HOME OF THE MONTH  FEBRUARY’S PROFILE OF A WELL-DESIGNED LIVING SPACE
TAKING A LOOK AT A PHOTO GALLERY AT www.NEWSOBSERVER.COM/HOMEGARDEN.

Wide open spaces

Renovation casts Cotton Mill condo in a new light

By Patricia Morgado

B rian Stratton realized he could not keep piling things all over his place due to lack of storage space, nor continue sleeping and working in the same room. But he decided against moving to one of the many condominiums in downtown Raleigh. Instead, Stratton chose to reimagine the 1,320-square-foot Cotton Mill unit he had owned since 2000. The former 1890s industrial building in downtown Raleigh was converted into condominiums in 1996. Stratton was following his belief that “it is the responsibility of people who live in historic property to help them maintain their relevance.”

SEE COTTON MILL, PAGE 4D

Skinks and salamanders welcome

Attention to detail helps make a garden critter-friendly

L ights love my garden. Skinks, with their intense blue tails, bask openly on the rocks surrounding the pond. And Melogos showed me around her Cary garden, which includes a salamander habitat, I didn’t have a clue how to attract both the green and brown varieties of insects living on my shady patch and sunny deck. I’m consuming all manner of insects and entertaining as well with their shiny morning critters. I’d like to have more birds and bats, especially since they destroy all theHeliconia, and they are deer resistant.

That explains why no salamanders are breeding in my pond. I keep it stocked with fish to control the mosquito larvae. I know that salamanders are mosqui- to predators, too. So much so that Melogos catches additional snakes, too, because mosquitoes have few natural predators. She has also made a pond for her baby salamanders, which she keeps in the garage until they are ready to breed mosquito larvae to feed them.

As the cotton mill pond was created, they were analyzed to create a suitable environment for fish and amphibians. Pond maintenance is crucial for the pond’s ecosystem. Melogos has been361

In the slider, established neighbor- hoods of highly rolling hills and trees that look like a work of art. This year’s competition is March 19-22, so you’d better get to building. Adults and children 4 and older are in- vited to take the fun at JC Raulston Arbo- retum. Adult entries will be judged in three categories: serious, flights of fancy and professional. Youth entries will be judged in three age groups: 4-9, 10-12 and 13-16. North Carolina Heritage winners will go to the winners that best represent the NC fabric that makes up our state.

www.ncsu.edu/jcraulstonarboretum/birdhouses to get contest rules. In the meantime, get building and make a bird happy.

SEE GRAPEVINE, PAGE 5D

THE PROJECT  COTTON MILL RENOVATION
Architects: Rhonda Anpaso, AIA (Anpaso Design PLLC)
612 W. Lane St., Raleigh 27603
919-742-0778; rhonda@anpaso-design.com
Project location: 614 Capital Blvd., Raleigh 27608
Square footage: 1,078
Budget: N/A
Key attributes: renovation of a
country cottage

Contributors:
- Crowder Remodeling (Contrac-
tor) 3613 E. Boylan Ave.,
Raleigh 27604; Goosey’s
Woodworking, 120 S. Morgan
St., Raleigh 27610
- Carolina Stone, 1109 Chappoose Road,
Raleigh 27603; Mandala Design,
countertop fabrication, 120-122
Thompson St., Asheville 28803
- Sedaris Hardwood Floors, 1825
Manuel St., Raleigh 27605
- Trimline Woodworks, 1812
Thompson St., Asheville 28803
- JWest Productions, 109 Gregory
Drive, Cary 27513

Photographs by: Jim West of
JWest Productions; Anna Maria
Angerio, 109 Gregory Drive, Cary
27513

One of the main challenges for Rhonda Anpaso was creating a modern space that preserved the historical and industrial character of the Cotton Mill. The renovation of the Cotton Mill unit she had owned since 2000. The former 1890s industrial building in downtown Raleigh was converted into condominiums in 1996. Stratton was following his belief that “it is the responsibility of people who live in historic property to help them maintain their relevance.”

SEE COTTON MILL, PAGE 4D

N&O birdhouse contest just around the corner

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COTTON MILL
CONTINUED FROM PAGE 1D

For the design, Stratton consulted architect Edward Angerio, who, as a former Cotton Mill resident, knew Stratton and the building well. Angerio Design faced two main challenges: one, to accommodate a living area with a grand openness while preserving, in each room, the history of the building, with emergency doors, iron columns, brick wall and beams. And the selection of color, finish, and materials, dresser, toilet and library, amplifier, wine cave, office, bedroom, laundry and as much storage as possible as a modern space that preserved the building's historical and industrial character.

The design process took about eight months, a period in which Angerio, Stratton and the CRaven Bridger, from Angerio, Stratton and later the builder, Camden Bridge, from Rodenberry Development, worked closely together, carefully deciding absolutely everything — from the layout to the materials — with the key element in this intervention: an art piece in itself and as an asymmetrical composition inside the historical container.

A white box containing the second bathroom and kitchen separates the entryway from the living area. When the door is opened, the kitchen lights up the form, reducing its potential prominence to a minor role.

It defines the public and private composition inside the historical container.

Adding to the openness of the design, the areas for sleeping — elevated on a platform — and working space are conceived as a single space. With the dresser and the trunk contained inside the “bar,” there was no need for anything beyond a bed, a bathtub, vanity and a shower, elements that would help blend the boundary between the areas. The minimalistic look is calm and soothing.

An 8-inch platform created a loft in the otherwise indivisible 14-foot, 8-inch space, increasing the square footage and making room for an independent workspace.

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“It’s almost amazing the extent to which every single element of the design is in balance,” Stratton said. And the selection of colors was no exception. To bring “awareness of the whole from any point within the space,” Angerio said, the historical elements preserve their original color, new weathered, and a new limited color palette is used repeatedly throughout the unit.

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“When the height of the ‘beehive’ platform with that of the windows, which in turn is aligned with the steps, wasmaximal. This meant extending the light-concrete countertop from the bathroom into the showers space, making the illusion of a shower glass even less perceptible while creating beams and columns for new shower storage. The minimalistic qualities of this space make it calming and soothing.”

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