones – a cooking zone, a cleaning zone, a food storage zone,” he explained. “But, if you’re having a big party, the kitchen needs to expand; if it’s just you and your spouse, you want a workspace where you don’t have to walk all over the place to create a great meal.”

As refreshing as his design approach is, Colucci also makes it a priority to be honest regarding costs. Conventional contracts often have allowances in budgets based more on guessing than realistic appraisal, he warned, and it can lead to some rude surprises.

“It’s vitally important that clients know what a kitchen is going to cost piece by piece, no guessing. I will sit down with a budget sheet and show them,” he said. “Maybe one of the things I do most is to educate people on what they are choosing.”

Salmon FROM 56

design choice he makes, be it esthetic or mechanical.

“A kitchen is a workshop where there are tasks that you have to perform,” he said. “In order to get the most enjoyment out of doing those tasks, you need a workspace that is easy to use and beautiful enough to inspire creativity. I define everything I do in terms of how the client will benefit. Will it make things easier, simpler, more inspiring, more inviting?”

Many clients have reaped the benefits of Salmon’s unusual talent for procuring solutions to unique problems. For example, one client had a medical condition that occasionally caused so much pain in her wrists that she couldn’t open drawers. Salmon modified the drawers with spring latches so that they would open by being pushed instead of pulled.

“Things have to work first. Are they arranged in the best placement for the people using the kitchen? Is there enough lighting, and is it in the right places?” he asked.

Salmon is adroit at handling the seeming dichotomy of kitchen design,

at all times considering the purely practical side of things, while simultaneously considering their esthetic effects. Yet, in Salmon’s view, esthetics are directly connected to the practical, because they are what inspire people to enjoy the workspace.

Perhaps the best example of how Salmon melds the two into one smooth statement is his affection for a boutique paint company called Devine Color. He describes the paint as having the depth and luster of cosmetics.

“There is absolutely a difference between Devine paint and other paints, and I try to use it on all my projects,” he said. “It costs a little more, but the effect is huge.”

The key to Salmon’s design philosophy, from his choice of paint to the modification of mechanics to meet special needs, boils down to one thing: he gets to know his clients so well that they become more than clients.

“I won’t provide anything to them that I wouldn’t have in my own home,” he said. “My clients aren’t just customers – they’re friends.”

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