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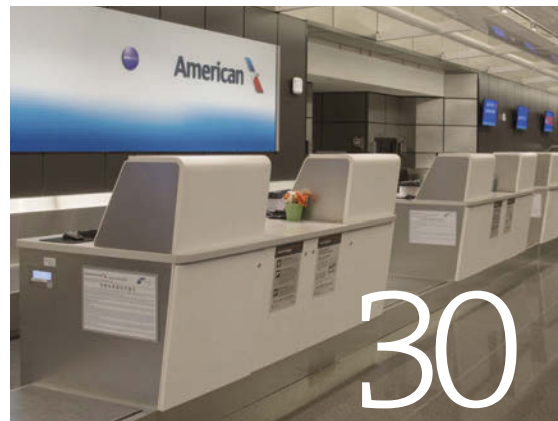
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Springdesign solutions

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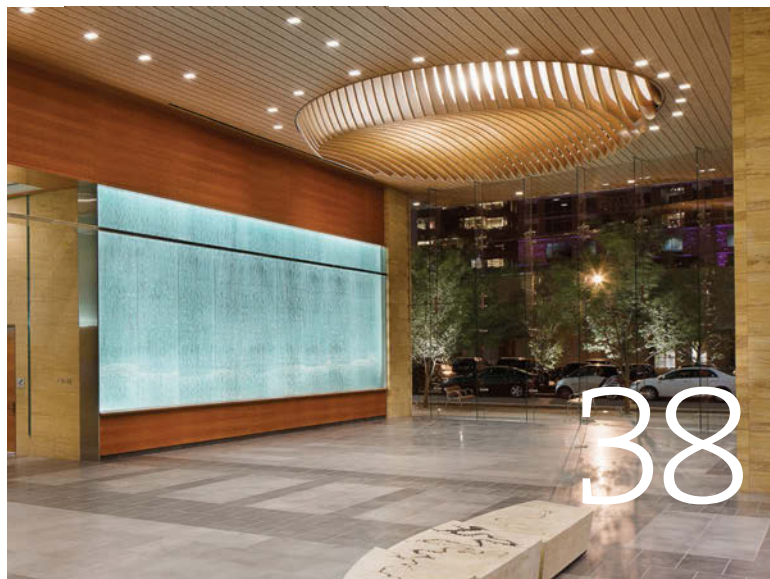
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Controlling wood movement in heated spaces.



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Cover: Aquent, a Boston-based global staffing agency, chose to design a space that encourages collaboration, supports flexibility and maintains a holistic perspective. A variety of wood species were used to enhance the design. See story, page 14.

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Inside Info For Design And Construction Professionals

In February I travelled to Abu Dhabi to attend the ARC Middle East event. ARC Middle East is organized by Bond Events a United Kingdom based company that has ten years of experience connecting architects and specifiers with industry service and product providers. This is QCP's fourth event with Bond (two in the U.S. and two in the Middle East) and the feedback on our involvement has been very favorable.



QCP in The Middle East.

By Randy Estabrook
Executive Director
Quality Certification Corporation



Unlike many national construction trade shows, Bond events provides a 30 minute one-on-one opportunity to meet and talk with design industry leaders without interruption or distraction. In addition there are opportunities to

The Middle East's largest architect firms with construction projects throughout the region engaged in one-to-one business meetings with building product suppliers.



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further the interaction at meals and seminar events combined into the two and one-half day schedule. Many of the attendees are from firms such as **Gensler, Leo A Daly, Stantec, AECOM, HOK, Cooper Carry, RTKL** and numerous firms from the United Arab Emirates (UAE) region such as **Saudi Binladin Group, Omrania & Associates, Bayaty Architects** and many more. There are more than 80 different design firms represented at ARC Middle East.

You may ask "Why is QCP spending time in the Middle East?" and that would be a fair question, especially when you consider that QCP has such a challenging market here in the good old USA. The truth is that many U.S. design firms are designing and building projects in the UAE and the Middle East region. They have taken QCP with them inside their project contract documents and specifications. QCP has been involved with projects in Africa, Qatar, Mali, Serra Leon, Nepal, Algeria, Kazakhstan and many other countries.

Included in the discussion I have with design professionals is information about the **Architectural Woodwork Institute** [AWI] and the **AWI Quality Certification Program**.

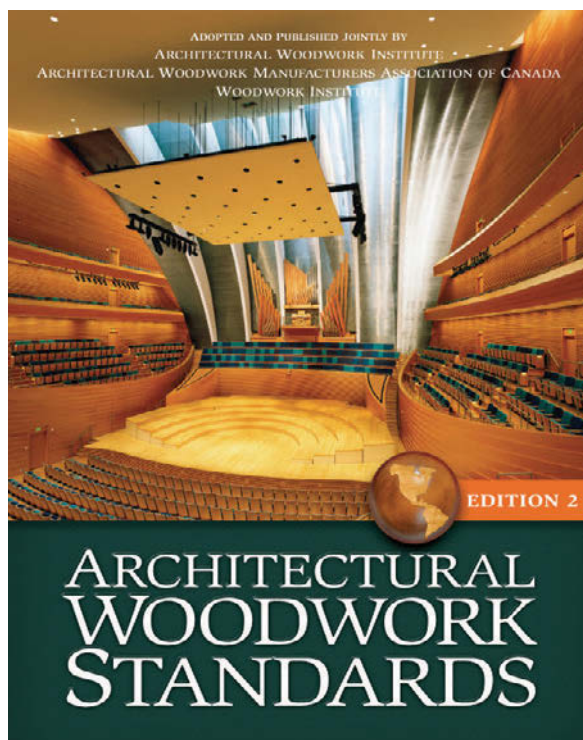
For AWI I talk about the history and development of what is now the **Architectural Woodwork Standards** [Edition 2]. For QCP I talk about how through testing and on-site evaluations QCP determines the capability and conformance of architectural woodwork manufacturers, factory finishing providers and woodwork installers with the AWI Architectural Woodwork Standards in

addition to inspection of architectural woodwork on projects around the world.

One of the biggest differences between Middle Eastern firms and U.S. design firms is that 95% of U.S. firms are familiar with AWI and the Architectural Woodwork Standards [AWS]. That percentage drops to less than 50% with Middle East firms unless they are an indigenous office of a U.S. firm.

I overwhelmingly encourage all design professionals that are including the AWI QCP language in their division 6, 8 and 12 project specifications to visit the QCP website to register their projects. It's Free to register a project at www.awiqcp.org/register and it places the project on our radar. We then send out correspondence to the architect confirming that they really want QCP on their project and find out the name of the general contractor. Then we contact the general contractor and find out the name of the woodworking firm. We follow up with the woodworking firm as well. This registration and confirmation process involves a lot of mail both electronic and paper but the most valuable part is that it includes QCP in the project conversation.

“QCP has been involved with projects in Africa, Qatar, Mali, Serra Leon, Nepal, Algeria, Kazakhstan and many other countries.”





“At 1/2% of the
woodwork contract
cost, why would you
not have the project
inspected?”

When I tell design professionals about QCP and that the cost is only 1/2% of a woodwork contract, or \$500 whichever is greater, paid by the woodworker, they agree **it is a very small price** to add to the overall project cost. I then encourage the design professional to have

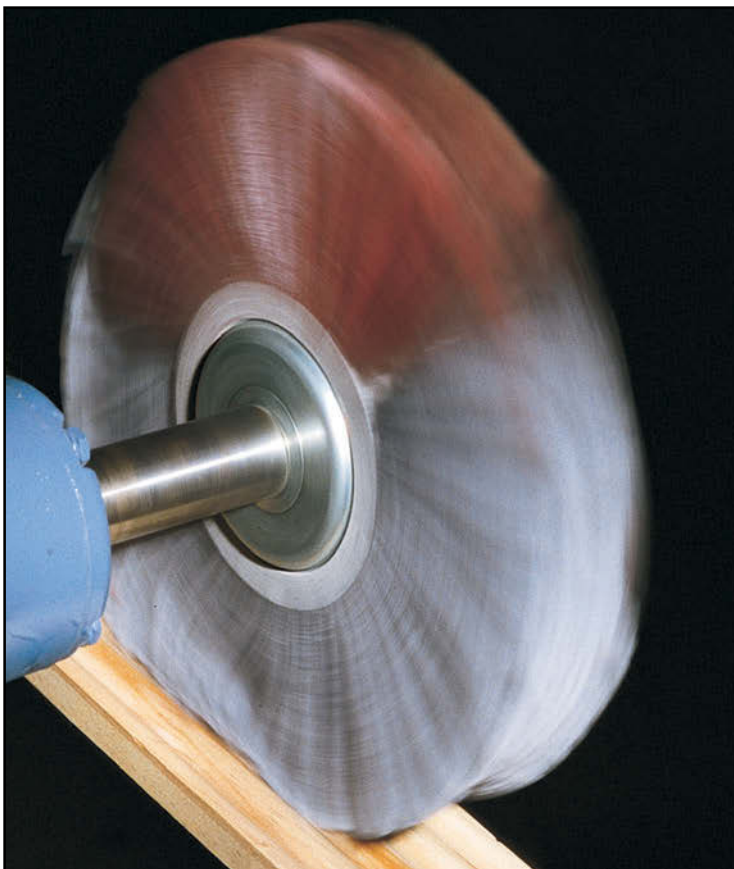
the project inspected, because as I point out, “at 1/2% of the woodwork contract cost, why would you not have the project inspected?”

I think inspecting a project and providing a detailed inspection report to the woodworker and design

professional from a third-party can be very valuable, especially to the project owner. Check out a sample inspection report at <http://awiqcp.org/files/Sample%20QCP%20Inspection%20Report>. In many cases the response I hear is very favorable.

QCP has come a long way in its 20 year history. The program continues to grow both domestically and internationally with licensed providers and registered projects.

For more information visit awiqcp.org or email restabrook@awiqcp.org. 



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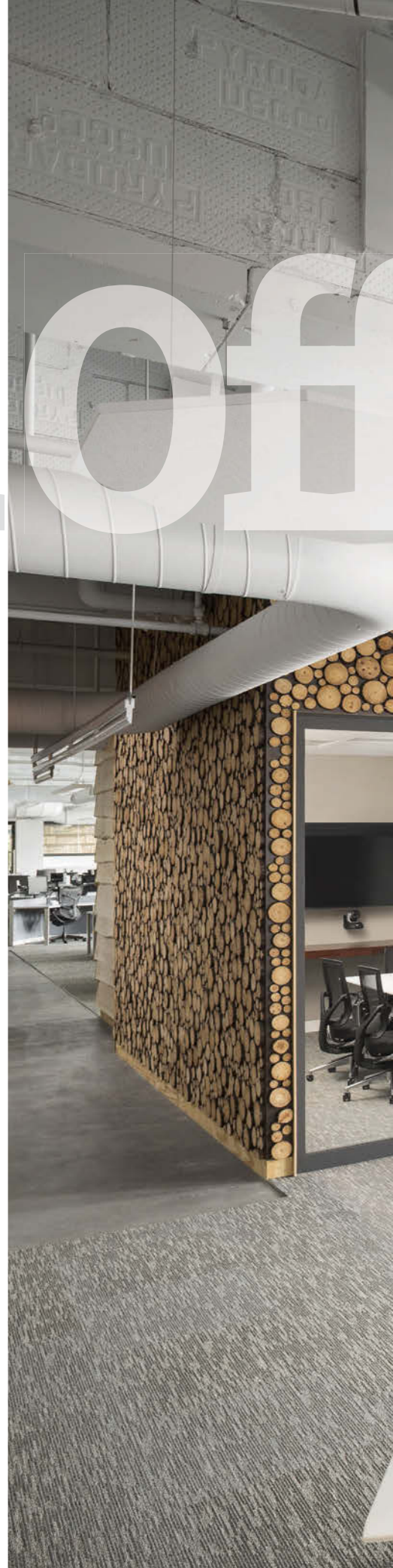
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When the company decided to redo its 30,600 square foot office space in August of 2014, it commissioned the Huntsman Architectural Group out of New York City. To fabricate the architectural woodwork for the project, Windsor Architectural Woodworking, an AWI member firm located in Malden, Massachusetts, was brought onboard.

Unusual Layout

Among the goals Aquent identified for the project, recalls Sandra Tripp of Huntsman Architectural, was to design a space that encourages collaboration, supports flexibility and maintains a holistic perspective. "They wished to be viewed as one shared space and not individually owned. The new office also addresses Aquent's desire to approach the workplace differently."

at a glance

AWI MANUFACTURING MEMBER:

Windsor Architectural Woodworking

LOCATION:

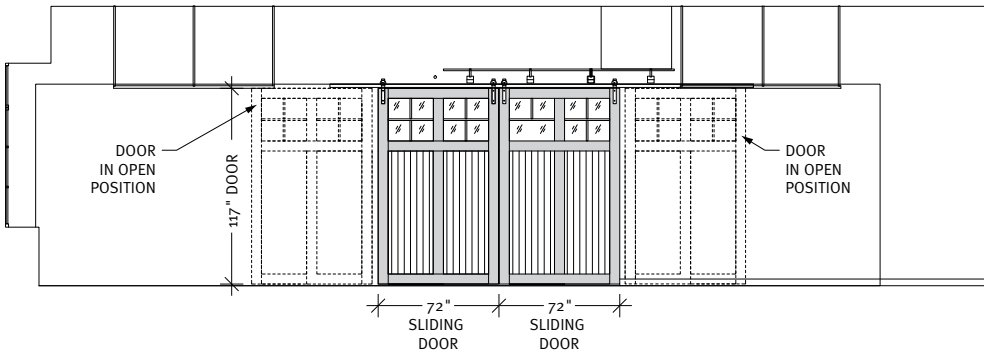
Malden, Massachusetts

ESTABLISHED:

1978

LOCATION:

25,000 square feet



 **ELEVATION**
@ Open Office

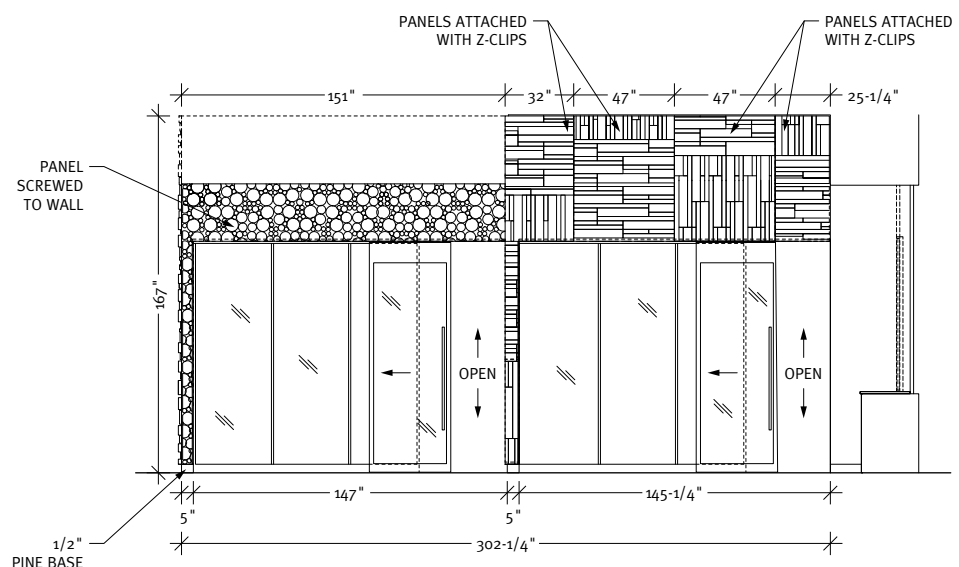
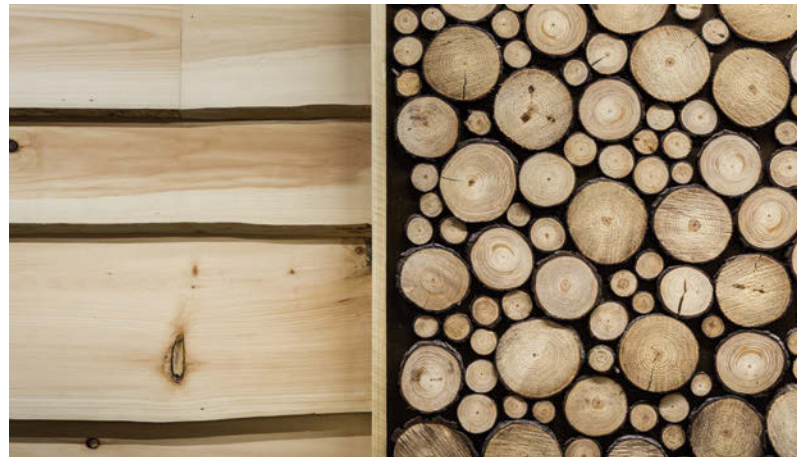
To achieve these objectives, the office space was designed with no assigned workspaces and employees can work from anywhere in the office. Open work area neighborhoods are complemented by adjacent huddle spots, phone rooms and heads down destinations. Each destination has a unique personality such as the terrace, back porch, library, den, general store, huts and garage.

“Introducing the natural environment was another goal of the project,” says Tripp. “By incorporating spaces designed to evoke a terrace, pergola and back porch we were then able to detail them using natural materials such as wood to enhance the design of the space.”

Wood Variety

According to Rosemary Ball of Aquent, “it was very important to have a cool and interesting as well as functional space. Utilizing various species of wood and wood treatments that have a cohesive theme within the space was a key element.”

The wood elements included paneling made of several thousand White Pine disks ranging in both diameter and thickness; paneling made of reclaimed pallet material; a pergola made of reclaimed Douglas Fir; pivot doors, locker benches and copper-lined planter made of reclaimed Chestnut; a trellis made of Western Red Cedar; and high pressure decorative laminate cabinetry and countertops.



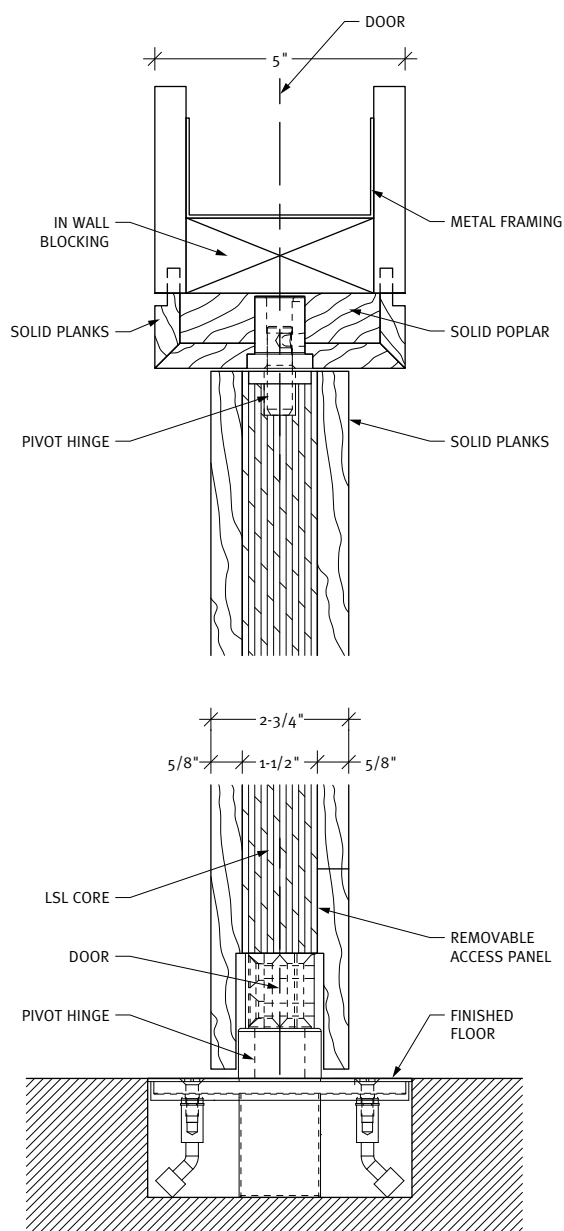
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@ Hut West

“In 2015, Windsor Architectural Woodworking installed over a half acre worth of solar paneling. This energy fully powers Windsor’s plant and offices, as well as supplies energy for heating during the cold winter months.”

– Jonathan Mazzarella



EASTERN WHITE PINE



SECTION DETAIL
@ Pivot Door



The White Pine wall paneling is particularly noteworthy, notes Jonathan Mazzerella from Windsor Architectural Woodworking. The paneling “is comprised of several thousand White Pine disks with live edges which range in thickness and diameter and are arranged over approximately 250 square feet.”

“Although each slice of White Pine on the wall looks randomly placed, there was a method to the madness. We needed to know exactly how many disks to purchase so we designed 12-inch by 12-inch grids to optimize the space and then placed each disk from pre-organized lots. This cut down waste and sped up the process ensuring we didn’t run short,” he explains.

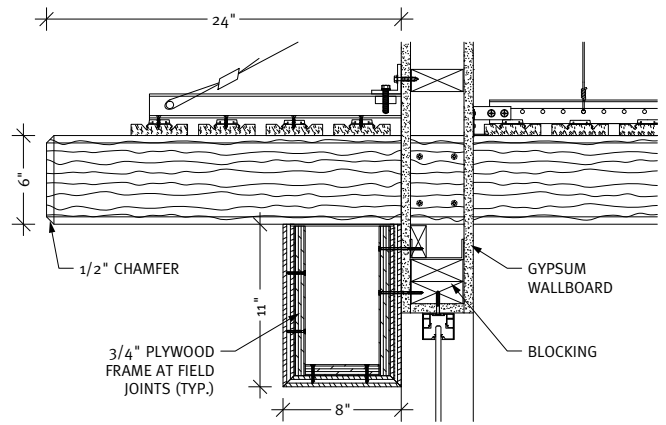
Ball was impressed with the woodwork in the meeting rooms – its use with the glass and the hidden storage area -- as well as the dramatic pergola in that area.

Tripp notes that the timber beams, the lattice worked panels and the oversized sliding doors and the system developed to support them were particularly noteworthy. “The schedule was very aggressive for a project with this type of design and Windsor Woodworking went the extra mile to make sure our design intent was followed.”

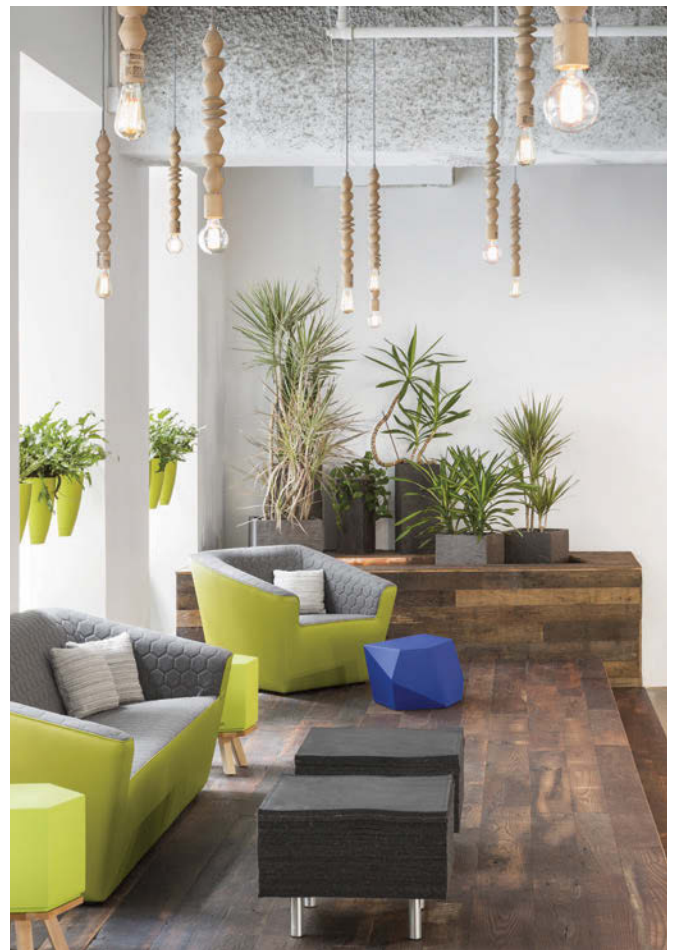


The pivot doors are made of reclaimed Chestnut.





SECTION DETAIL
@ Main Beam



PROJECT:
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Offices**
BOSTON, MA

PROJECT OWNER:
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he newly remodeled Hotel Irvine in Irvine, California, grabs your attention as soon as you walk through the doors with bold pops of color and a sleek, contemporary design. A wall of organic plant art, comprised of 14 synthetic jade plants, provides a cool textural contrast against a mandarin orange wall and a whimsical steel lighting fixture prominently displayed in the hotel's lobby.

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Hotel Irvine Offers a Fresh Appeal for
the Modern Business Traveler.





Sprinkled throughout the lobby and bar areas are brightly colored seating pods with multiple outlets and USB ports that make it easy to stay connected. The lobby provides easy access to culinary offerings that inspire communal interaction in a casual and fun way. The open design flows right into the hotel's three dining options: Red Bar and Lounge, EATS Kitchen & Bar and The Marketplace which is open 24/7.

At the Marketplace you can stock up on your favorite snacks and beverages to create your own personalized mini-bar in your room's fridge. Instead of a tiny hotel shop selling sundries and souvenirs, it is a well-stocked open market selling locally sourced items, healthy foods, tasty treats, wine and beer, at grocery store prices. Prepared food items can also be ordered for take-out or delivered to the room.



MAPLE

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Design Team

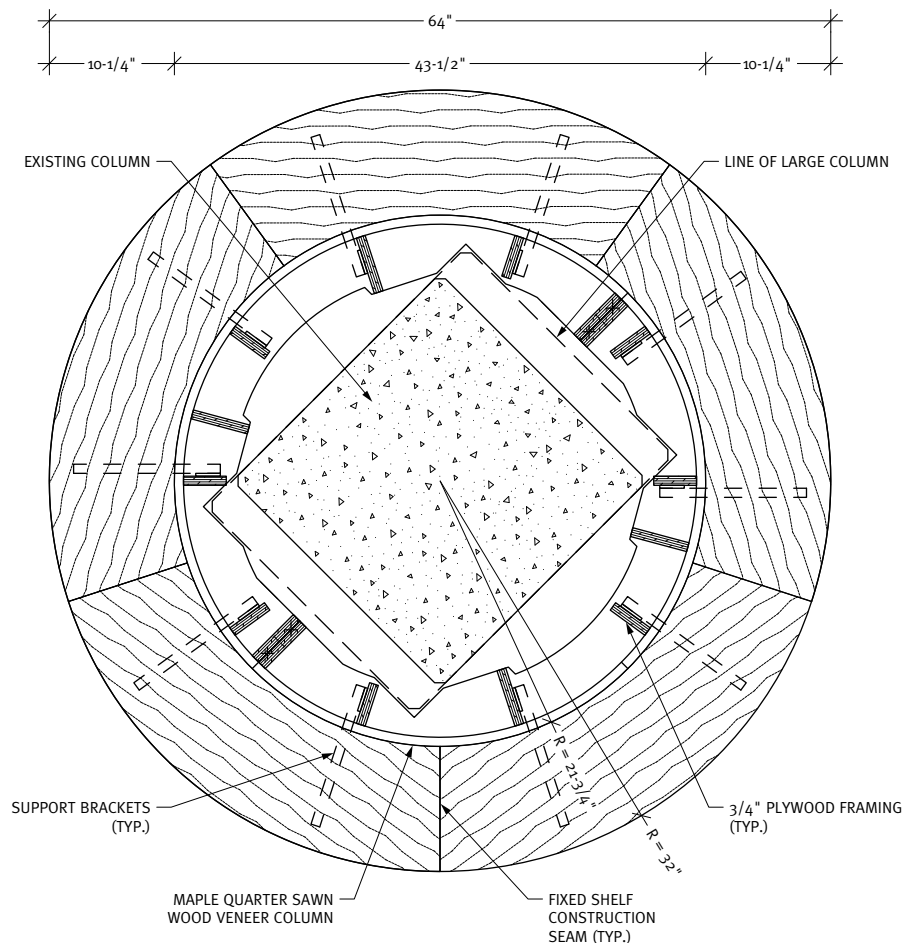
The design project was a complete refurbish of this flagship hotel, including 536 guest rooms, suites and corridors, as well as all public areas including meeting rooms, interactive lobby, lounge, marketplace and restaurant. Design was entrusted to Brayton Hughes Design from San Francisco, while the architectural woodwork was fabricated and installed by Montbleau & Associates, an AWI member firm from San Diego.

Objectives were to recreate and re-envision Hotel Irvine as a modern, colorful and energetic hotel, explains Marshall Drake of Brayton Hughes. "The renovation required a fresh and youthful appeal for the modern business traveler. Spaces combine many

elements of modern life – live/work spaces, communal gathering spaces and full connectivity at multiple locations throughout the hotel. Overall aesthetic is contemporary with a warm, accessible, easy living, southern California atmosphere."

“We work closely together with our clients, project architects and interior designers to achieve design intent while bringing the best value to our clients.”

– Ron Montbleau



PLAN SECTION
@ Column Merchandiser

A palette of light colors and strong warm accents brighten and energize the spaces. Unique lighting elements, modern detailing, comfortable furnishings, dynamic artwork, and custom woodwork pieces add to the overall appeal.

The architectural woodwork scope of the project included a complete remodel of the main bar in the hotel with a large lounge area that features an oversized screen surrounded by seats, as well as merchandise displays for the Marketplace.

Quarter sawn, slip matched Maple was used for the project, reports Ana Rothman of Montbleau & Associates. "The previous bar was dark and the intent was to lighten and brighten up the space and so Maple was selected."

Elegant Elements

One of the most intricate, elegant elements in the remodeled bar, continues, Rothman, are the wood-clad columns. "The building columns were made of concrete and the design team wanted to conceal them with Maple veneer covers. In

at a glance

AWI MANUFACTURING MEMBER:

Montbleau & Associates, Inc.

LOCATIONS:

**San Diego, California
San Jose, California
Las Vegas, Nevada**

ESTABLISHED:

1980

EMPLOYEES:

125

addition, the design called for polished stainless steel trim pieces that were vertical as well as round pieces at the top and bottom of the columns."

When it came to redoing the bar, the original layout presented limitations and challenges. "There were concrete walls, existing equipment, electrical and plumbing already in place that we had to work around, and still keep the integrity of the design," recalls Rothman. The 3-form countertop at the bar was also noteworthy, Rothman continues, because new supports needed to





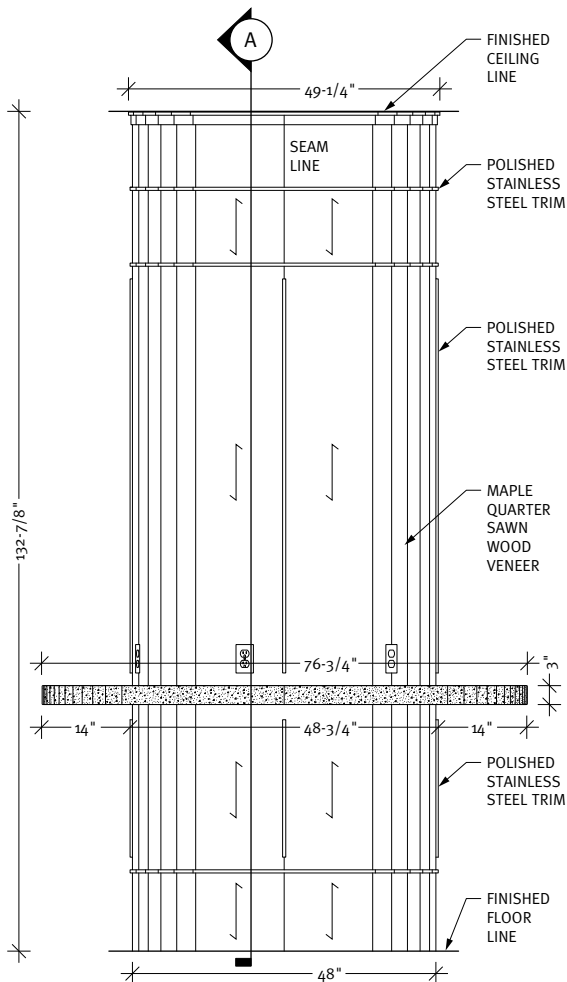
be incorporated to hold the weight of the beautiful red countertop.

In the Marketplace, round columns with round tiered shelves were required to display the food and merchandise. “Maintaining the radius and the consistent tight seams on the shelves was a major challenge,” adds Rothman.

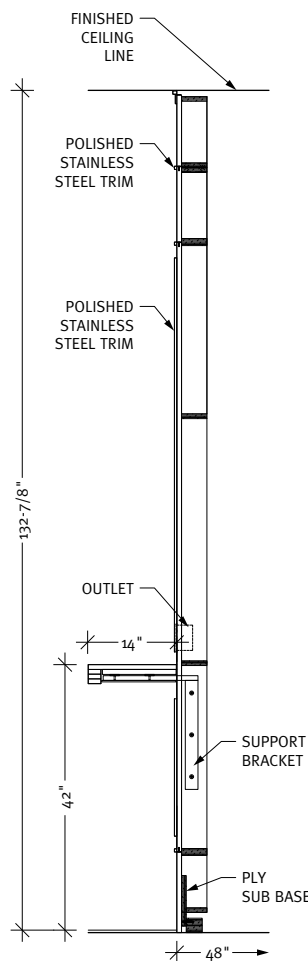
“The round display merchandisers required exquisite detailing and sound engineering,” says Albert deBeratdinis, senior director of the Irvine Company which owns the hotel. “The woodworking firm implemented this project in record time and provided such attention to detail to cement a long-lasting relationship with our firm.”

Drake says scheduling and budget were the most challenging aspects of the project. “As in all things, when schedule and budget come into play late in the construction process, decisions are sometimes hard to make based on information available. Montbleau was able to provide detailed costs, and the client was able to move ahead quickly. The challenge from design and fabrication was to be able to keep up with documentation and shop drawings to meet the schedule.”

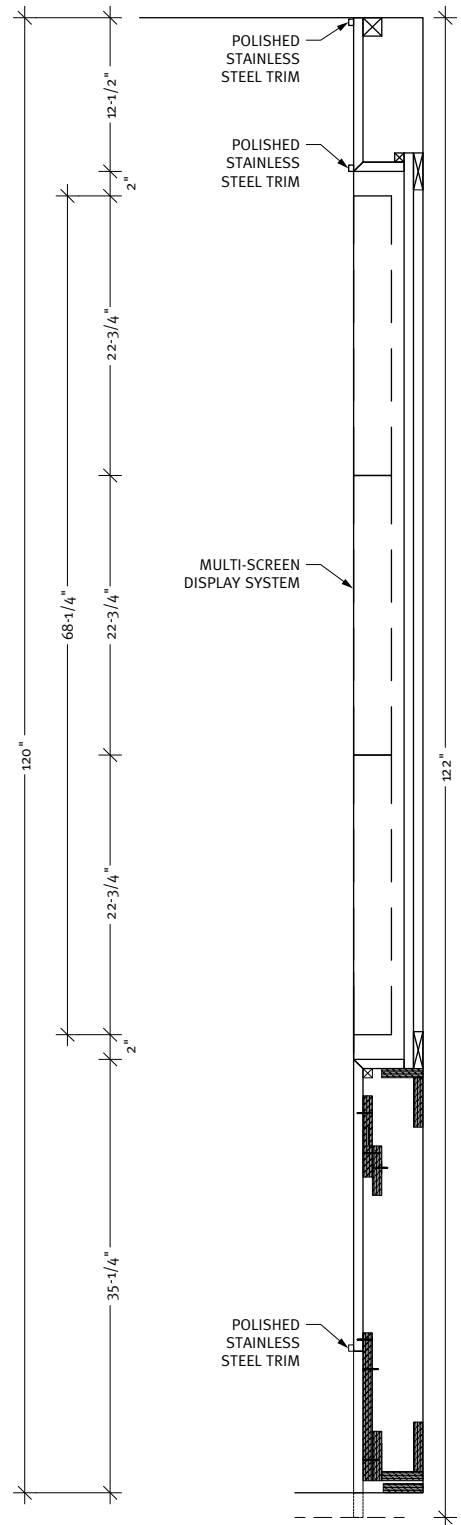
BHD Studios worked with Montbleau & Associates on prior projects, adds Drake, “and it was a natural fit to work with them again on this aggressively scheduled project with the same ownership. Our internal teams work well together toward outlined client goals.”



ELEVATION
@ Column with Table



SECTION
@ Column with Table



SECTION
@ Back Bar

PROJECT:
Hotel Irvine
Irvine, CA

PROJECT OWNER:
Irvine Company
Irvine, CA

WOODWORKER:
Montbleau & Associates, Inc.
San Diego, CA

DESIGNER:
Brayton Hughes Design
San Francisco, CA

GENERAL CONTRACTOR:
Snyder Langston
Irvine, CA

PHOTOGRAPHER:
Ana Rothman
San Diego, CA



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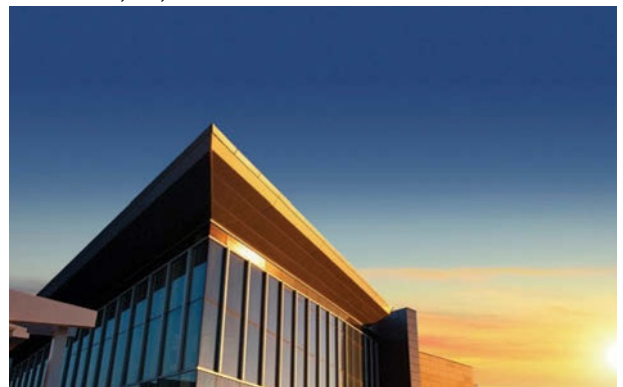
Wichita National
Airport Opens
New Terminal





the last time the airport in Wichita, Kansas, opened a terminal was in 1954 when Dwight D. Eisenhower was president. So it was only fitting that when the airport board and city council decided it was time for a facelift, the airport changed its name from Mid-Continent to Wichita Dwight D. Eisenhower National Airport.

Photo Courtesy: City of Wichita



At the unveiling of the new name, Mary Eisenhower, granddaughter of the 34th U.S. president, said Eisenhower would be “humbled and quite honored” by having his name attached to the airport. Eventually, airport officials hope to have a statue of the namesake in the new terminal.

The 273,000 square foot terminal, which opened in June 2015, was designed to handle about two million passengers a year, 500,000 more than it used to handle. Construction cost approximately \$107 million, with design beginning in 2006.

The new terminal is open, spacious, with plenty of natural light. The roof line slopes, similar to the shape of an aircraft wing. Slate-colored terrazzo floors feature curving lines which are meant to direct foot traffic.

at a glance

AWI MANUFACTURING MEMBER:

Cohen Architectural Woodworking

LOCATION:

St. James, Missouri

ESTABLISHED:

1982

EMPLOYEES:

40

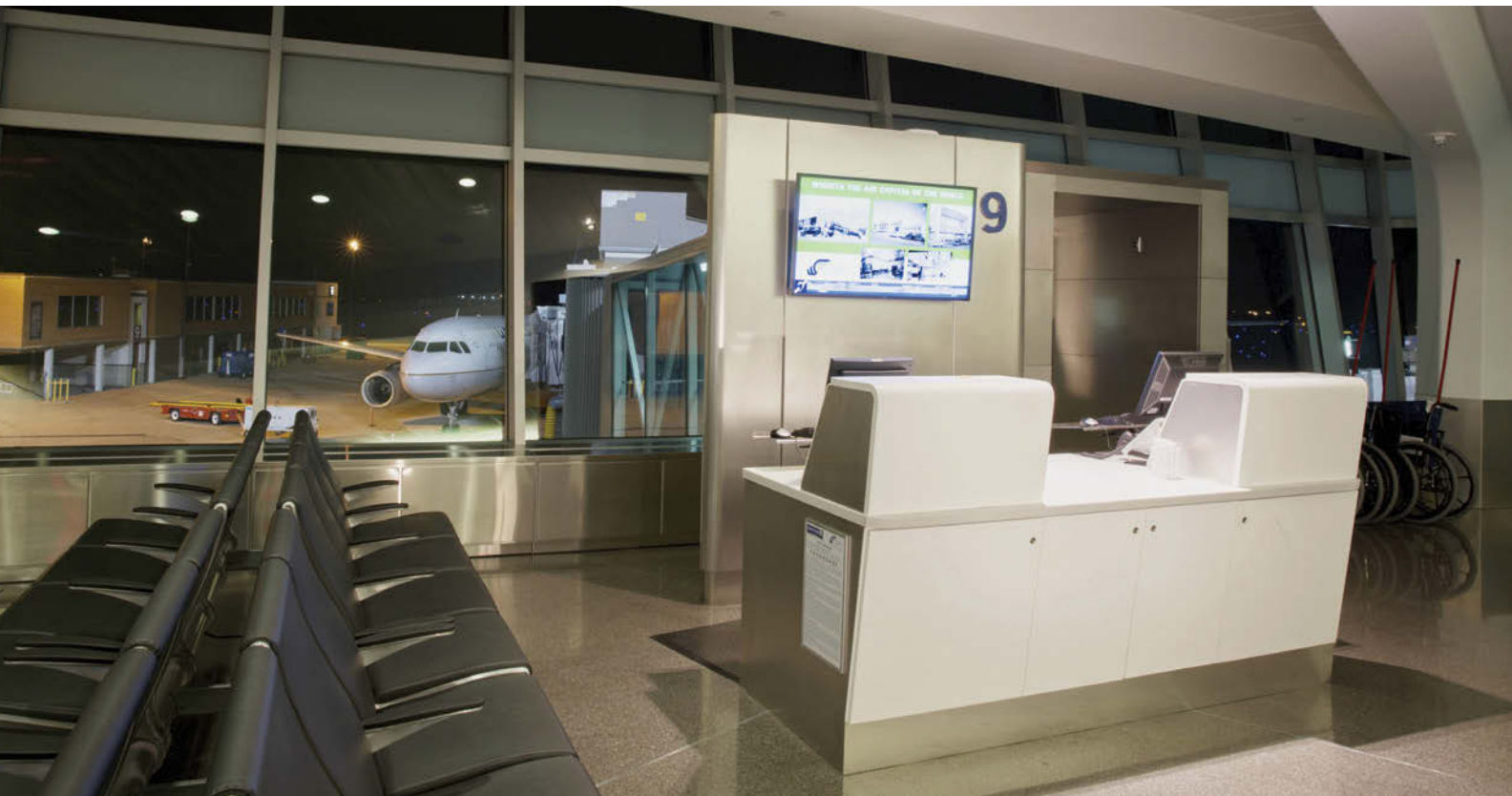
The two-story terminal has 12 gates and historical exhibit pods, reminiscent of wings and standing 10 by 11 feet each that tell the story of Wichita. Also of note is a 330-foot-long art piece that arches over the mezzanine from the ticketing area to the baggage claim.

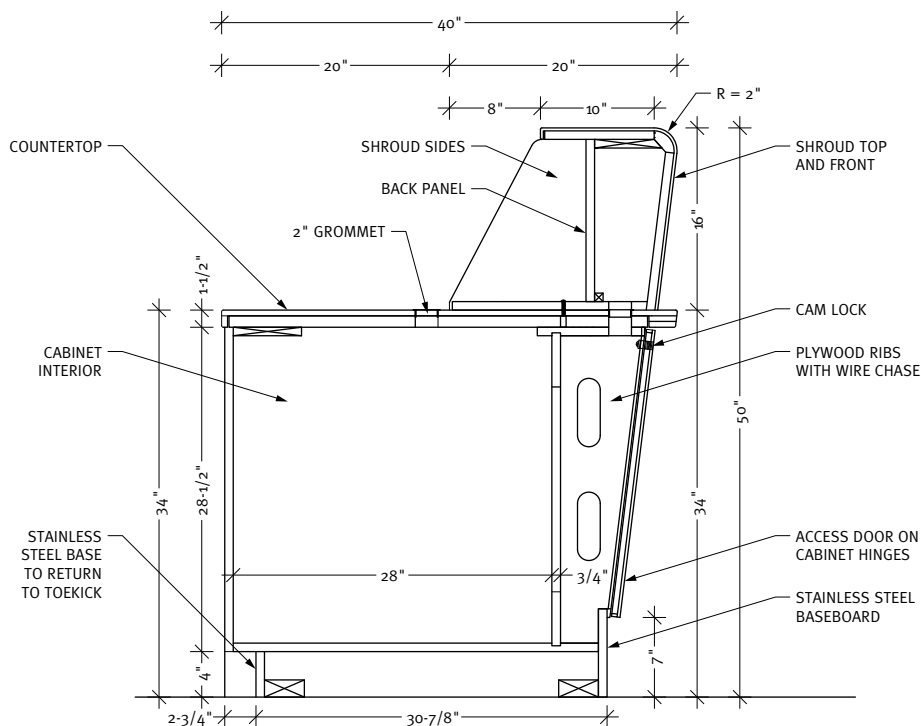
The Crew

Part of the team who brought the terminal to fruition includes the architectural firm of HNTB Corporation, Kansas City, Missouri, and Cohen Architectural Woodworking, an AWI member firm from St. James, Missouri.

“The client wanted a facility that spoke to the

important role aviation has played in shaping the city,” explains Wesley Crosby of HNTB. “Programmatically the airport authority wanted an efficient building in terms of operations with good spatial clarity and easy way-finding. Additionally, passenger comfort, sustainability and access to natural light were key requirements.”





SECTION
@ Ticket/Gate Counter

“To succeed in our industry we need a love for woodworking, a love for business, and a love for our customers, suppliers, and employees. In other words, we need to love life and live every day with passion.”

– Philip Cohen, President



The interior design of the terminal, he goes on to say, “is inspired by aviation manufacturing and the interior of a plane fuselage. There is a plasticity to the interior elements of an aircraft cabin from which we drew particular inspiration. It is those angles and curve forms that drove the way the millwork was shaped and detailed.”

According to Joe Gillenwater of Cohen Architectural Woodworking, the major items the firm fabricated for the project included gate kiosks, gate counters and laptop workstations. “No woods were used on the project; instead we primarily used solid surface and stainless steel.” These materials were selected for their high durability and ability to reflect the design intent.



Other materials used throughout included glass, zinc and terrazzo. White solid surface material was used to create the sculpted elements that shape the major interior forms of the millwork, ceiling and structural cladding.

Of Note

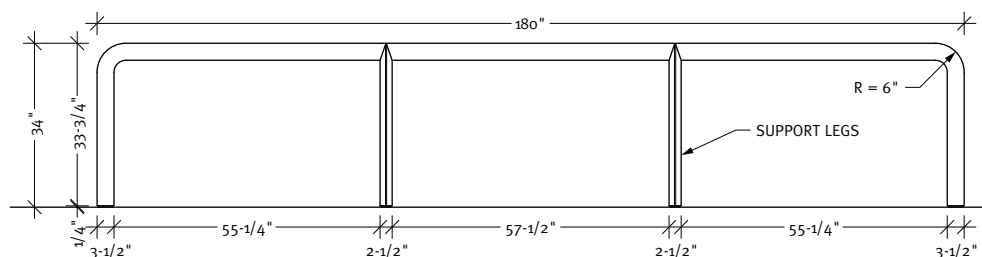
The most noteworthy millwork piece, says Pat McCollom, program manager of the airport authority, “was the large information counter that resides in the center of the Great Hall. This U-shaped and very large piece came in three pieces with the ends cantilevered. The finish and shape also tie back into the building’s sense of aviation architecture.”



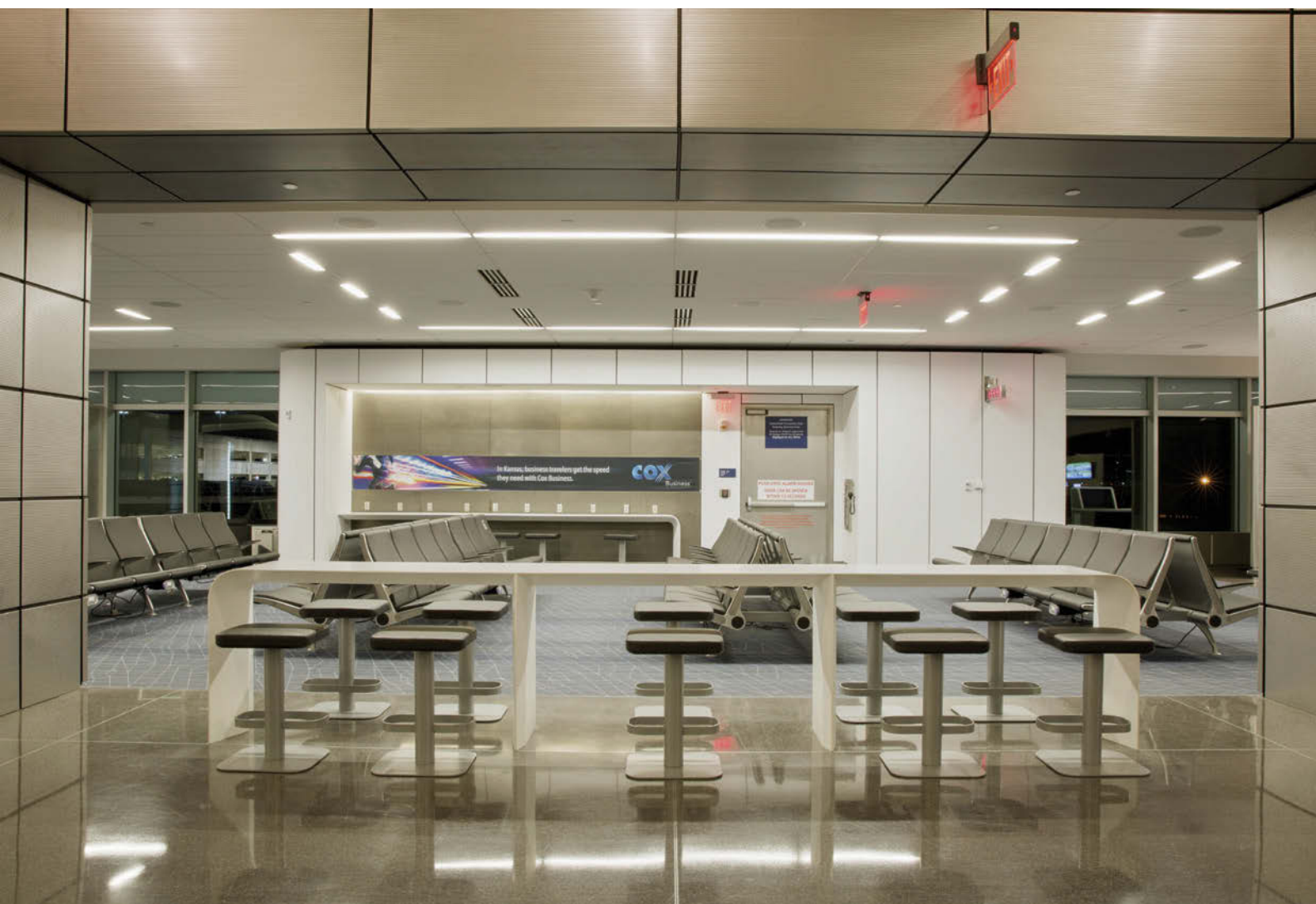
stainless steel. The laptop workstations are a work of solid surface art with beautiful curves and intricate angles.”

Crosby agrees that the solid surface tables and counters in the concourse were noteworthy because of the curved and angled geometries. “These were very well executed.”

The design was completely handled by the architect/design firm, says Gillenwater. "We received the plans from the general contractor and moved forward with production. We had regular project check-ins with members of our team on timelines, talking to vendors ahead of time to optimize material costs and strategize lead times.



○ ELEVATION
@ Laptop Workstation





Cohen Architectural Woodworking was an excellent subcontractor, adds McCollom. “The ticket and gate counters were adjusted during construction to accommodate recent changes to the ADA code and requests from the airport’s airlines. Because of the flexibility of the materials and Cohen’s internal manufacturing process, these changes had minimal impact while still maintaining the overall architectural theme of the space.”

We managed continuous production flow to maintain efficiency, grouping orders and finding quantity sweet spots to reduce freight and per item costs. Asking a lot of questions and working as one team, contributed to the success of project completion.”



Cohen exhibited real competency and fairness on such a complicated project, he continues. “Working with my team and the project architect, Cohen worked diligently to produce both shop drawings and final products that reinforced and complimented the building’s vision.” 

PROJECT:
Dwight D. Eisenhower
National Airport
Terminal
Wichita, KS

PROJECT OWNER:
Wichita Airport
Authority
Wichita, KS

WOODWORKER:
Cohen Architectural
Woodworking
St. James, MO

ARCHITECT:
HNTB Corporation
Kansas City, MO

GENERAL CONTRACTOR:
Key Construction/
Wallbridge A Joint
Venture
Detroit, MI

PHOTOGRAPHER:
Rachel Cohen
St. James, MO

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Austin's Newest Office Building Fits the City's Streets Plan.





here's a progressive, new urban spirit emerging in Austin, Texas. With that spirit comes a movement of growth, especially west of the city's Capitol Building. Part of the movement is the design and development of Colorado Tower, a 29-story office tower with 12 levels of parking and 5,000 square feet of retail space.

The project's location – on a prominent corner in an established warehouse district of small shops, cafes and entertainment venues – presented a unique opportunity for architectural design to meet the challenges of the new re-urbanization movement. The building's expressive glass forms mirror the sky and surrounding area and mark its burgeoning and energetic urban setting.

The integration of natural elements, including wood and stone, and features emphasized in Austin's Great Streets Master plan, such as public art and green plantings. Street trees and art installations reach from the outdoor streetscape to the building interior, shaping a meaningful connection for building occupants and passersby.

at a glance

AWI MANUFACTURING MEMBER:

ONSITE Woodwork Corporation

LOCATION:

**Loves Park, IL
Houston, TX
Austell, GA
Charlotte, SC**

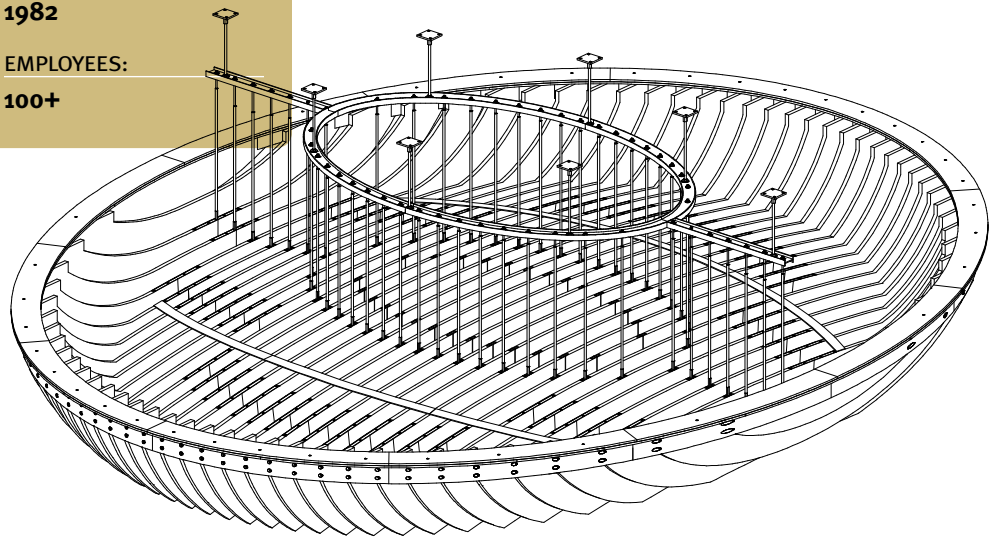
**ESTABLISHED:
1982**

**EMPLOYEES:
100+**

Tower Team

Involved in the project were design architect Duda Paine Architects, located in Durham, North Carolina, and the architect of record Kendall/Heaton of Houston, Texas. Woodwork for the project was fabricated by ONSITE Woodwork Corporation, an AWI member firm with locations in Loves Park, Illinois and Houston, Texas.

"Our desire was to have a modern space, but one that would also maintain a warm, inviting feeling. Wood finishes fit perfectly into the objective," notes Tim Hendricks, of Cousins Properties, the company that owns the building. "The tones of the wood blend perfectly with the warm brown of the stone to create a natural feeling environment. It has a modern design that also makes you feel comfortable."



○ AXONOMETRIC VIEW
@ Lobby Ceiling (Above)

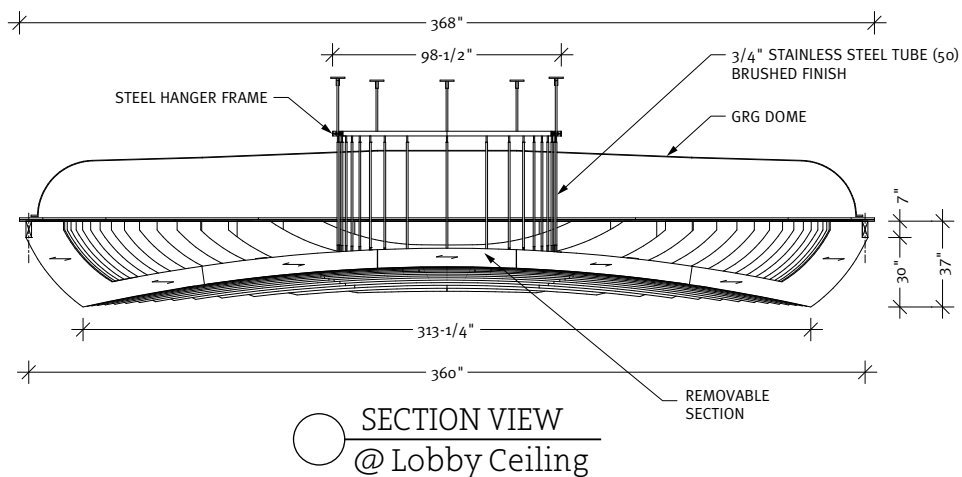




Woodwork elements included paneling in the main lobby, trim, paneling in the elevator lobbies, an elliptical ceiling feature and wood trellises, reports

Robert Byrd of ONSITE. The paneling and trim are made from quartered, figured Eucalyptus. The elliptical ceiling feature is made with reconstituted rift White

Oak and the trellises of solid White Oak, which was chosen for its durability, since some of the trellises extend outdoors.



WHITE OAK

Welcoming Design

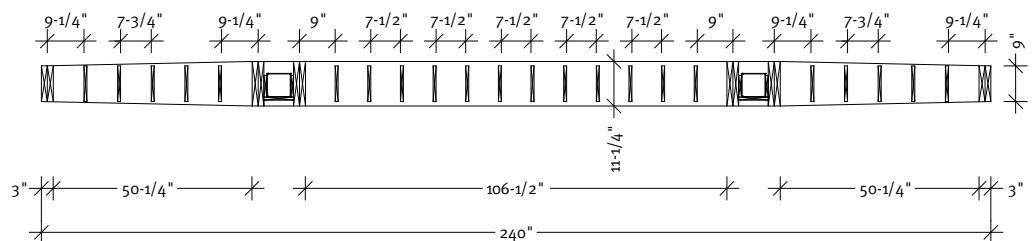
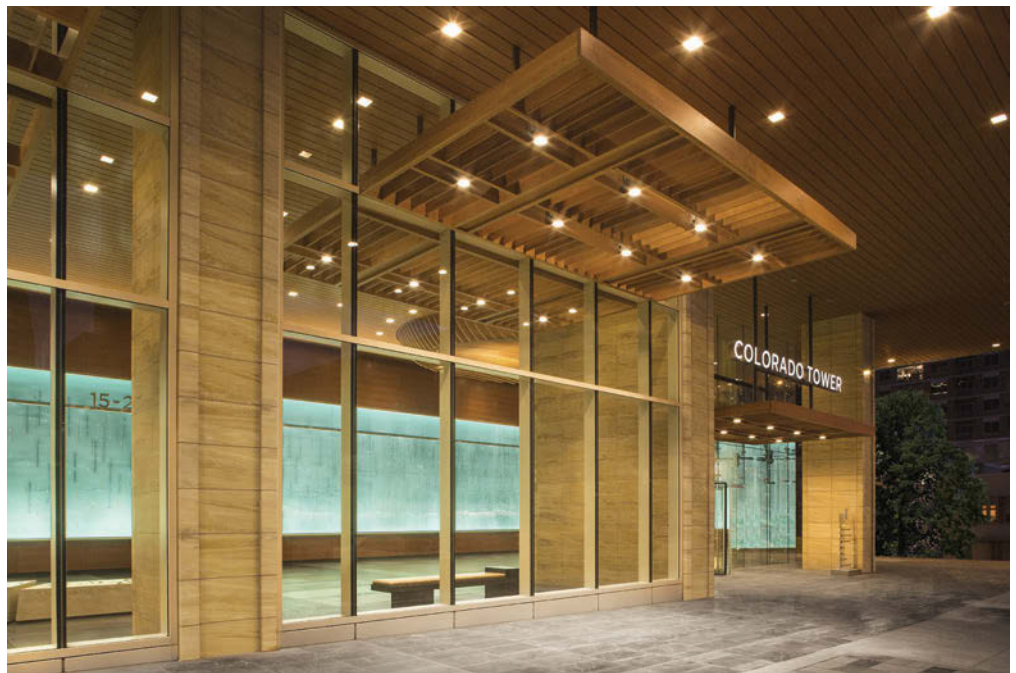
The building's curved, floor to ceiling glass façade acts as an orienting device at ground level, opening to the sidewalk as it widens at the lobby entry. A generous and continuous wood-clad canopy extends over the sidewalk and mediates the transition from street to interior.

The lobby is warm and welcoming. Wood is a predominant material, reflecting and reinforcing the designers' focus on human scale experience. Other materials, such as slate flooring and terracotta tiles, complement the wood. The glass art wall, alive and moving with light, evokes the Colorado River that flows through the city just two blocks away. Exterior and interior seating encourage meeting and gathering.

"The building's form and materiality, most specifically the street level elements, draw from local references," notes Design Principal Turan Duda. "This focus on locality makes the building uniquely belong on this site and to the City of Austin."



EUCALYPTUS



SECTION (Front View)
@ Exterior Trellis

Lobby wall panels and tenant doors utilize Eucalyptus veneer panels stained an amber honey color. The grain is horizontal throughout the lobby to align with the horizontal banding in adjacent stone elements. The flitches were book matched for 100 feet along the lobby wall.

Ceiling Feature

The lobby ceiling feature is a three-dimensional wood form that drops from the ceiling. It is a 20-foot by 30-foot ellipse made up of 36 individual ribs, 1.5 inches wide and eight to 16 inches deep, with varying profiles to create a "saddle" form. This

feature is the only element that breaks the ceiling's horizontal plane. Its wood form is complemented by a lit, glass fiber reinforced gypsum shell dome.

"The gentle vaulted saddle form that emerges from the wood ceiling marks the building's primary point of arrival," explains Duda. "The form receives and centers you before you move through

the space. Traditionally this circular form would have been a concave dome. However, we transformed the nature of circular form into a directional element that lets you know where to find the lobby entrance."

Byrd agrees that the ceiling feature is quite unique and complex. "It required coordination with lighting elements, a dome and the



SECTION (Side View)
@ Exterior Trellis



ceiling system. It is installed at a ceiling height of 24 feet. We machined a full size template of the elliptical ceiling feature on our router that we used to paint a layout on the concrete floor early in the construction process. This layout was used by the framing contractor and mechanical contractors to properly locate their work so

“At ONSITE we serve others with excellence and integrity.”

– Mark Peterson, President


parallel ribs across the 30-foot ellipse. In addition, the design minimized cross bracing and visible structural elements. The installation

of this important form was accomplished through suspending the end of each rib by a steel ring above the ceiling plane.

Collaborative Effort

“We had an excellent, mutually respectful relationship with the designers and architects,” continues Byrd. “They had created a vision for the design of the space, and were very willing to listen to our suggestions, understanding our expertise on the technical aspects of our work.”

ONSITE was integral to the implementation of Duda Paine’s design vision for Colorado Tower, says Duda. “ONSITE assisted with the selection and installation of veneers for the project, the selection of woods to match, fabrication details for the wood saddle ceiling feature, as well as provided critical installation techniques.”

Colorado Tower’s multifaceted skyline profile presents a varied image from every direction, but the building’s soul is the human-scale experience found inside. 



it aligned with the ellipse.”

Additionally, he says, “we recommended that the fins of the feature be made with a plywood core and then veneered to stabilize them and to achieve a better consistency of color and grain. We also designed a complex steel suspension system that we attached to the underside of the ceiling slab.”

Careful coordination of the ceiling feature included the creation of an access hatch through the center of the form, while maintaining



PROJECT:
Colorado Tower
Austin, TX

WOODWORKER:
ONSITE Woodwork Corporation
Loves Park, IL

DESIGN ARCHITECT:
Duda Paine Architects
Durham, NC

ARCHITECT:
Kendall Heaton Associates
Houston, TX

GENERAL CONTRACTOR:
DPR Construction
Austin, TX

PHOTOGRAPHER:
Brian Mihealsick
Austin, TX

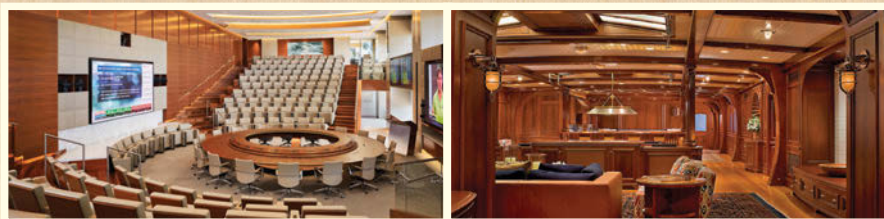
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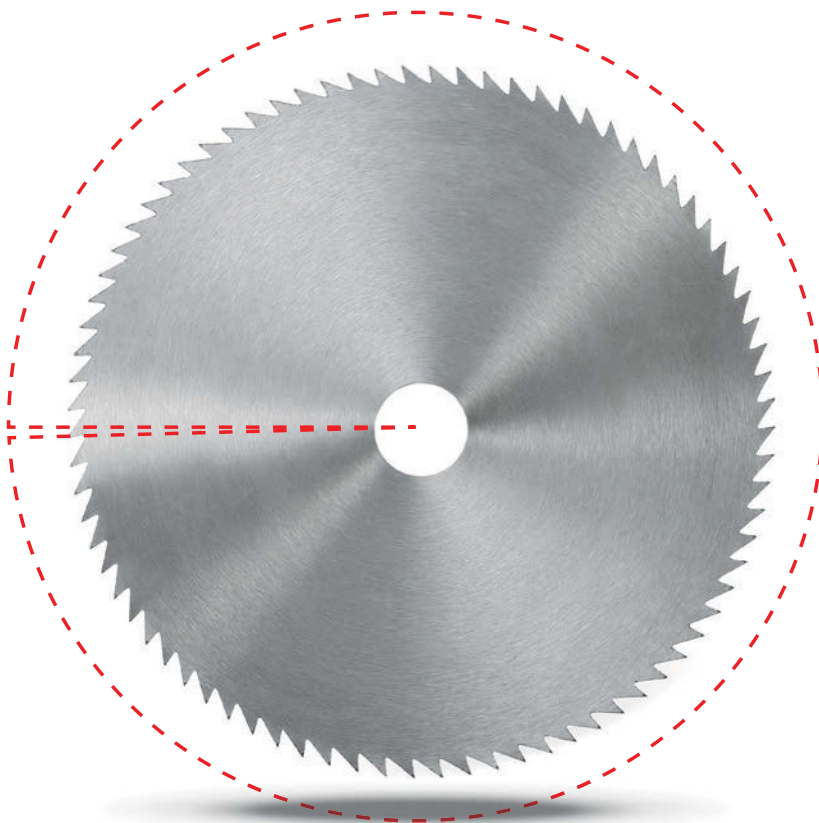
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“How come your wood cracked?”

Cabinetmakers have been answering this question for a long time. The advent of central heating and snug buildings in the middle of the 19th century is a big factor in wood movement. As a rule, in North America we don't wear the many layers our ancestors wore during the cold parts of the year. We just close the windows and turn up the heat.

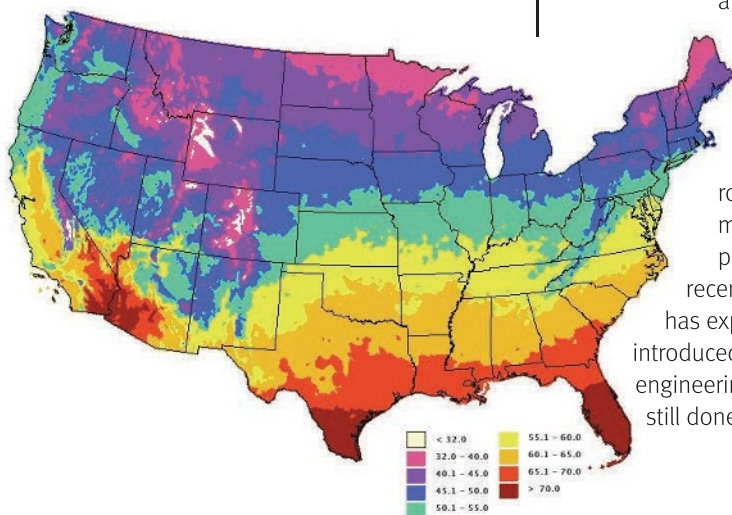
By Greg Heuer, CSI
AWI Chief Learning Officer

Centuries ago the Romans used "hypocausts" + an under-the-floor radiant heating system to warm their homes. When the Romans left Britain in the mid 400s everyone seemed to forget about central heating. For some 1,500 years most folks either had fires to warm the rooms, or just got used to being cold.

The "modern" radiator came into use in the mid 1800s, but it was not until the mid 1900s that the majority of places in the Western World had central heating. It's hard to imagine living through a North Dakota winter with only a single open fire to heat your home or office. Furnaces are heated with coal (less often these days), electricity, oil, or gas. They are an integral part of any modern building plan.

It's spring here in Virginia. We have a heat pump because we live in a relatively mild climate. The system is backed up with a liquid propane gas burner when the heat pump needs a bit of assistance keeping us warm. I certainly remember the coal bin in the basement of my childhood home, as well as dealing with the ash and clinkers. I'm so pleased to wake up in the morning cozy and warm due to my programmable thermostat.

As it becomes warmer (and moist) outside, all over the country contractors are installing fine woodwork. In some places, it's still cold. The relative indoor humidity on some jobs is still below the recommended minimum of 25%.



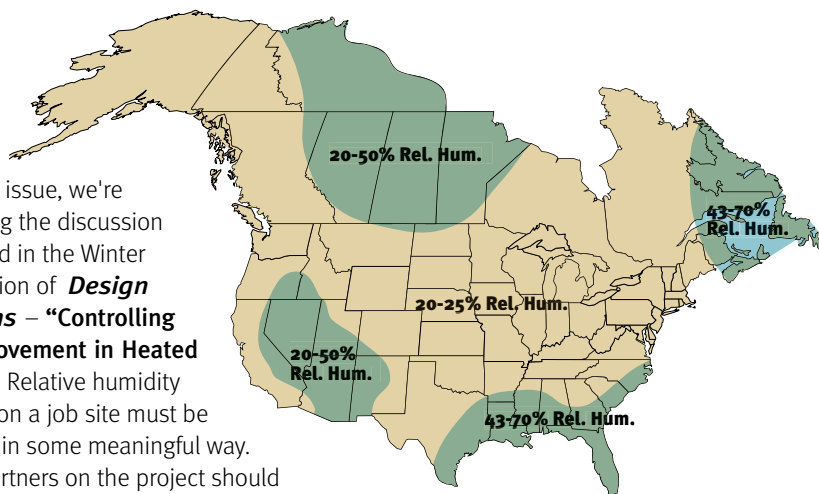
In this issue, we're continuing the discussion we started in the Winter 2013 edition of **Design Solutions** – "Controlling Wood Movement in Heated Spaces." Relative humidity changes on a job site must be recorded in some meaningful way. All the partners on the project should know the site conditions and how they change.

We can only control what we measure. Here are a few resources construction professionals will find handy. These are **cost effective and efficient additions** to the management tool box. We will not list prices or availability for these units here as AWI does not have any sort of relationship with the vendors. Our point is: if you don't know there's a potential problem, you can't fix it.

KESTREL DROP 2

I just discovered this little unit in a tool catalog a few weeks ago. I contacted the company, **NK Neilson-Kellerman** in Boothwyn, Pennsylvania. The staff is very helpful,

and told me the company was founded about 40 years ago. The engineer/owner needed a measurement device for competitive rowing and, later, for measurements in sail planes while soaring. In recent years the weather line has expanded. This unit was introduced in 2014. All the design, engineering, and production are still done in the USA.



The product manager offered to send me a sample of the **DROP D2**, which **measures temperature, humidity, the dew point, and calculates a heat stress index**. From opening the box to reading the conditions in my office was less than two minutes, including downloading the App, Kestrel LINK.

This company has a wide range of instruments. Of particular interest to construction would be the 3000 and 5000 series units. You can check them out at the website.

The positives of this unit are:

- Unit is small, light weight.
- Set up is fast and intuitive.
- Powered by a CR2032 disc battery.
- Records and retains the data in memory (even when the battery dies).
- Records humidity in the range of 10-90%.
- Broadcasts data to iOS and Android devices in dedicated app via bluetooth.
- App can be connected to up to eight different Kestrel recorders at once.
- Unit broadcast range is about 100 feet in line of sight, less through floors and walls.
- Data can be exported from memory as a .csv file.



The negatives are:

- Memory capacity varies by the logging cycle, high frequency of readings = fewer days kept in memory.
- Unit is small and not easy to "secure" if in a highly visible area on a job site.
- Unit's limited broadcast range. Requires walking the site to take readings or retrieving the unit and exporting the recorded data.
- Unit can be put inside a metal enclosure, but will not broadcast through the metal.

AWI MEMBER SUGGESTIONS

A few of our members use on-site recording units. Three of them are highlighted below. Because they are specifically Windows-based (and I no longer have a PC because of where I live and work), I don't have first-hand knowledge of the pros and cons.

LASCAR USB-2-LCD

This unit is also small and portable. The company was founded in 1977, and is headquartered in Whiteparish, Wiltshire, UK. They have an extensive worldwide distribution network with many places all over the USA. They offer USB units, like this one, WiFi units, and even what they call "FilesThruTheAir™" cloud monitoring.

The USB unit is left in place on the job site for the recording period. When retrieved, the unit is plugged into a computer. The data is downloaded and then analyzed. The AWI member using this USB unit tells us it works perfectly.

LASCAR EL-BT-2

This Lascar product is more like the Kestrel Drop described earlier. It measures and stores the data streams as well as broadcasting the data via a bluetooth connection to an Android device. This permits **leaving the device**

in place to collect the data, rather than removing it as one has to do with the USB unit. The Android app is free, or the user can subscribe for the "FilesThruTheAir™" cloud monitoring service.

The documentation tells us it runs on a battery similar to the Kestrel Drop, and can be powered and recharged via a USB port. There are lots of other options on the Lascar websites. Take a look there to learn more.

ENVIRONMENTAL METER PCE-HT110

Another member suggests the PCE Instruments unit shown here. He writes: "We use a humidity/temperature monitor from the PCE Group --Model PCE-

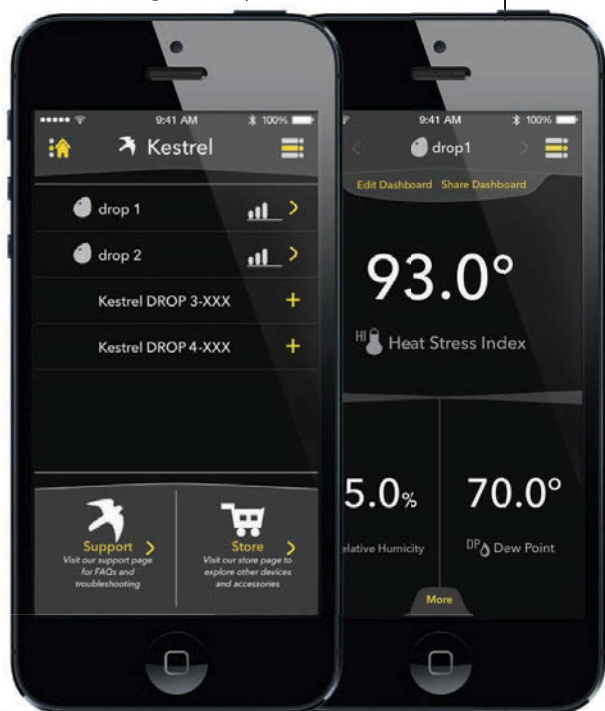
HT110. It logs both temperature and humidity on an **ongoing basis at regular intervals**. The measurements are stored on an SD card which allows one to download the data to a spreadsheet for reference. Prior to receiving the unit

PCE sends it to a certified calibration service to ensure the unit is recording accurately. This has been very helpful to our work. A bonus is, by having the 4" x 9" unit mounted on the job site, everyone is constantly reminded of the environmental conditions and can correct as necessary."

(<https://www.pce-instruments.com/>).

This unit is a little different from the small ones mentioned so far. It records the data for temperature and relative humidity **to a 2GB SD card**. The card is replaceable with any size you'd like. A large SD card can extend the recording capability. Because the unit is larger than the others, it displays the data in real time on a LCD screen as it is recording it to the SD card. Taking a current reading is as simple as walking up to the unit.

Similar to the Kestrel, the memory reading rate is adjustable: 5, 10, 30, 60, 120, 300 or 600 seconds, plus it has the auto setting (it stores a data when there is an alteration in the value of $\pm 1^{\circ}\text{C}$, or $\pm 1\% \text{ H.r.}$). PCE offers a wide range of instruments on its extensive web site.



WORDS OF WISDOM

One of our long-time members and conscientious helper/consultant for both woodworking professionals and design professionals, Woody Vaughn, writes about this issue. "There are so many devices, I think checking with a supplier like **WW Granger** should be explored, because they are all over the country and are easily available at the last minute to pick one up. For years I have used my **Taylor 1330 pocket sling psychrometer**. Unfortunately it is discontinued, but there are others just like it.

A sling psychrometer is the most accurate device to measure relative humidity.

I was taught to use it by Bruce Hoadley on a jobsite.

Step one: check the mercury levels, or red liquid levels to make sure that there are no breaks or 'bubbles' in the liquid. If there are, they either must be replaced or fixed. Although the fix is easy, it is a little tricky. Alcohol and dry ice suck the mercury back into the bottom and reset the liquid.

Step two: when both bulbs are dry, before adding water, the thermometers should be the same, ie, say 72 degrees. By checking this, you are making sure that the meter is accurate.

Step three: wet the wick with bottle water, some people say distilled water, Bruce and I have never used anything else but tap or bottle water.

Step four: swing or rotate in the air checking frequently until the wet bulb stops dropping in temperature, and record the readings.

Step five: use the sliding scale to calculate the relative humidity.

Because you check the bulbs in step two, this meter never needs to be compensated and is ALWAYS dead on correct. It is the best way to check any other recording device or other electronic device to see if they are accurate. Also, because a sling is difficult for some people to use, they pass and use the electronic devices.

I have found that the small electronic wifi or usb downloadable recording devices are good and when left on-site give a great history. But if they have a display showing the temp and humidity, they get stolen. So the blank ones may be better.

I also have found that woodworkers refuse to understand wood movement. Latest call, last week, in New England, stile and rail wall paneling, 30+ year experienced woodworker used solid Maple flat panels up to 44" wide."

IT'S GOOD BUSINESS

Some partners on the construction team take offense when they get the letter, fax, or email from the woodwork manufacturer about the need to control relative humidity on the job site before and after the woodwork is delivered. In my 40 years in woodworking, I've rarely met a professional who didn't want to be a "team player" to coin a phrase. Talk about the need to control relative humidity early in the project. Mention the benefits for both the woodwork and the humans in the space. People are just more comfortable in the winter with 40-50% relative humidity in the space.

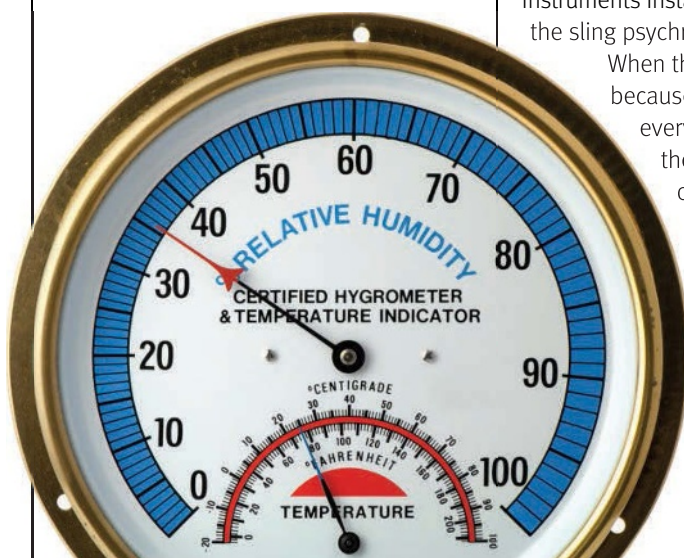
Woody Vaughn has graciously offered to host a download site on moisture and humidity. If you'd like to learn more, visit <http://www.woodyvaughn.com/moisture/>

Letting everyone know, up front, of the need to either control relative humidity between 25-55% (for most of the country), or engineer the woodwork so it can move in the face of wide swings is just good business, good project management, and good for the customer.

THERE'S MUCH MORE . . .

Does this cover all the possibilities for recording and analyzing temperature and humidity data? Of course not. As you see from the map, the ranges of acceptable relative humidity vary from area to area. There are job sites which aren't amenable to having recording instruments installed (and that's where the sling psychrometer comes in handy).

When the next job "goes south" because of wood movement, everyone should know how the relative humidity varied over the construction period. Not for finger pointing or blaming, but for discussing the options to make it right. That's the ultimate goal. As AWI Past President Stan Robuck often told me, "Let's make more woodwork happen."





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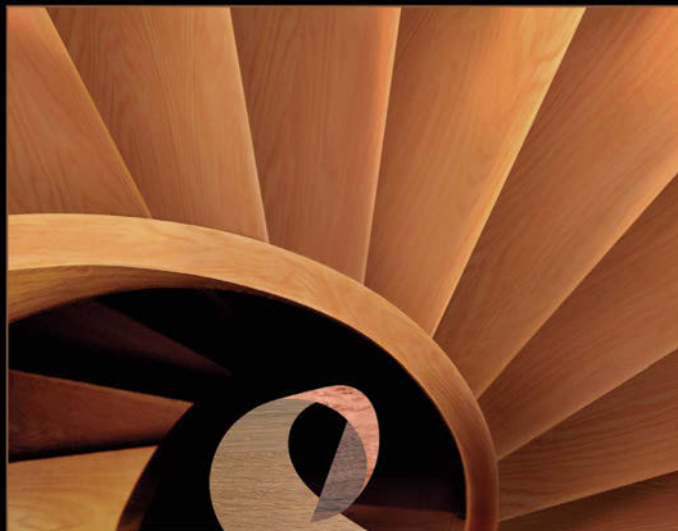
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Veneer Tech Craftsman's Challenge

VENEER TECH: Craftsman's Challenge™ Judges

The Twelfth Annual Veneer Tech Craftsman's Challenge™ is now accepting entries, and Veneer Technologies announces the 2016 panel that will decide this international design competition highlighting achievement in the use of natural wood veneer products. The judges are **Marc Adams**, Marc Adams School of Woodworking; **Bill Esler**, editorial director for the Woodworking Network; and **Bob Nurre**, national accounts business manager for Roseburg Forest Products.

“Our design competition recognizes all aspects of the industry—from education to material sourcing, and from distribution to design and creation,” comments Veneer Tech's Alan Hubbard, face veneer sales manager. “For over a decade, the

entries are being accepted through June 1, 2016.

Competition categories include Architectural Woodworking, Cabinetry, Furniture, Marquetry, Specialty Products and Student Design. Entry forms are available online through

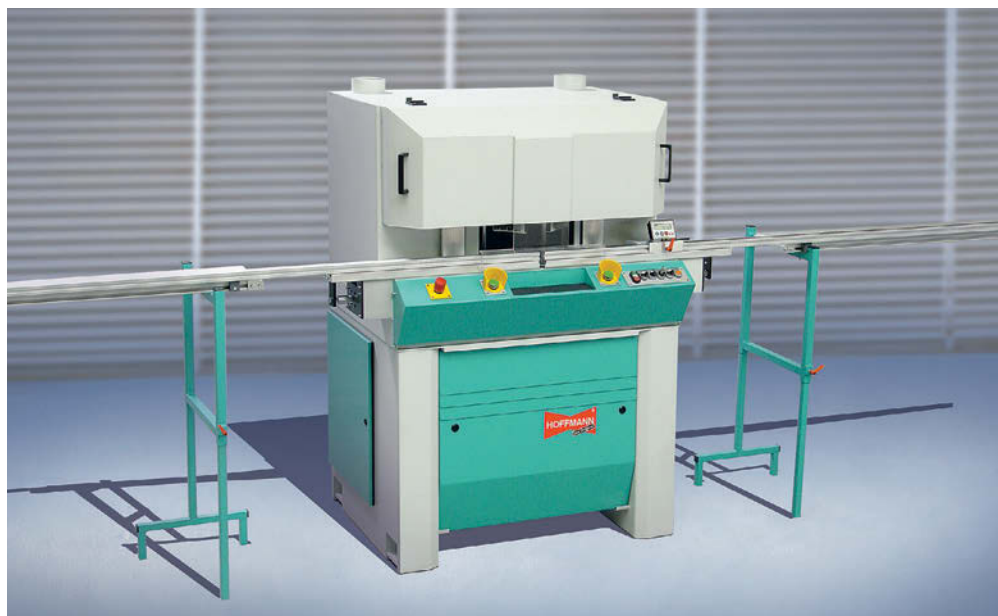
www.veneertech.com, from Veneer Technologies sales representatives and distributors, and from Craftman's Challenge co-sponsor FDMC magazine's sales representatives. There is no entry fee. Material does not need to have been sourced through Veneer Tech to be eligible.

A cash **award of \$3000** will be made to the creator of the grand prize winning entry. The distributor of the veneer for the grand prize winning entry **will receive \$2000**, and the corresponding distributor salesman will receive **\$1000**. Other category winning entries receive \$1000 each. There is also an additional \$1000 award to the grand prizewinner for early entry by March 31, 2015. Awards will be announced at IWF Atlanta, August 24-27.

HOFFMANN: Double Miter Saw

The Hoffmann Machine Company **MS35SF Double Miter Saw** is designed for the production of mitered cabinet doors, mirror frames, store fixtures, RTA components, plantation shutter frames, architectural millwork components, overlay frames, among other items. This production saw cuts two 45-degree miters and routes the keyways for Hoffmann Keys all in one operation. The operator can select to rout one or two dovetail keyways, depending on material dimensions.

In addition, the routing operation can be switched off and the machine be used as a production double miter saw. Finished material lengths range from six inches to eight feet. for the standard configuration, longer lengths



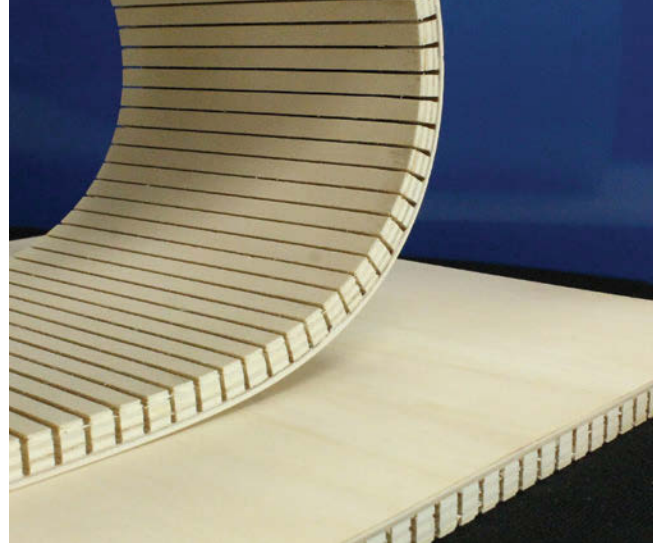
are available. Two 350mm saw blades allow for a cutting capacity of 4" tall and up to 3.5" wide stock. The machine is equipped with a manually adjusted length stop with digital read-out and optional positioning systems and automatic material handling upgrades are also available.

Detailed operation videos are posted on Hoffmann's website: Hoffmann-USA.com.

KERFKORE: **Timberflex Premium Bendable Substrate**

Timberflex Premium is ideal for custom fabrication because it is the first and only high-quality 3/4" bendable panel that has a **three-ply Italian Poplar face** ready to paint or laminate without the need for patching or sanding. The core is made from high quality Italian Poplar plywood which adds strength and moisture resistance while making the panel much lighter than other core options. Timberflex Premium panels can bend to a 5" radius and are perfectly flat without dips, valleys and hard spots often found in bendable plywood.

Timberflex Premium is dimensionally sized to have the same thickness throughout to assure excellent seam hiding characteristics. It performs extremely well in traditional custom fabrication by forming the panel to the desired shape and then painting or laminating with the desired face material. This simple method allows Timberflex Premium to conform to your custom shape by the use of horizontal shaping ribs. The face of the product accepts contact adhesive and allows users to create concave and



convex radiuses with almost no waste while the core offers a strong stable substrate to staple and glue to a substructure or shaping ribs. 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. For further information, contact: Kerfkore Company,


800-637-3539, kerfkore.com or info@kerfkore.com.

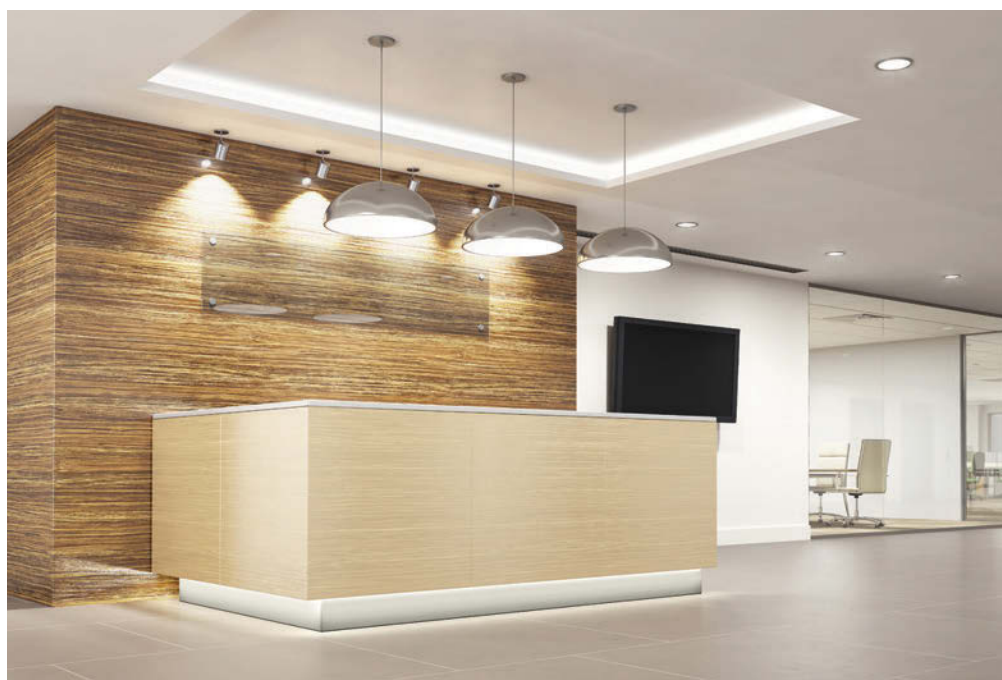
SCM GROUP: **Featured at Holz- Handwerk**

SCM Group, a leader in designing, producing and distributing technologically advanced solutions for the woodworking industry, will be present at the 18th edition of the Holz-Handwerk trade fair, March 16 – 19 at the Nuremberg Exhibition Centre. Visitors will be welcomed in a new exhibition space of over 1,300 square metres dedicated to the group's new products and solutions.

"Strong Reasons Why" will be the driving concept behind the entire SCM communication campaign at the fair. The idea is to focus on the group's strong values, which translate into tangible benefits for operators, and to demonstrate the company's ability to offer industry professionals an extremely wide and complete range of woodworking products and solutions.

The new stand reflects such key concepts as **brand identity, reliability and technological innovation**, enhanced by an impressive arrangement and an effective and elegant graphic design, which confirms the SCM Group ability to offer state-of-the-arts solutions that meet the needs of an ever evolving market.

Technologies will include **software, solid wood processing, panel processing, sizing and automation, edgebanding, sanding, finishing**, and machines for the artisan. 



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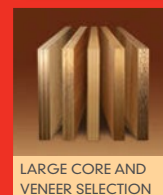
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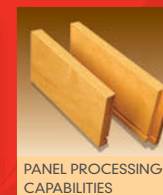
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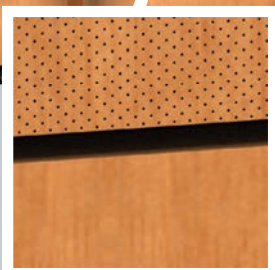
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