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Those Aren't Doors, They're Windows!

Long neglected and in disrepair, the 1924 Mediterranean-style villa in a landmarked historic district was otherwise perfect for an extended family looking to convert it into two separate living spaces. A key element in the work, designed by David Heide Design Studio, was returning the building's signature arched casement windows to their original size and shape.

In the more traditional downstairs unit, the team recast the dining room space as a new, period-appropriate kitchen, linking it directly to the living room. The passage is a stunning set of arched, double French doors with wavy Art Nouveau muntins near the top, found during the careful "forensic demolition" of the house. A small addition—the breakfast room flooded with light—replaced the dining room eliminated by request of the clients.

Heide likes to convert any single-glazed windows to double glazing by adding a layer of vintage storm-window glass: "You get the old, wavy glass without compromising energy efficiency."

FOOL THE EYE

Patterned after the arched windows on the exterior, the French doors aren't operable. "These are actually fixed, designed to look like doors, but the doors don't open," says designer David Heide. "The room's too small."

ABOVE Floor-to-ceiling arched windows masquerading as doors are actually fixed in place because there's no room for an in-swing. **RIGHT** A pair of arching French doors with wavy Art Nouveau glazing bars joins the living room to the kitchen, which replaced the dining room in the original floor plan.





TOP In an Arts & Crafts cottage, the sunroom afforded the only lake view until a recent renovation opened up interior sight lines. **ABOVE** Darkened by a dated built-in that went to the ceiling, this dining room was opened up when designer David Heide introduced a pair of fixed, nine-light windows and a French door opening to a new terrace.

Another consideration is existing additions to an older building. Rather than going with the window style of the oldest part of the house, it's usually better to work with the period and style of the addition. For example, an addition to a Colonial-era Georgian house during the early 19th-century Federal period would have had windows with the larger lights (panes) and delicate muntins typical of Federal. Today, it's perfectly acceptable to use the same trick—introducing more modern glazing—provided it's done well, says Massachusetts architect Mat Cummings, who specializes in historic restorations. If the new glazing is on the back of the house, further liberties may be taken, especially if the house has had many modifications throughout its history.

Fenestration (the arrangement of windows and doors on the elevations of the building), however, must stay true to the underlying design of the structure. Such elements as sills, mullions between windows, and the muntins separating divided lights (panes) should be in keeping with original details, if not an exact match. That's true of all the new glazing shown on these pages.

A house that has survived for a century or more has had the benefit of many adaptations by its occupants, some for the worse, but usually many for the better. "I find," says Cummings, "that the oldest houses in the country are far more functional than new ones."

art of concealment

Despite having French doors on two sides of the room, large double windows, and a white-painted ceiling, the dining room in **this 1897 Tudor Revival appeared dark and two-dimensional**. A garage hard by the house meant the blinds on the window facing the table were kept closed, keeping the room perpetually dim. • **David Heide Design Studio completely reconceived the wall,**

deepening the existing arched recess to accommodate a new, period-style buffet with art-glass cabinets and a beveled-mirror backsplash. Heide replaced the windows over the buffet with a three-panel art-glass window featuring clear and pastel translucent and bull's-eye glass. Period double sconces on either side of the triptych play up light and the

sparkle of the existing crystal chandelier. All of the extra glazing reflects and amplifies the light coming into the room.

While the rhythms of the buffet add another three-dimensional element, Heide further enhanced the room's architectural lines with a favorite paint palette: soft cinnamon brown on walls and pale rose on the ceiling. "It makes the white

on the woodwork pop," says Heide. "You see the architecture in a different way when there is contrast between the wall and the casing."

BELOW A re-creation of a grand built-in buffet and a triptych art-glass window brought life to a listless Tudor Revival dining room and also resolved a problem: the original windows had looked out over a garage roof just seven feet away.



BEFORE AND AFTER

You'd never know that the built-ins in the dining room's niche are not original to the 1897 house. Both the delicately colored triptych window and the period sideboard with leaded-glass doors were added.