



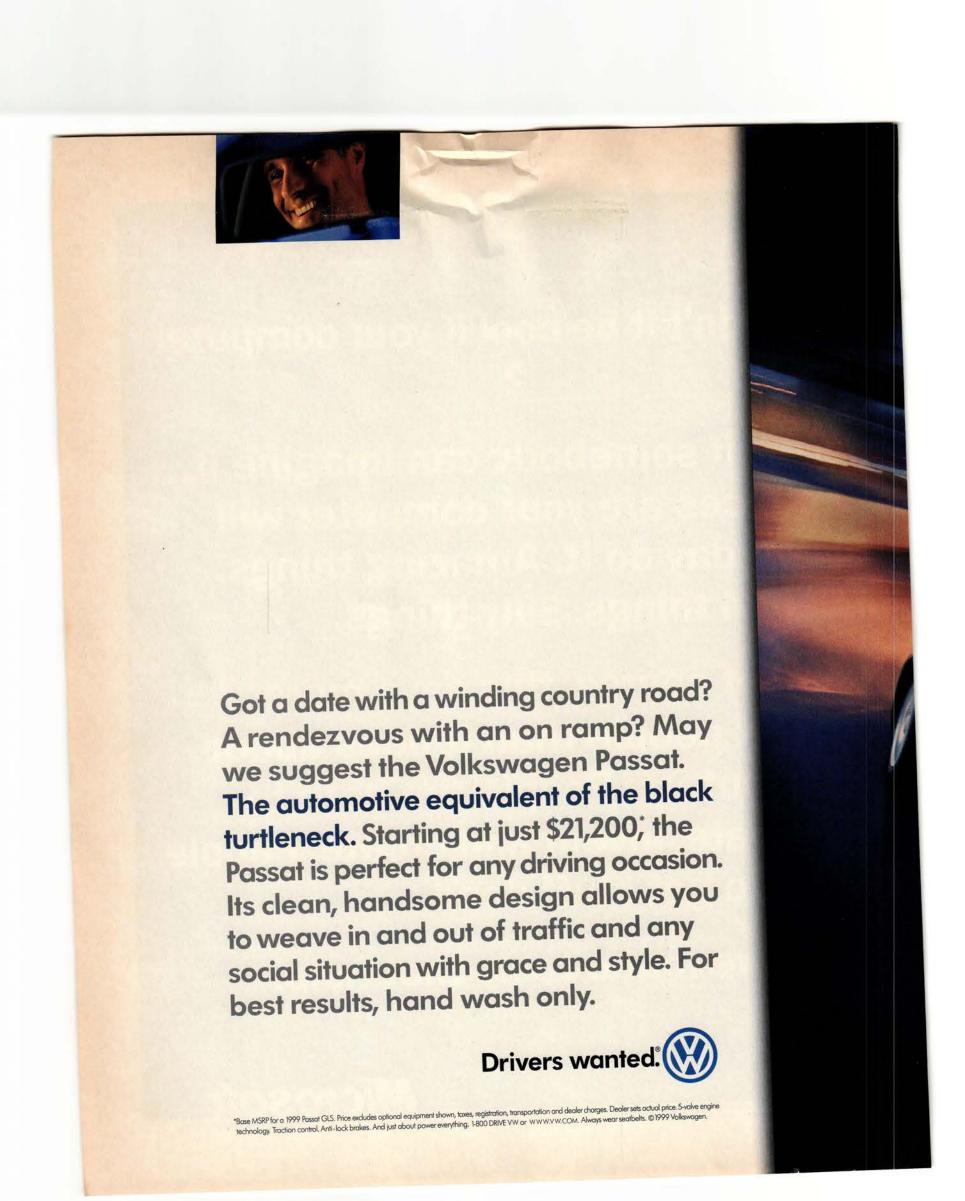
Wouldn't it be cool if your computer could ?

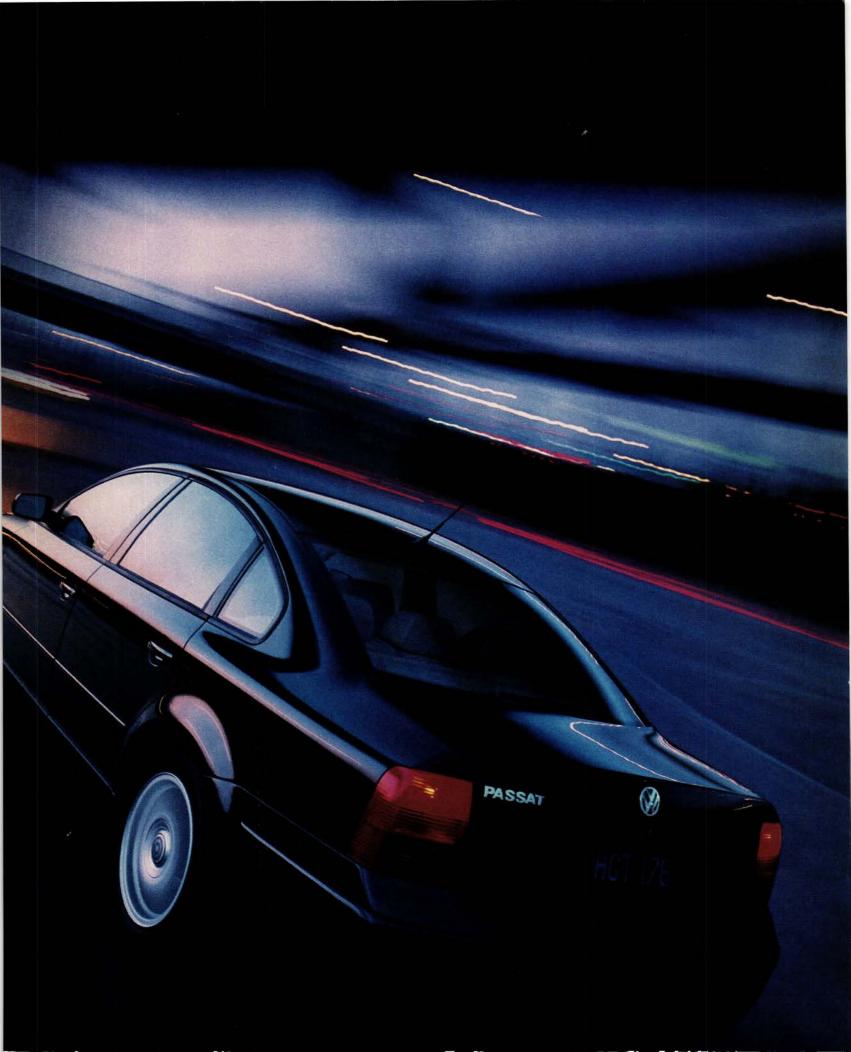
Well, if somebody can imagine it, chances are your computer will someday do it. Amazing things. Useful things. Silly things.

And of course, this says more about people than it does about computers. People are born to innovate, invent and create. People love to get stuff done.

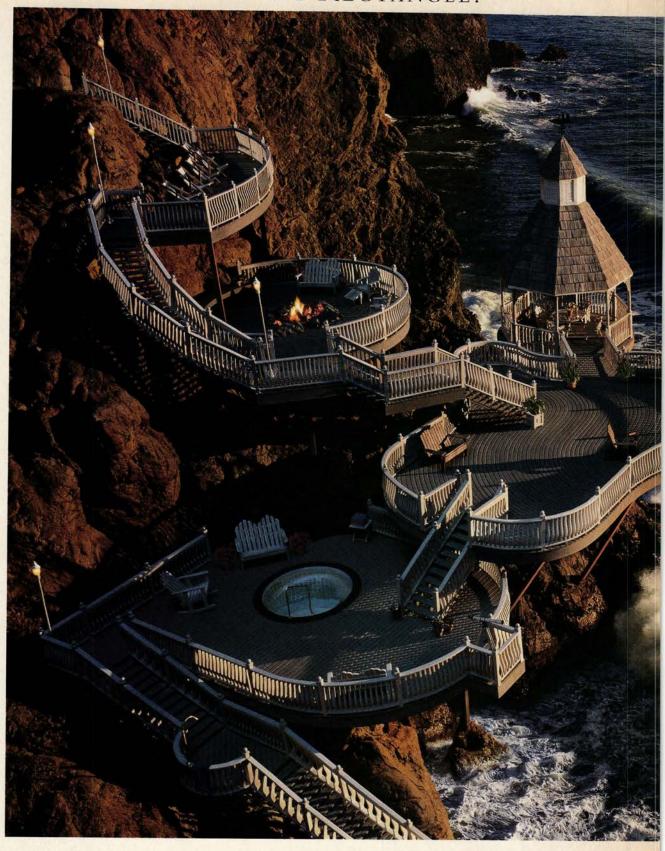
And we make tools that help.

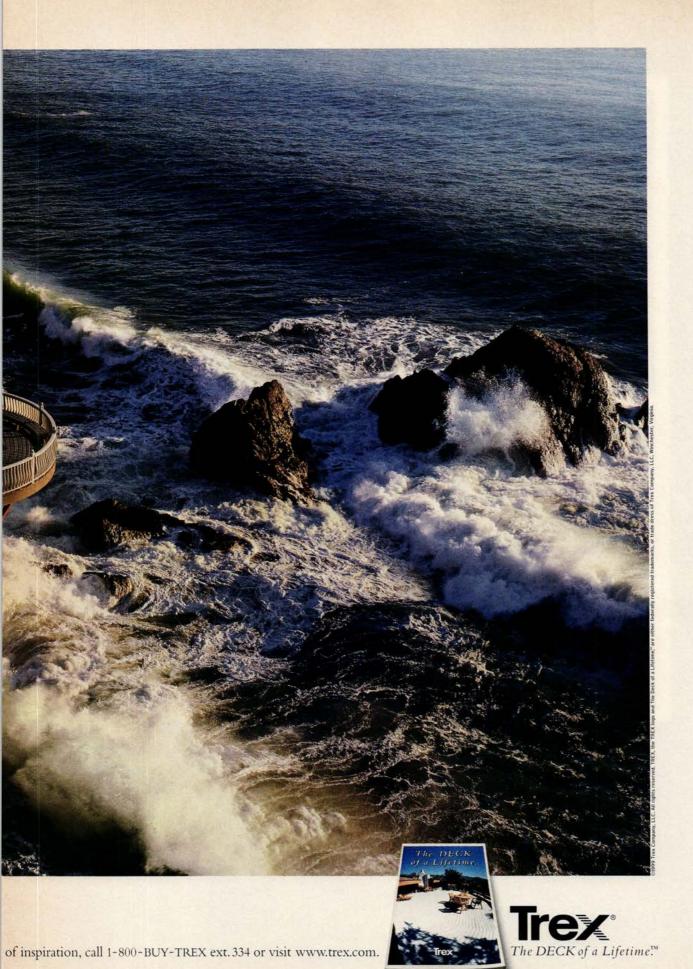
Microsoft.com





THINK Outside THE RECTANGLE.





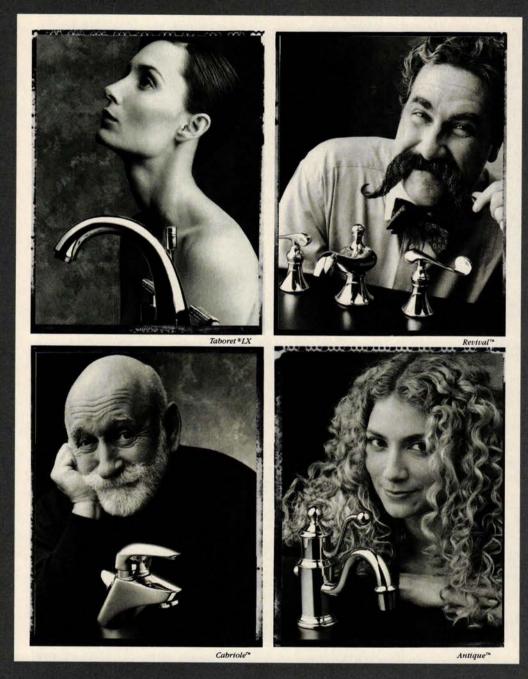
of inspiration, call 1-800-BUY-TREX ext. 334 or visit www.trex.com.

As I See It, ≠27 in a series
Marc Hatser

"The Real Me

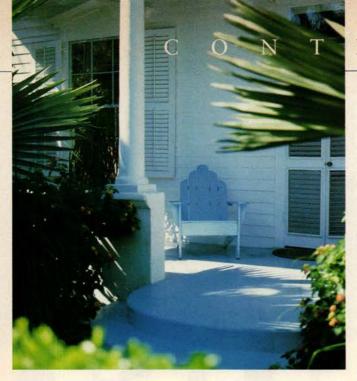
Black

White Physiquently



THE BOLD LOOK OF KOHLER

What does your faucet say about you? Here, four KOHLER faucets that let you express yourself in a most individual way. And if you don't see yourself here, we've got lots more, and in prices that won't spoil the picture. See the Yellow Pages for a KOHLER® Registered Showroom, or call 1-800-4-KOHLER, ext. SC4 to order product literature, www.kohlerco.com



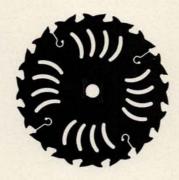
Houses in the Key of Life
With its shady front porch, clever gingerbread and hello-neighbor attitude, the Key West conch house is an American classic. This Old House's winter project makes a conch even tastier. BY JACK MCCLINTOCK P. 73

features

Dream House: Top Job A cedar shingle roof gives This Old House magazine's Connecticut project its rightful crown. By Brad Lemley	80
Meadow Lark A field makes a lovely alternative to a lawn—but first you have to clear it, a fun-filled job in itself. BY CURTIS RIST	86
Letter From a Country House Spring: Yank out the decrepit hot tub, build a darkroom in its place, and call in the excavators to make the pasture horse-friendly. All in a serendipitous season's work. By Verlyn Klinkenborg	92
French Farmhouse An American couple spend three years transforming a run-down stone farmhouse—and pigsty—into a clean, dry and charming refuge in Anjou, complete with an authentic French country kitchen. By Tala Skari	96
Poster: On the Cutting Edge Circular saw blades are technological marvels that have carved out much of our built world. By Brad Lewiey.	105



MEADOW MAKING, P. 86



BLADES OF GLORY, P. 105



PRETTY PUZZLE, P. 51

COVET A front porch beckons at This Old House's project in Key West, Florida. Photograph by Pascal Blancon. See story, p. 73.





Open House.

www.thisoldhouse.org

Where the show ends, the site begins...

This Old House Online is fully renovated, remodeled and ready to go. To find out more about your favorite This Old House; the plans, the resources, and where the crew is now, come visit us online at www.thisoldhouse.org

Get the latest on...

The Current House: Take a virtual tour of the Key West house, see floor plans, articles, and more

Know How: Find out expert advice—including tips, tools and techniques

In the Works: Get an insider's view and go "on location" to see our upcoming projects

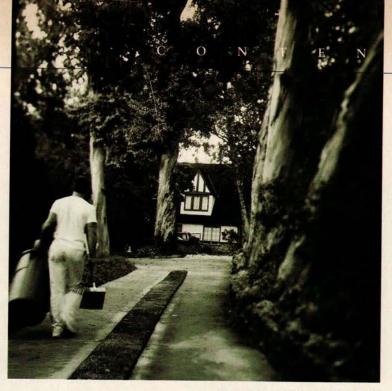
Other Houses: Explore a rich archive of information, virtual tours, and dramatic "before" and "after" photos of favorite *This Old House* projects from seasons past

About the Series: View schedule information, complete episode descriptions and more on America's first and favorite home improvement show

Resource Directory: Access a fully searchable resource directory to find products, suppliers and materials used on *This Old House*

The Store: Purchase *This Old House* videos, books, clothing and more!

This Old House and the This Old House Window are trademan



"Remember, it's a driveway, not an airport runway."

-Robert A.M. Stern

THE ULTIMATE WELCOME MAT, P. 40

up front



An Able Cable

and mean the end of hard-to-change lightbulbs. By Curtis Rist

Fiber-optic lighting is more than a high-tech fad—glass tubes of light can save energy



CLEAR CHOICE, P. 47

17

outtakes

Technology

Rich at the Races Celebration With Steve Tom Gets a Sign Cover Guys Key West Nose Job Calendar



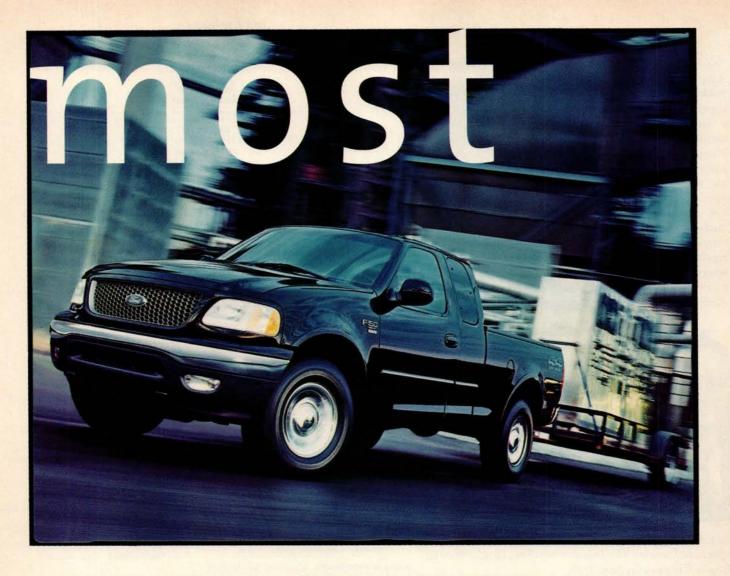
BRIGHT IDEA, P. 63

plus

Contributors 12 Letters 14 Ask Norm 29 Extras 67 Letter From This Old House 71 Directory 107 Classics Program Guide 108 TV Listings 112 Save This Old House 130

THE THOMAS SHOW, P. 20

FOR INFORMATION ABOUT MANUFACTURERS, MATERIALS, PRODUCTS AND RESOURCES, SEE DIRECTORY, P. 107.



NOBODY OFFERS MORE PULLING POWER. NOBODY.

OPT FOR THE 5.4L TRITON™ V-8 ON YOUR NEW FORD F-150 AND YOU'VE GOT THE MOST PULLING POWER.* THE MOST TORQUE. MORE THAN ANYTHING ELSE IN ITS CLASS. MORE THAN CHEVY. MORE THAN DODGE. AND YOU'RE DRIVING ONE OF THE BIGGEST, TOUGHEST TRUCKS EVER BUILT FORD TOUGH. IT DOESN'T GET MUCH BETTER THAN THAT.

Ford F-Series



1-800-258-FORD or www.fordvehicles.com

"At first it looked like a damp, dark mine," says TALA SKARI, who wrote "French Farmhouse" (page 96), about a farmhouse undergoing extensive renovations near Morannes, France. "The whole thing won't be finished for the next couple of decades, so we chose to follow just one room, the kitchen." A Life magazine



correspondent stationed in Paris, Skari enjoyed escaping the big city by visiting rustic Morannes. Her next major project, however, will take her into a region as turbulent as the country environment is peaceful. Skari will be reporting on relief efforts in Kosovo, a war-torn province of Yugoslavia.



After two decades as a New York City real-estate attorney, MICHAEL SHAPIRO—the writer of "The Deed Is Done (Or Is It?)" (page 59)—has collected plenty of experience with title insurance, which would-be home owners purchase to ensure that their house really belongs to the sellerrather than, for example, to the seller's ex-wife. "Most of the time, title companies do a good job of finding all the records pertaining to the property," says Shapiro. "But every so often, I dig something up

they didn't know about." Shapiro, who has also composed operas and written The Jewish 100 (1996, Citadel Press), lives in Chappaqua, New York.

"In the photography industry, there's nothing but pretense," KOLIN SMITH says of his chosen field. "That's why I like the This Old House crew. They're real people." A frequent contributor to the magazine, Smith shot pictures for "Houses in the Key of Life" (page 73), "Top Job" (page 80) and "A Fresh Face for Old Wood" (page 47). While photographing the last story,



Smith was surprised to see that painter John Dee "could tell tonal ranges even I couldn't distinguish." As for the tedious task of applying clear finishes—which Dee performs so well: "I don't have the patience." Smith prefers the relatively speedy gratification derived from sculpting pumice stone. "It's soft and easy to carve," he says. "I can finish a figure in four hours." Smith lives in New York City.

-Rebecca Reisner

SUBSCRIPTIONS AND BACK ISSUES

To order a new subscription or gift subscription (\$19.95 a year), to renew a subscription, to order a back issue or to tell us about a problem receiving your subscription, call 800-898-7237.



Iill Connors DESIGN DIRECTOR Matthew Drace

EDITORIAL

SENIOR EDITORS

Thomas Baker, Joe Carter, Laura Fisher Kaiser

CONSULTING EDITOR Gilbert Rogin

COPY EDITORS Elena Kornbluth Rebecca Reisner RESEARCH DIRECTOR John Banta

STAFF WRITERS Brad Lemley Jack McClintock Curtis Rist

Ben Kalin Sasha Nyary Hope Reeves

ASSOCIATE EDITORS

RESEARCH EDITOR Romy Pokorny

ASSISTANT EDITOR Meghan Anderson CONTRIBUTING FOITOR William Marsano RESEARCH ASSISTANTS Toby Chiu Nathaniel Moss

CONTRIBUTING WRITERS

Joseph D'Agnese, Peter Jensen, Walt Harrington, Jeanne Marie Laskas

INTERNS

Jay Albany, Carleste Hughes

ART DIRECTOR Diana Haas ART ASSOCIATE ART DIRECTORS Mike Bain Robert O'Connell

ART ASSOCIATE Michele Fleury

PRODUCTION AND TECHNOLOGY

PRODUCTION AND EDITORIAL OPERATIONS DIRECTOR Carolyn Blackmar White

> **ELECTRONIC PRODUCTION DIRECTOR** Steve Walkowiak

Todd Spencer ART PRODUCTION ASSISTANT Christopher Kwieraga

EXECUTIVE PRODUCER/DIRECTOR Russell Morash

MARKETING

PROMOTION COORDINATOR Elizabeth Cobb

DIRECTOR Gina Flynn

NEW YORK SALES OFFICE

1185 AVENUE OF THE AMERICAS, NEW YORK, NY 10036

HOST Steve Thomas

EDITORIAL BOARD THIS OLD HOUSE MASTER CARPENTER Norm Abram

SERIES PRODUCER Bruce Irving

PRESIDENT Eric G. Thorkilsen

SALES AND MARKETING

VICE PRESIDENT AND PUBLISHER

Tom Ott

MIDWEST SALES OFFICE 303 EAST OHIO STREET, 19TH FLOOR, CHICAGO, IL 60611

DIRECTOR Brian Quinn (312-321-7967) ACCOUNT REPRESENTATIVE SOUTHWEST SALES

Todd Henricks (312-321-7942)

ACCOUNT REPRESENTATIVE SOUTHEAST SALES David Starenko (312-321-7835) SALES ASSISTANT Kristie Matusek

SALES DEVELOPMENT DIRECTOR Mary Cronin (212-522-9814) EASTERN ADVERTISING DIRECTOR Gregg Boersma (212-522-1904) ACCOUNT REPRESENTATIVE Joseph Ferrick (212-522-8117)

SALES AND MARKETING ASSISTANT Sarah Kempf

VICE PRESIDENT

Greg Harris

SALES ASSISTANT Wendy Stevens

DETROIT SALES OFFICE 1577 NORTH WOODWARD AVENUE, SUITE 200, BLOOMFIELD HILLS, MI 48304

> DIRECTOR Bryan Weston (248-988-7811) SALES ASSISTANT Jennifer Hamilton

WESTERN SALES OFFICE 11766 WILSHIRE BOULEVARD, 17TH FLOOR, LOS ANGELES, CA 90025

DIRECTOR Kate Knox (310-268-7140) SALES ASSISTANT Linda Rene Ripoll

RESOURCES/CLASSIFIED ADVERTISING MEDIA PEOPLE INC. (800-542-5585

RESOURCES Marie Isabelle CLASSIFIED Susan Boucher, Ann Tracey

SUBSCRIPTIONS

800-898-7237

BOOKS

CONSUMER MARKETING

CIRCULATION DIRECTOR Beth H. Shore

MARKETING MANAGER Beth Freeman

MARKETING ASSISTANT

BOOKS EDITOR

Mark Feirer

PROJECTS COORDINATOR, BOOKS

Miriam Silver

TELEVISION AND VIDEO DIRECTOR Monica Meenan

MEDIA RELATIONS DIRECTOR Heidi Pokorny

FINANCE AND ADMINISTRATION VICE PRESIDENT AND GENERAL MANAGER

RUSINESS MANAGER William F. Dunne

Ianet Feeley OFFICE MANAGER RECEPTIONIST Laurie R. Vargas Vickie Persaud

VICE PRESIDENT NATIONAL PROGRAMMING Peter McGhee

Jack R. Shapiro

ASSISTANT TO THE PRESIDENT

Jean Simone

WGBH BOSTON

PUBLISHING DIRECTOR Betsy Groban

FINANCE MANAGER

TIME PUBLISHING VENTURES, INC. CHAIRMAN AND PRESIDENT

Jim Nelson

THIS OLD HOUSE (ISSN 1086-2633) IS PUBLISHED TEN TIMES A YEAR BY TIME PUBLISHING VENTURES, INC. ©1999 TIME PUBLISHING VENTURES, INC. THIS OLD HOUSE AND THE THIS OLD HOUSE WINDOW ARE REGISTERED TRADEMARKS OF THE WOBH EDUCATIONAL FOUNDATION. USED WITH PERMISSION.



This Old House has a solid foundation...







Be sure to join us every week on your local PBS station. Check local listings. www.pbs.org



In September, 1979, *This Old House* debuted on PBS and began a how-to home revolution. Now, in our **20th season**, thanks to lots of hard work, unflagging professionalism and a dedication to superior craftsmanship, *This Old House* has become the highest-rated home improvement series on television.

We at *This Old House* couldn't have done it without the ongoing support provided by our national sponsors, State Farm Insurance Companies, Ace Hardware Corporation and The Minwax and Krylon Brands. **Many thanks.**



Flight Plight?

The TV episodes on the Watertown project house show that the number of stairways was decreased from three to one. Moving the best stairway to the most prominent position certainly created more usable floor space. I was concerned, however, that now there is only one route of egress from the second and third levels of the house in case of fire. What if the one and only stairway is involved in a fire?

JIM GALL, via E-mail

This Old House contractor Tom Silva replies: There are three roofs that can be accessed easily in case of a fire. As for the third floor, for now it will be used for attic storage, not sleeping. Remember, there are two people living in that big house, with three or four extra bedrooms on the second floor. And the house is also equipped with a state-of-the-art smoke and fire alarm system.

Live Wire

The photo labeled "net gain" in "The End Is in Sight" [Extras, December 1998] shows a cord whose insulation is pulled back from the plug, with exposed conductors beneath. This is a safety concern. The cord is less likely to resist rough handling—when someone disconnects it from an outlet by pulling the cord instead of the plug. Without the sheath in place, the wires can pull from the electrical connection, creating a short circuit or shock hazard and possibly damage to insulated conductors.

JOSEPH PETRARCA, Burlington, Vt.

Cautionary Tales

"Renew Your Wedge's Edges" [Update, December 1998] hit close to home, as I have been carrying a piece of wedge shrapnel in my right index finger for 30 years. Until I read the piece, I was blind to the mechanism of shrapnel formation, so thank you. The next piece in that same issue, "Making It up as You Go Along," however, made me cringe. Although it was a humorous essay, the tone leads one to believe that making do with the wrong tool is acceptable. I work in a manufacturing facility where the great majority of injuries are ergonomic or arise from the use of the wrong tools. A thousand trips up and down the ladder to retrieve the right tool are better than one trip to the emergency room.

JOHN LANDI, Winchendon, Mass.

Laboring in the Cold

I was enchanted by the restraint and pristine appearance of the Cape Cod house built in 1789 in Killingworth, Connecticut ["The Great Cape," January/February 1999]. The statement on page 84 concerning the house's borning room, "where babies were delivered and nurtured near the warm hearth," puzzled me. That tiny corner room behind the first-floor bedroom, cut off from the central chimney stack with its fireplaces on three sides (one in the





back kitchen, one in the parents' bedroom and one in the parlor) must have been bitterly cold in winter. Having endured

four days of near-freezing inside temperatures arising from power outages from a Christmaseve ice storm, I would guess that the borning room offered the mother some privacy during labor but hardly fireplace warmth; babies slept near the parents' bed and the warmth of its fireplace during winter nights. Perhaps during the warmer months, the tiny borning room seen in some early houses could have served as a nursery until the little ones could safely climb to the sleeping loft above. This tiny cold room could also have functioned as a larder.

Mystery Book

We watch the show religiously to get tips and help with our projects. One Watertown project episode shows the backyard beautification, which included a new fence. Steve Thomas

MILDRED LANGE RANZINI, Williamsburg, Va.

displayed a book about fences, but we didn't get the title or author. Can you help?

LINDA AND MARK THORSON, Juneau, Alaska

The book you saw was actually a catalog from the fence maker, Walpole Woodworkers, Call 800-343-6948 for a copy.

Concrete Information

T.O.H. has confused cement with concrete ["Life After Drywall," Extras, November 1998]. Cement is a gray powder mixed with aggregate and water to form concrete. As a civil engineer, I could not let this confusion continue. (It is a small matter, but engineers are like that.) By the way, concrete can be screeded, floated, finished and even pumped. But since concrete is a mixture and not a liquid, it is placed rather than poured.

JOHN HOCK, St. Louis

kudos

I recently purchased the A20-F height gauge from Angle Wright Tool Co. I failed to realize how utterly simple it is to recalibrate the tool to zero and wrote to the

manufacturer for help. I was pleasantly surprised to receive a telephone call from the owner of the company to let me know how to perform the task. He left detailed instructions on my answering machine. Then, much to my delight, he telephoned and left several more messages, each time expressing heartfelt concern for my happiness with his product. Needless to say, I strongly recommend Angle Wright Tool Co. to my friends, my associates and your readers.

PAUL DERSHEM, West Van Nuys, Calif.

punch list

definition: a list of items incorrectly done or remaining to be finished on a construction job

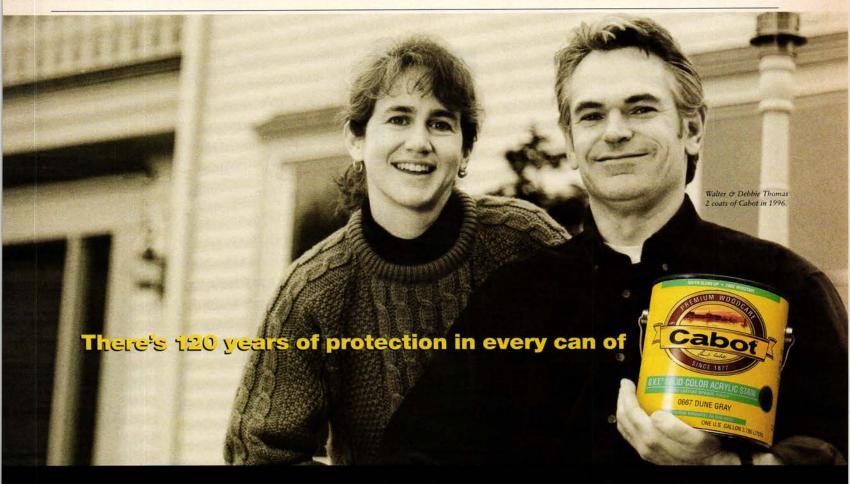
January/February 1999

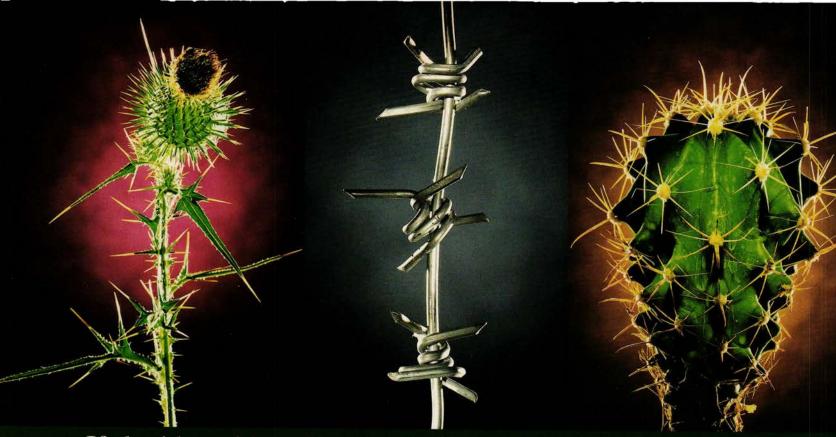
- The table of contents should have attributed "Three Cheers for Cherry" to writer Brad Lemley.
 March 1999
- The kitchen cabinets featured on page 79 of "Watertown Finale" are made of quartersawn white oak.

Address mail to Letters, *This Old House* magazine, 1185 Avenue of the Americas, New York, NY 10036. Please include your full name, address and daytime phone number.

Published letters will be edited for clarity and length and may be used in other media.

FOR SOURCES, SEE DIRECTORY - PAGE 107





If the idea of installing insulation makes you think of these, you haven't heard of ComfortTherm."

Installing insulation will never conjure up images of agony, misery or torture again, as long as you use ComfortTherm™ encapsulated insulation. ComfortTherm™ is wrapped in plastic, creating a barrier between you and the fiber glass. Which means there's less dust. And less dust means less itching. But ComfortTherm™ doesn't just make your remodeling project painless, it's also superior to



Ordinary Insulation produces dust that makes installation messy and uncomfortable.



ComfortTherm™ Insulation is poly-wrapped, so there's less itch and dust during installation.

ordinary insulation after it's installed. ComfortTherm™ has a built-in, poly vapor barrier which is twice as effective as Kraft facing. ComfortTherm™ can easily be installed in walls and between floors, and a wide range of R-values are available. Even getting information is easy. Call 1-800-654-3103 for a free ComfortTherm™ brochure or visit our website at www.jm.com/comforttherm.

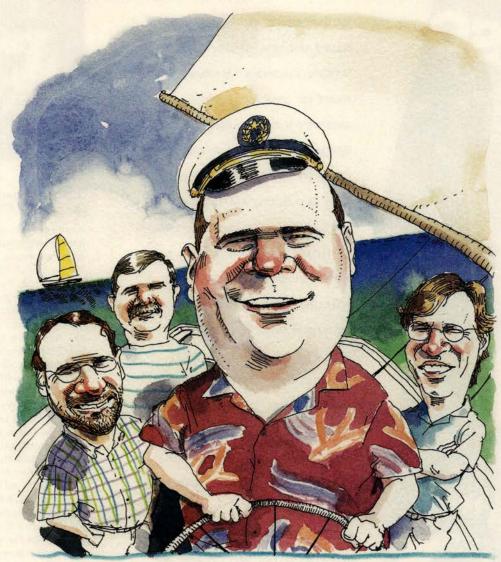
JM Johns Manville



OUTTAKES



BEHIND THE SCENES AT THIS OLD HOUSE



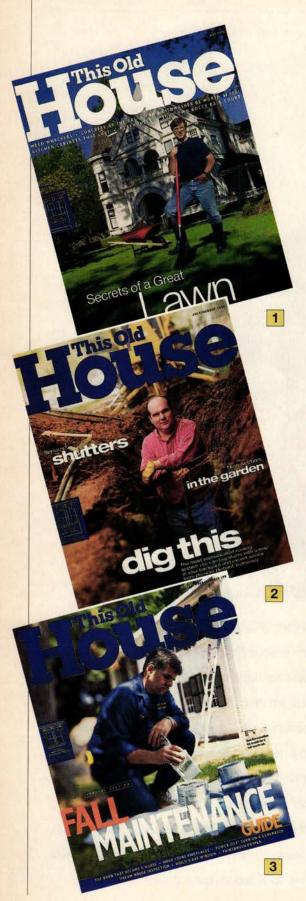
Will teamwork get sailors Tom, Norm, Steve and Rich to America's Cup 2000?

FUNNY HOW RICHARD TRETHEWEY'S RECENT VISIT TO KEY WEST, FLORIDA, WHERE HE LENT HIS HEATING AND PLUMBING EXPERTISE TO THE FLEMING STREET PROJECT, HAPPENED TO COINCIDE WITH THE FIERCELY COMPETITIVE 274-SAILBOAT REGATTA KNOWN AS KEY WEST RACE WEEK. TURNS OUT THAT RICHARD, A LIFELONG SAILOR, WAS INVITED BY HIS BOYHOOD CHUM PETER CRAIG TO

TEAM T.O.H.

OBSERVE THE FIVE-DAY REGATTA FROM THE COMMITTEE BOAT—
A COVETED VIEWING SPOT RIGHT ON THE STARTING LINE.

(CRAIG'S COMPANY, PREMIER RACING, ORGANIZED THE EVENT.) BECAUSE OF *THIS OLD HOUSE'S* PACKED SHOOTING SCHEDULE, HOWEVER, RICH HAD TO FORGO THAT RIDE AND WAS REASSIGNED, ALONG WITH FELLOW SAILING BUFFS NORM ABRAM, STEVE THOMAS AND TOM SILVA, TO A V.I.P. WATER LAUNCH THAT CIRCLES JUST OUTSIDE THE RACE COURSE. "HEY, IT STILL BEAT CRUISING AROUND IN MY BABA 35," RICH SAYS, REFERRING TO HIS OWN SAILBOAT OFF CAPE COD.



COVER UPS

EVERY ONCE IN A WHILE THE GUYS ON THE SHOW CALL STEVE THOMAS "STEVE." THE REST OF THE TIME HE ANSWERS TO "LAWNBOY." STEVE, AS REGULAR READERS WILL RECALL, APPEARED ON THIS OLD HOUSE MAGAZINE'S MAY '98 COVER 1 LOOKING AT HOME WITH A SHOVEL AND A WHEELBARROW FULL OF MULCH. NOW EVERY TIME ONE OF THEM WANTS HIS GRASS MOWED, HE CALLS STEVE. "YOU'VE GOT TO BE ABLE TO TAKE A JOKE TO HANG AROUND WITH US," SAYS RICHARD TRETHEWEY. RICH CAN DISH IT OUT, BUT CAN HE TAKE IT? "YEAH, THEY CALL ME 'RICH IN THE DITCH' BECAUSE THE JULY/AUGUST '96 COVER 2 SHOWED ME STANDING IN A DITCH," HE SAYS. "BUT THAT WAS JUST STEVE'S WEAK ATTEMPT TO GET ME BACK." ATTEMPTS TO NICKNAME TOM "MAINTENANCE MAN" AFTER THE SEPTEMBER/OCTOBER '97 COVER 3 FIZZLED, BUT RICH IS ON THE CASE. "WE COULD SHOW HIM BAKING. HMMM. . . 'MUFFIN MAN.' THAT WORKS."



THIS ONE'S ON THE HOUSE

Around this time of year. between the winter and fall projects, everyone at This Old House is ready for an extended coffee break. But this year we have one more project to tackle on a very special house. On May 1, about 75 people from the television show and the magazine-including Steve Thomas, Tom Silva and Richard Trethewey—will join an army of 9,000 volunteers as part of the AmeriCares Home Front Program. Last year, Steve participated in a couple of projects with AmeriCares, a nonprofit bumanitarian aid organization that repairs up to 200 houses in Connecticut and New York, and liked it so much he promised to recruit more of the T.O.H. gang for this year's fix-up day. "The satisfaction for me and for the volunteers is tremendous," Steve says. "But the immediate benefit to the home owners and the seeds that are planted for neighbors to make repairs is the truly amazing affect of AmeriCares." Watch for a report on the big day in the September issue of This Old House magazine.





Mercury Mountaineer. Imagine yourself in a Mercury full-time All-Wheel Drive · leather seating surfaces · SecuriLock™ passive anti-theft system · running boards · 800 446-8888 · www.mercuryvehicles.com

PHOTOS: TOP, ANDREW KAUFMAN; BOTTOM, DIANA HAAS

LIFE IS BEAUTIFUL

WHAT IS IT ABOUT FLORIDA THAT INSPIRES ARCHITECTS TO DESIGN NOT JUST HOUSES BUT ENTIRE TOWNS? WE'RE NOT JUST TALKING RETIREMENT COMMUNITIES, OF WHICH THERE ARE MANY, BUT MORE AMBITIOUS TOWNS LIKE SEASIDE, AND NOW, COURTESY OF DISNEY, CELEBRATION, A COM-



Steve Thomas and Graham Gund discuss Celebration's town houses.

PLETELY NEW OLDFASHIONED TOWN OR, AS
DISNEY CALLS IT, A "PEDESTRIAN-FRIENDLY PLACE TO
LIVE, WORK AND PLAY."
MINDFUL OF THE DEVELOPMENT'S BRAVE-NEW-WORLD
IMAGE, STEVE THOMAS
RECENTLY DROPPED IN FOR
A GUIDED TOUR BY HIS
FRIEND GRAHAM GUND,
ARCHITECT OF THE CELE-





Gund gives Steve a walk-through of his Celebration Hotel, which is down the street from a typical "pedestrian-friendly" cafe.

BRATION HOTEL. STEVE CAME AWAY LIKING IT MORE THAN HE EXPECTED TO. "IT MAY SEEM STERILE NOW, LIKE IT WAS DROPPED FULLY FORMED FROM OUTER SPACE, BUT IN TIME IT WILL ACQUIRE TEXTURE AND A SENSE OF HISTORY," HE SAYS. "ALL YOU HAVE TO DO IS LOOK AT THE ALTERNATIVE—BLAND DEVELOP-

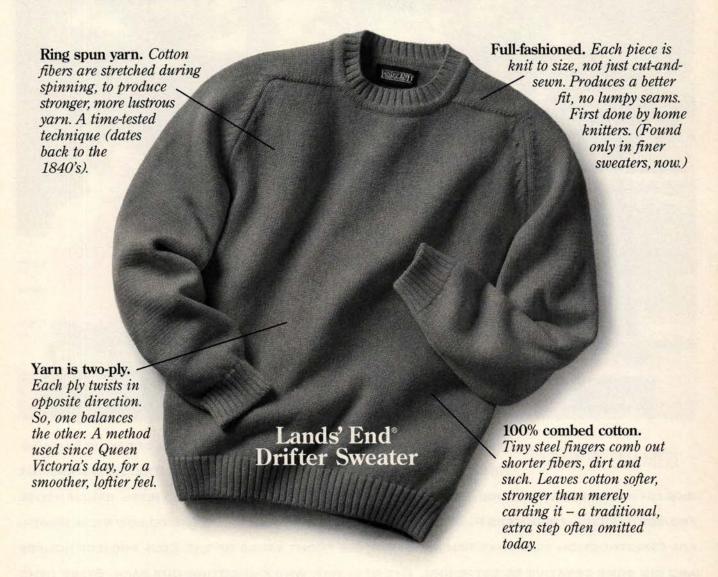
MENTS SQUIRTED OUT OF A
BUILDING MACHINE—TO CONVINCE YOURSELF THAT THE COUNTRY WOULD BE BETTER OFF IF
MORE COMMUNITIES WERE
DESIGNED AND BUILT THIS WAY."

KEY WEST NOSE JOB

Every evening around sunset in Key West, the place to be is Mallory Square. "The sun goes down, everyone claps and they all head off to Duval Street to party," says Norm. "Except us—we have to work the next day." That doesn't stop him and the *This Old House* crew from catching the local acts at the square: sword swallowers, snake charmers, fire-breathers and this dude, who's perfected the art of balancing a stove "on his nose" (although his chin seems to do all the work). "That's a new one on me," says Norm. "Maybe we can use him on the Miller kitchen."



It looks like now, but it's built like then.



Think fine craftwork is a thing of the past?
Well, our Drifter™ just may change your
mind. Oh, it's *contemporary*, all right – a smart,
classically styled cotton sweater that belongs in
anybody's wardrobe, man or woman.

But like most things in our catalog, it's full of details and construction features you don't find most places anymore.

For that matter, you don't get our kind of *service* most places, either. Which you discover on your very first call.

You get a neighborly greeting. From someone who gladly answers your questions, and treats you like you're our only customer.

And the biggest surprise is – our prices. They're always honest and fair.

Our Drifter, for example, starts at only \$34.50.

And *that*, after all, may really be the most old-fashioned thing about it. © 1999 Lands' End. Inc.

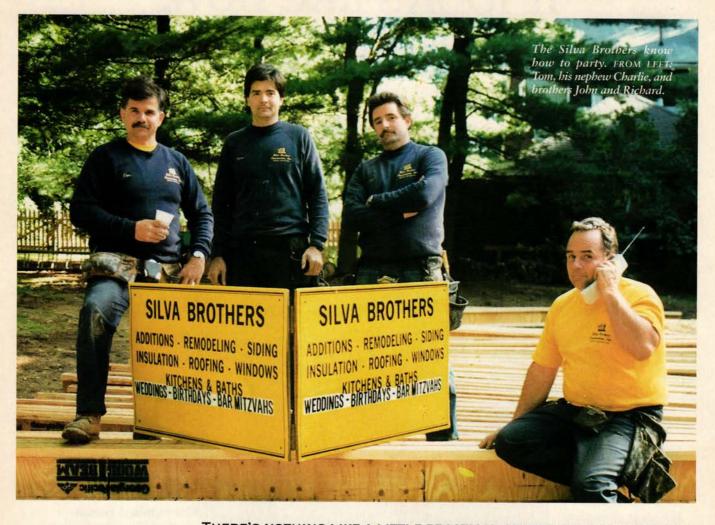


If you'd like a free catalog call

1-800-308-4554

Or visit us at

www.landsend.com



GIMME A SIGN

THERE'S NOTHING LIKE A LITTLE PRACTICAL JOKE TO BREAK UP THE ROUTINE OF POUNDING NAILS AND SHOOTING SCENES. THE SILVAS ARE THE

BIGGEST JOKESTERS ON THE JOB, SO ONE DAY—AT THE LEXINGTON, MASSACHUSETTS, RANCH HOUSE PROJECT IN 1992—PRODUCERS RUSS MORASH AND BRUCE IRVING SWIPED THE YELLOW SILVA BROTHERS CONSTRUCTION SIGN THAT TOM PLACES IN THE FRONT YARDS OF THE T.O.H. PROJECT HOUSES AND DID SOME CREATIVE RE-LETTERING. THE NEXT DAY, WHILE SHOOTING OUT BACK, STEVE (WHO WAS CLUED INTO THE PRANK) MANEUVERED TOM TOWARD THE FRONT OF THE HOUSE AND SAID. "BY THE WAY, TOM, YOU'VE ALWAYS BEEN INTO SIDING AND ROOFING AND ALL THAT, BUT WHEN DID YOU START DOING THESE OTHER THINGS?" TOM WAS THINKING, WHAT IS HE TALKING ABOUT?



THEN HE SPOTTED THE SIGN. JUST ABOVE THE SILVA BROTHERS' PHONE NUMBER, WERE THE WORDS: "WEDDINGS, BIRTHDAYS, BAR MITZVAHS."

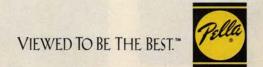
AND CHECK OUT HIS TATTOOS

T.O.H. host Steve Thomas has an affinity for Hawaiian shirts that rivals Norm's love of plaid. He's been accumulating the gaudy garments since a trip to Hawaii in 1984 and insists the other guys on the show are "jealous" of his collection. Yeah, like Tom would be caught dead in purple rayon and dancing hula girls.



WITH OUR BETWEEN-THE-GLASS FEATURE, THOSE WHO DON'T DO WINDOWS CAN ALSO BE THOSE WHO DON'T DO SHADES.

We thought those of you who needn't be bothered with things like cleaning would really appreciate this particular feature. Our between-the-glass blinds truly function between the panes of glass in your doors and windows. As a result, they are protected from dirt, dust, and even the occasional pet. And, should the mood strike, the inside panel can be easily removed, making it simple to change the style or color. It's just one of our many innovations to help make your windows as marvelous as your home. Besides, it's the least we could do for those of you who would rather be otherwise occupied. To find out more, contact us at 1-800-54-PELLA or visit our website at www.pella.com.



VIEWERS MAY RECALL THAT DURING THE HAWAII PROJECT A FEW YEARS AGO
NORM AND STEVE TOOK AN EXCURSION TO KALAUPAPA, A REMOTE PENINSULA ON MOLOKAI AND A LEPROSY SETTLEMENT FROM 1866 UNTIL 1969.

ALOHA, AGAIN

ALTHOUGH A TREATMENT FOR THE DISEASE WAS DISCOVERED AFTER WORLD WAR II, ABOUT 50 PATIENTS STILL LIVE AT KALAUPAPA, NOW A NATIONAL PARK. RECENTLY, THE PARK BENEFITED FROM ANOTHER THIS OLD HOUSE CONNECTION. HISTORIC PRESERVATIONIST BERNIE WEISGERBER—WITH WHOM NORM AND STEVE PACK-MULED INTO THE MONTANA WILDERNESS LAST YEAR—CAME TO KALAUPAPA TO REROOF THE SOCIAL



At Paschoal Hall in Kalaupapa, Hawaii, celebrities such as Shirley Temple, Abbott & Costello and John Wayne once entertained leprosy patients. The newly shingled social hall is slated to eventually become an interpretive center for visitors to Kalaupapa, a national park since 1980.

HALL WITH HISTORICALLY ACCURATE CEDAR SHIN-GLES. HISTORIC PRESERVATIONISTS USUALLY DISDAIN NEWFANGLED PRODUCTS BUT, TO MAKE THE SHIN-GLES LAST LONGER, WEISGERBER PUT A LAYER OF THREE-DIMENSIONAL PLASTIC MESH BENEATH THEM—A TIP HE PICKED UP FROM HIS OLD PAL NORM. FOR MORE ON THE MESH, SEE "TOP JOB," P. 80.





With the back porch torn off and the new pool dug, *This Old House's* Key West project shifts into high gear. FROM LEFT: Richard Trethewey inspects a high-velocity flexible-duct air-conditioning system—a necessity in modern Key West. Norm and home owner-architect Michael Miller review plans for the library cabinetry, as cameraman Steve "Dino" D'Onofrio (hidden from view) captures it all on film. Miller and



his dog, Managua, take a break from the stress of renovation and stretch their legs. Their destination: the neighborhood doughnut shop, where Managua has been known to go on his own, wait on line and come away with a goody or two.





One coat can last you 15 years. Of course you already knew that.

Durable. Dependable. Weathers well over the years. Those are the trademarks of a great coat. That's why at Ace, our Royal Shield® Paint is guaranteed to give you fifteen years of durability in a

single coat. That's right, fifteen years. Because the way we see it, if you can't make a coat that lasts that long, you might as well hang it up.



CALENDAR







ITS TASTE IS LIGHT. IT DISAPPEARS FAST.

NO WONDER THEY CALL IT CANADIAN MIST.

And no wonder it's the best-selling imported whisky in America.*



The easy way to protect beautiful wood from life's bumps and spills.



Now, beautifying and protecting wood is as easy as brushing on Minwax® Polycrylic® Protective Finish. Polycrylic dries fast and cleans up with soap and water, allowing you to complete projects in less time. And its remarkable clarity

and smooth, durable finish let wood's natural beauty shine through. *Polycrylic*, the easy way to keep wood beautiful.



Makes And Keeps Wood Beautiful®

www.minwax.com



ASK NORM

"The best thing to do is find a contractor you get along with and who has a good reputation, then wait until he's available."

SHINGLE SEARCH

We're currently renovating a 100-year-old brick bungalow with a stamped-steel "tile" roof. It doesn't leak, but a chimney was removed, and a small overhang was reroofed with asphalt shingles. We've searched everywhere for replacement pieces, but no luck. We want to put on a metal roof but can't find instructions and have to do it ourselves because of the cost. This is our ninth renovation.

ANNA ZAGER, St. Mary, Neb.

If the roof isn't leaking, and all you need is enough pieces to replace the missing ones, it won't hurt to keep looking. Hit the Internet, contact preservation societies and everyone in your area who has the same kind of roof. Another alternative—one that was used at This Old House's project in Key West, Florida—is to steal pieces from the back of the house to patch holes in the front, but there we had a new addition to hide the deed. If you have to reroof, forget about standing-seam sheet metal. It isn't a job for amateurs. But there are interlocking metal shingles that might be just the ticket. Contact the Metal Building Alliance for a list of manufacturers. Should you decide to go up on your roof—and I don't encourage you—be sure to have a safe place to stand, a safety line, a harness and insurance. Roofers pay higher rates than anyone else for workman's comp. There's a reason for that.

WAX FOR FLOORS

In "The Beauty Beneath" [September/October 1998], carnauba-rich wax is used on a hardwood floor. Can you tell me a little more about it? Does it make the floors slippery?

DEAN TAYLOR, Cuyahoga Falls, Ohio

Carnauba, a hard wax that comes from the leaves of a Brazilian palm tree, is added to the paste waxes that shine and protect bars, bowling alleys and boat hulls as well as floors. It yellows in time. (You've heard, I presume, of the dreaded "waxy yellow buildup.") A nonyellowing alternative is microcrystalline wax, a petroleum by-product. It's expensive, but a very little goes a long way. All

waxes need to be reapplied, buffed and stripped periodically, but a floor will last practically forever if given such care. Any wax makes floors slippery, so put antiskid pads under area rugs and avoid running in stocking feet.

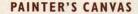
BASEMENT HEADROOM

The basement in our 1913 house has 6 feet 6 inches of head-room, and we'd like more. We've thought about lowering the floor, which appears to be 1½ inches of concrete. The basement walls are fieldstone. Can this be done?

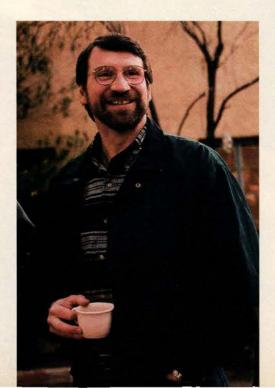
CHUCK UDZINSKI, Stewartstown, Pa.

Sure, but you're looking at one substantial project. A new floor should be 4 inches thick laid on 8 inches of gravel. That means excavating a foot below the desired headroom. Lowering the floor undermines the foundation, particularly if it's stone, so get engineering advice and proceed piecemeal to avoid digging your way toward structural collapse. You'll have to jackhammer the existing floor, dig beneath a small part of the foundation—praying you don't hit bedrock en route—and pour a concrete footing and wall section. Repeat this process all around the foundation; then pour your floor. A root canal sounds like more fun. You can avoid all this inconvenience and expense by simply raising the house. Disconnect plumbing, heating and electrics, and have

an experienced house mover jack it up. Then add to the top of the foundation, lower the house and reconnect everything. You'll have to do some regrading and landscaping to hide the work.



My old house was built by my greatuncle sometime around 1906 or 1910, and it has canvas-covered plaster walls and ceilings. They have been painted-over many times through the years, and no maintenance has been done since the 1970s. Now it's time. The paint in some areas looks like alligator hide; there are some large cracks under the canvas; and there are places where the canvas is pulling away from the plaster. My family and I want to do something, but we're not sure just



ASK NORM

what. Naturally, we are getting lots of free advice ranging from spackle-and-forget to sandblast with dry grit.

DOROTHY E. PITTMAN, Carrollton, Ga.

Frankly, I'd be inclined to get in there with a wallpaper steamer and pull all the stuff off. That would make patching the cracks simple and leave you with a nice, paintable surface. But I'll let Rory Brennan of Preservation Plastering, in Putney, Vermont, put in a word. He's a conservationist at heart, and he suggests using wheat paste to glue the canvas back in place. He points out that, around the turn of the century, canvas was used not only to cover plaster cracks but also as a decorative surface—a "canvas" so to speak— for ordinary paint and, occasionally, for intricate artwork. Something of that sort could lie beneath the layers of paint on your canvas, which could add to your house's value if uncovered and restored.

FLAT-ROOF WARNING

We're building a house in Reno, Nevada, using structural insulated panels (foam sandwiched between oriented strand board) for the roof. The builders are hesitant about our flat-roofed design because of Reno's snow loads, but many commercial buildings there have flat roofs, and we want to have a roof deck.

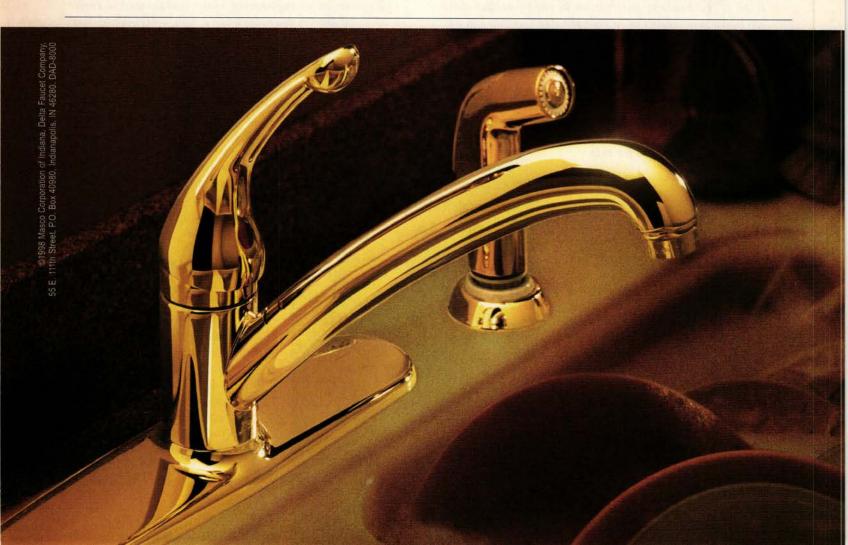
What do you think? Also, would you recommend a roof snow-melt system like those used for driveways?

CATHY BEAVER, Carnation, Wash.

I've never been a big fan of flat roofs, which—even when built of the best materials—tend to leak, especially in areas with heavy rain and snow. And any leakage in structural-insulated-panel roofs is disastrous. Their wood skins don't tolerate moisture. (See "Norm's Shop of Dreams," November/December 1997.) Whatever the builders say, it's the panel manufacturer's obligation to confirm that the design will handle the loads expected in your area, and it's the local building department's job to approve the plan. Forget about using a snow-melt system to reduce snow load. A building inspector will veto any roof design that can't carry the full load. And adding a deck? I don't like that idea on a flat roof. You run the risk the deck will interfere with drainage, concentrate loads in small areas and abrade the roofing material as it expands and contracts.

BETTER WAIT

We will probably be building a new house soon, and we would like to have the name of a reputable contractor who knows what he is doing on all aspects of building a quality home.



ASK NORM

Our budget is \$120,000 maximum for a 28-by-38-foot Capestyle farmhouse with a separate two-car garage. We would be building in North Berwick, Maine. We have talked to several contractors so far, but they are either very arrogant or too busy to care. My brother-in-law has had several homes built in this area, and he's had the same response.

DALE ALEXANDRE, Sanford, Maine

You're trying to build during the biggest housing boom I can remember in New England, so maybe the contractors you call arrogant are in fact just busy. Also, a house you'll get for \$120,000 will be pretty basic, and that means it will be less profitable and less interesting than bigger-budget jobs. If you did find someone who's eager to take the job on now, that should make you wonder why, in this economy, he's available. The best thing to do is find a contractor you get along with and who has a good reputation, then wait until he's available. You'll probably get a good price and be happy with the job. In the meantime, talk to your brother-in-law. After all, he succeeded in getting his houses built.

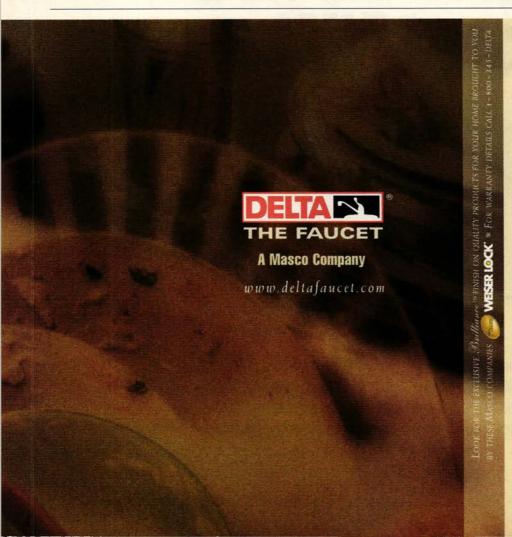
SAGGING FLOOR

In the 1950s, my father-in-law built a lakeside house made of hand-split fieldstone with tongue-and-groove hardwood floors. The floor joists, main beam, second-floor beam and subflooring have now rotted, and the center of the house sags 3 inches. How can I remedy this while replacing the main beam? LARRY D. Hibbs, Laughlin, Nev.

Old houses, even ones that seem as badly off as yours, seldom just fall into the ground. There's a good chance yours can be saved, but don't do anything until you hire a structural engineer. He'll probably notice right away that there should have been a pier supporting the center of the house, just the sort of thing that's left out of a lot of owner-built structures. A decent engineer will propose realistic solutions that fix what's necessary but no more. For example, you might think all the joists have to be replaced. An engineer may suggest cutting off their rotten ends and sistering them instead (bolting new wood on either side), which will save time and money. He may also be able to recommend a contractor who specializes in the rebuilding of old houses and has the jacks and other tools required.

Send questions to Ask Norm, *This Old House* magazine,
1185 Avenue of the Americas, 27th floor, New York, NY 10036.
Include a complete address and daytime phone number.
Published letters will be edited for clarity and length and may be used in other media.

MANUFACTURERS · MATERIALS · PRODUCTS · RESOURCES - PAGE 107





WE FOUND A WAY

Having a polished brass kitchen faucet

TO KEEP

is no longer frivolous. Impractical.

POLISHED BRASS

Or downright idiotic. For now, there's

LOOKING NEW

Brilliance™- the first polished brass

IN THE KITCHEN.

surface that will take whatever you

COULD

dish out. Brilliance will never corrode,

WHITE CARPETING

tarnish or discolor...in fact, it's quaranteed

BE FAR BEHIND?

to shine for life. Who knew

being practical could be this beautiful?

If You Can't See Why 100% Acrylic Paint Is important, Maybe in fou Will.



Unlike most paints, Behr Premium Plus Exterior Paint is made with 100% acrylic. Which is why it carries an impressive lifetime warranty against peeling, blistering and fading. Plus, Behr guarantees their paint will hold up even after continued washing and scrubbing. Behr Premium Plus, available at The Home Depot. The premium paint with a Home Depot price.

STYLING: KATHRYN C. PRECOURT, BEFORE PHOTO: JANET HURD

A Restful Room

A cramped bathroom in a Victorian garret blossoms into a spacious spa

BY HOPE REEVES

very morning for five years, Phil Hurd ambled into the bathroom and bent his 6-foot-4 frame nearly in half to shave. After rinsing the last dab of foam from his chin, he would straighten up and—thunk—bang his head against the sharply sloped ceiling above the sink. Tired of the headaches, Phil and his wife, Janet, knew it was time to renovate their 105-year-old Victorian or get out. "We contemplated moving for a bunch of reasons—it

didn't have a garage, it didn't have a family room, and we didn't like the kitchen or the bathrooms," Janet says. "But we really loved the house and we loved the location." The work would take months and cost

Phil and Janet Hurd's 11-by-14-foot master bath benefits from new locations for the tub and vanity, as well as the addition of two windows. Before, the master bath was gloomy and "not very well thought out," says architect Rick Bechtel. Now, the attic room feels twice as big.

them hundreds of thousands of dollars but, after much consideration, the couple decided they were tired of moving. "Now Phil calls the house our FRP—our final resting place," Janet says with a laugh.

This Old House contractor Tom Silva, his nephew Charlie Silva and brother Richie Silva went to work on the house in historic Lexington, Massachusetts. Starting with the kitchen, they wended their way through



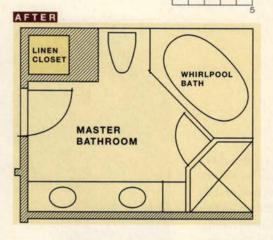
PHOTOGRAPHS BY BILL GEDDES

the maze of rooms before landing-10 months later-in the third-floor master bathroom. Last remodeled in the 1980s. it had gray, white and pink walls and similarly cast floors which, along with low ceilings and sharply cut roof angles, conspired to give the room an icky, claustrophobic feel. Janet says the bathroom was "one of the worst areas of the house. Pinks and grays are really not our colors." She was further appalled by the bizarre use of space. "Why would someone put the bathtub in the only part of the room where an adult can stand up straight?" she says. "And the vanity under a 4-foot-high ceiling?"

To remedy the situation, Lexington architect Rick Bechtel flip-flopped the layout, putting the vanity (which Charlie raised 3 inches for the towering Phil) across the room where the tub used to be. Janet, an interior designer, liked Bechtel's overall floor plan but had slightly different designs on the space. "Rick had the toilet on the same side as the sinks. I said, 'Gee, we don't really want that. I think it would be better if we moved the toilet over to the end of the whirlpool bath so we could have a longer vanity,'" she says.

Janet also thought better of Bechtel's plans for low cabinets where the sinks used to be, opting for a linen closet instead. "Jan has very definite ideas about what she wants and has a really good eye," Bechtel says. In the end, the work was a group effort. "With everyone's help," Janet says, "the room evolved into exactly what we wanted."

SHOWER



Exactly what they wanted was a room that feels like a "European spa," complete with a large bubblejet tub encased in statuary marble, a shower with a bench to sit on, a bigger skylight, marble countertops and floors, a 9-foot-long cherry vanity with porcelain sinks, and brass light fixtures. Another detail Janet refused to give up was the window in the shower. Charlie warned her that water could seep behind the jambs and rot the house's wood frame. But she insisted on having antique stained glass for the window in the shower and the one above the tub. "The windows really add visual balance and bring together the stained glass throughout the house," she says. Charlie covered the sashes with exterior house paint and caulked the gaps with silicone. If Janet keeps vigilant watch and repaints at the first sign of wear, Charlie guesses the house will be fine. "It's a maintenance issue," he says. "The important thing is that the home owner knows what to do to keep the house protected."

Charlie had a few ideas of his own: new joists for the sagging floor,

high-velocity heat and air-conditioning, radiant heating in the floor and walls to keep the mirror from fogging, and a frameless shower door for easier access to the towel rack. ("Even though I don't get to shower here, I still wanted it to be convenient," he says.) Everyone agreed to get rid of the bathroom entrance to the walk-

RIGHT: Wallpaperer Normand St. Marie works out the hanging strategy with Janet Hurd. BOTTOM: The trick to making all the bouquets look right side up is to reverse the pattern midway across the ceiling and continue down the facing wall.



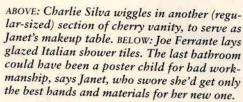


HANG IT AS IT LAYS

The difference between an exceptional wallpapering job and a mediocre one is vision. "You've got to engineer it—lay it out for the client to see," says Normand St. Marie, a hanger from Dracut, Massachusetts. "Otherwise you don't know what it's going to look like until it's up and it's too late." By layout, St. Marie means literally laying out sheets of wallpaper on the floor. He shifts the patterns around and makes suggestions until the home owner, hovering above, decides what works best in the room. They then

choose a focal point—in the Hurd bathroom it was the vanity—and St. Marie hangs around it first. Janet Hurd chose to stagger the bouquets rather than lay them side by side, which she says seemed too predictable. Papering sloped ceilings also demands a careful eye. St. Marie suggests reversing the paper at some point so the pattern never seems upside down. And whatever you do, go on appearance instead of strict measurement. Wallpaper installation is a case where if it looks right, it is. "I love it," Janet says, inspecting the finished room. "You see how the flowers frame the mirror and then seem to just sweep across the ceiling."



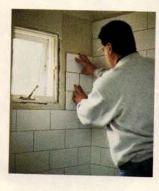


in closet and replace it with one through the bedroom. Although the closet is smaller, the result affords more privacy and enlarges the bathroom by a good 3 square feet. Charlie says the space makes sense now. "It's not like

they have a dance floor in the middle here, but if he's over here and she's walking through, there's still plenty of room." The 9-by-4-foot mirror over the vanity makes the 11-by-14-foot room seem even bigger—a feature worth the effort it took to have a crane hoist the glass through the bedroom window.

The nearly finished bathroom was sleek and beautiful but somehow, after all the work, seemed naked. Colorful sprays of flowers across the ceiling and walls made for the icing Janet wanted. Installed by Dracut, Massachusetts, hanger Normand St. Marie, the wallpaper immediately changed the room from stark and chilly to romantic and cozy. "I think the wallpaper gives the room a sophisticated elegance; it softens the straight angles and cold surfaces," Janet says. "It seems Victorian, yet whimsical—like a little retreat."

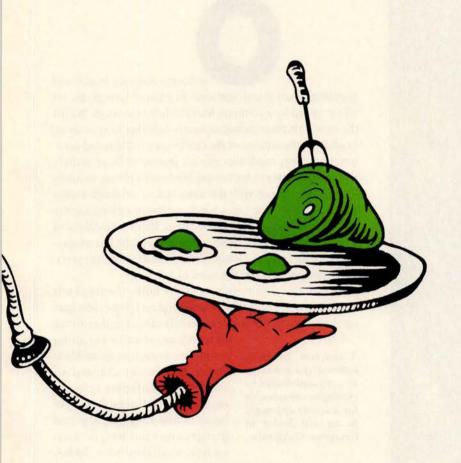
After nearly a year at the Hurd house, the Silva boys are about done. Gazing at a group of workers sprawled out eating lunch in front of her new fireplace, Janet lets out a sigh. "I love these guys, but I'm ready to have my house back," she says, eyeing the sawdust and power tools strewn around her soon-to-be family room. "I'm dying to decorate, have friends over, host dinner parties. I've just kept telling myself, 'Next year, next year." And now that year is here.







36



The Road Home

Driveways deserve more than just plain paving

BY CURTIS RIST



ur houses may vary in style and grandeur, from frugal saltboxes to palatial Georgians, yet all are united by a common feature: their driveways. But for the most part these miniature lanes—whether long or short, headed for the cottage or the castle—are as plain and uninteresting as the roads they run to. Instead of being artfully designed, driveways are treated like lowly utilities, dutifully brought to a house with the same lack of celebration that accompanies stringing up a telephone line or sinking a sewer pipe. To architect Robert A.M. Stern, that's a mistake and a missed opportunity: "A driveway is one of the first impressions people have of a house, indeed of the whole property. It's important to make the most of it."

Before the automobile, wealthy home owners built scenic carriage roads that looped by grand front entrances on their way to the stables. Middle class families living

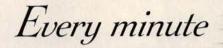
A concrete driveway softened by a grass center-strip and shaded by eucalyptus trees makes for a scenic approach to an old Tudor in Pasadena, California.

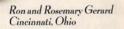
in towns came and went along simple footpaths that led to Main Street. But the car changed all that: As the horseless carriage became more affordable, people began shoehorning driveways and garages into their lots, no matter how small they were. Today,

of course, we come home through attached garages that are mere steps from the mudroom or kitchen. "In an age of convenience where people insist on parking as close as possible to where they're going, the driveway has found itself literally on the doorstep, like a stray cat," says architect Bill Kaufman of Wesketch Architects in Liberty Corner, New Jersey. "We can—we must—do better."

Half the challenge in creating a beautiful driveway is giving it the proper layout. Granted, that's an easier task on a 20-acre country estate than on a tight quar-

PHOTOGRAPH BY DAVID ALBANESE





of every day,



Peter and Grace Grap Zebulon. North Carolina Boathouse PIER 28



The Sustman Family Stevens Point, Wisconsin

Clopay garage door.

So beautiful, durable, and reliable, you'll want one for your home, too.

Homeowners all across America are discovering what a difference the quality and style of a Clopay garage door can make on their homes. The next time you have a minute, call 1-800-2CLOPAY (1-800-225-6729) for a free brochure. Or visit our website at www.clopaydoor.com. Because there's a Clopay garage door with your name on it, too.



America's Favorite Garage Doors™

ter-acre lot, but it's possible in either case, the experts say. As drivers approach the house, a longer driveway can lend a sense of expectation, says Stern, by gently winding and making the most of vis-

tas and views along the way. A driveway that bends also slows traffic to a safer speed.

On a smaller lot, a driveway that takes up more, not less, of the front or side yard can be more useful and better looking. "You want a driveway not just as a way to reach the garage but as an overall access that lets guests, as well as the delivery guy, know exactly what door they're supposed to head for," says Stern. This can be achieved with a small turnout that

achieved with a small turnout that provides one or two parking spaces near the front door, giving guests an obvious place to pull in and keeping them from having to park on the street. "Visitors won't have the feeling that they could just as easily join the pizza man and peel off to the side entrance or into the garage," says Stern. Except for the fanciest houses on ample lots—such as the T.O.H. Dream

House designed by Stern for a 2-acre hillside property in Wilton, Connecticut—circular drives should be avoided. "They're too pompous for the average house and take up too much space," he says.

Another design challenge comes in surfacing the driveway. Although asphalt has its place—especially for children riding bikes, playing hopscotch or shooting hoops—there's a broad palette of other materials to choose from. Stern likes gravel. Blue-gray gravel driveways create a more casual feel, he says, and "white gravel would be especially appropriate near a beach. There's even a red gravel, which helps make the driveway blend into the landscape and is lovely out in the country."

Besides its good looks, gravel costs less than asphalt and, says Kaufman, "it feels nice and soft." He has come to prefer 3/8inch river-jack stone as the final topping over a layer of stone dust mixed with crushed rock. "A texture like that, along with good form and landscaping, turns a driveway into a pleasant space, as opposed to just a means to an end." In cold climates, gravel can get churned up by snowplows, but that doesn't make it a bad choice. "For a lot of people, raking a few stones from the lawn in the spring isn't much of a problem compared to the cracking and heaving of an asphalt or concrete driveway," says Kaufman.

Concrete paving is popular in warmer climates, but the challenge with this material, says Stern, is to break up its monotonous surface "so it doesn't look

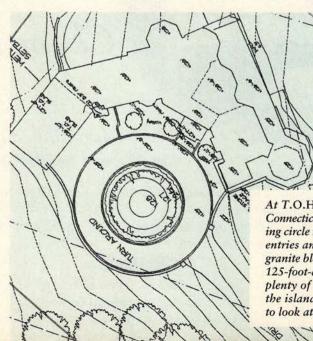
The renovation of T.O.H.'s 1997 Dream House in Milton, Massachusetts, included rerouting and upgrading the driveway. What had been a short lane leading straight to the barn now winds 350 feet across the front yard, complete with a turning circle. "It's much more welcoming and gives a dramatic sense of arrival," architect Rick Bechtel says of the macadam roadway topped with a layer of sand-colored gravel.

is land to the state of the sta

like the interstate." He likes to embed brick, paving blocks or stone in concrete to create patterns and give the surface more texture and character. A similar strip out by the street, called an apron, can also make an elegant transition to a paved or gravel drive. Says Stern: "It's one more way to lay out the welcome mat."

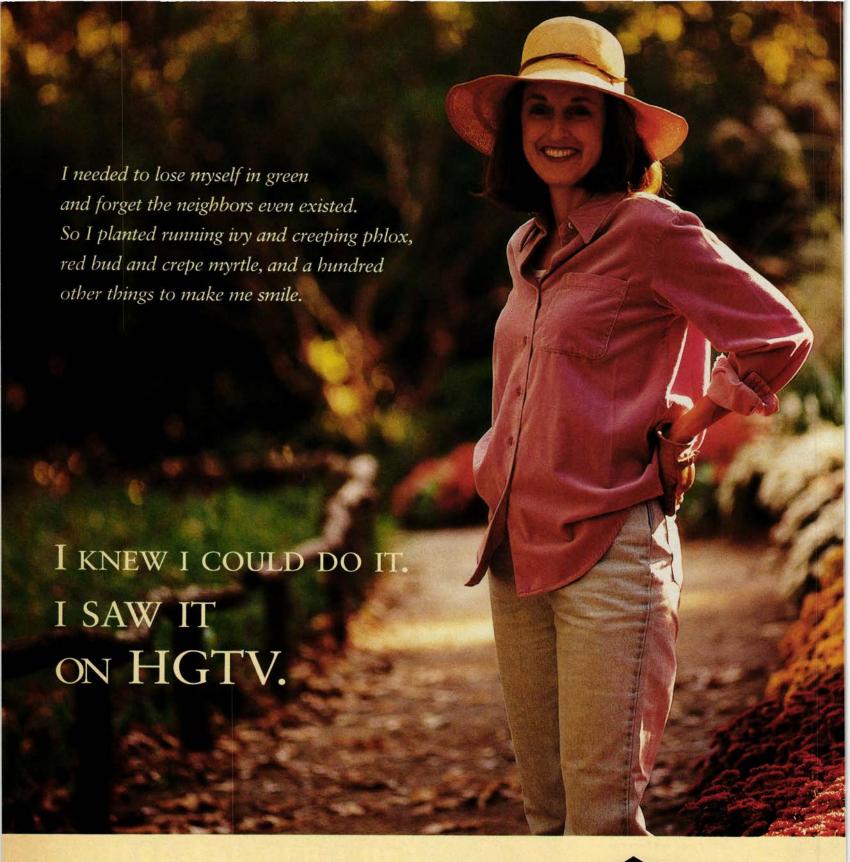
Careful landscaping along the edges of a driveway can help it blend into the overall look of a yard. Lining both sides with cobblestones creates a more formal look. A landscape border dotted with low shrubs or flowers between expanses of mulch or ground cover makes the route appear more naturally a part of the

land it crosses. "Makes mowing easier, too," says Stern. Lighting also helps mark the way but, as with all aspects of a driveway, the subtler the better: "If you add lighting, keep it low and use it just to define the edge," says Stern. "Remember, it's a driveway, not an airport runway."



At T.O.H.'s 1999 Dream House in Wilton, Connecticut, there's plenty of room for the turning circle that runs by the main and secondary entries and the three-car garage. Edged with granite block and covered with pea gravel, the 125-foot-diameter roundabout will give guests plenty of places to park. Trees and shrubs in the island will give visitors something nicer to look at than a trio of garage doors.





Home & Garden Television is building and remodeling, decorating and interior design, gardening and landscaping, crafts and more.

Call your cable or satellite company. Ask for HGTV.

come visit us at hgtv.com



IMAGINE WHAT YOU CAN DO."





Porter-Cable is a proud sponsor of The New Yankee Workshop on public television. BAMMER.

CORDLESS NAILERS

With the Bammer in hand you need nothing else. No batteries.

No hose. No compressor. Just you and the tool. Ideal for trim work,

punch-out lists and off-site jobs, the Bammer goes wherever you do. With an easy-load fuel cell that fires up to 3,000 shots per cartridge. Powerful, affordable, and easy to maintain, Porter-Cable's Bammer is ready when you are. To get your hands on one, visit your local Porter-Cable retailer or call 1-800-487-8665 (519-836-2840

in Canada) for the dealer nearest you.



www.porter-cable.com

Finding a healthy dog food is easy. If you know where to look.



A GREAT DOG DESERVES ALPO

Clear Finishes

The best choices for making old wood shine

BY JOSEPH D'AGNESE

ike many houses of its period, the 113-year-old Victorian that *T.O.H.* renovated in Watertown, Massachusetts, is a cathedral to the glory of exposed wood. Everywhere you look—around the doors and windows, along the base of the walls, over the floors and up the stairway—there are luscious expanses of amber-colored wood, much of it clear quartersawn oak. During the renovation, Silva and his crew carefully removed the mantel with as much other woodwork as they could, repaired it and then let home owners Christian Nolen and Susan Denny strip it all. When the plastering was finished, Silva put it back. This trim was simply too good to throw away.

And too good to paint. A coat of paint is an effective way to preserve wood and hide all sorts of imperfections, but a clear finish is the perfect complement to fine wood and workmanship. With these see-through coatings, every stroke of a brush

"The mantel is like a piece of furniture," says T.O.H. contractor Tom Silva, referring to the stunning white oak mantelpiece in Watertown. "It's absolutely gorgeous." Painter John Dee gave it a finish befitting its craftsmanship: four coats of pale shellac followed by a French polishing.

or swipe of a rag awakens wood's color and grain, protects against the dulling effects of sun, water, dirt and abrasion, and imparts a pleasing warmth, depth and shine.

But a basic question—which finish to use?—confounds many home owners. Go into a paint or hardware store, and there will be shelves upon shelves of

products promising a perfect finish—orange shellacs, spray lacquers, water-based polyurethanes, spar varnishes. It's enough to

make one head off to the paint aisle. But to painters like John Dee, who refinished most of the wood in the Watertown house, the profusion of choices is a blessing because they can tailor the finish to the job. "It's like selecting a fine wine to go with dinner," says Dee, who has been painting professionally for 27 years.

As with wine, finding the right finish takes research. So before he cracks a can or touches a brush, Dee first asks himself a few questions. How much protection does the wood need? (A playroom with three kids needs more than the



living room of an emptynester.) Does it have to match the color and sheen of another surface? How dusty will the work area be? Once he's figured out the qualities he's after, it's easier for him to pick the finish that works.

To simplify the search, Dee divides the world of clear finishes into four basic types: oil, shellac, varnish and polyurethane. Oils soak into wood for a rich, low luster that looks equally good on casual pine and formal cherry. They are easy to apply, easy to clean up and easy to repair when scratched but must be regularly maintained and offer little protection from water or wear. That's why any serious discussion of finishes inevitably turns to the hard stuff-shellacs, varnishes, polyurethanes-which form a reflective, durable film on the wood surface.

The variations in color and

sheen among the four basic finishes are subtle, so Dee brushed them in stripes on a closet door, then auditioned them before Nolen and Denny. In the end, their choices were refreshingly simple: modern, high-tech polyurethane to protect floors and doors against water and

wear; ancient low-tech shellac to beautify everything else.

Polyurethane, the most durable and scratch resistant of the brushable finishes,

With quick sweeping dabs of a shellacand-lacquer-dampened pad, Dee gives the mantel a French polish, bringing the antique wood to a high state of shine.

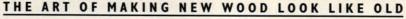
> stands up to hot pots, water splashes, and a battery of household chemicals and acids ranging from cleansers to orange juice. "Look for horizontal surfaces," Dee says. "If someone can step on it or spill a martini on it," says Dee, "go with poly." That same toughness has a downside too. If it gets scratched or dinged, it's difficult to repair and no fun to strip. "People use poly when they want something protected once and don't want to think about it again," he says. Oil-based polyurethane also dries slowly—a quality it shares with varnish and oil-which leaves it vulnerable to dust. Because of the daytime chaos at Watertown, Dee and the floor refinishers found it best to apply the finish at night. And then there are the

fumes, which oil-based polyurethane generates in toxic abundance. Good ventilation is a must for at least a week after application.

For the remaining woodwork in the house—the staircase banisters and spindles, the wainscoting in the front entrance, the baseboards and that kitchen mantel—Dee cracked open the bug juice. Shellac, the refined secretions of the Asian lac bug, has been the darling of wood finishers since the 1830s, when it first became widely available. Shellac was the original finish in the Watertown house,

and it remains the choice of most historic restorationists, despite its foibles. Condensation from, say, a frosty glass of lemonade easily softens it, leaving a telltale white ring. And liquid shellac has a short shelf life, about six months in the can, after which it won't harden properly. To avoid this, Dee uses dried shellac flakes, which keep indefinitely, and just mixes up a batch the day before he needs it.

Still, craftsmen adore this finish. It doesn't clog up brushes. It is simple to touch up and requires no between-



By the time Tom Silva and his crew finished replacing the woodwork in the kitchen pantry and on the staircase, John Dee had his work cut out: to make old and new wood match. On the stairway, he solved the problem by using two different shades of shellac—super blond on the honey-colored old wood; orange on the pale new. After two coats, it was hard to tell which was which.

In the pantry, though, Dee faced the reverse problem. The old oak trim and built-in bench had to be made darker to match the new oak cabinets in the nearby pantry. So before he touched anything, Dee created color samples on scrap pieces of old oak. Ordinary walnut stain, with just a dab of red Japan colorant, gave a close match but not quite dark enough. A second coat of stain would have made the wood's pores too dark. Enter paste wood filler, a linseed oil thickened with ground quartz or silica, normally used to fill open-pored woods such as oak, walnut and mahogany. Dee added Van Dyke brown tint and racked up more hours experimenting with different ways to get the desired hue.

After a few days stripping and sanding, Dee brushed on the stain, above left, waited five minutes, then ragged it off. He repeated the process with the paste filler, wiping across the grain, then applied three coats of polyurethane. When he finished, the century-old wood married harmoniously with the factory-fresh pantry. "The home owners are happy," says Dee. "The cabinets look like they've always been there."



Join The Thousands of Women Who Make This Show Their Once a Year Break From the Ordinary...



TOP CHEFS COOKING

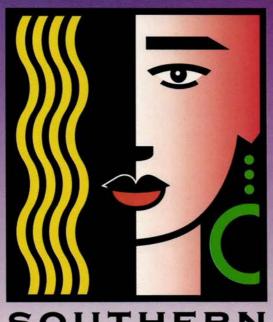


PROFESSIONAL MAKE-UP ARTISTS



SEMINARS FOR THE SERIOUS AND SAVVY

LOCATION:
Raleigh Convention Center
500 Favetteville Street Mall
Raleigh, NC 27601



SOUTHERN WOMEN'S SHOW

RALEIGH SOUTHERN WOMEN'S SHOW

APRIL 22 - 25, 1999

SHOW HOURS: Thursday, Friday & Saturday:

10 am to 9 pm Sunday: 10 am to 6 pm



Fashion Shows



HEALTHY WOMAN PAVILION



SHOPPING AT It's Best!

ADMISSION: Adults: \$6 (\$4 at Hannaford) Youth: \$3 (ages 6-12) Under 6 free

INFORMATION: 800-849-0248 • www.southernshows.com

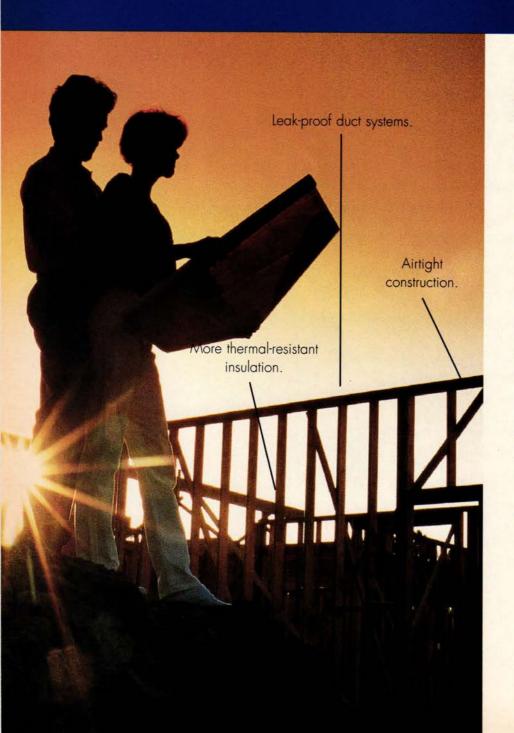
SPONSORED BY



IDEAL CHOICE HOMES HAVE

hidden value under each roof...

Can you spot all the ways you'll save?



CP&L Simply put,

Homes are built better

to save you more. With high-efficency heating and air conditioning equipment, leak-proof duct systems and airtight construction, Ideal Choice Homes are built to exceed state building codes. And that means extra savings for you.

Save up to 30% in energy costs. The quality construction and superior building techniques of an Ideal Choice Home could save you up to 30% or more in energy costs over the average home each year. That includes 5% off your total monthly electric bill because Ideal Choice Homes are so efficient.

Quality you can count on; savings you can see. It's the Ideal Choice.



For a list of approved builders
Call 1-800-327-8704
www.cplc.com



Durability determined the mix of clear finishes on the oak staircase at the Watertown house. The scuff-prone treads have three coats of oil-based polyurethane, one of the toughest finishes around. All the remaining woodspindles, hand rails, risers and newel post-is swathed in shellac, a more delicate but easily repaired coating.

lessly into dry. It infuses wood with amber tones ranging from the lightest blond to a buttery orange, and in its dewaxed form is compatible with other finishes. (It's often used to warm up wood that will be coated with clear polyurethanes.) The issue of toxicity is moot. Dried shellac itself is edible. On this day, Dee

shows up hell-bent on giving the stunning oak mantel in the kitchen a final shellacking. He's already done three coats, sanding only after the first coat to remove a little fuzz of raised wood grain. Quickly and deliberately, applies long strokes of wet shellac with a 3-inch china-bristle brush, taking care to overlap on a wet edge and to wipe away drips. Then he works the bristle

tips between the delicate dentils above the frieze. Two rooms away, floor sanders roar. Unfazed, Dee keeps working. "That's one reason I'm glad to use shellac for this job," he says. "It dries so fast I don't have to worry about the dust."

When the surface hardens 30 minutes later, Dee uses 400-, then 600-grit, waterproof sandpaper and naphtha to wet-sand the last coat into perfect flatness. He wipes off the residue and returns later

for the finishing touch: a French polish worthy of a fine antique. First, he lightly moistens a gauze pad with padding lacquer (wet shellac with a touch of lacquer resin); then he gently buffs the pad along the mantel top, each quick stroke reminiscent of a plane making an aborted landing: lower, lower, touch down, up again, repeat. Polishing strengthens the previous coats of shellac and lays down an even shine that grows more luminous with every stroke. By Dee's third pass, the mantel casts a honey-colored light into the room. Later, Nolen and Denny can't resist running their hands over the mantel's gleaming silky surface. "Ah," Nolen says, "this is why we got coasters for Christmas."

CLEAR FINISHES at a Glance

OIL

Makeup: Tung-nut or flax-seed (linseed) oil; sometimes mixed with mineral spirits. Pros: Applied with a rag. Easily repaired. Cons: Provides marginal protection and requires regular maintenance. Slow drying. Rags can combust if piled up. Dee says: "Casual, roll-with-the-punches, laid-back kind of look."

SHELLAC

Makeup: Lac-bug secretions and alcohol. Pros: Quick-drying. Nontoxic. Easy to repair and strip. Compatible with other finishes. Cons: Short shelf life. Vulnerable to water, solvents and heat. Brittle. Dee says: "Nectar for wood, yet tricky to brush. Doesn't run or sag but leaves lap marks if you don't maintain a wet edge."

OIL VARNISH

Makeup: Alkyd resins in soy, tung or linseed oil and mineral spirits. Pros: The beauty of oil with good resistance to water. Easy to strip. Cons: Requires good brush skills to prevent runs and sags. Takes a long time to dry. Dee says: "Provides good protection for interior surfaces and develops a nice shine after hand-rubbing."

SPAR VARNISH

Makeup: Phenolic resins mixed with soy, tung or linseed oil and mineral spirits. Pros: Flexible. Stands up to ultraviolet light. Cons: Lower abrasion resistance than oil varnishes. Slow drying; watch out for dust. Dee says: "The best finish for exterior surfaces because it moves with the wood."

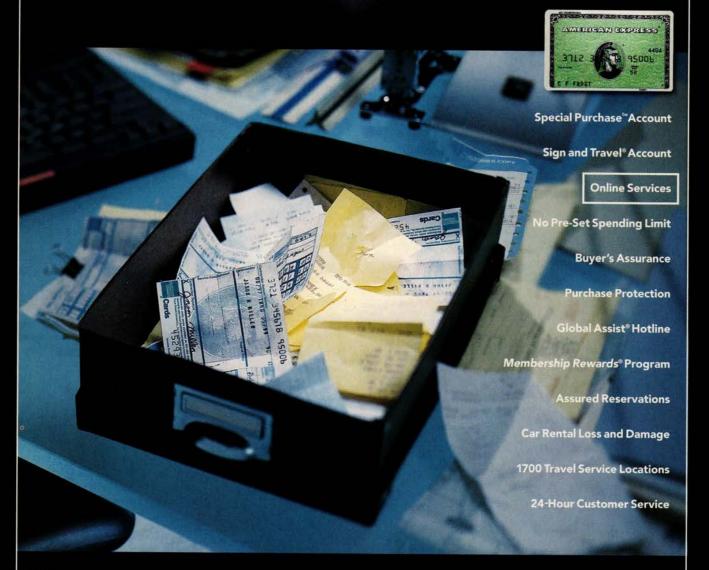
WATER-BASED VARNISH

Makeup: Acrylic or polyurethane resins suspended in water. Pros: Low fumes. Quick drying. Easy cleanup. Breathes better than oil-based coatings. Cons: Raises wood grain. Won't cure properly in cool temperatures or high humidity. Dee says: "Non-yellowing, so it doesn't change a wood's hue or the color of a pastel or pickle stain."

OIL-BASED POLYURETHANE

Makeup: Synthetic resins made of longchain polymers blended with varnish oils (tung, soy or linseed) and mineral spirits. Pros: Outstanding ability to resist water, abrasion and cracking. Cons: Difficult to repair or strip. Dee says: "The best all-around finish for durability, ease of application and looks."

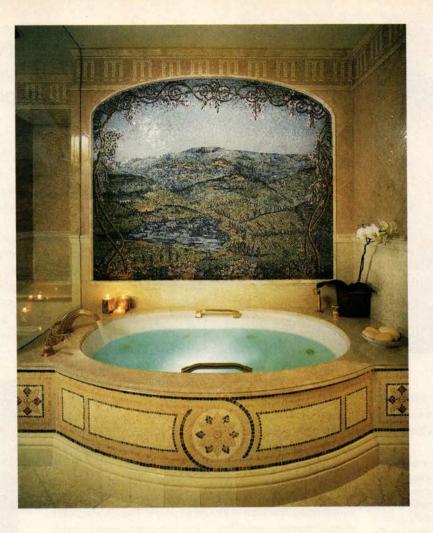
www.igottagetorganized.com



Visit www.americanexpress.com for a better way to control your finances. American Express® Online Services is an easy and secure way to manage your account. You can review recent charges, so you'll always know what's coming. Also, download transactions into financial software, so your records are always up-to-date. And even pay your bill online, so there's no paperwork. Register online now; it's free.



To apply for the Card, visit us at www.americanexpress.com or call 1-800-THE-CARD. © 1999 American Express. With no pre-set spending limit, purchases are approved based on a variety of factors including account history, credit record and personal resources. Sign & Travel and Special Purchase Accounts: not all Cardmembers are eligible. Eligibility to extend payment based on a review of Cardmember tenure and payment history. Enrollment in Membership Rewards program required. The annual fee is \$25. Some Corporate Cards and some Optima Cards are not eligible for enrollment. Terms & fees for Corporate Cards may vary. Buyer's Assurance. Purchase Protection and CRLDI are underwritten by AMEX Assurance Co.. Administrative Office. Green Bay, WI. Subject to terms, conditions and exclusions of Policies AX0953, AX0951 and AX0925 respectively.



BY JOSEPH D'AGNESE

Mosaic Mystique

Painstakingly laid by hand, tiny tiles tell a magnificent story

t wasn't the studded mahogany front door that stayed in Nina Albert's mind after she and her husband, William, visited the Palacio de Lebrija, a 15th-century mansion-turned-museum in Seville, Spain. Nor was it the staircase trimmed with coffered woodwork, nor the rich wall paintings, impressive as they were. What Nina remembers best is stepping into the courtyard onto a field of ancient mosaics. At her feet swirled mythological scenes of the seasons, Zeus and his paramours, the Cyclops, as vibrant and vivid as when craftsmen first assembled them almost 2,000 years ago at nearby Italica, the first Roman settlement on the Iberian peninsula. The well-traveled couple had seen mosaics on trips to Greece and Italy, even the Roman baths in England, but nothing enchanted them like this oasis in Spain. "They were simply breathtaking," says Nina. "I was awestruck by the exquisite detail created with those little stones."

Back home, renovating their Philadelphia condominium, the Alberts realized they had the ideal canvas for that classic art form: their master bath. Because mosaics are unaffected by humidity or water, bathrooms are among the best places for them, although entryways, outdoor patios and pools are all accommodating habitats.

At their request, mosaic designer Michael Golden drew up a 5-by-6-foot mural of the Tuscan countryside. Golden, who has adorned nearly 1,000 homes with his stone and tile creations in the last 12 years, calls the effect of mosaics magical. "The chips in a mosaic never lie completely flat. In one panel, you might have thousands of little facets

In Nina and William Albert's master bath, a mosaic mural of the Tuscan country-side makes an elegant focal point. The pattern on the tub surround and border at the ceiling line are mosaic work also.

PHOTOGRAPH BY NOAH GREENBERG





TOM SILVA SAYS:

"If you want a mosaic to last forever, make sure you have the right substrate: wire lath and mud, or cementitious board."

that catch the light. That's a quality distinct from any painted surface," he explains. "Also, you can create imagery that is truly permanent. It lasts more than a lifetime: It lasts for generations."

In the harsh sun of the Mediterranean basin, where pigment and paints often prove unreliable, mosaics were prized in centuries past for their extreme durability and their ability to forever set the tone of a living space. Though buried for almost 2,000 years under rubble and vol-

canic ash, a mosaicist's scene
of a satyr vigorously coupling
with a nymph tells us all we
need ever know about the sensual side of old Pompeii. On military campaigns, Cae-

sar's foot soldiers carried mosaic flooring for the emperor's tent, a more stately—and far more sanitary—choice than pelts or hides. And the 6th-century church of Hagia Sophia in Istanbul shimmers still with glass-and-gold leaf mosaics.

in Istanbul shimmers still with glass-and-gold-leaf mosaics, a hallmark of Byzantine church interiors.

A simple mosaic design in a guest bath at the This Old House Watertown project (above) is far less costly and labor-intensive than a complex pattern, but still provides classic style; slight variations in the color of the tesserae give the plain field a distinctive character. More idiosyncratic is the car adorned by an artist in Key West (below). Using salvaged pieces of broken pottery glass and tile, Lenny Addorisio labored for three months to turn an old Alfa Romeo into a sculpted work of mosaic art.

By their very nature, mosaics connote luxury. In ancient times, only the very wealthy could afford to commission such painstaking and time-consuming work. Even today, each mosaic creation, regardless of its complexity, must be made by hand. The best mosaicists, working at top speed, can crank out a mere 2 square feet a day. A foot-square area may contain anywhere between about 225 and 900 different-colored tesserae, as the tiles are called. The cost of the material alone can range from \$10 to \$100 a square foot for uncomplicated flooring fields, while elaborately artistic custom panels like

the Alberts' Tuscan mural run as high as \$250 to \$450 a square foot—and sometimes beyond. (Many high-end bathroom and tile shops offer a line of mosaics and can assist customers from design to installation.)

Fortunately, modern techniques allow mosaics to be mostly constructed in a shop and transported, so that installation is simplified. Also, designers like Golden seek to keep a client's costs down by combining stone, glass and ceramic tile mosaics with surfaces that don't require such laborious hand-

work. Golden might cover a floor with a mosaic border enclosing large fields of one-color sheet mosaic, stone slabs decoratively cut by water-jet or embellished by a scagliola technique in which stone is engraved by hand and the grooves filled with colored marble-dust paste. Mosaics used this way do more than decorate a room; they make it

PAST MASTERS

Ancient mosaic work—
such as this 3rd-century
scene of the wine god
Dionysius pulled by
leopards, found in a
Roman villa in Paphos on
Cyprus—resembled a
game of beat the clock.
Artisans of the
Mediterranean basin
smeared layers of



successively finer mortar (two on floors, three on walls), the last containing marble crushed to a fine powder, which dried white and had greater adhesive properties. Working quickly, they sketched the image in damp mortar and began inserting tesserae, racing against the mortar's drying time, while nearby apprentices cut stone and swept away debris. Several artisans might work on the same project, each with a distinctive style that an archaeologist can discern.





Just when you thought Wilsonart® Flooring couldn't get any better... it did.

- Better designs
- Better technology
- Better warranties

Wilsonart Flooring has always been beautiful, durable and easy to maintain. And now it's been improved from the inside out to offer you better performance and more design choices than ever!

Free Laminate Flooring Idea Guide, 1-800-710-8846 ext.5991

Wilsonart® Flooring

The New Standard for Style and Performance



seem like it has been there forever.

Designs can be as simple as the classic key border that reflects mosaics' Greek roots. Other motifs are perfectly literal: a leaping fish or dolphin to adorn a pool bottom, an art deco portrait of a woman with roses in her hair, urns bedecked

with flowers, ropy vines sprouting grape leaves, the family crest. Golden recalls one pair of clients who wanted images of potted lemon trees installed in their bath. He improvised a single lemon falling from a tree; the clients loved it.

Golden's final designs, including specs for the approximate color scheme and the stone, glass or tile to be used, are sent to a fabricator. The Alberts' design went to Virginia-based New Ravenna, a company founded by artist Sara Baldwin. Each day for a month, Greg Lee, one of Baldwin's 45 mosaicists, knelt over the growing Tuscan scene spread out on the floor. One by one, he selected precut, onecentimeter-square tesserae and pressed them onto the tacky tape backing, sometimes using nippers to shape them into slender slivers, ovals or trapezoids to more precisely suggest the forms of a curling wrought-iron pergola, or the shadows created when light falls upon climbing wisteria. Like any artist, he stopped often to assess and alter his work. A mountain fashioned of a single shade of green stone looks dull and unrealistic; Lee knows that flecks of a different

shade will suggest rolling hills and make it come alive. An oil painter can build up paint on his canvas or mix a new batch of color to his liking. But Lee, constrained by his medium, must blend colors by subtraction, plucking out each offending pixel and replacing it with a new one.

Color is always a big challenge with mosaics. Finished mosaics may not match the hues on the original illustration precisely. Glass and tile, man-made products, are easier to color-match. But every stone tessera differs, however infinitesimally, from the next or it wouldn't be natural stone. A good mosaicist keeps variations to an acceptable minimum, but home owners must expect deviations—and, in fact, should cherish them. "You're always going to get a one-of-a-kind piece," points out Adele McIntyre, New Ravenna's sales manager. "We didn't make the stone, God did."

Finished mosaics are covered with plastic tape, front and back, cut into easily handled sections and shipped to the site. Installers usually lay out the sheets first to make sure they've got the pattern arranged correctly and that the client approves. If the mosaic is going on a floor, installers use chalk snaplines as guides. Working outward from the room's center, they peel off the backing tape, apply thin-set to both tile and floor, then set the tile. Wall mosaics are affixed using mastic. Grout is added only later, when the adhesive has cured. "It's definitely harder work than installing regular tile," says

New Ravenna's Baldwin. "The installer needs to be very thoughtful. You don't want someone who wants to get in and out quickly."

Case in point: It took nearly four days to install the Alberts' mural and other mosaic work. Stopping to watch the progress, Nina Albert is struck by the level of craftsmanship. "Tile bathrooms are okay," she admits, "but to have a bathroom with mosaics and marble, it's like having a little bit of heaven right here."

That joy should last a long time. "Stone conveys strength, and mosaics themselves have a tremendous history. People always ask, 'How long will it last?'" says Golden. "I tell them, 'Ask the Romans."

PUTTING IN THE PIECES

Installing a mosaic is no less painstaking a task than fabricating it. When the Alberts' 5-by-6-foot Tuscan mural arrives in Philadelphia, it has been

> cut into four panels for easier shipping. Installer **Kostas Partsinevelos cuts** the panels into still smaller sections to make them easier to work with, then peels off the backing tape to inspect for missing tesserae. If he spots a gap, he cuts a new chip using nippers (left) and reinstalls it from the underside of the mosaic.

Ceramic tile chipssuch as the purple pieces used to create the climbing wisteria-are

thinner than the surrounding marble tesserae. To make them cling to the wall better, Partsinevelos

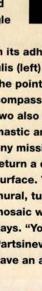
applies a thick laver of mastic to these small areas first (right). Then he applies a thin layer of mastic to the entire section and a second layer to the wall, and sets the section in place.

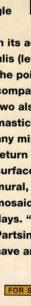
Two days later, Partsinevelos and his assistant peel off the face tapean arduous twohour process-and inspect every single tessera, making

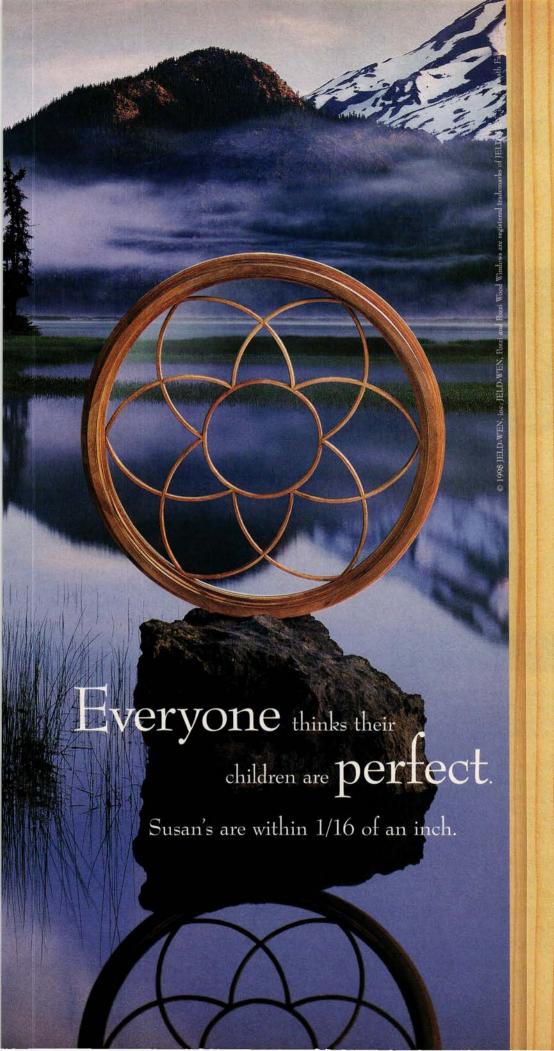
sure it sits flush in its adhesive bed. Occasionally Emmanuel Vitoroulis (left) picks out chips using

> the point of a child's school compass and resets them. The two also scrape away excess mastic and cut tiles to replace any missing tesserae. They'll return a day later to grout the surface. Total work time for the mural, tub surround and other mosaic work in the bath: four days. "You must be patient," says Partsinevelos. "And you must have an artistic eye."











Susan Miller, Specials Detailer

When you're sweating the details, you get attached to your work. Equal parts art and engineering, every Pozzi® wood window is checked to within 1/16" of specs. Then artisans like Susan often have their photo taken with their handiwork before shipping. Why so proud? Likely for the very same reasons you'll have for owning one.



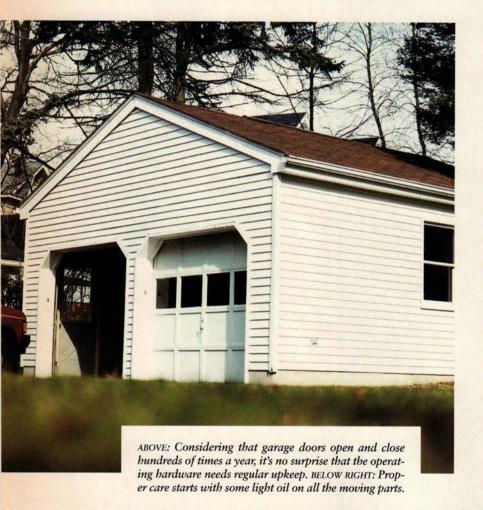
HANDCRAFTED IN BEND, OREGON.

Free catalog: 1-800-257-9663 ext. P9. www.pozzi.com

Back on Track

A few simple exercises for keeping garage doors healthy

BY JOSEPH HURST-WAJSZCZUK



ike people, garage doors get a little creaky with age and need the right care and feeding to ward off illnesses and breakdowns. Hinges become stiff and arthritic, springs slacken and sag, rollers wear out and run rough. But unlike fixing people, curing these and other ailments is simple and straightforward. A replacement part here, a little oil there and a few adjustments will transform a squeaky, balky door back into a smooth operator.

That's what Tom Fennimore does. In 10 years with Jaeger Overhead Door in northern New Jersey—he's now the chief installer—Fennimore figures he's put in or repaired more than 2,000 garage doors. "Lifting one shouldn't make you break a sweat," he says. Nor, he adds, should a door get so sluggish that it overloads and stalls an automatic opener. But when a door does turn troublesome, home owners call in Fennimore for two or three hours of doctoring, mostly to cure illnesses caused by benign neglect. "Ninety percent of the repairs I do could have been avoided with a little maintenance."

Today, Fennimore is in a detached garage in Millburn, New Jersey, diagnosing a pair of doors his company installed more than

15 years ago. Over

time, he says, temperature extremes and vibration can loosen screws and bolts in hinges, pulleys and track attachments. Fennimore usually just picks up a socket wrench and tightens everything, but he always brings replacement hardware because "frozen bolts love to snap." He also checks the hinges for twists or tears, symptoms of metal fatigue that only new parts can remedy.

Fennimore next reaches up and yanks on a short cord to disconnect one of the doors from the chain drive of the automatic opener. Major problems with an opener—such as when it simply won't open or close or doesn't respond to the handheld clicker—usually require professional attention, he says. But home owners can take care of basic maintenance by periodically oiling the chain and, if necessary, tightening it or a loose motor belt.

After going over the automatic opener, Fennimore tugs on the bottom handle to see how easily the door comes up. "A damaged hinge or a worn roller will hang itself up when it hits the curved part of the track," he says. Usually, the rollers are the first to go, their ball bearings chewed up by



PHOTOGRAPHS BY MICHAEL GRIMM







TOP: Removing a door roller requires bending out a track edge and doing a little prying. Then the axle just slips out of the hinge, MIDDLE: Raising the door relaxes the extension springs and makes them easy to take out and replace. BOTTOM: A length of soft rubber weatherstripping keeps a wood door away from the rot-inducing moisture always present in concrete.

driveway grit. Nowadays, many manufacturers use self-lubricating bearingless nylon rollers, but Fennimore still favors metal: "With a little oil, these guys can last forever."

Replacing a roller takes just a few seconds. Fennimore pops the wheel off the track, slides the axle out of the hinge and slips in a replacement. To change a hinge, he undoes a few bolts, pries it off the door and puts on a new one, all in a matter of minutes.

Spring maladies are unmistakable. "If your door suddenly gains weight, or you happen to hear what sounds like a shotgun blast out in your garage, it's probably one of the springs," says Fennimore. Springs all but neutralize a garage door's considerable weight, anywhere from 120 to 180 pounds depending on size and material. Extension springs, the most common, run parallel to the tracks that guide both sides of a door. (See illustration below.) Torsion springs hang crosswise above the door and work by winding and unwinding themselves like a giant window-shade roller as the door moves up and down. Most of the work on torsion springs needs to be done with the door closed and the spring fully loaded—not a job for doit-yourselfers. "If something slipped, the spring could snap back and nip your finger or worse," says Fennimore. "Better to leave that to a pro."

Replacing a broken or stretchedout extension spring is far easier and safer. After raising the door to relax the springs and clamping locking pliers onto both tracks to keep it from falling, Fennimore unhooks one of the 2-foot springs and gives the pulleys a long, hard look. "If the bearings are shot, the

door will shudder when you open it," he says. When a pulley needs replacing, the axle it runs on comes apart quickly and easily.

Returning to the springs, Fennimore notes that, while only one may be bad, they should always be replaced in pairs: "Springs are like a pair of shoes, when one wears out, the other is soon to follow." Using a mismatched pair can cause an otherwise healthy door to bind

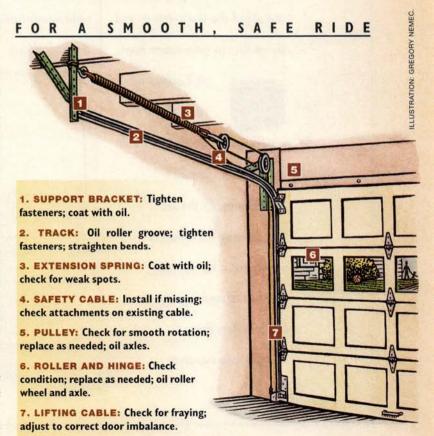
and can stress other components.

With extension springs, one size does not fit all, and bigger isn't always better. Oversized springs can make a door fly up too fast yet fight you all the way down. Fennimore determines the correct replacement by eyeing the diameter, length and wire gauge of the original but says home owners should bring theirs to the store. The supplier may also want to know about the door itself, so Fennimore advises jotting down its dimensions and what it's made of.

Fennimore steps back and checks his work. "Not all springs are created equal," he says. If the door tilts to one side, he adjusts the lifting cables to equalize spring tension. Properly balanced, a garage door should almost lift itself and stay open about 3 feet off the ground.

The last thing Fennimore does on the springs is purely for safety. If one of them broke, it could send shrapnel through a windshield or even a wall. "I once saw tiles that were knocked off a kitchen wall," he says. To contain the energy of a break, Fennimore installs a pair of safety cables. He bolts a length of steel cable to each track near the top of the door opening, threads the cable through the spring coil and wraps the end around the support bracket. "The cable's cheap insurance," he says. "For less than \$20, it might save somebody's life."

Compared to worn-out bearings or a shattered spring, rust may seem benign, but it's a silent killer that can steal years from the hardware's life. Fennimore recommends spraying the track, pulleys and springs with oil four times a year to fight rust and to quiet squeaks. Grease, he says, is a no-no: "It catches grit, which ruins bearings in no time." To keep rollers running smoothly, he trickles a few drops of oil into the tracks. Whenever the door opens or closes, the rollers pick up the oil, which then flows into the bearings. "I use motor oil," he says, "but even cooking oil does the trick."



BEFORE REPLACING YOUR AIR CONDITIONER, WE MUST ASK:

DO YOU EAT A LOT OF KUNG PAO CHICKEN?



Selecting the perfect cooling system goes

way beyond budget; it's knowing how you spend your time.

How you use your kitchen could make a difference in what

Lennox system is best for you.

Grilling, steaming and baking can affect the temperature and air quality in your entire home.

A Lennox air conditioner installed with an

electronic air cleaner
can dehumidify the air
and decrease the effects of
cooking on a hot summer
day. And if anyone in your
family suffers from
allergies, our two-stage

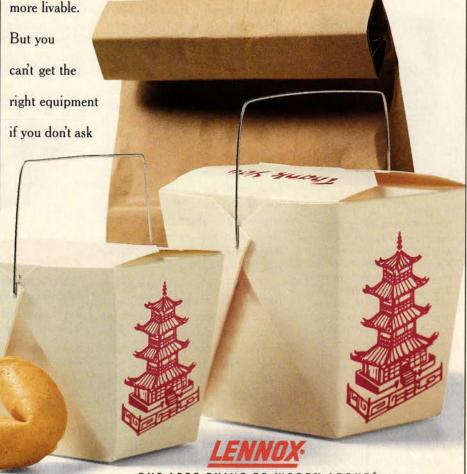
CustomHeat* furnace with an electronic air cleaner can greatly



improve your indoor air quality.

isn't just warmer or cooler, it's

the right questions. For a list of home comfort questions, more information on our equipment and a local Lennox dealer near you, visit our Web site or call 1-800-9-LENNOX.



www.Lennox.com

The Deed Is Done (Or Is It?)

The house you own might belong to someone else

BY MICHAEL SHAPIRO

oon after Nancy Babcock and David Walker bought their turn-of-the-century house in Bethel, Maine, they got a letter from a lawyer for someone claiming to be a former owner. They were mystified because they'd never dealt with this person, much less met him or even noticed his name on the deed or any other documents. But the couple were shocked by what they read: According to the lawyer, someone, presumably the person who sold the house, had forged his partner's signature at the closing and made off with the money. Left with nothing, the cheated owner demanded compensation.

After recovering from an initial rush of panic, Babcock contacted the company that had sold them title insurance. A few months later, the company paid the defrauded owner his rightful share of the proceeds—\$16,000—in exchange for a release of his claim. "They were great," she says of the way the insurer solved the problem. "They took care of everything and saved our house."

Like most buyers, Babcock and Walker had paid for a title search and bought the insurance because their mortgage lender required it. But until their ownership was threatened, they—like many home owners—had only a vague understanding of just what the policy covered. While theirs was the rare case, title problems do crop up, sometimes years after the deal is done. As Babcock and Walker discovered, their \$66 policy proved to be a bargain.

"Title insurance is the only way to protect a buyer from other people claiming an interest in the house," says George Metzger, chairman of First American Title Insurance Company of New York. Like Babcock and Walker, most home owners can't avoid buying it, because lenders typically require a fresh title search and a new insurance policy whenever a house is financed or refinanced. People paying all cash for a house can, if they choose, avoid what they may see as an unnecessary expense. But for its nominal, one-time cost and unlimited term, it's a smart piece of protection from anyone who



ILLUSTRATION BY JONATHAN CARLSON

Title insurance protects

you from anyone who

shows up out of the

blue demanding money

or even the right to use

your property.

shows up out of the blue, property claim in hand, demanding money or even the right to use, enter or cross over the land.

Minimizing the chance that such a nightmare would ever play out starts with a title search. Before the closing, an examiner from the title company combs through county or municipal records to uncover the property's entire history of prior ownership. The search may turn up unpaid taxes or other outstanding debts, plus

current liens, court judgments, agreements that restrict the property's use and any other documents—collectively known as title exceptions—that could adversely affect the next owners. If the search report contains exceptions, the buyer's attorney typically invokes a clause in the sale contract that requires the seller to clear them up and get them removed from the public record before the closing. To make sure that debts get paid off and liens get settled, the seller

might be required to put money in an escrow account that's controlled by the title company.

Like many of the laws, regulations and procedures intended to protect consumers, title work has a history of both criminal acts and bad record-keeping. Nineteenth-century real estate transactions were rife not only with impersonation, forgery, fraud and other shenanigans, says Mel Mitzner, a lawyer with the Commonwealth Land Title Insurance Company, but also with previously unknown creditors, unrecorded easement claims and restrictions on use, mistakes in recording, pending lawsuits over the repayment of loans, undisclosed or missing heirs and even the mental incapacity of the seller. Notable in this sorry history were Abe Lincoln's parents, who lost his birthplace—that famous log cabin— because of title irregularities. Today complications like these are infrequent, says Mitzner, but not unheard of. Unscrupu-

lous sellers continue to sell properties to trusting buyers with forged deeds. Others refinance by forging the signature of a co-owner (often a spouse), then abscond with the proceeds.

When a problem does arise, insurers are required by law to defend the title, in court if need be, and take whatever legal action is necessary to prevent any loss to the owner. That includes paying legitimate claims up to the dollar amount stated by the policy, which

typically equals the purchase price. Title insurance coverage is also being expanded, says Paul Hammann, senior underwriter at First American, to provide additional ownership protection (see "Coverage for a Rotten Deal"). And title insurance is cheap. The one-time premium, says First Title's Metzger, usually costs \$3 to \$5 dollars per \$1,000 of coverage. Most states regulate policies and the premiums that title companies can charge, so there may be no need to shop for cov-

erage or price. Usually paired with the basic coverage—at no extra cost—is another policy that insures the lender, enabling it to recoup money if a title dispute requires it to make a financial settlement.

As time passes, title insurance can also cover a house's increased value if the buyers purchase an inflation rider, which adds about 10 percent to the premium. Charles Wimer, northeast regional manager of Fidelity National Title Insurance Company, says that owners who lose their property because of a title deficiency can use the inflation rider to recover the house's full market value—as determined by an independent appraiser—not just the purchase price. Chances are that no problem will arise after the title search pronounces a property free and clear of any encumbrances. But it's good to know you can protect your investment from more than fire and flood and be reassured that your house won't become somebody else's business.

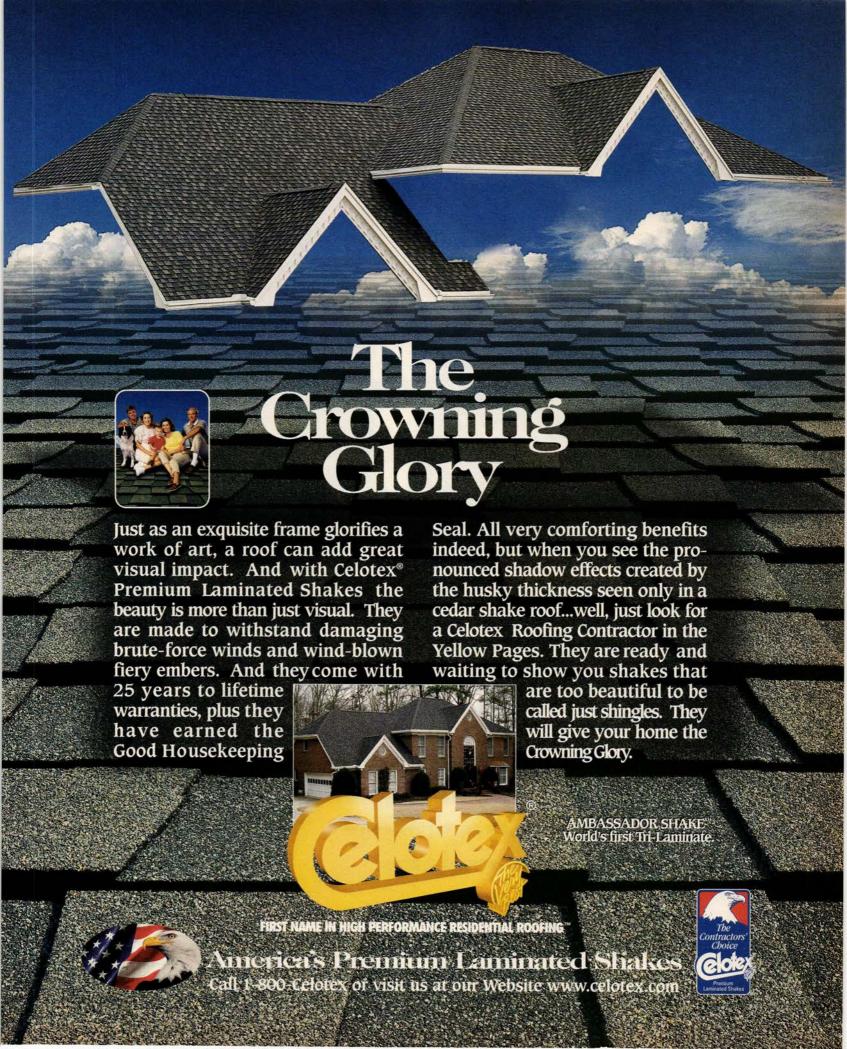
Coverage for a Rotten Deal

When Tim Cromwell bought a house in Santa Ana, California, he paid a little extra for expanded title insurance coverage and, in a very short time, he was glad he had. The day after the closing, Cromwell says, "I sent in my contractor to tear up some old flooring." The crew found that the plywood subfloor in a living room addition rested directly on dirt. "No concrete foundation or footings. It was like a backyard deck," Cromwell says. "And the wood was infested with termites." After contacting the city, Tim discovered the previous owner had built the addition without a per-

mit. City building officials ordered Cromwell to tear out the room and rebuild it to code with, of course, a permit. He contacted his title company and learned that the expanded policy he'd purchased for an additional \$120 covered building permit violations. In the end, he got \$25,000 for the repairs he had to make.

While traditional title insurance policies protect owners from things that happened before the closing, expanded coverage—which, like an inflation rider, adds about 10 percent to the premium—pays for fixing problems that crop up later, including:

- Correcting violations of a subdivision law in order to get a building permit for new work
- Removing structures built without a permit or in violation of zoning laws
- Taking down part of a house that crosses over onto a neighbor's land
- Paying for increases in real estate taxes—caused by a reassessment after a change of ownership—that weren't assessed before the policy took hold
 Check with the American Land Title Association (see Directory) to find out what kind of expanded coverage is available in your state.





An Able Cable

More than a high-tech fad, fiber-optic lighting means the end of hard-to-change lightbulbs

BY CURTIS RIST

hile shopping for interior lighting for the *This Old House* project in Watertown, Massachusetts, last fall, home owner Susan Denny found herself stumped when it came to how to illuminate the central stairway. An antique oak beauty, the staircase deserved to be bathed in flattering light, not to mention the fact that this route was now the only access to the second floor and would receive a lot of traffic. She worried that wall sconces might get knocked into as she and her husband, Christian Nolen, lugged furniture up and down. Recessed lights would solve that problem but create another: "To change a bulb, we'd have to set up a ladder on the stairs," says Denny, "and neither of us was crazy about that."

With their slender profiles, fiber-optic lights can be squeezed into areas too tight for conventional recessed lights. Light travels through cable buried in the ceiling. The only parts visible are the end fittings, which can vary from an eyeball lens, top, to a fixed lens, middle, to an accent light for underneath cabinets, bottom.

Their solution came in the form of a thin filament of plastic. For the six ceiling lights, the couple chose ones that use fiber-optic cables, the same cables that carry ultra-clear telephone and computer signals. Yet instead of carrying digital information, these cables transmit light from a single bulb located, in this case, in

an attic closet where the bulb can be changed easily whenever it burns out. When a bulb is pointed directly at one end of the cable, composed of a solid core of acrylic in a black plastic jacket, the light reflects internally even if the cable makes a turn—acting like a tube of light. Then it emerges as a single beam of bright light at the other end. "Think of fiber optics as a light 'pump' pushing the light out from one bulb to as many cables as you want," says Doreen Le May Madden. A lighting designer at the Lighting Design Group in Allston, Massachusetts, Madden designed the lighting for the entire Watertown house.



PHOTOGRAPH BY DAVID PRINCE



to use so many fewer bulbs," says Madden. "These will be the lights of the 21st century."

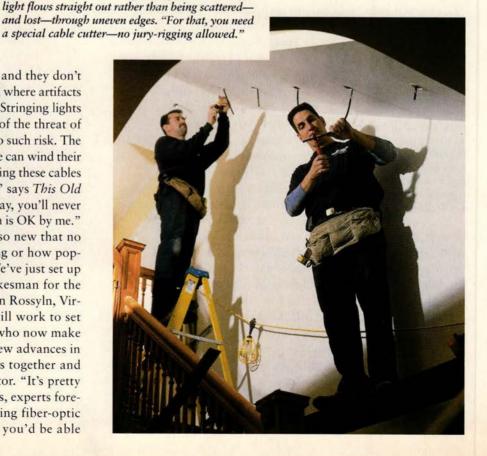
Some glitches have yet to be worked out. Foremost, lights using fiber-optic cables are costly. The lighting box with the coupler for cables big enough to run six lights might run between \$500 and \$750. Then comes the cost of the cable. Cables made from thousands of strands of glass, rather than plastic, are easier to bend and carry light on longer runs than their acrylic partners. They also hold up longer, because the glass remains stable and will never discolor. But the cables do cost about \$10 a foot-making them useful to highlight a few Rembrandts but hardly worth it for some overheads on a staircase. As an alternative, acrylic cables costing half as much are suggested for use at home-even though they may discolor over time, leading to a dropoff in the wattage they pump out at the other end. Glass cables need to be custom-cut so that they have a nice crisp edge that doesn't scatter the light, but their plastic cousins can be trimmed on the jobsite. Still, no ordinary wire cut-

ter will do. They require a special pair of fiber-optic cable cutters that clip the ends at 90-degree angles. "If you mar the edges, you'll get less light flowing through the end," says Gallant. And while computer signals might bounce unimpeded through a cable, light gets weaker as it reflects its way along. Light traveling through

Beyond the techie appeal of fiber-optic lighting, there are some bright advantages to the sys-

tem. The cables carry no electricity themselves, and they don't heat up. This has made them popular in museums, where artifacts can be damaged by the heat from incandescents. Stringing lights outdoors has always been troublesome because of the threat of electric shock in the rain, but these cables carry no such risk. The bulb can be mounted indoors, and the cables alone can wind their way to light gazebos, patios and gardens. "I'm using these cables underwater to light up a small pond for a client," says *This Old House* master electrician Allen Gallant. "That way, you'll never have to stand in a puddle to change a bulb—which is OK by me."

Fiber-optic lighting in houses is brand new, so new that no one has any idea how fast the market is growing or how popular this innovation will eventually become. "We've just set up a group to study that," says Kyle Pitsor, a spokesman for the National Electrical Manufacturers Association in Rossyln, Virginia. Among other projects, the committee will work to set standards among the different manufacturers, who now make equipment that is by and large incompatible. New advances in technology have made it easier to bunch cables together and couple them to the main light box, or illuminator. "It's pretty easy to install," says Gallant and, because of this, experts foresee the day when an entire house will be lit using fiber-optic cables. "It'd be such an energy saver because you'd be able



a glass cable loses about 1 percent of its intensity over each foot traveled, even more when traveling through bends. But the acrylic cables lose about twice that. "If you go over 50 feet with a cable, then you start having noticeable light loss," says Madden.

The biggest problem with the acrylic cables, unlike the glass ones, is that they might degrade. Heat can cause the plastic sheathing to oxidize and discolor the plastic within. Another problem is dust-of the sort that swirls around tornadolike during most renovations. Dust will not only dim the light transmission if particles work their way into the ends of fiber-optic cables but will also cause deterioration of the plastic cables over time. "They attract a lot of dirt, sort of like a magnet," says Pitsor. He recommends installing the lighting systems "in as clean an environment as you can get." Finding a contractor who can do that

might be difficult, he concedes. "I'd say about 80 percent of the electricians out there wouldn't know what to do with this," says Madden. As with anything else, never volunteer to be the guinea

pig for your contractor. Instead, Madden suggests looking in the yellow pages for a theatrical lighting installer or supplier, Attaching the magnifying lens to the tip of the cable is the "simplest thing in the world," says Gallant. "It just

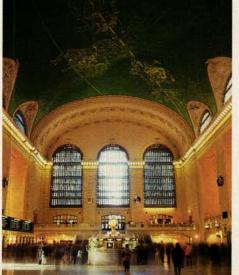
the "simplest thing in the world," says Gallant. "It just screws on and pops into its recessed holder," above. When finished, the high-tech lights, left, cast a gentle glow over the vintage staircase at the Watertown house.

> who will be the most likely at this point to have experience with fiber-optic cables.

> Working in a third-floor closet at the house in Water-town, Gallant installs a light box with a 100-watt halogen bulb. He then attaches a coupler with the six cables to be lit. "To avoid dust contamination, I work on a day when there isn't a lot of construction

debris—no Sheetrocking or floor sanding," he says. The cables wind down through the wall studs and emerge in the ceiling of the stairwell. There, they are fitted with a magnifying glass lens that spreads the light over a greater area. When finished, the lights cast a subtle glow over the steps beneath, much softer than the light that ushers from a conventional recessed light.

A subtle glow, and convenience, too. "The fact that we don't have to worry about suspending ourselves over the stairway to change light bulbs is a good thing," says home owner Denny.



Fiber-Optic Twinkle

The dazzling constellation that adorns the ceiling of New York City's Grand Central Terminal, left, has a high-tech glitter to it nowadays. During a recent renovation, the illuminated ceiling was retrofitted with fiber-optic lighting. "The hardest part was getting the intensity of the stars right," says Richard Renfro, a lighting designer who conceived the project. The old constellation was lit by 72 10-watt bulbs. Now, seven fiber-optic illuminators house light bulbs, and each is connected to ten flexible cables that crisscross the ceiling. Each cable terminates in a star, but filters modulate each star's intensity. A hidden plus: the illuminators rest together on a catwalk that runs down the center of the ceiling's apex, so bulb changes are now as simple as a stroll. —Romy Pokorny

Because plastic pink flamingos can't fly south for the winter.



Whatever's in your way, Rubbermaid has the one of our easy-to-assemble sheds. They re container to put it away. Our deck boxes are—super-sturdy, lockeble and available in size.

eternett abkaalmenta waalakeesu kaaa



to hold everything from bikes to mowers to tools. Or, for that matter, lawn ornaments.

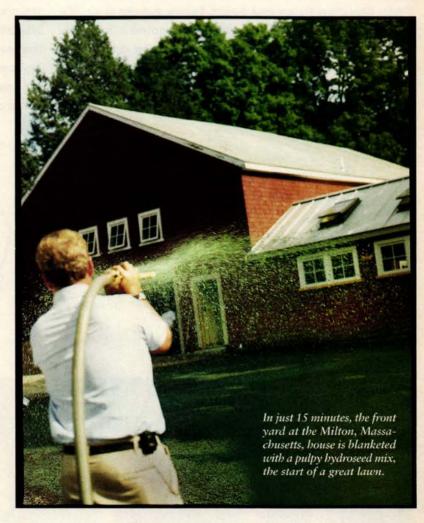


BY ROMY POKORNY

Spray on the Green

The lawns at the Milton and Watertown project houses have a lot in common: Both are custom blends of several grasses, and both are the result of a lawn-care innovation known as hydroseeding. Two weeks after hydroseeder Bob Sparks sprayed the ground at Watertown with a chartreuse soup, healthy shoots covered the yard.

Below ground, their roots were well established thanks to a protective pulpy layer left behind by the water-seed-fertilizer mix. The recipe for each lawn is a little different: home owners choose from hundreds of seed types and combine them for a lawn perfectly suited to their needs. A family with kids, who might turn the yard into a soccer field, for example, can fortify the mixture with turf-type rye. A front yard that's mainly for show can get away with a richlooking Kentucky bluegrass. saint augustine or bermuda grass. Best of all, the hydroseeding process takes only a couple of hours and is 70 percent less expensive than sod.



Is It Soup Yet?

To cover 15,000 square feet of yard with hydroseed, add 2,000 gallons of water, stir and spray

- 600 lbs. virgin wood fiber
- 200 lbs. seed
- 100 lbs. fertilizer
- 20 lbs. hydro-tackifier, a natural gum that makes wood fiber stick to loam
- 10 lbs. synthetic fiber, which bonds and elongates virgin wood fibers
- for easier spreading
- 5 gallons liquid lime
 5 lbs. green vegetable dye

e

EXTRAS: LUSH LAWNS

A Custom-Blended Brew

Jamestown II chewings fescue



Baron Kentucky bluegrass



Palmer II perennial ryegrass



Creeping red fescue



When Christian Nolen and Susan Denny bought their Watertown, Massachusetts, house, they wanted a backyard lawn that felt delicious to bare feet and yet could withstand turf-chewing sports activities. This Old House landscape contractor Roger Cook had to create a yard that could also thrive in the shade of the Norway maples along

the property line. Hydroseeding was not only economical but also allowed Cook to use four seed species to achieve a lawn that scores: 40 percent turf-type perennial rye, 25 percent fescues for toughness and 35 percent Kentucky bluegrass for beauty. The blend also offers insurance—if a fungus attacks one grass type, the other two compensate.

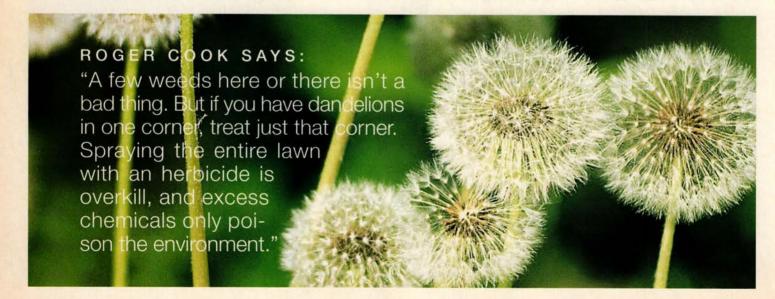
Home owners are demanding ecologically sound, low-maintenance lawns—meaning less fertilizer, pesticide, water

and mowing. In general, the eas-

The Best Grasses iest grasses for northern states are hard fescue, sheep fescue and

tall fescue, which stay green into the winter. In warm-winter climates of the South, bahia grass, zoysia grass and carpet grass thrive.







To a Kubota TG owner, mowing the lawn is not a mere chore. It's a passion, an obsession. Perhaps that's because the new Kubota TG is more than a mere lawn mower. Built like a sports car, this highly advanced tractor

KUBOTA

Suspension and an 18-hp liquid-cooled gas or diesel engine. Which all adds up to the smooth, quiet, comfortable ride you've always dreamed of. For more details, and possibly a new fixation, call 1-888-4-Kubota, ext. 115.



Selecting Cabinetry Is Simple When Everything You Want Has One Name.

KraftMaid

KraftMaid cabinetry has the styles, finishes, decorative touches and the storage features you love, and quality construction you insist upon.

Quality construction features, like strong 3/4" thick shelves and lifetime warranted 3/4" drawers, suspension system and Adjustimax hinges, ensure that KraftMaid cabinetry withstands daily wear in any room.

> KraftMaid's styles, finishes and decorative accessories epitomize the modern concept of creating the look of fine furniture with cabinetry throughout the home.

For fabulous results, KraftMaid researches and develops the latest looks in stained and glazed wood finishes and protects them, using a furniture-quality finish with DuraKraft topcoat.

> Simplify life with KraftMaid Passport Series cabinetry by combining construction options, space-saving features and accessories to create a truly custom, barrier-free kitchen.



Call 1-800-770-6665

to receive a free color brochure and the name of the KraftMaid dealer nearest you.

For any room in your home, the first name in fine cabinetry is KraftMaid.

Maid

www.kraftmaid.com



From This Old House

CHEESE FACTOR IN PARADISE

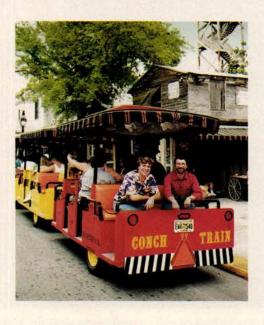
he first time Norm and I walked up Duval Street in Key West, Florida, I began to have doubts.

We started out getting mixed up with the tourists waiting to board the conch train, which is pulled by a jeep disguised as a locomotive.

Later, we paused to consider stick-on-with-water tattoos, then headed to Sloppy Joe's, where an over-fleshed foursome was knocking back some hair-of-the-dog rum and Cokes. When we saw a smoke shop selling "Monica" cigars, I realized Key West was a dreadful mistake.

My opinion changed during our second visit. Duval Street was still pure honky-tonk, but our home owner Michael Miller, an architect and former Bostonian, began to introduce me to the real Key West. Strolling near his house, we turned down a private way and entered a landlocked garden. Waterfalls splashed into a turquoise pool. Ferns lined brick-and-coral pathways overarched by royal palms. In the center stood a beautiful cottage, a "conch house" similar to our winter project. Most conch houses were built in the

All aboard! Norm and I hitch a ride through Key West.



19th century by men who made their living from the sea, fishing, diving for sponges and salvaging cargo from wrecked vessels.

Assembled by shipwrights, conch-house frames are built like ships, the mortise-and-tenon main beams pegged together with trunnels, and the interior walls are planked in wood. These houses also feature architectural elements from various North American ports of call: dormers and widow's walks from New England, wrought-iron railings from New Orleans, encircling porches from Charleston, South Carolina. The conch house in the garden was one that Michael had converted three years ago. The metal-shingled roof and wide, comfortable porch reminded me of New England, and the interior had been renovated to create a stunning vault-ceilinged library, plus bedroom, bathroom and kitchen. Key West, I realized, hid dozens of these gems—both modest and fancy.

Key West buildings range from grand Queen Anne residences to

shotgun houses built for cigar workers. Of course, great housing stock is one thing. It's another entirely for owners to have the desire, sensibility and money to maintain and renovate through hurricanes and scorching subtropical sun. Nothing endears a place to T.O.H. more heartily than seeing whole neighborhoods restored. To find them in Key West, all you have to do is take a tack or two off Duval Street. Come to think of it, maybe we could get someone to produce a stick-on-with-water *This Old House* tattoo. —Steve Thomas



There's a reason Sears HomeCentral can guarantee every appliance repair. We know

how well our people are trained. In fact, our 14,000 repair specialists are so well-trained, we'll guarantee their work on any major brand appliance, no matter where you bought it.

So if you have an appliance problem, call someone who knows what they're doing. We'll fix it right, guaranteed.



1-800-4-MY-HOME**



Key West houses are known for their porches, an element that has architectural importance and fosters a sense of neighborliness.

The conch house, in all its many forms, defines Key West style and makes a great setting for a cottage makeover by the T.O.H. crew

BY JACK MCCLINTOCK

fter a visit to Key West in 1867, Mark Twain described the town as "made altogether of one- and two-story frame houses, some crazy, unpainted and with only thick board shutters for windows." Much of what Twain saw is still evident in the Old Town section of this 8-square-mile island. Beyond the glitz and vulgarity of Duval Street's T-shirt shops, music-blasting open-air bars and plodding, sun-dazed shoppers, the most visible artifact of the 19th century—and a venerable icon of Key West life—is the conch house.

A conch (pronounced konk) is a large marine mollusk found locally, and the word has come to refer to anything native to the island. Conch houses exist in many sizes and shapes, from mansion to shotgun cottage, because they went up before anyone thought of zoning. They reflect the range of their origins, but they harmonize too. In their basic form they are modest, white-clapboard houses, built off the ground on limestone piers, with tin-coated steel roofs, six-over-six double-hung windows and always, always a front porch. "Few houses in Key West are so small that they don't have a porch," says George Born, a preservationist with the Historic Florida Keys Foundation, based in Key West.

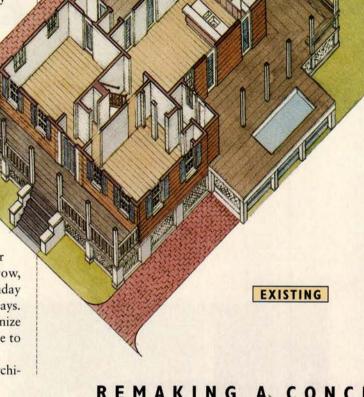
The conch house porch, and what it suggests about community, appeals to Michael Miller and Helen Colley, owners of This Old House's winter project house on Fleming Street. A person on a porch is part of a real neighborhood, immersed in the give and take of community life—and in subtropical Key West, porches get used. The climate brings people outdoors. Friends stroll past at all hours in every season. And the houses are laid out for neighborliness-jammed together along 19th-century-narrow, bougainvillaea-inflamed streets, with the porch out front. "On Sunday morning we bring breakfast out with the paper and coffee," Miller says.

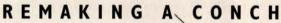
> "It's delightful. You recognize friends and talk or gesture to them as they pass by."

Key West vernacular archi-

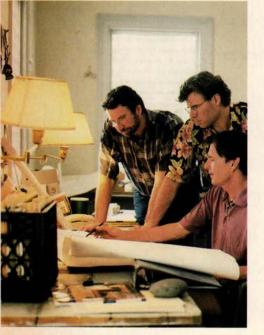
tecture, so very much of its place and time, has also influenced modern town-planning across America. It inspired the New Urbanism architectural movement. which has, since

the late 1980s, provided a theoretical foundation for scores of pedestrian-based, mixed-use and human-scaled traditional neighborhood developments from Portland, Oregon, to suburban Maryland. The first and perhaps best known is Seaside in the Florida Panhandle, where The Truman Show was filmed. Miami-based architect Andres Duany and his partner and wife, Elizabeth Plater-

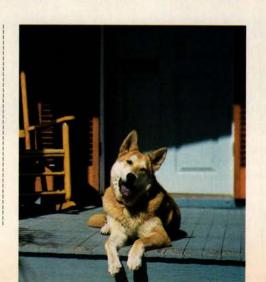




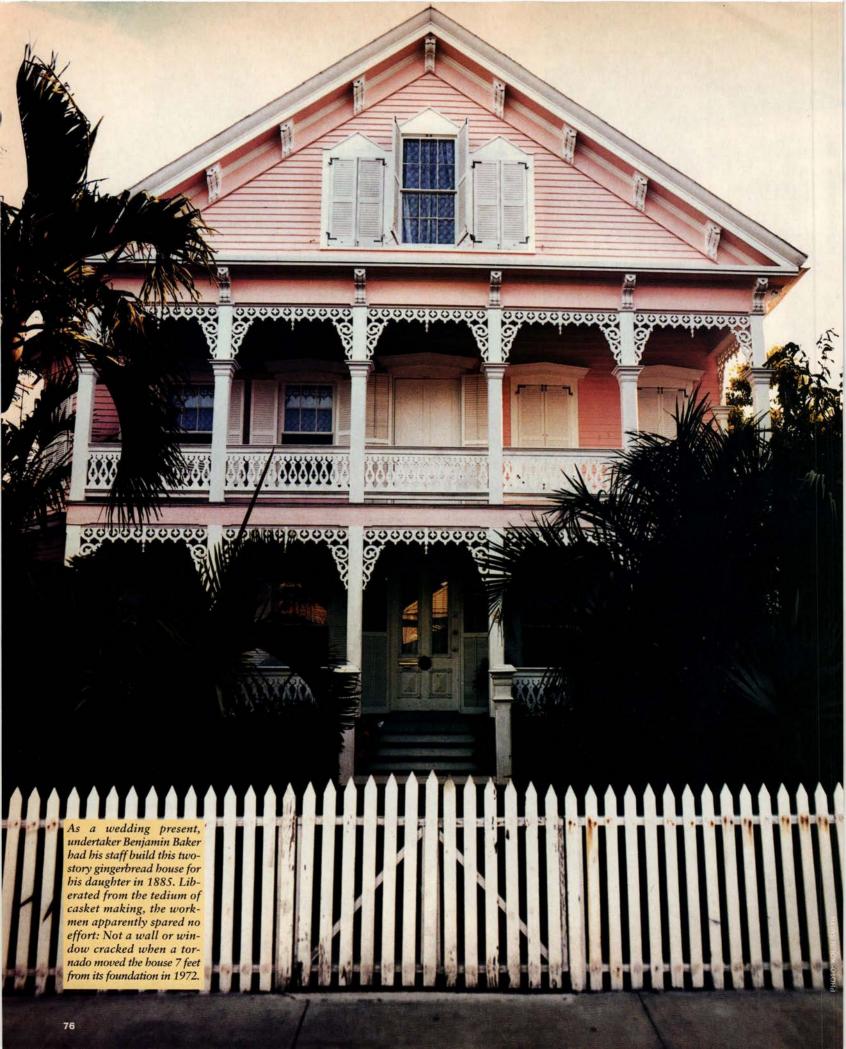
It takes a good eye to turn a couple of old, pushedtogether conch houses into a perfectly articulate modern dwelling without losing any of the original style, but architect Michael Miller and artist Helen Co. ley are doing just that on the Key West project house.



Norm Abram, Steve Thomas and project superintendent Tom Gilligan run down the latest house blueprints. RIGHT: Managua demonstrates why a front porch is essential in Key West.







Zyberk, now dean of the University of Miami school of architecture, drew up Seaside's town plan based on dimensions—distance of front porches to sidewalks, height of picket fences, widths of streets and so on—they took in Key West.

The original Key West inhabitants-known, naturally, as conchs-were conservative and few were rich. As a stroll around Old Town reveals, their houses descend from the simple Colonial cottages of the Bahamas and North American mainland. They're covered with the archetypal white-painted clapboards but lack a prominent New England feature: the chimney, which nobody needed in Key West. Instead, the shipwrights who built many of the early conch houses added tropical features. Tin roofs, which replaced earlier shingled roofs, resisted fire, deflected the hot sun and efficiently channeled rainwater for cisterns under houses. Other

low-tech cooling designs included louvered shutters and shady porches, ideas imported from the Bahamas. Traditionally, porch floors have been painted battleship gray to hide dirt and ceilings a serene sky blue, which repels wasps from building nests and evokes a refreshing, underwater feeling.

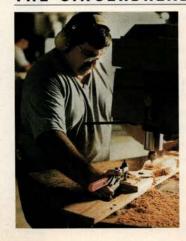
Miller and Colley's house is typical. A ship's carpenter, Samuel Filer, built it from 1866 to 1868, using braced-frame construction, an intermediate development between post-and-beam and balloon-frame. For cross-ventilation, the original Miller house—a rear addition was added in the 1880s—is just two rooms deep. For security, the parlors and entry face the street. Dormers admit

> Hundreds of these simple, street-facing houses were built in the late 19th century to house cigar factory workers. The small porch and three front bays are typical of the style, although the front door is usually off to one side.

light into two upstairs bedrooms. They also admit heat, so the island's seagoing carpenters installed ship's hatches (called scuttles) in the roof. Propped open, these let the hot air escape; pulled shut—when the home owner remembers in time—they keep out the rain.

Ship's carpentry is apparent inside too. The walls are paneled horizontally in 1-by-3-inch, tongue-and-groove pine boards—just as a ship's hull might be laid up. Plaster was expensive, required skilled workmen, and would probably have cracked as the house flexed in high winds. Left unpainted or painted in glossy white enamel, these

THE GINGERBREAD MEN



Gingerbread drips from the eaves and porches of Key West's wooden houses in patterns as diverse as the personalities of the home owners themselves. Flying fish for the sportsman, peace symbols for the no-nuker, pineapples for the hospitable, wine bottles for the oenophile. Whatever the design, gingerbread says to passersby: "This house is about life and fun." The elaborate wooden scrollwork

came to Key West with Queen Annes and Gothic Revivals during the island's late-19th-century cigar-making boom, and it stuck—even though delicate flanks of gingerbread have been vulnerable to Key West's occasionally tempestuous weather. Using an overarm pin router and jig, John Bringle (left) and his brother Steve make a living by not only matching damaged sections of gingerbread but also creating custom patterns that could look at home only in Key West. "People come in with all sorts of ideas," says John. "One of my favorites was a guy who had us do two marlins chasing a flying fish."—Hope Reeves





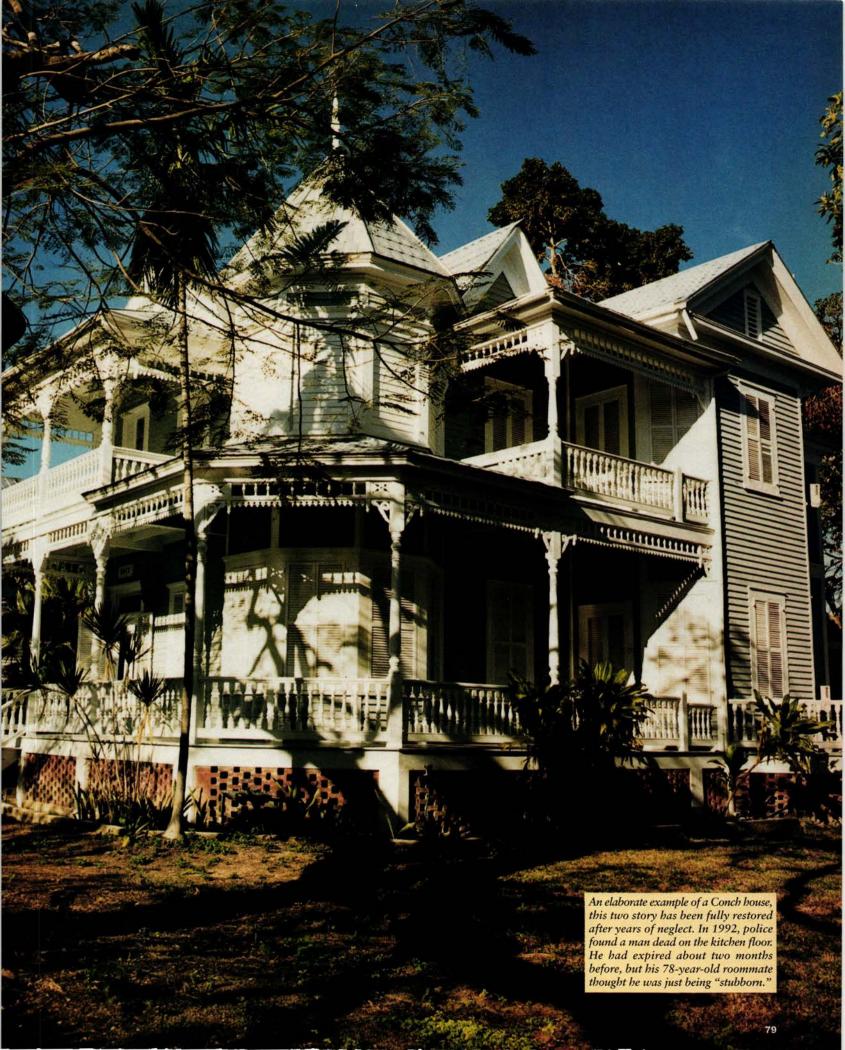
ABOVE: Typical of Bahamian architecture, The Bahama House was dismantled on its native island and shipped to Key West just after Florida's great hurricane of 1846. BELOW: A porch roof shading second-story windows characterizes a quintessential "eyebrow" house. Known primarily for their cool upper levels, fewer than 100 were built in the late 19th century.

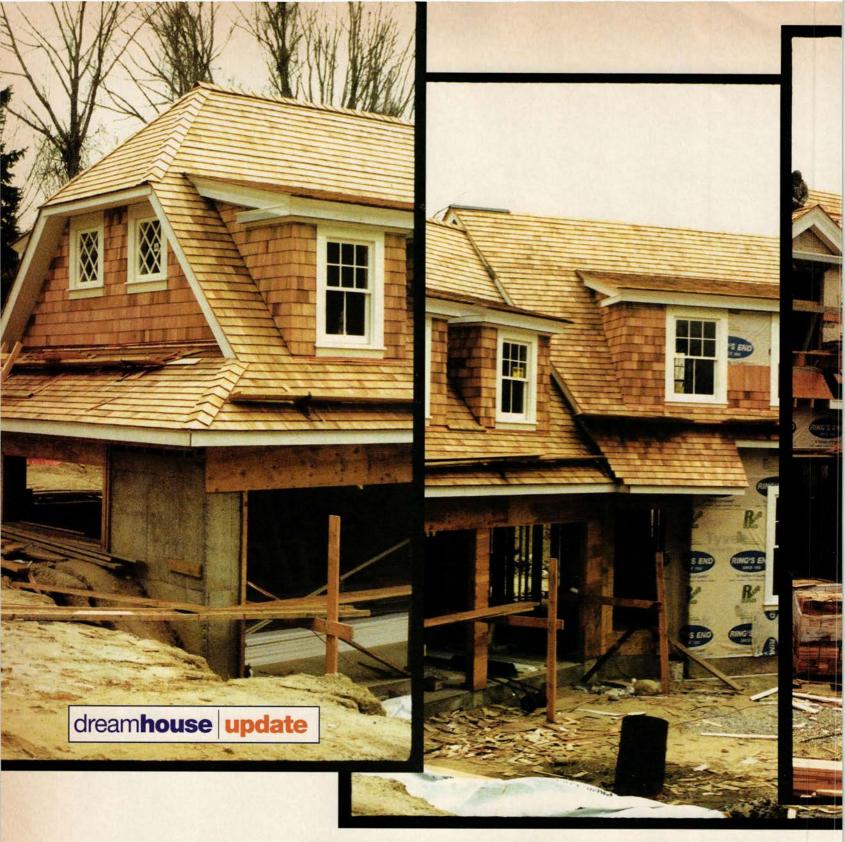


board walls lend a nautical flavor to the interior, especially in the narrow shiplike hallways.

Many conch houses are simpler than Miller and Colley's. When cigar factories set up shop in the late 1880s, their owners built tiny, cheap houses for the workers: two or three rooms deep, sometimes with a hallway down the side. Their design may have come from Haiti. And the conchs produced two Key West originals: The conch sawtooth, in which successive rooms are lined up one behind another with their ridgelines parallel and valleys in between, giving the roof a sawtoothed appearance, and the conch eyebrow, a storyand-a-half house with the upperstory windows peeping from under the porch roof.

As other styles swept America throughout the late 19th and early 20th centuries, fresh touches appeared in Key West too: Classical revival features (as in the simple square columns on the Miller-Colley house), picturesque Gothic revival scroll-sawn brackets and pierced bargeboards, Queen Anne gingerbread, and lacy wrought-iron balusters from Creole New Orleans. When an 1886 fire destroyed most of the commercial district, some conchs put up new houses that looked much like the old ones-but they replaced wooden shingles with fireproof metal and used balloonframe construction now that inexpensive metal nails and lighter, standardized lumber were available. After the railroad arrived in 1912 and Sears, Roebuck offered prefabricated bungalows for sale, conchs built some of them too. But the conch way was simple and dignified-and beneath the gingerbread and spreading eaves, that never changed. Over the years, waves of new owners renovated hundreds of these old houses, adding all manner of modern conveniences from central air conditioning to swimming pools. But the houses are still recognizably conch houses, and no matter what the new owners altered, they always kept the porch.





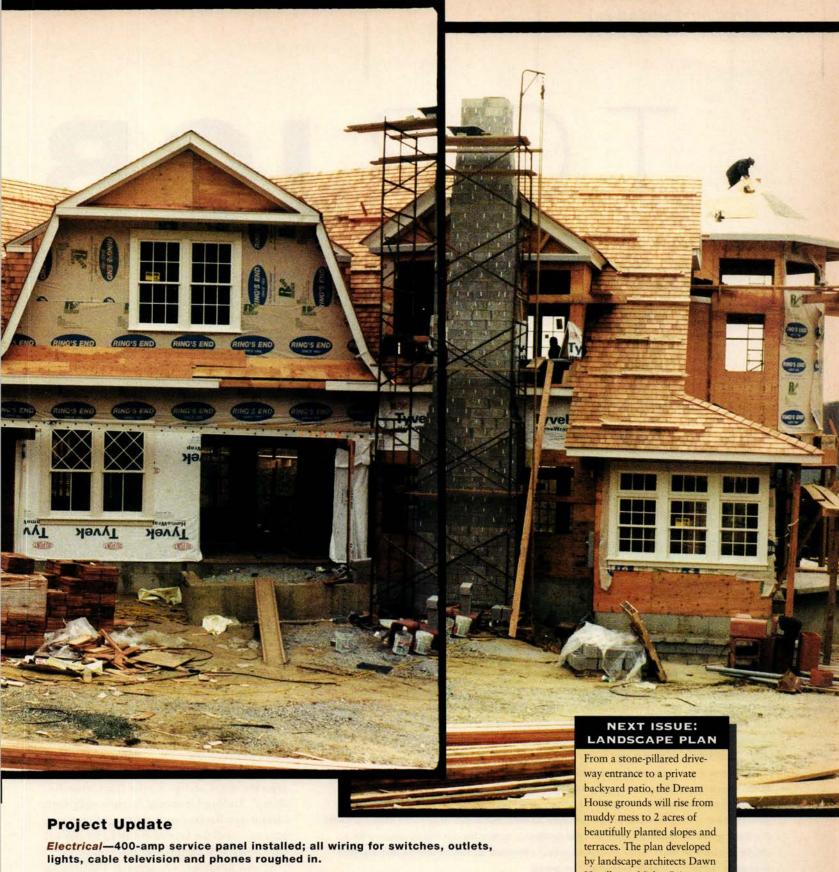
Nine months after breaking ground, the Dream House crew has toiled through a typical New England winter. "On the really bitter days, we didn't get a lot done," says builder-owner Walter Cromwell. "But the roof's on, we're dry, and that's always good." With the outside

SPRINGING OUT OF WINTER

buttoned up, work moved inside, and every crewman was delighted when the heat was at long last turned

on. Warmer weather isn't far off, but a finished house is still six or seven months away, and Cromwell admits to more than a little impatience. "The home owner in me wants everything done quickly," he says. "But my builder side knows a good house takes time." —Hope Reeves





Mechanical—Boiler, air handlers and ductwork installed for forced-air heating and central air-conditioning.

Plumbing—All supply and drain lines roughed in; bathtubs installed first so that tile work can proceed.

Interior framing—All partitions complete; front and back stairways installed.

Coming soon—Insulation, drywall, hardwood floors, interior doors, trim, built-ins.

Handler and John Geiger contains ideas that can enhance most any yard and, in the May issue, you'll see the wonders they've worked with trees, shrubs and perennials.

TOPJOB

A roof of red cedar, expertly installed, gives the Dream House a handsome, durable crown

By Brad Lemley

As Walter Cromwell cranes his neck to survey the scene, a slight smile breaks across his face: On the steep roof pitches of his house-to-be, a half-dozen carpenters are arrayed here and there, some scurrying gingerly along ridges and staging, others hunkered down with chuffing pneumatic nail-

ers. The unmistakable aroma of cedar sweetens the air, and Cromwell likes what he sees: steady progress toward what will be a thoroughly handsome roof. Among the hundreds of decisions he's made during the construction of *T.O.H.*'s Wilton, Connecticut, Dream House, the one that led to this tableau was easy: choosing red cedar roofing and siding shingles. "After all," he says with a shrug, "it's a Shingle Style house."

True enough, cedar shingles have been the sine qua non of this playful architectural genre since it first appeared in the 1880s. Choosing a different material would have been tantamount to slapping a beanie on a beefeater.

Cedar's appeal stems in part from its close connection to America's architectural traditions. "Up until the turn of the century, when asphalt and metal became widely available, wood shingles were the norm, at least in the northern states," says architectural conservator Andrea Gilmore. The earliest wood shingles were made of oak, pine and redwood as well as cedar but, by the turn of the century, cedar had captured most of the wood-roof market. Today, cedar still dominates, not only because of its formidable rot-resistance but also due to its surpassing beauty.

As the completed pitches at the Dream House so amply demonstrate, cedar's good looks can't be replicated by any other material. Warm-toned and subtly textured, each shingle is ever so slightly different from the ones next to it, and in a year or two they'll all weather from reddish browns to silver grays. On any house that makes a show of its roof design—be it traditional or contemporary—cedar shingles heighten the drama.

Choosing cedar's beauty, however, also means paying top dollar for a roof. The material alone costs three times as much as the best quality asphalt shingles, and the skill and time required to install cedar—one 5- to 12-inch-wide shingle at

PRESERVATION PLAN

"I've been on cedar roofs that were 70 years old but looked like they were installed yesterday," says roofer Greg Blake. "And I've been on roofs just 7 years old that looked 70." Blake, the owner of Cedar Restoration Inc. in Birmingham, Michigan, knows what kills a wood roof: too much sun, which slowly breaks down fiber, and debris, which traps water and fosters decay. With regular maintenance, Blake says, a properly installed wood roof with top-quality shingles should last 40 to 50 years. Here's his two-step preservation plan.

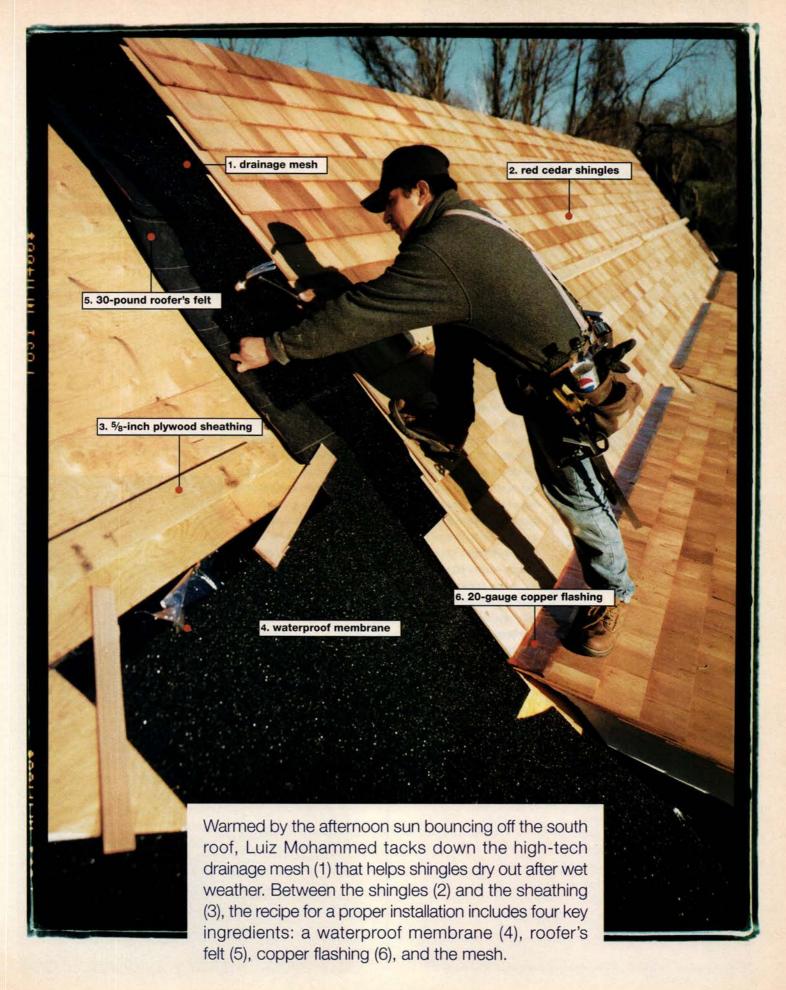
Keep it clean: Sweep off matted leaves, pine needles and other detritus every year. Prune or thin overhanging branches to help minimize moss and algae growth. If either moss or algae already have a foothold, scrub the shingles clean with a dilute mixture of water and swimming-pool chlorine. Blake recommends against pressure washing, which weakens the wood.

Feed it oil: After the roof has weathered for five to seven years, Blake recommends spraying it with an oil-based clear wood finish, with follow-up treatments every five to seven years—more frequently if the roof gets a lot of direct sunlight. The finish fortifies the wood, although it won't preserve the russet hue of new cedar—nothing will. Blake warns that spraying turns roofs slick as ice; leave this job to a roofing or painting pro.—Mark Feirer

a time—increases the cost gap even more. A finished cedar roof can cost up to \$34 a square foot, compared to \$10 for asphalt.

"It would take six or seven guys two to three weeks to finish this, if we did it full-time," says carpenter Ray Chizmar, straddling a ridge and waving a calloused hand over the 7,000-square-foot Dream House roof. "With asphalt, we'd do it in four days. Asphalt is mindless. You just align the strips and go. Cedar takes some fiddling." And well it should because only with careful installation—and regular maintenance later on—will the investment in cedar pay off with a roof that's long-lived and trouble-free.

At the moment, Chizmar is fiddling in earnest, flipping through a stack of shingles to find one wide enough to go above a rank of narrower ones. "It's best if you stagger the joints between three rows," he says. In other words, a straight-edge aligned with a joint should miss joints on the two rows, called



REDWOOD

Typically cut from salvaged logs and stumps, redwood shares cedar's remarkable rotresistance. Shingles: \$130; shakes: \$170.

ALASKAN YELLOW CEDAR

Slightly denser than western red, this cedar should have a slightly longer life, according to wood consultant Jon Arno. When it weathers, yellow cedar stays a shade lighter than other species. Sawn shakes: \$210.

CHOICE CUTS

When the blueprints specify wood shingles or shakes, roofers rely mostly on a small fraternity of giant conifers that grow in the misty rain forests of the Pacific Northwest. Redwood, western red cedar and Alaskan yellow cedar trees all produce wood that is clear, straight-grained and legendary in its ability to resist rot. For both types-shingles are machine sawn to a %-inch thickness; shakes are sawn or hand-split to a %-inch thickness-only one grade embodies all those qualities: Number 1 Blue Label. It denotes a product that is all heartwood (the most rot-resistant part of the tree), all vertical grain (the cut least likely to cup or shrink) and free of rot-prone knots. Spruce and lodgepole pine earn their membership in this exclusive club thanks to the same kind of chemical treatments given to deck lumber. These species generally lack Blue Label quality-exposed knots and flat grain are acceptable-yet they come with a 30-year warranty. Wood shingles can also be pressure-treated with fire retardants, which may be code-required in areas with a regular threat of forest or wild fires. (All prices listed below are for the best grade and are quoted per square, or 100 square feet of finished roof.)

WESTERN RED CEDAR

The 5%-inch thickness of a sawn shake produces a more pronounced shadow line, says roofer Greg Blake, but that doesn't necessarily make it longer lasting. In his experience, thinner shingles often last longer because they have less end grain to soak up water. Shingles: \$150; sawn shakes: \$200; split shakes: \$110.

PRESSURE-TREATED PINE OR SPRUCE

A lower-cost alternative to redwood and cedar, pressuretreated pine and spruce get their reddish hue from a stain applied when the shakes are soaked with the preservative. Sawn shakes: \$100. courses, by at least an inch. Finding a 10-inch-wide shingle, Chizmar tests, then triumphantly slaps it into place, promptly pinning it with nails as if to prevent its escape. Proper exposure is equally critical. At the Dream House, each 18-inch-long shingle shows just 5½ inches. "That way, every square inch of the roof has triple coverage," says Chizmar.

Special measures are also required to keep the shingles from trapping water, which even in cedar can promote rot. "Nailing cedar shingles directly to plywood sheathing is the biggest mistake you can make," says T.O.H. contractor Tom Silva. "I've seen roofs installed that way. They start to go bad right away and need replacing in 10 years."

Traditionally, shingles were—and sometimes still are—installed on skip sheathing: boards, usually 1x4s or 1x6s, nailed at 1- to 2-inch intervals across the rafters. The gaps between the boards help wet shingles dry out. But without a solid skin of plywood topped by roofing felt, aka tar paper, any leaks in the shingles instantly dribble into the house. So the modern alternative—and the one being used at the Dream House—is to sheathe with plywood, cover it with 30-pound felt and then tack down sheets of a special drainage mesh. Widely known by its brand name, Cedar Breather, the mesh resembles the open-weave plastic used to scrub nonstick cookware. Though just ½ inch thick and seemingly insubstantial, it mightily resists compression: A 200-pound man can't flatten it. But does it work? "I've had good luck with it," says Tom. "Since I started using it five years ago, I've kept track of those projects, and I have yet to see any signs of premature aging."

NORM'S NEW ROOF

"I have red cedar shingles on my own house," says T.O.H. master carpenter Norm Abram of the Colonial he built near Boston. "I just love the look. Lots of asphalt shingles try to mimic wood. None succeed." Regardless of the roofing being used, the eaves, valleys and ridges always need special protection. At the Dream House, a 3-foot-wide waterproof membrane protects eaves and rakes from leaks caused by ice dams and wind-driven water. Wide sheets of 20-gauge copper flashing line the valleys, while short bent pieces of copper, called step flashing, interleave between shingles wherever one of the 15 dormers meets the roof. Narrow copper strips, called drip edges, keep water away from fascia trim.

Ridges are one of the trickiest details,

says Tom. "It's best to use a ridge vent, not a gable vent. But a cedar cap on top of a ridge vent can fail, so I like to put on a copper cap instead. Then you can cover it with cedar boards, but I think the exposed copper on top of the cedar looks great."

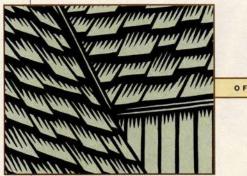
After the felt, mesh, membrane and flashing are in place, each shingle is secured with two nails or staples placed about 1 inch from the sides and roughly 2 inches above the line, called the butt line, that will be formed by the next higher course. Nails should be aluminum or galvanized or stainless steel, ring-shanked and long enough to penetrate the sheathing by at least ¾ inch. The Dream House crew uses galvanized 6d ring shanks, which are 1½ inches long. If staples are used, they should be stainless steel or otherwise corrosion resistant. Each fastener should be driven flush but not so vigorously that it

crushes the wood. "You want the shingle to be able to move a little," says Tom. "Otherwise it can split."

As the ruddy rows of shingles spread across his roof, Cromwell sets aside practical considerations for the moment and just admires the view. "This house has a kind of romantic, by-the-seashore feel to it, and I think the cedar fits right in with that," he says. "But good as it looks now, in a year it will be grayed out and really beautiful. Most other roofing materials just break down over time. With cedar, the older it gets, the better it looks."

ROOF DECOR

With military precision, wood shingles will march across the roof of *T.O.H.*'s Dream House in unerringly straight, perfectly horizontal rows. But that's not the only way to nail down a thin slice of cedar. On both the walls and roofs of many a traditional-style house, shingles have long been arranged in eye-catching patterns that bend straight lines into waves and zigzags and float diamonds and semicircles in a sea of rectangles, all without compromising their ability to shed water. Here are just a few of the possibilities.

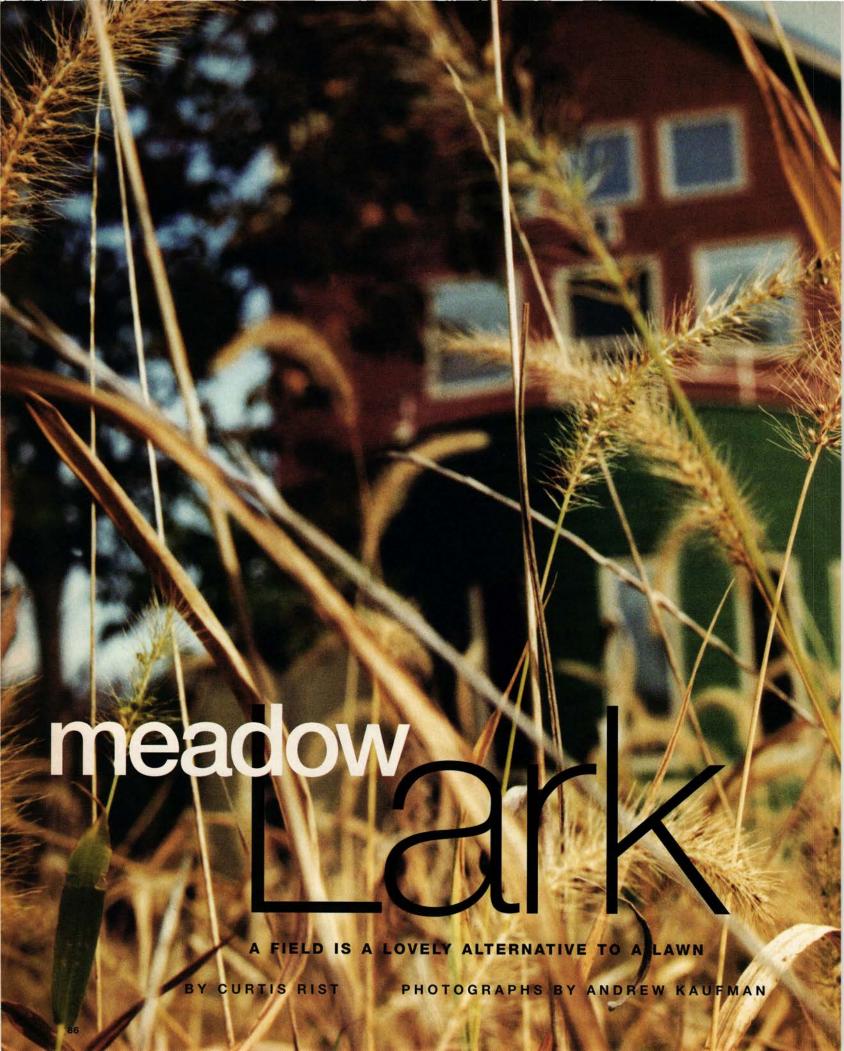


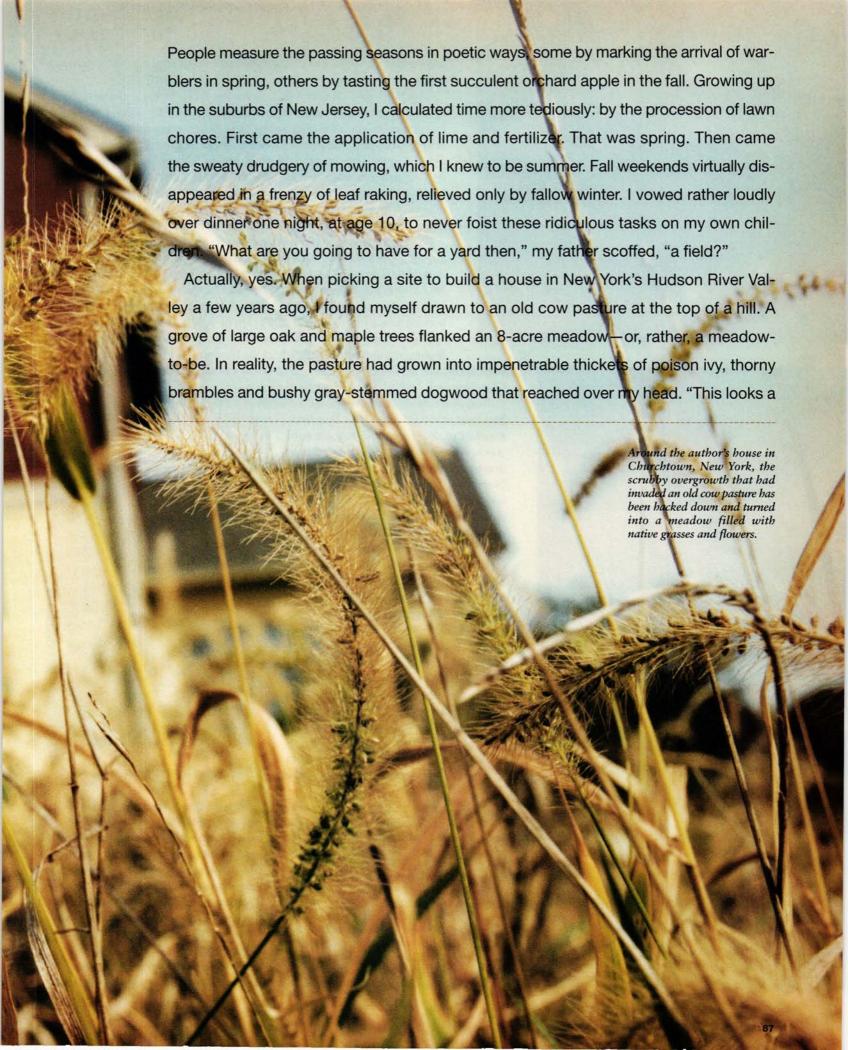
OFFSET BUTT



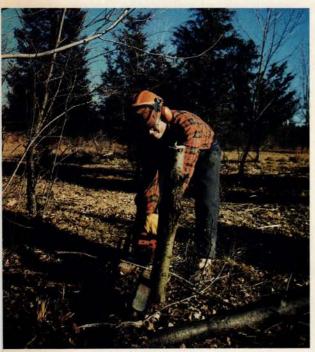














little wild," my wife, Lynn, said skeptically as she untangled herself from a vine. "Are you sure we can do something with this?"

No, but I was certainly motivated to try. As far as I'm concerned, lawns are sterile second cousins to Astroturf, except that they depend on fertilizers, pesticides, and unceasing human care. "They're biological deserts," says Jeffrey Glassberg, the president of the North American Butterfly Association. "A lawn is this unreal, fake place that really doesn't support much life." By contrast, a meadow is buzzing with birds and insects and swirling with a rich variety of plant life. Natural fields need no chemicals—their innate diversity resists pests—and they never require raking or watering. "If there were an Eden," says Glassberg, "it would be a meadow."

Why are lawns so sterile and meadows so fecund? The answer lies underground, with the roots. Cool-season grasses, the kind covering most lawns, have roots that spread in a thick fibrous mat, squeezing out most other plants. Meadow grasses, by nature, are less authoritarian. In the Northeast, for instance, the native grasses such as little bluestem grow in compact clumps, leaving space for a colorful profusion of wildflowers, including lupines and black-eyed Susans. The caterpillars that thrive on the flowers' leaves become the butterflies that soak up the blossoms' nectar. Birds, from the elu-

sive bluebird to the swooping goldfinch, dine on a smorgasbord of insects and seeds. Glassberg says, "Meadows are ecological picnics."

You don't need a giant space for a meadow; a 10-by-10-foot corner of a suburban yard that receives at least four hours of sun a day will do just fine. But getting a

meadow to take root requires some hard work. Unlike the natural grasslands of prairies or mountains, meadows in the Northeast are ephemeral. They appear suddenly whenever fire or windstorms clear a forest opening big enough for the sun-loving grasses and wildflowers to take hold, and then slowly disappear as the forest reclaims its turf. Creating a meadow, in effect, requires taking nature back to the first stage of succession.

It's not enough just to clear the scrub in an old field or to sprinkle a can of wild-flower seeds over a lawn. Landscape designer Larry Weaner, a noted authority on natural meadows, says, "You need to literally root out the woody plants or they'll grow right back up." And if you have a lawn, the grass has to go too. "It

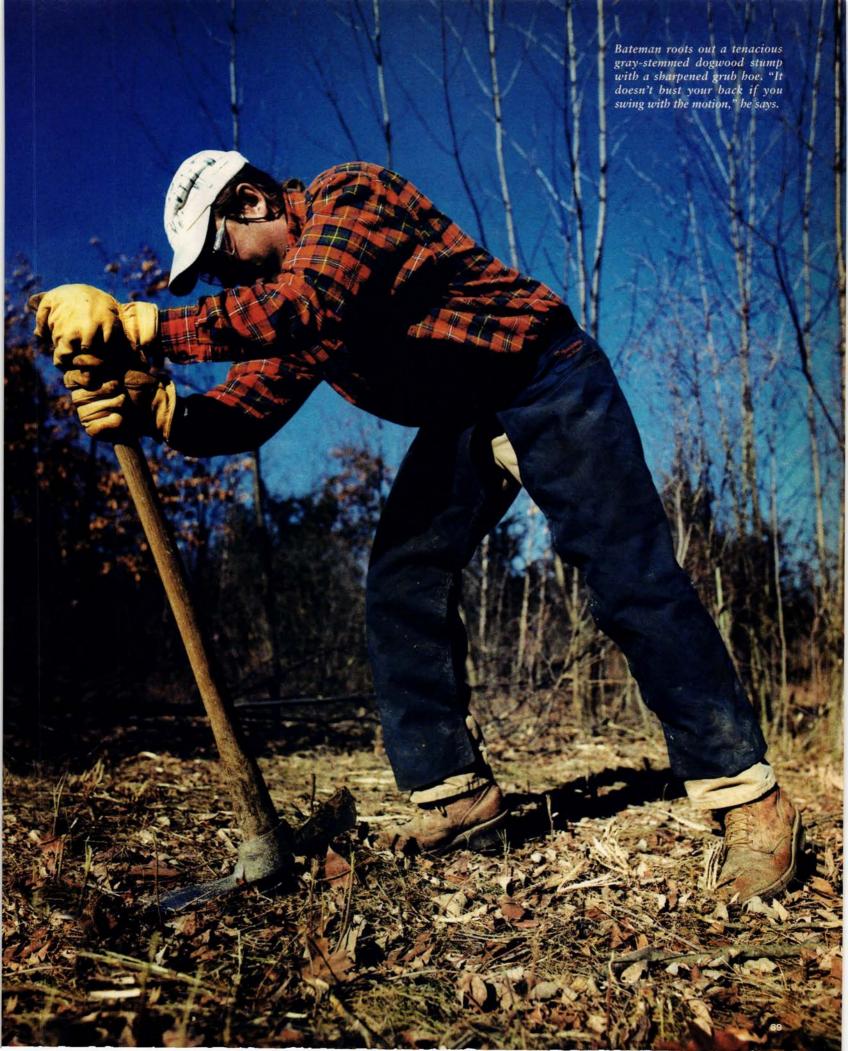
will smother everything," says Weaner. He recommends killing it with a short-lived, broad-spectrum herbicide and leaving the grasses' dead roots to nour-

Power tools make clearing an old field easy. TOP: A 14-horsepower brush mower glides through a dense thicket, and turns the brush to mulch. Although self-propelled, the machine is heavy. "It's easier to make long, straight runs rather than a lot of quick turns," says Ousbon Bateman, a landscape designer. CENTER: To remove larger trees, he uses a chain saw with a short 14- or 16-inch bar. "These saws are lighter, and you can keep them out of the dirt when you're cutting close to the ground." BOTTOM: His favorite power tool is the rotary trimmer fitted with a blade that looks like a circular saw. "It's maneuverable and portable and has great control," says Bateman, who always wears protective goggles, earmuffs and headgear as well as cutresistant chaps when he's working with power tools.



Swinging in the Scrub

Although slower than their highpowered relatives, quiet hand tools
have a natural place in the field. A
weed whip, left, is held like a golf club
to tee off against weeds and vines.
Says Bateman, "Just pace yourself so
you don't burn out." Thicker-stemmed
opponents require a machete, center.
The grub hoe, right, rips out stumps.
Pruning clippers, bottom, trim the
pesky branches that get in the way
when it's time to pull out the chain saw.



ish the soil. Simply letting a lawn grow shaggy accomplishes nothing other than to provoke the wrath of neighbors.

For those averse to poisoning plants, burning is an option, but Weaner doesn't recommend lighting fires near a house, for obvious reasons. So when faced with a phalanx of scrub, meadow makers

haul out the heavy armorbrush mowers, chain saws and rotary trimmers-to shear the woody invaders off at the knees. Once cut, the field can be double-tilled with a cultivator (although Weaner warns this encourages weeds) or it can be covered with wide rolls of black plastic and left to bake in the summer sun. The heat buildup underneath the plastic kills just about everything in a few weeks—no herbicides required. Weaner rakes the cleared area, then sows it with native grass seed, available through catalogs. In his view, planting only wildflowers is a bad idea. "The mixture should have at least 40 percent grass to hold off the weeds," he says. "Otherwise, it will end up looking like an untended garden."

With our acreage and ambitions, my wife and I decided to forgo chemicals and black plastic and instead kill the scrub slowly, by repeatedly whacking off the shoots that spring up from the stumps. My weapon of choice: a giant 14-horsepower brush mower that levels the most tenacious stands of gray dogwood. Unlike an ordinary lawn mower, this machine has a 1/4-inch-thick, 3-foot-long steel blade that will chop up anything that the front catcher can knock down. The mower is designed to cut stems up to an inch thick, but occasionally I run it over a 2-inch cherry sapling or cedar bush. It takes longer to digest, but the

machine doesn't stall. For bigger trees, my wife and I wield his-andher chain saws—which we gave to each other one Christmas. So far, we've cleared about 3 acres in three years with help from Ousbon Bateman, a landscape designer in nearby Rhinebeck, New York.

Maintaining our new clearings is blissfully simple: We cut them once a year with the brush mower set at about 6 inches high. This is a project for very early spring, which allows the birds to feast on the seeds all winter and nest undisturbed through the summer.

Our meadow might be evolving a little slower than one smothered with plastic or chewed up with cultivators, but the grasses sprout up quickly enough to suit us.

Now, instead of the velvet green of a lawn or impenetrable thickets, the fields around our house spring to life with ever-changing



hues—from the lavender of the thistle to the starry white of the wood aster just before the frost. Even in the snow, the stalks of little bluestem point skyward, a golden promise of the spring to come. I don't involve my children much in this meadow mania, but my eldest son, now 10, is developing his own turf preferences. While running football scrimmages in the yard last fall, he tripped over a clump of little bluestem. "You know what I'm going to have around my house when I grow up?" he shouted. "A lawn!"

TO THE 1% WHO ASK MORE FROM A TRUCK, YOUR ATTENTION PLEASE.

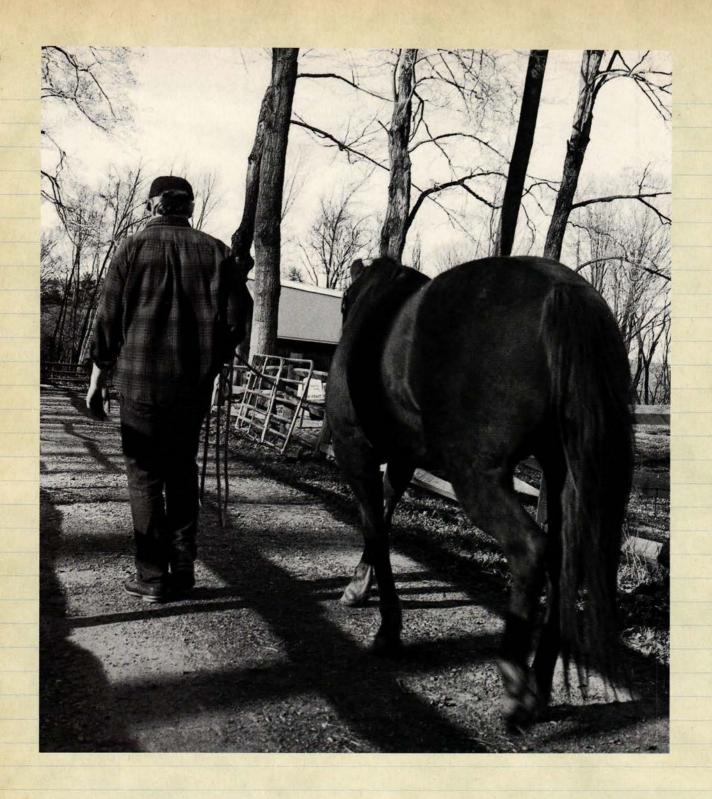


THE ALL-NEW

SIERRA

The all-new GMC Sierra was re-engineered with a vengeance. Boasting our most powerful Vortec V8s ever and the first automatic 4-wheel drive system on a pickup.* To the 1% who ask more from a truck, look no further. Call 1-800-GMC-8782 or go to www.sierra99.gmc.com. Do one thing. Doit well."





LETTER FROM A

COUNTRY HOUSE

BY VERLYN KLINKENBORG PHOTOGRAPHS BY LINDY SMITH



YESTERDAY, AN ENORMOUS TRUCK PULLED UP AT THE FOOT OF THE HILL ALONG THE HIGHWAY'S EDGE BELOW THE OLD HOUSE MY WIFE, LINDY, AND I ARE RESTORING. ON THE FLATBED SAT AN EXCAVATOR, A SLIGHTLY SCALED DOWN, STEAMLESS VERSION OF A MACHINE I WOULD HAVE CALLED A STEAM SHOVEL WHEN I WAS A LITTLE BOY. IT HAD COME TO DISMANTLE THE TANGLE OF FENCES—PAGE WIRE, BARBED WIRE AND PRESSURE-TREATED LUMBER—ERECTED BY OUR FARM'S PREVIOUS OWNERS, WHO RAISED CATTLE, PYGMY

GOATS, POTBELLIED PIGS, SHEEP, CHICKENS, PHEASANTS AND PEACOCKS. HE ALSO RAISED BISON THAT WERE FAMOUS LOCAL LANDMARKS. EVERYONE WE'VE MET SINCE WE BOUGHT THIS PLACE REMEMBERS THEM. IN THE WEST, ONE WAY TO FENCE BISON IS TO GIVE THEM PLENTY OF ROOM IN WHICH TO PRETEND THERE ARE NO

OPPOSITE: Verlyn Klinkenborg leads his quarter horse Ida to the barn on his property in upstate New York. She'll stay there while excavators pull out the tangle of fencing that had been left in her usual pasture by the previous owners. THIS PAGE: Brenda Harvey saws up standingdead trees in the barnyard. The excavator takes care of stray boulders. THAT QUANTITY OF EMPTINESS WITH
A STOUT DOUBLE BARRICADE OF
ELECTRIFIED WIRE. HERE IN CANAAN,
NEW YORK, THE PLAN HAD APPARENTLY BEEN TO DAZZLE THE BISON
WITH A COMPLICATION OF ALLEYS, A
LABYRINTH FROM WHICH THE
BEFUDDLED ANIMALS COULDN'T EVEN

IMAGINE FREEING THEMSELVES. IT MAY HAVE WORKED FOR BISON, BUT IT'S USELESS FOR OUR FOUR HORSES, WHO ARE BETTER LOGICIANS AND MORE WORRIED BY WIRE.

THE FUN OF HIRING A CREW WITH AN EXCAVATOR IS.

PICAGING SIGUI TOS
NIE WORK SIGUI TOS
NIO 450% CARRES

OF COURSE, WATCHING THE WORK. THERE WAS A DROP FROM THE FLATBED INTO A SHALLOW HIGHWAY DITCH AND THEN AN IMMEDIATE RISE CREATING, I THOUGHT, AN AWKWARD DISMOUNT FOR THE EXCAVATOR. BUT THE DRIVER, TONY KING, TURNED THE MACHINE 90 DEGREES, BRACED THE CLAW KNUCKLE DOWN AGAINST THE HILLSIDE AND HELD THE NOSE OF THE EXCAVATOR ALOFT AS HE EDGED IT OFF THE FLATBED. ONCE THE FRONT END TOUCHED DOWN—EVER SO GENTLY—HE PIVOTED THE CAB UNTIL THE CLAW RESTED ON THE FLATBED. THEN HE EASED THE MACHINE ONTO THE EARTH, MOTORED UP THE HILL, PLUCKED A HEAVILY MANACLED GATE FROM ITS HINGE PINS AND BROUGHT THE BEAST TO REST, LIKE A BENEVOLENT TYRANNOSAURUS. "HE COULD COMB YOUR HAIR WITH THAT THING," SAYS KING'S EMPLOYER,

Billy Kie, who lives just east of here.

This balance between delicacy and power is exactly what I've been studying as spring arrives. Using the frozen globe beneath for leverage, the snowdrops and aconite have somehow driven a few green spears through the sod and snow. These early flowers have taught me a new respect for what you might call the sharp edge of cellular division. Wisteria tendrils have tugged the abandoned swing sideways, almost flirtatiously. A burrowing beast has undermined one end of the terrace, causing the steps to heave sideways like a stone ship going down in a sea of rock.

I, meanwhile, stand in the third story and, with a short length of 2x6 and a hammer, try to open some sliding windows. It's a

dilemma. How much power to apply? How much delicacy to exercise? I lay the 2x6 against the vertical jamb and tap—harder, a little harder, harder still, until one of the windows opens. The other won't budge, and I can't tell where the line lies between sufficient force and breakage. That window I will leave to Bill Autrey, a local cabinetmaker, carpenter and contractor. One of the craftsman's peculiar virtues is to know how to balance delicacy and power, to know when a sharp rap will get the job done—and when it won't. The mark of my amateur standing is the hesitation I feel when a sharp rap is required, especially since sharp raps seem to be called for so often. And undeniably, if I go too far and actually break the window, it would be much harder for me to fix it than for Autrey, if he broke it. Let him do the breaking to whom the fixing comes easily.

I grew up in a family that was always building—laying sidewalk, converting a garage to a bedroom, turning a hallway into a library, replacing sewer pipe. I learned a lot from my relentlessly practical dad, the very definition of a do-it-yourselfer. I learned how



With Tony King at the wheel, the excavator does a mammoth portion of the work, but King couldn't get the job done without the help of crew members, from left, Billy Kie, Gary Finney, Dion Hall, Brenda Harvey and Jake Wolters.

to tell the difference between a job I can handle and one I should hire out, and I accepted the fact that there are only two reasons for doing a bit of building or repair myself. One: to get it done right. Two: for personal satisfaction. Saving money is never part of the equation, because it's nearly always cheaper to hire someone and stick to the things I get paid for. Some days, I feel remarkably competent and venture out, toolbox in hand. Other days, the only jobs I feel I can do well are to turn the compost heap and to watch the real craftsmen at work.

We've had a lot to watch. When we bought this house, it had a hottub room paneled in heavily varnished cedar. There were dead mice steeping in a puddle at the bottom

of the tub, and the tub's controls no longer worked. The room felt a bit '60s stewardess in a house that was more maidenly than that. So Autrey turned the space into a darkroom for Lindy. One day, I came home, and—where a large, square fiberglass tub used to be—the floor now had a gaping hole leaking the smell of old wet stone and offering a strange glimpse into our cellar. Over the next few weeks, a darkroom appeared. Autrey worked patiently and with a distinct absence, I couldn't help noticing, of sharp raps.

I dropped in on him occasionally, but it was hard to watch. In the confined space, I felt I was disturbing him, reading over his shoulder so to speak. That hasn't been true with King and the excavator. When he starts it up in the morning, I walk outdoors, and hours sometimes pass before I return. At first, I pretended to be busy chopping burdock out of the fence or exploring the consistency of the soil with the toe of my boot. But finally I gave up and sat on a warm rock in the sun and watched the excavator bring about the demise of that wretched fence. King offered me the chance

to drive, but—as I say—I know the difference between a job I should do and one I shouldn't.

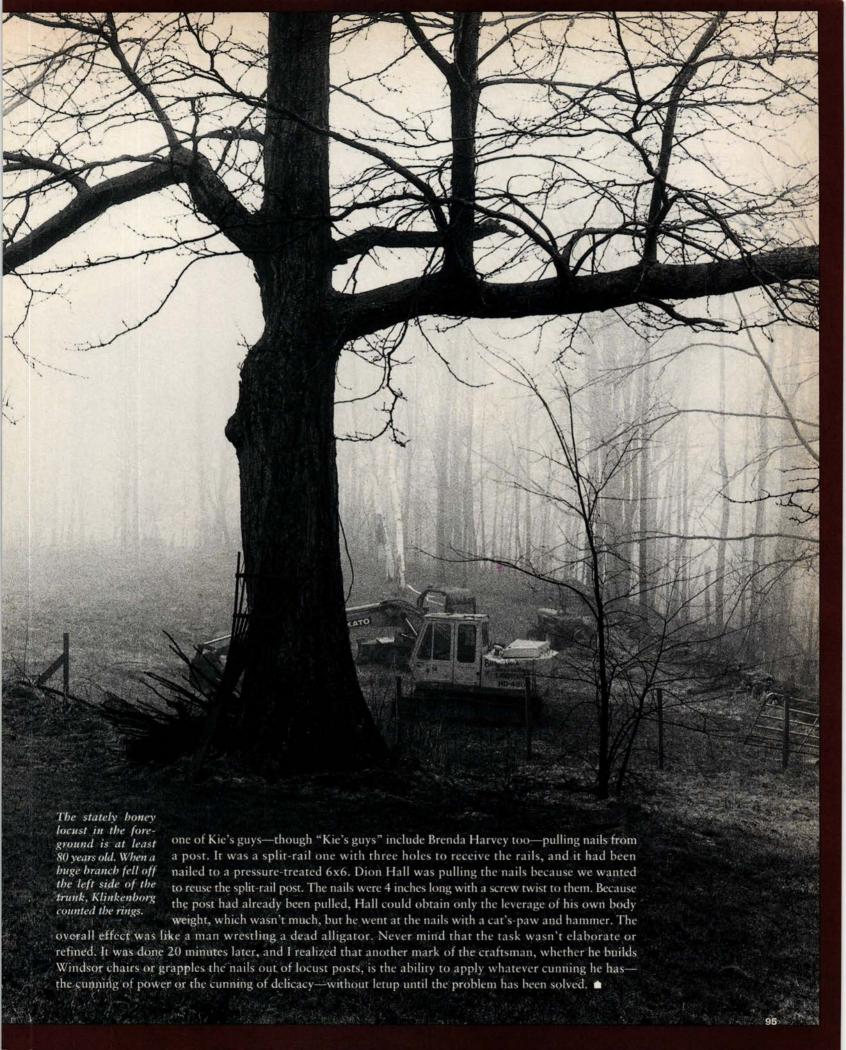
I laughed the first time I watched King pull a fence post. As easily as you would extract a sliver from the meat of your hand, the excavator's hydraulic thumb lowered to meet the claws on the bucket, squeezing the top of the post and pulling the timber, which had been driven 3 feet into the earth. I laughed at the ease of the way King's slight motions in the cab replaced all the grunting and heaving and cursing it would have cost me to remove that post myself. As it was, the rest of Billy Kie's crew was busy grunting and heaving and cursing because what the previous owner had lacked

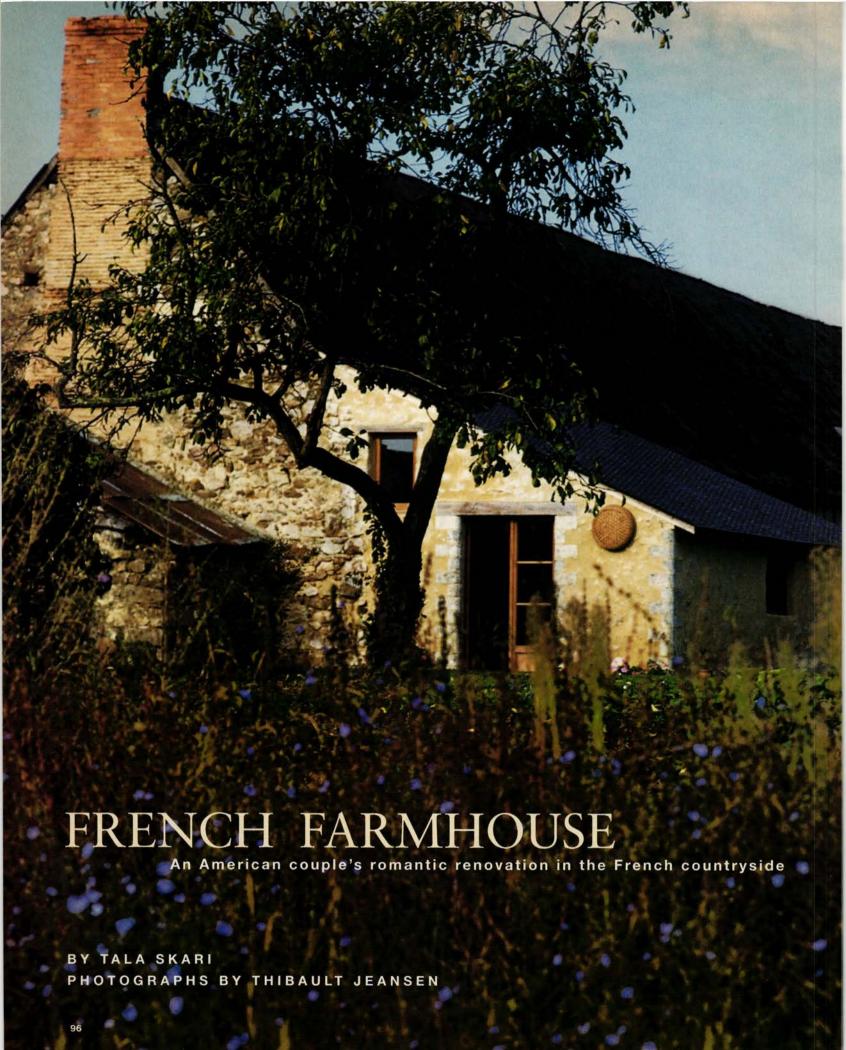
The weather-beaten stone terrace at the south side of the house needs squaring up. Then a new perennial garden will go in below. in common sense he'd more than made up for in nails and staples, which workers were removing one by one from posts and trees.

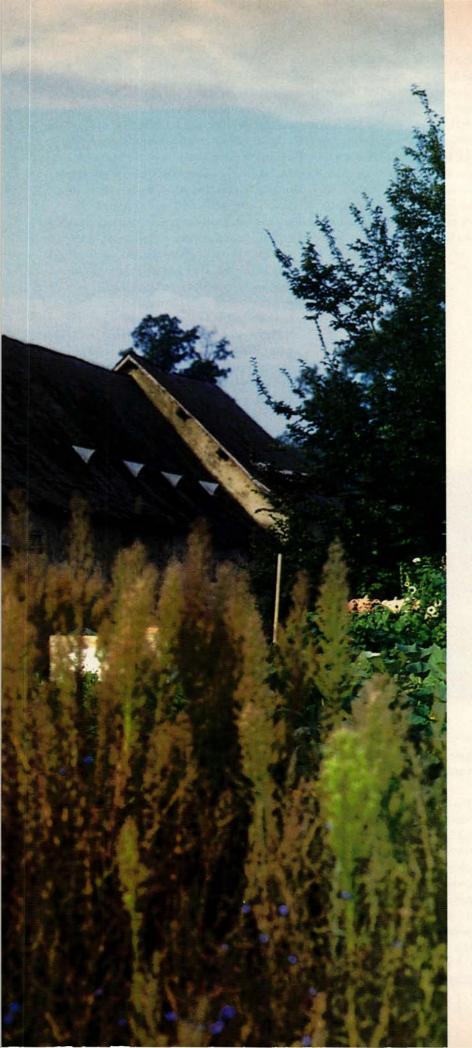
Sadly, there is no machine for that task.

A couple of days ago, I watched









When Americans Cathy Icardo and Tom Crissinger handed over 200,000 francs (about \$40,000) to a notary in the little town of Morannes, France, three years ago, they were exhilarated. For their money, they were now the owners of a rustic farmhouse in the Anjou region, complete with 21 acres of land, a dilapidated barn, a puddle pond and a pigsty. Swept away by the moment, they raced over twisting country roads, past cornfields and hedgerows until they reached their new property. "We went into what is now the kitchen, took a sledgehammer to the stone wall and broke through two feet of rock," recalls Crissinger. It took them two hours, and they finished by clawing through the hole with their bare hands, "We found a wooden lintel and doorway into the living room that the

previous owner didn't even know existed. We felt like explorers in our own house. It was so exciting," he says. That was just the first discovery in an on-site odyssey

The addition at this end of the old farmhouse was once a storage area, but is now a new kitchen graced by handcrafted windows and doors. Other recent work done using traditional techniques includes a newly tiled slate roof and the exterior walls' lime finish. The home owners are committed to renovating the house using as many authentic materials and techniques as possible.

that, in the three years since, has called for plenty of intrepid solutions-and more hard work than its owners ever imagined.

La Motte-the name means "hillock," apropos of the gentle rise on which it sits—is the picture of rustic romance. Approached via a dirt track off back roads that wind through cornfields and groves of trees, past modest farms and manors once held by the Catholic church, the long stone house unwinds into view followed by a delightfully overgrown garden, then a weathered barn, a pond and a thicket of woods beyond. Four charmingly skewed dormer windows lean from the house's steeply pitched roof above walls thick enough for a fortress, and the stable doors that used to shut in horses and cows at night hang crookedly from their hinges.

we love it," says Icardo. But what the couple really fell for was La Motte's history, the soul hidden in its old stones and oak beams. The previous owner, Roger Rezé, described the two-day wedding feast he and his wife

fect antidote. "We've never lived in a place this isolated before, but

had cooked in the brick bread oven and the milk cows (Tulipe and Arlette) they'd stabled in the midsection of the building. After 40 years there, Rezé had retired just down the road—a selling point for Icardo and Crissinger. "It was important to us to have neighbors we liked," she says. "And we liked Roger right away."

Without an abiding passion for their project, the couple might well have been daunted into giving up, or into taking an easier way

> out than the ambitious, hands-on approach they'd planned. They had a whole 3,000-squarefoot house to restore-lacking modern conveniences and suffering from assorted problems, roughly a third of it once serving as animal mangers—a project so vast "it could take a lifetime," Crissinger says. Yet when it came to fixing their priorities, they were firm about one thing: the kitchen. "We both like to cook and entertain friends, and I love to garden," says

Before work began, the dilapidated kitchen-tobe could only be reached through this outside door and had neither plumbing nor access to the house's only heat source, a wood-burning stove in the main room, marked by the chimney at left. The previous owners cooked on a tiny gas stove in one corner of the living area.

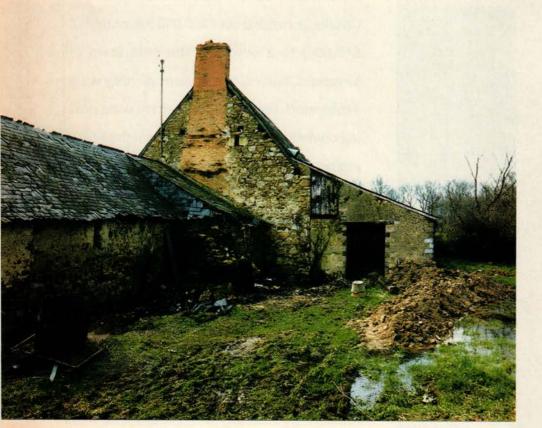
Icardo, who pores over seed catalogs in her spare moments. "We wanted a warm, comfortable kitchen where we could spend a lot of time." Crissinger envisioned an open space to can and cook-no sleek designer kitchen with everything concealed in cupboards for

him-with enough pantry shelving to store homemade preserves and a stove to accommodate, as he puts it, "a big flame and a good pot."

The path from vision to reality took numerous unexpected turns. Though the abandoned storeroom they'd chosen as their kitchen

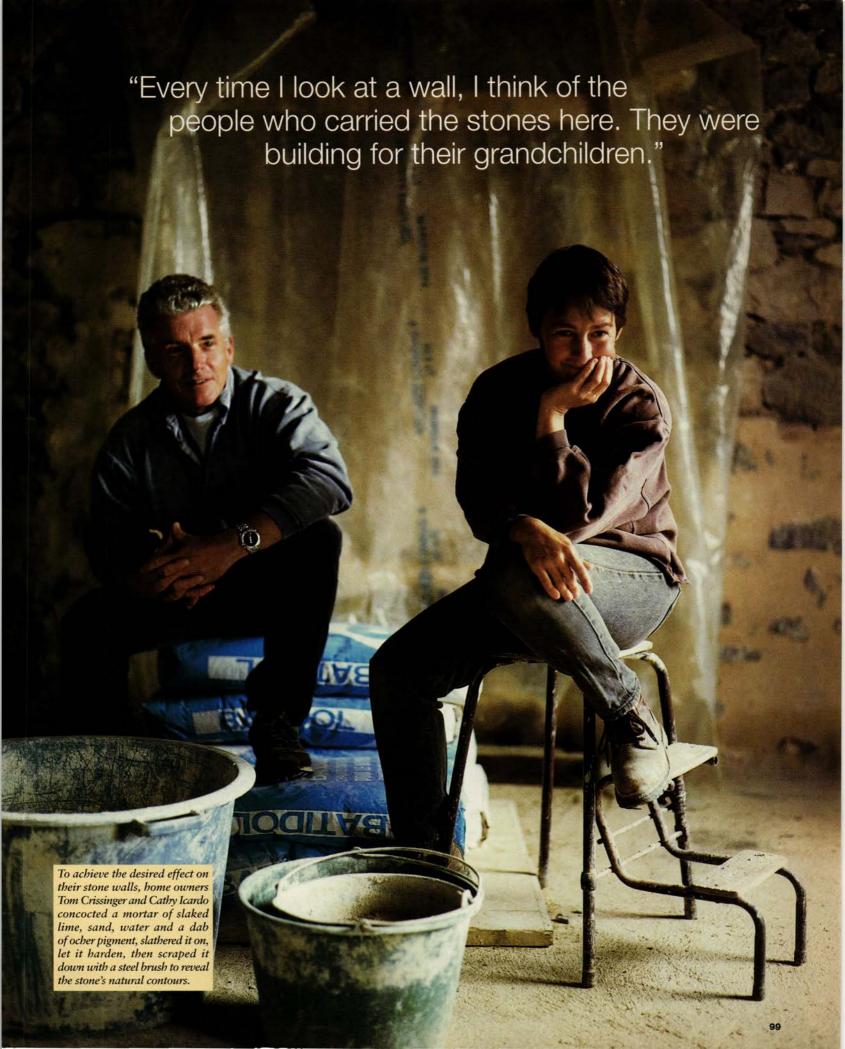
boasted direct access to the garden, it was the grimiest, wettest room in the house. Sun shone through roof holes, black mold covered the walls, and 4 inches of water stood on the packed-earth floor. Years of accumulated rubble underfoot made it nearly impossible to stand up. "We started by carting out the empty wine bottles and digging out the floor," recalls Icardo, who ended most days looking, she says, like a coal miner at the end of a long shift. That turned out to be a Herculean task: To accommodate wiring and plumbing pipes, they decided to sink the kitchen floor by 15 inches. In the meantime, they dug out the rest of the living area as well. That meant taking up 800 square feet of antique terracotta tiles and shoveling out four truckloads of dirt.

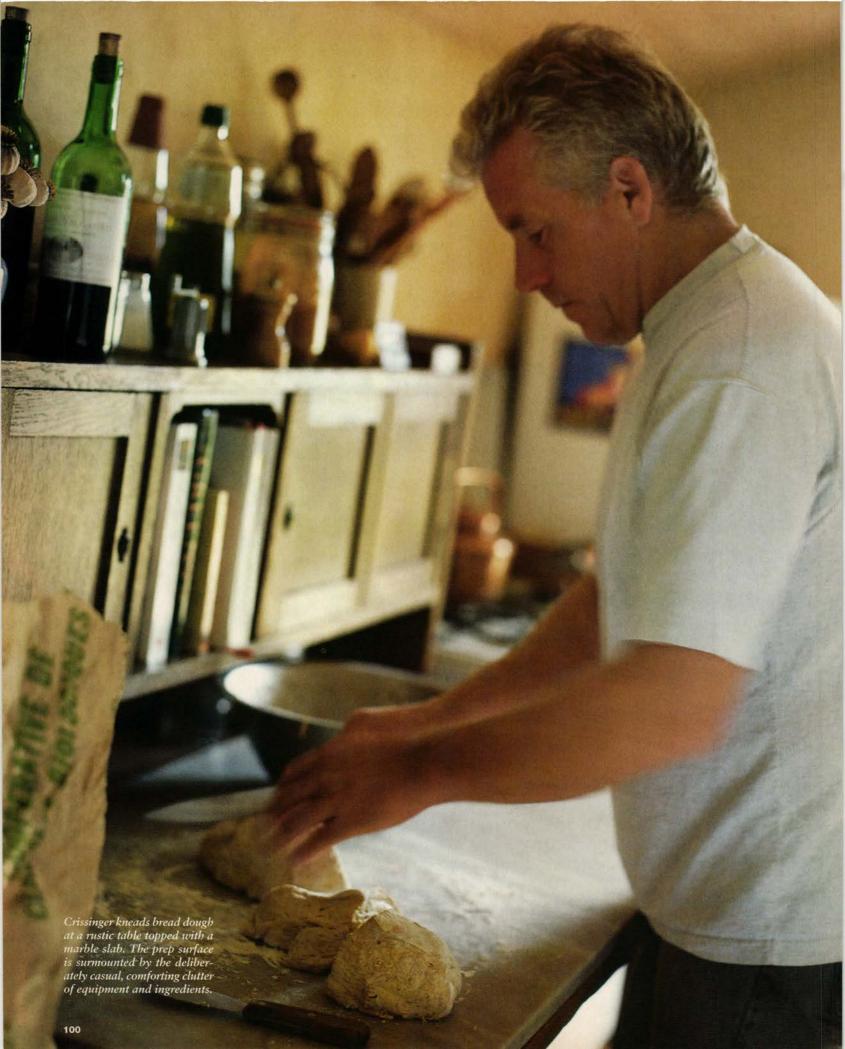
"We've got muscles on muscles," says Crissinger, flexing his biceps. "We knew that humidity was a big problem in these old farmhouses, but people wouldn't have lived with mold growing up the walls for 200 years. Something had gone wrong."



La Motte was the first property Icardo and Crissinger saw on their house hunt, and it was pretty much love at first sight-despite water dripping from the stone walls, the absence of flush toilets and cobwebs festooning the barn.

"I remember looking at the pigsty and thinking, 'That's where I'm going to put my future studio," recalls Icardo, a jewelry designer. Crissinger was more excited about La Motte's 21 acres and its private setting, sheltered by hedgerows of hawthorn and wild rose. For both, it was a far cry from the urban hustle they were used to. Icardo, a 39-year-old Californian, had been working as the art director of Bijou magazine in Paris. Crissinger, 46, had left his New York photographer's life behind to design "mostly commercial office space" for an architectural firm in Heidelberg, Germany—a grueling commute from Paris. By contrast, Morannes, the closest town to La Motte (population 1,534, with one butcher, two bakers, a sausage maker, no traffic lights), seemed like the per-





Part of the difficulty, they soon learned, was simply bad restoration. For decades, many farmhouse owners, hoping to patch crumbling facades and give a flush, modern look to their centuries-old homes, coated the walls with cement—which, unfortunately, absorbs and holds humidity. La Motte was no exception. There wasn't an exposed stone in any of the rooms; even the outside walls wore a three-foot-high gray cement skirt. With hammer and chisel the couple painstakingly chipped it all away, inside and out, revealing beautifully tapered stone "rubble" walls (each one actually a pair of stone walls built close together, the space in between filled with small rocks, earth and debris). "We knew we had rock walls, but we didn't know they were this nice," says Icardo.

Adds Crissinger, "Every time I look at a wall, I think of the people who carried the stones here. They were building for their grandchildren." However, all the couple's work failed to uncover just who those people were. La Motte's massive walls and oak beams suggest a venerable past, but they found no dated cornerstones, no engraved initials. Apart from an 1869 inscription in the barn and an 1813 map

showing La Motte, there's nothing to indicate the house's origins. Local historians suggest that the farm was probably part of a landed estate belonging to the local nobility whose feudal reign ended with the French Revolution. "It could be anything from 12th to 18th century," says Crissinger.

One thing they did know, however, was that this would not be the quick six-month fix-up they had antic-

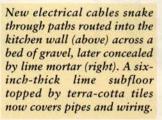
ipated. For the first year and a half, the couple commuted from a rented house nearby; then they towed in a small trailer while they worked to make the kitchen's basic structure sound. To give the room volume, they tore out the pine-slatted ceiling—it was "sagging like an old horse," says Crissinger—revealing the sharply angled roof line and creating an airy cathedral space that soars to 13 feet on the inside wall. To admit natural light and a centerpiece view of Icardo's raised-bed garden, a rambunctious mix of vegetables, herbs and flowers, they enlarged the main window and door openings, which meant dismantling the stone walls to widen the frame holes, then building them back up using handpicked fieldstones from the property.

A coffee-stained war board helped keep track of their growing todo list and middle-of-the-night inspirations—but it didn't forestall rude surprises. With winter approaching that first year, they discovered that the kitchen's aged black-slate roof leaked profusely and needed to be replaced, a specialist's job requiring a professional roofer. "That was money we'd planned for a kitchen stove," Icardo says wistfully, recalling the deluxe \$5,000 commercial model they had their hearts set on—and the "rinky-dink cheap" one they settled for. "But we decided not to skimp on things that were permanent."

Indeed, the deeper they plunged into restoring, the more committed they became to employing the techniques used by the original builders and salvaging materials from La Motte itself. For ceiling patching, they recycled *torchis*—a pungent mixture Icardo describes as "hay, mud, cow poop and a bit of horsehair"—from the pigsty. "People raised their eyebrows when we told them we were using *torchis*," says Crissinger. "That's what their grandfathers did." According to local wisdom, it's a perfect insecticide as well as a great insulator. The traditional techniques, in fact, not only proved cheaper in many cases, but also would be better for the house.

An invaluable source of practical advice was the Maisons







Paysannes de France (MPF), a small nonprofit association dedicated to the preservation of old farmhouses. Its detailed booklets offer highly opinionated advice on everything from choosing appropriate door hinges to using lime to resurface stone walls and pour floors. "They're adamant: Don't use cement," says Crissinger. "It traps humidity. Use slaked lime." That, they discovered, was easier said than done. Where cement sets within hours, lime takes days to harden and more than a year to dry completely, a curing period during which the building may settle and redistribute stresses. And they soon realized that if they banned cement, which all the local builders threw into the mix, they'd have to do the masonry work themselves. And buy their own cement (or, in this case, lime) mixer. They did both.

Whenever they couldn't recycle or restore something themselves, the couple sought out dedicated local artisans. André Morin, a wryly philosophical cabinetmaker, could hardly believe his good fortune when the couple arrived at his workshop in nearby Daumeray to order custom-made oak windows and French doors. They were very precise: Not just any old style, but handcrafted ones

based on traditional designs—down to the mortised joints, chestnut pegs and cast-steel hinges and handles. "Most people today want prefab windows, the kind you pop in," said Morin the day he arrived to fit the honey-colored frames into the kitchen's stone surrounds. "But I love this kind of restoration. It reminds me of the work I did when I first started."

When it came to electricity and plumbing, the house's basic conveniences were about as antiquated as the creaky well pump across the road. For Roger Rezé's family, a chamber pot provided relief when the great outdoors proved too chilly, while the only heat in the house came from the eight-foot-tall fireplace in the main room. Once again, the couple ventured into unexplored territory and boldly did the prep work themselves, putting in the kitchen's socket and switch boxes and sculpting electrical cable runs through the craggy stonework. To ensure that the house would be comfortably warm during the area's damp, chilly win-

ters, they opted for energy-efficient, gas-fired hot-water heat. Scouring the area, they found what they needed in nearby Angers, the region's capital: nine used cast-iron radiators of varying heights and lengths, enough—when pulled apart and reassembled—to make seven perfectly fitted ones.

But the real pièce de résistance is the burnished copper manifold fashioned by Patrick Haloupeau, a local plumber and electrician whom Crissinger describes as "an artist" and "a genius." To fit out the radiators, he cut ingoing and outgoing copper pipes, filled them with sand, then shaped them with a propane flame. Except for the work-of-art manifold visible in the utility room ("I promised him I'd polish it," says Crissinger), his handiwork lies buried in the kitchen's subfloor. His devotion to detail earned their respect, but what won their gratitude was the October day in 1997 (shortly after they'd moved into the house, taking cold baths in a cattle trough) when Patrick started up the heater and hot water began to flow through the pipes.





When slates started sliding off the roof, the owners dismantled it themselves before calling in a pro to retile it; they also consulted a local mason and are building the wall separating kitchen and utility room themselves (top). Doing away with the flat ceiling just above door level allowed them to turn a loft door into an extra window.

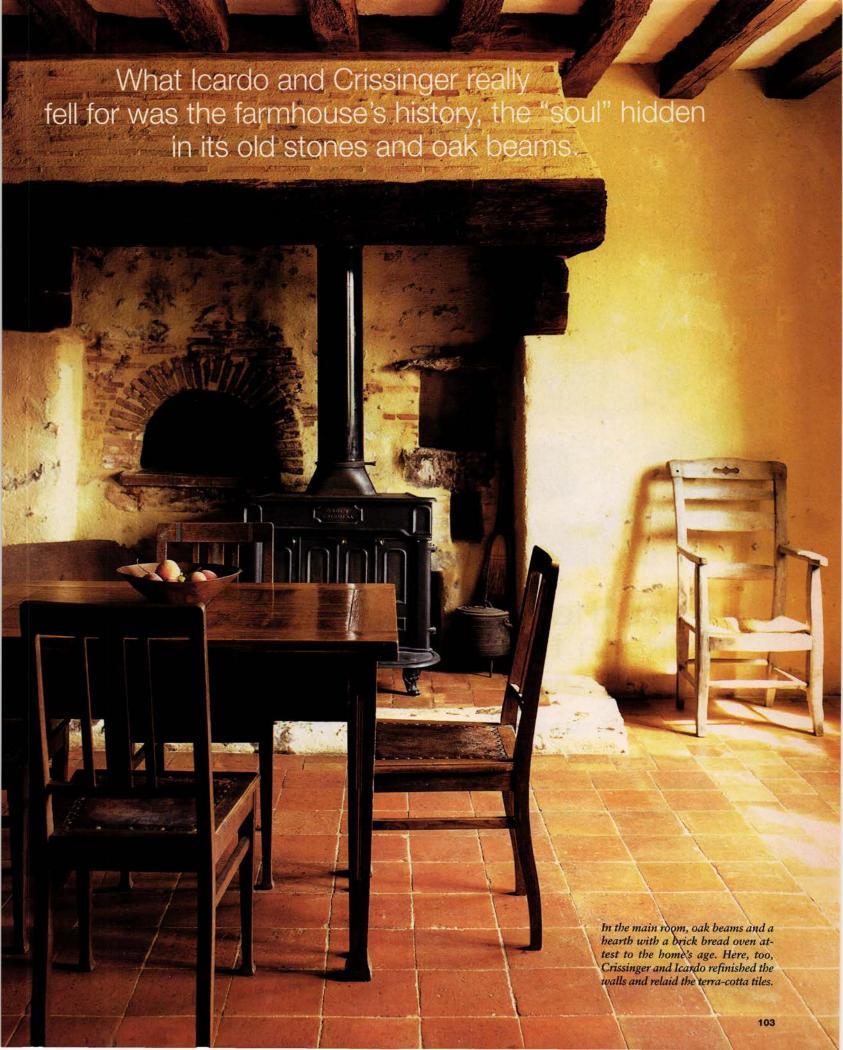
"We held our breath, then yelled, 'Whooeee! We have plumbing! We have hot water! We did it!'" recalls Crissinger.

The savory smells that have emanated from the kitchen since then are proof enough that the toil was worth it. With Rezé's help, they've learned to make rillettes, a spicy pork pâté, and to savor the region's white wines as they relax from ongoing work elsewhere in the house. The kitchen has the spare yet comfortable country feel they wanted. The 100-yearold terra-cotta floor tiles contrast warmly with the stainless-steel double sink and tiny halogen ceiling spots, while the strawcolored, lime-covered stone walls-resurfaced to mask the electrical wiring-lend a clean, light look. Local flea markets and antiques fairs have yielded a wealth of copper pots and used preserving jars, all of which are within easy reach. There's not a cabinet in sight: Gray metal shelving braces and wooden planks hold everything from crockery pots and dried pasta to

home-jarred beets and tiny, sweet garden pickles (*cornichons*). Last fall's harvest was an imaginative cornucopia, ranging from speckled burlatto beans and bull's horn peppers to Aztec sunflowers, Edward VII potatoes and purple-ruffled basil.

"And zucchinis as big as Volvos," Icardo says, laughing. "We spent so much time on the house that the garden got a little out of hand."

In a century or two, whoever owns La Motte may well be grateful that they did. In a large canning jar Crissinger and Icardo have put photos of themselves and their two cats, an old 100-franc coin, some bean seeds from the garden, a pit from the plum trees out back and a handwritten note. "We said who we were, when we restored the house, and that we hoped they would take care of it too," says Icardo. Adds Crissinger, "And we asked for their respect." Solemnly, they sealed the time capsule and buried it for future explorers to find. It's somewhere safe around the house; they won't say where. Perhaps in the old stone walls, or maybe under the nicely worn antique floor tiles.





directory

TV CLASSICS PAGE 108 · PROGRAM LISTING PAGE 112 · WHERE TO BUY IT PAGE 114



107

A Welcome Addition

An 18th-century house meets the needs of a 20th-century family

BY REBECCA REISNER



"The house was so pulled apart during the renovation that there was no plumbing," recalls home owner Terry Maitland, pictured with his wife, Sima, Norm Abram and Steve Thomas. "We chased our friends around—when they went on vacation, we stayed in their empty houses. We moved five times and then finally got a short-term rental."

Week 3 (April 3-4)

As the renovation continues at Sima and Terry Maitland's 1710 house in Acton, Massachusetts, the crew prepares to install an upgraded septic tank and the new ell's foundation. Terry Maitland chops down a slippery elm that stands in the way of progress. Herb Brockert rolls in with the heavy equipment to move rocks and soil. Later, young Eli Maitland gets a lesson in excavator operation. Beyond the fray, architect Chris Dallmus gives Steve Thomas a guided tour through a three-dimensional model of the renovated house.

Watch and learn: Marking excavation lines.

Resources: Laser level: Laser Tools Co., 3520 W. 69th St., Suite 401, Little Rock, AR 72209; 501-562-0900. Preexcavation utility checking: Dig Safe System Inc., 331 Montvale Ave., Woburn, MA 01801; 888-344-7233. Excavation contractor: Construction Services Co. Inc., 100 Gretchen La., Holliston, MA 01746; 508-429-1410. Septic contractor: G. Nichols Construction Co. Inc., 26 Jackson Dr., Acton, MA 01720; 978-263-7058. Septic tank and distribution box: E.F. Shea Concrete Products Inc., Box 520, N. Wilmington, MA 01887; 800-696-7432. Architect: Design Associates Inc., 432 Columbia St., Cambridge, MA 02141; 617-661-9082. Windows: Andersen Corp., 100 Fourth Ave. North, Bayport, MN 55003-1096; 651-439-5150.

Week 4 (April 10-11)

Sobering realizations stream in as

Norm Abram and Tom Silva get an upclose-and-personal view of the house's infrastructure. Among the discoveries: a deteriorating rubblestone foundation, a waterdamaged sill and a beam so poorly supported that Tom says it seems to "float in midair." Nonetheless, George Neuman pulls up with his concretemixing machine and starts on the footings. Steve drives to Belmont, Massachusetts, to drop in on Lauren and Dean Gallant for a look at the previous year's fall project house in all its renovated glory. Back in Acton, a truck arrives bearing a

preformed concrete foundation.

Watch and learn: Supporting a house

during sill repair. Resources: Trash storage and removal service: B.F.I. Waste Systems Inc., Box 345, Auburn, MA 01501; 508-832-9001. Excavation contractor: Construction Services Co. Inc., 100 Gretchen La., Holliston, MA 01746; 508-429-1410. Small-batch concrete delivery service: Concrete Express Inc., Box 8, Natick, MA 01760: 508-653-1512. Preformed foundation system: Superior Walls of America Ltd., Box 427, Ephrata, PA; 800-452-9255. Urethane caulk for foundation:

Bostik Inc., 211 Boston St., Middleton, MA 01949; 978-777-0100. Transit truck concrete: Middlesex Concrete, 80 Ayer Rd., Littleton, MA 01460-3054: 800-298-0088 in Massachusetts or 978-486-8800. Concrete finishers: Syd March Concrete Construction, 1455 Main St., Tewksbury. MA; 978-851-7200. Aerial lift: Shaughnessy Aerialifts, 346 D St., S. Boston, MA 02127; 617-268-3000.

Week 5 (April 17-18)

Steve arrives on-site to find a fresh load of framing lumber. With the foundation for the addition completed, Tom explains why postponing the backfill makes sense. Terry Maitland demonstrates how he protects the wooden floors during

construction. Meanwhile, Steve gets a closer look at a damaged basement beam that could spell trouble. Then Steve travels to a gorgeous 1750 house that originally served as a tavern. The restored and expanded structure includes a new kitchen designed to look old, complete with a tiger maple island. Having missed the rain in Acton, Steve returns to find Tom and Norm doing some unanticipated maintenance work.

Watch and learn: Attaching an addition.

Resources: Engineered and

dimensional lumber: Georgia-Pacific Corp., 133 Peachtree St. N.E., Atlanta, GA 30303; 800-284-5347. Tavernhouse contractor: Early New England Restorations Inc., 273 Pendleton Hill Rd., N. Stonington, CT 06359; 860-599-4393.

Week 6 (April 24-25)

The framing crew has completed the first floor of the ell, and it's time to set-with extreme care-the 1,500pound steel I beam that will support the second floor. Steve then pitches in as the whole crew works away at constructing the top level. In the cellar, Terry Maitland mixes up a small batch of concrete to form the footing of a missing steel structural column. A lead paint inspector employs the latest technology to determine toxicity, ultimately delivering a mixed review. Tom discusses how to compensate for water-damaged infrastructure. Finally, a lightning protection inspector sizes up the house for safety.

Watch and learn: Preventing new floors from squeaking.

Resources: Metal hanger nailing gun: MCN-65, Stanley-Bostitch Inc., Route 2, E. Greenwich, RI 02818; 800-556-6696. Plywood and Code Plus Building Program: American Plywood Association, Box 11700, Tacoma, WA 98411-0700; 800-838-9972. Lead paint safety testing service: Galeota Associates, Box 2053, Littleton, MA 01460; 800-425-3682 in Massachusetts or 978-456-8518. Lightning protection analysis: Underwriters Laboratories Inc., 333 Pfingsten Rd., Northbrook, IL 60062; 847-272-8800.



"Building the ell was easy—new construction always is," Steve says of the Acton addition. "The renovation got really interesting in places that old and new components had to marry. Tom Silva ran laminated beams through the old part of the house, through the windows, to connect the addition."



DREAM HOUSE HOTLINE

PHONE 800-424-0055 Call toll-free and give our operator the codes of your choice.

FAX 413-637-4343

Fax the attached card with your choices circled.

MAIL Fill out the postage-paid card and mail.



ACE BRAND PRODUCTS

Of all the product brand names in the industry, one stands above all others for quality, value and selection—Ace Brand. Visit www.acehardware.com or see the helpful hardware folks at your local Ace Hardware store.



BROAN

Solitaire Ultra Silent® bath fans offer the industry's lowest sound levels from the leader in home ventilation. Call 800-692-7626 or visit us at www.broan.com.



CABOT

For over a century, Cabot has been committed to manufacturing premium-quality wood care products for virtually every interior and exterior application. Call 800-US-STAIN, ext. 399.



Simplify Your Life.

CALIFORNIA CLOSETS

California Closets provides a complete range of quality closet, pantry, garage, home office and other storage solutions custom designed to simplify your life. Call 888-336-9702 or visit us at www.calclosets.com.



CEDAR SHAKE & SHINGLE BUREAU

CERTI-label, the highest quality available. For information on application, wind and hail resistance, insulation values, fire retardant and preservative treated products, call 604-462-8961 or www.cedarbureau.org.



FORD F-150

America's best-selling pickup for 20 years, is Built Ford Tough. Visit our website to request a catalog at www.ford.com or call 800-258-FORD.



GENERAC II

Generac designed the GENERAC II with the homeowner in mind, providing reliable automatic emergency power to your home. Visit us at www.generac.com.



HARDEN FURNITURE

Providing high-quality heirloom furniture for your home since 1844. Our free color brochure provides a rich sampling of solid wood furniture and upholstery available in a variety of styles and finishes.



IN-SINK-ERATOR

The Steamin' Hot Instant Hot Water Dispenser is a super heated water system and dispenser in one that provides 190° steaming hot water. Call 800-252-5254.

JENN-AIR

ZZZJENN-AIR

Jenn-Air appliances offer the styles, performance and features great cooks prefer. Free, call 800-JENN-AIR.



JOHNS MANVILLE

ComfortThermTM poly-encapsulated batts and rolls produce high insulating performance with less dust and itching during installation. ComfortThermTM is available for wall, sound control and under floor applications.



JVC

The JVC HM-DSR 100 is the world's first D-VHS VCR with integrated satellite receiver. Record digital video directly from satellite and playback all regular VHS tapes.



KOHLER CO.

BATH & KITCHEN IDEAS is a complete set of full-color catalogs covering baths, showers, toilets and bidets, faucets and more. Call 800-4-KOHLER, Ext. SC3, or visit www.kohlerco.com. \$8.00.



KRAFTMAID CABINETRY, INC.

Free brochures with design ideas, intelligent planning tips and quality construction standards.



LENNOX

For all your home heating and cooling needs, call 800-9-LENNOX for a local Lennox dealer near you, or visit www.DaveLennox.com.



MARVIN WINDOWS AND DOORS

If you want windows that allow you to express yourself in any size, function or style, call 800-399-6649 for a free catalog.



MAYTAG WATER HEATER

WEBER PLATINUM® SERIES II

Self-Cleaning Maytag water heaters are available with 10-year or 8-year tank warranties and provide maximum hot water output to meet the needs of any family.



Send for a complete set of product brochures, manufacturer's suggested retail prices and register for the "Grill Out Times" newsletter.



WILSONART

Wilsonart® Flooring offers high style and easy maintenance. Wilsonart® SSV™ Solid Surfacing performs like traditional solid surfacing, but costs 25-45% less. Visit www.wilsonart.com or call 800-433-3222.

12

13

HOMEOWNER'S HOTLINE

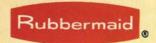
PHONE 800-424-0055 Call toll-free and give our operator the codes of your choice.

FAX 413-637-4343

Fax the attached card with your choices circled. MAIL Fill out the postage-paid card and mail.

HOME PRODUCTS

RUBBERMAID



Great ideas that will help organize every area of your home. Rubbermaid's "1,001 Solutions for Better Living". \$1 while supplies last.

SEARS HOME CENTRALSM

18



For home improvement projects, appliance repair and a whole houseful of services performed by trained specialists, call someone you know. 800-4-MY-HOME (800-469-4663).

KUBOTA TRACTORS

19



Free catalog of Kubota products for homeowners and landscapers: lawn and garden tractors, compact and mid-size utility tractors, pumps and generators.

THE FLOOD COMPANY

Restore and protect your deck and other exterior wood with quality wood care products from The Flood Company, Call 800-321-3444. Free.

LIFESTYLE

ALPO COMPLETE



Introducing new Alpo Complete. Now with natural fiber for improved digestion plus anti-oxidant vitamin protection for a long and healthy life. Visit www.friskypet.com or call 800-551-7392.

LANDS' END

22

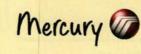


Lands' End® offers clothing for the whole family-classic styles, well made and fairly priced. And it's all "Guaranteed. Period.®" Free catalog. 800-308-4554. www.landsend.com/catalogs/225.

AUTOMOTIVE

MERCURY

23



For a free brochure featuring the innovative 1999 Mercury vehicles, please call 800-446-8888, or visit our web site at www.mercuryvehicles.com.

TOYOTA 4RUNNER

24

TOYOTA everyday

Toyota 4Runner invites you to the great outdoors. Answer the call. For more information about Toyota and the '99 4Runner, call 800-GO-TOYOTA or visit www.toyota.com.

GMC SIERRA

25



The all-new Sierra by GMC lets you take to the road with confidence and provides you with the power you need to get the job done. For more information, call 800-GMC-8782 or www.sierra99.gmc.com.

WINDOWS AND DOORS

Pozzi



HANDCRAFTED IN BEND, OREGON,"

Handcrafted in Bend, Oregon, Pozzi Wood Windows ensures unsurpassed quality and custom beauty in every window and patio door. For product literature or a dealer near you, call 800-257-9663 ext. RSTOH or visit www.pozzi.com.

KITCHEN AND BATH

DELTA FAUCET

26



Stylish, high quality plumbing products. Our exclusive Brilliance™ polished brass finish never corrodes, tarnishes or discolors. Call 800-345-DELTA or www.deltafaucet.com.

BUILDING PRODUCTS

UNITED GILSONITE LABORATORIES 27



Free brochure shows how easy it is to use DRYLOK® Masonry Waterproofer to protect basement walls and other masonry surfaces from the damaging effects of water penetration. Call 800-272-3235 or visit www.ugl.com.

BUILDING PRODUCTS



ACE ROYAL PAINTS 28

Ace manufactures an entire line of paint, stains, finishes, enamels and specialty products. Visit www.acehardware.com or see the helpful hardware folks at your local Ace Hardware store.

CLOPAY

29



Elegant design, superior construction and many styles make Clopay - America's Favorite Garage DoorsTM. To see why every minute of every day, someone buys a Clopay Garage Door, call 800-2CLOPAY (800-225-6729) or visit us at www.clopaydoor.com.

CELOTEX® PREMIUM LAMINATED SHAKES

30



Send for a free 12-page Product Selector brochure and learn more about the beauty, strength and warranty benefits of Celotex Premium Laminated Shakes.

TREX

31



It's amazing what you can dream up when you're not busy sealing or staining. Trex® Easy Care Decking™. For a book of inspiration, call 800-BUY-TREX or visit www.trex.com.

TOOLS/EQUIPMENT

SEARS - CRAFTSMAN TOOLS

32



Craftsman tools are available at Sears and Sears Hardware Stores or call 800-377-7414, 24 hours a day, seven days a week to order your free copy of the "Craftsman Power and Hand Tool" catalog

HUSQVARNA

33



For lawn and garden equipment the prosuse, send for a free catalog compliments of Husqvarna. Call 800-HUSKY-62 or visit www.husqvarna.com.

AMES

34



The leading manufacturer of innovative, premium quality, non-powered lawn and garden tools. Call 800-725-9500 for a retailer near you or visit www.ames.com.

	RESOURCES	
35	AA-ABBINGDON AFFILIATES, INC.	718-258-8333
36	The Original Tin Ceilings & Walls ACORN MANUFACTURING	800-835-0121
37	A Decorative Hardware Source A.F. Schwerd Manufacturing Co.	412-766-6322
	Wood Columns	
38	Albany Woodworks Antique Heart Pine Flooring & More	504-567-1155
39	BATHS FROM THE PAST, INC. Elegance in Porcelain and Brass	800-697-3871
40	CINDER WHIT & COMPANY Porches, Stairways, Wood Turnings	800-527-9064
41	CLASSIC GUTTER SYSTEMS "Olde World" Style Gutters & Downspouts	616-382-2700
42	COLORWORKS CARPET	800-443-8460
43	Top Quality Carpet Controlled Energy	800-642-3199
44	Tankless Gas Water Heater COTTAGE LANE ACCENTS	888-244-8880
	Lighting, Doors & Cabinets, Accessories, Gifts CROWNPOINT CABINETRY	800-999-4994
45	Handcrafted To The Finest Quality ENDLESS POOLS	800-732-8660
	Swim At Home	
46	F & S MANUFACTURING Concrete Construction Tube Footing Forms	800-934-0393
47	Fine Paints of Europe Schreuder Paints & Omega Brushes	800-332-1556
48	GORILLA GLUE Bonds Wood, Stone, Metal & More	800-966-3458
49	GRANVILLE MFG. QUARTERSAWN CLAPBOARD Siding, Trim, Flooring & Roofing	802-767-4747
50	HARDWARE BATH & MORE	800-760-3278
51	Your Source For Hardware JANNOCK VINYL	800-473-3623
52	Maintenance Free Vinyl KODIAK	800-K-Kodiak
	Environmentally Safe Pressure-Treated Wood LINDAL CEDAR HOMES	800-426-0536
53	Custom Designed Cedar Homes Nu-Wal	
	Restoration Products	800-247-3932
54	REJUVENATION LAMP & FIXTURE CO. Lighting Fixtures	888-343-8548
55	RESEARCH PRODUCTS/BLANKENSHIP Incinolet - First Ever Incinerator Toilet	800-527-5551
56	ROYAL CROWN LTD. Brook Deck Systems - Vinyl Deck	800-488-5246
57	S & S MILLS CARPET Buy Direct From The Mill & Save	800-392-6893
58	SALTER INDUSTRIES	610-631-1360
59	Spiral Stair Kits Southern Wood Floor	888-488-PINE
60	Hardwoods & Floors Spiral Stairs of America	800-422-3700
61	Spiral Stairs STADLER	800-370-3122
62	Radiant Heating & Snowmelting	
	Stairways, Inc. Stairways	800-231-0793
63	Convertible Sunroom	PORCH.COM/HSE
	Timberlane Woodcrafters Handcrafted Shutters	800-250-2221
64	THE IRON SHOP Spiral Stair Kits	800-523-7427
65	THOS. MOSER CABINETMAKERS Cabinets, Furniture	800-708-9703
66	TRADE SECRETS	800-272-0021
67	Home Improvement Products UNICO	800-527-0896
68	Central Heating And/Or Central Air XYPEX CHEMICAL CORPORATION	888-443-7922
69	Concrete Waterproofing Made Easy YESTERTEC www	YESTERTEC.COM
VAT.(50)	Manufacturers of Kitchen workstation furnitu	

ALABAMA

WBIQ, Thu. 8:30 p.m., Sat. 8 p.m. WCFT, Sun. 6:30 a.m.

WISU, Sun. 6:30 a.m.

DEMOPOLIS

WIIQ, Thu. 8:30 p.m., Sat. 8 p.m.

WDIQ, Thu. 8:30 p.m., Sat. 8 p.m.

FLORENCE

WFIQ, Thu. 8:30 p.m., Sat. 8 p.m.

HUNTSVILLE WHIQ, Thu. 8:30 p.m., Sat. 8 p.m. • WYLE, Sat. 5 p.m.

LOUISVILLE

WGIQ, Thu. 8:30 p.m., Sat, 8:30 p.m.

MOBILE

WALA, Sat. 5 a.m. WEIQ, Thu. 8:30 p.m., Sat. 8 p.m.

MONTGOMERY

WAIQ, Thu. 8:30 p.m., Sat. 8 p.m.

MOUNT CHEAHA

WCIQ, Thu. 8:30 p.m., Sat. 8 p.m.

ALASKA

ANCHORAGE

KAKM, Mon. 6 p.m. Thu. 8:30 p.m., Sat. 8:30 a.m. KIMO, Sun. 3 p.m.

FAIRBANKS

KUAC, Fri. 8 p.m., Sat. 8 a.m.

· KATN, Sun. 3 p.m.

IUNEAU

KTOO, Fri. 8 p.m., Sat. 8 a.m. · KJUD, Sun. 3 p.m

ARIZONA

PHOENIX

KAET, Thu. 2 p.m. and 7:30 p.m., Sat. 10 a.m. and 5 p.m.

NNXV, Sun. 10 a.m.

TUCSON

F

KUAS, Sat. 11 a.m. and 6:30 p.m. KUAT, Sat. 11 a.m. and 6:30 p.m. o KTTU, Sat. 9 a.m.

ARKANSAS

ARKADELPHIA KETG, Sat. 12:30 p.m.

FAYETTEVILLE

KAFT, Sat. 12:30 p.m.

JONESBORO KTEJ, Sat. 12:30 p.m.

LITTLE ROCK KETS, Sat. 12:30 p.m.

KTHV, Sun. 10:30 a.m.

MOUNTAIN VIEW

KEMV, Sat. 12:30 p.m

CALIFORNIA

BAKERSFIELD

KUVI, Tues, 1:30 a.m.,

Sat. 7 a.m. CHICO

• KRCR, Sun. 5 p.m. FUREKA

KEET, Wed. 7:30 p.m.,

Sat. 10:30 a.m. • KAEF, Sun. 5 p.m.

FRESNO KFSN, Fri. 5 a.m.

KVPT, Sat. 9:30 a.m., Sun. 7 p.m.

HUNTINGTON BEACH KOCE, Sat. 4:30 p.m., Tues. 8 p.m.

LOS ANGELES KCET, Sat. 5:30 p.m.

• KABC, Sun. 6 a.m.

MONTEREY/SALINAS

KCBA, Sun. 8:30 a.m

PALM SPRINGS

KPSP, Sun. 8 a.m

REDDING

112

KIXE, Sat. 10-30 a.m.

ROHNERT PARK

KRCB, Sun. 7:30 p.m., Wed. noon SACRAMENTO KVIE, Thu. 8 p.m., Sat. 8:30 a.m.

SAN BERNARDINO KVCR, Thu, 7 o.m.

SAN DIEGO

KPBS, Sar. 11:30 a.m. KGTV, Sun. 11:30 a.m

SAN FRANCISCO

KQED, Sat. 5 p.n KPIX, Sun. 4:30 p.m.

SAN JOSE

KTEH, Sat. 3 p.m.,

Sun. 4:30 p.m. SAN MATEO

KCSM, Tues. 6:30 p.m., Sun. 10 a.m.

SANTA BARRARA

KSBY, Sun. 6 a.m.

COLORADO

BOULDER

KBDI, Wed. 3:30 a.m. and 5:30 p.m., Sat. 5:30 p.m., Sun. 4 p.m.

COLORADO SPRINGS KRDO, Sun. 11:30 a.m.

KRMA, Sat. 2 p.m., Sun. 5:30 p.m. · KCNC, Sun. 1 a.m.

GRAND JUNCTION

KICT, Sat. 1 p.m

PUEBLO

KTSC, Thu. 7:30 p.m., Sat. 2:30 p.m.

CONNECTICUT

FAIRFIELD

WEDW, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.

HARTFORD

WEDH, Thu, 11:30 p.m., Fri, noon,

■ WESB Sat 6:30 a m

NEW HAVEN WEDY, Thu. 11:30 p.m., Fri. noon. Sat. 7 p.m., Sun. 10:30 a.m.

NORWICH WEDN, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.

DISTRICT OF COLUMBIA

WRC, Sun. 5:30 a.m.

and 1:30 p.m.

FLORIDA BONITA SPRINGS

 WGCU, Sat. 12 p.m., 12:30 p.m., Sat. 1:30 p.m., Sun. 5 p.m.

DAYTONA BEACH

WCEU, Tue. 8 p.m.,

Sat. 5:30 p.m.

FORT MYERS WTVK, Sat. 5:30 a.m.

GAINESVILLE WUFT, Sat. 9:30 a.m.,

1:30 p.m.

WCJB, Sat. 2 p.m. IACKSONVILLE

 WIXT, Sat. 4:30 a.m. WICT, Sat, noon

MIAMI

WLRN, Sun. 10 a.m.

WPBT, Sat. 11 a.m. WBZL, Sat. 4:30 a.m.

ORLANDO

WKCF, Sat. 4 a.m. WMFE, Sat. 9 a.m. and 1 p.m., Sun. 9 a.m.

PENSACOLA

WSRE, Sat. 12:30 p.m. and 6 p.m.

SARASOTA

WWSB Sun: 11:30 a.m.

TALLAHASSEE

WFSU, Sar. 1:30 p.m.

and 6 p.m. TAMPA

WEDU, Sat. 11:30 a.m.

WUSF, Wed. 9 p.m., Sun. 5:30 p.m. • WTVT, Sat. 6 a.m.

WEST PALM BEACH WPTV, Sun. 6 a.m., 12:30 p.m.

GEORGIA

ALBANY

WGVP, Sun. 9 a.m.

ATLANTA

WGTV, Thu. 8:30 p.m., Sat. 5:30 p.m., Sun. 7 p.m. WPBA, Mon. 8 p.m., Wed. 2 p.m.,

Sat. 6 p.m.

WXIA, Sat. 5 a.m. and 2:30 p.m

CHATSWORTH

WCLP, Thu. 8:30 p.m., Sat. 5:30 p.m., Sun. 7 p.m.

COCHRAN

WDCO, Thu. 8:30 p.m., Sat. 5:30 p.m., Sun. 7 p.m. COLUMBUS

WJSP, Thu. 8:30 p.m. Sat. 5:30 p.m., Sun. 7 p.m.

DAWSON WACS, Thu. 8:30 p.m.

Sat. 5:30 p.m., Sun. 7 p.m.

WMAZ, Sat, 1 p.m

PELHAM

WABW, Thu. 8:30 p.m., Sar. 5:30 p.m., Sun. 8 p.m.

SAVANNAH WVAN, Thu. 8:30 p.m.,

Sat. 5:30 p.m., Sun. 7 p.m. • WTOC, Sat. 2 a.m.

WAYCROSS WXGA, Thu. 8:30 p.m., Sat. 5:30 p.m., Sun. 7 p.m

WRENS WCES, Thu. 8:30 p.m., Sat. 5:30 p.m., Sun. 7 p.m.

HAWAII

HONOLULU

KHET, Sat. 7:30 a.m. KHNL, Sat. 4:30 p.m. WAILUKU KMFB, Sat. 7:30 a m

IDAHO

ROISE

KAID, Sun. 4:30 p.m.

 KTRV, Sun. 6:30 a.m. COEUR D'ALENE

KCDT, Sun. 3:30 p.m. MOSCOW

KUID, Sun. 3:30 p.m. POCATELLO

KISU, Sun. 4:30 p.m.

TWIN FALLS

KIPT, Sun. 4:30 p.m.

ILLINOIS CARRONDALE

WSIU, Thu. 7 p.m., Fri. 12:30 p.m., Sat. 12:30 p.m

CHAMPAIGN/URBANA WAND, Fri. 5:30 a.m.
 WILL, Thu. 7:30 p.m.,

Sun. 3:30 p.m.

CHARLESTON

WEIU, Sat. 8:30 p.m. CHICAGO

WTTW, Tue. 7:30 p.m., Thu. 1:30 a.m. WFLD, Sat. 6:30 a.m.

JACKSONVILLE

WSEC, Thu. 10 p.m. Sun. 1:30 p.m.

MACOMB

WMEC, Thu, 10 p.m., Sun. 1:30 p.m.

WQPT, Tue, 7 p.m., Sat. 5:30 p.m.

WUSI, Thu. 7 p.m., Fri. 12:30 p.m., Sat. 12:30 p.m.

OUINCY

PEORIA WTVP, Fri. 5:30 a.m., Sar. 12:30 p.m WHOI, Fri. 5:30 a.m.

WQEC, Thu. 10 p.m.,

Sun. 1:30 p.m.

WTVO, Sat. 6:30 p.m.

SPRINGFIELD

WICS, Sar. 7:30 a.m.

INDIANA

BLOOMINGTON WTIU, Thu. 11 p.m.

EVANSVILLE

and 6 p.m.

FORT WAYNE

INDIANAPOLIS WFYI, Sat. 10 a.m., Sun. 6 p.m. • WALV, Sat. 9:30 a.m.

WTHR, Sun. 6:30 a.m.

MERRILLVILLE WYIN, Thu. 7 p.m., Sun. 3:30 p.m.

WIPB, Sup. 4:30 p.m.

SOUTH BEND

 WBND, Sun. 7:30 a.m. WNIT, Wed. 7 p.m., Sat. 2 p.m.

WTWO, Sun, 6 a.m.

CEDAR RAPIDS

KWWL, Sun. 10 a.m.

COUNCIL BLUFFS KBIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

Sat. 5:30 p.m.

• WQAD, Sun. 11 a.m. KDIN, Fri. 6:30 p.m.,

KTIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

KIIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

MASON CITY

KYIN, Fri. 6:30 p.m. Sat. 1:30 p.m.

RED OAK

Sat. 1:30 p.m.

SIOUX CITY

WATERLOO

KRIN, Fri. 6:30 n.m.

Sat. 1:30 p.m. KANSAS

Sat. 12:30 p.m.

KSWK, Thu, 7 p.m., Sat. 12:30 p.m.

KTWU, Sat. 9:30 a.m. WICHITA KPTS, Sat. 10 a.m.,

ASHLAND WKAS, Sun, 5 p.m.

and 6:30 p.m WBKO, Sun. 6:30 a.m. WCVN, Sun. 5 p.m.

WKZT, Sun. 5 p.m HAZARD

Sat. 12:30 p.m.

WNIN, Sat. 12:30 p.m.

WFIE, Sun. 6 a.m.

WFWA, Sat. 10 a.m. WFIE, Sun. 6 a.m

MUNCIE

TERRE HAUTE

VINCENNES WVUT, Sat. 12:30 p.m.

IOWA

DAVENPORT KQCT, Tue. 7 p.m.

DES MOINES

Sat. 1:30 p.m. • WHO, Sat. 5 a.m.,

FORT DODGE

IOWA CITY

KHIN, Fri. 6:30 p.m.,

KSIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

BUNKER HILL KOOD, Thu. 7 p.m.,

TOPEKA KSNT, Sat. 6 a.m.

KSNW, Sat. 8:30 a.m.

KENTUCKY

BOWLING GREEN WKGB, Sun. 4 p.m. WKYU, Tue, 1 p.m.

COVINGTON ELIZABETHTOWN

WKHA, Sun. 5 p.m.



LEXINGTON WKLE, Sun 5 p.m.

WTVQ, Sat. 6 a.m.

LOUISVILLE

WKMJ, Fri. 7:30 p.m. WKPC, Sun. 5 p.m.

 WAVE, Sat. 6:30 a.m. MADISONVILLE

WKMA, Sun. 5 p.m. MOREHEAD

WKMR, Sun. 5 p.m.

MURRAY WKMU, Sun. 5 p.m.

OWENSBORO WKOH, Sun, 4 p.m.

OWENTON WKON, Sun. 5 p.m.

SOMERSET

ALEXANDRIA

PADUCAH WKPD, Sun. 5 p.m

WKPL Sun, 5 p.m.

WDKA, Sun. 11 a.m. PIKEVILLE

WGVK, Thu, 8:30 p.m., WKSO, Sun. 5 p.m.

LOUISIANA

WCMW, Sat. 2:30 p.m. KLPA, Sun. 10 a.m. BATON ROUGE MARQUETTE

KLPB, Sun. 10 a.m. KWBJ, Sun. 3 p.m. MOUNT PLEASANT WCMU, Sat. 2:30 p.m LAFAYETTE

LAKE CHARLES KLTL, Sun. 10 a.m

KLTM, Son. 10 a.m. NEW ORLEANS WYES, Sat. 8:30 a.m. WVUE, Sat. 6 a.m.

KLPB, Sun. 10 a.m.

SHREVEPORT KLTS, Sun. 10 a.m.

MONROE

 KTBS, Sun. 6:30 a.m. MAINE

WMEB, Sat. 1:30 p.m. CALAIS

WMED, Sat. 1:30 p.m. LEWISTON WCBB, Sat. 1:30 p.m.

PORTLAND WMFA Sat 1:30 p.m.

WXBL, Sun. 6 a.m. PRESQUE ISLE

WMEM, Sat. 1:30 p.m. MARYLAND

WMPT, Sat. 4:30 p.m.

WPXT, Sun. 8:30 a.m.

ANNAPOLIS Sun. 6:30 p.m. BALTIMORE

WMPB, Sat. 4:30 p.m., Sun. 6:30 p.m.

• WMAR, Sat. 11:30 a.m.

WFPT, Sat. 4:30 p.m.,

Sun. 6:30 p.m HAGERSTOWN Sun. 6:30 p.m.

FREDERICK

OAKLAND WGPT, Sar, 4:30 p.m., Sun. 6:30 p.m. SALISBURY WCPB, Sat. 4:30 p.m.,

WWPB, Sat. 4:30 p.m.,

MASSACHUSETTS BOSTON WGBH, Thu. 8 p.m., Sat. 5:30 p.m. WGBX, Sun, 9 a.m.

WFXT, Sun. 10 a.m.

Sun. 6:30 p.m.

SPRINGFIELD ALPENA

WCML, Sat. 2:30 p.m.

WGBY, Thu. 8 p.m., Sat. 5:30 p.m.

BAD AXE WUCX, Tue. 12:30 p.m., Sun. 5 p.m.

CADILLAC

WCMV, Sat. 2:30 p.m.

WWTV/WWUP, Sun. 10:30 a.m.

DETROIT WTVS, Thu. 8:30 p.m.,

Fri. 1 a.m., Sat. 10 a.m. WDIV, Sat. 6:30 a.m.

EAST LANSING WKAR, Thu. 9 p.m.,

Sat. 1:30 p.m., Sun. 5 p.m. FLINT

WFUM, Thu, 9:30 p.m., Sat. 1:30

WEYL Sun. 10-30 a.m.

GRAND RAPIDS WGVU, Thu. 8:30 p.m.

Sat. 10 a.m. WLLA, Sar. 2:30 p.m. KALAMAZOO

Sat. 10 a.m. LANSING

WILX, Sat. 6 a.m. MANISTEE

WNMU, Sat. 1:30 p.m.

UNIVERSITY CENTER

WUCM, Tue. 12:30 p.m., Sun, 5 p.m. MINNESOTA

APPLETON

KSMN, Sat. 12:30 p.m., Thu, 8 p.m. KWCM, Sat. 12:30 p.m., Thu. 8 p.m.

AUSTIN KSMQ, Thu. 7 p.m., Sat. 12:30 p.m. BEMIDJI

BRAINERD

DULUTH

KAWB, Thu. 7:30 p.m., Sar. 12:30 p.m.

Sat. 12:30 p.m.

KAWE, Thu. 7:30 p.m.,

WDSE, Sat. 6:30 p.m., Sun 9-30 a.m. ROCHESTER KAAL Sun. 7:30 a.m. ST. PAUL/MINNEAPOLIS

KTCA, Wed. 7:30 p.m., Sat. 6:30 p.m.

 KSAX, Sat. 6:30 a.m. KRWF, Sat. 6:30 a.m. MISSISSIPPI

KSTP, Sar. 6:30 a.m.

WMAH, Sat. 6:30 p.m. BOONEVILLE WMAE, Sat. 6:30 p.m.

WMAU, Sat. 6:30 p.m.

COLUMBUS/TUPELO WCBI, Fri. 5:30 a.m. GREENWOOD

IACKSON

OXFORD

WMPN, Sat. 6:30 p.m. MERIDIAN WMAW, Sat. 6:30 p.m.

WMAB, Sat. 6:30 p.m.

WMAV, Sat. 6:30 p.m.

WMAO, Sat. 6:30 p.m.

MISSOURI COLUMBIA

MISSISSIPPI STATE

• KRCG, Sun. 5 a.m. JOPLIN KOAM, Sat. 5 a.m. KOZJ, Sat. 12:30 p.m.

*CHECK YOUR LOCAL LISTINGS

National underwriters on PBS are:

Insurance Companie

Krylon Brands

Hardware Company Hardware

State Farm

ST. LOUIS

KETC, Wed. 12:30 p.m., Sat. 6:30

KTVL Sat. 12:30 p.m.

SEDALIA

KMOS, Sat. 12:30 p.m.

SPRINGFIELD

KOZK, Sat. 12:30 p.m.

KSPR, Sat. 6 a.m.

MONTANA

BILLINGS KULR/KYUS, Sun. 9:30 a.m.

BOZEMAN

KUSM, Wed. 11:30 p.m., Sat. 11:30 a.m.

MISSOULA

KUFM, Wed. 11:30 p.m., Sat. 11:30 a.m.

NEBRASKA

ALLIANCE NETV, Sat. 10 a.m. and 5:30 p.m.

BASSETT

NETV, Sat. 10 a.m. and 5:30 p.m.

HASTINGS NETV, Sat. 10 a.m. and 5:30 p.m.

LEXINGTON KLNE, Sat. 10 a.m. and 5:30 p.m.

LINCOLN

NETV, Sat. 10 a.m. and 5:30 p.m

· KHAS, Sat. 5 p.m.

MERRIMAN NORFOLK

NETV, Sat. 10 a.m. and 5:30 p.m.

NETV, Sat. 10 a.m. and 5:30 p.m.

NORTH PLATTE

NETV, Sat. 10 a.m. and 5:30 p.m.

OMAHA

WOWT, Fri. 5 a.m.,

NETV, Sat. 10 a.m. and 5:30 p.m.

NEVADA

LAS VEGAS

KLVX, Sat. 9 a.m. and 12:30 p.m.,

KTNV, Sun. 8:30 a.m.

RENO

KNPB, Sat. 10:30 a.m.,

KAME, Sat. 10 a.m.

NEW HAMPSHIRE

WENH, Thu. 8:30 p.m.,

Sun. 10 a.m.

KEENE

WEKW, Thu. 8:30 p.m., Sun, 10 a.m.

LITTLETON

WLED, Thu. 8:30 p.m., Sun. 10 a.m.

MANCHESTER

WMUR, Sat. 6 a.m.

NEW JERSEY

CAMDEN

WNJS, Thu. 8 p.m., Sat. 8 p.m., Sun. 5:30 p.m

MONTCLAIR

WNIN, Thu. 8 p.m., Sat. 8 p.m., Sun. 5:30 p.m.

NEW BRUNSWICK

WNJB, Thu. 8 p.m., Sat. 8 p.m., Sun. 5:30 p.m.

TRENTON

WNIT, Thu. 8 p.m., Sat. 8 p.m., Sun. 5:30 p.m.

NEW MEXICO

ALBUQUERQUE

KNME, Sun. 7 a.m. and 10 a.m., Thu. 7 p.m. ■ KOB, Sun. 6:30 a.m.

LAS CRUCES

KRWG, Sar. 11:30 a.m.

PORTALES

KENW, Wed. 10:30 p.m., Sat. 4 p.m.

NEW YORK

ALBANY

WXXA, Fri. 1:30 a.m.,

BINGHAMTON WSKG, Sar. 8 a.m., Sun. 7 p.m.

WBNG, Sat. 6:30 a.m.

RUFFALO WNED, Sat. 6:30 p.m.

WNEQ, Sun. 7 p.m. WIVB, Sat. 6 a.m.

ELMIRA

· WYDC

LONG ISLAND

WLIW Sat. 10:30 a.m. Sun. 8 p.m.

NEW YORK CITY

WNET, Sat. 5:30 p.m. WCBS, Sun. 7:30 a.m.

NORWOOD WNPI, Sat. 10:30 a.m.

PLATTSBURGH

WCFE, Sun. 11:30 a.m.

ROCHESTER WXXI, Sat. 10:30 a.m., Sun. 5:30

WHEC, Sun. 6 a.m.

SCHENECTADY WMHT, Sar. 10:30 a.m.

WMHO, Sun. 9:30 a.m.

SYRACUSE

WCNY, Sat. 10:30 a.m. WSTM, Sun. 8 a.m.

WATERTOWN

WNPE, Sat. 10:30 a.m.

NORTH CAROLINA

ASHEVILLE

WUNF, Sat. 5:30 p.m., Sun. 9 a.m.

CHAPEL HILL

WUNC, Sat. 5:30 p.m., Sun. 9 a.m.

CHARLOTTE

WAXN, Sun. 12:30 p.m.

 WSOC, Sat. 6:30 a.m. WTVI, Thu. 8 p.m., Sat. 5 p.m.,

Sun. 11 a.m. WUNG, Sat. 5:30 p.m., Sun. 9 a.m.

COLUMBIA

WUND, Sat. 5:30 p.m.,

Thu. 8 p.m.

GREENSBORO

WGHP, Sat. 6:30 a.m.

GREENVILLE

WUNK, Sat. 5:30 p.m., Sun. 9 a.m. WLOS, Sat. 7 a.m.

IACKSONVILLE

WUNM, Sat. 5:30 p.m., Sun. 9 a.m.

LINVILLE WUNE, Sat. 5:30 p.m., Sun. 9 a.m.

LUMBERTON WUNU, Sat. 5:30 p.m., Sun. 9 a.m.

RALEIGH WTVD, Sun. 6:30 a.m.

ROANOKE RAPIDS

WUNP, Sat. 5:30 p.m., Sun. 9 a.m.

WILMINGTON

WUNJ, Sat. 5:30 p.m., Sun. 9 a.m.

WINSTON-SALEM WUNL, Sat. 5:30 p.m., Sun. 9 a.m.

NORTH DAKOTA

BISMARCK

KBME, Thu. 7 p.m., Sat. 6 p.m. DICKINSON

KDSE, Thu. 7 p.m., Sat. 6 p.m. FLIENDALE

KJRE, Thu. 7 p.m., Sat. 6 p.m. FARGO

KFME, Thu. 7 p.m., Sat. 6 p.m.

WDAY, Sun. 6:30 a.m.
 WDAZ, Sun. 6:30 a.m.

MINOT

GRAND FORKS KGFE, Thu. 7 p.m., Sat. 6 p.m. KSRE, Thu. 7 p.m., Sat. 6 p.m. WILLISTON

KWSE, Thu. 7 p.m., Sat. 6 p.m.

OHIO

AKRON WEAO, Sat. 10:30 a.m and 5 p.m., Sun. 4 p.m.

ATHENS

WOUB, Sat. 5 p.m.

BOWLING GREEN

 WBKO, Sun. 6:30 a.m. WBGU, Sat. 1:30 p.m.,

Mon. 3 p.m. CAMBRIDGE

WOUC, Sat. 5 p.m.

CINCINNATI WCET, Thu. 8 p.m., Sat. 9 a.m. and 6 p.m.

 WCPO, Sun. 9:30 a.m. CLEVELAND

WVIZ. Sar. 1 p.m. Sun. 12:30 p.m.

WEWS, Sun. 6 a.m. COLUMBUS

WOSU, Thu. 8 p.m., Sat. 4:30 p.m. WSYX, Sun. 9:30 a.m.

DAYTON

WPTD, Thu. 8 p.m., Sat. 9:30 a.m. WHIO, Sat. 5:30 a.m.

OXFORD

Sun. 12:30 p.m. PORTSMOUTH

WPBO, Thu. 8 p.m., Sat. 4:30 p.m.

TOLEDO WGTE, Thu. 8 p.m.,

WPTO, Mon. 7:30 p.m.

Sat. 1 p.m., Sun. 1 p.m. WTVG, Sun. 7 a.m.

WHEELING (W.V.) • WTRF

YOUNGSTOWN WNEO, Sat. 10:30 a.m. and 5 p.m.,

Sun 4 n WFMJ, Sun. 10 a.m.

OKLAHOMA

CHEYENNE KWET, Sat. 9:30 a.m. and 12:30 p.m.

EUFAULA

KOET, Sat. 9:30 a.m. and 12:30 p.m. OKLAHOMA CITY

KETA, Sar. 9:30 a.m. and 12:30 p.m.

KPSG, Sat. 9:30 a.m.

KOED, Sat. 9:30 a.m.

and 12:30 p.m. ■ KTUL Sun 12:30 p.m.

OREGON

KOAB, Thu. 8 p.m.,

Sat. 5 p.m.

CORVALLIS KOAC, Thu. 8 p.m.,

Sat. 5 p.m.

EUGENE KEPB, Thu. 8 p.m., Sat. 5 p.m.

• KMTR, Sun, 9 a.m.

KLAMATH FALLS KFTS, Thu. 8 p.m., Sat. 10:30 a.m.

LA GRANDE KTVR, Thu. 8 p.m., Sat. 5 p.m.

MEDFORD

KSYS, Thu. 8 p.m., KOBI/KOTI, Sun. 4 p.m.

PORTLAND KOPB. Thu. 8 p.m.,

Sat. 5 p.m. KATU, Sat. 5:30 a.m., Sun. 12:30 p.m. PENNSYLVANIA

Sat. 12:30 p.m.

ALLENTOWN WLVT, Fri. 7:30 p.m.,

WOLN, Sat, 6:30 p.m.

WIET, Sat. 6:30 a.m.

WFXP, Sun. 6:30 a.m.

HARRISBURG WITE, Thu. 8 p.m.,

Sat. 9 a.m. and 6 p.m WGAL, Sun. 11:30 a.m.

IOHNSTOWN WATM, Sun. 10:30 a.m

PHILADELPHIA WHYY, Sat. 11 a.m. and 6 p.m.,

Sun. 7 p.m.

WTXF, Sat. 5 a.m.

PITTSBURGH KDKA, Fri. 5:30 a.m.

WQED, Sat. 5 p.m. WQEX, Sat. 5 p.m.

PITTSTON WVIA, Thu. 8 p.m.

Sat. 5 p.m. and 5:30 p.m.

UNIVERSITY PARK WPSX, Sat. 9 a.m. and 5:30 p.m., Sun. 4:30 p.m.

WILKES-BARRE WILF, Sun. 10 a.m.

RHODE ISLAND

PROVIDENCE WSBE, Tue. 8:30 p.m., Sun. 6 p.m. WLNE, Thu. 1:30 a.m.

SOUTH CAROLINA

ALLENDALE WEBA, Sat. 4 p.m

BEAUFORT

WJWJ, Sat. 4 p.m. CHARLESTON WCSC, Sat, 5:30 a.m.

WITV, Sat. 4 p.m. COLUMBIA

 WLTX, Sat. 5:30 a.m. WRLK, Sat. 4 p.m.

CONWAY WHMC, Sat. 4 p.m

FLORENCE/MYRTLE BEACH WJPM, Sat. 4 p.m. • WPDE, Sun. 7 a.m.

GREENVILLE WNTV, Sat. 4 p.m.

GREENWOOD

WNEH, Sat. 4 p.m. ROCK HILL

WNSC, Sat. 4 p.m. SPARTANBURG

WRET, Sat. 4 p.m.

SUMTER

WRIA, Sat. 4 p.m. SOUTH DAKOTA ABERDEEN

KDSD, Sat. 4 p.m.

BROOKINGS KESD, Sat. 4 p.m.

EAGLE BUTTE

KPSD, Sat. 4 p.m LOWRY

KQSD, Sat. 4 p.m MARTIN

KZSD, Sat. 4 p.m.

RAPID CITY

PIERRE KTSD, Sat. 4 p.m.

KBHE, Sat. 4 p.m. KCLO, Sat. 4 p.m. SIOUX FALLS

KCSD, Sat. 4 p.m · KELO, Sat. 5 p.m. VERMILLION

KUSD, Sat. 4 p.m. TENNESSEE

CHATTANOOGA

COOKEVILLE

This Old House is a production of WGBH Boston

WDNN, Sat. 11 a.m. WTCI, Sat. 1:30 p.m.

WCTE, Sat. 12:30 p.m. KNOXVILLE WKOP, Sat. 1:30 p.m. WSJK, Sat. 1:30 p.m.

WATE, Sat. 5:30 a.m.

WLJT, Thu, 9:30 p.m., Sat. 12:30 p.m.

LEXINGTON-MARTIN

MEMPHIS

WKNO, Thu. 7 p.m., Sat. 9:30 a.m.

WPTY, Sat. 5 a.m.

NASHVILLE

WDCN, Sat. 4:30 p.m. WKRN, Sat. 5:30 a.m.

WKAG, Sun. 10 a.m.

TRI-CITIES WKPT/WAPK, Sat. 10:30 a.m.

TEXAS

AMARILLO KACV, Sat. 12:30 p.m.

 KCPN, Sat. 10 a.m. AUSTIN

KLRU, Sat. 5 p.m. • KTBC, Sat. 7:30 a.m.

· KVC, Sun. 5 a.m. BEAUMONT

 KBMT, Sat. 5:30 a.m. COLLEGE STATION

KAMU, Sat. 12:30 p.m., Mon. 10 p.m., Wed. 2 p.m.

CORPUS CHRISTI

KEDT, Sat. 12:30 p.m. and 10 p.m. KRIS, Sat. 11:30 a.m.

DALLAS/FORT WORTH

KERA, Sat. 9 a.m., 6:30 p.m. KDFI, Sun. 10:30 a.m. EL PASO

KCOS, Sat. 5 p.m. HARLINGEN

KMBH, Sat. 12:30 p.m. KVEO, Sun. 6 a.m

HOUSTON KUHT, Sun, 11:30 a.m. KTRK, Sun. 11 a.m.

KILLEEN KNCT, Sat. 12:30 p.m., Sun. 9:30

LUBBOCK KTXT, Thu, noon,

Sat. 12:30 p.m. KLBK, Sun. 5 p.m. **ODESSA**

KOCV, Sun. 12:30 p.m. SAN ANTONIO

KLRN, Sat. 1:30 p.m. TYLER

KLPN, Sat. 10 a.m.

WACO KCTF, Mon. 12:30 p.m., Sat. 6:30 p.m.

KXXV, Sun. noon and 12:30 p.m.

HATU PROVO

KBYU, Sat. 9:30 a.m., Wed. 11 p.m.

SALT LAKE CITY

KUED, Sat. 8 a.m. and 5 p.m. KTVX, Sun. 11 a.m. VERMONT

BURLINGTON WETK, Thu. 8 p.m., Sat. 11 a.m. WCAX, Sun. 8:30 a.m.

Sat. 11 a.m. ST. JOHNSBURY

RUTLAND

WVTB, Thu. 8 p.m., Sat. 11 a.m. WINDSOR WVTA, Thu. 8 p.m.,

WVER, Thu, 8 p.m.,

CHARLOTTESVILLE WHTJ, Sat. 8:30 a.m. FALLS CHURCH

VIRGINIA

WNVT, Sat. 2:30 p.m. HARRISONBURG WVPT, Sat. 1:30 p.m. WVPY, Sat. 1:30 p.m.

WASHINGTON

Sat. 12:30 p.m. and 5:30 p.m. PULLMAN

Wed. 7:30 a.m., Sat. 2 p.m.

Sat. 2 p.m., Sun. 4:30 p.m.

KIRO, Sun. noon SPOKANE

TACOMA KBTC, Thu. 7 p.m.,

WSWP, Sat. 1:30 p.m.

· WOAY CHARLESTON

HUNTINGTON WPBY, Sat. 1:30 p.m.

WNPB, Sat. 1:30 p.m.

WISCONSIN

GREEN BAY

Sun. 4 p.m. WFRV Sun. 5:30 a.m.

LA CROSSE WEAU, Sun. 9 a.m.

MADISON WHA, Wed, 7:30 p.m., Sun, 4 p.m

MENOMONIE Sun. 4 p.m.

MILWAUKEE

WMVS, Thu. 7:30 p.m.,

WHWC, Wed, 7:30 p.m.

WAUSAU WHRM, Wed. 7:30 p.m., Sun. 4 p.m. • WJFW, Sun. 10:30 a.m. WYOMING

RIVERTON

KCWC, Sat. 5 p.m.

WMSY, Fri. 11 p.m.,

Sat. 1:30 p.m.

NORFOLK WHRO, Sat. 8:30 a.m. and 2 p.m.

 WVEC, Sat. 7:30 a.m. NORTON

MARION

WSBN, Fri. 11 p.m.,

Sat. 1:30 p.m.

RICHMOND WCVE, Sat. 8:30 a.m.

WCVW, Fri. 8:30 p.m. WTVR Sat 6 a.m.

ROANOKE WBRA, Fri. 11 p.m.,

Sat. 1:30 p.m. WSLS, Sat. 6:30 a.m.

CENTRALIA KCKA, Thu. 7 p.m.

KWSU, Mon. 7:30 p.m.,

RICHLAND KTNW, Thu. 7 p.m.,

SEATTLE KCTS, Sun. 5 p.m.

KSPS, Sat. 9:30 a.m., Sun. 5:30 p.m. • KXLY, Sun. 9:30 a.m.

Sat. 12:30 p.m. and 5:30 p.m.

YAKIMA KYVE, Sun. 5 p.m. WEST VIRGINIA

BECKLEY BLUEFIELD

WCHS, Sun. 6 a.m.

MORGANTOWN

WHEELING WTRF

WPNE, Wed. 7:30 p.m.,

WHI A. Wed. 7:30 p.m. Sun. 4 p.m.

 WISC, Sat. 6:30 a.m. WKOW, Sun. 6 a.m.

Sat. 8:30 a.m. WTMJ, Sun. 6 a.m. PARK FALLS WLEF, Wed. 7:30 p.m., Sun. 4 p.m.

S

H

E

D

U

CHOOSE YOUR COLOR CAREFULLY.

BECAUSE IT'S NOT GOING ANYWHERE FOR QUITE SOME TIME.

Flood Semi-Transparent Deck & Siding Stain comes in 8 beautiful pre-mixed colors and 27 wonderful custom colors. Colors that are guaranteed not to fade or peel for 3 years on decks, and 5 years on siding.



In fact, nothing lasts longer than Flood. So be sure to pick a color you really, really like. To learn more, call the wood care experts.

1-800-321-3444.

Flood

HOW WOOD SHOULD BE TREATED.™

©1999 The Flood Co. www.floodco.com Se habla español.

Pp. 14-15



Kudos: The A20-F is a fractional height gauge for setting extremely accurate (to within plus or minus 0.002 inches) blade and bit heights on power tools. Gauges are also available in decimal and metric scales. AngleWright makes two other measuring tools: an adjustable triangle and a precision miter guide. The adjustable triangle, for setting angles on a radial arm saw or table saw, is accurate to 0.003 inches. The precision miter guide can be set to 90 degrees or 45 degrees with one fifteenth of a degree accuracy. The height gauges are \$132 each. The triangle is \$109. The miter guide is \$84. Available from the AngleWright Tool Co., Box 25632, Los Angeles, CA 90025; 310-471-7432.

Concrete: The Homeowner's Guide to Building with Concrete, Brick & Stone, \$14.95, Rodale Press, 1988.

Useless.

Useful.





Take Your Basement From Damp and Dingy to Dry and Cheery In One Weekend.

DRYLOK® Masonry Waterproofer beautifies and protects basement walls against the damaging effects of water seepage. So when you're ready to turn an ugly

basement into attractive living space, use DRYLOK or new LATEX-BASE DRYLOK, the masonry waterproofing paint that's guaranteed to stop water. For a free brochure and the dealer nearest you, call 1-800-272-3235. www.uglproducts.com

INVLOK WATERPROOFER WATERPOOFER WATERPOOFF WATERPOOFF

OUTTAKES



This One's on the House: AmeriCares HomeFront, 161 Cherry Street, New Canaan, Conn., 06840; 800-887-4673; www.americares.org.

Aloha, again: Kalaupapa National Historical Park, Box 2222, Kalaupapa, HI 96742; 808-567-6802.

Calendar: April 10—Lansing Housing Fair, Lansing, Michigan; 517-485-9100. April 16—National Kitchen and Bath Association Industry Show, Orlando, Florida; 313-792-6619.

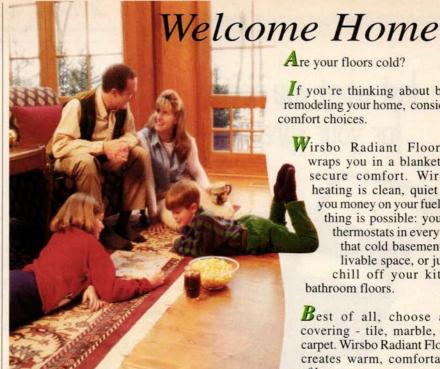
WGBH Educational Foundation does not endorse any product or service mentioned or advertised in this magazine.

ASK NORM p. 29



Microcrystalline wax: Renaissance Wax, Cutlery Specialties, 22 Morris La., Great Neck, NY 11024; 516-829-5899. Conservator's Wax, \$7.50 for 125 ml, Lee Valley & Veritas, Box 1780, Ogdensburg, NY 13669-6780; 800-871-8158; www.leevalley.com.

Metal Roofing Alliance: 888-638-2576. Canvas wall covering: Rory Brennan, Preservation Plastering, 33 E. Putney Brook Rd., Putney, VT 05346; 802 387 4623.



Are your floors cold?

If you're thinking about building or remodeling your home, consider all your comfort choices.

Wirsbo Radiant Floor Heating wraps you in a blanket of warm, secure comfort. Wirsbo floor heating is clean, quiet and saves you money on your fuel bills. Anything is possible: you can place thermostats in every room, turn that cold basement into cozy livable space, or just take the chill off your kitchen and bathroom floors.

Best of all, choose any floor covering - tile, marble, wood and carpet. Wirsbo Radiant Floor Heating creates warm, comfortable floors of beauty.

Let Wirsbo Welcome You Home To Comfort! Visit our website www.wirsbo.com for more information.



world leader in hydronic systems

5925 148th STREET WEST • APPLE VALLEY, MN 55124 • (612) 891-2000 • FAX (612) 891-2008 FOR YOUR AREA SALES REPRESENTATIVE CALL 1-800-321-4PEX

Copyright @ 1999 Wirsbo Company, Printed in the United States

TRANSFORMATIONS pp. 33-36



Architect: Bechtel Frank Erickson Architects, 1840 Massachusetts Avenue, Lexington, MA, 02141; 781-862-3313.

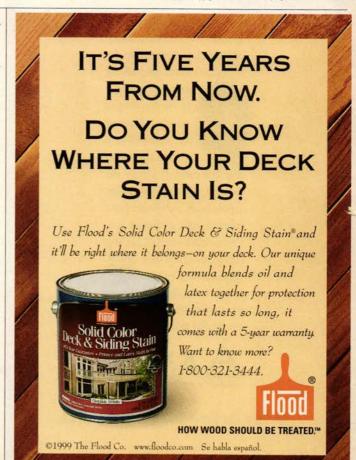
Contractor: Silva Brothers; 781-863-1962.

Tiler: Ferrante Tile, 9 Charlemont Road, Medford, MA, 02155; 781-396-6327.

Bath Accessories: The Company Store Catalogue; 800-289-8508.

Wallpaper Hanger: Normand St. Marie, 322 Nashua Road, Dracut, MA 01826; 978-957-0555.

Wallpaper: South Hampton Floral from the Ralph Lauren Home Collection; available at the Waltham Wallpaper and Paint Corp., 591-593 Main Street, Waltham, MA; 781-893-3732.





Just what you need for your spread.



Our innovative new combination spreader is a drop and a broadcast spreader rolled into one. So it can cover any size yard or



dial with memory allows you to mark specific settings for repeat usage. And aside from being versatile, it's durable, too. Comes fully assembled. For best results, use lawn care products with Polyon.

Call 1-800-725-9500 or visit us at www.ames.com to find the retailer that's nearest you.



We Take The Hard Work Out Of Yard Work.

©1998 Ames Lawn & Garden Tools

directory

BY DESIGN



Robert A.M. Stern Architects, New York, NY; 212-967-5100. Bill Kaufman, Wesketch Architecture, Liberty Corner, NJ; 908-647-8200. Rick Bechtel, Bechtel Frank Erickson Architects Inc., Lexington, MA; 781-862-3313.

MATERIALS pp. 47-49



Finishes expert: John Dee at John W. Dee Painting & Decorating, Box 1415, Concord, MA 01742.

Polyurethanes (and walnut stain): Minwax Co. Inc., Saddle River, NJ; 201-818-7500.

Paste filler: The Bartley Collection, Easton, MD; 800-227-8539. Shellac flakes: H. Behlen & Brothers, Amsterdam, NY. Available through: Woodcraft; 800-535-4482; Klingspor; 800-228-0000; Garrett Wade; 800-221-2942; Merit Industries; 800-856-4441; Rockler; 800-279-4441.

Liquid shellac: Wm Zinsser Co., Somerset, NJ; 732-469-8100. For more information: *The Woodfinishing Book* by Michael Dresdner, The Taunton Press, Newtown, CT; 800-283-7252.

LUXURIES pp. 51-54



Mosaics Designer: Michael R. Golden Design, 37 West 20th Street, New York, NY 10011; 212-645-3001.

Installer: Kostas Partsinevelos, Craft Marble Works, 481Valley Road, Clark, NJ 07066-1905; 732-381-4009.

Mosaics: New Ravenna Mosaics Inc., Box 1000, Exmore, VA 23350; for local showrooms call 757-442-3379. Waterworks, 469 Broome Street, New York, NY 10013; 212-966-0605.

MAINTENANCE pp. 56-57



Jaeger Overhead Door, 2322 Morris Ave., Union, NJ 07083; 908-686-0073.

FINANCES pp. 59-60



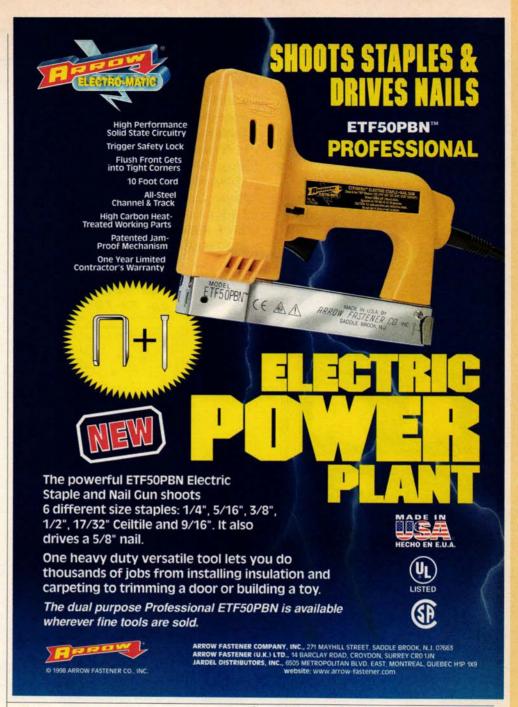
American Land Title Association, 1828 L Street NW, Suite 705, Washington, DC, 20036; 202-296-3671; 800-787-2582; Web address, www.alta.org

TECHNOLOGY pp. 63-65



Electrician: Allen Gallant, Gallant Electric; 781-893-4636.

Design: Doreen Le May Madden, LL,



CLC, the Lighting Design Group,; 617-254-0700.

Grand Central Terminal renovation project: Richard Renfro, architectural lighting designer, Renfro Design Group, 18 W. 21st St., New York, NY 10010; 212-229-9990.

Fiber optic lighting: Lucifer Lighting Co., 414 Live Oak St., San Antonio, TX, 78202; 800-879-9797.

EXTRAS pp. 67-68



Landscaping contractor: K & R Tree and Landscape, 6 Park Drive, Burlington, MA 01803; 781-272-6104.

Hydroseeding: All Star Landscape Design & Construction, 8 Corey Lane, Arlington,

"You Stand in Your Own Light." John Heywood





re-created lighting for period homes. Authentic details. Authentic materials. No shortcuts. Late Victorian. Arts & Crafts. Neoclassic. Art Deco. Affordable fixtures finished and tailored to your specifications. Since 1977.

Request our FREE 76-page catalogue.

REJUVENATION LAMP & FIXTURE CO.

2550 N.W. Nicolai Street Portland, Oregon 97210

Toll-free: 1-888-3-GETLIT (888-343-8548) Toll-free fax: 1-800-LAMPFAX (526-7329) www.rejuvenation.com

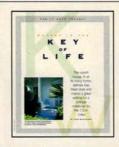
directory

MA 02174; 781-643-5755.

Seed: Lofts Seed, Inc., Box 26223, Winston-Salem, NC 27114; 800-526-3890.

Further reading: The Chemical-Free Lawn by Warren Schultz, 1996, \$14.95, Rodale Press, 33 E. Minor St., Emmaus, PA 18098; 800-914-9363. A Man's Turf: The Perfect Lawn by Warren Schultz, May, 1999, \$35, Clarkson Potter/Publishers, 201 E. 50th St., New York, NY 10022; 800-726-0600.

KEY WEST pp. 73-79



Gingerbread: Hansen & Bringle Cabinets and Millwork, 5750 Second Avenue, Key West, FL 33040; 305-294-4279.

Architect: Michael Miller Architecture & Design, 517 Duval Street, Suite 200, Key West, FL 33040; 310-294-7687.

Preservationist: George Born, Historic Florida Keys Foundation, 510 Greene Street, Key West, FL 53040. For more information on Key West contact 800-FLA-KEYS or visit www.fla-keys.com, the official Web site for Key West and the Florida Keys. You may also enjoy Joy Williams' *The Florida Keys*, \$14 in paperback, Random House, 1987.

DREAM HOUSE pp. 80-85



Builder: Country Club Homes Inc., New Canaan, CT; 203-966-5550.

Architect: Robert A.M. Stern Architects,

New York, NY; 212-967-5100. Cedar

Restoration Inc., 1508 Humphrey Ave., Birmingham, MI 48009; 248-540-2870. Red cedar shingles: 18-in. #1 Perfection, G&R Cedar Ltd., Box 83, Matsqui, BC V4X 3R2; 604-826-8000.

For further information: Cedar Shake & Shingle Bureau, Box 1178, Sumas, WA 98295; 604-462-8961; www.cedarbureau.org.

Mesh drainage membrane: Cedar Breather, Benjamin Obdyke Inc., 65 Steamboat Dr., Warminster, PA 18974; 800-346-7655.

pp. 86-90



Butterflies: Jeffrey Glassberg, North American Butterfly Association, 4 Delaware Road, Morristown, NJ; 973-285-0907; www.naba.org.

Meadows: Larry Weaner, 804 Bethlehem Pike, Erdenheim, PA 19038; 215-836-1051.

Ousbon Bateman, Emerald Thumb, 7 Fox Hollow Road, Rhinebeck, NY 12572; 914-876-3611.

Field and brush mower: DR 46 14-horsepower all-terrain field and brush mower, Country Home Products, Meigs Road, Vergennes, VT; 802-877-1200. Price varies according to seasonal discounts.

Forestry and landscaping equipment: Bill Beam, Eastern Saws, 373 Hicksville Rd., Stanfordville, NY; 914-868-1325.

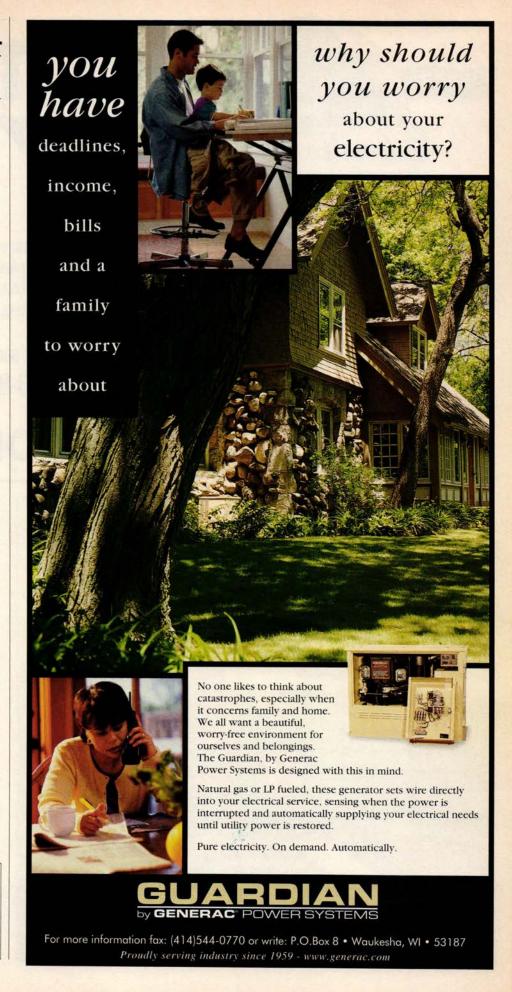
Meadow grass and wildflower seeds:
Available through Bowman's Hill Wildflower Preserve (for Eastern species),
Box 685, New Hope, PA 18938; 215-862-2924. Prairie Nursery (for Midwestern and Western species), Box 306,
Westfield, Wisconsin 53964; 800-476-9453; www.prairienursery.com.

POSTER pp. 105-106



1. Modeling, 80 teeth, 33/8-inch diameter, \$14.95, MicroMark; 800-225-1066. 2. Trim, 36 teeth, ATB grind, 43/8-inch diameter, \$38, Freud; 800-472-7307. 3. Diamond masonry, diamond grit, dry, 5-inch, \$46, Tenryu America; 800-951-7297. 4. Cordless, carbide teeth, 53/8inch, DeWalt; 800-762-6672. 5. Abrasive metal, aluminum oxide grit, 7-inch, \$4, Black & Decker; 800-762-6672. 6. Remodeling, 18 carbide teeth, ATB grind, 71/4-inch, DeWalt. 7. Wet, diamond grit, 7-inch, \$81, MKD; 800-421-5830. 8. Decking: 16 carbide teeth, FT grind, 71/4-inch, \$23, Freud. 9. Abrasive masonry, fiberglass reinforced, 71/4-inch, \$3, Norton Company; 800-543-4335. 10. Nonferrous metal, 58 carbide teeth, TCG grind, 8-inch, \$82, Freud. 11. Dado, 6 inner chippers and 2 outer, 24-tooth carbide blades, 8-inch, \$179, Jesada Tools; 800-531-5559. 12. Brush cutter, 32 steel teeth, 9-inch, \$40, Tenryu. 13. Melamine, 80 carbide teeth, ATB grind, 10-inch, \$138.75, Amana Tool Corp.; 800-445-0077. 14. Plywood, steel teeth, 10-inch, DeWalt. 15. Ripping, 24 carbide teeth, FT grind, 10-inch, \$58.65, Jesada. 16. Crosscut, 80 carbide teeth, ATB grind, 10-inch, \$115, Freud. 17. Combination: 1035 Budke, 50 carbide teeth, ATB & R grind, 10-inch, \$45, Systimatic; 800-426-000. 18. Planer, 3381, hollow ground, 90 steel teeth, 12-inch, DeWalt.

PRICES SHOWN ARE MANUFACTURERS' SUGGESTED
RETAIL PRICES AT PRESS TIME OR THE AMOUNT
THIS OLD HOUSE ACTUALLY PAID AT RETAIL.
PRICES, PRODUCT NUMBERS AND AVAILABILITY
MAY CHANGE AT ANY TIME.





The Only Time Tested **Proven Polyurethane**

Longest Shelf Life & Working Time Waterproof · Shortest Cure Time · Solvent Free Bonds Wood, Stone, Metal, Ceramics, Plastics, & More

Now At Your Local Hardware/Home Center If not, tell the big ape who runs the place to get it for you.

A portion of every sale of Gorilla Glue has been and always will be donated to The Gorilla Foundation.

1-800-966-3458 Ph · 1-800-522-7553 Fax Lutz File & Tool Co. • 3929 Virginia Ave., Cincinnati OH 45227

ORIGINAL FORMULA • ENVIRONMENT FRIENDLY



SAVINGS with an emphasis on service to professional builders and contractors. Buy direct from Dalton, Georgia. COLORWORKS CARPET, your complete carpet source with satisfaction guaranteed.

Call for FREE samples. 1-800-443-8460

Vixen Hill Shutters Standing the Test of Time.

- Mortise & Tenon Construction
- · Fine Grained Western Red Cedar
- Forged & Wrought Iron Hardware
- Decorative Panel Cut-outs 10+ Styles
- Overlap Edge Rabbeting
- · 18 Standard Styles Plus... **Board & Batten and Archtop**
- Custom Rail Locations
- Copper Capping
- · All Factory Direct Orders

tall for your catalog. 800-423-2766

Vixen Hill • Dept# TOH8 Main Street Elverson, Pa. 19520





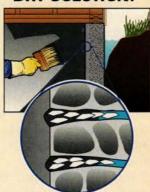






www.VixenHill.com

WET BASEMENT? DRY SOLUTION!



Concrete Waterproofing by Crystallization"

Penetrates and plugs the pores Non-toxic

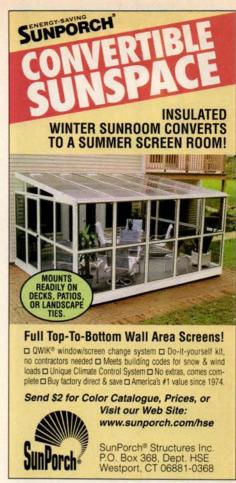
Used by professionals worldwide! Now available for do-it-yourself application

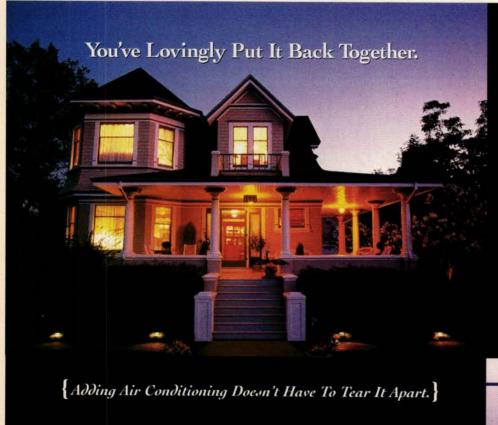
For information call: 888 443 7722 E-mail: info@xypex.com











With the Unico System, you can fit high performance air comfort into your old house without affecting aesthetics or architectural integrity.

The system's flexible mini-ducts fit behind walls and ceilings, virtually eliminating the need for soffits. The Unico System is unquestionably the finest new air comfort system for old houses.



The Unico System's small, subtle outlets are barely noticeable. They deliver the most even,

For complete information on the Unico System, call 1-800-527-0896 or visit Unico on the worldwide web at www.unicosystem.com.

The Unico System[®]

5

5

8

R

Swim at Home™



Think Of It As A Treadmill For Swimmers!

Swim or exercise against a smooth current adjustable to any speed in a unique pool measuring only 8' x 15'. Enjoy the fun and convenience of the world's best exercise at home year 'round. Ideal for swimming, water aerobics and rehabilitation. Compact size makes the dream of pool ownership practical in small spaces. The Endless Pool™ is simple to maintain economical to run, and easy to install inside or outdoors. New system reduces chlorine use by 90%. Free Video!

Free Video! Call 800-233-0741, Ext. 517

Visit our web site at www.endlesspools.com or write Endless Pools, Inc. 200 E Dutton Mill Rd Dept. 517 Aston, PA 19014





We Can Solve Your Paint Removal Problems!

PANNISHAVER?

The Most Effective, Efficient and Ecologically
Safe Paint Stripping System Available

- Strips one square foot of paint in 15 seconds,
- Retrieves stripped debris into vacuum systems.
 Can also be used for lead paint removal.,
- · Eliminates the need for chemicals, sandblasting or heat removal.

SANDER VAC

Dust-free sanding indoor and out.

AMERICAN-INTERNATIONAL TOOL IND., INC. 129-B Fletcher Avenue, Cranston, RI 02920

(401) 942-7855 1-800-932-5872









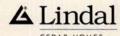


PLAN YOUR DREAM HOME.

Whatever your vision of a dream home is, Lindal Cedar Homes can bring it to life. Our experienced dealers will help you every step of the way. Start making your dream come true. Call for the name of a dealer near you.

Call 1-800-426-0536 for your free idea kit.

Order our Planbook for \$11.95 plus \$3 s&h.



www.lindal.com P.O. Box 24426, Dept. MP-4, Seartle, WA, USA 98124

Feast for the Eyes



Tilt-out storage bins.

Apothecary drawers.

Wainscoting panels.

Handsome Shaker styling.

Quality handcrafted workmanship.

A feast for the eyes, all from your friends at Crown Point Cabinetry.

CROWNDOINT

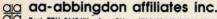
Period styling. Handcrafted to the finest quality. 153 Charlestown Road • PO Box 1560 Claremont, NH • 03743
Phone: 800-999-4994 • Fax: 800-370-1218
http://www.crown-point.com

8





- Steel & Pre-painted white
- Stainless steel for backsplashes
- 13 Cornice styles Pre-cut miters
- Send \$1 for brochure
- Call for Technical Assistance



Dept. TOH, 2149 Utica Ave., Bklyn., NY 11234 (718) 258-8333



Elegance.

Attention to detail.

Comfort.

Call for our free catalog: 1-800-708-9703

Freeport, Maine New York, NY San Francisco, CA

www.thosmoser.com



Exterior Pre-Finish for all types of wood siding.
Allows priming or finishing

prior to installation with 15 year warranty:

- · Crack, peel and flake resistant
- Washable
- · Non- yellowing
- No chalk washdown
- Paint film will not erode

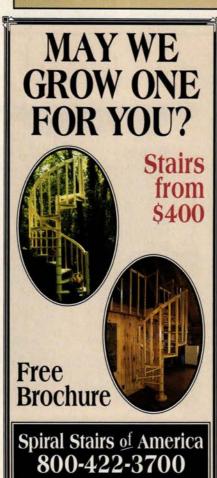
Granville Manufacturing Co.

• Established 1857 •

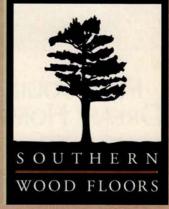
PO Box 15 Granville, Vermont 05747

Call, write or fax for Free Brochure

Tel: 802-767-4747 • Fax: 802-767-3107 E-Mail: woodsiding@madriver.com Web Site: www.woodsiding.com



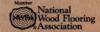
The definitive source for classic antique longleaf and new Southern Heart Pine



(888)-488-PINE

www.southernwoodfloors.com

Antique longleaf heart pine rescued from 18th and 19th century buildings. New Southern heart pine grown in managed pine plantations. For floors, walls, ceilings, stairs and cabinet stock.







•Vapor Barrier •Cost Effective •1 Day Application •Remove No Trim

HOW TO USE THE NU-WAL' SYSTEM:



than height.



covered.



2. Apply saturant to 3. Apply fiberglass surface.



4. Trim excess mat where wall meets ceiling



5. Trim mat at baseboard and



outlets, switches, etc.



7. Apply second coat of saturant to wet mat.



8. Apply 1st coat of adiacent area



9. Apply mat to 2nd area, overlapping by 1"



10.Cut down center 11.Remove mat of overlap (both



strips on both sides of cut.



12.Apply 2nd coat of saturant (include seam)



Make Walls & Ceilings Like New!





2

0

Up To

50% OFF

JADO • ROBERN MINKA • QUOIZEL **KWC • FRANKE** PERIOD BRASS KICHLER • GROHE ST. THOMAS

SCHONBEK HANSA • PORCHER HARRINGTON BRASS JACUZZI • OMNIA BALDWIN • PHYLRICH and MORE...

HARDWARE, BATH & MORE... 1.800.319.6451

> FREE BROCHURE www.h-b-m.com

Quality and Value Since 1931 Victorian Spiral Stairs







All kits available in any floor-to-floor height and BOCA/UBC code models.

Made in the U.S.A.

Call for the FREE 32 page color catalog: 1-800-523-7427 Ext. TOH99

or visit our Web Site at http://www.theironshop.com

Showroom/Warehouse Locations

Broomall, PA (610) 544-7100 | Houston, TX (713) 789-0648 Ontario, CA (909) 605-1000 | Chicago, IL (847) 952-9010 Sarasota, FL (941) 923-1479 | Samford, CT (203) 325-8466

City

Yes, please send me the FREE 32 page color catalog: Name Address

Mail to: The Iron Shop, Dept. TOH99, Box 547, 400 Reed Rd., Broomall, PA 19008.

The Leading Manufacturer of Spiral Stair Kits

THE IRON

8

From the Heart of the South . . . The BEST for Less \$

ANTIQUE HEART PINE FLOORING

Expertly Remilled T&G Plank Flooring up to 11' wide Exposed Beams, Dry - Aged - Superb Heart Pine Stairparts are our Specialty

ANTIQUE HEART CYPRESS

Custom Milling & Doors & Paneling & Shutters

AMERICAN HARDWOOD FLOORING

100% Clear Quartersawn
Easy to Install Nalldown or Gluedown

Ready for a change? Tired of carpeting?
New! Prefinished American Hardwood Flooring

Guaranteed Quality Products

For a Free Brochure, call: (225) 567-1155 www.albanywoodworks.com

Albany Woodworks

P.O. BOX 729, ALBANY, LA 70711

INCINOLET

Electric Incinerating Toilet

WORLD'S MOST ADVANCED TOILET SYSTEM!

INCINOLET incinerates waste to clean ash—without water—in a neat, compact,

stainless steel unit.

NO OTHER TOILET OFFERS YOU THESE ADVANTAGES:

- Easy, inexpensive installation
- Exceptional cleanliness
- · Absolutely no pollution
- Can be used in any climate
- No holding tank or pump out

Choose INCINOLET for quality, durability, state of the art technology.

INCINOLET - first ever incinerator toilet.

Call us today for a free brochure. 1-800-527-5551

E-mail: incinolt@incinolet.com

Web: http://www.incinolet.com/incinolet

RESEARCH PRODUCTS/Blankenship 2639 Andjon • Dept. TOH • Dallas, Texas 75220 • 214-358-4238

The Best Value in Spiral Stairs

Buy Factory Direct

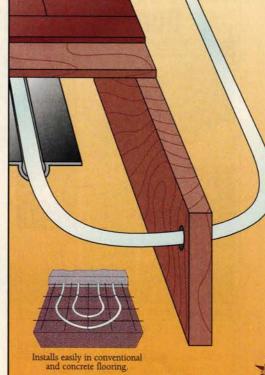
- Job Delivery Coast to Coast
- Save 30% to 50%
- · Quick Ship on Stock Stairs
- Free Enclosed Tread Ends
- Diameters 3'6" to 7'
- · Oak Treads & Handrail



CALL NOW FREE BROCHURE

800-368-8280 or 610-631-1360 P.O. Box 183, Eagleville, PA 19408

Salter Industries



Call for our free brochure.

Radiant Heating

We make it as simple as it looks.

Radiantec underfloor radiant heating systems are more than comfortable and energy efficient. They're adaptable and affordable too. They install easily, make use of any fuel, and cost less than other heating systems.

And underfloor radiant heat preserves the aesthetics of any home because the components are hidden within the flooring system.

Out-of-sight comfort for your restoration or reproduction.



Box 1111, Lyndonville, VT 05851

(800)451-7593 • (802)626-5564 • FAX (802)626-8045 • www.radiantec.com

E-Carpeting

- * secure online ordering of the carpet you see in the stores
- * shipped to your installer/receiving agent * quick shipments
- * all you need is manufacturer/style/color * mc/visa/amex/discover
- * help pages * advice pages * updates * save hundreds of dollars

Make sure to visit our online store at www.Ecarpeting.com * Free t-shirt with purchase





TODAY'S TECHNOLOGY PRESERVING THE LOOK OF THE PAST

Do you appreciate the old world style of gutters and downspouts and desire to restore, enhance and preserve your home in harmony with the original intent of its design? If so, Classic Gutter Systems introduces authentic 6" half-round gutter in both heavy copper and heavy aluminum.

- up to 26' lengths shipped nationally
 complete line of half-round accessories
- unique nut & bolt adjustable hanging system cast brass & aluminum facia brackets
- buy direct from the exclusive manufacturer
- installation video & samples available
- information & pricing available upon request
- · all major credit cards accepted

5621 East 'D. E.' Avenue Kalamazoo, MI 49004 Phone (616) 382-2700 Fax. (616) 343-3141

HANDCRAFTED To the Drip on the Tapered Candles



- Early American lighting since 1938; chandeliers, copper lanterns and wall sconces-
- Knowledgeable collectors, restorations and museums have been buying our fine fixtures for over 30 years. A list is available upon request. \$2.00 for catalog.

GATES MOORE

River Road Silvermine, Dept. TOH, Norwalk, CT 06850 Telephone (203) 847~3231



Brochure AMERICANA Standard

800-269-5697 www.shutterblinds.com



Steel • Aluminum • Wood Brass • Stainless ANY SIZE

Shipped in a Complete Unit or Kit\$425 & up

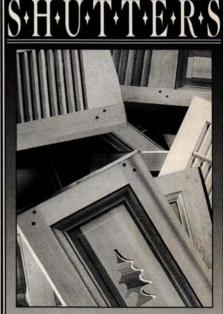
Stock for Fast Shipping

Phone 713-680-3110 Toll Free 1-800-231-0793 Fax 1-713-680-2571

www.stairwaysinc.com



4166 Pinemont Houston, TX 77018



- Mortise & Tenon Construction Custom Reproductions Quoted
- Fast Delivery
- Extensive Hardware Selection
- 26 Styles To Choose From

- · Custom Rail Placements



Aluminum/Copper Drip Capping

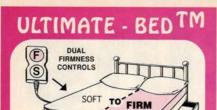


Call for your 16-page color catalog

(800) 250-2221 fax (215) 616-0753 www.timberlane-wood.com 197 Wissahickon Avenue

"Craftsmanship that meets the test of time





PUT A DRESSER UNDER ANY BED. TRY THE WORLD'S BEST ADJUSTABLE MATTRESS 30-DAY IN-HOME TRIAL - SHIPS BY UPS

CAT. 679

800-782-4825

www.ultimatebed.com





Of the highest quality and craftsmanship, our grilles enhance any architectural style. Profiles from 5/8" to 11/4" wide. Unlimited patterns. Custom capabilities.

Creative Millwork, Inc.



A complete line of covers for metal or masonry base window wells. Insulate and protect with extra thick clear, rigid Plexiglas. For measuring instructions and brochure write or phone (717) 354-8956. **DILWORTH MANUFACTURING CO.**

Box 158, Dept. H4-9, Honey Brook, PA 19344-0158 www.windowbubble.com



OUTDOOR GASLIGHTS..

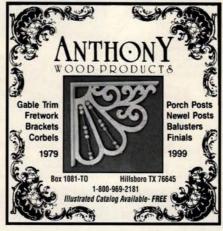
Lamps of exceptional beauty and timeless elegance are back again.

- Nine models in solid brass
- Nine models in cast aluminum
- Three distinctive styles
- Three mountings: post, pedestal, or wall mount
- Plus parts for older lamps

Call or e-mail us for a FREE brochure.

Appliance Repair Service

366 Parkhurst Boulevard, Buffalo, NY 14223 1.800.257.1934 E-mail: idorepair@pcom.net



COPPER-BRASS-BRONZE-PEWTER **COATINGS FOR ALL SURFACES FAUX FINISHES** ANTIQUE PATINAS GREEN-BLUE-BROWN-BLACK FREE BROCHURE 800-882-7004









Call for the names of vour nearest dealers. Monson, ME 04464

(207) 997-3615 lle Granville, NY 12849 (518) 642-1280 Fax: 207-997-2966

Sheldon Slate is a family owned business with four generations of experience. We mine and manufacture our slate products from our own quarries. The range of colors will compliment any kitchen or bath. Our slate is heat resistant, non-porous and non-fading. It has a polished/ honed finish and is very low maintenance. We can help you design and build a custom sink, countertop or vanity, or you can use your imagination. Custom inquiries are handled through our Monson, Maine division

CUSTOM MOULDIN



We will match your existing mouldings! Measuring & ordering is easy; we ship anywhere!

1-800-745-2596 Call for Catalog... \$5 (Credited towards your order)

THE A.G. SHARP LUMBER COMPANY Architectural Millwork Since 1870

1900 S. State St., Girard, OH 44420



Goddard Spiral Stairs

Custom built; available in steel or wood; interior and exterior styles available. Wholesale prices and brochure.

GODDARD MANUFACTURING BOX 502 DEPT. TOH, LOGAN KS 67646 785-689-4341

Hand Held Shaper

Edge Lipping Planer

flush planing hardwood & laminate edges up to





Patio doors,too! Decorative grids - Easy

nexpensive, removable
New Panes Creations
44799 Fern Circle
Temecula, CA 92592
(800) 382-7263

VERMONT FRAMES P.O. Box 100T Hinesburg, VT 05461 Send for free brochure foamlam



ANTIQUE LUMBER

ANTIQUE HEART PINE, old growth, recycled timbers. Finish flooring, stair treads, millwork. Northeast Millwork, RI 401/624-8117.

SEBASTIAN'S SPECIALTY HARDWOODS - Reclaimed Antique Heart Pine, Douglas Fir, Hardwoods. Flooring, Posts, Beams, Boards Expertly Milled. Ship Anywhere From SW Wisconsin. 608-734-3157.

Texas Antique Heart Pine flooring, cabinet stock and dimensional lumber. Expert milling from high grade, hand selected timbers. Since 1979. WHAT ITS WORTH, INC. 512-328-8837.

ARTIST

Do You Have a picture of your favorite old house? Professional, museum quality portrait painting of your home by artist Jon McNaughton. Free information packet 801-794-3628.

CARPET/FLOORING

800-789-9784 Carpet and Rugs. All major brands. 5% over cost! American Carpet Brokers.

ATTENTION! FACTORY DIRECT Carpet, below wholesale prices. Call now! 800-687-9759.

BECKLER'S CARPET. "SINCE 1949". 1-800-232-5537.
Carpet, Vinyl, Hardwood, Laminates, Ceramic. Wholesale Prices. Warranted. Cash/Credit Card. Dalton, GA.

Buy SMART First quality, warranted carpet, vinyl, hardwood, ceramic, laminate flooring and area rugs. Dalton's largest outlet. Family owned and operated for 26 years. Guaranteed low prices. Free samples. Ship anywhere. Call Carpets of Dalton toll free 1-888-514-7446.

CARPET, VINYL & HARDWOOD FLOORING true wholesale prices. Carpet Express "America's Floor Store" 1-800-922-5582 Dalton, GA.

CARPET, VINYL, WOOD, RUGS. For 25 Years. The Top Brands.
The Lowest Prices. West Carpet, Dalton, GA 800-338-6124.
SAVE \$\$\$ - NEWEST carpet styles - colors - mill direct. Quick delivery. All * Star Carpet Brokers - 1-888-242-3543.

CONCRETE STAIN

KEMIKO™ Concrete Floor Stain. Unique. Easy. Old or new concrete. 1-888-633-0344, www.kemistone.com

EDUCATION/INSTRUCTION

BECOME A CARPENTER. Approved Home Study. Free Career Literature. P.C.D.I., Atlanta, Georgia. 800-362-7070 Dept. JCE411.

BECOME A PLUMBER. Approved Home Study. Free Career Literature. P.C.D.I., Atlanta, Georgia. 800-362-7070 Dept. PLF411.

SAVE \$\$\$\$ Sub-contract your home or addition. "Build It Yourself" seminar booklet. 800-644-1164.

HEATING/AIR CONDITIONING

Need a compact Heating & A/C unit? The Suburban Dynaline is the answer! web site: http://www.dlii.com

HOME & GARDEN

WROUGHT IRON FENCING, Curtain Rods, Garden Products 1-800-755-3569. amoskeagiw@aol.com or www.AmoskeagIronworks.com

INVENTIONS

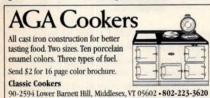
INVENTORS - FREE INFORMATION PACKAGE For development and patent assistance on your product or idea, call Davison: 1-800-677-6382. Proven Design Results. INVENTORS: We help submit ideas to industry. Patent services: 1-800-288-IDEA.

STAIRS

STAIR SELLER, Buy any wood replacement stair from us. Prompt shipment. Call 914-632-8546. Faxplans 914-235-8807.

WEATHERVANES

WEATHERVANES AND CUPOLAS - 50% Off. America's Largest Selection. Free Catalogue 1-800-724-2548.



Barns-Stables-Sheds-Garages-Shops

New Plan Book - 94 Great Wooden Designs, How-to-Build Advice, Products & Kits. Guaranteed to help you build or your money back! Order "Barns and Backbuildings" from on-line bookstores, or mail \$9.95 + \$3 p&h to: Donald Berg, Architect Dept. BH, PO Box 698 Rockville Ctr., NY 11571







WIRELESS DRIVEWAY ALARM



A bell rings in your house anytime someone walks or drives into your place. - Free Literature -

- Free Literature -

DAKOTA ALERT, INC. BOX 130, ELK POINT, SD 57025 605-356-2772

Maintain the charm & beauty of existing windows

GLASS INTERIOR Storm Windows



1-800-743-6207 • FAX (860) 651-4789 15 Herman Drive , Simsbury, CT 06070

Be a home inspector!

Professional-level home study. Make more money and be more independent as a home inspector. Join a booming industry! For your free career literature,

send or call 24 hours a day.

Call now: 800-223-4542

Apr	Phone ()	
Address _			
Cities States		Zin	

School of Home Inspection, Dept. PPE411 PCDI, 430 Technology Pky., Norcross, GA 30092





C

1-800-553-0219



MONARCH Dept. TOH P.O. BOX 326,111 KERO RD., CARLSTADT, NJ 07072 (201)507-5551

THE "VERTICAL VALET

This DUMBWAITER is specially designed for two and three floor residential applications.

- MICA cabinet.
- · Custom sized.
- Installed by any experienced craftsman.



Call for catalogs & technical assistance.

Ultimate Die Corporation Tampa, FL 813-620-8847

Y MEGHAN ANDERSON

PRICE \$1

1101 Polk Street Lynchburg, Virginia

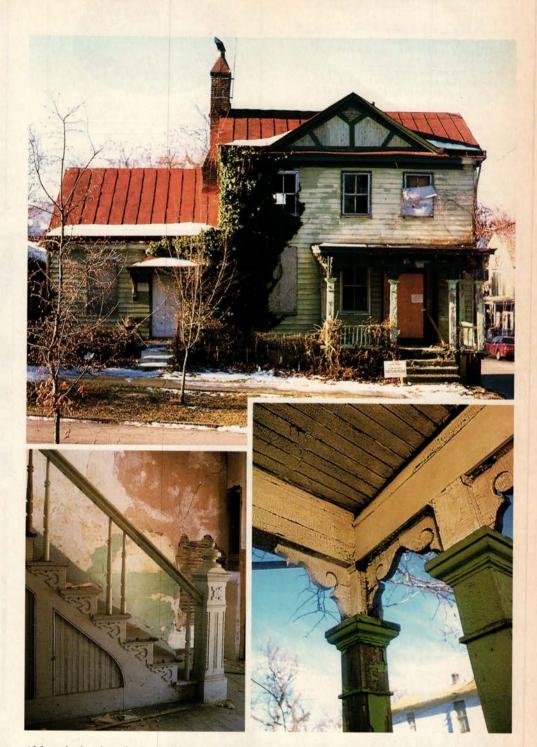
In the historic College Hill neighborhood of Lynchburg, Virginia, once-gracious houses are being saved from the wrecking ball, thanks to an innovative new homesteading program. Since 1997, the Lynchburg Redevelopment and Housing Authority has acquired 13 run-down residences and is offering them to enthusiastic renovators for the grand sum of \$1.

One Victorian awaiting a buyer is an 1,894-square-foot two-story wood-framed house built in 1850. It has seven rooms including a dramatic entryway with a winding staircase and a front parlor with a fireplace and pocket doors. The brick foundation is sound, and the tin roof is tight, but the house needs new heating, plumbing and wiring as well as windows.

To purchase the house at this bargain price, prospective homesteaders must prove they can afford to renovate, get city approval for exterior work, complete all renovations within three years and live there for at least five years. Delores E. Fowler, the first buyer approved under the program, spent roughly \$70,000 refurbishing her 150-year-old house. She says that the screening process is well worth the effort: "It has been a rewarding and interesting experience—even if I was the guinea pig."

CONTACT

Edward H. McCann
Lynchburg Redevelopment and
Housing Authority
Box 1298
Lynchburg, VA 24505
804-845-9011



Although the three-bedroom house at 1101 Polk Street, top, has suffered years of neglect—the last occupants left in the early 1990s—much of the original fabric remains intact, spared from the blight of thoughtless renovation. The door to the left leads to the main parlor; the door on the right opens onto the front entryway and staircase, bottom left, with its ornate newel post and fancy scrolled brackets. Replacement balusters could be copied from several originals still in place. Scrollwork and classic moldings also grace the posts of the front porch, bottom right.

If you know of a house that should be saved, please write to Save This Old House, 1185 Avenue of the Americas, 27th floor, New York, NY 10036.

THIS OLD HOUSE (ISSN 1086-2633) is published monthly, except for the January/February and July/August issues, by Time Publishing Ventures, Inc., 1185 Avenue of the Americas, New York, NY 10036 (GST R: 127109858). Canada Post International Publications Mail (Canadian Distribution) Sales Agreement No. 0669261 GST #R127109858. Principal office: Rockefeller Center, New York, NY 10020-1393 (212-522-9465). Jim Nelson, Chairman and President; Joseph A. Ripp, Treasurer; Robert E. McCarthy, Secretary. © 1999 Time Publishing Ventures, Inc. Vol. 4, No. 3. All rights reserved. Reproduction in whole or in part without permission is prohibited. Periodicals postage paid at New York, NY, and additional mailing offices. Postmaster: Send address changes to This Old House, P.O. Box 830781, Birmingham, Al. 35283-0781; 800-898-7237. Subscription price: 1 year, \$19.95. This Old House and the This Old House Window are registered trademarks of the WGBH Educational Foundation. Used with permission. Printed in the U.S.A.