



Modified rooflines help to unify the design. The original gambrel rooflines were straightened and the siding materials simplified to create a more appealing, practical design (photo above). The original house (photo left), built in the late 1920s, reflected the popular revivals of colonial, Dutch gambrel, English Tudor and shingle styles. Unfortunately, this house displayed too many styles at once.



A Suburban Metamorphosis

A modest renovation transforms a hodgepodge of revival styles into a coherent shingle-style design

by John and Elizabeth Ineson

Evidently, our home's builder had a great respect for several revival styles because he made sure that many were well represented. Built in the 1920s during a suburban cottage-revival period, the house combined gambrel rooflines and a brownstone base with the Tudor styling of fake timbers and stucco (bottom photo, facing page). The color scheme ranged from brown to browner. The fact that we are both architects made us more sensitive to the problems. After living in the house for six years, we decided we'd had enough.

Our plan was somehow to unify the exterior styles. We decided to replace the pseudo-Tudor trim with a consistent shingle-style interpretation and to alter the line of the gambrel roofs. At the same time, we planned both to enlarge the master bedroom and to add an office space in the attic.

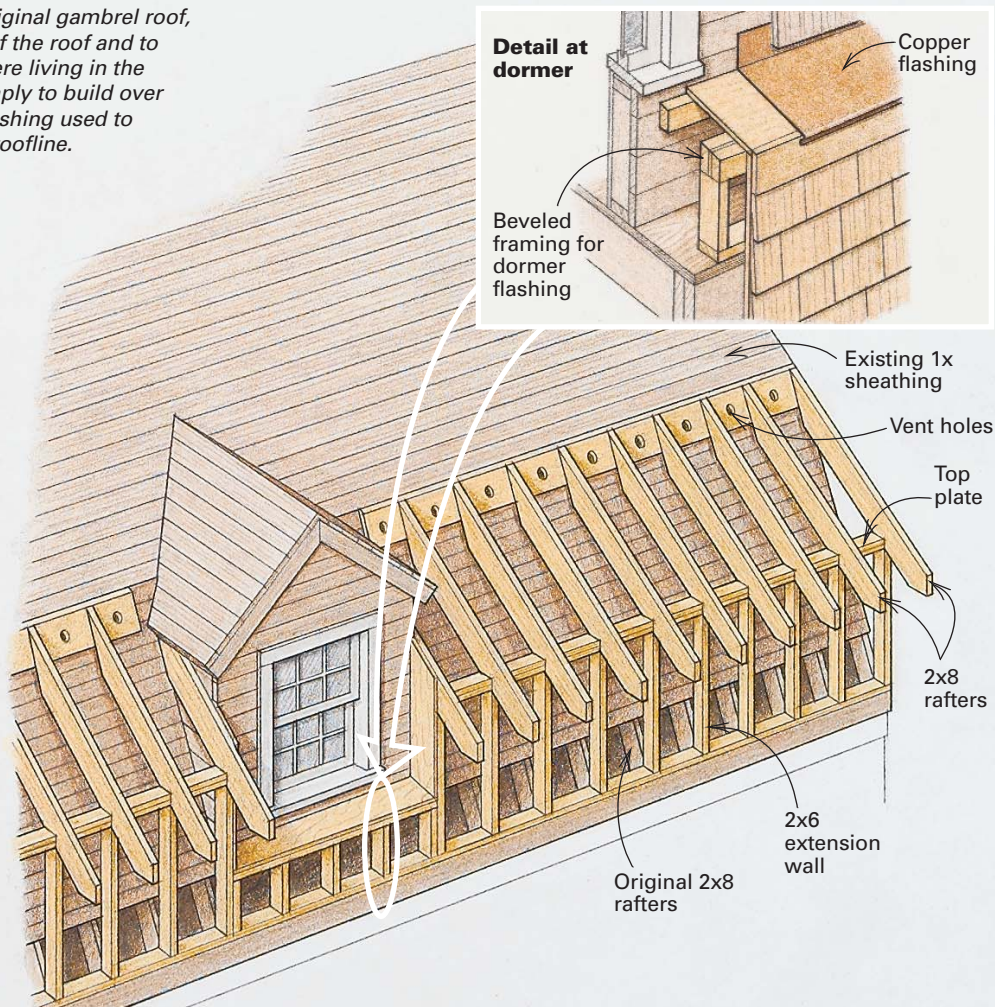
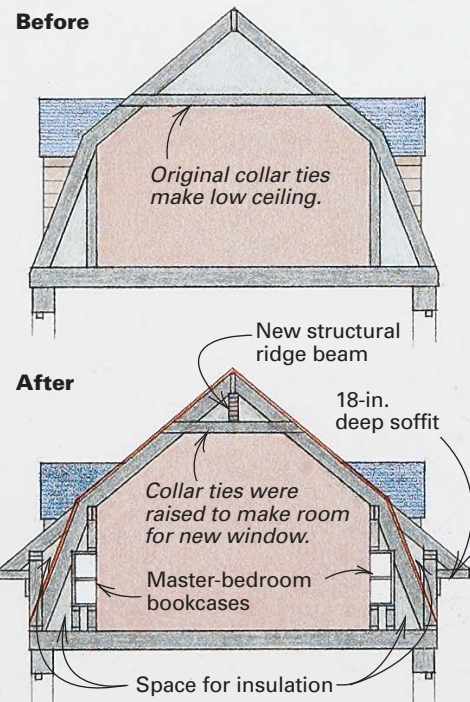
A new roof over the existing roof—Our proposed revision of the existing gambrel roofs on both sides of the main house generated a good deal of discussion early on in the project. We were anxious to change the appearance of the roof, but were daunted by the potential cost and extent of the work. After some deliberating and sketching, we proposed extending the gambrel's upper roof down and raising the sidewalls up to meet the eave. The construction of this new roof was complicated by the fact that we were living in the house. We got around this potential problem by leaving the original roof intact and building the new structure over it.

Our contractor, Tom Nedweden, removed only enough roof sheathing to make room for the new 2x6 wall extension (drawing p. 98). After building the sidewall to its new height, the crew pitched the new 2x8 rafters to match the existing

upper roof slope of 10-in-12. At the eaves, the rafters were extended past the top plates to create an 18-in. deep soffit with a continuous vent. Holes drilled through the sheathing in each existing rafter bay allow proper airflow up to the ridge vent. New soffit and ridge vents also help outside air to circulate past the roof surface, reducing heat transfer from the interior to the eaves during the winter months. The new roof structures were also a good excuse to install a self-adhesive bituminous membrane, a good design practice in this climate because the membrane helps to eliminate water problems related to ice dams at eaves.

As soon as the roof was finished, we stripped off the old cedar shingles and other trim. Assisted by a strong windstorm, the contractor removed the existing building paper and installed Tyvek on a calmer day. We used copper flashing

Reshaping the rooflines. To hide the original gambrel roof, the authors wanted to extend the upper slope of the roof and to make a uniform 10-in-12 pitch. Because they were living in the house during the renovation, it made sense simply to build over the old roof. The detail at right illustrates the flashing used to protect the dormers, now recessed behind the roofline.



Custom storm windows sport removable screens

As part of the renovations for our house, we removed the existing triple-track aluminum storm windows in favor of a more historically appropriate replacement. We wanted to reproduce the look of the original painted wood storms, but we knew that separate sets of wood storm and screen sash would be too expensive. We also didn't want to spend weekends removing one set and hanging the other at every change of season.

Working with Marvin Doors and Windows (Warroad, MN 56763; 800-346-5128), we designed a storm sash with a fixed, glazed upper lite and a removable lower lite (top photo). The lower opening can be filled with either an aluminum-framed glass panel or a screened panel held in place with thumb turns that make replacement a quick task (bottom photo). The sash are hung on the exterior window

casing in the traditional manner with two storm-sash hangers at the head and a hook-and-eye on the inside face of the sill.

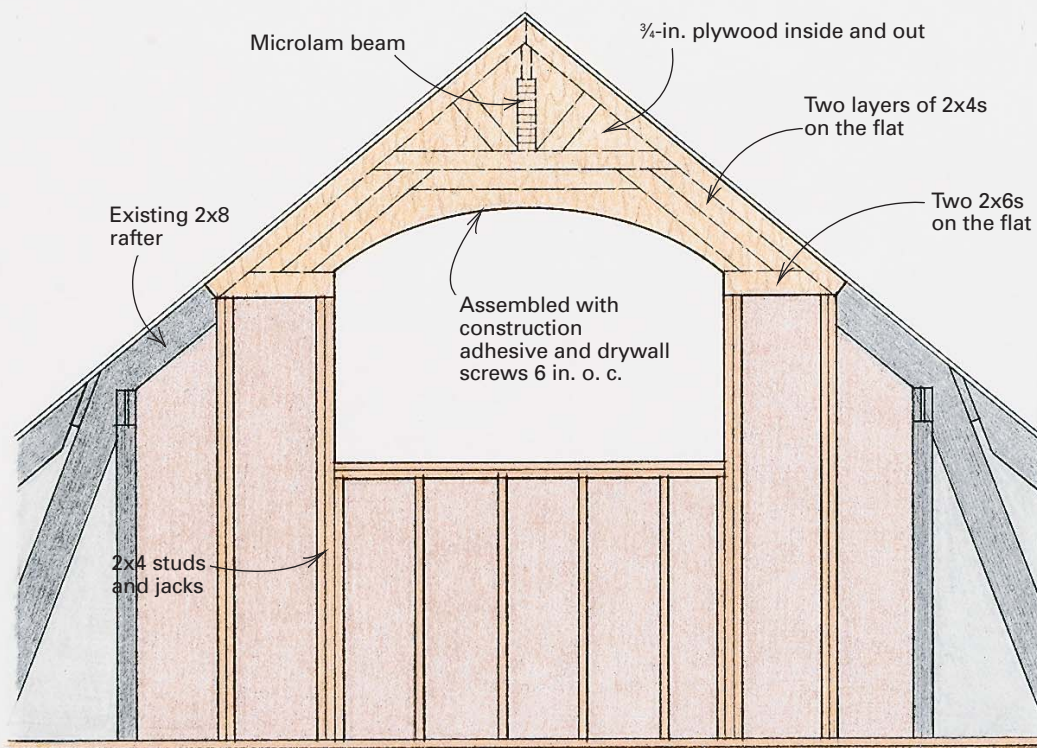
The cost of the windows was more than triple-track aluminum storms; here in the Northeast, aluminum storms typically cost between \$50 and \$80 per window, depending on their quality. The wooden storms averaged out to be about \$135 each. Although the price may seem steep, we think that the advantages of the windows definitely justify the cost. The custom storms give the house a more historically consistent look, plus they provide a tighter seal at the windows, unlike some aluminum storms. We don't even mind having to store one set of panels while the other is in use; they certainly don't take up much space. Our big regret is that we had the sash primed only and not finish-painted as well.—*J. I. and E. I.*



Custom storm windows combine tradition with interchangeable lower panels. Lower storm panels can be easily replaced by screened panels with the twist of a thumb turn.

Custom stress-skin header carries microlam in a tight space

The Inesons' plan to enlarge the master bedroom in their house included raising the collar ties in the ceiling, adding a structural ridge beam and installing a large arch-top window. When they realized that the traditional header needed to carry the ridge beam wouldn't fit over the window, they called structural engineer Rich Szewczak to design a curving laminated header made of $\frac{3}{4}$ -in. plywood and 2x4s.



Higher ceiling opens the master bedroom. By raising the ceiling height, the authors thereby enlarged the bedroom space, making room for an arch-top casement window in the process.



Divided elements create a unified appearance. The authors created visual interest by using vertical trim to emphasize the alignment of the upper and lower windows and to break up a large area of shingles.

at the heads of all windows, on top of horizontal cedar trim and for masonry flashing, and 14-in. wide window pans for the recessed dormers.

Careful trim details unite the exterior elements—As we started sketching ideas for the exterior, we tried to include a number of trim elements designed to pull together the various-size window and door openings. Our intention was to lead the eye around the house, allowing it visually to align and to connect the new work to the existing house. We settled on horizontal and vertical bands of color at the window heads and jambs and below the soffits, which wrap around the shingled wall surfaces. Full 1-in. thick cedar, stained a medium taupe color, proved to be a great material for these trim boards.

We liked the curving proportions of an existing arch-top exterior door, so we repeated that curve in several places: at the gable trim over the front door, at the trim on two rear gables and at the window on the south gable end. This custom arch-top window (photos above) aligns with an existing set of double-hung windows on the first floor. To emphasize this alignment and to provide an eye-catching break in the gable's

horizontal-trim band, we added four vertical trim boards below the new window, stopping just above the existing window.

Our only other addition to the exterior was the attic dormer on the back of the house. Adjacent to the dormer, we installed two operable skylights that bring natural light and ventilation to the new third-floor office.

Interior renovations kept to a minimum—We were satisfied with the layout of the house's interior and with the quality of the interior finishes. The master bedroom and bath, however, were cramped and in need of an update.

We raised the bedroom-ceiling height to 9 ft., which opened the room (top photo) and allowed a relatively high sill height for the new arch-top window in the south gable wall (bottom photo). A custom-designed casement window, the unit has the appearance of true divided lites with the advantage of low-E insulating glazing. The radius of this window arch also allowed us to position it close to the sloped ceiling.

When it became apparent that a traditional straight header would not fit above the new window, our structural engineer, Rich Szewczak,

designed a stress-skin beam (drawing above). Two $\frac{3}{4}$ -in. plywood panels were radiused to match the curved window top and applied and secured to both sides of the 2x4 framing with construction adhesive and framing screws.

The roofline modification gave us another way to remodel the master bedroom, too. We made use of the extended space between the old and new roofs by installing recessed bookcases (top photo) as well as additional insulation.

Personal involvement can mean lower costs and higher stress—Renovations are always a challenge. As owners and architects of the project, we were tested in multiples, but our involvement had its advantages, too. To help control project costs, we directly bought all major components, which were then installed by the subcontractors. We also provided our share of sweat equity; tearing out old plaster not only saved money but also raised our contractor's opinion of architects as a species. □

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