



I think that I shall never see
A poem lovely as a tree;
A tree whose hungry mouth is prest
Against the sweet earth's flowing breast;
A tree that looks at God all day
And lifts her leafy arms to pray;
A tree that may in summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain;
Who intimately lives with rain.
Poems are made by fools like me,
But only God can make a tree.

—*Trees by Joyce Kilmer*



Secret Garden

Over the years, RESTORE 'N MORE has completed several very nice projects for Mike & Colleen; most recently, a kitchen remodel in 2007. Having known and worked with Mike & Colleen for nearly 20 years, we know that they prefer working — quite wisely — within a predetermined budget with the ability to easily add features at a later date. At the time of their kitchen remodel, we installed French doors leading from their new breakfast area to the existing though small patio. The door was placed there with the intent to create a much larger patio eventually, but dreams of a larger patio would be put on hold for another time, as they could afford it.

Mike & Colleen's home was built about 20 years ago, and the small trees they had planted then have now become well established and full sized; some of the small shrubs were now fairly overgrown.

(Photo #1) The simple concrete-slab patio proved too small for its intended use and was being used as a staging area for fireplace wood with just enough room left over for a grill and a small picnic table.

(Photo #2) Look to the right of the stacked firewood and you'll see the French doors we installed during the kitchen remodel, hidden behind the shrubbery.

When Mike & Colleen contacted Gary, saying they were ready to proceed with the patio project, Gary decided to bring on board a trade partner, River Valley Landscapes, because he wanted someone who could bring both excellent design and execution, as well as being a good match for the client. We worked with River Valley before on a major project a few years ago and felt good about this match.



Courtesy of River Valley Landscapes



Courtesy of River Valley Landscapes

Brad Groff of River Valley worked with Mike & Colleen to develop the design for a new patio that would: provide plenty of space for large family gatherings (both Mike and Colleen come from large families); take advantage of the existing trees and perimeter landscaping; fit their budget; and, give them

the ability to add features at a later date, as they could afford them. In other words, like all their other projects, this too would be a “work in progress.”

Brad developed several scenarios in the design process, and his use of 3-D conceptualized designs proved priceless. **(Photo #3)** Using this technology, Mike & Colleen could literally “see” their new patio from every angle before one shovel of dirt was dug. They could visualize it as though they were standing at the edge of the patio, as shown in #3, or Brad could move the viewpoint from within the house looking out onto the patio, or from any other point around the patio. By using this technology, Mike & Colleen and Brad could develop a final plan that took into consideration the view from every possible point and be assured that the patio design could work around, and not damage, the established oak trees.

Now, how a project is designed and how it is eventually built are two different things. But that's not a bad thing!

Once the design was finalized, the men from Restore 'N More and River Valley, as well as River Valley's mason, fine-tuned the execution of the design. Everyone's part in the project had to be accounted for so that nothing was missed and nothing would have to be altered. All the parts should come together perfectly.

Once everything was in order, the landscapers prepped the area by removing all the shrubbery along



Courtesy of River Valley Landscapes

the back wall of the house, as well as the original concrete patio and all the sod. By using a small riding skid-loader (Photo #4), they were able to get all that demolition and removal done without disturbing the tree roots or compacting the soil around them.

By fall, the mason had completed building the outdoor fireplace and seating benches, and the rest of the hardscape — the brick and stone patio floor — had been completed. (Photo #5) Mike & Colleen's patio was already looking fine enough to set the chairs and sofa around the fireplace.

But it wasn't done yet.

Now, Dennis returned to build the trellises, arbor, and loggia. Some of the details for adding these features had been worked out with the mason prior to the project. While building the fireplace, he also had to pour the block cores of the fireplace benches with concrete so that we could anchor the support posts for the trellises that would flank the fireplace.

Digging ten 36"-deep holes for concrete piers to support the posts for the 9'x20' loggia (covered walkway) and the 13' x 13' pergola was no easy task. Not only did Don and Gary have to dig those holes down through 20-year old backfill — hard as bedrock — they also had to dig them after the brick and stone pavers were already laid.

The loggia was designed as part of a new and much-needed walkway that leads from the garage and parking area to the rear yard and the new patio. However, the loggia structure parallels very close to the house creating the possibility for interfering with the view from the adjacent sunroom.



Despite all the best efforts of a professional designer like Brad, there are always applications that need

to be worked out "on site." This was one of them.

Because the yard slopes in this area, we needed to determine if Mike & Colleen preferred the loggia roof to run either parallel to the slope or remain level which would necessitate one end standing higher than the other end. Also, would the posts and beams interfere with the view from inside? We also couldn't get too close to the gutters because that would make it very difficult to do regular cleaning and maintenance. Additionally, we didn't want the roof structure to stand higher than the house roof edge. There were so many issues to address that Gary and Don stood outside, maneuvering the posts and beams up and down, while Mike & Colleen and Brad stood inside giving the thumbs up or down on positioning. In the end, it was decided to run the roof level, and Dennis confirmed those heights by using a laser.

(Photo #6)

All the structures are built of western red cedar; 6"x6" support posts, 6"x10" beams, 2"x8" cross beams, and all the 2"x2" cross pieces. Dennis cut "tongues" into



the tops of each support post so that the main beams, which were fashioned from 3 pieces of wood and creating a notch in the bottom, could slip down over the tongues. **(Photo #7)** The way in which Dennis sandwiched those 3 pieces of wood also facilitates water drainage. The cross beams were notched so that they too could slip down over the main beams. Because these structures are basically free-standing, with nothing but their own weight to keep them from shifting, the roof structures were stiffened up considerably by all the notching Dennis built into it and the increasingly closer spacing of each layer of beams and crosspieces. **(Photo #8)**

One other challenging aspect of the loggia and pergola was providing electric to the roof structure. Dennis bore a chase hole all the way up through one of the support posts for Brad to run his electric line to connect the small down-lights which light the walkways below.

The small trellises that flank the fireplace were perhaps the most challenging in some aspects. Once again, it was best to determine the heights on site rather than by the drawings. Because these small structures have even less rigidity than the loggia or pergola, they needed to be anchored somehow at their tops. The only way to do that was to attach the one end of each beam to an “arm” that then attached to the side of the masonry fireplace. The arm is anchored to the masonry with a metal cleat hidden on the back side. As with the loggia and pergola, the beams are sandwiched layers, and the cross pieces are notched to fit over the beam. On these trellises, though, the cross pieces are cantilevered out farther on the sitting area side. **(Photo #9)**

After constructing all the structures, Dennis then went back and applied molded bases for each support post. **(Photo #10)** The bases, made from leftover scraps of red cedar, conceal the metal post bases

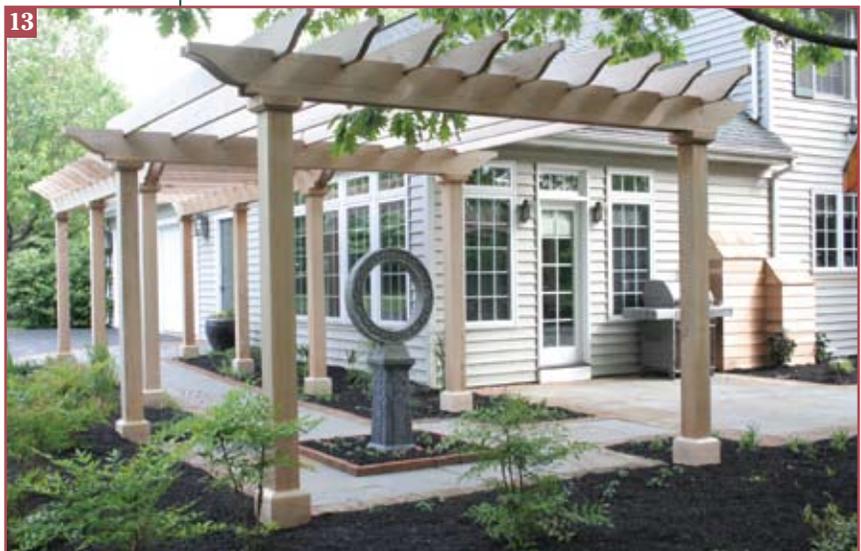


which are anchored into the concrete piers.

Mike & Colleen’s new patio now provides plenty of room for family gatherings **(Photo #11)** and yet feels very intimate when sitting around the fireplace **(Photo #12)**. The loggia and pergola just beyond,

with Celtic sculpture below, **(Photo #13)** provide an inviting and intriguing entry for guests.

The icing on the cake of this project was its inclusion in this year’s Lancaster Garden Tour “Secret Gardens” held this May. ☘





Gary's Exceptional Excerpts

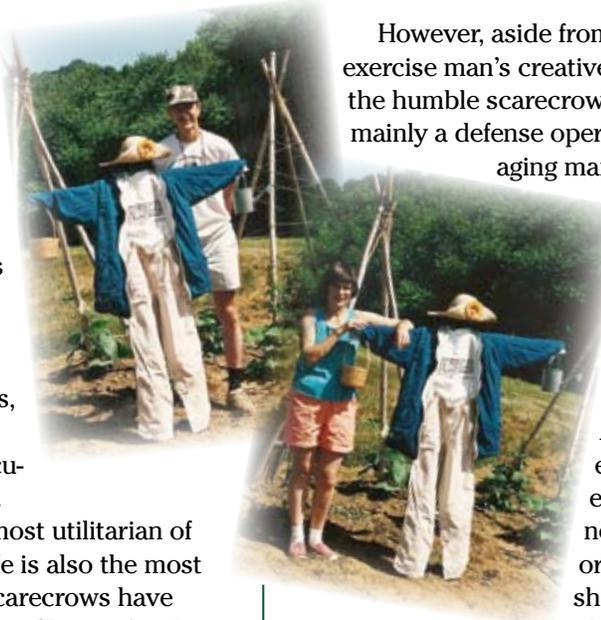
Bootzamon & Bootza-Frau

There was a time in America when no rustic scene could be imagined without its scarecrow. As soon as the farmer had planted his crops he set about making some sort of frightening effigy to protect them against the furry varmints and flock of feathered raiders that gathered to exact their annual tribute from his labors. These figures were usually spontaneous creations constructed of crossed sticks, old clothes, and any of the handy variety of odds and ends which accumulated around early farmhouses...

The scarecrow is certainly the most utilitarian of all the ephemeral folk figure clan. He is also the most romantic. From time immemorial scarecrows have graced the pages of literature — from Chaucer's tales and La Fontaine's fables, through Nathaniel Hawthorne's stories right down to L. Frank Baum's modern-day classic, *The Wonderful Wizard of Oz*. They have inspired numerous poems and musical compositions, and there is no end to the nineteenth-century children's books which portray the scarecrow in one or another of his many guises. Scarecrows and strawmen have frequently appeared in major roles on stage and screen...

If we can rely upon contemporary portraits and descriptions, the conventional American scarecrow has evolved but very little during the past hundred years or so. Details of dress and articles of adornment may follow the fashions but the scarecrow remains essentially what it has always been, little more than a wooden stake set into the earth, barred with a cross arm at the appropriate height, and draped with the most decrepit cast-off garments. Anything beyond that is purely decoration. But, of course, that's where the creative aspect becomes involved and that's when scarecrows enter the folk art category...

Scarecrows also have a strong life of their own. They change and grow as the months round out their season. Climatic conditions add zest; it is amazing to see the alterations that have taken place after a summer of sun, wind, and rain has brought out unsuspected odd angles — the collapse of a hat brim, a lifelike gesture, a tired slouch, and, always, the muting of colors that blend scarecrows in the scenery of which they are an integral part...



However, aside from its being an excuse to exercise man's creative urge, the employment of the humble scarecrow by practical farmers is mainly a defense operation. Depredations by foraging mammals and flocks of winged

pirates, among whom the crow family predominates in numbers, cunning, and voracity, cause serious damage to crops every year. Crows are notoriously clever rogues. Among their favorite vegetable foods is corn. They especially like to scratch out newly planted corn kernels or pull up the tender green shoots. Wise old-timers planted four kernels, "one for the

birds, one for the worms, and two to grow."...

Since the beginnings of agriculture the man of the soil has been plagued by armies of implacable garden pests. Their depredations have by turn driven him to despair or taxed his ingenuity to invent better protective devices. It is a constant and unequal combat... According to Smith's Laws of the Commonwealth of Pennsylvania, a bounty of three pence was paid in the 1700's for each crow or one dozen blackbirds turned in to the local magistrates. This may have proved a partial solution to the farmer's problem but it did not eliminate it altogether, for the scarecrow continued to flourish, and to this day in the Dutch county of eastern Pennsylvania the Bootzamon [Eng.: bogeyman] and his counterpart, the Bootza-Frau, or female scarecrow, are still very much in evidence...

Each person cherishes a well-fortified opinion as to what works best against troublesome pests... A taciturn octogenarian loosened his tongue considerably when questioned about the skinny relic inhabiting a knoll beside his house. "We always put out scarecrows. Got in the habit, I guess. One thing's certain," he nodded toward his rickety structure, "we're not much bothered by birds or varmints as long as Slim Jim's on the job." His eyes lit up with a mischievous twinkle as he related how his granddaddy had once made such a fearsome scarecrow that the birds brought back all the corn they had stolen the year before. ☘

Ephemeral Folk Figures: Scarecrows, Harvest Figures, and Snowmen,
by Avon Neal, Clarkson N. Potter, Inc. Publisher, NY, 1969, pp. 15, 18, 21, 24, 26, 30, 36, 39, 68, 71.

Pictured above: Gary and Denise show off their Bootzamon . . . or Bootzafrau.

Country Classic

Mirroring Mike & Colleen's patio project, John & Celia's kitchen project came about thanks to a trade partner, Barbara Herr Design, referring Restore 'N More to the clients. We have a good and long working relationship with Bobby (Barbara), and many of our joint projects — kitchen, bath, laundry, etc — have been featured in our newsletters and on our website. Every one of Bobby's projects has been exciting, dramatic, and yet

not without its challenges; every kitchen or bath remodel comes with its own unique challenges, and John & Celia's proved no different. John & Celia's project also proved to be dramatic in its metamorphosis.

John & Celia's kitchen and adjoining dining room were both too cramped despite the large, open archway between the two areas. **(Photo #1)** The kitchen space was cramped and lacked sufficient cabinet storage, and the dining area was too small to comfortably accommodate a table and chairs and other activities of a young and growing family plus two dogs. Out of necessity, John & Celia had relegated the table and chairs to the kitchen area, even though it made that space even more cramped and inefficient. A cabinet peninsula separating the areas further complicated the issue, and yet without it there would have been almost no storage space. As it was, their microwave, toaster oven, and coffee maker had to be piled atop one another — pyramid style — on the peninsula because there was no other space for them.

With Bobby's design expertise, John & Celia developed a plan for a new and spacious eat-in kitchen by incorporating both areas. That layout went through quite a number of changes, but once the design phase was complete, they had managed to wring out every possible cubic foot of storage space without sacrificing a sense of open space.

Armed with their final design, it was Restore 'N More's job to make it all work. Although the design was well-thought out, it doesn't automatically mean that everything will fall easily into place. There were still many "unknowns"



to encounter and engineering required to make the plan a reality.

Because the new plan called for removal of the old archway and a short stretch of wall, we brought Greenebaum Structures onto the team to determine if they could be removed and what would be needed to make

that happen. The archway stood in what had been the original exterior wall of the mid-1800's all-brick house. Any beam made to replace that arch had to support all the bearing weight of the 2nd-floor wall above, the 2nd-floor joists that bore on it, and the roof load from that side of the house. That is a very heavy load to bear! Ed Greenebaum and his team calculated and specified the size of steel beam and bearing points that were required to safely support that entire load. In the meantime, the Restore 'N More crew started investigating the "unknowns": the existing mechanicals and the state of affairs under the floors.



Once the project swung into full gear, John & Celia with the help of the Restore 'N More crew set up a temporary kitchen in an adjoining mud room. **(Photo #2)** Thankfully this project occurred during the summer months. John purchased a new grill so they could cook outside during the renovation. The crew removed the kitchen's double-bowl sink and dishwasher and made temporary hook-ups for them in the mud room. Water supplies were simple garden hoses hooked up to the



4



original kitchen supplies, snaked out the kitchen window, and back in through the mud room window. Other garden hoses served as simple drains, draining the “gray” water to a barrel outside which John & Celia then used to water the flower beds. The existing refrigerator, the old microwave, and other small appliances were moved to the same area, and a prep area with storage shelves above was set up on an opposite wall.

With John & Celia prepared, the Restore 'N More crew sealed off the work area from the rest of the house. Any demolition phase is dirty and dusty, but this would have more than the usual dust and dirt when the arch and wall were removed. The fellows removed the existing cabinets, **(Photo #3)** salvaging some for re-use in the adjacent laundry room. It was during this phase that the back of an old in-wall cabinet, accessible from the next room, was uncovered and that discovery led to an immediate modification of the new kitchen. (More on that later.) The arch and masonry wall were removed and substantially propped in preparation for installation of the new beam.

The new beam **(Photo #4)** bears on newly-laid masonry piers built flush to the existing walls. The 2nd-floor beam and joists can be seen resting on the new beam, the massive load now safely supported. **(Photo #5)** With the kitchen and dining area now completely gutted and the new beam in place, access to and re-working the mechanicals could occur. Two interesting things about this photo **(Photo #6)** can be seen in the center of the picture: the two green garden hoses snaking out the window which then travel over to the temporary

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6



7



kitchen; and the brown boards to the right of the window, that is the back of the discovered in-wall cabinet.

With everything removed from the area, including the old linoleum and sub-flooring, Dennis could then patch and repair what we knew to be old existing wood flooring. Half the floor was in good shape, but the other half — in the former dining area — was badly deteriorated. The floor system was also out of level by two inches over an eight foot span. So, before Dennis could replace or repair any flooring, he had to level the floor by adding “sisters” to the sagging joists. Then he could proceed with laying down new

heart-pine flooring in the former dining area, tooth-ing all that new flooring into the still-good wood floor of the former kitchen area.

(Photo #7)

Before any cabinets could be installed, the old plaster walls had to be patched and skim-coated. The floors, both old and new, were

sanded and finished and new hi-hat lighting was installed in the ceiling. Some of the original trims had to be patched which meant that Dennis and Don had to produce new moldings to match the existing. Everything received a prime coat of paint. Then came “moving

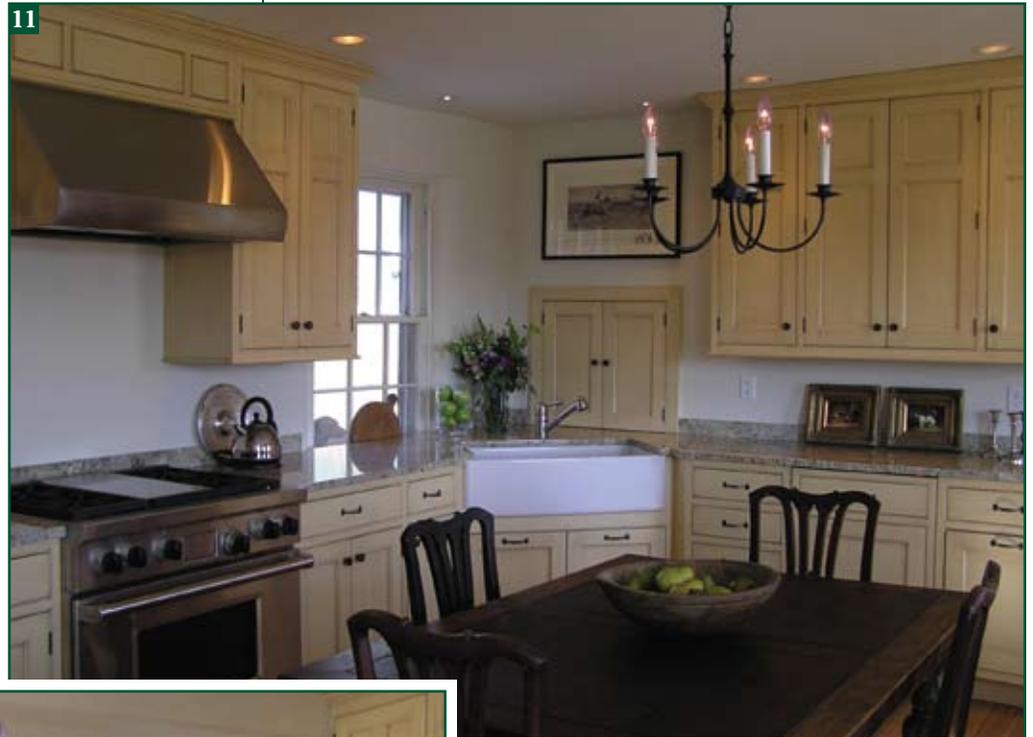
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day”; the day the cabinets were delivered. **(Photo #8)** Blair and Harold, cabinet installers, now took command of the kitchen area.

As the cabinets were being installed, Don and Dennis encased the new steel I-beam with beaded edge wood to make it appear like an original wood structural beam, fitting everything tightly to the walls, ceilings, and cabinets so that it appears original. **(Photo #9)** Because the ceilings in this house are not a full eight feet high, John & Celia chose to run the cabinetry all the way to the ceiling to give the ceilings the illusion of being “full height.” They also chose to have the new beam painted the same color as the ceiling so as not to draw attention to it, making it visually disappear. **(Photo #10)**

The finished eat-in kitchen is now bright and open and definitely roomy, and features a large professional-style range, farmhouse sink, built-in refrigerator and microwave, and under-cabinet lighting. Remember the old in-wall cabinet discovered during the demolition phase? A new access door can be seen just above the



sink, adding bonus storage space to the kitchen. **(Photo #11)** And, a tall, double-door pantry flanks the built-in refrigerator. There is no lack of storage space now. The new kitchen, now measuring more than 13 feet wide by 20 feet long, gives John & Celia and their young family plenty of room to gather around the table. **(Photo #12)**



The times, they are a 'changing

Change can be good; change can be not so good. Some welcome change, others have to be dragged kicking and screaming into it. But one thing is for certain: If you live in this universe, change is inevitable. So what's this got to do with the price of 2-by-4's? A lot when it comes to renovating and remodeling in the Commonwealth of Pennsylvania and the U S of A.

Here's what you, the consumer, should know about how the remodeling industry has changed over the past year, and how it affects you:

PA Contractors License

Every contractor, whether a remodeling contractor or a new home builder engaging in remodeling, must be licensed with the Commonwealth of Pennsylvania, and that license number must be displayed on any advertising, job signs, vehicle signage, business cards, or correspondence, just to mention a few. Before engaging any contractor, ask for their PA Contractors License number, and then go one step further. Confirm that the license is valid with the PA Attorney General's Office. Call 1-888-520-6680 or go to www.attorneygeneral.gov/hicsearch.

Restore 'N More is, indeed, licensed – #PA009613 – since May 14, 2009.

Contracts

Every contractor, whether a remodeling contractor or a new home builder engaging in remodeling, must provide a written contract specifically stating, among other things:

- ✓ the contractor's name, address, and PA Contractors License number,
- ✓ a description of the project spelled out in detail ("specifications"),
- ✓ a specific price for which the project will be completed (the new laws do not allow "time-&-material" projects any longer unless the project costs less than \$500),
- ✓ payment terms,
- ✓ description of and total costs of Special Order Materials,
- ✓ a projected starting date and completion date,
- ✓ the names, addresses, and phone numbers of any sub-contractors who will be working on the project,
- ✓ an arbitration clause which you must acknowledge, and
- ✓ a 3-day right of rescission.

Restore 'N More has been complying with this new law since its inception. We regret the loss of the "time-&-material" option for some of our clients. Over the years it proved to be a smart choice for those clients whose projects warranted its use.



Lead paint notifications / testing / licensing & certifications

Along with the offered contract, you must also receive a "Renovate Right" pamphlet which contains information about lead hazards if you live in a house built prior to 1978. You must also receive a form to sign, acknowledging that you received the pamphlet. As of April 22 of this year, every contractor working in homes prior to 1978 must be trained and certified in lead-safe work practices, and then licensed with the U.S. Environmental Protection Agency to perform lead-based paint activities and/or renovations. At least one trained and certified employee must be on the work-site to monitor such activities and train any workers, and he must complete and record all the required steps and procedures. Any areas suspected to contain lead paint must be tested both before and after the work is performed. You, the homeowner, must receive a copy of the record and all testing results within 30 days of the project's completion.

Gary, Don, and Dennis are all trained and certified, and Restore 'N More is an EPA-licensed renovator.

Proof of insurance

Last, but never least, you should always insist on receiving a copy of the contractor's insurance certificate directly from the insurance agency naming you as a certificate holder. Any legitimate contractor should provide the homeowner with a current certificate showing adequate coverage for liability (new PA licensing and contract laws require a minimum of \$1,000,000) and Workers' Comp insurance.

This is a service that Restore 'N More has been providing its clients since the company was founded in 1987. We were doing this for our clients long, long before the state required it of contractors.

Hopefully we haven't put you to sleep reading about all this legal-eze, but we wanted you to understand how the renovation industry is changing and how it affects you as well as us. Needless to say, RESTORE 'N MORE is integrating all these changes, but one thing will never change: **Our first priority will always be our clients: You!**

Blowin' in the Wind

“So do not fear for I am with you; do not be dismayed, for I am your God.”

—Isaiah 41:10a

The times, they really are a' changing. Our article entitled “The times they are a' changing” reveals just the tip of the iceberg of how the construction industry must adapt to new rules & regulations. Sadly, over the past year a number of area contractors, subcontractors, and suppliers have closed their doors for good because this two-fold upheaval proved to be too much to bear. Meeting all the requirements of the new rules & regulations — all the costs associated with training, certification, licensing, attorneys, etc — has been a costly process for all of us, and many apparently were not able to absorb those additional overhead costs in addition to this “bogeyman” recession.

But one fact was brought to light in an unexpected way. I was simply cleaning out old files and uncovered a copy of a letter that we had sent to our subcontractors in 1995. In that letter, we encouraged everyone to hang tight and stick together so that we all could weather the downturn in construction. I showed the letter to Gary, and he couldn't remember the particulars of “the downturn.” Apparently, 1995 was a tough year; but, when you've weathered enough downturns, as we have, it simply becomes just another business cycle. Any downturn is cause for concern and quick action; but, it certainly isn't some fearsome bogeyman crouching in the corner or under the bed. Rather, it's just another strong wind rattling the windows. This, too, shall pass.

By the way, did you notice, the Bootzamon on Page 5 was a summer “employee” in our 1995-ish Victory garden. Check it out! He's wearing a Restore 'N More T-shirt! Actually, I'm not sure if it was a Bootzamon or a Bootzafrau. He's wearing pants and suspenders, but that hat is a bit girly for a Bootzamon, don't you think? We'll try to get the genders more clearly defined with this year's garden sentries.

So, while we're all waiting for this wind to calm down, there is no better time than now to go out to your backyard and plant your own little — or big — Victory garden. (Does anyone remember Victory gardens?) Share the excesses — and there will be excesses. And don't forget to plant a Bootzamon and a Bootzafrau. Maybe even a Bootza-dog or Bootza-cat?

Send pictures!

Be joyful always...

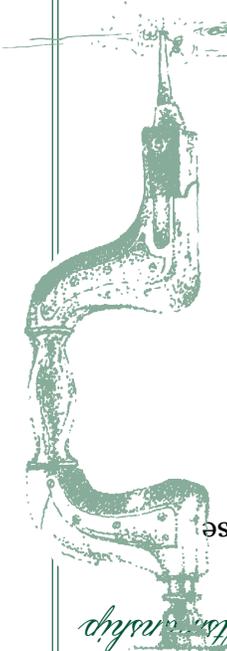
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