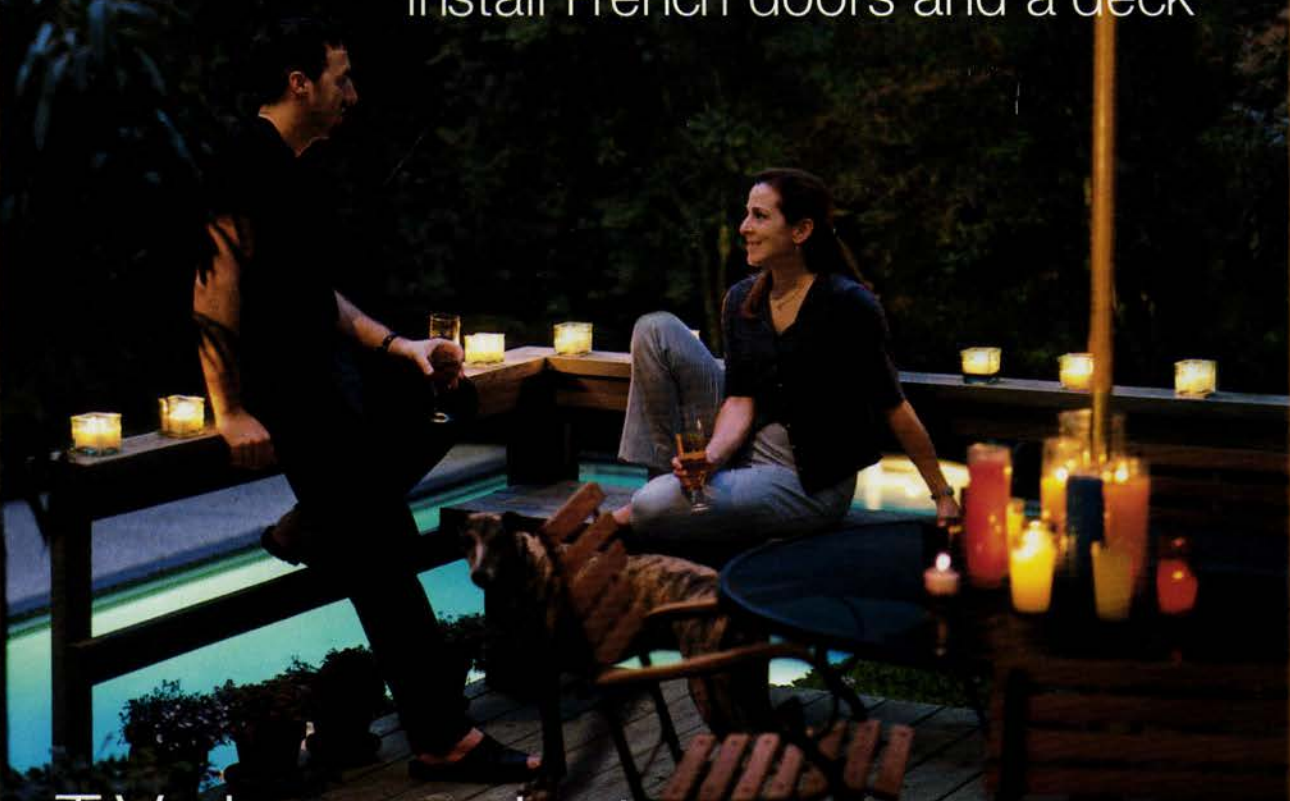


# This Old House®

## Step Outside

install French doors and a deck



T.V. show project:  
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choose the right window  
fixing fences and  
renovating pools

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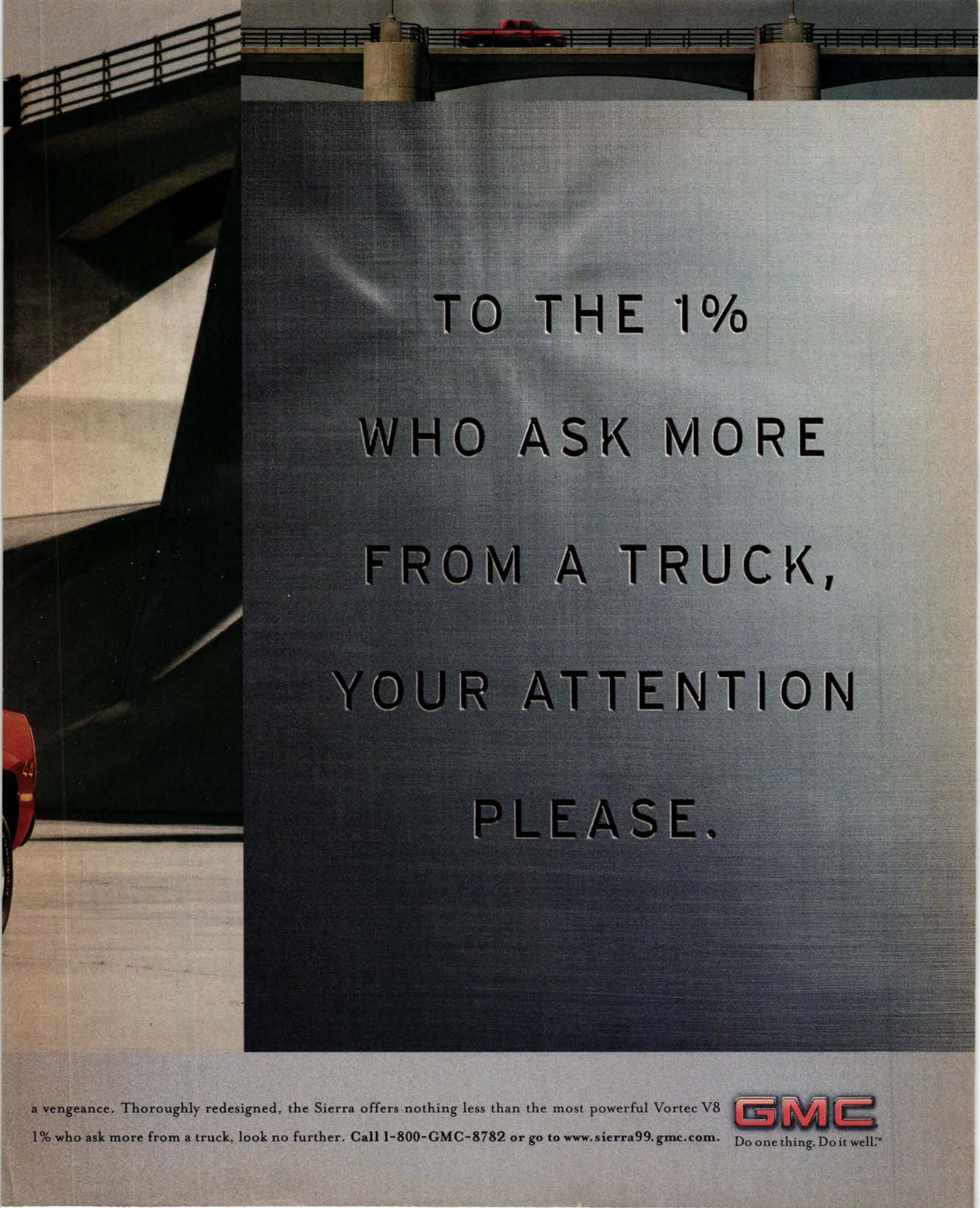


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The play tips from Fisher-Price featured here can help you select the right toys to enhance your child's developmental level. And the Best Start In Life Sweepstakes encourages learning and growth, with \$25,000 for your child's education or five home technology packages valued at \$1,000 each.

## Fisher-Price can help you raise a child who loves to learn

In October 1999, Fisher-Price will be the exclusive advertising partner for a special issue of PARENTING Magazine. The "Raise an Eager Learner" issue will offer you guidance and advice on nurturing a love of learning in your child.



Magic Castle will be available Fall 1999



FISHER-PRISE/PARENTING BEST START IN LIFE SWEEPSTAKES OFFICIAL RULES: NO PURCHASE NECESSARY. 1) To enter, hand print your name, complete address, daytime and evening phone numbers, and number of children in the household five years old and under on a 3"x5" card and mail it, along with one of the eight play tips presented in PARENTING, select issues of Time Magazine and This Old House Magazine during April, May and June/July. You may also enter the contest at: [www.parenttime.com/fpcontest](http://www.parenttime.com/fpcontest). Send your entry to: Fisher-Price/PARENTING Best Start In Life Sweepstakes, PARENTING Magazine, 1325 Avenue of the Americas, New York, NY 10019. Only one entry per household. All entries must be received by June 15, 1999. No responsibility is assumed for late, lost, mutilated, misdirected, illegible, or postage-due entries. 2) On or about June 23, 1999 winners will be chosen in a random drawing (from all eligible entries received) to be conducted by the marketing staff of PARENTING Magazine, whose decisions on all matters relating to this promotion shall be final. Odds of winning depend on number of entries received. 3) One Grand Prize winner will receive a \$25,000 U.S. Savings Bond Series EE. Bond matures in 18 years; present value \$12,500. Five First Prize winners will receive a home technology package; approximate retail value: \$1,000 each. Twenty-five Second Prize winners will receive a \$100 Fisher-Price Shopping Spree certificate. Prizes are non-transferable and cannot be substituted. All taxes are winners' responsibility. 4) Entry and acceptance of Prize constitutes permission (except where prohibited by law) to use winners' names, winners' family's names, hometown, and likeness for advertising in, but not limited to, the "Raise an Eager Learner" special issue of PARENTING in October 1999 and other promotions without above. Winners will be notified in writing/by phone by June 30, 1999. For a list of the winners' names (available by June 30, 1999), send a self-addressed, stamped envelope to the address listed above. Winners will be required to sign and return an Affidavit of Eligibility and Liability/Publicity Release within 14 days of receipt of notification attempt. Non-compliance within this period will result in disqualification and an alternate winner will be selected. If prize or prize notification letter is returned as undeliverable, the prize will be awarded to an alternate winner. Prize will be awarded in approximately 21 days of receipt of executed Affidavit. 5) Sweepstakes is open to U.S. residents 18 or older. Employees (and members of their immediate family) of PARENTING Magazine, Time Magazine, This Old House Magazine, Time Warner, and Fisher-Price ("Sponsors"), their affiliated entities, and respective subsidiaries, are not eligible. All federal, state, and local laws and regulations apply. Void where prohibited by law.



## PLAY TIPS



### Choose toys that provide positive role models

Toys based on positive role models encourage children to discover non-violent ways to meet challenges and problems.



### Choose toys that inspire imaginative play

Make-believe activity gives children the opportunity to explore their world and develop their creative thinking abilities.

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To enter the Fisher-Price/PARENTING Best Start In Life Sweepstakes, refer to this Fisher-Price PlayTips ad and similar ads in PARENTING Magazine, select issues of *Time* Magazine or *This Old House* Magazine in April, May, and June/July. Read the play tips featured in the ads and send us one tip you feel is important to you and your child. All entries must be received by June 15th, 1999. Mail your entry on a 3"x 5" card to: Fisher-Price/PARENTING Best Start In Life Sweepstakes, PARENTING Magazine, 1325 Avenue of the Americas, New York, NY 10019. Enter via the Internet at [www.parenttime.com/fpcontest](http://www.parenttime.com/fpcontest) or [www.fisher-price.com](http://www.fisher-price.com).

The Grand Prize winner and family will be featured in a special ad in the "Raise an Eager Learner" issue of PARENTING in October 1999. Participants will have the chance to win:

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special section

## tool guide

Check out Tom Silva's  
essential tool kit and the  
coolest cordless cutters.

BY CURTIS RIST P. 109

## features

## La Dolce Vita, Key West Style

82

A sleek Italian kitchen spices up This Old House's Florida project, a traditional conch cottage. BY JOSEPH D'AGNESE

## Dream House: Great Panes

94

Demystifying the complex process of choosing the right windows for your house. BY JACK MCCLINTOCK

## French Connection

102

A Dallas couple loved their Colonial and their swimming pool, but had no way to get from one to the other. The solution: double doors that lighten up the dining room and create a bridge to a new deck. BY ROMY POKORNY

## A Stroll Through Madison Heights

119

A Pasadena, California, neighborhood remains tantalizingly unchanged since the 1920s. BY PETER JENSEN

## Sublime Stone

126

Craftsman Josh Billig stacks and sculpts soft limestone into structures that last a lifetime. BY JACK MCCLINTOCK

## Poster: Padlocks

133

Elegant or chunky, looped shackles guard what must be kept and bar what must be kept out. BY PETER JENSEN



CALIFORNIA DREAMING, P. 119



FRENCH OPEN, P. 102



EYE ON THE WORLD, P. 94

**cover** Leon and Molly Banowetz throw open their new French doors to enjoy a spring evening in Dallas. See story, p. 102. Photograph by Pascal Blancon. Styling by Amy Wiener.

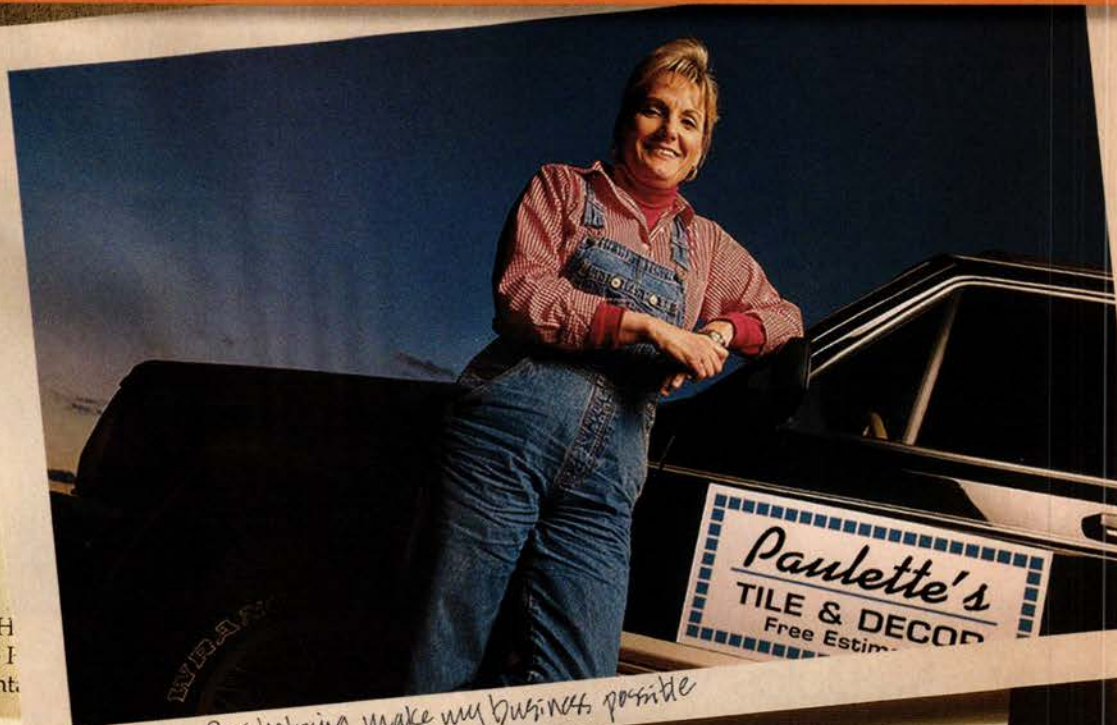


SHE CAME IN FOR SOME TILE. WHAT



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Atlant



*Thanks for helping make my business possible*

Dear Home Depot:

It all started innocently enough. A while back, I came in for some supplies and advice on retiling a bathroom. But pretty soon, things got out of control.

Here's what I mean.

After getting some good advice from your associate, Russ Casper, on that first bathroom project, I decided to do my kitchen countertops too. Friends saw what I'd done, liked it, and asked me to do theirs. Well, the projects got bigger and bigger, so finally, I went and bought my own tile saw — which Russ helped me pick out and learn to use. Once I'd invested in that, I thought, "Hey, why not do this for a living?"

So I did. Thanks to The Home Depot — and Russ in particular — I've gone from a mild-mannered medical transcriptionist to a thriving entrepreneur. Home improvements, sure, but who knew you guys were into expanding horizons too? So, thanks for everything — couldn't have done it without you.

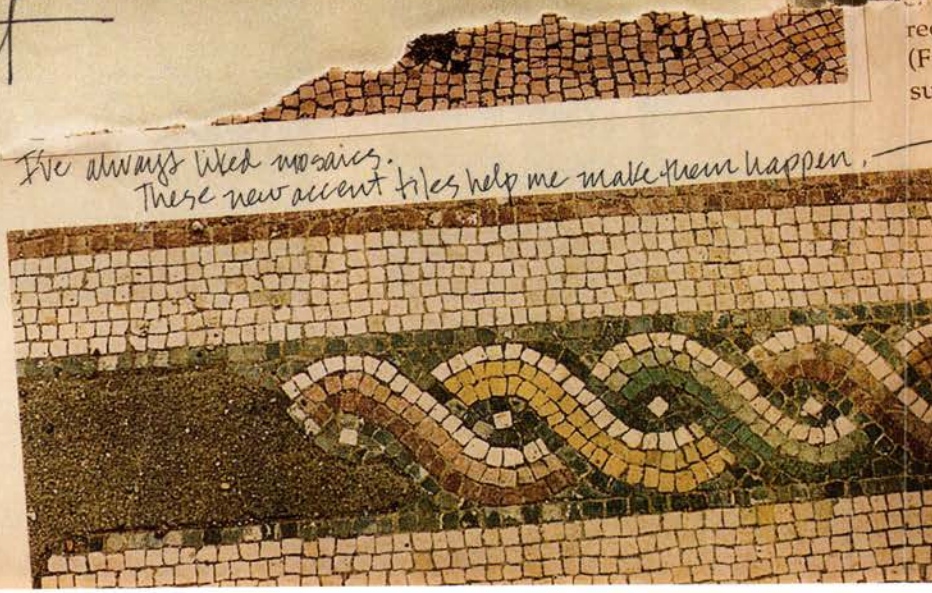
Sincerely,

*Paulette Jett*  
Paulette Jett

*Cuts like this just  
weren't possible  
without a tile saw.*

RECEIVED JAN 19 1999

*I've always liked mosaics.  
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*A recent installation*

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 Every Saturday at 10am  
**DRYWALL REPAIR**  
 Every Sunday at 1pm  
**INSTALL BASIC WIRING**  
 Every Sunday at 3pm

*sketch for that 1st counter top*

*where it all began.*

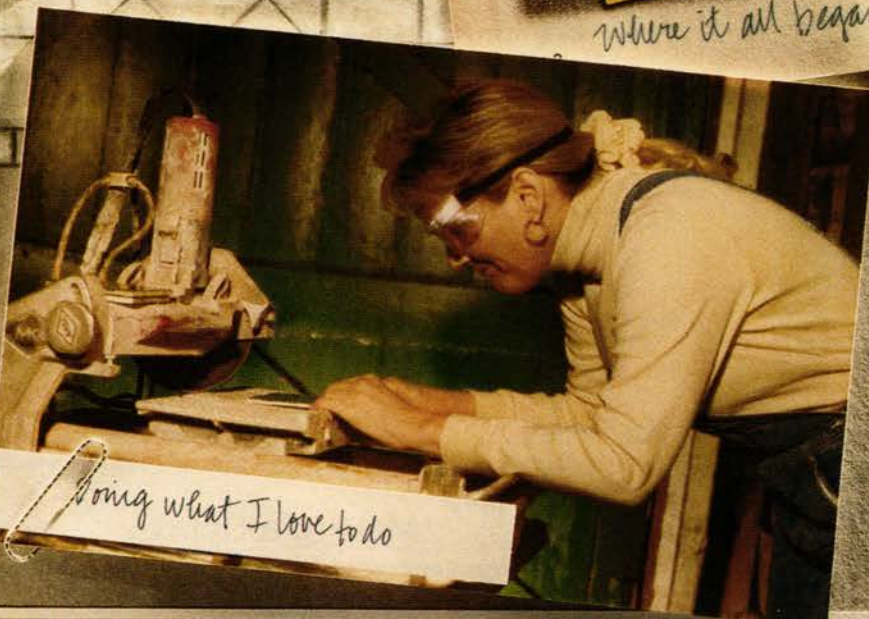
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*my saw*

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 perfect architect  
 In the Middle Ag  
 veritable quarries  
 building materials.  
 Linto discovered a



*Doing what I love to do*

<b>THE HOME DEPOT</b>	CUSTOMER NAME	Paulette Jett	
	LOCATION	Memphis, TN	PROJECT tile business
	EMPLOYEE NAME	Russ Casper	store # 704
	DATE	1/25/99	ARCHIVE NO 99-2003





HAVE A SEAT, P. 71

"Think boats. If teak can survive the sea, it's good enough for your backyard."

—Norm Abram

## departments

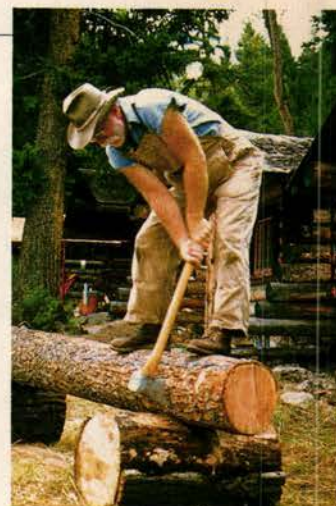
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JUNE 1999

This month, photographer **JOE YUTKINS'** assignments for *This Old House* seemed to acquire a special motif: tight spaces and Tom Silva. Yutkins shot workers as they installed shelves and cabinets in the Silva Brothers' jobsite van, for Outtakes (page 25), and also aimed his camera at the venerable *T.O.H.* contractor laying stucco in a wine cellar for "Best Cellars" (page 53). "There was really no room for setting up lights in the wine cellar," Yutkins recalls. "Then I thought 'Why dress it up with illumination like a glamour shot anyway? The reality is, Tom has to work in low light.'" A frequent contributor to *T.O.H.*, Yutkins was responsible for a close-up of a workman's hands that appeared in the September/October 1998 issue and earned the magazine a 1999 Merit Award from the Society of Publication Designers.



the U.S. Virgin Islands, where she worked as an Associated Press stringer and a staff writer for *The Avis*, St. Croix's daily newspaper. She now lives in Brooklyn, New York.

"I could go back there every weekend," *T.O.H.* senior editor **LAURA FISHER KAISER** says of the OTO Dude Ranch ("Rescuing the Ranch," page 57), outside Gardiner, Montana. Kaiser spent a week at the no-frills camp, helping to restore early-20th-century log cabins as part of the U.S. Forest Service's first Heritage Expedition for the public. Along the way, she learned some building basics (how to handle a chain saw) and esoterica (why hewn logs last longer). "Working on a structure that's built to last was a great experience," says Kaiser. "My fellow campers and I liked it so much that we actually started complaining that there were too many breaks. Now I really understand why Norm and Tom love what they do." Kaiser recently took her new skills to Hawaii's Kalaupapa National Park, where she volunteered on a historic preservation project.

—Rebecca Reisner



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### Floored by the Site

I jumped when I saw the photo of the T.O.H. Water-town house's master suite on page 83 ["Water-town Finale," March 1999]. Our

house, built in 1906, has the same upstairs floorboards, made of gorgeous red-orange flame-patterned wood. Can you tell me what kind of wood it is and what kind of stain or finish was used?

EVAN JOHNSON, Edgewater, N.J.

*The floor is made of heart pine (also known as longleaf pine) with three coats of oil-based polyurethane including a satin-finish top coat, according to project flooring-contractor Patrick Hunt of Hunt Hardwood Floors Inc. in Lexington, Massachusetts. "Ever since the 18th century, heart pine has been in demand because of its durability and the rich, reddish patina it develops with time," Hunt says.*

*"Today the tree is endangered, and it's common to reclaim the wood from old buildings and river bottoms."*

### Woodn't It Be Nice

As a contractor, I always find useful information packed between the covers of every issue of your magazine. I am writing to commend you on the article about Jack Sobon ["Tree Framer," March 1999]. It would be fun to participate in a project involving that style of construction. But the outstanding message was that customers deserve more than textured drywall and manufactured lumber. As Sobon put it, "People are starved for romance, for texture, for something real." I hope to see more articles showing the possibilities of homes built with careful craftsmanship and a willingness to display the character and charm of natural materials.

RON SCHWEITZ, Fairfield, Ia.

### Northern Exposure

I notice that, when discussing historic houses in New England or other parts of the North, you never use phrases like "built with monies

earned through shipping of slaves," "goods produced by slave labor," "sustained with monies earned by use of bond servants," or "sustained by monies earned through the labor of children in factories." Why, then, do you feel compelled when describing Southern homes like Monticello ["Mighty Monticello," November/December 1997] and Melrose ["Classical Grandeur," March 1999] to continually dwell on phrases such as "built by slave labor," "supported by slave labor," and "built and maintained by slaves"? Please devote your coverage to the architecture and interiors of houses, not to the social conditions of other times that we all deplore.

DELORES KARTER, Knoxville, Tenn.

### Open-Drawer Policy

Years ago, a home owner on *This Old House* did not want kitchen base-cabinets, only large drawers. Her idea seemed so practical that I remembered it when I designed my own kitchen nine years ago. Never once have I regretted choosing the drawers. Why haven't cabinet builders picked up on this idea?

EDITH G. MONTGOMERY, Ashland, Ore.

PHOTO: PASCAL BLANCON

anatomy



This Old House host Steve Thomas replies: Cabinets are the default choice for ground-level storage because they cost less and hold more. But that doesn't mean home owners should feel restricted by convention. T.O.H. project houses have featured kitchen styles ranging from Shaker traditional to Italian minimalist, and we're always happy to consider new ideas. When discussing a renovation project with designers and contractors, home owners should feel free to trot out their own thoughts on how to make the kitchen best fit their needs. And I think that drawers instead of base cabinets are a great idea, because they eliminate the need to bend and reach in awkwardly. Another alternative: Build base cabinets with shallow slide-out shelves behind doors. By the way, if you want to see a room that really breaks all the rules, check out "The Kitchen of the Future" on page 33 in the March 1999 issue of This Old House.

#### La Dolce Casa

This photograph is of my grandfather's childhood home in Davoli Marina, Calabria, Italy.



Standing next to the house are, from left to right, my cousin Pino (the current owner), my grandfather Tony, and me. I was using a tripod for the photo, so it's hard to see my *This Old House* T-shirt. Original construction of the house began in 1925, when Grandpa was only 7. He told me how the masons sent him into the fields to collect rocks with which to build. Everything is concrete or stone in this part of Italy—they don't use wood (sorry, Norm). At first, the house was just two rooms upstairs for sleeping and two rooms downstairs for crop storage. Several remodeling jobs have taken place over the years. The old and new parts of the house contrast sharply

now, but my cousin assures me he is going to finish the entire building in white stucco. In case you're wondering about the barrels: The room behind us is a wine cellar, and we were getting ready to make a new batch of wine.

TONY PROCOPIO, Syracuse, N.Y.

#### Playing the Thump Card

Just a mild rebuttal of "Revisionism Run Amok?" [Letters, January/February 1999] by Maureen Pendergast of Winnipeg, Canada. She stated that England was not "thumped" in the War of 1812. I don't think the English troops that survived the one-sided Battle of New Orleans would have agreed with her. (P.S. Love your magazine and P.B.S. show.)

DON EARLY, Defiance, Ohio

#### punch list

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

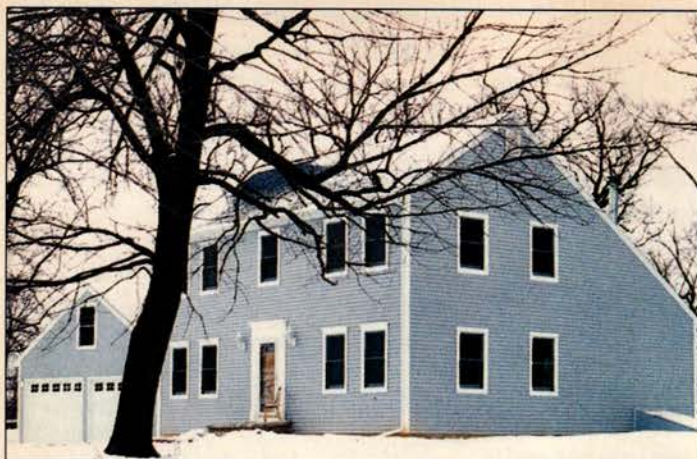
- The phone number for Key West project house owner Michael Miller is 305-294-7687.

May 1999

- On page 26 we misidentified the pictured roofing material being installed. It is new, 26-gauge, aluminum-zinc coated sheet steel with a V-crimp profile. For more information, contact the Galvalume Sheet Producers of North America at 360-673-8330; [www.steelroofing.com](http://www.steelroofing.com).

as form





### Salt (Box) of the Earth

We were excited to see the spring 1998 *This Old House* special collector's edition dedicated to the Milton, Massachusetts, project; the home's style is similar to that of our own house. These pictures show *our* Milton project. We purchased 16 acres on the edge of Milton, Illinois, in August of 1997, and broke ground for our salt box house. Working evenings and weekends, we were able to move in seven months later with the

house 95 percent complete, but no garage or sunroom (the room between garage and house). At the end of the summer of 1998, we had a garage, and the sunroom is nearly finished.

Having previously lived in an old Victorian, we understand renovation projects and how trying they

can be. Building a new home, although challenging, doesn't compare to the effort involved in remodeling an older home.

BOB AND KARLA DE VRIES, *Pittsfield, Ill.*

### Puny Premium

Michael Shapiro's article about title insurance ["The Deed Is Done (Or Is It?)," April 1999] mentions a \$66 premium for a policy. Later on, First American Title's spokesman gives a usual cost estimate of "\$3 to \$5 dol-

lars per \$1,000" of the sale price. Either the subject property sold for approximately \$15,000 or there was a misprint.

DOUGLAS K. FRANCIS, *Vienna, Va.*

"The \$3-to-\$5-per-\$1,000 rate quoted is a national average," says author and real estate attorney Michael Shapiro. "In some states—particularly in New England—lower, 'negotiated' rates are available for inexpensive houses." The Bethel, Maine, house in question cost only \$33,000 and qualified for one of those special rates.

### Equal Say for Equal Work

I am a faithful reader of *This Old House*, and I have a suggestion. In the April 1999 issue, you refer to an unnamed contractor you assume will be a "he" and an unnamed structural engineer presumed to be a "he." I'm not asking you to do it every time, but please throw in "she" the plumber or "she" the contractor now and then—they really do exist out here. And it would make a difference to your female readers.

KATHLEEN SMITH, *Los Angeles, Calif.*

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## Do-It-Himself Project

After reading the article "A Designer's Own Kitchen" in the December 1998 issue, I felt the need to write and show you "before and after" photos of the kitchen my husband, Ron, designed and remodeled for us. He is a

carpenter by trade and, after doing projects for customers all day, worked on this project at night and on weekends. The results are in the photos—our own "designer" kitchen!

PAULA MCNAIR, Magnolia, Mass.

## Off the Wall

In reference to the "A Restful Room" story on page 33 of April 1999's *This Old House*: I would hate to have to go into that bathroom every morning and see that *horrendous* wallpaper. It's awful. Surely they could have come up with another pattern that truly is restful, yet bright.

MILDRED SCHNIEDERMAYER, Jennings, Mo.

## Double Take

Last fall, we completed a lengthy remodel and addition to our 1960s U-shaped ranch house. Imagine my surprise when I opened this April's issue of *This Old House* to see the remodeled master bath pictured in "A Restful Room." It is nearly a duplicate of our new master bath, even down to the stained cabinets, glass knobs, and tile floor laid out on the diagonal. The same style works as

well in the Hurds' 105-year-old Victorian as it does in our California ranch.

JULIA WOOLLEY, Watsonville, Ohio

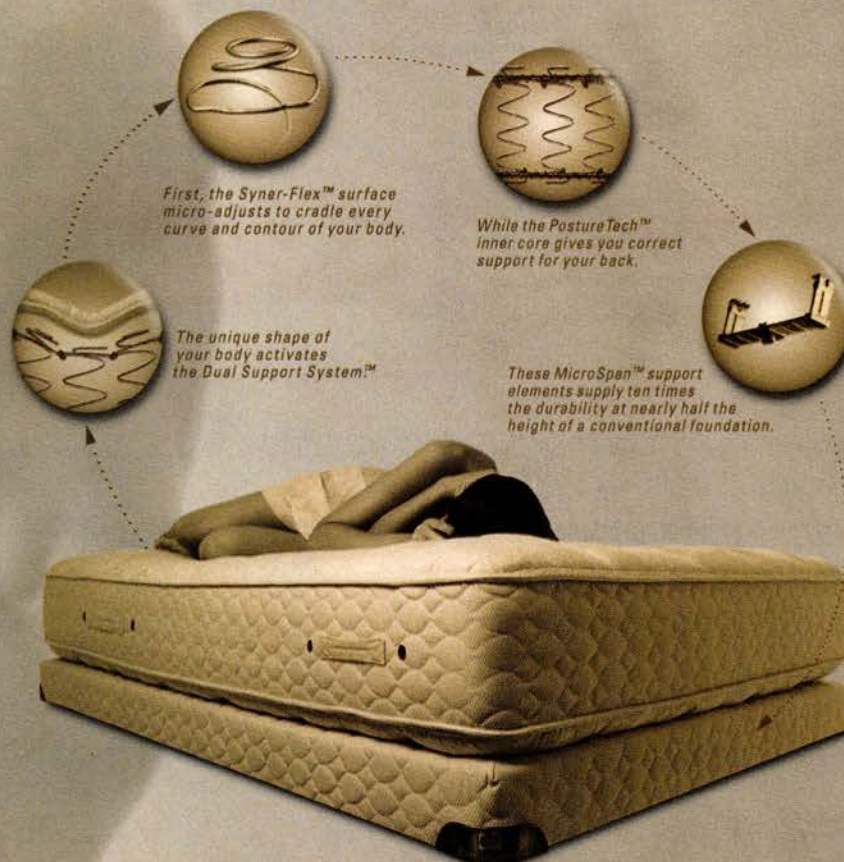
## Normxploitation?

We received our first issue of *This Old House*, and we love it. However, I am concerned about one thing. You revealed that a writer, Gerri Hirshey, has confessed her admiration and lust for Norm Abram ["Aw, Shucks," Outtakes, March 1999]. This is the very thing that Norm's serious fans have long worried about. Up until this point, we have had Norm to ourselves, and we liked it that way. Now that Ms. Hirshey has revealed her innermost feelings, we may be forced to deal with Norm groupies—a detriment to him as well as his regular fans.

Thank you for the excellent magazine. Although this was my first issue, it certainly won't be the last.

RITA KRASON, Marion, Va.

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.



  
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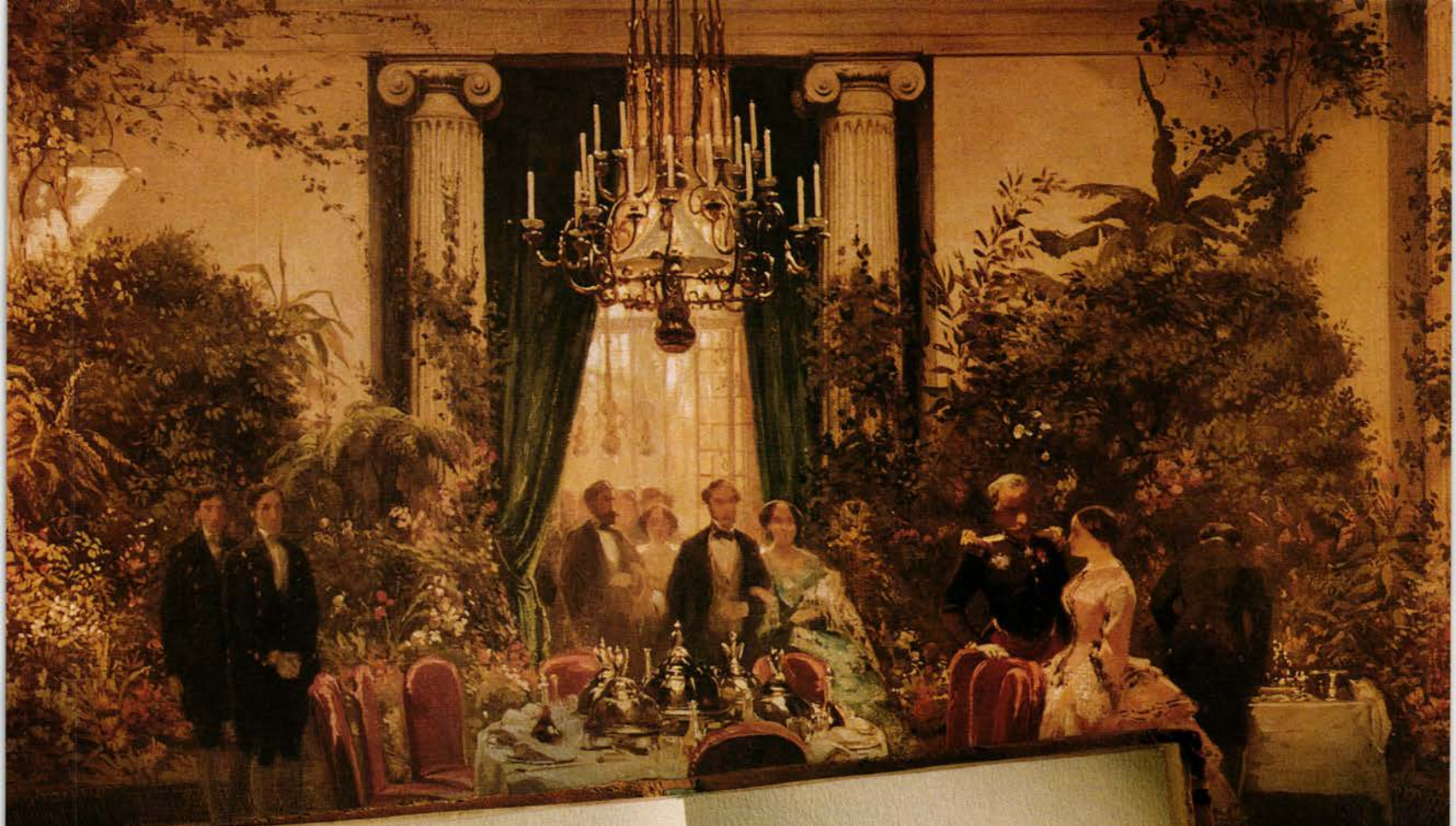
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# OUTTAKES



BEHIND THE SCENES AT THIS OLD HOUSE



THIS OLD HOUSE PROJECT HOUSES ALWAYS ATTRACT ONLOOKERS. BUT IN KEY WEST, FLORIDA, NORM ABRAM WAS SURPRISED WHEN HE STEPPED OUT ON THE PORCH OF MICHAEL MILLER AND HELEN COLLEY'S COTTAGE TO FIND HIMSELF BEING GAWKED AT BY 64 TOURISTS RATTLING BY IN A TROLLEY KNOWN AS THE CONCH TRAIN. HISTORIC TOURS OF AMERICA, WHICH OPERATES THE POPULAR SIGHT-SEEING EXCURSION, RECENTLY ADDED THE FLEMING STREET HOUSE TO THE 90-MINUTE LOOP AROUND TOWN. "THERE'S BEEN A LOT OF HUSTLE AND BUSTLE AROUND THE HOUSE," SAYS COMPANY SPOKESPERSON PIPER SMITH. "PEOPLE WANT TO BE ABLE TO GO HOME AND TELL THEIR FRIENDS THEY SAW THE SHOW'S HOUSE—EVEN IF THEY JUST CAUGHT APPLIANCES BEING DELIVERED."

## TRAINING GROUND



## REWIND: DESERT SPRING



*Elizabeth Meigs, left, and her cousin Amy swim upstream at This Old House's Tucson project house. Compared to conventional ones, flume pools use little water—important for desert dwellers.*

TWO YEARS AGO, JIM AND COLLEEN MEIGS, THE OWNERS OF *THIS OLD HOUSE*'S TUCSON, ARIZONA, PROJECT HOUSE, INSTALLED AN 8-BY-15-FOOT "ENDLESS" POOL IN THE BACKYARD OF THEIR 1930 PUEBLO REVIVAL HOME. MANY READERS HAVE WRITTEN IN TO FIND OUT MORE ABOUT THE POOL, WHOSE CURRENT CAN BE ADJUSTED FROM MEANDERING TO SWIFT WITH THE FLIP OF A SWITCH. A PROPULSION SYSTEM CREATES THE DEEP CURRENT, ENABLING USERS TO STAY IN PLACE

AS THEY SWIM, PRACTICE CALISTHENICS, OR RUN WITH A WET-VEST. ALTHOUGH AT FIRST COLLEEN HAD TO TALK JIM INTO GETTING THE 2,500-GALLON POOL, HE'S AMORTIZED IT THE MOST, HAVING BREASTSTROKED AND CRAWLED ALMOST 200 MILES SINCE ITS INSTALLATION. FOR MORE INFORMATION, TURN TO THE DIRECTORY ON PAGE 135.

## A PINCH OF PLASTERBOARD

On the Key West project house, the crew recently came up short when working on a kitchen wall. All they needed was a single sheet of plasterboard—but not one was to be found on the island. And the next shipment wasn't for a week. "We're 126 miles and 42 bridges away from the mainland," says one of the carpenters. "There are only two lumberyards here, so supply and demand sometimes becomes an issue." But the job couldn't wait; Steve and Norm were scheduled to shoot scenes in the kitchen the following day. So the workmen improvised, launching a predawn raid at the jobsite of one of architect Michael Miller's clients and "borrowing" the needed piece. The kitchen turned out great, and Michael adjusted his fee for the other client, so everybody was happy.



TOP PHOTO: MICHAEL LLEWELLYN; BOTTOM: PASCAL BLANCON.



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## YOU CAN TAKE IT WITH YOU

NORM'S WORKSHOP MAY BE THE ENVY OF WOODWORKERS EVERYWHERE, BUT TOM SILVA'S VERSION—A VAN AND TRAILER MEASURING 43 FEET FROM BUMPER TO BUMPER—HAS TURNED THE T.O.H. CONTRACTOR INTO A TACTICAL STRIKE FORCE ON RENOVATION PROJECTS AROUND BOSTON. RECENTLY, HE OUTFITTED THE TRAILER WITH



Tom Silva stows away his tools in his new mobile workshop.



His trailer doubles as a Silva Brothers billboard.

PAINTED STEEL SHELVES, DRAWERS, AND HANGERS TO KEEP HIS "STUFF" IN ORDER. "THIS WAY, I'VE GOT ALL I COULD EVER NEED RIGHT ON THE WORK SITE, FROM THE TINIEST LUG NUT TO MY FULL-SIZED GENERATOR," HE SAYS. "MY DAD ALWAYS SAID, 'BRING IT WITH YOU, AND YOU WON'T SPEND ALL DAY RUNNING AROUND WASTING TIME.'" TOM'S OLD SYSTEM—DUMP EVERYTHING IN THE PICKUP AND HOPE FOR THE BEST—MAKES HIM ESPECIALLY FOND OF THE DRAWERS. "THEY ALLOW ME ACCESS TO ALL MY TOOLS WITHOUT CLIMBING IN," HE SAYS WHILE OPENING AND CLOSING THE DRAWERS LIKE A KID WITH A NEW TOY. "WHEN YOU'RE OLD LIKE ME, THAT'S A BIG DEAL."

*Inside the trailer, every piece of equipment has its place.*





## SILVA LINING?


Dickie Silva's dog, Penny, was the only one at home when the family house burned to the ground on March 9. The 7-year-old Shar-Pei escaped with her fur slightly singed; everything else was lost. The older brother of This Old House contractor Tom Silva and a partner in the Silva Brothers construction company, Dickie is known around his Billerica, Massachusetts, neighborhood as an avid home improver. Just before the fire, he had been getting ready to rip out his garage to enlarge the family room. "When Dickie bought the house 32 years ago it was a little Cape in bad shape," Tom says. "From the day he moved in until the day the house was gone he was working on it." Maybe Dickie, who's temporarily living in a trailer with his wife and two daughters, will get some help from his extended family—the team at T.O.H.—which is considering rebuilding the house for the fall project.





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# HOUSE CALLS WITH STEVE

Mapping out a solution to bathroom traffic jams

BY STEVE THOMAS

S

herlock Holmes might call this chapter of House Calls "The Case of the Hidden Agenda." Even though we were at Mark and Tema Silk's West Hartford, Connecticut, home to discuss revamping their family bathroom, the conversation kept veering mysteriously off to other areas entirely: the attic, the study, the master bedroom. It wasn't until almost the end of my visit that I understood why.

When the Silks and their three sons—ages 6, 10, and 14—relocated to New England from Decatur, Georgia, three years ago, they had had it with the South's faux Colonials. They wanted a house that was genuinely old. After a whirlwind reconnaissance mission up North, they came upon a charming Federalist Revival with Italianate details. The front half was built in the 1870s and a rear addition in the early part of this century, resulting in a series of connected rooms that go from formal (in front) to funky (in back). The house needed some tender loving care, but it was "love at first sight," says Tema.

To get warmed up for our session of makeover therapy, we began downstairs in an area renovated in 1998 by wife-and-husband designer-builder team Lindsey Karl and Michael Cannon. The new space includes a mudroom, breakfast area, kitchen, and full bath. The design is crisp and

Got a problematic kitchen or bath? Tell *This Old House* host Steve Thomas. He'll visit a reader's house in every issue to help work out a renovation plan. Send details—including photos, budget, and time frame—to "House Calls With Steve," *This Old House* magazine, 1185 Avenue of the Americas, 27th floor, New York, NY 10036.

PHOTOGRAPHS BY JOHN KERNICK



TOP: Steve Thomas consults with Mark and Tema Silk about upgrading the family bathroom. BOTTOM: The Silks' long-term renovation possibilities for their Federalist Revival house include adding a master bathroom and remodeling the attic.





straightforward, the workmanship first-rate and, best of all, the job was accomplished on time and within budget. With that successful experience behind them, the Silks were ready to resolve the house's next major trouble spot: a hallway bath upstairs.

There are actually two bathrooms upstairs. One sits off the youngest son's bedroom and is pegged exclusively for him. The master bedroom has no bathroom, so Mark and Tema must share the centrally located hall bath with their other two sons.

This antiquated bathroom does have a few Victorian-era charms, including a pedestal sink, medicine cabinet, and claw-foot tub. (Tema loves the tub; the boys don't, referring to it as "that old thing.") The flimsy metal shower stall, however, is inadequate and out of place. Despite two double-hung windows, the room has poor ventilation, spawning a tenacious field of mildew on the ceiling. Tema even found a large mushroom growing next to the shower one morning.

The Silks and I talked through three options: 1) Split this bath-

room into two, one with a bath, the other with a shower; 2) convert the closet in the current master bedroom into a narrow bathroom tucked under the attic stairs; 3) turn the bedroom with the en suite bath into the master bedroom. But in each scenario, solving one problem created a host of new ones, ultimately leaving one room or another shortchanged.

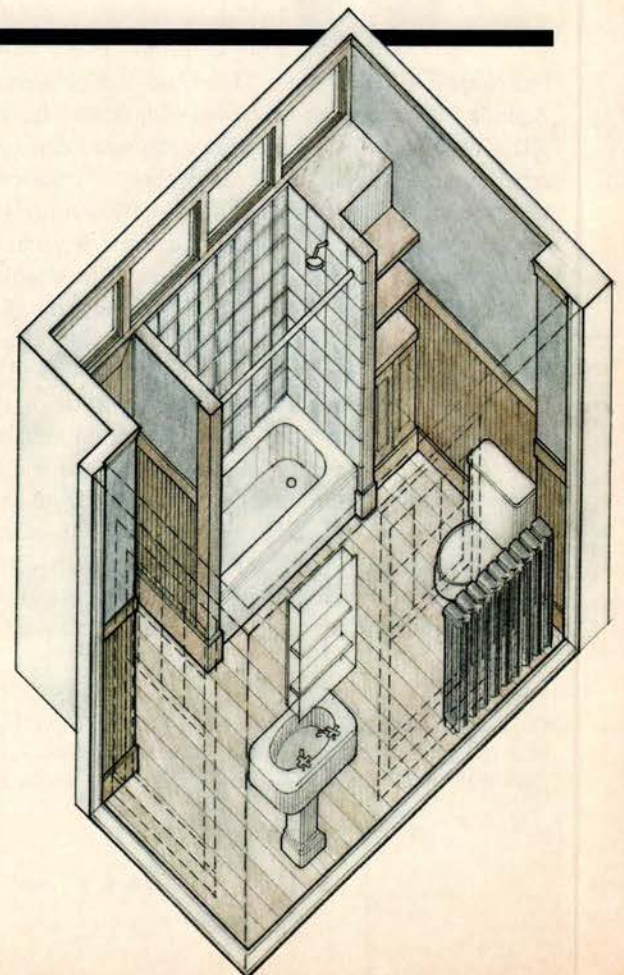
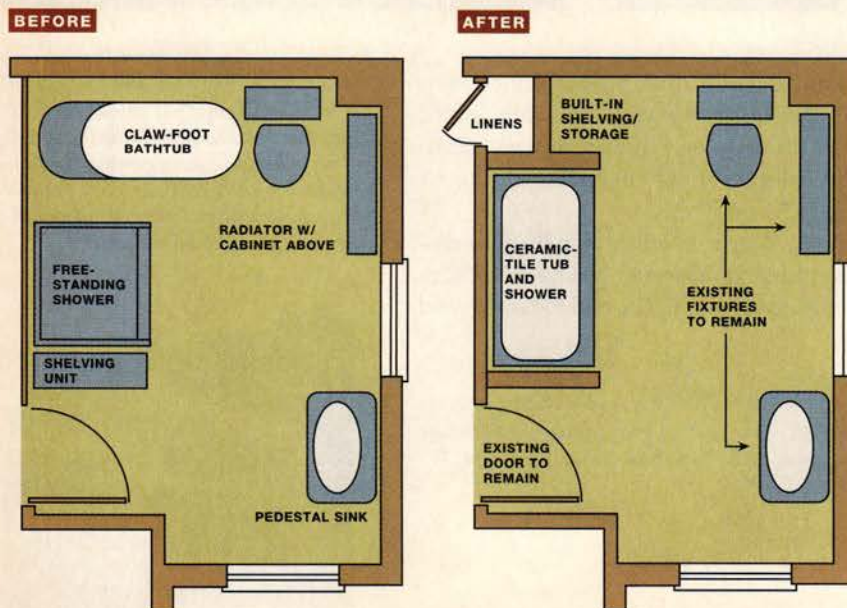
We decided that the best solution would be to redo the upstairs bath for the kids and create a new master bath for the parents.



**LEFT:** Despite the bathroom's 9½-foot ceilings and abundant natural light, an old shower stall and poor ventilation have led to excessive mildew. **RIGHT:** The cramped tub and toilet arrangement throws off the room's proportion.

## FLOOR PLAN

The Silks want to minimize plumbing changes, so the main structural improvement will be to scrap the old shower stall for a new tiled bathtub and shower. A linen closet and storage unit will replace the claw-foot tub, which the kids never appreciated and is slated to go into a future master bathroom.





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But where? I wandered down the hall to a sunny anteroom that's at the front of the house and serves as Mark's office away from Trinity College, where he's director of the Center for the Study of Religious and Public Life. "Why not turn this anteroom into the master bath?" I asked, pointing out that they could move the room's doorway from the hall to an adjacent bedroom.

Mark seemed hesitant. As their eldest son now occupies that bedroom, they'd have to switch rooms with him. But I sensed there was another issue. That's when he revealed his hidden agenda. For him, a home office is a necessity. Sure, he didn't relish sharing the old bathroom with the kids, but he was willing to live with the situation as long as he could have a room of his own. If his second-floor study were to be changed into a bathroom, they would then have to consider the only other available real estate in the house: the attic.

We proceeded up a steep staircase. The dark, low-ceilinged space was used—as most attics are—to store stuff. Unfinished, with small windows and no insulation, electricity, heat, or ventilation, it's blazing in summer and freezing in winter. But to Mark it had vast possibilities: a splendidly isolated master bedroom and bath, a computer room for the boys, a writer's garret for himself, and perhaps even one for Tema, an adjunct psychology professor at St. Joseph College.

Cannon joined us and in answer to his client's hopeful question about cost, half-heartedly said something about doing

a basic renovation for a "reasonable" figure. I wasn't so sure, remembering a similar space I renovated in an 1846 Greek Revival that my wife and I once owned. Attic spaces are tough to make over. I suspected the cost of bringing this one up to code might far exceed the Silks' \$15,000 budget.

But at least Mark's need for a study was finally on the project priority list. This made him more open to turning his study into the master bath and his son's bedroom into a master bedroom.

Tema said that the reason she and Mark hadn't taken that bedroom in the first place was that they were afraid the street noise would disturb them. "Weather-stripping and a good set of storm windows will knock the sound down," I assured her. While they're at it, I suggested, the fireplace—yes, the room has one—could be made to function again, and the closet space reconfigured more efficiently. This strategy would disrupt the existing floor plan the least—and leave enough money to do a modest renovation of the kids' bathroom. Down the line, they could revisit turning the attic into a study.

As we crowded into the bedroom, the talking stopped all at once; we looked at each other, surprised.

"I guess we've solved the problem," I said, "and we're standing in the new master bedroom."

"Funny," Tema mused, "when we first bought the house, Mark and I liked this room the best. Now we've come back to where we started." ■

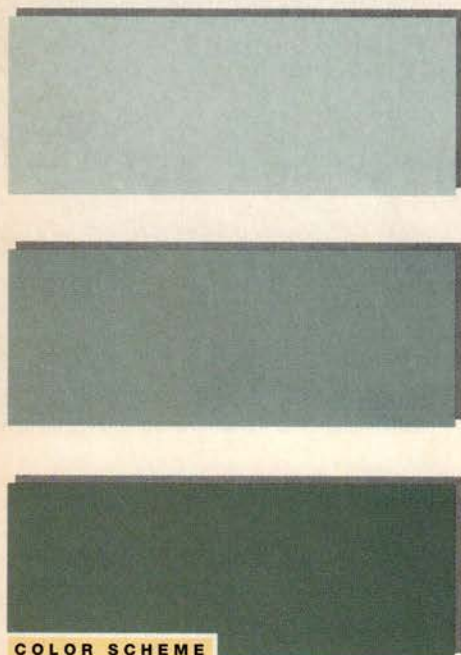
## IDEAS NOTEBOOK

The cosmetic makeover for the hall bathroom includes a fresh color scheme, new wainscoting, and a tile floor. The pedestal sink will stay where it is but will be fitted

with a retro faucet and handles. The goal is a sense of historical continuity. "We want to honor the age of the house," Tema says. "We find all the new stuff really unappealing but don't mind new stuff that looks old."

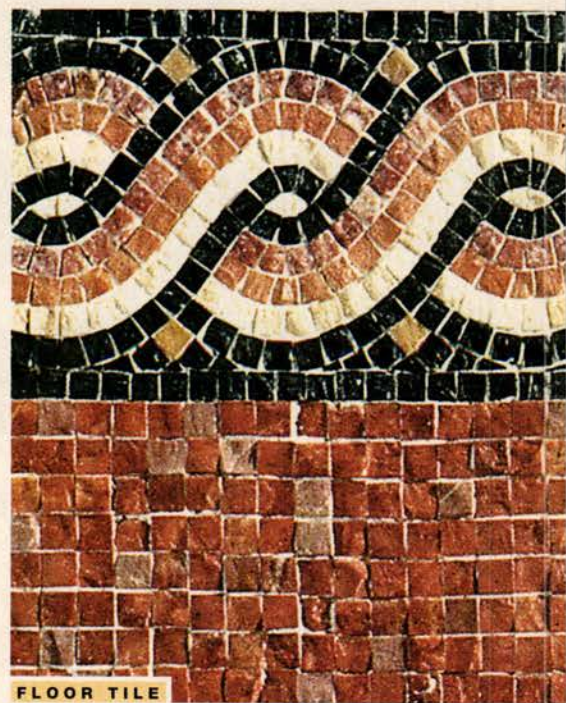
### FIXTURES

*Reproduction Victorian faucets—although with a pewter finish—will refurbish the old pedestal sink and bring an old-fashioned sensibility to the new bathtub and shower.*



COLOR SCHEME

*The boys' bathroom will be repainted in variations of blue. The darkest hue will be used as an accent on, for example, the radiator. The medium shade will go on the walls and the lightest will trim a set of new transom windows designed to facilitate cross ventilation.*



FLOOR TILE

*The Silk family will replace the hallway bathroom's vinyl floor with colorful mosaic tiles. The trick is deciding on a border pattern that fits in with the house's vintage and new palette.*



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# ASK NORM

"There's no need to bother with a roof that isn't bothering you."

## KEEP THE HEAT

Here's a problem we've been trying to solve for 17 years. Our two old stone fireplaces use house air for combustion and pull too much heat out of the house. We want to use an outside air supply but have been told by "experts"—stonemasons, chimney sweeps, fireplace dealers, and installers—to put in a fireplace insert. But that also uses house air. You are our last hope. (Talk about pressure!)

LAINIE AND SAM GOLDSTEIN,  
New City, N.Y.

*Pressure? Not if you've been able to wait 17 years. I'd recommend a fireplace insert, too, with glass doors to minimize the outflow of house air. If you don't want any inside air going up the flue, you could install an external vent through the back of the fireplace. However, cutting an opening through fieldstone will be a long, hard job, and you'll still need glass doors to force the fire to draw air through the vent.*

## PIPE GRIPE

We need advice on covering radiators and the vertical steam pipes running between floors. We like their heat but not their looks.

MARIA STEWART, Baltimore, Md.

*The radiators can hide behind simple enclosures with full-width openings at the bottom and the top for air circulation. Enclosures can be custom- or ready-made of metal, which conducts heat well, or with an MDF frame and punched metal grille. Cover pipes in the corners of a room with a stud-and-drywall box, or chase; hide those next to windows behind heat-tolerant curtains.*

## YANKEE THRIFT

I've seen episodes of *This Old House* showing beautiful old floors with high-quality wood surrounding a patch of cheaper stuff that is meant to be covered by an area rug. Now I'm looking to install a pre-finished manufactured floor and I wonder whether I can do the same thing beneath my area rug. After all, can't we have good old Yankee ingenuity in the 1990s?

LAWRENCE LOEWY, Coram, N.Y.

*Yes, we can. All it takes is a layer of plywood or Homasote where the rug will go. Two things to keep in mind: 1) With*



*floating floors, you need to leave an expansion gap around the perimeter of the room. 2) This approach limits decorating options, and may affect the resale value of your house.*

## PANEL DISCUSSION

Your response regarding "hideous paneling" in a log house caught my eye, and I'd like to add a word of warning: Not all paneling is created equal. Every once in a while, original paneling will turn up and, when it does, it can be more worthy of display than the logs themselves.

I once worked on an 1846 log cabin with solid-poplar paneling 14 inches wide.

CHARLES J. WILLIAMS, Louisville, Ky.

*Good point, but original solid-wood paneling is so rare in log cabins, there's little risk of mistaking it for junk paneling, which comes in 4x8 sheets and is so thin it buckles easily. Other giveaways: vertical scoring (an attempt to provide texture and hide joints) and a cheap surface of wood veneer or of paper with an unconvincing wood-grain print.*

## SHOCKING DEVELOPMENT

My wife and I purchased a 102-year-old Victorian during its centennial year, and now we're settling into a maintenance program. We have already replaced the coal-fired boiler with a high-efficiency natural-gas unit. We'd like to re-roof, but that's just an aesthetic notion—the roof is in good shape. So now we're looking at the electrical service. We have two 60-amp fuse boxes and want to upgrade to 200 amps with breakers. What should I look for as an indication that the wiring in the house needs to be replaced? Also, the woodwork has never been painted, and we really like the deep red patina the finish has taken on, but not its wrinkles. Is there anything we can do to smooth them out and save the finish?

MAX D. STERRETT, Greensburg, Ind.

*Good job on separating the important work from mere cosmetics; there's no need to bother with a roof that isn't bothering you. If your finish is wrinkled, you either have varnish, which will have to be stripped, or shellac, which can sometimes be rubbed smooth with alcohol. Your wiring shouldn't be much of a problem, even if it's the old-fashioned knob-and-tube type. It doesn't need replacing unless it's been so heavily overloaded*





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*that the insulation falls apart in your hand. Electrical contractor Allen Gallant applauds your move to 200-amp service ("Welcome to the 20th century," he says). He suggests putting new wiring in the kitchen and laundry room for the heavy-load appliances, and to any outlet within 6 feet of a tub or basin. These outlets can then get ground-fault protection, which he calls "the best invention of the last 50 years."*

## IN SEARCH OF SALVAGE

My friend is building a house and would like to incorporate some old architectural details into it, so we're planning a trip to New England to look for salvage yards. Can you provide me with some names?

MARTI HORM, Cranford, N.J.

*These yards aren't hidden: They're often tourist attractions whose names are mentioned in guidebooks and brochures or available through local chambers of commerce. But I have to say, just because it's New England, you shouldn't expect a trove of pristine artifacts. The best stock is snapped up in a flash, and the rest is often poorly stored or damaged by none-too-gentle removal. And if you happen upon a fabulous find, it probably won't be cheap. Yard operators are real horse traders: You see a dinged-up, paint-covered old mantelpiece; they see the focal point of your living room, and charge you what they think you're good for. Dressing down won't fool them; they know who's local and who is, as New Englanders say, "from away." I don't mean to sound like some cranky Yankee protecting his sources—This Old House encourages reuse of old material—but I do want you to be realistic. My advice: Pack a picnic, take your time, and enjoy the hunt, whether you find anything or not.*



level the sidewalks, landscape the grounds, and add herb and vegetable gardens. Breathe an enormous sigh of relief and satisfaction, then move in. What do you think?

STEPHANIE ANN CARR, Ocean Grove, N.J.

*That must be some cat, if you need all that house for the two of you. But it sounds as if you have a rewarding project here. I notice you don't say much about infrastructure. Before proceeding, be sure your roof and plumbing don't hold any surprises, and move sill repairs and shoring up beams to the top of your job list: You want to work on a sound structure.*

*Indoors, it's a good idea to update from the ground up—such as install new heating, plumbing, and wiring—and do the finish work from the top down. This way, you don't have contractors dragging their stuff through your finished rooms. It's good that you're working with an architect, but I'd recommend that you compare his estimate with your contractor's. If the two aren't close, you need to settle that issue early.*

*I think it's great that you want to become involved in the renovation, but I urge you to be realistic about what you can do. No offense, but during a full-bore renovation, when lots of jobs are going simultaneously, unskilled labor seldom saves money and often wastes some by getting in the way of skilled tradesmen. Creating a beautiful, productive herb and vegetable garden might be a better place to apply yourself. It sounds much more appealing to me.*

## LONG-DISTANCE REMODEL

My wife and I just bought a circa 1795 Colonial in Townshend, Vermont. Although the house has been updated, we would like to remodel. Can you recommend craftsmen of various trades, including carpentry, heating, roofing, windows, etc.?

STEPHAN A. VELAZQUEZ, Denver, Colo.

*If I gave out all the referrals I'm asked for I wouldn't have time to eat, let alone work. And it wouldn't be fair. Craftsmen I know and respect would get so many calls they'd have to unplug the phone. Meanwhile, fine craftsmen I've never met would be ignored just because I hadn't recommended them.*

*Whether you do a renovation blitz or spread the job over many months (so you can pitch in and build some sweat equity), you'll need a good general contractor to handle scheduling. He or she should be able to find the specialized tradesmen you desire and to oversee their work.*

## BIG PLANS

My cat and I have a new old house, a 120-year-old two-story shingled Victorian with a square tower for a third floor. It's beautiful but sadly neglected. I've begun working with an architect and, unskilled but willing, I plan to participate in all phases of the renovation. Here's my wish list: Rebuild most of the porches. Repoint the mortar, repair the sill, and shore up beams from the Yankee cellar and crawl space. Replace the current heating system with a gas-fired, hot-water baseboard system. Tear down the porch/mudroom and replace it with a one-car garage, with workshop and storage areas. Expand the kitchen. Redesign the first-floor bath and laundry. Add a second-floor bath and a third-floor half bath. Tear down the second-floor walls and redesign the floor plan to provide two bedrooms and closet space. Remove both chimneys, converting one to a dumbwaiter. Paint exterior trim,

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.

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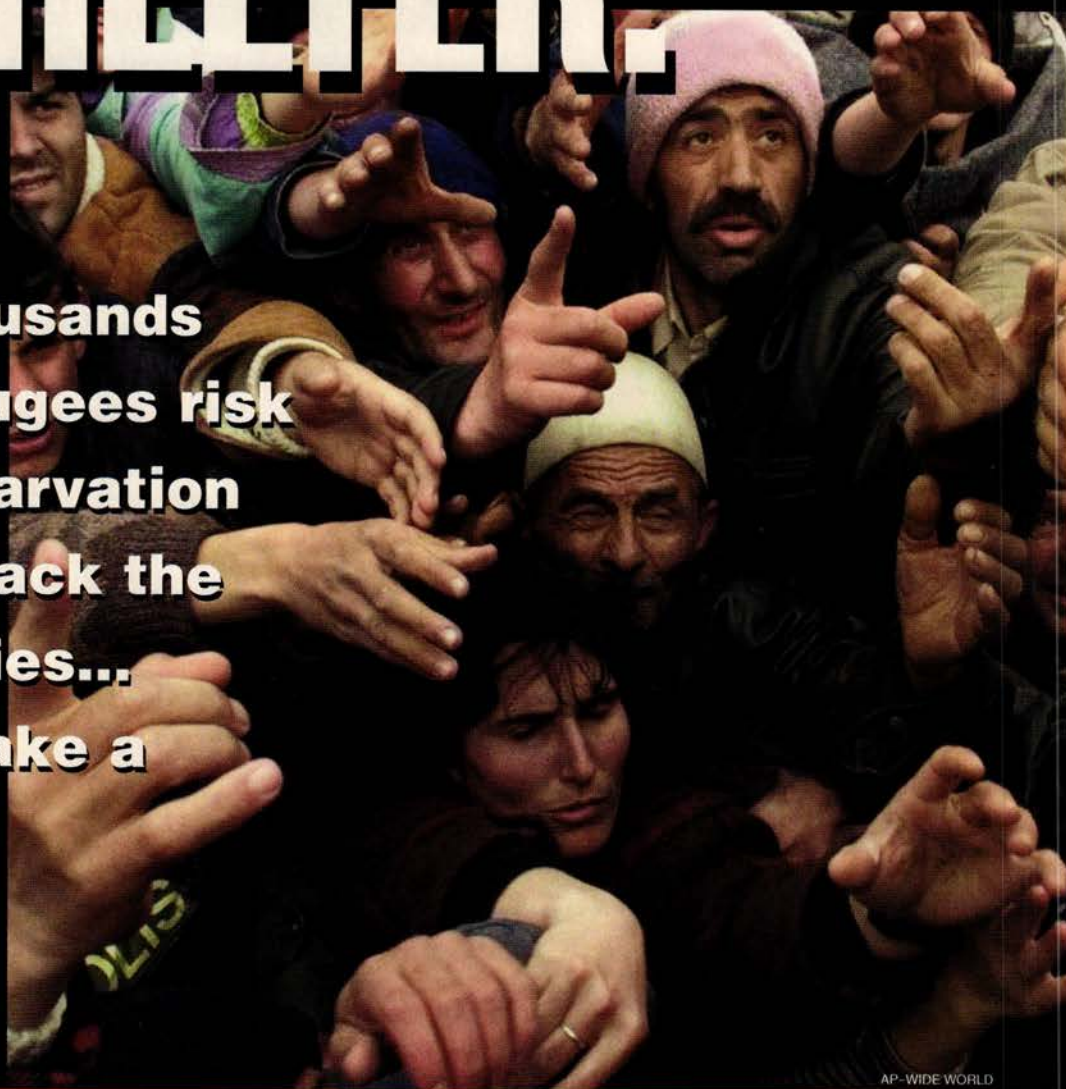
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TIME WARNER





## Winter Cash From Summer Stock

Making vacation homes pay in the off-season

Over the past 30 years, Michael Braverman has bought and sold 15 houses in the Hamptons, which are among the most fashionable summertime vacation destinations on Long Island, New York. With their white-sand beaches and quaint villages, East, West-, and South-hampton draw huge warm-weather crowds, and Braverman has long made good money from renters who lease from Memorial Day to Labor Day. But during the winter, when the sun worshippers were gone, Braverman's rental income would always plummet. Tired of riding a financial yo-yo, he started looking for ways to reel in more off-season revenue and, after some trial and error, found them in blazing fireplaces and well-decorated rooms.

BY MICHAEL SHAPIRO

"Everyone who rents in the winter wants a fireplace," says Braverman, who now makes sure that fireplaces are burning whenever prospective tenants visit. "I learned to put away personal effects," he adds, "I take down pictures of the relatives, get rid of clutter to make a house seem bigger, and put a potted geranium on the table." What Braverman calls his "prop tricks" have made the difference: Now warm, airy, and inviting, his houses rent well even during eastern Long Island's cold, desolate winters.

For people who own—or dream of owning—a vacation house, rental income can make the difference between affordability and impossibility. And as Braverman found, there may be a strong potential for increasing the take during the off-season with smart marketing or even some simple remodeling that gives a house year-round appeal.

Leslie Kopp has been selling houses in Bethany Beach, Delaware, for more than 10 years and has seen the

ILLUSTRATION BY JASON SCHNEIDER



rental season steadily expand. "Week-end rentals have extended the busy June-to-September period deep into the winter months," she says. One of Kopp's off-season strategies is to attract group get-togethers such as "Big Chill" reunions of schoolmates. But she's also seen how the right renovations can boost rental income. While most newer houses already have fireplaces and can be lived in comfortably all year, Kopp says that owners are also winterizing older houses. "Floors, walls, and pipes are being insulated, and double-pane windows are replacing single-pane units," she says. Kopp also suggests installing prefab gas fireplaces in a hearthless house. "They require lighter, less expensive chimneys than wood-burners do," she says.

Colleen Cooper, a broker in Lake Tahoe, says the houses she rents in summer and winter were often tenantless all spring and fall—until she started promoting the area as a year-round destination. She makes sure to sell the "Tahoe charm" her houses embody with their A-frame architecture, pine paneling, and river-rock fireplaces. Hot tubs are also a great selling point. "Even if you haven't worked up a sweat out on the trails, there's nothing like jumping into a hot tub surrounded by beautiful scenery," she says.

## Renting in the off-season takes more work, but it can produce decent money

To entice renters during the winter off-season into historical vacation homes in Santa Fe, New Mexico, Charles Paynter markets amenities more commonly available in five-star hotels. "Like house rentals in many parts of Europe and Mexico, we provide daily maid and valet service, grocery shopping, help with reservations for dinner, ski school, or horseback riding, and a continental breakfast," Paynter says. Besides those perks, he's always made sure to buy houses that had strong architectural and historical appeal: "They're all built out of adobe, and some are 100 years old."

But like Cooper, Paynter also markets his vacation houses to people who normally wouldn't be interested in them. In the New Mexico winter, the slow tourist season coincides with the period in which the state legislature meets. "Many brokers rent to legislators and lobbyists looking for something bigger than a hotel room."

Home owners who already live in prime vacation areas can take advantage of the opposite opportunity: their house's rental potential during the high season. David and Helena Sullivan have been doing just that for four years with their farmhouse in Stowe, Vermont. When skiers swarm during winter holidays, they rent their place for peak-season rates. "A lot of residents do it," says David.





"We've visited relatives in New York and taken our sons to winter sports camps in Sweden, all paid for by the rental income." He also promotes the area's off-season attractions by showing skiers how much there is to do after the snow melts. If they like the area, he reasons, they might want to come back for hiking, biking, canoeing and other activities. "I put out a packet of brochures in the kitchen and provide day passes to state parks," he says.

Sullivan, who builds reproductions of traditional-style houses, also notes a trend toward reconfiguring large houses to create a rental unit within a primary residence. That way the owners don't have

to vacate for tenants and can still charge top rent while being around to keep an eye on things. "Some people rent out the downstairs and live upstairs, while others divide their house down the middle," he says. Some townships may require special permits to subdivide one-family homes into two-family rentals, so a visit to Town Hall is a sensible precaution before becoming a live-in landlord.

Compared to high-season renting, getting people to come during other times of the year can take more work. But, even though rates are usually lower because of reduced demand, there is still decent money to be made. David Sullivan says that off-season

rates in Stowe are just slightly lower than they are during prime time; Charles Paynter says his prices don't really fall much at all. Colleen Cooper's Lake Tahoe rentals take a bigger hit, dropping from \$500 a night in winter and summer to just \$200 through spring and fall, but she still finds the income worth the effort. Michael Braverman says that in the Hamptons—decidedly unfashionable during the off-season—a house that rented for \$10,000 a month in July or August will fetch only \$2,000 in November. Yet even at the lower rate, the added income still fattens the bottom line. ■

## Tenants and Taxes

**Under the ever-watchful eyes of the Internal Revenue Service, renting out a vacation house requires careful accounting of income and expenses and a precise understanding of which deductions are and aren't allowed. The I.R.S.'s definition of a house as either a personal dwelling or a rental unit determines whether expenses and depreciation can be deducted.**

**The I.R.S. says an owner can't claim expense deductions if the house is used for personal purposes for more than either fourteen days or ten percent of the total days it is rented to others, whichever is greater. "Personal" use includes rental by anyone for less than fair market value and any arrangement that lets the owner live in a part of the house.**

**There are enough other nuances and subdefinitions in the I.R.S. rule book to prove why we need tax accountants, but if a house clears all the applicable hurdles, then rental expenses and depreciation can be deducted. In some cases, those write-offs can exceed rental income, but when a tax-code detail forbids that, excess expenses and depreciation aren't necessarily lost. They can be carried over and used to whittle down next year's take.**

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## Mending Fences

Don't let a fallen tree or unstoppable rot stump you. Fixing damaged pickets, posts, and rails won't take much time or toil



**M**

ike Sludock wasn't expecting to revisit this fence anytime soon. But less than a year after installing an acre's worth of pickets and posts around a new Cape in Westport, Connecticut, he's back for a little fence doctoring in the aftermath of a natural disaster. An early-spring ice storm uprooted an 80-year-old sugar maple, which crushed an eight-foot section, split open two posts and messed up the neighbor's yard. After the men from the tree service reduced the trunk to short rounds and the branches to a truckload of chips, it was up to Sludock to heal the gash in an otherwise unblemished run of white-stained cedar.

A fallen tree is a dramatic agent of fence destruction, but rot, animals, and even weed whackers are the more common enemies, says Sludock, who installs fences for Massachusetts-based Walpole

*ABOVE: A fierce ice storm sent a tall maple crashing down onto a new picket fence. LEFT: Once the tree was removed, the fence was made good as new in just a couple of hours.*



Woodworkers. Home owners often discover that, after years of solid service, the inexorable process of decay (which can be slowed, if not stopped; see "Post Prescriptions") has turned their fence posts wobbly and their rails weak. But whatever causes a fence's demise, fixing the flaws is a simple endeavor.

As Sludock assesses the damage, his partner, Danny King, separates the broken rails and pickets from the splintered posts. Then Sludock rocks a post back and forth to widen the hole, which allows him to yank out the 6-foot-long 6x6 with little effort. After clearing away the damaged goods, King stretches a mason's line across the gap to guide him in placing the new posts. When the tree fell, it knocked the whole section out of alignment, he says, "and you can't trust the holes." To plant

BY JOSEPH HURST-WAJSZCZUK

PHOTOGRAPHS BY JOHN BLAISE





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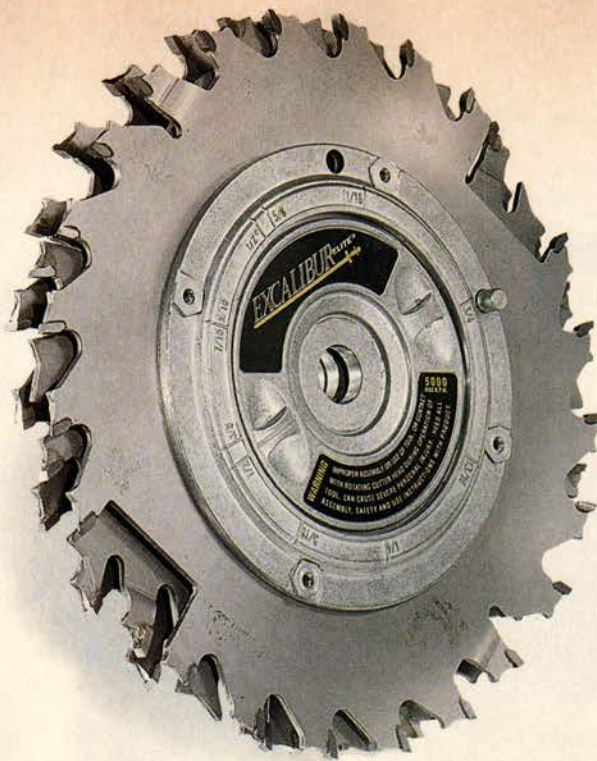
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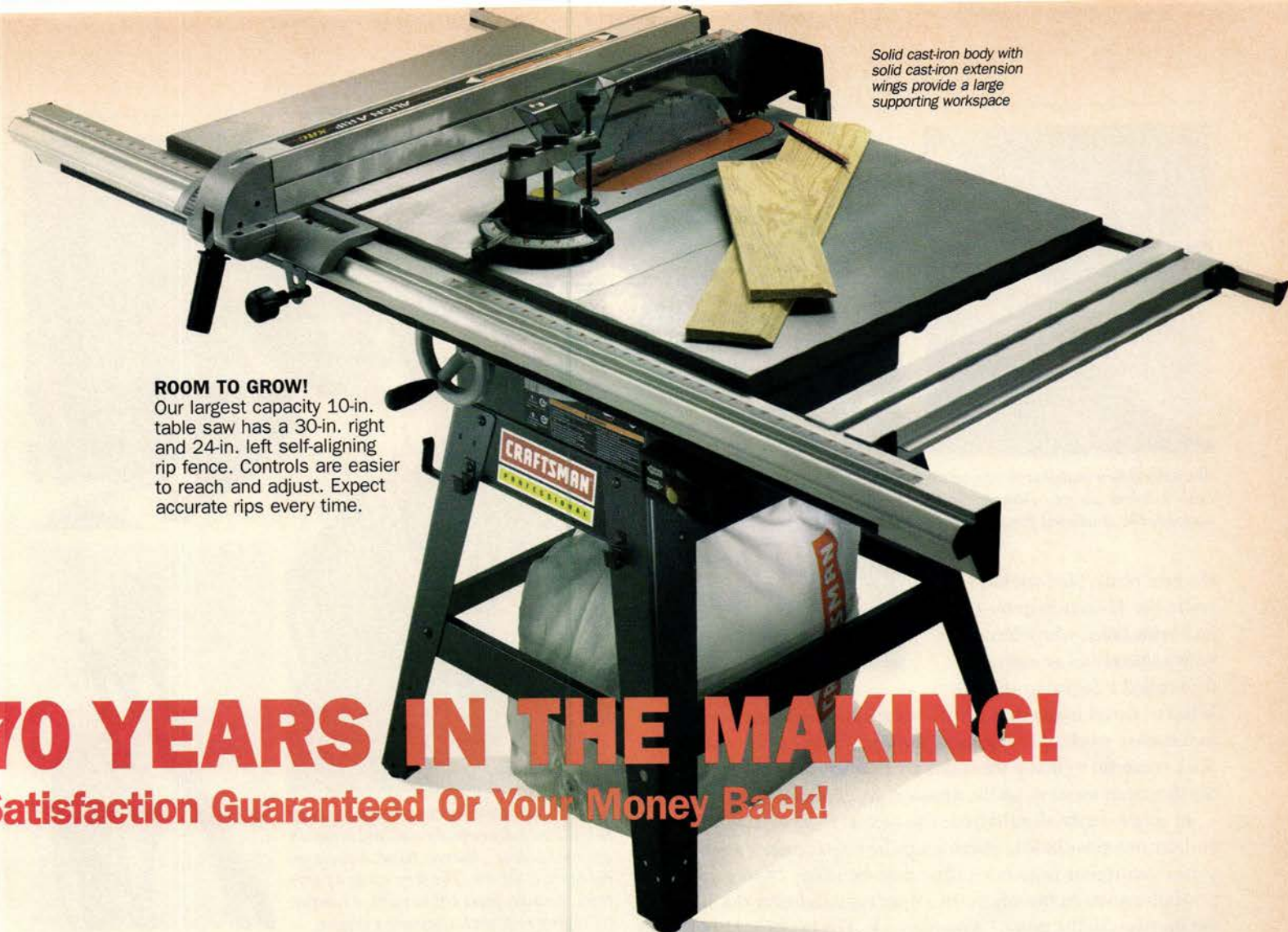
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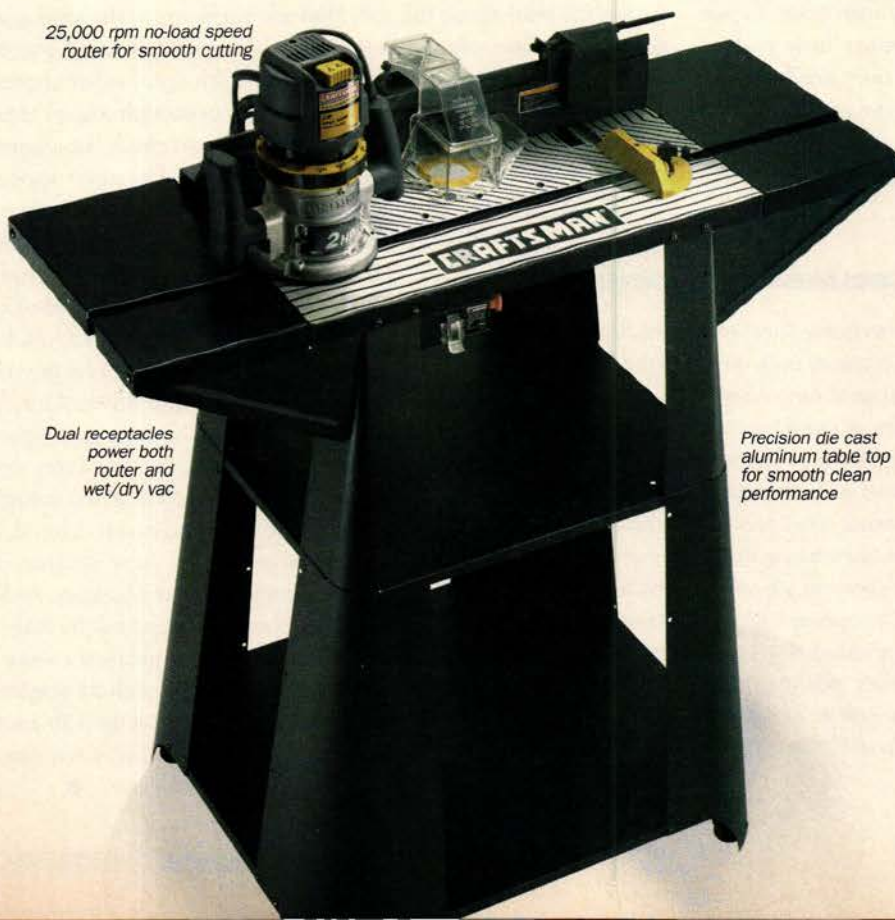
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After the fallen maple was sawed up and hauled away, Danny King removes the shattered fence section.

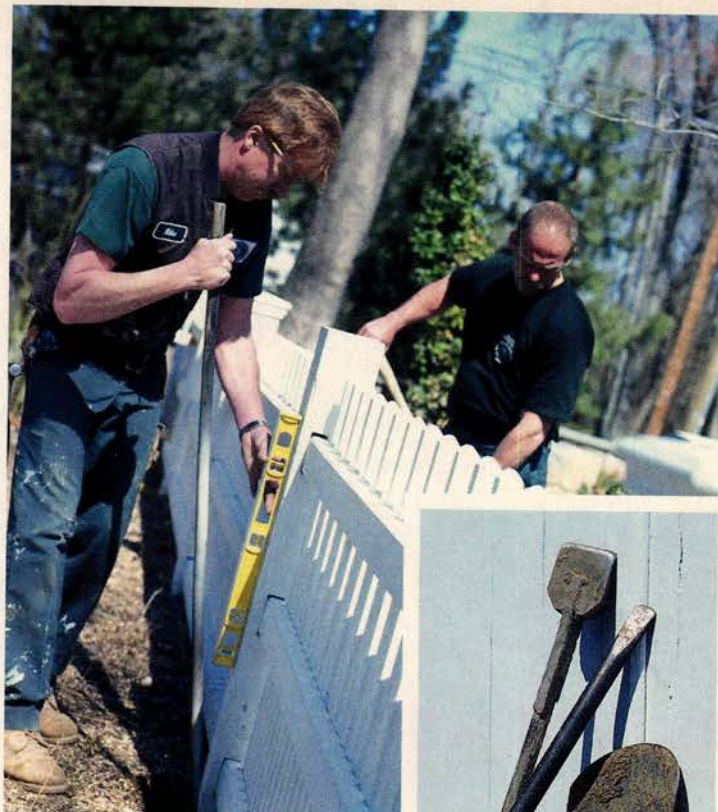
the new posts, Sludock has to widen the 32-inch-deep-by-10-inch-wide holes, which he does with a shovel and an ingenious tool called a Seymour digger.

It has a shovel blade that pivots perpendicular to the handle and makes easy work of lifting loose dirt and rocks. As he works, Sludock is careful to dump the soil onto a canvas drop cloth: "It keeps the dirt from messing up the grass or the garden," he says.

In a new fence installation, the next step would be to plumb and set one post before putting up the replacement section, but a mid-run repair requires a little rule-bending. "Oversizing the postholes gives us the wiggle-room we need to insert the rails into the mortises in the posts," says Sludock. The horizontal rails turn out to be a tad long but, after King saws 1/2-inch off each end, they clear the posts and slide into the rectangular mortises. Fence sections with longer rails might require even more hole widening to work them in between the posts. If the rails are fastened to the face of the posts rather than mortised in, the new posts can be set as soon as they're in the ground.



To extract a damaged post from its hole, Mike Sludock pulls and pushes the cedar 6x6 to loosen the soil.



ABOVE: It takes two to set and plumb a post: While Sludock tamps the soil and keeps an eye on the level, Danny King shovels on more dirt. RIGHT: The key tools of this trade include, from left to right, a tamper, a digging rod, and a Seymour digger.



For the final act on this job, Sludock holds one of the 6x6s against the mason's line, plumbing it with a 2-foot level, while King shovels small amounts of dirt into the hole. With every other shovelful, Sludock packs the dirt tightly around the post with a steel tamper. As the hole fills, he sights down the fence line to check the alignment

of the new section. The posts appear to be leaning out, so he tamps a little more on one side of the postholes to bring the section back in line. While Sludock prefers the straight soil method of stiffening a post in the ground, T.O.H. landscaper Roger Cook swears by gravel. "I put it underneath and down the sides," he says. "It locks in the post, improves drainage, and helps the wood stay drier."

By midday, the job is nearly complete. With white stain and brush in hand, Sludock inspects the new section and touches it up wherever necessary. As King replaces the post caps and the last trim boards, Sludock is pleased to see the replacement blend in with its neighbors. Assuming it doesn't meet up with another maple, this fence shouldn't require any more house calls for years. ■

## Post Prescriptions

With one end stuck in the ground, fence posts inevitably succumb to the microbes that destroy wood. But there are ways to slow rot to a crawl, such as choosing the right wood. Bob Booth, project manager of Walpole Woodworkers' fence division, uses only cedar because of its rot resistance. "It can last 25 years or more," he says. Home owners can further strengthen cedar's rot-resistance by brushing on a preservative such as copper naphthenate. And after a post is set, the dirt around it should slope away to divert water. Size matters, too: Instead of the 4x4s used to anchor most fences, Walpole uses 6x6s.

Contrary to what many believe, setting a post in concrete does not ensure longer life. As the wood dries, it shrinks from the concrete, creating gaps for water that promotes rot. Oddly enough, another threat to post longevity comes from string trimmers, which are notorious for gnawing away at posts like nylon-toothed beavers. The best defense? Mulch or stone, says T.O.H. landscaper Roger Cook. "It's the best way to keep grass and weeds away from the wood," he adds. "Putting stone or mulch around a post also makes it more mower-proof, especially when you have one of those big yard tractors."



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## Best Cellars

Creating a good home for fine wine

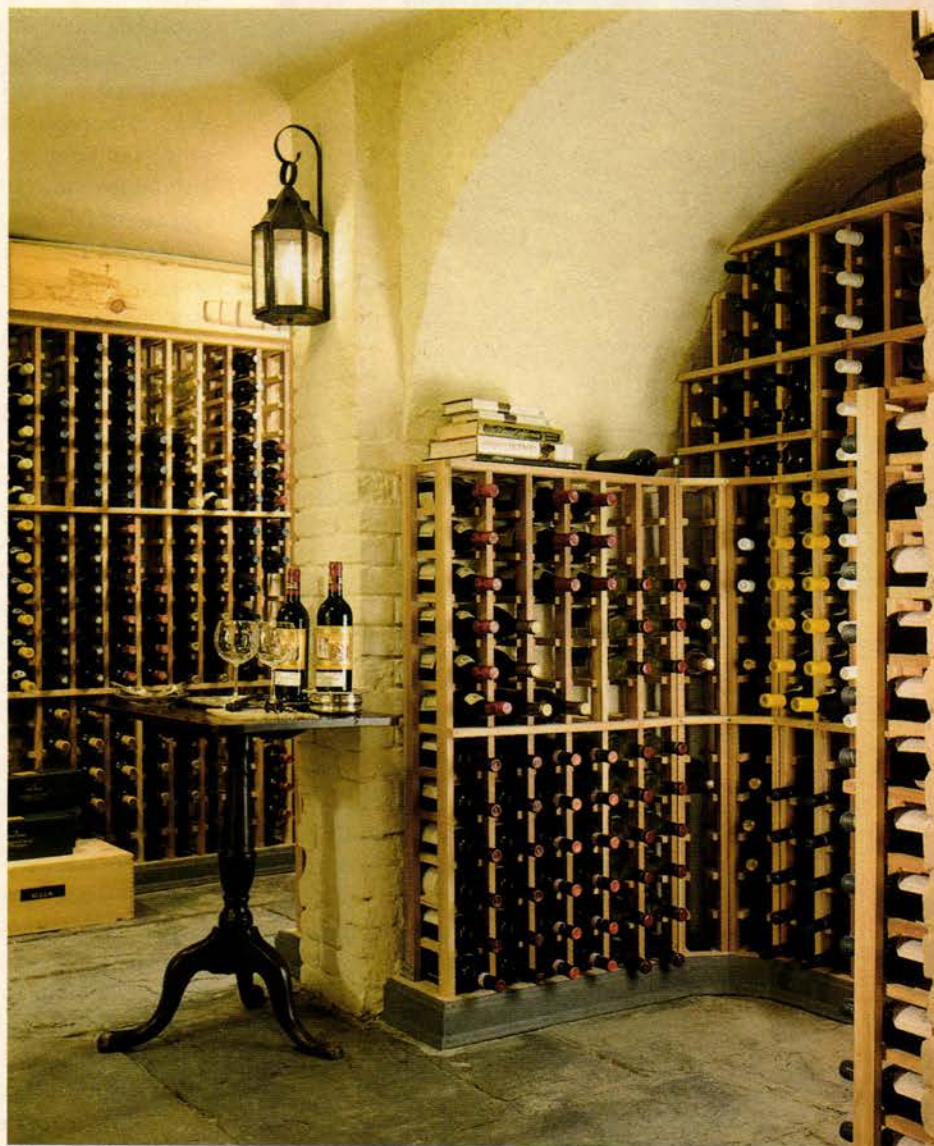
BY HOPE REEVES

**A**ndrzej Rojek developed a taste for wine as a teenager. Raised in Poland, he traveled with his father to Italy at 14 and to France at 16, visiting as many vineyards as they could squeeze into a summer's holiday. "My father was a real connoisseur," Rojek says. "He loved to taste wine and wanted to teach me the same appreciation." Rojek moved to the United States in 1981, went to school, and began his collection nine years later, starting with a gift for his son. "I bought a bottle of 1983 Margaux because that was the year Marcin was born," Rojek says. "It will be here for him when he turns 21."

"Here" is the wine cellar in the basement of Rojek's Brooklyn, New York, brownstone, where he safeguards Marcin's inheritance—as well as his own 1,600-bottle collection. The basement, with its arched doorways, brick walls, and bluestone floor, felt like an 18th-century cellar even before construction began. Says Rojek: "We built a wall and outfitted the space with the redwood racks, but everything else is original." Everything structural, that is. He added a wine-friendly climate-control system, foil-faced fiberglass insulation in the ceiling and walls, and the polyethylene vapor barrier to maintain ideal conditions day and night. The cellar is even equipped with an alarm.

"No, not for the police," says Rojek with a laugh. "It's for us—so we can save the wine if the cooling machine breaks down."

That's the way oenophiles talk about it, as if wine were a beloved child rather than a bottle of fermenting juice. Indeed, children have a lot in common with



*ABOVE: All a young wine wants is a cool, dark, damp place to gracefully age. But people want more romance. The painted brick archways, raw redwood racks, and rough bluestone floors like those in Andrzej Rojek's basement wine cellar help achieve the effect.*



PHOTOGRAPHS BY ERIC PIASECKI





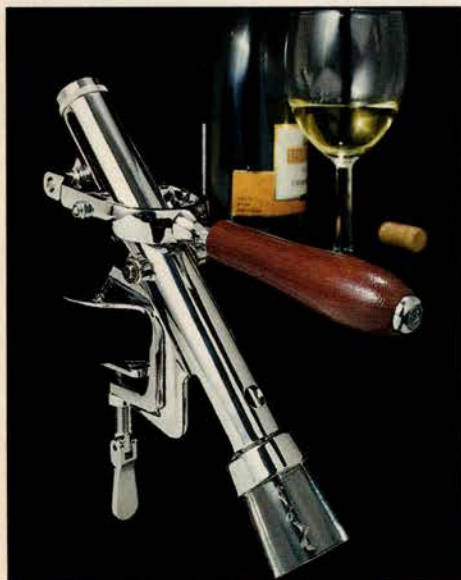
*An undercounter wine fridge isn't meant for aging fine wine but, for temporary storage in a kitchen or wet bar, it sure beats lots of trips down to the cellar. This unit has tinted glass to block light and three temperature zones: one for reds, one for whites, and one for sparkling wines.*

Bonner makes a business out of turning ordinary domestic spaces—garages, spare rooms, coat closets, you name it—into wine cellars. She first insulates the room with R-19 fiberglass batts before laying down a 6-mil polyethylene vapor barrier. Over the barrier goes humidity-resistant green board. After the door is tightly weather-stripped, Bonner installs the all-important cooling unit, which removes less humidity than

standard air-conditioning. In drier climates, a bowl of water on the cellar floor may be necessary to keep the space damp enough. Luckily for Andrzej Rojek, his basement needs no such assistance. "I can practically feel the moisture," says Rojek. "It's wonderful."

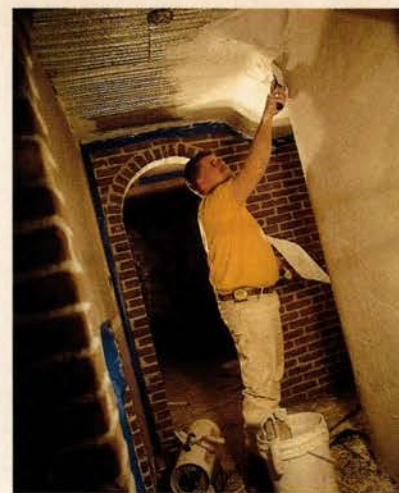
Although 15-year-old Marcin is still too young to actually sample the bottled legacy waiting for him in the basement, his father is making every effort to cultivate a third-generation wine connoisseur. "He's just in the beginning stages," says the elder Rojek. "But he can already tell the difference between a Bordeaux and a Burgundy." ■

*Clamped to a countertop, an "uncorking machine," popular in restaurants and bars, makes short work of stubborn stoppers. One swing of the tool's hinged handle impales the cork; on the backswing, the cork is pulled out and ejected.*



fine young wines (not to be confused with those that are ready-to-drink). Both mature best in a stable environment after years of patient dedication and, sometimes, when you've had a bit too much of them, both can give you a headache. But if you attend to their needs, they'll reward your efforts.

When it comes to raising wines (not kids), those needs are basic: a temperature between 50 and 60 degrees Fahrenheit (warmth destroys flavor and accelerates aging), a humidity level between 60 and 70 percent (so the corks stay swollen), and near-darkness (sunlight can "cook" the wine and make it unfit for anything but salad dressing). In other words, the ideal cellar should be just like a dank cave. Experts warn against makeshift solutions for collections that need aging: Refrigerators are too cold, too dry, and shake the bottles—vibration can also rob a wine of flavor—and racks in a closet are too warm and too dry. "Wine isn't like soda or beer," says Kathleen Bonner, founder of the Fine Wine Line, a Scottsdale, Arizona-based distributor of wine paraphernalia. "You can ruin a wonderful bottle simply by storing it in the wrong place."



#### TOM BUILDS A CELLAR

Scott Wilson had dreamed of his own wine cellar ever since he took a wine appreciation course at Cornell University's Hotel School five years ago. Last year, having amassed some 300 bottles, he was ready to break ground—except he didn't have any ground to break. So, Wilson convinced his parents to donate a corner of their 150-year-old barn in Lexington, Massachusetts, and quickly hired *This Old House* contractor Tom Silva to turn it into a neo-Tuscan treasure.

Tom first put down a 10-inch base of washed stone, covered it with plastic sheeting, and hired mason Lenny Belliveau to lay a brick floor and build an arched brick doorway. Tom then framed, sheet-rocked and foam-insulated the 10-by-16-foot room. To give it a rustic feel, he fastened beams to the ceiling and applied a rough coat of veneer plaster to walls and ceiling, above. "I wanted it to look like it's always been here," he says. Finally, he put in the cooling system (to hold temperatures to a cavelike 55 degrees) and sealed the archway with a heavy door that slams shut like a bank vault. Total cost for the project, including enough wood racks to hold 1,500 bottles: approximately \$10,000. "This cellar will be full in no time," says an enthusiastic Wilson. "Soon I'll be looking for space to put in another one."



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TOP: Former wrangler and OTO founder Dick Randall, standing near the main lodge's fireplace, entertains guests with yarns of cowboys and grizzlies. BELOW: Historic preservation specialist Bernie Weisgerber demonstrates how to notch a "green stick," a replacement log for the ranch's guest cabins.



## Rescuing the Ranch

Volunteers restore historic log cabins in the Montana wilderness

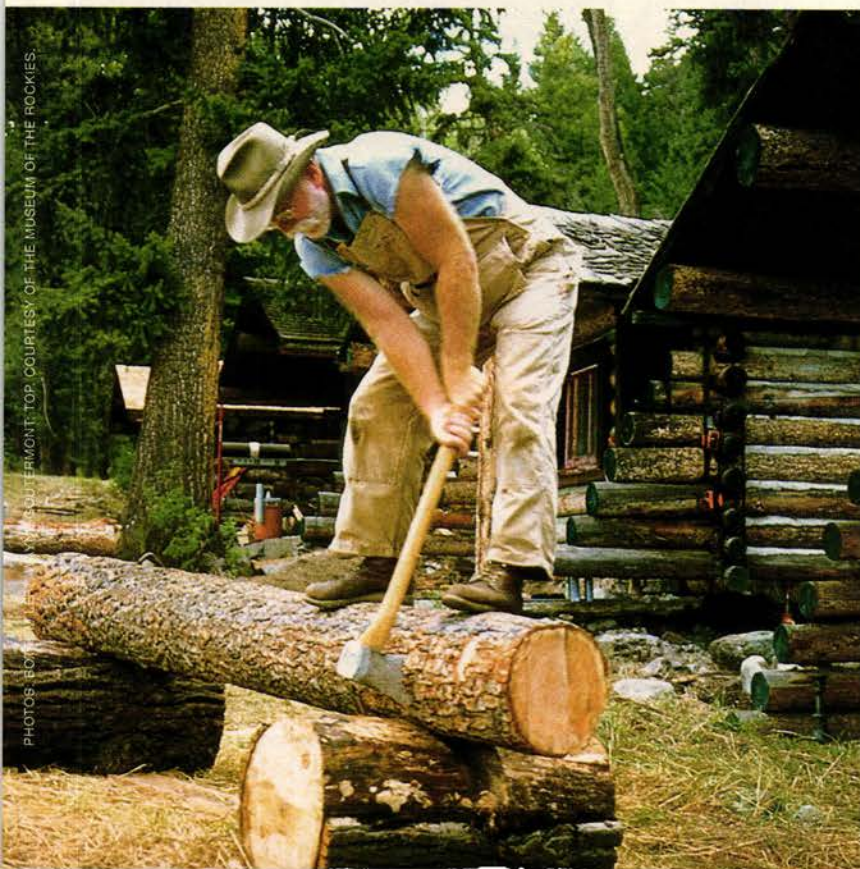
BY LAURA FISHER KAISER

I brace myself against the inside of a lurching buckboard pulled by a plodding pair of massive English draft horses. The road is rough, the springs are stiff, my butt hurts, and still I can't believe my luck. Yesterday, I was home, sweltering in the bustle of New York City. Now in true 19th-century style, I'm heading into the cool hill country of Montana, just north of Yellowstone. With each jounce of the wagon, each breath of sagebrush-scented air, each glimpse of jagged peaks etched against an azure-blue sky, the grip of workaday life loosens and I fall under the spell of this spectacular landscape.

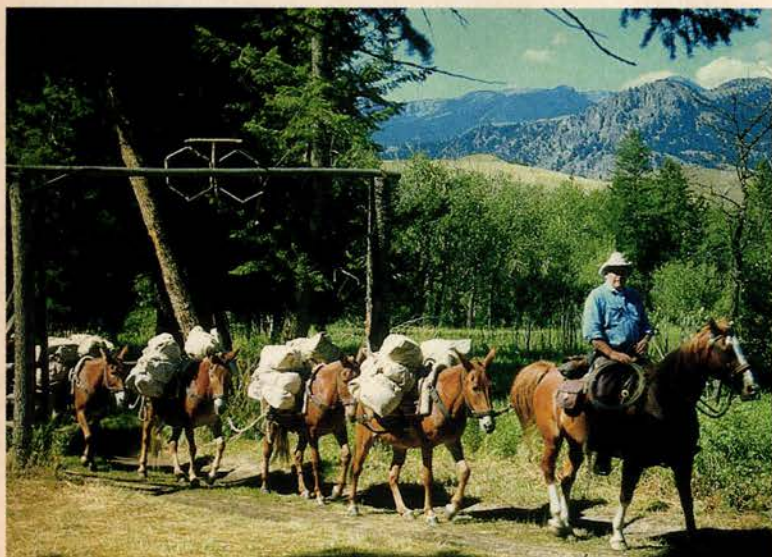
Joining me on this ride are two women and four men, aged 30 to 60, volunteers in a special Heritage Expedition trip organized by the U.S. Forest Service. We've traded our keyboard-tapping white-collar jobs for a week of hard labor restoring the historic OTO Dude Ranch. Never mind that I barely know an ax from a shingling hatchet—by week's end, this city slicker will be shingling roofs, notching logs, and swinging an adze as well as any good ol' gal.

As the wagon passes under an aspen-twig OTO sign, we get our first glance of the ranch: a sprawling main lodge and 10 rustic guest cabins nestled in a clearing between the banks of twin creeks. Dick Randall, a former stagecoach driver, founded the OTO in 1912. He made it an exclusive playground for tycoons and adventurers willing to pay \$60 a week for the privilege of living like wranglers. Randall promised his guests—including Teddy Roosevelt—that they'd "come out dudes and leave cowboys." Many of them returned year after year to repeat this transformation. "If, after you've spent a month on a Montana ranch, riding horseback every day and living outdoors, and you don't feel better," Randall said, "you don't need a doctor, you need an undertaker and there's no hope for you."

Randall died in 1957, and the ranch was abandoned







LEFT: Dave York leads a luggage-packing mule team under the ranch's sign. Randall said the letters "OTO" represent two wagon wheels and an axle—the skeleton of a settler's wagon he once found nearby.



The rustic 80-year-old guest cabins suffer from rotting roofs and logs.

to vandals and the elements. The Forest Service took over the crumbling buildings in 1991, but it wasn't until last year that they enlisted paying volunteers to rescue the OTO. When all the work is done, the public will be able to rent the cabins or stay in the eight-room main lodge and learn the ways of the old West, just as Randall intended.

We all climb down from the buckboard and meet expedition leader Bernie Weisgerber, a historic preservation specialist with the Forest Service and an occasional guest on *This Old House*. Looking like a cross between Indiana Jones and Kris Kringle, with his white whiskers, wire-rim glasses, suspenders, and Aussie hat, he gives us the tour. The main lodge, stripped but intact, has an ugly asphalt shingle roof. The cabins list like boats on a beach, their cedar shingle roofs weather-beaten and rotted. In some spots, only moss seems to be keeping out the rain.

Weisgerber flips open a knife and pokes at the logs. In several spots, the blade sinks to its hilt. He shakes his head. "Looks like we're going to need to replace some sill logs and a spandrel or two," he says in a John Wayne-style drawl. Seeing our blank looks, he explains that sill logs are the cabin's base and that spandrels are notched logs lying across them. "If you look under here, you can see why these cabins are in such pitiful shape—there's no foundation." We all look. The only thing supporting the logs are a few rock piers.

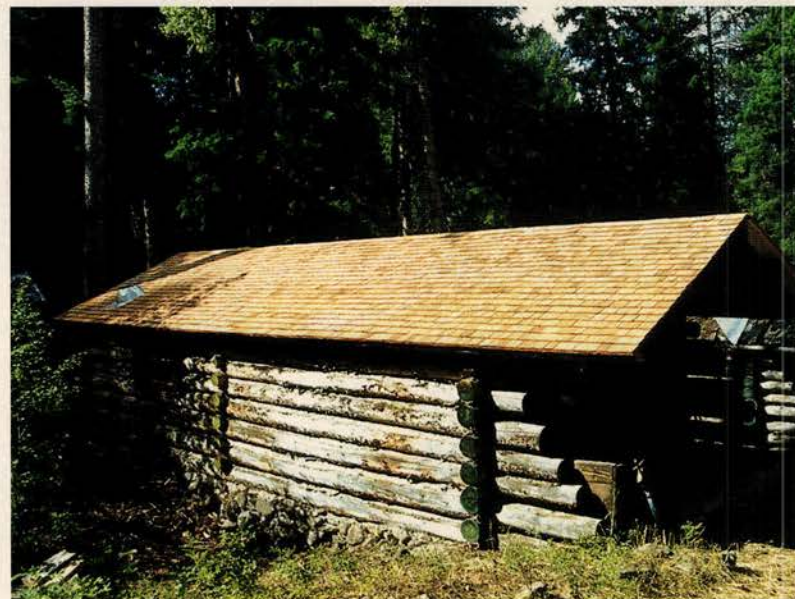
Half the group heads over to attack the roof on another cabin; the rest of us work on the sill. With hands and shovels, we dig a trench beside the rotted log. Grunting and straining, we push and pull until one boulder and then another comes clear. Someone rushes in to prop up the structure with screw jacks and cribbing. We wrestle out the crumbling log, and everyone cheers.

Generally speaking, Weisgerber's not a fan of power tools; nothing is as sweet to his ears as the sound of crosscut saws and hammers. But on occasion, he concedes, a little "chain-saw maintenance" is unavoidable. After a lesson on how to handle the snarling tool, I haul off and trim the end of a replacement log—"green sticks," Weisgerber calls them. When I'm done, I feel like I could tame the whole frontier by myself.

By the end of each day, we're caked with dirt, sweat, and pine needles. Like horses to the barn, we fairly trot toward the outdoor showers. A diesel engine, cranking out an astonishing 700,000



To put the cabin back on a firm footing, volunteers dig out a punky log.



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*In a clearing not far from the main lodge, OTO volunteers camp out under the big Montana sky. The deluxe accommodations include hot showers, all-you-can-eat buffets, campfire entertainment, and incredible views.*

Btus, heats water from the creek and blasts it out eight spigots at once. There's something decadent about lathering up under the open sky, and we're tempted to stand there for hours letting the water cascade over our throbbing muscles. Following dinner and songs around the campfire, we head for our tents. Once the last flashlight is out, I lie entombed in a darkness so complete that, were it not for the buffalo grass rustling in the breeze, I'd think I were in a sensory deprivation tank.

After a couple of days on the sill log team, I move over to the roofing crew. The roof has already been stripped and resheathed in plywood, so we get some simple instruction on how to lay shingles. On the roof, shingling hatchets in hand, we run the first few courses tentatively. Then we settle into a hypnotic rhythm, instinctively grabbing the fragrant slices of red cedar, fitting them so the butts line up and the joints don't, and whacking the nails home. I'm almost sorry when we reach the top. Then I look over at the asphalt-covered roof on the main lodge. Some day, I think, we'll tackle that monster.

One day melts into another and, by the end of the week, everyone has kicked into overdrive. Maybe it's the "tonic of this invigorating air," as an old OTO brochure puts it, but we don't want to leave; there's so much left to be done. We do have a pang of regret over the breaks we've taken to go whitewater rafting, horseback riding, and sightseeing in Yellowstone (OK, so it wasn't *all* work), and we promise each other to return next summer and every summer after that until the OTO is finished—and once again piano music wafts from the main lodge on summer nights. By then, we sure won't be arriving as dudes anymore, but we'll be leaving as preservationists. ■



*The volunteers and forest rangers take a break on the front steps of the OTO Ranch's main lodge.*

#### WANT TO VOLUNTEER?

Heritage Expeditions, which organizes the OTO Dude Ranch project, is a hands-on volunteer program run by the U.S. Forest Service. The 1999 schedule includes trips to Indian rock art sites along the Columbia River, a horse-training camp in Montana, and a potential archaeological excavation along Mississippi River flood plains in Illinois. Prices start at \$200 per week. (A session at the OTO costs \$950.) Another Forest Service program, Passport in Time (PIT), also offers no-fee, learn-by-doing adventures focused on archaeological surveys or preservation work, such as documenting petroglyphs in Alaska, excavating a Chinese mining camp in Idaho, or surveying and recording information on the ghost town of Aurora, Nevada.

—Nicole Galland



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## Clean Machine

High-powered central vacuum systems make light work of a dull chore

BY CURTIS RIST

**S**andi Klatt always thought her 94-year-old brick Victorian came close to perfection, but its two flights of stairs made cleaning something of a curse. "I tried for years to find a housekeeper," says Klatt. "But as soon as they realized they'd have to haul a vacuum cleaner up and down all day, they'd head straight out the door." Klatt and her husband, Paul, toyed briefly with the idea of buying a vacuum for each floor of their Denver home, "but the idea of owning three machines seemed ridiculous."

So they decided to install a whole-house vacuum, an appliance that sucks dirt through hidden 2-inch pipes down to a 12-gallon canister in the basement.

Now, instead of maneuvering a heavy, noisy portable, they simply plug a lightweight, 30-foot hose into special wall outlets, which automatically starts the vac's two motors. The system has a 185-cubic-feet-per-minute capacity—two to three times that of a portable—and no dust-spreading exhaust. "We love it," says Paul Klatt, "and I never expected to say that about a vacuum cleaner."

The idea of using in-wall plumbing to clean houses goes back to the 1850s in Sweden, where horse-powered fans created the suction. Eventually, horses were replaced by servants who either pumped giant bellows or, in later years, pedaled stationary bicycles. Even when electric motors arrived at the turn of the century, these systems were only within reach of wealthy magnates like Henry Ford and George Eastman. Then portable vacuum cleaners hit the market in the 1920s, and their whole-house cousins were left in the dust.

But central vacuums weren't forgotten entirely. Frank Lloyd Wright, impressed by their clutter-free convenience, specified them in a number of his later designs. The systems became more affordable in the late 1950s when plastic pipe began to replace copper, but they didn't really come into their own until the 1990s, when growing house sizes and concerns about indoor air quality coincided with improved fil-



ILLUSTRATION BY GARY HOVLAND





*Crumbs swept into the mouth of a power dustpan (which is mounted flush with the floor) disappear at the touch of a button.*



*A soft cloth sock protects woodwork as the hose is dragged from room to room.*

tration, more powerful motors and more effective vac attachments.

In Canada and Scandinavia, most new houses are plumbed for central vacs, yet in this country they remain something of a novelty, in part because of their steep initial cost: The Klatts paid about \$1,500 for their system, including installation. On the other hand, it comes with a 6-year warranty; for most portables, it's only one year.

"You're dealing with a bigger motor, which lasts a lot longer than the smaller ones in portable machines," says Peter Pavlick of Ametek, which makes most of the central-vacuum motors in this country.

But big motors create some unexpected problems. "You have to be careful because things you don't expect will go right down it," says Grant Olewiler of M. D. Manufacturing in Bakersfield, California. "I've had people vacuuming out a bird cage get too close to the bird."

In addition to the occasional "shredded tweet," there are numerous tales of kids trying to clean things—water out of a toilet, a broken jar of jelly—that damage the unit. (Their parents should have gotten an optional wet-vac attachment that stops glop from reaching the pipes.)

Finally, there's the issue of noise. "If you're standing next to the motor, it can sound like a jet taking off," says Jim Nigg, who installed the Klatts' system. Their model is engineered to be quiet; mufflers can be added to others if necessary. At the nozzle end, however, noise is minimal in all cases. The Klatts' old portable used to send their yellow Lab into hysterics, but now Sandi can vacuum around the sleeping dog without waking it.

Most people think central vacs are only for new houses, but they can be retrofitted to older residences, as the Klatts can attest. "With these babies, where there's a wall, there's a way," says Nigg. He and his work crew spent one long workday snaking about 100 feet of PVC pipe through walls, mounting the hose outlet covers, and connecting the low-voltage wires that signal the motors when to start and stop. The canister itself took only 20 minutes to hang on the basement wall. Then Nigg simply plugged its cord into an electric outlet.

"I worried about the house being torn apart during the installation, but except in one closet wall where the pipe shows, there really wasn't any damage at all," says Sandi. Now she can clean two flights of stairs at a time. Maintenance on the unit is minimal—Nigg recommends disposing of the paper filter bag every six months and changing the motor brushes every three years.

Although she's still looking for domestic help, her new housekeeper won't necessarily have to vacuum: "I'm actually having fun doing it myself," she says. ■

#### TOM SILVA SAYS:

"When I install a central vacuum, I always put a hose outlet in the garage so people can clean their cars."

## Filter Feeders

In the world of central vacuums, there are three ways to collect the dirt: Spin the air in the canister so that the dirt falls to the bottom and the dust exhausts outside the house (the cyclonic types); put inverted filters at the top of the canister to snag dust but allow dirt to drop down; or suck dirt and dust into a disposable paper bag (right), much like a portable vacuum. Machines with inverted filters or bags can exhaust either outside or in.

One place you don't want dirt to collect is inside a central-vac motor; even the so-called filterless cyclonics come with screens or filters to protect their motors from dust. "Before buying any system, take a close look at how easy it is to remove and clean all the filters," says Peter Pavlick of Ametek, a motor manufacturer. "If you don't keep them clean, the motors will burn out sooner."







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## A Splash of Style

A swimming pool that's low on looks can be filled with natural beauty

BY CURTIS RIST

**A** backyard pool can be the perfect antidote to a hot summer day, but when the old swimming hole shows its age or falls short on style, it can throw cold water on an otherwise lyrical landscape. More often than not, in-ground pools are sterile looking, and their peculiar aqua tint, hard rectangular shape, and stark concrete edging make them more appropriate for the local Y than for a beautiful yard. "They're great for cooling off, but they can be really, really hideous," says Madison, Connecticut-based architect Duo Dickinson.

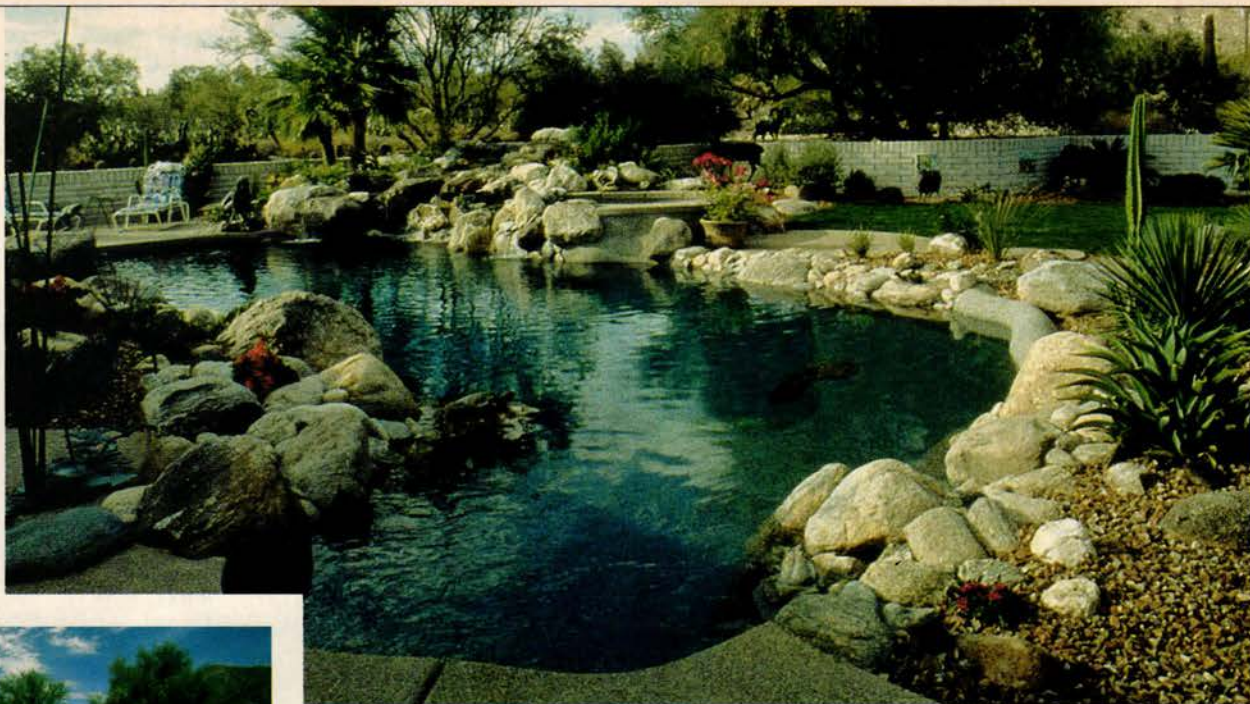
Yet just like a cookie-cutter tract house, a less-than-handsome pool can be renovated and turned into something far lovelier. Pool design goes through fashions, and today the aqua-and-concrete look is as dated as an Esther Williams movie. Instead, designers are turning to what they call naturalistic design—making a pool look more like a man-made pond, with stone edging and a darker, more alluring glimmer to the water. And while pools may seem utterly monolithic and untouchable, they're actually quite malleable. A predictable rectangular shape can be changed by knocking out and rebuilding walls, steps can be added or enlarged to make them more gracious and accessible, and decorative edging can replace plain concrete. "A pool is basically just a hole in the ground," says Dickinson. "It's not hard to spruce it up by getting rid of all those '50s materials and putting in '90s materials."

Along with working on the pool itself, improving the overall scene can also include changing the landscaping or even adding a fountain that trickles gently into the pool like a stream or miniature waterfall. "Wherever possible, I try to make the pool look like a part of nature," say architect Robert A.M. Stern. But he cautions against getting carried away and compromising a pool's functionality. "If you want to swim laps, you'll have a hard time doing that in a pool shaped like an amoeba,



*Although structurally sound, the owners of this pool in Fullerton, California, felt that it "didn't have enough atmosphere," says Bruce Riley, a local pool designer. They wanted to give it a fresh look, so Riley replaced the plain concrete coping and deck around the pool's edge with concrete that was tinted and textured to resemble stone—a makeover that took about a month. "It's not a natural material, but it sure looks that way," he says.*





feet, which reduced the pool's size by about 25 percent. Then he built a heated spa, lined everything with a pebbled finish, and ringed the edge with rocks chosen to create the look of a desert oasis.

with a waterfall dumping on your head," he says. Stern prefers to work with swimmable geometric shapes and subtle colors and is especially fond of tinting the walls gray, so that the water "looks inviting; it has the color of a clear brook." For the deck—the walkway that surrounds the pool—Stern opts for natural materials such as bluestone, slate, or even grass growing up to the edge.

Changes such as these can easily be incorporated into existing pools, especially ones made of concrete rather than those with vinyl or fiberglass liners, which would have to be completely replaced. Pool experts say the most popular makeover involves painting the walls and floor either white (which creates a Caribbean-blue color when it reflects the sky), black (for a pond-like murkiness), or the gray that Stern prefers (for a more subdued blue). Another popular finish involves applying a layer of pebble-encrusted cement, which is durable as well as good-looking.

For Greenwich, Connecticut, landscape architect John Geiger, a typical renovation includes sandblasting the pool and changing the color either with paint or tinted cement, then replacing the band of tiles that ring the inside of the pool at the water level. "There are hundreds of possibilities here, from ceramic to stone," he says. "It's like a kitchen backsplash; you can do just about anything with it."

Most older pools contain a prefabricated concrete edging, which is called coping and is often characterized by an upward-tilting bull-nose. "There's nothing on earth that makes a pool look more dated,"

says Geiger. He routinely chisels out the concrete and replaces it with brick, bluestone, or granite, which he names as the three most popular edgings. For continuity, the same material can be used on the decks. Geiger adds that, although renovations such as these might cost between \$10,000 and \$30,000 for an average-sized pool, "they don't cost anywhere near as much as starting over, and you'll still get something that looks like a brand-new pool."

To go beyond cosmetic changes, designers manipulate the shape of a pool by jackhammering out a straight wall to give it a bow or by excavating adjacent ground to create a heated spa. They might also add broad, shallow steps along an entire side for people who want to cool off without taking the full plunge. At that point, however, it's wise to look at the economics. "If you get into major reworking, you may not be saving much by preserving the old pool," says Geiger. "You might be better off ripping out the whole thing and starting over again. But for anything less ambitious, renovation is the way to go." ■

## Less Work, More Play

**Taking care of a pool once required a pool boy and a vat of chlorine, or a high tolerance for pea-green water. Now, new technology has made pools more self-maintaining than ever with systems that can be retrofitted:**

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- **Sophisticated water purifiers:** These keep the water clean and clear without large amounts of eye-irritating chlorine. Some systems kill bacteria and algae with a combination of ozone and bromine. Others extract small amounts of chlorine from sodium chloride, common table salt. Says Vance Gillette of Teledyne Laars, a pool equipment manufacturer in Novato, California, "It's very user-friendly, and it's all monitored by computer so you can basically forget about it."



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# the details

BY ROMY POKORNY

## HAVE A SEAT

*The quintessential lawn chair can take many forms—an Adirondack-style rocker, a romantic English garden settee, a slatted recliner—but when made of materials that evoke nature, it extends an invitation to reside outside for a while and decompress from workaday stress. To withstand the elements, furniture must be solidly constructed of stalwart materials.*

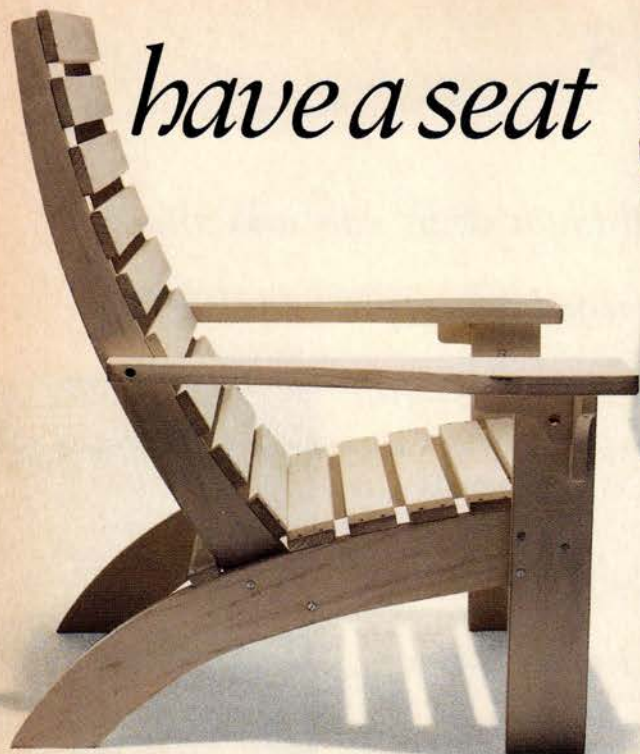
*But weather-resistant doesn't have to mean clunky. From hand-crafted rusticity to sculpted elegance, these chairs display timeless style as they blend harmoniously into any outdoor setting.*



*A woven machiche-wood deck chair from Mexico, left, and a wavy teak chaise with rope-suspended slats, above, conform to the spine like soothing hammocks.*



# have a seat



Horizontal back slats redefine an Adirondack-style lounge in pine.



Bamboo-tied bent branches form legs and back of a primitive perch.



An unpretentious and simply crafted teak chair weathers to a respectable gray.



Faux sea-grass camouflages a sculpted aluminum frame.



Refined enough for indoor use, this teak dining chair still endures sun and rain.



Glossy urethane shields a painted mahogany rocker from summer squalls.



## NORM SAYS

Redwood, cedar, and cypress are also on his short list because they resist rot and insects. "Think boats," says Norm. "Traditionally they have a lot of teak. If it can survive the sea, it's good enough for your backyard."

As someone who's made a lot of furniture, *This Old House* master carpenter Norm Abram knows which woods work best outdoors. He's fond of teak—even though its preternatural hardness "completely knocks the edge off my planer knives."



# NO SILLY



# HOOD



# ORNAMENTS

We're not a car company. Car companies make SUV's you're afraid to take off-road. SUV's you're ashamed to even get dirty. Obviously, that can't be said about the 1999 Isuzu Trooper. It has a terrain-sensing, Torque-on-Demand® 4-wheel drive system. And it has ABS brakes that even work in four-wheel drive. In other words, it's the kind of SUV a company thinks up when they don't waste time thinking about cars.

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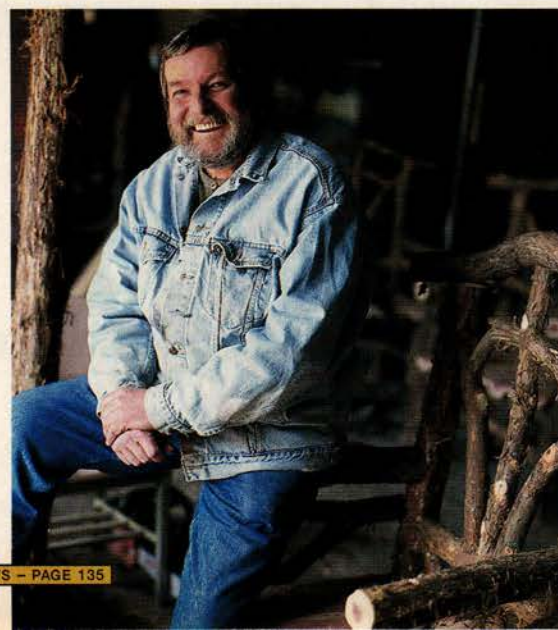


## Rustic Romance

Bent willow twigs dictate the hoop-shaped silhouettes of two club chairs. Each naturally finished piece has its own down-to-earth personality—the antithesis of mass-produced lawn furniture—and makes a porch all the more welcoming. **INSET:** Despite the ubiquitousness of plastic and aluminum outdoor furniture, an armchair handcrafted of hickory branches proves that the pioneer spirit can be eternally chic. Collectors covet versions from the 1930s that have a brass tag on the back leg identifying the chair's place of origin: "Martinsville, Ind."



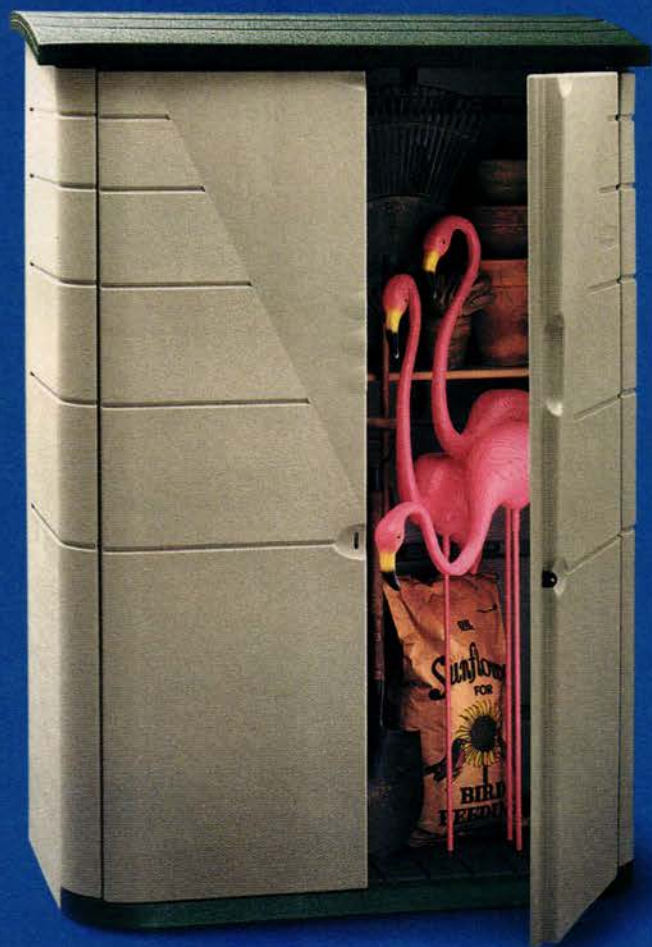
**Cedar Celebration** Ten years ago, when former advertising executive Marvin Davis needed kitchen cabinets for his retreat in Woodstock, New York, he called on local craftsman Bob O'Leary, right. Sharing a love for the eastern red cedar that grows throughout the Catskills, they began a business producing rustic outdoor furniture, eventually making pieces for historic Hudson River sites and Disney World. Reminiscent of 19th-century English and European designs, the chairs are not only picturesque but also strong. O'Leary uses newly cut trees; as the wood dries, it shrinks and seals in galvanized steel fasteners. The natural curves of the branches and twigs mean that each chair is unique. "When people ask if our pieces are one of a kind, I laugh and tell them, 'They're trees—no two are alike.'"



PHOTOS: RUSTIC CHAIRS, ANDRE BARANOWSKI; CRAFTSMEN: JOHN KERNICK.



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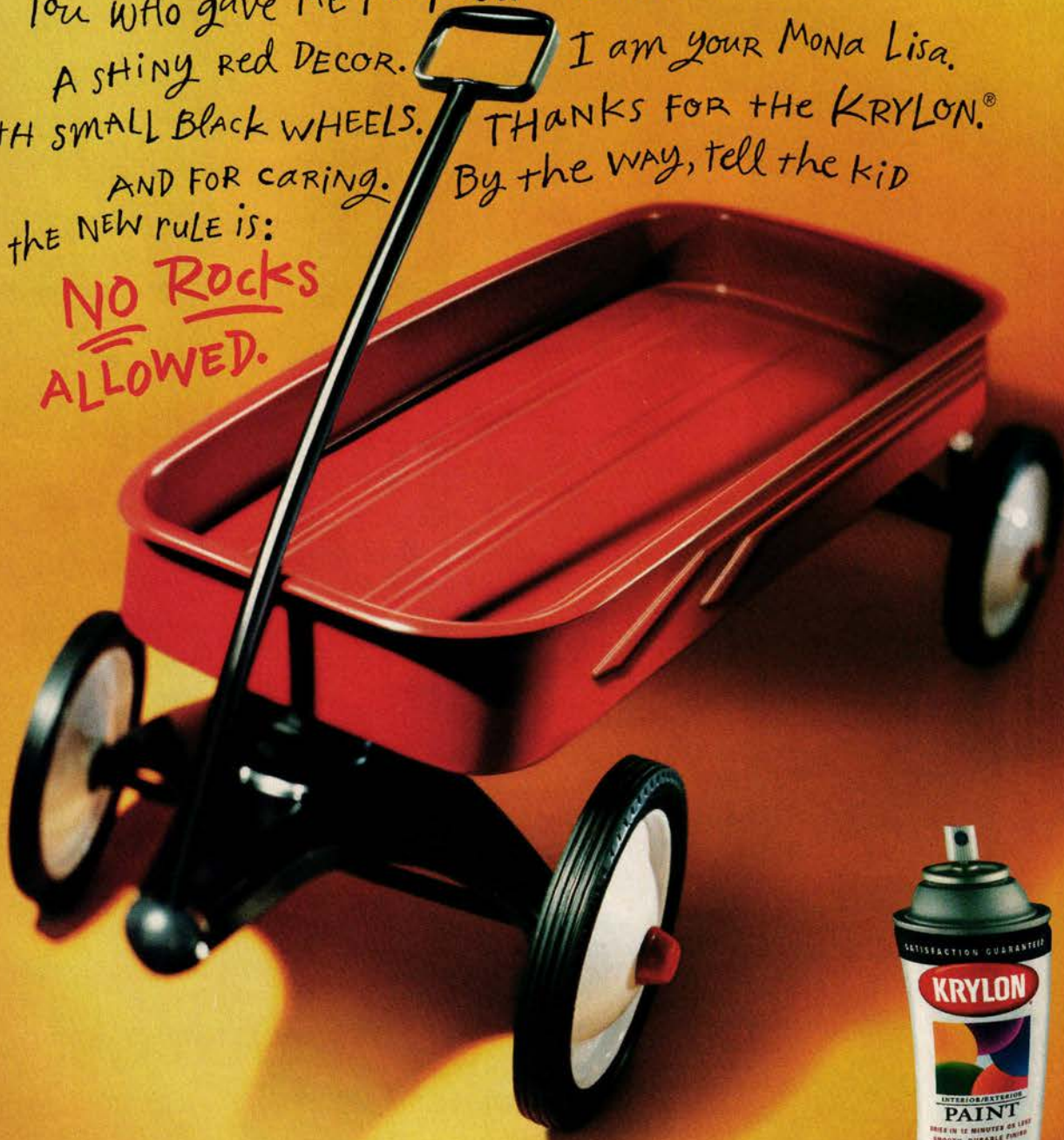
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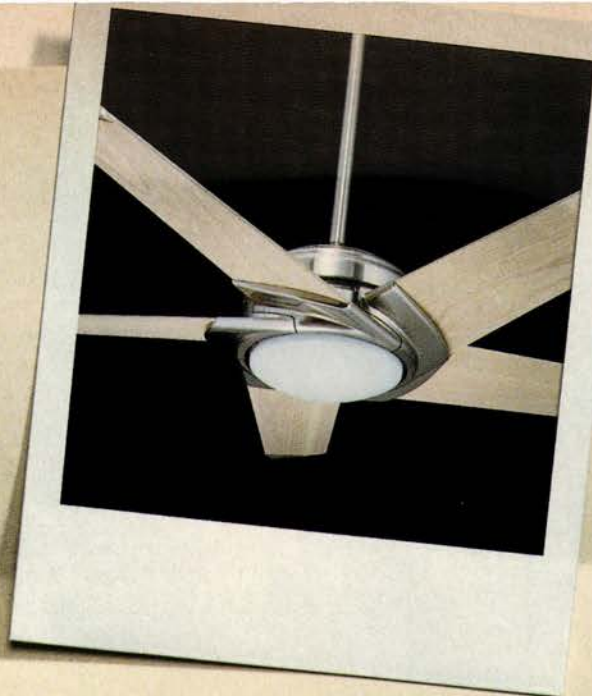
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# LETTER

From *This Old House*

## GETTING TO KNOW YOU

**T**he first day of shooting a new season of *This Old House*—the inaugural episode of which airs in September on PBS—is never relaxed. We're usually still feeling our way, careering from one location to another to cover a variety of segments, and getting each scene just right means more rehearsal than usual. Inevitably, executive producer and director Russ Morash grows exasperated enough to bark, "You're killing me, fellas!" And so it goes.

This time, however, we had the added pressure of a fresh face on the set: *This Old House* magazine's new editor in chief, Donna Sapolin. Hers is the delicate task of translating the sensibility of *This Old House*, the TV show, into the magazine you're holding—a job made all the trickier by our method of production, which we call "guerrilla television." Unlike most television productions, we use a very small crew, travel with minimal equipment, and forgo makeup, scripts, Teleprompters, and cue cards—all in an effort to follow the jobsite action as faithfully as possible. Communication among us is often in the form of mutually understood grunts, nods, grimaces, raised eyebrows, and cryptic expressions. Watching us shoot can be a bit like watching golf—fascinating if you're a golfer but otherwise often boring.

Donna, however, seemed as at home around the set as Tiger Woods at Augusta National. No doubt that's due in part to her career path, which is atypical for a magazine editor. Her first job out of Cornell University was producing documentaries about the revitalization of historic towns, including the mill and whaling communities of Fall River and New Bedford, Massachusetts. Then, she scouted locations and coordinated film productions that ranged from commercials to Children's Television Workshop programs. In 1986, she jumped to magazines, eventually becoming senior editor of design, arts, and collecting at *Metropolitan Home*. After working as design editor at *Food & Wine*, and as editor in chief of *Country Accents*, *Vegetarian Times*, and *Country Journal*, she feels she's come home. "*This Old House* ties together all my key interests," she says. "Especially the idea of giving new life to old things."

Keeping the past alive while improving on it is what *This Old House* is all about. The mission of combining the best of traditional craftsmanship with new technology is as important today as it was when Russ started the show in 1979—only today we have the advantage of telling our stories in print as well as on the small screen. Both media have their limitations and possibilities. What makes a good television segment does not necessarily work as a magazine article and vice versa. But the show and the magazine have the same goal: to make you feel like you're part of the adventure—and part of the family.

So from all of us at *This Old House*: Welcome aboard, Donna. You'll be happy to know that after "You're killing me, fellas," Russ has another favorite expression you might find useful: "Have some fun with it!"—Steve Thomas



*This Old House* host Steve Thomas and master carpenter Norm Abram talk shop with T.O.H. magazine's new editor in chief, Donna Sapolin.

PHOTOGRAPH BY JOE YUTKINS



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TV PROJECT / KEY WEST

## La Dolce Vita, KEY WEST STYLE

A sleek Italian kitchen spices up a 19th-century conch cottage


BY JOSEPH D'AGNESE PHOTOGRAPHY BY PASCAL BLANCON





The morning sun blazed down on Key West, Florida, as Michael Miller surveyed his cluttered back porch. For weeks the porch had served as a staging area for the renovation of Miller's 19th-century conch cottage, *This Old House's* winter project house. But on this day, the table saw, trash cans, sawhorses, and toolboxes had been shunted aside to make room for Miller's new kitchen. Or, more precisely, 25 cardboard boxes containing parts for 18 Italian-made modular components—assembly required. Miller shook his head, relieved that he didn't have to take this on. John Mele and Mike Speer, two





*With the black granite tile floor finally laid, Michael Miller, under Managua's supervision, makes a meal to celebrate the new kitchen.*

"Italians design kitchens as furniture that goes with them when they move," says Steve Thomas.





KITCHEN PROPS COURTESY OF THE RESTAURANT STORE, KEY WEST

installers dispatched from the manufacturer's Manhattan showroom, were already unpacking their tools and extending their tape measures. "I guess you guys will figure it out," Miller said.

Key West is an island, which means that everything—from pickles to putty knives—is floated, flown, or driven in from someplace else. Yet sailing an entire kitchen across the Atlantic is unusual even for the Conch Republic. But paging through a European kitchen catalog, Miller and his wife, artist and retail consultant Helen Colley, were intrigued by the combination of cherrywood veneer, stainless steel, and glass cabinetry that characterized the company's wares. The warm but ultra-streamlined look radiated that quintessential Italian sensibility—*la dolce vita* (the good life)—and seemed like a perfect fit for this balmy, laid-back tip of Florida.

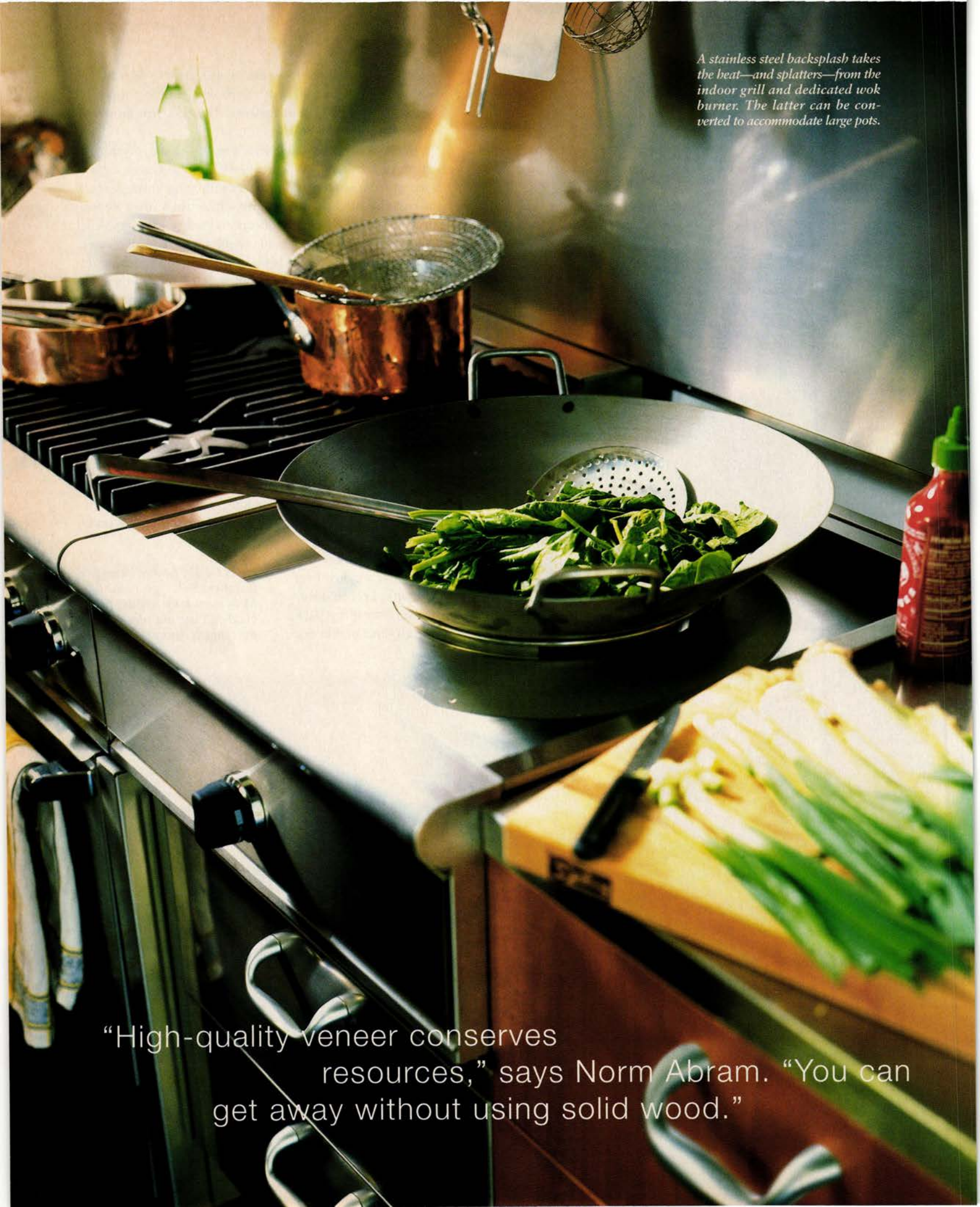
"Kitchens in Key West tend to be quite informal," says Miller. "In many houses the kitchen's in the living room separated only by a counter." When Miller and Colley bought their property, they knew they wanted to get rid of the open kitchen because it blocked the view of the backyard. There was a more practical reason as well. "I wanted an enclosed kitchen because I didn't want to be able to see dirty dishes from the living room," says Colley.

To achieve her goal, the couple converted a side porch into a galley-shaped space, complete with a casement window over the sink, French doors leading onto the back porch, and niches for

*Helen Colley, flanked by kitchen installers Mike Speer and John Mele, inspects the opening for the hood and sites the placement of the cabinets before they're hung.*







A stainless steel backsplash takes the heat—and splatters—from the indoor grill and dedicated wok burner. The latter can be converted to accommodate large pots.

“High-quality veneer conserves resources,” says Norm Abram. “You can get away without using solid wood.”



major appliances. They also closed up a porch on the other side of the house to create a dining area. A lantern-ceilinged great room took up the center.

With the rough spaces carved out, it was time to fit the kitchen. As Mele and Speer pulled a cabinet with frosted glass drawers out of a box, Colley looked impressed. "Mmm," she said. "It is beautiful. What do you think, Managua?" The couple's honey-colored German shepherd-Chow sniffed and then licked the glass. Mele wiped away the drool. "Oh, well," said Colley. "At least glass is easy to clean."

Under the cabinets' handsome facade was a carefully engineered system of hardware. Instead of being screwed into the wall, the uppers were hung on a slender aluminum bar, then raised or lowered with a leveling device mounted inside. Lower cabinets were supported by legs that can be adjusted up or down as duty calls. *T.O.H.* host Steve Thomas was especially taken with the way the drawer-fronts can be removed for easy cleaning and with the drawers' hidden gliding system. No one ever need see those ugly tracks.

The company's Italian designers pride themselves on creating stylish, efficient kitchens in six basic styles. Although the components are modular, they can be custom-fitted to specific dimensions. Whereas Italians tend to respect the conceptual integrity behind a particular line and wouldn't dream of marrying one style with another, Americans think nothing of exercising their individualism by ordering elements à la carte and mixing different looks. Colley and Miller were no exception, choosing cherrywood drawers from one line, frosted glass drawers from another, and thick, satin-stainless-steel sculptural handles from yet another. They added wire-glass windows, a coral-granite countertop, and a floor composed of black granite tiles.

"Even though we have a traditional house, we thought this blend of styles was the right way to go," says Miller. "I thought, 'This is just good art.'"

And highly functional too. This kitchen would make it easy to whip up a feast of locally caught dolphin (the fish, not Flipper) and carry the food out to guests on the back porch. When an architect friend would visit, he'd enjoy using the kitchen's built-in wok. With a 4½-foot-wide aisle, the kitchen would allow all three of them to pull together a dinner without feeling cramped.

Of course, Colley and Miller had to satiate their appetites for wonderful repasts and high style with visions of things to come. During construction, the couple camped out on the second floor—sans kitchen and hot water. Occasionally they grabbed something to microwave out of a refrigerator in

*RIGHT: Mele inserts the last cherry-veneer drawer before topping the work area with a coral-granite counter. BOTTOM: It was the glass-fronted drawers that helped convince Colley to order the kitchen from Italy.*

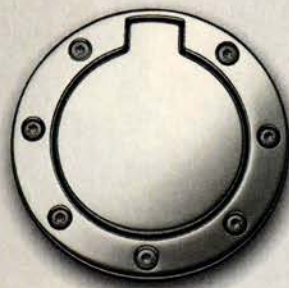






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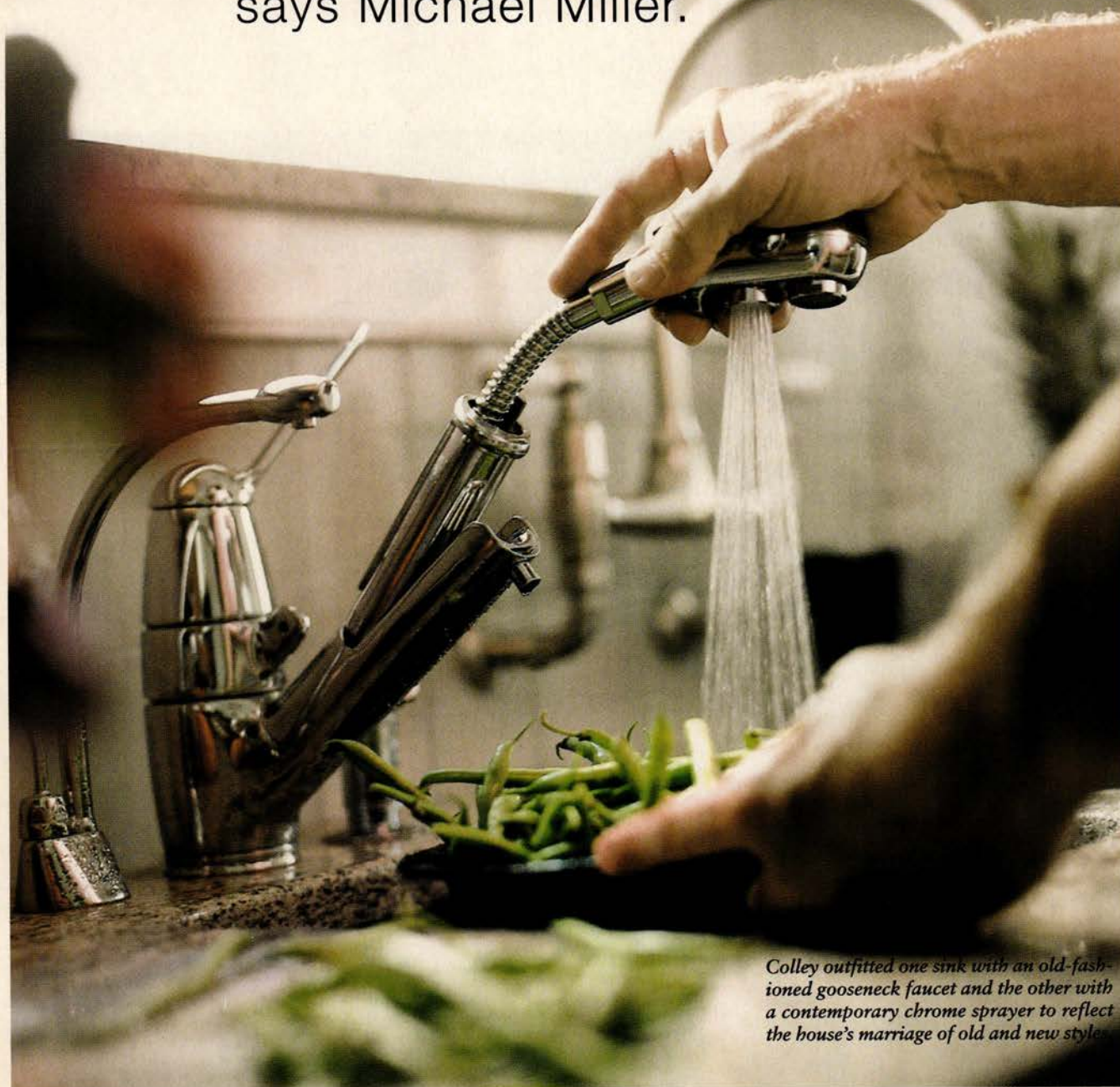


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“Even though we have a traditional house,  
I thought, ‘This is just good art,’”  
says Michael Miller.



*Colley outfitted one sink with an old-fashioned gooseneck faucet and the other with a contemporary chrome sprayer to reflect the house's marriage of old and new styles.*

the downstairs hallway. More often, they ate out, sometimes combining chores with a quick bite. Two blocks away, is the neighborhood laundry, Duds 'n' Suds, where patrons dump their clothes in the wash and relax with a beer and a little something to eat.

A working kitchen would end the nomadic lifestyle. But it wouldn't be easy getting there. Achieving the look of the catalog required the same precision as installing conventional cabinetry. Maybe more. The trickiest part was making sure that all the cabinets were perfectly aligned. Along the way, the usual construction glitches popped up. On the kitchen's west wall, the niche was 107 inches wide; Mele and Speer needed 108, minimum. Soon, carpenters received an unusual directive: *Uh, can you guys move these walls back an inch?* As tradesmen stripped plasterboard and shaved down studs, Mele and Speer tackled the east wall. The cabinets and the plans were in centimeters; the installers think most comfortably in inches. Before long, the men were spewing metric conversions, gesturing wildly, muttering, and shaking their heads. Mute the sound, and the action resembled a haggling scene in an Italian market.

The scene continued for six days. Then the kitchen was finished. And gleaming. Sitting on the back porch, Colley mused about favorite dishes she and Miller couldn't wait to prepare. Cold and hot soups. Carrot salad. Fresh fish grilled on the new cooktop. Rack of lamb. Fettuccini. Coming from this kitchen, pasta was bound to be *delizioso*. ■



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# La Dolce Vita, **MADE IN ITALY**

Where the Key West Kitchen Comes From

Y

ou must see this machine!" yells Luca Spinelli, frantically waving his hand, inside his family's highly automated furniture factory in northern Italy. "It's very cool! Watch!"

A 9-by-12-foot piece of medium-density fiberboard (MDF) rolls down conveyers, straight toward Spinelli. As it proceeds, its left edge is neatly smeared with glue, covered with a cherrywood veneer strip, and sealed with heat from a blindingly hot lamp. Just as it reaches the end of the line, the board is spun around and fed through the machine in the other direction. This time, a 1/2-milimeter-thick veneer strip is applied to its other edge. And yes, it is very cool.

Welcome to *industria mobili*—the modern factory that made the kitchen in *This Old House*'s project in Key West, Florida. From the outside, the facility—designed by Venetian-trained architect Paolo Piva, known for hip furniture—could be mistaken for a modern art museum. Except the cavernous space hums and buzzes as robotic machines and workmen clad in green lab coats create not only kitchens but also elegant closets and furniture. Production here is not unlike that in other MDF factories around the world. But this stuff isn't headed for discount stores. Those are real strips of cherry, beech, maple, and walnut the machines are applying—not photo-laminates. The result: high-end furniture that looks like it's solid wood.

For over a century, Milanese nobles fleeing the heat of the city relaxed in "La Brianza," as this region of Lombardy province is referred to informally. They patronized chair makers, or *cadreghe*, who transformed lumber from local forests into lovely pieces. The tradition continues to this day. When Spinelli's grandfather and great-uncle founded the firm back in 1942, they crafted Chippendale-style chairs. Today, his company—and its competitors that dot the hilly landscape—have transformed Brianza into one of the three major furniture-making regions in Italy.

Everything starts with a pencil in the hands of designers. Many are Italian architects who adhere strictly to the modern Milanese edict: sleek, functional, simple—and *bellissimo*. Typical customers, says marketing manager Viviana Caslini, are sophisticated newlyweds on a budget. "In Italy today, young couples who are just starting out don't have much space," she says. "They need pieces that do a lot. And they want it to look artistic."

In the factory, descendants of the original *cadreghe* use computers, but their knowledge of wood and furniture is vast, and their pride is nearly palpable. "When I was younger I used to build furniture by hand," says 60-year-old Giuseppe Travascia. "It took a lot of effort. But now that I'm older, I want to do something less strenuous." With that, he slips on a pair of crisp white gloves, selects a square of 220-grit sandpaper, and resumes sanding the edges of a piece of furniture. Later, someone asks him to describe his job. "*Sono artigiano*," he replies. "I'm an artisan."—Joseph D'Agnese



At a factory in Brianza, Italy, a modern-day *cadrega* (chair maker) uses computerized equipment to produce sheets of cherrywood-veneered fiberboard.



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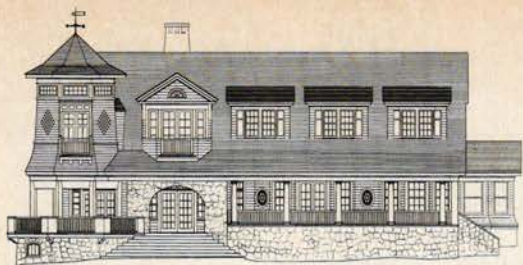
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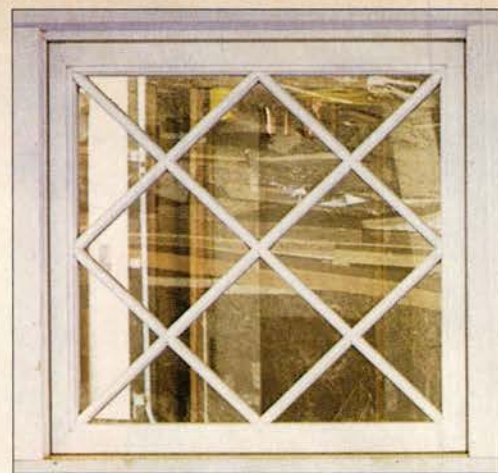




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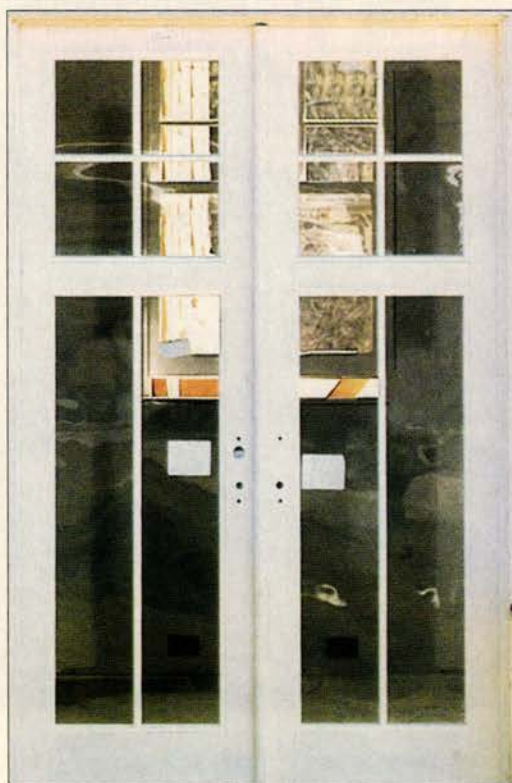
EIGHT-OVER-EIGHT  
DOUBLE-HUNG  
UNDER A FOUR-LITE  
TRANSOM



FOUR-OVER-TWO FRENCH DOORS



DOUBLE-HUNG WITH DIAMOND-PANE UPPER SASH



SIX-OVER-TWO DOUBLE-HUNG

The right windows give a house strong character and distinctive style

# G R E A T

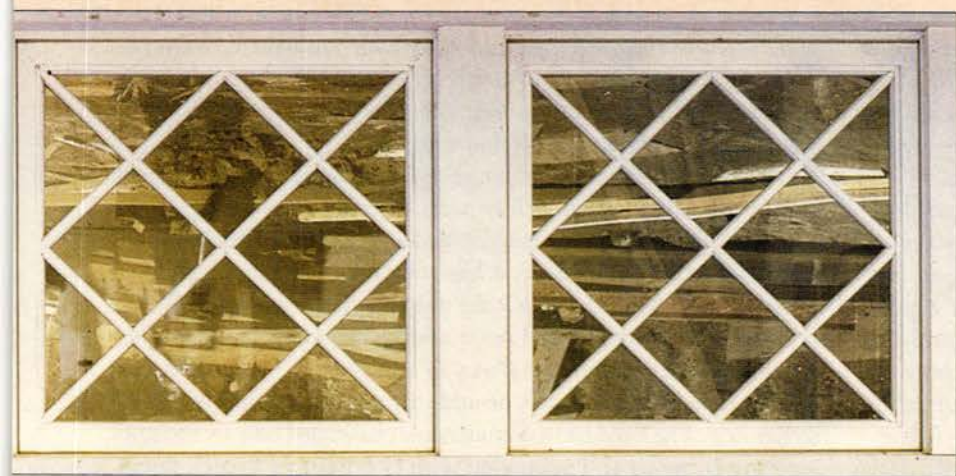
A window's most important functional element may be the glass, but it's the least important design feature, because it disappears. What really distinguishes a window is its shape, size, and construction—all of which determine its appropriateness for a given house style. A Greek Revival, for instance, requires tall, double- or triple-hung units; a Prairie-style should have horizontal bands of

casements—just about anything else would look wrong. But it's different at the *T.O.H.* Dream House in Wilton, Connecticut, where a rambling two-story—looking as though it grew addition by addition over the decades—demands a wide variety of windows.

"Shingle Style is really a mix of styles: Queen Anne, Colonial, Craftsman," says Gary Brewer, project architect for the Robert A.M.

BY JACK McCLINTOCK





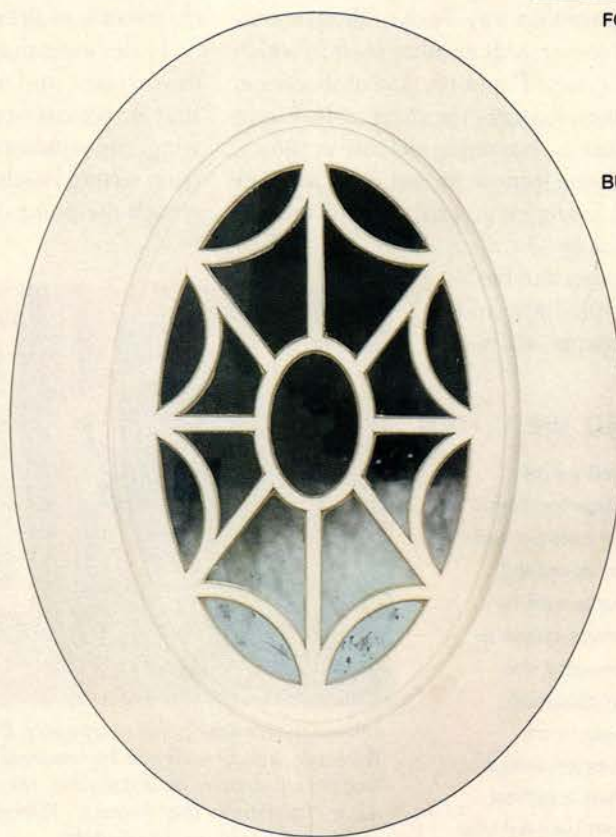
DIAMOND-PANE GARAGE-DOOR LITES



FOUR-OVER-TWO DOUBLE-HUNGS IN A BAY



HALF-LITE BACK DOOR WITH DIAMOND-PANE SIDELITE



BULL'S-EYE



PALLADIAN DOUBLE-HUNG  
FLANKED BY THREE-PANE  
SIDELITES

# P A N E S

Stern-designed Dream House. "It's the mutt of architecture." The goal, he says, is for all the elements—including several kinds of windows—to create an informal, faintly whimsical look. Choosing the right windows, he adds, whether for a complicated house like the one in Wilton or for a modest renovation, is one of the more challenging steps in the design process. "There are many things to think

about," Brewer says. He starts by developing a furniture plan for each room because, he says, the placement of chairs, sofas, tables, beds, and other pieces affects all the sill heights and window sizes and locations. He also considers the site, the views it affords, the owners' preferences, the sun's position in each season, and whether there's a covered porch or wide overhang outside. Appearance is one of the last things

PHOTOGRAPHS BY JASON SCHMIDT



to think about, but it's the crowning touch. "People think, 'You look through windows, not at them,'" says Brewer. But the opposite is true: Windows—frames, muntins, mullions, casings, sash and all—are critical to the success of a house's exterior and interior design.

The Dream House's mix of windows and glass-paned doors includes an abundance of double-hung units—six-over-sixes and six-over-twos, eight-over-eights, four-over-twos, and some with diamond-panes—a few fixed ovals with spoked and weblike muntins, arched Palladians flanked by ornamental columns, and several 10- and 15-pane French doors, some topped by transoms. They look almost randomly placed, but there's a reason behind every choice Brewer and Stern made.

The most appealing view from the house is to the south, down the slope to the meadow, which is why the main porch, the living room, and dining room all face that way. Each of those rooms is octagonal, and every angled corner adds another facet in which to mount a double-hung six-over-six. The north side of this wing, which faces the circular driveway, features the same style. But at the main entry, the windows change, becoming expensive, showy, diamond-pane panels that flank the front door and fulfill another function: catching the eye and lending a greater sense of formality to one part of the house over another.

Upstairs, in the master bedroom and bath, more six-over-sixes let in ample light and serve as important design elements, set in a

pair beneath a gambrel, or mounted solo in dormers overlooking the driveway, one of which is adorned with classical brackets and a pediment. On another wall, French doors open out to a balcony that faces toward that great view.

The master also sports the house's most dramatic window, placed on a west wall where it will be seen by everyone coming up the driveway. An elaborately detailed Palladian topped by a keystone arch and a bracketed entablature, it has colonnettes and a pair of fixed windows on either side. "This is the most expensive window," Brewer says. "It's very complicated but a good place to spend the money because it looks really special as you approach the house." It also makes sense from the inside, he adds, by providing a nicely framed sunset view. The Palladian's dominance is challenged only by the stunning tower beside it. Punctuated with two pairs of French doors, banded just below the eaves with a ring of 10-pane fixed windows, the tower is to Brewer the "star of the house."

In the wing that houses the family room, kitchen, and garage downstairs, and more bedrooms upstairs, all the windows are simpler six-over-twos. Besides visually uniting the rooms of this wing, the windows' two-pane lower sash provide a clearer view from sitting height. So far, it all makes Shingle Style sense. But what's the point of the seemingly dinky oval windows? "These

had to be located in a space where you'll be passing through, where they can give you a quick look to the outside," Brewer says. Between the stair hall and living room lurks a little vestibule, a transition zone where two oval windows sit on either side of some French doors, giving the space just the right sense of Shingle Style whimsy.

Generally, windows don't surprise; their nature is more modest. They must be well proportioned within themselves—height to width—as well as in relation to one another, the walls they penetrate, and the house's overall scale. And there are certain traditions that are so well established as to be virtually inviolable. Greek Revival windows tend to be tall—sometimes dropping clear to the floor—and narrow to echo the style's high ceilings. A long band of clerestories emphasizes the horizontality of a Prairie-style house. The windows of an Arts and Crafts house will be smaller squares or rectangles and might have leaded or stained glass in keeping with the Arts and Crafts philosophy of honoring the handmade. Generally, Brewer says, the windows of classical houses—Georgian, Federal, Greek Revival—are simple,

straightforward, and regular, while more fanciful fenestration is found in fussier, busier styles like Victorian, Mediterranean, and Shingle Style. The choice isn't always easy, Brewer says, but when it's right, whatever the style of the house, there's nothing like the perfect set of windows to improve your view of the world. ■

## STOPPING WIND AND WEATHER

"A new window is only as good as its installation," says T.O.H. contractor Tom Silva. "You can't just take the window out of the box and slap it into the opening." Without the proper preparations and finishing touches, a window stands vulnerable to its chief enemy—water—and the warping and rot it brings. But blocking moisture adds only a few steps to an installation, says Tom, while extending a window's life by decades. "Two hundred years from now, somebody will be glad you did it right." Here's how Tom does it:

- Paint the window frame and the rough framing with an oil-based primer.
- Staple a 9-inch-wide strip of tar paper or fiber-reinforced polyethylene to the exterior sheathing around the opening.
- Put the frame into the opening, and make sure it's square, level, and plumb.
- Test-slide the sash to make sure they run freely up and down the channels. If they don't, re-square the frame.
- Use rustproof screws—not nails—to fasten the window frame to the header, studs, and sill.
- Install an aluminum, lead, or copper cap along the top of the window; don't rely solely on caulk.
- Caulk the seam where the frame meets the sheathing. Inside, caulk the gap between the frame and rough framing (to stop air leakage).



ABOVE: Fortunately for carpenter Phil Whipple, heavy sash can be removed to ease the window frame installation. BELOW: After fastening the frames, Whipple replaces the sash in just seconds.





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## Dressing Up a Dull Facade

"A box with a roof on it, and deadly dull windows." That was architect Gary Brewer's assessment of the plain-faced Colonial shown below. His challenge: Use new windows and other elements to create two very different, decidedly attractive facades and give the house character and curb appeal. "It has simple bones and no detail, but you could still turn it into something."

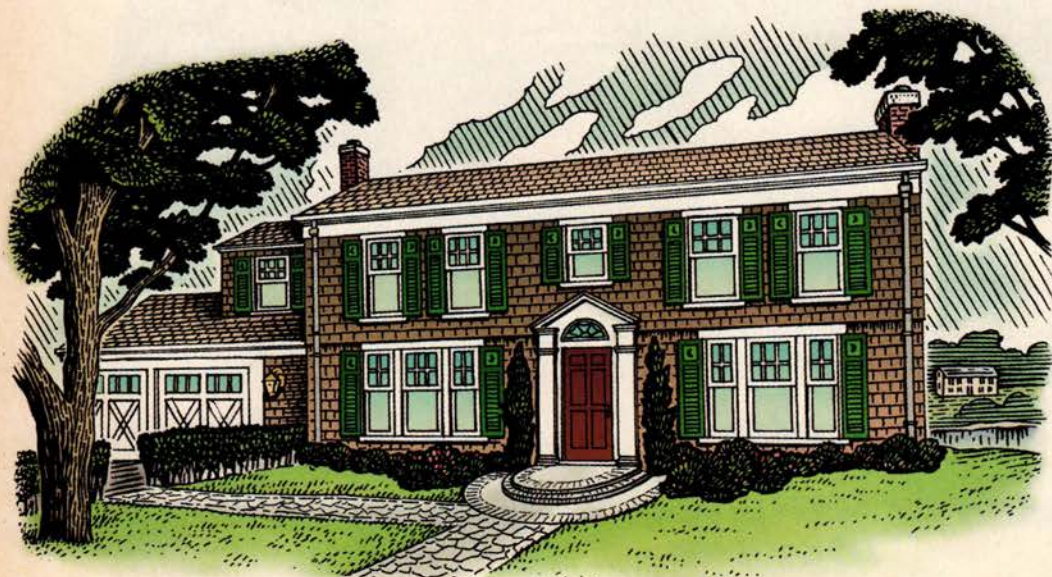


In one of Brewer's scenarios, he replaced the first floor's mean little windows with wider, taller six-over-six double-hungs, setting them over painted wood panels to increase their apparent size and adding shutters for color, texture,

and charm. For greater appeal, he put window boxes upstairs and changed the garage doors. To cap the facade and tie it together, a white-painted frieze-board runs above the second-floor windows just below the eave. But the facade still lacked focus, so Brewer created an entry porch with a pair of columns, an entablature, and built-in benches. The elegant entryway casts the new windows sedately into the background but still allows everything to work together to create architectural distinction.

Brewer applied the same principles in his second, less expensive version of the same house, designing a more modest entryway embellished with pilasters and a fanlight. He arranged the first-floor windows in groups on either side of the doorway, each a trio of double-hungs tied together visually with a wrap-around casing and matching mullions between each unit. Windows needn't stand alone, says Brewer, and look better in groups. And indoors, double- and triple-wide window groups deliver another benefit: much more light.

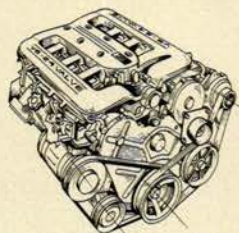
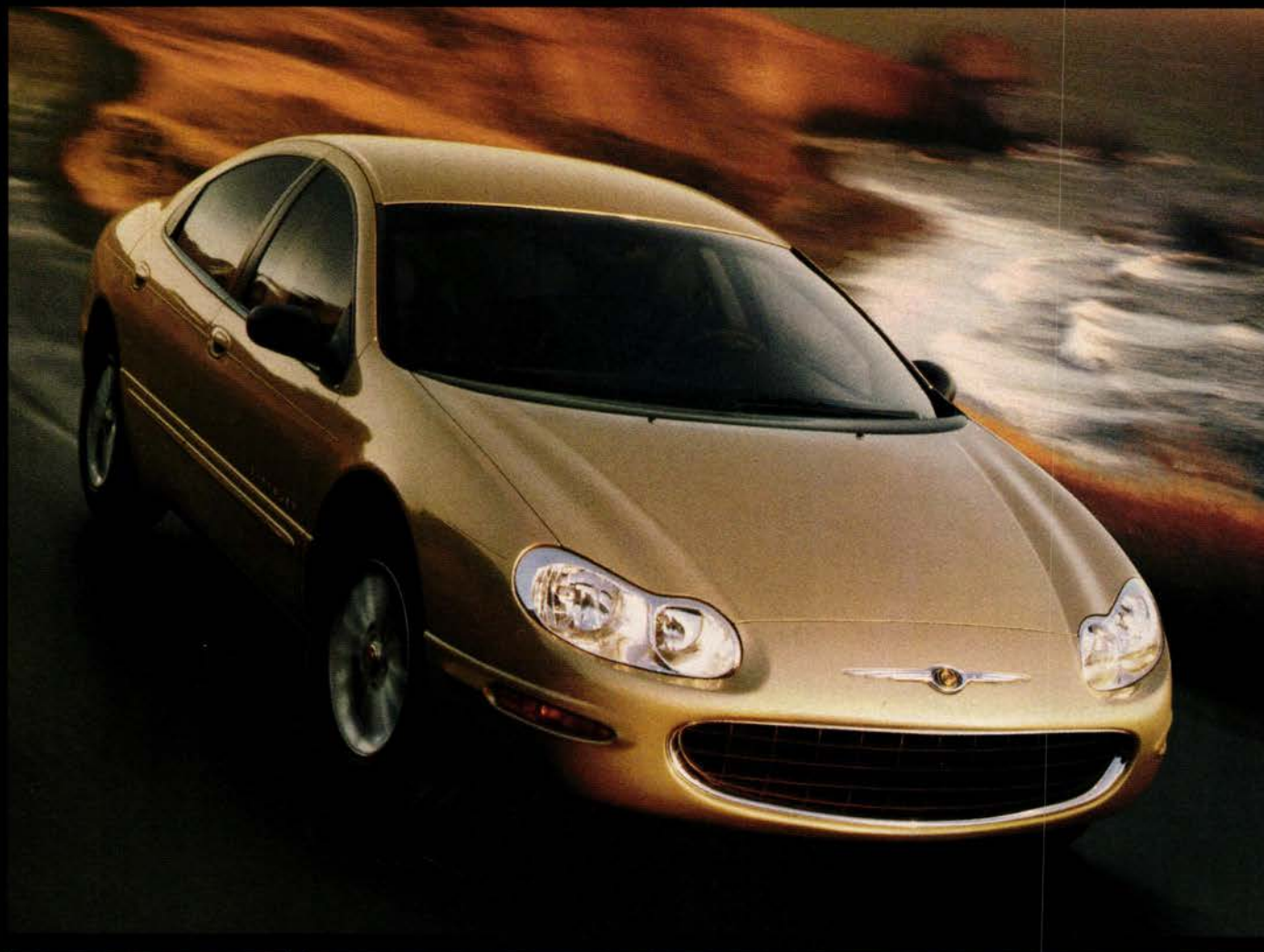
Bigger windows—and more of them—embellished with shutters, flower boxes, raised panels, and a classic entry porch with benches and columns offer one way to enliven a drab house.



Less ambitious but no less effective is a makeover that relies on two trios of double-hungs on the first floor and on dressing up the doorway with a fanlight and fancy trim.



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Even before the last windows and doors were installed, Dream House builder-owner Walter Cromwell had the heat on day and night. He needed to dry out his very wet house, or drywaller Peter Garre couldn't do his job. Fresh lumber shrinks as it loses moisture, which can create a nightmare of cracked seams for a Sheetrocker who shows up too early.

When the wood was dry enough, Garre's crew quickly put up some 30 tons of  $\frac{5}{8}$ -inch gypsum board. Then the men started a whirlwind of mudding, taping, and sanding. Once again, the Dream House was transformed, its ruddy lumber hidden forever behind gray-white planes that reveal the true shape of each room.

As the Sheetrockers finish their work, Carlos Silva, hardwood floor installer, stands in the dining room, sharpening his pencil to a very fine point. Silva and his son, Geider, work in a zero-tolerance trade. Between the planks they lay, there can be no gaps, only tight seams, and the Silvas have done just that, covering all but the perimeter of the eight-sided room with white oak 1x3s.

Now comes the tough part, the border. It's a traditional detail—strips of oak, accented with inch-wide strips of walnut—but it slows work to a crawl because, at each of the eight corners, Carlos must determine the precise cutting angle. He draws fine cut lines with his ever-sharp pencil, adjusts his chop saw, slices through a piece of oak and tests the fit. When it's right, the ends butt tightly and almost disappear. "Look nice?" Silva asks a visitor. But he barely needs a reply, for in his smile he clearly knows the answer.

—Joe Carter

**NEXT ISSUE:  
MODERN MECHANICALS**

Down in the basement and up in the rafters, the twin hearts of the Dream House's heating and cooling systems will quietly and efficiently deliver year-round comfort. Behind walls and ceilings, a thick blanket of insulation blocks heat loss in winter and heat gain in summer. Find out how these state-of-the-art systems and materials improve the way this and any house works.

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ABOVE: A mechanical arm moves the 96-pound sheets through any available opening. RIGHT: Installing the sheets, however, requires sheer muscle power as, from right to left, Vince McVay and Peter Garre hold while Tim Grady fastens.



**F L O O R   S H O W**



TOP LEFT: The thump of a rubber-faced mallet echoes through the house as Geider Silva whacks the floor nailer while his father arranges the white-oak strips. LEFT: Carlos cuts the corners to make the octagon that mirrors the room's shape. ABOVE: After much trial and error to find the right angle, Carlos taps in a perfectly fitted border strip.

PHOTOS: TOP, JOHN KERNICK; BOTTOM, JASON SCHMIDT.



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*The addition of two sets of French doors and a deck to the left of the house gave Molly and Leon Banowetz the ability to thoroughly enjoy their backyard and pool.*

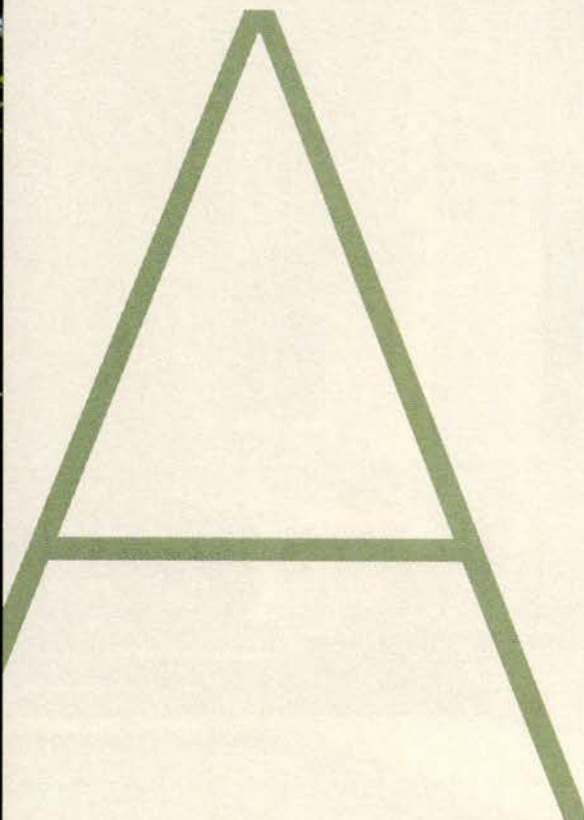




# FRENCH connections

**Outdoor Living Gets Twice as Nice  
with New Double Doors and a Deck**

BY ROMY POKORNY PHOTOGRAPHY BY MICHAEL MANUEL



Advertising can be a glamorous business, but Molly and Leon Banowetz know its downside. As owners of a graphic design firm in Dallas, Texas, they tolerate long hours, demanding clients, and high-pressure deadlines to produce logos, ads, and TV spots. So when the workday's done, they seek refuge in their house. It's their escape hatch, their place to spread out, kick back, and have fun.

When they bought the 1930 brick-and-clapboard Colonial four years ago, after a casual two-month search, it was a big step up from the



"We had this beautiful view of the pool,  
but getting to it wasn't easy."

—LEON BANOWETZ



**BEFORE**



*The picture window in the dining room, inset, offered a pleasant view of the backyard but no way to enjoy the evening breeze. And seen from the outside, above, the glass sheet looked like a gaping hole in the wall.*



cramped 1950s ranch house they had been living in. Their new residence had 3,000 square feet—plenty of room for their two dogs, two cats, and collections of plastic whistles, wooden crucifixes, and glass vases. It had a great location in Dallas' comfortable Lakewood neighborhood. And, best of all, it had a backyard with a swimming pool where they could hang out, cook out, and entertain. Says Molly, "We stepped a few inches into that dining room, took one look at the pool and said: 'This is it. This is the perfect house.'"

But a short time after they bought it, some less-than-perfect features came to light. For one thing, two bulky air-conditioning units sat outside the kitchen window, interfering with the view and filling the backyard with noise. To get from the kitchen to the small back deck at the opposite end of the house, the couple had to go through the dining room, living room, and sunroom. And the dining room was dominated by a picture window with a beautiful view of the pool, but offered no way to get there. Worst of all, the kitchen storm door opened onto a narrow, concrete back stoop. Every time they carried in an armload of groceries or took trays of food out to the pool, they were fumbling awkwardly with the screen door.

Leon quickly conceived a solution: Build a new deck and replace the kitchen and dining room windows with French doors. "I really wanted to open up the back of this house and also make it more functional," he says. For Molly, though, the need to revamp wasn't so obvious. "I was afraid a deck would look too massive," she admits. She was also reluctant to lose any more green space, since the pool already takes up much of the yard. But once her husband started sketching out his dream, Molly agreed to go ahead.

After moving the air-conditioning compressors to the side of the house, the Banowetzes turned to Douglas Travis to install the doors. Travis, a Dallas contractor known for his high-quality work on traditional houses, assigned carpenters Barry Joyner and Keith Erwin to do the door installation and mason Johnny Garcia to remove and replace the brick. Over the course of four weeks, Joyner and Erwin methodically took out the old windows, cut the wall down to where the deck would be, and bolted an angle-iron lintel to the header to support the brick. They put a three-stud sandwich on either side of the rough opening, then shimmed the jamb against it. The doors themselves were hung in a day. While the carpenters applied the inside trim, Garcia rewove the brick back to the exterior molding. When all the painting and trim work was done, bronze weather-stripping was tacked to the jambs and threshold. Last of all, Leon had the back stoop sledgehammered to smithereens.

"In a good renovation, you shouldn't be able to tell where the old stops and the new starts," Travis says. "The key to this job was centering the doors and trimming them out so they would look like they'd been there all along." Because of their direct southern exposure, the doors need some form of shelter: "French doors on a house with no roof overhang will wear out fast from sun and rain," Travis says. "I suggested that they put in an awning, unless they want to be repainting constantly."

With the doors in place and the stoop gone, Leon asked his older brother Steve to help him build the new deck. "I bought him a plane ticket and talked him into coming down from Iowa to help us," Leon says. Steve, an experienced builder, ordered the pressure-treated lumber and, in the summer of 1996, the brothers went to work. "The hardest part of the job was working in the blazing heat," Leon says. "We'd start at seven a.m. each day, jump in the pool in the afternoon to cool off, then quit around eight p.m. and have a cold beer and some laughs."

But when the work was done five days later, Leon wasn't satisfied. "Suddenly

*With the windows gone and the rough opening framed, carpenter Keith Erwin prepares to put in the new door jamb.*



*After sawing into the mortar joints with his circular saw, mason Johnny Garcia toothed out the brick with a chisel.*



*For the doors to fit snugly into the jamb, Erwin takes care to shim it level and plumb before screwing it in place.*



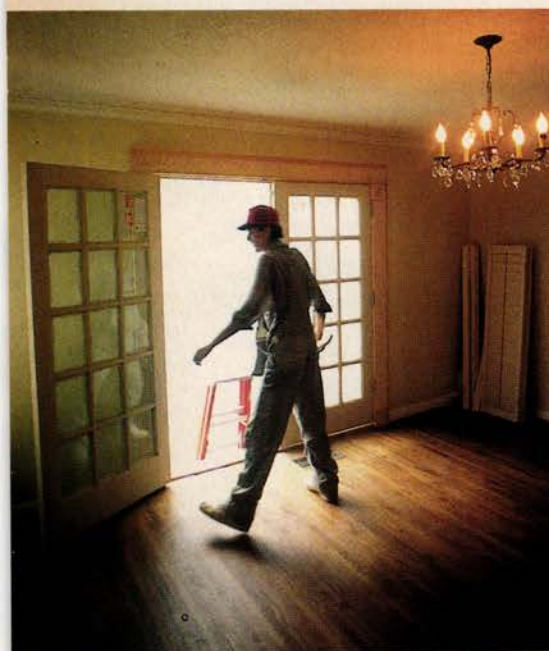




*Black strips of building felt stop water from getting between the sheathing and the framing.*



*Once the door is in, new bricks are rewoven over the exposed sheathing and sill.*



*Five days after he started, Erwin takes one more test swing before the lockset is installed.*

the old deck looked really bad," he says. "I suggested to Steve that we resurface it, and he looked at me like I was crazy." All the same, the two of them went ahead and spent an extra week prying off the old deck boards and screwing on fresh ones. After they replaced the railings and lattice, the original deck blended in seamlessly.

The first real test of decks and doors came that fall when the Banowetzes hosted a charity bash for 150 people. "Some people were standing on the new deck, looking down at the pool," says Leon. "Other guests were milling around in the yard eating paella and drinking margaritas. Everyone roamed in and out of the house easily. It was a lot of fun."

"This was a great investment," Leon says, reflecting on his \$19,000 remodel. "It has totally changed the way we live. We eat outside more, and on weekends, if it's nice, we leave the doors open all day. Now the first thing visitors want to do is walk right into the backyard."

And the skeptical Molly? "I love it," she says with a grin. ■

## TOM SILVA TALKS FRENCH (DOORS, THAT IS)

After installing a few hundred French doors over the years, *This Old House* contractor Tom Silva knows how to make the process easier and the outcome better. Here's how he does it.

- When widening any wall opening, he always beefs up or replaces the header bearing the weight of the wall above.
- Tom takes care to frame the rough opening plumb and level, which helps speed the installation of the door jamb. In general, Tom positions the framing so it's 2 inches wider and about 2½ inches higher than the door size. That leaves him enough wiggle room to adjust the jamb.
- Doors won't fit in a jamb that's racked (out of square). To correct racking, Tom measures diagonally from corner to corner and moves the jamb until both diagonals are the same length.
- Doors won't swing right if a jamb is out of plumb or twisted. A plumb bob or level will find plumb, but to prevent twist, all Tom needs are four nails and some string. He tacks a nail into each corner and makes a taut "X" across the opening with the string. Then, after one jamb is plumbed, he simply adjusts the opposite jamb until the strings just touch, which indicates both doors will be on the same plane.
- Once the jamb is set, shims hold it tight to the framing. Tom places them at each hinge location and at the top and bottom of the side jambs. But he never fastens shims at the center of the head jamb. (If he did, and the header sagged even slightly, the doors would bind.) Instead, he levels the head jamb with temporary shims and nails the jamb to the header, taking care to miss the shims. Then he knocks the shims out. Now if the header ever droops, the jamb can be made level again by tapping the nails with a hammer.
- Weatherproofing starts as soon as the rough opening is framed and proceeds with each step of installation. Before the jambs go in, Tom lays a self-sealing rubber or bitumen sheet across the bottom of the rough opening and runs it 3 inches up the studs. And before the siding goes on, he nails 8-inch strips of 15- or 30-pound builder's felt (called splines) over the exposed studs and sheathing. He runs metal flashing over the outside trim to stop water from sneaking in.
- Siliconized latex caulk, applied before the siding is installed, seals the doors' perimeter. Tom also puts a bead of polyurethane or butyl rubber beneath the threshold, to block any water that might creep under it.





*Gleaming bronze weatherstripping marks the boundary between the dining room and the back deck.*

"The remodel has totally changed the way we live. We eat outside more, and visitors want to walk right out into the backyard."

—LEON BANOWETZ





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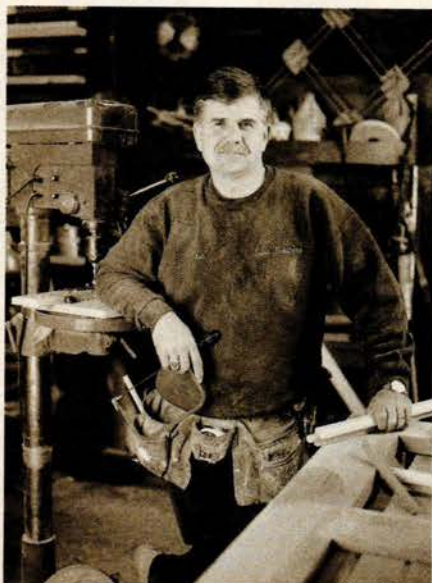
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## — TOM SILVA'S ESSENTIALS —

Even as a youth, *T.O.H.* contractor Tom Silva had a taste for tools—his father's. While Dad was off building houses, Tom prowled the shop and helped himself. "First, I took a screwdriver, then a chisel," he says. "My father couldn't understand where all his tools were going, until one day he saw my toolbox, stuffed." Forty years later, Tom is still collecting tools, except now he pays for them. "There's always something I want to pick up," Tom says. "To tell you the truth, that's half the fun of my job."

Tom's ever-growing trove, which now fills four trucks, a shop, a trailer, a garage, and part of his basement, is beyond most people's needs, so we asked him to pick just the essentials: the tools a home owner should have for basic repairs and improvements. Tom's kit consists of simple, versatile hand and power tools that are readily available at hardware stores



and home centers. And they won't bust the budget if, like Tom, you begin with the basics and add piecemeal, as new projects crop up. But like Tom, you may find it hard to stop. "Sometimes I think I have everything I need," Tom says, "but I never do."

BY CURTIS RIST STILL-LIFES BY ERIC PIASECKI



# TOOL KIT

It's a poor workman who blames his tools, or needs to. A good craftsman or craftswoman knows the importance of having well-made, easy-to-use tools, and invests accordingly. "Buy the best you can afford," says Tom Silva. "Believe me, I learned that the hard way."





## TOM'S TOP FORTY

- 1) Three-piece chisel set ( $\frac{1}{2}$ -,  $\frac{3}{4}$ -, and 1-inch)
- 2) 2-foot bar clamp
- 3) Ten-point crosscut saw
- 4) Hacksaw
- 5) Caulk gun
- 6) 14-inch pipe wrench
- 7) Five-screwdriver set (Phillips and straight-slot)
- 8) Utility knife
- 9) Wire stripper
- 10) 2-foot level
- 11) Flashlight
- 12) Canvas tool carrier
- 13) Sliding T-bevel
- 14) Nut driver set
- 15)  $7\frac{1}{4}$ -inch circular saw
- 16) 50-foot 12-gauge extension cord
- 17) Cat's paw
- 18) Pry bar
- 19) Spring clamps
- 20) Bench plane
- 21) Pipe clamp
- 22) Water-pump pliers
- 23) 8-inch adjustable wrench
- 24) Linesman's pliers
- 25) Locking pliers
- 26) Needlenose pliers
- 27) Framing square
- 28) Safety Gear: glasses, earmuffs, and face mask
- 29) 16-inch combination square
- 30)  $\frac{3}{8}$ -inch variable-speed reversible drill
- 31) Leather tool-belt
- 32) 25-foot tape measure
- 33) Torpedo level
- 34) Allen wrench set
- 35) Nail sets
- 36) 16-ounce hammer
- 37) Low-angle block plane
- 38) 150/300-watt painter's light
- 39) 12-piece socket-wrench set
- 40) Chalk line with chalk (in yellow container)

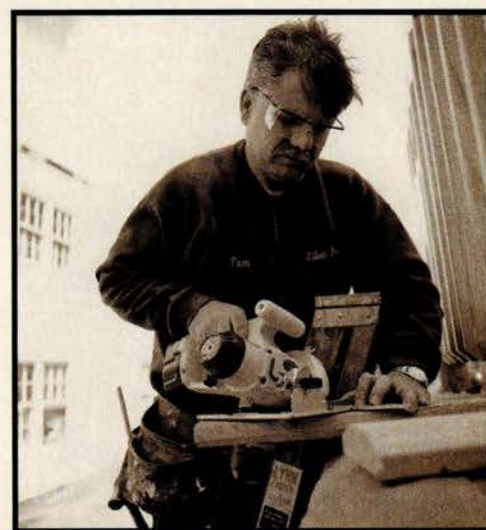




## — C O R D L E S S   C U T T E R S —

When Tom Silva climbs a ladder to cut siding and trim, the last thing he wants is a cord to snag, slice, or trip over. “I feel a lot better up there with a cordless saw,” he says. That’s quite a change. Cordless saws never had enough *oomph* for Tom’s taste; now he owns three. They are part of a new generation of battery-powered tools—including hedge trimmers, planers, even chain saws—muscling into the domain of their corded and gas-powered brethren. “We’re trying to cut the cord on everything,” says Jim Griffin of Makita USA. Compared to the first cordless crop, these tools have more efficient motors, faster chargers (waiting time is an hour or less), and bigger, higher-voltage batteries. Even so, Tom hasn’t put away his corded saws yet: Cordless-saw blades are too thin to handle stacks of framing lumber, and even the biggest battery pack runs down eventually. That’s why Tom always keeps an extra one in the charger. “When a battery dies, I just slip in the spare.”

BY CURTIS RIST   STILL LIVES BY ERIC PIASECKI

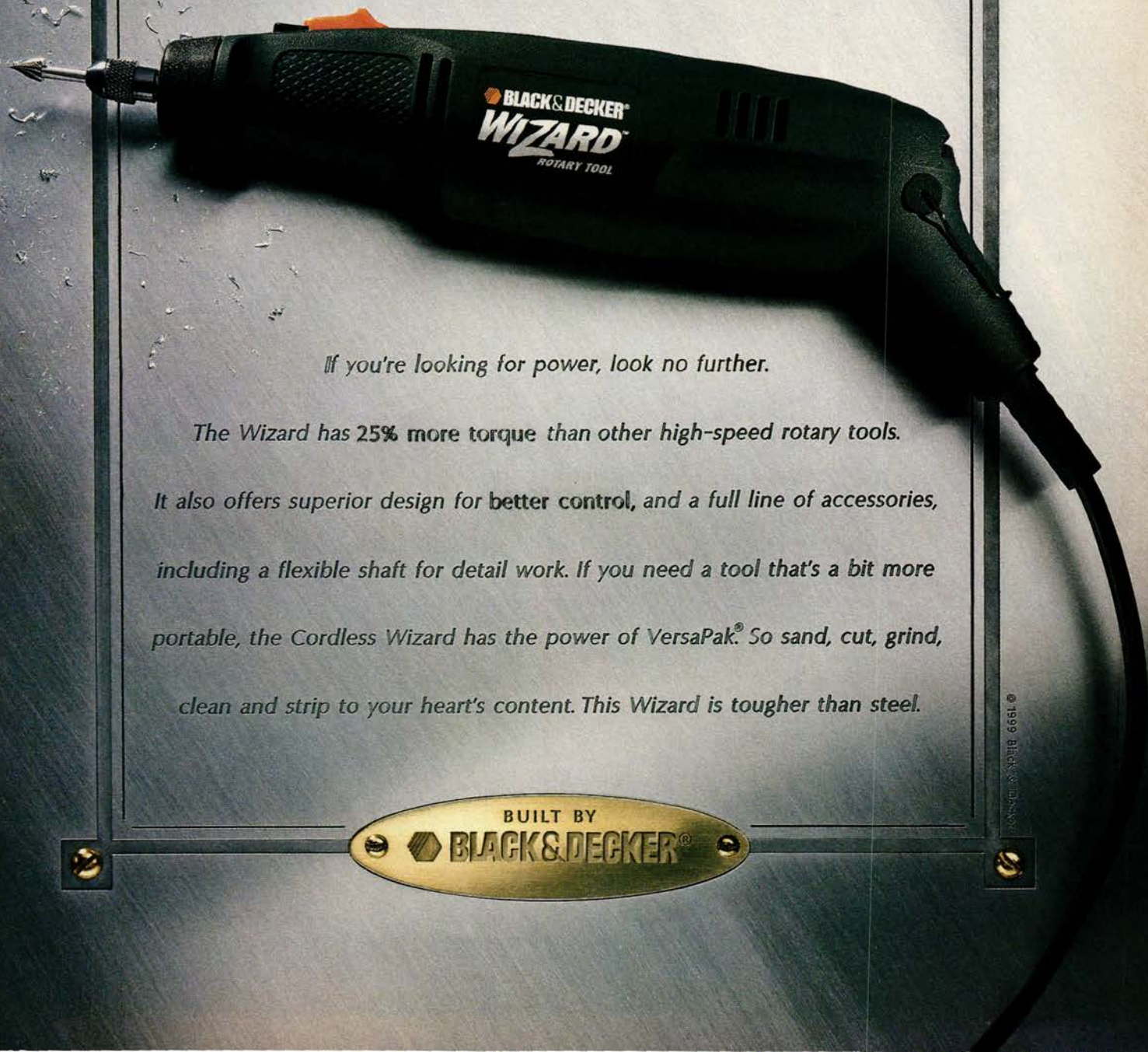


TOM SILVA PHOTO: JOE YUTKINS



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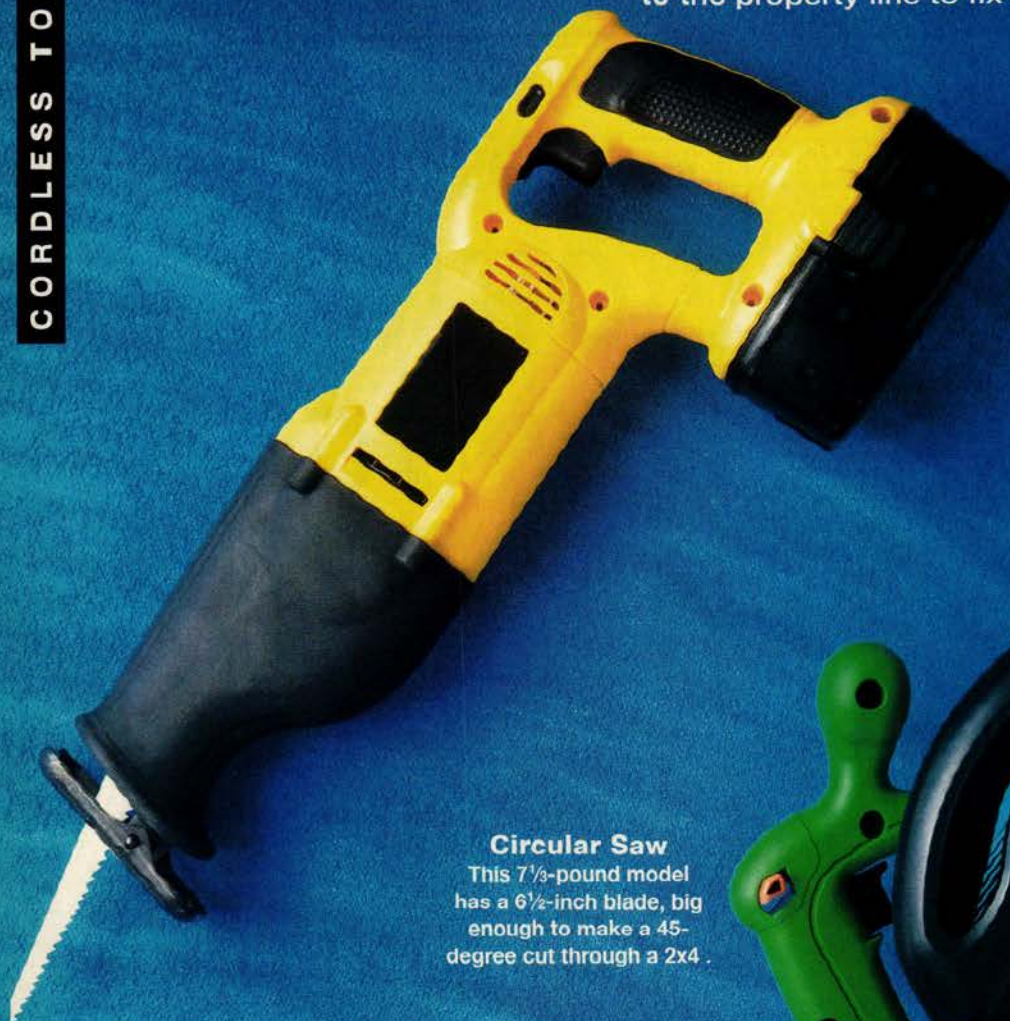


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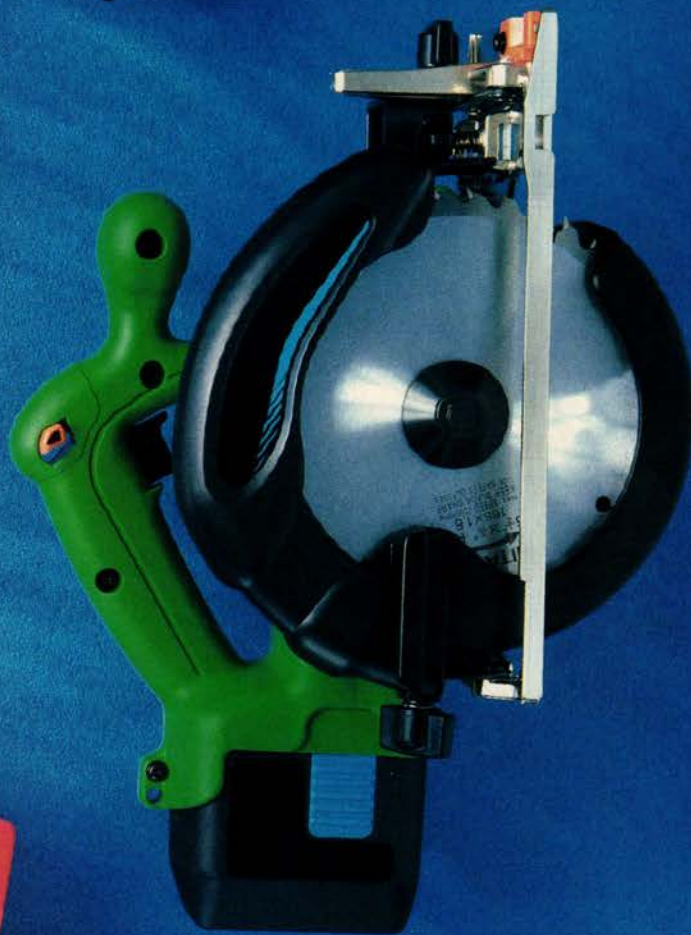
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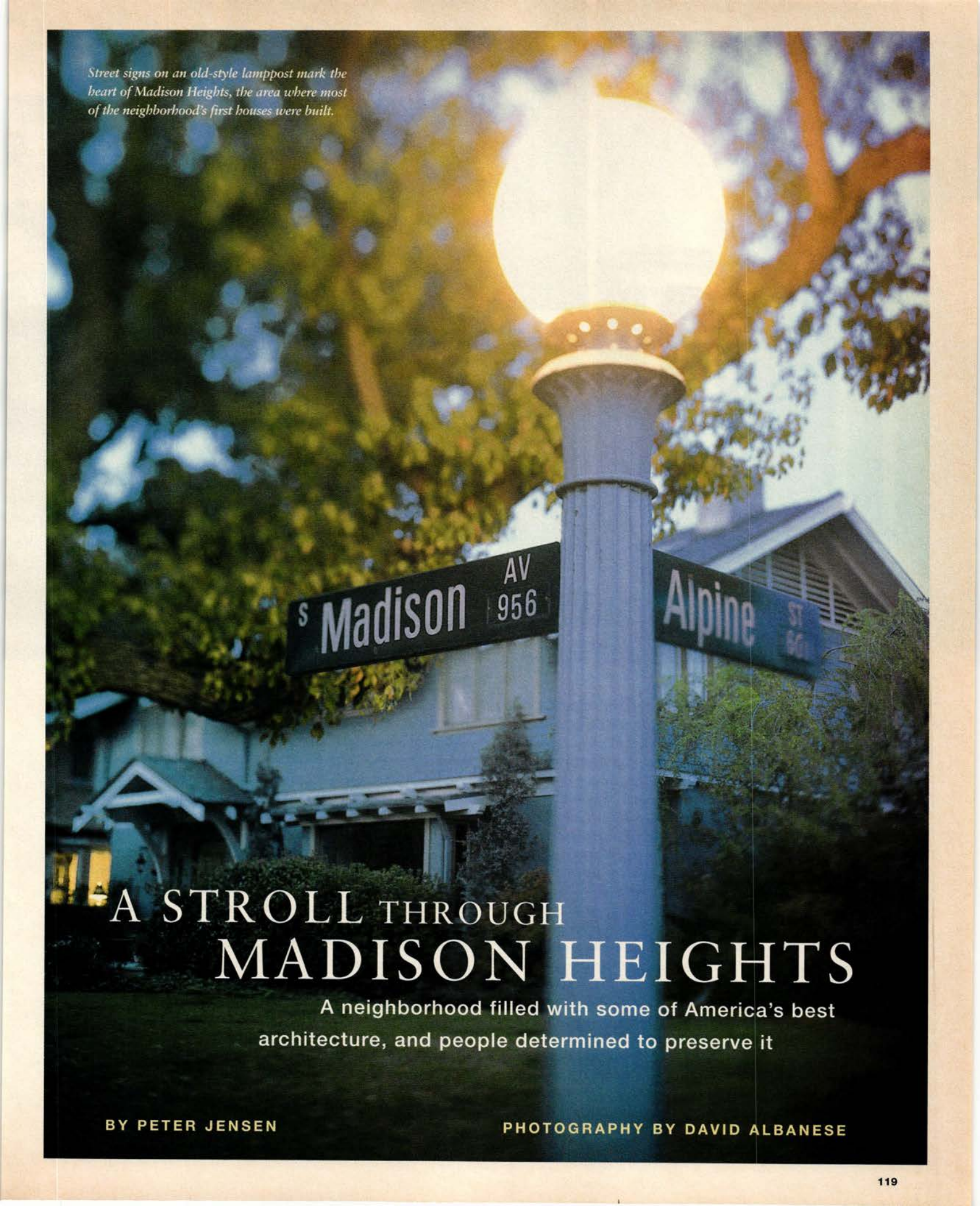
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Home Improvement





*Street signs on an old-style lamppost mark the heart of Madison Heights, the area where most of the neighborhood's first houses were built.*

# A STROLL THROUGH MADISON HEIGHTS

A neighborhood filled with some of America's best  
architecture, and people determined to preserve it

BY PETER JENSEN

PHOTOGRAPHY BY DAVID ALBANESE





*Most front doors in the Heights open on welcoming porches and porticoes. At a house on Oakland Avenue the entry incorporates a Neoclassical pediment and columns.*



*ABOVE: Their kids have grown, but the owners of a bungalow on South Madison still keep their rope swing. Says one, "It's for the neighborhood kids; we know them all." BELOW: The Breen family often turns its front yard into an impromptu baseball field.*



Sightseers trolling for interesting architecture and lush gardens drive slowly through Madison Heights, some barely cracking 5 miles per hour as they drift by a large Craftsman bungalow next to a tall Colonial Revival not far from a striking West Coast prairie-style. Drawn to block after shady block of remarkable houses, they roll along with windows down, tires faintly crunching over fallen camphor leaves.

Residents glance up occasionally from their weekend rose trimming and porch painting, bemused by the tennis-match pantomime of drivers and passengers turning their heads this way and that. People in Madison Heights are used to the attention.

The Heights has long attracted house gawkers, as have other neighborhoods in and around Pasadena. A town of 140,000 nestled in the San Gabriel River valley just 12 freeway miles from Los Angeles, Pasadena may be the most looky-loo'd city in America, and for good reason. Sizable chunks of its residential areas—most of them born in a frenzied building boom in the early 1900s—are tantalizingly unchanged and unfailingly well kept, making the Heights a rich portrait of Craftsman-era architecture.

"Pasadena is the second oldest town in Los Angeles County," says Sid Tyler, a Madison Avenue resident for 30 years and a city councilman for two. "Our little community goes ballistic when someone proposes a development here or even nearby that might change our way of life."

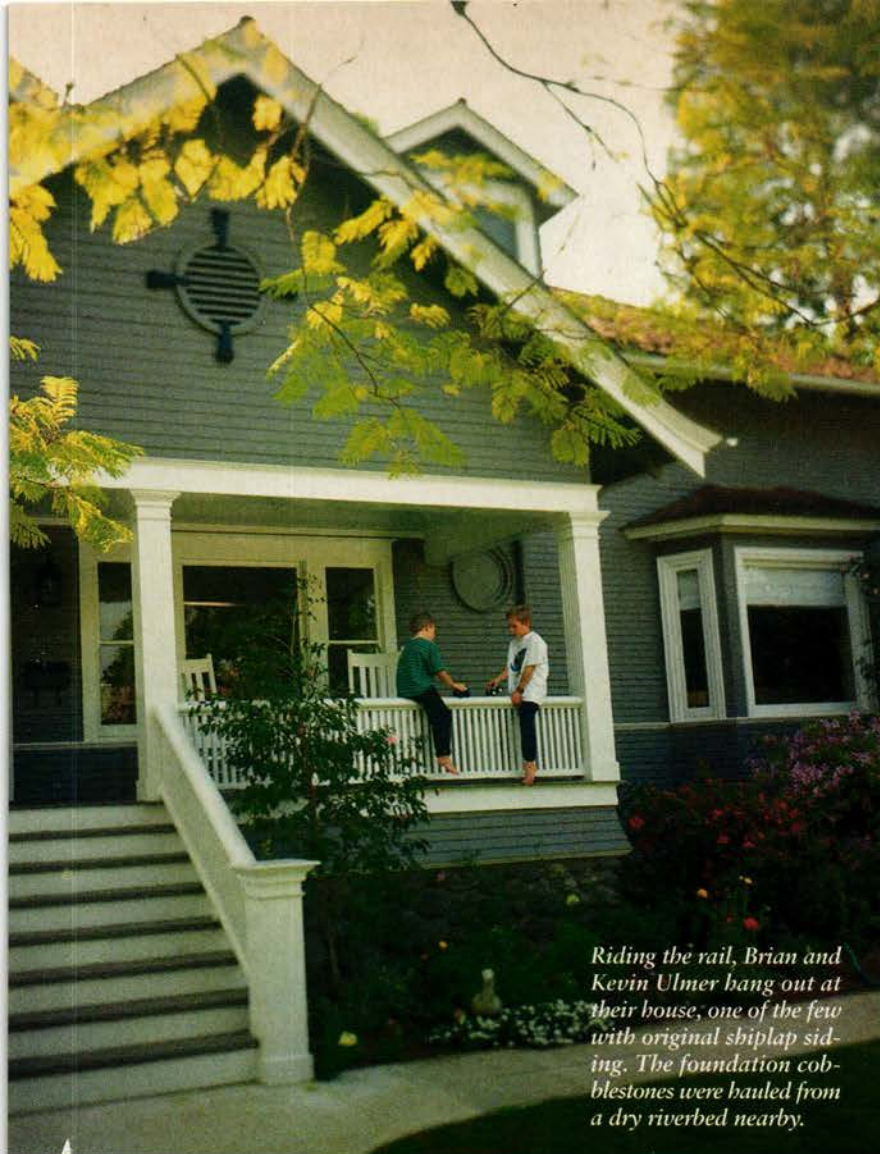
Outside Madison Heights's unofficial borders, there is ample evidence of developments that would rile Tyler and his neighbors: apartment houses. Many old houses have fallen to these multifamily monsters and, if developers had their way, the teardowns would never end. But resistance from neighborhood and civic organizations has helped preserve much of Pasadena's architectural wealth.

Pride of place has long been the norm in Pasadena. When the city unveiled its famed New Year's Day Rose Parade in 1890, the wonder of roses blooming in mid-winter caught the attention of well-to-do Midwesterners and Easterners. Resort hotels flourished. Many visitors, including tycoons William Wrigley, Jr., David Gamble, and Henry Huntington, made it their winter home. In awe of Pasadena's mild Mediterranean climate and horticultural wonders as well as its siting at the foot of the snow-capped San Gabriel Mountains, they stayed, they built, and they planted.

Many of the grandest houses went up on the banks of the Arroyo Seco, and well-heeled owners embraced the straightforward elegance of the new Craftsman movement in house design. The work of local architects Charles and Henry Greene was a sensation, especially Gamble House, now restored and run as a museum replete with most of its original furnishings.

Middle-class professionals tended to settle in what was then Pasadena's east side in more affordable neighborhoods like Madison Heights, a mile or so south of the city center. Henry Hunt-





*Riding the rail, Brian and Kevin Ulmer hang out at their house, one of the few with original shiplap siding. The foundation cobblestones were hauled from a dry riverbed nearby.*



*ABOVE: David Johnston and his son, Marc, live a few blocks away from the Heights but love coming here to bike beneath arching camphors. BELOW: Many Heights bungalows incorporate chaletlike details such as a gable-end facade and wide-board porch balusters.*



ington's sprawling Big Red Car electric railway system zipped them into town or down to South Pasadena or east to Monrovia, Azusa, Glendora, Claremont, and Cucamonga.

Plotted in 1905, the first 63 lots in the Heights sold quickly. Times were good in the years before and even during the Great War, and most of the neighborhood's first houses went up between 1909 and 1920. Eventually, surrounding homesteads and ranches gave way to about a thousand houses atop the plateau that gave the Heights its slight elevation and half of its name.

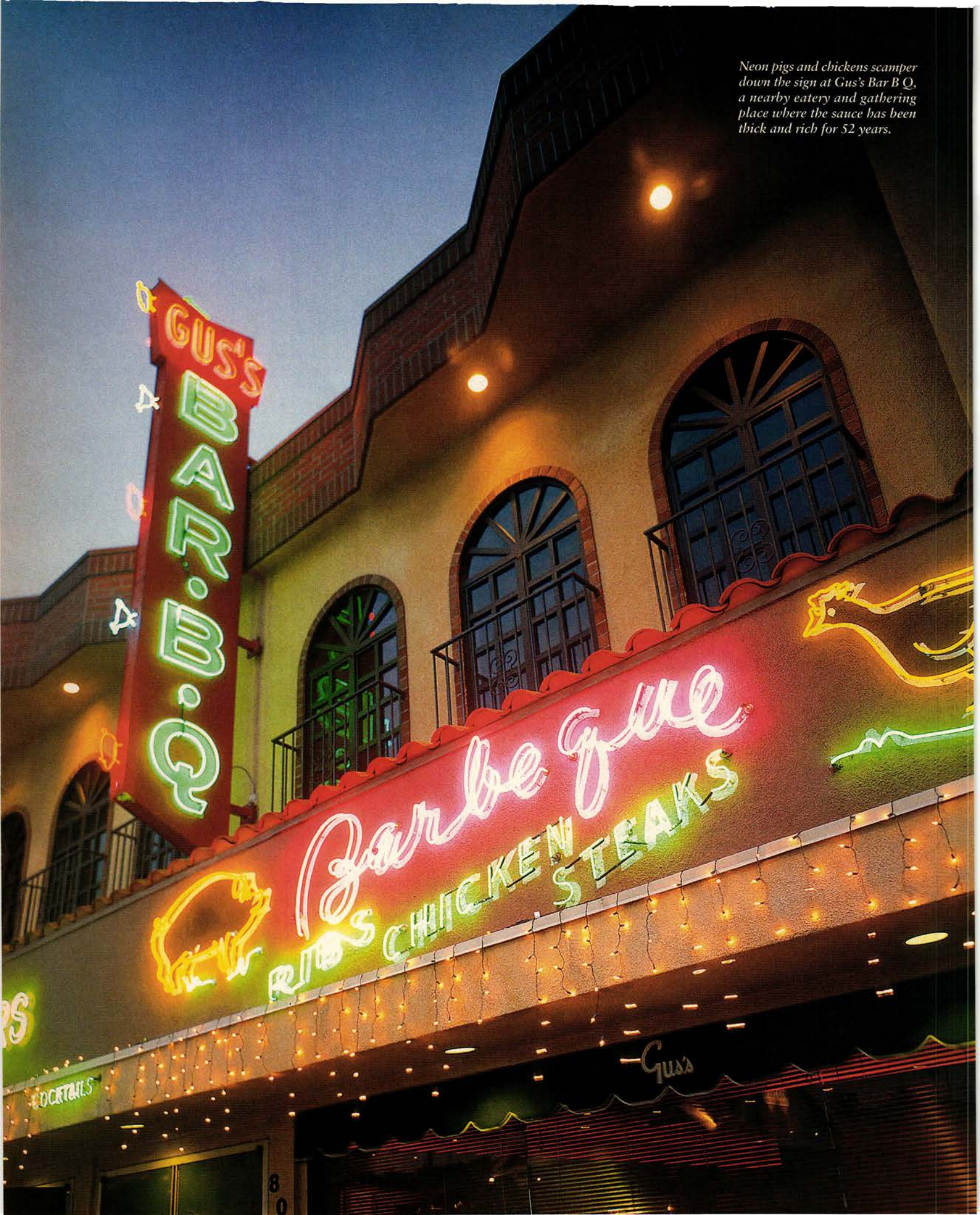
The area's picture-perfect quaintness had true talent behind it. Builders showcasing their more affordable work gave the Heights rich style but no ostentation. Pasadena Heritage, a preservation group that sponsors house tours and has completed detailed surveys of Madison Heights, writes that almost every one of Pasadena's famed designers did work here, including Reginald Johnson, Wallace Neff, Sylvanus Marston, and others: Roehrig, Easton, Heine-man, Blick, Hunt & Grey, Greene & Greene. Today their creations have made the neighborhood popular with the film industry, with some houses commanding \$10,000 per day rental fees as well as payoffs to surrounding houses for putting up with the inconvenience. But, says Russ Thyret, a five-year resident and president of the Madison Heights Neighborhood Association, the downside is an invasion of equipment trucks, portable bathrooms, and RV dressing rooms. Many neighbors are sick of it.

The intimate, Hometown America feel that moviemakers love is partly due to the Heights's compact lots. Most measure 50 to 80 feet wide and 90 to 130 feet deep and lend the streets a regular cadence of vintage houses. Equally attractive are the porches that add a welcoming warmth to house fronts and give owners a way to enjoy the climate and hail their neighbors. Like a sepia photograph from long ago, street after street evokes a nostalgia for a simpler, more neighborly past that few really knew but that—in a time of increasing isolation—draws people in search of community. "We use the porch every day," says Jeff Ellis, who lives in a 1913 airplane-style bungalow on Alpine Street. "We're out there in the evening when everyone walks by."

The mail carriers walk here, too, freely cutting across front yards to speed their deliveries. When the metallic slap of a mailbox lid momentarily turns Betsey Tyler's attention from her visi-



Neon pigs and chickens scamper down the sign at Gus's Bar B.Q., a nearby eatery and gathering place where the sauce has been thick and rich for 52 years.

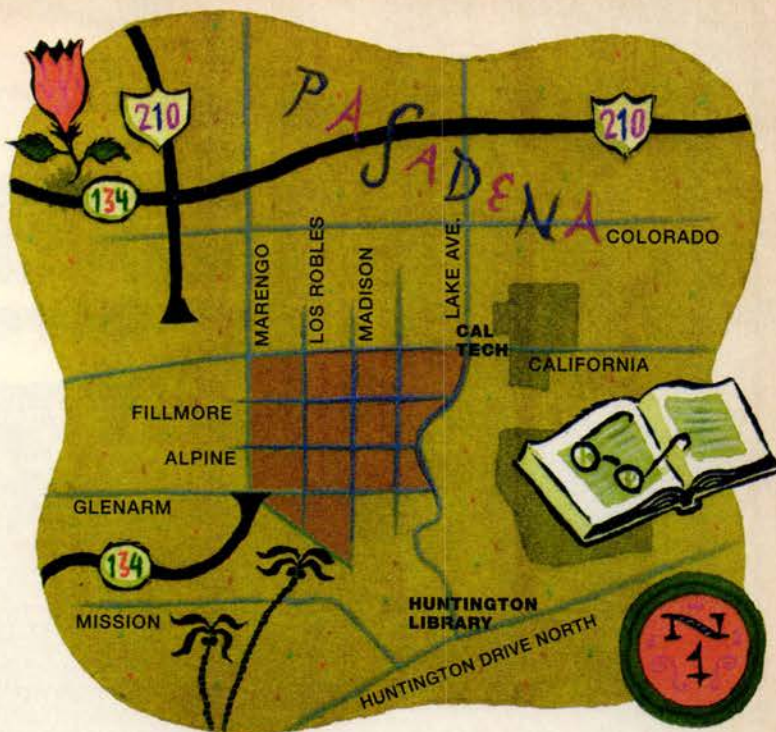




tor, her expression and slight nod of the head say, "Right on time." She steps outside to fetch a few letters from the porch of the 4,400-square-foot bungalow she and Sid have owned since 1969. The house was built for Thaddeus and Caroline Jones in 1909 for the then-hefty sum of \$7,200, and the Tylers are only the third owners. "Most of us have put down roots," she says. Community fetes, sometimes held on the Tylers' big corner-lot lawn, draw a mix of 30- to 80-something homeowners. Easter egg hunts take over an entire street's-worth of gardens. "For Sale" signs are rare: "We don't get a lot of listings," says local real estate agent Lu Gordon. One Mediterranean beauty came on the market recently at \$770,000 and had seven higher offers the first day. Even at prices like that, buyers are often younger couples with kids who fully expect to drop another \$200,000 into a remodel.

But while the well-preserved houses, tidy lawns, and sense of community are the result of a persistent pride of both ownership and neighborhood, another of the Heights's attributes—its relatively quiet streets, compared to the traffic streaming down nearby boulevards—comes from a fierce activism. "We watchdog anything concerning traffic," says Thyret. "We helped elect Sid Tyler because he lives here and we felt he'd be on our side. I think he's done a good job." A recent development plan to put shops and a seven-theater multiplex on the corner of Lake and California would have added 10,000 car and truck trips a day through the Heights, says Thyret. But the association and other civic groups sued the city and won a major concession: elimination of the theaters.

Thyret and many others don't hesitate to put in the hours needed to keep the Heights the way they found it. And their dedication runs deeper than a mere self-interest in preserving real estate values. "People are warm here," says Russ as he walks south along



ABOVE: Encompassing little more than a quarter square mile, Madison Heights sits close to historic Old Pasadena, which stretches along Colorado Boulevard. BOTTOM LEFT: The Fair Oaks Pharmacy has been in business since 1915. BELOW RIGHT: A 207-acre botanical garden filled with specimens and sculptures surrounds the mansion Henry Huntington built in 1911.

Madison. "Other parts of the city have magnificent homes, but you don't see people spilling out into their yards or walking across the street with a casserole. But it happens here."

Two blocks away, a couple pushing a double stroller approaches. On a corner, a father and son stop their bikes, eyeing a good climbing tree. And yet another slow-moving car takes the tour through the slanting late-afternoon sunlight. The day slips into porch time, as Madison Heights eases quietly, watchfully, toward the end of its first century. ■







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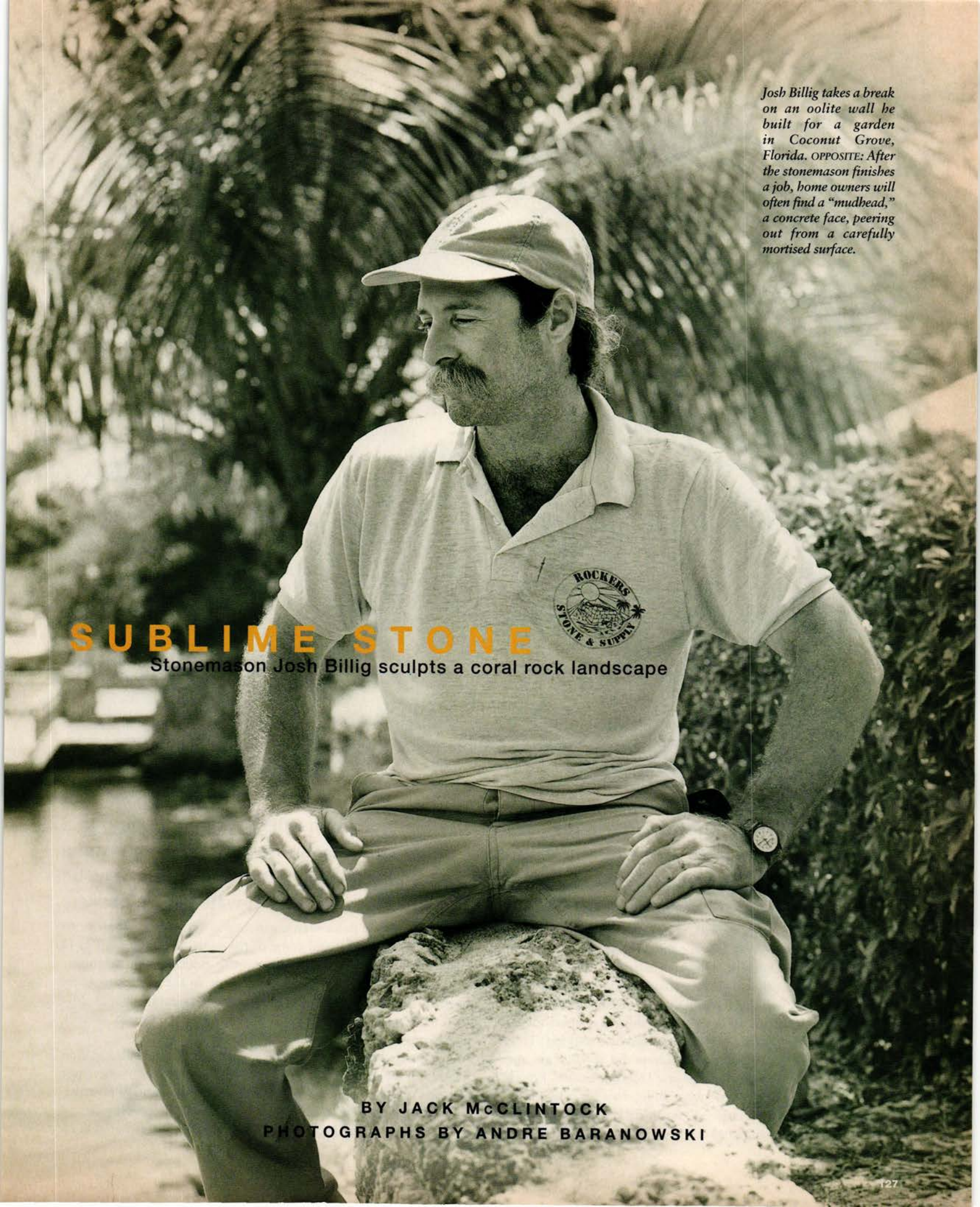
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an  
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Josh Billig takes a break on an oolite wall he built for a garden in Coconut Grove, Florida. OPPOSITE: After the stonemason finishes a job, home owners will often find a "mudhead," a concrete face, peering out from a carefully mortised surface.


## SUBLIME STONE

Stonemason Josh Billig sculpts a coral rock landscape



BY JACK McCLINTOCK  
PHOTOGRAPHS BY ANDRE BARANOWSKI





*Billig considers this gated coral rock wall on a Miami estate one of his best efforts. Its graceful arch makes motorists crane their necks admiringly when driving by.*

**“I feel like a little kid building a fort,”** says stonemason Josh Billig. He’s crouching in a pool of Miami sunshine at the foot of a rambling old Mediterranean-Revival mansion’s stone stairway, chipping away at a hunk of coral rock with a loosely held hatchet. Occasionally, he gazes out at Biscayne Bay, or up past the royal palms—he’s a longtime bird-watcher—to observe

an osprey wheeling against the blue sky or a flock of green parrots flying by. “I used to see old estates like this as a kid and think I’d have one someday.” He chuckles at his early naïveté, fitting a stone into place. “But now I work in them every day and I probably spend more time on estates by working in them than if I lived in one.”

Billig is wearing a hard hat and a T-shirt that bears the company name in big letters: ROCKERS. And he’s rocking. That is, repairing the damage Hurricane Andrew did seven years ago to the 1922 Stone House at the historic Deering Estate. Probably fewer than a dozen people do what Billig does for a living: turning cream-and-caramel-colored “coral rock” (which is actually a kind of limestone geologists call oolite) into artful, solid, lasting

structures. Black Bahamian craftsmen brought the technique to Florida decades ago, and some of the most charming houses in Coral Gables and Coconut Grove—the older, fancier neighborhoods of Miami—are built of coral rock. In the 1920s, workers beat the soft stone walls with chains and sprayed them with cow manure to make them look old and promote moss growth, thereby endowing them with instant pedigree.

On the Deering job, Billig, his installer Gregg Mulvihill, and their helpers on the rock pile—known to them as Rock Beach—have just finished rocking up two enormous three-story chimneys in which squared-off chunks of oolite form a tight-jointed pattern. They moved on to the stairs, where Billig uses keystone quarried in Key Largo that’s



been cut to reveal fossilized coral animals on its surface. On the wall beside the stairs, Billig is laying rough chunks of oolite veneer horizontally with wide, almost random joints, trying to match the house's original, haphazard workmanship.

"It's not very pretty, but it's historically accurate," he says with a shrug. "On a restoration like this, you have to discover the old technique and then try to match it." He looks pained—no proud stonemason likes a loose joint.

For Billig, this is an unusual job. It's all veneer work, and his true passion is long-lasting structural masonry—shaping whole walls, window frames, stairways, waterfalls, pool borders, and arches of solid stone. Once, he built a handsome 2-foot-high wall that, through no fault of his, turned out to be 6 inches over a property line. "They paid us to take it out and rebuild it, but we found it hard to break down our own wall," he says. He brought in day laborers with heavy sledges but finally he had to resort to shattering it with jackhammers.

Billig's own world was split apart in 1974, when he was 16 and his 17-year-old sister, Amy, disappeared from a Coconut Grove street corner. His mother searched desperately for her, pursuing anonymous tips that led her to rough bars and motorcycle gangs across America. But Amy was never found.

After Amy's disappearance, Josh dropped out of high school and became "more and more antisocial," he says. "My whole life was in dis-

array." Yet he continued to attend Boy Scout meetings and go camping every month, earning 31 merit badges and becoming an Eagle Scout. "It's probably what kept me anchored," he says, and laughs.

"The guys from that troop are now all doctors and lawyers. I see them and they say, 'Oh, wow, I wish I could do what you do . . .' And I know there's a mix of honesty and stretch in there. But I get to be out here"—he gestures at the palm trees and blue-green bay—"while they're inside under their fluorescent lights."

At 18, he was working as a carpenter's helper when his boss asked if anyone wanted to try building a wall out in front of the jobsite. As a boy Billig had dreamt of becoming a homesteader, buying a plot of land and learning how to build, grow, and repair everything for himself. He thought, *why not? It's a new skill for the homestead*—and headed for the rock pile. He learned to cut the soft stone the traditional way (with an ax or hatchet) and how to construct a two-faced wall

tied together with the rubble and mortar inside. Building it felt good. Passing drivers stopped and asked for his phone number. He bought a truck and went into business doing stonework.

But it was a good ten years before he considered himself a stonemason. Not that his work wasn't fine. The people who hired him were rich and demanding, "so right away I was into high-grade projects, and I had to learn fast," he says. One of his first jobs was to erect a pair of columns with square-cut stones and tight joints that were wide at the bottom and tapered toward the top. "They came out perfect, as if a professional had made them. So I got a big head and the confidence to make my own style." That style, refined over the succeeding years, is tight-jointed and smooth-faced, different from the rougher, traditional method of coral-rock building but respectful of both it and the material. "In the old days, they used to lay rocks down more. It was more a stacked look," Billig says. "We stand 'em up and show more face." He calls it webwork, because of the way the joints spread in a cobweblike network.

Coral-rock work is still a primitive trade. Occasionally, on a big job like this, Billig uses an electric wet saw with a spinning 20-inch-diameter silicon carbide- or diamond-rimmed blade, or a handheld power saw with a diamond blade. But mostly, his tools are like those of a wood carver: a heavy ax to chop boulders into workable

**RIGHT:** Billig chops choice chunks of oolite from his rock pile.  
**BELOW:** Using saws and grinders, Billig bullnosed the keystone top of an umbrella table made of oolite.





slabs, a hatchet for final shaping, wheelbarrow, trowel. Unlike the granite of the North, coral rock is soft, especially when it first emerges from the ground. It's lighter than granite and can be handled in larger pieces. Whereas granite must be broken with a hammer, oolite can be "shaved" with a hatchet or smoothed by rubbing it on a sidewalk. And mortar tactics differ too. In the cold North, mortar must be made to be weaker than the stone, so that in freezing weather the mortar will crack rather than the stone. In that way, joints are easy to clean out and repoint periodically. Not much attention is given to mortar in Miami, because frost is rare.

For 10 years, operating without employees or insurance, Billig built and learned. With every job he took away a valuable lesson: that shaping the bottom of each stone in a certain way ensures that it falls inward should the mortar lose its bond, or that the small, pale scorpions lurking in the crannies of old rock walls have a nastier sting than the big black ones. And although he has stretched the boundaries of his art form, he adheres to certain ageless truths.

"The rules have been around for thousands of years—like wetting your rock, or else it sucks the moisture out of the mortar before it has a chance to bond and makes it crack—and there's no use trying to reinvent them," he says. "It's not always your choice how to do things."

Billig mastered these lessons, but his career path wasn't carved in stone. Occasionally, he drifted away to wait tables or work as second mate on a freighter to Haiti. He bought ten acres in the Everglades for the homestead he'd always wanted. He watched birds. But he always came back to stonework. "Most people have one skill and if they're lucky, they find it," he says.

He had an occasional partner, a gifted craftsman who simply could not compromise his standards. "He's never done anything that wasn't really beautiful," Billig says. "But I couldn't use him on a job like the Deering estate, he works too slowly and he couldn't bring himself to match the bad craftsmanship." Billig himself, although always a fine craftsman, lacked that passion until the day



*Billig covered salvaged concrete lawn furniture with oolite and keystone, then mounted the table and benches so the ensemble appears to be sprouting from a cliff.*



## T W O K E Y R O C K S

In his left hand, Billig holds oolite, the material he works with most. The proletarian stone, which underlies all of Miami, consists of millions of tiny spherical sand grains held together by a natural cement—the calcareous spheres resemble tiny eggs and so are called ooids. He gets his material free from cemeteries. Grave diggers extract it from the earth when they dig a hole and Billig hauls it off. Real coral rock, seen in Billig's right hand, contains fossilized remains of animals, which are visible on its cut surface. The rock (known as keystone, once it's cut and polished) is found in the Upper Florida Keys, which, 125,000 years ago, were a living coral reef. The embedded fossils make the stone a much sought-after—and expensive—building material.

he talked with a sculptor who piqued his curiosity—and his professional pride. “I realized I wanted to learn more about stone. I wanted to know marble from granite.”

He began taking vacations organized around rock investigations: to Georgia, North Carolina, Tennessee, Nova Scotia, and Vancouver. “I visited every quarry and mine along the way.” He became a rock hound, “looking with my jeweler’s loupe to see a piece of garnet in a chunk of granite.” He haunted antiquarian bookshops and bought any tome on masonry, gems, or geology, “trying to get an all-encompassing look at stone.”

Now people ask *him* about stone. His rock collection fills cartons. Show him a piece of oolite and he can probably tell you what part of Dade County it came from. “It’s useful if I need to match a piece,” he says. “It’s like playing detective.” The county archaeologist called him for advice on whether the Miami Circle—a newly discovered archaeological feature consisting of a circular pattern of holes in the bedrock at the mouth of the Miami River—could be cut out from a downtown building site and moved. Billig said it could and was willing to do the job. But when archaeologists decided the circle may have been a sacred site of the now-vanished Tequesta Indians, he declined. The resulting publicity helped launch a preservation campaign in a city not often known for such sensitivity.

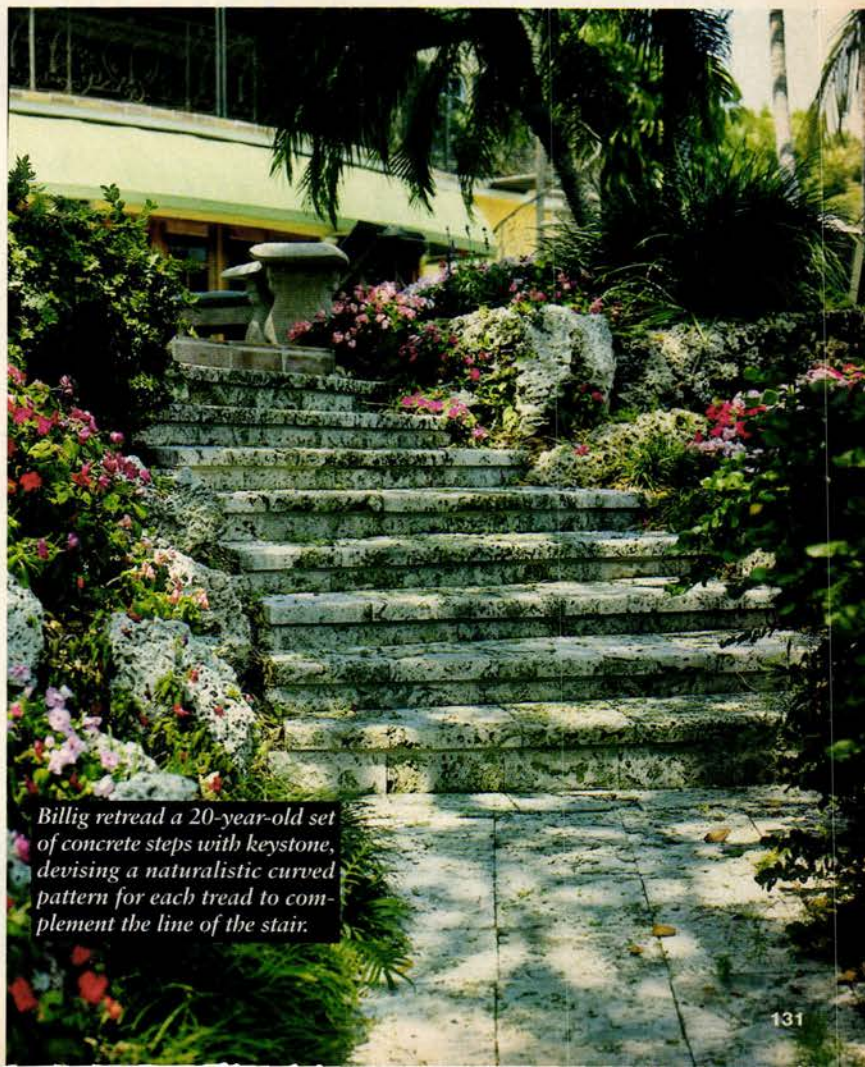
When Billig’s band of rockers arrive on a jobsite and establish Rock Beach, his urge is to build, not to break. He and Mulvihill lay up the stone, and for as long as the job lasts—hours, days, weeks—the helpers are hunched over the boulders, men on a rock pile, shaping stone with an ax. “You can’t find a harder job than mason’s helper,” Billig says. “A guy wants a job, you give him an extra-large T-shirt and say, ‘Here, fill this out.’” He laughs. An astrologer told him he’s providing an outlet for his helpers to work off their karmic debt.

“I feel lucky,” Billig says, “to have been in the same place 20 years and see the walls I built and show them to my daughter.” His walls are all over South Florida. When actor Andy Garcia tore down his Key Biscayne house to build a new one, he kept the wall Billig built. The stonemason also erected a 100-foot-long, 4-foot-high stone wall with a hand-cut stone cap. He rebuilt stone balusters at a county park that had survived for more than 50 years before Hurricane Andrew toppled them. He reconstructed a 1,000-foot-long stone seawall that took most of a winter, so chilly (for Florida) that “we worked with bonfires and stood in the bay in rubber boots—but it came out so beautiful.”

He laughs. “I know, I got an ego problem. Every little wall is a monument to *me*.”

Billig, at a career cusp, may have to choose his future. His reputation is spreading, and he’s tempted to let the business grow. “I like not being a slave to the ax all day,” he says. But Rockers’ fame is based on his own personal gifts, and it’s rockwork he’s devoted to, not paperwork.

Still, he can’t always avoid the goad of artistic ambition. “I started out building these little stone walls in front of people’s houses every two weeks, and it’s taken me 20 years to get where I can do a big job like this and feel confident,” he says. “Next I may see a million-dollar job and not be intimidated. Maybe someday I’ll do a cathedral.” ■



*Billig retread a 20-year-old set of concrete steps with keystone, devising a naturalistic curved pattern for each tread to complement the line of the stair.*





When you  
don't exactly  
have a  
**green**  
thumb...



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**red vest.**

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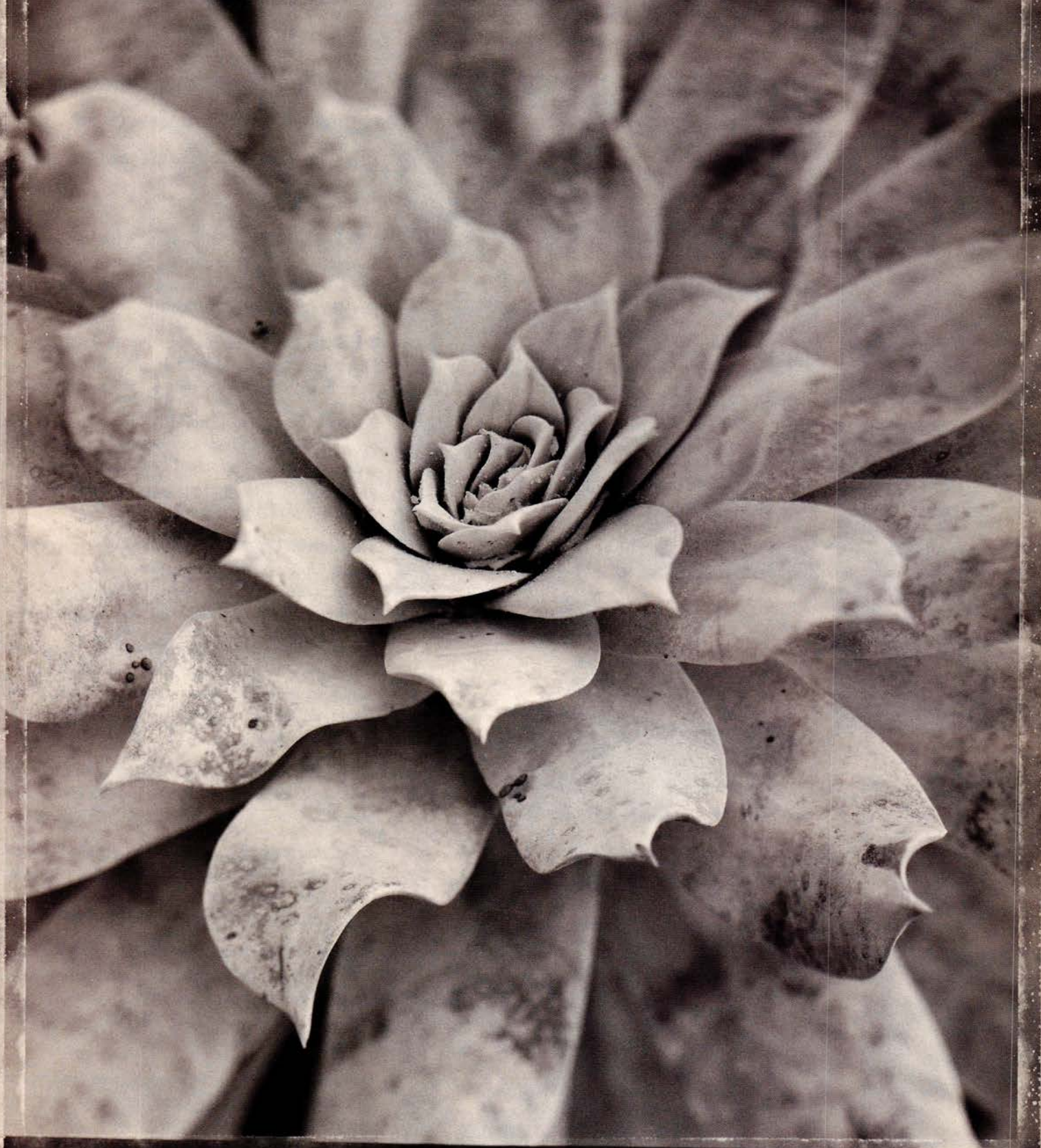
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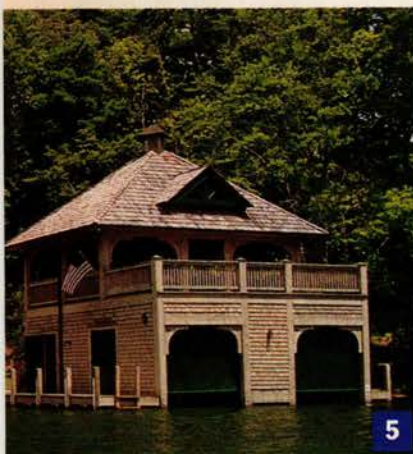
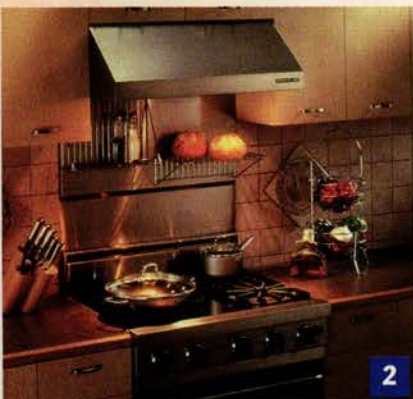





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# S H O W C



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## ALABAMA

### BIRMINGHAM

WBHQ, Thu. 8:30 p.m., Sat. 8 p.m.  
● WCFT, Sun. 6:30 a.m.  
● WJSU, Sun. 6:30 a.m.

### DEMOPOLIS

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

### DOZIER

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

### FLORENCE

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

### HUNTSVILLE

WIIQ, 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

WCIC, 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.

### JUNEAU

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.  
● KNXV, Sun. 10 a.m.

### TUCSON

KUAS, Sat. 11 a.m. and 6:30 p.m.  
KUAT, Sat. 11 a.m. and 6:30 p.m.  
● 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.

### EUREKA

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.

### MONTREY/SALINAS

● KCBA, Sun. 8:30 a.m.

### PALM SPRINGS

● KPSP, Sun. 8 a.m.

### REDDING

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

KVCB, Thu. 7 p.m.

## SAN DIEGO

KPBS, Sat. 11:30 a.m.  
● KGTV, Sun. 11:30 a.m.

## SAN FRANCISCO

KQED, Sat. 5 p.m.  
● KPFX, Sun. 5 a.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 BARBARA

● 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

● KCOB, Sun. 11:30 a.m.

### DENVER

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

### GRAND JUNCTION

● KJCT, 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,  
Sat. 7 p.m., Sun. 10:30 a.m.  
● WFSB, 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

### FAIRFIELD

WETA, Sat. 9:30 a.m.  
● WRC, Sun. 5:30 a.m.  
and 1:30 p.m.

## FLORIDA

### BONITA SPRINGS

● WGGU, 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.

### JACKSONVILLE

● WJXT, Sat. 4:30 a.m.  
WJCT, 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, Sat. 1:30 p.m.  
and 6 p.m.

### TAMPA

WEDU, Sat. 11:30 a.m.  
WUSE, 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

WDCC, 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.

### MACON

● WMAZ, Sat. 1 p.m.

### PELHAM

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

### SAVANNAH

WVAN, Thu. 8:30 p.m.,  
Sat. 5:30 p.m., Sun. 7 p.m.  
● WTOG, Sat. 2 a.m.

### WAYCROSS

WXA, 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

KMEB, Sat. 7:30 a.m.

## IDAHO

### BOISE

KATD, 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

### CARBONDALE

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, Sun. 11:30 a.m.

### JACKSONVILLE

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

### MACOMB

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

### MOLINE

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

### OLNEY

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

### PEORIA

● WTVR, Fri. 5:30 a.m.,  
Sat. 12:30 p.m.,  
● WHOI, Fri. 5:30 a.m.

### QUINCY

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

## ROCKFORD

● WTVQ, Sat. 6:30 p.m.

## SPRINGFIELD

● WICS, Sat. 7:30 a.m.

## INDIANA

### BLOOMINGTON

WTIU, Thu. 11 p.m.,  
Sat. 12:30 p.m.

### EVANSVILLE

WNIN, Sat. 12:30 p.m.  
and 6 p.m.  
● WFIE, Sun. 6 a.m.

### FORT WAYNE

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

### 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.

### MUNCIE

WIPB, Sun. 4:30 p.m.

### SOUTH BEND

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

### TERRE HAUTE

● WTVQ, Sun. 6 a.m.

### VINCENNES

WVUT, Sat. 12:30 p.m.

## IOWA

### CEDAR RAPIDS

● KWWL, Sun. 10 a.m.

### COUNCIL BLUFFS

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

### DAVENPORT

KQCT, Tue. 7 p.m.,  
Sat. 5:30 p.m.  
● WQAD, Sun. 11 a.m.

### DES MOINES

KDIN, Fri. 6:30 p.m.,  
Sat. 1:30 p.m.  
● WHO, Sat. 5 a.m.,  
Sun. noon

### FORT DODGE

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

### IOWA CITY

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

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

### SIoux CITY

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

### WATERLOO

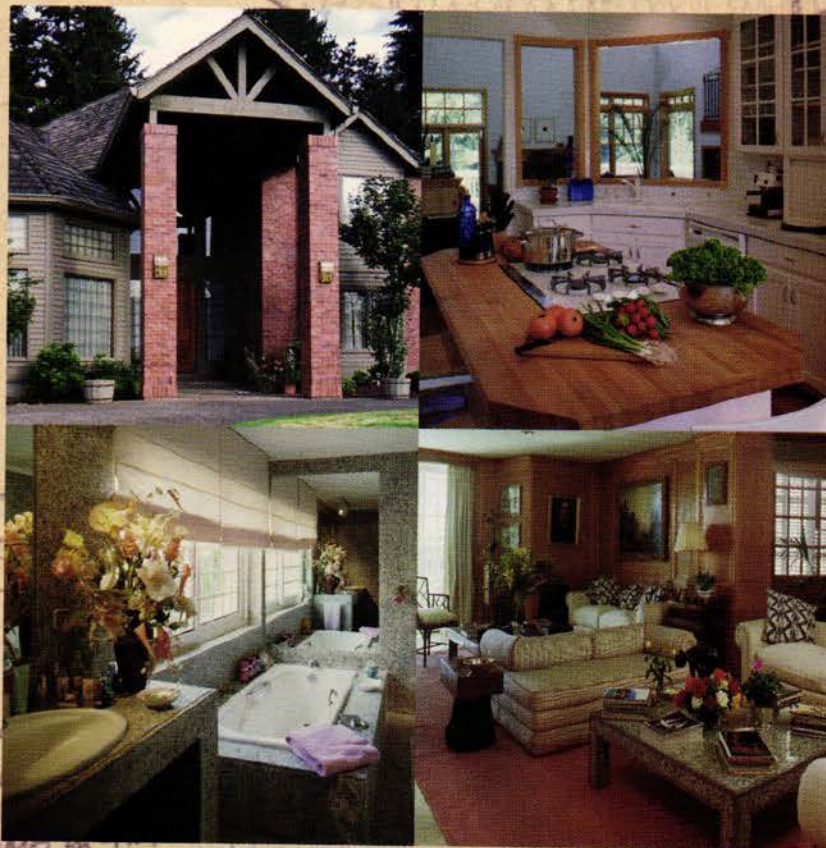
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Sat. 1:30 p.m.

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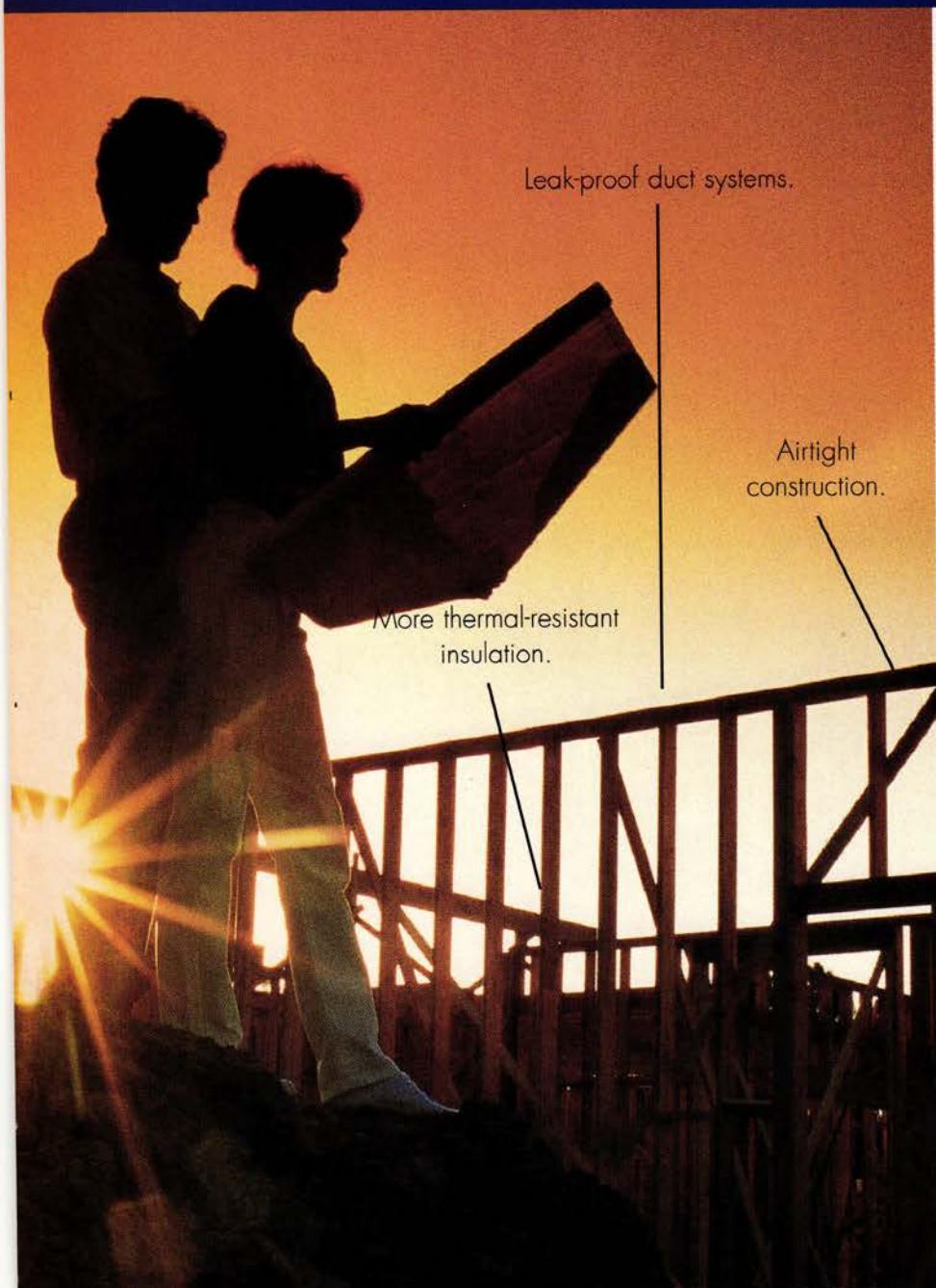




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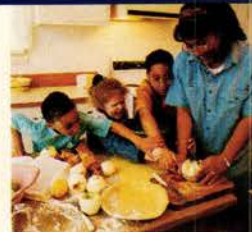
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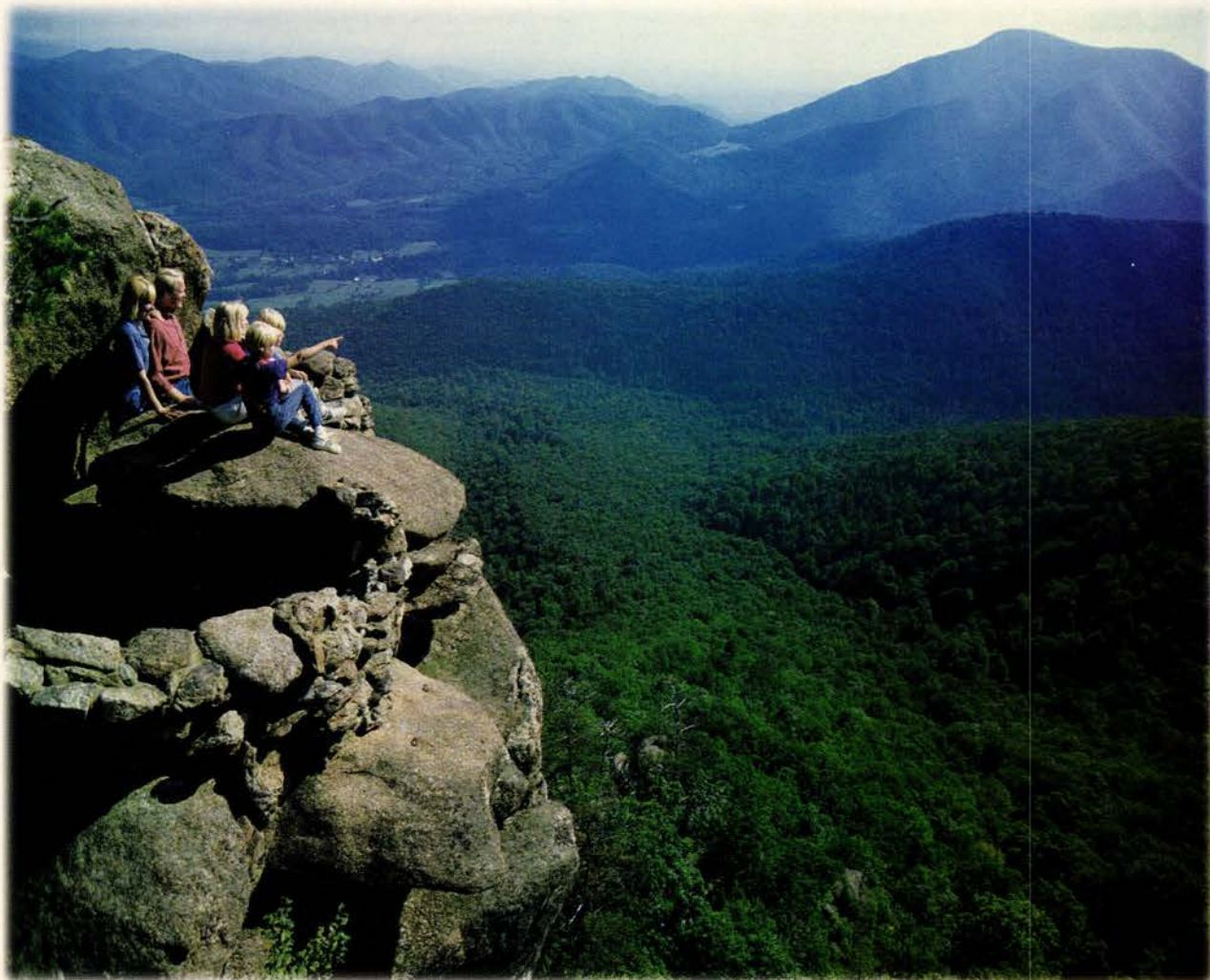


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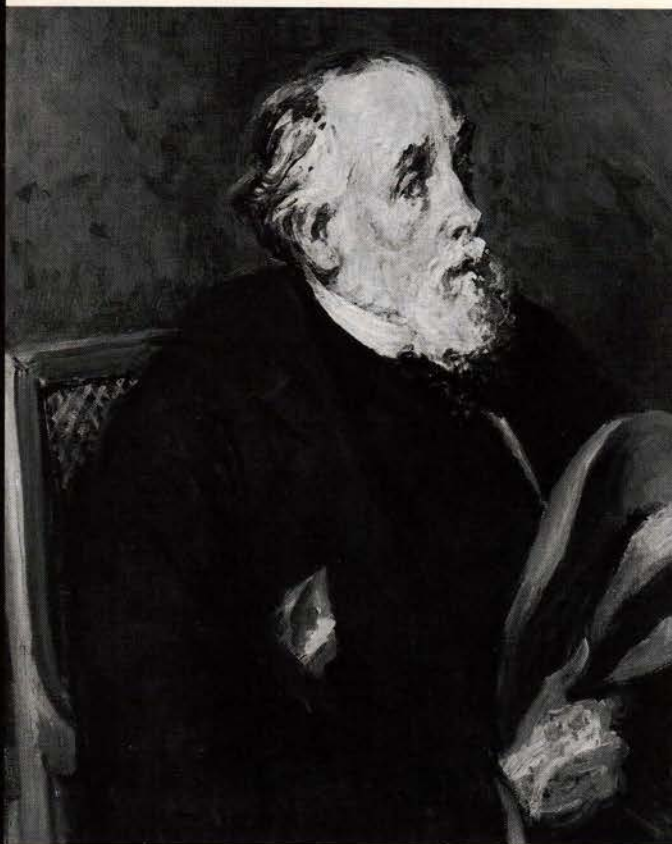


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**KANSAS CITY**  
KCPT, Thu. 7 p.m., Sat. 12:30 p.m.  
● KMBC, Sat. 6:30 a.m.

**ST. LOUIS**  
KETC, Wed. 12:30 p.m., Sat. 6:30 p.m.  
● KTVI, 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**  
NETV, Sat. 10 a.m. and 5:30 p.m.

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

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

**OMAHA**  
● WOVT, Fri. 5 a.m.,  
Sun. 6 a.m.

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

#### NEVADA

**LAS VEGAS**  
KLVS, Sat. 9 a.m. and 12:30 p.m.,  
Sun. 7 p.m.

● KTNV, Sun. 8:30 a.m.

**RENO**  
KNPB, Sat. 10:30 a.m.,  
Sun. 5 p.m.

● KAME, Sat. 10 a.m.

#### NEW HAMPSHIRE

**DURHAM**  
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**  
WNJN, 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**  
WNJT, 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, Sat. 6:30 a.m.

**LAS CRUCES**  
KRWG, Sat. 11:30 a.m.

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

#### NEW YORK

**ALBANY**  
● WXXA, Fri. 1:30 a.m.,  
Sun. 11:30 a.m.

**BINGHAMTON**  
WSKG, Sat. 8 a.m., Sun. 7 p.m.  
● WBNG, Sat. 6:30 a.m.

**BUFFALO**  
WNEB, 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. 6:30 p.m.  
● WCB3, Sun. 7:30 a.m.

**NORWOOD**  
WNJP, Sat. 10:30 a.m.

**PLATTSBURGH**  
WCFE, Sun. 11:30 a.m.

**ROCHESTER**  
WXXI, Sat. 10:30 a.m., Sun. 5:30 p.m.  
● WHCC, Sun. 6 a.m.

**SCHENECTADY**  
WMHT, Sat. 10:30 a.m.  
WMHQ, 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.

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

**COLUMBIA**  
WUND, Sat. 5:30 p.m.,  
Thu. 8 p.m.

**GREENSBORO**  
● WGHF, Sat. 6:30 a.m.

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

**JACKSONVILLE**  
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**  
● WTVB, 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.

**ELLENDALE**  
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.

**GRAND FORKS**  
KGFE, Thu. 7 p.m., Sat. 6 p.m.

**MINOT**  
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, Sat. 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**  
WPTD, Mon. 7:30 p.m.  
Sun. 12:30 p.m.

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

**TOLEDO**  
WGTE, Thu. 8 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 p.m.  
● WFMY, Sun. 10 a.m.

**OKLAHOMA**

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

**EUFALLA**  
KOET, Sat. 9:30 a.m.  
and 12:30 p.m.

**OKLAHOMA CITY**  
KETA, Sat. 9:30 a.m. and  
12:30 p.m.  
● KPFG, Sat. 9:30 a.m.

**TULSA**  
KOED, Sat. 9:30 a.m.  
and 12:30 p.m.  
● KTUL, Sun. 12:30 p.m.

**OREGON**

**BEND**  
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**  
KFIS, 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.,  
Sat. 10:30 a.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**

**ALLENTOWN**  
LWLT, Fri. 7:30 p.m.,  
Sat. 12:30 p.m.

**ERIE**  
WQIN, Sat. 6:30 p.m.  
● WJET, Sat. 6:30 a.m.  
● WFXR, Sun. 6:30 a.m.

**HARRISBURG**  
WITF, Thu. 8 p.m.,  
Sat. 9 a.m. and 6 p.m.  
● WGAL, Sun. 11:30 a.m.

**JOHNSTOWN**  
● 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.

**PITTSBURGH**  
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**  
● WLF, 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**  
WEBB, Sat. 4 p.m.

**BEAUFORT**  
WJWJ, Sat. 4 p.m.

**CHARLESTON**  
● WCSC, Sat. 5:30 a.m.  
WTV, 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**  
WRJA, 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.

**PIERRE**  
KTSD, Sat. 4 p.m.

**RAPID CITY**  
KBFE, Sat. 4 p.m.  
● KCLO, Sat. 4 p.m.

**SIOUX FALLS**  
KCSF, Sat. 4 p.m.  
● KELO, Sat. 5 p.m.

**YERMLION**  
KUSD, Sat. 4 p.m.

**TENNESSEE**

**CHATTANOOGA**  
● WDNB, Sat. 11 a.m.  
WTCI, Sat. 1:30 p.m.

**COOKEVILLE**  
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.

**LEXINGTON-MARTIN**  
WJLT, Thu. 9:30 p.m.,  
Sat. 12:30 p.m.

**MEMPHIS**  
WKNO, Thu. 7 p.m., Sat. 9:30 a.m.  
● WPTT, 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.  
● KTCB, 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 a.m.

**LUBBOCK**  
KTXT, Thu. noon,  
Sat. 12:30 p.m.  
● KLBK, Sun. 5 p.m.

**ODESSA**  
KOCV, Sun. 12:30 p.m.

**SAN ANTONIO**  
KLBN, Sat. 1:30 p.m.

**TYLER**  
● KLPN, Sat. 10 a.m.

**WACO**  
KCTE, Mon. 12:30 p.m.,  
Sat. 6:30 p.m.  
● KXXX, Sun. noon and  
12:30 p.m.

**UTAH**

**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.

**RUTLAND**  
WVER, Thu. 8 p.m.,  
Sat. 11 a.m.

**ST. JOHNSBURY**  
WVTB, Thu. 8 p.m.,  
Sat. 11 a.m.

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

**VIRGINIA**

**CHARLOTTESVILLE**  
WHTJ, Sat. 8:30 a.m.

**FALLS CHURCH**  
WNVF, Sat. 2:30 p.m.

**HARRISONBURG**  
WVPT, Sat. 1:30 p.m.  
WVPY, Sat. 1:30 p.m.

**MARION**  
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**  
WSBN, Fri. 11 p.m.,  
Sat. 1:30 p.m.

**RICHMOND**  
WCVF, 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.  
● WLSL, Sat. 6:30 a.m.

**WASHINGTON**

**CENTRALIA**  
CKCA, Thu. 7 p.m.,  
Sat. 12:30 p.m. and 5:30 p.m.

**PULLMAN**  
KWSU, Mon. 7:30 p.m.,  
Wed. 7:30 a.m., Sat. 2 p.m.

**RICHLAND**  
KTNW, Thu. 7 p.m.,  
Sat. 2 p.m., Sun. 4:30 p.m.

**SEATTLE**  
KCTS, Sun. 5 p.m.  
● KIRO, Sun. noon

**SPOKANE**  
KSPS, Sat. 9:30 a.m.,  
Sun. 5:30 p.m.  
● KXLY, Sun. 9:30 a.m.

**TACOMA**  
KBTC, Thu. 7 p.m.,  
Sat. 12:30 p.m. and 5:30 p.m.

**YAKIMA**  
KYVE, Sun. 5 p.m.

**WEST VIRGINIA**

**BECKLEY**  
WSPW, Sat. 1:30 p.m.

**BLUEFIELD**  
● WOAY\*

**CHARLESTON**  
● WCHS, Sun. 6 a.m.

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

**MORGANTOWN**  
WNPB, Sat. 1:30 p.m.

**WHEELING**  
● WTRF\*

**WISCONSIN**

**GREEN BAY**  
WPNE, Wed. 7:30 p.m.,  
Sun. 4 p.m.  
● WFRV, Sun. 5:30 a.m.

**LA**



## When the Paints Go Marching In

Newly expanded, the Acton house finds room to make a fashion statement

BY REBECCA REISNER



Located next to a 50-acre truck farm, the Acton, Massachusetts, project house (shown before the renovation, with Sima Maitland in front) was built as a saltbox in 1710 and turned into a Colonial-style in 1850.

### Week 12 (June 5-6)

As the crew continues work on Sima and Terry Maitland's 1710 Colonial in Acton, Massachusetts, workers turn their attention from the new ell to the original part of the house. Tom Silva tests an old-fashioned gutter he has made for the front porch, and Norm Abram checks out a new way of protecting against heat loss: spraying on rapidly expanding insulation.

**Watch and learn:** Working with steel studs.

**Resources:** Ventilation chutes (recycled plastic): Pro Vent, ADO Products, 21800 129th Avenue North, Rogers, MN 55374; 800-666-8191. Electrician: Paul J. Kennedy Jr. Electrical Contracting, 20 West St., Methuen, MA 01844; 978-686-5819. Spray-in insulation: Insealation, Incynene Inc., 5805 Whittle Rd., Unit 110, Mississauga, Ontario, Canada L4Z2J1; 800-758-7325. Scaffolding: Lynn Ladder & Scaffolding Co. Inc., 220 S. Common St., West Lynn, MA 01905; 781-598-6010. Paint: Alkyd primer, the Glidden Co., 925 Euclid Ave., Cleveland, OH 44115; 800-221-4100. Painter: George Hourihan, Interior/Exterior Painting, 25B Fletcher Rd., Woburn, MA 01801; 782-932-9743.

### Week 13 (June 12-13)

On the west side of the house, Terry Maitland caulks battered clapboards. Working on the north side, painter George Hourihan discusses his strategy for contending with nail holes, and also debuts the pumpkin-colored pigment the Maitlands have chosen. Up on the roof, mason Lenny Belliveau gives pointers on scaffolding safety. In search

of an appropriate design for the front entrance of the house, Norm and architect Chris Dallmus take a scouting drive around Acton and experience a little déjà vu. Then Norm hits the road again, to check out the prices on antique architectural salvage at a New Hampshire lumberyard.

**Watch and learn:** Rebuilding a chimney.

**Resources:** Paint: Ultra exterior latex gloss, Glidden (see week 12). Mason: Lenny's Masonry Contracting, 60 Great Rd., Stow, MA 01775. Bricks: Morin Red Range Waterstruck, Morin Brick Co., Danville, ME; supplied by Spaulding Brick Co. Inc., 120 Middlesex Ave., Box 9117, Somerville, MA 02145-9117; 617-666-3200. Architect: Design Associates Inc., 432 Columbia St., Cambridge, MA 02141; 617-661-9082. Local historian: Anne Forbes, 25 Martin St., Acton, MA 01720; 978-263-2227.

### Week 14 (June 19-20)

With the exterior painting finished, the crew turns its attention to the interior—and the underground. In a hole in the yard, a propane tank is installed. Richard Trethewey puts in a flexible chimney-flue liner. Armed with a new jig, Norm drills holes for the rear door's lockset. The Ferrante brothers use a diamond-bladed wet saw to cut slate tiles for the house's mudroom and half bathroom.

**Watch and learn:** Finishing drywall seams with a vacuum sander.

**Resources:** Propane tank: Suburban Propane, 100 Cedar

Hill St., Marlboro, MA 01725; 508-481-1000. Wallboard: Domtar Gypsum, Domtar Industries Inc., Lockport, NY; 716-434-8881; supplied by Dana Wallboard Supply Inc., 6 Cummings Rd., Tyngsboro, MA 01879; 978-649-4000. Wallboard installers and plasterers: Larco Drywall and Plastering, 477 Trull Rd., Tewksbury, MA 01876; 978-851-6440. Vacuum sander and cylindrical-lock boring jig: Porter-Cable Corp., Box 2468, 4825 Jackson Highway 45 North, Jackson, TN 38302-2468; 800-487-8665. Stainless-steel flue liner: Z-Flex Inc., 20 Commerce Park North, Bedford, NH 03110; 800-654-5600. Exterior wood door: Georgia-Pacific Corp., 133 Peachtree St., N.E., Atlanta, GA 30303; 800-284-5347. Brass lockset: Baldwin Hardware Corp., 841 E. Wyomissing Blvd., Reading, PA 19612; 610-777-7811. Tiles: Red and copper Indian slate, Shep Brown Associates Inc., 24 Cummings Park, Woburn, MA 01801; 781-935-8080. Tiling contractor: Ferrante Tile Co. Inc., 9 Charlemont St., Medford, MA 02081; 781-396-6327. Wet saw: MK Diamond Products Inc., 1315 Storm Parkway, Torrance, CA 90501; 800-421-5830.

### Week 15 (June 26-27)

Salvaged antique wide-pine floorboards make an appearance in the Acton kitchen. With high hopes, Terry Maitland and Steve Thomas take down a plaster ceiling but find a not-so-nice surprise. *This Old House* drops in on the New Yankee Workshop, where Norm and Tom are following the project architect's detailed plan for a historically accurate front entrance for the Acton project.

**Watch and learn:** Installing a lightning-protection system.

**Resources:** Wood flooring installer: Hosking Floor Refinishing, 456 Lincoln



"The renovation process was so intense," recalls Terry Maitland, "that we came to feel as though there had never been a time in our lives when we weren't working on the house."

Rd., Walpole, MA 02081; 508-668-8315. Salvaged wood flooring: Northfields Restorations Inc., Route 1, Hampton Falls, NH 03844; 603-926-5383. Shellac sealer: William Zinsser & Co. Inc., 173 Belmont Dr., Somerset, NJ 08875-1285; 732-469-8100. Double-drum sander: Performax Products Inc., 12257 Nicollet Avenue South, Burnsville, MN 55337; 612-895-9922. Slate: Shep Brown Associates (see week 14). Entryway design: Design Associates (see week 13). Lightning protection installers: Boston Lightning Rod Co., 1201 East St., Dedham, MA 02026; 781-326-2807. Lightning protection equipment: East Coast Lightning Equipment Inc., 24 Lanson Dr., Winsted, CT 06098; 860-379-9072.



Everyone agreed about the need for the new ell, which doubled the house's space. But the paint color the Maitlands chose—after seeing it on a historic house in nearby Bedford—provoked a minor controversy among the crew members. "After the paint job, some of us called the house the 'great pumpkin,'" says Steve Thomas.





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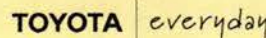
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## OUTTAKES pp. 25-28



**Welders:** Welch Welding Company, 162 Middlesex St., Chelmsford, MA, 01863; 978-251-8726.

**Van Equipment:** Weather Guard Van Storage Equipment and Knaack Jobsite Storage Equipment from the Knaack Manufacturing Company, 420 East Terra Cotta Avenue, Crystal Lake, IL 60014; 815-459-6020; [www.weatherguard.com](http://www.weatherguard.com) or [www.knaack.com](http://www.knaack.com). Endless Pools, Inc., 200 E. Dutton Mill Rd., Aston, PA 19014; 800-732-8660; [www.endlesspools.com](http://www.endlesspools.com).

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## HOUSE CALLS WITH STEVE pp. 33-36



**Architects:** Architecture Works, the Karl and Cannon Partnership, 14 Vanderbilt Rd., West Hartford, CT 06119; 860-519-5568. **Paint:** Pittsburgh Paints, 1 PPG Place, Pittsburgh, PA 15272; 800-441-9695. **Fixtures:** Waterworks, 70 Backus Avenue, Danbury, CT 06810; 800-927-2120. **Tiles:** Ann Sacks, 8120 N.W. 33rd Drive, Portland, OR 97211-2018; 503-287-8807.

## ASK NORM pp. 38-40



**Fireplace vents:** Ver-A-Vent, American Energy Systems, Inc., Hutchinson, MN; 800-495-3196. **Air-A-Lator,** Bernard Dalsim Manufacturing Co., Bloomington, MN; 800-729-9505. **Metal Radiator Enclosures:** Monarch, Carlstadt, NJ; 201-507-5551; [www.monarchrad.com](http://www.monarchrad.com). **Arsco Manufacturing Company,** Cincinnati, OH; 800-543-7040; [www.arscomfg.com](http://www.arscomfg.com). **Wooden Radiator Enclosures:** Wooden Radiator Cabinet Co., Chicago, IL; 800-817-9110. **True Finish Woodworking, Inc.,** Garden City, NY; 800-695-8040.

## MENDING FENCES pp. 47-50



**Walpole Woodworkers,** Walpole, MA; 800-343-6948.

## BEST CELLARS p. 53-54



**Wine accessories:** U-Line undercounter storage, \$895, and Dion professional uncorking machine, \$149.95, from Geerlings & Wade; 800-782-9463; [www.geerwade.com](http://www.geerwade.com). **The Fine Wine Line;** 888-330-6371. **Wine racks:** Kedco Wine Storage Systems, Farmingdale, NY; 516-454-7800. **Cellar design:** DiDonno Associates Architects, 694 10th Street, Brooklyn, NY 11215; 718-788-2751. **Interior design:** Gosia Rojek Interiors, Brooklyn, NY; 718-802-0722.

## RESCUING THE RANCH pp. 57-60



**OTO Project:** Lynne Sholty, Ninemile Ranger Station, 20325 Remount Rd., Huson, MT 59846; 406-626-5201. **Other Heritage Expeditions:** Jill Osborn, PIT National Coordinator, 1249 S. Vinell Way, Boise, Idaho 83709; 208-373-4162. **Passport in Time:** Clearinghouse, Box 31315, Tucson, AZ 85751-1315; 800-281-9176. A newsletter, PIT Traveler, lists the programs.

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**CLEAN MACHINE**  
pp. 63-64



Installer: Jim Nigg, Central Vacuum; Arvada, CO; 800-861-8001. System: MD Manufacturing; Bakersfield, CA; 800-525-2055.

**A SPLASH OF STYLE**  
PP. 67-68



Pools: Rock Formations, Orange, CA; 714-282-8285. Natural Pools & Gardens, Tucson, AZ; 520-323-2627. Architects: Duo Dickinson, Madison, CT; 203-245-0405. John Geiger & Associates, Greenwich, CT; 203-245-0405. Robert A.M. Stern, New York, NY; 212-967-5100.

**THE DETAILS**  
pp. 71-74



Teak dining chair: 9207, \$860, Sutherland, Dallas, TX; 800-717-8325. Teak chaise: G603506, \$950, Smith & Hawken; 800-776-3336. Patio Umbrella: Albrella, \$119, Home Depot. White rocker: \$2,850, Weatherend, Rockland, ME; 800-456-6483. Adirondack-style chair: Kennebunkport, 25509, \$293, Summer Classics, Pelham, AL; 205-663-1688. Machiche: \$1275, Del Greco & Company, New York, NY; 212-688-5310. Teak garden chair: Braintree 1BRA, \$439, Barlow Tyrie, Moorestown, NJ; 800-451-7467. Bamboo-tied: 23570, \$195, Sundance, Salt Lake City, UT; 800-422-2770. Faux sea grass armchair: 2730-2000, \$899, Brown Jordan Collection, El Monte, CA; 626-443-8971. Chelsea Table: G5679, \$215, Smith & Hawken. Club chair: willow with redwood finish, \$880, La Lune Collection, Milwaukee, WI; 414-263-5300. Hickory armchair: Old Hickory

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Furniture Co., Shelbyville, IN; 800-232-2275; also available from Ralph Kylloe Rustic Design, Lake George, NY; 518-696-4100. Cedar chair: \$450, Romancing the Woods, Woodstock, NY; 914-246-6976.

#### KEY WEST STYLE pp. 82-92



**Cabinets:** Poliform, Architects & Designers Building, 150 East 58th Street, New York, NY 10155; 212-355-5444 or 888-765-4367. **Installer:** Mele Contracting, 442 14th St., Brooklyn, NY 11215; 718-852-5081. **Appliances:** Dishwasher, range, and wok by Thermador, 800-656-9226; Refrigerator by Sub-Zero, 800-222-7820. **Fixtures/fittings:** Sinks, faucet,

hot water and soap dispenser by Franke, 800-626-5771. **Kitchen tools and cookware:** The Restaurant Store, Key West, FL; 800-469-7510; [www.keywestchef.com](http://www.keywestchef.com); e-mail [therestaurantstore@prodigy.net](mailto:therestaurantstore@prodigy.net). **Architect:** Michael Miller Architecture & Design, 517 Duval St., Key West, FL 33040; 305-294-7687. **Designer:** Ingrid Bernhardt, 804-254-9548.

#### GREAT PANES pp. 94-100



**Architect:** Robert A.M. Stern Architects, New York, NY; 212-967-5100. **Builder:** Walter Cromwell Jr., Country Club Homes Inc., New Canaan, CT; 203-966-5550. **Windows:** Marvin Windows & Doors; 800-328-0268.

**Drywall:** Premier; 203-778-8848. **Flooring:** Zoltan European Floors; 203-790-4926.

#### FRENCH CONNECTION pp. 102-107



**Contractor:** Travis & Travis Inc., Dallas TX; 214-358-4308.

#### TOM SILVA'S ESSENTIALS pp. 109-116



**Shop:** Reciprocating saw, DW937, \$310, DeWalt; 800-433-9258. Jigsaw, 4330DWA, Makita; 800-462-5482. Circular saw, C6DC, \$415, Hitachi; 800-598-6657.



Yard: Mower, CMM1000, \$399, Black & Decker; 800-544-6986. String trimmer 150r, \$99, Ryobi; 800-345-8746. Shrubber, DS600, \$43, Black & Decker.

### A STROLL THROUGH pp. 119-123



Thanks to: Peggy Park Bernal; Tania Rizzo, Pasadena Historical Museum; Sue Mossman and Sheree Sampson, Pasadena Heritage Sid Tyler; Russ and Pam Thyret, Madison Heights Neighborhood Assoc.

### AMERICAN CRAFTSMAN pp. 126-131



Masons: Rockers, 305-447-1231.

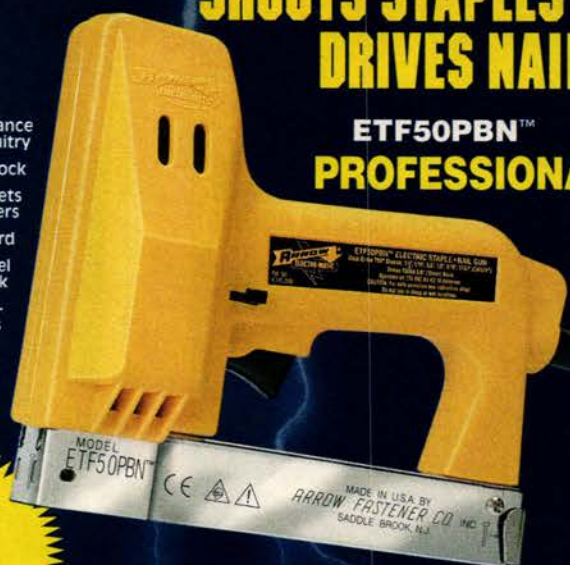
### THE POSTER: LOCKS p. 133



Railroad lock: 390A21, \$47, McMaster-Carr Supply Co.; 732-329-3200. Tubular combination: 1523D, \$12, Master Lock Co.; 414-444-2800. Rust proof: 380T, \$15, Master Lock. Safety lock-out: 1105, \$10.50, American Lock; 800-323-4568. Extra wide adjustable shackle: 830634, \$30, Kryptonite Corporation; 781-828-6655. Discus: 24/70, \$21, Abus Lock Co.; 800-352-2287. Heavy duty cable: 810315, \$55, Kryptonite. Hitch pin: 66850A41, \$17, McMaster-Carr. Interchangeable core: 8512, \$14, Wilson Bohannon Co.; 800-382-3639.



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### SAVE THIS OLD HOUSE p. 158



Historic Relocation: Tom Canavan, Rt. 2, 81H, Selbyville, DE; 302-436-4550.

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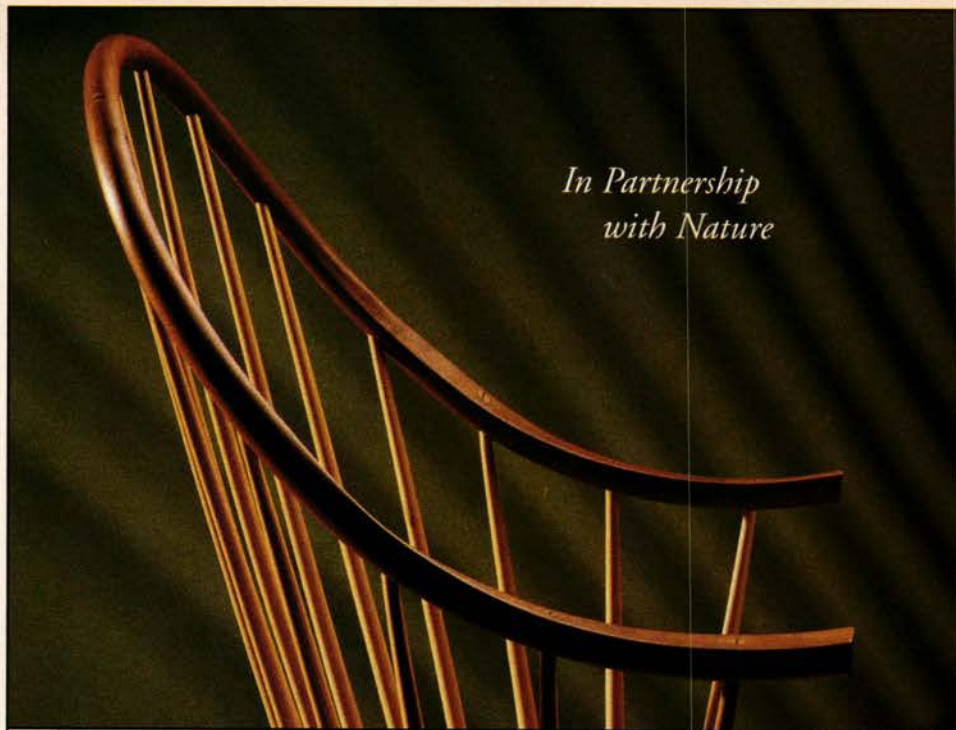
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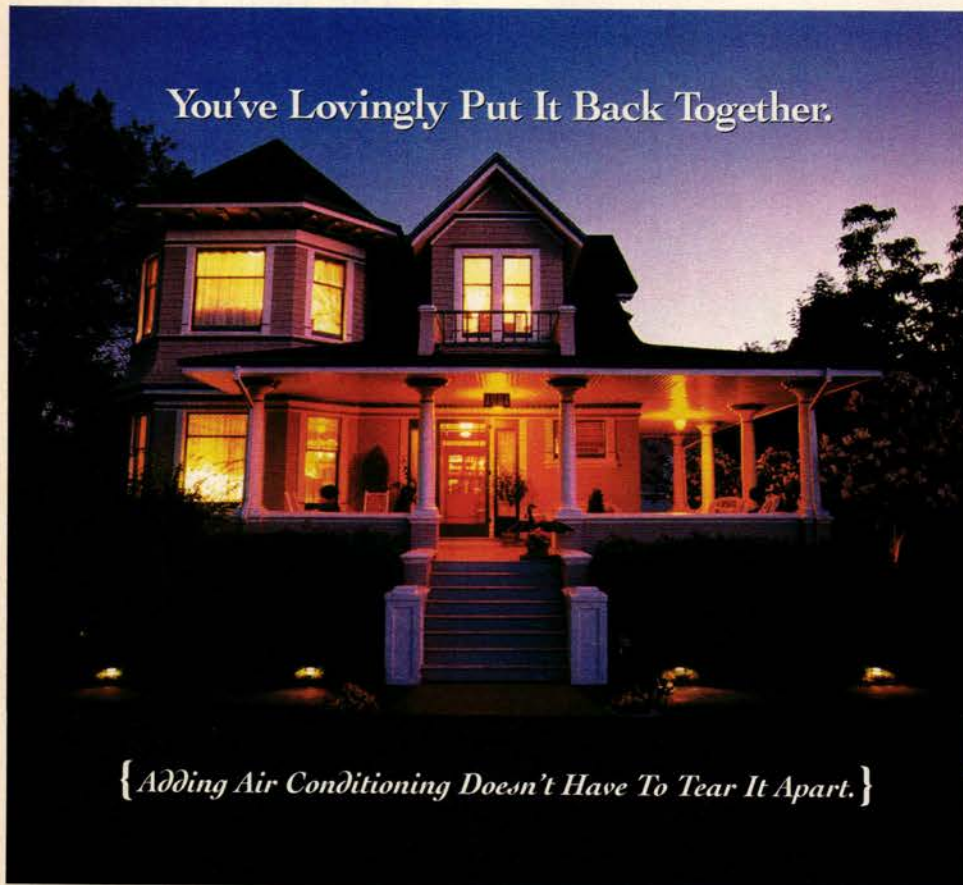
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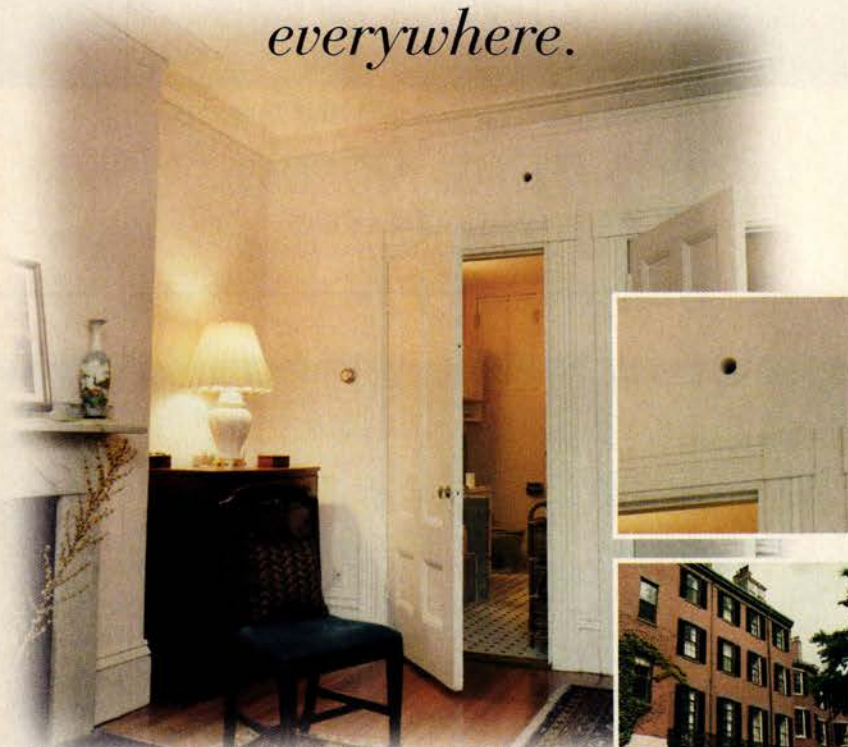
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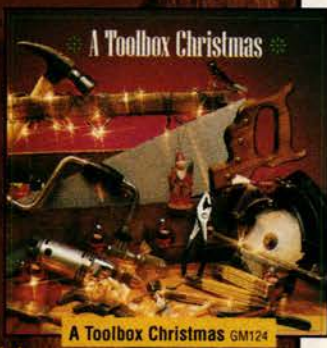
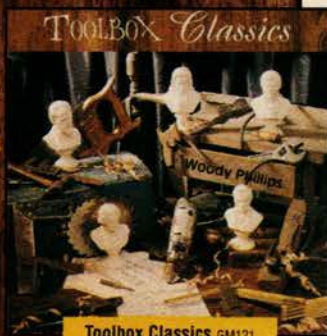
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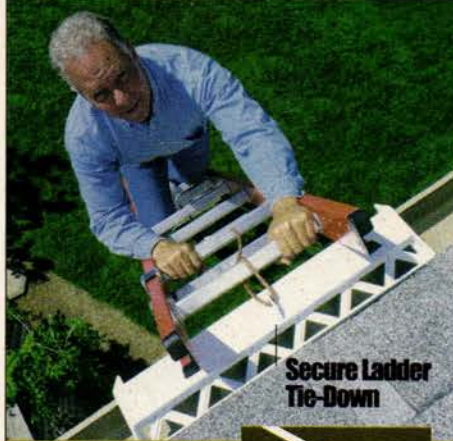
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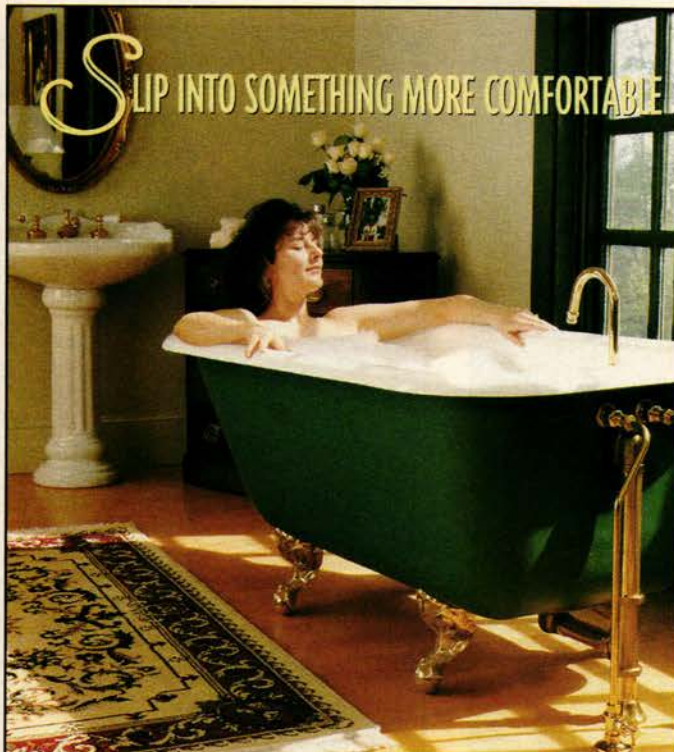


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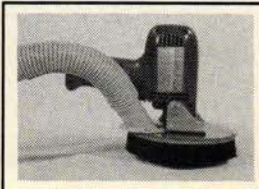
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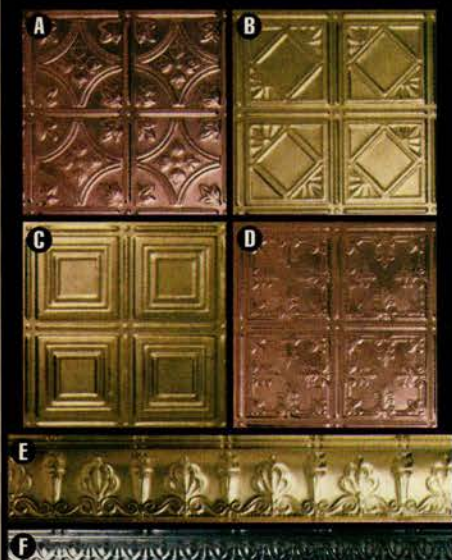


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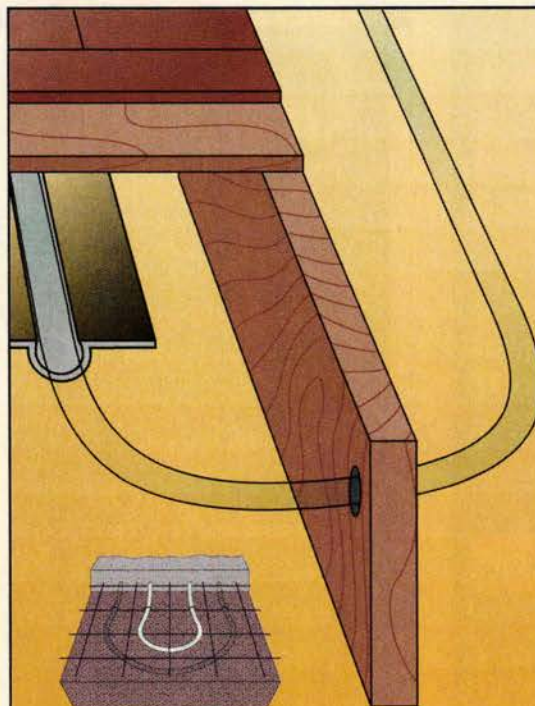
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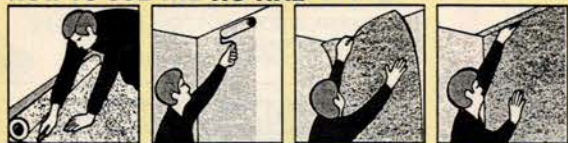


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## PRICE

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## LOCATION

Camden, Delaware

Growing up in Camden, Delaware, in the 1930s, David Buckson often admired the imposing Greek Revival mansion known as the Hunn Jenkins House. Though he never dreamed he would own it, when the house came on the market in 1974, he snapped it up. Buckson and his family "lived in every corner of it" but, now that the kids are grown and he's retired, he and his wife want to sell the land for development and give the house to anyone willing to move it.

Built by a wealthy Quaker farmer around 1850, the three-story 9,460-square-foot structure has 22 rooms, including eight light-filled bedrooms, six working fireplaces, carved marble mantels, and 14-foot ceilings adorned with classic built-up crown moldings. The Bucksons have kept the house in good repair and been careful to preserve many original details.

Tom Canavan, a local preservationist, says it would be very costly to move the 72-feet-deep-by-45-feet-wide house in one piece. His alternative: Section the house into panels and pieces, transport them on flatbed trucks to a new location, and then reassemble them with new plumbing, wiring, and plaster. "At \$48 per square foot and \$1.60 per mile," says Canavan, "it's a small price to pay to preserve an amazing piece of history."

## CONTACT

**Mrs. David Buckson**  
Camden, Delaware  
302-697-9274



*The well-proportioned facade of the Hunn Jenkins House is sided with wood carved to look like stonework. Plaster brackets and original swag-and-bow stenciling decorate the entryway, bottom left. In the dining room, a paneled overmantel surrounds the fireplace, 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.

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