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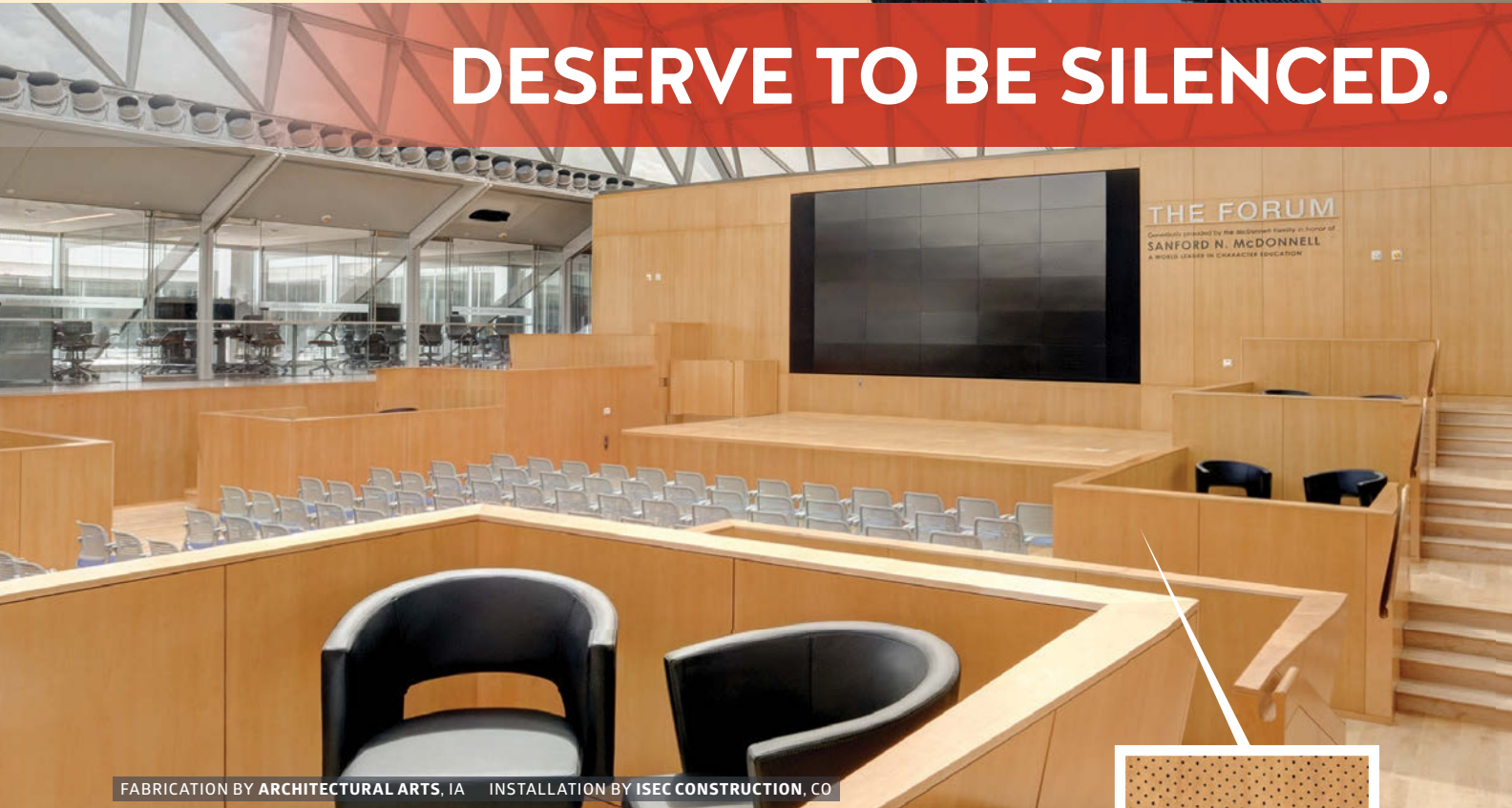
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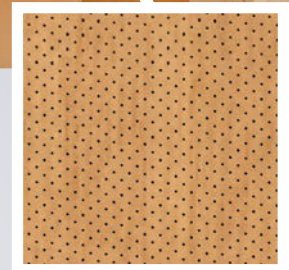


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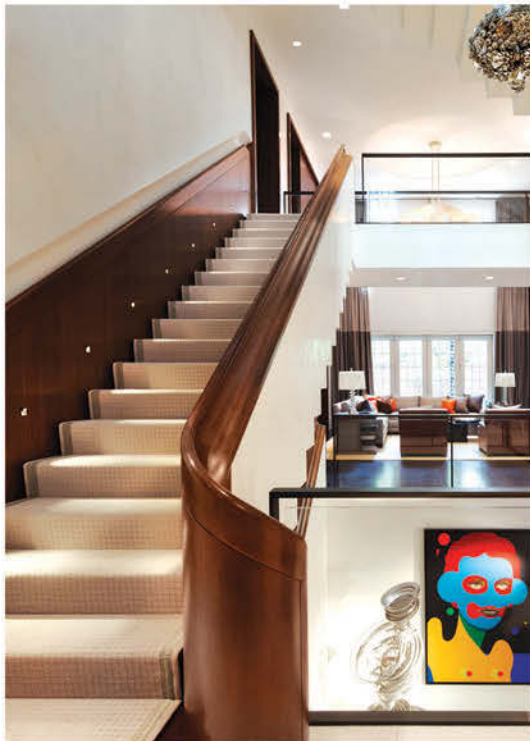
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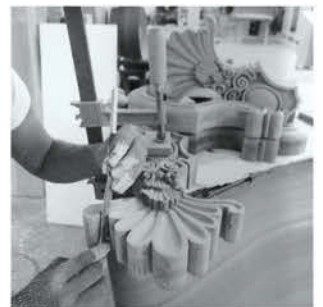
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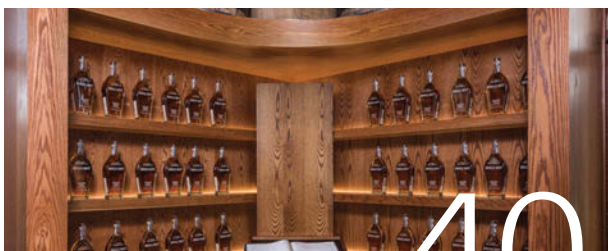
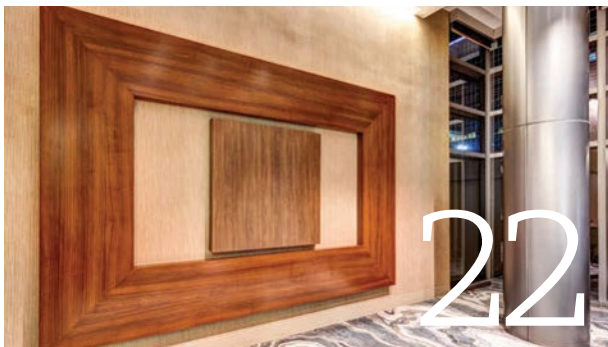




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46179 Westlake Drive, Suite 120, Potomac Falls, VA 20165
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Magazine Staff:

Editor: Elaine M. Ferri
Editor in Chief: Philip Duvic

ADVERTISING COORDINATOR

Cheryl Stratos
(703) 212-7737 adsales@awinet.org

ART DIRECTOR

Josiah Lewis

PROJECT MANAGER

Katie Allen

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Cover: The Novartis Institutes in Boston constructed two buildings with a combined total of 1,100,000 square feet to engage the university and the community's academic capital for its research mission. See story, page 14.



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A Great Finish is Only the Beginning

Ruffino Cabinetry talks about brand growth through relationships

We traveled to Fort Myers, Florida to talk with Steve Ruffino, founder and CEO of Ruffino Cabinetry, and his Chemcraft Distributors Oscar and Mario Hernandez of Famis Inc. located in Miami and Naples, Florida.

Ruffino Cabinetry was founded in 1981 and produces luxury custom cabinetry and fitted furniture for projects throughout Florida and selected national and international projects. Their award winning work has been featured in several publications including Home & Design and Florida Design.

“While we’re obviously cabinet makers, we consider our true specialty to be our custom colors and finishing techniques,” said Steve Ruffino, “it offers our customers more options than they can typically get from the larger manufacturers. It’s what sets us apart.

“I started the business as a solo operation in 1981,” said Ruffino, “and now we have 60 employees. We don’t advertise and we don’t have a sales force to speak of. Most of our business comes from longtime repeat customers and referrals.

“Our reputation for quality has established us as a brand name,” continued Ruffino, “we now have designers and architects coming to us as their preferred cabinet company.

“A few years ago we were experiencing a severe production bottleneck in our finishing area. We realized that we needed to find a new partner that could help take our product and our production to the next level – that’s when we reached out to Famis and Chemcraft.”



Front, L to R: Steve Ruffino - CEO, Ruffino Cabinetry holding grand-daughter Stella Rose Ruffino, Mario Hernandez - Vice President, Famis Inc., Mike McIntyre - Operations Mgr., Ruffino Cabinetry.

Back, L to R: Meghan Ruffino, Stephen Ruffino - Vice President, Ruffino Cabinetry, Carol Ruffino - Sales / Design Mgr., Ruffino Cabinetry, Oscar Hernandez - Partner / Sales Director, Famis Inc., Fernando Rivadeneira - Sales Representative, Famis Inc.

“One of our specialties at Famis is custom engineering automated and semi-automated finishing systems,” said Mario Hernandez, “so we were confident that we could help improve their work flow. But first we needed to identify the correct Chemcraft product to fit the system.

“We brought in our Chemcraft technical representative and together we did extensive testing,” continued Hernandez, “the solution we arrived at was Chemlife® 24.

“Chemlife 24 was a perfect fit with the on-demand finishing system we set up, and its properties allowed us to greatly simplify their finishing process,” he said.

“Between the equipment upgrades and Chemlife 24,” added Ruffino, “a step that was taking us 8 hours was reduced to 40 minutes. Overall we’ve seen at least a 50% improvement in production time.”

“Chemlife 24 allows us to use this type of system,” said Oscar Hernandez, “we’re circulating both white and clear and because the same catalyst is used for both, the number of steps involved have been reduced.

“In addition,” continued Hernandez, “the 24 hour pot life of the product ensures that there aren’t fluctuations in the sheen and helps offset any external factors that might cause problems in the finish such as humidity.”

“And, with Chemlife 24,” said Ruffino, “we have far less of an issue with formaldehyde off-gassing than we had with the product our previous supplier had us using. Between our distributor Famis, and Chemcraft we get the attention to detail, knowledge and support we need. It’s a relationship we can grow with.”

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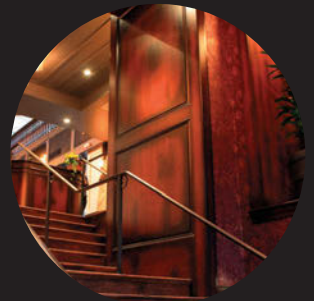
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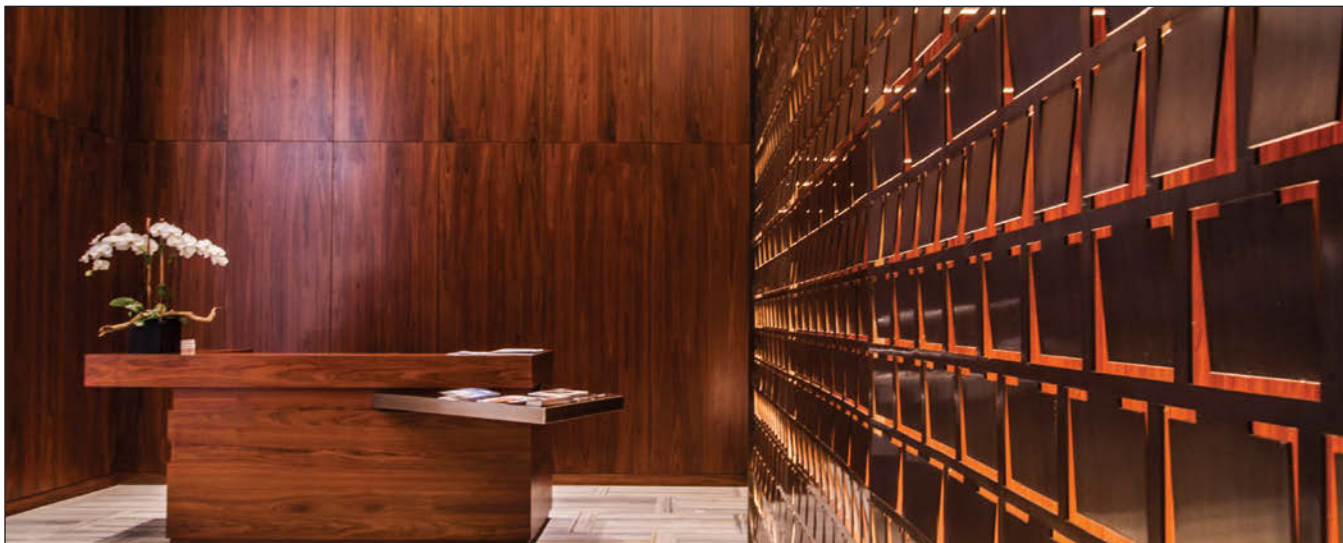
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Inside Info For Design And Construction Professionals

A New Vision for our Next Generation of Woodwork Standards.

TWO PART PRODUCT DESCRIPTORS AND ALIGNMENT TO MASTERFORMAT®

In the post-World War II 1950s economic boom, woodwork manufacturers needed a way to “level the playing field” in competitive bid markets to ensure each manufacturer met the same requirements of product deliverables. At that time, the Architectural Woodwork Institute began developing its **Architectural Woodwork Quality Standards** and in that process, descriptions were invented and adopted that reflected cost of production as an implied relationship and link to woodwork product quality.



To this end, AWI's Standard document adopted three quality Grades: Economy, Custom and Premium. Conceptually, each level required more labor, better materials and higher labor production costs to achieve a specific measure of quality or in some cases, a subjective description requirement.

For example, both the 2005 *AWI Quality Standards Illustrated* 8th Edition and the 2014 *Architectural Woodwork Standards* Edition Two define three quality Grades as, **Economy Grade** - The lower grade in both material and workmanship, and intended for work [products] where price outweighs quality considerations.

Custom Grade - The middle or normal Grade in both material and workmanship, and intended for high-quality, conventional work [products].

Premium Grade - The highest Grade available in both materials and workmanship intended for the finest work. This is naturally the most expensive Grade."

For the past 60 or so years, the three Grade definitions imply that with each higher Grade, product costs increased, workmanship quality improved and visual appearance is superior than the preceding Grade. Thus, as *Standards* evolved over time, prescriptive requirements were adopted to define the ways and means by which architectural woodwork is to be fabricated, which also supports the relationship between higher quality and higher product costs given the challenges surrounding the one-word Grade descriptors.

The old orthodoxy of a one-word Grade description is totally inadequate in today's marketplace and must change. With the integration and application of networked digital technologies, manufacturing technicians can produce more with fewer craftsmanship skill requirements, in fewer labor hours and with repeatable accuracy levels nearing tolerances of .0001". A remarkable and dynamic departure from the 1950s skilled craftsman production process of yester-year!

Five Variables

The current industry standards include a mix of five variables that on the surface appear to offer the user more options but may tend to limit the entry of new products into the marketplace and stifle the introduction of innovative joinery methods. Over time, and perhaps unintentionally, these variables have become the industry's rules and regulations.

This unwieldy combination tends to impose a Standard that is confusing, difficult to navigate, and in the end, requires manufacturers to adhere to production processes that continues to "level the playing field" through strict prescriptive joinery and production requirements, while adding nothing other than cost to the end product.

WOODWORK PERFORMANCE MEASURES AND LEVELS

In many cases, meeting these requirements have accomplished nothing more than adding production costs while creating NO additional value to the finished product. These rules and regulations can be summarized as, **What you SHALL DO. What you MAY DO. What you SHALL NOT DO. What you SHOULD NOT DO.**

And, multiple choices plus other options for **WHAT YOU CAN DO.**

AWI's Vision

AWI is creating our next generation of architectural woodwork industry standards to **better meet specifier and end-user expectations** for product that meets an intended function. And to do this, AWI is establishing **woodwork performance measures and levels**, based upon factual data obtained from **AWI's National Testing Center** where performance values are carefully measured while historical data is being recorded.

The first descriptor is based upon woodwork performance measures. This means that as **Performance Levels** increase from a low of number one, and with each successive increase, a higher level of tested performance value is delivered. By providing specifiers with a tested and proven numeric Performance Level gives them an ability to select an appropriate Performance Level that meets their customer's specific needs and use.



PERFORMANCE



After all, the performance of office copy room casework is very different than performance required in a rugged environment like a university dormitory. Performance Levels allow for alignment of intended service duty to appropriate product selection, which results in the appropriate use of resources.

The second descriptor describes **product's aesthetic values and appearance**. The familiar Grades of Economy, Custom and Premium in the future will apply strictly as an aesthetic measure related to the product's finished appearance. Examples of aesthetic measures include visual appearance of veneer matching, the quality of factory finishing appearance for transparent, stain and opaque coating systems, gap measures and tolerances, flushness tests, overlap measures, etc.

A **new numbering format** will aid architects and specifiers. Each section of AWI's next generation of woodwork standards is numbered and aligned to the **MasterFormat® system**. This approach will make it easier for specifiers to reference woodwork products in their documents and will consistently and correctly align specifications to the scope of work.



A brand-new approach and most certainly, a win-win proposition for all.

In summary, AWI's vision to utilize a two-part selection of Performance Level plus Aesthetic Grade will enhance and align the relationship between intended product service to the appropriate product's cost; an innovative paradigm shift as together, we look forward to the future of AWI's next generation of architectural woodwork industry standards.

Stay tuned to the quarterly updates on AWI's new Standards Development in upcoming issues of AWI's **Design Solutions**. Our new Standard promises to be developed on a foundation of a voluntary, consensus-based industry inputs, transparency and in adherence with AWI's ANSI-approved procedures and process.



Research Jewel

Novartis Scientists Have Two New Buildings in Which to Work.





The Novartis Institutes for BioMedical Research (NIBR) is the innovation engine of Novartis, a major pharmaceutical company. Located on the campus of Harvard Medical Center in Cambridge, Massachusetts, NIBR is a global organization of approximately 6,000 scientists, physicians and business professionals from around the world that offers many opportunities for individual professional growth and development. The Institutes promote the type of “flexible thinking” required in a diverse, innovative research organization.



The company focuses its resources on developing medicines and devices that can produce positive real-world outcomes for patients and healthcare providers.

Novartis launched a six-year project in 2010 to construct two buildings with a combined total of 1,100,000 square feet to create a central space to both the campus and to the neighborhood. The new building seeks to engage the university and the community's academic capital for its research mission.

Called in to design and build the project were architect of record, Cannon Design, Boston, Massachusetts; Maya Lin Studio, New York, New York, with Bill Bialosky Architects, New York, New York, responsible for Building #608; and Toshiko Mori Architects, New York, New York, responsible for Building #613. Architectural woodwork for the two buildings was fabricated by Mark Richey Woodworking, an AWI member firm located in Newburyport, Massachusetts.

Building 608

This building covers 800,000 square feet. The heart of the building is shared workspaces and communal spaces that encourage scientists to gather. Materials and acoustic properties allow people to work quietly and out in the open. "Privacy is managed with layers of light, stone glass and wood," points out Bill Bialosky.



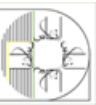
Inspirational spaces are filled with light and natural materials to create a visually and emotionally comfortable environment. Styling cues are clean minimalistic details that rely upon the beauty of the natural materials which "tie nicely the pursuit of medicines to their biological origins," he explains. Bialosky also reports that there was a strong desire to connect the Cambridge Novartis campus with the Basel, Switzerland campus where there is a definitely modernistic aesthetic



ELM

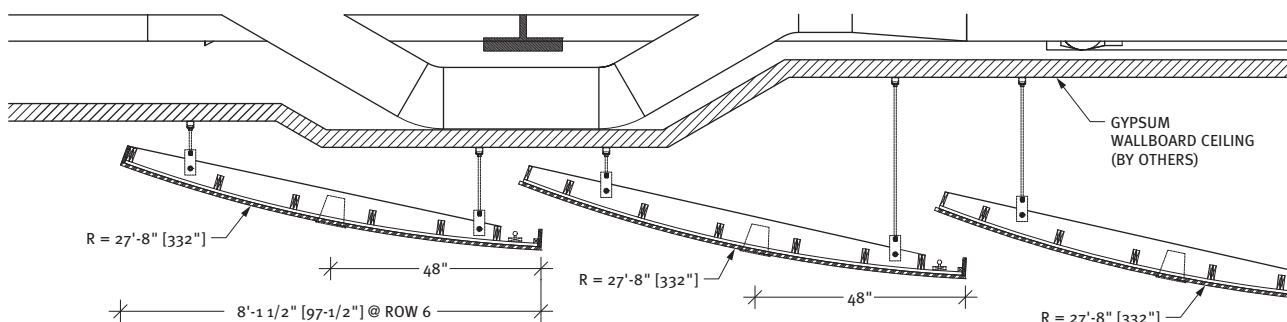
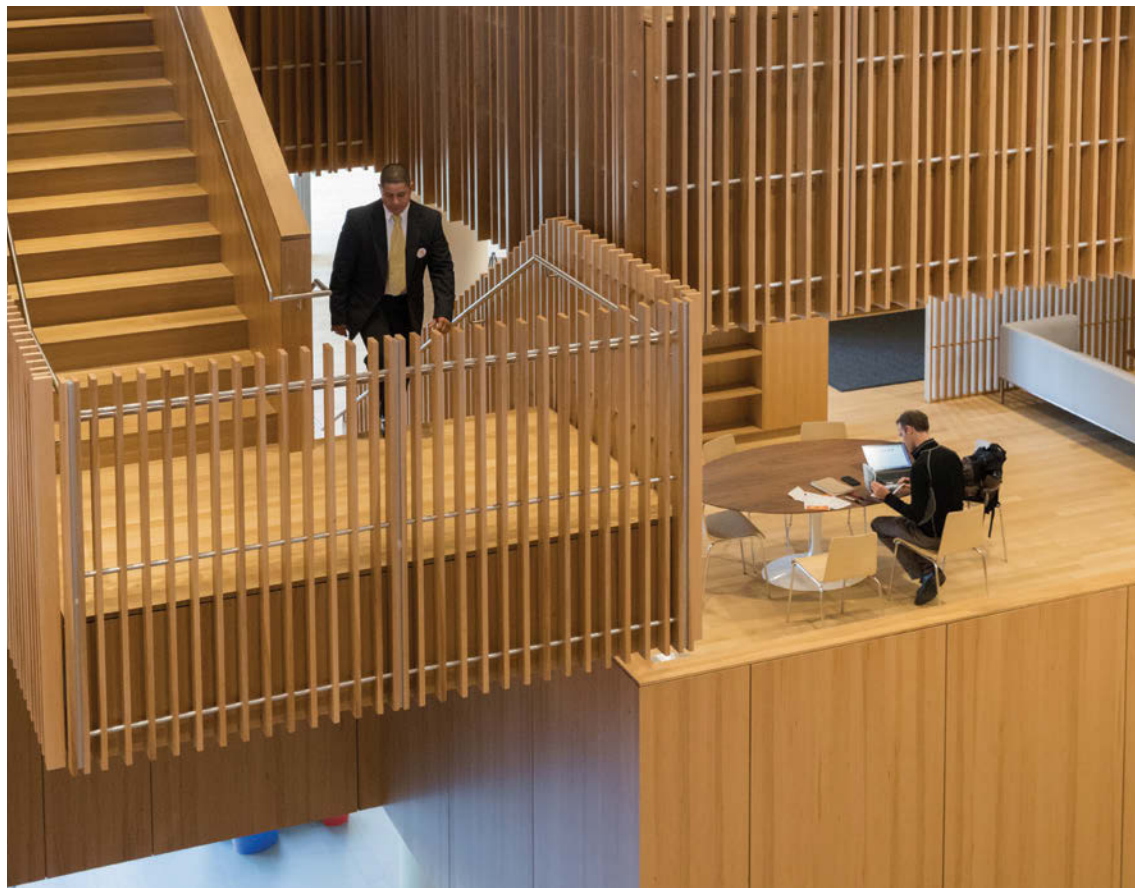
Elm is featured on flush door details, glass partition trim, and curved doors at the auditorium. Project Manager John Hickey of Mark Richey Woodworking notes that Topakustik paneling is used in the auditorium and the atrium.

In this building, Elm was the wood of choice for the vertical surfaces, selected Bialosky notes, for its color rendition, grain structure and sustainability story. White Oak is used on the floors for its neutral appearance, economy/sustainability and its compatibility with the Elm.





The auditorium and the atrium were the most complex part of the project involving curved paneling throughout, Hickey continues. "The massive scale – spanning three stories – and coordination of all the trades presented the biggest challenges. One of the most intricate aspects was the curved ceiling with 'cloud' panels. We did extensive modeling to develop a support system for the 'cloud' to interact with complex mechanical systems in the ceiling."



SECTION DETAILS
@ Auditorium Ceiling



Building 613

This building encompasses 300,000 square feet that includes introverted individual study nooks to extroverted communal spaces, promoting engagement both within the labs and throughout the social spaces. "As a device to facilitate different types of research on each level, the design incorporates five interconnected double-story, daylight filled atria located along the diagonal stair at the south façade. Instead of one large atrium, the decentralized distribution creates unique identities on each level," explains Marta Fenollosa of Toshiko Mori Architects.

Fenollosa adds that the design team spent a great deal of time with Novartis developing their program and an understanding of how they conduct research and collaborate.

"Environmental control and daylight optimization were carefully studied in the design," she says. "The building incorporates two innovative louver systems on its façade, one of glass on the exterior and one of wood on the interior to maximize daylight and minimize glare and heat gain. The interior environment incorporates natural materials to be warm and inviting. A high level of scrutiny was given to the acoustic features to create an optimum atmosphere for focused research. The project has achieved a LEED Gold certification."

European rift White Oak and American Walnut were selected for Building 613 for the nooks and floating furniture featured within the open spaces. The selection, says Fenollosa, was based on a combination of both colors and intensities, in addition to the light reflected on the louvers, that created a very warm space to counteract the cool space of the laboratories. White Oak is used on the floors in this building as well.

Novartis was a three-year architectural woodwork project, points out Hickey. Mark Richey Woodworking was hired for the preconstruction phase to help deliver scope and baseline unit pricing for the general contractor. "Subsequently we were released to develop more intricate details for the auditorium and atrium."

"We worked with the design teams and all trades to coordinate the engineering of our shop drawings, using SIM and 3-D technology, as well as fabrication and installation methods," he adds.

at a glance

AWI MANUFACTURING MEMBER:

Mark Richey Woodworking

LOCATION:

Newburyport, Massachusetts

ESTABLISHED:

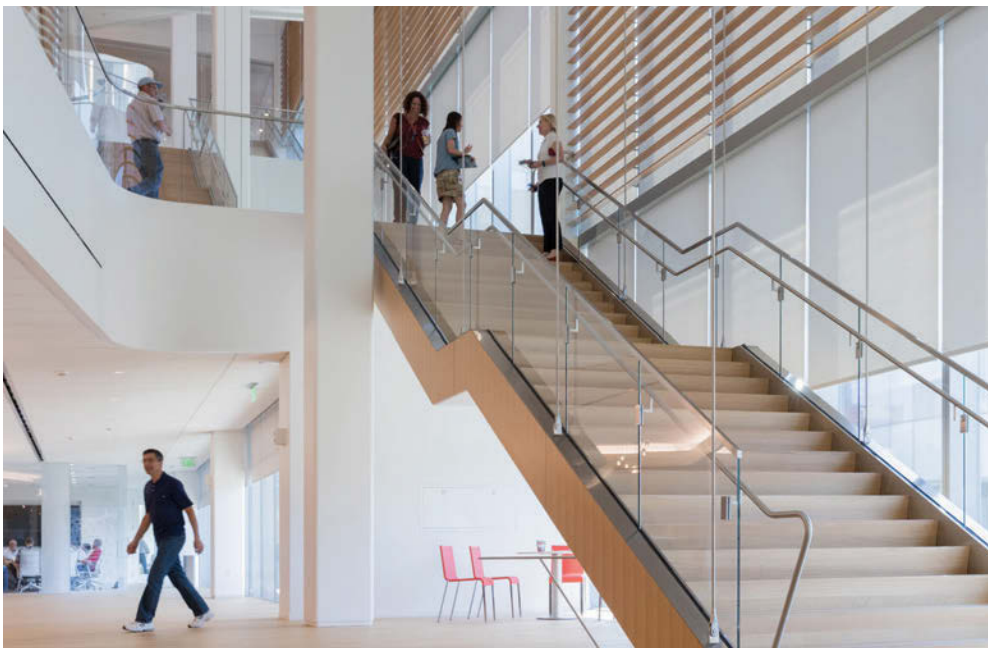
35 years

EMPLOYEES:

100+

FACILITY:

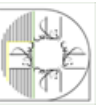
100,000 square feet



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Additional elements fabricated for the project included a server, elevator lobbies and a grand staircase.

“It was extremely exciting to work with such inventive designers and architects,” Hickey continues.

“A tremendous amount of time, collaboration and effort went into developing the construction details for this extraordinarily complex project. Our strong collaboration made the project successful.”

“ We are one of the greenest manufacturers in the country, having achieved almost total onsite renewable energy generation.”

Greg Porfido, Chief Operations Officer

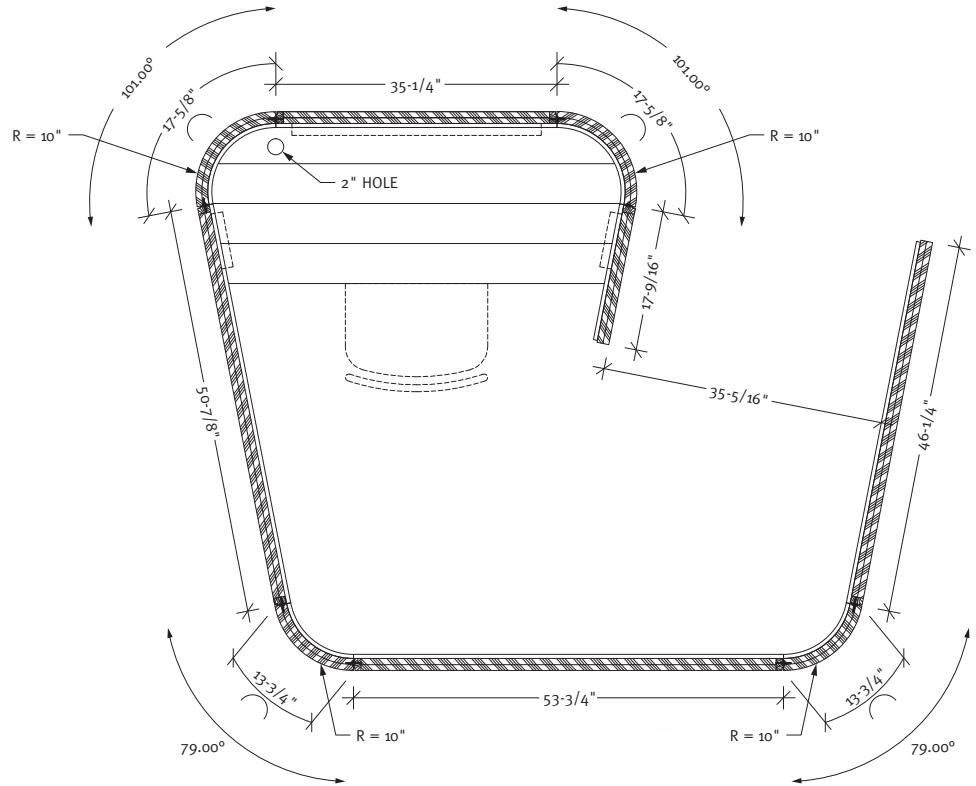


The Woodworker

Our working relationship with Mark Richey Woodworking was excellent, recalls Bialosky. "We could not have done it with the same degree of excellence of quality and integration of the details if it were not for them. Their attention to quality whether it be the acquisition and processing of veneer to the development of the details in the design assist phase was invaluable. I have not worked with anyone better in my 10 years."

The consistency and match of the Elm veneers from one area to the next was very challenging, he adds. "Finding logs and flitches that worked with the scale of the various areas could not have been achieved if it were not for the expertise and quality control brought to the project by the woodworking firm. Not to mention that solid stock Elm is not available and White Oak needed to be integrated and blended into the design with minimal variation in the appearance where solid stock was needed for the durability of the detail. It truly was a job well done."

Fenollosa adds, "from the beginning of the project our relationship with Mark Richey Woodworking has been excellent. They provided all the support our firm needed and they worked with us hand-in-hand to allow us to bring our architectural vision to reality." 🌍



PLAN SECTION
@ Nook (Type 3)



PROJECT:
Novartis
Institutes for
Biomedical
Research
Cambridge, MA

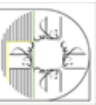
PROJECT OWNER:
Novartis
Institutes for
Biomedical
Research
Cambridge, MA

WOODWORKER:
Mark Richey
Woodworking
Newburyport, MA

ARCHITECTS:
Cannon Design
Boston, MA
Maya Lin Studio
New York, NY
Bill Bialosky Architects
New York, NY
Toshiko Mori Architects
New York, NY

GENERAL CONTRACTOR:
Skanska USA
Building Inc.
Boston, MA

PHOTOGRAPHER:
Iwan Baan
The Netherlands





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New Hotel Adds to
the Revitalization of
Downtown Norfolk

Meeting Destination.

Doors have opened to Norfolk, Virginia's, highly anticipated Norfolk Hilton The Main, in the heart of this coastal destination. The hotel adds to the revitalization of Norfolk, one of the most iconic naval bases in the U.S. With a growing foodie and art scene, Norfolk is in the midst of a modern-day renaissance now offering travelers a cosmopolitan stay. Hilton's arrival redefines meeting and gathering spaces in the region with new conference rooms and four sophisticated restaurants, making the hotel a destination for visitors and locals alike.

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آموزشگاه انعکاس منبع جدیدترین اطلاعات ، مقالات و دوره های آموزشی دکوراسیون داخلی





Standing 21 stories tall, the hotel joins downtown Norfolk's skyline of modern and historic buildings. With a glass curtain wall, Hilton Norfolk The Main features an astounding 100-foot-tall ground floor atrium, seamlessly blending Norfolk's urban core with a bright, contemporary interior. From the atrium guests can explore everything the property has to offer including 300 luxury guest rooms, four signature restaurants, as well as The Exchange, the city's largest convention and meeting space.

at a glance

AWI MANUFACTURING MEMBER:

Campostella Building & Supply Corp.

LOCATION:

Norfolk, Virginia

ESTABLISHED:

1947

EMPLOYEES:

48

FACILITY:

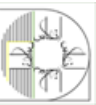
40,000 square feet

The primary architect for this quality-certified project was Cooper Carry out of Alexandria, Virginia, while design of the three restaurants was handled by the architectural firm of Baskervill in Richmond, Virginia. Architectural woodwork was fabricated by AWI member firm Campostella Building & Supply Corp. located in Norfolk. Campostella worked in conjunction with L.F. Hartman Inc. and SD Verret LLC, an AWI supplier member, to install the woodwork.

ANIGRE

Public Spaces

Woodwork was used at this property to highlight individual spaces in the building, signifying where the "action" is, and where the function of a space may change, explains Mike Linker of Cooper Carry. The overall design concept incorporated a tone-on-tone color and material palette, and the woodwork complements this by adding warmth and rich hues to the space.



From the first floor of the atrium, each level exposed to the guest is highlighted with woodwork to signify a special use. For the public spaces, the design concept was highlighted with simple elements and linear lines, so that the interior and exterior architecture complement each other.

It was important to the design concept to incorporate a mixture of woods and metals to accent the neutral tones of the hard surfaces found throughout the property, adds Linker. Much of the woodwork elements feature metal reveals, enhancing the linear design of the woodwork itself while subtly breaking up large masses.

According to Peyton Palmer of Campostella, the open public spaces – specifically atrium levels one through four, conference areas and the executive/presidential lounge on the 21st floor – consist predominantly of plain sliced Walnut veneers and hardwood. The casework is half-crown Walnut veneer plywood. All paneling and casework are sequence matched.

Quartered Anigre veneer, sketch matched, is used at the Level 2 reception feature wall, as well as the Level 3 pre-function feature wall. Quartered Anigre, book matched, is used on pantry cabinetry and the reception desk on Level 2.



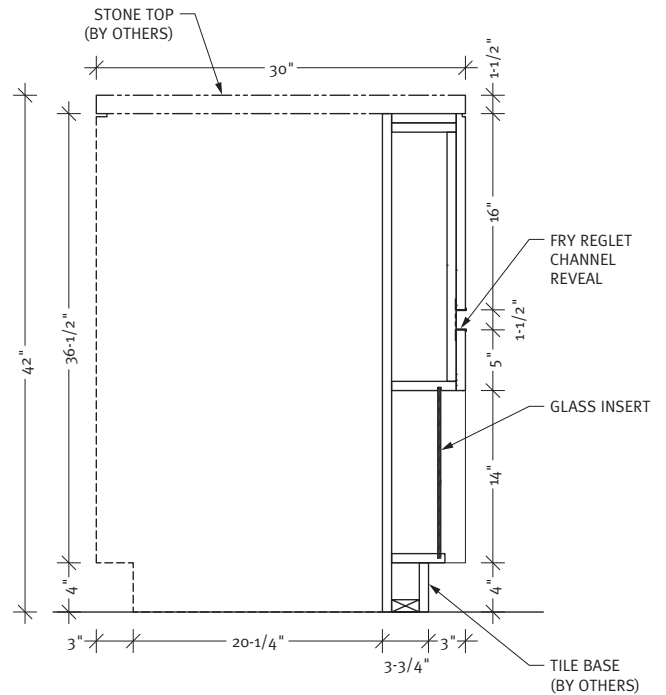


“The soffit paneling at the third floor of the atrium provided a challenge due to sheer size of each panel, and the sequencing required to complete the project on time,” explains Palmer. “Since the panels are five feet by ten feet, they wouldn’t fit in the service elevator. The freight elevator was inoperable at the time, so we coordinated to lift the finished panels through the open curtain wall from the street on the northwest side of the building.”

J.C. Schaub of Baskerville explains, “Saltine is designed to feel like a worn and established neighborhood corner pub that existed for decades, dark and masculine with classic rail and stile detailing. Varia is an eclectic, modern Italian restaurant that sets up a series of discoveries and differing dining experiences. Grain is a comfortable taphouse that blurs the line between indoors and outdoors.”

Restaurants

Saltine and Varia are both approximately 8,000 square feet and Grain is approximately 14,000 square feet. The process from initial design to project completion spanned four years. Each has a very distinctive and unique look and feel with very different detailing and finishes.



1 VERTICAL SECTION @ 4th Floor Prefunction Desk



In Saltine the use of worn brick, and painted stile and rail woodwork with edges slightly sanded to look worn, cast zinc bar tops, tile floors, and cracked subway tile contributes to the established feel of the space. Varia features modern and simple detailing and includes two sets of hidden bookcase doors leading to a pair of spectacular dining rooms. Grain features painted brick, wood flooring, rough-cut butt joint plank wood on the walls, indoor trellis, and faux trees that bring the outdoors inside, while games and lounge areas extend outside.

Palmer reports that Red Oak hardwood and plywood are used in Saltine, while quartered Mahogany with a book match is used in Varia. The reclaimed wood product in Grain is an Elmwood product used on the walls and ceiling at the bar. The credenzas and trellis are made of White Oak hardwood and plywood.

“ We pride ourselves on our performance with difficult, large-scale architectural woodwork projects. Our success in this regard is directly correlated to the hard work and dedication of our employees. ”

– Peyton Palmer, Project Manager

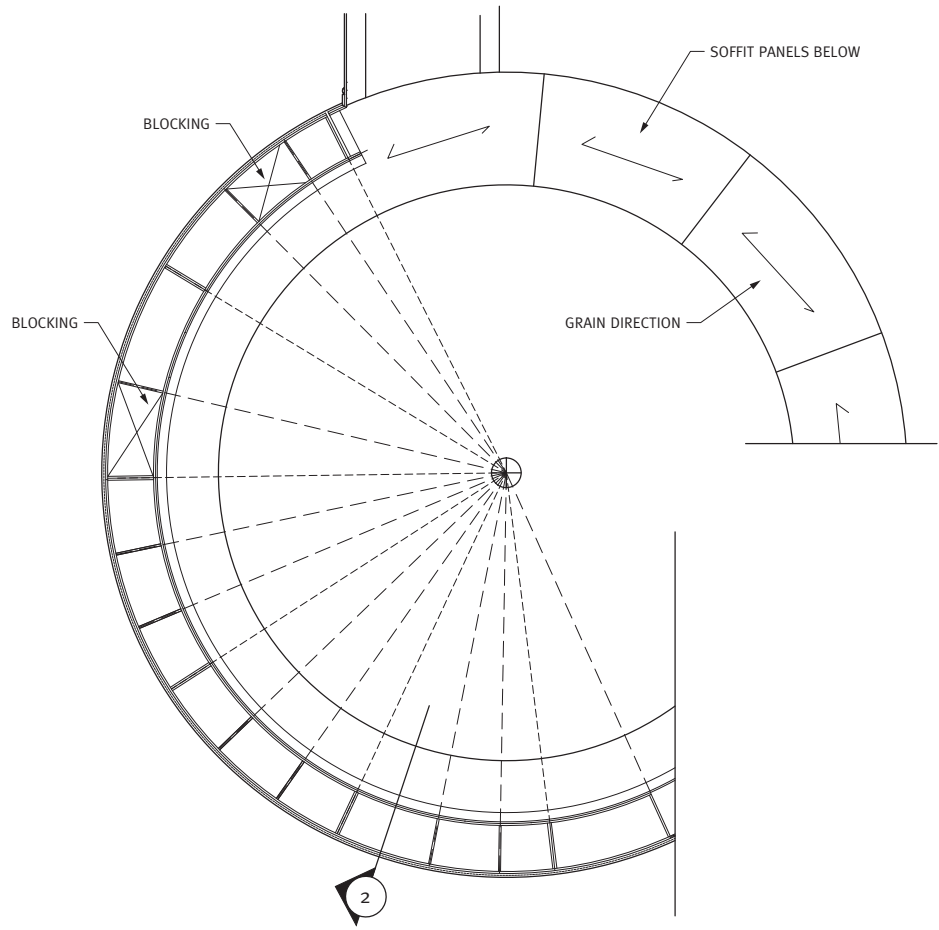




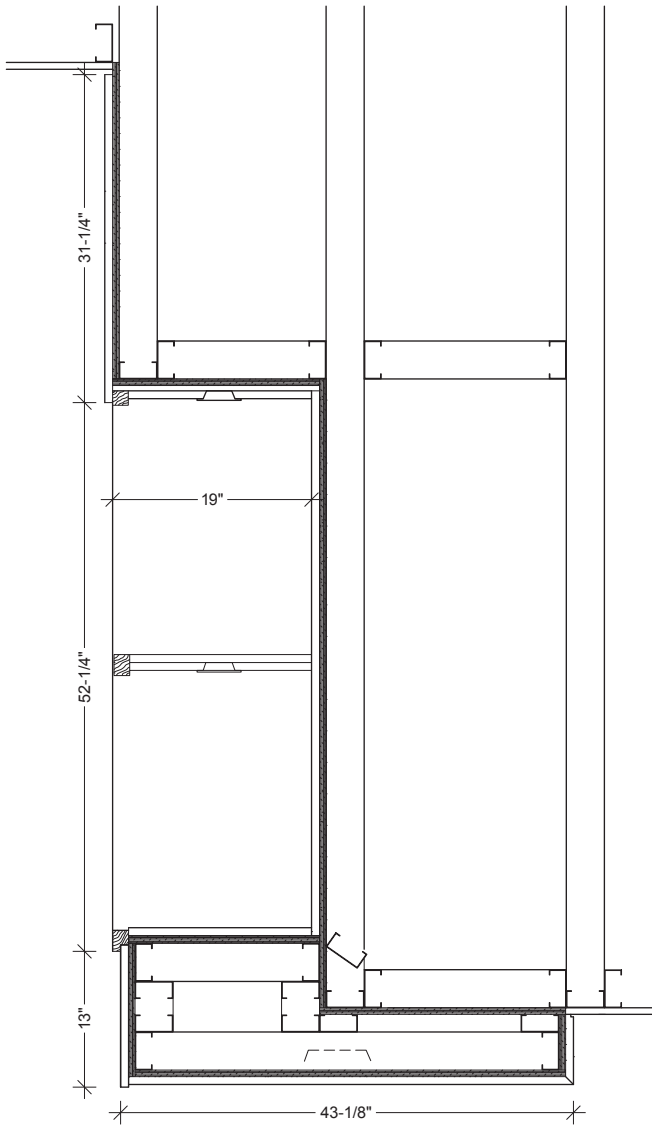
Teamwork

Both the design team and the woodworking firm feel the secret passageway bookcase doors in Varia are the most noteworthy aspect of the project. "They help create flexibility in the space but also give a priceless element of surprise to diners," notes Schaub. "Taking the concept and working with the conceptual details to make the large usable bookcase operate smoothly and with little effort was truly impressive."

Each door weighs approximately 1,000 pounds, reports Palmer, and had to be completely fabricated in the shop. The doors were installed in one piece. "By fabricating and cladding millwork around a steel frame, we were able to maintain the rigidity required, and ensure that the doors remain a showpiece for years to come," he says.



SECTION
@ Lower Tier Cabinets



2 VERTICAL SECTION
@ Pizza Bar Upper Casework



“Our team kept in constant, daily constant with the project team onsite,” adds Palmer. “We appreciated the design team and their willingness to allow us to work within the constraints of the materials specified to provide the best possible end product.”

Campostella “worked exceptionally well with me during design and shop drawings and through installation,” says Schaub. “They anticipated issues and had solutions. They interpreted the drawings not just literally but improving on the details and design intent.”

PROJECT:
**Norfolk Hilton
The Main**
Norfolk, VA

PROJECT OWNER:
Goldkey PHR
Norfolk, VA

WOODWORKER:
**Campostella
Building &
Supply Corp.**
Norfolk, VA

ARCHITECTS:
Baskerville
Richmond, VA

Cooper Carry
Alexandria, VA

AWI SUPPLIER:
Sieling & Jones, Inc.
New Freedom, PA

GENERAL
CONTRACTOR:
W.M. Jordan
Newport News, VA

PHOTOGRAPHER:
Scott Wertz
Norfolk, VA



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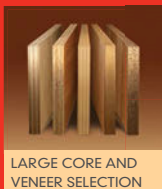


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Place for Peace.

Hospital Sanctuary Offers Patients
and Families a Special, Quiet Space.





The lobby of The University of Kansas Hospital bustles daily, but now there's a quiet refuge just steps away. The Bell Sanctuary opened this past March is a place for prayer and meditation for patients, families, guests and staff. A companion to the sanctuary, the Respite Room, also opened near the lobby for families who need to meet privately or simply gather for a moment alone.



at a glance

AWI MANUFACTURING MEMBER:

RCS Millwork LC

LOCATION:

Kansas City, Kansas and Des Moines, Iowa

ESTABLISHED:

1966

EMPLOYEES:

95

FACILITY:

105,000 square feet

The need for such a space sparked an idea by the hospital's chief administrative officer who sketched it onto a napkin. That sketch became the inspiration for Kansas City's Pulse Design Group which designed the faith-neutral, versatile and flexible sanctuary and meditation space that includes a prayer wall, displays of religious icons, a library and seating for 25.

Following a fundraising campaign, the \$912,000 sanctuary's design utilizes a combination of translucent materials, opaque glass and wood to highlight the contemplative nature of the space. It was fabricated by RCS Millwork LC, an AWI member firm located in Kansas City.

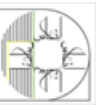
The sanctuary takes advantage of an existing multistory atrium utilizing varying heights of ceiling spaces to highlight and maximize the user experience. "The concept of the project was to create a non-denominational space for patients, families and staff to worship," says Basil Sherman, Pulse Design Group. "There were several elements the design team wanted to incorporate into a very small footprint: a private prayer area, prayer wall, bookcase, religious icon displays, and a gathering space for small ceremonies with an altar, when required."

Wonderful Walls

Pulse Design Group built in as much as possible into the walls, leaving the maximum amount of clear floor space, reports Sherman. "Due to the small space available, the design team kept the ceiling open to the atrium, allowing more natural light and a larger sense of space. The curvilinear shape of the entire space, including the entrance, made it as private as possible from the adjacent public lobby."

Dustin Hecht of RCS Millwork notes that in addition to fabricating the curved laminated walls with reveal strips, the firm constructed solid surface countertops and shelves, laminated cabinets, ArtPlex glass and an altar podium.

"The woodgrain faces of the walls are covered with a material called Ven4ma® sheet wall protection," Hecht explains. "It is a pre-finished PVC alloy composite that includes a decorative and protective film surface. The interior structure is comprised of fire-rated plywood core materials. The reveals are a c-channel aluminum profile."



The decision to use a wood-grained product was threefold, adds David Lee Brown, RA, capital project manager at the University of Kansas Health System, -- beauty/warmth, healing

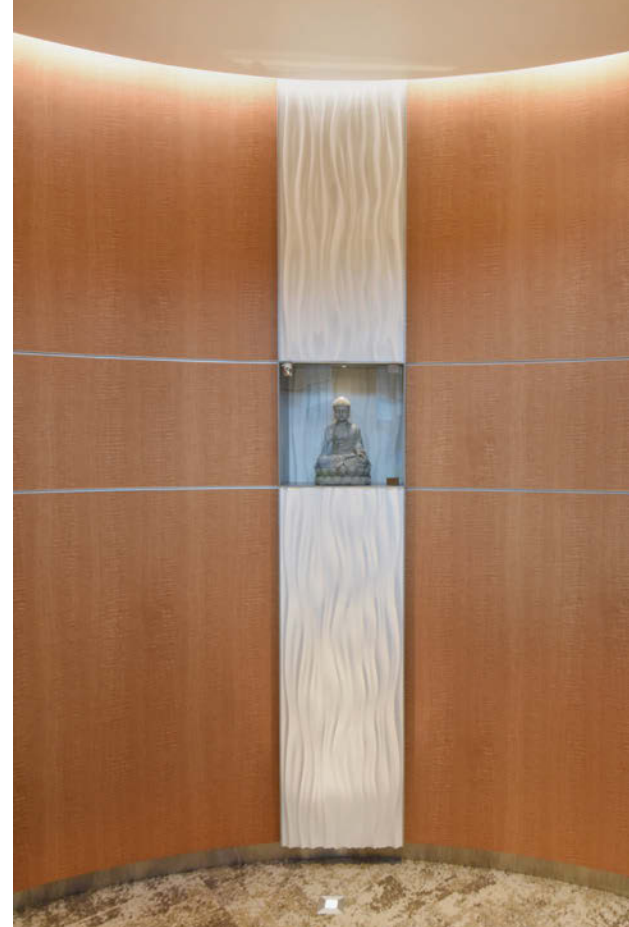
and continuity. "Studies have proven that the connection to natural elements helps to promote peace and healing. We like the aesthetics of the wood appearance and have been consistent in utilizing it

in many public and patient areas throughout our medical center."

Adds Sherman, "The space required a durable material that would stand the test of time. The wall protection

material was adhered to a complete manufactured wood core and support structure."





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“ Our craftsmen apply knowledge from many years of experience to bring every architectural detail to life. Building Positive Results Every Time. ”

– Dustin Hecht, Vice President

Unusual Shape

The curved shape of the sanctuary was influenced by a napkin sketch of a nautilus coupled with inspiration from a Richard Serra sculpture, points out Sherman. “The aluminum reveals were also an intricate part of the design; they coil around the curves and intersect each other flawlessly.”

“This curved wood jewel provides a beautiful and unique space for contemplation,” says Brown. “The aura of the wood product wraps around the space and engulfs all who are within. The verticality of the curved walls directs one’s focus up toward peace and healing in both a spiritual and physical sense.”

The two largest challenges encountered were the height of the project and the elliptical shape, says Hecht. One wall is 14 feet tall and the other is 16 feet tall. “Both walls were constructed in our shop with a ceiling height of 14 feet, six inches. This created some challenges. Our employees worked off lifts to fabricate the walls in sections that were manageable”

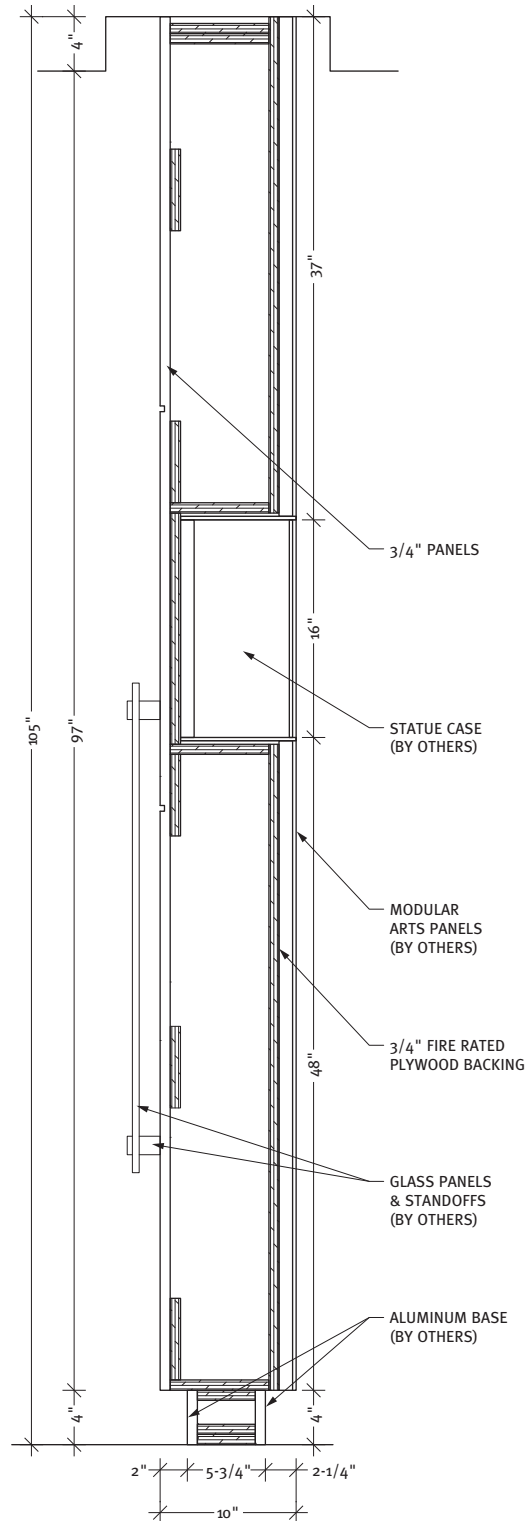
Crafting and installing the enclosure in an existing space without it feeling like an obstruction was a challenge that was beautifully met, summarizes Brown.

Teamwork

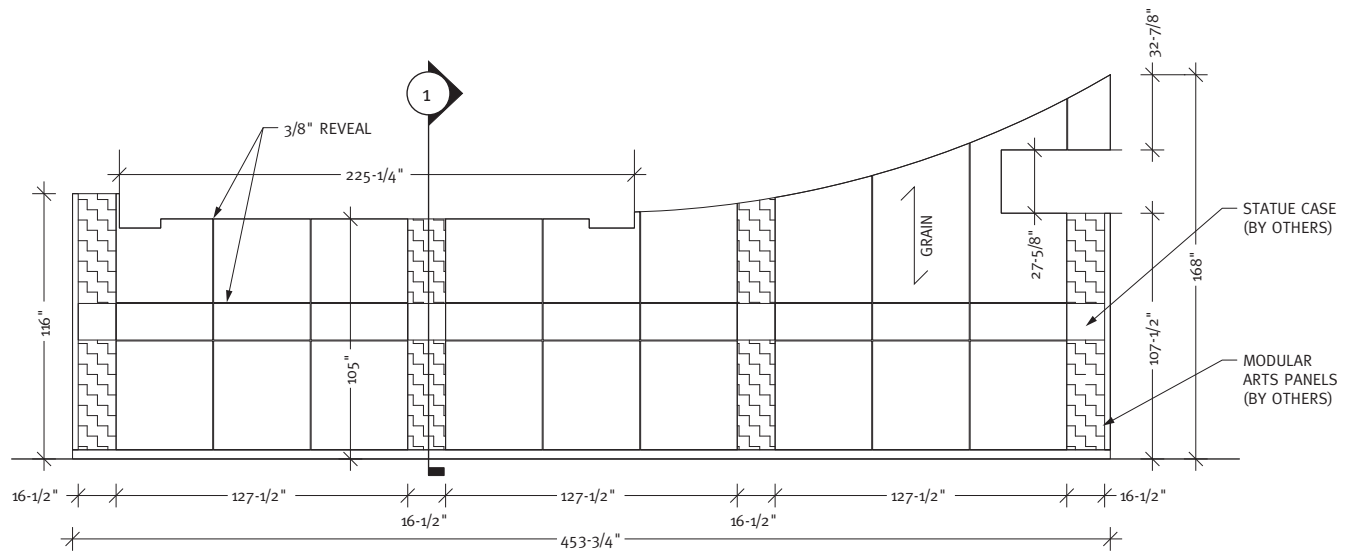
The design team spent many hours detailing the project while RCS Millwork was constructing and detailing everything, recalls Sherman. “We worked hand-in-hand with RCS throughout the construction and RCS’ computer modeling and machining were vital to the project’s success.”

Pulse Design was great to work with, adds Hecht. “When challenges came up we were able to work through solutions quickly and get back on track with project completion. Constant communication with the design team and general contractor helped. Several shop visits during the construction of the project helped visualize and adjust details to fit with field conditions and final design intent.”

“RCS has fabricated many pieces of casework on projects throughout our medical center,” says Brown. “It was RCS who suggested paneling the sanctuary surround to aid in fabrication and ease of installation.”



1 VERTICAL SECTION @ Sanctuary



○ ELEVATION
@ Sanctuary



PROJECT:
Bell Sanctuary
Kansas City, KS

PROJECT OWNER:
**University of Kansas
Health System**
Kansas City, KS

WOODWORKER:
RCS Millwork LC
Kansas City, KS

ARCHITECT:
Pulse Design Group
Overland Park, KS

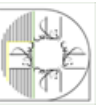
GENERAL CONTRACTOR:
J.E. Dunn Construction
Kansas City, MO

PHOTOGRAPHER:
Courtney Hecht
Parkville, MO

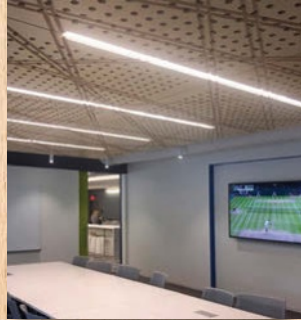
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Toast of the TOWN.

Kentucky Bourbon Distillery Celebrates in Oak.



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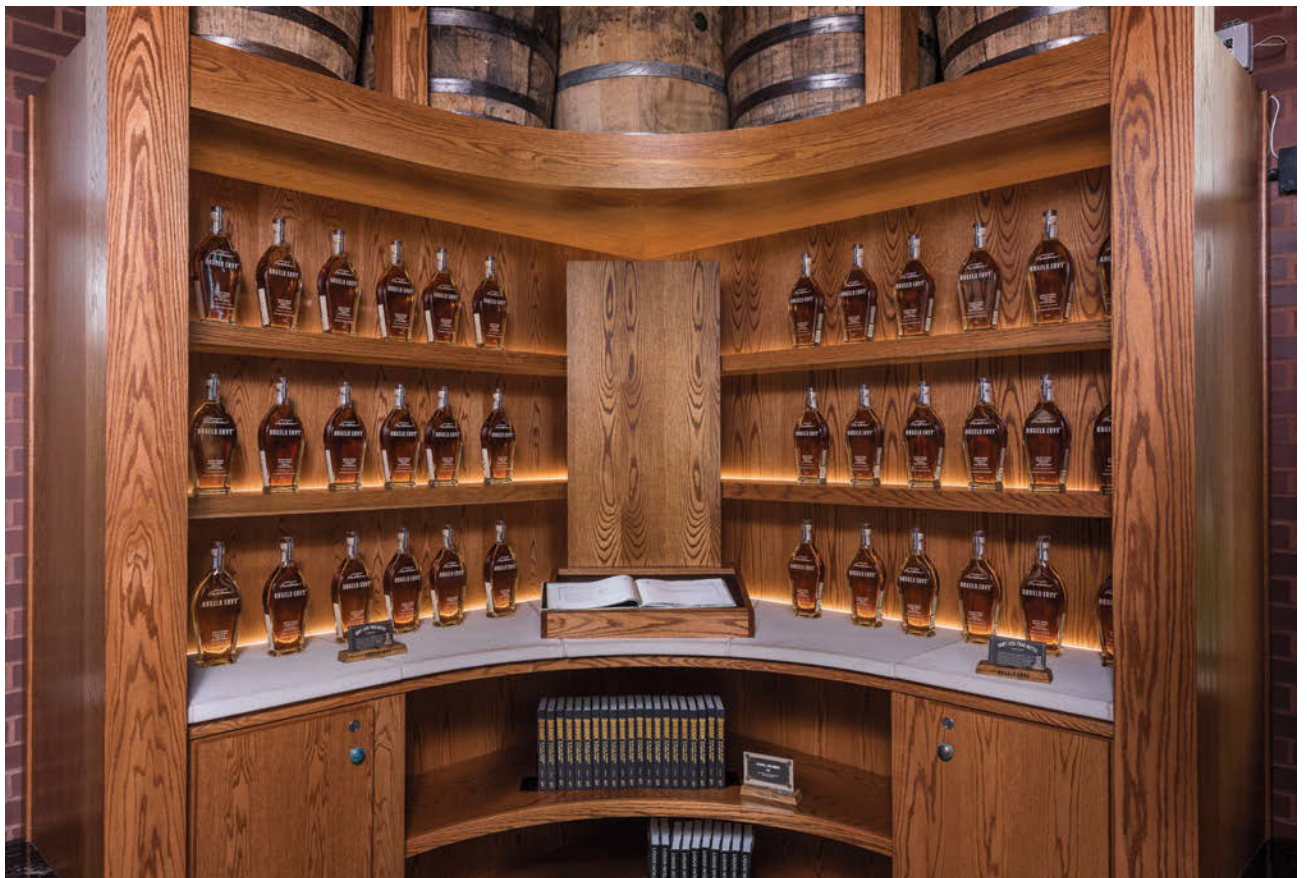
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If you are a bourbon connoisseur, chances are you've heard of Angel's Envy, a Kentucky straight bourbon finished in port wine barrels and created by legendary Master Distiller Lincoln Henderson. This award-winning spirit is rooted in 200 years of bourbon heritage, crafted in hand-blended batches of eight to 12 barrels at a time, and personally tasted throughout each step of the aging process.



Angel's Envy Distillery, located in Louisville, Kentucky, is relatively new, with construction beginning in July 2013 when three generations of Hendersons came together to break ground for the new building. As the distillery got up and running, and the spirits began to flow, a visitors and tour center, tasting room, gift shop and office space were added.

This addition project was conducted by Joseph & Joseph Architects, Louisville. Contagious, United Kingdom-based design consultancy with considerable experience in spirits visitor center design, was responsible for the interior of the Visitor Center. Architectural woodwork was fabricated by Louisville Lumber and Millwork, an AWI member firm also located in Louisville.

The materials used in the design of the Tour Center were selected from a palette that occur in a Kentucky bourbon distillery, notes Cash Moter of Joseph & Joseph Architects – Oak, copper and limestone. White Oak is the material of the barrels used to age the bourbon, and gives bourbon many of its flavors, aromas and color. Copper is the material of the stills that hold the fermented mash. Limestone is what the natural spring waters in Kentucky are filtered through.

at a glance

AWI MANUFACTURING MEMBER:

Louisville Lumber & Millwork

LOCATION:

Louisville, Kentucky

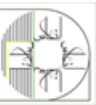
ESTABLISHED:

1935

“In the Visitor Center, Oak is the dominant material both for its importance in the making of bourbon as well as for its warmth and beauty,” Moter explains. “From the giant Oak log made into the Tasting Bar to the Oak slat panels on the walls, to the ebony-stained Oak used under the windows that mimics the charred Oak in the barrels, the importance of Oak in the making of bourbon is revealed to visitors.”

Woodwork Elements

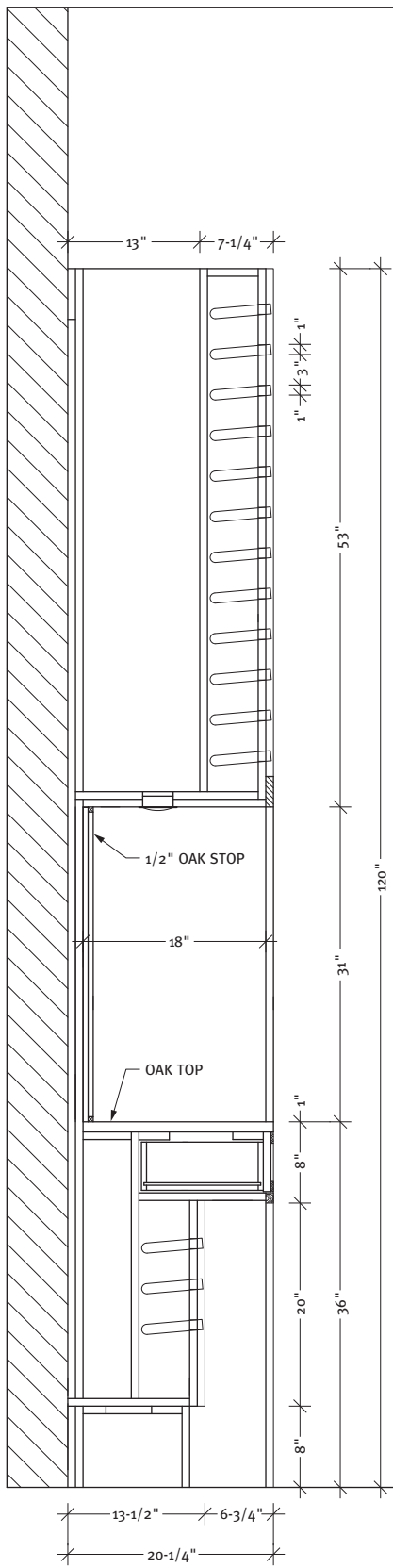
Vernon Ellis, project manager at Louisville Lumber, reports the company's contribution to the facility includes a wide array of unique woodwork pieces. Louisville Lumber fabricated three perimeter retail display cabinets made from solid Red Oak and veneer. Two are ten feet tall by seven feet wide and the largest one is ten feet by ten feet. They are stained with a light toast color and feature integrated LED lighting, a solid copper wrapped frame, open shelving, flip-up doors and extra-large drawers.





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○ VERTICAL SECTION
@ Scroll Wall

Three Oak window display units feature a charred finish, granite tops, and an Oak plinth with a copper backdrop to showcase the bottles of bourbon. Both the window units and the retail displays have engraved solid Oak dovetailed shaped removeable signs.

Also included were two tasting island tables with metal square tube frames; Oak cabinets with a two-inch-thick solid Oak top and a granite-wrapped frosted glass top light box; 22-foot-long-curved admissions desk with granite top, curved cabinets and solid brass front; various Oak cabinets and countertops including cabinets with curved doors; vertical timber batten wall spaced on two-inch centers with Oak backer on a curved wall and hidden door built into the wall; a corner retail display with solid Oak beams and radius headers with Oak shelves and LED lighting; and a glassware and clothing display unit with Oak shelving, glass doors and LED lighting.



OAK

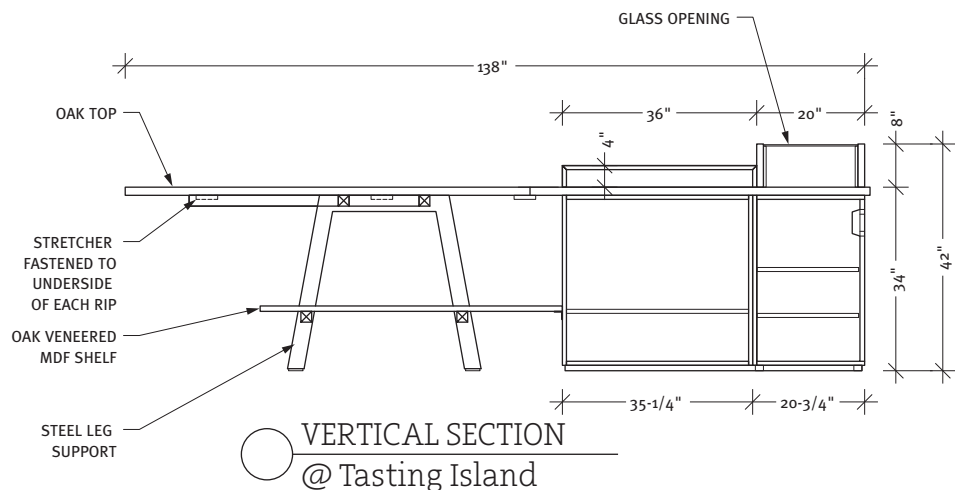


Additional elements encompassed a scroll wall with approximately 1,000 one-inch holes to hold test tubes; a curved bar with granite top, limestone mosaic front and solid brass kick plate; back bar cabinets, solid brass tube and angle shelving unit with glass shelves; a metal barn door with sliding hardware; Oak coffee tables and dining tables; a tasting wall display with sliding doors, chalkboard and LED lighting and a self fill station



with Oak cabinet, metal tube shelving, glass shelves and stainless steel top.

“One of the major challenges we faced,” recalls Ellis, “was how to incorporate all the various metals, glass, lighting and stone. We accomplished everything with the help of several trusted suppliers, but we also worked outside of the box and produced some of the non-typical millwork items internally.”



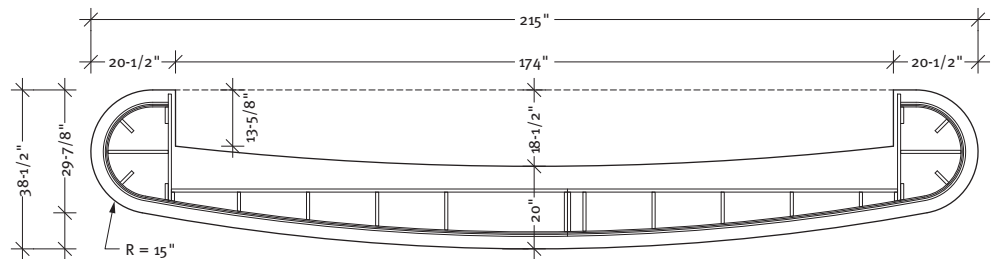
Oak Dominates

Red Oak is the primary species used on this project. It dominates the design due to it being an essential ingredient in the bourbon-making process.

"The casework is finely detailed and carefully designed as Angel's Envy products are carefully crafted and presented," notes Moter. "This required selecting a woodworking firm that

was capable of executing the design and committed to meeting a challenging schedule. We worked with Louisville Lumber closely throughout the production refining details, selecting

finishes, and scheduling the various pieces to fit the overall construction schedule. Louisville Lumber's staff was critical to the success of the project."



PLAN SECTION
@ Bar

“Our relationship with the architects was enjoyable, but challenging,” notes Ellis. “Once Bacardi entered the picture, we were also dealing with their architect from Scotland. It became a race against the clock to incorporate changes while not compromising the project’s deadline date. Throughout the entire project, the design group was very open-minded.”

Aside from the wood barrels and interior in the distillery itself, Angel’s Envy has another interesting connection with wood. The distillery pledged to plant 6,670 White Oak trees in 2016 as part of a Toast the Trees promotion. To date 2,200 have been planted in a field deep within Daniel Boone National Forest at the site of an old coal mining operation. Every year the company, now owned by Bacardi Ltd., plants an Oak tree for every Angel’s Envy drink posted to social media to give back during National Bourbon Heritage Month. This past spring nearly 7,000 trees were planted. 🌳



PROJECT:
Angel’s Envy
Visitors Center
Louisville, KY

PROJECT OWNER:
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Distillery
Louisville, KY

WOODWORKER:
Louisville
Lumber &
Millwork
Louisville, KY

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Architects
Louisville, KY
Contagious
United Kingdom

GENERAL
CONTRACTOR:
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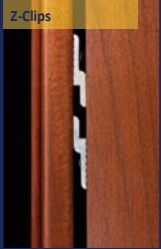
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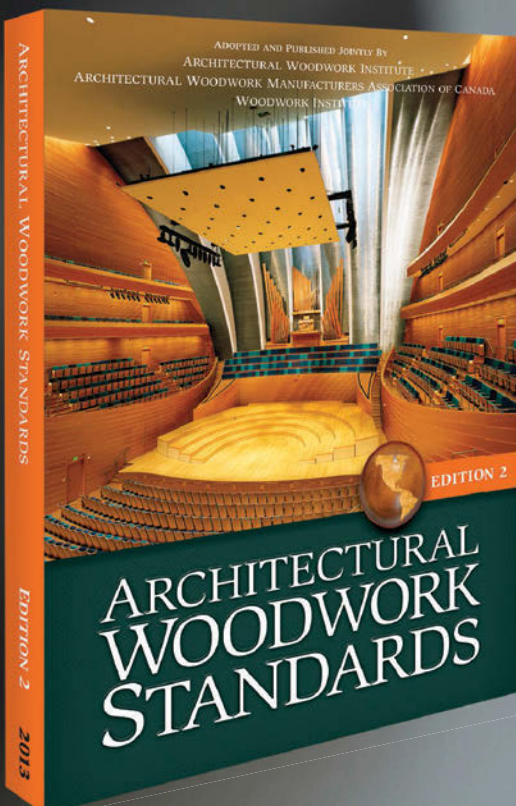
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two powerful words that characterize nearly everything involved in creating the next generation of architectural woodwork standards – Courage and Confidence. For over 60 years, AWI has provided continuous industry leadership in standards evolution as a response to innovations in materials and methods brought about by inevitable changes in the marketplace and industry advances.

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In response to the needs of stakeholders, AWI has begun the **journey to make the standards more agile to use and easier to navigate** while improving the connection to the woodwork and interiors industry.

DEVELOPING A STANDARD THROUGH ANSI APPROVED PROCESS

With a firm foundation grounded in previous standards as well as the best practices of the industry, AWI is building a suite of standards that embrace the existing materials and methodologies while offering clear assessment and comparison of emerging products and their performance.

The AWI Technical Committee is charged with overseeing the development process, working collaboratively with AWI professional staff. They review testing methods and results to form the basis for objective evaluations of woodwork fabrications. Testing of architectural casework is underway at the **AWI National Testing Center** in Americus, Georgia.

Existing prescriptive material and joinery requirements are being tested to failure in determining the performance characteristics. Test data and resulting performance levels will enable the standards to consistently define the expected performance and appearance of the specified woodwork products while still allowing manufacturers to confidently produce them to that standard with some flexibility.

Thus, Construction Specifiers, will find it easier to **put the right cabinet in the right place** to do the right job than ever before. You'll never know what you're capable of until you try something new.

Now, AWI staff is seeking input from all stakeholders while compiling content based on previous standards and current industry practice. The resulting work will be **a compendium of over 15 individual standards, with 12 standards** currently slated



to be developed through an ANSI-approved process. The scope of each standard will harmonize with CSI MasterFormat® section numbers, giving specifiers and designers greater confidence and a better set of tools for project specification.

In order to make the standards more agile, the **standards are being designed for digital and mobile use** with increased functionality and responsiveness to on-screen and in-hand viewing. Those who desire the book in print form will be able to obtain a copy via on-demand printing.

There are **over 40 defined steps** along the way to arriving at a completed standard section and will take more than a year to accomplish. As a stakeholder in the standards, you are already a part of the process! **Subject Expert Review Teams** will review the content of each section draft, and canvassed persons will review the succeeding drafts.

The **Standards Editorial Team** then courageously edits for redundancies, ineffective language and unmeasurable statements to produce a new standard based on openness and transparency.

While AWI's three long established grades, Premium, Custom and Economy

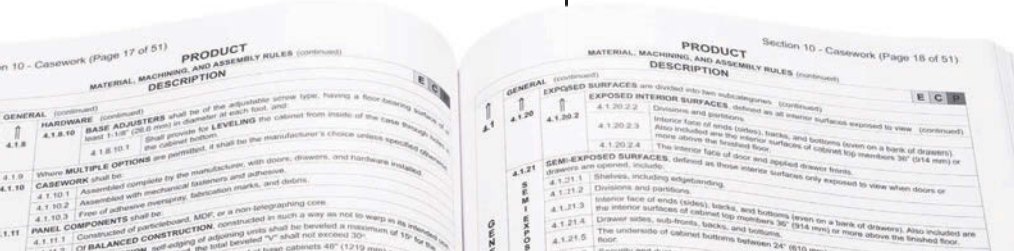
will remain the familiar ratings for Aesthetic Measures, Structural/Performance Testing adds another layer of differentiation, so now **a new rating will also appear in the section standard.** Grade 1 (lowest performance values) followed by Grade 2, Grade 3, and Grade 4 (highest performance values).

Threshold Values for Pass/Fail will be established. Then applied to those thresholds to test Installed Cabinets, Stand Alone Cabinets and Combinations with doors, without doors, with drawers and without drawers.

CONFIDENCE IS BRED BY CERTAINTIES.

In the new standards, ambiguous language will be eliminated. Phraseology that includes shall, may, shall not, should not and any other situation that gives multiple choices for what you can do will be replaced with certainties that fit either the sections prescriptives, the aesthetic or the performance measures. Testing will help accomplish this. Here are some examples.

In the *Architectural Woodwork Standards Edition 2* on page 322, in Casework Assembly Rules, 10.4.7.22.3.1.5.1.1, it is stated: *"Joinery requires All joints be securely glued, with mechanical fasteners for cabinet body, back, and/or drawer construction, a maximum of 4" [101.6mm] on center with a minimum of two fasteners per joint except: At DOWEL joints (see end view diagram below): Dowel to be a minimum of 5/16" x 1-3/16" [8mm x 30mm] and be glued and clamped."*



With the confidence woodworkers gain from performance testing, it will become abundantly clear whether 4” on center is necessary or perhaps three fasteners are needed instead of two or if the dowel joints need to be glued at all. The statements made in the AWS2 that proclaim these parameters are based on field anecdotal evidence over time, not actual tests that prove these statements.

Once the performance measures are determined through rigorous testing, the serviceability of a cabinet's construction will be ranked into the defined **Performance Grades** from Grade 1 indicating the lowest expected level of performance to Grades 2, 3 and 4 in graduating levels of increased performance. Manufacturers will be able to follow clear tolerances that meet the performance grade they are contracted to provide. It will be easier to specify individually both the necessary performance grade required for the application and the desired aesthetic level.

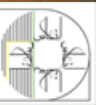
Here is another example: on page 323 at Casework Assembly Rules, 10.4.7.23.8, two illustrations are offered as OPTIONS for scribes. Those “multiple choice” illustrations will be re-organized in an illustration guide as they are not a measurable standard yet they do offer some assistance to someone in the design phase as well as fabrication, installation and inspection phases of the project.

The acceptability of either of these will remain in the care of those involved in the project through the manufacturers accepted shop drawings. The standards will then become more streamlined, the need for the previous AWS numeric designation system such as referenced in the above example: “Casework Assembly Rules, 10.4.7.22.3.15.1.1” will be retired and replaced with indicators reminiscent of the QSI 8th Edition.

Subject Expert Review Team

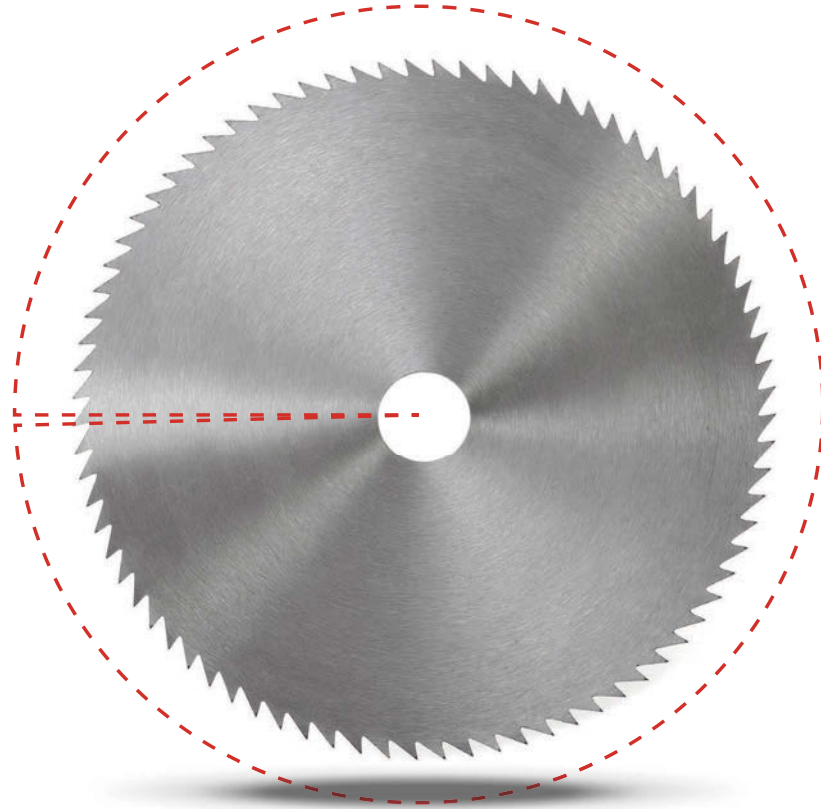
members will review the content of the initial drafts and meet for a limited time to create content and revise drafts. The draft will be reviewed by the persons canvassed and AWI Editorial Team members will work with the AWI Technical Committee members to eliminate any remaining conflicts and redundancies while taking care that the content resonates with industry partners prescriptive and definitions.

AWI invites you to offer your input in the process of creating this new, ground-breaking standard. Contact **Ashley Goodin** at the National Testing Center (229) 389-2543 or agoodin@awinet.org.



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O2 Filtration announces a name change to Hocker North America. This new relationship allows for distribution of all Hocker Polytechnik products to the wood, plastic, and packaging industries. An official ceremony will take place at this year's AWFS show.

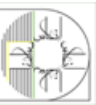
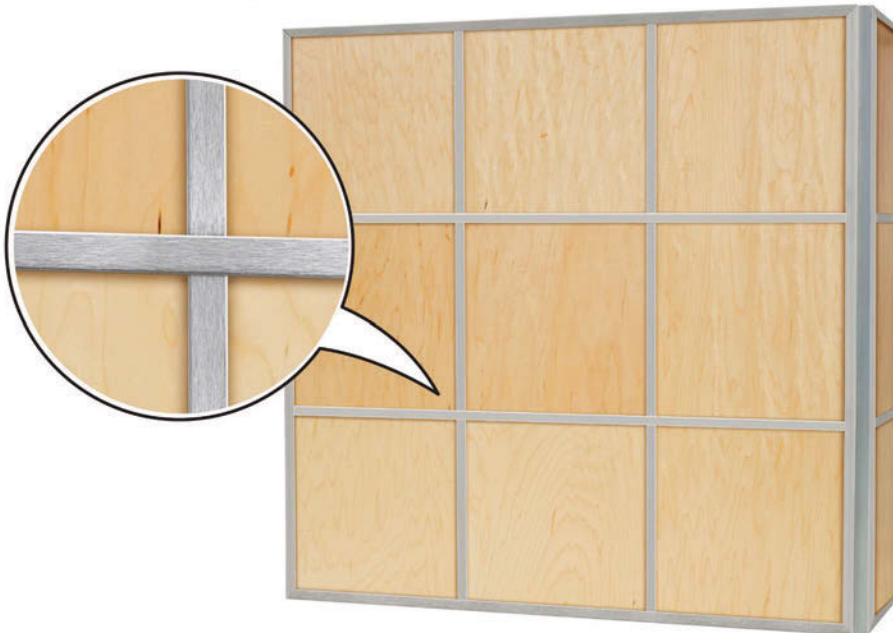
O2 Filtration has given 15% stock to Frank Hocker of Hocker Polytechnik GmbH of Germany in return for distribution rights to the packaging industry. As a leader in air filtration in the European market Hocker Polytechnik is a market leader in the woodworking and packaging industries. Additionally, Hocker Polytechnik is the only company to be vertically integrated with all of its products from spray booths and paint rooms to briquetting machines and shredders.

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Debbie Zavarella, (860) 666 6969

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Brad Long, (202) 526 2387

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Chuck Walczak, (407) 295 9900

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Arthur Murray, (706) 216 1050

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Phillip Boone, (706) 814 4540

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Marty Hammond, (770) 887 4766

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Brent Matson, (808) 380 9414

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John Daiek, (586) 268 1144

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Matthew Field, (320) 587 2112

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Adam Hansen, (320) 363 0051

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Steven Barthelemy, 320-230-9525, ext. 120

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Kenneth Janish, (763) 434 9090

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Jessica Berg, (651) 361 7500

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Anna Yang, (763) 210 4248

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Lincoln Olson, (218) 681 2305

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Peter Smith, (952) 854 0711

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Brian Rick, (763) 753 3835

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Rick Siewert, (612) 721 4456

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Trey Pennell, (228) 868 3888

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Bill Easley, (601) 372 8881

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Fred Rego, (401) 619 5930

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