

This Old House

KITCHEN & BATH ISSUE

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1979-2004
25
ANNIVERSARY

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The American master bath has an elegant 6-foot whirlpool tub with a dramatic dark wall, a view of the water through wraparound windows. See "Bathing Beauty" page 100

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COVER PHOTOGRAPHY BY TIGER LEE LUTTING

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The Secret of Napa Valley. Summer grilling in the heart of the wine country.

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Summer Entertaining

NAPA VALLEY STYLE



Beringer Winery House, 1893

©2000 Beringer Winery, Napa, CA

While the secret to the valley remains a mystery to outsiders, if you ask locals, they know what makes this place special — great wine, great food, and great friends. And there's arguably no better place or time to enjoy all three than summer in Napa Valley.

The recipe for enjoying the summer of the wine country runs your home a simple. First, pick up a few bottles of Beringer Founders' Estate wine. Then relax, be social, award winning means honor the spirit of the original Beringer brothers.

Next, find your favorite cut of beef — sirloin, tri-tip, brisket, brisket, or even a brisket. It doesn't really matter as long as it's a nice, juicy piece cut from America's Best Producers. Then fire up the long of grill — Weber. The same quality and craftsmanship that goes into your grilling goes into their grill.

Then gather your friends and family, wine and food. And suddenly, just like that, you've found it. The secret of Napa Valley.

WHERE TO GO IN NAPA VALLEY

When visiting Napa Valley, one of the must-see spots is Beringer Vineyards. Founded in 1876, Beringer Vineyards, Napa Valley's oldest continuously operating winery, was just one of the wineries in the valley.

The Rhine House, the Beringer brothers' original home built in 1883, continues to share stories over 120 years later. In 1973, the outstanding landmark was officially recognized as the National Register of Historic Places.

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The summer living the wine country to your own backyard. Here's one last recipe that will help make any rating perfect, whenever you may be.

GRILLED PORTER-HOUSE STEAK AND PEPPERS

2 beef Porter-house or T-bone steaks, cut 1 inch thick Salt and 1/2 tsp pepper	Porter House 1/2 cup port wine 1/2 cup olive oil 4 large whole garlic, minced 3 tablespoons of olive oil
--	---



1. Place garlic ingredients in small bowl of food processor or blender container. Cover, process until finely chopped. 2. Spread garlic on beef steaks and half peppers. Place steaks and peppers on grill 4 inches and one, unseasoned steak. Grill uncovered, 4 to 5 minutes for medium rare to medium doneness and turn 1/2 cup port wine, turning occasionally. 3. Cook steaks to desired doneness. Serve with peppers.

WINE SUGGESTIONS: Beringer Founders' Estate Cabernet Sauvignon or Merlot.

Cook's Tip: To avoid flare-ups, place steaks and peppers on grill in holder. Turn steaks and peppers on grill 4 inches and one, unseasoned steak. Grill uncovered, 4 to 5 minutes for medium doneness and turn 1/2 cup port wine, turning occasionally.

Recipe courtesy of Catherine A. Beringer and National Cattlemen's Beef Association



Enter the Beringer Founders' Estate Ultimate Summer Sweepstakes at www.beringer.com to win your own Weber grill, a years supply of beef, or a trip to the final stop of The Old House.



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PHOTO: JEFFREY MAYER; PHOTO: JEFFREY MAYER; PHOTO: JEFFREY MAYER; PHOTO: JEFFREY MAYER



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CODE CHECK ON STAIRS

Due Grekman's article on stairs ("Flight Check," May 2004) hanging over the head. However, the open stair (above) featured would not pass most codes currently in place throughout the United States.

As a member of the stair-building industry, I encourage readers who are planning their dream home to carefully review the building codes for their municipality. These codes can vary significantly from one town to the next.

Steve Vetter, Southern States
Alhambra, Ok.

DUO DICKINSON REBUILDS Because the two floors saved by this stair each exit to the outside, the stair was considered "uninterrupted." At the time it was built, it did not have to meet the strict code requirements for a stair that is used as an emergency escape route. However, Mr. Vetter is correct in order for the stair to meet code today, it would need a handrail that extends all the way to the bottom, as well as a guardrail on the other side, and the open runers would require a banister that restricts the gap between them to no more than 4 inches.

BETTER KITCHEN ISLANDS

Just wanted to let you know how insightful your article "Building a Better Island" (April 2004) was. My husband, Jeff, and I are professional remodelers and this year are putting work aside to build a new home for ourselves. We are talking to our own design/architect/builder team. With no outside help, and never having had an island

of my own, I found your article extremely helpful! All the small details that one would never think of until it was too late were covered so well. Keep up the excellent quality.
Liz Barnes, Lenoire, Mass.

CARBON MONOXIDE

[Re "Grand Openings" From the Ground Up, April 2004.] Moisture on the inside of a window can be due to a leak, but [your article reminded me] it can also be caused by something far more dangerous: carbon monoxide. Before I live, the gas company will do a check at no charge. Second choice is to buy a tester under \$50. Carbon monoxide is colorless and odorless, so only a test can tell.

I learned about this the hard way in a previous home. A faulty furnace nearly killed me. I've even gone to a doctor, complaining of headaches, fatigue, and breathlessness (the diagnosed illness). To make a long story short: ultimately it works from the gas company walks me up from a 16-hour sleep that would have been my last.

Now I have a smoke detector in my house that is also a carbon monoxide detector.
Asha Khanna, Pullman, Calif.

THE EDITORS REPLY We're glad you're still here to remind us all of the importance of carbon monoxide detection in the home. For an excellent guide to answering carbon monoxide problems and a directory to more resources, go to [www.enr.com/stories/040503Apr03](http://www.enr.com/stories/040503/040503Apr03).

punch list

REVISIONS, a list of items incorrectly done or something to be finished on a construction job. • In April 2004, "Laser Testers" (the photo below) for the 1990s should have been credited to Chicago's Kelly Ann. Our October production's incorrect credit was corrected in 1991 before John Deere's in 1993. • The slogan for the cover design on the May 2004 issue was "Green Days." • The missing company that built the outdoor archway that we see on our cover was omitted from the Directory "CM Companies," Cambridge, MA. amy@cambridgecm.com or 617-284-2022. • Get this month's Directory in PDF for details and text from "a Galton's Top" May 2004.

Associated with Letters: The ENR House magazine, 1000 Avenue of the Americas, New York, NY 10020 or e-mail at enr_letters@mcgraw-hill.com. Please include your full name, address, and daytime phone number. Questions below will be asked for. Color and layout may be used in other ways.

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be kitchen, the life center of the home, the family gathering space...and the place where a lot of garbage happens. Literally. Most of our daily trash comes from the kitchen—from food waste to product packaging to all that unwashed mail we get. According to the Environmental Protection Agency, in the 90 years between 1960 and 2000 our garbage production grew from 2.7 pounds per person per day to 4.5 pounds. Even after you take out what we recycle or compost, the average family of four throws away about 87 pounds of trash every week. And where is it going? In most cases, into a landfill.

We have made more strides in the last 10 years. More and more, we're separating our responsibilities and responsibilities. Today, about 30 percent of our household waste ends the landfill or the incineration alternative. We can do better, though.

One way is to think about trash and recycling as the planning end of any renovation, the way The OM House does. When we make the kitchen design of a TV project, at the same time we're mapping out space for the dishwasher, the pots and pans, and the wine dishes, so make sure to create a place for the refuse that isn't just a step aside stored in a corner. We don't relegate garbage to a basement, leaving the recyclable-to-mischievous container in the basement. We try to create organized, separated but built into a sliding cabinet that pulls open easily with one hand. Our homeowners soon find it's a lot easier to be vigilant about throwing things out in the right place with this set-up.

**HE THROWS AWAY 87
A WEEK, AND MOST
ING INTO A LANDFILL.³⁹**

If you find that you're constantly emptying the kitchen bins, consider installing a trash compactor. Because compactors reduce the volume of garbage, they lower the cost of residential pickup and guarantee that our trash takes up less space in the landfill. To be honest, I've never known any different. My parents had an early compactor when I was young, and I've always had one in my own home. Even with fewer adults at home, our kitchen garbage only fills one large trash can each week.

Another great solution, one that I couldn't imagine living without, is the garbage disposer. It saves us from encasing the rotting, literal pile of human pooh and eggshells under the sink, and it makes organic waste one of the last(!!) and into water treatment plants. Some cities are even beginning to use as there is all new construction to abate the burden on sanitation services.

I know garbage isn't the most glamorous part of kitchen design—it doesn't have the glitz of granite or the shine of stainless steel. But think of it this way: When you're fighting for real estate in the kitchen, you'll get more out of a well-placed bin compartment or trash compactor than out another built-in oven or your remodeled Teenyweeny.

ON SALE AUGUST 9



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[West, Phil, Ed. Home Tour Dates/Locations](#)

Thursday, Aug. 19
12:00 noon - 6:00pm
The Home Depot
1400 Greenway
Baltimore, MD

Thursday, Sept. 23
7:00 PM cash - \$ 50 per
The Home Depot
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Nashville, TN

Monday, Sept. 20
11:00 a.m. - 1:00 p.m.
The Home Depot
29408 Ford Road
Canton, OH

Thursday, Oct. 18
12:00 noon - 2:00 pm
The Home Depot
273-40 8 South
Woodbridge, N.J.

Saturday, Oct. 23
10:00 am - 11:00 pm
The Home Depot
286 Ocean Street
Quincy, MA

Tuesday, Nov. 18
12 noon - 1:00 pm
The Home Depot
2400 Cumberland Hwy
Atlanta, GA

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ON THE JOB

Hitting the Books

Ever wonder who the *TCH* guys learn from? With that thought in mind, we asked them each to name a favorite home-related book, old or new. Here's what they offered up.



RICHARD DREW
Out of Order: The End of the Age of Oil by David Gooden
(Owl Books & Company, 2009)
Most Americans simply can't fathom a world without fossil fuels. I use the same way until I heard David Gooden on the radio exploring exactly how and when we'll run out. After reading his book, I'm convinced he's right. We have to find alternative ways to heat our homes, and sooner rather than later."



KEVIN O'CONNOR
A Place of My Own: The Education of an Amateur Builder
by Michael Pollen (Dial, 1987)
I'm really identified with this book, especially the interior part. Pollen took a writer's studies on his property and he captures all the emotions—respect, reverence, frustration, humor—that went into the project. It's all the more rewarding to know that my walls and roof are enclosing a piece of our own."



TOM SAVA
Capacitor by Gilbert Szwed
(Overlook Technical Books, 2002)
"I was a teenager when I first came across this book. There are definitely more up-to-date reference guides out there, but put it to you: how a lot of stuff in the old books, old books like this one are full of reliable info and insights."



NORM ABRAM
Working Wood with Richard Raffan
by Richard Raffan
(Taunton, 2002)
These days, I'm reading more about woodworking than carpentry and this is one book I like to keep close at hand. No matter how experienced you become with a variety of tools, you don't want to pay attention to how the other folks we don't Richard Raffan is one to watch—he guy really knows his stuff."



ROGER COOK
Manual of Woody Landscape Plants: Their Identification, Ornamental Characteristics, Culture, Propagation and Uses
by Michael Dirr (Briggs, 1988)
This thing is a landscape's bible. I have two copies—one for the office and one for home. It doesn't just describe the plants. It tells you what kind of arbor they look best in. Michael Dirr gives it to you straight. If he doesn't like a certain species, he'll let you know why."

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[TON FLASHBACK: 1999]

The Merry Pranksters

BY TOM SILVA



The Old House project set the setting for practical jokes. Now recalls an occasion target—it's a car of passage. A few years back we were joined by a production assistant. Now this kid was cheap, and when he was, he knew about the situation, so he passed me up. But then we've been doing this a long time.

Early one filming day on the balance project, when he was busy out back, a group of us lifted up his car and rested the chassis on a couple of under bladders so the wheels were as soft or so off the ground. We piled leaves around the wheels and got them moving, our device, in on the ground. Maybe an hour later, we were ready to roll camera. Run across one of the house, take one look at the car, and start spotting odds. "Whose car is that?" he screams. "It's the way of the world!" Well, he sends the kid into a panic, of course, and he pumps into the car to move it. I don't have to tell you what happened next. For a minute or two he thought it was something with the car. But then he got it. I'd never met this color red as a person before. He didn't stay mad long, though. After all, he'd just been made a member of the TON family.

Laundry Rooms Clean Up

The laundry room tops the list of "most coveted extra rooms for convenience or luxury" in new homes. Media rooms rank last. Here's how the total numbers break down.



Old Ways on Display

If you're passing through Pennsylvania's Montgomery County on August 13 or 14, don't miss the Goodenoughs Folk Festival in Blue Grassville.



TON Managing editor David Dineen, with his son Michael, visits the first (and only) folk festival in the world.

This annual event brings together 100 craftspeople—clerked out in traditional folk—to demonstrate the home-building, craft, and decorative arts of the local Pennsylvania Germans in the 18th and 19th centuries. For more information, visit: www.goodenoughs.org

Compact Climber

Extension ladders are indispensable for working up high—it's allowing them away that we could live without. The new telescoping ladder extends up to 125 feet. It's 30 inches down to 30 inches for storing. And it folds in 11-foot increments, or 11 feet in between. Made of aircraft-grade aluminum, it's a sturdy underfoot, though a hefty 25 pounds to carry. Available for \$199.99 (case sold separately) from www.urbancolorclimb.com.



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For further information

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Up-to-Date Traditional

A period-style bath with a contemporary edge

BY BARBARA CARLIN PHOTOGRAPHS BY DEBORAH WHITMAN LLEWELLYN



The freestanding, curved pedestal tub has a sculptural look. The room is finished with details found throughout the house: recessed-panel wainscoting, hand-painted handboards, and hand-hewn windows. Set high above the tub, the window let in light without sacrificing privacy.

Adding a bathroom to a period house can be tricky, as Atlanta homeowners Tim and Debra Mobley discovered in creating a new master bath for their 1920s Federal-style house. "We didn't want it to look too contemporary, yet we wanted modern amenities like a walk-in shower, a separate tub, lots of storage, and a dressing closet," says Debra. They also wanted to step away from the antiseptic all-white look typical of many early-20th-century bathrooms. "Light, bright, and elegant was what we were after," she adds.

Bathes that enlarge the couple's existing 8-by-8-foot bath, architect Michael O'Keeffe recommended and helped out in extra bedrooms at the back of the house for a new master suite. Although the new master bath has strong period influences—wainscot paneling, hand-painted handboards, and a painted oak tub—the turn-of-the-century black doors and windows, and granite countertop surfaces give it a contemporary edge, says Kate Barden, the interior designer on the project. "It's everything we wanted in a master bath," says Barden. "Comfortable, private, and even though it's all new, it fits with the rest of the house."

PHOTO: DEBRA CARLIN



The new Champion Toilet with America's Best Flushway System. Designed to flush without splashing, you stay fast, quiet, clean every time. No more plunging. No more jiggling the bowl. 48 hours/10-year worry-free. Decade Warranty. 1-800-524-0150. Ext. 1271. Or www.americanstandard.com

REALLY BAD NEWS FOR
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American Standard
New Bathroom

The furniture should satisfy **style** and **function** in a room that is both a bedroom and a bathroom. Made of cherry and topped with granite, it provides plenty of deck space on top, drawers and an open shelf offer ample storage below. The pavestone tiled steam shower is located around the corner.

BEFORE



AFTER



WHAT THEY DID

1. **CONVERTED A BEDROOM** Quitting an entire bedroom and hallway and reconfiguring a laundry room made way for a new 202-square-foot master bath.
2. **ADDED OIL** A 240-square-foot bump-out off the master bath created a new master bedroom. The two rooms are connected by French doors.
3. **CARVED OUT CLOSETS** The old bedroom closet was enlarged to create a dressing closet and a linen closet, both off the bath.
4. **PUT IN A DOUBLE VANITY** The 5½-foot-long console holds two-and-a-half-inch sinks and spans the wall opposite the tub.
5. **MADE RENOVATION PROGRESS** A separate WC and shower stall offer privacy in the shared space.



The Plan
A new master bath is carved out of a bedroom



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A French-door refrigerator with bottom mount freezer for easier access to the foods you need most. Beautifully designed on the outside with hidden hinges behind contour doors. Technologically advanced on the inside with its digital temperature controls, express freezing capability and five-step automatic ice maker. With more people entertaining in the kitchen these days, you'll be proud to own an LG. In fact, this refrigerator looks so good, guests will think your food tastes better! Great design. Great technology. Great for the way you live. Discover the full line of LG premium home appliances at www.LGusa.com, or call 1-800-243-0000.





The Details

Fixtures and finishes work together to tweak a traditional style



1 **THE TUB FILLER** has a vintage look with a sleek unarmored faucet, cross handles with porcelain inserts, and a hand-held spray-off in a satin-nickel finish.

2 **FRAMES DOORS** with horizontally divided lights lead to the master bedroom; they are painted black to match the bedhead and window trim. Clearer glass provides privacy while letting in some natural light.

3 **WOOD-FRAMED MEDICINE CABINETS** are recessed into the wall and finished with brushed-copper pulls that lend a contemporary touch. The cabinets are perched on pedestals.

4 **THE TRAVERTINE MARBLE FLOOR** is given added visual interest by etching the title of the ball play on either side of a 3-inch-wide mosaic strip that forms a border in the middle of the space. Outside the border are 12-inch-square tiles; the lines were hand-cut 3 inches and laid in a striking basket-weave pattern.



For more kitchen design ideas, visit www.bhg.com or go to www.bhg.com or America Online Keyword: THE BIG HOUSE and visit Kitchen in the HomeNow section.

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GET THE FEELING



Ask THIS OLD HOUSE

Turn to the Ask This Old House on PBS, Thursdays in the second half of the New This Old House Hour at 8 p.m. ET (visit www.thisoldhouse.com or check local listings).



TOM SILVA
GENERAL
CONTRACTOR



**RICHARD
TRETHERWEY**
PLUMBING &
HEATING EXPERT



ROGER COOK
LANDSCAPE
GENERAL CONTRACTOR



AARON ABRAMS
MASTER CARPENTER

SO YOU WANT TO BE YOUR OWN GC

All the books I read say that you should be able to save 25 to 30 percent of the cost of a house by acting as your own general contractor, even if you don't do any of the actual work. Is this really true?

DONALD HORMON, GERM, IL.

TOM SILVA REPLIES: Sure, being a GC is a piece of cake. As long as you don't mind: (1) getting up at 5:30 in the morning and going all day long; (2) making a bunch of phone calls to subcontractors and material suppliers; (3) visiting the job site to check that your subs did the job you hired them to do; and (4) that they did it right (you know what right looks like, right?). (5) making some decisions that have a huge impact on the cost, quality and schedule of the job; (6) spending more time on the phone when you get home; and (7) working on paperwork until 10 p.m. or so. Well, that about does it for Monday.

Being a GC is all about preparation—making sure all the materials and parts needed for the day are on-site; that the subcontractors will be there to do their job; and that everyone will work smoothly together. And it's about knowing what to do when things don't go according to plan.

You get the picture. A general contractor does a lot of work from dawn to dusk and beyond and has to have some special skills. I suspect you can save some money—if you don't change for your time. If nothing goes wrong, and if all the work is up to par—but there is no guarantee. Part of my job is to get the best price from the subs that work for me, and they're willing to offer those prices because they know the jobs will be on time and I'll tell them exactly what I expect them to do, which saves them time. And they know that if they do a great job, I'll have other work for them in the future. A general GC doesn't have that kind of leverage.

WHEN OLD PLUMBING DOESN'T MEET CODE

On a recent visit to our 52-year-old home, a house inspector said that our kitchen sink doesn't meet current code for venting. But when we checked with a city building inspector, he said that there's no problem leaving the vent as it is. The sink has drained just fine in the 15 years we've lived here, and I don't want to punch through our brick walls just to add a vent. I might not need. When is going at the right time?

Rita Baum, St. Louis, Mo.

RICHARD TRETHERWEY REPLIES: Everyone, probably your plumbing system may not meet current codes—and for all I know neither does your electrical system—your



A good general contractor is constantly juggling a multitude of codes, so TOH's Tom Silva can assist.

framing, or your foundation—but that doesn't mean you have to change it. When you add to, alter or renovate, however, the work does have to conform to current codes. Knowing the current codes and finding things that aren't meet them is exactly what a home inspector is supposed to do. But the building or planning inspector for the city is the final authority on what has to be fixed or upgraded, if he says it's okay as it is.

Now if you're trying to sell the house and the sink's vent comes up in an inspection report, you may face a buyer (or the buyer's lender) who demands that the venting be brought up to code as a condition of purchase. At that point, it's a matter for negotiation you'll have to decide whether it's worth making the fix.

UNDRESSING AFTER AN ENCOUNTER WITH POISON IVY

Can you tell me the best way to dispose and launder my work clothes after I meet with poison ivy?

Phil, Elgin, IL, COOKING, IL.

ROGER COOK REPLIES: Poison ivy contains a sticky resin-like substance called urushiol, an oil so potent that even a tiny amount of it can cause an excruciating, itchy rash. One

IMPORTANT SAFETY AND DOSING INFORMATION

LEVITRA is a prescription medicine that is used to treat erectile dysfunction (ED). This drug relaxes blood vessels, often used to control blood pressure (also known as hypertension), to help relax the muscles in the penis. This helps the blood flow into the penis, which helps the penis become firm enough to have sex. **DO NOT TAKE LEVITRA if you have heart disease or if you are taking nitrates (heart medicine) or if you are taking alpha-blockers (blood pressure medicine).** These drugs can interact with LEVITRA and cause a sudden drop in blood pressure, which can lead to dizziness, lightheadedness, or fainting. **DO NOT TAKE LEVITRA if you are taking other medicines that may interact with it.** Tell your doctor about all the medicines you are taking, including over-the-counter medicines, vitamins, and herbal products. **DO NOT TAKE LEVITRA if you are taking other medicines that may interact with it.** Tell your doctor about all the medicines you are taking, including over-the-counter medicines, vitamins, and herbal products. **DO NOT TAKE LEVITRA if you are taking other medicines that may interact with it.** Tell your doctor about all the medicines you are taking, including over-the-counter medicines, vitamins, and herbal products.

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**IT'S TIME TO RE THINK
THE GARAGE.**

Ask THE OLD HOUSE

ends facing opposite directions into the tunnel. No test is needed, but be sure to wear gloves when setting the traps. You don't want your scent to scare them away.

If you prefer not to keep dogs away from the porches that contain shrubbery, a poisoned gopher extender is an old, old, or for well poison that animal as well. Insects poison use a toxic insecticide-anticoagulant; it starts bleeding like the gopher (painlessly). It's sold without or dangle, other animals. Just be sure to follow instructions for its safe use and disposal.

I've read that gophers can't stand the smell of sulfur, so I put it in the ground and that spraying sulfurized into the ground is enough to make them die. There's also some evidence that gophers don't like mulch, so you could try mulching a better area around plantings. Or you could encourage predators to come back on your dog gopher supply—mulling out leaves in a nearby woods might be a good start.

HOLDINGS FOR CURVES

I'm stripping the shingles in my home down to the original oak. In many places there's a gap where the roof meets the back of the step. I plan to use oak quarter-round molding to cover the gap and attach over molding under the roofing. But the bottom three steps are curved on one end, and I can't see how to bend the molding around the curve.

Mike Brus, Emerson, IL

NORM ARNOLD REPLIES: I regret the same situation as a 1967 I built recently at my house. The molding was antique but I just finished clear to match the rest of my stair railing the back of the molding case Norm's Notebook, April 2004, p. 180 wouldn't work because the mola was too tight. So I laminated my own molding using lots of 1/2-inch thick heavy pine, glue bent and glued around a plywood form.

You don't have to go to that much trouble. The next suppliers of clear parts (such as stone world, www.stoneworld.com) offer oak moldings already laminated to fit around mold of starting shape (such as such lock with antique heart pine).

There are also flexible moldings made out of rubbery polymers (www.bascom.com). All sorts of profiles are available and they can be cut and installed with speed and tools.

But they have to be painted or stained, so they probably wouldn't look right on your freshly dropped staircase.

AGING BLUE SPRUCE

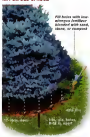
We have 17 Colorado Blue spruce trees in our yard. They're 15 to 20 years old, and each year they seem to lose more and more needles. I feed each one about 3 cups of 10-10-10 fertilizer in April, June, and August, applying it along their drip line. Am I doing something wrong?

Dan Neely, Ashland, IL

ROGER COOK REPLIES: Colorado blue spruce are beautiful trees, but they need full sun. The more they're shaded, the more needles they drop. Could it be that your trees are shading one another? If so, you may want to cut down the weakest trees to allow the others to get more sun and thrive. Or you could transplant some of them to a sunnier spot. That strategy would also work if your spruces are being shaded by other trees nearby.

On the other hand, your trees might be suffering from infestation of pests such as spider mites or aphids, or from a lack of water, particularly if your soil is sandy rather than loamy. Check and correct as needed.

REPAIR FOR OLD SPRUCE



Fill holes with lime-saturated concrete or sand, stone, or crushed.

Fill holes with lime-saturated concrete or sand, stone, or crushed.

Photo: © 2010, Dan Neely



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Ask THIS OLD HOUSE

Your fertilizer program may not be halting, either. When broadcast over the soil, fertilizer is more likely to be washed away or just sit on the surface and feed the weeds. At best, you're watering it in the right place. A true feeder root is found in the top 12 to 16 inches of soil, primarily at the drip line and slightly beyond. To get the fertilizer where it's needed, punch holes in the area with an iron bar or a 1- or 2-inch diameter soil auger. The holes should be 12 to 16 inches deep and 6 to 12 inches apart. Before you make them, however, call your local utility bureau so you don't pierce through buried wires or pipes.

Use a slow-release fertilizer intended for trees. (The local cooperative extension service can recommend a mix that's best for your soil conditions.) Apply the fertilizer at the rate noted on the bag—it's usually based on a tree's height or trunk diameter—but don't just dump it in the holes. Mix the amendment around first with some compost, or peat shavings, and fill the holes with the blended material. This makes it easier to apply the fertilizer evenly and helps aerate and water get down to the feeder roots. Also, I'd apply the fertilizer only once, in November, October or late September.

If you need some help sorting through all these options, hire a certified arborist to come out and talk you through them. Once the problem is identified and fixed, your trees should start to fill out again in a few years.

THE IMPORTANCE OF ROOF PITCH

Everything being equal (ventilation, shingle type, climate, etc.), which roof will last longer one with a steep pitch or one with a shallow pitch? Seems to me a steep hillside erodes more quickly than a low slope, so I'd think that roof shingles would wear out more quickly on a steeply sloped roof.

George Furrer, Columbus, IL

TOP SILVA REPLIES: It's difficult to say. On one hand, a steep roof is less likely to collect leaves and other debris that hold moisture against the shingles and stifle the growth of moss and algae. On the other hand, that same roof is an inclined area facing due south will take the full brunt of the sun, which is hard on any roof.

Admittedly, factors other than pitch have a greater effect on shingle durability. The side facing your wind direction typically wears worse than the leeward side. Likewise, a roof system that isn't vented properly and allows heat to build up beneath the roofing has a shorter life span than that is vented.

PAINT BEFORE HAULING?

We noticed in your *This Old House* projects that the trim and millwork are installed primed but unpainted. Wouldn't it be easier to paint the trim first, install it, then touch it up if necessary after installation?

Essex County, Massachusetts, Tim

TOP SILVA REPLIES: This is a huge issue, so I can't not really the best approach to take. To save time, sometimes we'll

install trim that's been primed and painted with one coat, then fill holes and sand lightly before putting on a finish coat with the trim in place. These ways really for both interior and exterior work.

But if painting isn't practical, we'll make sure to at least prime exterior trim on all sides before installing it. Underpinning, as it's called, helps keep the wood from taking on water, which minimizes expansion and contraction and prevents voids from forming through the wood. But this will cause paint to peel. So painting takes a little more time at the start of a job but saves a lot of work in the long run.

DRAFTING HELP

We live in a historic district and want to add a family room and a master bedroom to the house. A friend recommended that we work with a draftsman instead of an architect. Could you explain the difference? S. Voss, Westport, Mass.

TOP SILVA REPLIES: For one thing, there's a big difference in the training they receive. Typically, a draftsman just doesn't think as creatively without adding any new ideas. An architect's plans, by contrast, will be filled with design ideas. Soberana's solid understanding of building codes, space planning, local zoning requirements, structural engineering, architectural history and other issues that are critical for a successful remodel.

It sounds as if your friend might have found a draftsman who could do some design work. That might be okay on a small project, but check first with your building department to see if a draftsman's plans will be acceptable. If you hire a big job in a historic district, you'll definitely need a residential architect, someone who knows what design rules apply, a burglar from a Queen Anne and who has the expertise to help you avoid historic preservation headaches down the line. That expertise that training is worth paying a premium for.

To send a question to *Ask This Old House*, visit our website www.thisoldhouse.com/askthis or write to:

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1565 Avenue of the Americas,
27th Floor
New York, NY 10036

Include a complete address and daytime phone number. Published questions will be edited for clarity and length and may be used in other media. We regret that due to volume of mail received, we are unable to reply to unpublished questions.

I don't mean to say that an architect is the only designer outside of a contractor, or that an architect is always necessary. A certified building designer that specializes in residential work might be adequate for what you have in mind. Start by getting in touch with the architecture and design associations in your area, such as the American Institute of Architects (aia.org) or the American Institute of Building Design (aibd.org) or the Society of Professional Building Designers (SPBD-284-2204). They should be able to help you find the professional with the credentials and experience suited to your project. ■



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MEASURING TOOLS

BY JOHN KELSEY PHOTOGRAPHS BY FRANCESCO POSTO

As a woodworker, I'm obsessed with accuracy in measurements. I once bought a 25-foot steel tape measure and baked another one, to see if they'd still read the same. They came within a sixteenth of an inch of each other before and after, and it didn't seem to matter that I'd shelled out \$20 for one and a mere \$5.95 for the other.

The lesson here is whether it's lengths, distances, diameters, or angles, you can trust modern measuring tools. The cause of mismeasurement is the person who's measuring—you have to choose the right tool for the task and know how to use it correctly.

On the following pages, you'll find what you need for basic household measuring, plus a few specialized tools for extra-big and super-small jobs. If, like me, you worry about the veracity of your measurements, you can opt for electronic tools, which minimize human error. Even *This Old House* general contractor Tom Silva, a digital skeptic from way back, has been won over—sort of—by his sonic measuring tool. "I'm always surprised by how accurate it is," he says. "I check it with a tape every time."

Illustration: Francesco Posto



DIAL CALIPER

BEST FOR: Measuring outside and inside diameters of pipes, screws, and drill bits.
LOOK FOR: 6-inch caliper, which can handle most household needs; also read-out that gives measurement in sixty-fourths or hundredths of an inch (metric models also available).
SHOWN: 6-inch dial caliper from General Tools \$32.

METAL RULE

BEST FOR: Measuring and cutting oil and sheet materials, such as wallpaper, glass, and plastic.
LOOK FOR: Rigid, thick metal rule, which makes a great straightedge when cutting materials, metric and English measurements.
SHOWN: 36-inch heavy-duty aluminum straightedge from Empire Level \$6.95.

FOLDING RULE

BEST FOR: Measurements inside door and window frames, bookcases, cabinets, and other built-ins.
LOOK FOR: 6-inch metal slide, the most reliable way to get an accurate inside measure. After you're satisfied, as many segments of the rule as you can, extend the slide and add on its measurement.
SHOWN: Folding 6-inch rule with scale from Lufkin \$220.

SMALL DISTANCES

TAPE MEASURE

BEST FOR: General measuring.
LOOK FOR: 25-foot or longer tape that's at least 1 inch wide so it can extend without bending, and/or a narrow 10-foot tape which fits easily in a pocket. Look for one that's clearly marked, 1/8-inch intervals (and centimeters) in color or bold type.
SHOWN: Stanley FatMax 25-foot tape measure, \$23 (center right).

DIGITAL TAPE MEASURE

BEST FOR: General measuring without the hassle of reading fractions.
LOOK FOR: Tape that can convert fractions to decimals and compensation for the size of the tape take on an inside measure.
SHOWN: General electronic digitalizer \$35.



FOR MORE INFORMATION, SEE SHOPPING PAGE 50



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ANGLES



▲ RAFTER SQUARE

BEST FOR: Measuring angles on rafters, planes, stair slopes, and more.
LOOK FOR: Aluminum square markings for angles as well as roof pitch (expressed in whole numbers 1 to 12).
SHOWING: 15-inch Speed Square with layout bar and stop-hole (not shown). From Swanson Tool Co., \$15.

ELECTRONIC PROTRACTOR

BEST FOR: Measuring and copying angles.
LOOK FOR: Adjustable tool that can determine an angle to 0.1 degree; digital readout; calculator that can figure in for size settings for crown molding.
SHOWING: Profinder digital protractor. From Bosch Tools, \$50.



LONG DISTANCES

SONIC MEASURE

BEST FOR: Measuring rooms and interior spaces up to 50 feet wide.
LOOK FOR: Laser pointer so you can see exactly where you're measuring; accuracy to 1 percent or better.
SHOWING: Zircon ultrasonic measure, \$30.



100-FOOT TAPE MEASURE

BEST FOR: Measuring long distances, as in foundations, house extensions, and garden plots.
LOOK FOR: Durable fiberglass or steel tape.
SHOWING: Stanley FatMax 100-foot tape rule, \$25.

WALKING WHEEL

BEST FOR: Long exterior measurements, such as lot boundaries or driveway layout.
LOOK FOR: Large wheel (24-inch diameter or more); odometer-style or electronic readout that goes up to 10,000 feet and subtracts when wheel is backward rotated.
SHOWING: Roadrunner professional long-distance measuring wheel. From Keen, \$30.



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Separate but equal? Two sinks make sharing a bath easy—provided you've got enough space. Allow at least 5 feet for a double-entry like this one.

Room for Two

An architect's strategies for shared baths that work

STORY AND ILLUSTRATIONS BY DUO DECKINSON

If money were no object, we'd each have our own private bedroom. But that's not likely for most people. Although we have occasionally designed separate "his and hers" baths, almost always the bedroom is shared by both halves of a couple. It's a tough job when you have to accommodate the daily personal-hygiene routines of two people in a very limited space. Here are some ways to place a double-use bath that works.

LET THERE BE LIGHT (AND AIR)

In a space that has the potential to feel crowded, it's important to create a sense of openness. There are two basic tools for making a function-packed bathroom pleasant to use.

Duo (top) has been a residential architect for 25 years and paid-off is Phyllis. Contact duo at duo@duoarchitects.com. The New York City duo is out on the left.

DEALING WITH A TIGHT SQUEEZE

Even if your space is tiny, there are design techniques you can use to make just about any bathroom feel larger.

WINDOWS HELP EXPAND SPACE

Beyond just employing light, full wall-to-wall and ceiling-to-ceiling tiling visually doubles space; risks to tight quarters seem less so.

VALETED CEILING LIFT SPINETS

If you can, raise your ceiling to the rafters—more vertical space can make a tight plan feel open.

A VIEW BREAKS THE BOX

Consider putting a window over the toilet or between double sinks.



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Lighting: The more natural light, the better. The best light for a look comes from above—skylights or transoms/secondary windows. Above-eye-level openings leave a couple of advantages. They provide privacy while they maximize the flow of light by bouncing it off the ceiling. Wall-to-wall windows are another way to enhance the impact of natural light.

When windows or skylights are not an option, artificial light must suffice. But overhead lighting produces really soft-looking shadows. The best artificial light for grooming is a mirror in a room of your, so wall sconces are key.

Ventilation: Bathrooms are subject to the most radical microclimate changes of any room in the house. Hot showers increase temperature and humidity to tropical levels, and because the space is that tight for privacy, steam and odors have no easy way of escaping. In a bath used by two people, adequate ventilation is a must. Operable windows or skylights help clear the air when the weather is fair, but they need an assist from technology. Consider two exhaust fans—one in the toilet area, the other near the shower.

PAY ATTENTION TO SCHEDULES

There are two types of couples who share bathrooms: those who wake up and get ready at the same time, and those with different schedules. Each type has its own considerations.

Same time, same place: The most challenging scenario is when two

people get up at the same time. If both are doing their morning routines simultaneously, it is absolutely essential that there be two sinks. Allow at least a 3-foot run of counter if the sinks share a vanity, or 3 feet for each lav, plus space in between, if they are freestanding. Separate storage doesn't have to be shared. If one person does most of the prep work, for example, one vanity/banking area may be sufficient.

Similarly, to cut down on traffic past doors needs to be distance between the toilet and the shower area. Five feet apart is a good start. A low wall is another way to create separation and privacy without blocking light. Ultimately, a "need" approach may work best for simultaneous users, with an area for double sinks, medicine cabinets, and creating a separate toilet enclosure, and enough elbow room to dry off after the shower.

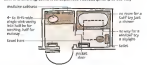
Different schedules, different problems: When two people have different schedules, the trick is to design the bath so that the partner who is sleeping is not disturbed by the partner who is waking. (a.m. or p.m.) The bathroom can be smaller than a simultaneous-use bath, with fixtures closer together, but greater measures need to be taken to make sure that sound doesn't travel. In this case, it makes sense to put a closet/dressing area between the sleeping space and the bathroom wall, thus providing a large-scale sound buffer. There should also be a "back door," so someone can exit the bathroom without going back through the bedroom. *(continued)*

THREE PLANS FOR A SHARED BATH

When space is tight, the main issue is fitting in all the fixtures. But no matter what the size, the most efficient shared baths take schedules into account. People who get up (and retire) at the same time have different needs from those who don't.

THE BARE MINIMUM

When floor space is tight, every inch counts. A pocket door between the sink and bathing/shower area separates without getting in the way.



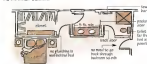
SHARED BATH/SAME SCHEDULE

The classic double-up bath is all about avoiding traffic jams. Separate toilet, tub, and shower areas allow for multiple activities at the same time.



SHARED BATH/DIFFERENT SCHEDULES

Privacy changes when only one person is using the space at a time. In this case, the important thing is keeping bathroom activity from disturbing the sleeping partner.



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CREATING COMFORT

These shared-bath designs have features that ensure the space will be comfortable and easy to use.



STORAGE

Two people means twice as much of everything. Here ideas for toilet paper, bath towels, and cosmetics give each person a place for his or her things.



PRIVACY

In a tight space, creating a sense of privacy provides a psychological lift. Here it's done with half walls and a glass-block partition. High ceilings help, too.

WINDOWS

Natural light is key for creating a feeling of openness. A cleverly angled window brings in rays but preserves privacy.

IDEAL FEATURES THAT FIT YOU

Just as people's lifestyles can be diverse, so too can their physical characteristics. If one person is six feet six and the other is five foot two, they can't comfortably use the same-size toilet seat and mixing seat for other reasons. In bathrooms with only one set of fixtures, it may be necessary to get toilet, towel racks, and vanity seats to the most height slightly low for the tall person and perhaps a little bit high for the shorter person. Additionally, there are many products on the market, such as elongated and roller seats, designed and customized for different body types to mind.

PRIORITIZE

It's impossible to do it all the amenities for two when you're measuring a 5 by 10 foot bath. That's when you have to think about setting priorities. For instance, in a bathroom really necessary, or in a space-saving shower all that you need? In the interest of a larger shower, you may need to eliminate double vanities, a soaking tub, or the tub. Draw for double sinks. You may find that two sinks in a 4-foot vanity gives you more useful counter space than a pair of sinks in a 6-foot vanity.

MULTITASK

Successful shared-use baths are all about accommodating multiple activities at once. Clever deployment of fixtures and accessories can make multitasking easier.

- A log-free rain shower in the shower has a man share while showering—and lives up a side in the process.
- A discreetly placed stool can be a convenience for a couple who get ready at the same time at the same time.
- If there is a bed, it's typically placed over the toilet. But if it's only used by the husband half of the couple, it may make more sense to put it on the side of the space, rather than within the confines of the toilet area.
- If you're installing a master shower, make it big enough for two. Since a master shower is almost always used in moments of relaxation, take advantage of the opportunity so that some quiet time together in a world that doesn't often allow it. ■

For help choosing light fixtures that suit your bath, go to www.thisoldhouse.com or America's Online Keyword: This Old House and type "Bathroom lighting" in the search box.

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PHOTO: COURTESY OF PERGO. STYLING: JANEY GUNTER. HAIR: JANEY GUNTER. MAKEUP: JANEY GUNTER.



Masterful Glass

New or old, stained-glass windows dazzle the eye with light and color.

BY DAN OLSBERG PHOTOGRAPH BY KATHYRON McDONALD

Sunlight streaming through a window is a pleasurable sight all by itself. Add color to the mix and the view can be downright dazzling. "There's something magical about the way light filters through a piece of colored glass," says stained glass conservator Julie L. Sloan. "It has a special quality all its own."

That's fitting for a material that started as an adornment on them back in the sixth century. Stained glass went secular during the Renaissance, and by the mid 1800s it began appearing in houses. At first a status symbol for the wealthy, it quickly spread to the middle class and across all house styles. By the 1920s, that very ubiquity had made it undesirable. "Stained glass became so popular that it started to feel ordinary, tacking up in every room because on the block,"

Stained-glass windows are making a comeback, whether century-old antiques or contemporary works, like this one depicting a purple iris by West Coast artist Allen Dragg.

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FREESTAR

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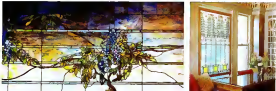
sign Allen Druggs, owner of Refresco Studio in San Francisco.

Druggs is just one of many contemporary artists making stained glass popular again. In addition to creating new designs, they're reviving interest in antique windows, restoring them for use in all corners of the house. "Stained glass has an inherent beauty that works in old and new house alike," Druggs says. The windows look great in bedrooms and corridors, where they add charm without encroaching privacy. They also fit well in modern decor and tra-

soms, enclosing space while letting in light.

Architectural salvage warehouses are the best places to look for old windows. Typical in Metropolitan Atlanta, in Atlanta, Georgia, which usually has dozens of them, ranging in price from a few hundred dollars up to \$10,000. Owners take silver and Bruce Cummins encourage clients to keep an open mind as they walk the floor. Says Selles, "If you find a window that is aesthetically but not spatially right, glass can be added to the perimeter or taken away to make it fit

AMERICAN MASTERS: LOUIS COMFORT TIFFANY AND FRANK LLOYD WRIGHT



LEFT: By melding together multiple layers of glass, Tiffany created windows with a three-dimensional quality. **RIGHT:** The geometric lines in Wright's windows were meant to echo architectural details of a house, like the roof or stairs. This one, a modern reproduction, hangs on a wall in front of a window.

COLORFUL WHIMSY



LEFT: "Victorian Patchwork" by Massachusetts-based artist Dan Risher evokes the style of stained glass found in many 19th-century Queen Anne houses. **RIGHT:** Risher's "Very Red Snapper" is made entirely of found objects: a glittered cookie jar, a serving platter and the bottoms of wine bottles.

PHOTOS: COURTESY, REFRESO (THIS PAGE); LEFT: THE HOUSE OF STAINED GLASS; RIGHT: DAN RISHER; BOTTOM: THE HOUSE OF STAINED GLASS



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your opening." Or simply having the stained glass in front of an existing window installed this way is called an "autonomous window" and need not conform to the architecture of a house.

Commissioning a new window is another option. It's often cheaper than altering an existing one and fits the desired space exactly, and the design possibilities are endless. "We work off pictures from books, magazines, you name it. I even designed a window from the picture on a poster," Drizgus says. For one homeowner, the artist made a panel for pane likeness of the stained-glass dome from the Vatican.

Of course, work of that complexity can run as much as \$1,000 a

square foot. In general, though, new windows cost between \$250 and \$500 a square foot, plus installation. If that still seems pricey, says Drizgus, bear in mind the return on investment. "Provided it's a well-thought-out decorative element, a stained-glass window can add double or more in cost to the resale value of the house," he says. "It wouldn't be in business if that weren't true." ♦

Even clear glass can be a work of art. For information on these many genres of old glass, go to www.fineoldhouse.com or America's Online Keyword: This Old House and type "valuable glass" in the search box.

ELEGANT PATTERNS



ABOVE: "The Annunciation" and "Birth Angel" two windows by Syncretist, Peter Yeck-based artist Bruce Harwood. Though his style is contemporary, his work shares much of stained glass's roots in the church. **LEFT:** "The Fall" also by Harwood.

FACTORY GLASS

For the look of stained glass in a manufactured unit, check out Andersen's Art Glass Collection. There are 11 designs to choose from, and the glass can be ordered in a range of window and patio-door styles. Since the panels insert into the frames with snap-lock fasteners, they can be retrofitted to exist. Andersen windows. (The factory-made patio doors with a transom window shown at right have a traditional design.) Pricing varies with size and design, from \$800 up to \$3,000. For more information, visit www.andersenwindows.com.



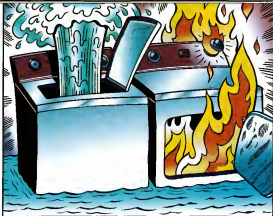
PHOTO: SHUTTERSTOCK FROM BOTTOM LEFT: COURTESY OF ANDERSEN WINDOWS; JOE TESTA/GETTY IMAGES



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Low-Risk Laundry Room

Some of the greatest potential for flood and fire comes from your washer and dryer. Here's how to cut the odds

BY SCOTT H. SCHULING ILLUSTRATION BY MARK JONWALL

Likewise, a hose-washing-machine hose can spill hundreds of gallons of water on floors. Likewise, a dryer can erupt in flame if lint is allowed to build up inside the machine or its ducts. In 1999 (the most recent data available), dryers caused 14,600 fires, 33 deaths, and \$38.5 million in property damage in the United States.

Preventing such mishaps is as easy as replacing a washer's old rubber hoses, ideally with steel-reinforced ones that can't split open. Or discarding the dryer's flimsy—and flammable—mesh duct and putting a metal one in its place. (Regular lint trap cleaning, while necessary, won't keep lint from collecting in the duct.) Once you've made these two major upgrades, no shown on the following pages, get in the habit of checking hoses and cleaning ducts every six months or so. Hoses should be replaced every five years, tag them with the date you installed them so you won't forget. Your appliances will last longer, run better, and use less energy. And you'll reduce the threat of flood and fire. On the following pages, *Roche* discusses *Appliance Appliances*, in *Randolph, Massachusetts*, shows how to keep a washer and dryer running safely and efficiently. (continued)



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REPLACING A WASHING MACHINE HOSE

Any rubber hose that is cracked, blistered, soft, or has corroded fittings needs to be replaced. Here's how to install a new one that has a braided stainless steel jacket, as well as add a drip pan to stop small leaks from doing major harm.



1. REMOVE THE OLD HOSE

Turn off the hot and cold water valves, unplug the washer's power cord, and remove the drain hose from the drain. If the drain hose has cracks, replace it with the same type of hose. Put a towel or tarp under the supply hoses to catch any water when you use the hose with a pair of ground-joint adjustable pliers.



2. CLEAN THE FILTER SCREEN

Debris and sediment will slow the flow of water into the machine. Check the filter, and clean out any buildup with a bristle brush.



3. DETAIL NEW, BRAIDED HOSE

Use your fingers to screw the hose fittings onto the machine's threaded nipples. Then, tighten gently with pliers. Make sure the hose is long enough to allow you to move the machine if necessary. 60 inches is a compromise for most installations.



4. HOOK UP THE WATER SUPPLY

Connect the other ends of the braided hoses to the water supply lines as in step 3. Make sure to match the hot hose with the hot-water supply and the cold with the cold supply. Open the valves and check for leaks. Reconnect the drain hose to the drain. But if you're installing a drip pan (step 5), disconnect the drain hose after the pan is in place.



5. ADD A DRIP PAN

A drip pan under the washer will catch any leaks and is required in second-floor laundry rooms. Look in plumbing-supply stores or home centers for a pan with a drain to any water that can be diverted to a floor drain. You'll need a helper and perhaps a utility knife to wedge gently into the pan so as not to crack it. Then, each time you run a load, make sure no water has leaked out.

FLOOD STOPPER

Leaving a washing machine's valves open all the time greatly increases the chance of a catastrophic hose burst. That's why manufacturers and insurance companies plead with homeowners to close this valve when a machine is not being used. But most people don't bother. Fortunately, there are devices that will do it for you. The IntelliFlow (about \$195), above, senses when the washer is turned on and automatically opens the water-supply valves. At the end of the cycle, it shuts them down. A floor-mounted sensor also closes the valves if it detects water pooling at the washer's base.

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CLEANING DRYER DUCTS

Before working on your dryer, unplug it or trip its circuit breaker; if it's a gas-fired unit, shut off the gas valve. You'll need aluminum tape, a snorkel brush, a vent brush, and, if the vent duct needs replacing, new 4-inch round steel ducting.



1. CLEAN THE LINT TRAP

Put out the lint screen and push a snotted brush straight down into the trap. Twist the brush to hit all the grooves of lint in the bottom of the trap. (A long crevice tool or a shop vac also works.) Shine a flashlight down the trap to make sure it's clean.



2. CLEAN THE DUCTWORK

Disconnect the ductwork from the dryer exhaust and from the exterior vent. If the duct is plastic or ribbed metal, toss it out; if the duct is smooth-walled metal, as shown here, take it outside and clean it the parts with a round dry-vent brush.



3. CLEAN THE OUTSIDE VENT

Working from inside, open the vent brush a few inches into the duct leading outside, then pull it back and clean off the bristles. Repeat until the brush reaches far as the exhaust hood on the outside wall. (Don't try to shove the lint out with the brush; you may create a clog.) Then go outside and make sure the vent hood isn't plugged. If needed, remove the hood, clean it out, and then put it back.



4. REATTACH THE DUCT

Reassemble the metal ductwork and seal the joints with aluminum tape. (Don't connect the sections with screws, which may fail.) The ends of the ductwork should fit snugly onto the dryer's exhaust and vent hood, no tape or hose clamps needed.

For help with all your home-maintenance projects, go to www.thisoldhouse.com or America's Online Keynote at ThisOldHouse.com and select Repair & Maintenance in the Overview section.

GET YOUR DUCTS IN A ROW

You can't be too careful about how you vent a dryer. Flexible vinyl ducting (below) is flammable, traps lint, restricts airflow, and no longer meets building codes. Ducts made out of shiny aluminum flexing have more fire-resistant but just as likely to catch lint. And flexible ribbed aluminum ducts, while fire-proof, are also notorious lint traps.

Four-inch round steel ducts are the best way to go. The ducts' smooth walls won't collect lint so quickly; they're easier to clean, and they can't burn. When installing rigid duct, keep the runs as straight and short as possible. According to Richie Isaacson, the overall length with two elbows should not exceed 26 feet. (Each 90-degree bend is equivalent to 5 feet of straight duct.)

venting to the outside is the only correct way to exhaust a dryer, says Isaacson. Products that allow electric dryers to vent inside a house pump out gallons of excess moisture, which can lead to peeling windows, peeling paint, mold growth, and wood decay. "That type of trap doesn't collect all the lint anyway," Isaacson says. "You'll end up breathing it in."



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Place on additional important information on next page.

Why not help reduce one of your risk factors for heart disease. Like high cholesterol, for example. You can eat right. You can exercise. But for many people diet and exercise may not be enough. In fact, 2 out of 3 adults with high cholesterol may need medicine. The good news is that adding LIPITOR can help. It can help lower your total cholesterol 39% to 49%. And it can help lower your bad cholesterol 39% to 60%. ("The average effect depends on the dose.") Talk to your doctor today. Find out if LIPITOR is right for you. And why it is the most prescribed medicine of its kind. Call us at 1-888-LIPITOR or find us on the web at www.lipitor.com.



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Adirondack chairs are a natural choice for sitting outdoors.

Adirondack Chairs

Facts and fiction about an American classic

When you grew up in New York's Mohawk Valley, about 100 miles south of the Adirondack Mountains, a rumor circled with giving birth to the rustic furniture tradition: In 19th-century Adirondack, English and I have had the privilege of being guests at one of the great private "camps" up there, the Adirondack League Club, which is a magical place to hike and fish—and see amazing examples of furniture inspired by the local forests. But "Adirondack" has become shorthand for just about any kind of rustic furniture, including styles that have nothing to do with the area. Cue to point the finger: Adirondack chairs, that angled, multi-tilted, low-seated seats of America's lawn furniture.

According to Craig Gilson, former director of the Adirondack Museum, these chairs appear to be based on the Westport chair (above, bottom right) designed around 1900 by Thomas Lee, who had a summer cottage at Westport, New York, as Lake Champlain—which is rich mostly not part of the Adirondacks. One winter Lee lost the design to a housing. (continued)

Adirondack experts tend to favor designs in terms of how they find a new "TV series on PBS celebrating the world of design, style, culture, and furnishings. For more, see www.findit.com. Adirondack right: photographs of landscape and the great gallery of American outdoors in New York. Little is heard of the American furniture department of auction house Sotheby's in New York City.

RE-CREATE THE LOOK



Red-painted maple Adirondack chair, \$199 by J.L. Rees, 800-448-5713, www.Blenheim.com.



Cedar Adirondack chair, \$279 (cushions sold separately), by Smith & Hawken, 800-940-1332, www.smithandhawken.com.



Blue-painted pine square-back Westport chair, \$299 by The Field Farm, 888-520-6333, www.thefieldfarm.com.

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person, Harry Bussell, a carpenter who was hired for only one bench and unfinished, Bussell began turning "Wingsport" chairs with backs, seats, and armrests made of wide planks. He patented his version in 1931.

That pattern date, along with "H. C. Bussell," accompanied the backs of every original "Wingsport" chair, making them easy to identify—when you can find one. Many dated away over the years as were assembled to counter low costs of paint, this was outdoor furniture, after all. Collectors pay up to \$1,000 for a stripped Bussell with the original reddish-brown stain (and a good provenance), and even more for a redone, the white, or other rare versions. "There's no end to the ingenuity of guys working their way through a long winter to a wood shop," says Gibson.

Which may also explain the genesis of the modern Adirondack chair. Gibson speculates that another woodworker at a local brookside off the Wingsport in the 1930s may have been inspired by the original. He also eventually began producing a version out of pine, and by World War II the classic silhouette we recognize today—deeply angled

seats, wide arms, and a balloon back with pops between the slats—became ubiquitous across the country. The terms "Adirondack" and "Wingsport" are often used interchangeably today.

It's hard to believe that anything that looks like a dachshund, like it's made for a connoisseur, could be comfortable, but Wingsport and Adirondack chairs are a pleasure to sit in—perfect for reading a book under a tree, hanging out on the porch, or even watching TV in the family room. We actually prefer the "Wingsport" chair in the Adirondack, in part because of its history but also because the taller backrest supports your head and, as like slats, the wide-plank back doesn't leave indentations on your body after you've been sitting awhile.

Both kinds of chairs are reproduced today for between \$150 and \$600 in cedar, teak, mahogany, oak, pine, cypress, and oak. Stainless steel screens and even epoxy at the post allow them to weather well, at least paint, stain, or varnish them contains a UV blocker and a fungicide. Chairs finished in a clear, outdoor

water-based urethane are easier to touch up. Besides chairs, you can find Adirondack chairs, gliders, and rockers. Whichever style you choose, the date before you buy. Made correctly, with just the right angle, an Adirondack or Wingsport chair is one of the most comfortable pieces of furniture you can buy.



Weathered Adirondack chair outside rustic garden setting.



Curious about your collectibles? Our experts have the answers

CASH-IRON DOORSTOPS

What are you still out there the doorstop? I've had it since the 1970s and use it to prop open the kitchen door at our 19th-century farmhouse.

JAMES FRESCOTT, THOMAS, IN

CASH-IRON DOORSTOP: Figure cast-iron doorstops such as yours enjoyed their heyday in America from 1890 to 1940, providing a touch of whimsy in many households. An early flower basket, ship, and houses were popular motifs. Your cottage doorstop dates from the 1930s or '40s and is a desirable object for collectors today. It is worth about \$100 to \$175 and was probably made by Hobbs Manufacturing Co. To check him out, visit and look for a three-digit number incised into the metal. Hubley was a Lancaster, Pennsylvania, toy manufacturer that also made doorstops, which are valued for their colorful painted surfaces. A Hubley with original paint and in good condition would bring the higher amount. Rare cottage motifs go for \$350 to \$500.

Erin O'Neil sells antique cast-iron doorstops, backrests, chair benches, and armchairs in Saratoga, New York.

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Q & A

CYLINDER-FRONT DESK

I was given this desk more than 30 years ago by the grandfather of a friend. Can you shed any light on its origin?

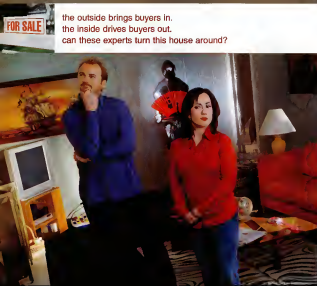
LEONARD LUTCHGARTEN, LA CROIXE, ILL.

KEVIN FARMER ADJUTES The piece is an American cylinder-front desk, similar to a rolltop desk but without the sleek wood that typifies most rolltops. The cylinder desk harkens onward to France in the mid 1700s, its unique feature was a top that fit into grooves on either side of the desk front, allowing the top to slide in and out of view concealing or revealing the writing surface. Your cylinder front desk has built walnut veneers and was probably made in the 1970s or 1980s. These desks were usually built with a landscape on top but the presence of a gallery or inset molding around the top of the piece indicates that this one did not. The simple flower-like carvings are typical of decorative motifs inspired by Charles Locke Eastlake (1836-1906), an English architect and writer whose furniture designs were popular in America in the late 1800s. Cylinder desks such as this sell at auction for \$1,500 to \$2,000. *—Lutchenwerf*

Kim Palmer, of Kim Palmer Auctions & Appraisals in Escondido, Virginia, is an auction specialist and an expert for Antiques Database.

BROOKLYN MUSEUM

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Q & A

MUSIC STAND

I have a two-sided music stand with a Thonet label. How much do you think it is worth?

KATY DAVIS, Mountair, N.J.

LEGITIMACY REFUSE

Your highly decorative Victorian music stand was indeed made by the Thonet factory started by Michael Thonet (1796-1870) who is famous for patenting the bentwood process for chair making. According to the Thonet Museum in Pilsen, Germany, the double music stand, or music desk, was made around 1890 in bench. Although the Baroque-inspired decoration of chevron and scrollwork resembles marquetry, it was actually burned into the wood. Up until the 19th-century music stands were strictly functional, but they became more decorative during the Victorian era when it was fashionable (to host) grand parties in the parlor of one's home. I would estimate the value of the music stand at \$400 to \$600 in keeping with the value of other decorative music stands of the period. While yours is by Thonet, that fact alone does not increase its value as it would if it were a bentwood chair, the piece for which Michael Thonet is renowned.

PHOTO: JAMES H. HARRINGTON/ANTIQUEARCHIVE.COM



Reproduction Staffordshire dogs, left, and real ones, right.

DOG FIGURINES

What is the history of these porcelain dogs? They're marked "1895."

JENNIFER ARMSTRONG, Belle, Fla.

DENNIS BOGDANOWICZ In spite of the 1895 mark, these blue and white dogs appear to be relatively new reproductions of Victorian Staffordshire dogs, since Victorian Staffordshire dogs were never made with the pattern lines of handpainted dogs were among the figures made in various Staffordshire England potteries in the mid 1800s. Spaniels are most commonly dog dogs, although other breeds were made. The white-glazed dogs were often accented with additional black or red glazes, or with a copper luster finish. Today the market for true Victorian Staffordshire dogs is strong. A single small (3 or 4 inches tall) Victorian Staffordshire dog can be found for under \$200, but a new pair can cost in the thousands. A pair will always cost more than twice as much.

Though there are no hard-and-fast rules for distinguishing the real from the fake (marks were rarely used), once you handle many real ones, you'll begin to recognize them. Until then, buy only from a reputable dealer who is willing to put in writing what you are buying.

Dennis Bogdanowicz sells antique English pottery in Pittsford, New Hampshire.



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Richard Trethewey makes sure plumbing joints are clean and leak-free, but wouldn't for a good household opinion.

Go With the Flow

A plumbing primer from *This Old House* expert Richard Trethewey

BY HAN ALEXANDER

One, one-of-the-very-in plumbing was run-into drains and brass supply pipes. Now, those materials have been supplanted (for the most part) by PVC plastic, copper, and flexible cross-linked polyethylene, known as PEX. But whether the pipes are plastic, metal, or a combination of the two, it's the plumber's skill that determines how well the system works. A lot is at stake. One leaky joint can cause thousands of dollars worth of damage. An undrained, improperly sloped drain will continually clog. And supply pipes that aren't insulated every 4 feet or so will make sure every time a faucet is turned off.

There's more to proper plumbing than just following the codes and rules. Planning and installing a system that's quiet, efficient, and leak-free is something of an art. You'll see it in the way a good plumber strings pipes and valves for ease of maintenance, avoids wasting material or waste using fittings, and knows how to join pipes close. "The best is much of our good work goes hand," Richard laments. "But for pipe for a look at it is systems that meet his exacting standards."

BY THE NUMBERS

100 Gallons

Average of water used per person per day in the U.S.

Biggest Water Users

WASHING MACHINES

35-60 gallons per load

TOILETS

27 gallons per person per day

SHOWERS

15-20 gallons every 5 minutes

HANDWASHING

up to 20 gallons per day

DISHWASHER

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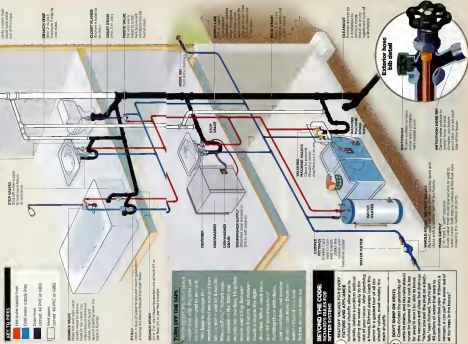


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Use as directed. Individual results may vary. Nicotine patch system consisting of 14 patches. ©2004 GlaxoSmithKline Consumer Healthcare, LLC.

Dream Pipes

■ Clean water enters a house at a pressure of 50-60 psi through the supply lines. Dirty water pulled down by gravity, seeps through the diaphragms, while air coming through the vents leaves the drains flowing smoothly. It's a wonderfully simple and durable setup. Valves may wear, hoses may break, and appliances will fail, but the underlying network of pipes should last as long as the house itself.





Worth a Look

Great plumbing ideas from TGH project houses

ULTRA-CLEAN WATER ON TAP

The most effective water filters have three sets of filters in series to catch sediment, a solid block of activated carbon to take out those things that affect taste, color and odor, as well as some cancer-causing compounds like PCBs, and a membrane filter (RO) filter that captures everything else, including lead and arsenic. Such a three-stage unit was installed at the Santa Fe TV project. The downsides of RO are the costly filters (one-quarter inch run about \$100 every two to five years) and constant back-flushing. A gallon of water goes down the drain for every 4 gallons of clean water that are produced.

PLASTIC WATER PIPES

For the water-supply pipes in the Santa Barbara and Manchester TV projects, Richard used PEX tubing, a flexible pipe that saves about 50 percent on installation time compared with copper. One end connects to a distribution manifold, runs at right angles and the other end terminates at the plumbing fixture—no solder needed. And fewer connections means less chance of leaks. Refined steel PEX is also immune to the copper-unfriendly water found in some parts of the country (even as it doesn't enjoy universal code approval. Check with your town before committing to PEX).



HOT WATER ON DEMAND

Unlike a standard water heater, which works night and day to keep a 40- to 50-gallon tank of water toasty on demand, tankless heaters have no tanks. They heat only the water that flows through the pipes when a hot-water tap is opened. That makes them as much as a third more efficient and much longer lasting (less rust, tank-type heaters, although at a price that's two to four times greater. Electric units are available, but Richard says gas units last longer and generally are cheaper to operate. [The gas heater at left, with its cover removed, shows the copper heat exchanger.] Proper venting is critical: most on-demand heaters can handle only one inch of vent, which means you can wish the chimney or the clothes but not both at once.

ON THE HORIZON

Ultra-low-flow toilet

The 1.6-gallon low-flow toilet is the industry standard, but now there are ultra-low-flow, dual-flush models that use just 0.8 gallon of water to get rid of liquid waste. This wall-mounted dual-flush toilet from Gerber also saves space: Its remote tank fits into the stud wall up to 10 feet from the bowl.



In-house the control

Pipe splitters are appearing in more homes, due in part to codes. In some cities, but also because air-water systems can shave insurance rates by 3 to 10 percent. The newest systems use flexible PEX tubing, which is cheaper and easier to install than rigid pipe. And because PEX systems are connected to the home's plumbing, water in the tubing is constantly being exchanged and flushed, so it doesn't stagnate or lose pressure. (Stand-alone systems need periodic flushing and backflow valves to prevent contamination of the fresh water supply.)



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TILING AROUND A TUB

WITH TILE CONTRACTOR
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TILING AROUND A TUB

Tile is the most popular choice for walls in new and remodeled baths because it's impervious to water, extremely stain resistant, easy to clean, and available in dozens of colors, sizes, and styles. With the right tools and materials—and the patience to lay out the tiles properly—tiling a bath or shower surround is a job that most homeowners can pull off.

For the project shown here we enlisted the help of tile contractor Joe Ferrante, who has been laying tile for The Old House projects since 1985. The first and most important step, insists Ferrante, is to start with a clean, stable substrate. "Begin by tearing out all the old tiles and dry-

wall, then screw cement backer board directly to the studs." He then fills the backer board seams with thixotropic mortar and embeds fiberglass-mesh joint tape in the mortar. Finally, to ensure

a strong, long-lasting bond for the new tiles, Ferrante goes one step further and trowels thixotropic mortar over the entire wall. "This slim coat of mortar seals the backer board and, when dry, creates a perfectly smooth, uniform surface for setting the tiles," he explains.

For the installation, Ferrante used 4½-inch-square ceramic tiles, the most common and easiest-to-install bath tiles. However, the methods shown here work with any wall tiles, including stone and glass. (For an array of wall-tile choices, see "Buying Guide," far right.) Ferrante glued the tiles to the backer board with latex tile mastic, not thixotropic mortar. "Premixed mastic is ideal for homeowners because it can be applied right from the can—there's no water to add or mixing required." Mastic is also much stickier than mortar, so you won't have to worry about the tiles sliding down the wall.

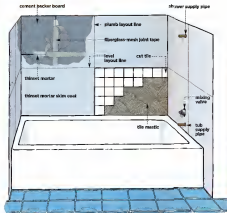


TOOLS AND MATERIALS

1. Notched trowel (used to apply tile mastic)
2. Latex tile mastic
3. Grout sponge (for taping tiles clean)
4. Glass mosaic tile
5. Unglazed tile grout
6. Rubber trowel (for spreading the grout)
7. Drill with diamond-jit hole saw (for drilling holes in tile)
8. Tile spacers (used to notch tiles to fit around plumbing)
9. Margin trowel (used to mix mortar and grout)
10. Tile cutter (works for \$65 to \$20 a day)
11. Level and straightedge

NOT SHOWN

- Fiberglass-mesh joint tape
- Thixotropic mortar (for skin-coating the backer board)
- Latex-based grout add-on (to strengthen the grout)
- Siliconized acrylic caulk



STEP BY STEP: TILING AROUND A TUB

1 MARK THE LAYOUT LINES

- Start by measuring the height of the back wall from the lip of the tub to the top of the new to be tiled. Divide the dimension in half and make a mark there.
- Check if you need to adjust this mark to avoid laying slivers of tile at the top and bottom. Calculate how many tiles it takes to reach from the center mark down to the tub. If you end up with less than half a tile at the tub, adjust the mark downward by the height of the period tile so you end up with a full tile at the bottom and a larger cut tile at the top.
- Using a level, draw a horizontal line across the wall at the mark.
- Next, measure the width of the back wall horizontally. Divide this dimension in half and draw a plumb line down the center of the wall. (Left) If this leaves the slivers on both sides, adjust the line right or left as necessary.



2 TROWEL ON THE TILE MASTIC

- Start at the intersection of the two layout lines and spread a thick layer of tile mastic onto one quadrant of the wall with the smooth edge of a trowel.
- The mastic has a working window of about 20 minutes, so apply it to an area no larger than 2 or 3 square feet.
- Use the notched edge of the trowel to rake out the mastic and make a series of deep ridges. (Left) TIP: If the mastic starts to lose its thickness, or "skin over," scrape the wall clean and apply fresh mastic.



3 START TILING

- Set the first tile at the intersection of the two layout lines. Press the tile tight to the wall, rubbing sure its edges are flush with both the horizontal and vertical lines.
- Continue setting tiles in both directions along the two lines. (Left) Working out toward the end wall and down to the tub is a shaggy pattern.
- Set only full tiles in each course.
- Many tiles have small nubs on their edges to keep them evenly spaced at the proper width for grout. If your tiles aren't self-spacing, use plastic spacers to maintain consistent joints.
- TIP: Make sure to leave space for caulk between the bottom course of tile and the tub.





④ CUT TILES TO FIT

- Where the tile needs to be cut to fit against a corner or ceiling, hold a full tile in place and mark where it overlaps the last full tile already on the wall.
- Place the tile to be trimmed on the tile cutter so the mark lines up with the cutting wheel.
- Slide the cutter's adjustable fence against the edge of the tile so that you can cut the remaining tiles without marking each one.
- With slight sawward pressure, pull the cutting wheel across the face of the tile to score the glass. **(LEFT)** Do not score the tile twice.
- Press down on the handle to snap the tile in two.
- Lay tiles with their cut edges against the corner or ceiling.



⑤ DRILL FOR TUB OR SHOWER SUPPLY PIPE

- Finish setting the tiles in the other quadrants of the back wall.
- Extend the horizontal layout line to the end walls, draw the plumbing lines, then set the tiles for these walls using the same procedure as above.
- At protruding fixtures, such as the tub and shower supply pipes or the mixer valves, you'll have to use tile spacers to carefully create notches in several tiles to fit them around the rough plumbing. Or, if the pipe or valve body falls within a single tile, drill a hole with a diamond-bit hole saw. **(LEFT)**
- Once the hole is cut out, slide the tile over the pipe (or position it next to the protruding plumbing) and press it into the mastic. **(RIGHT)**

⑥ APPLY THE GROUT

- Complete each end wall by installing rounded-end bullnose tile along the edges. Allow the mastic to cure overnight.
- Next, pour a quart of fortified unsanded tile grout into a bucket. Mix in just enough water or latex additive (which strengthens grout) to create a mayonnaise-like consistency.
- Place some grout on a rubber trowel and smear it diagonally across the tiled surface, forcing it deep into every joint. **(LEFT)** Apply grout to all three walls in this manner.
- Let the grout cure for 15 to 20 minutes, then wipe the tiles with a large damp sponge held flat against the wall. Wipe the sponge often in clean water.
- The next day, buff the remaining grout haze off the tiles with a clean, dry cloth.
- Finally, use silicone acrylic caulk that matches your grout color to fill the joint between the tub and first course of tile.

Stone

STONE MOSAIC (about \$40)

2x3 TUMBLED MARBLE \$12-\$15

4x4 TUMBLED MARBLE \$12-\$15

3x6 CERAMIC SLURRY TILE \$8-\$20

5x5 BATHING MARBLE \$15

Glass

1 1/2 x 1 1/2 GLASS (about \$12)

6x6 GLASS \$20-\$25

1/2 IN. GLASS MOSAIC (about \$40)

1x3 GLASS MEX. BRICK (about \$14)

3x6 GLASS BRICK (about \$20)

1x1 CERAMIC MOSAIC \$8-\$10

Glazed

1x1 CERAMIC SLURRY TILE \$8-\$20

5x5 BATHING MARBLE \$15

3x6 GLASS BRICK (about \$20)

1x1 CERAMIC MOSAIC \$8-\$10

White 4½-inch-square tiles are safe and traditional for a bath or shower surround, and they're simple to install. But the techniques used with these rather bland specimens also work with any of the hundreds of colorful examples, made from many different materials, that are on the market today. Here is a selection of some of the more interesting styles and sizes, including glazed, stone, and glass varieties (prices noted are per square foot). You can use almost any tile around a tub or shower, regardless of size, shape, or color. "There are no rules when it comes to shower surrounds," says Ferante. A tile that shouldn't be used in wet areas will be labeled as such by the manufacturer. If you're still not sure about a tile you've picked out, ask a tile retailer.

For an archive of *Homeowner's Handbook*, from installing a personal sink to hanging drywall, go to www.thisishouse.com or America Online Keyword: This Old House and select Repair & Maintenance in the Know-how section.

25

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[JULY/AUGUST 2004]

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A fountain adds a whimsical touch alongside a path at the TGM Bermuda project house.



FAMILY FRIENDLY

THE KITCHEN/FAMILY ROOM COMBO IS EVERYONE'S FAVORITE HANGOUT. HERE ARE THREE PLANS THAT WORK

BY JILL KIRCHNER SIMPSON
PHOTOGRAPHY BY BRUCE BUCK
STYLED BY MATT LEW NASTELLO

The most popular approach to combining a kitchen and family room is to create a sense of separation using architectural features—here it's done with broad archways—while keeping the spaces mostly open to each other. For more on this layout, turn the page.

For the past 20 years, family cooks have been waging a revolution. They didn't want to miss all the fun in the next room while they were prepping and cooking and cleaning. They needed more space for guests who insisted on squeezing into the kitchen. Most important, as their families began spending less time at home, they wanted a place in the house where everyone could hang out together. That's when the walls between the kitchen and adjacent rooms started tumbling down.

Today, the kitchen has morphed from an isolated food-preparation space into an informal dining area, homework station, snack stop, playroom, home office, media room, and all-around household command center. "Homes have evolved from many rooms devoted to individual purposes to fewer rooms devoted to a multitude of purposes," says Madison, Connecticut, architect Don Dickenson, who has seen clients' needs change over his 25 years in practice. "The vast majority of homeowners no longer want any separation between where they cook and where they entertain."

The kitchen/family room combination holds particular appeal because it enables the multitasking that characterizes modern-day life. Mom or Dad can keep an eye on the kids while they cook or pay the bills, or involve guests or family in meal prep. At the very least, everyone can be connected and part of the conversation.

There are a variety of ways to create these modern-day hybrids. For instance, some people like a fully open combination, with no separation between the kitchen and family room, while others prefer partial enclosures to control traffic, noise, and views. On the following pages, we offer three sample floor plans, plus design tips from the experts on making a kitchen/family room layout work for you. (continued)



In this mostly open arrangement, the breakfast bar establishes the boundary between the kitchen and the family room. That way the workspace is insulated from congestion, yet guests and cooks feel a part of the action.



SEPARATE BUT OPEN

In this configuration, the most common, the kitchen and family room are open to each other, but architectural and spatial divisions create a sense of separation, control noise, and direct traffic flow. For a new family-room addition in Clapton, New York, architect Carol J. W. Kunkel used broad, arched openings to divide the space. There are no French doors and plenty of windows flood the family room with light that reaches into the kitchen, so despite having no windows of its own, the kitchen feels open and bright. The kitchen has a central 8-foot ceiling, but there is the family room's 11-foot, giving each space a distinct feeling. The kitchen looking breakfast bar connects plumbing and wiring, while finishing details—pendings, crown molding, and wood flooring throughout—visually unite the rooms.



A 10-foot-long center island incorporates a dishwasher, microwave, warming drawer, prep sink, and slide-out baskets for fruits and vegetables. By housing appliances in the island and pulling the range at the far end of the kitchen, we minimized the appliances you would see at eye level from the family room and put the emphasis on the character of the cabinetry," says architect Carol Kunkel. On the back wall (at left), a built-in desk with a cork backplash is a convenient spot to pay bills or check e-mail.

A sideboard allows with an antique farm table and built-in benches in an optional casual dining area (the house also has a formal dining room) as well as space for homework and crafts projects.



Opposite the stove is a fireplace with a plasma TV screen above it. The furniture is arranged so it centers on the family-room focal point but also offers views of the action going on in the kitchen.

MAKING A SEPARATE BUT OPEN LAYOUT WORK

Columns, islands, or peninsula and screens in floor level or ceiling height and style of cabinetry or furnishings are ways to delineate the kitchen from the family room.

Light and openness are assets in combined rooms, but they can become liabilities if the light can't be controlled (leading to glare and/or overheating) and noise bounces around the room (making conversation difficult). A lower kitchen ceiling, with recessed fixtures for even lighting, can help reduce glare and contain sound.

"While there is a lot of attendant room," points out designer Lynn Peterson, of New Rochelle, New York. So you may want to think twice about putting the main sink in an island or peninsula that opens to the great room. A bi-level counter can help fold the area.

While a bi-level peninsula, island, or breakfast bar can help contain clutter and dirty dishes, keep in mind that many people prefer to sit in a regular chair, rather than on a bar stool, for dining. Additionally, one-height islands or peninsulas offer a more functional work surface.

A very spacious kitchen can be inefficient if the primary work zone is too big. Keep the main work triangle—the distance from refrigerator to sink to stove—between 10 feet and 20 feet, advises New York interior designer Nancy Mullin. If needed, create an auxiliary workspace with a second sink.

In a large, open living area, be sure to create smaller, cozy places for intimate dinners or curling up with a book.

In partially open spaces, pay attention to the sight lines from the kitchen to the family room, and to the outdoors as well. "A cul-de-sac can block as much as a wall, and, depending on its placement, a window installation can prevent your ability to see outside," says architect Doug Dickinson.



In this fully open plan, a three-leveling island is the only element that sets apart the kitchen from the informal dining area and from the family room. Visual cues, like the lighting and the placement of furniture, help define distinct areas.



COMPLETELY OPEN

The fully open kitchen/dining room is the most spacious and light-filled configuration, with the emphasis on the topography that many homeowners. For an enjoyment couple in Gladwyn, Pennsylvania, architect Doreen Kelly designed a 20-by-18-foot addition that incorporates a kitchen, family room, and dining alcove under a one-and-a-half-story vaulted ceiling. To keep the kitchen from overwhelming the space, Kelly suggested converting the existing kitchen into a large pantry, so the new, open kitchen could be central solely on foot-traffic and more sensitive to neighbors. The "feature wall" incorporates a professional-style refrigerator, range, and vent hood, with a full-height granite backsplash and cherry soffits that tie it in with the lacquer-style cherry cabinetry.

PHOTO: JAMES W. HARRIS



MAKING A COMPLETELY OPEN LAYOUT WORK

- If an open floor plan, there are no significant structural dividers between the kitchen and living areas. Instead, an island, peninsula, or table can separate the kitchen from the living space.
- A fully open plan offers no place to hide kitchen clutter, though island or counters can provide some camouflage. This approach may not work well for picky eaters or messy cooks.
- Layout, materials, and architectural details should be considered as a whole when designing a joint kitchen/living area. But "roomer" need to stop and start says designer Lynn Peterson. Columns, pilasters, ceiling heights or level changes, or a switch in the direction of wood flooring, can help define separate areas.
- Half-circled, open spaces with lots of windows and hard surfaces can soundproof the living with an "echo-free" effect that lets you hear ambient noise but not the person beside you. Soft elements like area rugs, fabric shades or curtains, and upholstered furnishings help control sound.
- Take noise levels into account when choosing appliances such as the dishwasher and fridge. Many manufacturers now offer ultra-quiet models.
- Vent hoods, especially for commercial-style ranges, can be particularly loud. Consider installing one with an exterior blower, so most of the noise is directed outdoors. Even then, be aware that cooking odors are likely to travel throughout the space.



- A massive fieldstone fireplace framed by soaring arched windows, creates a dynamic focal point opposite the kitchen. French doors on one side lead to a deck and pool.
- An excellent 15-by-15-foot pantry takes care of storage needs. The cabinetry and counters are identical to those in the open galley-style kitchen just around the corner.

In the kitchen, base cabinets along the wall end in the island hold tallware, pots and pans, spices, and essential staples. Bar seating or table dining are options for everyday meals. A formal dining room is on the other side of the pantry.



- Clusters of furniture and small seating areas oriented around the fireplace, TV, or coffee table can help make a large space feel more intimate.
- Take advantage of technology to control noise—for example, cordless headphones for watching TV, listening to music, and games playing. A portable-size TV in the kitchen lets the cook watch without disturbing others.



In the mostly enclosed configuration, glass doors separate the kitchen from the family and breakfast rooms on either side. Glass-door cabinets separate the kitchen from the family and breakfast rooms on either side. Glass-door cabinets separate the kitchen from the family and breakfast rooms on either side. Glass-door cabinets separate the kitchen from the family and breakfast rooms on either side.



ENCLOSED WITH VIEWS

A mostly enclosed layout allows for the greatest separation between rooms and the best control over traffic. There may not be as much room for extra cooks in the kitchen, but it's easier to keep guests and children at arm's length. In this address in a cove 1985 house in St. Paul, Minnesota, project designer David Hinds placed the kitchen at the center of the 46-foot-long space, with pass-through opening up to a family room on one side and a breakfast room on the other. The kitchen is easily accessed from either side, but the workspace and cook top are shielded by the peninsula—a good choice for this large household of seven. The entire space is unified by design elements, including white-painted woodwork, lighting fixtures, hardware, and floor, and simple neutral paint-style cabinetry throughout.

In the family room, built-in shelves and cabinets frame the original coal fireplace hold the TV books and games. The generous area-through (see left) keeps the cook connected. A trio of stained-glass Arts and Crafts windows adds period detail.



▲ Putting the cookies in the sand in the center of the U creates an efficient work triangle. Appliances that get used often—the refrigerator, island microwave and both hobs—one at the end of the U and along the adjacent corridor where they are easily accessed without traveling into the cook's space.

◆ In the breakfast room, a built-in counter doubles as a desk as well as a serving area for meals. The painted wainscoting invites that found in the family room on the other side of the kitchen, visually linking the two distinct spaces.

MAKING AN ENCLOSED LAYOUT WORK

- The fully or partially enclosed kitchen with views generally fits a peninsula with overhead cabinets separating it from the family room. But it can also have a pass-through cut out of a solid wall or adjustable barriers, such as shutters, sliding panels, or French doors, to close it off entirely from adjacent rooms.
- Overhead and/or base cabinets can help dampen the impact of noise that bounces between rooms and conceal kitchen clutter, but they also cut down on light. Glass doors on both sides of the upper cabinets allow sunlight to reach the enclosed kitchen.
- Make sure a pass-through extends to eye level so you'll be constantly reminded by having to bend over to see or be heard.
- If there is a TV in the adjoining room, try to place it where the cook can also see it.
- Don't put too many gadgets in the family room. Designer Lyn Polansky suggests keeping the radio-cassette player, printer, fax machine—in their own domains, rather than having too much going on in one space.
- If the pass-through incorporates a breakfast bar, use water seating. That way it's easy to direct your attention to either the kitchen or the family room.
- A second sink and/or under-counter fridge on the family-room side of a peninsula make a great satellite snack/serving area, where guests or kids can help themselves without disrupting the cook.
- Don't overlook the power of a dimmer switch to control the mood in the kitchen. Well-thought-out, adjustable lighting is essential to spaces that accommodate multiple activities.
- Visually integrate rooms by using furniture-quality kitchen cabinetry that relates to any built-ins in the living area.

For a virtual tour of the combined kitchen/family room in our Minnesota TV house, go to www.MidwestHouse.com or America Online Keyword: This One House and select "All House Projects" from the "Webcam Programs" section.



Other updates to the bathroom include a new model for the tub, a new shower with a glass door, a new vanity, and a new toilet. The homeowners also added a new window and a new door to the bathroom. The homeowners also added a new window and a new door to the bathroom. The homeowners also added a new window and a new door to the bathroom.

THIS MASTER BATH HAS IT ALL—INCLUDING A SEPARATE ROOM FOR SITTING AND SOAKING WITH WALL-TO-WALL WATER VIEWS



BATHING BEAUTY

Charming turn-of-the-century seaside cottages don't usually come with wall-to-wall windows. Or a view-filled room dedicated to bathing and relaxing, in addition to a luxurious, modern master bath. But thanks to an imaginative remodel, this Shippen Point, Connecticut, home now has both.

The house's existing master bath was dark and overlooked, according to Manhattan architect Judith Gerrard, who masterminded the renovation. Along with updating the bath, the homeowners asked Gerrard to open up views to both the sparkling bay and the backyard garden. Like many busy working (continued)

BY CLAIRE WHYTEOM PHOTOGRAPHS BY MICHAEL LUFFING



Plumbing to add two energy vents to the main beneath, above the master bath space uncluttered. Overlaid 56-lb. Eljer neocore cabinets are concealed behind ceiling-high recessed above each sink. Curved limestone above lead to the dressing closet and bedroom through a frosted-glass pocket door.

WHAT THEY DID

- ① **GUTTED AND RECONFIGURED THE BATH:** The old master bedroom was torn out and the footprint enlarged slightly by taking a foot of space from an adjoining bedroom. This allowed for a 3-4-by-6-foot shower and for a second window to be added. Single-bowl vanities flank a pocket door to the step-up dressing area. A WC is behind a second pocket door.
- ② **CREATED A BATHING/STYLING ROOM:** An unfinished porch off the master bedroom was gutted and plumbed; the floor was leveled and shored up with steel beams to support a whirlpool tub. Multi-tooth windows, basement heating, and central air-conditioning were installed.
- ③ **REDESIGNED THE DRESSING AREA:** To increase storage, the old dressing area was gutted and fitted out with a wall of closets that still leaves plenty of space for getting dressed.



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around a sitting area in addition to the tub, she suggested installing a 6-foot-long whirlpool tub and tiling it in if it were an accentuated garden pool, with a limestone deck and painting on the sides. For decoration, she removed a 1930s glazed and etched glass mirrored medall from the old master bath and installed it between two period-style windows on the wall over the new tub.

To create a waterproof wall in the new bathing/sitting room, Gerrard replaced the old aluminum windows with double-light composite windows and caulked, sealed corner joints. Says Gerrard, "The goal pattern on the windows not only met the house's traditional architecture, they help create a sense of enclosure in a room where both openness and intimacy are priorities."

couple, they wanted to equip their master bath with amenities that would enable them to relax through their morning routine—two sinks, two medicine cabinets, a spacious shower with two heads, and a separate WC. But they also wanted a tub for relaxing after a long day.

Space constraints forced a choice: luxurious tub or luxurious shower? Farther than distance one or the other, the owners decided to turn a little-used porch off the master bedroom into a private bathing and sitting room. "The bathroom had lived in Japan," explains Gerrard, "and was frustrated by the way the Japanese used soaking tubs for meditation and conversation with nature." With its second-story vantage point overlooking the river, the porch space seemed to offer a perfect spot to import this tradition.

But as Gerrard researched fixtures, she realized that an authentic Japanese tub—deep and wide—would take over the room. Since the owners very much

Turning her attention to domestic bathrooms, which received little natural light, Gerrard borrowed just enough space from an adjacent extra bedroom to add a second double-hung window. To further brighten the space, she installed sliding-bath screens above the separate window. The rich red tiles cover in-frame glass and seal frosted glass panes in two pocket doors—one leading to the dressing area and bedroom, the other to the WC—that allow privacy while letting light pass through.

The result is a larger two-room master bath that celebrates its setting and the owners' needs. They can relax in and out of the shower—or lounge in the tub at their leisure. ■

TOP: Microban® antimicrobial agents provide a long-term defense to the smooth, dimensioned cladding. They are complemented by the dimensionally styled, polished niches. **RIGHT:** The 3-in.-6-ft. shower is built for two—with a small rear head and a handheld nozzle next to the built-in bench. The all-glass enclosure keeps the room clean and open. A wall-mounted unit secures towels just beyond the shower door.

For complete layouts of baths with separate tubs and showers, go to www.Microbathrooms.com or America's Online Keyword: "The ONE Bathroom that says 'separate tubs'" is the search box.

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The spacious rear kitchen is unimpeded by windows that echo angles in the 300-year-old Hildburghausen doors open onto a deck that features a Craftsman-style pergola.

DISPOSABLE. Hardware custom orders made from metal, mahogany and stained-pine wood control fire danger: cooking supplies, more. The starlight island serves as both a breakfast bar and a social area.



CONTEMPORARY CRAFTSMAN

A KITCHEN AND DINING ROOM REMODEL UPDATES THE ARTS AND CRAFTS STYLE

BY LAURA FISHER KASER PHOTOGRAPHS BY WILLIAM F. STEELE
STYLING BY PAUL HEW MATTELLO



Arts and Crafts bungalow are known for their rich wood details—and the dark stains that go along with them. Even less real than Snow's 1930 Craftsman home was its description. So when the married Maryland couple decided to update their kitchen and dining room—which had last been renovated in the 1960s—they knew the rooms had to stylistically reflect the rest of their vintage home, but they longed for lighter, brighter spaces with a contemporary feel. "A modern approach to Craftsman," says Kaser.

"They loved the perfect person to interpret their vision in local architect Shorsh Tillar. "We had admired Shorsh's work on a French contemporary house," says Kaser. Although Tillar's distinctly modern sensibility may have seemed an odd choice for a nearly century-old house, his appreciation for fine woodwork details, color drawn from nature, and visible structural elements is definitely in sync with the Craftsman ideal. "In these old houses you see the mark of the hand and soul in the personal qualities of the materials and their assembly," says Tillar. "I simply set out to interpret a period style."



LEFT: An extensive custom wooden pantry system, like the water cooler, are crafted in solid ebony. In lieu of deep handles, protruding strips of ebony wood stand out as close handles, and drawers pull on these strips. These are cabinetry.

ABOVE: Walnut dovetails support the granite breakfast bar and island. Holding up the granite only that supports the kitchen and dining room. The matching bar stools are custom-made of the same ebony and walnut.

CABINETS CRAFTED FROM MAPLE, MAHOGANY, AND EBONIZED WALNUT MAKE EVERY DETAIL POP

The result is a contemporary vision of Craftsman in which every detail pops. Gleaming cabinets of blood maple, ebony and mahogany and ebony are the central features of the new kitchen. The face of each drawer and door is decorated with painted copper inlays, which harmonize with the green granite counters and gray-green slate floor. Mark MacLus, a master woodworker from the area, spent some 2,000 hours carving Talar's into-wall rail design into domestic-quality cabinets that house everything from pots and pans to a microwave, TV, and water cooler. "Love and Karl's wanted a space to convey a clean and 'no-nonsense' look, so everything except the stove is hidden behind cabinets," says Talar.

The couple also wanted to open up the cramped work area without the expense of expanding the room's footprint. Talar made the most of the space by enlarging two passageways and eliminating an awkward butler's pantry that separated into the dining room. A third passageway was built up to create a storage-packed range wall. He also created a more efficient work triangle anchored by a new multipurpose island, plus a larger dining area. Six new custom windows and a pair of French doors bring in lots of light and backyard views.

Another challenge Talar faced was how to better integrate the dining room—which was tucked on in the 1930s—into the rest of the house. His solution was to create a 9-ft. foot-long cutaway half-wall, a classic Craftsman feature, that serves as a sideboard and

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Transforming a small, cluttered kitchen into a sleek, modern space was the goal. The island, which also serves as a breakfast bar, was the key to the renovation. The island was designed to be a functional centerpiece, with a sink and dishwasher on one side and a cooktop on the other. The island was also designed to be a social hub, with a breakfast bar and a place for the family to gather.

What They Did

- 1. BATTERED:** The old kitchen was torn out, including a butler's pantry that led into the dining room; the passageway between the two rooms was enlarged. Sealing up another passageway to the basement door created more counter and cabinet space along the range wall. And enlarging a doorway off the eating area allowed easy access to a new backdoor.
- 2. ADDED AN ISLAND:** To create a more efficient work triangle, a dual-height island fitted out with a sink and dishwasher was installed opposite the range/vegetable wall.
- 3. OPENED UP THE DINING ROOM:** Removing the old butler's pantry improved traffic flow between the kitchen and dining room. In addition, a wall between the dining and living rooms was replaced with a screened half-wall that functions as a built-in shelving and pass-through.
- 4. LET IN MORE LIGHT:** Increasing the number of windows to sit in the kitchen and eat in the dining room, as well as adding two new sets of French doors, brought in more natural light and backyard views.
- 5. ADDED A DECOR:** Whipping a new deck around the back of the house further links the kitchen and dining room.



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The dining room's pale yellow bead-board ceiling parallels a dramatic contrast in the antiques-mingled exposed-timbering. Designers state floor tiles match those in the kitchen. The furnishings and light fixtures are Craftsman-style reproductions.

pen-through. Flanked by passageways into the kitchen and the living room or either out, the built-in defines the space while opening up light lines and letting in more natural light. Walking the ceiling in the dining room exposed its original bead-board ceiling and gave the space a soaring, serene. Wrapping a deck around the kitchen and dining room, accessed by French doors from both, further links the two rooms.

The 678-square-foot project took a little over a year and cost about \$300,000. Lisa Shanks, the owner, says, "The Craftsman at all likelihood published the design for their early-20th-century house, would approve of Thurn's 21st-century interpretation. 'It's just the kind of elegant construction he favored,'" says Lisa. "We were from the world's greatest kitchen and dining room or the most beautiful." ■

To see a more traditional Craftsman reproduction, go to www.andersenwindows.com or America's Online Keyword: This Old House and type "inspiration" in the search box.

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CHILL SEEKERS

Even dedicated oenophiles will appreciate this cooler refinement of the popular wine fridge. It has two pull-out drawers, so you get a full view of your collection plus each drawer has its own temperature control. Tinted-glass fronts protect the contents from light damage, while sealed, full-extension rails inside 45 bottles. From iLine, \$2,600 in stainless, 414-324-7965. www.iline.com



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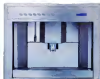
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Sowing seeds is going for quick-growing annuals like sunflowers is the least expensive way to get a cutting garden going. Using large container-grown plants on the other hand, yields flowers fast. OPPOSITE: A still-larger bounty of sunflowers blooming from early to mid-July.

CREATING A CUTTING GARDEN



BY JOAN KOSBERG
PHOTOGRAPHS BY WENDY CHAPPEL



Pro: GMG Home Landscapes consultant Roger Cook lays out a planting blueprint. "GMG's Masterplan TV program helps homeowners visualize their garden. It's a great way to see what your garden will look like after the work is done."

For simple summer pleasures, it doesn't get much nicer than a vase filled with fresh-cut flowers. Particularly if you've grown them yourself. But all too often homeowners are afraid to cut the flowers blooming in their own backyards. "People worry that they'll be taking away from the landscape," says Tim GMG Home Landscapes consultant Roger Cook. "But with a cutting garden, picking the flowers is the whole point." Think of it like a vegetable patch, but one that yields a harvest of magnificent instead of snap peas. Such a garden doesn't require a whole lot of space, either. A modest plot of 30 to 75 square feet is sufficient to grow enough flowers to fill the house from early spring until autumn.

PREPARING THE BEDS

Because the primary purpose of a cutting garden is to produce flowers for harvesting—beautifying your property is just a bonus—it's

best to put it in an out-of-the-way location. "Take advantage of those underutilized spaces along the side of the house or behind the garage. Just make sure the spot has well-drained soil, is reasonably sheltered from the wind, and receives at least six to eight hours of sun a day. "Remember, sunlight is the plant's food," says Roger. "The more food, the more flowers."

Once you've settled on a location, clear away shrubbery and remove existing grass with a shovel or a gas-powered edger (available at most yards). "For such a small area, try to stay away from using bar blades to kill the lawn," says Roger. "It should be easily done by hand." After clearing the area, aerify the soil to a depth of 6 inches. With the soil opened up, take the opportunity to add organic compost or decayed leaf mulch and a granular starter fertilizer that's high in phosphorus. If the soil has a high clay content, add sand or gypsum to improve drainage. Then reread the soil apas to mix everything

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GREAT PLANTS FOR CUTTING GARDENS

Here are three dozen annuals, perennials and bulb plants that yield good cut flowers and will grow in most parts of the United States. Place a variety of specimens to ensure continuous blooms through the fall.

* Indicates plants grow densely for foliage

Anemone aster (Aster anemoneifolius var. angustifolius)

Baby's breath (Gypsophila paniculata)

Bees' knees (Thymus serpyllifolius)

Blue bells (Campanula species)

Corn lily (Lycoris species)*

Coleus (Coleus hybridus)*

Delphinium (Delphinium species)

Devil's daisy (Lactuca species)

Dusty Miller (Chrysanthemum species)*

Forget-me-not (Myosotis species)

Flowering onion (Allium giganteum var. A. giganteum)

Gayfeather (Liatris species)

Globe anemone (Anemone species)

Globe thistle (Glochin species)

Harlequin flower (Clematis hybrid)

Heuchera (Heuchera species)

Lady's mantle (Pulsatilla nuttalliana)

Lamb's ear (Stachys lanata)

Uly of the Nile (Amaranthus species)

Marguerite (Chrysanthemum frutescens)

New England aster (Aster novae-angliae)

Penstemon (Penstemon species)

Purple roseflower (Echinacea purpurea)

Tricolor sage (Salvia trilobata)

Sea holly (Erythronium alatum)

Wanda daisy (Senecioium x superbum)

Silver chrysanthemum (Chrysanthemum species)

Spider flower (Cleome species)

Spranger (Spiraea species)

Spurge (Euphorbia species)

Tickseed (Coreopsis grandiflora)

Tobacco plant (Nicotiana species)

Tulip (Tulipa species)

Yarrow (Achillea millefolium)

Zinnia (Zinnia species)

up and rake it level. To another new wood and lady conserve moisture, Rager covers the prepared soil with 3 inches of straw or bark mulch. "Put down the mulch before you plant," he says. "That way you won't bury the smaller plants under a pile of wood chips."

PLANTING THE FLOWERS

Annuals, which tend to bloom profusely and repeatedly throughout the growing season and thereafter, are the heart of any cutting garden. They're also relatively inexpensive and can be swapped in and out easily. Choose vigorous plants that have a range of colors and bloom times and that take to cutting well—look for "wooded" or "half-wooded" varieties with strong, sturdy stems. Stay away from short-stemmed "daisy" or "field" varieties that hug the ground. Also, consider plants with naturally well-cut, shaped, and textured foliage that can be arranged in compositions cut flowers. Use the same criteria when selecting perennials or bulb plants, taking even greater care since these blooms will return year after year. (For a list of planting suggestions, see "Great Plants for Cutting Gardens," above.)

If you're planting from seed, sow the seeds in early spring; they'll be dormant until conditions are right for them to sprout. Because you're looking for so many flowers as possible and will be choosing the bloomers as soon as they appear, seed sowing is the best choice.

Alternatively, use container-grown plants. The already established specimens are more reliable than seeds, can be planted in early to mid summer, and will bloom that same season. "With containerized plants, you're buying ones," says Rager. "It's easier to buy for the look." You may also choose to divide and transplant perennials already growing in your garden. Place on an overcast day or in the late afternoon so that they have at least several hours to acclimate themselves to their new environment before facing full sun. Use a trowel to push away the mulch and dig into the soil, gently moving out the roots of potted specimens with a garden trowel or by hand. Don't worry if your plants look a bit droopy immediately after getting



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Regular water keeps flowers in good bloom. Use this quick flower-cutting technique: Hold a bucket of water to prevent air from clogging the stems.

TIPS FOR KEEPING CUT FLOWERS FRESH

Follow these rules of thumb when harvesting flowers: Keep in a cool place out of direct sunlight; most cut flowers will last three to seven days.

• **Cut flowers in the early morning**, when plants are most hydrated. Some plants (like phlox) will drop their flowers if cut too late in the afternoon.

• **Use bypass pruners or a sharp pruning knife** to make clean cuts, rather than avoid pruners or scissors, which crush the stems. The angle of the cut should be 45 degrees or more—the more stem surface exposed, the more water the cut flower can absorb.

• **Choose buds that are only partially opened.** Tulips and hyacinths actually continue to grow after they're cut. Important exceptions are dahlias, marigolds, and sun flowers—members of the Asteraceae family—which stop growing when they're cut.

• **Empty a water-filled bucket in the garden** immediately after cutting. Get to the roots, not the stems underneath. Wash the ends of woody stems like forsythia, Agapanthus lily, and viburnum with a hammer to help the stems absorb water.

• **Display fully-stemmed flowers**, like calla lilies and other flowering bulbs. In just enough water to cover the cut end, to prevent rot, head off woody-stemmed plants, and roses in particular, in deeper water.

• **This morning the water, the better the flowers will open.** To force daisies, cut in the evening, not with tepid water and cover stems with a plastic bag.

• **Add a floral preservative or a teaspoon of dissolved sugar** to the water to nourish the plant and several drops of bleach to kill bacteria. Remove buds or foliage that are wilting, and change the water daily.

them to the ground—they'll pick up with a little water. Most important, stagger normal spacing rules. "If two specimens are usually placed 3 feet apart, plant them 12 to 18 inches apart," says Rogers. "Don't worry about giving the foliage room to develop—you're primarily after the flowers."

To allow easy access for cutting the blossoms, beds should be no more than 4 feet deep, freeze back, with taller specimens placed at the rear, medium-size ones in the middle, and the smallest plants at front.

MAINTAINING THE GARDEN

Once young plants are established, water cutting beds deeply every six or seven days. Also, apply a balanced liquid fertilizer once a month to help boost annual flower production. Tight spacing will likely crowd out undesirable, so there should be little need to weed. As

plants begin to bloom, though, it's important to harvest a good blossom—this prevents the flower heads from going to seed and opens a new round of buds. Also, replace spent annuals with fresh specimens. In the fall, remove any remaining annuals, plant new spring-blooming bulbs, and, after the first frost, cut perennials back to the ground.

This small amount of assistance will be the groundwork for another round of blossoms when the weather warms up again. The rewards don't end there, of course. "One good reason to garden is that it gets you outdoors," says Rogers. "The great thing about a cutting garden is that it lets you bring the outside in, too." ■

For help selecting bulbs to enhance your garden, go to www.bulbsandblossoms.com or America Online. Keyword: **Web One Blooms** and type "flowering bulbs" in the search box.



What you have left and the details you bring over. Both are a blend of varieties of flowering annuals and perennials.



THE DOPE ON ROPE

HOW TO BUY IT, HOW TO TIE IT

BY THOMAS J. ENGER PHOTOGRAPHS BY SUSHI-SANTY MCWORMER

Lying in limp coils, coar rope doesn't look much like a tool. But tie it to something and pull, and you have a versatile tool unlike any other. Rope extends our reach, magnifies our muscle power and holds on until we release it. Since ancient times, it has played an essential role in many of man's greatest endeavors. Without rope, there would be no Stonehenge, no pyramids, no cathedrals, no bridges.

Rope also excels at more mundane tasks: It can secure a load of lumber to the top of a car, coax a tree to fall in the right direction or hoist a bucketful of mor-

tar to the top of a scaffold. In times past, all that bending and pulling was done with rope made from stringy plant fibers. Today, most rope fibers are man-made, and possess a strength unmatched by natural products.

But the proliferation of synthetic fibers and the different methods of turning them into rope, have made it harder to sort through the choices. On the following pages, we'll give you the basics so you can select the best rope for your particular task, plus show you a few handy knots you're bound to use all the time.

ROPE ANATOMY

Rope is made in three basic ways: by twisting strands around one another, by braiding the strands together, or by braiding an outer sheath around a core of fibers to create a tough composite.

BRAIDED

People have been braiding fibers into rope since the Stone Age, and for good reason. Braiding weaves the strands together, making a rope that is strong, relatively knot-free, and slow to unravel, although it's not the best for holding weight. Braided rope comes in two varieties: hollow (above) and solid. Hollow-braid rope can be spliced with a lead collar, a tubular fit (Construction.com); solid-braid rope cannot be spliced.

THREE-STRAND

Made by twisting filaments in one direction into strands, then twisting the strands around each other in the opposite direction, three-strand rope is less abrasion, holds knots well, is easy to grip and follow, and is inexpensive. But it's also susceptible to sinking and unraveling under load, which may cause it to jam at a pulley. Three-strand sketches more than braided rope of the same material and thickness. Whipping the ends (see page 154) is necessary to keep them from unraveling.

COMPOSITES

Made by weaving a hollow braid around a separate core of fibers. The core can be braided (above), knotted (below), or laid out straight, depending on the specific application desired. Braided with super-strong specialty fibers lead to the composites: the outer sheath protects the high-tech core from sun and abrasion. The downside is that damage to the core is difficult to detect. Most composites can be spliced with a tubular fit.

ROPE: GUY A. LOU; BOTTOM PHOTO: JEFFREY M. HARRIS



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ROPE FIBERS

The material a rope is made of determines its strength, as well qualities like durability, flexibility, and stretchiness. Some fibers hold up well in sunlight, others float or absorb shock. Bottom line: Choose a rope that's right for the job.

NATURAL FIBERS

SEAL (Coarse fiber)
Pros: Holds knots well; 1 1/2" modulus; handles
Cons: Low stretch strength; short service life.
Good for: Light-duty work.
Safe working load: 340 lb.

HANNA (Coarse)
Pros: Strongest rope; stretch 1/4" modulus.
Cons: Soft; load on hands. Can shrink and misbehave.
Good for: All-around use.
Safe working load: 477 lb.

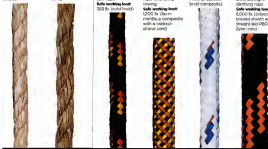
SYNTHETIC FIBERS

POLYPROPYLENE
Pros: Lightweight and "responsive" with minimal stretch. Floats.
Cons: Breaks down in sunlight. Friction can melt it.
Good for: Everyday tasks, water skiing, tow rope.
Safe working load: 300 lb. (solid braid)

NYLON
Pros: Strong and shock-absorbent. Has a silky feel.
Cons: Knots slip easily. Loose strength when wet. Stretches under constant load.
Good for: Climbing rope, anchoring, towing.
Safe working load: 1200 lb. (6mm monofilament composite with a twisted strand core)

POLYESTER
Pros: Strong with minimal stretch, highly resistant to abrasion and UV.
Cons: Doesn't absorb shock well.
Good for: Tying down loads.
Safe working load: 1700 lb. (double braid composite)

SPECIALTY FIBERS
Pros: Lightweight and strong, with virtually no stretch.
Cons: Expensive. Highly susceptible to UV and vibration.
Good for: Hot-air balloon tethers, sailboat trim, wood lines, ultralight climbing rope.
Safe working load: 6000 lb. (polyester braided sheath with strength and PBO-Zylon core)



TAMING THE FRAY

Rope end make it difficult to tie knots or thread a rope through a grommet or a pulley sheave. Besides, every inch of fraying makes your rope that much shorter and less useful. Here are three ways to keep a rope's ends neat and under control.

TAPE
Useful for making clean cuts in the field. Just wrap electrical tape around the rope being cut. Then take the rope (and tape) in two. But it's not a long-lasting solution. Tape tends to slide or be pulled off.

BURN
Burn twin-molded fibers into a solid mass. Best if done with a hot knife that rescales.

WIRE
A soldering gun. Capable of igniting the work, but only causes the ends to melt and blacken. **WARNING:** Use a heavy metal and has caused it to cause severe burns.

WIRE
The traditional and still the best method for securing rope ends (right). Permanent and attractive, it requires just a short piece of wired string and a few minutes of time.



*Source: The Cordage Institute. All safe working loads listed are for 1/2-inch diameter rope. For any task where a person's safety is at risk, multiply this working load by 0.42. Also, keep loads to a minimum. Each load reduces rope strength by as much as 40 percent.

Illustration: Bob Schmitt

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KNOT SENSE

Even the best rope is worthless unless you know how to tie a knot or hitch on one end. There are about 4,000 different ways to knot a rope, here are three of the most useful ones.

BOWLINE

PURPOSE: To create a strong loop for anchoring a rope to something.
PROS: Dependable; holds without slipping yet unties easily after load is removed.
CONS: Once tied, size of loop is difficult to adjust.



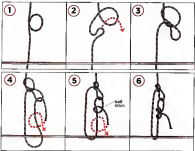
FISHERMEN'S KNOT

PURPOSE: To tie two lengths of rope together.
PROS: Simple to tie; strong. When I loosen no matter how many times the rope goes back. Easy to untie.
CONS: Not recommended for ropes of different diameters. On that note, like a sheet below, shown on our Web site. See Web link below.



TRUCKER'S HITCH

PURPOSE: To tie down loads securely.
PROS: Works like a pulley so that the rope can be squeezed extremely tight.
CONS: Requires long pieces of rope. With some types of rope, the two half hitches may slip; add more half hitches if necessary.



For more knots homeowners should know, and how to tie them, go to www.hillman.com or America Online Keyword: The Old House and type "knots" in the search box.

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TV PROJECT
BERMUDA



The exterior is a mix of old and new. A fresh coat of paint and brand-new shutters have been hung in short the evening. TV project house is finished and ready for use. Owners, Andrew and Jenny, and their family, in new comfort with some kitchen, and more, are ready for a real family home.

HOME AT LAST

AFTER A TOP-TO-BOTTOM OVERHAUL, TOH'S BERMUDA TV PROJECT HOUSE IS FIT FOR ANOTHER CENTURY OF FAMILY LIVING

BY ALEXANDRA SANDOZ
PHOTOGRAPHY BY ANN SPURDING
STYLED BY HOLLY FITCHAMORE TOLARUM





TV PROJECT: BERMUDA



ARCH: It's an eye from the surrounding gallery in the old house, the new kitchen is both a well-appointed prep area and a cozy-gathering spot. Two ranges, a large solid sink with an industrial-style pot washer, a pair of butcher block islands on wheels, and walk-in-well cabinets make it a cook's paradise. **BAKER:** The finished house joined the original house and garden house, both shown in yellow.

FIRST FLOOR



SECOND FLOOR



(continued)

PHOTO COURTESY OF PETER D.



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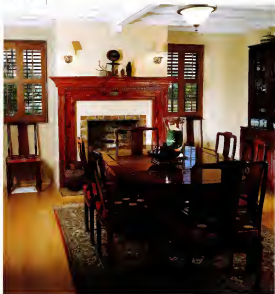
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Carrier

Turn to the Experts



A formal dining room occupies a space selected by owner as former site. The focal point of the room is the cedar mantel, handcrafted by TCH master carpenter Norm Adams and TCH general contractor Tom Silva. Norm copied the design from a period mantel in Aunt Nell's Inn.

(continued)

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The addition makes space for a large living room, with French doors opening onto a landscaped patio.



Delany and Anders now have room to use a lot of family furniture that had been on display in the inn. The bed was the couple's wedding bed and had been the centerpiece of the inn's largest suite. Its four posts curve close to cradling the exposed rafters of the new master bedroom.



His and her vanities aren't soaking tubs (reflected in the mirror) are two bathtubs the couple is happy to share after eight years of "squirrely" squirrels. The carved bowls of the vintage-style sinks soften the angular lines of the floating mahogany vanities, varnished medicine chests, and dress their little rooms.

(continued)

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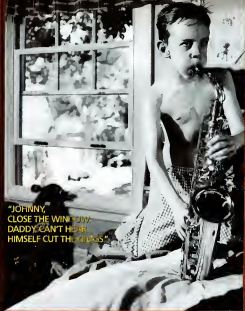
TV PROJECT BERMUDA



The landscape, designed by Mohammed Farooq of South's Landscape Management, is based on a yard the couple fell in love with on a trip to Mexico. Imported Mexican tiles and man-made sun-burst designs accent the large stone patios, which feature a modular fire pit, a hot tub in foreground, and a pool, and island beds filled with palms, ferns, and bougainvillea.

For a time-lapse movie of the entire Bermuda project, go to www.MichaelHouse.com or America Online Keyword: This Old House and click on Television's Projects.

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OUR OLD HOUSE

**THIS OLD HOUSE
TAKES ON A CLASSIC
NEW ENGLAND
FARMSTEAD FOR ITS
25TH-ANNIVERSARY
PROJECT**

BY BRUCE MYING
THIS OLD HOUSE EXECUTIVE PRODUCER
PHOTOGRAPH BY KIMBERLY CLINEFF

Twenty miles northwest of Boston lies a small town with no chain stores, no late food, and no traffic lights. But starting this fall, it will have a television show starring one of its senior citizens. Carlisle, Massachusetts, population 1,100, is the town that spent long, and it's in this old-fashioned setting that *This Old House* will look to the future as we begin celebrating our 25th-anniversary season. One place to go, please, renovate, and sell a house in town. And with the proceeds, we'll fund a new scholarship for the building arts, to encourage young people to enter the field so that there will be Norms, Toms, Richards, and Rogers for homeowners of the future to call upon.

The star of the show will be a handsome Greek Revival farmstead located in the beautiful Hould House. When a young man named Jonathan Bradford Hould built it, back in 1849, spirit was what one did at the end of a hard day's work in the barn, and fire food

entire a handful of blueberries picked in the field. Still, if he were to come back for a visit today, he'd have no trouble recognizing his old place and the town around it. Carlisle attracts its rural character thanks to land conservation—a full 25 percent of the town is protected—and living spread for its older buildings.

All of which is good news for our civic old house. It has survived 130 years of progress more or less intact, and while the 75 acres it once served have shrunk to less than 3, it is still a classic New England house worthy of restoration. Our hope is to bring it forward to today, converting the barn to dramatic living space, modernizing the old ell, and restoring some of the Greek Revival rooms to the third main house. His corner may be gone, but when we're done, we hope Jonathan Hould would feel right at home—after he figured out the clicker for the plasma TV.

This beautiful Greek Revival house in Carlisle, Mass., will be the centerpiece project of TCH America's 25th anniversary. The celebrity star-studded, multi-season house connected to a large farm by an ell, is an architectural treasure passed through the region.

The Viewers are in:
To watch the crew right now on one of our five live channels, go to www.thisoldhouse.com or www.fox.com for more details on our live channels. Or watch the show on our new DVD-ROM or on our new DVD-ROM.



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TWENTY-FIVE YEARS OF INNOVATION

25
ANNIVERSARY

FAUCETS

BY DAN DICLANICO
PHOTOGRAPHS BY WILLIAM A. BORD JR.

In the old days, choosing a faucet was a no-brainer: You said okay to whichever fixture your plumber provided. There were kitchen and bath showrooms, sure, but manufacturers hadn't started courting homeowners directly. Today, educated consumers, empowered by the Internet, well-stocked home centers, and, if we may be so bold, shows and magazines like *This Old House*, are steeped in the latest trends. For a look at what's hot now—and what's coming—turn the page.

THE PAST

A typical '70s kitchen had a chrome-finished faucet with aerator, hot and cold handles. Single-lever controls were just beginning to catch on, and if you were truly sophisticated, you had a separate sink sprayer—"the work the lady wills," as our featured hand suggested during *This Old House*'s first season, in 1979.

FAUCETS

THE PRESENT

Convenience, style, and functionality are the witchwords of today's kitchen and bath faucets. European manufacturers started a trend in the 1980s when they began treating faucets as an integral part of interior design. Today, there's as much variety in fixtures as in any other element of home decor.



PULL-OUT
Faucets with pull-out sprayers are popular in the kitchen, offering convenience and versatility. The most common is a pull-out sprayer, which can be used to clean dishes, fill pots, and more. Some models also have a spray jet for cleaning.



TRADITIONAL
Who has a faucet that is also a piece of art? Traditional faucets are often made of brass or chrome, and they have a classic, timeless design. They are often found in homes with a traditional or rustic style.



MODERN
Modern faucets are often made of chrome or stainless steel, and they have a sleek, minimalist design. They are often found in homes with a modern or contemporary style.



GOOSENECK
Goose-neck faucets are often made of chrome or stainless steel, and they have a classic, timeless design. They are often found in homes with a traditional or rustic style.



HOT/COLD
Hot/cold faucets are often made of chrome or stainless steel, and they have a classic, timeless design. They are often found in homes with a traditional or rustic style.



BAR/SINK
Bar/sink faucets are often made of chrome or stainless steel, and they have a classic, timeless design. They are often found in homes with a traditional or rustic style.

THE FUTURE

According to the MIT Media Lab, where inventors are busy tinkering with new kitchen technologies, faucets of the future will have more bells and whistles—and lights. LED lights hidden inside the faucet will tell the water from hot to cold depending on the temperature. Here are some other faucet innovations we might see, based on MIT and industry sources.



- **Fly control:** The faucet will recognize when a fly is under the spout and adjust the water temperature accordingly: cold for veggie, warm for hands, hot for pots, and so on.
- **As water conservation efforts increase,** electronic faucets will enter the mainstream with voice commands (the faucet is turning?) and built-in meters that monitor consumption.
- **Antimicrobial coatings** in the supply line will help defend against water-borne bacteria.
- **Innovation will continue** to get water with modular fixtures that snap into the faucet dock.

INNOVATIONS

Their looks grab lots of attention, but today's faucets also perform better, last longer, and are easier to install than previous models.

NO-DROP MECHANICS
Faucets used to leak with contamination every so often. Today's faucets, however, have a no-drop mechanism that prevents the flow of water from dripping, resulting in a more sanitary sink. And with today's ceramic disc technology, the faucet stays open or shut, retains its seal, and leaks.



FRESHEN THAT LAST
For years, changing filters was a hassle because of the difficulty of the task. Today's faucets, however, have a freshen button that automatically cleans the filter. This button is located on the faucet handle, and it's easy to use. It's a great feature for homes with children or pets.



NO-LEAK INSTALLATION

Old-style faucets were difficult to install and often leaked. Today's faucets, however, have a no-leak installation system. This system uses a special tool to install the faucet, ensuring a tight seal and preventing leaks.



25 Years of Change:
A special anniversary section of our Website features the technology, the products, and the crew through 25 years of R&D. Go to www.thisoldhouse.com or America Online Keyword: This Old House.

AN ARTIST ADDS PERSONAL FLOURISHES TO
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BEFORE



AFTER

IT ISN'T EVERYONE who has a chance to buy a six-and-a-half-acre "town" in a picturesque valley. But

when Doug Hopkins, a New York City artist in search of studio space, saw an abandoned oil-pumping station near Bloomsburg, Pennsylvania, he knew he had to buy it.

No matter that the compound, built in 1908, was more than he bargained for: It came with a 2,000-square-foot pumping station, a warehouse, a manifold house, and twin 1,600-square-foot houses—one for the night foreman, one for the day foreman. "Both houses had holes in the roof, critters nesting in corners, listing porches, and unsound electrical and plumbing systems," recalls Doug. "The well and septic systems also needed to be re-dug and replaced."

LEFT: The abandoned property had been overgrown. **RIGHT:** The house has been colorfully remodeled inside and out.

(continued)

BY CLAIRE WHITCOMB PHOTOGRAPHS BY PAUL MENSCHELGE



Artistic touches like a colorful tin ceiling and a tile floor and hand-painted murals emerged in the old kitchen. Open shelves today have murals of fish and oak leaves.



Focusing on the positives, Doug thought he'd fix up the house with the best view and turn the boarded-up pump station into a make-do. As for the rest of the buildings, he'd figure them out later. "This was a piece of Pittsburgh's industrial past I didn't want to see vanish," he says.

REPAIRING IT

Originally intending to move to the property right away, Doug had no money signed the closing papers then he fell in love with a New York psychoanalyst, Mirka Hershkov, who wanted to leave New York. Genuinely, Doug switched gears and became a weekend renovator.

He hunkered in the creek while a new well was dug and cooked outside until he could rig a makeshift kitchen in the only room that didn't need major repairs: a telephone office in the pump station. Then Doug set about restoring the house's prominent lot. With the help of his dad, he jacked up the sagging side porch. Father and son dug out the piers, which hadn't been installed below the frost line, and sunk new ones to a 3-foot depth. Then they glued the porch columns back together where they had cracked when the house tilted.

After a year of renovations, Doug had rebuilt the front porch, replaced the hickory-plank roof with new ones, and updated the plumbing and wiring. But the old dwelling was hardly premarriage for Doug and Mirka's upcoming wedding on the property.

A PRESSING DEADLINE

Racing the clock, Doug finished the upstairs bedrooms—an obvious priority—and worked his way down through the living and dining rooms, reading room, sleeping and refinishing woodwork, repairing cracked plaster, and painting and wallpapering walls. His own mission: to drywall the kitchen ceiling. For now, no car for before the wedding.

Doug and a friend had been painting the house's exterior, so southeast a took weeks with an industrial sander to grind down to fresh wood. An hour before the wedding, Doug was out with a brush, adding a subtle line of measure to the turquoise trim. "At the ceremony," Mirka recalls, "I noticed he had paint in his hair."

STARTING OVER

The low point of the project came right after the honeymoon. "A neighbor called us to say there was water seeping out the front door," says Doug. "An attic pipe had burst and soaked half the day—well I had just installed. I didn't know which was more of a wreck, me or the house."

THE PROJECT

BUDGETING COVER: \$70,000 for materials, also went mostly for family and friends.

TIME FRAME: 3 years for the basics.

WILL I EVER GET IT DONE? "I'll never really be done."

WHY WE ENJOINED: The original metal kitchen ceiling, which cost \$700.

WHERE WE SAVED: Refinishing and reusing 500-year-old light fixtures, buying used materials at a plumbing supply store, winning a load of roofing slate at auction.

WHAT WE'D DIFFERENTIATE: Add more decorative elements.

BIGGEST CHALLENGE: Living in a house and renovating it makes a lot of stress.

HOW WE SOLVED IT: To minimize the impact, we try to clean up as we go, even if we're just doing something relatively simple like replacing a window.



WHAT THEY DO

FIRST FLOOR



SECOND FLOOR



FIRST FLOOR: Working within the original footprint, the rundown porch was replaced and the back porch was enclosed to become a sunroom. The kitchen was updated and enlarged by ripping out an old pantry.

SECOND FLOOR: All three bedrooms were taken down to the studs, insulated and drywalled. Windows were replaced and two dormers were added to one side of the house. The bathroom also was gutted and then updated.

KATHY KAPLAN FOR ENR

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TRANSFORMATIONS

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But in surveying the damage, Doug saw a silver lining: He decided to start over, making the house a canvas to show off his artistic talent. "This was just an ordinary house with few architectural embellishments," says Doug. No matter. He decided to infuse it with bold colors, broken-up surfaces, and his own handcrafted art objects on floors, walls, and even the floor of two newly built dormers on the second floor.

After the basic pipe had around the kitchen ceiling, Doug and then. In keeping with the theme of the century period, he chose painted metal ceilings, with made by several companies. Using one of these ceilings, Doug came up with an elaborate figure made of mosaic, sculpture, and field pencils, and then made the ceiling even greater by painting on details in a variety of colors—yellow, green, orange, and brown. "The colors of our future," he says.

The ceiling was his money-saving coup. Since he couldn't afford prefabricated wood, he bought rough flooring instead of the backs of metal studs. "It's made of glued-together strips of maple and is absolutely sturdy," says Doug. "All I had to do was cut it down and sand it."

After years passed, and the blue floor wallpaper went up in the dining room and the living room was finished with cream-colored wallpaper, the idea of setting into the house full time began to grow in both Doug and Maria, especially after the birth of their son, Hugh.

The move enabled Doug to start a business making landscape tiles, and to raise his rights for the property. As the young man, he put in a radiant heating system in the floor so he could comfortably use all 2,000 square feet as studio space. He outlined the main house with an apartment for a friend.

Fifteen years after buying the place, Doug will have a long way to go. He wants to convert the newly converted into into a bedroom for Hugh. Maria's idea has made the bedroom with his latest tiles. And then, of course, there's the much-needed second bathroom. Doug says, "I figure it won't long enough." Doug jokes, "Hugh will take it on and live there." Secretly, though, he likes the unbroken state of decay. "When I go to sleep," he says, "I can see how we've come." ■

(continued)

Homeowner Doug Hopkins makes handcrafted Arts and Crafts-style tiles in his restored studio—a former curio house street of the Reno oil company.

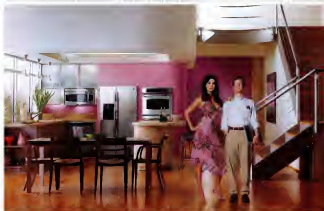
TELL US YOUR STORY

Did you renovate your house and the rest of the work you've done? If so, we'd like to hear about your project. Please send photos of before and after photos, a floor plan (you can use any scale), and a brief description of the work you did to.

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See two decades' worth of houses featured on www.thefirsthouse.com in America's Online Magazine! This Old House and related "All House Projects" from the Television Program series.



FUN COLORS

A collection of vintage Pottery Barn tiles, the inspiration for this kitchen's colorful palette. The highly collectible dishes can be found in antique stores and flea markets, and new versions can be purchased at department stores or on the Internet.



PAINTED CABINETS

Hand-painted kitchen cabinet doors were given more architectural detail than with a three-color scheme. The base is cream, moldings were highlighted in yellow and finished with a fine brush line of ivory.

SHOWSTOPPER CEILING

The pressed-metal ceiling is a replica of a turn-of-the-century pattern that was ordered from a catalog (www.firsthouse.com). Similar reproduction ceilings are also available from www.vintageceiling.com. The base of this one is painted cream, the beams and other details are hand-painted in accents of golden yellow, forest green, mauve, and turquoise.

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COUNTERTOP CLASSICS

BY AMY R. BURNES PHOTOGRAPHY BY SAM HAM

Marvels of industrial design rendered in curvy chrome and enameled steel, many small kitchen appliances produced from the 1930s through the 1950s look as modern today as they did in their heyday. And as growing demand for the original models proves, they're exemplary not only in form but in function.



Hamilton Beach Food Mixer and Extractor, late 1930s. Exceedingly simple and affordable, a how inventor Thomas A. Myers described his three-speed portable chrome hand mixer.

KitchenAid Model A-8 coffee mill, late 1940s. The first—and widely considered the best—electric coffee mill sold for home use. It was created by renowned industrial designer Egmont Arma.

KitchenAid Model K stand mixer, mid 1950s. Aside from a few minor improvements and a broader selection of colors, Egmont Arma's elegant 1937 design remains unchanged.

Waring Blender, mid 1950s. Perfected in 1937 by Fred Waring, a blender whose high profile helped create demand for the "KitchenAid" the classic chrome beehive design endures today.

WORKS TO FIND THEM, HOW TO FIX THEM UP

SOURCES: Antique stores, flea markets, estate and garage sales, thrift shops, and Internet auctions are all good places to find vintage appliances. Many between-the-second lists hundreds of them in the Housewares & Kitchenware section found on its Collectibles page. Be aware that price and condition vary widely. Avoid rust-colored chrome and badly chipped enamel or porcelain finishes, unless you plan to restore or replace the fixture. And if the sales tag reads "Works," be sure to plug it in and test it before you buy. For nearby finds, try vintage appliance dealers and restorers, such as those found at www.vintagekitchen.com, www.kitchenaid.com, and www.kitchenaid.com. While you

might be lucky enough to find a toaster, waffle iron, or percolator in good condition at a garage sale for as little as \$25, expect to pay upwards of \$300 for fully restored models. **REPAIRS:** "It's really grumpy on the outside, it's safe to assume it's just as bad on the inside," says William George, a Pennsylvania-based waffle-iron restorer. Unlike modern appliances, the old ones were designed to be taken apart for basic home maintenance. So when in doubt, use a screwdriver to remove the housing and take a look inside. Jumping in first to check for burnt interior wiring and damaged heating elements is waffle irons and toasters. (Continued)



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COUNTERTOP CLASSICS



Sunbeam Model T-8 toaster, early 1940s. With its gleaming half round shape, this chrome pop-up is a perfect piece of Art Deco design.

Hamilton Beach DrinkMaster, 1940s. A reminder of the days when a chocolate malted was the robust accompaniment to a cheeseburger and fries.

Sunbeam CoffeeMaster percolator, early 1940s. These strolling chrome coffee makers were designed by Florence Timmels, an Italian sculptor, painter and protégé of Frank Lloyd Wright.

Sunbeam-Electrolux waffle iron, early 1930s. With its eternally Doris "Red Hot Lips" Greta Garbo inspired chrome finish, this was a top-draw for the luxury homes of the Depression era.

WHERE TO FIND THEM, HOW TO FIX THEM UP (CONTINUED)

For mismatched appliances, expect guests for unexpected guests, gunked-up flour in mixers, built sugars in toasters, or coffee oils in a grinder. "A good cleaning with a stiff-bristle artist's brush or with compressed air will remove many food residues, and a little lubricant on the exposed gears goes a long way toward getting motors running smoothly again," says Jack Sanders, founder of the Old Appliance Club, a Ventura, California, clearinghouse for antique stoves, grills, and small appliances. "Frayed or broken electrical cords are easily replaced at a local lamp or appliance repair shop. Colored wire is best left to professional restorers (for a listing, see Directory page 92).

To remove grease, grime, and cooked-on food from chrome, steel, copper, or aluminum housings, try a nonabrasive auto cleaner, such as Novus-Cut or Mother's Mag & Aluminum Polish, both available at auto parts stores and home centers. For weekly maintenance, gently ammonia or rubbing alcohol onto a lint-free rag or cloth-discard and gently wipe away fingerprints and dust. Never use steel wool, abrasive nylon pads, or cleaning powders, which will scratch the finish.

For a chart on how long your larger appliances should last, go to www.houzz.com/stories/1/1/American-Home-Improvement-The-Old-House-and-Your-Appliances in the search box.

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A PATCH OF PARADISE

HOW ONE HOMEOWNER TRANSFORMED A NEGLECTED LOT

BY LISA LEEFMAN PHOTOGRAPHS BY RAY KACHUZ DREAM STYLED BY SUNDY HENDERSON

Before Todd knew what he wanted in a garden, he knew what he didn't want. "Totally like formal gardens," he says, "like if I looked out at a row of manicured lawns and saw neat rows of plants, I'd have to dig everything and run out and cry it." So to suit his laid-back Southern California lifestyle (and more his sanity) Todd envisioned a casual cottage garden for the backyard of his 1937 lakefront house just north of Los Angeles. He also figured the hillside lot, with its varying grades, would be perfect to terrace into separate outdoor "rooms" where he could entertain and hang out with friends.

Transforming the neglected waterfront property—which was covered with nothing but scrubby growth and the house's coloring service—was going to require all of Todd's gardening know-how. He knew he would need retaining walls to level the land so his 50-by-75-foot backyard would succumb to the separate areas he wanted. Chalk was laid out on outdoor fabric where he could barbecue and grill for clambakes and fish taco dinners, a pool and a whirlpool spa with a view of the lake, a large vegetable patch to grow fresh produce, and a small rose garden for doing landscaping.

WORKING WITH THE LAND

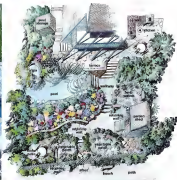
Though retaining walls would be key to setting up the various spaces Todd hoped to create, he wanted the overall plan to fit with the surrounding mountains and water. "This is my first garden, and I wanted to be the last to see how it should look," he says. So he planned the walls where they fit most naturally, using deep-rooted Persea grandis and planting drought-tolerant plants in between the rocks so they would look as if they had sprung up on their own. He did much of the work himself with the help of his Uncle Charles, who had done similar projects. Together they built some 63 feet of retaining walls, ranging from 8 inches to 2½ feet high, spending



OPPOSITE: A beautiful view of roses, dahlias, and other plants borders the informal flagstone path that winds its way through Todd's laid-back garden, all minutes north of L.A. **ABOVE:** Todd's first project was to level the corners of the lot by planting native plants. **THIS PAGE:** Todd's first project was to level the corners of the lot by planting native plants. **ABOVE:** Todd's first project was to level the corners of the lot by planting native plants. **THIS PAGE:** Todd's first project was to level the corners of the lot by planting native plants.

THE LANDSCAPE PLAN

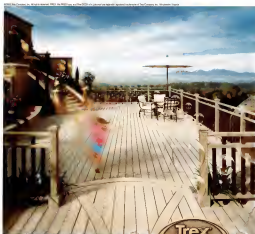
To section off the suite of outdoor "rooms" he envisioned on his 50-by-75-foot sloped lot, Todd York added low retaining walls and leveled the land where necessary. As in any good floor plan, the rooms flow into one another in a thoughtful progression (see illustration below). An herb garden is located just steps below the outdoor kitchen. Stairs also lead from the terrace to the whirlpool spa; the adjacent pool is accessed from the central pathway. In addition to curved planting beds, the lower half of the site includes a shed, two vegetable gardens, and a lakeside patio.



ABOVE: An artist's rendering of Todd York's designed garden.

ABOVE LEFT: The naturalistic pool and spa (which sits 2 feet above the pool level) to be slus out of berrish, which shows installation costs to \$35,000. The near-vaulted arched entrance separating the two pools during the winter months.

LEFT: Impact New Dawn roses, which bloom for six months of the year in the mild coastal climate, cover the entire order.



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LEFT: The main terrace at the back of the house overlooks the pool area, which is surrounded by redwoods, an it adjoins out from butterfly bushes, honeysuckles and 'Horsefall' BELORE. The outdoor kitchen is a shaded counterpane also serve as a potting area in the afternoon. Their surfaces are easily swept clean or hosed down.



LEFT: The design of the 10-by-10-foot garden shed echoes that of the main house. It holds fishing gear as well as gardening supplies.

ABOVE: A rustic bench on the path that encircles Lake Sherwood invites neighbors to sit for a spell. It is surrounded by plumes of purple fountain grass.

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ABOVE: A convenient rain-water diverter Todd Todd spends his off-hours relaxing in his beautiful garden.

RIGHT: The plantings attract a variety of wildlife, a wooden birdhouse offers some accommodation and adds a charming touch.



about \$1,500 on materials. To link the areas, they laid flagstone steps and winding walkways, which ultimately lead to a paved stone driveway by the lake.

When it came time to plant, Todd honored his mother's "natural and unadorned" style varied foliage and color within each walkway area, using mixed containers from his mother's nearby garden and placing large specimen plants among the perennials and annuals to form the illusion that the beds had been planted over time. He arranged each bed plant by plant, making adjustments along the way, always striving for an unadorned look and never obscuring that water view. Along the perimeter of the pool, he interspersed oaks along among existing azaleas and rose trees to gain both shade and privacy from nearby neighbors.

Because the natural vegetation of the yard couldn't accommodate Todd's vision of one grand backyard garden, he settled on two smaller ones bordered by paths leading along the lakefront. A symmetrical herb garden with rosemary and oregano, with a winding bench surrounded by lavender, delphinium, and rose hedges, had a central arch covered with white flowering gypsophylas.

Shaded as a central courtyard—which hangs among oaks and cool nights, moist waters and dry summers with an occasional drought—the property provides good growing conditions for the garden's wide variety of plant life. During planting, help from his wife and two sons and a contractor were used to handle the more strenuous work. Todd and his wife laid PVC pipe for in-ground sprinklers and deep irrigation, at a cost of \$1,300.

BUILDING IN PRIORITIES

While Todd focused on the vegetation, potential contractor Steve Miller was busy back at the house building the outdoor kitchen. An existing patio was enlarged to accommodate an L-shaped built-in stone cooking center that houses a built-in barbecue, two gas burners, a sink, and a refrigeration. School requirements prevented Todd from adding the top pool he wanted, so instead designer Todd Anders devised a gently curved 12-by-20 by 4-foot-deep swimming pool and a 4 by 4-foot whirlpool spa. The entire project was ultimately a blessing. "I was forced to make the pool smaller," he says, "but now it's in proportion with the rest of the garden." With its stone mosaic edging that melds into a perennials lake view, the pool has turned out to be one of Todd's favorite places.

Another is the 15-by-13-foot five-lawn flagstone patio bordered by yellow clematis, oak leaf hydrangeas, and redwoods driven by the lake. Champsuella planted in between the stones can only give off a scent score but enhance the look of the patio surface. Flanked with a simple metal table and chairs, it's a perfect spot for an intimate dinner.

"Living here is like always being on vacation," Todd says. On spring and summer weekends he can be found kayaking on the lake, fishing with his nephews, or taking with friends, and then head up home for a barbecue and a walk at the spa. "When people come over, I often say, 'Let's go out to the beach.' But they always say, 'Why don't we just stay here?'" ■

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A collection of metal storage units, including lockers and cabinets, arranged in a row. The units are silver-colored with black handles and locks. The background is a solid red color.

SEARS**CRAFTSMAN**

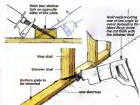
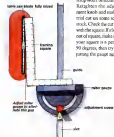
A diagram illustrating the application of gravel. A hand is shown holding a 'gravel bag' and pouring gravel onto a prepared surface. The surface is labeled 'gravel' and 'drain tile'.

MITER GAUGE TUNE-UP

The miter gauge on a table saw isn't much help if it's loose or inaccurate. To tune up the type of gauge found on most saws—the kind that slides in a slot on the saw's table—first make sure the gauge's guide is fitting snugly in its slot. If there is any slop, many gauges have a small adjuster screw on one side that you can turn to tighten the fit.

Next, you need to check squareness of the gauge relative to the blade. Slipping the saw and cranking the blade as high as it will go. Then lower the gauge's adjustment knob and align the gauge in a framing square set against the body of the saw blade. (Don't let the square touch the saw blade's teeth, your

saw won't be accurate.) Reposition the adjustment knob and make a trial cut on some scrap stock. Check the cut and whether square. If it's still out of square, make sure your square is a perfect 90 degrees, then try adjusting the gauge again.



CUTTING OUT WALL PLATES

We often have to relocate doors on our projects, and while the work isn't difficult, one part can be a little tricky: coming out the wall's old bottom plate where the new door opening will be. A circular saw isn't the best tool because it can't cut flush with the face of a stud, and because there's usually a finish nail on both sides of the wall.

The solution is to put a 12-inch-long wood blade into a reciprocating saw and make an angled cut first from one side of the plate, then the other. The trick is to hold the saw at a shallow angle and cut only with the last 2 inches or so to avoid marring the floor. Do the same on the other side of the door opening. Then you can remove most of the plate by sticking a prybar in the saw kerf and levering out the wood.

If you don't have a reciprocating saw, make the same two cuts with a hand saw, then use a wood chisel and a hammer to chip away so much wood as you can by making angled cuts toward the saw kerf. It's slow going, but it works.



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BLOCK PLANE TIPS

A sharp hand plane is a joy to use and really handy on a job site. Among other things, it can be more effective than sandpaper for smoothing the edges of trim and making short work of shaving excessive joints flush with the surrounding wall. It also can be used to put a slight bevel on trim—just fit your mouth into a groove that way—or the edges of moldings that will be covered over slightly with sandpaper.

If your plane's iron (its blade) is sharp but not coming as well as you'd like, give it as an angle as you push it forward. That makes it easier for the iron to clear through the wood fibers, penetration and grain. It may take some practice to push the plane this way, but you'll notice a real improvement when you get it right.



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The Victorian-era, infamous features: a pair of Gothic windows, a pair of Gothic windows, and a massive, rounded tower one-half square is set around by him. It's no wonder that locals refer to the place as the "Monster house." Of course, the quirky structure predates the even quirkier television family by many decades, having been built in the late 1850s by Danville grocer Edwin J. Dwyer.

In the 1920s the property was sold by Dwyer's widow, Angeline, and by the time the Great Depression descended the 3,099-square-foot structure had been split up into several rental apartments. Today there are a half-dozen single occupancy units, each with a bedroom, living area, bath, and kitchen. The two first-floor apartments have oak floors, and one features a wood staircase (but no fireplace or chimney). A poor window unit can in the foyer leads to the three units on the second floor and an attic apartment.

The current owner of the property is Renaissance Initiative, Inc., a local nonprofit group dedicated to revitalizing Danville's downtown. As a result of the sale, the organization requires that the recently purchased home be restored inside and out within three years and be owner-occupied for ten years upon completion of the work. Among the tasks at hand are restoring the home's roof and floor plan, repainting and painting, and replacing the home's systems. Significant changes to the building's exterior must be approved by the Danville Historic Preservation Commission. Interested parties are invited to help jump-start the project by participating in Renaissance's upcoming Neighborhood Clean-up Day on July 16.



TOP: The 1850s home, with its asymmetrical roofline, prominent front gable, and mixture of shingles and siding, is a textbook example of Queen Anne architecture. **MIDDLE:** The attic apartment has arched doorways and floor-to-ceiling windows. **ABOVE:** The foyer's original wood-panel double front door reveals past and present still intact.

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