

# The Challenge: Large Circular Window

By Mary Jo Gallagher  
Haddonfield, NJ



**The Project:** I had previously helped these homeowners with window treatments, furniture and wall color in their breakfast room and kitchen, so I knew I had a big job when they called me about designing their family room window treatments. This project involved dressing all of the windows in the 30x30-foot square room, including a 12-foot circular window that served as both a focal point and a view to the fountain and sculptured rose garden.

**The Problem:** Measuring the room accurately was key to designing treatments that would soften the circular window. Everything was just so *big*. Plus, there was a 30-foot-long skylight running along the peak of the roofline near where I could potentially mount any hardware. The clients wanted top treatments on all of the windows because they have several dogs and panels would be vulnerable. We could use panels on the sides of the circular window, however, because the sofa in front of it would offer protection. There were also three double windows and three French doors, which meant designing additional treatments that needed to match and/or coordinate with whatever we came up with for the circular window.

**The Solution:** After soliciting advice from the Forum and playing around with several ideas, I settled on asymmetrical swags and cascades hanging from hidden hardware. Then I worked with Kristen Humphreys, a Greystone designer, using CAD to outline the trim on the circular window and to plan where the treatment would fall (see Diagrams A and B at top right). We also had the white window trim painted to match the gold walls to eliminate the possibility of the white peeking out above the swags. On the French doors I designed stationary relaxed Romans with a hard valance overlay to complement, but not

match, the other windows. On the double windows I used pull-up swag valances similar to the asymmetrical swags of the circular window (see Photo 1 at bottom right). The bottoms of the swags and valances featured loop fringe, and we placed a button rosette at the top of each horn. This was an add-on; when I visited the workroom at one point, Dana Schroll (of Dana Schroll Interiors in New Jersey) and I decided something needed to be there.

The hardware was critical for this installation. First, I knew the treatments would be lined and interlined with Apollo and, therefore, very heavy. Second, I didn't want any of the hardware to be seen. So I turned to the experts at Lundy's in Massachusetts, who were extraordinary at every turn. They powder coated the rods at the circular window, so from the garden the hardware holding the panels matched the lining. They also painted the brackets that held the rosettes and the swags to match the wall color.

The fabrication was performed by the expert hands of Dana and her workroom team. At every turn and any question, Dana was available and interested in a successful outcome. Every part of the 12-foot circular window was super-sized — each swag alone was 36 inches finished length and each horn was 27 inches long — so scale and proportion played a key role in making the window look normal in size.

The installation itself was no small feat. It took two installers, two tall ladders and four Greystone team members a total of five hours to complete the job!

The owners were thrilled and love their room. Nothing is better than making my clients happy and giving them a completed project that feels as if it's always been there. 🐾

Diagram 1

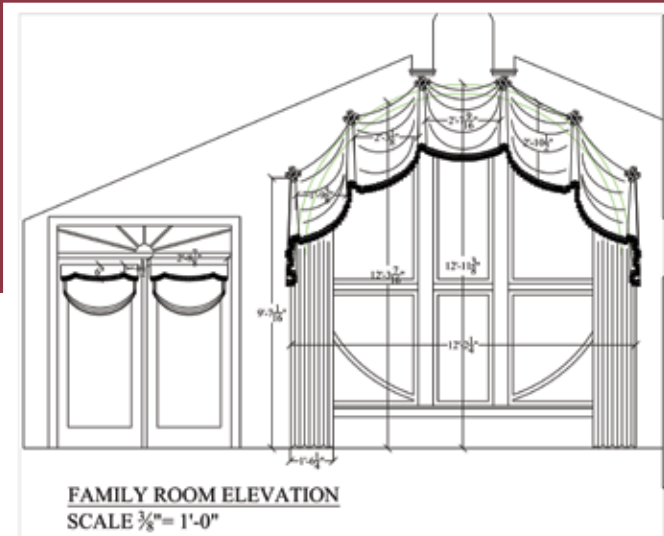
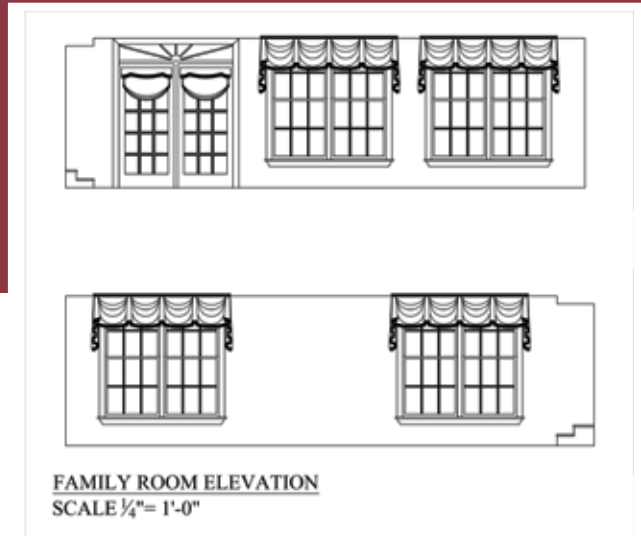


Diagram 2



Side Windows and French doors

