



Another view, looking at the middle of the ceiling

raised patterned strips in the ceiling, with flower medallions at the intersections of the strips. All the patterned strips had the same geometric miniature basketweave design in low relief, cast from a mold that we ourselves made in balsa wood.

All this had to be done now, before the house was closed in or windows installed, to allow us the lead-time necessary to make the plaster panels in advance.

We made them in our own workshops.



37 / WINDOW OPENINGS AND WINDOWS

ABOUT THIS TIME, IT CAME TIME TO DECIDE THE DETAILED WINDOW DESIGNS.

At the time of framing, window openings had been made specifically for each room. Now we had to look at the actual window design itself: the arrangement of lights, mullions, and glazing bars for each window and door.

In my experience, this is always torture. It seems easy, but is actually hellishly hard. We usually do it with surveyor's tape, pinned or stapled to the window frames, so we can look at the

effect of different patterns on the building, from inside and out. It takes days, sometimes even weeks.

The Upham house was no exception. We worked at it for several days, always looking at each room from the inside (that is usually the easier part), and then looking at the building as a whole from the outside. That is the hard part. Each room has its own demands, and tells you what the windows should be like, from the inside. In a complex building, it is very hard to get



Before ordering windows, we made cardboard mockups of the glazing bar and pane layout in every window in the house, and examined them from inside for their effect on the room, and from outside for their effect on the street

this pattern of window panes which make each room just right from the inside, yet let all the windows work together comfortably to make the building harmonious as a whole.

In this house, the big living room windows formed a kind of anchor point. With many, many

lights in those windows, everything else had to go into the background, to fit in harmoniously.

The trick, finally, was to get things to a point where LEVELS OF SCALE was working as the dominant feature of the different windows, all working together as a whole.



The combination of windows in the finished house, as some of them looked from the outside. The frieze and balustrade completed



*Cardboard mockup to test the size and distribution of glazing bars in the windows of the living room.
This was about the fifth version: it took that long to get it just right.*



Close-up of living room windows after installation