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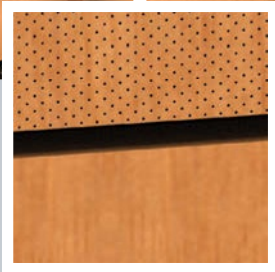


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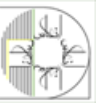


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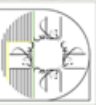
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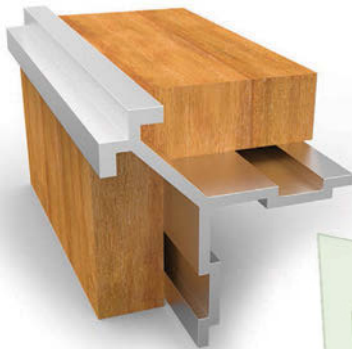




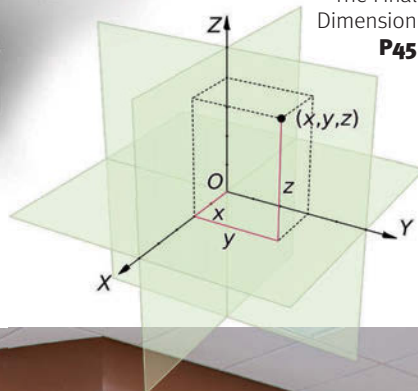
# Fall design solutions

Journal of the  Architectural Woodwork Institute

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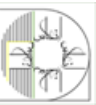
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**Cover:** The recital hall in Northwestern University's new Bienen School of Music features 9,445 square feet of undulating Moabi wood panels and 3,570 square feet of curved ceiling panels suspended from the hall's catwalk structure. See story, page 14.



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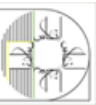
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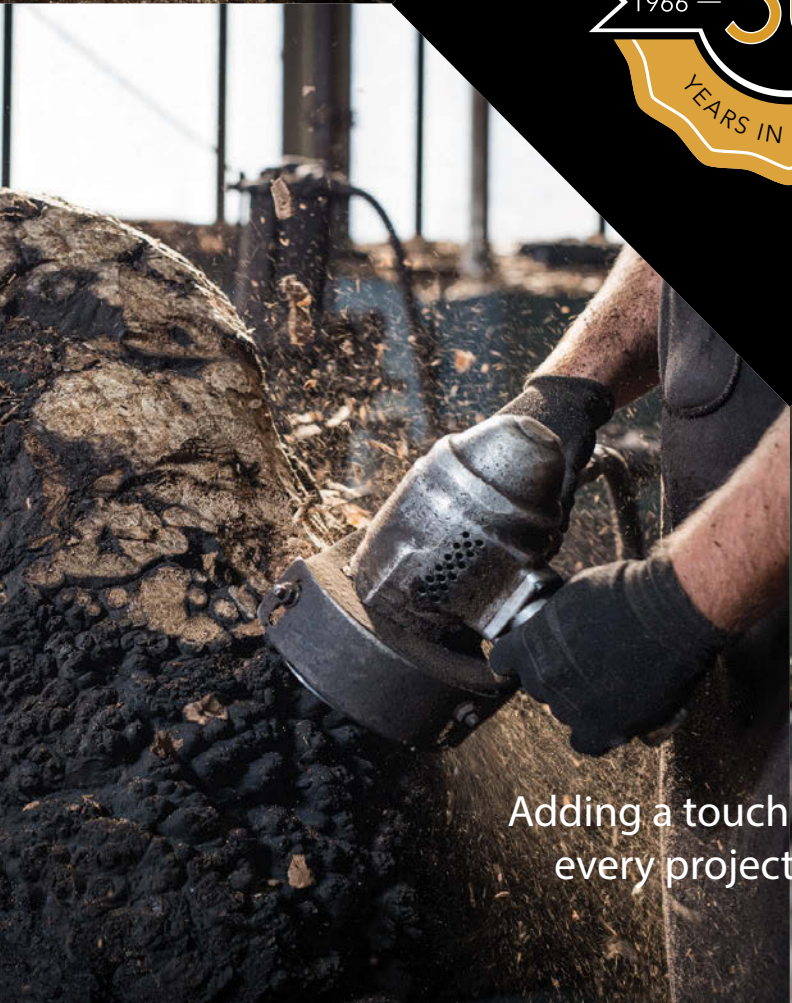
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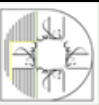


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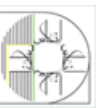
# cornerstone

Inside Info For Design And Construction Professionals

## Sharing Knowledge Helps the Industry.

By Douglas Hague  
AWI Director of Education

Education - it has an impact on all of our lives. The government requires that everyone receives a certain amount; while others go on to pursue additional years of a formal education. Others learn with on the job training and lastly, the school of hard knocks. There is no right or wrong path, but rather an individual choice or experience. But the commonality, when all the details are stripped away, is that learning took place in some form.



Our education, however achieved, is the foundation of our life and allows us to achieve our desires to the fullest. Education opens doors of opportunity and gives exploration to our unknowns. Understanding these cores begs the question, why don't we pursue a more direct, purposeful education rather than passively educating ourselves indirectly, as the situation arises?

Where ever your passion lies, focused learning also exists. If it is a quick internet search to spark thoughts, research papers, twitter blogs, conference presentations, seminars or college courses, information can be found for just about any subject. Then the learning must be followed by the practice.

Practice does not make perfect, practice makes habits. It is this statement

## **The Sharing Component**

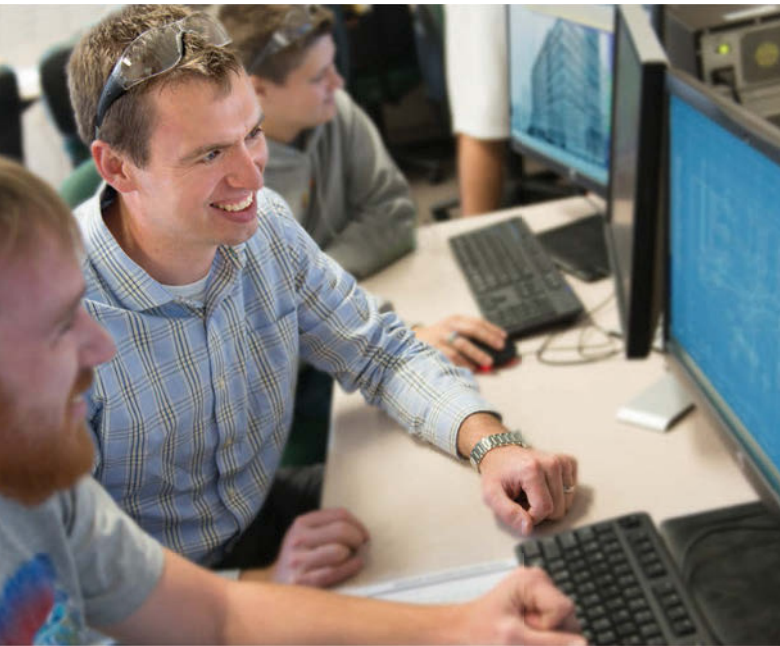
Once you reach greatness of your practice, the last step, that is essential to the process, is to share the knowledge. I am not talking about giving away your deep secret to your profitability. Share the journey, and if your business model allows, share the experience. This sharing component is essential because it allows others to take the next step.

Eventually our run will come to an end in our careers, allowing the next generation to start where you stopped, and will only assist the process of betterment. Sharing doesn't always come naturally or easily for some people.

I am sure a lot of you can name a very intelligent, highly sought after individual in your specialty. If that person never finds a platform or develops an aptitude to mentor, train or share, all of that knowledge will never be extracted and will pass with the individual. Education is funny in that, sometimes the best educators are not always the brightest minds. But, they have a unique talent to facilitate learning and when they engage the bright minds, then the learners in the room can extract and retain true knowledge.

So I encourage all, get out and do your part! We all play a part in the education world, let's take the active approach rather than passive. Find ways to give back and I promise you will find your career that much more gratifying. Develop a plan, actively pursue education that makes you better. It is not always easy and it won't just happen, it should be a challenge. You must want it, practice it, share it and enjoy the results.

I am honored to serve the AWI community in my new role of Director of Education. I am passionate about the important influence education plays in all of our lives. I look forward to working alongside many of you to continue the journey and aiding our overall industry. Let's go do our part! 🌍



## **Focused Learning**

Learning without a plan or direction is like taking random college credits. Yes, you have the knowledge of the subject that you studied, but it doesn't come together collectively building towards a goal. If a meaningful plan is in place, then very focused learning can be sought. Focused learning can achieve steps, steps lead into goals, goals make visions and visions turn dreams into reality.

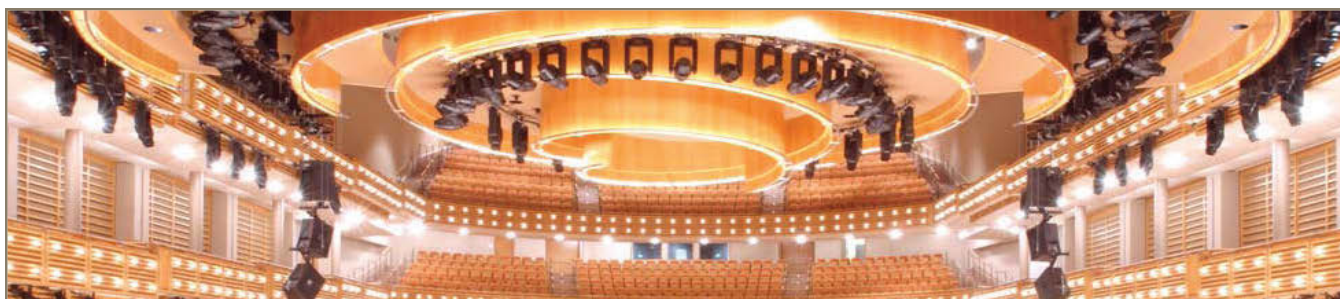
that challenges the dangers of only pursuing self-taught education. It is important to seek what has previously been done or alternative methods from outside sources, then draw your own conclusions about best practice for you personally.



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**I**n February 2008 Northwestern University in Evanston, Illinois, announced plans for a new music building. A design competition followed, with proposals sent to 25 architectural firms. Chicago-based Goettsch Partners was eventually selected as the winner. Construction on the building, named the Bienen School of Music, began in June 2012.



A Stylish

Tone.

Music School's Recital Hall a Melody of Moabi.



The building's main entrance opens onto a soaring glass atrium, with lounge and reception areas offering views of the lake and downtown Chicago. The atrium serves as the lobby for the 400-seat Galvin Recital Hall which features a glass wall and an abundance of wood.

Imperial Woodworking Company, an AWI member firm located in Palatine, Illinois, fabricated and installed 9,445 square feet of undulating wood panels and 3,570 square feet of curved ceiling panels suspended from the recital hall's catwalk structure. Imperial also produced the doors, mixing desk, custom handrails, control room desk and acoustical panels.

### Acoustics Reign

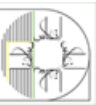
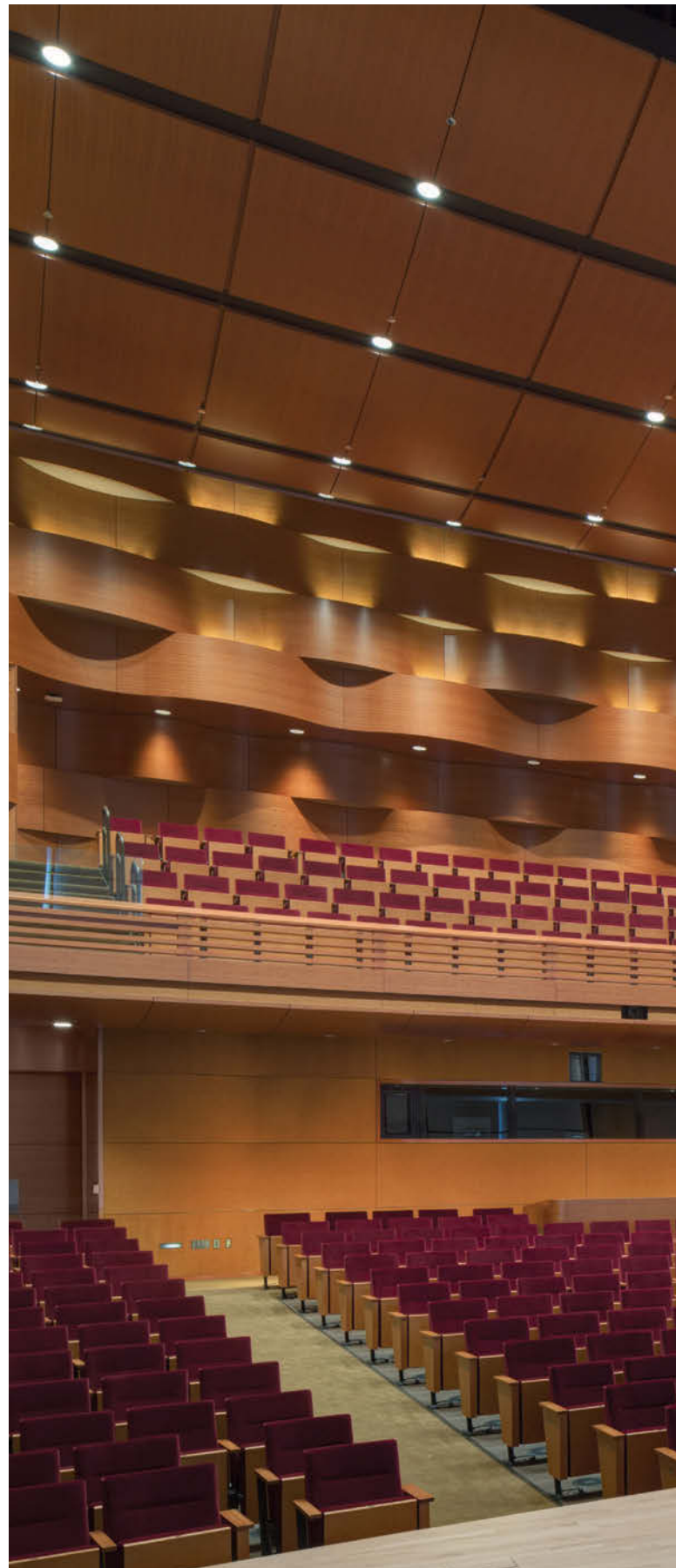
The wood clad walls have a unique weaving and banded design which becomes much denser at the back of the hall as desired acoustically, reports Scott Seyer AIA, LEED AP, principal at Goettsch Partners. "The pattern helps break down the scale of the space while focusing attention towards the stage," he says.

"We wanted to add warmth into the main recital hall with a rich wood that would play well off the limestone material. In addition, we planned to design and detail the wood to maximize the acoustical performance. The weaving pattern on the walls were oriented and dimensioned in collaboration with our acoustical engineering team. The density of the panels as well as their primary support system being acoustically isolated from the main structure was critical."

Although the glass wall in the hall affords spectacular views, it also contributed to the need for a special approach. There are very few recital halls with a glass wall serving as a backdrop, because glass is not recommended for an acoustically sensitive space. "As a result," Seyer explains, "we needed the wooden wall and ceiling panels to compensate for the glass backdrop. In addition, we added individually controlled acoustical fabric banners that would unfold from the wood wall weaving bands."

### African Moabi

The veneer for the recital hall is Moabi, an African species with limited availability, reports Jim Hutchinson of Imperial Woodworking. The veneer used on the project came from one 75,000 square foot log.





# at a glance

AWI MANUFACTURING MEMBER:

**Imperial Woodworking Company**

LOCATION:

**Palatine, Illinois**

ESTABLISHED:

**1963**

FACILITY:

**225,000 square feet**

The hall's 9,445 square feet of undulating wood panels and 3,570 square feet of curved ceiling panels are spectacular.

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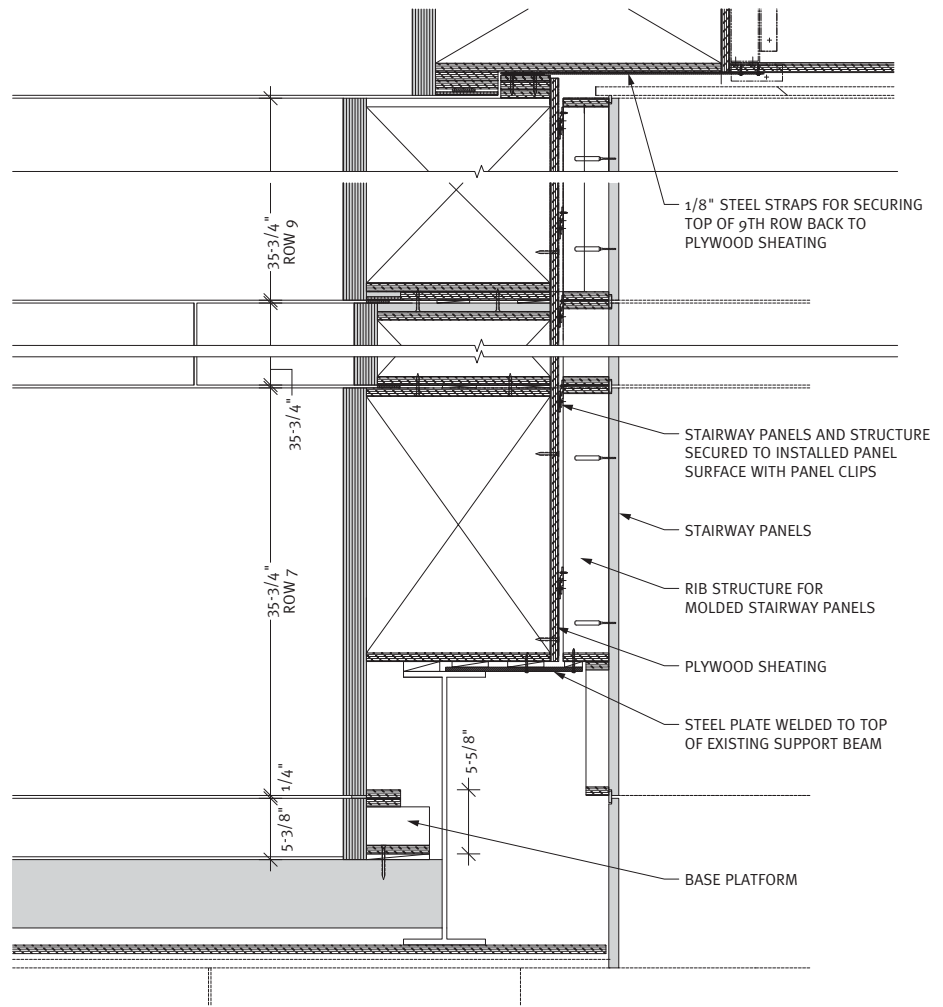
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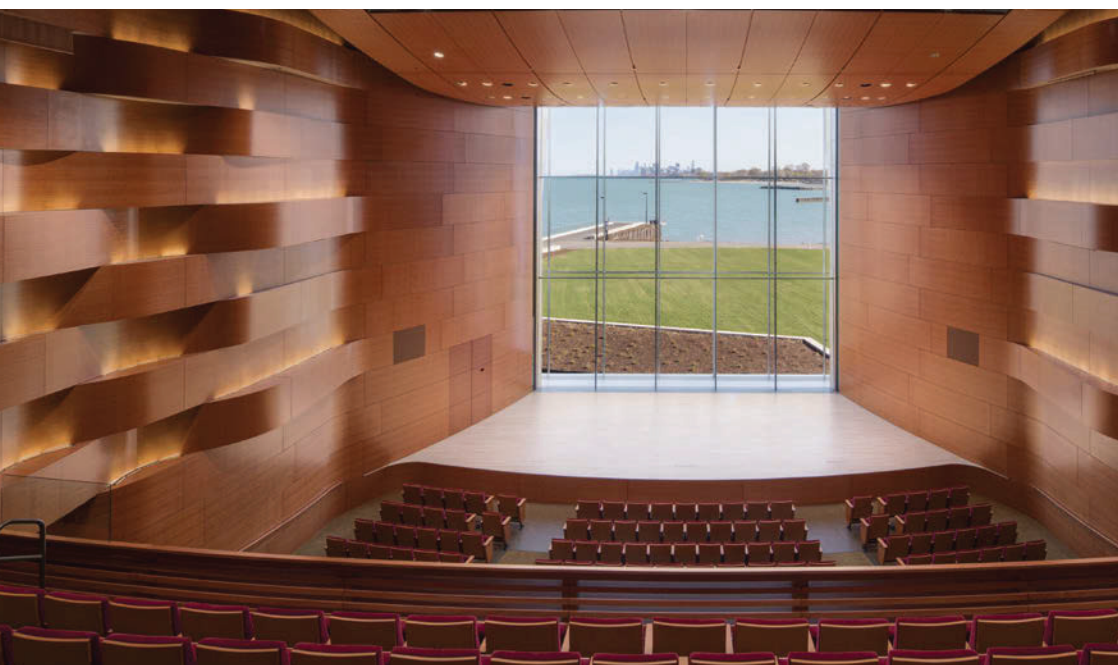
“The veneer on this project was slip matched. For the walls, the veneer was slipped up the face of the panel and from end to end. The veneer characteristics had to flow up the 42 foot face and continuously around the room,” he explains. “The ceiling, also slipped matched, was done from the center out and end to end.”

The architects carefully evaluated multiple wood species to select a wood that provides consistency of grain and the desired color, notes Bonnie Humphrey of the Ryan Center for the Musical Arts. “The curved wood paneling in the recital hall is truly amazing,” she adds.

Imperial Woodworking provided design assistance in locating and selecting the Moabi for the project, says Hutchinson. “We also directed the architect to the correct veneer matching. Our technical assistance came from our ability to figure out how to fabricate the two-inch thick curved panels and structure, and maintain the



A SECTION DETAIL  
@ West Wall Paneling Above Stairs



acoustical requirement of the project. This project was also produced in a BIM environment and was a three-dimensional model for coordination with other trades.”

### Of Significance

The geometry of the hall and the curving and blending of the panels were very complex and challenging parts of the entire project, recalls Seyer. “The solidity of the multi-layered panels will not be seen by the visitor but were of critical importance from an acoustical concern. Imperial did a fantastic job solving these issues,” he said.







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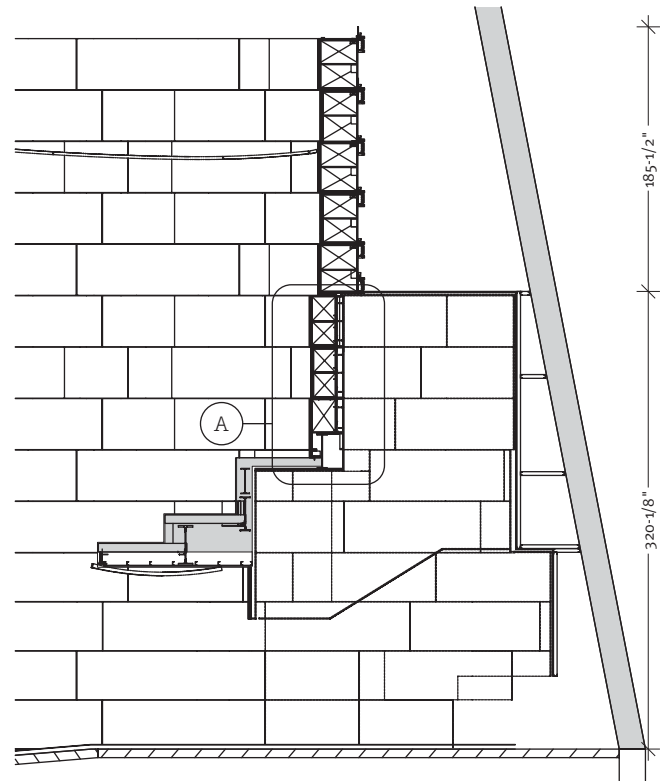
Hutchinson says the level of difficulty was high on the entire project but it is particularly noteworthy because it is 100% fabricated from FSC, NAUF and fire rated materials. “The walls and ceiling are complex geometrical shapes made from eight layers of formed MDF and bending plywood. Back-up structures are made of plywood to support the panel in space and maintain the shape. Sections of wall panels weighing over 700 pounds were used to create a 42-foot-tall wall and ceiling panels weighing upwards of 300 pounds were suspended from a catwalk by threaded rods and loaded with sand bags to create a 150,000 -pound acoustical ceiling mass.”

Meeting schedule on this project was very difficult because of its complexity, Hutchinson adds. “We relied heavily on our project team which included members from all facets of the company. We met bi-weekly to review production and goals, and discuss shop needs, materials and manpower.”

“Our working relationship with the architect was excellent. Goettsch Partners were very receptive to working within the limitation of the materials to make complex shapes.”

“The Imperial team engages our clients with a personalized experience from the beginning stages of design all the way through the process to the final, one-of-a-kind result.”

– Frank Huschitt, Jr, President



○ VERTICAL SECTION  
@ Balcony 2-100

PROJECT:  
**Bienen School of Music**  
Evanston, IL

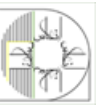
PROJECT OWNER:  
**Northwestern University**  
Evanston, IL

WOODWORKER:  
**Imperial Woodworking Company**  
Palatine, IL

ARCHITECT:  
**Goettsch Partners**  
Chicago, IL

GENERAL CONTRACTOR:  
**Power Construction Company**  
Chicago, IL

PHOTOGRAPHER:  
**Tom Rossiter**  
Chicago, IL







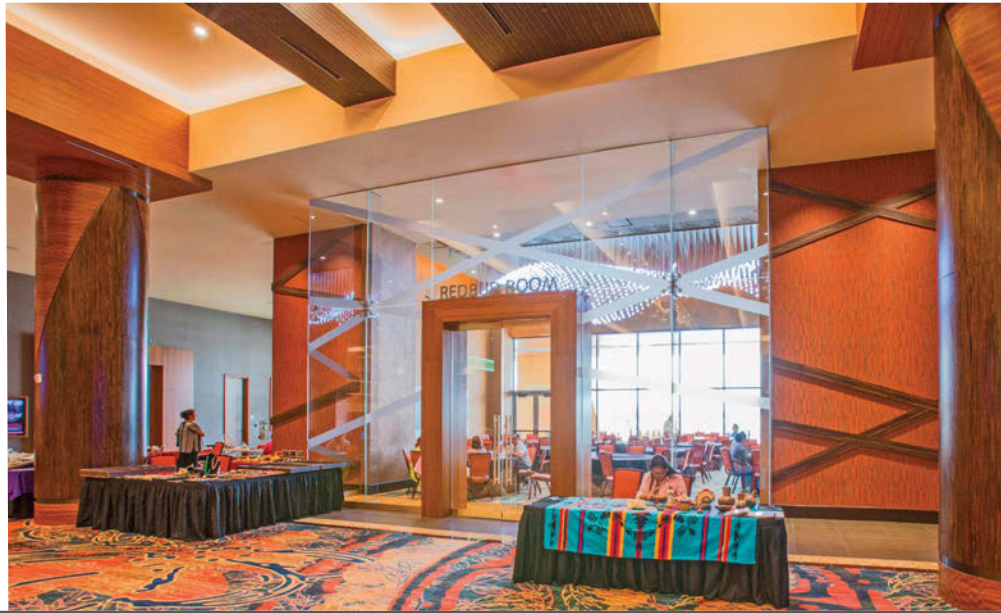
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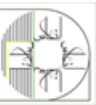
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# Taking It Home.

Grand  
Staircase  
and  
Walnut Paneling  
Showcased in  
Manhattan Residence.







This beautiful, elegant Manhattan residence has a rich New York history. The house was originally three five-story townhouses, built in 1890. The two houses at one end were combined into a single five-story townhouse and redesigned in a classical style to form a single house in 1936. The house at the other end was demolished in the mid-1960s and a seven-story community facility was built in its place. The new owners purchased the group of buildings and have now created one of the larger and most special private homes in the Big Apple.



# at a glance

AWI MANUFACTURING MEMBER:

**Zepa Industries**

LOCATION:

**Charlotte, North Carolina**

ESTABLISHED:

**35 years**

EMPLOYEES:

**100**



A showpiece office features custom Walnut paneling and cabinetry of figured veneer and solids with a high gloss finish. “Every single leaf of veneer and solid wood elements were carefully hand selected and sequenced for grain character and color consistency,” points out Ballenger. “This time-consuming, hands-on process yielded a room where all the parts and pieces are voices in a single, beautiful choir.”

Zepa’s architectural woodwork specialists worked closely with the craftsmen of Zepa Stairs to create the incredible main stairway that includes three flights of custom engineered and fabricated structural steel, clad with Walnut treads and risers. The inside walls on each side are veneered in matching Walnut, capped with a unique grip rail and incorporated lighting. The terminating volute is a unique, full height, hand carved scroll.

The home was designed by Leroy Street Studios, New York City. Featuring custom woodwork throughout the house, the architectural woodwork was fabricated and installed by Zepa Industries, an AWI member firm located in Charlotte, North Carolina.

Shawn Watts, principal architect at Leroy Street Studios, reports that the duration of the 18,000 square foot project from initial design meetings through final completion took approximately five years. “The owners required flexible space that allowed them to comfortably raise three children, host large public events, and showcase a contemporary art collection,” he says.



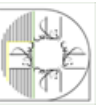
**AMERICAN WALNUT**

Verticality and light are among the principal objectives emphasized using a dynamic stair housed within a central five-story atrium. “This tall space is used to not only connect the various rooms along the perimeter, but also bring light into the home,” he continues. “Millwork was used to designate that connection between the surrounding spaces and the central atrium.”

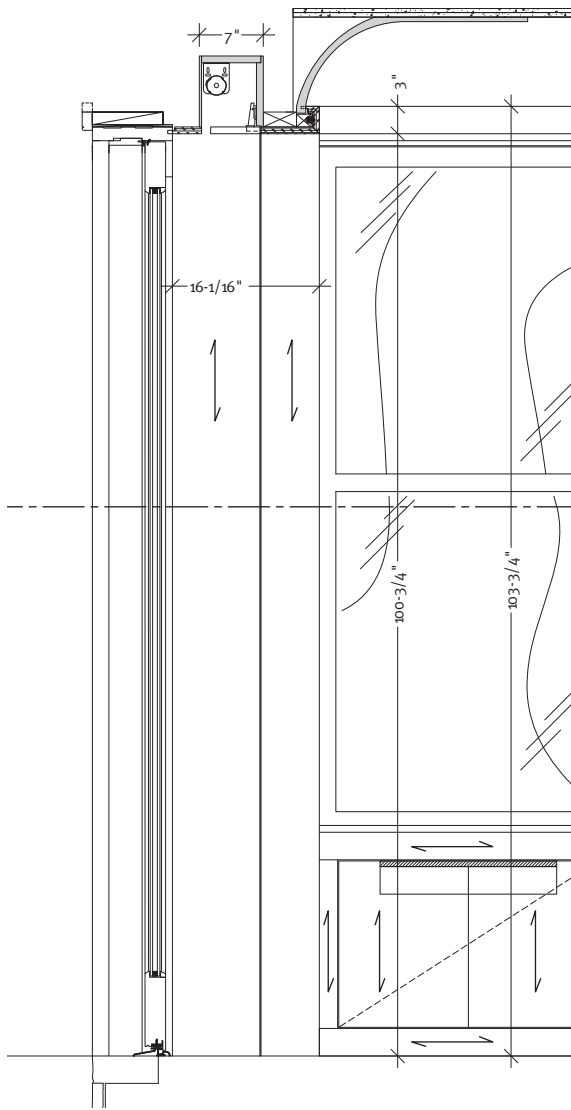
## Wonderful Walnut

The richness of Walnut is found throughout the house. Zepa Industries produced the Walnut paneling. “Consistency of the finish was a key aspect as was maintaining the tight, uniform reveals,” says Zepa’s Steve Ballenger.

The firm also produced the interior doors package, including engineering and fabricating all custom door, jambs, hardware coordination and installation of complete units. Other doors produced were custom designed panel doors where the profiles and details echo the design intent of the given area.







1 VERTICAL SECTION  
@ Study

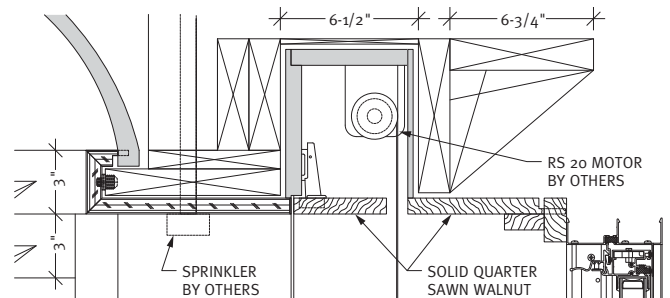


Zepsa Industries also produced the gloss lacquer cabinetry and paneling for the billiard room, bar and back bar, the gloss lacquer dressing room and gallery featuring integrated mirrors and custom hardware, bath vanities and cabinetry.

### Client Input

The design and woodworking teams worked closely with the home owners “who encouraged

a dialogue between the contemporary and the traditional,” explains Watts. “To achieve the vocabulary of complex details we developed a grammar of connections and materiality to create a language that was once ornate and completely modern. Zepsa’s resources and the materials they provided allowed the team to work with the client to refine our intention in an effective and creative manner.”



A SECTION DETAIL  
@ Study Window



Everyone agrees that the main staircase is the masterpiece of the residence, with “the end result making an artistic, sophisticated and welcoming statement,” says the owner.

“The five-story carved and paneled stair was by far the most challenging and demanding element of the project,” says Watts. “Not only was the coordination of the hand-carved railing and paneling with the steel structure, lighting plaster work, and the other large millwork pieces technically challenging but the craft displayed in this extensive piece became the defining standard of the project. Expanding upward from the flared balustrade at the main entrance, the stair reveals itself layer by layer as you move through the house.”

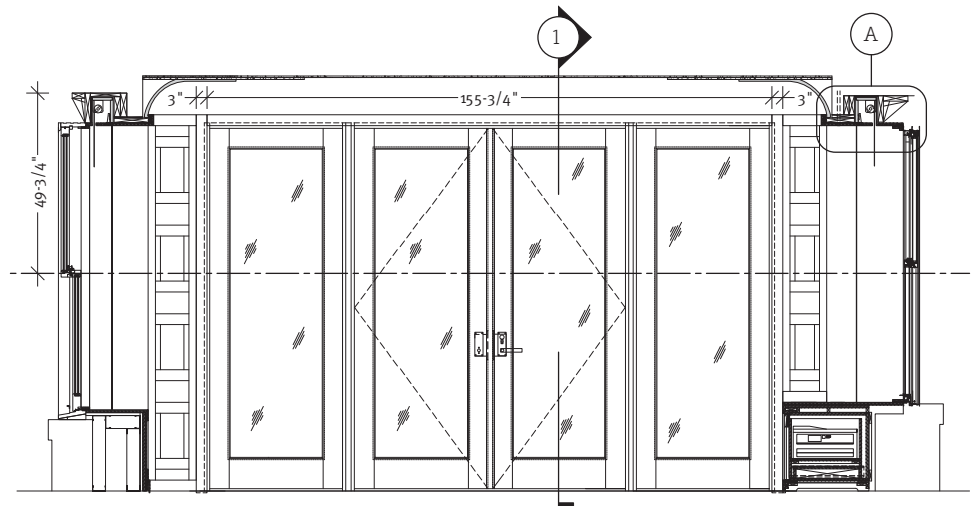
### Team Input

“Zepa has a team of experienced and very talented engineers and project managers. We like to roll up our sleeves and dive in to complex rooms and structures,” notes Ballenger. “All this is done with an eye on the other trades and how we will all best complete our tasks, and complete a seamless, unified project. We also put a lot of time and effort into assisting the general contractor in identifying problems, finding solutions and minimizing delays. We can bring a lot of horsepower when it is needed.”

Ballenger adds that Zepa’s relationship with the designer is a positive and ongoing one, as they have worked on several projects together.

“This most likely is not our last project with Zepa Industries,” adds Watts. “The team is experienced in design collaboration, site management, and pushing the whole team to meet schedule. The quality in their product and their people, coupled with the attention to detail in their work were all integral to the successful completion of this project.”

“Our firm consists of the industry’s best project managers and project engineers, cabinet and furniture makers, stair builders, yacht joinery craftsmen and outfitters and a top notch professional support staff to tie it all together.” – Ed Zepa, President



SOUTH ELEVATION  
@ Study





The main staircase is the masterpiece of the residence.

PROJECT:  
**Private Residence**  
New York, NY

WOODWORKER:  
**Zepa Industries**  
Charlotte, NC

DESIGN FIRM:  
**Leroy Street Studios**  
New York, NY

GENERAL CONTRACTOR:  
**94th St. Construction**  
New York, NY

PHOTOGRAPHER:  
**Durston Saylor**  
New York, NY



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# A Glorious DESIGN.

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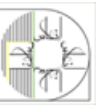




## Sarasota's St. Thomas More Catholic Church Thrives in Congregants and Spirit.

# S

St. Thomas More was established as a mission church in Sarasota, Florida in 1979 with the first Mass celebrated at a local elementary school. The new mission quickly registered 200 families and continued to meet for weekend Masses in the school cafeteria over a period of five years until the permanent church was built. St. Thomas More was officially designated a parish in January 1981, with weekday Masses held at a local funeral home.



An actual church was needed so groundbreaking occurred in 1983 based on plans for the church and chapel that were drawn up by award-winning architect Carl Abbott. The first Mass was celebrated at sunrise on Easter Sunday 1984, while people stood in the roofless church on an unfinished dirt floor. The church was completed and dedicated that October while at the beginning of 1985 work on the chapel began, and was dedicated ten months later.

In 2001, Father Donald Henry became pastor and the parish experienced a period of exciting growth – a trend that continues to this day. Today it is a thriving parish of over 3,000 families.

The parish embarked on renovation and expansion in 2013 in order to grow the church from 800 seats to 1,450 seats. The church holds five Masses per weekend and the support of the parish was evident in that the entire project was completely paid for prior to its completion.

The \$6.2 million, 29,000 square foot project was entrusted to the architectural design firm of JNW Studios, Sarasota and the architectural woodwork firm of WoodByrne Cabinetry, an AWI member firm from St. Louis, Missouri.

### Contemporary Design

According to Julian Norman-Webb, AIA, RIBA, principal architect at JNW Studios, renovations were made to the church, chapel, parish center, and all supporting facilities. In addition to enlarging the church, our mission was “to render it far more rich and dynamic spatially; to retain parish memory by incorporating the existing building wherever feasible; and to retain the character of a dynamic and open contemporary Catholic church.”



EUROPEAN BEECH

The addition and its bell tower were inserted in between the retained shell of the chapel and southern entry, bringing a flood of energy and daylight into the heart of the building. The visible warm focus of the wood-clad wall and east window behind the main altar reinforce the sense of celebration that is the Mass.

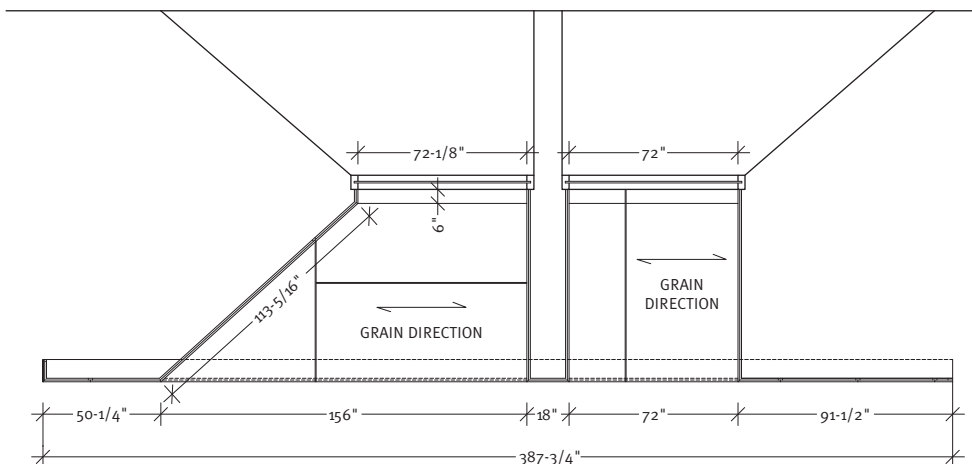
“The design is minimalist and neutral in its colors so that the liturgy and the people are the color of the space,” explains Norman-Webb. “Color and warm European Beech are used to highlight the sacred focus of the church, sanctuary and chapel. In this manner the design and liturgy share the same focus and invite people in.”

### Chosen Wood

According to Ralph Schwindt, WoodByrne’s southeast regional director, quartered European Beech was selected for the paneling, reredos wall, chairs and chapel panels. All woodworking was installed by WoodByrne as well.

“The European Beech was selected for its contemporary appearance and its ability to also be used for the radius pews and loose liturgical furniture,” explains Anthony Catalano, AIA, building committee chair. “This provided a cohesiveness to the overall interior design and allowed the liturgy, which includes the people, to be at the forefront while the neutral colored building acts as a backdrop.”

Additionally, says Norman-Webb, the Beech has a tight grain and ability to provide a relatively uniform appearance “which was warm and beautiful in its own right but did not distract from the liturgical objects in the foreground.”



PLAN SECTION  
@ East Wall Sanctuary



# at a glance

AWI MANUFACTURING  
MEMBER:

**WoodByrne Cabinetry**

LOCATION:

**St. Louis, Missouri**

ESTABLISHED:

**1978**

EMPLOYEES:

**27**

FACILITY:

**23,000 square feet**

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## Most Noteworthy

Catalano says the reredos wall is the most noteworthy aspect of the project, “given its size and inclusion of different functions at different scales – from being a reredos wall with incorporated windows at the scale of the worship space, to being an intimate setting at the scale of the preparation of the Mass on the sanctuary.”

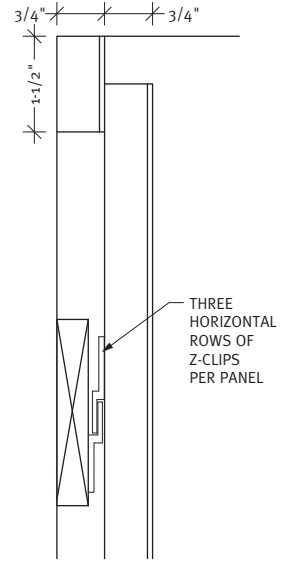
Norman-Webb agrees, pointing out that “the contemporary reredos which includes the east cruciform window help create a focus for the church and immediately leads the eye into the church as one first enters the building.”

Aligning the quarter-inch reveal intersection at the slanted panels receding into the window, was the most challenging part of the project, adds Schwindt.

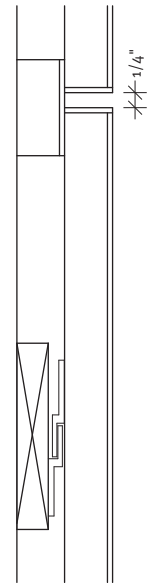
“The woodworking firm provided excellent shop drawings which were carefully coordinated with the architectural drawings” says Norman-Webb.

“Our craftsmen, many of whom come from a long line of craftsmen, understand the nature of teamwork and what it means to the overall success of a project.”

– Tim Byrne, President



1 SECTION THRU  
@ North Wall Chapel



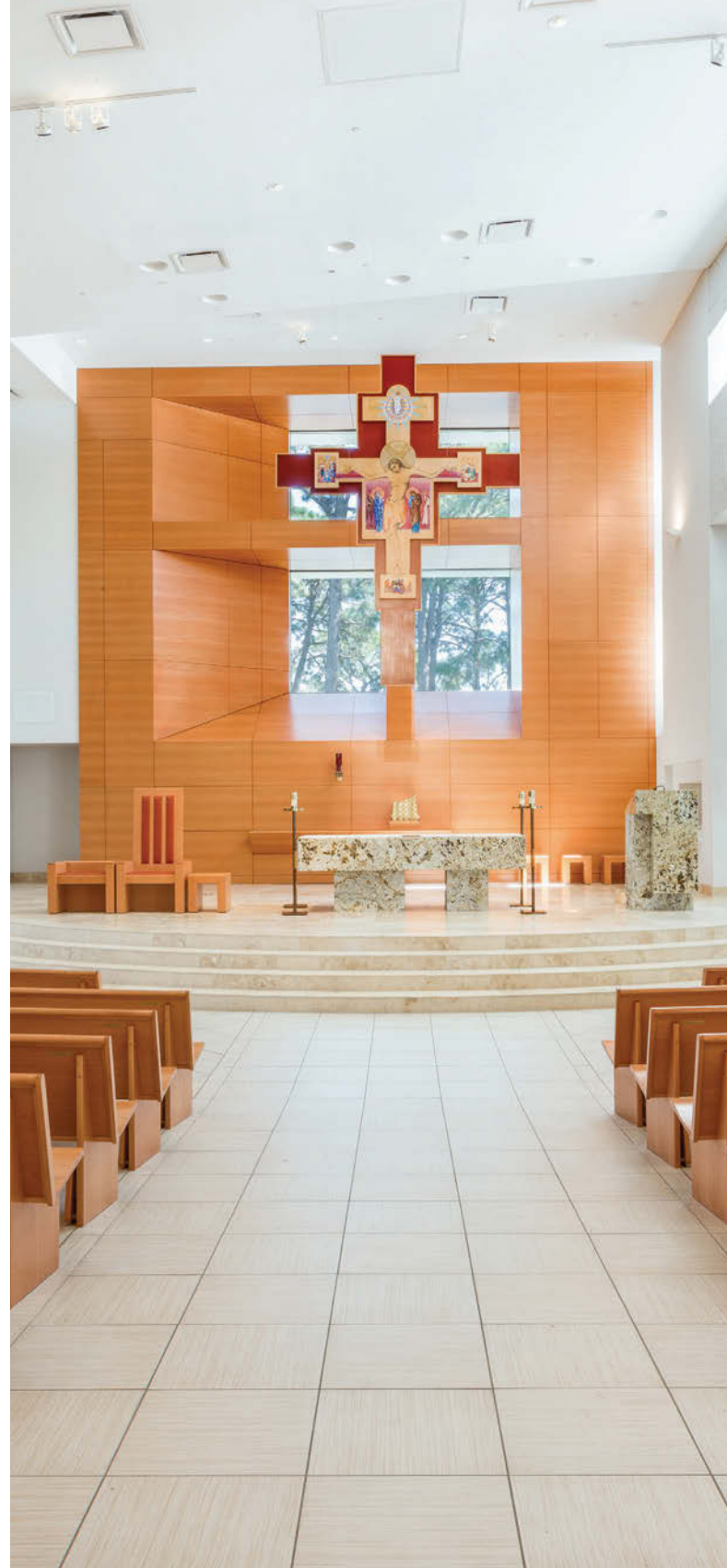
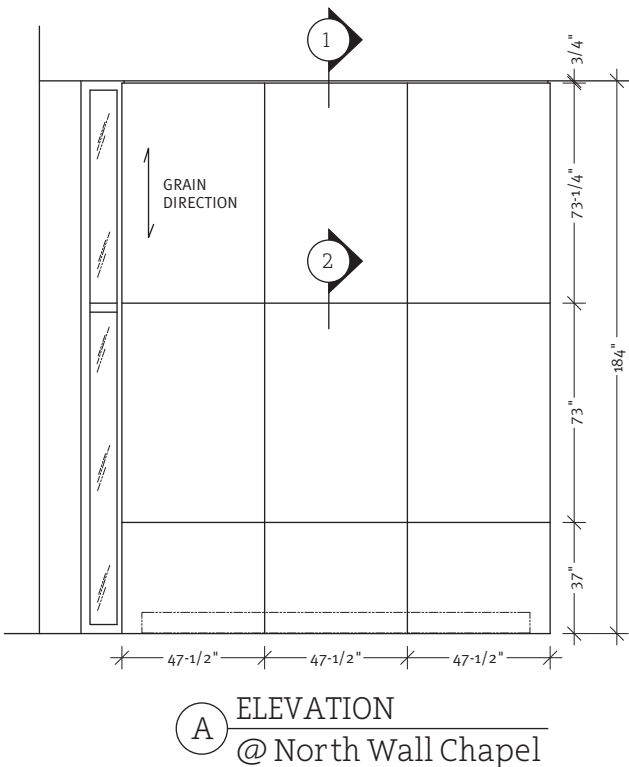
2 SECTION THRU  
@ North Wall Chapel





“The church is somewhat minimalist in its aesthetic and the horizontal and vertical reveals in the finish materials has to line up throughout the building and through the work of several trades. Maintaining the minimalist aesthetic with no resort to mouldings or other applied finishing was definitely challenging.”

WoodByrne worked through the general contractor for the reredos wall and directly through the church and diocese for the loose furniture, sums up Catalano. “They ensured all the loose furniture was in place for the initial church dedication – meeting a very aggressive schedule.”



PROJECT:  
**St. Thomas More Church Renovation**  
Sarasota, FL

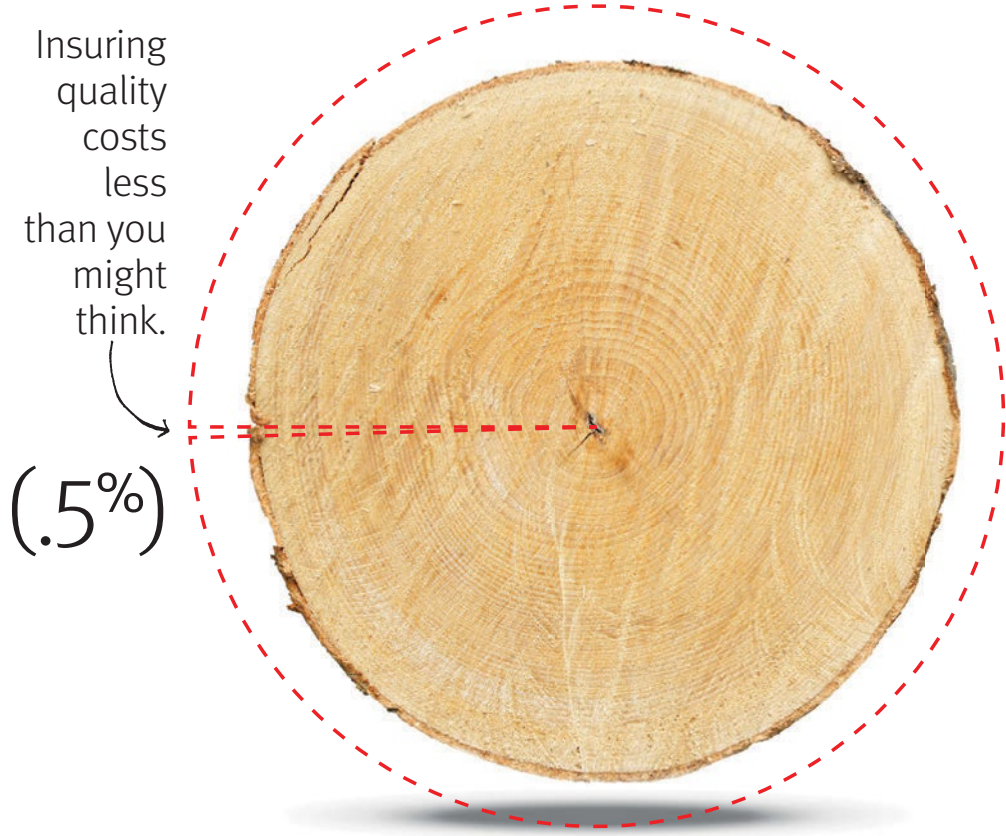
PROJECT OWNER:  
**St. Thomas More Catholic Church**  
Sarasota, FL

WOODWORKER:  
**WoodByrne Cabinetry**  
St. Louis, MO

ARCHITECT:  
**JNW Studios**  
Sarasota, FL

PHOTOGRAPHER:  
**Ryan Gamms**  
Sarasota, FL





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\* For projects outside the U.S., travel costs are additional.

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# Comfort and Compassion.

New Tower at Texas Medical Center  
Caters to Women and Families.

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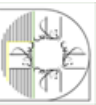






**K**ingwood Medical Center in Kingwood, Texas, is an acute care facility

comprised of 24-hour emergency services. In 2012, the medical center announced plans for an extensive expansion to construct a new, three story Tower, adding 155,400 square feet to the hospital to support the growing healthcare needs of the Lake Houston Area communities. The New South \$23 million, 200,000 square foot tower was planned as an expansion of the hospital's services for women, infants, and children in a new and modern environment.





The elegant and unique reception desk is very appealing to patients.

The expansion included a 24-patient Neonatal Intensive Care Unit, 12 suites, an eight-bed high risk Ante Partum unit geared for patients needing to stay in the hospital for extended periods of time prior to the delivery, 34 post-partum beds, a nursery with 38 units, and 25 med-surgery pediatric beds. The newly renovated tower was opened in May 2015.

Design of the tower was entrusted to the architectural firm of Gould Turner Group, Nashville, Tennessee. Architectural woodwork for the project was fabricated and installed by CCI Group, an AWI member firm located in Longview, Texas.

Woodwork elements included casework, nurses' stations, reception counters, wall panels, column wraps, crown moulding, chair rail and base trim. All cabinets, wall systems, wall panels, and column wraps were made of wood grain, high pressure decorative laminate, reports James Hodges of CCI Group. Crown mouldings, chair rails and base trim were fabricated of Cherry.





## Design Style

Design considerations and objectives were to create an aesthetic, functional and efficient look for the medical center, reports Tiana Lemons NCDIQ, IIDA, EDAC, director of interior design for Gould Turner Group. "The administration and design team wanted to create a space to welcome families and attract patients to the facility," she says.

The space was designed to be appealing to women and families. The use of curved and circular elements softens the space, as do calming colors and the use of natural-looking materials. The completed space exudes a warm, appealing atmosphere for patients and visitors, as well as a functional, versatile and effective workplace for the staff and end users.

# at a glance

AWI MANUFACTURING MEMBER:

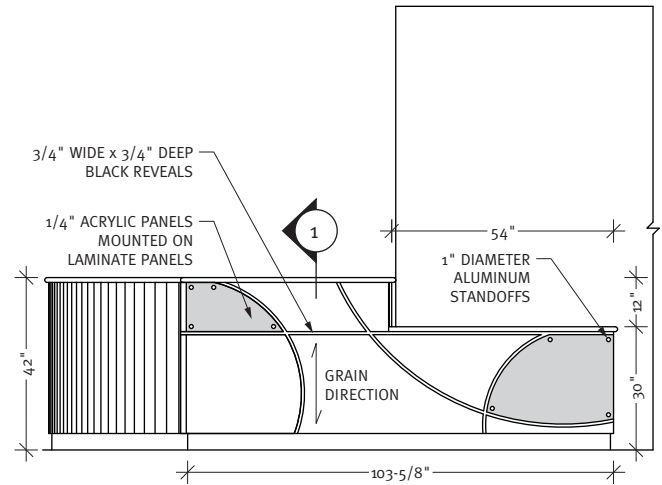
**CCI Group**

LOCATION:

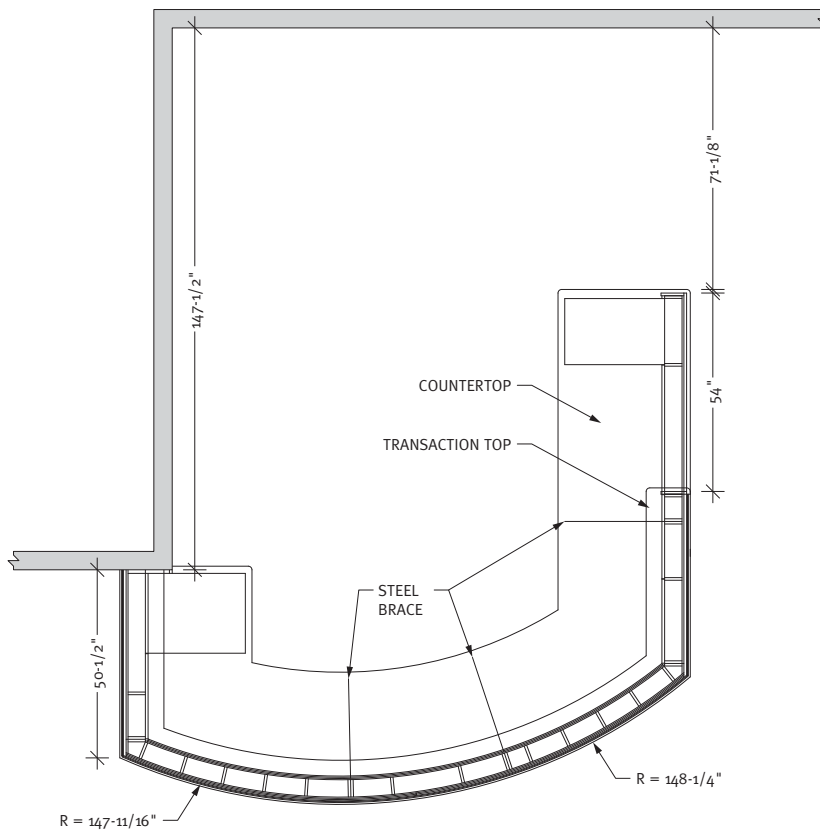
**Longview, Texas**

ESTABLISHED:  
**1982**

"The use of wood and materials that look like wood provide a warm, timeless feel to the space," Lemons explains. "It also creates a sense of stability, strength and confidence in the services provided at the facility."



EXTERIOR ELEVATION  
@ Reception Desk

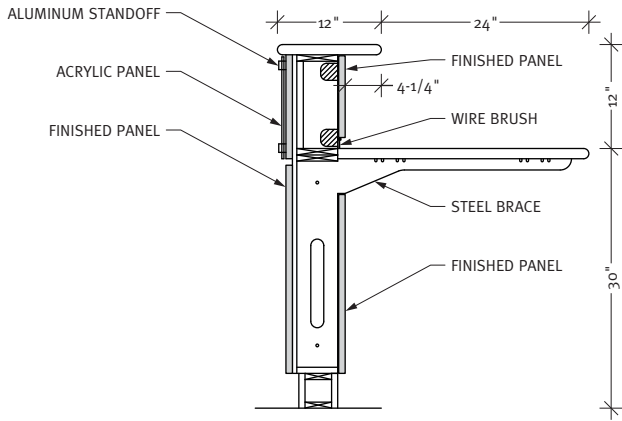


PLAN SECTION  
@ Reception Desk

## Curve Appeal

One of the most challenging and noteworthy aspects of the project, say Hodges, was a full height, curved wall system located in the chapel. "This wall system had a full height, back-lit obscured glass panel in the center that had to slide back into the wall to access the lighting behind it. Our specialty department did an outstanding job fabricating this in our facility then took it apart in manageable sections to deliver and reassemble on location," he points out.

"Our engineering team and project management team worked closely with the contractor and architect to find solutions to specific issues," he continues. "Issues like how to access lighting behind a large, seemingly fixed glass panel in the middle of a full height curved wall."



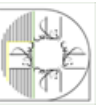
① CROSS SECTION  
@ Reception Desk

The woodworking team divided sections of the project to follow the progression of other trades while staying within allotted mobilizations,” he adds.

Lemons agrees that the intricate curves and design of the wall panels and casework are particularly noteworthy, “due to the workmanship and the quality of the material cuts.”

### Team Appeal

She continues, “we worked with the woodworking firm throughout the installation process. Detailed shop drawings were provided and we worked well together ironing out any issues in the field. CCI Group provided a great end result that reflected the intent of the design team.”





Hodges adds, “we treated our relationship with the architects and designers as a partnership with the main goal a successful project and a satisfied customer.”

Appeal to both patients and visitors to make their experience as pleasant as possible is high on the list of goals to achieve by the Kingwood Medical Center. That includes offering free parking and valet parking, free wi-fi, a gift shop, cafeteria, clergy visits, courtesy phones and ATM service, among other amenities.



“ CCI Group offers a full line of IT Space Saving Solutions and boasts more than 70 product offerings for our customers. This provides customers a turnkey solution from a single vendor source. ”

– Keith McCloskey, Project Manager



PROJECT:  
**Kingwood Medical Center Tower**  
Kingwood, TX

PROJECT OWNER:  
**Kingwood Medical Center**  
Kingwood, TX

WOODWORKER:  
**CCI Group**  
Longview, TX

DESIGNER:  
**Gould Turner Group**  
Nashville, TN

GENERAL CONTRACTOR:  
**Brasfield & Gorrie**  
Nashville, TN

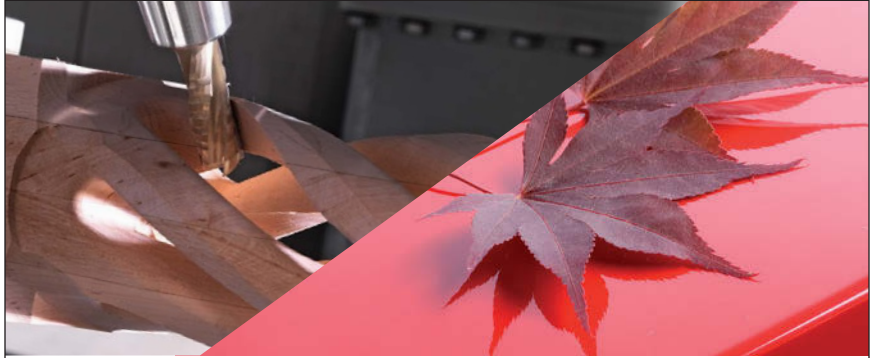
PHOTOGRAPHER:  
**Al Argueta**  
Austin, TX

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## 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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# Space. The final dimension.

**t**hese are the voyages of the Design Enterprise: the continuing mission - to furnish the client with a special space. A space in which to live, to work, to perform, to pray - the final outcome of all height, width, and length specifications - **Space**.

By Greg Heuer, CSI  
AWI Chief Learning Officer





### FILLED WITH OBJECTS OR NOT...

My family selected the architect for our home nearly 20 years ago. Every day we celebrate his vision, enjoying the space he created to surround us; space he created on a clean canvass, our forested land in the Blue Ridge of Virginia.

We selected this architect from ten AIA members who interviewed for the project. We looked at drawings and pictures of his previous work. We visited a home he recently completed. And when, invited to his home, we knew in an instant - we want this architect to design *our Space*.

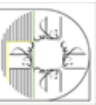
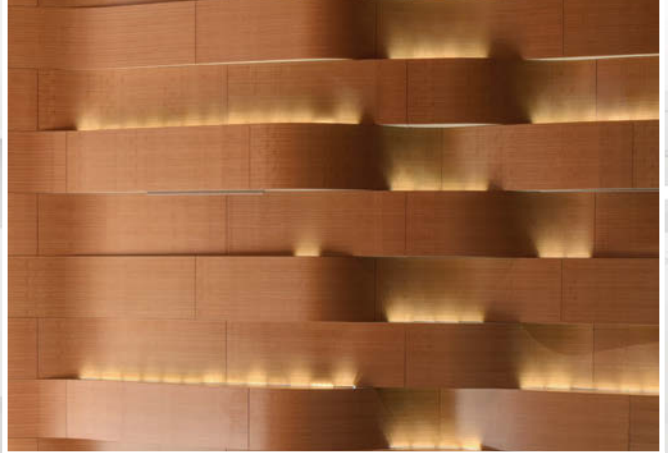
It was not the things he designed, but the way he made space march, the way he called our eyes to the focal point, and the way he made the walls disappear - leaving only the Space.

### MATERIALS FOR SPACE.

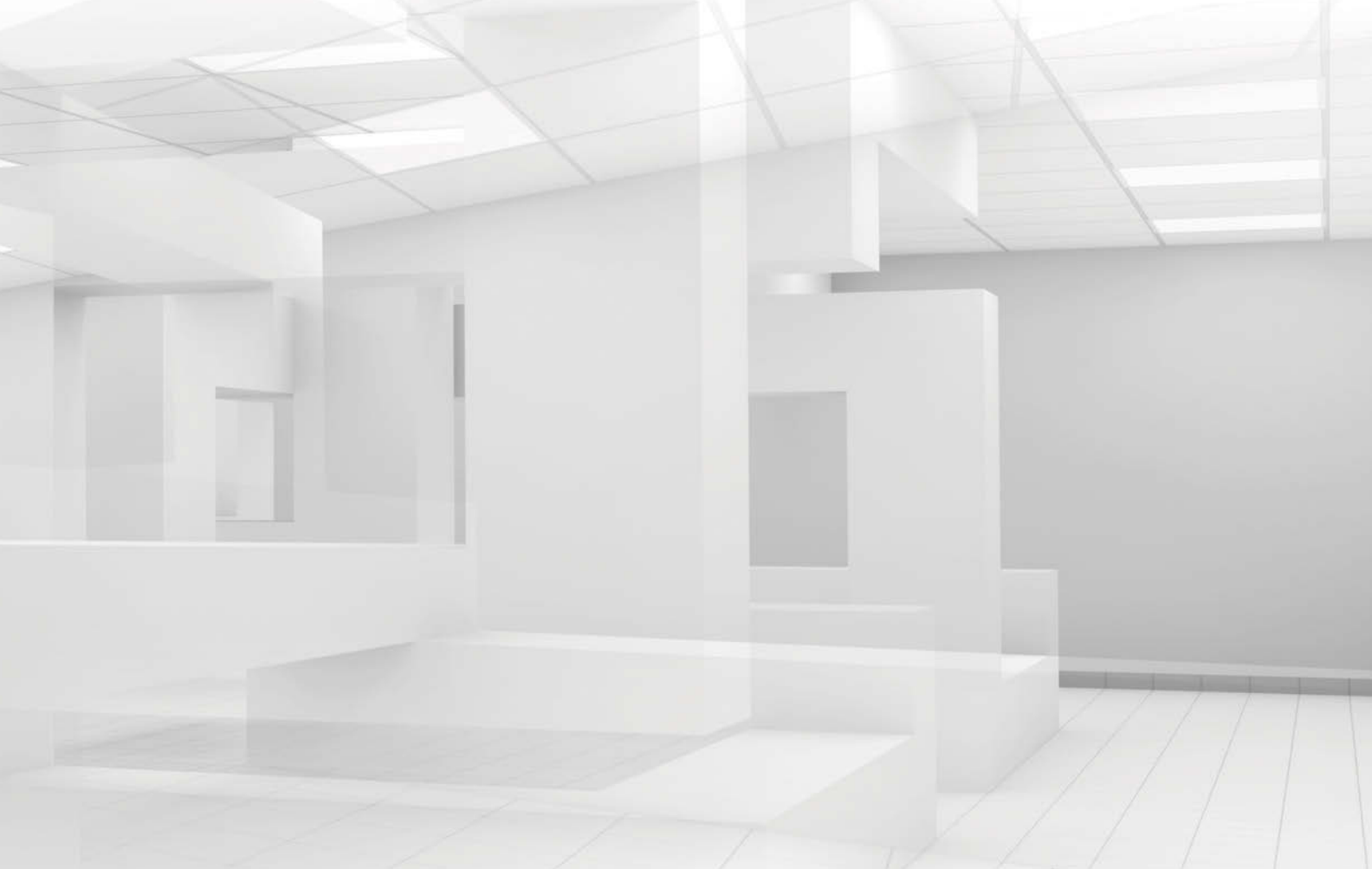
The design professionals involved with the projects in this issue were charged with defining space for a purpose - worship, performance, business, and health care. The construction professionals were charged with bringing those design aesthetics into being.

You, dear reader, are charged with stepping away from the challenges of daily dealings with details for a few moments. I ask you to go back through this issue, just looking at the pictures! Pay particular attention to the space around the furnishings, fixtures, and walls. As you do that, envision how different the look and feel of the spaces would have been if:

- darker wall colors and wood filled the church, or
- lighter finishes were specified for the residence, or







- the illumination was missing from the concert hall, or
- the medical center was all wood, instead of the mixture it is.

Any of these changes, and more, would have influenced how you feel about the space. The function would not have changed, the furniture would be just as useful, but your impression of the space would be different - not better or worse - *just different*.

Because of our interest in architectural woodwork, we often highlight the selection and use of wood species and finishing techniques. The vast spectrum of colors, hues, and tones a professional woodwork manufacturer can attain with natural wood is the appeal. No matter the color or shape of the woodwork, there is an inherent warmth and friendliness in the natural variations of real wood.

Our customers, people, live and work in the space defined by the wood, caressed by the warmth, and amplified by the design.

#### **METHODS FOR SPACE.**

As you read any article in this magazine, you benefit from the skills of your colleagues as they work on outstanding projects. We all know that styles change over time. A busy, cluttered Victorian space may not appeal to the design sense of a modern Scandinavian in the 1960s.

That said, the methods for defining the space in any era have a protocol. The performance space and the church combine inside and outside space, bringing the outside in as an integral part of the design.

The medical space is designed with a welcoming, open, calm concept, important both for people coming to a medical procedure and for those visiting them.

The residential space comforts and protects the people in it with a pleasing combination of warm, dark wood and lighter floor, wall, and window treatments.

#### **DIMENSIONS FOR SPACE .**

The discussion about space falls, generally, in two camps. One philosophy holds **space is an absolute entity** regardless if anything is in the space or it is empty. The things theory maintains **space is defined by the relationship between the things in the space**. Adopt either belief and it will influence how we see space and how we construct within it.



Music Building at the University of Michigan



As we create Contract Documents, we define the objects of our building in **three dimensions: height, width, and thickness** [ a 2 x 4, 8 feet long ]; X, Y, and Z [ 10 feet x 24 feet, 10 feet high ] etc.

These are the absolute dimensions of both space and things. A set of plans without these dimensional lines and arrows would be very difficult for the construction team to interpret.

Design solutions using dimensions are influenced, and even constrained, by a number of immutable physical facts. The land on which the design is to be placed, the (often) pre-determined shape of the structure, and the circulation needs of the people using the space all form edges of the envelope. No one design aesthetic (Sullivan's "form follows function" for example) can meet the project needs every time. The "plans and specs" we all work from define the physical parts of the project. We would not be able to build well without them.

As a result, **space becomes the fourth dimension in the design solution.** The open, empty places between the things we have dimensioned in the working drawings are the places in which our customers will function.

#### **BEYOND THE FIFTH DIMENSION.**

Add the element of time to the x, y, and z of space. Your architectural constructions take on an entirely new meaning.

When we stand at one corner of the **Lincoln Memorial** in Washington, D.C., we can imagine the appearance of the whole exterior with a high degree of accuracy. This space is enclosed in a classical form, a rectangle that appears remarkably similar as you walk around it.

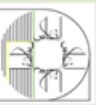
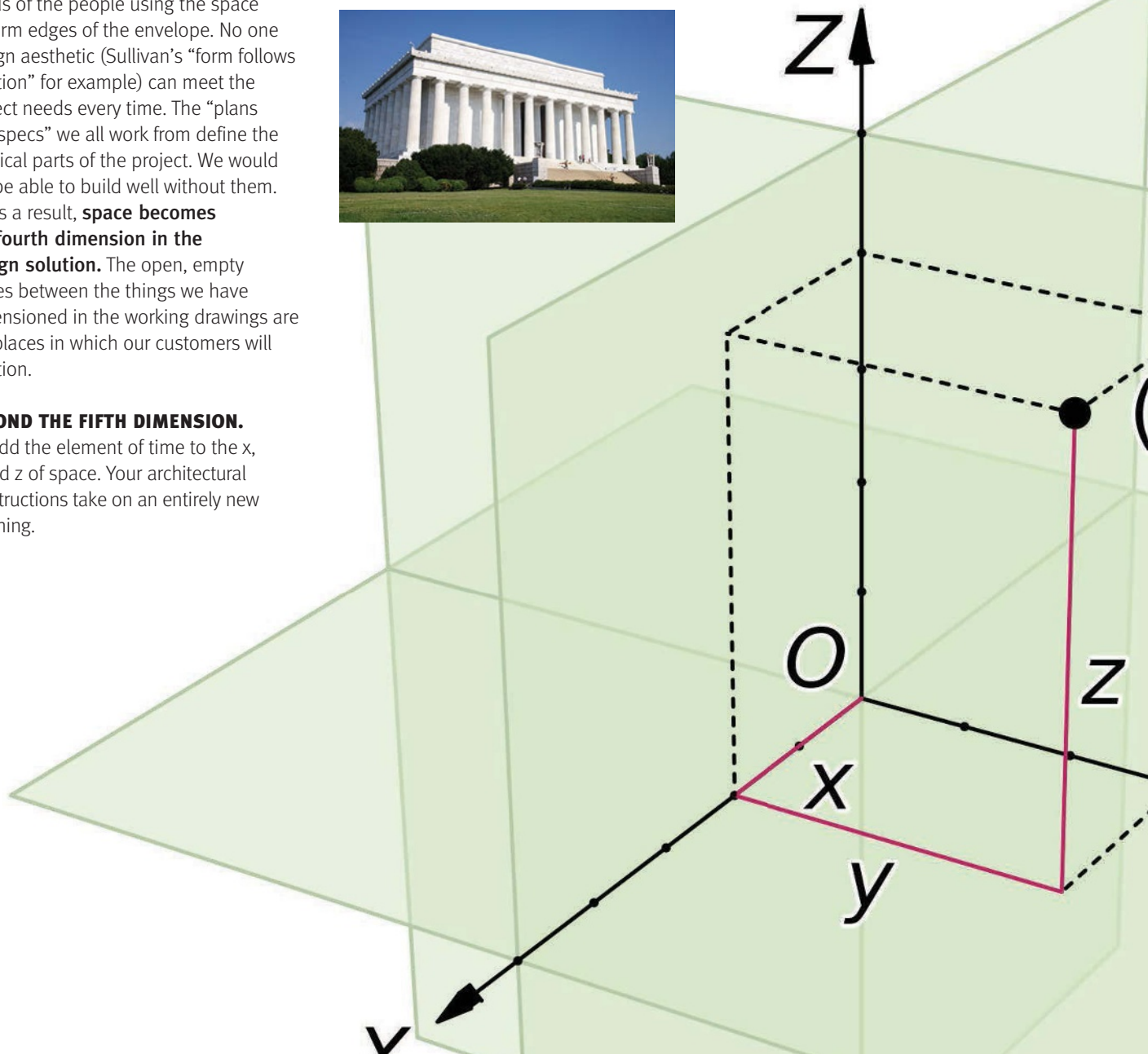
Eero Saarinen's **Music Building at the University of Michigan** is a much different enclosure of space. It cannot be experienced from a corner. One must walk around the building to absorb its design. Once around the next corner, your mind assembles the design. The design not only exists in space but in time in the mind of the viewer.



Much the same can be said of the designs featured in this edition. Changing position in the space changes our perception of the space. Go back and look at the pictures one more time. I hope you feel, as I do, the essence of the designs include both space and time.

#### **TIME ENDS . . .**

It has been an honor to write and reflect for you during these years. This is my last contribution to the magazine. I'm retiring from the Architectural Woodwork Institute after 29 years on staff, and more as a member before that. Thank you for your kindness, and goodbye. 🌍







**Editor's Note:** Through a plethora of technical knowledge and hands-on experience, Mr. Heuer's written and personal contributions have been of significant assistance to both design and woodwork professionals throughout the country. He has answered thousands of questions and shared his proven techniques with the industry for more than three decades. **Design Solutions** and **AWI** are most grateful for his efforts and wish him the best during his retirement.

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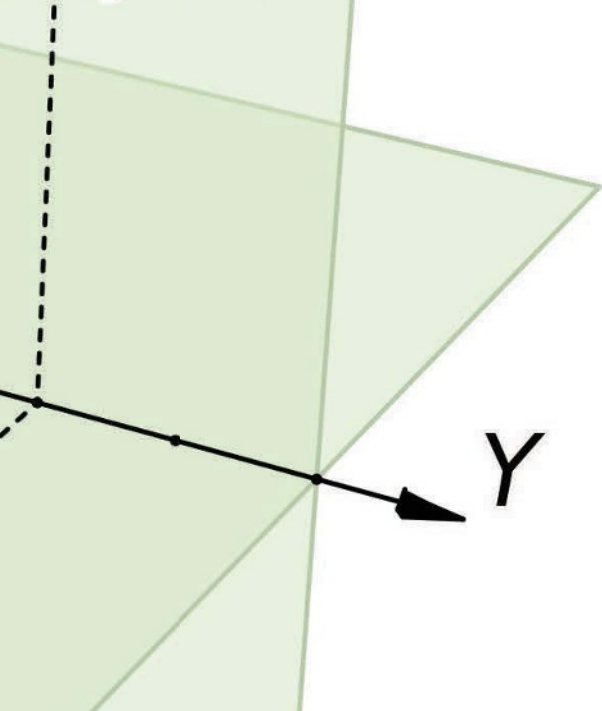


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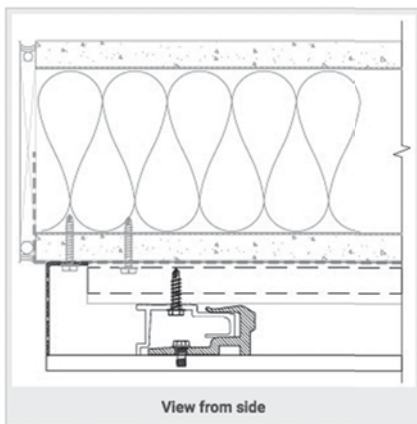
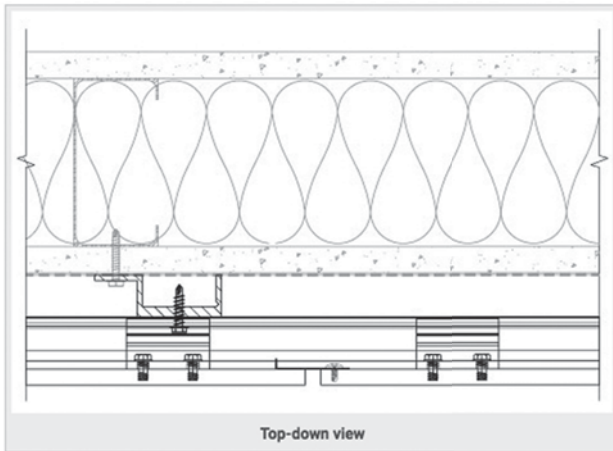
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The Milesi 275 VOC Compliant Clear Polyurethane system is available as a sealer and topcoats in several sheens.



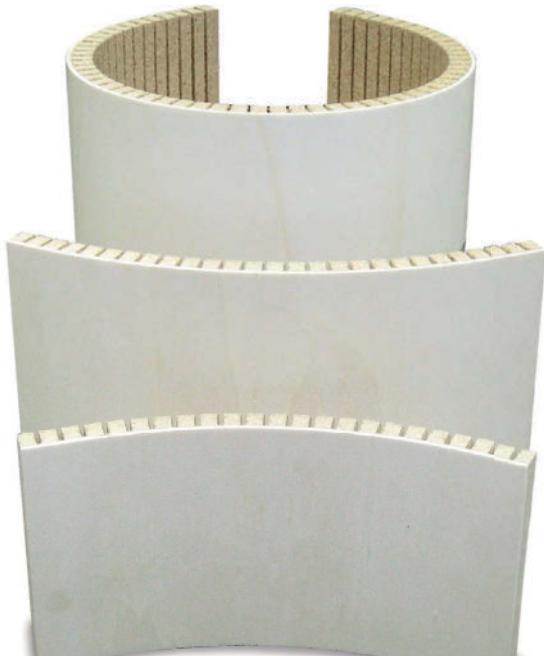




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It is designed so that even a beginner can easily make curved components. Timberflex Premium provides a higher quality end product and offers a multitude of advantages over conventional bending methods. It is available in 4' x 8' and 8' x 4' panel sizes and comes in 1/2", 5/8" and 3/4" thickness.

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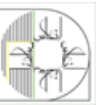
take the next step toward revolutionary speed and production. The company is celebrating this year as one of its most successful IWF show performances, noting significant double-digit sales growth and a **65% increase in lead generation over 2014.**

Over 200 experts staffed the booth to help customers find solutions. A popular highlight was Stiles' North American introduction of the **'Batch Size One Production'** work cell presentation. This new, intelligent technology integrates the innovative **HOLZMA HPS 320 flexTec** automatic single line cutting system with Industry 4.0 technologies to create a fully-automated lean manufacturing solution geared towards eliminating human handling and ensuring consistent and repeated production rate and sequence. The robotic cutting system revolutionizes cutting batch size one or short-run custom cutting by completely redefining part flow in customized production using fully automated processes



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For additional information, contact **Stephan Waltman** at **(616) 698 7500** or **swaltman@stilesmachinery.com.**



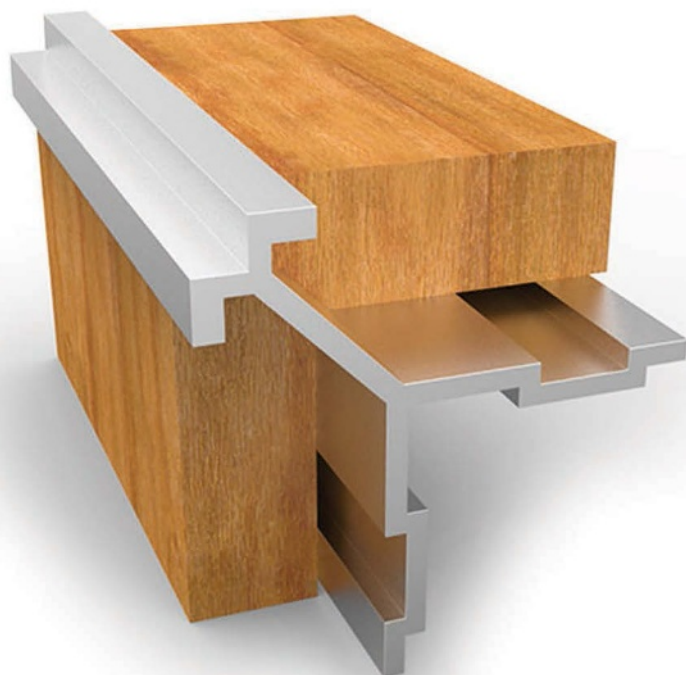
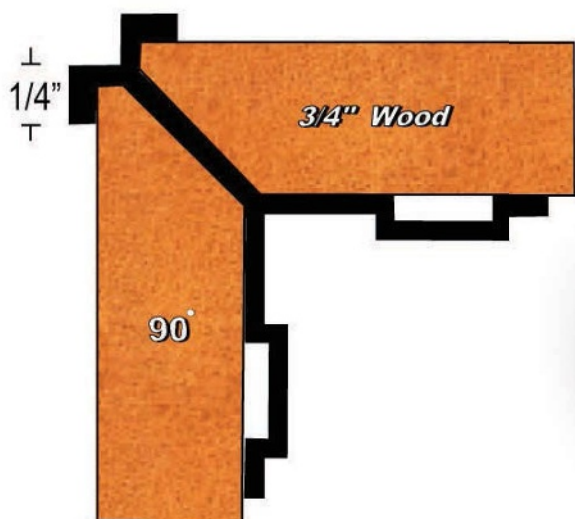


### EAGLE MOULDINGS: Aluminum Panel Extrusions

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Two other popular architectural panel products in stock are Eagle's versatile base/top cap inside/outside corner (**EAM-2207**) and 90-degree out corner (**EAM-2208**). Designed to work together as part of Eagle's panel system, these and all panel extrusions come in standard 12-foot lengths and have either a clear satin or mill finish. Other finishes are available via special order.

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Livingston Cabinets, LLC, Coker  
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**Luttrell Architectural Woodworks**, Birmingham  
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**Phipps Cabinets, Inc.**, Dothan  
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**Remmert & Company**, Tuscaloosa  
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**Southern Woodsmith, Inc.**, Pelham  
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Estes Wood Designs Inc., Bentonville  
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**Kitchen Distributors Inc.**, Fayetteville  
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**Caseworx Inc.**, Redlands  
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**Heppner Hardwoods, Inc.**, Azusa  
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Millwork Brothers Inc., Cerritos  
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Mission Bell Mfg. Company Inc., Morgan Hill  
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Montbleau & Associates, Inc., San Diego  
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Quality Cabinet & Fixture Co., San Diego  
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Stainless Fixtures/Woodmill Seating, Pomona  
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**The Wood & Iron Factory, Inc.**, San Diego  
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Wall Panel Systems, Inc., Redlands  
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**Concepts in Millwork, Inc.**, Colorado Springs  
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**Delta Cabinet Company, Inc.**, Delta  
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**Desco Professional Builders Inc., Ellington**  
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**Advanced Woodworking Industries, Oakland Park**  
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**Blumer & Stanton, Inc., West Palm Beach**  
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**Casework of America, Inc., Jacksonville**  
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**Corry Cabinet Company, Inc., Havana**  
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**Dew - Well Industries , Inc., Dade City**  
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**Elmore Millwork, Pensacola**  
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**Federal Millwork Corporation, Fort Lauderdale**  
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**Fisher Cabinet Company LLC, Pensacola**  
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**Five Star Millwork, Deerfield Beach**  
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**Glenco Industries I, LLC, Orlando**  
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**Harwil Fixtures, Inc., Hastings**  
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**Leeds Custom Design, Palm Beach Gardens**  
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**Mesh Fabricationm Saint Petersburg**  
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**Palm Beach Trim, Lake Worth**  
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**Star Quality, Inc.**, Tampa  
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**Superior Millwork Company**, Jacksonville  
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Augusta Sash & Door Sales of GA Inc., Evans  
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**Bridges Wood Products, Inc.**, Savannah  
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**Cabinets by Design, Inc.**, Duluth  
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Columbus Cabinet Co., Inc., Columbus  
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**Commercial Bank & Business Eqmt.**, Woodstock  
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**Commercial Cabinetry of Georgia**, Lawrenceville  
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**Malone Design / Fabrication**, Decatur  
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**Mortensen Woodwork Inc.**, Union City  
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Oldcastle Surfaces, Atlanta  
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**Raydeo Enterprises, Inc.**, Ball Ground  
Preston Byers, 770-720-1100, ext. 2

**Royal Custom Cabinets**, Norcross  
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**South Georgia Cabinet Co Inc**, Ray City  
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**Welbornhenson, Inc.**, Atlanta  
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**Williamson Millworks, Inc.**, Savannah  
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Willingham Partners, LLC, Macon  
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**Woodtec Millwork Inc.**, Jefferson  
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**Anderson Cabinet & Millwork**, Rigby  
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**Beck Cabinet Company**, Coeur d'Alene  
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**Bledsoe Cabinets**, Nampa  
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**Johnson Brothers Planing Mill Inc.**, Idaho Falls  
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**Pacific Cabinets, Inc.**, Ferdinand  
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**Swainston Mill & Cabinets, Inc.**, Preston  
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**Ameriscan Designs, Inc.**, Chicago  
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Arbor Mills, Lockport  
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Benchmark Cabinets & Millwork, Inc., Peoria  
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**Bernhard Woodwork, Ltd.**, Northbrook  
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**Cain Millwork, Inc.**, Rochelle  
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Heartland Cabinet Supply, Inc, Crystal Lake  
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Herner-Geissler Woodworking, Chicago  
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**Imperial Woodworking Company**, Palatine  
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Okeana Hardwoods & Mfg., Okeana  
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**Reserve Millwork, Inc.**, Bedford Hgts  
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**Rivereast Custom Cabinets, Inc.**, Toledo  
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**Southern Cabinetry Inc.**, Bidwell  
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**EGR Incorporated**, Oklahoma City  
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**Architectural Millwork Mfg. Co.**, Eugene  
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Salem Wood Products Inc., Salem  
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W.C. Cabinets dba Fixturelogic, Eugene  
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**James McGrew Cabinetmakers**, Columbia  
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- Buffalo Architectural Woodwork**, Houston  
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- Comac Fixtures, Inc.**, Amarillo  
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- Cypress Millwork, Inc.**, Houston  
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Paul Holden, (214) 381 0101
- Fish Construction, Inc.**, Stafford  
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Robert Goebel, (361) 277 5220
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- Impressions Architectural Millwork**, Cypress  
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- JC Millwork Inc**, Flower Mound  
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- Maco Manufacturing Inc**, Belton  
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- Millennia Cabinetry Inc.**, Helotes  
Mia Elizalde, 210-688-3107, ext. 3
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- Quest Millwork**, Houston  
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- Signature Cabinets**, Dallas  
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آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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NOW AVAILABLE IN NORTH AMERICA

INTRODUCING :



FritsJurgens®

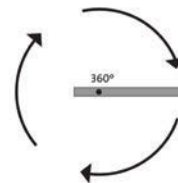
PIVOT HINGE SYSTEM

## Nothing in the ceiling. Nothing in the floor.

All the pivot technology is mortised in the door.

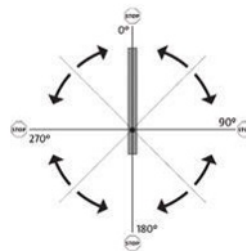
Quick and precise installation can happen after all surfaces are finished.

### SystemOne 1 function = turn



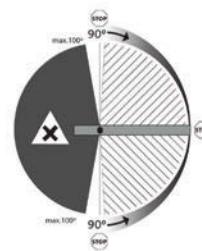
- 360° Operation
- For doors up to **1,100 lbs.**
- For very tall and wide doors
- No closer function
- Min. door thickness : 1-3/4"
- For doors of any material

### System 3 3 functions = turn + hold + close



- 360° Operation like a turnstile
- Hold positions at every 90°
- Closes from each 45° position
- Available in 4 spring strengths for closing doors up to **440 lbs**
- Adjustable closing angle
- Min. door thickness : 1-3/4"

### System 4 4 functions = turn + hold + close + adjust closing speed



- Hold Positions at 0°, 90°, -90°
- Dual-Acting closer function
- Adjustable closing speed for doors up to **330 lbs.**
- Heavier doors possible
- Adjustable closing angle
- Min. door thickness : 2"

Patented Award-Winning Tested to 1 Million Cycles For Pivot Doors up to 1,100 lbs Maintenance-Free Power-Transfer Available

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