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MIDCENTURY MARVELS

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FALL 2015

\$6.95US/CAN



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On sale until November 30, 2015

Making the most
of a
320-square-foot
addition

Cabin Fever

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A humble 1970s cabin on the 'Sconsin side of the St. Croix River dividing Minnesota from Wisconsin sits some 30 minutes from the Twin Cities. Owned by a family of four for several decades, the ranch house had two bedrooms and a bath in the daylight basement, another bedroom and bath upstairs, along with a small living room and a claustrophobic kitchen that measured less than six feet wide. Recreation and relaxing happened on the deck and in the gorgeous wooded property, but meals were eaten on the floor by the coffee table or outdoors on the screened porch. Luxe digs these were not.

"The house belongs to former clients and good friends of mine," says designer David Heide. "We lived there ourselves one winter when we were remodeling our own house. Three or four years later, the heat at the cabin went out and the pipes froze when no one was there for months. Water leaked down into the basement; it was an absolute disaster. There was mold that had to be scraped off the ceilings, and pretty much everything had to be removed and replaced. I don't think this [remodel] project would have happened had that not occurred."

Because the owners anticipated spending more time at the cabin as retirement approached, this seemed like the juncture to create more gracious spaces for entertaining and overnight guests, as well as a dedicated dining area. Their own aesthetics and National



Eames molded shell chairs surround a custom pedestal table by David Heide Design Studio and fabricated by JP Woodworks Ink. The dishes are Russel Wright, and through the double door is the new screened porch.



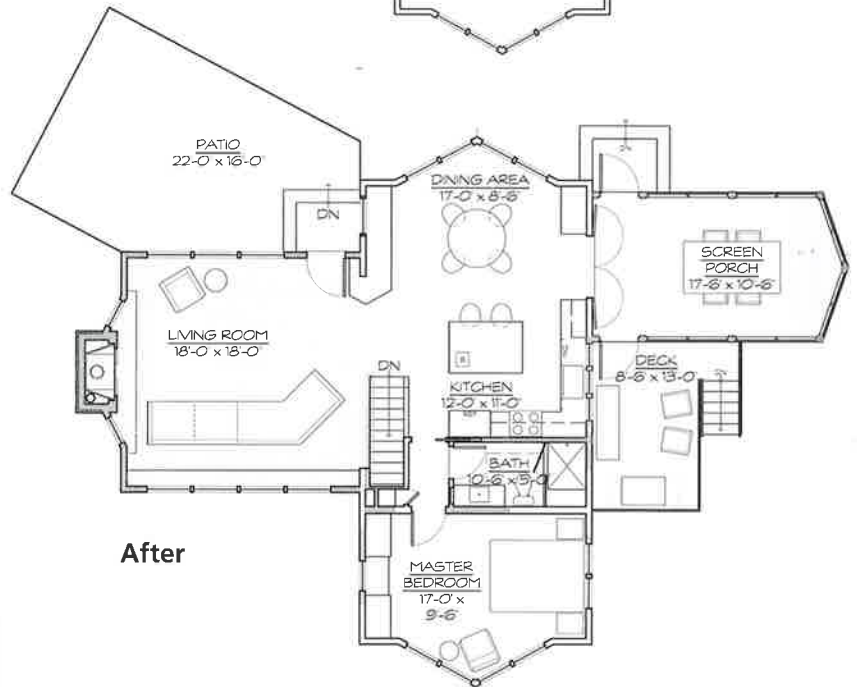
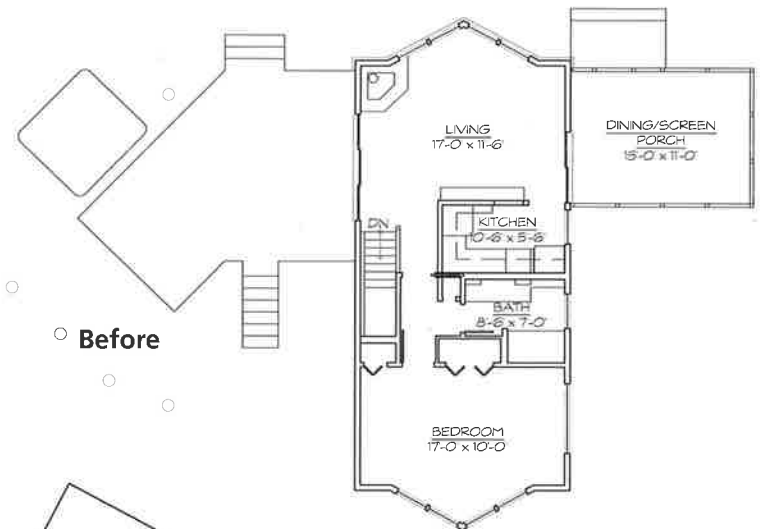
Scenic Riverway guidelines ruled out a mega vacation mansion, so the talent at David Heide Design Studio was just the right fit for the makeover.

The company does a lot of work in the Arts and Crafts idiom because of the building stock in Minneapolis-St. Paul, but the 12-person firm has no signature look. "Good design transcends style; style is really the language in which design is spoken," Heide says. "Understanding the building, understanding its principles and furthering them as appropriate is really a midcentury thing.

"There was an order to the house: [it was] a basic rectangle with a vaulted roof down the middle and expressed construction in the timberframe structure of the roof. It was kind of trying to reach out and let the outside in, with limited success. But you could see there were elements and thoughts about that. And the views are absolutely magnificent."

The designer typifies the owners as super-hands-on, but very willing to listen. Their mantra was hire the expert, let them do their job, then question everything they do. And at this point in their careers, the homeowners had the time to be involved in most of the details and decisions that cropped up.

The husband was firm that the ceilings had to remain natural wood, and both spouses




Susan Gilmore

The lofted living room sits where there once was a deck, while the porch is much the same, though a more sophisticated design. The same openings were used for the new windows, but muntins and separate clerestories were eliminated so the sight lines are now uninterrupted. A view of the enlarged patio is seen on page 2.





A modern living room featuring a large stone fireplace on the left wall, two bright orange armchairs in the foreground, and large multi-paned windows on the right. The ceiling is made of dark wood with exposed beams. A round wooden coffee table with a book on it is positioned in front of the fireplace. The floor is covered with a light-colored rug. The overall atmosphere is bright and contemporary.

The heavily treed lot can be enjoyed through the double-pane Marvin windows, and while insulation and hydronic in-floor heating help keep costs down, views trump utility bills at this home. In the added living room, the orange chairs are from Bernhardt Design, the wool carpet is a Surya and the fireplace surround is a blend of bluestone and Wisconsin Bedford limestone.

shared a sentimental connection to the physical place and the original building. "They were interested and open to changes, but in a way that was respectful to family memories and the original house," Heide muses. "We left things that didn't need to be fixed or changed as they were. The views, the location of the master bedroom and bath on the main floor, keeping bedrooms small and retaining the feeling of the old screened porch were all important."

Despite the flood and mold issues, the home was in solid condition. A 320-square-foot addition that created a new living area and expanding the screened porch a touch was the final solution. One special request from the homeowners was to use a known local contractor, Tom Patnode, who impressively



Construction





In the kitchen, selections include honed granite counters, a backsplash of Royal Mosa glass tile and custom cabinetry. The fridge is a Liebherr, the hood a Zephyr, and the sconces over the sink are Eglo Riga, while the Aro stools are from Bernhardt Design. Down a short hall is the master bedroom and bath.

Opposite, top: In this construction view taken from the kitchen, the original peak over the dining space (once the living room) is visible, while the new roof vault line is above and continues off camera left into the living room addition.

Fantastic views of the river and woods are at every turn. Bluestone tile clads the floor, while the Paulownia-veneer wallpaper continues the gray theme of the kitchen.



Before



The 2.0 screened porch is about four feet longer than the original one and has a prow and exposed-wood ceiling that matches design details on the house.

took on all the elements of the two-year remodel with only the occasional helper.

The studio was responsible for the interior design as well. "The owners wanted a more contemporary aesthetic and we struggled a little with How do you do something ultra-modern and maintain a woody aesthetic? The wife wanted to make a bow to the vintage of the house without being a slave to it and creating false historicism," explains Heide.

"There's this layering of more organic materials with sleeker, modern materials. The floors are natural stone with some warmth to the color, and yet it has a smooth, matte finish—more organic than porcelain tile. The drystack stone fireplace is another organic material, and the wall covering in the dining room is actually slices of wood," he continues.

The new kitchen continues that thought with a redwood island base made from the old screened porch flooring but topped with honed granite. "One of the connectors for me is the matte gray backsplash that ties into the stone floors, the countertops, the gray wall covering and the colors in the fireplace wall. Gray is one of the clients' favorite colors—not something we hear often." ❁

Floor plans and before and construction photos courtesy David Heide Design Studio. Resources page 78.