

Made from beach stones found on the property, the bungalow (pictured left) became the great room of the Smith's new renovation (above).

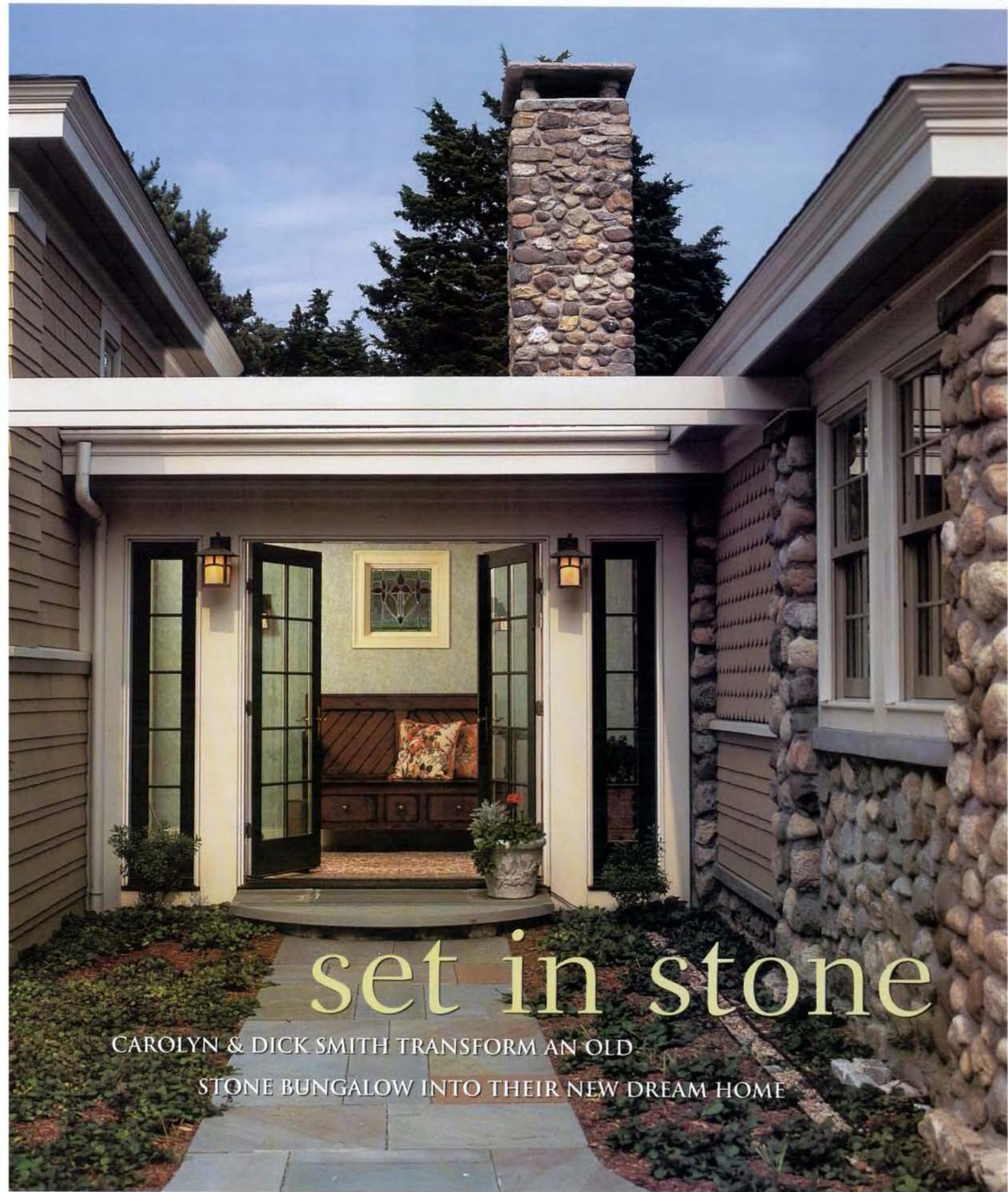
(right) Architect Peter Haig designed an inviting front entrance that connects the original stone bungalow to the new guest bedroom wing over the garage.



The first time we saw **the bungalow**
we both somehow knew that this funny old place
at the end of a bumpy dirt road was meant to be ours.

After all, we had been looking for just the right property for five years. At the time, my husband, Dick, and I owned the Whalewalk Inn in Eastham and had lived there for eight years. It was time to have our own space. We had thought that a newer property would be a welcome change from an 1830s sea captain's residence and had even bought land on which to build a new home. That proved not to be the right decision. Wherever we ended up, we both agreed, there should be a vista: a view down a beautiful lane, a marsh or a garden. And I honestly thought I had one more old-house renovation left in me. Dick, however, wasn't so sure.

TEXT BY CAROLYN SMITH
PHOTOGRAPHY BY TERRY POMMETT



set in stone

CAROLYN & DICK SMITH TRANSFORM AN OLD
STONE BUNGALOW INTO THEIR NEW DREAM HOME



Fortunately we had a real estate agent with the patience of a saint. Peter Hunter from the Real Estate Company in Orleans had pretty much scoured Brewster, Chatham, Eastham and Orleans with us. We looked at wonderful old houses, places that I couldn't wait to get into and start ripping down walls. But Dick, at 6'3", would have spent his life constantly hitting his head on the ceilings. Finding an old house with height proved to be a challenge.

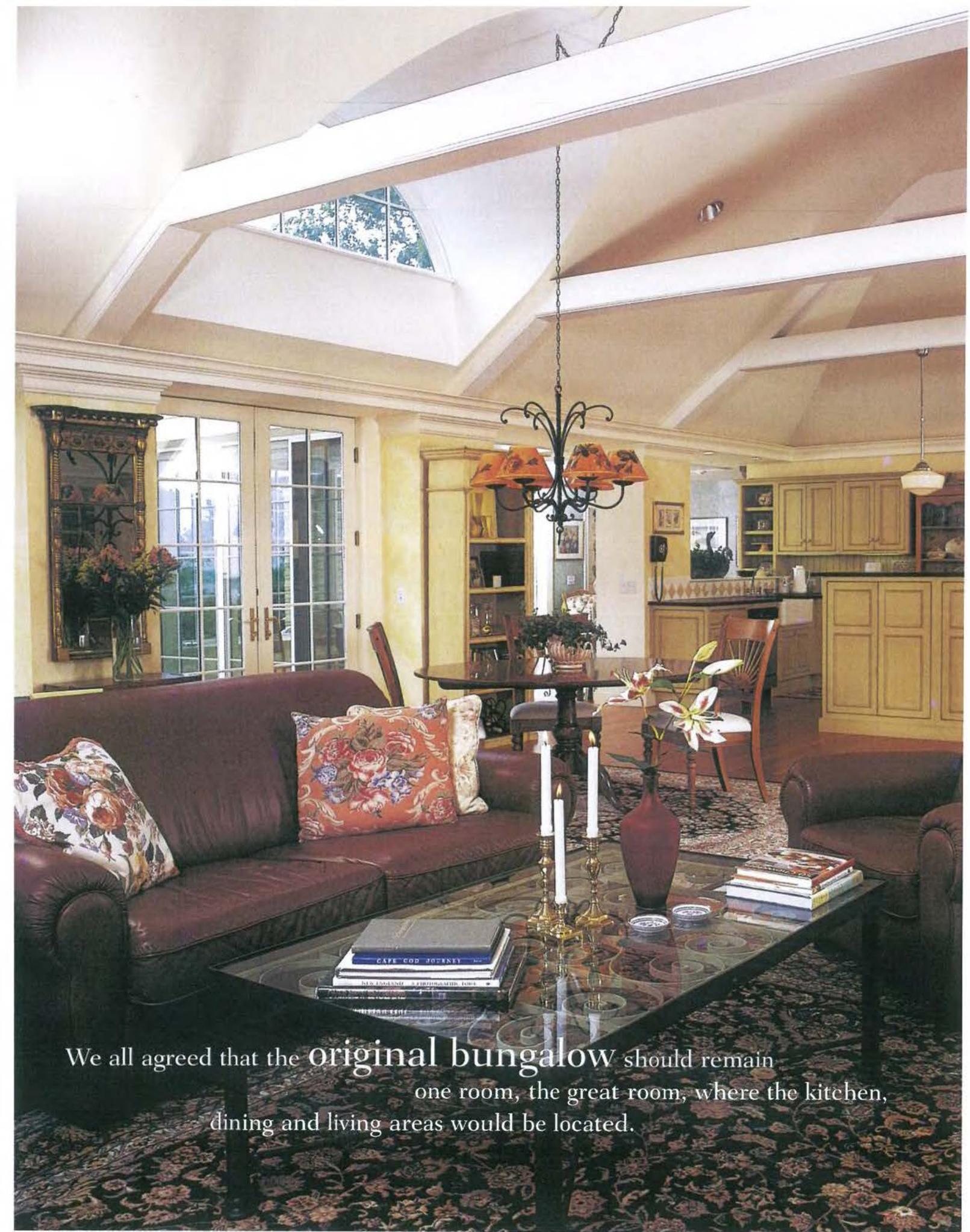
When Peter called on a Sunday afternoon in October of 1997 with a new listing in East Orleans that he thought we should see, we really never expected that this would prove to be the house for us. At the time, it could hardly be called a house. The one-room bungalow, 25-feet by 50-feet, consisted mostly of windows supported by stone columns, had no interior walls and was overgrown with poison ivy, but it had an amazing view of Little Pleasant Bay and the outer beach. We just kept walking around the building, looking at the view and we knew that this run-down place had it all—a high ceiling, something old to rehab, the potential to add something new to it, and a vista beyond our wildest dreams.

We closed on the property that December and started our research. We wanted to learn all we could about the bungalow's history. We needed to search for the right architect to help us realize our vision of the property, and, lastly, we needed to find the right builder for our project.

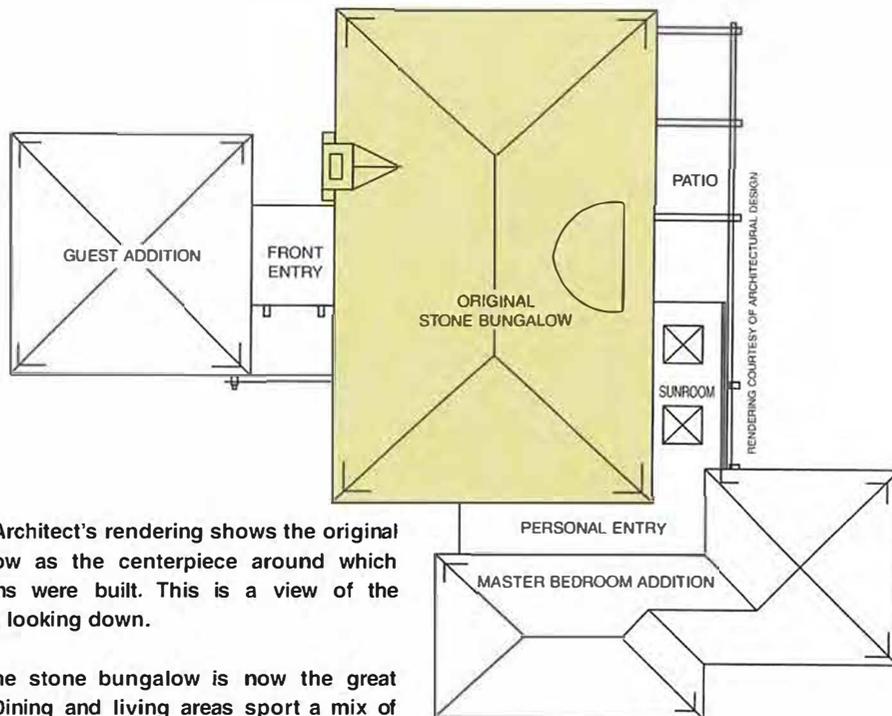
Former innkeepers Carolyn and Dick Smith (top left) can relax now that their once run-down bungalow has been masterfully renovated and integrated into the house of their dreams. The sun porch (left and opposite) is furnished with reproduction wicker and takes full advantage of the spectacular view.



The old stone bungalow would be
the centerpiece of our project.



We all agreed that the **original bungalow** should remain one room, the great room, where the kitchen, dining and living areas would be located.



(right) Architect's rendering shows the original bungalow as the centerpiece around which additions were built. This is a view of the roofline looking down.

(left) The stone bungalow is now the great room. Dining and living areas sport a mix of mid-19th-century antiques, reproductions and leather-upholstered furniture atop oriental rugs in shades of burgundy, rose, green and black.

We learned that Arthur Boylston Nichols built the bungalow in 1912. Mr. Nichols, who was in the investment business, and his wife Gertrude Fuller Nichols had 12 children. He purchased the land in 1911, adding to the 65 acres he already owned in East Orleans. The bungalow, built from beach stones found on the property, was used as a community center for the town of Orleans. The family served tea to anyone who wanted to come and enjoy the view from the house. During World War I, the bungalow was used to roll bandages for the Red Cross, and dances were held there for soldiers on leave.

But for the second-, third- and fourth-generation Nichols family members, perhaps the most memorable use of the house was for church services, family christenings and weddings. There was an old piano with a missing key, and the "cousins" remember singing hymns and participating in readings from the

Bible. Many of these psalms, readings and hymns have been published by the family in what is known as the *Bungalow Book*. Needless to say, the family has strong connections to the property, and we were very aware that they hoped we wouldn't ruin their beloved bungalow.

It probably would have been easier to tear down the old structure and start new but we loved the old building, we loved the way it was sited on the land and we didn't want to expand it up a story for better view purposes. Finding an architect who shared our vision required lengthy discussions with possible candidates. Our choice was made easier when we realized that Peter Haig from Architectural Design in Orleans really listened to what we had to say and added his own wonderful sense of restoration and sympathetic additions. He made sure that the old stone bungalow would be the center-

set in stone

piece of our project and that our wish list of spaces could be accommodated in two additions, one at each end of the building.

We told Peter that we wanted to retain the character of the windows and stone columns, which were a major feature of the original stone bungalow. We did not want large contemporary glass windows to be a part of the new additions—he agreed that the additions should look as though they had been added to the property “several years” after the original building was built. He believed that the muttons in the windows were important but the windowpanes needed to be large enough so as not to obstruct the view.

We all agreed that the original bungalow should remain one-room, the great room, where the kitchen, dining and living areas would be located. The two additions should have distinct uses—one for us and one for guests. The owners’ quarters would have a large master bedroom and bath, and separate office. The other addition would have two guest rooms each with private bath and a garage underneath. The exterior of the new additions mimic in shingle the stone columns of the old bungalow—this element ties together the old and the new.

Peter designed three incredibly beautiful transition spaces for our home. First, there is the front entrance, which connects the guest addition of the house to the stone bungalow and welcomes

guests to step into the great room and enjoy the water view. The other personal entrance connects to the bungalow great room, office and master bedroom. The third space is a sun porch, which transitions from the master bedroom to the bungalow and the outdoor patio beyond. In each of these three transition areas you are able to see the “outside” of the old stone bungalow while you are inside our new home. The bungalow was not changed and remains exactly as it was originally built except for two sets of windows which were covered over with dry-wall in order to accommodate appliances and cabinets in the kitchen and the addition of an eyebrow window in the roof, which lets in additional light to the great room—an idea Dick came up with.

We began to scour books on bungalows because it was not an architectural style we knew. What we learned was that the bungalow arose as an antidote to the excesses of the Victorian era. Bungalows were built for the ordinary working class, and the style of the bungalow has many variations from Arts and Crafts (Craftsman) to California-style to Chicago-style (Prairie) to Colonial Revival. We took many of the details we found in our research to help us make the new additions look old. We found stained glass windows in an antique shop, searched the Internet for architectural salvage and selected finish materials that would help “age” our new additions.

It was important to us that our

“Our kitchen was the starting point for many of the interior design decisions I made,” says Carolyn Smith. Dick’s yellowware bowl collection inspired the overall color scheme: there are five shades of yellow in the kitchen. Designed by Dick, a discerning cook, the room blends modern-day efficiency with a timeless look. Countertops are soapstone and there are two porcelain farmhouse sinks—one for prep work and one for clean-up.



There are three beautiful **transition areas** where you are able to see the "outside" of the old stone bungalow while you are inside the new home.





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A peek from the master bedroom reveals how the exterior wall of the old stone bungalow has now become an inside feature. In the new additions, eight-panel doors, soft paint colors and vintage-style wallpapers contribute to making the new feel old.

builder be a partner with us on the project. We wanted someone off whom we could bounce ideas and who would bring another layer of expertise to the project. Rick Pozzo from the J.C. Donald Company in Orleans made building our house fun—if that is the right word. In fact, he and Peter Haig made the year-long process a joy.

We had many decisions to make—what type of window would best replicate the old ones, what type of stones would best match the beach stones already used in the columns supporting the house, should the ceiling be wood or sheetrock, what should be done about the interior columns that were heavily mortared with cement, what type of flooring should be used throughout the house, kitchen and bathroom design and all the other thousands of details and decisions you make when you build or renovate a house.

Rick was sensitive to preserving the old beach stone columns by repointing them on an as-needed basis. He recommended that we use river rock to rebuild the chimney where necessary and replace the fireplace surround. Now, it is very hard to distinguish the old stones from the new ones. We decided to sheetrock the interior columns. This allowed us to bring color into the great room and provided space to hang our artwork, which was important to us, given the room was mostly windows.

Dick really wanted to have a wooden ceiling; Rick kept pushing for us to sheetrock it. In the end Rick was

absolutely right, and we are so glad we followed his advice. A wooden ceiling would have made the great room look like a lodge. We painted the ceiling in a warm shade of pale gold. We experimented with a Benjamin Moore color called Oriental Silk. It was too “harvest gold” for the expansive ceiling but by cutting the color by 50% we achieved the perfect shade. The painted ceiling adds so much warmth to the room and provides contrast to the linen white painted ceiling beams.

We did not want traditional oak or heart-pine floors. Instead, we selected recycled fir, which doesn't have the grain of oak and, when sealed with an oil-based sealer, ages to a beautiful rosy glow. The floors have the old nail holes and dings from their original use as timbers in a warehouse, which gives our home an old look we love.

We moved into our home in July of 1999, and we still remember our first night there. The plumber had just left, and we were finally alone in our new home. We didn't have any furniture except a bed and a couple of wicker chairs, but as we walked through the rooms we realized that what we had envisioned years earlier was five times better in the execution—we truly feel blessed to be here.

SEE RESOURCES PAGE 104

Carolyn Smith, until this past April, was co-owner of the Whalewalk Inn in Eastham. She currently provides interior design services from her stone bungalow.