

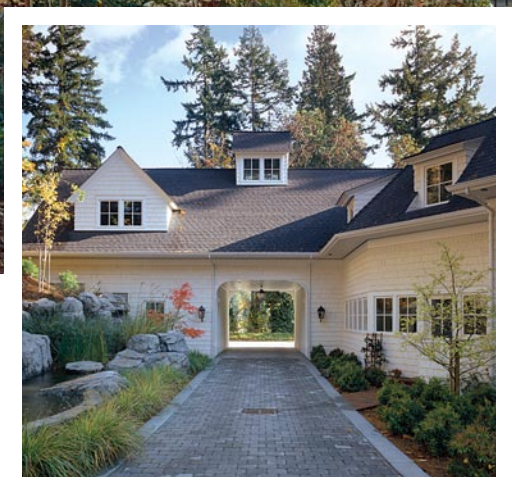
# New England Style Moves Out West

Cross-gabled windows and a  
two-story gallery funnel light  
into the heart of the house

BY PETER CONARD







**A rich blend of formal and informal.** Enclosing the entry court, the cupola-topped garage and archway evoke out-buildings typical of early-American farmsteads. An inviting porch on the opposite side of the house has a touch of classical familiarity. Photo facing page taken at A on floor plan. Top photo taken at B on floor plan. Photo above taken at C on floor plan.

**O**ld houses have a charm that isn't duplicated easily. The trick is to get the details right, and the rest will follow. Recently, my firm had an opportunity to design a house along these lines. Our clients, Jeff and Linda, wanted a well-built, comfortable house where they could relax and socialize, indoors and out. They were drawn to the look of the shingle style and of the classic white farmhouses of northern New England, architecture not commonly seen here in Washington State.

The site is a sloping hillside of 5 acres just east of Seattle, with spectacular views of Lake

Sammamish and a nearby mountain gap. When Jeff and Linda bought the property, it was occupied by a small 50-year-old ranch house. They lived in the house for a year to acclimate themselves to the site. When they hired my firm to design the new house, they had a good idea of what they wanted and where it should go.

**Capturing the spirit of the style with careful detailing**

Shingle style isn't as symmetrical as classical architecture. The roof forms are simple and defined clearly, with deep eaves and closely

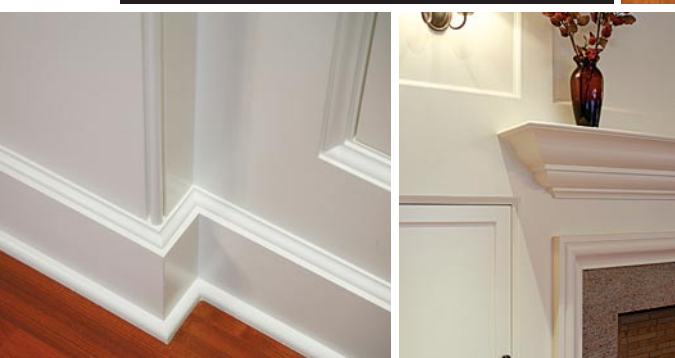


cropped rakes. Outdoor spaces flow naturally from the overall envelope of the house. On the other hand, traditional New England farmhouses tend to be more restrained and classical, with smaller rooms and windows, but they often were designed in concert with outbuildings that create distinct, well-formed outdoor spaces. Unlike the natural color of the shingle-style homes, farmhouses usually were painted white, a nod to their classical predecessors. Both styles flourished during periods of great craftsmanship, when skillful woodworking was characterized by attention to detail and proportion. We sought to integrate aspects of both styles into this house.

Jeff and Linda's house is sited to create three distinct outdoor spaces: the entry court, the concealed auto court, and the lawn on the view side of the house. Coupled with the siding painted white, this approach is meant to evoke the connected outbuildings of an early-American farmstead.

As in the shingle style, the house has a fundamentally simple roofline that is articulated by dormers, a cupola, and crossing gables. Shed dormers appear as though the main roof has been peeled up to let in light. The windows in these elements bring in light and reveal views in unexpected places, which creates a strong connection to the site from almost every room in the house. A classically detailed porch with Doric columns, pilasters, and entablature marks the formal entry. Exterior-window casings are capped with crown molding, and a carefully detailed bed molding conceals soffit vents. Windows are designed with consistent proportions

### CRISP TRIM DETAILS



*In the dining room, wooden corner beads give the wall a sense of depth. Around the fireplace, larger molding profiles lend an appropriate sense of scale to the high-ceilinged room. Photos taken at D on floor plan.*

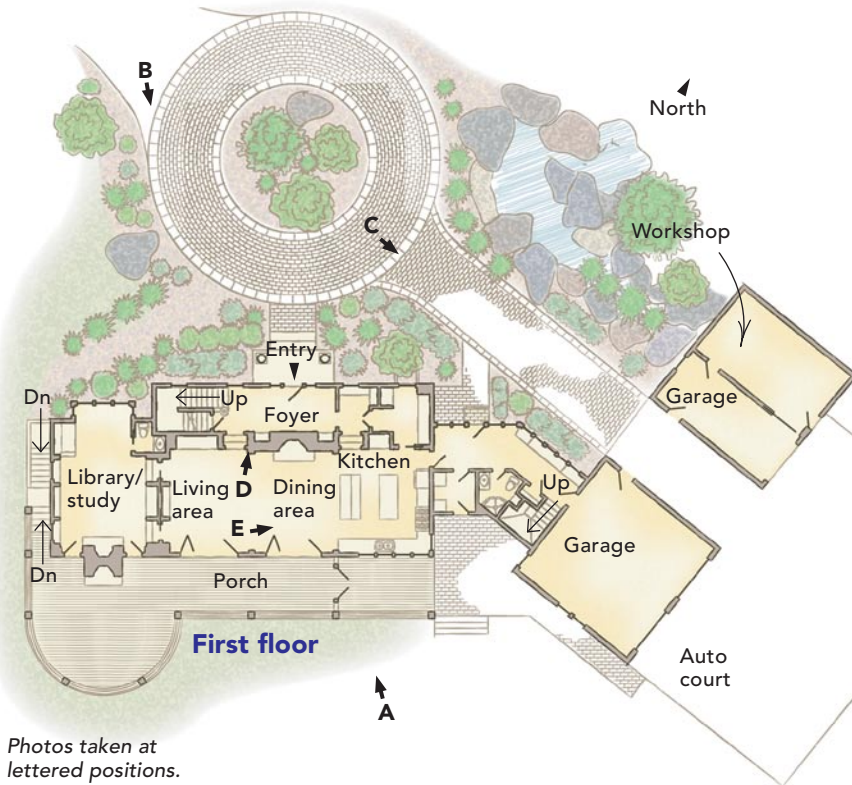




# THE GALLERY LIGHTS UP THE HOUSE



Above the dining area, the ceiling opens to a second-floor gallery with large arched windows at each end that pour ambient light downstairs. Upstairs you'll also find built-in bookshelves at one end of the gallery and a cozy place to read at the other. Photo facing page taken at E on floor plan. Photos this page taken at F and G on floor plan.

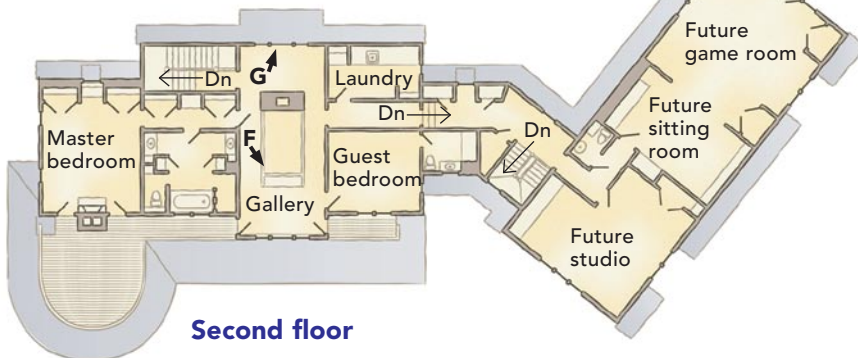


Photos taken at lettered positions.

0 4 8 16 ft.

## EPICENTER OF THE HOME

The heart of this house is its great room, incorporating the kitchen, dining area, and living area into one open space. A mudroom, bathroom, and back stairs service the kitchen and garage. On the second floor, the gallery serves as an open hallway that connects the master and guest suites and, beyond, the work and entertainment spaces built over the garages.



## SPECS

**Bedrooms:** 2

**Bathrooms:** 3, plus two half-baths

**Size:** 6572 sq. ft. (7725 sq. ft. including garage and studio)

**Cost:** \$415 per sq. ft. (total project)

**Completed:** 2004

**Location:** Sammamish, Wash.

**Architect:** Sullivan Conard Architects

**Builder:** Strode Construction



## HANDLING WATER IN A WET CLIMATE

On the upper exposed decks, Dana Waterproofing of Shoreline, Wash., used an elastomeric deck coating (Elasto-Deck 5000 X2 by Pacific Polymers; [www.pacpoly.com](http://www.pacpoly.com)) over the plywood sheathing. Unlike a solid membrane, the liquid won't wrinkle or buckle as it turns corners. Ipé decking rests on blocks of recycled plastic decking.

Traditional tongue-and-groove flooring never lasts, but the owners wanted the porch floor to look traditional. The builder preprimed Douglas-fir tongue-and-groove boards with an epoxy primer, then nailed them down and painted them with deck enamel. Installed across the width of the porch, the flooring is capped at the outside edge by a 1x6 border that helps to seal the boards' end grain from moisture.



throughout the house, and true divided lites add scale both inside and out.

### Lighting up the heart of the house

When you live in the Northwest, you have to deal with the dark, rainy days of winter. (Seattle and Newfoundland share the same latitude.) As an architect, I want the design to capture as much daylight as possible and still provide shelter. On this site, the primary view happens to face directly into the prevailing winds of any bad weather.

To address these conflicting priorities, I designed a deep porch that extends across the house's south side to protect the great room's French doors. To compensate for the porch's shade, the dining-area ceiling is open to the gallery above, where a 9-ft. by 8-ft. arched window captures light and views. The light reflects off the white-painted chimney into the great room below. A solid bank of windows across the kitchen's south wall adds more daylight to the great room. The library's

windows run nearly floor to ceiling to make up for window space lost to bookcases.

Smaller shed dormers bring in light and/or views, especially on the north side. Two small dormer windows there open to the front and back stairwells; small interior windows on the opposite stair wall throw light into the center of the house, principally the master-closet hall and the laundry room.

### Creating a gathering space

Formal living and dining rooms aren't a priority for most homeowners these days. Instead, many people opt for the more modern concept of a great room that incorporates the major living spaces into one open area. The great rooms my firm has designed feature high ceilings, a strong focal point or center, and custom built-in cabinetry.

In this house, the dining area with its large Rumford fireplace and open ceiling forms the center of the room. The kitchen occupies the east end of the room; the work area is made

distinct by two islands, one for food prep and one that serves as a buffet and sideboard for the dining table. The living area takes up the west end of the room and is arranged around built-ins and an entertainment center.

The upstairs gallery serves as a second-floor extension of the common spaces below. The room consists of a walkway that encircles the opening above the dining table; the master and guest bedrooms open to this walkway. At the south end, a small sitting area in front of the large arched window makes a comfortable place to read and enjoy the lake view. At the north end, a small library raised one step gives a view up the hill into the wooded upper site. This detail was added at the owner's request during construction and is one of the great surprises in the house. □

Peter Conard is a principal of Sullivan Conard Architects and lives in Seattle. Photos by Charles Bickford, except where noted.