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JUNE 2000

Homeowner Matthew Cox put his all into the renovation of this simple Greek Revival-inspired house, the oldest private residence in Houston. See "Yellow Rose of Texas," page 117.
BY ANNE KRUEGER

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cover

A job well done: This Old House general contractor Tom Silva relaxes against the beadboard wainscoting he put up for the premiere installment of our Homeowner's Handbook feature section. This concise, step-by-step guide to quality home renovation and improvement will present a different project in every issue. See p. 109. PHOTOGRAPH BY DAVID CARMACK

PHOTOS CLOCKWISE FROM TOP: PASCAL BLANCON; DAVID CARMACK; DAVID ALBANESE; JOHN BLAIS

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DRIVE IN, P. 34

"Homeowners are starting to give garage doors the same sort of attention that they give their front entrances."

—John Violante, garage door manufacturer



FEELIN' MOYE-Y, P. 58

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"My fantasy would be to install outdoor speakers in my pool—if I had a pool," jokes photographer **ROB CASEY**, who shot the playful images for "The Sounds of Summer" (page 68). And what would he do the backstroke to? "The Buena Vista Social Club soundtrack—or Hawaiian music," he says. "But then again, I've recently regressed

to my high school years—so maybe Neil Young and Rush." Casey lives in Seattle where he shoots for *Time Digital* and *Country Home*.



ANNE KRUEGER, who wrote "Yellow Rose of Texas" (page 116), was blown away by the effort Matthew Cox's family put into renovating Houston's oldest documented residence. "Their enthusiasm was very contagious, but also exhausting," she says. "They're stripping paint and carving woodwork in their spare time and I can't even get my house number back up a year after painting!" Krueger lives in Knoxville, Tennessee, where she is the editor of *HGTV Ideas* and writes for *InStyle*, *Parenting*, and *McCall's*.

This Old House contributing editor **MARK FEIRER** wrote "Beadboard Wainscoting" (page 109), the first installment of our new Homeowner's Handbook, a step-by-step project series that will appear in every issue. Feirer has had first-hand experience with his subject. "I just put in beveled wainscoting in my kitchen," he says. "This stuff is so versatile. And it covers beat-up walls like a charm."



New York architect **TIM SLATTERY** donned his artist's hat to create the illustration of the parts of a portico featured in "Making an Entrance" (page 50). "Building homes is like solving a jigsaw puzzle," he says. "Unless you know what the picture on the box looks like, finishing the puzzle is difficult." His illustrations have also appeared in *Architectural Digest* and the *New York Times*.

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L E T T E R S



A Border Is Born

We have a 1905 farmhouse that we moved to our property in 1983 and have been remodeling ever since. Right as we were planning our new herringbone quarter-sawn oak floor with walnut trim, my husband, Daniel, read ["Top Floor," March 2000], including "Borders to Order." When his companion carpenter arrived to begin laying the new floor, my husband showed him the patterns on page 88. My ingenious guys made the French knot border out of walnut boards. Thanks for the timely article.

DIANA TRABEL, SUNMAN, IND.

Off Limits

I had to laugh after reading the piece about Jan Winford's 1953 MG TD Mark II [Outtakes, "Lady in Red," April 2000]. Is it any surprise that Jan hadn't offered the steering wheel to Steve? I think the answer lies on page 20 of the January/February 2000 issue. After Steve sideswiped a truck on the Nantucket project and then added a "little character" to the side of the boss's van in Wilton, Connecticut, I don't think Jan will ever throw her keys to him.

DONALD KERZNER, MINEOLA, N.Y.

Inspecting the Home Inspector

Julia Lawlor gave an isolated case of an out-of-bounds home inspector [Finances, "Looking for Trouble," March 2000] and made the point not to seek an inspector through a real estate agent's referral. If she had visited any local real estate office, however, she would have found racks full of literature on inspectors who are licensed, insured, and experienced. As a home inspector, I must state that we depend on realtor referrals, because most of us don't have an advertising budget. A realtor knows who's qualified and who's not.

KERRY LANCASTER, JONESBORO, GA.

Safety Unseen

I was surprised to see the workers on pages 44 and 45 not wearing safety glasses [Upkeep, "Cleaning House," April 2000]. They

were scrubbing a clapboard house at eye level using bristled brushes and chlorine bleach. Eye protection is a must!

ROBERT E. BOWKER, WEYMOUTH, MASS.

Tax Facts

I live in Philadelphia and was startled to see such a low figure for Philly's tax rate [Finances, "Winning the Property Tax Game," January/February 2000]. I just paid my property tax, and the amount on my house—which is assessed as \$74,000—was \$1,956.91. My taxes are based on 32 percent of assessed value as you stated, but they are 8.264 percent, not 2.47 percent as cited. The city tax is \$37.45 per \$1,000 and the school tax is \$45.19 per \$1,000, both of which are part of the real estate tax. Therefore, the tax on a property assessed as \$100,000 would be \$2,644.48, not \$845.

LISA RECKO, PHILADELPHIA, PA.

To Tom, With Love

Last fall, my wife and I purchased a circa-1910 house that had suffered many years of neglect. Shortly after, we attended a home-and-garden show; there was supposed to be a TV personality present, but we didn't pay much attention, since neither of us had heard the name before. Soon a smiling man with a mustache was introduced as Tom Silva. His presentation was remarkably interesting; within a short time, I began to feel more enthusiastic and less panicked about the work ahead of us. Afterward, I blurted out a question about an old gum tree we had, which he answered thoroughly. Now, not a week goes by without an all-out effort to catch the show, and our subscription to the magazine is established. I can't express enough my thanks and gratitude to Tom for taking a few moments to give encouragement and kindness to a young couple entirely too nervous for their own good. It seems a lot of people ask about Norm, but Tom will always be special to us.

GABE AND HEATHER SOLOMON, MOBILE, ALA.

punch list

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

April 2000

The installer of the step-by-step spiral staircase in "Cool Coils" on page 58 is Will Lojek, of Lojek Company in Byfield, MA; 978-465-4730.

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OUTTAKES

BEHIND THE SCENES AT THIS OLD HOUSE

BY JORDAN REED

Get a Grip

WITH ALL THE RESTORATION GOING on at the Santa Barbara project, homeowner Jan Winford wanted to preserve a special piece of her personal history. When her family purchased the property 26 years ago, she wrapped a burgeoning wisteria plant that was outside the front door around a porch post. Over time, the vine gained a tenacious foothold and a firm grip on the wood. The plant inspired several decorative motifs during the renovation (see "From the Artist's Hand," p. 85), and Jan, who loves it, refused to let workers uproot it when they took down the old porch and moved the entrance. Contractor Steve Crawford and his crew left the vine in place clinging to its post, and cut away the sections above and below the coils of the trunk. "We were diligent about taking care near it," says Steve. Once construction is complete, Jan plans to train the vine to grow over a new front porch window. "It's a real survivor," she says. "And it's a true touchstone to what was here in the past."



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Pigment Power

Let's face it: Concrete is pretty boring, color-wise. To liven up the exterior of the Santa Barbara project, concrete subcontractor Brian Howe's team said good-bye to the gray by mixing concentrated colored pigments ("Sandstone" and "Omaha Tan," to be exact) into the cement used for the front walkway, the stair walls, and the steps leading up to the house. A mere ¾ pound of pigment will add flair to a 90-pound

sack of dry cement (six of which make one cubic yard of concrete). The two can be mixed inside a cement truck or by hand in smaller containers for patching. There are more than 30 standard colors available, and these, in combination, create endless variations. While using the powder does speed up the cement's drying process, Howe prefers to applaud the long-term maintenance benefits it holds over paint. "If you paint your slab, you'll have to sand it down and apply a new coat every few years," he says. "But with this, once you do it, you're done."

Diamonds Are (Almost) Forever

Nothing beats a diamond blade when it comes to cutting hard materials on the job site. Brian Howe's crew used one to trim the 16-by-16-inch masonry-block columns along the walkway of the Santa Barbara house and to remove part of the sidewalk curb in front of the new garage. On other jobs, they've used the blade to cut an opening for a basement window, shave down the top of a foundation wall, and make a trench in a cement floor. While it costs a good deal more than a Carborundum masonry blade (around \$5), a dry-cut diamond blade (at least \$50) will last up to 15 times longer, and the blade works just as well for smaller jobs like slicing through ceramic tile and trimming bricks or patio blocks. "Diamond blades are much better at cutting angles and last so much longer," says *T.O.H.* contractor Tom Silva. "I don't even use masonry blades anymore."



A Win-Win Situation

Congrats, *This Old House*! The cast and crew have just garnered five nominations for Daytime Emmy Awards (handed out on May 13th, after we went to press). In 20 years, *T.O.H.* has been nominated more than 50 times, carting away 15 statuettes. This time, the series is in the running for Outstanding Service Show, and Steve Thomas is up for Outstanding Host. Executive producer Russ Morash is being considered for Outstanding Directing, Gary Stephenson for Outstanding Single Camera Editing, and Stephen "Dino" D'Onofrio for Outstanding Single Camera Photography. While first-time nominee Dino's probably a bit nervous, for Russ it's old hat. He's been nominated more than 40 times as an executive producer and director of several PBS shows, and with 13 wins he ranks just behind media powerhouse Oprah Winfrey. Russ won't take all the credit, though. "I work with a team of artists who put together a recipe that's savored by the audience," he says. "But since I'm the head chef, I get the medals."

PHOTOS: SHELLEY METCALF (TOP); RUSS MCCORMELL (BOTTOM)

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INDICATIONS AND USAGE: CLARITIN-D 24 HOUR Extended Release Tablets are indicated for the relief of symptoms of seasonal allergic rhinitis. CLARITIN-D 24 HOUR Extended Release Tablets should be administered when both the antihistaminic properties of CLARITIN[®] (loratadine) and the nasal decongestant activity of pseudoephedrine sulfate are desired (see **CLINICAL PHARMACOLOGY** section).

CONTRAINDICATIONS: CLARITIN-D 24 HOUR Extended Release Tablets are contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

This product due to its pseudoephedrine component is contraindicated in patients with narrow-angle glaucoma or urinary retention and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment. See **PRECAUTIONS: Drug Interactions** section. It is also contraindicated in patients with severe hypertension, severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include insomnia, dizziness, weakness, tremor, or arrhythmias.

WARNINGS: CLARITIN-D 24 HOUR Extended Release Tablets should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy. Central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypertension may be produced by sympathomimetic amines.

Use in Patients Approximately 60 Years of Age and Older: The safety and efficacy of CLARITIN-D 24 HOUR Extended Release Tablets in patients greater than 60 years old have not been investigated in placebo-controlled clinical trials. The elderly are more likely to have adverse reactions to sympathomimetic amines.

PRECAUTIONS: General: Because there have been reports of esophageal obstruction and perforation in patients who have taken a previously marketed formulation of CLARITIN-D 24 HOUR Extended Release Tablets, it is recommended that patients who have a history of difficulty in swallowing tablets or who have known upper gastrointestinal narrowing or abnormal esophageal peristalsis not use this product. Further, there is not known whether this formulation of CLARITIN-D 24 HOUR Extended Release Tablets has the potential for this adverse event. It is reasonable to recommend that all patients use this product with a full glass of water (see **PRECAUTIONS: Information for Patients**). **ADVERSE REACTIONS, DOSAGE AND ADMINISTRATION:** Because the doses of the fixed combination product cannot be individually titrated and hepatic insufficiency results in a reduced clearance of loratadine to a much greater extent than pseudoephedrine, CLARITIN-D 24 HOUR Extended Release Tablets should generally be avoided in patients with hepatic insufficiency. Patients with renal insufficiency (GFR <30 mL/min) should be given a lower initial dose (one tablet every other day) because they have reduced clearance of loratadine and pseudoephedrine.

Information for Patients: Patients taking CLARITIN-D 24 HOUR Extended Release Tablets should receive the following information. CLARITIN-D 24 HOUR Extended Release Tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take CLARITIN-D 24 HOUR Extended Release Tablets only as prescribed and not to exceed the prescribed dose. Patients should also be advised against the concurrent use of CLARITIN-D 24 HOUR Extended Release Tablets with over-the-counter antihistamines and decongestants. Patients who have a history of difficulty in swallowing tablets or who have known upper gastrointestinal narrowing or abnormal esophageal peristalsis should not use this product.

This product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of an MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients who are or may become pregnant should be told that this product should be used in pregnancy or during lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant.

Patients should be instructed not to break or chew the tablet and to take it with a full glass of water (see **PRECAUTIONS: General**, **ADVERSE REACTIONS, DOSAGE AND ADMINISTRATION**).

Drug Interactions: No specific interaction studies have been conducted with CLARITIN-D 24 HOUR Extended Release Tablets. However, loratadine (10 mg) once daily has been safely administered with therapeutic doses of erythromycin, cimetidine, and acetaminophen in controlled clinical pharmacology studies. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarbathoxyloratadine were observed following administration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT intervals and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketocazole were observed. Plasma concentrations of cimetidine or loratadine decreased 5% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarbathoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers			
	Loratadine		Descarbathoxy-loratadine
	• 40%	• 46%	
Erythromycin (500 mg Q8h)	• 103%	• 6%	
Cimetidine (300 mg Q12h)	• 307%	• 73%	

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

CLARITIN-D 24 HOUR Extended Release Tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 2 weeks after stopping use of an MAO inhibitor. The antihypertensive effects of beta-adrenergic blocking agents

may be reduced by sympathomimetics. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digoxin.

Drug/Laboratory Test Interactions: The *in vitro* addition of pseudoephedrine to sera containing the cardiac isoenzyme MB of serum creatinine phosphokinase progressively inhibits the activity of this enzyme. The inhibition becomes complete over 6 hours.

Carcinogenesis, Mutagenesis, Impairment of Fertility: There are no animal or laboratory studies on the combination product loratadine and pseudoephedrine sulfate to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 8 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed. In males given 10 mg/kg and in males and females given 25 mg/kg, the clinical significance of these findings during long-term use of loratadine is not known.

Two-year feeding studies in mice and rats conducted under the auspices of the National Toxicology Program (NTP) uncovered no evidence of carcinogenic potential of ephedrine sulfate at doses up to 10 and 27 mg/kg, respectively (approximately 16% and 100% of the maximum recommended human daily oral dose of pseudoephedrine sulfate on a mg/m² basis).

In mutagenicity studies with loratadine alone, there was no evidence of mutagenic potential in reverse Ames or forward point mutation (CHO-HGPRT assays) or in the assay for DNA damage (Rat Primary Hepatocyte Unscheduled DNA Assay) or in two assays for chromosomal aberrations (Human Peripheral Blood Lymphocyte Chromosome Assay and the Mouse Bone Marrow Erythrocyte Micronucleus Assay). In the Mouse Lymphoma Assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at 64 mg/kg of loratadine (approximately 50 times the maximum recommended human daily oral dose based on mg/m²) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m² basis).

Pregnancy Category B: The combination product loratadine and pseudoephedrine sulfate was evaluated for teratogenicity in rats and rabbits. There was no evidence of teratogenicity in reproduction studies with this combination of the same clinical dose (24) as oral doses up to 50 mg/kg (approximately 5 times the maximum recommended human daily oral dose on a mg/m² basis) in rats, and 20 mg/kg (8 times the maximum recommended human daily oral dose on a mg/m² basis) in rabbits. Similarly, no evidence of animal teratogenicity in rats and rabbits was reported at oral doses up to 66 mg/kg of loratadine alone (approximately 75 and 50 times respectively the maximum human daily oral dose on a mg/m² basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN-D 24 HOUR Extended Release Tablets should be used during pregnancy only if clearly needed.

Nursing Mothers: It is not known if this combination product is excreted in human milk. However, loratadine when administered alone and its metabolite, descarbathoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an AUC (AUC₀₋₂₄) of 1.17 and 0.85 (at the parent and active metabolite, respectively). Following a single oral dose of 40 mg, a small amount of loratadine and metabolite was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). Pseudoephedrine administered alone also distributes into breast milk of the lactating human female. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by the area under the curve (AUC) is 2 to 3 times greater than in plasma. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN-D 24 HOUR Extended Release Tablets are administered to a nursing woman.

Pediatric Use: Safety and effectiveness in children below the age of 12 years have not been established.

ADVERSE REACTIONS: Information on adverse reactions is provided from placebo-controlled studies involving over 2000 patients, 605 of whom received CLARITIN-D 24 HOUR Extended Release Tablets once daily for up to 2 weeks. In these studies, the incidence of adverse events reported with CLARITIN-D 24 HOUR Extended Release Tablets was similar to those reported with twice daily (q12h) 20 mg sustained-release pseudoephedrine alone.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF ≥2% IN CLARITIN-D 24 HOUR EXTENDED RELEASE TABLETS TREATMENT GROUP IN DOUBLE-BLIND, RANDOMIZED, PLACEBO-CONTROLLED CLINICAL TRIALS			
PERCENT OF PATIENTS REPORTING			
	CLARITIN-D 24 HOUR (n = 605)	Loratadine 40 mg (n = 449)	Pseudoephedrine 120 mg q12h (n = 220)
Dry Mouth	8	2	2
Somnolence	5	4	4
Insomnia	5	1	9
Pharyngitis	5	5	5
Dizziness	4	2	3
Coughing	3	2	3
Fatigue	3	4	2
Nausea	3	2	4
Nervousness	3	2	4
Headache	2	<1	2
Dysmenorrhea	2	2	2

Adverse events occurring in greater than or equal to 2% of CLARITIN-D 24 HOUR Extended Release Tablets-treated patients, but that were more common in the placebo-treated group, include headache.

Adverse events did not appear to significantly differ based on age, sex, or race, although the number of non-whites was relatively small. In addition to those adverse events reported above, the following adverse events have been reported in fewer than 2% of patients who received CLARITIN-D 24 HOUR Extended Release Tablets:

Autonomic Nervous System: Altered accommodation, flushing, increased sweating, mydriasis, thirst.
Body As A Whole: Abnormal vision, asthenia, back pain, chest pain, conjunctivitis, earache, eye pain, facial edema, fever, flu-like symptoms, leg cramps, lymphadenopathy, malaise, weight loss.
Cardiovascular System: Hypertension, palpitation, tachycardia.
Central and Peripheral Nervous System: Convulsions, dysphoria, hyperkinesia, hypertonia, migraine, paresthesia, tremor.
Gastrointestinal System: Abdominal distension, altered taste, constipation, diarrhea, dyspepsia, flatulence, gastritis, stomatitis, tongue ulceration, colic, vomiting.
Liver and Biliary System: Cholelithiasis.
Musculoskeletal System: Arthralgia, musculoskeletal pain, myalgia, tendinitis.

Psychiatric: Agitation, depression, emotional lability, irritability.
Reproductive System: vaginitis.
Resistance Mechanism: Abscess, viral infection.
Respiratory System: Bronchospasm, dyspnea, epistaxis, hemoptysis, nasal congestion, nasal irritation, pleurisy, pneumonia, sinusitis, sputum increased, wheezing.
Skin and Appendages: Acne, pruritus.
Urinary System: Garguria, micturition frequency, urinary retention, urinary tract infection.

Additional adverse events reported with the combination of loratadine and pseudoephedrine include abnormal hepatic function, aggressive reaction, anxiety, agitation, confusion, euphoria, parosmia, postural hypotension, syncope, urticaria, vertigo, weight gain.
The following additional adverse events have been reported with CLARITIN Tablets: abdominal distress, alopecia, altered evaporation, altered salivation, amnesia, anaphylaxis, angioneurotic edema, blepharospasm, breast enlargement, breast pain, bronchitis, decreased libido, dermatitis, dry hair, dry skin, erythema multiforme, hyposthesia, impaired concentration, impotence, increased appetite, laryngitis, rhinorrhea, nasal dryness, peripheral edema, photosensitivity, reaction, puffiness, rash, seizures, sneezing, supraventricular tachyarrhythmias, upper respiratory infection, urinary discoloration.

Pseudoephedrine may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, premonitory activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with a liver upward effects such as fear, anxiety, tension, tremor, hallucinations, seizures, palmar respiratory difficulty, dysuria, and cardiovascular collapse.

There have been postmarketing reports of mechanical upper gastrointestinal tract obstruction and esophageal perforation in patients taking a previously marketed formulation of CLARITIN-D 24 HOUR Extended Release Tablets in some but not all, of these cases, patients have had known upper gastrointestinal narrowing or abnormal esophageal peristalsis. It is not known whether this formulation of CLARITIN-D 24 HOUR Extended Release Tablets has the potential for this adverse event (see **PRECAUTIONS: DOSAGE AND ADMINISTRATION**).

OVERDOSAGE: In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained as long as necessary. Treatment of overdosage would reasonably consist of emesis, ipecac syrup, except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value to speed dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

Somnolence, tachycardia, and headache have been reported with doses of 40 to 180 mg of loratadine. In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenderness, anxiety, restlessness, and insomnia. Many patients can present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

The oral median lethal dose for the mixture of the two drugs was greater than 525 and 839 mg/kg in mice and rats, respectively (approximately 16 and 58 times the maximum recommended human daily oral dose on a mg/m² basis). The oral median lethal dose for loratadine was greater than 5000 mg/kg in rats and mice (greater than 2000 times the maximum recommended human daily oral dose on a mg/m² basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 16 times the maximum recommended human daily oral dose on a mg/m² basis.

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HOUSE CALLS WITH STEVE



ABOVE: A low brick wall was removed between the fireplace and the range. LEFT: Now the fireplace area is tied in to the rest of the room with a white-painted surround.

From Knotty to Nice

A \$12,000 kitchen makeover took energy, enthusiasm, elbow grease—and no fixed schedule

H

a Dantzler is a thrifty sort—not one to gut a kitchen when an update is all that is called for. He's also hardworking. In the year and a half since he and partner Anthony Alvarez bought this 1949 ranch house in Dallas, Texas, they've steadily remodeled the place in their spare time, starting with the kitchen. Because of budget restrictions, they did most of the work themselves, working at a pace that wouldn't inconvenience them. "I wouldn't recommend this approach to everyone," says *This Old House* host Steve Thomas, "but for enthusiastic homeowners like Hal and Anthony, who have the design ability—and the patience—taking on a project they can complete in a piecemeal fashion can pay off. This house is Hal and Anthony's hobby."

BY RHODA MURPHY

PROBLEM

At the time the house was purchased, the kitchen, though generous in size at 18 by 13 feet, was almost intolerably dreary (see BEFORE, above). A pair of undersized corner windows provided the only natural illumination. Dark stained, knotty pine paneling and cabinetry and indoor-outdoor carpet absorbed all the light. As a result, the old white refrigerator stood out against the gloom and, by default, became the focal point of the room. On the plus side, the cabinetry was in good shape. Dantzler, who executed the redesign, had one



"With patience, a project like this can pay off...."
—Steve Thomas

PHOTOGRAPHS BY PASCAL BLANCON

HOUSE CALLS WITH STEVE



PLANS. The only change to the footprint of the kitchen—a closet from a neighboring bedroom became an alcove for a new refrigerator. Moving the fridge liberated a section of the wall between the sink and the back door for more cabinets and a microwave.

goal—to brighten up the kitchen so it would feel welcoming—and look up-to-date.

SOLUTION

Dantzler began the process by replacing the corner windows with new thermal paneled, double-hung models, then added two more alongside. To do this, the men removed some wall cabinets, then hired a contractor to cut the opening and install the windows. "They recognized what was beyond them," Steve says. "They knew what to leave to the pros."

Because the remaining cabinets were well built, Dantzler opted to keep them. Semi-gloss white paint cheers them—and the room—considerably. "The all-white scheme was our antidote to the darkness," says Dantzler. After pricing out hinges and pulls in a decorative hardware store, the men decided to keep the back

LEFT: The new bank of windows that wraps the corner sink faces north and west into the afternoon light. Simple milk-glass pendant lights cast a warm glow that reflects off the ceramic-tile countertops.

iron ones they already had; all they needed were a few coordinating knobs.

The men created an alcove for a new refrigerator at the other end of the room from where the old one stood by claiming the closet of a bedroom they transformed into a entryway. To fill in the spot by the back door where the refrigerator had been, Dantzler, recycling pieces from the cabinetry removed for the window installation, created a base cabinet that now houses the microwave, above it, he hung a glass-fronted, unfinished pine cupboard from a home supply store. Both

pieces were painted white to match the rest of the cabinetry in the room.

The range, a commercial model bought at auction, occupies the same position as the former stove, next to the fireplace. Ranges like this one emit an enormous amount of heat and require plenty of clearance, so, for safety reasons, it stands alone, is backed by (and stands on) tiles, and has a powerful hood

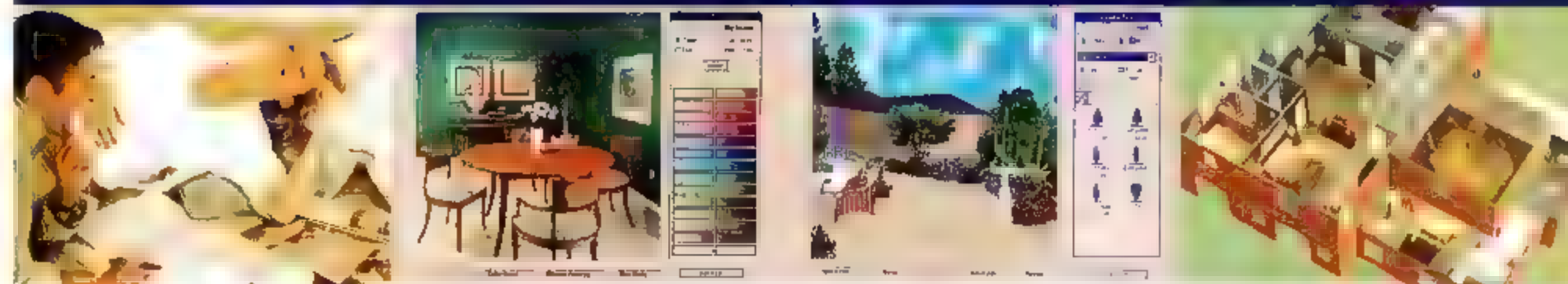
FINISHING TOUCHES

The men lucked out when they ripped up the carpeting. Underneath was linoleum—but below that they discovered pine floorboards, which Dantzler painted a greenish teal with a high gloss finish. "If I get tired of it, I can always repaint it," he says. Ambient lighting in the room is supplied by recessed halogen spots, which replaced Tiffany-style hanging lamps.

For Dantzler and Alvarez, the entire process was a learning experience. The result, they say, is definitely worth the effort. Says Steve: "To give yourself a new space for \$12,000 is amazing. But, as this project proves, with imagination, you can achieve a lot for very little."



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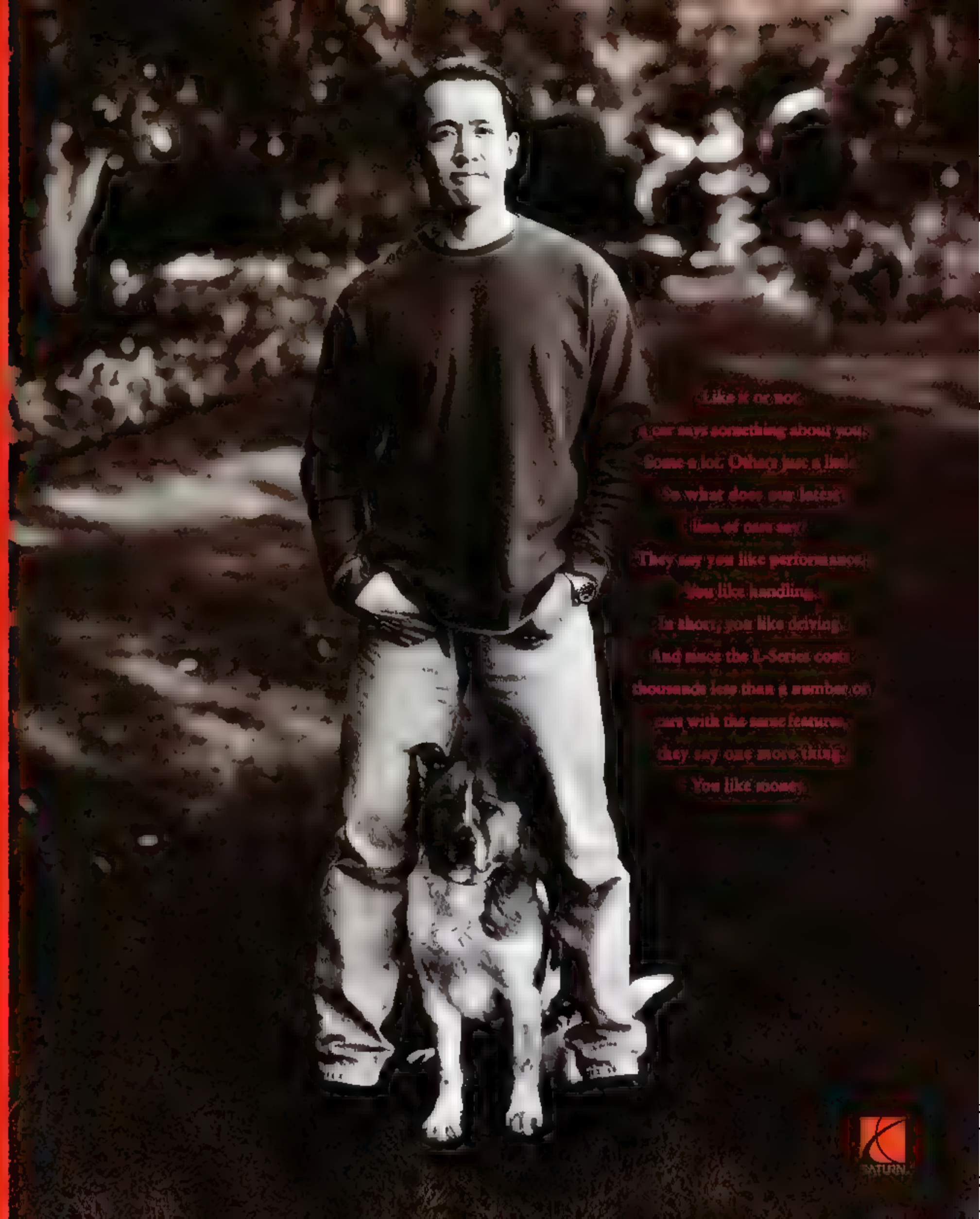
SC 2-Door Coupe

SC 4-Door Sedan

SC 2-Door Coupe



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HOUSE CALLS WITH STEVE

IDEAS NOTEBOOK

Floating Islands

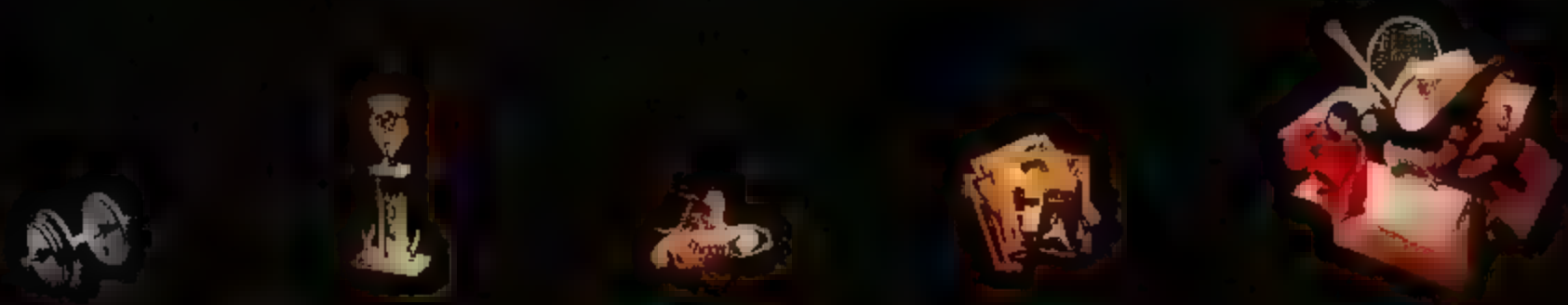
Although their kitchen was large enough to accommodate a built-in island, Hal Dantzler and Anthony Alvarez decided to go with a free-standing piece, a 6-by-2-foot butcher's chopping block (left) they found at a local antique store. Many homeowners today are following their example, preferring the mobility of a server capped with butcher block or metal, or a table, be it old or new.



LEFT: This server can be fixed in place on locking casters; the shelf and towel bar are stainless steel. **ABOVE:** A country-style island features a drop-lid spice rack, partitioned drawer, towel rack, plus (not seen) four wire baskets. **BELOW:** This island, at 48 by 20 by 38 inches high, is essentially a marble-topped table on casters.



Sorry, Kyle.



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ASK NORM

Solutions for wobbly decks, stained ceilings, leaking roofs

COUNTER MAKEOVER

My house was built in 1960. As befits that era, the kitchen countertops are plastic laminate with a light bluish-turquoise color that I'm not too fond of. They are in almost perfect condition. Can I paint the laminate instead of replacing it?

LAURA M. PROVOST, CLINTON, CONN.

I wouldn't. Paint has a hard enough time sticking to smooth surfaces, and with all the hard use a kitchen countertop gets, you'll soon have a peeling, unsightly mess. But that doesn't mean you have to rip out the countertops. Instead, you can glue a sheet of new laminate right over the old, unless it's loose or bubbled. The material is relatively inexpensive and the installation is straightforward, as long as you follow the right procedure. But unless you're comfortable working with contact cement and laminate, this is a good job to turn over to a countertop fabricator.

CONTROLLING THE SHAKES

I have a 19-year-old pressure-treated deck attached to the back of my house that's approximately 8 feet off the ground. Recently, I've been feeling slight vibrations in the deck whenever someone walks rather heavily across it. The decking material appears to be in good condition—I treat it periodically with a sealant and pressure-wash it about every second or third year. The outer ends of the joists are nailed into a built-up beam that's supported by three equally-spaced 4x4 posts. Is there anything I can do to make the deck stiffer?

S. W. SCHUDA, PITTSBURGH, PA.

It sounds like you take pretty good care of the decking; it's the framing underneath that needs attention. As part of your yearly maintenance ritual, you'll need to go under the deck and tighten any loose nuts and check for loose nails. But you can't just pound a loose nail back in place; it's already lost a lot of its holding power. Pull it and replace it with a galvanized screw (never a drywall screw) long enough and wide enough to grab fresh wood. Most important, take a close look at the ledger board, which holds the deck to the house. If it's nailed to the house, not bolted directly to the framing, or if water is getting behind it and turning

wood soft, you have a serious problem that needs to be corrected immediately. (For more on deck collapse, see "Building a Safe Deck," July/August 1998, p. 102.) Those posts deserve some attention, too. If the ends are in contact with the ground or embedded in concrete piers, they're probably rotting out and need replacing. They should all be resting on metal anchors to keep the end grain dry. By the way, 4x4 posts seem undersized to me—I'd rather see 6x6s. All this may stiffen the deck to your satisfaction, but if it still shakes you'll have to add some sort of bracing. Knee braces—boards that run at a 45-degree angle from a post up to the beam it supports—are one option. I'd make each one from a 2x6 at least 3 feet long. To stiffen the deck horizontally, fasten a long 1x4 pressure-treated board to the underside of the joists. It should run diagonally from corner to corner, and be nailed twice into each joist.

SCREENED FLOOR

The urethane finish on my apartment's wood floor is about 15 years old and still looks very good, except in the kitchen/dining area. I thought of roughing up the whole floor with a buffer rather than sanding it down to bare wood, but it seems a shame to screen the areas that still look fine. Could I screen and then refinish just the worn area?

WILLIAM ANDREW MARSANO,
NEW YORK, N.Y.

It's no surprise that your floor is looking a little ragged in the kitchen. This is the busiest room

in a house, and the target of myriad spills, stains, and subsequent mop-ups. I think you're correct in not trying to sand the entire floor. Even a careful, professional sanding removes some of the wood surface and reduces the floor's life. Screening a floor with a buffer simply scoars off a bit of the finish, preparing it for a new coat. But spot screening a floor is tricky business. For one thing, blending the new finish into the old isn't easy. Also, some floor finishes tend to yellow over time, so an adjacent area of new finish may be obvious. So you should screen the entire floor with a 120-grit abrasive and refinish with two coats of polyurethane. You'll have to move all your furniture, but you'll get better results. Before screening, give the floor a thorough cleaning with turpentine to remove any wax, grease and dirt. After screening, vacuum and wipe up every speck of dust before you recoat the floor.

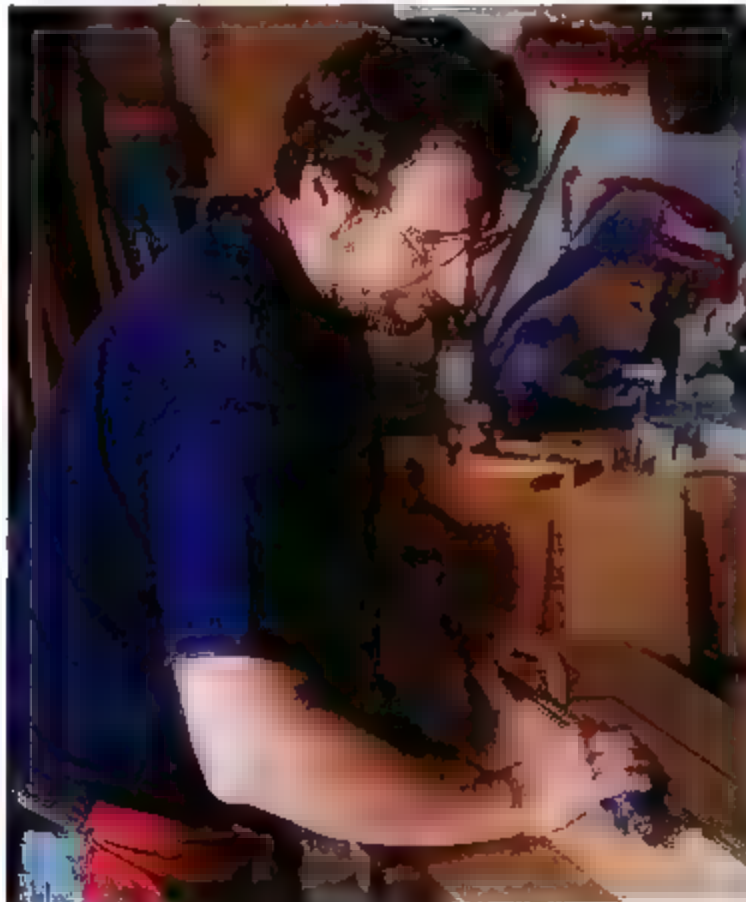


PHOTO: SHELLEY METCALF

Rubbermaid Survives the Unbelievable!

Boat sinks. Cooler carries pair to safety, serves Piña Colodas.

Kyle D. and Billy J. of Florida wrote us that their skills sprang a leak—in the ocean. Before they could both grab life jackets, the boat was a goner. They snagged the only thing afloat: A Rubbermaid cooler. Guys and cooler bobbed to safety 18 hours later.

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ASK NORM

TRIMMING A TURRET

We're remodeling our upstairs bathroom—we call it the "turret room" because of its shape—and as you can see, we have a lot of windows that need trim. But because of the angled walls, I can't figure out how to put it on. The windows aren't perfectly plumb, and I'm afraid that I'll be looking at an ugly, tapered gap between the trim. How would you do it?

ROBERT HAIGHT, FLEMINGTON, N.J.

I've found over the years that there's one foolproof approach to solving complex problems: Simplify them. In this case, start by visualizing all that glass as one big window surrounded by a picture frame of trim: a continuous casing wrapping around the top, sides, and bottom of the windows. Of course, you'll actually need separate lengths of casing for the top and bottom of every window, each piece beveled on the ends to make a tight joint with its neighbors. As for the space between each window, I'd cover it entirely with trim.



two pieces of wood, beveled so they meet at the crease on the wall. (Using thinner stock here will prevent a clumsy-looking joint where they meet the horizontal casing.) Join each piece of trim with yellow carpenter's glue and biscuits, then finish-nail them into place. That's the simple solution. If it were my house, I'd put in a stool (often referred to as a "sil"), and apron instead of a bottom casing because I think they would look better. You'll need to fit the stool first, then the sides, then the head trim. The apron always goes on last.

HISTORIC PLAQUE ETIQUETTE

My wife and I purchased an old house with a rather interesting history. Built in 1765 in upstate New York, it was slated for demolition after many years of neglect. The family who saved the house—the folks who sold it to us—painstakingly moved it piece by piece to its present location, along with the original foundation

ASK NORM

stones. Is there any chance we can put up a historical plaque to commemorate our home's history?

JIM CROWIN, WACCAHUC, N.Y.

The rules for recognizing houses vary from town to town, so you'll have to check with the historical society in your area. Remember, though, that the historical significance of any dwelling comes in part from its roots in the community, so a house that's been moved from another town might not qualify for recognition, unless it represents the work of a significant builder or designer. You can find most local historic preservation groups through the phone book or through one of the six regional offices of the National Trust for Historic Preservation (www.nationaltrust.org). You also might want to take a look at what the National Register of Historic Places has to say about the subject; their Internet site (www.cr.nps.gov/nr) is quite informative.

STAIN, STAIN, GO AWAY

Although the leaks that caused the stains on our wood ceiling were repaired long ago, the spots remain. Before I surrender and paint over the discoloration, I'd appreciate any suggestions you may have.

JAMES E. FOY, NORTH HOLLYWOOD, CALIF.

A deck cleaner might get rid of them, but working overhead with potentially nasty chemicals is not my idea of fun. Sanding may remove some of them, but you'll probably end up having to sand everything—beams and ceiling—to even out the look,

and that's not a very appealing prospect, either. Brushing a dark stain into the wood may disguise the water damage, but you'll have a tough time getting uniform coverage. So painting would seem to be the simplest solution. And if you still want to see some wood in its natural state, sand just the beams—a far less onerous task—and paint the boards in between. You'll end up with an attractive ceiling that will reflect more light and brighten up the room.

TUB TURN-OFF

For some reason, there are no shutoff valves for the bathtub in my 6-year-old home. Has there been some oversight on the plumber's part?

LEONARD CLARK, CHAPMANSBORO, TENN.

A shutoff valve for a sink can easily be located in the supporting cabinet, but there's no obvious place to park a shutoff valve for the tub and shower, which often have water lines buried inaccessible in a wall. You will find shutoffs in the basement, either on the supply pipes leading to the tub or at the house water main itself. *This Old House* plumbing expert Richard Trethewey tells me there are also some single-lever tub and shower valves that incorporate integral check stops, which are essentially the same as shutoffs. If you remove the handle and cover plate, you'll find a slotted stop on each side of the valve; just turn it with a screwdriver to halt the flow of water. Richard believes that these stops should be a standard feature on such fixtures.

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ASK NORM

GLUE IS NOT ENOUGH

I'm planning to finish off the interior of my basement but don't want to go to the trouble of putting up studs. Instead, I'd like to glue rigid foam insulation to the concrete walls and then glue drywall on top of it. What do you think of this plan?

ROB HAYES, SPOKANE, WASH.

You have a lot more faith in the holding power of adhesives than I do. Even if you get both materials to stay in place, which I doubt you can, the assembly won't be strong enough for you to hang shelves or mount electrical boxes or add any of the other amenities you'd likely want in a basement. To do it the right way, construct framed walls just inside the foundation walls, then insulate, wire, and finish them as normal. (See illustration, right, from "Keeping Your Wet Basement Dry," Nov. 1999, p. 45.)

BURIED HOUSE

I'm thinking about buying a bermed house in southeastern Iowa, and wonder what you think of this type of construction. The back of the house

is made of poured concrete set into a small hill with only about 3 feet of wall extending above grade. The above-grade portion has siding, but there are no windows in back.

LOUISE HANEY, GLENDALE, ARIZ.

The basic idea of a berm is to use the earth's mass to insulate the house from cold and hot weather and to protect it from wind. But in terms of construction, a bermed house isn't much different from a house with a walk-out basement. In both cases, you want a crack-free foundation wall and slab provided with

proper drainage. If the builder did his job right, there should be drains buried in gravel along the footing, and porous backfill sloping away from the house. Inside, you want a sump pump standing guard against water emergencies. Fire safety and ventilation are other issues to consider. Building codes require that all bedrooms have a window large enough to be used as a means of escape in case of fire. And because this kind of house may not offer much in the way of natural cross-ventilation, make sure the mechanical systems supply enough fresh air, about 10 changes per hour.

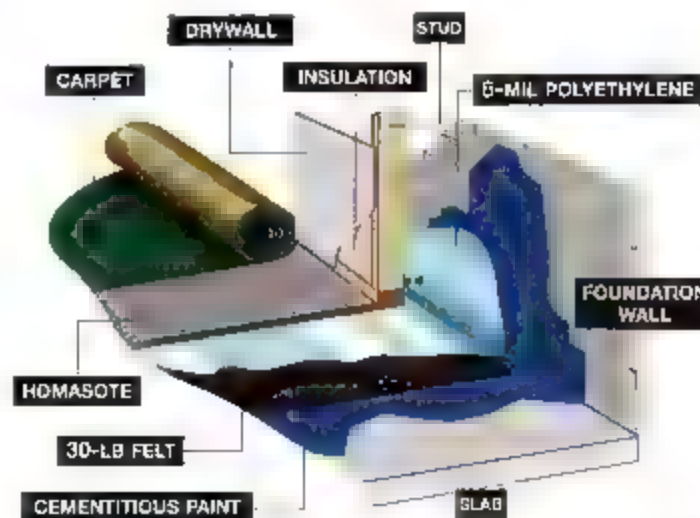


ILLUSTRATION: BOB ECKSTEIN

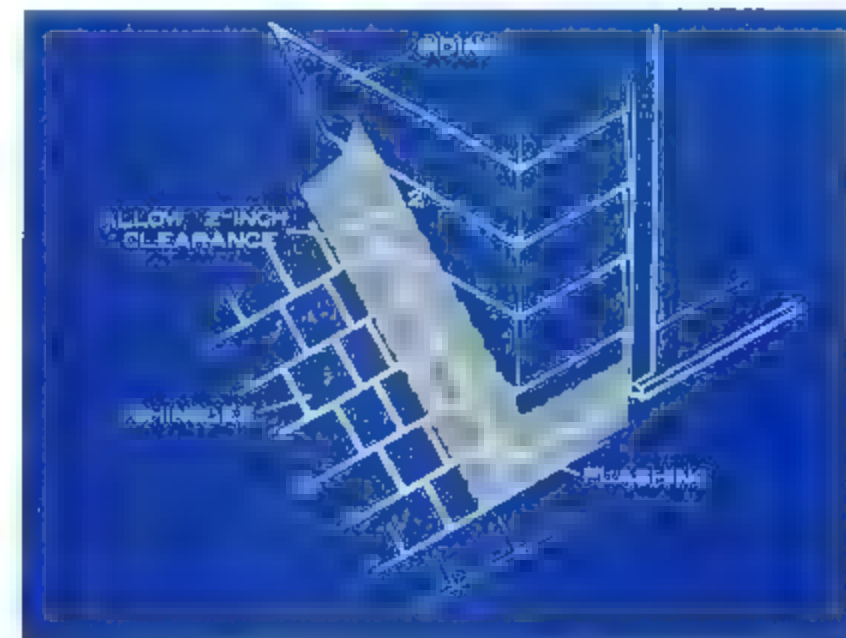
FIXING FAILED FLASHING

The roofing shingles on our 50-year-old house were replaced most recently in 1994. They still look good, but now whenever the snow melts, the roof leaks into the room next to the attached garage. We investigated and found that there was no flashing between the side of the house and the garage roof. Is there a way to prevent any further leakage without tearing off all the garage roofing?

DAVID CALUS, ADDRESS WITHHELD

I'd be very surprised if the flashing is actually missing.

It's possible that in the last reshingling, your roofer simply covered up the old flashing, which has now failed. You won't need to rip off the entire roof to fix this problem—just the old flashing and the shingles 12 to 36 inches from the wall. I've found that most asphalt shingles are best removed in cold weather when it's easy to break the seal under the tabs. Replace the shingles starting at the lowest point, where roof and wall meet, and work your way up



along this sloping intersection, adding new step flashing to every course. This flashing, which consists of sheet metal rectangles bent into an L, should go 4 inches up the side wall, 4 inches out over the roof, and cover just that part of the shingle that will be overlapped by the next course. In addition, each piece of flashing should overlap the other by at least 2 inches; the siding should overlap the flashing by the same amount. (If you have shingle siding, some may have to be removed in order to slip the

flashing into place. While step flashing is slow to install, there's no better way to waterproof a sloped roof-to-wall joint. ■

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

WHERE TO FIND IT — SEE DIRECTORY — PAGE 189

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Grand Opening

Custom garage doors combine carriage-house looks with the convenience of overhead operation

BY THOMAS FIELDS-MEYER

Jan Winford never gave much thought to the door on her single-car garage. "It was just a door," she says. But when she started working with *This Old House* to expand and remake her Santa Barbara home into a richly detailed Arts and Crafts showpiece, the old garage door suddenly looked nondescript and out of place. She needed a second one anyway—Santa Barbara's zoning regulations required her to add another garage—so she took the opportunity to order a custom-made pair trimmed in cedar to match the new porch and stair railings. "Now, the garage doors will enhance the look of the whole house," she says.

In this car-crazy culture, where the garage occupies center stage in many houses, its door can be one of the most visually prominent parts of the facade. "These are often the most used entrances to the home," says John Violante, of Designer Doors, which built Winford's new units. But more often than not, the garage opening is covered by a blank expanse of vinyl, metal, or wood composite with about as much eye appeal as a slab of concrete. Violante detects a growing preference for something different. "Homeowners are starting to give them the same sort of attention that they give to their front entrances," he says.

Crafted of wood, often with a design that plays off the house or outbuilding's windows, exterior trim, and roof shapes, custom-made doors add beauty and a sense of tradition to the garage. At Designer Doors, most customers select from eight basic styles, which range from the rustic look of a 19th-century barn to the formal elegance of a Victorian carriage house. These doors look like they swing out, slide sideways, or fold up accordion-style, but they actually open just like standard overhead doors, which are built of horizontal segments that ride up into the ceiling on metal tracks. The carriage-house-door illusion is accomplished by using snug, weather-tight shiplap joints between each section so that the seams become nearly invisible when the door is shut, and by applying vertical plank and trim to create the impression that these doors are not horizontally segmented. For instance, to make what looks like two out-swinging doors, Designer Doors creates an obvious gap between two vertical pieces of trim at the door's centerline. "It tricks the eye," says Violante. "You focus on the wide, vertical split and don't notice the thinner, horizontal ones." To enhance the effect, the company also can affix bucking, the cross-bracing used to keep old doors from sagging.

Other than style, the big question is whether to paint or stain. "Some people want the beauty of natural wood," says Scott Hahn, of Hahn's Woodworking Company Inc., which built the garage



How many doors are in this garage? Though it looks like it has two out-swinging doors, it actually has just one overhead unit, made with stained cedar, painted trim, and curved windows.

PHOTO COURTESY OF DESIGNER DOORS

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doors for *This Old House*'s Milton project. "Others choose paint because it's aesthetically correct for the house." Doors may be primed or stained and sealed at the factory, or finished on site. For clear-finished doors, Hahn recommends a translucent penetrating sealer rather than a film coating like polyurethane. Doors

need only routine painting or sealing to maintain the finish, typically every three to five years, depending on the climate and on how much protection the eaves provide, says Hahn.

Designer Doors builds its units using three or four horizontal segments framed with 2x4 or 2x6 Douglas fir that's topped with 3/4-inch tongue-and-groove cedar, mahogany, oak, or teak on the outside and 3/4-inch lauan plywood on the inside, and often filled with

1 1/2-inch of polystyrene insulation. In all, the 3-inch-thick door weighs 300 to 500 pounds—about double a standard overhead—but extra strong torsion springs and pulleys counterbalance the

weight, making it possible to open them manually or with a standard 1/2-horsepower automatic opener. Balancing the doors requires an experienced installer who should also attach vinyl fin weatherstripping around the perimeter and make sure the U-shaped rubber strip at the bottom of the door creates an airtight seal with the slab. "The wood never touches the floor," says Vioante. *This Old House* contractor Tom Silva also recommends that installers check the floor for any excessive slope or irregularities, and, if

LEFT: Some major manufacturers also now build custom doors, like these cedar units from Clopay. **CENTER:** Cross-buckling on these mahogany doors, by Hahn's Woodworking, mimics barn-door bracing. **RIGHT:** A curved top complicates overhead mechanics, so these Designer Doors units are actually square and are positioned just behind the opening.

necessary, scribe the door's bottom edge to fit. "If you don't, weatherstripping is useless."

Upgrading to custom garage doors can greatly increase a home's curb appeal, but it doesn't come cheap. Prices start at about \$1,800 per door—more than four times an off-the-shelf unit—and climb to \$9,000, depending on the design options and wood species selected. Jan Winford, for one, thinks it's money well spent. With two garages at street level and the house high above, the doors are among the most prominent features of her property. And because she's so fond of her 1953 MG, she'll be seeing quite a bit of the doors. "I love driving it," she says. "And now I'll enjoy driving into its home, too." ■

SANTA BARBARA DOOR



LEFT: To assemble Jan Winford's new garage doors, Robert Cunningham (in hat) and Bill Vickery, of Consolidated Overhead Doors, first align two of the four 100-pound segments in the opening. Next, they fit the galvanized steel track over the door's nylon-coated wheels, square it, and then fasten it to the concrete wall using expanding anchors (**CENTER**). They do the same for the upper units (**RIGHT**), hinging all of the segments together and adding springs to counterbalance the door's weight. Finally, they install an automatic opener.

PHOTO: DESIGNER DOORS; HAHN'S WOODWORKING



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The Duct Stops Here

If your house isn't equipped for central air conditioning, there's a quiet alternative to unsightly window units

A

fter eight years with an air conditioner parked in his living room window, Howard Defoe wanted a more efficient way to keep his house comfortable in Bear, Delaware's muggy summer heat. "No matter how well I sealed around it, the thing leaked air," he says. He also wanted to regain his view of the nearby woods. But the \$6,400 quote for central air-conditioning quickly cooled his enthusiasm; his 1,300-square-foot home didn't have ducts, a necessity for central air, and he didn't want the mess and expense of having ductwork snaked through his attic and holes cut in his ceiling for vents. Then a friend told him about an air conditioning system that doesn't need ducts.

"Ductless systems are an intermediate step between window units and central air," says *This Old House* heating and cooling expert Richard Trethewey. "Think of them as window air conditioners that you can put anywhere you want, that aren't an open invitation to bugs and nesting birds, and that you don't have to schlep in and

out twice a year." Richard was an early advocate of ductless systems, also known as mini-split air conditioning, and has used them on several projects, including the 1992 *This Old House* remodel in Lexington, Massachusetts. Ductless air conditioners have been made and marketed in Japan since the early 1970s, but they didn't reach the U.S. until the early '80s, and most ended up in commercial build-

BY CHARLES WARDELL

ILLUSTRATION BY DAVID BUTLER

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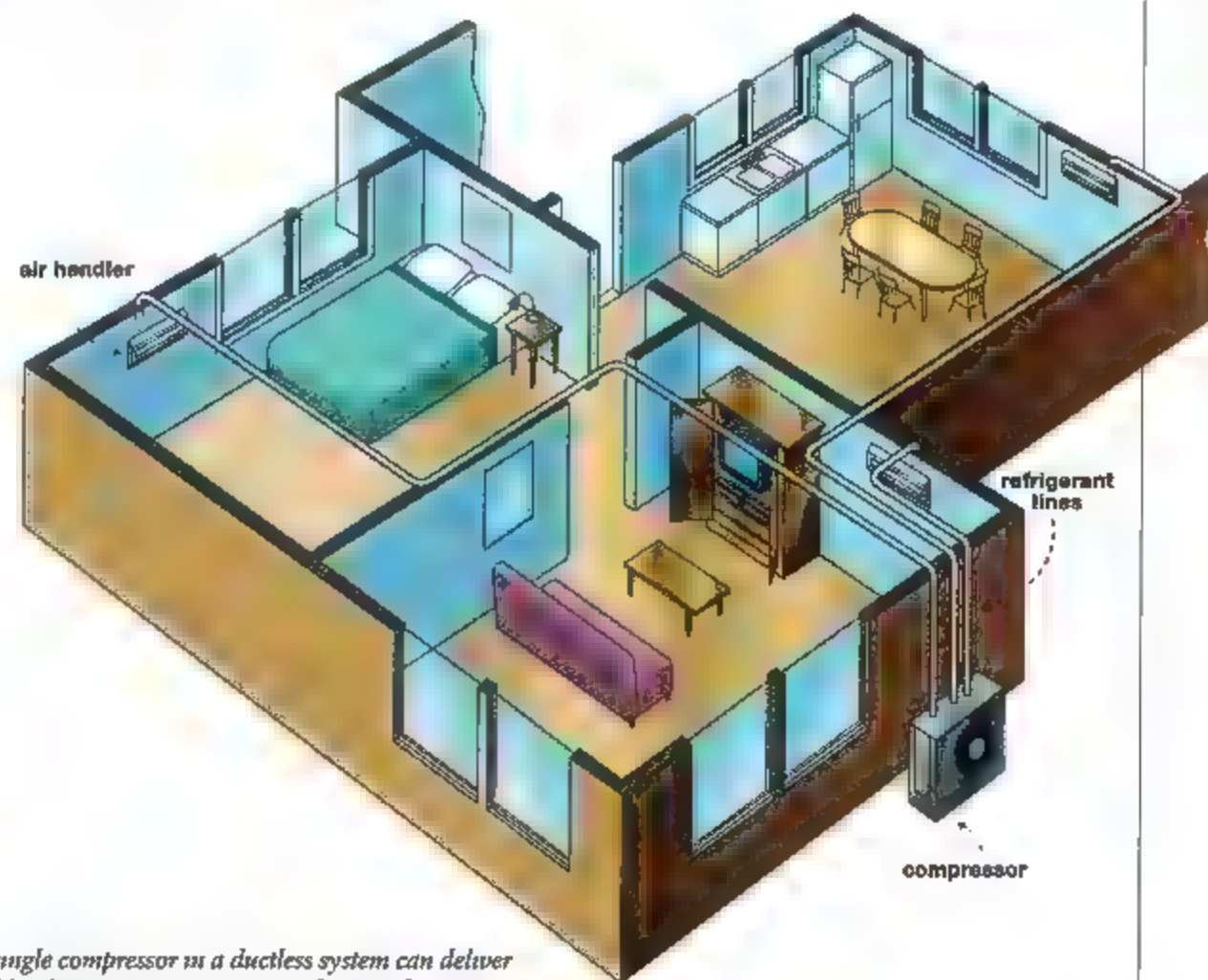
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ings Increasingly, though, these units have caught on for residential applications. Sam Vivirito, national sales manager at air-conditioning manufacturer EMI, says his company's sales to homeowners jumped 30 percent over the past three years, to become a third of its ductless business. Many of these residential customers have old homes without ducts and want a system that installs fast without lots of demolition. Other homeowners choose the ductless option when the existing central air can't handle the extra cooling load of a new addition.

Like all air conditioners, mini-splits have three basic components: an evaporator, a compressor, and a condenser. Chemical refrigerant is pumped in a loop through all three. First, the liquid moves through a coil in the evaporator, where it absorbs heat from indoor air blown across it and turns into a gas. Next, the refrigerant heads into the compressor, which puts it under pressure, thereby raising its temperature. Then, in the condenser, the hot gas moves through another coil, where it gives its heat up to the outdoor air and condenses back into a liquid. The cold substance then comes back inside to the evaporator, where it cools the air, a process that warms the refrigerant for its return trip around the loop.

In a window air conditioner, all of these elements are encased in a single heavy, noisy box. With mini-splits and central air, the compressor and condenser are housed outside and connected via copper tubes to the evaporator inside. But while the central air's evaporator is inside a main supply duct, the mini-splits' evaporator resides in a self-contained air handler mounted on the wall, ceiling, or floor. One compressor/condenser unit can supply up to four separate air handlers, as long as they are no more than 100 to 150 feet away, depending on the make. Each air handler has its own remote control that doubles as a thermostat, and is typically mounted in a different room, creating its own zone. So if you like a slight chill in the study but your spouse prefers an arctic blast in the kitchen, you can have it both ways. Or you can save energy by cooling, say, just the bedroom at night. (Some units even work in reverse to provide heat when the weather gets frosty.) The mini-split's condenser capacity ranges from ¼ to four "tons," and can condition as much as 2,400 square feet. (The rule of thumb is you need one ton of cooling capacity for every 600 square feet.)

Because the noisy components are located outside, ductless systems are nearly silent—"They're a big improvement over window units," Richard says—but he cautions against expecting mini-splits



A single compressor in a ductless system can deliver cold refrigerant to as many as three or four separate air handlers. For these multiroom setups, installers avoid drilling through joists, if they can, and run the tubing into the basement and up through walls, or into the attic and down. Any water that drips off the coils in the handler is pumped outside through a small condensation tube.

to match the ability of central air conditioning to cool the whole house effectively and yet remain nearly invisible. "You basically end up creating cool spaces in a building rather than cooling everything uniformly," he says. According to Richard, ductless systems are only cost-effective to install for up to three air handlers. Any more, and central air begins to make sense, even if you have to add ductwork.

There's also the issue of appearances: Mini-splits' air handlers are housed in boxes with plastic or metal grilles that protrude from a floor, wall, or ceiling, making them more visually obtrusive than the small flush vents of a central-air system.

Defoe needed only two mini-split air handlers to make his house comfortable, and he figured anything would look better than the old air conditioner clogging his window. So last summer, a contractor mounted the suitcase-size 17,000-Btu condenser on a concrete pad, leaving at least a foot of space around it for airflow and drilled two 2½-inch-diameter holes near the ceiling, one in the kitchen and one in the living room. Into each hole he inserted a foam tube packed with incoming and outgoing refrigerant lines, electrical wires, and a condensation drain. Inside, he connected these tubes and wires to each wall-mounted handler, and covered it with a grille. The job was done in a day for about \$3,000, less than half the price Defoe had been quoted for central air. He's happy that it's so quiet, a welcome change from his old window unit, and that it cools the entire interior. Even better, he's finally got his view back. "Now I can watch the deer running through my yard," he says. ■

ILLUSTRATION: STEVEN STANKIEWICZ

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After nearly a decade of neglect (LEFT), a redwood deck can still be restored to its original splendor (RIGHT) with little more than the right cleaner, a scrub brush, and a new coat of stain.



AFTER

BY HILLARY JOHNSON

Clearing the Deck

Weathered planks regain their sparkle

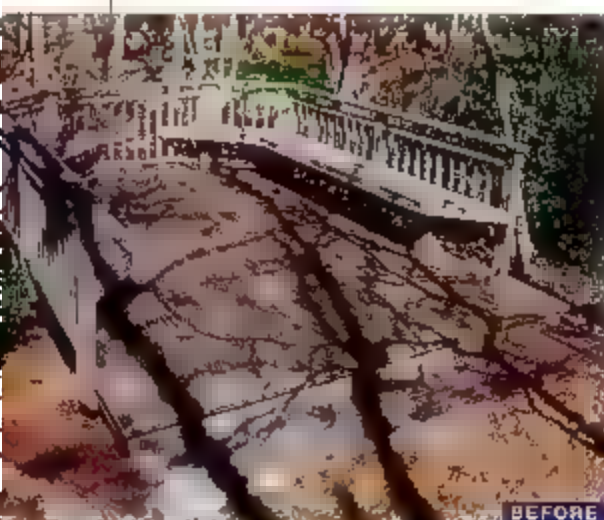


It happens often enough: A once-pristine deck develops cracks and blemishes. Honey-colored planks that looked so fresh just a year ago suddenly seem, well, old. The nails in the posts appear to have cried charcoal tears. And a slimy black patch has formed in the corner. There's no reason to tear it down, though; decks endure an endless assault from water and sun, swings in humidity and temperature, mold, mildew, and soot—all of which undermine the wood's beauty. But with a little patient cleaning and reconditioning, an outdoor oasis can regain much of its former gleam.

Rick Parish, president of Decks Appeal, espouses this philosophy with the decks he builds in and around Dallas. For each one he finishes, he prescribes annual washing and resealing. But many of his customers avoid the chore, then call him back after a few years, desperate for help. Robert and Peggy Davis recently enlisted his services in refurbishing the unfinished redwood deck Parish built for them eight years ago in the Dallas suburb of McKinney. "We can make it look almost brand new," he assures them.

To restore a deck, Parish first cleans it and then applies a preservative. His philosophy when it comes to cleaning is "gentler is better." He abandoned power washing years ago because he found that aiming 2,000 to 3,000 psi. of water at wood "blasts the soft grain away and makes the surface rougher." Sam Williams, a supervisory research chemist at the USDA, Forest Service, Forest Products Laboratory, in Madison, Wisconsin, supports Parish's stance: "You're removing the very fiber that absorbs the finish," he says. To work his magic on decks, Parish relies instead on commonplace chemicals, scrub brushes, and elbow grease.

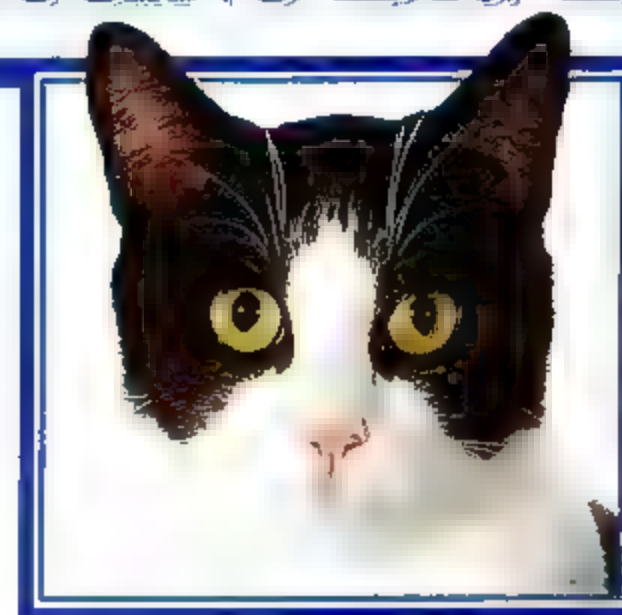
Parish's crew, the father-and-son team of Brian and Chris Parks, begin the job of restoring the Davises' neglected deck by wetting down the structure and soaking the surrounding foliage with water. "We saturate the greenery to protect it," Parish explains. Then, using a fine-misting garden sprayer, they squirt undiluted



BEFORE

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1

household bleach on the planks, rails, and balusters, immediately followed by a generous water rinse. In a matter of seconds, the wood turns from dingy gray to sunny gold.

Bleach, a 5.25 percent solution of sodium hypochlorite and water, kills mildew on contact and brightens wood as quickly as it does clothes. But in some deck restoration circles, bleach is a four-letter word. "It breaks down the wood fibers, which causes the sealer to have poor adhesion," says Chad Wagner, owner of Deck Doctors, in Fort Wright, Kentucky. Nevertheless, most wood experts, including Williams, say that household bleach is unlikely to cause damage when used sparingly and followed quickly by an ample rinse. Parish applies it only to the most weathered decks, and doesn't use it if the deck has already been stained or if he is just performing annual maintenance.

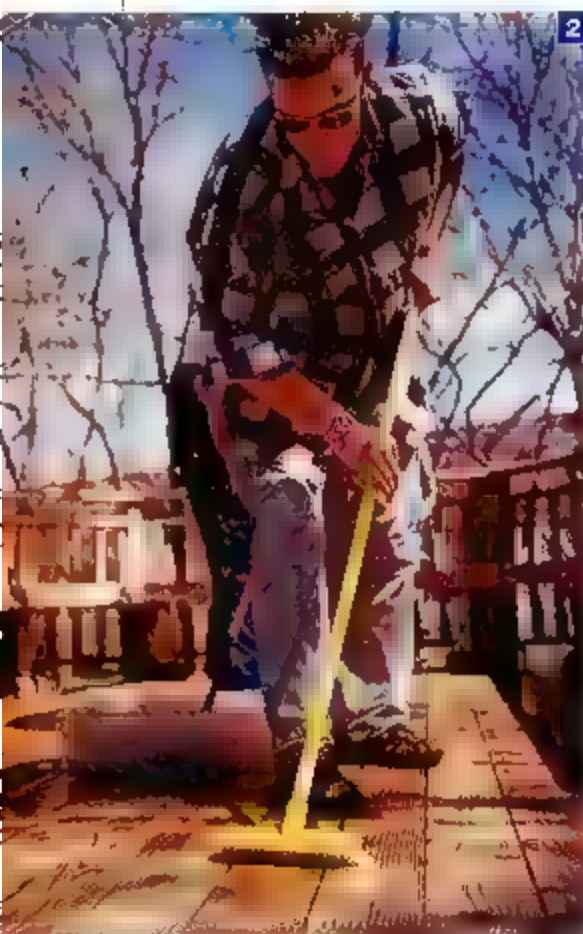
After the rinsing, the Parkses mix 12 ounces of powdered oxalic acid into a gallon of water, and dip long-handled nylon-bristle brushes into the pan to apply the solution. They scrub it into the planks and use handheld brushes to reach crevices on the railing. Parish shuns steel brushes. "Steel will scratch the wood," he says, "and wet steel leaves black stains. On pressure-treated pine, steel bristles create rust."

Oxalic acid, also called wood bleach by some manufacturers, strips away the unsightly black rust stains that form around ungalvanized nails and metal fasteners. (On stained decks that haven't been neglected, Parish uses only oxalic acid—no bleach—before recoating with the same color.) After the acid wash, the Parkses spray more water on surrounding plantings and the deck and check for uneven coloring; they correct any remaining splotches with a few more shots of bleach.

The next day, once the deck has dried thoroughly, the Parkses drape the plants with plastic and fill up their garden sprayers with an oil-based stain containing a water repellent and a wood preservative. The fungicide and UV blocker in the preservative protects the wood from weathering. Oil-based products generally impart superior water repellency and warmer tones because they penetrate more deeply into the wood than latex products. The pigment in the stain protects against UV radiation and lengthens the finish's life. "The worst thing about oil-based stains is that they sink," admits Parish. "But they're good for the wood."

After spraying on the stain, the Parkses don mitts and rub it into the railing and bench. Finally, starting at a far edge of the deck, the team applies a saturating coat of stain to the deckboards with long-handled paint pads. Working right over the wet surface, they apply the finish continuously—they would do this even over an old coat of stain—until the wood is completely soaked and the liquid starts to puddle.

Just one day and \$460 later, the revived deck is ready to welcome the bare feet of summer living. Surveying the light aspen planks in the afternoon sun, Robert Davis is amazed at the transformation. "Peggy and I were quite surprised—the deck pops out like it's brand new," he says. "I've been asking myself, why didn't we do this sooner?" ■



2



3

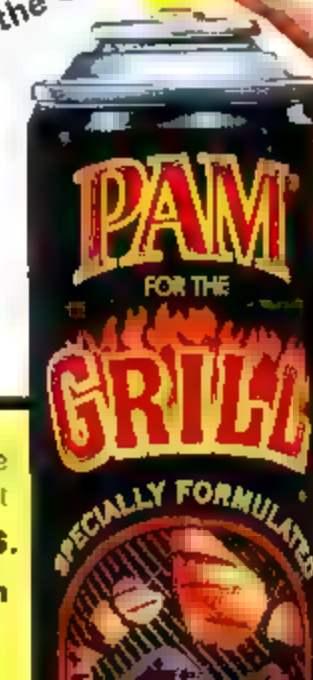


4

(1) Eight years of gray mildew buildup washes away from the deck rails when Brian Parks sprays on a fine mist of household bleach. Chris Parks (2) scrubs away the dirt and superficial wood decay from the floor, using a nylon-bristle brush and a solution of oxalic acid and water. (3) Cotton mitts slipped over latex gloves are the best method for rubbing protective stain into the hard-to-reach crevices of the bench and railing of the deck, while painter's pads on long handles allow Brian Parks (4) to work the stain into the planks without getting down on his hands and knees.



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TALKING SHOP



1 A forged stainless-steel trowel that resists rust is perfect for planting annuals.

2 Lightweight garden tools, such as a slightly dished poacher's spade, ease transplanting of shrubs and perennials.

3 An epoxy-coated-steel bulb planter punches clean holes at the right depth for setting tulips and other bulbs.

BY JORDAN REED

Long before the first guest sips a mint julep on the new deck, before the first child swings open the fence gate, even before the soil gets tamped down around the apple sapling, holes have to be dug. In fact, digging a hole signals the initial step in any backyard project of lasting value. But before you grab a shovel and start tossing dirt, ask yourself whether it's the best tool for this always-laborious task. "People sometimes take so long doing the digging that they lose interest in the project," explains T.O.H. landscape contractor Roger Cook. Using one of the many specialized diggers on the market—from a handheld bulb planter to a two-man power auger—will speed up the excavating process. And that leaves more time to put your feet up on the deck, watch the children play, and even pick an apple or two.

PHOTOGRAPH BY KOLIN SMITH

How Low Should You Go?

When tackling any garden or renovation project, digging holes to the right depth and width insures solid, sturdy footings and healthy root systems. And it saves work: No one wants to dig any deeper than necessary or re-dig a hole done improperly. The examples at right show how deep you'll need to dig for projects in a frost-free climate. But in wintry climates, where soil expansion and contraction can wreak havoc on load-bearing footings and posts, you must dig at least to the frost line. A local building inspector can tell you how deep to go.

Gazebo Footing
24" DEEP



Deck Footing
18" DEEP



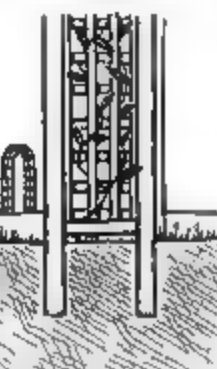
6" Wood
Privacy Fence
24" DEEP



3" Picket
Fence Post
18" DEEP



Archway Trellis
12" DEEP



Flagpole
36" DEEP



Rose Bush
8" DEEP
12-18" WIDE



Tulip Bulb
4-6" DEEP



Sapling Oak
13" DEEP
30-45" WIDE



Mature Oak
30" DEEP
64-96" WIDE



ROGER'S RULES FOR DIGGING

T.O.H. landscape contractor Roger Cook follows three simple rules when it comes to any digging project.

Rule 1: Pick up the phone. Call a utility center to have them mark where gas, electric, water, cable, and telephone lines enter your property. "I know a guy who didn't call," Roger says. "He drove a post into a power line, shorted it, and set two houses on fire."

Look for a state-by-state listing at www.apwa.net/organization/ocel-list.htm.

Rule 2: Keep a heavy hitter around. "Your best companion when digging may be an iron bar or a pick. If you reach rock or hardpan, you can loosen up the material before removing it with a shovel."

Rule 3: Don't overdo it. "It's easy to think you can do it all on the first day, but the next morning you won't be able to get out of bed. Pace yourself, and make sure you stretch beforehand."

For digging many holes in no time, this 45-pound, two-person power auger can burrow to 4 1/2 feet in a matter of minutes, using bits ranging in diameter from 2 to 12 inches.

Manual post-hole diggers are still the reliable standby for one-hole projects like mailbox bases or flagpoles. Depth markings and a built-in level on this ash-handled model insure accuracy.

In softer earth (not clay or rocky soils), manual augers are easier to use and make neater, cleaner holes than post-hole diggers.

Shovels handle everything from planting trees to stripping sod. Roger Cook's crew uses this model, with an ash-core fiberglass handle. "My guys use it to lever rocks that would snap a wooden handle," he says.

For deep, narrow holes, where the handles of ordinary post-hole diggers can't spread apart far enough for the blades to grab dirt, the swiveling head of a Gibbs digger scoops out soil without widening the opening.

AUGER PHOTO: ERIK PANK

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Enter online at hgty.com



Making an Entrance

Extend a welcome with a portico

A portico is to a house what manners were to Emily Post: thoughtfulness incarnate, a permanent umbrella ready to shelter friends, family, and guests as you greet them at the front door. Porticos can be found on houses of almost every architectural style, and they do not have to be fancy to extend a welcome. At its most basic, a portico is, quite simply, a roof. Add corbels or columns, and, perhaps, a bench and railings, and the portico becomes not only a place where you can sit down to pull off your boots without being exposed to the elements, but also a visual testament to your hospitality.

What if your home lacks such an amenity? The most common way to add a portico is to create an entry that mimics the architectural features of your house. With eaves that echo the pitch of the roof, and sheathing that matches the siding, the portico will look as if it has always been there. The classic example familiar to every American is the White House's North Portico, added in president Andrew Jackson's time, which borrows its lines from a triangular door pediment.

BY CLAIRE WHITCOMB



Draw crowds. Avoid crowds. Draw crowds. Avoid crowds.



PHOTO: KAREN MELVIN

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Another design approach with historical provenance—witness Thomas Jefferson's Monticello—is to regard the portico as a separate structure with its own distinct look. "Think of it as a little temple nestled up to the house," says architect Peter Pennoyer. Pennoyer likes to separate this type of entryway from the facade with a 1-foot-deep flat roof. By liberating the portico ever so slightly from the main building, he feels free to give it a unique roofline and design it in a more elaborate style, and thus add visual interest to the facade. In setting up a more arresting juxtaposition between the portico and the house, the entry seems more formal—the architectural equivalent of a courtly bow.

"In America, there's a tradition of treating the portico with a lot of architectural language, such as columns and corbels, even when the house behind it is much simpler," Pennoyer says. But,

over time, many porticos have become more informal and expansive. "Entryways have been domesticated," says architect James Widder of BWBR Architects in St. Paul, Minnesota, and the designer of the gable-accented porch on the previous page. By that, he means that the notion of sheltering the entry has evolved, in many instances, into porches similar to his, complete with rocking chairs and other furnishings. "In the 19th century, promenading was important," he notes. "Houses needed a place where people could sit and greet the neighbors."

Today, Widder adds, that place is not always out in front. In our car-centered world, porticos are appearing by the side and back doors, accessible to the driveway. A final note: Wherever you choose to add a portico, he advises, remember that it needs to be integrated into the landscape as well as the house. ■

PORT OF CALL

When architect James Widder first saw the 1908 Craftsman-style, stucco-faced house on the preceding page, it was fronted by a dark porch with little curb appeal. His solution: Remove the old porch and replace it with a new, more neighborly one, featuring a central gable accented by a scissors truss, a detail that resists the outward thrust of the rafters as it lets in light. In the axonometric drawing at left, Widder has turned his gable into an independent portico; consult a contractor about how to adapt it to suit your house.

1 SCISSORS TRUSS

The truss is made of a 4x4 redwood post and two redwood 2x4s set at a 5-over-12 pitch (half that of the gable). The 2x4s are half-lapped at the hinge point and fastened to the post with a ½-by-4-inch lag screw. Its head is recessed and covered with a wooden plug. Galvanized rafter ties connect the truss to the rafters.

2 CLUSTER COLUMNS

Four 4x4 redwood posts are anchored to the piers using 12-inch threaded rods inserted through drilled holes in the capstones and grouted 3 inches into the concrete block. The columns sandwich 3-by-9-inch LVL (laminated veneer lumber) roof beams dressed with various widths of 1x redwood stock; they are attached to the beams with ½-by-10-inch galvanized lag screws, one per column. All the screw heads are set below the surface and hidden under wooden plugs.

3 PIERS

Each brick-faced pier is 20 inches square, with a core of concrete blocks set in high-strength mortar. The stones capping the piers measure 24 inches square by 4 inches thick and are secured to the block core with four ½-by-8-inch lag bolts, grouted solid.

ILLUSTRATION: TIM SLATTERY

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Vintage Fir

The best Douglas fir doesn't come from the forest anymore.

BY JEANNE HUBER

In a drizzly spring morning in the Northern California timber town of Weed, Kenneth Tunnickliff prepares to harvest some of the finest lumber that ever grew. But his "forest" doesn't have a single leaf or limb; he's plucking giant timbers from an abandoned door factory. He dons his hard hat and ties up his telescopic boom fork lift, then zips across the cavernous building skeleton for the day's first catch, a Douglas fir beam nearly 20 feet long and a foot thick. For almost a century it's helped hold up the factory's top floor, but now it will be reincarnated as lumber, likely for use in someone's home. Tunnickliff raises the machine's arms until they touch the center of the beam, nearly four stories up. A crew member standing on the framework above frees the bolts holding the timber in place, and Tunnickliff lowers it to the floor, where workers tear into it with claw hammers and cat's paws to remove old nails. The lift turns and raises its arms to another beam. Up and down, up and down—Tunnickliff's been doing this eight hours a day for eight months, yet the demolition job is only half done.

His boss, Brian Smith, figures that it will take his six-man crew a year and a half to reclaim the factory's estimated 2 million board

feet of lumber. The factory, which once produced doors for the

PHOTOGRAPH BY TRAVIS SANDERS



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Finding Reclaimed Fir

The best deals on small quantities of vintage Douglas fir often can be found at a local junkyard or store specializing in salvaged construction products. (Check the Yellow Pages for "Building Materials, Used.")

For larger quantities, call a local timber framer and ask for the names of suppliers. Or turn to the Web. *Environmental Building News* has a great source list at www.ebuild.com. To get wood that was salvaged from the Weed, California, door factory, log on to www.ogrowtimbers.com. (See the Directory for more reclaimed Douglas fir Web sites.)



Timber framers often reuse old beams whole, either smoothing them with a sander or wire brush (1) or leaving them rough and gray (2). And some customers arrange to have timbers milled into flooring, wainscoting, and other products. A board cut from the beam's center (3) will be free of flaws, but one cut closer to the edge (4) will show bolt holes and nail stains. Another source of reclaimed Douglas fir is old dock pilings, which produce blue-gray material called "marine wood" (5).



By 1950, when this 500-year-old Douglas fir was felled in Elbe, Washington, a 14-foot-wide and 175-foot-tall tree was newsworthy. Now, it's history.

feet of Douglas fir. That's a tiny amount compared to the 8 billion board feet of new Douglas fir produced by U.S. mills each year, but the fact that it's being reclaimed at all represents a dramatic turnaround from the scene in Weed just 20 years ago. Then, somber residents stood by as a demolition crew chopped up a turn-of-the-century sawmill and set the pieces afire. "There were beams 20 by 20 inches, 40 feet long," recalls Alford Linville, who worked at the mill for more than four decades. "And they were as good as the day they were put in."

This time, thanks to the efforts of Smith's crew, much of the door factory's old-growth wood will find new life as framing, flooring, trim—even furniture—for customers who are willing to overlook occasional nail stains and bolt holes. Environmentalists buy it because they like its warm honey color but don't want to encourage more tree-cutting. Preservationists prize its tight grain, typical of the Douglas fir used a century ago for the trim and flooring in Victorian era and Craftsman-style homes. And timber framers like Tom Salisbury, a contractor on Bainbridge Island, Washington, covet its awesome dimensions. "You have access to sizes that you'd never get with any other wood," he says. Plus, notes TOH contractor Tom Silva, who used recycled Doug fir to build a post-and-beam farm

store, "because the wood is aged, joints don't open up."

Named for David Douglas, the Scottish botanist who introduced the tree to the British Royal Horticultural Society in 1826, Douglas fir (*Pseudotsuga menziesii*) is actually not a fir at all; it is more closely related to pine and spruce, hence its other common names. "Oregon pine" and "Douglas spruce." One of the hardest varieties of softwood, Douglas fir is easily machined, so it's perfect for decorative millwork. And while it's not particularly rot resistant, many a shipwright laid boat decks with "Oregon pine" because it remains stable when wet. But the wood is most prized for its strength and stiffness relative to its weight, which makes it

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PHOTOS: GARRY MCLEOD (TOP), BETTMANN/CORBIS (BOTTOM)

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M A T E R I A L S

an ideal framing material, especially for such critical uses as roof and floor supports.

Although Douglas fir grows throughout much of the West, it reaches its greatest height and girth in the moist, temperate forests stretching down the coast from British Columbia to Northern California. When the loggers came in the 1800s, crews often chopped through thousand-year-old trunks, 12 feet thick and free of branches for 40 to 60 feet of their soaring 200-foot height. The sawmills that sliced the knot-free wood into planks and beams revealed annual growth rings—the alternating layers of light-colored spring-grown wood and darker summer wood—as thin as the pages of a book.

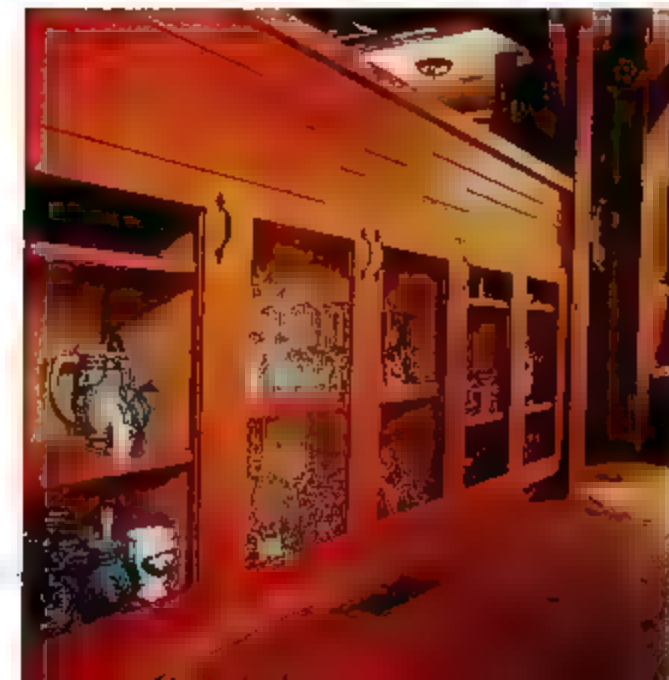
Walk down the aisles of a typical lumberyard today, and you'll find a very different Douglas fir, boards full of knots, growth rings half an inch thick, and lots of weak spring wood. All of this is evidence that the trees grew fast and were cut down young, for it is only when they get big enough to crowd one another in the forest that their growth slows, their lower branches are shed, and layers of clear wood gradually form. Newly grown Douglas fir performs admirably as framing lumber, plywood, and engineered beams. But the beautiful old-growth trees are all but gone. For our lifetime, and those of our children and grandchildren, there will never be any more of it than we have now. It's this fact more than anything that fuels the demand for this wood.

Salvagers are now mining old Douglas fir from forest blowdowns, sunken logs, and dock pilings. But the richest stock of old-growth wood is sitting in old military or industrial buildings like the ones in Weed, built when thick timbers had to shoulder loads that today would be turned over to steel. Richard McFarland, owner of Jefferson Recycled Woodworks, in McCloud, California, says that when he started his sawmill in 1990, he figured he could find enough old wood to stay in business for a decade. "And here it is, 2000, and there's easily another 10 years in it."

Four West Coast mills are set up to resaw big, salvaged timbers into smaller pieces—flooring, wainscoting, and beadboard—that come out looking as bright as freshly felled wood. All are members of the West Coast Lumber Inspection Bureau, which sets grading standards so building inspectors can accept the wood as structural lumber. Duluth Timber Company has a showroom in downtown Seattle devoted entirely to reclaimed wood and sells Douglas fir timbers as large as 18 by 30 inches by 40 feet for \$2.25 to \$7 a board foot, depending on quality. A nearby lumber yard doesn't stock anything that big, but does sell new Douglas fir for about one-fifth the cost of the salvaged wood. The premium on old wood doesn't apply to flooring, however. New or reclaimed, 1x4 stock costs about \$5 a square foot. This makes the resawn flooring clearly the better deal.

When he built a timber-frame home for his own family, Salisbury used reclaimed Douglas fir for the frame, the floor, the ceiling, the trim, and the doors. He's a storyteller, and the wood gives him plenty of narrative material. Ask about the dark ceiling boards, for example, and he spins this tale: They were rescued from a brewery, and came to him covered with tar, tarpaper, and paint. He nailed them to the frame, then sandblasted them clean. "Old Douglas fir, when it ages and has a clear finish on it, turns just gorgeous. It's a look you can't fake."

TOP: To vary the look of the reclaimed Douglas fir in his home, Tom Salisbury sandblasted the ceiling boards and left saw-marks on the timbers. **LEFT:** He finished the floors with water-based urethane, which gives them a yellow tint, and sealed the cabinetry with lacquer.





All the Right Moves

How to choose a moving company that will treat you—and your possessions—right

BY JULIA LAWLOR

Last summer, Scarsdale, New York, resident Stephen Daneier and his family moved four blocks to a house on a more secluded street. Since it was such a short distance, he didn't worry too much about choosing a mover. He just hired a local company that had sent a flyer in the mail.

It was early on the day of the move when he realized his mistake. The movers showed up three hours late. Then, the five men—for whom he was paying an hourly rate—worked at an incredibly slow rate. "They seemed to have a one-box, one-cigarette-break policy," Daneier says. He watched in horror as the workers used a sledgehammer to take apart a wooden swing set, causing \$300 in damage. And although he patched in, at 6 p.m., half of the house's contents were still sitting on the front lawn in the rain. When the foreman asked Daneier's wife, Barbara, to go buy drinks and cigarettes for the crew, she refused, offering water instead. This set off a barrage of cursing. "He was screaming at the top of his lungs," says Stephen. At 10 o'clock, Daneier paid them for the hours they had worked.

ILLUSTRATIONS BY ADAM MCCAULEY

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(20 percent above the estimate) and sent them away, then used his SUV to carry a few loads of remaining items.

Awful as it was, Duneier's experience was relatively tame compared with the loss, damage, overcharging, and theft that plague the industry. Last October, for instance, when Amy Kovar and family moved across Summit, New Jersey, her wedding and engagement rings, a box of tools, and a CD Walkman never arrived at the new house. One in five moves results in a claim against the mover, ranging from damaged furniture to missing jewelry, according to David Hauenstein, of the American Moving and Storage Association (AMSA), a trade group that arranges



arbitration to settle disputes. The average settlement is \$700.

As Duneier found out, once the big truck pulls up to the curb and the team of burly men barge into your house, it can be difficult to control the situation. The best insurance against trouble on moving day is plenty of advance planning.

Finding a reputable mover begins with getting referrals from friends, neighbors, and co-workers. For an interstate move, you'll want to look at national van lines. They're members of AMSA and have agreed to independent arbitration of homeowners' claims. If you're not crossing state lines, you'll have to check whether or not the companies have AMSA membership. (Hiring a national

SETTLING IN THE EASY WAY

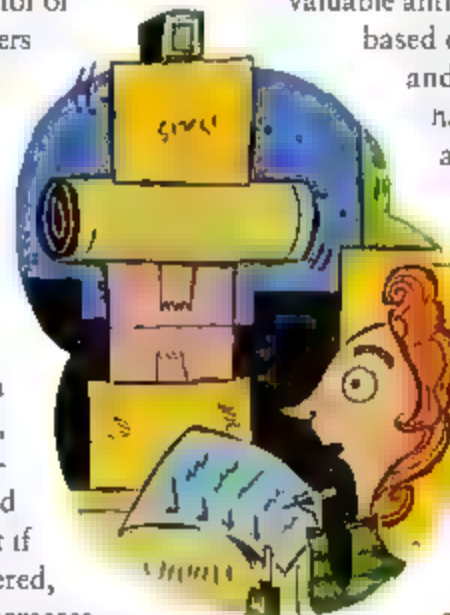
Besides packing and unpacking, moving requires a seemingly endless number of errands, including trips to the post office and hours of waiting for the cable guy. For time-starved families, "settling-in" services take care of this busywork. National Home Connections (800-329-7710 or www.move.com) offers free help with driver's license changes, utility hookups, newspaper subscriptions, and voter registration. They handle the paperwork, but won't wait in line or meet the service man at the house. Some real estate companies provide similar programs to their clients, including ERA Select Services (800-846-5338) and Coldwell Bankers'

Concierge Program (800-440-8557).

And in some communities, you can even get someone to wait around for the phone company. In Manhattan, for instance, NY Errands charges \$30 an hour (888-895-1117 or www.nyerrands.com) to handle your to-do list. In Salt Lake City, Errands Unlimited (801-565-9336) charges \$12.50 per hour and up. To see if a similar service is offered where you're moving, try typing "errands" and the name of the town into a search engine. Or look in the Yellow Pages under "personal services" or "personal assistant services." —Julia Lawlor

van line for a in-state move really just gets you a local affiliate of the company, which may not be an AMSA member.) Once you have some contenders, check out their reputations with the Better Business Bureau and your state consumer protection agency. Douglas Rose, who helps 2,000 families move each year as director of Century 21 Relocation Services of Connecticut, steers away from movers with more than one complaint filed against them in a year. "If I see reports of movers being late, even for an estimate, or being rude, those are red flags," he says.

For a quick assessment, the Better Business Bureau has consumer ratings tallied by Gallup's pollsters. They're based on random surveys of customers who rank their movers' service from 1 to 5. One premier national van line has a corporate goal to keep their rating above 4.5, according to Rose. As an extra precaution, he visits mover's storage facilities. "If I see an organized warehouse, I know it's a well-run company. But if stuff is thrown all over, not numbered and ordered, then the chance of something bad happening increases dramatically." Another trick is to ask a moving company if it has any contracts with corporate relocation departments, then call the corporation to see if the contract has been renewed and if there have been any complaints from employees, advises Ellen Carlisle, author of the 1999 book *Smooth Moves*.



Narrow the field to about three companies and get estimates from each one by walking through your home with a representative and noting exactly what is to be transported and which services you will need (packing, unpacking, building crates for valuable antiques and artwork). For an interstate move, costs are

based on the weight of your goods, the distance traveled, and extras such as boxes and packing services. You'll have a choice of a binding estimate, which is a guaranteed rate, or a non-binding estimate, which is usually lower but can change based on the actual weight of your possessions once they are loaded into the truck. To avoid surprises, take the binding estimate, advises Hauenstein.

For most in-state moves, bids are based on the number of man-hours it will take to do the job. If it takes longer than estimated, you'll pay for the extra time. Review bids to see if they're charging for packing materials or for travel time to and from the job, you can usually negotiate these fees, says Rose. "It is a very competitive industry and they want your business."

Select a company based on all the information you have gathered, including your impressions of how they handled the walk-through, but steer clear of any non-binding or hourly estimates that are substantially lower than the competition. That could be a sign of a mover who's lowballing to land the job but will jack

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up the price as much as five times once everything is loaded onto the truck, says Fran Roga, consumer relations analyst for the Broward County Consumer Affairs Division in Fort Lauderdale, Florida. In this case, the consumer would have no recourse but to take them to court.

You'll need to buy insurance from the mover. Typically, companies provide minimal coverage—60 cents per pound—at no charge. But this is hardly adequate—you would be reimbursed only \$6, for instance, if a 10-pound stereo system was destroyed. You can step up to the "cash value" of your goods (the price you could get for depreciated items if you sold them), but Hauenstein recommends the more expensive "full value" protection (the cost of replacing them new). You are responsible for estimating the values of your possessions when you buy the insurance, so it's important to have antiques and artwork appraised before moving. Of course, the dollar figure you select sets only the maximum that you can be reimbursed for an item. The actual amount the company agrees to pay depends on their assessment of how bad the damage is and what the depreciated or replacement value is. Linda Bauer, director of cargo claims for United Van Lines, recommends photographing or videotaping expensive items before you begin packing so you can prove that a scratch or tear happened during the move. And she says you should move things like jewelry, passports, and family albums yourself.

If something breaks inside a box that a homeowner packed, the company may refuse to cover the claim, says Bauer. So if you're insuring the move, pack nonbreakables such as linens, clothing, and books yourself, but leave furniture, appliances, glass, and china to the pros. Ask that antiques, sculpture, and artwork be packed in crates. And don't let movers use plastic bubble wrap against wood, says Timothy Hughes, president of Movers Specialty Service in Montgomeryville, Pennsylvania, because it will leave a blemish. Furniture with a high-gloss lacquer finish or a wax buildup shouldn't be covered with a moving pad either, Hughes says, "because it could end up with quit marks." Ask the mover to use a spongy wrapping called microfoam instead.

Make sure the crew's foreman inven-

tories each item in writing as it's loaded into the truck. Numbering and labeling the boxes you pack yourself can help you keep track of things during the move. Review this list before signing the bill of lading, which is the contract stipulating the services you're buying and the cost—something you'll see once the truck is loaded. Keep a carbon copy of the contract and the inventory list, and, at the new home, make sure everything comes back off the truck. (Be especially watchful if your goods were put in storage between the time they were picked up and when they were delivered to the new house—there is a greater chance of loss or damage because they were unloaded and reloaded onto the truck.)

If you discover a new gouge in a table, a missing box, or a broken chair leg, have the foreman note it for eventual reimbursement. If the movers have already left, call the company for a claim form. And keep any evidence—for example, a broken item in its box with the packing material. The company will send an agent to investigate. If they deny the claim, contact AMSA (American Moving and Storage Association, Dispute Settlement Program, 1611 Duke Street, Alexandria, VA 22314, or www.moving.org).

Stephen Duner decided against filing a claim for his smashed swing set because "I just wanted to put the nightmare behind me," he says. And with only basic insurance, he wouldn't have collected much anyway. His only recourse for the mover's large bill would have been small claims court, an even more time-consuming process. His family is happy in their new house, though, and he takes solace in the fact that they have no plans to move again anytime soon. ■

F I N A N C E S

THE WEB GETS MOVING

Before you start casing liquor stores for boxes or filling out magazine change-of-address forms, log on to the Web. The following sites can make moving details easier with services that, say, deliver packing materials or make sure mail finds your new address:

www.moving.com

A handy calculator totals up the weight of everything you own—from grand pianos to wheelbarrows—and estimates a fair interstate moving fee based on the distance you're traveling.

www.buyboxes.com

Moving boxes, tape, and packing materials—which you can buy à la carte or based on the number of rooms you're moving—are delivered to your front door.

www.usps.gov/moversnet

The U.S. Postal Service site lets you change your address on-line, and offers I.R.S. Form 8822, which tells the agency where to send next year's tax booklet.

www.makethemove.com

Transfer services like electricity, phone, cable television, and magazine subscriptions on this handy site.

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For folks who want to move themselves, but need more than your average rent-a-truck for the job, a 28-foot tractor trailer and driver are just a mouse click away. —Jennifer Matlack

WHERE TO FIND IT — SEE DIRECTORY — PAGE 139

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Rescue Mission

A Texas town's leader saves a bit of its heritage

BY KIMBERLY STEVENS

As the mayor of Glen Rose, Texas, Helen Kerwin felt a certain sense of civic duty when she heard about an abandoned seven-room shack on some soon-to-be-developed wooded property. The folk-style cabin, built by 19th-century pioneers, had most recently served as a clubhouse for the town's first nine-hole golf course, but now neighbors complained that the site had turned into a weekend party spot for local high school students. The town had slated it to be burned in a fire department drill, but recognizing potential

in the ramshackle mélange of oddly shaped rooms, Helen bought "the junk heap," as she called it, for \$1, tore off five rooms the golf course had added over the years with no regard for style or flow, and had the core two-room cabin moved to her 40-acre piece of property on the other side of town.

"It was the steep pitch of the roof that attracted me," says Helen, who's now a Somervell County Commissioner. "Most of the new homes in the area have much lower pitches, so that was a tip-off it was built in a different era." After poring over town records, she found that the original structure dated to 1876. "We have very few old homes in this area," she says. "I knew I had to save it."

Helen had long ago turned the larger 1930s Prairie-style house, where she had raised three daughters, into a bed-and-breakfast, and the constant traffic through it prompted her to dream of owning a "retirement" home that would be quiet and easy to maintain. To that end, she relocated the 804 square-foot T-shaped cabin to a wooded cove on her property and planned a layout that would divide

it into two main sections: a bedroom with a small bathroom on one side, and a living area with a kitchen on the other.

The renovation began shortly after the house moved, and Helen was on site for every step. With the help of local contractor Charlie Vineyard, she framed, insulated, drywalled, sanded, and painted in accordance with her own design. Her daughters, Brooke, Ann, and Helen, came back home on weekends to help with the work.

While peeling away five layers of flooring that ranged from a 1960s shag carpet to 1930s linoleum to a plywood substrate, Helen

PHOTOGRAPHS BY PASCAL BLANCON



A new portico graces the entrance of Helen Kerwin's restored cabin (ABOVE) with cedar fish-scale shingles and a 12-over-12 roof pitch to match the original gable ends. BELOW: the abandoned house, ready for the move.



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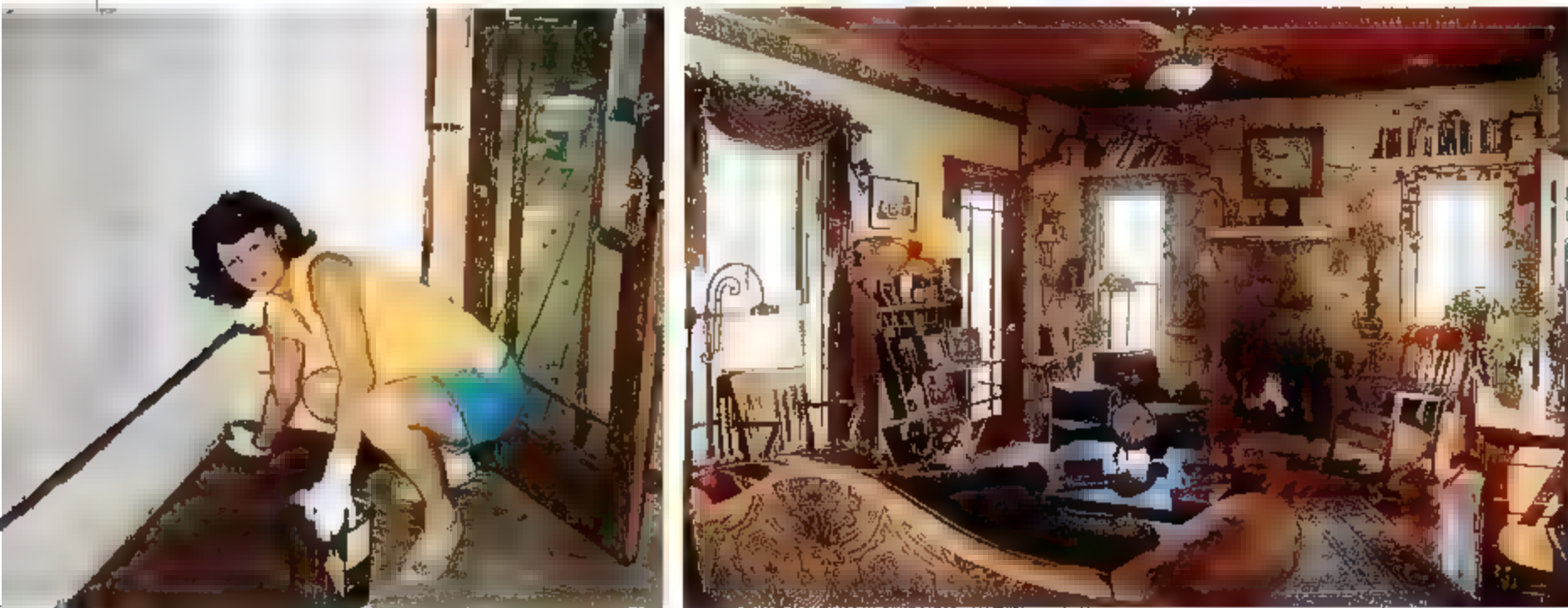
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uncovered a strip oak floor devoid of stain or finish. "After all that hard work, seeing that virgin wood was incredible," she says. She painstakingly sanded the boards herself, then stained them in an oil-based light walnut color topped with a clear coat of polyurethane. Helen and her daughters also stained and oiled an unfinished yellow pine beadboard ceiling they discovered under drywall. On the exterior, she and Vineyard scraped and painted most of the vertical oak siding and had a friend install a standing seam tin roof in place of the deteriorating asphalt shingles.

To stay true to the age and style of the house, Helen sifted through

MOVING RIGHT ALONG



a fourth-generation house mover from nearby Cranfills Gap, prepared Helen's house by splitting the structure in two. He cut the sills, top plates, and ridgeboard with a chain saw, then sliced through the laths in the roof and the sidewalls using an old hand saw. He ran two 60-foot steel beams horizontally through holes carved into the limestone foundation. Fitting jacks under both ends of each beam, he slowly raised the house off its foundation and slid four axles underneath. To marry the two halves back together, Booker connected the split ridgeboard with 2x4s, patched in new laths among the existing ones, and reinforced the plates and sills with 2x8s. Total cost of the move: \$3,500. —Jennifer Mattiack

junk and salvage yards outside Dallas for architectural elements; she found the walnut front door at one yard and commissioned a local artist to make a stained glass inset for it. She hired a stone-mason to build a new brick chimney and create an entire fireplace and surround wall on one end of the living room—complete with built-in bookshelves—using fieldstones from the original fireplace. After a fruitless search for narrow, period 4-over-4 windows, she turned to a local carpenter to make them.

Even her furnishings are recycled items. Her dining room table—crafted for her by the same carpenter—is made of a 30-inch cedar tree trunk base Helen brought back from Minnesota, topped with white-maple bowling-alley floorboards, and she picked up a working 1932 stove at a garage sale. The one "modern convenience" she added was a brand-new pressure-treated pine deck. When all was said and done, she had spent \$40,000 for the materials and construction, not including the cost of the move.

Helen has gained a local reputation as the Mother Teresa of old buildings, having recently helped save Glen Rose's first telephone exchange with a plea to the county for funds. To date she's prevented the demolition of five houses, including another 1,000-square-foot cabin she's moving to her property to serve as extra space for her bed-and-breakfast. And she's now on a mission to persuade other potential homeowners to think twice about new construction. She proudly tells the story of a young couple who were talking about building from scratch until she showed them her restored cabin. They later phoned to say they're looking for a vintage house to rescue. "If I can continue to convert all those folks who are building yuppie mansions into classic home lovers, I'd be happy," says Helen. "I think it's just in my blood to save old things." ■

Helen Kerwin (above left) did most of the renovation on the cabin herself, including refinishing the oak floors. Above right: Among the salvaged living room pieces are Craftsman-era oak doors in original pine frames with vintage rosettes. The blackened fieldstones were charred in a fire at the old location, the mason set them above the new fireplace where singe marks would appear naturally.

Helen Kerwin's ramshackle cabin was the butt of jokes for a good half hour when it became tangled in overhead wires on the way to its new site. "Everyone kept saying, 'Hey, there's the mayor's new house,'" says Helen. Earl Booker,

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The Sounds of Summer

The latest crop of high-fidelity speakers proves tough enough to survive the great outdoors

BY DAVID FURUSH

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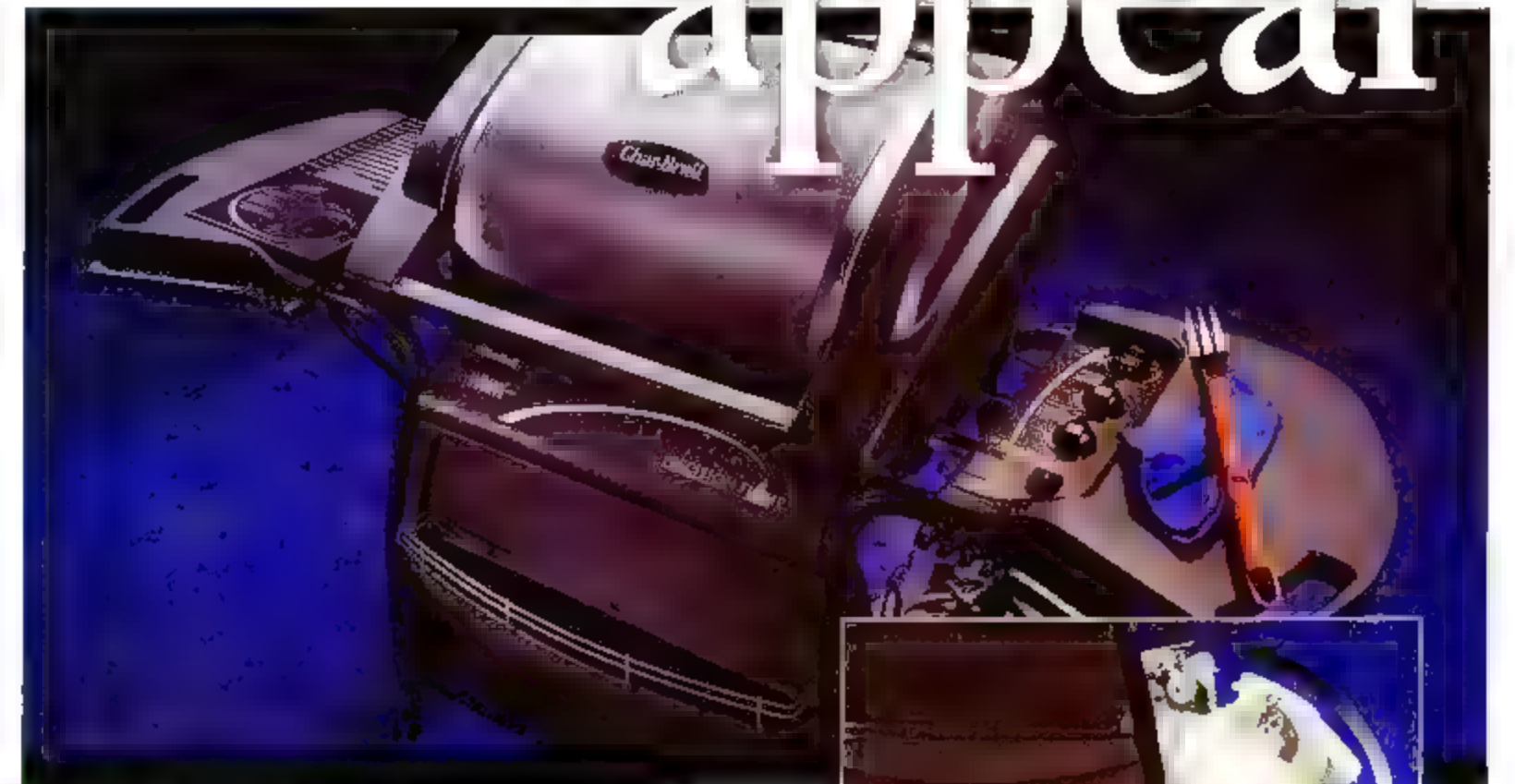
When you're relaxing on the grill and your guests are chatting in the backyard, the only music in the area is the sound of your grill. You could drag your stereo box and extension cord and attach everyone's ears with many low-fidelity sounds. Or you could do better and attach a new high-fidelity outdoor speaker and mounted outdoor speakers connected to an indoor stereo. "People who enjoy music inside the home while dining or relaxing want to bring that same experience outside," says Mitchell Klein, president of Boston-based Media Systems. In Klein's crew, he installed two outdoor speakers on the back deck of the *This Old House* project house in nearby Billerica.

Weather-resistant outdoor speakers have been available for decades, but recent improvements in long-term durability and sound quality have caused sales to explode, according to Doug Cunningham,

PHOTOGRAPH BY ROB LARSEN



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ham, a product manager at Bose, a maker of indoor and outdoor speakers. "Industry-wide, sales are up 77 percent over the past three years," he says. The number of options has also expanded. In addition to the traditional off-white or box-shaped speakers, manufacturers have come out with "stealth" versions. Some are shaped like faux rocks that blend into backyard landscapes, others are hidden in hanging plants or shelf planters.

Although indoor and outdoor speakers both do essentially the same thing, their design and construction differ significantly, Cunningham says. "Indoor speakers are designed for use in a confined space. Outdoor speakers have to disperse sound over a much wider area, without the bounce provided by walls and ceilings." One way Bose makes up for the lack of bounce is to angle the drivers (the components that translate the electrical signals into audio). This tweak, incorporated in its model 251 speakers, enlarges the "sweet spot," the area of optimal sound quality in a two-speaker system.

Outdoor speakers also have to stand up to Mother Nature's unfriendly ways. Niles, a speaker maker in Miami, houses its components in UV-resistant polypropylene cabinets, suspends its cones (the sound-generating diaphragms) from a collar of weatherproof butyl rubber, and corrosion proofs the wire connectors with gold plating. The assembled components also have to survive a test chamber that generates 100 hours of corrosive salt fog, emits intense doses of ultraviolet radiation, and cycles the temperature from 135 to 10 degrees Fahrenheit. That should reassure anyone who's worried about leaving these expensive pieces of electronics out in the elements.

Picking the right speakers for a backyard is not as difficult as making them. "I choose the largest size speakers that won't be visually overwhelming," says

Klein. Larger cabinets offer better bass response, which helps music sound more natural. For the 15-by-25-foot deck in Billerica, for instance, he specified two speakers about 8 inches square and 11 inches tall. But where budgets and space allow, he advocates "over-speakering," a strategy of scattering speakers around the yard so there are no gaps in sound coverage. There aren't any hard-and-fast rules about how many to use, says Klein. "Every yard and every client's needs are different."

The rules are more strict when it comes to connecting the speakers to the receiver. Klein uses 16-gauge wire for runs up to 100 feet of 16-gauge wire, but for longer runs, up to 200–250 feet, he'll use the thicker 10- or 12-gauge, which offers less resistance to the electrical signal and decreases the chance of distortion. On long runs to remote locations, he buries speaker wires 6 to 12 inches deep

so they won't be a tripping hazard. Only Mylar-sheathed, "direct burial" wire will do in these circumstances—the PVC-covered over-the-counter wires just get eaten away, he says. At the Silvas', however, he had a 4-inch PVC pipe buried between the house and the as-yet-speakerless pool area. If speakers are added later on, it will be an easy matter to fish wires through the pipe. "This helps future proof the installation," he says.

Installing the speakers themselves is relatively simple. Klein determines where they should go, then drills a hole nearby in the side of the house so the wire can pass through. "We try to avoid running wires along the siding," he says. Many outdoor speakers come with their own swivel brackets that can be mounted with screws to a wall or deck. Speakers out in the yard perch on posts. "You can't let them sit on or near the ground," he says. After the wire is attached to the speaker, he puts globs of silicone on the connections to prevent rust and corrosion, and seals the hole where the wire exits the house with insulating foam and more silicone caulk. Next to the exit hole, he's careful to form a loop in the wire so that water will drip off rather than go inside.

Sounds great? Well, yes, as long as the receiver has enough juice to drive speakers set far away from the house. Cunningham contends that if the wire gauge is sized correctly, Bose speakers will respond to a receiver pumping out as little as 10 watts, even over a long distance. Klein is more conservative. "Asking your receiver to power speakers in the house and send a signal 200 feet is just too much," he says. "Besides, a speaker getting too little power is more likely to be damaged than one that has too much power."

When speakers emit distorted sounds, or no sound at all, they may not be getting enough power; in which case, Klein says, they need an amplifier. At the Billerica project, he connected each of the speakers to a separate 125-watt channel on the house's six-channel amplifier. An amplifier's clean signal also allows speakers to produce crisp sound while operating at lower volumes, a fact that neighbors will appreciate. For regulating volume, Klein is not a big fan of the wireless remotes available with most outdoor speaker systems—"They're always getting lost," he says. Instead, he favors hard-wiring volume controls directly to the audio system, as he did with the keypad he used in Billerica.

When selecting a speaker, look for a long warranty: two years or more. And, if possible, find a store that will let you listen to the speakers outdoors before you buy. (Just keep in mind that they may sound different when installed in your backyard.) "Good sound is very subjective," Klein says. "Let your ears be the final arbiter." ■

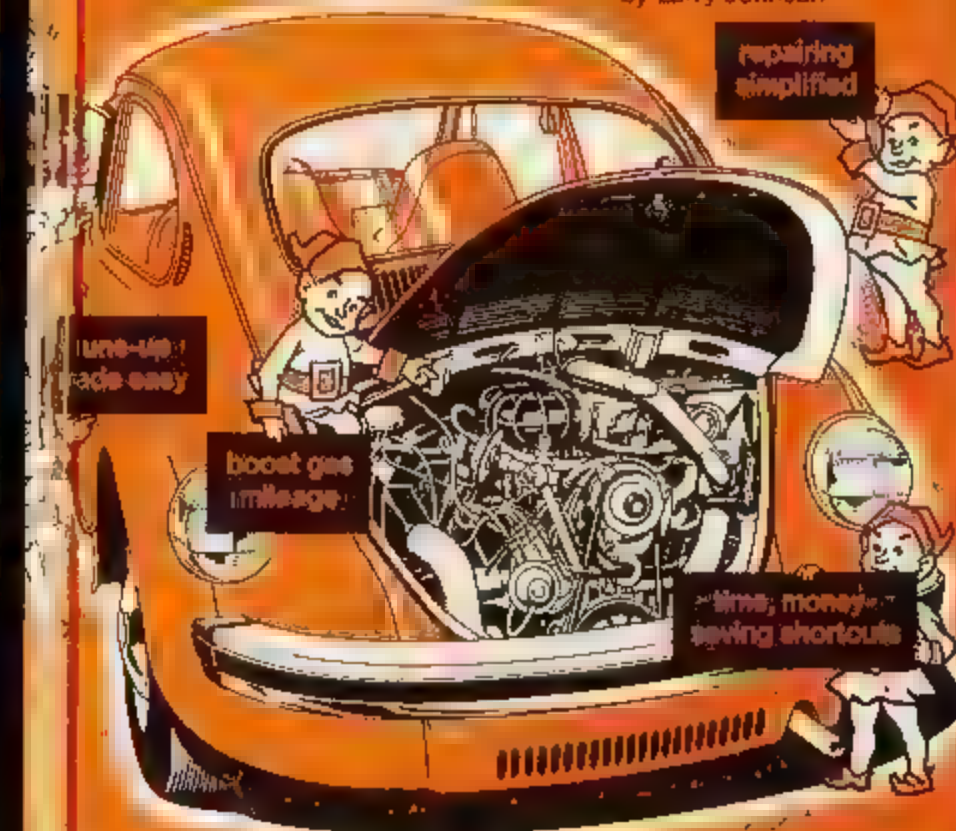
FROM LEFT Niles OS10 speakers (\$400/pair) have a 5½-inch-diameter woofer with a low-frequency response of 75 Hertz. The woofer cones in B&W's WP1 speakers (\$550/pair) are made of Kevlar, the stuff of bulletproof vests. Bose's 251 speakers (\$400/pair) come with a five-year warranty and can handle up to 200 watts. The Voyager Pro, from Boston Acoustics (\$400/pair), relies on super-strong neodymium magnets to drive the 1-inch dome tweeters. (For a comparative list of speaker specifications, see "Where to Find It," p. 139)



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ORNAMENTAL STONEMASON

BY KRISTYN KOMARNICKI

PHOTOGRAPHY BY PASCAL BLANCON



NAME: Douglas Schickler, president, Essex Works Limited

COMPANY: Located in a 10,000-square-foot warehouse in Brooklyn, Essex Works specializes in the restoration and replication of architectural ornaments, from the lofty (gargoyles) to the pedestrian (stoop steps). The company matches terracotta and limestone pieces, but its forte is work in brownstone. Its portfolio includes exterior and interior elements for residential, commercial, and religious buildings, some of landmark status.

ORIGINS: Schickler, the son of a restoration contractor who employed several skilled masons, often worked beside them during summer vacations and after school. "Some kids take out the garbage to earn their allowance," he says, "but at our house we mixed mortar." He attended New York University, studying art history, sculpture, and business, then worked in various trades before training with a contractor who specialized in decorative architectural elements. He launched his own business in 1995.

THE PROCESS: After architects submit blueprints, workers visit the site to take detailed measurements of features such as friezes, columns, capitals, pediments, and coping crenelations. Essex Works craftsmen—depending on the season, Schickler may employ up to 18—either sculpt a copy of the original piece in plaster or clay, or brush a rubber mask onto it, from which they make a mold. For a missing or new ornament they create a sculpture.

THE BROWNSTONE CHALLENGE: Brownstone has become a precious commodity: New York University owns one of the few remaining brownstone quarries in the world, used exclusively to restore its own buildings. "The others," says Schickler, "have gone so far into the earth that cutting out whole blocks of stone is no longer an option." His solution: Order brownstone sand from quarries and mix it with specially formulated cement; the material looks like the real thing but is even stronger.

BEST PART OF THE JOB: "Knowing my product will outlive me!" says Schickler. ■



Schickler works some detail into a bracket sculpted for an exterior balcony. Workers then fabricate a mold by using polyurethane flexible rubber, into which they pour the concrete mixture—in this case, one that simulates limestone. TOP RIGHT: After eight hours, Schickler and shop manager Steve Donsbarm remove the mold. TOP LEFT: Work done on a commercial building in midtown Manhattan.

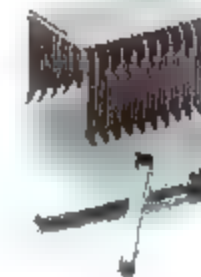
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the details

sit back and relax on an outdoor chaise

lounge



BY LIZ SEYMOUR

A chaise is the essence of summer: a comfortable place to stretch out in the sun—or snooze in the shade. The chaise (short for the French term *chaise longue*, or “long chair”) was initially inspired by the armless couches on which Roman nobles reclined and dined. Although it has the same name, the outdoor chaise is not a direct descendent of the couches, daybeds, and one-armed recliners favored by the Romans or the French; rather, it is a relatively modern invention that applies ergonomic principles to the long, wooden folding seats that first made their appearance on the decks of luxury ocean liners just after the turn of the 20th century.

Three factors come into play when shopping for an outdoor chaise: comfort, style, and climate. Comfort is a matter of taste—the height, width, and contour (and padding, if any) all depend on your personal requirements. Back rests may be adjustable or not; nonadjustable versions are designed at a single, fixed angle, which may range from nearly upright to almost flat. As when researching a mattress, it is a good idea to lie down on a number of chaises

Inspired by the furniture of Frank Lloyd Wright, the Belgian designed teak-and-stainless-steel “Eclipse” lounge, from the Prastin Collection for Henry Hall Designs, adjusts to any back position.

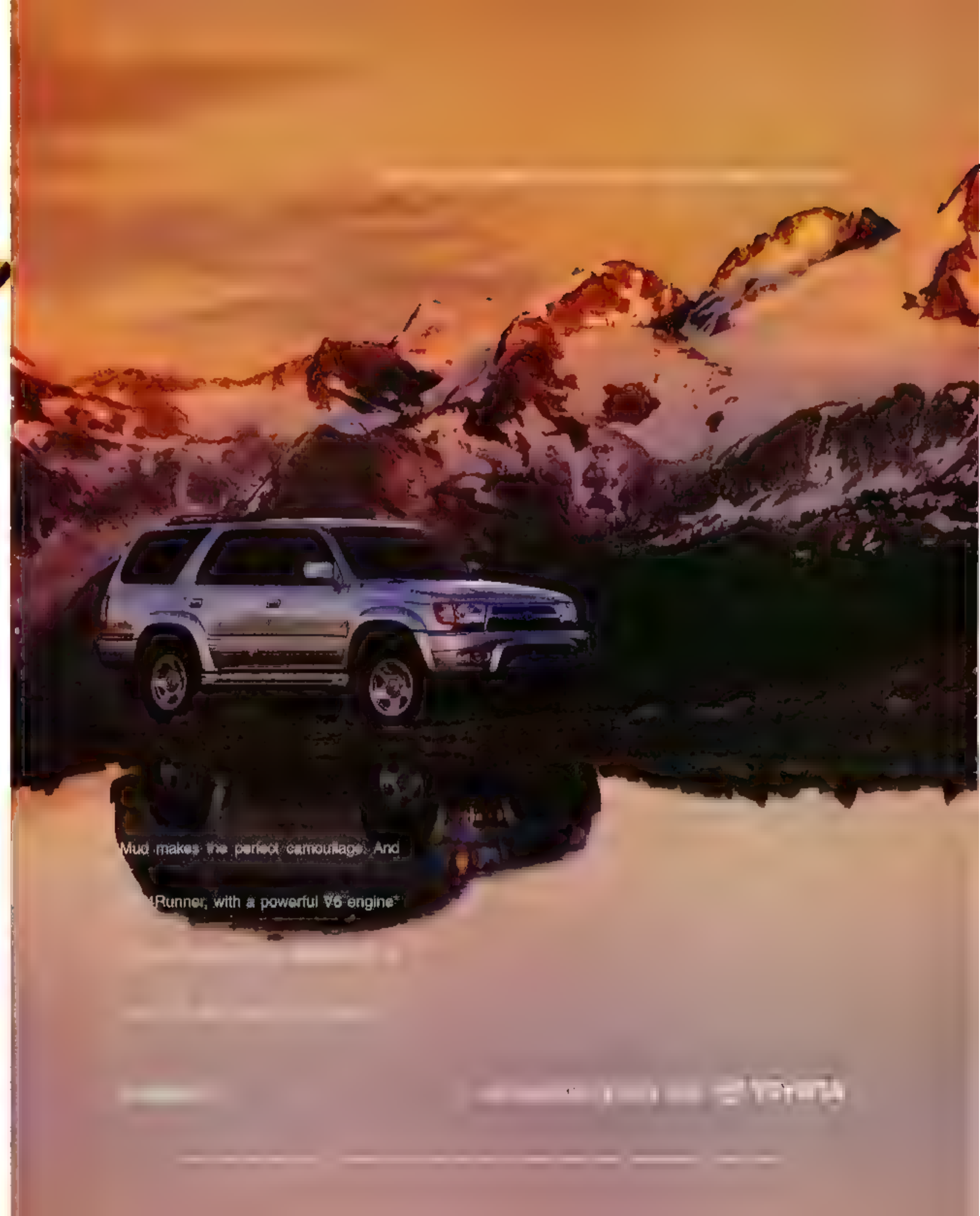
before making your final purchase.

Style is as subjective as comfort. Important questions to ask are whether the form, scale, color, and materials of the chaise harmonize with the exterior of your house and with your other outdoor furnishings. If the chaise will be visible from inside the house, you

might also want to consider how it meshes with your interior decor—particularly when you pick out cushion colors.

Not all chaises are appropriate for all climates. Untreated wrought iron, for instance, corrodes in salty ocean air; a lightweight chaise can be positively dangerous on a windy balcony; and wicker, which looks beautiful on a sheltered porch, will deteriorate if exposed for long periods to sun and rain. If you plan to put your outdoor furniture away for the winter, look for a chaise that folds and, perhaps, has wheels, which will allow it to be moved easily.

Wherever you set your chaise, it is an open and irresistible invitation to slow down and put your feet up. Choose it carefully and you can rest assured for many summers to come.



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FROM TOP The traditionally styled, wrought-aluminum "McNeill" chaise from McKinnon and Harris adjusts to four positions. The McNeill is available with or without wheels as well as in a double chaise version.
• All-aluminum "Aviana" chaise from Summer Classics has a metal mesh seat and back, and adjusts to four positions. It is available with or without cushions.

• The ultra-sleek "Sunshine" chaise, from Loom Italia USA's Sun Rain Collection, is woven of man-made wicker (wire wrapped in treated vegetable-fiber paper), with mahogany supports for head and knees.
• Narrow, translucent and opaque-vinyl tubes offer springy support to the aerodynamic-looking aluminum "Streamline" chaise, from Bruun Jordan.

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the details



ABOVE The "Hugonet" chaise for Janns et Cie is constructed of extruded aluminum with a powder-coated finish and a polyester mesh seat and back. The Hugonet is also available with cushions.



ABOVE Over time, the adjustable "Sun Lounger" in teak and solid brass, from the Royal Botania Collection for Henry Hall Designs, will weather to a soft, silvery gray.

TAKING IT EASY

You shouldn't have to spend your hard-won leisure time maintaining your outdoor furniture, so look for a chaise that is appropriate for your climate and easy to clean. Most models, except wicker and painted wood, benefit from an occasional high-pressure spray from the garden hose.

WICKER: Natural wicker—woven of small, bendable twigs, usually of willow—is not technically an outdoor material, although it will hold up well if it is protected from rain and intense sunlight. A more durable choice for exposed locations is "all-weather" wicker, which is woven entirely of synthetic materials. All-weather wicker can stand up to a thorough rinsing and, if necessary, a cleaning with a mild detergent solution.

ALUMINUM: Aluminum outdoor chaises come in many forms, from the inexpensive tubular loungers that appear in drugstores every spring to high-style solid-cast or wrought aluminum models. Aluminum does not rust, which makes it an excellent choice for humid or salty climates, but it can discolor and will develop powdery rough spots over time, especially if it is exposed to air pollution. Spots can usually be cleared up with a mixture of soapy water and vinegar; if the surface is pitted, additional scrubbing with soapy steel wool will help. If the aluminum is painted (usually a powder-coated finish similar to a car's), sponge it down with soap and water instead, and rinse thoroughly.

WROUGHT IRON: Antique painted wrought- and cast-iron furniture is susceptible to bubbles and rust spots. The powder-coated finishes used today are more durable, but a chaise can still develop rust spots in a polluted or salty environment. (It will also leave rusty stains on concrete surfaces, so place small plastic cups underneath

the feet.) If the chaise begins to oxidize, scrub the rust off and touch up with matching rust-resistant paint. A periodic cleaning with warm water and a heavy-duty liquid detergent will refresh the finish; follow, if you like, with two thin coats of automobile polish. **WOOD:** Most unfinished wood furniture, including teak, mahogany, and redwood, will eventually weather to a soft gray; the small cracks and pits—known as "checks"—that appear over time are part of the natural aging process and don't affect the strength of close-grained, dense wood. Don't try to protect the wood with varnish, which will blister and flake and need almost constant maintenance. To slow the weathering process, periodically apply a coat of semi-transparent penetrating stain with mildew inhibitor and wood preservative; look for one that is recommended for your variety of wood. You can clean some types of wood with a sudsy sponge, then rinse; follow suggestions on the care label. A good wood cleaner such as Murphy's Oil Soap should take care of more serious dirt problems.

CUSHIONS: All-weather fabric comes in two basic varieties: open-weave fabric of vinyl-coated yarns, and cottonlike acrylic. Neither will mildew, fade, or stain. Both are easy to clean with a solution of ½-cup bleach and ½-cup liquid laundry detergent in one gallon of lukewarm water; let solution sit on cushion for a half hour so the bleach can kill mildew. Rinse well. Vinyl-coated yarn fabric works particularly well poolside or in other areas that are frequently wet; cushions upholstered in this type of fabric shed water almost immediately. Because acrylic resembles natural-fiber fabrics, it is a good choice for spots such as a dining patio, where you might want an "indoor" look.

PHOTO MARK LOHMAN (LEFT), STYLIST DONNA PAUL (RIGHT)

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LETTER FROM THIS OLD HOUSE

The Producer

In the movies, producers make projects happen, and finding money—lots of money—is a substantial part of the task. My job as the producer of *T.O.H.* doesn't require that I take meetings at The Ivy (which is fine, since my Volkswagen wouldn't impress the valets much); others at WGBH, the Boston affiliate of PBS that puts out *This Old House*, secure the generous donations that underwrite the show. But making things happen is still my responsibility.

The process begins with finding a suitable house. And since we try to keep the show fresh, the criteria can vary. But some things hold steady: A residence. Winning homeowners with the right attitude and funds. A job that will have enough solid content to fill the allotted episodes. And, hopefully, something special to capture our viewers' interest, as well as our own imaginations. If we worked in Hollywood, we'd call it *The Hook*.

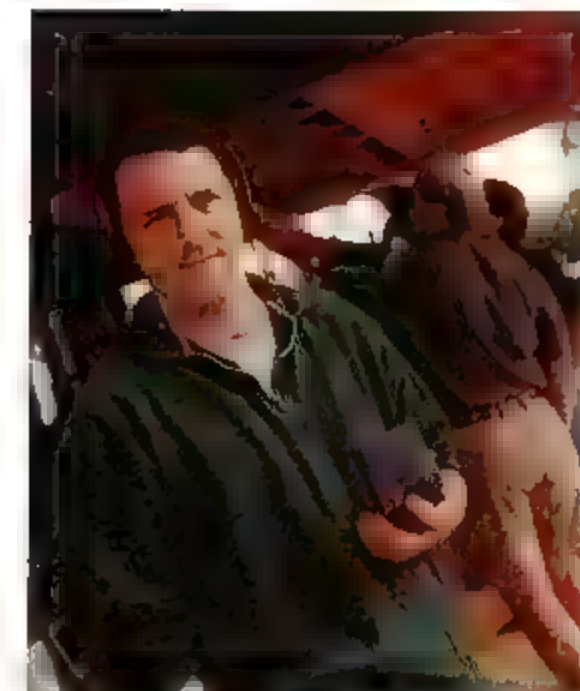
Some seasons, executive producer Russ Morash and I have a specific kind of project in mind—a Victorian restoration, for example, or an adaptive reuse (converting a barn or a church into a residence). Other times, chance takes over, as it did when Dick and Sandy Silva's Billerica house burned down last spring. And sometimes, the original hook changes as we get deeper into the job. That's what happened in Watertown, where the idea of cosmetically restoring a Victorian took on another dimension when we realized that we needed to move one staircase and eliminate two others—no simple matter.

The scariest part of my job is our total reliance on reality. This show can't be built on a back lot. Right now, I need to find the tal subject house, and frankly I'm not awash in hot prospects. We think we'll try again for a cosmetic redo, but who knows what will make the cut?

After we determine where we'll be working for the next seven months, it's a matter of marshaling the personnel—subcontractors, specialists, experts. And there's the rounding up of materials, preferably donated or discounted, requiring countless phone calls to make sure the right things end up at the right place at the right time.

Earlier in the job, I struggled to force things to adhere to some preconceived course. But after a few hard lessons—authorities shutting down the London job, carpenter ants cascading from the wall in Belmont, the rain-rumpled ceiling in Santa Barbara—I've learned that it's the "uh-ohs" that remind viewers that what they're seeing is real. Translation: If I'm tearing my hair out, we're getting good television.

When a project is going full tilt, when the job site is swarming with a half-dozen trades, and everyone's cell phones are ringing, people sometimes tell me it looks like I'm trying to herd cats. But, in fact, a team spirit has taken over, and everyone involved is working toward the same thing: a top-notch transformation brought in on time and as close to budget as possible. It's the magic of *This Old House*, and the best part of what I do. ■



This Old House producer Bruce Irving takes a break from shooting at the Santa Barbara project.

BY BRUCE IRVING PHOTOGRAPH BY RUSS MCCONNELL

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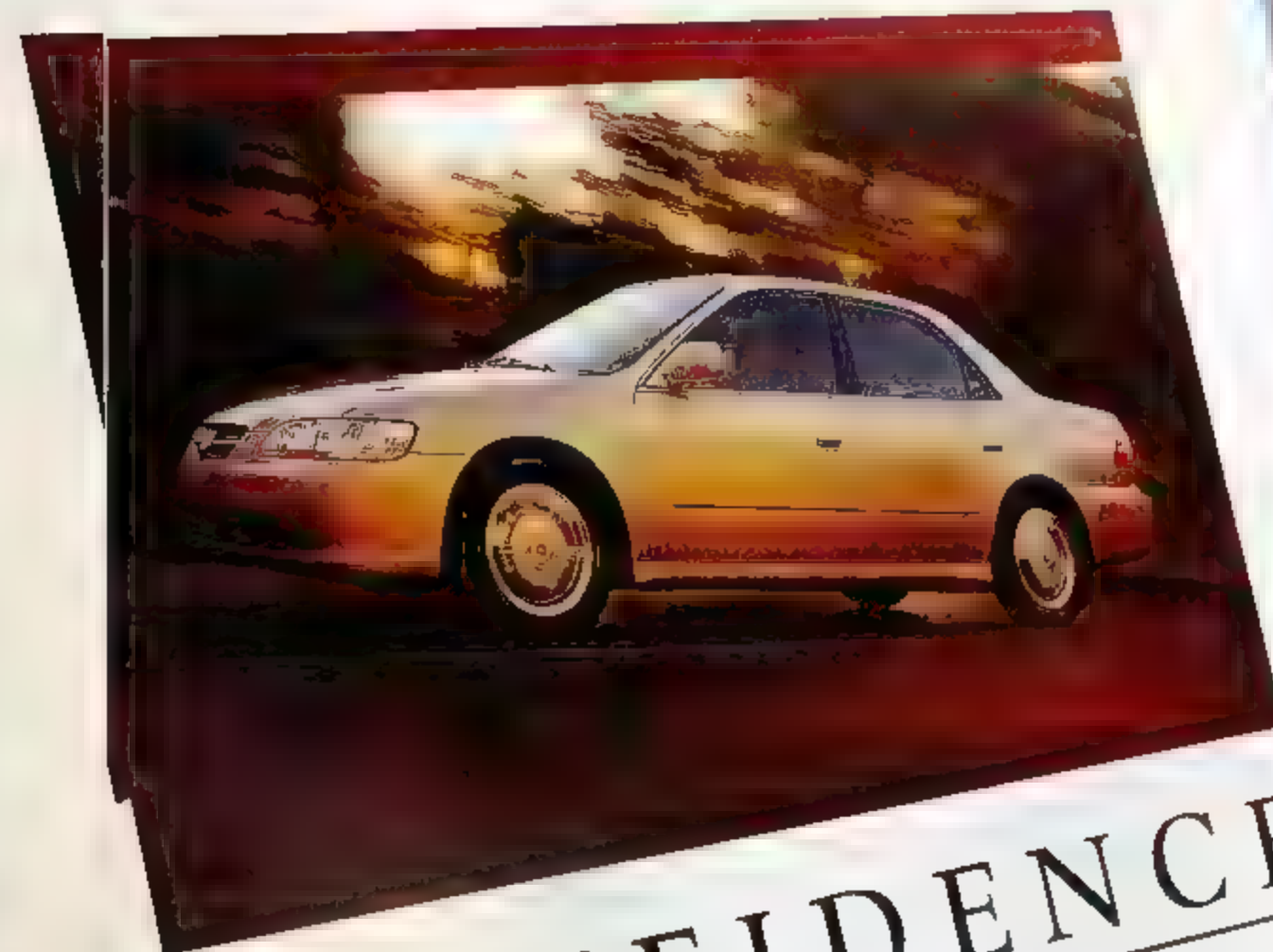
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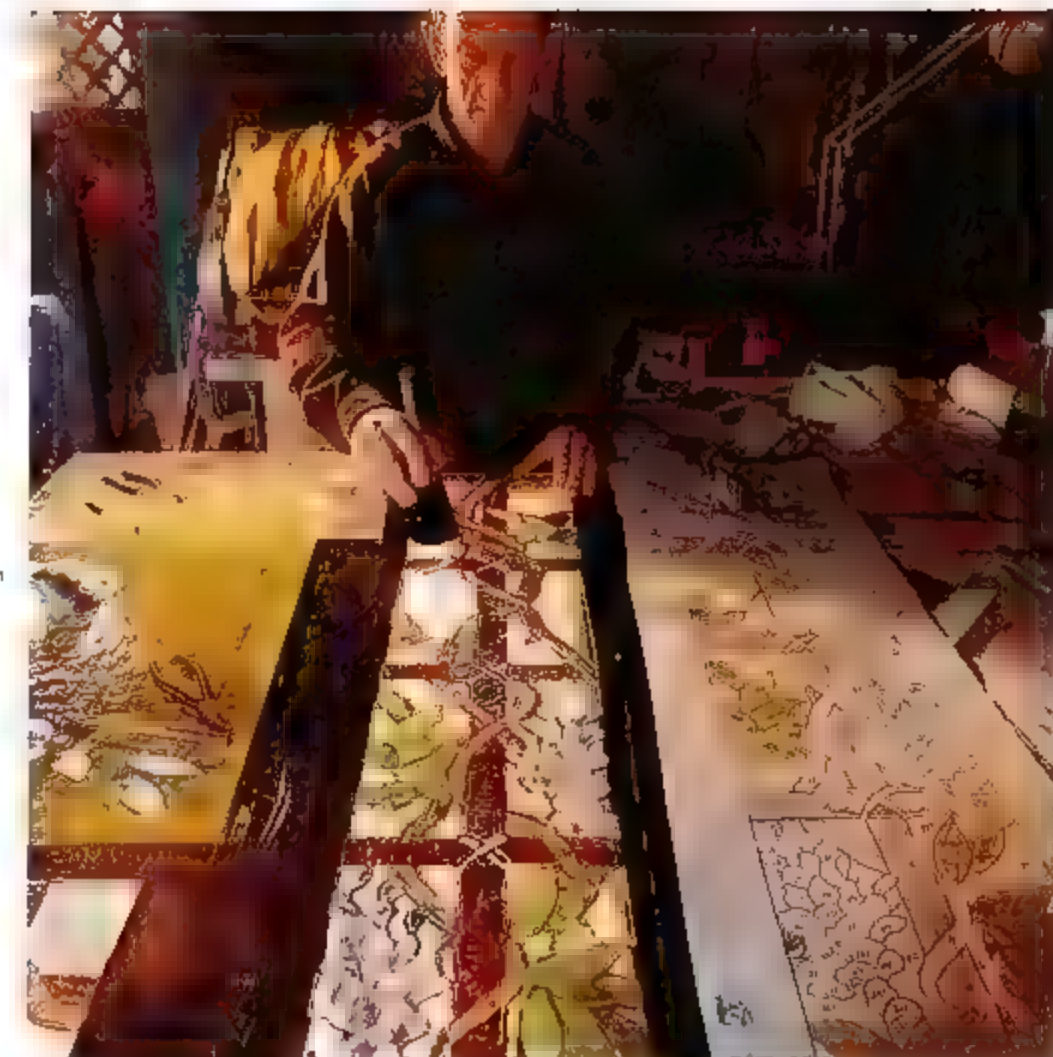
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about Arts and Crafts design
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WINTER TV PROJECT / SANTA BARBARA

FROM THE ARTIST'S HAND

Seven masters embellish a simple bungalow with finely crafted finishes



When Jan Winford set out to remodel her Craftsman bungalow—the focus of *This Old House*'s winter 2000 project in Santa Barbara, California—she wanted to create a home that would be true to its origins. She did not, however, intend to live in an Arts and Crafts museum. “I wanted to capture the positive feeling of the era, with its emphasis on craftsmen and the honesty of the materials,” she said. “But I also wanted a new cooktop.”

BY NELSON HANDEL

So as Jan acquired the latest in kitchen, plumbing, and construction technology, she complemented it with decorative touches that capture the beautiful, serene essence of Arts and Crafts style. Working with interior designer Paul Duchscherer, author of three books on the Craftsman bungalow, she commissioned six outstanding California craftsmen, as well as one Massachusetts import—*This Old House* master carpenter Norm Abram—to add their artistry to her house. Each has spent years working with his or her chosen material—ranging from art glass, clay, and paint to paper and wood—and they all share a passion for excellence, which has worked to preserve the 1907 Craftsman feel of this 21st-century house.

PHOTOS COURTESY OF
TODD HIDO (LOWER RIGHT)

Heart of Glass Brian McNally

An artist illuminates the entryway with translucent colors

When Jan's new front door arrived, something was missing. The perfectly crafted solid cherry portal had the sturdy, straightforward profile of an Arts and Crafts detail. But its many openings—the transom, flanking sidelights, and horizontal light—were blank and lifeless. It had the Craftsman look, but not its spirit.

So at Duchscherer's suggestion, Jan hired Brian McNally to fill her entryway with luminous panels of art glass, a semitransparent mosaic of colored panes grouted with curving ribbons of soldered copper rendered in flowing, naturalistic designs.

For McNally, a former ceramist, finely made art glass has emotional impact. He remembers being attracted to this work 25 years ago because it reminded him of the Victorian and Craftsman homes in which his grandparents lived. "There was a lot of love in those old houses," he explained, leaning against the lightbox that dominates his Santa Barbara garage-studio. "And there's a warmth in this material that gives me that same safe feeling."

Jan asked for a wisteria motif as an homage to the vine that had wound around her original front door. Over the course of 2½ weeks, McNally brought her idea to life. His design process is a dialogue between his pictorial inspiration and the need to hold all the pieces together in a vertical plane. Most often drawing his subject matter from nature, he considers a design successful when his copper seams transcend "lines merely looking for a way out." First, he sketched the design to scale on graph paper, then had blueprints made from the drawing. On these, he numbered the nearly

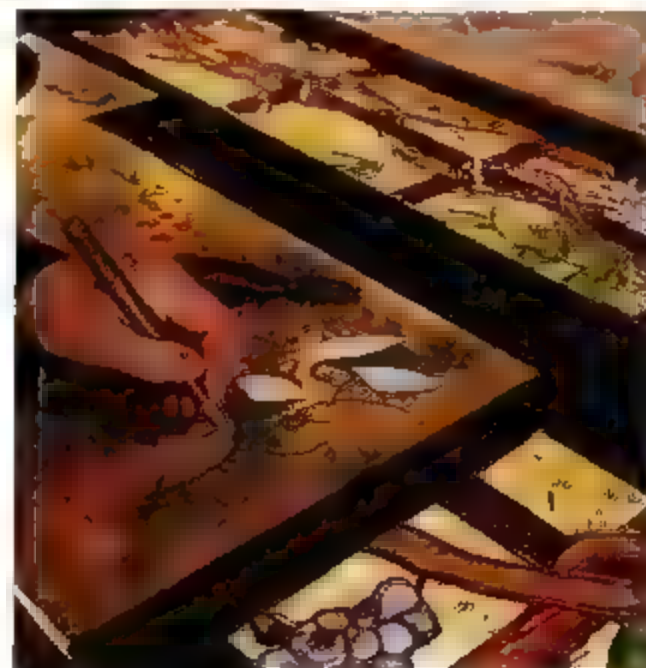
900 pieces the project required and cut the print into separate paper patterns.

"Other than design, what distinguishes one glass artist from another is their eye for material,"

he said as he closely examined a handmade green pane for differences in hue, translucence, and pattern. Once he had chosen a section that would blend harmoniously, he traced the pattern using a carbide wheel cutter that scored the glass with a line no thicker than a spider's silk. Then, first tapping gently on the reverse side, he snapped the piece free with his pliers.

After shaping the glass with a wet-belt sander, he wrapped the edges with a ¼-inch-wide copper foil and laid out the pieces over the pattern. Holding a soldering iron with a ¼-inch tip, he dabbed bits of tin-lead solder on the foil to tack the shards together, then went back to lay ¼-inch continuous rivulets of solder, unifying the disparate elements into a single composition. Finally, he set the entire pane in a border of lead came and brushed came and solder with a copper sulfate wash to bring out a reddish glow. What once resembled an unfinished puzzle became a luminescent work of art.

As he installed the completed panes in the doorway, pressing them into a bed of glazier's caulk, the setting sun streamed through his wisteria, washing the entry in vibrant tones of purple, green, and brown. "More than the light itself," McNally said meditatively, "it's the quality of the glass that the light is coming through that fills you with emotion."



TOP: Working over a light table that illuminated the inconsistencies of art glass, Brian McNally gently scored a green pane to make leaves for the wisteria design. Copper foil applied to the edges of each glass piece (TOP LEFT) bonded with the tin-lead solder he fed to the finished pane (BOTTOM LEFT). OPPOSITE: The illuminated sidelights mimic the winding wisteria that graced Jan's front door for the first 26 years she lived there.



PHOTOS: SHELLEY METCALF (3); RUSSELL MCCONNELL (OPPOSITE PAGE)

Tips on Working with Craftsmen

1. ADMIRE THE WORK, AND THE PERSON

Of course, you hire a craftsman whose work you love. But do you communicate well? Do you get along? If the answers are "yes," that will help smooth the way should any difficulties arise later on.

2. CONSULT EARLY, EVEN IF IT'S NOT FREE

Architecture is the frame for an artist's work. Soliciting his or her comments early in the remodeling process often reveals unimagined possibilities. Just remember: For custom work, design and fabrication are inseparable; most artisans get paid for both.

3. SHOW, DON'T TELL

Clip magazine photos, photocopy books, draw sketches—anything to show what you like or want the project to accomplish. "Visual input feeds the design process," says decorative painter Bob Burchman.

4. TRUST...

Most craftsmen are motivated by pride in their work and in their reputation. They'll reward trust with excellent craftsmanship, so step back and give the creative process free rein. "Our best clients know to guide us, then let us do the work," says architectural painter Ed Pinson. "The worst ones try to control us so tightly that we can't show them there might be a better way."

5. ...BUT VERIFY

Draw up a written agreement before work begins. It should include the key milestones—such as scope of the job, when the design will be approved, and the materials and colors selected—as well as the schedules for completion, fee, and payment. Spelling everything out may seem crass and legalistic, but you'll be glad you did when questions come up or if your relationship turns sour.

6. YOU WANT PERFECT? HIRE A MACHINE!

By its nature, handiwork invites imperfection and irregularities, and these are among the things that make it so desirable. But on items that need to be installed, like tile or windows, be sure the craftsman knows the specifications to which the installer must adhere.

If problems arise and can't be resolved, your recourse is exactly the same as with any other contractor: Don't pay, and resolve your differences in court. But if you've followed the steps outlined above, this outcome should be avoidable. The artists I spoke to would rather lose money on a job and make a client happy than deliver inferior workmanship or take advantage of a client's trust.

—N.H.

Fire and Earth RTK Studios

Two fine-tile makers frame the fireplace in rich earth tones



Even after 21 years of tile making and design, Richard Keit still can hardly contain his excitement when the kiln is done firing. "Every time I open its door, I feel like a child on Christmas morning," he said on a recent morning. He swung it open and gingerly reached his leather-gloved hand inside the 55 cubic-foot oven. Seizing one searingly hot square—it had spent the previous 36 hours bathed in 2,000-degree heat—he plunged it into a nearby barrel of cold water to cool it down. Turning it over in his hand, he scrutinized its glazed surface for subtle gradations of color and texture. "I dream of making glazes that look like they've been tortured by the centuries," he said. "We're trying to create work that puts a certain sense of antiquity and timelessness into new renovations."

LEFT Mary Kennedy tooled one of the fireplace's earthenware relief tiles after releasing it from the plaster mold of her original design. **BELOW** Richard Keit prepared to silk-screen an oil-and-wax resist over fired red-clay tiles that will go into Jan's kitchen. Silk-screening transfers a black pattern of resist onto the tiles, so that the colored glazes Kennedy applies don't intermingle

Keit and his wife, Mary Kennedy, are partners in RTK Studios, based in Ojai, California. They specialize in producing original, handmade tiles using traditional Arts and Crafts motifs, which led Jan to commission them to design and fabricate the tiles for her fireplace surround and kitchen counters. For the fireplace, a feature that has traditionally been the heart and focal point of the Craftsman bungalow interior, Keit and Kennedy created a series of prominent dimensional tiles—pyramidal, rust-colored corner blocks, half round piping tiles, and two leafy clay reliefs (based on traditional Craftsman corbels)—as well as ochre and burnt sienna field tiles. For the kitchen, they created 6-by-6-inch and 24-by-6-inch tiles in a custom bougainvillea pattern, which, framing giant 20-by-20-inch suede-colored field tiles, winds along the backsplash behind the cooktop and across the front of the counters.

Like many couples who are also business partners, Kennedy and Keit are a fusion of opposites. She is drawn to the free-form and pictorial—carving the clay model for the three-dimensional leaf pattern, for instance—while he is drawn to geometric designs and the chemistry of the process. Keit not only made a plaster mold from Kennedy's sculpture and pressed the soft, red clay into it to produce the tiles, but he conducted endless glaze tests before mixing, brushing on, and firing the rust-colored formula he finally chose as a finish.

For the kitchen tiles, Keit silk-screened oil-and-wax lines in the bougainvillea pattern onto dozens of duplicate tiles of commercial red clay; the lines (called resist) acted as retaining walls, holding in place the watery pink and mauve glazes that Kennedy squeezed onto the tiles with rubber bulbs. During firing, the pinks

morphed into deep reds, greens, and browns, creating an Arts and Crafts-style painting on the squares.

The RTK studio holds ingredients for nearly 30,000 original glazes, made by custom blending metallic oxides with natural and man-made minerals mixed into a silica-aluminum base. Their uncommon richness and complexity is achieved in part through Keit's fastidious attention to the mixtures, and to the constantly changing baking times and temperatures in the kiln. But once he closes the oven door and turns on the heat, he knows he can't control what's happening inside. "Something as simple as excess humidity in the air during glazing can alter everything," he said, as he logged the results of the day's tests. "Interesting glazes come hand-in-hand with unpredictability."

"The making is not as straightforward a concept as other crafts," Kennedy added, completing his thought. "You have to trust the earth, and the fire."

Plane and Simple

Continuing a long-standing *This Old House* tradition, master carpenter Norm Abram contributed his own touch to the TV show project. For Jan's living room fireplace, he made a surround and a mantel that reflect the stout, clean lines and mortise-and-tenon construction typical of Craftsman-era woodworking. The design, with its oak-framed, painted-MDF panels and beveled mirror, displays chamfered oak plugs at the corners where rails and stiles meet to create the appearance of pegged joinery.

Norm strives to imbue his pieces with the same handmade character his father—also a woodworker—gave his work. The secrets of Norm's technique are threefold: carefully selected materials; sharp, properly tuned tools; and methodical efficiency. In this case, he started with quartersawn white oak. "It's a wood commonly used in Craftsman homes," he said, holding up a piece of the rough-sawn lumber. "Quartersawing gives a wonderful longitudinal grain, and in white oak reveals these beautiful flecks." He ran each piece through a planer to achieve consistent thickness, cut their grooves and tenons with a shaper, and glued and clamped the panels. Then, just minutes before the show filmed its last Santa Barbara episode, he assembled and installed the surround and seamlessly fitted the oak mantel to the tiles below.

Even under the pressure to finish, he confided, "Woodworking rejuvenates me. When I get home after a good day in the shop, my wife, who's also a craftsman, looks at me and knows immediately. When you love what you do, it really feeds you."



PHOTOS: SHELLEY METCALF (2)



Norm fits an oak-framed side panel to the tiled fireplace surround in Jan's living room

Wall to Wall Art

Bradbury & Bradbury Art Wallpapers, Landmark Painted Des.gn

Brush strokes and screened prints cover interior spaces

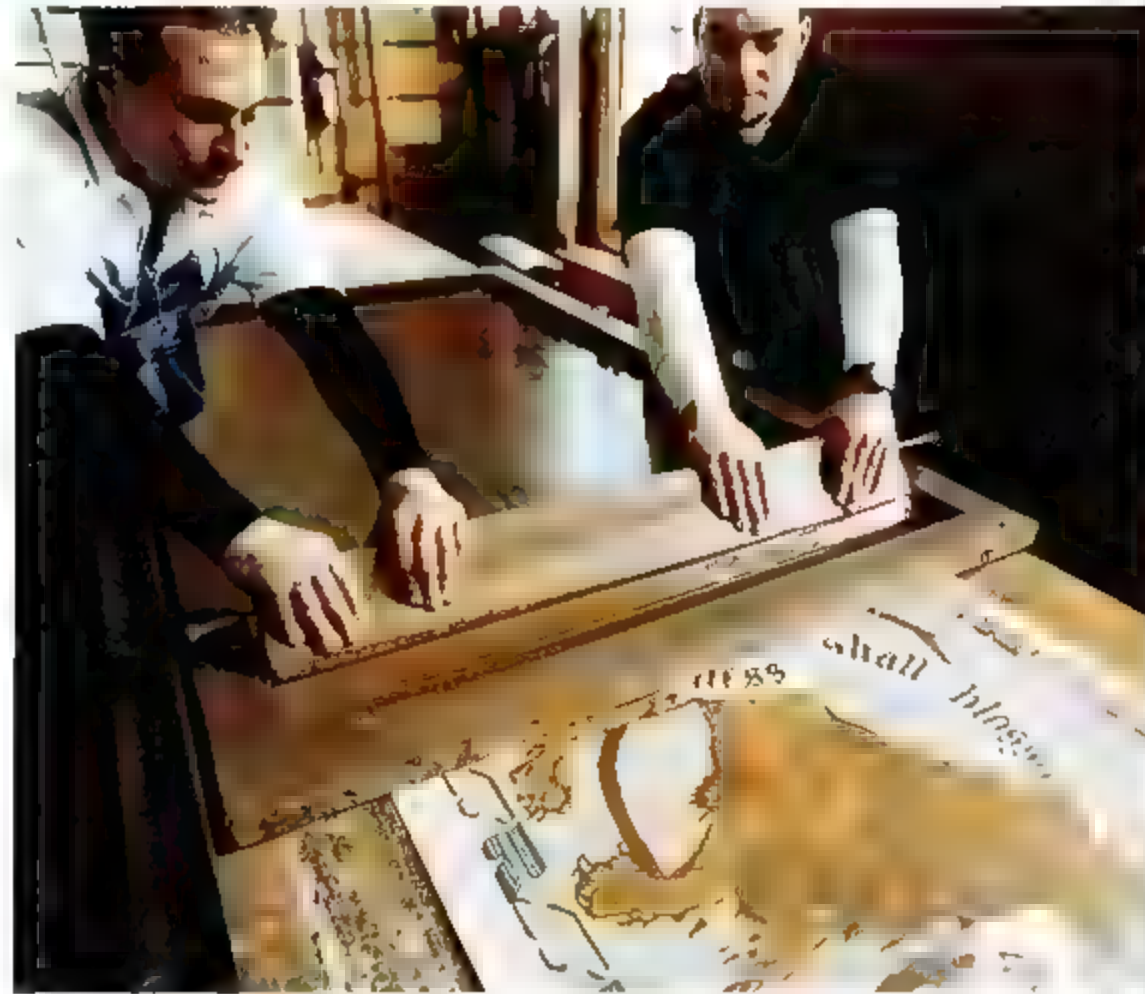
"American Arts and Crafts was very much theater," said Bruce Bradbury, founder of Bradbury & Bradbury Art Wallpapers, who made the hand-printed papers for Jan's guest bedroom and upstairs library "Box beams, faux strap hinges, massive fireplaces: It's a piece of theater designed to take you back to a European medieval cottage." Decorative painter Ed Pinson, who with his partner, Bob Burchman, runs Landmark Painted Design, has a similar perspective. "I always look at it as set design," he said, "because that's what I started out doing."

On Jan Winford's "set," up in the new master suite, Pinson and Burchman translated the wisteria theme borne on the art glass windows into stenciling that highlights the room's generous tray ceiling. "Rather than creating a realistic depiction, we've rendered nature in a more stylized manner," Pinson said. He traced his original design (based on a Greene & Greene motif), and cut 36-inch-long Mylar stencils, one for each of the three different colors in the wisteria leaves and flowers. One by one, the duo laid the stencils on the wall, aligned the registration marks, and dabbed color through the cutouts using a natural-bristle brush. Burchman's technique was fast and unvarying. Before the brush touched the wall, he blotted its bristles dry

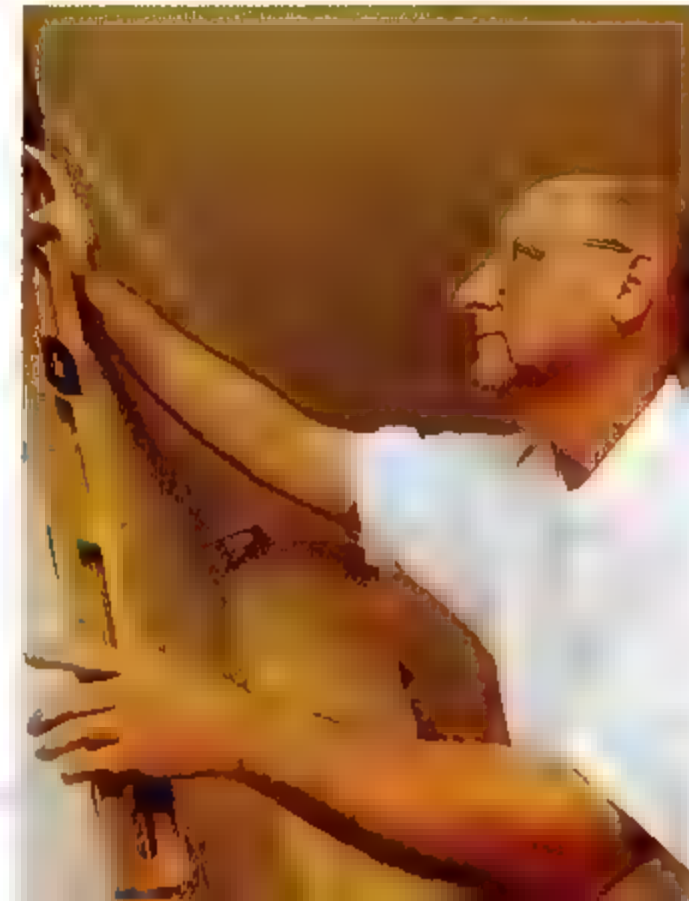
on paper towels. "The dry brush gives you accurate edges as well as the subtle variations of color that brand the stenciling as handmade," he said.

Pinson also made a pounce pattern out of tracing paper, to define the wisteria branches. But instead of cutting out these delicate forms, he perforated the paper by running his pounce wheel (a needle-studded roller at the tip of a handle) over the design. After mounting the pattern on the wall, he patted a bag of charcoal powder over the perforations, leaving a fine pattern of dots behind. Then he gracefully connected the dots with a hand-painted line.

Though stenciling and various faux-finishing techniques have been popular with do-it-yourselfers for more than a decade, hand-painted wall decoration has historically only been available to the wealthy. By contrast, "wallpaper was like frescoes for the masses," said Bruce Bradbury. With the invention of continuous roll paper in the 1830s, middle-class homeowners began to decorate their walls like kings. When the public began resisting Victorian decorative excess



ABOVE Workers at Bradbury & Bradbury force inks through a screen to layer colors on an elaborately designed paper that will grace Jan's library. BELOW Paperhanger Tony Cairns pastes Bradbury & Bradbury's Glenwood design in a downstairs sitting room.



PHOTOS: TODD HIDO; 2: JESS MCCOMMELL; LOWER RIGHT: JEFF



ABOVE Bruce Bradbury started Bradbury & Bradbury (alone—there is no second Bradbury) to create thick, hand-printed papers that adhere to a high standard of craftsmanship.

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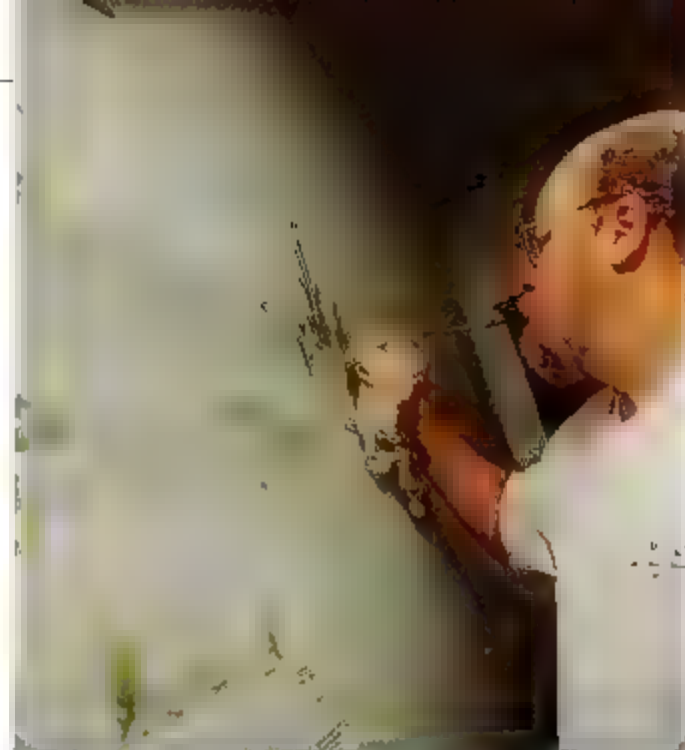
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at the end of the 19th century, designs became simpler, yet wallpaper remained a favorite decorating medium.

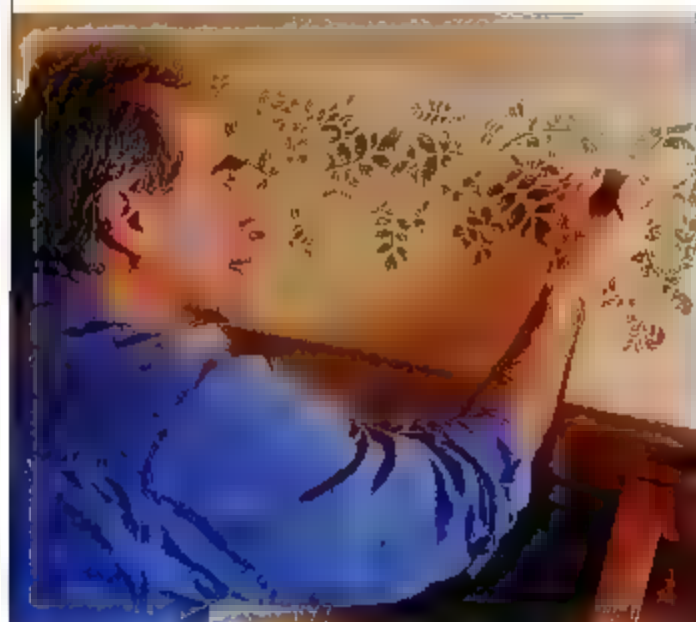
By the late 1960s, when Bruce Bradbury first fell in love with the ramshackle Queen Annes that lined San Francisco's Haight Ashbury district, the simpler-is-better philosophy had obliterated much of the original decor. "Their painted white interiors were like bleached skeletons to me," Bradbury recalled, "just a memory of what was there." After training as a fine-art printer, in 1976 he was inspired to create traditional-design wallpapers to corral these denuded Painted Ladies. In the late 1980s, he was recreating Craftsman designs as well. Now his original wallpaper designs and meticulous reproductions hang in such places as Abraham Lincoln's home in Springfield, Illinois, and the Henry Ford Museum in Greenfield Village, Michigan.

All Bradbury & Bradbury wallpapers are hand-printed using silk-screening techniques popular since the early 1920s. The process involves forcing colored inks through fabric screens (once silk, now polyester) onto sheets of clay-coated paper. Each screen is specially treated with a photographic emulsion onto which the patterns for each color are "burned" with light. Bradbury's team of printers stretches 92-foot-long rolls of paper on tables that run the length of the studio, and set stops every 27 inches along the edge of the table. These metal pegs align each screen's titanium frame, keeping the pattern "registered" (aligned) through as many as 18 applications of color.

After mixing oil-based poster inks by eye (against color-matched reference swatches), each printer moves a silk screen over the long expanse of paper, repeatedly stopping and squeegeeing a single color of ink through the pattern. Other printers follow behind in an exquisitely choreographed dance, applying more and more col-



ABOVE Stenciling isn't the only work Landmark's partners execute. Ed Pinson painted a lily pond scene freehand—copied from a mural in the Lanterman House Museum, a 1915 Craftsman home near Los Angeles—to decorate the downstairs guest bathroom.



LEFT Bob Burchman finished the stencilwork in Jan's master bedroom, using fine brush strokes to articulate the stems of the vine pattern. RIGHT Pinson and Burchman originally created the wisteria design for the living room but thought it better suited for the 10-foot tray ceiling in the master suite.

ors to the paper until the picture is complete. Finally, a hand-painter with a fine brush touches up any spots missed by the screening. Using this painstaking process, Bradbury & Bradbury produces about 22,000 rolls of wallpaper a year, as much as a commercial wallpaper machine prints in a single week.

When Pinson, Burchman, and Bradbury speak of the intangible beauty they try to achieve in a room, they talk about something they call "the bloom," that moment when the muted colors, simple patterns, and quality of light combine to bring the walls to life. "It's ethereal," Bradbury said, "and when you achieve that perfect balance, you can feel it." ■



PHOTOS: RUSS MCCONNELL (3)

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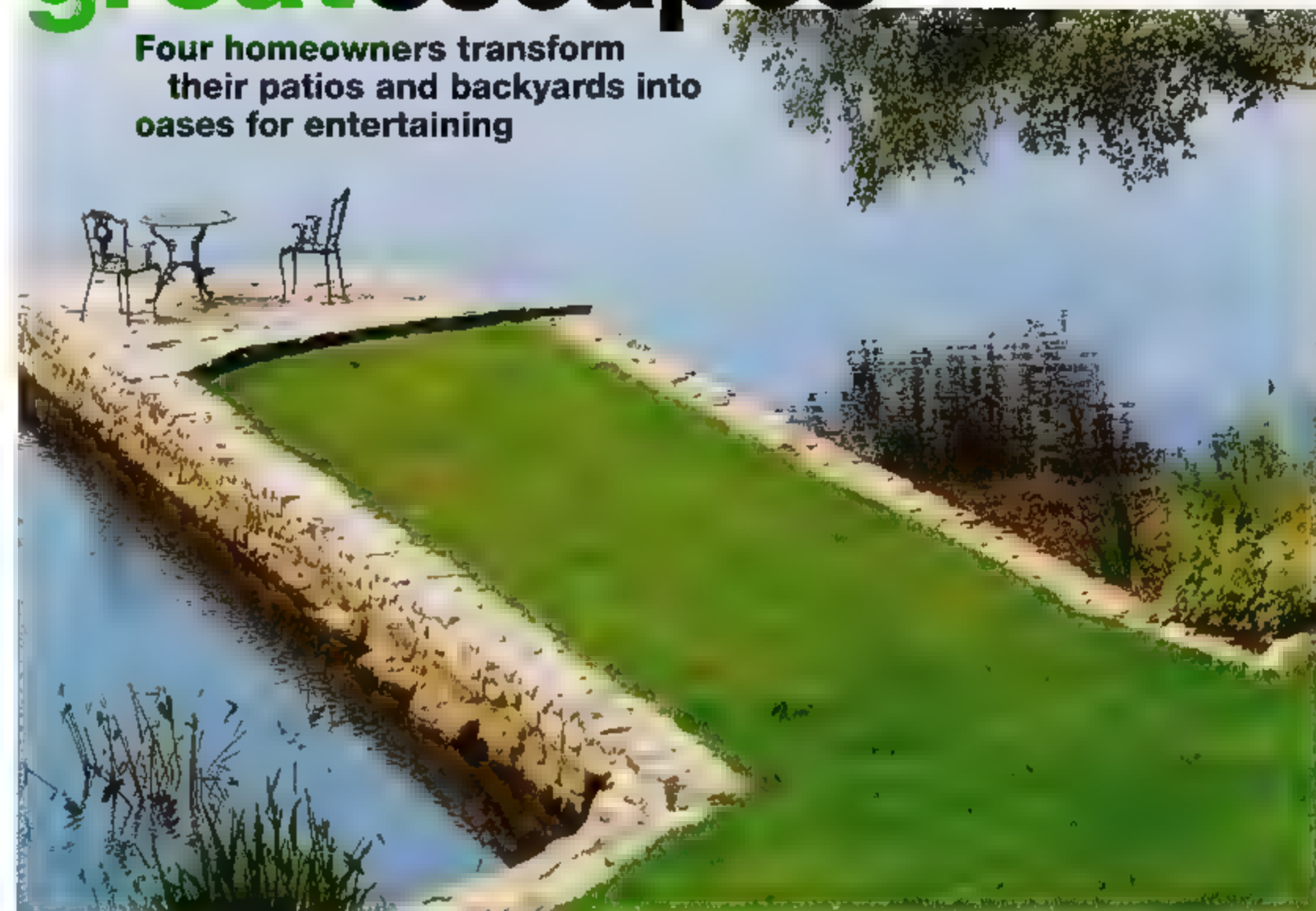
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their patios and backyards into
oases for entertaining



With the advent of summer, everyone feels the urge

to spend as much time outdoors as possible. Then, even workday evenings can feel like mini-vacations—especially when the outdoor space is furnished comfortably. Back in 1992, when the owner of this 14-by-70-foot jetty learned that the lake in front of his house in New York State had to be emptied and dredged to repair an existing dam and spillway, he put in a call to his landscape designer and contractor, Bob George. The two decided to take advantage of the empty lake to construct a jetty that would serve as a natural "dock" for water sports and as a patio for entertaining. George laid out a foundation using 5,000-pound boulders, then erected stone walls around the perimeter of the foundation, added stone steps at the end for boaters and bathers, and poured mortar between the rocks to ensure their stability. The space between the walls was filled with a mixture of gravel and clean fill, a heavy, sandy material; a foot of topsoil was then raked over the fill and seeded with grass. Bob George sums it up, "I like to create simple, elegant elements in the landscape that offer people moments of discovery."

PHOTO COURTESY OF BOB GEORGE



a patio for all seasons

In the improve-don't-move school, the couple that owns this one-story brick ranch in Houston, Texas, stand out as veterans. One of the first projects they tackled when they bought the house nearly 20 years ago was the backyard—and they're still working on it. At the time, a chain-link fence separated their weed-choked lawn and pea-gravel patio from their neighbors' grounds. Their early '80s makeover included a wooden deck, arbor, and hot tub. But by 1998, those amenities seemed out of date, and the arbor, now overgrown, made the patio feel closed in. The wife, a designer, and her husband turned for advice to John S. Steele and David Samuelson, landscape architects with a local firm, McDuga and Steele. Together they planned and executed a complete redesign of the yard.

Their scheme encompasses three distinct yet interrelated areas. Closest to the house is a 20-foot-square patio, the part the couple uses most. Paved in buckhorn charcoal flagstone and banded in brick, the patio is accessed from the living room through new divided light doors, as well as from the master bedroom and kitchen. Because the flagstones sit atop the old bed of pea-gravel, the patio is elevated 6 inches above the adjoining graveled seating



area. A 5-by-6-foot brick-walled fish pond marks the junction between the two sections; the husband revamped the pump that fed the old hot tub and put it to use circulating water in the fish pond.

The seating zone below the patio steps onto a lawn bordered by trees and shrubs; the steps are single pieces of flagstone that frame the gravel, then meander in a free-form manner through the grass to terminate

at a 30-foot-long stone "seat wall." Waxleaf ligustrum trees and wood fencing screen the property from neighbors to the rear.

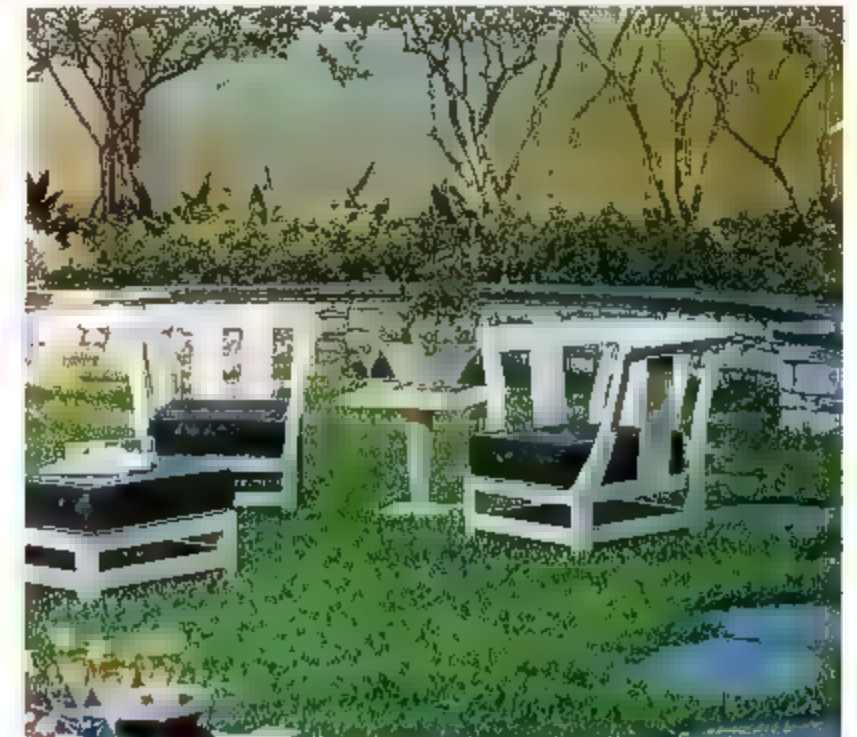
To complement the design, Samuelson and Steele created a planting scheme that is lush yet requires little maintenance. On one wall of the patio they strung a trellis of vinyl-coated cable, which hosts a thriving star jasmine, and planted maidenhair fern and "leopard plant" beneath to offset the flagstones. "Shooting star" clero-dendron and crape myrtle flank the doors into the living room.

The patio and lawn combine to provide a versatile outdoor room for the couple to enjoy alone or in the company of friends. "People gravitate to the bench at the end of the yard," says the wife. "But then, when the grill is on, back they come! The space works well for us—in every way."

BEFORE



ABOVE One of the first things the couple did when they purchased their house was to sandblast the brick to remove peeling white paint. LEFT The new patio plays off textures: stone, gravel—and lawn. TOP: Vines dress up a brick wall. RIGHT The seat wall is a magnet for guests.





ABOVE The reclaimed fireplace is accented with Malibu tiles. BELOW: New mahogany doors go in prior to a final layer of stucco, for which the pigment was matched to the rest of the house (OPPOSITE).



BY HELEN STOREY

Stepping through the arched, mahogany framed doors into Karen and Rob Cowan's stucco-faced courtyard with its lush plantings, it's hard to imagine that none of this existed before. The Cowans had spent two years refurbishing the interior of their 1927 Mediterranean-style house, in Los Angeles' Hancock Park, before undertaking the creation of an outdoor living area that would link the house to its setting. They found the space by removing a large, unappealing room—which turned out to be the original courtyard, enclosed by a previous owner.

Dismantling the old room was the first step in the reclamation. Workers tore out a wall of French doors as well as another wall that blocked off an outdoor staircase leading to the second floor. The only element remaining after the demolition was a well-positioned fireplace, which they stripped of its unsightly flagstone face. Ripping up the double-layer concrete foundation required a Bobcat with a hydraulic jack, the effort unearthed a star-shaped mark where a fountain once stood. The Cowans were interested in restoring a water element to the patio, but weren't sure they wanted to interrupt the open space. In the end, "Rob went to buy a small wall fountain and came back with this!" Karen says, pointing to a two-tiered stone fountain. It

stands right on the spot where they found the old one's ghost.

Before installing the fountain, the Cowans positioned a 20-year-old, 25-foot jacaranda tree selected by their landscape architect, Steve Silva (no relation to *This Old House* contractor Tom), for its lacy canopy of purple flowers and tiny leaves, which casts dappled light onto the patio. Because of its size, the tree had to be hoisted into place by a crane. Next, Silva's crew dug trenches for the water conduit and drains that would service the fountain. Finally, Italian roof tiles, chosen for their patinated, terra-cotta tones, were artfully laid down in a circle around the base of the fountain.

A crew under the direction of Tim Kelley, an award-winning contractor specializing in restoring old houses, stuccoed the walls of the patio and the fireplace in a style in keeping with that of the house. The most expensive items—and the ones the couple had to wait longest for—were the mahogany doors. Once they were in place, the couple couldn't wait to have a party for all their friends. Now they are making plans for the yard—and more parties.

STYLING: HELEN STOREY

a courtyard for entertaining

PHOTOGRAPHS BY DAVID ALBANESE



All Lit Up

Americans are taking an ever more active role in designing the outdoor spaces that complement their houses; in doing so, they have come to realize that the old standby types of lighting—candles, hurricane lamps, luminarias, and the single bulb over the back door—do not offer enough illumination after the sun goes down.

An outdoor space such as a terrace, patio, or deck needs to be lit with as much attention as an indoor room: that is, with general or ambient light; task light near a grill, bar, or other work surface; mood light for atmosphere; and floods or spots for safety, which is especially important along paths and up steps leading to and from the outdoor area.

Lighting designers have a term for creating an overall plan for an outdoor space—"lightscaping"—which not only encompasses the above considerations but also special effects like up-lighting the foliage of a favorite tree; "silhouetting," or spotlighting an object such as a birdbath or sundial from behind and below; and "cross-lighting," dramatizing a specific object or planting by placing fixtures in two or more spots near it.

The American Lighting Association offers a few tips for initiating a lighting scheme. On a clear, moonlit night, walk around the area with a flashlight. Take note of where the moon shines brightest; these are the spots in which to place ambient lights, to emulate moon glow. Check out your house and its dark areas; if these occur near doors, they should be lit as a security measure. Beam your flashlight on spots you think you might want to dramatize in a special way to get a sense of how they will look; highlight these areas with appropriate fixtures. As you make your plan, be considerate of your neighbors; you do not want to shine light in their windows. And avoid lights in the path of your lawn mower.

For safety reasons, outdoor lighting fixtures should be sturdy and use a low-voltage light system. Look for shatterproof bulbs, too. All should have the UL label. Finally, to control the wattage of your scheme, consider dimmers—and, for safety, a timer to turn lights on or off when you are away from home.

—Bo Niles

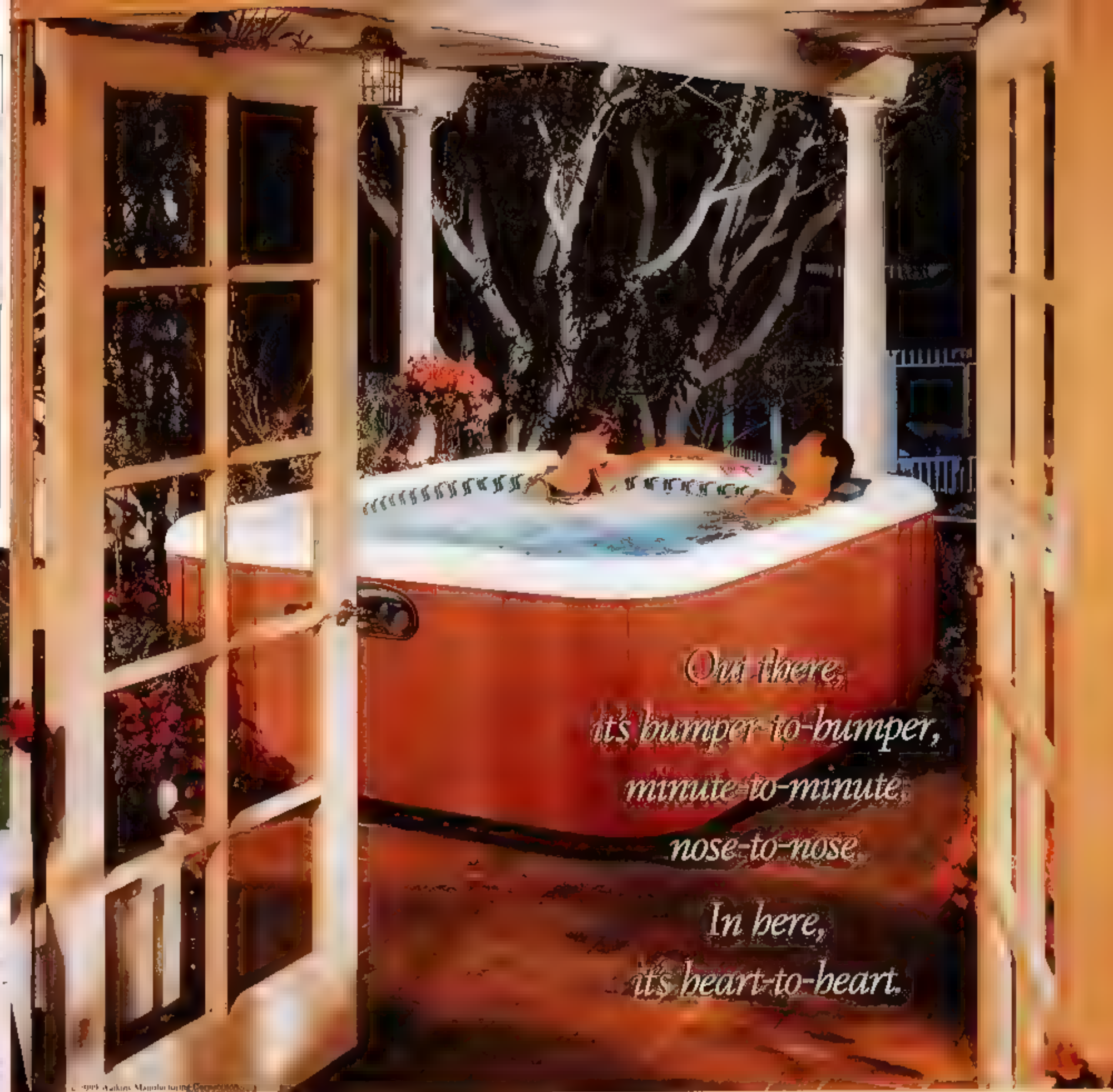


ABOVE Much of the old backyard was unkempt, especially the area nearest the house. BELOW Along with a swimming pool and a dining patio, the new, multi-level outdoor kitchen provides ample opportunities for congenial gatherings. OPPOSITE Weather-resistant teak cabinets complement the Bouquet Canyon stone, granite, and stainless steel used on this island.

asked by his clients Gail and "Smitty" Smith to design a barbecue area behind their Los Angeles home, designer Nick Berman was faced with two major challenges: First, create a space that would be sensitive to the site—three acres of terraced vegetation woven throughout with stone paths. And second, choose materials that would be as beautiful as any selected for an indoor kitchen yet would stand up to the weather.

The Smiths had been happy with most of the landscaping around their home, but there was one spot close to the house that "was ugly and overgrown, with a huge rabbit cage on it," Smitty Smith recalls. To make the area more inviting, Smith thought of creating a patio with a modest, built-in barbecue as an anniversary gift to his wife, but as the couple began discussing their needs with Berman, the project expanded in scope—into a full-fledged outdoor kitchen

a built-in outdoor kitchen



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measuring roughly 200 square feet. "It became her birthday present, too," Smitty laughs.

Berman applied the same design principles to this cooking area that he would use in any kitchen. Here, the plan focuses on two parallel counters, each 31 inches high. One, with a built-in grill and drawers for cooking and food prep, backs up to the pool area and backyard; the other, with a sink and under-counter refrigerator, stands closer to the house. This counter steps up to 42 inches behind the work zone, so that guests can sit on stools and kibitz with the cook.

A new 20-by-30-foot dining patio lies 25 feet away across the lawn and is linked to the kitchen patio by a sinuous path. For visual continuity, Berman chose Bouguer Canyon stone for both patios and the path. The rough-textured rock is set in a random pattern; it also sheathes the bases of the counters in the cooking area.

To prepare for the construction of the twin counters and the equipment to be housed in them, Berman ran plumbing and wiring (in waterproof sleeves) to the outdoor kitchen area. Then he had



a concrete foundation poured on three levels to follow the topography of the yard. Using rebar for reinforcement, concrete-block walls for each counter were erected on the foundation.

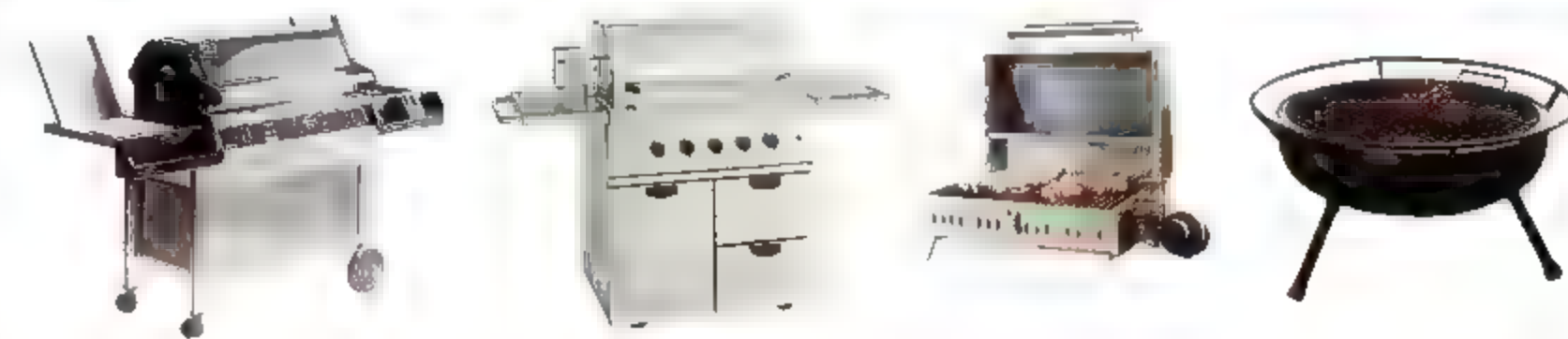
Once the stone was applied to the walls of the counters, the stainless-steel outdoor kitchen equipment and custom cabinets of water-resistant teak were installed, along with a bank of stainless-steel drawers. Says Berman, "Stainless drawers are really beautiful and

practical—as well as being noncorrosive and water tight."

The support structure for the counters was constructed of marine plywood. The countertops themselves were crafted of flamed granite; even though they are only 1/4 inch thick, Berman had them edged to give the illusion that they are 3 inches thick. The granite is coated with 511 Penetrating Sealer, which prevents stains but maintains the stone's natural appearance.

Outfitted properly, the outdoor kitchen has proven so inviting that the Smiths feel, as if every meal is a party. Just ask their friends. ■

All Fired Up



As outdoor entertaining spaces have become more sophisticated, so too has the cooking equipment in them. Outdoor grill options abound, from the modest, space-saving hibachi and round-domed, even-heating charcoal/wood kettle to gas-powered wagon grills. The latest trend is built-in models with lifetime warranties that convert to full-service ranges with features such as griddles and woks. Yet traditional charcoal grills are still a popular choice, especially because they can be used with woods such as mesquite and hickory chips, too—although some gas grills are also equipped with smoke trays to hold these flavor enhancers. A charcoal/wood grill should have multiple air vents in both the lid and charcoal pit to control heat flow and temperature, an opening in the bottom for easy ash removal, and a hood. These days, many homeowners opt for gas grills, fueled by natural or propane gas, because they fire up faster—usually in about 15 minutes—and are easier to clean. These come in varying sizes; the actual cooking surface is the most important measurement. Some have multiple burners and igni-

tion switches, so that different foods can cook at varying times and temperatures. The largest boast up to 120,000 BTUs—enough power to spit-roast two chickens and grill a surf-and-turf dinner for four all at the same time. Before purchasing a grill, evaluate your cooking habits and your budget. The most basic consideration is mobility: Do you have room for a customized built-in grill or would you prefer a portable model? Prices range widely, from \$20 to \$5,000 and up. LEFT TO RIGHT: The modular design of Grand Hall's gas-fired Grand Café allows you to cook, grill, and warm foods with utmost flexibility. Thermador's Char-Glo gas barbecue (with rotisserie and smoker tray) is available in freestanding, slide-in, or drop-in models. Because it's as compact as a suitcase and operates on a disposable, 1-pound liquid-propane tank, Outdoor Concepts' stainless-steel Professional Tabletop Grill can be set up anywhere. The 70-pound Sierra Outdoor Fireplace from Restoration Hardware has a removable grilling grate, domed mesh spark screen, and bottom air-vent.

—Bo Niles

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screenplay

Hilary and Steve Chasin weren't looking for the usual real-estate selling points as they house-hunted in tree-lined Munsey Park, on New York's Long Island, four years ago. They didn't need a half-dozen bedrooms or a gourmet kitchen. "Basically, we wanted a screened porch with a house attached," says Hilary, a 41-year-old marketing executive. "I grew up spending summers in Sag Harbor, where all the bungalows had screened porches," she says. "For me, it's very nostalgic." And, of course, a protected porch would give this sociable couple a place where they could entertain friends in their beautiful backyard without having to fend

off winged invaders.

After looking at "every brick Colonial in the neighborhood," they fell in love with a gray, 1935 Georgian-style home—even though it lacked a screened porch. "Fortunately,

The Chasin's new screened porch opens into the house through a pair of French doors (OPPOSITE), and anchors a newly landscaped yard and patio (LEFT), where the barbecue grill is hooked up to the home's natural gas lines. "It's a nice convenience," says Hilary, watching Steve cook. "We never have to fill a propane tank."





CLOCKWISE FROM BOTTOM RIGHT: A mason uses brick tongs to carry a load of bricks to his partner, who butters them with mortar and lays them around a steel post. Contractor Tom Murphy says the bead-board ceiling "makes the space a little more playful." Murphy (right) and crew member Marek Materjeski install the screen doors using hinges with easily removable pins.

it was something we could add," says Steve, 44, an executive vice president with a market research firm. So they bought the place, and in early 1999, hired architect T.J. Costello to design a screened-in addition that would extend off the den and connect to a revamped patio in the back yard.

Costello came highly recommended, and had the advantage of living close by—just behind the Chasins' house, in fact. "He would see his work when he looked out the kitchen window," Hilary says with a laugh, "so we knew he'd have a vested interest in making it aesthetically pleasing." The project really appealed to Costello. "Most people are taking porches and enclosing them," he says. "This is a rare case of creating an old-fashioned screened porch. That's what so neat about it. It's a luxury of the past."

Costello designed the addition to mirror the proportions of an existing kitchen bump-out, which juts from the rear wall on the other side of the patio. The porch roof is supported by four steel-reinforced brick columns at the corners. The brick pattern and grout width match the house and are painted the same shade of gray. "We wanted it to feel like part of the house that was screened in as opposed to something new," says Costello.

The porch's defining elements are its floor-to-ceiling screen doors. Framed in painted cedar, they feature arched muntins designed by Costello. His inspiration: architectural follies, the whimsical garden gazebos and pavilions popular in England in the 18th and early 19th centuries. "Besides being fun, the muntins gives the porch a form, even if it has transparent walls," he says.

The doors were constructed on site, by contractor Tom Murphy, of Thomas Murphy and Associates, based in Port Washington, New York. Fitted with screens of anodized aluminum, they offer uninterrupted views of the backyard. "A lot of porches have screens only halfway down, but we really wanted a fully screened room," says Hilary. "When you're in there, the grass is right next to you, the flowers are within smelling distance." And the doors can be taken down in winter to protect them from the elements.

The village's building code dictated that the porch have a slate roof, as all houses in the town must, and Costello designed it to slope on all four sides to mimic the one on the kitchen extension and garage. Because one of those sides tilts back toward the house, Murphy installed a copper "cricket" over the valley where the porch roof meets the house. "It's like a false roof that diverts rainwater to the porch gutters," he explains.

Inside, the design is equal parts charm and convenience. Murphy attached the roof slate to tongue-and-groove beadboard in lieu of

plywood roof sheathing. The wood is visible between the rafters of the cathedral ceiling. Walls trimmed by dental molding give the room "a Hamptons beach house feel," says Costello. To lend practicality to the porch, Murphy installed cable, phone, and electrical outlets "so I can take a work-at-home day and sit out there and type on my laptop," says Hilary. A ceiling fan equipped with a light (and dimmer switch) keeps things cool in the summer. "Steve doesn't like

it hot," she says. "We had joked that he'd be waving out at me from the air-conditioned den. I thought the fan might make the porch more palatable to him on steamy days."

Steve's favorite part of the renovation, however, is the new patio. The old one was too narrow to use for entertaining, and the nearby boxwood bushes

crowded into the seating area. "If you put a table and four chairs out there, it was hard to scoot by to get inside," says Costello. And guests wound up looking at the home's central air-conditioning unit, which was located on the patio just outside the den windows. "We got very little use out of that patio," says Hilary.

Murphy tore out the boxwoods and moved the compressors around to the side of the house, where they were surrounded with holly bushes. Workers removed the old slate and raised the level of the patio so it was just one step down from the kitchen door—a boost that required as much as 18 inches of fill in spots but eliminated the need for stairs leading down from the new porch. With a 6-foot extension into the backyard, the patio nearly doubled in size.

The new patio floor, which continues onto the porch, was made with brick laid in a basket-weave pattern that echoes the look of the front stoop. "It's very low-maintenance," says Hilary. To allow for drainage, the floor slopes away from the house $\frac{1}{4}$ inch per foot. "The majority of the patio is exposed to the weather, and you don't ever want rainwater to go back toward the house," says Murphy.

Construction, which began in April, wrapped just before Labor Day, and the Chasins celebrated with an inaugural barbecue for friends, the first of many soirees the couple plans for their new outdoor space. "We want the patio to be like a living room, with a love seat, two chairs, and a coffee table," says Hilary. "The porch will be our dining area, with a table and chairs for six or eight."

Not surprisingly, the couple spends a lot of time on the screened porch. "Every weekend night we end up there with candles and music and every weekend morning we bring out the *New York Times* and some bagels for a few hours," says Hilary. "It's a great way to take a vacation without going anywhere. It gives us a reason to stay home." ■

"When you're in there, the grass is right next to you, the flowers are within smelling distance."

—HILARY CHASIN



Hilary and Steve Chasin are thrilled with their new screened porch. "It's relaxing," says Hilary. "And no bugs!"

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HOMEOWNER'S STEP-BY-STEP PROJECT SERIES HANDBOOK

BEADBOARD WAINSCOTING



As a finishing touch, Tom Silva covers the gap between wainscot and floor with 1½-inch shoe molding. "It's a more traditional detail than baseboard molding," he says. "And I just like the look of it."

BY MARK FEIRER & THOMAS BAKER

"Wainscoting is one of the things I love adding to a house," says Tom Silva, long-time contractor for *This Old House*. "I use it in pantries, hallways—any area where the wall could get worn or damaged," he says. "It protects the wall and looks good at the same time."

Wainscoting has been protecting and beautifying walls since the 17th century. In those days, it was made exclusively of wood panels held in place with nails and stiles, which were painstaking to install—unforgiving of mistakes, and costly. With the advent of industrial milling machines in the 1850s, however, simpler, less formal beadboard wainscot became widely available. So called because of the regularly spaced bumps milled along the length of each piece, beadboard has hardly changed in appearance or installation method. The tongue-and-groove strips are snugged together and nailed in place, one after the other, until the job is done. "In some ways, it's even easier than wallpapering," Tom says.

Easy, yes, as long as you know what to do when you encounter an obstacle like a doorway, window, or electrical outlet, or how to make the boards gracefully turn a corner or follow an uneven floor. Taking shortcuts can be a quick way to a bad-looking result. Says Tom, "With a little know-how, this is a project you can easily tackle yourself." —Curtis Rist

PHOTOGRAPHS BY DAVID CARMACK

此書係清康熙庚申年（一六六〇）刊本，現藏於上海圖書館。

Waynesboro Mississippi Ford Country December 18, 1999

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HOMEOWNER'S HANDBOOK

Like a magician, beadboard tries to trick the eye so that the joints between individual planks are hard to find. This trick is accomplished by milling tiny rounded profiles, or beads, next to one edge of a board and at regular intervals over the board's face. The edge bead cloaks any irregularities or seasonal movement along the overlapping joint, which can be tongue and groove or shiplap.

Materials The face beads are decoys, looking like joints even though they're not.

Almost any wood can be turned into beadboard, but most often it's made from easy-to-mill softwoods. Beaded plywood panels install quickly but lack the crisp detail of a thicker board. MDF beadboard looks authentic, doesn't move or warp like wood, and is free of blemishes like knots or tear-out. Still, this oatmeal-colored material is heavy and has to be painted.

"You want to fit the groove over the tongue, not the other way around."

TOM SILVA

Tools Needed

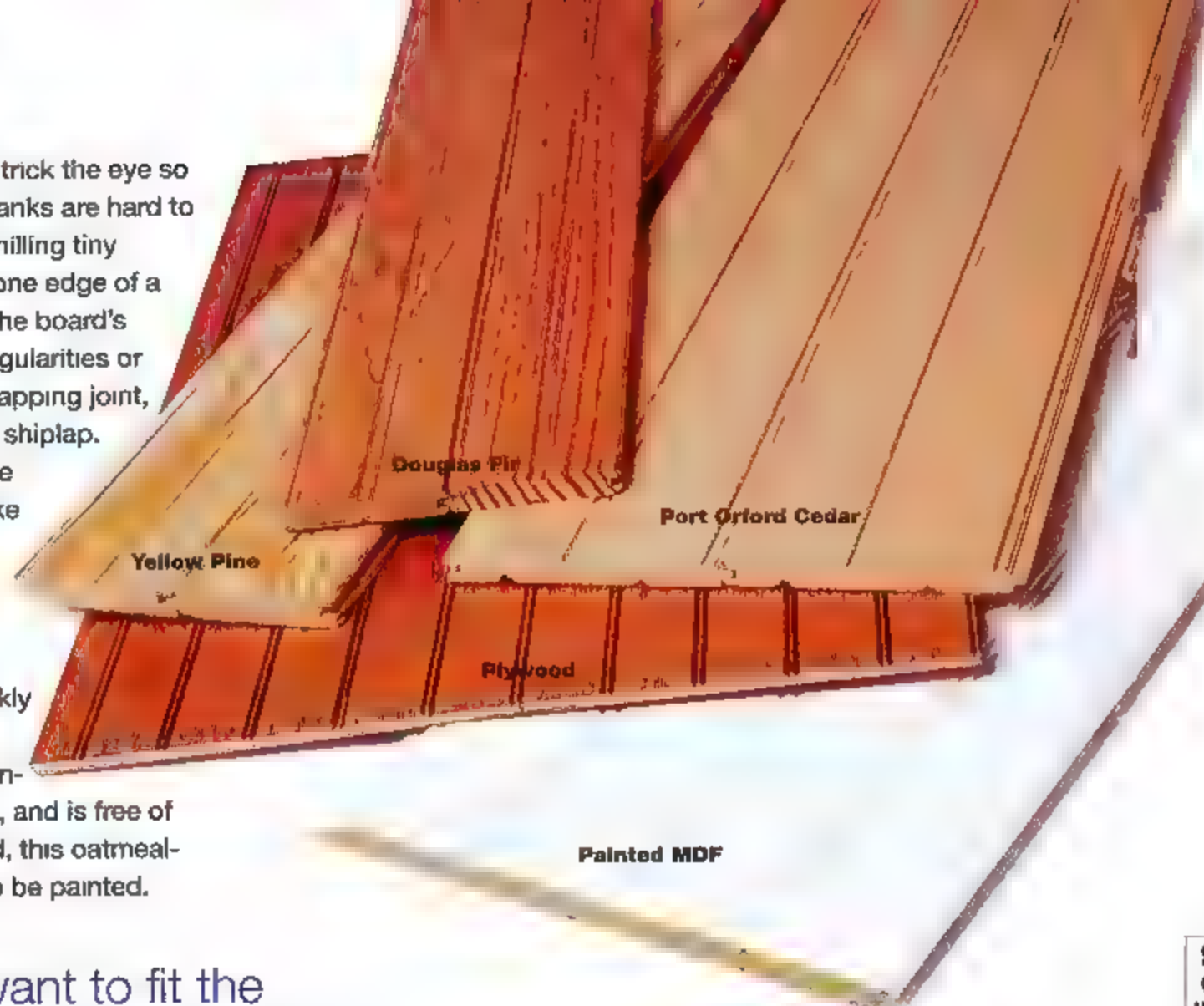


1. Cordless drill (and bits)
 2. Levels (2 ft. & 4 ft.)
 3. Compass (for scribing)
 4. Pencil
 5. Coping saw
 6. Biscuit joiner
 7. Utility knife
 8. Nail set
 9. Caulking gun
 10. Jigsaw
 11. Combination square (6 in.)
 12. Tape measure
 13. Block plane
 14. Brad nailer
 15. Hammer (16 oz.)
- Also needed: table saw and miter saw (not shown).

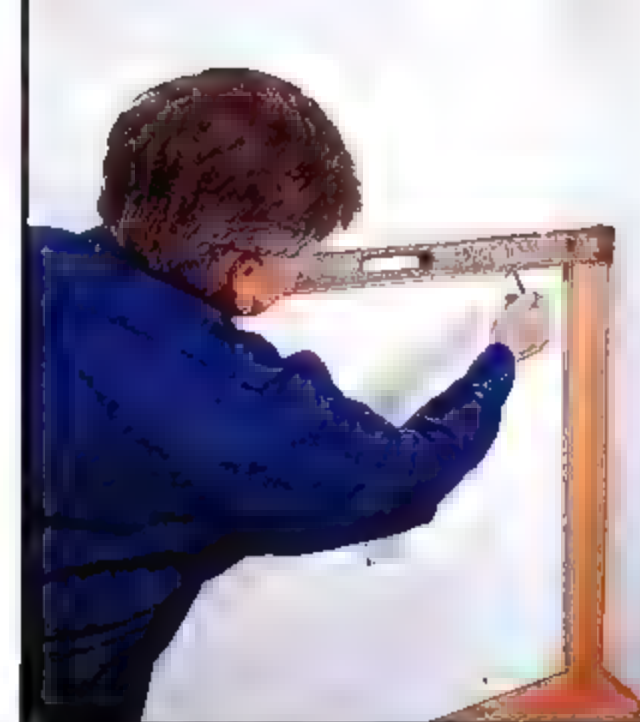
HAMMER VS. NAIL GUN

Both tools drive nails but hammers are slow and require a practiced hand to keep them from marring wall or woodwork. Before nailing beadboard with a hammer, always drill pilot holes to avoid splitting the wood, and always use a nailset to drive nailheads deep and reduce the chance of leaving dents. A nail gun negates those extra steps: Just press its nose where you want the nail, pull the trigger, and—POP—the job is done.

BEADBOARD STILL A FE ERIK RAZUK



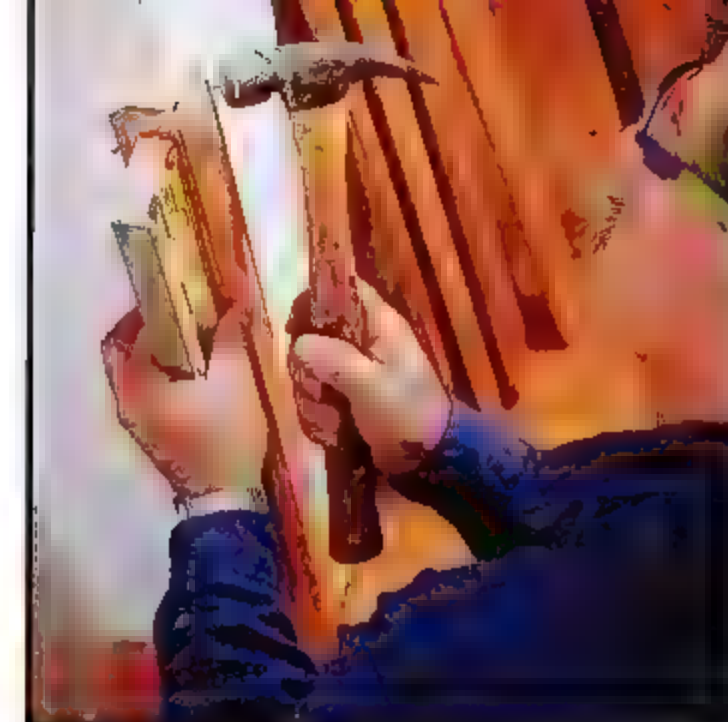
Installation



STEP 1: DRAW LAYOUT LINE

- Cut all the pieces to length. Tom commonly sets his wainscot height at 32 to 36 inches and then cuts all the pieces he needs on a miter saw.
- Using a 4-foot level (or longer), find the floor's highest point along the wall.
- At this high spot, place a cut board vertically against the wall and set the level on top so that the bubble is centered in the vial.
- Pencil a layout line on the wall using the level's underside as your guide (ABOVE). The top of each beadboard will land on this line.
- Move the level around the entire room, drawing a continuous layout line.

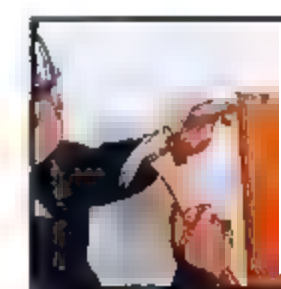
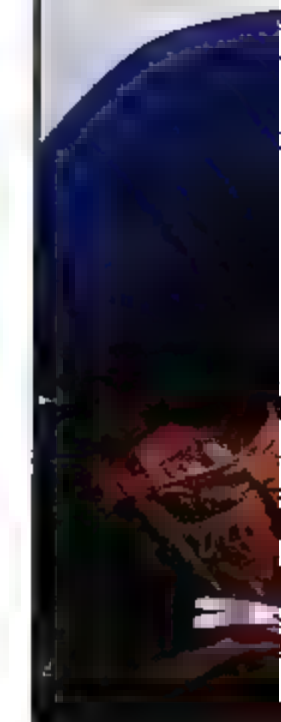
TIP: For large rooms, a water level and chalk line make it easier to create a layout line.



STEP 2: START AT A CORNER

- Most wainscot installations begin at an inside corner. But if a room has an outside corner, as is the case in this sequence, start the process there.
- Squirt a bead of construction adhesive onto the back of a mitered corner piece assembled earlier (see "Planning Ahead") and stick it to the wall.
- Check for plumb with a 2-foot level. If the piece isn't plumb, insert shims.
- Toenail. 4d nails through both tongues, top and bottom (ABOVE). The nails hold the piece in place while the adhesive sets.
- While nailing, hold the level against the corner piece to make sure it isn't knocked out of plumb.

TIP: "Start a wainscot installation where it's most visible, and try to end it where it's least conspicuous."



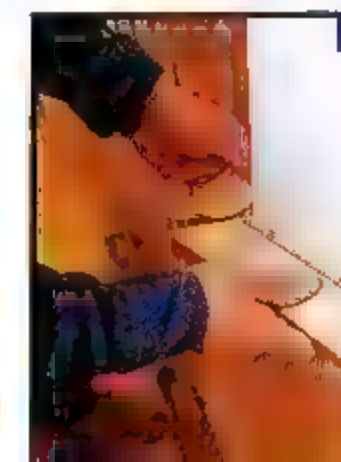
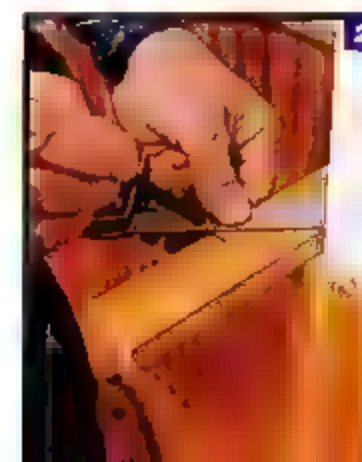
TIP: "Don't gun too much adhesive at once. It won't hold after it skins over."

STEP 6: ADD THE CAP RAIL

- Start by fitting the cap rail between inside corners. Miter and glue all joints.
- Toenail cap into edge of beadboard with 4d finish nails. (RIGHT).

TIP: For fast, accurate cuts, Tom uses a miter saw. For strong joints, he uses a biscuit joiner to scoop out matching slots for "O"-size biscuits.

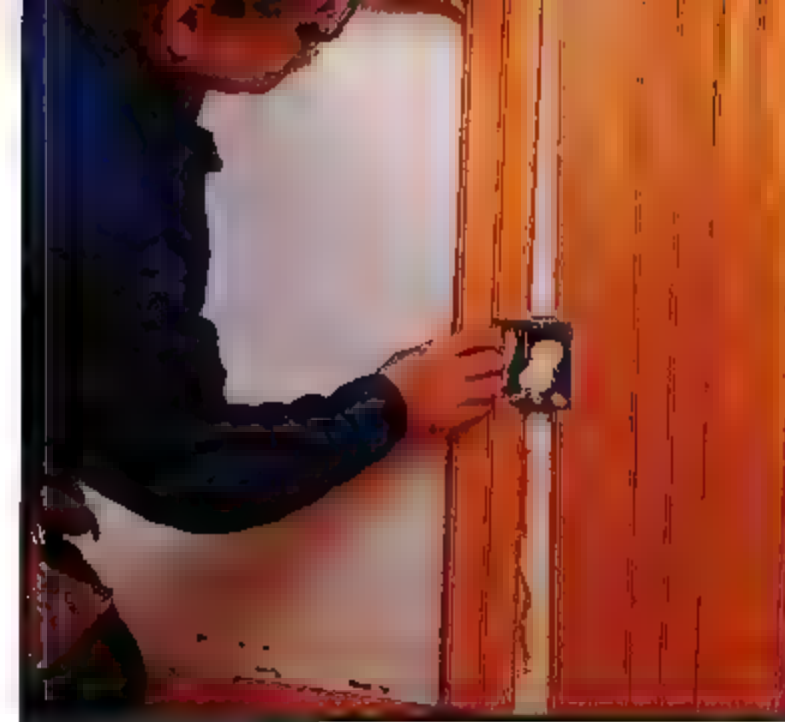
BELOW: If an outside or an inside corner isn't exactly 90 degrees, Tom has a simple technique for finding exact miter angles that results in a perfect joint every time: 1. Mark where crossed rails overlap. 2. Join lines with a diagonal, and cut along it. Use cut edge to mark the miter on adjoining rail. 3. Join with biscuits and glue.





STEP 3: GLUE AND NAIL

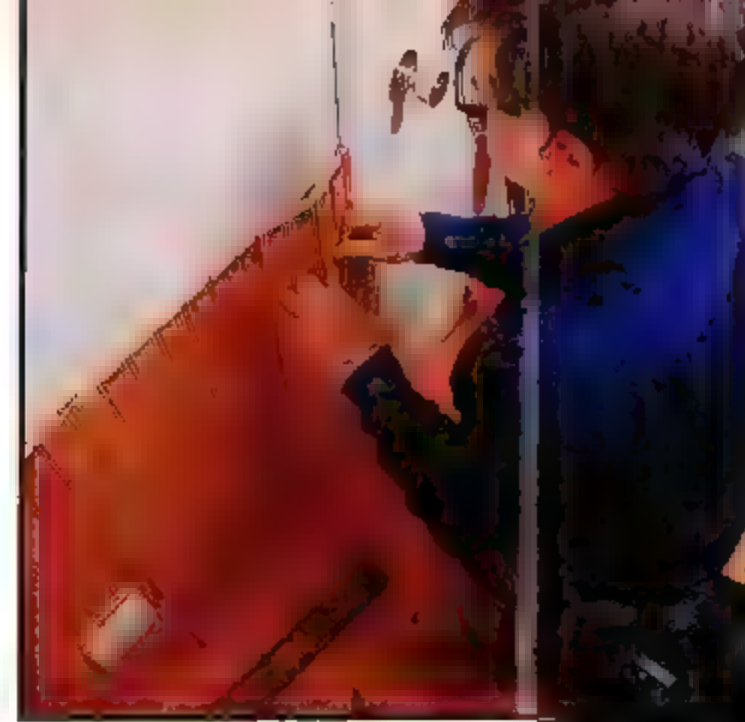
- Apply 4 or 5 horizontal stripes of adhesive, each about a foot or two long (ABOVE).
- Slip each board's groove over the tongue of the previous one and align top edge with the layout line.
- Press wood into adhesive and toenail the tongue, top and bottom. (If hammering, drill pilot holes first and use a nail set (LEFT). Bowed strips may need a third nail halfway down.
- Check every third or fourth board for plumb with a level. If necessary, make slight corrections in subsequent pieces until plumb is regained.



STEP 4: CUT AROUND ELECTRICAL OUTLETS

- When a board has to be notched around an outlet, rest the board's bottom edge on the upper lip of the outlet box. Hold it tight against the previous board and mark the board where it meets the corner of the outlet.
- Hold the same board alongside the outlet so the board's top edge touches the layout line. Mark the side of the board where it touches the top and bottom corners of the outlet.
- With a combination square, draw horizontal lines out from the marks on the side and connect them to a vertical line running up from the bottom mark. The connected lines outline the notch where the outlet will go.
- Cut out the notch with a jigsaw, then glue and nail the board as in step 3.
- Repeat on opposite side of the outlet, if necessary (ABOVE).

TIP: "When cutting boards with a jigsaw, use a metal-cutting blade to reduce splintering."



STEP 5: FIT AGAINST DOOR CASING

- Within 2 feet or so of a doorway, measure how far the casing is from the top and the bottom of the beadboard. If there's a difference between these measurements, gradually fan out successive pieces until they become parallel with the casing. (This way, you'll avoid an unsightly taper-cut strip at the end.)
- Dry fit the last two full-width boards and measure the remaining distance to the casing. Cut the third piece to that width on a table saw.
- Apply adhesive to the wall. Then put all three pieces together, bent to form a slight curve, and press them all at once between the casing and wainscot (ABOVE).
- The same approach works for inside corners, but doesn't demand the same precise fit; any gap with the wall will be covered by the next piece.

TIP: A back bevel, planed along the edge of the board that touches the casing, ensures a tight fit.

PLANNING AHEAD

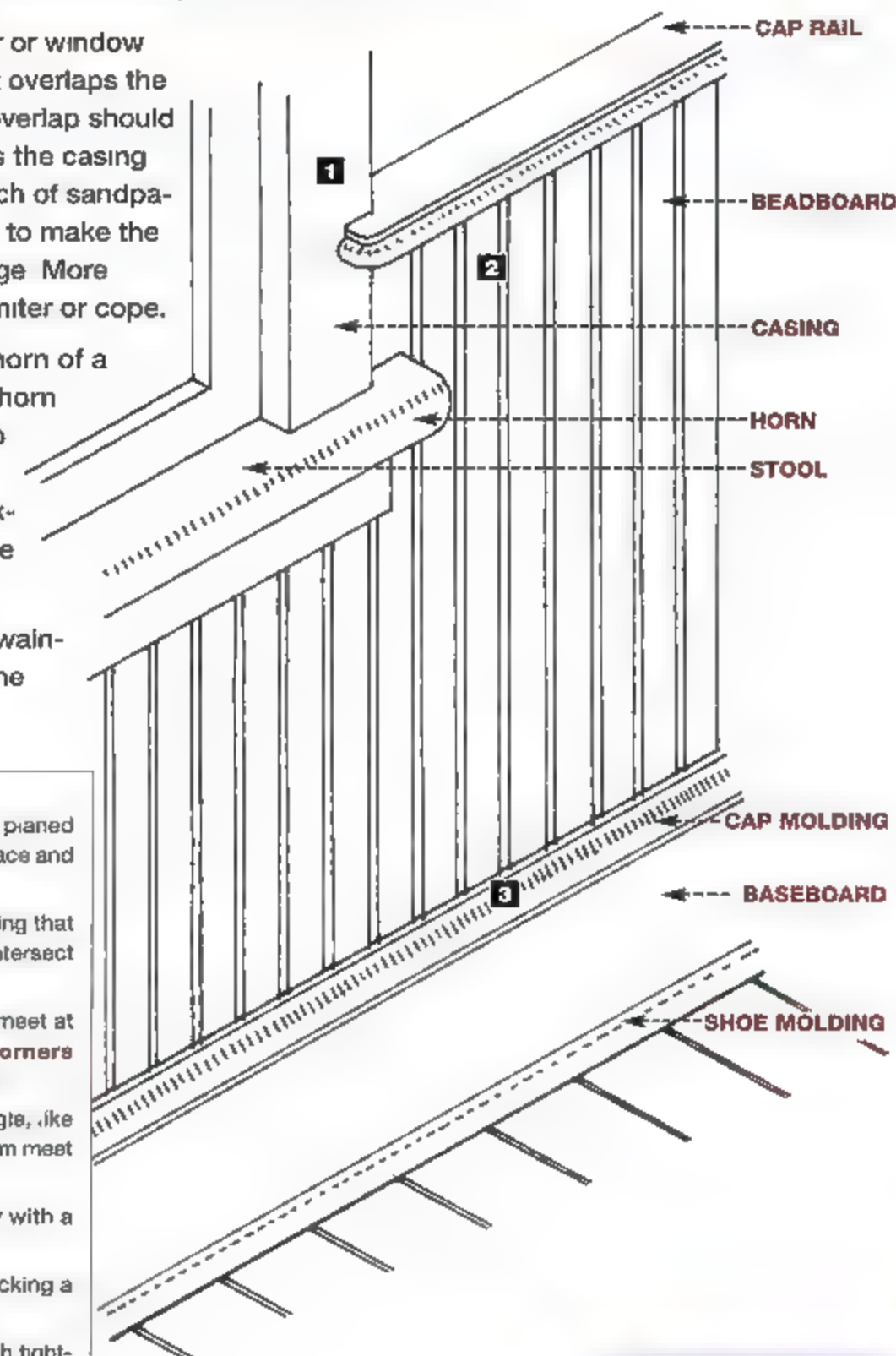
- Store wood inside for about a week so it can acclimate to the room's humidity.
- Coat boards on all sides with your preferred finish before installation. This reduces the effects of humidity and disguises any gaps that appear when the wood shrinks.
- On plastered or very uneven walls, screw a nailing surface of two horizontal runs of ½- or ¾-inch-thick wood strapping at the layout line, at the floor, and halfway in between. (Which thickness you choose depends on how wide a cap you want.) Shim as needed to create a plumb surface.
- In a new wall, put 2x blocking between the studs. Then, after the drywall is up, just face-nail the beadboards' ends into the blocking and cover the nail heads with molding; no adhesive needed.
- Add extenders to electrical outlet boxes so they will be flush with finished surface.
- In rooms with outside corners, assemble the mitered covering strips for step 2. Tom's strips have tongues on both sides and an intact bead where they join. He rips two pieces on a table saw, glues them together, and "clamps" them with masking tape for at least 30 minutes.

What to do at Doors, Windows, and Floors

1 Where a cap rail meets a door or window casing, Tom notches the rail so it overlaps the casing. (As a rule of thumb, the overlap should extend the width of the rail minus the casing thickness.) On simple rails, a touch of sandpaper and a dab of finish is enough to make the end of the rail match the long edge. More complicated rails may require a miter or cope.

2 When beadboard meets the horn of a stool, notch out the back of the horn (where it meets the wall) and slip the boards behind it. The best tool for making this cut is a backsaw with an offset handle to save knuckles from a getting banged.

3 For added trim detail, set the wainscot on a baseboard and cover the joint with a cap molding.



STEP 7: ATTACH MOLDINGS

- As with cap rails, start between inside corners.
- Secure ogee molding to the underside of the cap with ¼-inch brads. (Tom easily pushes them in with a hand-held brad driver.)
- At outside corners, join moldings with miters. On inside corners, use cope joints (RIGHT), which stay tight as wood moves.
- Follow the same steps to install shoe molding against floor (see opening page).

TIP: Before coping, make relief cuts into the mitered end to reduce the chance that the blade will wander.



"With wainscoting you get a lot of bang for your renovation dollar."

TOM SILVA



ILLUSTRATION: GORDON BOWYER

GLOSSARY

Back bevel: An angled edge that is cut or planed so its point mates tightly with another surface and its angled side is hidden.

Cope: A cut in the end of a piece of molding that matches its profile; used when moldings intersect at inside corners.

Inside corner: Where intersecting walls meet at less than a 180-degree angle. **Outside corners** have wall-to-wall angles greater than 180.

Miter: A cut or joint made at an acute angle, like those on picture frames, where pieces of trim meet at corners.

Rip: To cut a board lengthwise, typically with a table saw.

Shim: To level or plumb something by sticking a thin piece of wood or plastic underneath.

Toenailing: To drive a nail at an angle, which tightens or strengthens a joint, as distinguished from **face-nailing**—to drive a nail at right angles into a board's exposed side, or face.

NEXT INSTALLMENT OF
HOMEOWNER'S HANDBOOK:
How to Build a Walkway
With Concrete Pavers

yellow rose of texas

It was pity, not love, that first drew Matthew Cox to the house on one of Houston's oldest streets. Cox spied the humble one-story, wood-frame home with its long, deep porch during a 1995 tour of the historic Houston neighborhood called the Old Sixth Ward. (Despite its image as the archetypal sprawling modern city, Houston actually dates back to the 1830s.) The place was decayed and boarded up, but that only piqued Cox's interest: "I'm kind of a sucker when it comes to the stray dog or cat," he says, "and this was a house that definitely needed help. It had been abandoned for 10 years, and the city had already 'red-tagged' it, the first step toward demolition."

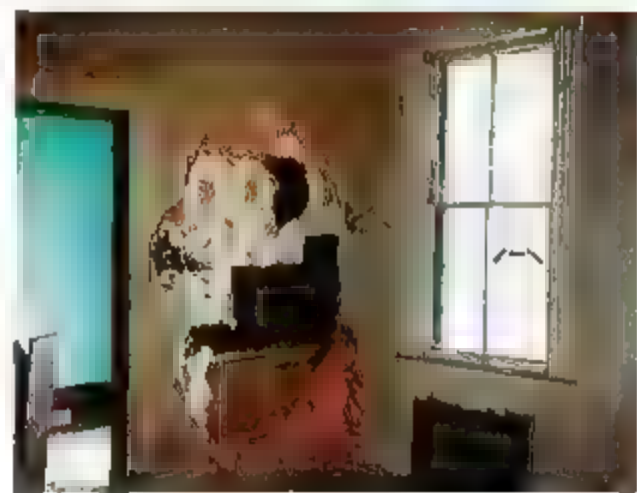
As he investigated further, he warmed to both the building and the Old Sixth Ward. "The first time I went inside I was awed by the sense of space and light," he says. "Even with the boarded windows I could see rays of sun coming through. The moldings were great, and I could picture myself sitting on that wonderful big front porch. The neighborhood had a small-town feel but was within walking distance of Houston's theatre district. I knew I could feel at home there."

During the months that followed, Cox negotiated with the absentee owners and the realtor, investigated loans, and kept the city demolition crews at bay. While he was casting himself as "Matthew the Rescuer of Stray Houses," his family had him pegged as "Matthew the Mad."



In 1997, when Matthew Cox bought Houston's oldest privately owned residence (TOP: The 1860s house in 1928), it was on the road to demolition. (ABOVE: Today it's in the National Register of Historic Places.)



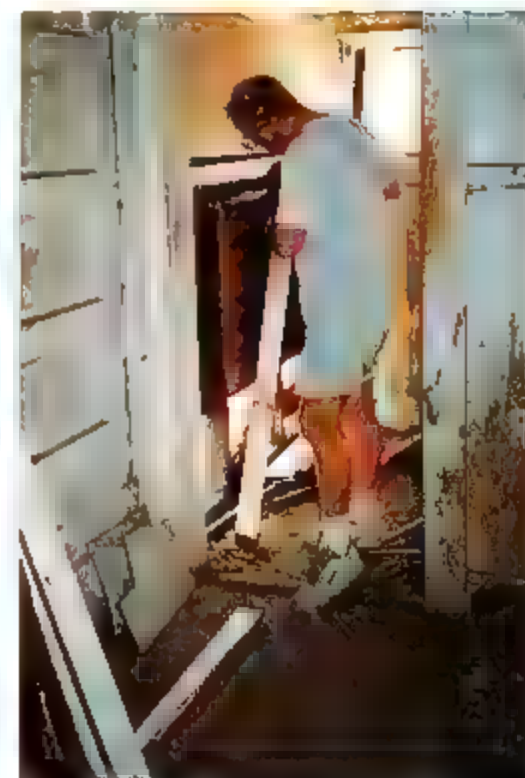


The living room's old heart pine floor (TOP) was in better shape than the walls. The crumbling 1950s gypsum board (ABOVE) showed that the wall boards originally were simply covered with cheesecloth, then papered.

"We kept secretly hoping that the deal would fall through," recalls his father, Daniel Cox. "The place was a mess. There was a hole in the roof as big as a Volkswagen! I knew Matthew had a vision, I just wondered if there was enough of the house left to pull it off." Friends warned Cox, who works in public relations and had never restored an old house before, that the funky neighborhood might not improve enough to warrant his investment.

But Cox had a good feeling about the area, and in March of 1996, after forking over \$50,000, the uninhabitable structure—it had no heat, plumbing, or electricity—was his. He had already started researching its historical status in hopes of gaining a tax break, and, though that didn't pan out, he was inspired enough by the house's past to want to preserve it. Less than a year later, Cox moved into what had become a charming yellow-and-white showpiece with the distinction of being the oldest documented privately owned residence in the city of Houston. In 1997, it was featured as the Bettie E. Williams House (named after the first resident owner) in the Old Sixth Ward historic house tour and was listed in the National Register of Historic Places. It also won a Good Brick Award for Restoration from the Greater Houston Preservation Alliance.

BEFORE PHOTOS AND HISTORICAL PHOTO COURTESY OF MATTHEW COX



The kitchen (LEFT), fitted with basic cabinets and appliances, features a restored Victorian light fixture, and an 1850s pulpit as a kitchen island. Cox and his father, Daniel (ABOVE), stripped the home's woodwork with heat guns. "We weighed every trash can of paint we removed," Cox says—a total of 1,000 pounds.

The transformation from dump to delight took \$60,000, nine months of detective work and elbow grease, and collaboration with some of the area's best experts on restoration. Cox found the "trained eye" he felt he needed in J. D. Bartell, a young architecture and interior design student who lives in the neighborhood. Bartell and his parents had restored three homes in the Old Sixth Ward, and he was something of a preservation buff. (He now works at a Houston design firm and is the historic conservation officer of the O.S.W. neighborhood association.)

"Matthew's house had been added on to four times and was in pretty bad shape," says Bartell. "But it had a lot of nice features, like six over-six windows in the gable ends at the attic level and a large dog-trot central hall." Bartell and Cox explored every nook and cranny of the place, looking for clues to the original floor plan and decor, and plotting what needed to be done to return the building to its Greek Revival roots.

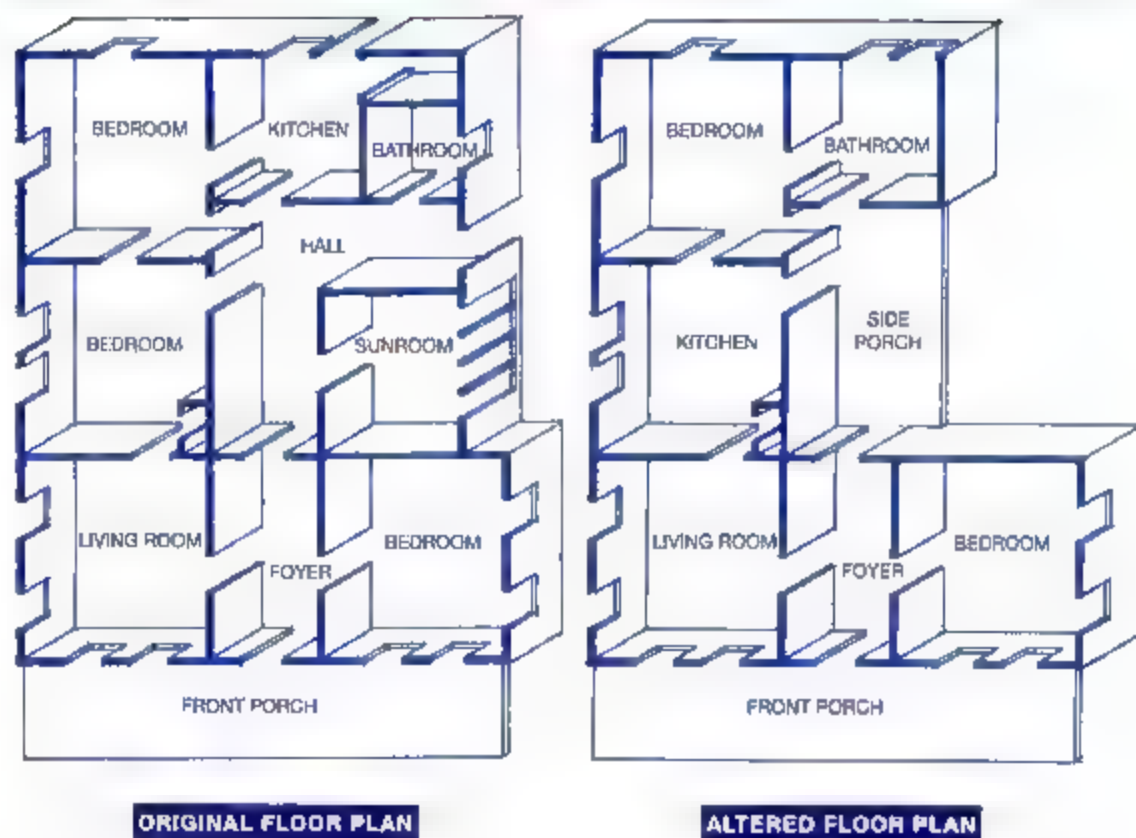
"J. D. takes photos everywhere he goes and has a huge archive of pictures of old houses," Cox says. "Studying his photos



of mid 19th century ones from Texas and Louisiana helped me figure out how mine once looked and should look. He also taught me what was important in terms of restoring a house and keeping its historical integrity." Cox didn't move any interior walls, for instance, even though the existing floor plan wasn't the most efficient. "And I didn't add crown molding or any fancy embellishments that didn't fit the place's simple folk style," he says.

Cox's research revealed that his home started life humbly as speculative housing built for railroad workers sometime in the 1860s. In 1870, Bettie E. Williams, a single woman, bought it for \$1 from James Foster, a real estate broker. Foster had purchased

Cox maintained the original interior walls (see plans, right), but demolished an added-on sunroom. The master bedroom was furnished with an 1860s half-tester bed, an early-1900s rocker found in the attic, and a desk standing on antique piano legs (above and opposite, top)



ILLUSTRATIONS: GORDON BOWYER

the place the day before for \$150 and lived around the corner with his wife. It tickled Cox to think that this exchange of property might have raised all manner of speculation in the neighborhood.

Speculation was rife in the Old Sixth Ward when Cox took title, too. "The neighborhood's really nosy, and after I'd visited the place a few times, people were coming over to make sure I wasn't going to tear it down," he says. But once he joined forces with Bartell and a respected contractor named Z. Brett Mize, who owns and renovates homes in the district, the community began to trust him.

Cox continued to live in his Houston condo, but spent weekends and nights after work fixing up the house. He and his father began by tearing out every piece of woodwork and moving it to the elder Cox's garage for stripping by heat gun. It was all simple reeded pine in the Victorian style (circa 1870-1880) installed during a renovation done by Bettie Williams. The refinishing process went on for months. "When I was stripping the woodwork for the bathroom, which used to be the kitchen, it smelled just like bacon," Cox says. While he was breathing bacon fumes, his dad was brainstorming how to replace the missing rosettes from around the door and window moldings (see "The Rosette Story," below).

Contractor Mize, meanwhile, was busy demolishing two additions that had been thrown up in the 1920s and '30s, reducing the square footage from 1,800 square feet to 1,154. "We barely had to tear them down," Mize says. "The roof was already caved in and the rest came right out." Although folks said he was nuts to give up the space, Cox was willing to sacrifice it for authenticity. "The original side porch was still there," he explains. "They had just built onto it. So when we removed the addition, we found the old siding under a layer of Sheetrock."

Next came repairs to the foundation and floor beams, which had been badly damaged by termites and water. "I was lucky to have a contractor who also cared about keeping things as true to the period as possible," Cox says. "Where there was damage to wood made with mortise and tenon joints, Brett replaced it the same way." And only antique bricks were used to repair the 60 foundation piers.

Cox and Bartell used vintage photos and ghost lines from old paint to identify the style and location of former trim and detailing. Based on his research, Cox had Mize build 1860s-style straight columns for the front porch, and columns with chamfered, or beveled, edges for the side porch. The side porch had Victorian beadboard ceilings that needed repairs. "Where there was a bad section, I'd cut the tongues on either side and slip in another piece of 'tongueless' beadboard," Cox recalls. "If the repair wasn't crossing over a ceiling joist—and thus a nailing surface—I'd install another piece of wood in the attic above to nail it to. Then I'd caulk the seams. It's probably not the 'right'



The Rosette Story



Around 1870, homeowner Bettie E. Williams dressed up her woodwork with a common Victorian embellishment: bulls-eye rosettes. When Cox bought the house more than 100 years later, few were left. And, he found that Bettie's were larger than standard versions available now. Enter Daniel Cox, Matthew's father, a self-professed "pliddler around the garage." Although Daniel claims that until he helped with his son's project he "couldn't cut a line on a board if I had a \$1,000 saw," the engineer was so inspired by Matthew's do-it-yourself spirit that he decided to make the decorative blocks himself. Using for inspiration an old rosette that had broken in half, he made a cross-section model out of a 1/8-inch-thick piece of aluminum and then traced it onto a 1/2-inch-thick piece of old steel plate. "Then I just started whittling," he says. With the help of a hacksaw, files, and grinder, he matched the plate to the rosette profile and ground a bevel to form the cutting edges. "Then I took a stone and a fine file and sharpened the bevel," he explains. He mounted the cutter onto the tail-stock end of a metal lathe, with the wood block attached to the face plate on the rotating spindle of the lathe. "The old rosettes were a full 1 inch thick," says Daniel, "but lumber today isn't that thick. We found some 3/4-inch-thick wood and used that with a 1/4-inch backer." He drew a line on the side of each block to mark the desired depth. "The more we made, the better they got," Daniel says. The rosettes were so good that another homeowner in the Old Sixth Ward neighborhood asked him to make 50 for his interior.



way to do it, but it worked.” “Yes,” says *This Old House* contractor Tom Silva with a chuckle. “You can make just about anything work.” His approach: He takes a replacement piece of bead board and removes the tab of wood on the back of the groove. Then he sticks this board’s tongue in the groove of its neighbor—to which he’s applied a bead of adhesive. A couple of nails help hold it. For more on installing beadboard, see “Homeowner’s Handbook,” p. 109. Cox also replaced five of the house’s 15 windows with matching salvaged ones, and hung three exterior four-panel doors, each custom-made of mahogany, to replicate the remaining original—“Well worth the price of \$1,500 for the three,” Cox says.



Brick Work

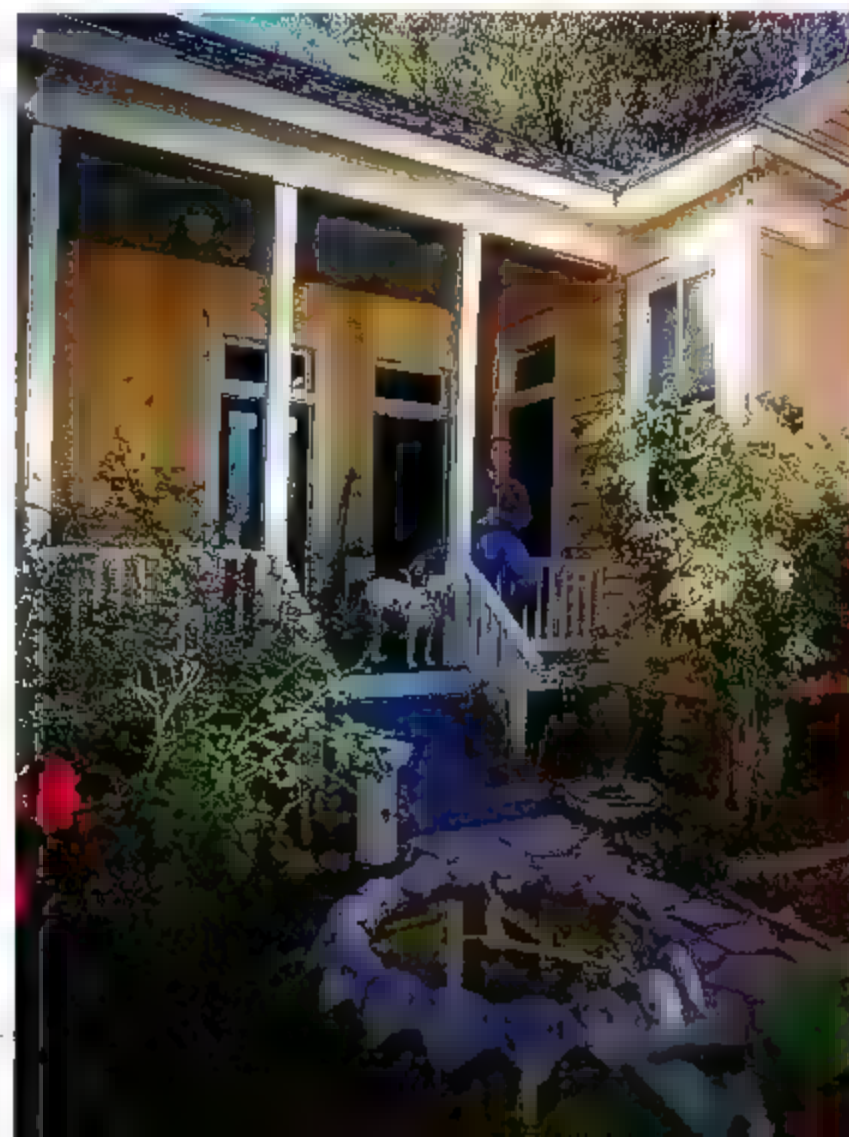
The side porch (under restoration, ABOVE, and in full glory, BELOW, with Cox on the railing) shows pier-and-beam construction. Common in Houston in pre-concrete slab days, it raises a house above floodwater level and promotes ventilation. All but one of the house’s 60 piers needed to be replaced, which required jacking up the house. Cox painstakingly chipped the old mortar off any salvageable antique bricks he could find, including a donated batch from his contractor and the remains of a chimney in the attic. He also saved any useable old beadboard to repair damaged sections of the porch ceiling (LEFT).

He was so keen on preservation that he saved remnants of wallpaper and wall finishes from the house. He framed and hung two wallpaper samples, one from the late 1800s and one from 1920, in the kitchen, and Bartell kept samples and records for the neighborhood association’s archives. Still, Cox wasn’t aiming for a period-perfect house that would be unsafe or uncomfortable. Safety ordinances ruled out a wood-shingle roof like the original, so he installed 30-year composition shingles instead. Since heating, plumbing, and electrical systems were nonexistent (scavengers had even removed the old gas meter, according to Mize), they were done from scratch and to code. Cox had the walls and attic insulated with blown-in cellulose to boost energy efficiency. And air-conditioning—something that Bettie Williams certainly never dreamed of—was on Cox’s must-have list. He just made sure that the new systems were as invisible as possible. The 4-ton, high-efficiency heating/cooling unit’s condenser was installed in the alley behind the house. And Cox was careful not to put pipes through the heart pine floors in case some future owner wanted to change the floor plan. In the end, he got a house that was both livable and a landmark.

“The landmark designation took a lot of research, paperwork, and almost nine months to get—literally from the day I moved in on November 2, 1996 until the vote by the City Council in July,” Cox says. “But it was worth it. That bronze plaque is important because if people think the house is something special, it has a much better chance of not being torn down someday.” Cox hopes his example will help spark some much-needed revitalization in a neighborhood that has as many idiosyncrasies as do the 400 buildings in it: \$200,000 restored Victorians sit next to flop houses, community gardens grow next to motorcycle shops, yuppies shop at the corner store alongside winos trying to snatch a malt liquor when the proprietor is looking the other way. Cox found that “you have to embrace the diversity of the neighborhood, just as much as you have to love the architecture of the old homes.” And that includes the neighbor whose “attack goose” will charge if you dare to step into his yard.

Today, inspired by their son’s experience, Cox’s parents are renovating their own Old Sixth Ward house. “Working on Matthew’s place, I started to appreciate that if you do something yourself, you know it’s hand-made and that it’s as close to the original creation as it can be,” Daniel Cox says. After his success with rosette making, he’s already crafted 14 handmade brackets for the eaves of his historic home.

As for Matthew Cox, he recently sold the Bettie E. Williams house for a neighborhood record of \$169 a foot, and is now busy saving another stray, this time in Exeter, Rhode Island. “I thought I’d live in the Houston house forever,” he says. “For awhile it was my whole life, and it was really hard to leave.” But he and his partner Karl Smith, after moving east, have joined forces to rescue a 1750 Colonial called Hathaway Farm. “It has the original handmade wood doors with hand-wrought iron latches,” Cox enthuses. “No locks, no modern conveniences, we’ve been using a bucket to flush the toilet—and it has a barn!”



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Several years ago, I set out to build a backyard pond. After logging onto the Web to research the project, I drove to the closest nursery—90 minutes away—and packed my car with the gear that I'd learned about online, from a rubber liner to a half-dozen fish. By the time the pond was done, I'd been back to that nursery four times, frittering away most of a weekend day each time. Now I'm in a new house and creating another pond (nothing brings so much life to a backyard). Again I plugged "water gardens" into a Web search engine, and, not surprisingly, this time I came up with numerous online stores that sell things like fountain pumps, water lilies, and even live koi. What amazed me—as someone whose Web shopping experience had mostly been for items like airline tickets and books—was that I could get everything online. Some of the sites

offered mosquito fish and snails, the pond's natural cleanup crew, and others sold plants that are native to the Pacific Northwest, where I live.

This spring, you can get virtually anything you need to outfit the backyard—the perfect plant, the craziest game, the most comfortable lawn chair—over the Internet. We offer a sampling of our favorite sites. No check-out lines, no weekend traffic, and you can shop around the clock. Since you can't see what you're getting until it's delivered, though, always read the return policy before you buy. Some sites are very liberal, even paying two-way shipping, others allow you only a few days to send items back and charge restocking fees of up to 20 percent. If you don't like their policies, keep clicking. On the Web, there's always more to explore.

BY JEANNE HUBER

PHOTOGRAPHS BY ERIK RANK

RIGHT The urn shaped sprinkler (\$145) from www.smithhauken.com boasts a 40-foot watering radius. **BELOW** A hand-powered reel mower (\$219) from www.cleannairgardening.com cuts the lawn without polluting the air. **PREVIOUS PAGE** Get the right tool at www.garden.com, this planting shovel (\$24.95) is sized for the one-gallon perennial plants that come from nurseries and is ideal for working in a kneeling position.



yard care



www.cornerhardware.com
Replace a rickety gate by following this site's clever animated how-to and clicking to order the tools and hardware. Full refunds, including return shipping costs for company error or shipping damage.

www.clearwaterlandscapes.com
For this online landscape-planning service, mail or scan in a photograph of your property and fill out a form about the changes you want. A landscape designer will develop a detailed plan. See it on an enhanced photograph, or order drawings. Customers can get minor revisions for \$5 to \$15.

www.cleannairgardening.com
Quiet lawn mowers that don't spew exhaust are the specialty of this company. The site offers several brands of reel mowers, plus electric models with cords or rechargeable batteries. And it sells electric snow throwers, trimmers, and blowers. Full refunds minus shipping costs within 30 days.

www.landscapusa.com
The broad selection at this site includes both nuts-and-bolts gardening necessities, such as sprinkler-system parts, and frills, such as a cedar trellis with a half-moon gate. Full refunds anytime on most returns. The exception: Christmas trees—you have just three days to complain.

www.mastergardening.com
This garden store carries all-purpose supplies as well as some unusual tools, such as a twig broom for sweeping moss beds free of leaves. It also stocks numerous products designed to either attract or repel wildlife. Return policy has a 30-day limit, prior authorization requirement, and a 15 percent restocking fee.

www.amleo.com
The A.M. Leonard Company carries a full line of landscaping gear, including hefty iron bars used to move rocks, grass-seed spreaders, and more than 20 types of garden carts. Items may be returned, new or used, for 30 days, with a 5-percent restocking fee (minimum of \$5).

www.elights.com
Light up a dark path, add a welcoming glow to a front entry, and make the landscape sparkle so you can enjoy it at night. All outdoor lighting needs can be met at this site. Full refunds for a year except on bulbs that have burned out within a time period equal to 20 percent of their rated life. Customer pays return shipping.

www.frontgate.com
This online arm of a catalog company offers an eclectic mix, so it's a good place to browse. Find a heavy-duty garden utility cart, a copper lawn sprinkler, or an aluminum hose holder. Full refunds for 13 months; customer pays return shipping unless the item was damaged.

www.ourhouse.com
This online hardware store has the complete variety of yard products you'd expect in a bricks-and-mortar place. Buy a leaf blower, a lawn edger, hedge shears, or a fertilizing hose attachment. Full refunds or 110-percent credit toward future purchases for 30 days.

www.garden.com
If gardeners want it, this large site probably has it, from seeds to trees, tools to clothing. Search for plants that bloom when you want. Returns: Choose replacement, refund, or 110-percent credit toward the next purchase.

www.burpee.com
Besides plants and seeds, this 124-year-old granddaddy of American garden suppliers stocks accessories such as reflective red mulch to boost tomato production. The site gives full refunds or replacement on purchases within a year.

www.gardeners.com
This is the Web site of the Gardener's Supply Company in Vermont, which emphasizes backyard gardening aids: soil amendments, organic pest control, tools. Anything can be returned for a full refund, with no stated time limit.

www.leevalley.com
This Canadian company offers high-quality woodworking tools. The gardening section of the Web site includes advice for projects such as installing a water line to a garden. Full returns within three months, including parcel-post costs.

www.marylandaquatic.com
Among the two-dozen water-garden sites surveyed, Maryland Aquatics Nurseries stands out for its practical advice. Plus, you'll find everything needed to build a pond—even live fish, tadpoles, and muses. Full refunds on returned hard goods, and full refunds for 30 days on fish and plants.

www.nicholsgardennursery.com
This nursery is famous for its selection of herb and plant seeds, including 14 varieties of thyme, 16 types of lavender, and European and Asian vegetables. It also sells garden accessories, books, and winemaking supplies. Full refunds.

www.b-and-t-world-seeds.com
Scroll through the 704 seed categories of this French company, and you'll find plants native to Croatia and Zaire, plants for shade, for sandy soils, for the joints between paving stones, plants for food, dye, scent, and medicine. No returns, but mislabeled seeds are replaced.

www.windowbox.com
If you garden in containers, you've discovered how devastating a hor spell can be when you're away for a day or two. This site sells gadgets that tend plants automatically. Full returns with no restrictions.



ETI Container-garden gear like these Luminous Dutch Pots (\$9.99) are the specialty at www.windowbox.com. **BELOW** Venerable seed source www.burpee.com offers 700 more varieties online than are available in its giant mail-order catalog (most seed packets cost \$1.50 to \$5).

gardening



Digging Up Information Online

The Web isn't just about shopping. It's also rich with advice that can help make backyard activities more rewarding. If gardening is your passion, a great starting place is garden-gate.prairienet.org. Click to "Finding Answers" and you'll be at The Gardener's Guide to Finding Answers on the Web.

Other good starting points are www.gardenet.com, a portal with links to companies and groups specializing in dozens of different types of plants, and www.vg.com, the Virtual Garden Web site. It allows you to search the Time-Life Plant Encyclopedia, link with people who share your interests, and peruse a variety of online gardening magazines. Its best feature is "Dig the Net," a

guide to gardening information on the Web. Reviewers look at the sites and award "Pick of the Crop" symbols to only the best, so that you don't waste time waiting for useless sites to download.

You can also try the companion site to this magazine, www.thisoldhouse.org. This Old House projects always include landscaping, so you can gather ideas for your own backyard by going to this site to review the show's past projects. (Hint: Search for words like "outdoor" and "patio," then click through the results to read what was done on a particular one. When you find something intriguing—say, the Tucson house outdoor kitchen—click through to find the names of suppliers.)



From Prairie-style sconces like this one (\$229) to low-voltage walkway lighting, www.homeportfolio.com offers more than 100 outdoor lamps and fixtures.

furnishings

A classic 4-foot teak garden bench (\$595) is part of the outdoor furniture line offered at www.smithhauken.com.



www.furniture.com

Although this Web site focuses on indoor furniture, searching under the word "outdoor" turns up dozens of pieces suitable for backyard dining and lounging. Prices are far below list. The site also offers style guides, advice from design consultants, and a furniture finder that lets customers search for pieces that meet their criteria. Full refunds for 30 days, including return shipping.

www.crateandbarrel.com

When you know your patio needs some pizzazz but you're not sure what to add, this site can help. Look for inspiration by scrolling through the outdoor collections, many of which are shown together in attractive vignettes, like in a Crate and Barrel store. Returns are allowed for what the site calls "a reasonable time," but customer pays shipping.

www.smithhauken.com

The Smith and Hawken catalog introduced many U.S. gardeners to high-quality English roots and lawn furniture. The company's Web site carries on with a nice selection of outdoor furniture, planters, gates, garden ornaments, tools, and plants. Returns: 30 days for living plants, six months for unwanted merchandise, and a "reasonable time" for items that don't hold up. Customers pay shipping costs or can save half by taking the return to a Smith and Hawken store.

www.outdoorfurnitureonline.com

This company sells outdoor furniture made of wood, aluminum, wrought iron, even recycled plastic. Accessories are here, too: yard sculptures, outdoor area rugs, retractable awnings, umbrellas, outdoor lights. Any item, even one with custom upholstery, can be returned if the company is notified within three days. Customer pays return freight.

www.widerview.com

Shopping at this site is like walking down Main Street and popping into one interesting little boutique after another. One shop features lodge and cabin furnishings, another has cottage and garden furniture, a third focuses on tableware. Returns accepted for 30 days. Customer pays shipping.

www.homeportfolio.com

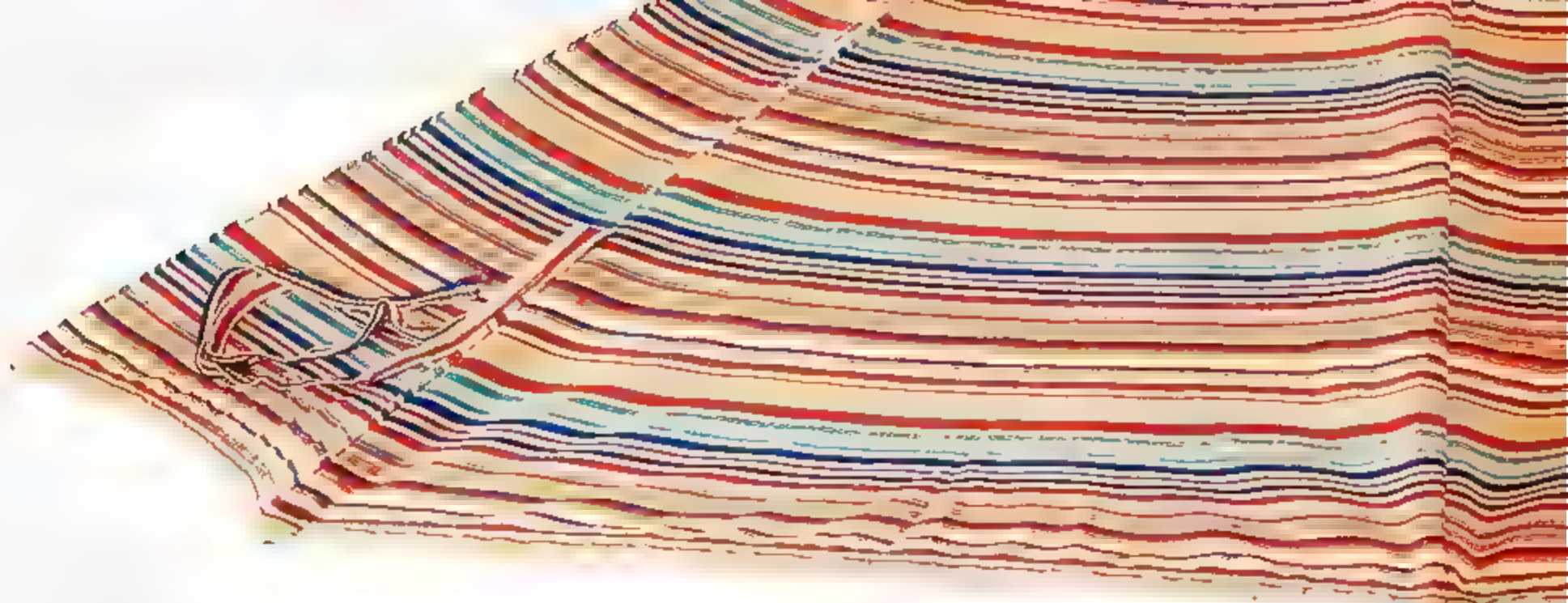
At this site, you can quickly check out dozens of high-end trellises, garden furniture, fountains, and other designer touches for a backyard. To buy, you're bound by manufacturers' policies. Some sell only through decorators; the site provides local contacts. Others sell their products directly; the company provides clickable links. Still others have signed up for online shopping. Returns are accepted for 60 days; customer pays shipping unless the goods were damaged.

www.cedarlawnfurniture.com

This no-frills, family-owned site sells inexpensive wooden outdoor furniture in two basic styles: log and Adirondack. Options include tables, chairs, gliders, swings, and lounges. Returns accepted, and company usually pays return freight.

www.safarithatch.com

On a hot day, it's cooler under a tree than on most covered patios because the air can escape through tree branches but not through a solid roof. Cover a patio with thatch, however, and you'll get cool shade—and still keep out the sun



and rain. This site sells pre-thatched roof sections, the cheapest solution. It also offers bamboo poles for building trellises and fences. Returns are subject to a 20-percent restocking fee, plus freight charges, except in cases of damage or company error.

www.hamacas.com

Add a wood-burning stove to your patio with a clay-pot chimenea. Originally used in Mexico as a primary heat source, it's very handy on a patio because it warms up quickly and funnels smoke upward, away from your face. This Web site is also a great source for hammocks. Full returns, minus shipping, for 30 days.

www.summerwood.com

This Canadian company supplies kits for ornamental pine and cedar garden structures. The selection ranges from elaborate screened-in dining pavilions and guest houses to simple potting sheds. Workmanship and materials are guaranteed for two years, but there is no established return policy, according to a customer rep, because no one has ever even asked about returning a kit. Summerwood has been in business since 1989.

www.swingworks.com

Build a backyard swing set with components from this Georgia company. Plastic-sleeved chains, steel bracing, slides—get everything here except lumber and bolts. They sell plenty of embellishments, too—a water-misting system, a rope ladder, steering wheels, a telescope, even punching bags. Returns: only with prior authorization, and customer must pay for shipping items back.

www.westminsterteak.com

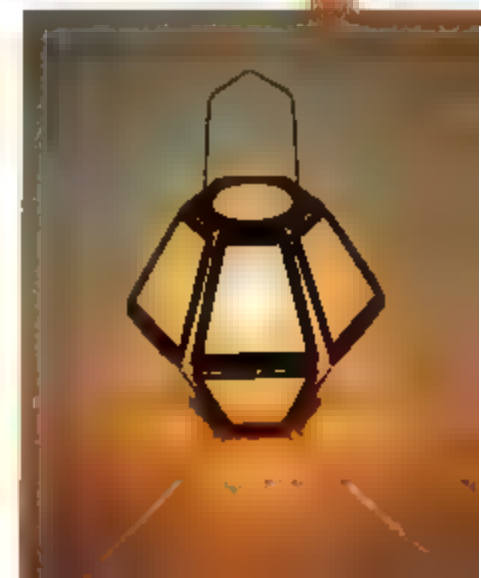
Teak furniture and hand-sewn cushions in some 16 fabric choices can be purchased on this specialty site. The company offers a 60-day money-back guarantee, and return shipping costs are covered by the company.

www.outdoordcor.com

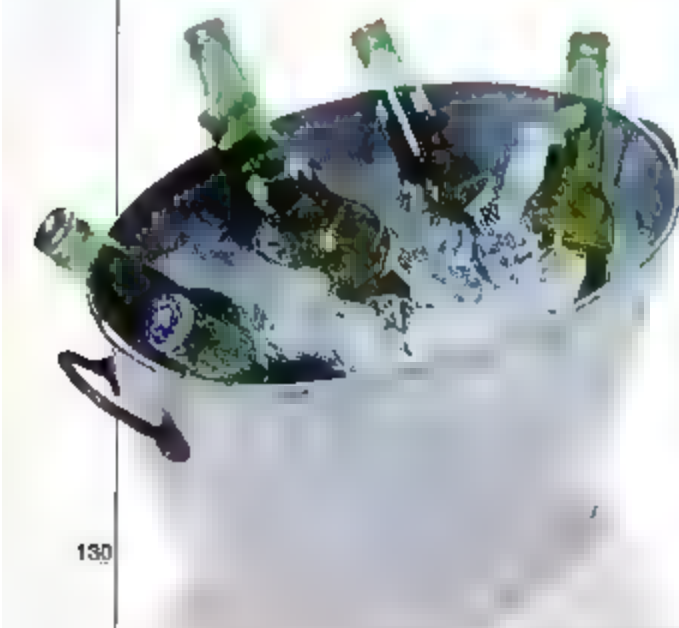
This Web site offers a wide assortment of backyard decorative details: house plaques, wind chimes, weathervanes, sun dials, birdbaths, fountains, and garden pedestals. Returns are refunded for 60 days, with no charge for shipping.



TOP: The offerings at www.crateandbarrel.com include a line of furniture decorated with a colorfully striped "salsa" motif (umbrella, \$199). ABOVE: Warm up the patio with a Mexican chimenea (\$229.95) from www.hamacas.com. BELOW: Shop for a unique array of backyard products, from dining sets to pop-up candle lanterns (\$10), at www.restorationhardware.com.



entertainment



Click for all your party needs at www.crateandbarrel.com, which offers this galvanized refreshment tub (left, \$21.95) and croquet set (right, \$99.95) complete with a carrying case. CENTER: Is your steak medium rare? Test it with the TriCook ThermoFork (\$24.95, available at www.barbecuen.com).

www.barbecuen.com

Smokers, grills, recipes, spices—everything related to barbecuing is here. There are tips for beginners and also for skilled chefs who dream of winning county-fair ribbons. Broken or unused items can be returned within six months.

www.grillit.com

A grocery store stocked with Southern fixins, this site also includes a cookbook section that features not only barbecue but African-American, Cajun, Junior League, charity, and church recipe collections. No stated time limit for returns, and shipping always paid for by customer.

www.thetentstore.com

Dining al fresco is great—but not if you are the meat. This site offers screen tents in two styles, each for about \$300. Zippers open wide enough to carry in a picnic table, and with floor space measuring at least 12 by 12 feet, there's plenty of room for guests. Full returns for a year.

www.etoys.com

Here you'll find sandboxes, floats, water toys, climbing structures, and loads of other goodies. Sort products by category, price, popularity, or the child's age. Full refunds anytime for toys in original condition, company errors result in refund of shipping and gift-wrapping fees, too.

www.thesportsauthority.com

Backyard trampolines and a full line of sports gear, including workout machines, are available on this site. Returns, full refund, minus shipping, for 30 days; or avoid return shipping costs by taking items to a Sports Authority store.

www.slproducts.com

From water basketball and volleyball kits to an underwater periscope—Seasonal Leisure Products sells pool games. Full refund on returns, except for a \$6.95 processing fee charged on all orders in lieu of shipping fees.

www.poolwarehouse.com

This site has kits for building in-ground and above-ground swimming pools and hot tubs, plus slides, cleaners, and covers. Returns accepted within 30 days if unused, accepted anytime if defective. Customer pays freight.

www.cloudtops.com

This site carries a misting system that's perfect where summers are hot and dry. It's mounted on a gutter or arbor and can lower the temperature on a patio or deck by 20 to 30 degrees. The minute droplets evaporate almost instantly, so guests and food remain dry. Get a full refund, minus shipping and handling fees, within 30 days.

To a burglar, this is every door without a deadbolt.



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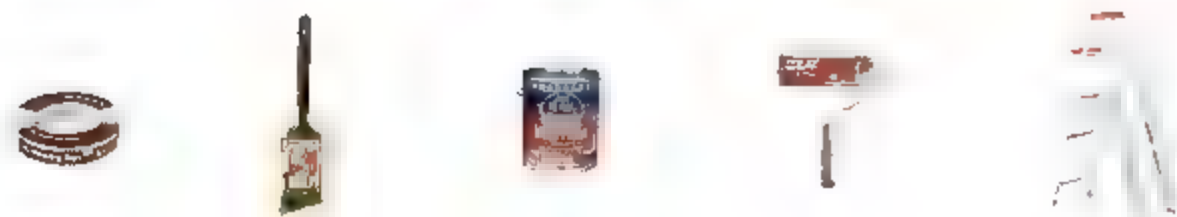
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THE
FOSTER

paving stones

BY TERRY TRUCO
PHOTOGRAPHS BY KEVIN REARDON

No one knows when people first pulled large, flat stones from the earth, dragged them home, and placed them side-by-side to create an outdoor floor. But the Romans paved their piazzas with thick slabs of marble. And granite planks laid on Chinese roads more than 500 years ago still survive, worn smooth by generations of carts and feet.

Stone also makes a beautiful, long-lasting surface for modern backyards. It blends more agreeably with the landscape than a cold expanse of concrete. And because no two stones are exactly alike in color and texture, they enhance the visual interest of your patio or walkway.

But which stone will you use? Should it have the smoothness of clefted slate or the roughness of crystalline porphyry? The formal geometry of bluestone or the random footprint of limestone flagging? The sparkling glitter of schist or the stern gray of granite? The safest bet is to select a stone that's been quarried nearby. It will likely be cheaper, and is apt to withstand your climate. Besides, "local stone just looks right," says Roger Cook, a Massachusetts landscaping contractor who often works on *This Old House* projects. "A marble patio may be fine in Italy, but it would look ridiculous up here."

1. Hunter green slate, China, \$5.65 per sq. ft.
 2. Hi-desert schist, Southern California, \$4.30 per sq. ft.
 3. Flagstone porphyry, Italy, \$5 per sq. ft.
 4. Shell limestone, Texas, \$9 per sq. ft.
 5. Limestone, Indiana, \$7.50 per sq. ft.
- FRONT PAGE: Jumbo Belgium block (granite), India, \$2.20 each

rock stars

1. Pink granite cobblestone, India, 95 cents each
2. Madrid apricot slate, China, \$8.15 per sq. ft.
3. Aramosa limestone, Canada, \$9 per sq. ft.
4. Tumbled bluestone, Pennsylvania, \$7.50 per sq. ft.
5. Desert gold travertine, New Mexico, \$14 per sq. ft.



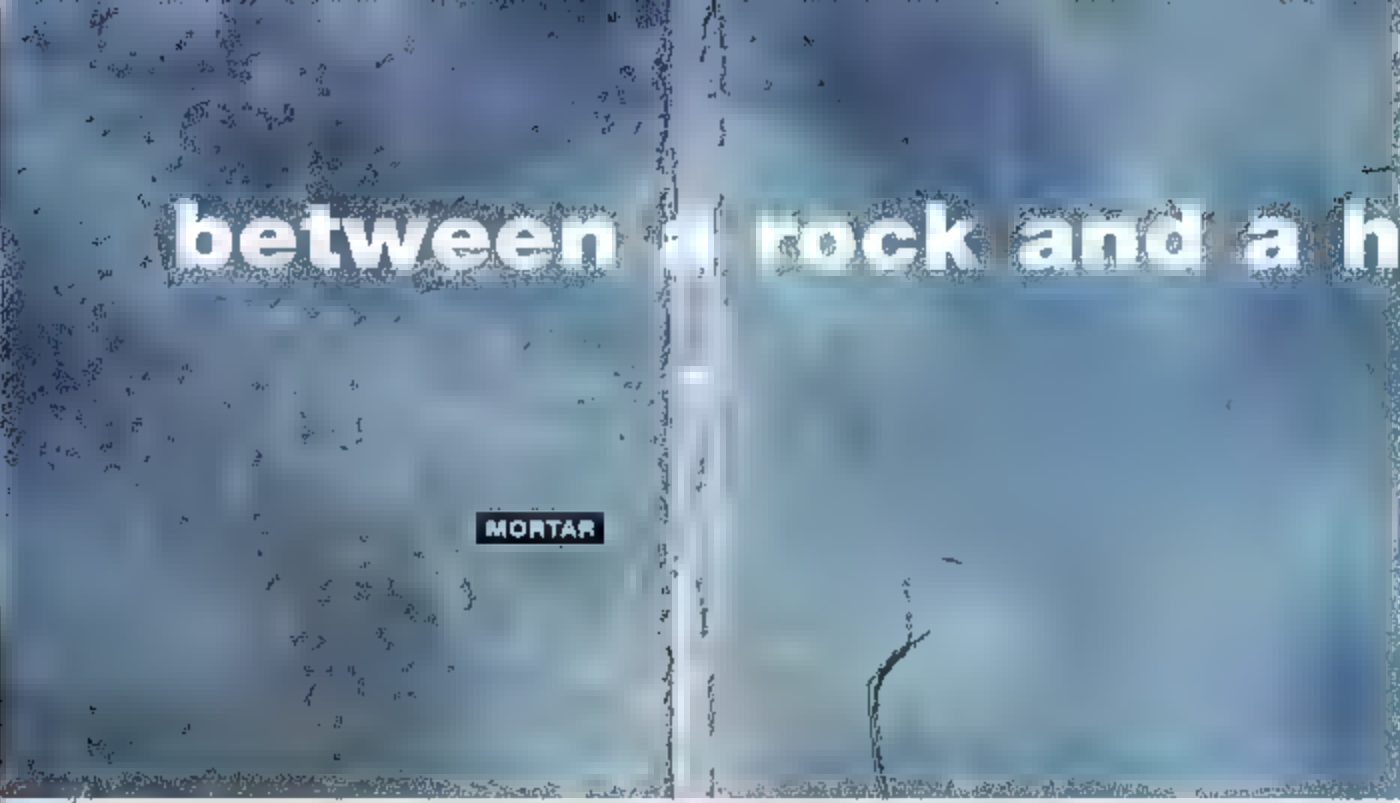
- 1. White quartzite, Idaho, \$1.75 per sq. ft.
 - 2. Granite fieldstones, New England, \$235 per ton
 - 3. Pink granite, China, \$3.40 per sq. ft.
 - 4. Kirkstone with flame-roughened surface, England, \$15 per sq. ft.
 - 5. Crab orchard sandstone, Tennessee, \$13 per sq. ft.
- BACK PAGE:** Bluestone, Pennsylvania, \$3.90 per sq. ft.

between a rock and a hard place

A stone patio is a mosaic that's defined not only by its pavers but by what goes between them. Mortar—which can serve as both a filler and a bed for the stones—creates a solid, low-maintenance surface that foils weeds and ants. But it tends to crack, and it's expensive to install and repair.

By contrast, loose fillers like sand or stone dust are easy to place and maintain. “Just sweep in more when things settle, about once a year,” says veteran mason Roger Hopkins, who has worked stone on many *This Old House* projects. To prevent weeds and washouts, Hopkins mixes one part portland cement into seven parts stone dust, then sweeps the mixture into cracks, packs it with his fingers, and noses it down lightly. “The cement locks everything together beautifully,” says Hopkins, “particularly in a heavily trafficked area. And the portland settles below the surface, so it just looks like stone dust.”

By far the prettiest and most natural way to fill joints is with plants. Grass thrives on sunny patios and walks that get moderate foot traffic, and requires little more than mowing and watering. Use stones at least 3 feet across—grass will envelop anything smaller—and leave joints at least 2 or 3 inches wide to keep the roots from drying out. If uneven stones make maneuvering a lawn mower impossible, consider filling in with moss or thyme. Moss grows best in shady areas, where it turns joints into velvety ribbons of green. Sturdy, low-growing thyme produces tiny evergreen leaves, and when you step on it, the scent is irresistible.





Shop at acehardware.com or dwellsize.com

©2000 Ace Hardware Company



With the right help, not only will your grass be this color, your neighbors will be too.



DIRECTORY

CLASSICS

SEE, PAGE 14



PHOTOGRAPH BY HALL

OUTTAKES

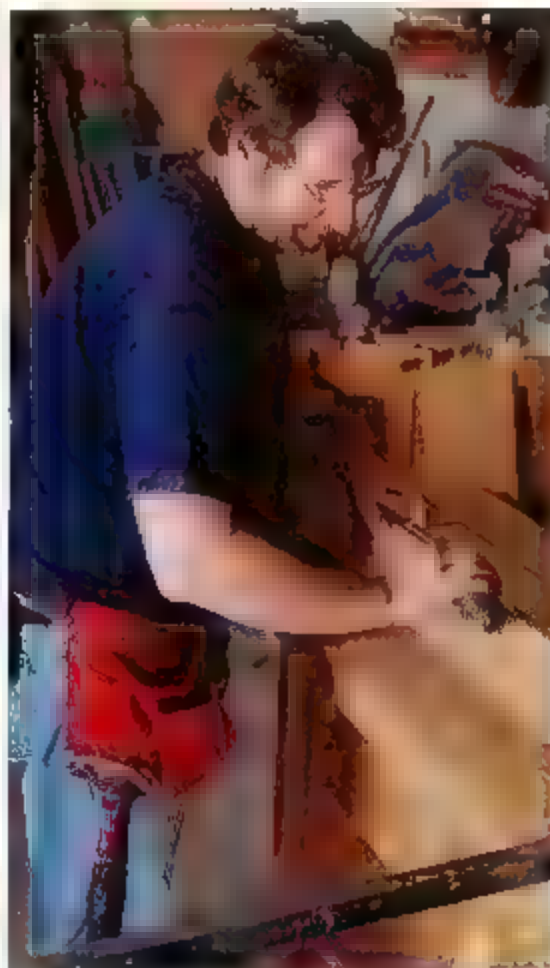
pp. 14-16

Colored concrete pigment: Davis Colors, Beltsville, MD; 800-356-4848, www.integralcolors.com
 Carborundum blades: Carborundum Abrasive, 800-231-4154, www.carborundum.com

HOUSE CALLS WITH STEVE

pp. 21-26

Page 21
 Chopping block island: Lots of Furniture, Dallas, TX, 214-761-1575.
 Precision stools: Design Within Reach, 800-944-2233; www.dwr.com
 Page 24
 (Clockwise from top left) Island: Cucina Technia, John Boos & Co., Ettingham, IL; 217-347-7701, www.johnboos.com.
 Chopping-block island: Universal Furniture, Ltd.; 800-776-7986
 Mobile server: Broyhill Furniture Industries, 800-327-6944, www.broyhillfurn.com.



"Plane and Simple," p. 89: Norm crafts a surround for the Santa Barbara project's new fireplace.

ASK NORM

pp. 28-33

For questions about roofing: National Roofing Contractors Association, Rosemont, IL, 847-299-9070; www.nrca.net
 Western Wood Products Association, Portland, OR, 503-224-3930; www.wppa.org
 Our thanks to: Les Fosse Restoration Contractor, Anna, ME, and Anatolian Design Woodworking, Covington, KY.

LUXURIES: GRAND OPENINGS

pp. 34-36

Garage door manufacturers: Designer Doors, 800-241-0525, www.designerdoors.com
 Hahn's Woodworking Company Inc., 908-241-8825
 Clopay Building Products Company,

(continued on page 144)

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PHOTO: SHELLEY METCALF

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This Old House CLASSICS



With the siding almost completed, a crewman goes to work on the new deck.

Week 12 (June 3-4)

Show host Steve Thomas visits tick disease specialists. Dr. Tim Lapore to learn how to avoid Lyme disease, a danger on Nantucket island. On site plumbing and heating specialist Richard Trethewey shows Steve the metal ductwork of the new heating and cooling system. Steve heads over to the shop where the ductwork was made and watches metalworker Ken Wiggins Jr. demonstrate the creation of a curved offset radius section of duct, including the thermal and acoustic insulation. Back at the house, master carpenter Norm Abram shows Steve a sidewall shingling technique using eastern white cedar, the island's most popular choice. At Nantucket's 50-year old landfill, supervisor Jeff Willert informs Steve that the dump is nearing capacity and closure. They tour the new recycling facility that locals hope will extend the landfill's life another 40 years, and Steve admires the building's white cedar shingling and rose trellises. At the project general contractor Bruce Killen and his crew put up the roof over the front door and install the restored Victorian double doors, but only after repairing the rot in the 70-year old sill. Norm's brackets are held up beneath the roof to show what it will look like when finished.

Watch and learn: Installing sidewall shingling

Resources: White cedar

shingling resquared and re-buttled Maibec Industries Inc. Saint-Foy, Quebec, Canada, 800-363-1930.

Week 13 (June 10-11)

Steve tours the Dreamland Theatre, a downtown landmark with realtor Hamme Heard. The 15,000-square-foot facility dates back to 1829 and has served as a Quaker meeting house, straw hat factory, and roller rink. At the house, Norm and Bruce examine the interior insulation and discuss its sound-dampening benefits. They also unpack the new glass panel etched using a stencil of the one surviving original—for the restored front door. Upstairs, Steve meets blueboarders Eric and David Sanderson as they fit gypsum boards into the room's many tricky dormer angles, fiberglass tape and metal beads seal the seams. Steve and designer Jock Gifford visit with kitchen designer Gina MacVicar at the Manne Home Center. Back at the project, Richard and plumber Butch Ramos connect the ground source heat pump to the BTU extractor, hot water storage tanks and upstairs air handlers, then Richard tests a new self-cleaning hole saw on a cellar ceiling beam. Above ground, Norm reviews deck building strategies with Steve and points out the doubled 2x8s at the perimeter as well as the temporary support posts.

Watch and learn: Fitting blueboard

Resources: Dreamland Theatre, Nantucket, MA, 508-228-5356

All Decked Out

Walking the planks at the Nantucket house
 BY DENNIS DERRYBERRY

Glass etching: Lehmann Glass Studio, Oakland, CA, 510-465-7158, www.lehmannglass.com
 Cabinetry: Wood Made Inc. Custom Cabinetry, 570-374-2711
 Appliances: Jenn-Air, 800-536-6247, www.jenn-air.com
 Heat pump: ClimateMaster Geo Thermal Heat Pumps, Oklahoma City, OK, 405-745-0000, www.climatemaster.com
 Accumulator tank for heat pump: Vaughn/SEPCO Water Heater Corp., Salisbury, MA, 978-462-6683, www.vaughncorp.com
 Air eliminator: Spirovent Self-cleaning hole saw: Vermont American Tool Company, Uniontown, NC, 704-735-7464

Week 14 (June 17-18)

Steve rides to the pristine Coaticue Beach reservation with Nantucket Conservation Foundation director Jim Lentowski. On foot, they enter a 1920s fishing shack and former Coast Guard house, now used by Coastal rangers despite the absence of electricity. At the project, Norm and Bruce debate cladding techniques. Bruce defends his method and shows Norm several nearby houses finished in the same style. But Norm questions sinking and putting the nails. The two experts eventually declare a draw. Out back, Steve and foreman Mike Lynch show Norm the new decking, made of a hard rot and insect-resistant wood called ipe—Brazilian black walnut. The sturdy design promotes good ventilation. Steve visits Nashaquisset, a planned community built in traditional Nantucket style, where developer Steve Cohen discusses the design and landscaping features that foster a sense of intimacy. Back at the site, designer Jock Gifford shows Steve a version of the new fence proposal, which the Historic District Commission (HDC), is currently reviewing. Skirted at the bottom, the Victorian balusters are capped with a simple rail.

Watch and learn: Smart deck design

Resources: Nantucket Conservation Foundation Inc., Nantucket, MA, 508-228-2884, www.nantucketconservation.com
 Nashaquisset: CEA Group Inc., Cambridge, MA, 617-576-6500, www.nashaquisset.com
 Ipe Brazilian hardwood decking: New England Wholesale Hardwoods

Pine Plains, NY, 518-398-9663 or 800-343-6394

Week 15 (June 24-25)

Steve visits the Nantucket Marine Lab where director Rob Garrison talks about the scallop hatchery. They boat out to examine nets where young scallops are acclimated before being released into the wild. Back at the house, a simple Quaker-style fence will be crafted to match the others in the neighborhood, since the HDC has rejected the fence proposal (see week 14). Painter Gerry Rarnicht shows how he puts the nail sinks in the clayboard. Above the small portico, his partner George Loranger applies the final coat of latex. Inside, Norm and trim carpenter Joe Topham install a new window casing with Victorian rosettes at the corners, and Norm learns how plasterer Howe Nair repairs cornice moldings. Landscaper Michael Fianagan demonstrates how to dry stack a wall of Pennsylvania fieldstone. Finally, energy conservation specialist David Weitz teaches Steve how to use a blower door to test for air leakage and to locate sources of leaks.

Watch and learn: Repairing plaster moldings

Resources: Filler: Wood Putty, by Minwax Company, 800-523-9249, www.minwax.com. Paint: Dulux, by The Glidden Company, 800-984-5444, www.gliddenpaint.com
 Scaffolding: Airm-A-Pole Corp., www.airmapple.com
 Hoseless finish nailer: T.W. Paslode Inc., 800-682-3428, www.paslode.com.



A little off the top: Steve, right, helps Norm remove old roof shingles.

ALABAMA
BIRMINGHAM
 WPCB, Thu 8-10 p.m., Sat 8 p.m.
 WUAB, Sun 6-10 a.m.
 WWSB, Sun 11-10 a.m.
CHICKASAW
 WTLN, Thu 8-10 p.m., Sat 8 p.m.
DOZIER
 WDCB, Thu 8-10 p.m., Sat 8 p.m.
FLUENCE
 WFLX, Thu 8-10 p.m., Sat 8 p.m.
HUNTSVILLE
 WTLN, Thu 8-10 p.m., Sat 8 p.m.
 WUAB, Sat 6-10 p.m.
LOUISVILLE
 WFLX, Thu 8-10 p.m.
 WUAB, Sat 6-10 p.m.
MOBILE
 WUAB, Sun 6 a.m.
 WDCB, Thu 8-10 p.m., Sat 8 p.m.
MONTGOMERY
 WTLN, Thu 8-10 p.m., Sat 8 p.m.
MOUNT CHERIE
 WTLN, Thu 8-10 p.m., Sat 8 p.m.

ALABAMA
ANCHORAGE
 KAKA, Mon 6 p.m.,
 Tue 8-10 p.m., Sat 8-10 a.m.
 KANA, Sun 10 a.m.
 and 3 p.m.
FAIRBANKS
 KAKA, Fri 8 p.m., Sat 8 a.m.
 KANA, Sun 9-10 a.m.,
 Sat 4-10 a.m.
JUNEAU
 KAKA, Tue 8-10 p.m., Sat 8 a.m.
 KJLH, Sun 10 a.m.,
 Sat 4-10 a.m.

ALASKA
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 Tue 8-10 p.m., Sat 8-10 a.m.
 KANA, Sun 10 a.m.
 and 3 p.m.
FAIRBANKS
 KAKA, Fri 8 p.m., Sat 8 a.m.
 KANA, Sun 9-10 a.m.,
 Sat 4-10 a.m.

SAN DIEGO
 KPHS, Sat 12 noon,
 Sun 11-10 a.m.
SAN FRANCISCO
 KQED, Sat 5 p.m.
 KPIX, Sun 6 a.m.
SAN JOSE
 KSTS, Sat 6-10 p.m.,
 Sun 8-10 p.m.
SAN MATEO
 KSTS, Tue 8-10 p.m.,
 Sun 10 a.m.
SANTA BARBARA
 KSTV, Sun 6 a.m.

COLORADO
BOULDER
 KJRH, Sat 4 p.m., Wed 3-10 p.m.
 and 5-10 p.m., Sat 3-10 p.m.
COLORADO SPRINGS
 KJRH, Sun 11-10 a.m.
DENVER
 KJRH, Sun 11-10 p.m.
 Sat 4-10 p.m.
GRAND JUNCTION
 KJRH, Sun 6-10 a.m.
PUEBLO
 KJRH, Tue 10 p.m.,
 Sat 10 p.m.

COLORADO
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 and 5-10 p.m., Sat 3-10 p.m.
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PUEBLO
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 and 5-10 p.m., Sat 3-10 p.m.
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 KJRH, Tue 10 p.m.,
 Sat 10 p.m.

COLORADO
BOULDER
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 and 5-10 p.m., Sat 3-10 p.m.
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 Sat 4-10 p.m.
GRAND JUNCTION
 KJRH, Sun 6-10 a.m.
PUEBLO
 KJRH, Tue 10 p.m.,
 Sat 10 p.m.

ATLANTA
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.
 WUPA, Sun 5 p.m., Wed 5 p.m.
 WWSA, Sat 5 a.m.
AUGUSTA
 WPR, Sat 6-10 a.m.
CHATTANOOGA
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.
COCHRAN
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.
COLUMBUS
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.
DAVISON
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.
PELHAM
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.
LAVANNAH
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.

ATLANTA
 WFTV, Sun 11 a.m.,
 Sat 5-10 p.m.
 WUPA, Sun 5 p.m., Wed 5 p.m.
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SEASIDE

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BILLINGS

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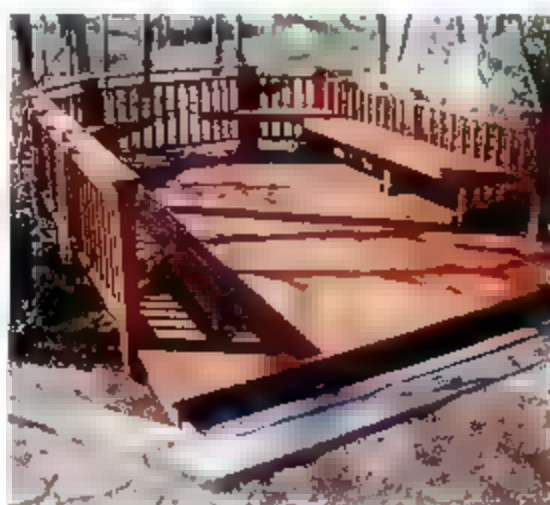
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Dunklee Inc. Cooling and Heating,
Mystic, CT, 860-535-2552,
www.dunkleeinc.com

UPKEEP: CLEARING THE DECK pp. 42-44

Design and construction: Decks Appeal; Plano, TX, 972-964-8821.
Restoration and cleaning: Deck Doctors, Fort Wright, KY; 606-331-4513, www.deckdocs.com.
Fitzgerald Deck & Floor Restoration, Kentfield, CA; 415-256-9909.
For information on wood, contact: The Southern Pine Association; 504-443-4464, www.sfpa.org or www.southernpine.com.
The California Redwood Association, 888-225-7339, www.calredwood.org.
U.S.D.A. Forest Products Laboratory,



Upkeep, p. 42. Even after a decade of neglect, a redwood deck can still be restored to its original splendor.

PHOTO: TADDMYERS

(continued from page 140)
800-225-6729; www.clopaydoor.com
Summit Door, 888-768-3667,
www.summit-door.com.

EQUIPMENT: THE DUCT STOPS HERE pp. 38-40

Ductless air conditioners.
Mitsubishi Electronics America, Norcross,

GA, 800-433-4822,
www.mitsubishielectric.com.
Sanyo, Chatsworth, CA; 818-998-7322;
www.sanyohvac.com.
Friedrich, San Antonio, TX;
210-357-4400; www.friedrich.com.
EnviroMaster International Corpora-
tion, Rome, NY; 800-228-9364;
www.enviromaster.com.
Hitachi Air Conditioners, Tarrytown, NY;

TECHNOLOGY: THE SOUNDS OF SUMMER pp. 68-70

Speaker companies: Niles Audio, 800-289-4434, www.nilesaudio.com. B&W Speakers, 978-664-2870, www.bwspeakers.com. Bose, 800-444-2673, www.bose.com. Boston Acoustics, 978-538-5000, www.BostonAcoustics.com.

Technology: Outdoor Speaker Specifications

Model	Weight	Cabinet size/material	Frequency response	Woofer size/material	Tweeter size/material	Amplifier power	Nominal impedance	Price
B&W WP1	4 lb./pair	11 x 10 x 9 1/2" mica-filled polypropylene	70 Hz-20 kHz +/- 3 dB	5" Kevlar mid-driver	metal dome	25 to 100 watts	8 Ohms	\$550
Bose 251	20 lb./pair	13 1/2" x 5 3/4" x 8" oak and glass-fiber-filled polypropylene	N/A	5 1/4" polymer fiber composite with butyl rubber surround	2 1/2" fiberglass composite cone	10 to 200 watts	6 Ohms	\$400
Boston Acoustics Navigator Pro	18 lb./pair	11 1/4" x 8 1/4" x 7 1/2" mineral-filled polypropylene	70-20,000 Hz +/- 3 dB	5 1/4" copolymer with butyl rubber surround	1" Kortex™ soft dome	15 to 125 watts	8 Ohms	\$400
Niles OS10	15 lb./pair	11" x 8 3/8" x 7 9/16" fiberglass and mineral-filled polypropylene	75 Hz-21 kHz +/- 3 dB	5 1/4" mica-filled polypropylene with butyl rubber surround	1" polymer	10 to 100 watts	8 Ohms	\$400

Madison, WI, 608-231-9200;
www.fpl.fs.fed.us.

Superdeck Detergent: Duckback Products Inc., 800-825-5382;
www.superdeck.com.

Our thanks to: Maranatha Log Homes, New Virginia, IA; 888-760-3245, www.loghome.com.
Southern Forest Products Association, Kenner, LA; 504-443-4464,
www.sfpa.org; www.southernpine.com.

TALKING SHOP: THE HOLE STORY pp. 46-47

Landscape contractor: Roger Cook, Burlington, MA, 781-272-6104.
Tools: Razorback fiberglass shovel from Union Tools, www.uniontools.com.
Two person earth drill from Hoffco, 800-999-8161; www.hoffco.comet.com.
Trowel, bulb planter, and spade from Smith & Hawken, 800-566-4383, www.smithandhawken.com.
Leve. Best post hole digger and Iwan auger from True Temper Ames, 800-624-2654. Gibbs digger with single

blade action from Seymour Manufacturing, 800-457-1909.

BY DESIGN: MAKING AN ENTRANCE pp. 50-52

Architect: BWBR Architects, St. Paul, MN; 651-290-1881

MATERIALS: VINTAGE FIR pp. 54-57

Reclaimed Douglas fir sources: Duluth Timber Company, Seattle, WA; 206-448-1982; www.duluthtimber.com.
Jefferson Recycled Woodworks, 530-964-2740, www.ecowood.com.
Wood salvaged from a trestle across Great Salt Lake is sold at www.trestlewood.com.
Resource Woodworks Inc., Tacoma, WA, 253-474-3757; www.rw-timber.com.
Pioneer Millworks, Farmington, NY, 800-951-9663,
www.pioneermillworks.com.

For more information: David Douglas lore at www.forestry.gov.uk/douglas.
Our thanks to: Tom Salisbury, Bainbridge Island, WA; 800-303-9501.
West Coast Lumber Inspection Bureau, Portland, OR; 503-639-0651.
Brian Smith at Roseburg Tractor and Machinery, Inc., 541-673-4401.
Further reading: *Northwest Trees: Identifying and Understanding the Region's Native Trees*, by Stephen F. Arno and Ramona P. Hammerly, Mountaineer Press, 1978.

FINANCES: ALL THE RIGHT MOVES pp. 58-63

For information on moving companies: American Moving and Storage Association (AMSA), Alexandria, VA, 703-883-7410; www.amcon.org.
The Better Business Bureau, Alexandria, VA, 703-276-0100, www.bbb.org.
Century 21 Relocation Services, 800-446-8737.
For further reading: *Smooth Moves*, by Ellen Carlisle, Teacup Press, 1999.

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"Heart of Glass," p. 86 Craftsman Brian McNally works from a blueprint to create a stained-glass panel for the Santa Barbara project's cherry front door.

TRANSFORMATIONS: RESCUE MISSION pp. 64-66

Contractor: Charlie Vineyard, Glen Rose, TX; 254-897-7676
House mover: Earl Booker, Glen Rose, TX; 254-486-2245
Stained-glass artisan: Carrie Kerwin, 254-897-4411
Helen Kerwin's inn: Country Woods Inn, Glen Rose, TX; 888-889-6637; hkerwin@glenrose.org; www.countrywoodsinn.com

PRO FILE: ORNAMENTAL STONEMASON p. 72

Essex Works Limited, Brooklyn, NY; 718-218-8800; www.essexworks.com

DETAILS: LOUNGE ACTS pp. 74-78

Page 75: Adjustable Reclining Lounger, Pralin Collection by Henry Hall Designs, 800-767-7738; www.henryhalldesigns.com.
Page 76: (top to bottom) McNeill sun chaise, McKinnon and Harris Inc., 804-358-2385; www.mckinnonharris.com. Avianna Chaise, Summer Classics, www.summerclassics.com. Sunshine Chaise, Loom Italia USA, 631-537-7069; gearent@hamptons.com. Streamline Chaise Lounge designed by Richard Frimier for Brown Jordan, 800-743-4252.
Page 77: Sun chaise (left) by Hugonet for Janis et Cie, 800-245-2687. Sun lounger (right), Royal Botanica by Henry Hall Designs.
Our thanks to: The Garden Room, Winston Salem, NC; 800-288-1086;

PHOTO: SHELLEY METCALF

PHOTO: JOHN BLAIS

www.thegardenroom.com, New York
Wicker and Rattan Inc., Mt. Vernon, NY; 914-667-1228; www.ns2computer.net-owlseye/wicker.htm, Wicker Works, Wilmington, NC; 800-662-3189; www.wicker1.com.
Go-furniture.com, Parkersburg, WV.
Tips for outdoor furniture care: Michigan State University Extension Service, http://www.msue.msu.edu/msue/imp/mod02/master02.html

SANTA BARBARA: FROM THE ARTIST'S HAND pp. 85-92

Art glass: Brian McNally, Santa Barbara, CA; 805-687-7212.
Tile: Richard Keit and Mary Kennedy, RTK Studios, Ojai, CA; 805-640-9360
Decorative paint: Ed Pinson and Bob Burchman, Landmark Painted Design, 626-359-6113.
Hand-printed wallpaper: Bradbury and Bradbury Art Wallpapers, 707-746-1900
Interior designer: Paul Dascherer, San Francisco, CA; 415-861-6256

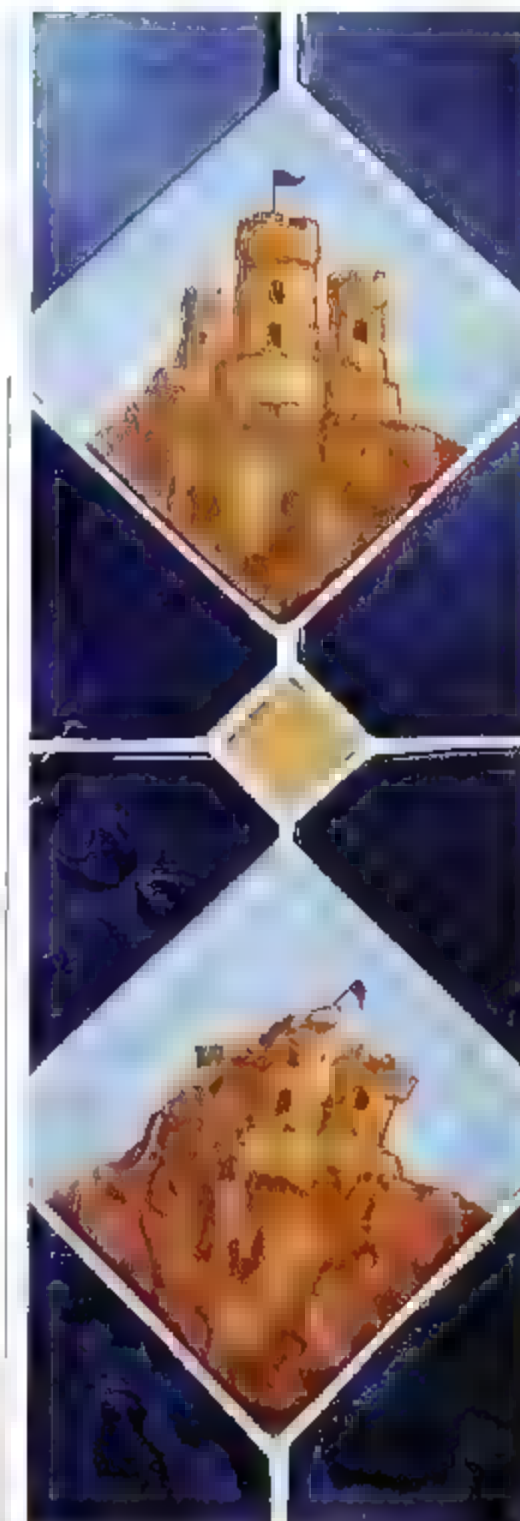
GREAT ESCAPES pp. 95-102

Page 93
Landscape design: Bob George, That's Landscaping Co., Croton-on-Hudson, NY; 888-248-7724.
Buckhorn charcoal flagstone: San Jacinto Stone Company, Houston, TX; 713-868-3466.
Pages 94-95
Landscape design and construction architects: McDugald-Steele Landscape & Contractors, Houston, TX; 713-868-8060.
All-leaf outdoor furniture, patio umbrella, embroidered pillow on bench, and Tom Corbin bronze salad bowl. David Southerland Inc., Houston, TX; 713-961-7886; www.southerlandteak.com.
Metal bottle carrier, white fluted fruit bowl (on round table); antique oval tray, nut dish (on bench); white bowl (on drinks table): The Gray Door, 713-521-9085
Pages 96-97
Landscape designer: Steve Silva, Suburban

Design, 323-912-9200
Contractor: Tim Kelley, Kelley Construction, 661-295-1992
American Lighting Association, for local lighting showroom experts, call 800-274-4484.
Malibu tiles: Wells Antiques, Silver Lake, CA; 213-413-0558
Adamson House, Malibu, CA; 310-456-8432
Page 98
Designer: Nick Berman Design, Los Angeles, CA; 310-476-6242; www.bermanrosett.com
Appliances: Viking 41-inch grill, Model VGBQ4103R, Viking 24-inch under counter refrigerator, model VUAR140, 888-845-4641; www.vikingrange.com.
Accessories on counters and dining table: Crate & Barrel, 800-996-9960; www.crateandbarrel.com
Bouquet Canyon stone: Bouquet, CA; 661-250-7171.
Page 100
(Left to right) Cart: Grand Cafe 2000, Grand Hall USA, Inc., 877-934-7455; www.grandhall.com
Gas barbecue: Char-Glo, Thermador, 800-656-9226; www.thermador.com
Table top grill: Outdoor Concepts, Inc., 888-624-8898; www.outdoorconcepts.net.com



"Screenplay," p. 104. A classic screened porch is enhanced by subtle arches that reflect the curve in the patio outside. French doors create a natural transition between inside and outside.



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"Yellow Rose of Texas," p. 116. Vintage photos helped identify the style and location of former trim on this Greek Revival home in Texas.

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Sierra outdoor fireplace: Restoration Hardware, 888-243-9720; www.restorationhardware.com.

Elite 50 (120,000 BTUs). Robert H. Peterson Co., City of Industry, CA; 800-332-0240; www.rhpeter.com.

Our thanks to: Paula Bertloff of Porcelain Metals Corp., Louisville, KY

SCREENPLAY pp. 104-107

Architect: T. J. Costello, at Hierarchy, Manhasset, NY; 516-365-3065.

Contractor: Tom Murphy, Port Washington, NY; 516-883-6060.

Landscaper: Jack Valle Landscaping, Glenhead, NY; 516-671-3575.

HOMEOWNER'S HANDBOOK: BEADBOARD WAINSCOTING pp. 109-115

Yellow pine beadboard: Southern Forest Products Association, Kenner, LA; 504-

443-4464, www.southernpine.com, courtesy of Home Depot.

Douglas fir beadboard: Arlington Coal and Lumber, Arlington, MA; 781-643-8100.

Oak plywood beadboard: States Industries, Eugene, OR; 800-626-1981; www.statesind.com.

Primed MDF beadboard: Nantucket Beadboard Company, Rochester, NH; 603-330-1070; www.beadboard.com.

Port Orford cedar beadboard: Ring's End Lumber, Darien, CT; 800-390-1000; www.ringsend.com.

YELLOW ROSE OF TEXAS pp. 116-122

Historical consultants: Bartell-Stava, Houston, TX; 713-862-2097; jonchack@aol.com. Contractor: Z. Brett Mize, Houston, TX; 713-861-4337.

POSTER: PAVING STONES pp. 133-138

Indiana limestone, Pennsylvania natural cleft limestone, Aramosa limestone, tumbled limestone, white Idaho quartz, New England granite fieldstone flagging, pink granite cobblestone, jumbo Belgian block, Tennessee crab orchard sandstone, and pink granite provided by: O & G Industries, Bridgeport, CT; 800-862-3533; www.ogindustries.com.

Kirkstone: Domestic Marble & Stone,



Poster, p. 133. Jumbo Belgian block pavers give a formal look to a drive or walkway.

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New York, NY; 212-343-3300; www.millerdruck.com; or Kirkstone Quarries Ltd., United Kingdom; 12 by 12 inches, \$15 per sq. foot; info@kirkstone.com; www.kirkstone.com.
Madrid apricot slate, Italian flagstone porphyry, hi-desert schist, hunter green slate: Bourget Flagstone Company, Santa Monica, CA; 310-829-4010; www.apc.net/flagstone.
Texas shell limestone, Desert Gold travertine: New Mexico Travertine, Belen, NM; 800-962-7253.
Our thanks to: Roger Cook of K & R

Tree and Landscape, Barlington, MA; 781-272-6104.

Richard Rhodes, with Ragen & Smith, Seattle, WA; 206-709-3000; www.rhodesragensmith.com.

John Mills, with Select Stone, Inc., Bozeman, MT; 888-237-1000; www.selectstone.com.

Further reading: *Stonework Techniques and Projects*, by Charles McRaven, Storey Books, 1997.

The Art and Craft of Stonescaping: Setting and Stacking Stone, by David Reed, Lark Books, 1998.

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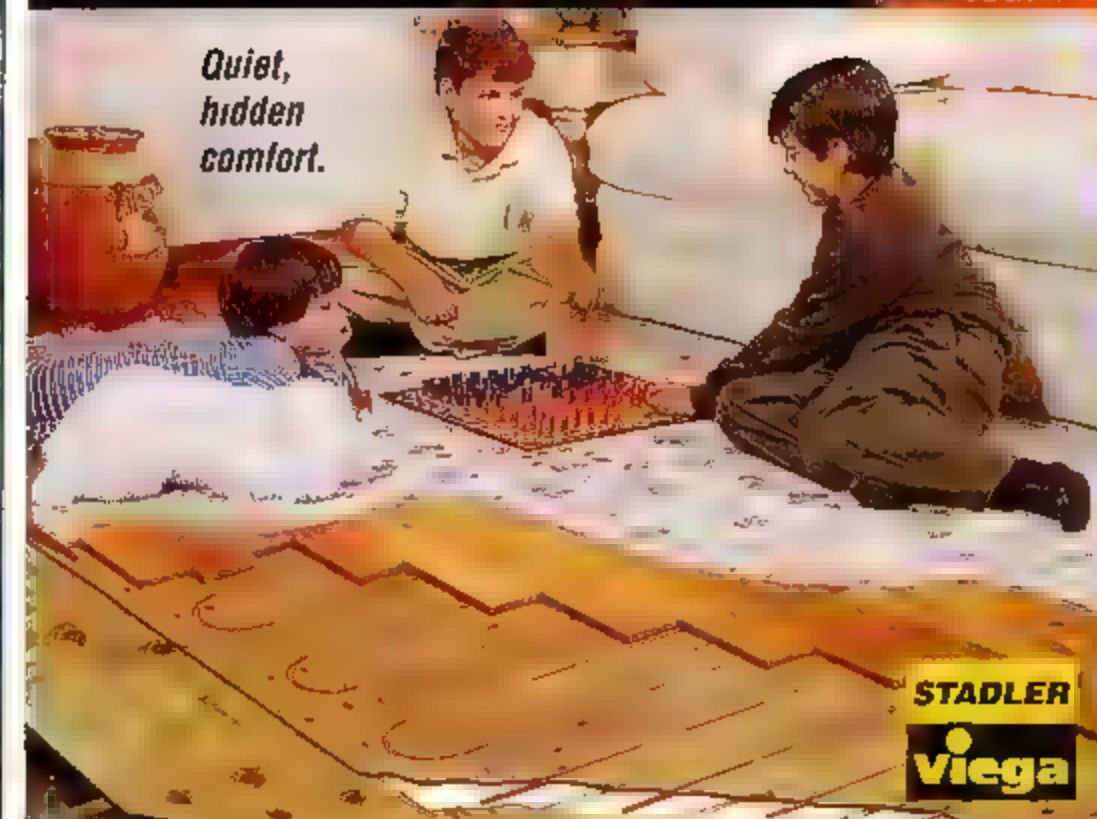


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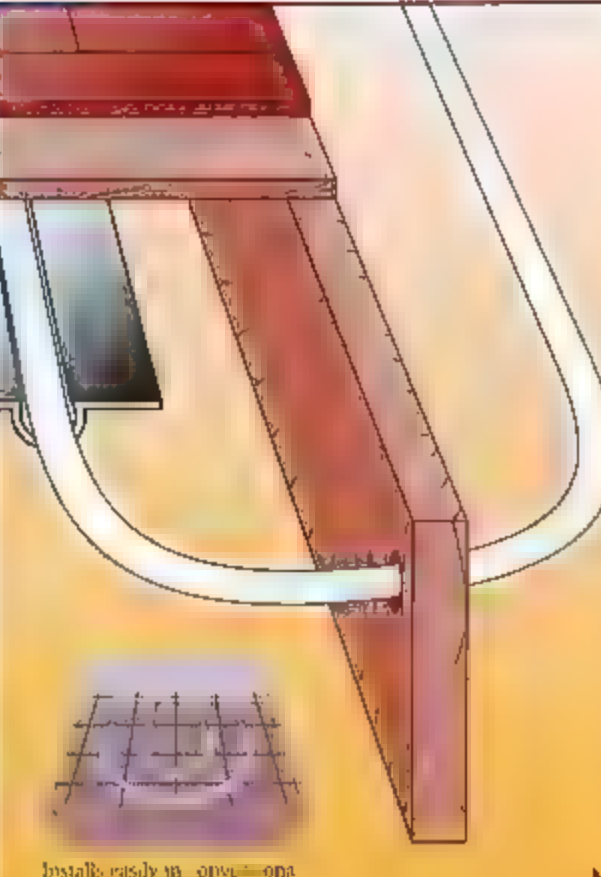
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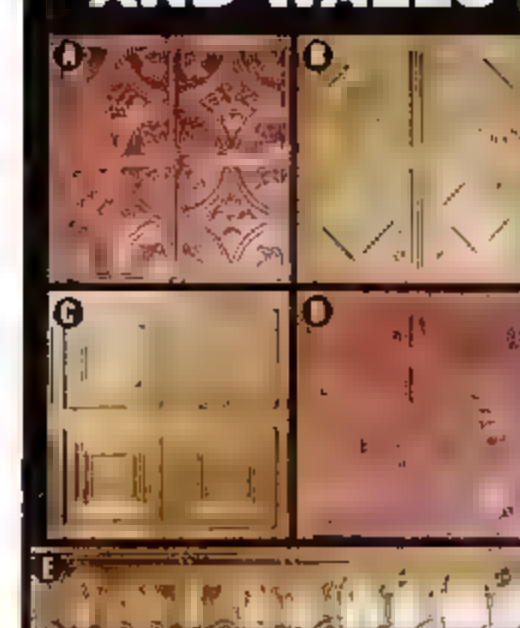
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From the 1940s through the mid-'80s, the six-room dwelling served as a Girl Scout headquarters, a day-care center, and—rumor has it—a bordello, but it has stood vacant for the past 15 years. The original cypress clapboards remain largely intact under a layer of aluminum siding, and all but one of the wood porch columns are in good shape. The house is wired for electricity, but a plumbing system needs to be installed. There is no bathroom or kitchen.

One of the oldest surviving homes in Little Rock, and the oldest in the Governor's Mansion Historic District, the Hotze house is on Arkansas's list of most endangered places. It can remain where it is, but, because the area is zoned for commercial use, the buildings that surround the structure are storefronts, restaurants, and shops. As a result, moving it to a nearby residential street may be preferable.

CONTACT

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TOP: Peter Hotze's success in the cotton business allowed him to build this house, but after four years of living in it, he moved to New York. LEFT: Many of the interior architectural details, like the four mantels, are either missing or damaged, and the fireplaces would need to be rebuilt. RIGHT: The windows—some of which must be replaced—are double-hung and multi-paned (6-over-9 on the facade). In spots, the original wooden clapboards peek out from under the aluminum siding.

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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