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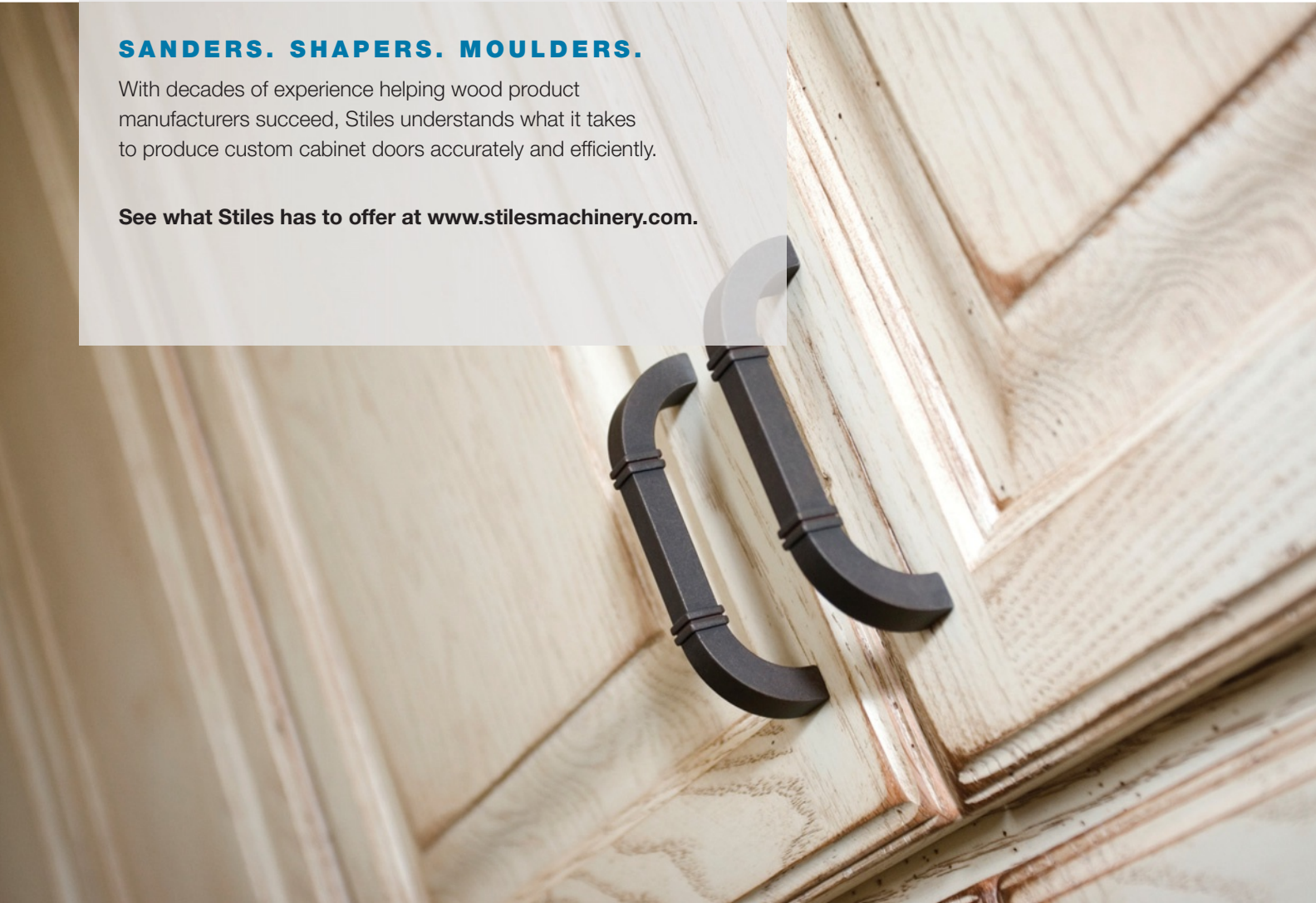
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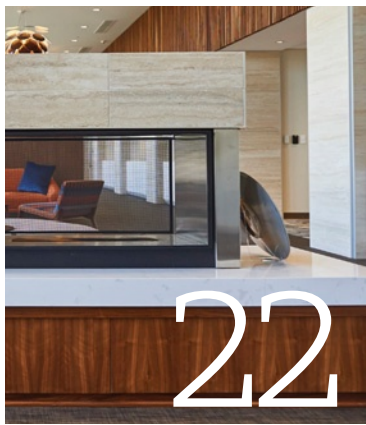
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Cover: Devon Energy Center, Oklahoma City, Oklahoma, is a high-end world headquarters for a prominent oil and gas company that features a plethora of custom architectural woodwork. The new headquarters offers a healthful, sustainable and collaborative work environment. See story, page 12.



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Inside Info For Design And Construction Professionals

Simon Sinek has authored books on leadership and inspiring people to create great things. If you haven't heard of him or had a chance to read either **Start with Why** or **Leaders Eat Last**, I highly recommend both works. One theme that carries through both books is that effective and transformative leadership is inspirational.

Developing The Next Generation of Industry Standards.

By Ashley Goodin
AWI Technical Services Manager



People are motivated through change and see the results as being progressive and “the right thing to do”. One of the major changes in our industry is the development of the next generation of architectural woodwork industry standards by way of the ANSI-approved process. I would like to tell you where we are and where we are going in the coming months and years as we lead and motivate the architectural woodwork industry through this exciting change.



AWI is excited to work with other industry trade associations such as the **Stairbuilders and Manufacturers Association (SMA)** and other industry partners with a common goal of creating the best

“The art of leadership is about inspiring people to build something, not threatening to break something.”

– Simon Sinek

In 2015, AWI volunteer leaders committed to delay our standards development efforts and dedicated the entire year to dialog and negotiations with the Woodwork Institute (WI) and the Architectural Woodwork Manufacturers Association of Canada (AWMAC) to enlist each association’s high level participation, support and partnership in building our new architectural woodwork industry standard. Unfortunately, the leadership of both WI and AWMAC have decided to not participate with AWI at this time. Like other related industry stakeholders, WI and AWMAC can participate during draft document comment periods.

standard possible to serve our architectural woodwork industry. Through AWI’s commitment to follow **ANSI-approved procedures**, we will be working with all other industry related ANSI standards developing organizations (SDOs) who have ANSI-approved standards to ensure there are no conflicts, but rather harmony between AWI’s document and other existing industry standards.



The ANSI Process

A question that often arises is, Why is the ANSI process important to standards development? Here are considerations that speak to the “why”.

ANSI is the standard for an accredited standards writing process in the US, that is audited and verified for compliance. ANSI does not have any bearing on a Standard’s content. **Standard content is developed through an open, voluntary broad-based consensus** of industry stakeholders.

ANSI ensures that all of our procedures are followed and that everyone who wants to participate has an opportunity through its rigorous compliance audits and verifications. Following AWI’s Vision – To be the global leader in architectural woodwork standards, industry-specific education and member networking opportunities -- we believe that the process of developing architectural woodwork industry standards must be an inclusive and open process rather than one that is exclusive.

AWI’s approach to the next generation of architectural woodwork industry standards will be a very open process involving volunteers from AWI and our related industry stakeholders.

Volunteers Wanted

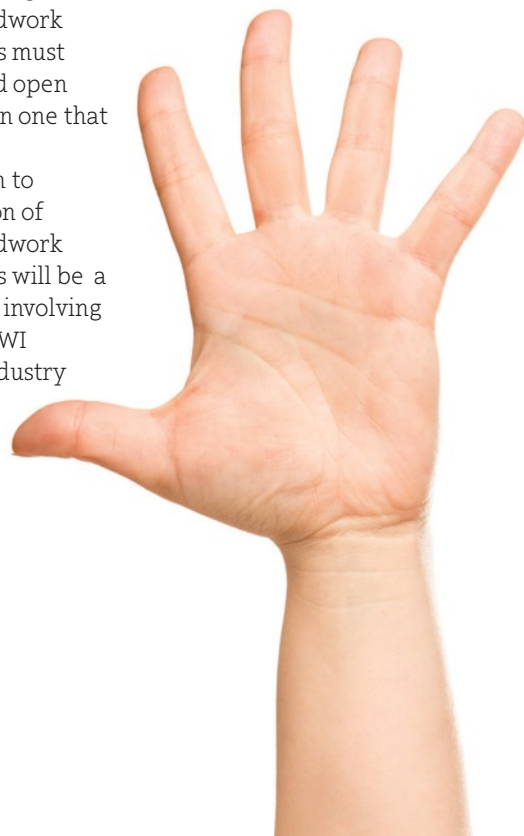
At the December 2015 Board of Directors Meeting, the 2016 AWI Technical Committee Operating Plan was approved to kick off the new year with an operating and volunteer structure consisting of:

STANDARDS WRITING TECHNICAL COMMITTEE:

- Appointed and approved by the AWI Board of Directors and mandates the highest level of involvement and time commitment, oversees the draft writing process and comment response for all areas.

SUBJECT EXPERT WRITING TEAM CAPTAINS:

- Appointed and approved by the Technical Committee. Manages three to six other subject experts and reports progress back to the Standards Writing Technical Committee



PERFORMANCE MEASURES TEAM:

- ▶ Appointed and approved by the Technical Committee. Develops appropriate testing means and measures for different aspects of products covered by the standards.

SUBJECT EXPERT WRITER TEAMS:

- ▶ May be nominated from industry, approved by the Technical Committee with recommendation from a Writing Team Captain. Develops standards content drafts as a team.

REVIEWERS:


- ▶ Individual and Association Volunteers from the industry who review and comment on completed drafts, less time commitment.

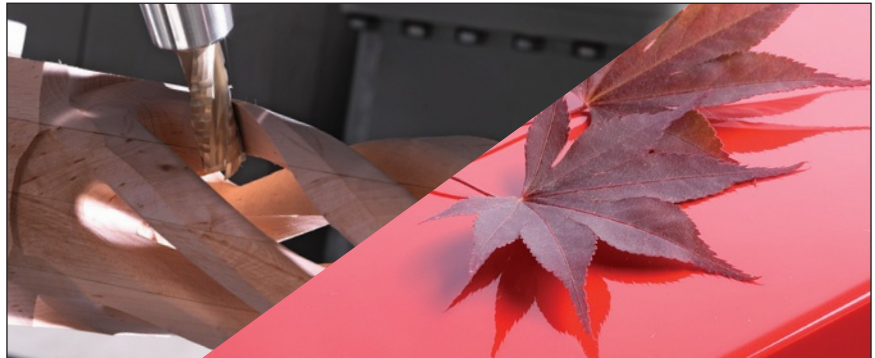
After a one-year hiatus, The AWI Technical Committee is re-established in 2016 and resumes its discussion on standards formatting, content organization, and further defining how many industry volunteers will participate in AWI's next generation of woodwork industry standards. A topic at the forefront of technical committee discussions is a new standard's dual component of performance plus aesthetic requirements and phasing out of long standing prescriptive construction and assembly methods from previous woodwork standards.

More news on these and other developments as the AWI Technical Committee gets back to work in 2016. Look for more information on this topic in the coming months through NewsBriefs and eBriefs publications from AWI.

The AWI Board of Directors firmly supports leading the architectural woodwork industry in continual improvement and development of relevant industry standards. By utilizing an ANSI-approved process to support future development, AWI commits to a transparent, equitable and balanced forum that encourages and fosters wide participation by all related industry stakeholders. While leading our next generation of woodwork industry standards development, AWI has

also agreed that no party, including AWI, may have dominance over the standards content and has given that control over to the industry as a whole - including industry individuals who have no affiliation with AWI or any other association.

If you have any questions, or would like to volunteer in AWI's future standards initiative, please contact **Ashley Goodin, Technical Services Manager at agoodin@awinet.org** 



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

What Is QCP?

AWI's Quality Certification Program is a industry-recognized **risk management tool** that design professionals and building owners rely on to validate the skills and abilities of architectural woodworkers. By writing into contract documents that woodwork is to be certified by AWI you **eliminate potential worry** about woodwork woes at the very beginning of a project.



AWI ARCHITECTURAL
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INSTITUTE



d

evon Energy Center, Oklahoma City, Oklahoma, is a high-end world headquarters for a prominent oil and gas company. The 1.9 million square foot headquarters includes an 18,000 square foot wellness center, a 19,000 square foot conference center, an 18,000 square foot training center, a public dining area called Nebu, 300-seat auditorium, six-story rotunda, a 50-story office tower, connection to a nearby hotel, two restaurants, a data center, café, executive offices and a 2.25 acre public park.



Energizing design.

Energy company headquarters
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The goal was to create a world class headquarters that offers a healthful, sustainable and collaborative work environment. Devon's altruistic desire and civic ambitions mandated a design that would create an identity for the company and enrich the civic, professional and private lives of the community.

Due to the size of the project, several architectural firms were contracted – Gensler of Dallas, Texas; Kendall/Heaton Associates of Houston, Texas; and Pickard Chilton, New Haven, Connecticut. The extensive architectural woodwork portion of the project was fabricated by Fetzer Architectural Woodwork, Salt Lake City, Utah. Installation was done by five professional installation groups under the direction of Fetzer.

According to Fetzer's Project Manager Jake Larsen, the woodworking firm was responsible for all woodwork in public areas and the majority of woodwork throughout the interior improvement spaces. The scope of work included flush wood veneer wall and ceiling panels, radius wall paneling, acoustic wood wall and ceiling panels, doors and jambs, large custom sliding doors, credenzas and casework, solid wood trim. Reception desks, administration stations, large wood feature walls, elevator lobby panels and custom carved divider panels.

Elegantly figured wood panels make an impressive statement in the elevator lobby.



Wood Variety

All public restrooms in the tower were constructed with flat sliced American Walnut book matched side to side. Doors, including a full height trash door, were blueprint matched to conceal the opening as much as possible. Stall doors feature solid Walnut edges and applied veneer with inset glass lites. Restrooms in the podium featured book matched Teak veneer instead of Walnut.

at a glance

AWI MANUFACTURING
MEMBER:

**Fetzer Architectural
Woodwork**

LOCATION:

Salt Lake City, Utah

ESTABLISHED:

1909

The focal point of the tower lobby area is a collection of 300 custom solid Sapele radius screens installed precisely in a 25-foot tall by 400-foot linear custom stainless steel wall frame system. The screens are finished with a custom dye stain blend designed to withstand constant exposure to UV light.

In each of the five levels of the 130-foot tall glass rotunda are large expanses of full height quartered, figured Teak wall panels. "The real challenge with these spaces," notes Larsen, "was the varying ceiling heights and the available lengths of quartered Teak. But fortunately we found a highly figured, 16-foot long log that produced a total of 30,000 square feet of veneer."



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– Jake Larsen



Tower elevator lobbies feature solid Mozambique panel systems designed to look like individually stacked wood pieces. Early on in the design process Fetzer determined that the stacked pieces would not withstand wood's natural tendency to move over time, so a custom moulding profile was designed. The most challenging aspect, says Larsen, was the color range of the Mozambique solid stock.

In the podium area are 15 custom "treehouses" that are a series of custom wood mullion systems with a large pane of laminated glass that serves as a divider wall between the conference rooms and the open atrium areas below. Each was constructed with quartered Teak book matched to provide a continuous look from one side to the other. At the head of each treehouse are book matched flush wall panels stacked to a ceiling height of 15 feet. The treehouses offer a very unique collaborative space that the employees enjoy every day.

Quarter sliced Hickory veneer was used in the auditorium. All the veneer was shipped to Switzerland where the acoustic wall and ceiling panels were fabricated to Fetzer's specifications. Many of the panels follow the contours of the building that are not straight lines.

Of Note

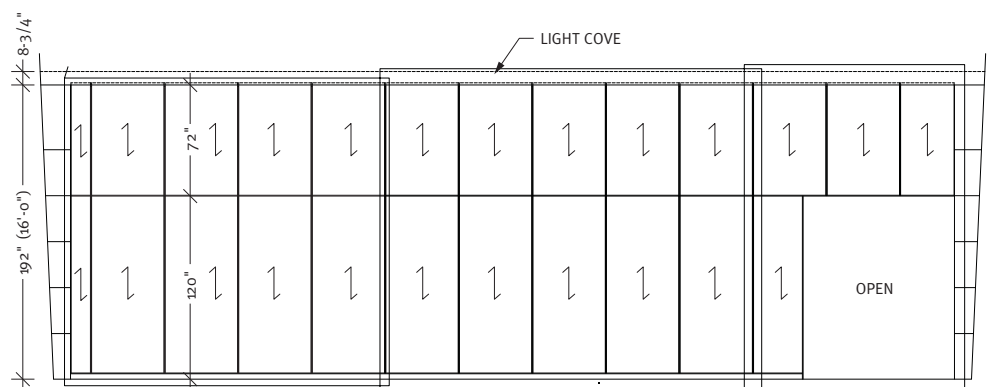
Nebu, the dining area on the first floor of the podium section incorporates large radius panels that continuously flow from one end of the space to the other. There are four large food service stations with a serpentine soffit wall above the counter clad with Teak veneer. The soffit wall has a continuous sequence of book matched quartered Teak veneer that flows nearly 250 feet without a break.

"The Mozambique process at the elevators was very unique and noteworthy," says Scott McAllister AIA of Gensler. "Originally the concept was to use veneer but it was determined that solid stock would achieve the end result more efficiently. We found there was a giant range of colors and tones in the wood and determined particular project areas where we wanted to hand select and sequence on site. Over a week's time we spent many hours on a lift sorting and sequencing at the woodworking plant so that those areas would receive

colors within the same range and achieve an ombre throughout the wall."

John Lanczycki of Pickard Clinton agrees that the ground floor elevator lobby was challenging and noteworthy. "It is encircled by a drum offset from a translucent fabric light box. During the day the clear finished Sapele screen with stainless steel accents reflects the changing sun. At night, an efficient LED back light in the wood screens through a translucent fabric creating a glow that can be clearly seen around the ground plane. Working closely with Fetzer, the team developed a custom support bracket for the wood panels which allowed them to be removed for access to the wall beyond. Ease of use and tolerance adjustability while maintaining the aesthetic design intent was achieved by this team effort."





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@ Main Rotunda



Great Opportunity

"We welcomed the opportunity to work collaboratively with Fetzer," he goes on to say. "The two firms' similar focus on open exchanges allowed the design intent to reach its full potential. Fetzer's direct involvement in the project was key to the success of the wood elements."

Larsen notes that Fetzer provided value engineering options for a number of elements. "In order to manage the project appropriately, we provided a team of qualified and dedicated project managers and superintendents to get the work done. We were able to establish and fortify

our relationship with many design professionals we worked with over the course of the project. The Devon Energy headquarters is truly a world-class facility that we were very privileged to work on. Fetzer is a better millwork company after working with Pickard Chilton, Kendall/Heaton and Gensler."

"The finished product is spectacular in every regard and contains many complicated and stunning features," summarizes Mary Hill, a representative of Hines, Devon Energy's development manager. "The 400-foot circular lobby drum wall consisting of 300, three-foot-tall louvered panels with

PROJECT:
Devon Energy Center
Oklahoma City, OK

PROJECT OWNER:
Hines
Houston, TX

WOODWORKER:
**Fetzer Architectural
Woodwork**
Salt Lake City, UT

ARCHITECTS:
Pickard Chilton
New Haven, CT

GENERAL CONTRACTOR:
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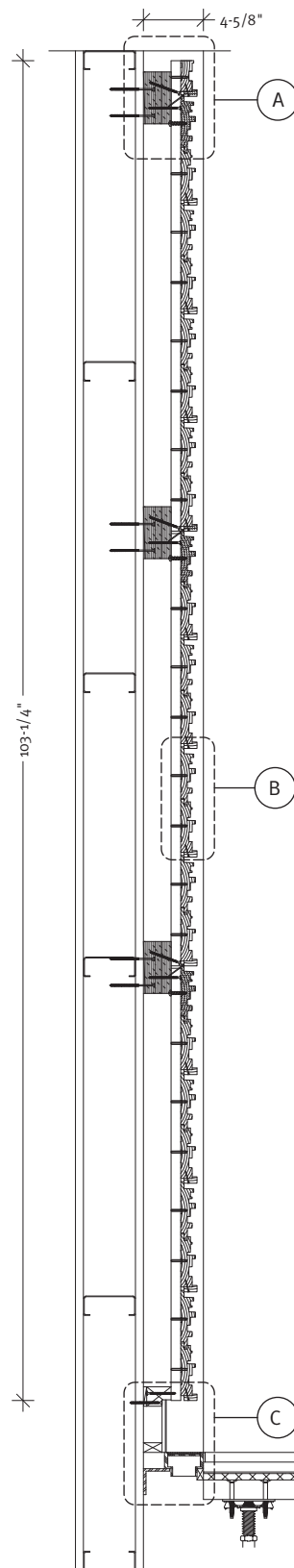
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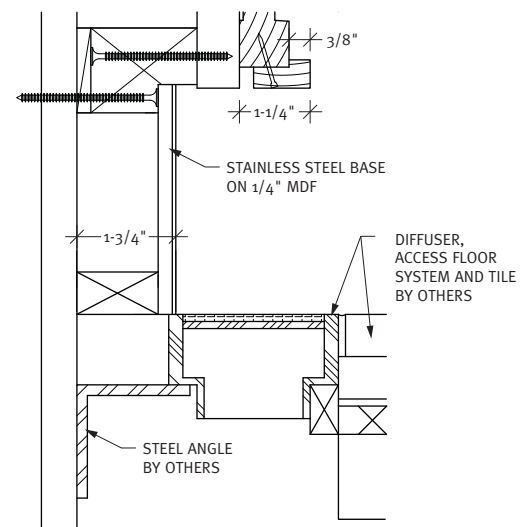
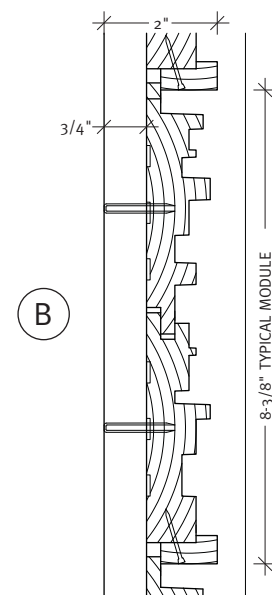
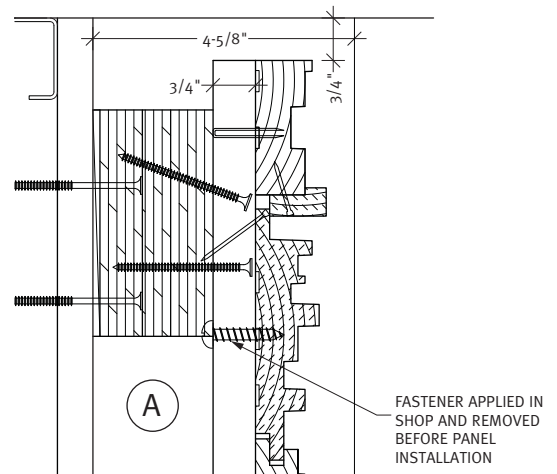
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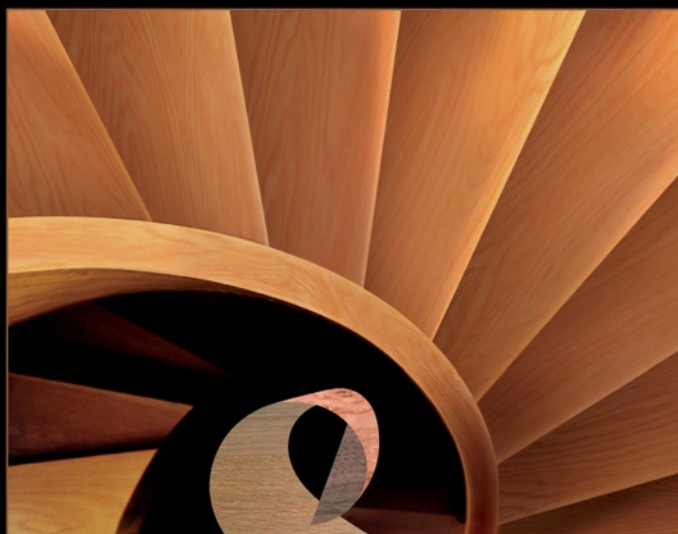
3,000 exquisitely finished Sapele louvers gently backlit through fabric is not only an engineering feat but a lantern like a beacon differentiating the project from any other." 🏡



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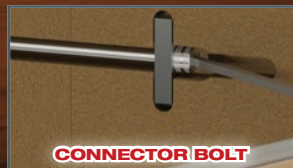
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A photograph of a modern apartment lobby. The walls are made of large, light-colored stone tiles. A curved wooden reception desk is in the foreground, with a man in a white shirt and tie standing behind it. The ceiling is white with recessed lighting. A large, curved, metallic mesh structure hangs from the ceiling. The floor is made of large, dark tiles. The overall design is contemporary and minimalist.

Commanding View.

Pittsburgh apartment complex
gets contemporary look.



d

esigned by world renowned architect I.M. Pei, City View Apartments in Pittsburgh,

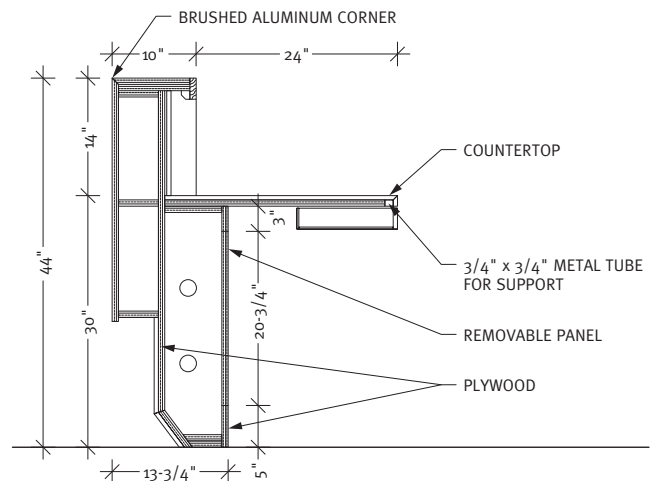
Pennsylvania, offer residents exclusive access to unparalleled views of the skyline and an elite range of amenities, including: 24-hour concierge and valet service, complimentary shuttle transportation, an Olympic-size swimming pool, dual tennis courts, landscaped walking trails, picnic areas, business center, resident lounge area, and 24-hour fitness center.

Formerly known as Washington Plaza, City View is conveniently located next to the Consol Energy Center - within walking distance of fine dining, shopping, and entertainment- and allows residents to experience resort-style living without ever leaving the city.

Owned by Faros Properties, New York City, the apartments were recently renovated. Design was done by Perkins Eastman, a design firm located in Pittsburgh. Architectural woodwork for the project was fabricated by Tech 2000 Woodworks, Inc., an AWI member firm from Jeannette, Pennsylvania.

The 15,600 square-foot, \$2.5 million project began in May 2013 and was completed in June 2015.

"In renovating Washington Plaza, maintaining I.M. Pei's original design was key," says Faros Properties. "By incorporating woodwork we were able to showcase the timeless beauty of Pei's design while adding a modern-day, elegant touch, all the while creating an inviting feel for residents and visitors alike. It has been noted that Washington Plaza differs from Pei's later work and is seen as more sizeable and heavier than the chiefly glass and steel construction for which he is recognized. Adding natural Walnut slats pays homage to Pei's traditional use of shapes and angles."



3 SECTION
@ Concierge Desk

Design Considerations

The renovation allows the owner to re-brand the 23-story high-rise as a luxury property. The design firm was tasked with the reconfiguration and aesthetic recharge of the ground level's lobbies, fitness center, business center, leasing office and rentable activity spaces. "The proposed interior design aligned the public spaces with the building's original design pedigree and mid-century modern roots, and provides residents with an array of on-site amenities," points out James Kraus of Perkins Eastman.

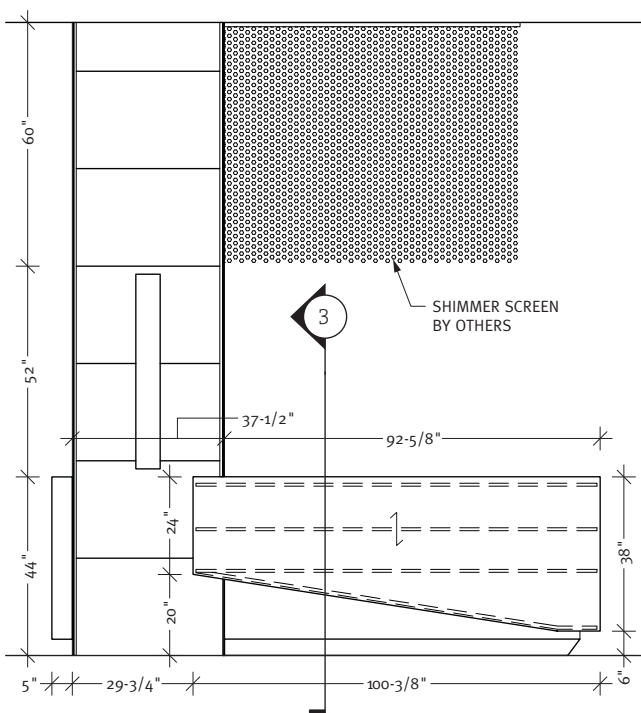
The design provides a large, lateral amenity hall that features large windows and city views running the length of the building's façade. Freestanding woodwork items include fireplaces, pantry and mail bays that divide the larger context and provide intimate zones within the larger context.

Other woodwork elements, according to Allen Small of Tech 2000 Woodworks, were paneling, guard desks, and conference table.

Quarter cut Walnut solids and veneer, with a catalyzed conversion varnish top coat, was the species of choice for the project. The guard desks were wrapped in solid surface material and Anigre veneer while the decorative laminate mailbox units featured resin panels.

"We selected a natural Walnut with an active grain pattern that evoked a mid-century design appearance," says a Faros Properties representative.

"All woodwork details are clean and contemporary. They visually provide for a minimum connection between all materials. Warm Walnut and brushed aluminum reference the building's heritage while white, high gloss decorative laminate and acrylic bring the interior up to date," explains Krause.



3 ELEVATION
@ Concierge Desk



at a glance

AWI MANUFACTURING
MEMBER:

**Tech 2000 Woodworks,
Inc.**

LOCATION:

Jeannette, PA

ESTABLISHED:

1999

FACILITY:

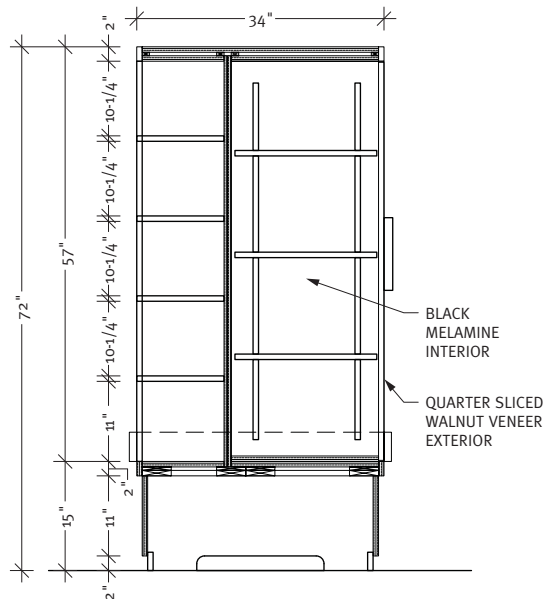
60,000 square feet



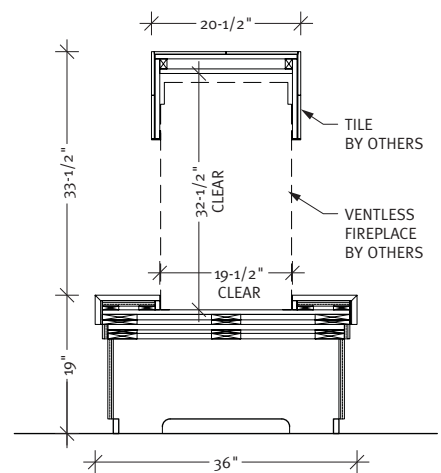
Special Attention

Small notes that the mailbox units, guard desks and solid surface work stations provided the most challenges during the project. "We engineered guard desks as to how to wrap in solid surface and provide flowing radius fronts covered in veneer."

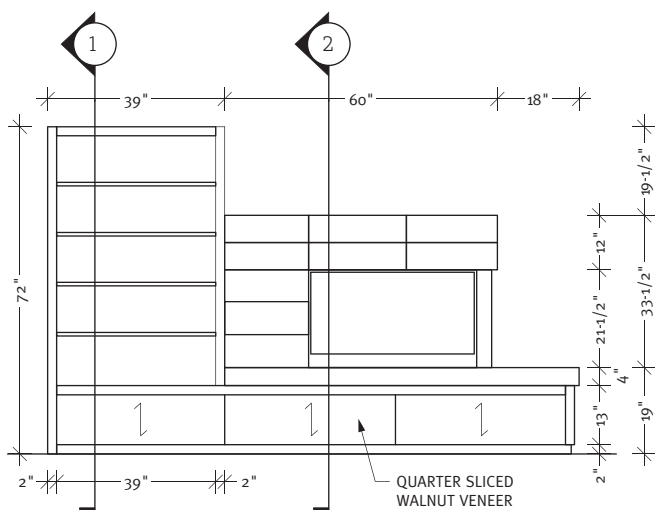
Additionally, he says, the woodworking firm worked with the project team to overcome delays by measuring to metal studs and making allowances for materials to be applied later to allow fabrication to start sooner.



① SECTION
@ Amenity Fireplace



② SECTION
@ Amenity Fireplace



ELEVATION
@ Amenity Fireplace

"We had a great relationship with the design team. We assisted in last minute design changes and did what we had to accommodate those changes," he continues.


Krause agrees that the freestanding mailbox bays were particularly noteworthy. "The design called for back-lit acrylic panels, inverted aluminum corner guards, wood panels and United Postal Service approved mailbox units. The contemporary design statement required sophisticated detailing so that these materials could meet in very minimal, flush conditions."



Special attention also had to be given to the wood, decorative laminate and pre-finished factory item selection to ensure an appropriate color and finish match, he adds.

“Our relationship was very efficient,” says Krause. “Photographs taken of the woodwork while in process at the shop were helpful when determining design conformance and when processing payment applications.”

Faros Properties is particularly pleased with the mailbox units, the fireplaces and the wood slat walls and bulkheads. “The mailbox enclosures are a unique feature incorporating many of the design details used throughout the space – wood, stainless steel and warm accent lighting. The fireplaces act as a defining feature, creating

a comfortable lounge area, synonymous with a living room. Residents truly feel at home as they relax and take in breathtaking city views from the floor to ceiling windows. Finally, the wood slat walls and bulkheads are a distinguishing feature. The wood slats are bold in appearance, creating an affluent ambiance.” 

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– **Keith Geller, President**
Tech 2000 Woodworks, Inc.





Freestanding mailbox bays are paneled in Oak.



PROJECT:
City View
Apartments
Pittsburgh, PA

PROJECT OWNER:
Faros Properties
Pittsburgh, PA

WOODWORKER:
Tech 2000 Woodworks, Inc.
Jeannette, PA

ARCHITECT:
Perkins Eastman
Pittsburgh, PA

GENERAL CONTRACTOR:
Turner Construction
Pittsburgh, PA

PHOTOGRAPHER:
Billie Mauler
McDonald, PA

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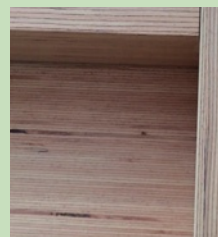
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he Bay Head Yacht Club in New Jersey was established on September 8, 1888 “to promote yachting and rowing and to foster athletic sports upon the water”. Bay Head was

then emerging as a popular seaside resort that attracted prominent families from Philadelphia and New York. The first clubhouse was built in 1889 on pilings at the head of Barnegat Bay. The modest building was surrounded by marshes and reached from land by boardwalks. In 1893 the clubhouse was moved 100 yards east to its present location and in 1928 the current clubhouse was built to accommodate a growing membership.



Yacht club.

Renovations put clubhouse and members back on the water.



Bay Head Yacht Club's campus is a key site in Bay Head's historic district. It includes two buildings separately listed on the National Register as "contributing structures" within the historic district: the clubhouse and the boat shed, formerly known as Dale's Yacht Basin, on Lake Avenue.

During Superstorm Sandy, the yacht club suffered significant damage. Following minor repairs, a renovation and restoration of the 26,000 square foot clubhouse was planned. Architectural work for the renovation was commissioned to Platt Byard Dovell White Architects of New York City. Architectural woodwork for the public spaces was fabricated and installed by American Millwork and Cabinetry, an AWI member firm located in Emmaus, Pennsylvania.

The \$700,000 project was finished in the spring of 2015.

Renovations

Primary design considerations says Samuel White FAIA, partner in charge of PBDW Architects, the clubhouse needed to look good enough to satisfy long-term dues-paying members with many fond memories of the building. It also had to meet a very tight budget and schedule and "achieve an institutional level of quality."

The aesthetic, he explains, is "seaside colonial revival. We used a lot of beadboard and standard moulding profiles, and in a few places we used clear finished woods to replicate the bright work on a boat."

The custom Commodore bar is Mahogany while the tongue and groove ceiling is Ash.



at a glance

AWI MANUFACTURING MEMBER:

American Millwork and Cabinetry

LOCATION:

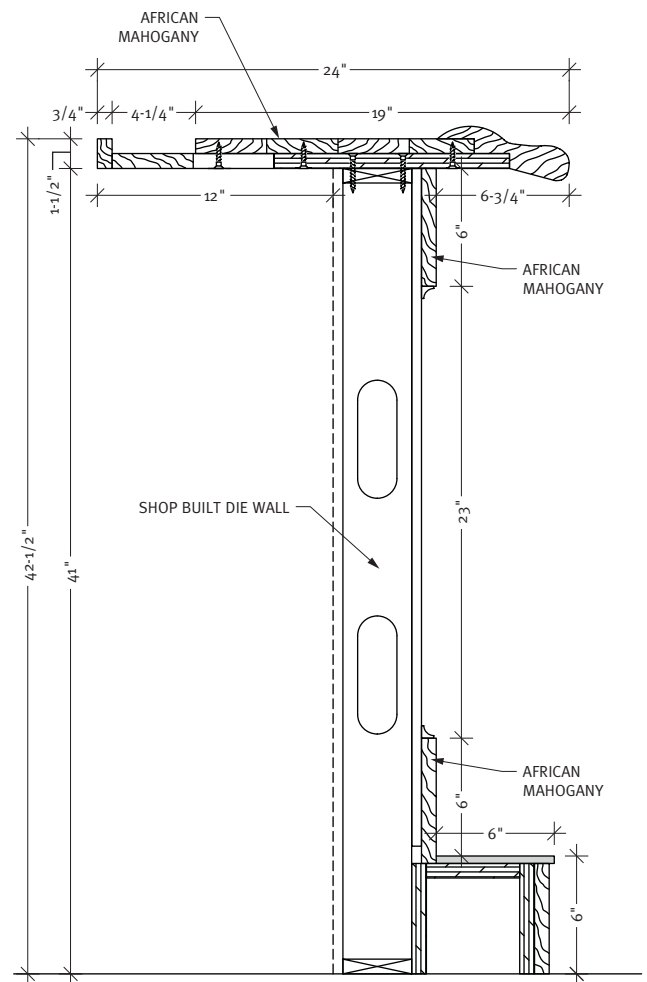
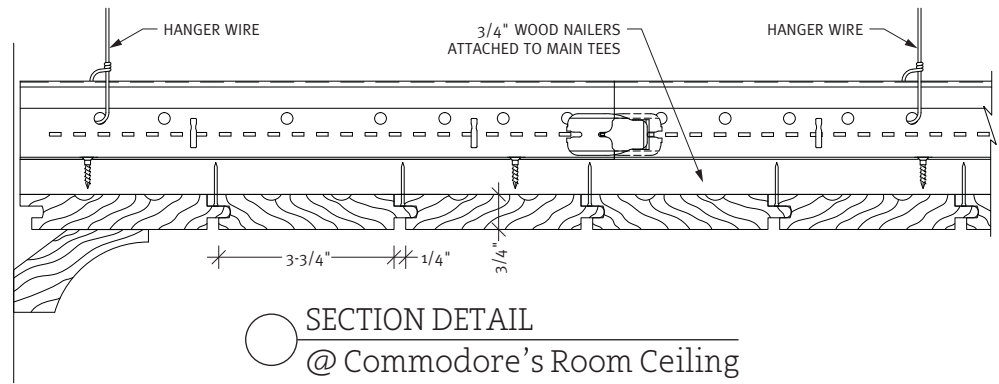
Emmaus, Pennsylvania

ESTABLISHED:

2002

FACILITY:

60,000 square feet



Woodwork elements for the clubhouse included the bar and back counter for the Barnegat Room, the bar in the Commodore Room, tongue and groove ceiling in the Commodore Room, a slat ceiling in the entry hall and acoustical Walnut veneer ceiling in the Barnegat Room. George Reitz of American

Woodwork and Cabinetry reports the firm also did wainscot paneling, column surrounds, coffers, base trim, chair rail and crown mouldings, plus glass trophy cases with doors and storage.

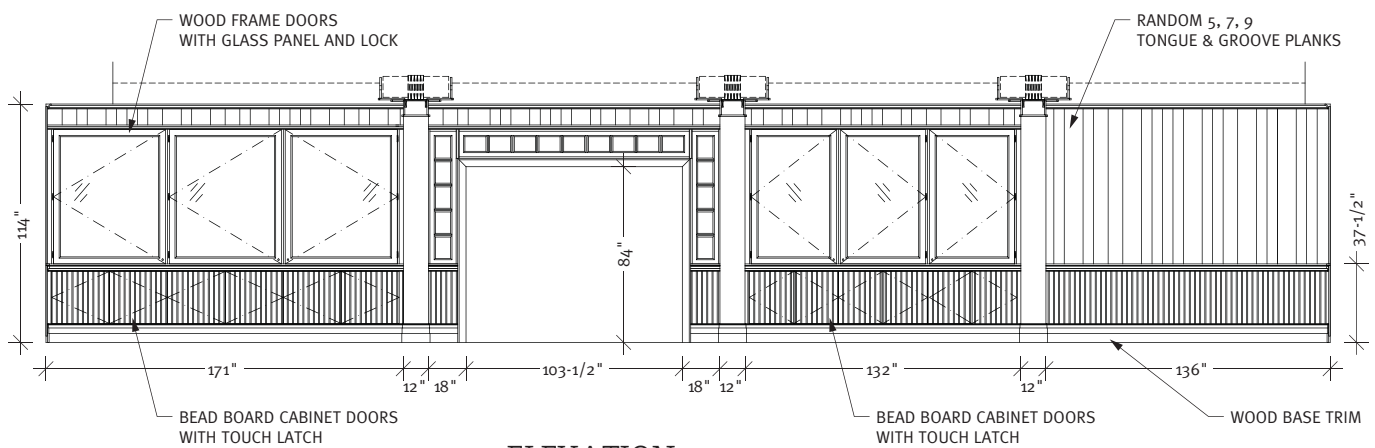
Poplar was used and painted in many areas. The ceilings were highlighted with finished woodwork.

Mahogany was stained and finished with clear lacquer was used on the Commodore Bar while the ceiling in that room was Ash. Red Oak was used in the Barnegat Bar, with Walnut veneer on the ceiling.

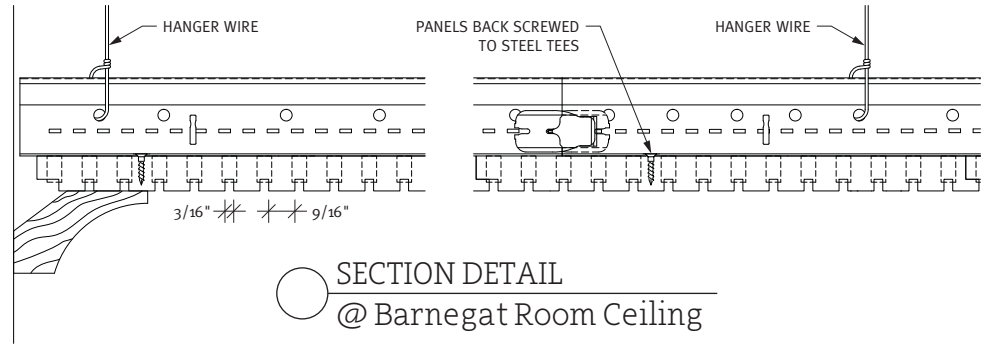


MAHOGANY





ELEVATION
@ Main Dining Room



Challenges

The entire building was built over water, explains White. “We had to remove it from its pilings, park it on dry land, install new pilings 11 feet higher, raise the building, resettle it on its foundations, and then finish the interior.”

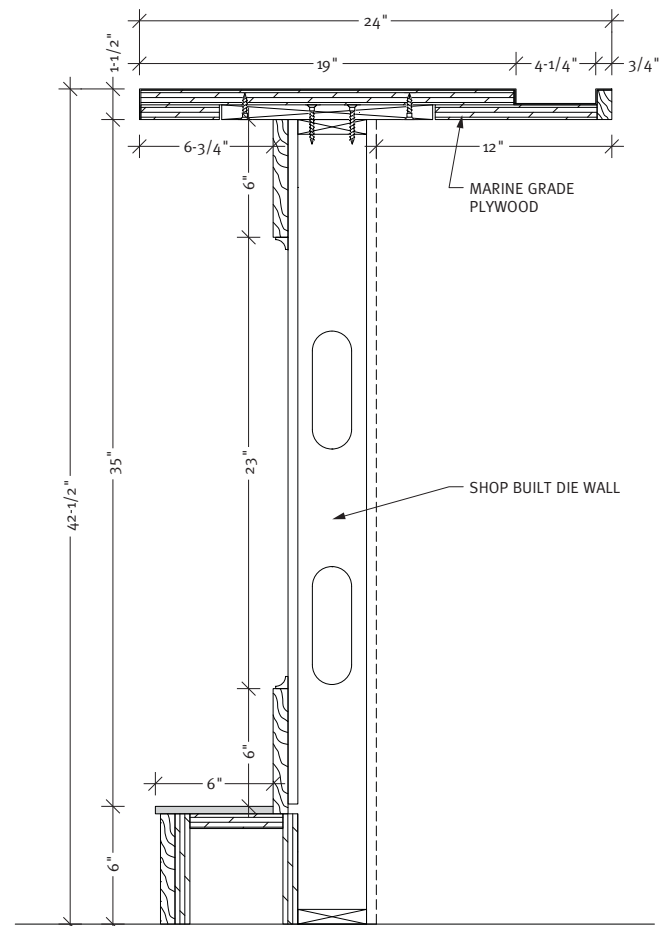
The schedule for finishing the interiors was also a challenge, he goes on to say. “We had to perform a huge amount of work before we could resettle the building on the new foundations, and we could only close the clubhouse for one summer.”

Especially noteworthy to Reitz were the display cases between the dining area and entry hall, including the walk through entry, which were fully prefabricated at the woodworking plant. “The entire floor to ceiling assembly was built in sections and shipped to the site. They feature Poplar framed locking glass doors and storage behind beadboard doors on the dining room side. They had to be built around existing structural columns.”

As far as technical assistance was concerned, he continues, American Millwork and Cabinetry “took the presented renderings and design drawings to an engineered reality, by figuring out all the materials and joinery to accomplish what the customer, architect and

designer wanted to see in the final product.”

“Our working relationship with PBDW was excellent. We were able to handle the changes, site conditions, and revisions with ease. Communication was good and they were very pleasant to deal with on a daily basis.”



BAR SECTION
@ Barnegat Room

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– George Reitz, President



PROJECT:
**Bay Head Yacht Club
Renovation**
Barnegat Bay, NJ

PROJECT OWNER:
Bay Head Yacht Club
Barnegat Bay, NJ

WOODWORKER:
**American
Millwork and
Cabinetry**
Emmaus, PA

ARCHITECT:
**Plat Byard Dovell
White Architects**
New York, NY

INTERIOR DESIGNER:
Lucas Studios Inc.
Hollywood, CA

GENERAL CONTRACTOR:
Citadel Constructors Inc.
Maple Shade, NJ





Ship-Shape design.

Historic Seattle
restaurant revamped
in nautical theme.

Pier 54 was built along Seattle's waterfront at the end of the 1800s and with the other nearby five piers is a designated national historic landmark. The pier is home to Seattle's original waterfront restaurant, Ivar's Acres of Clams and Fish Bar. When

the pier was closed to undergo seawall construction, it provided the perfect opportunity for Ivar's to remodel.



With the \$20 million whale of a renovation came a completely overhauled interior, including an expanded, state-of-the-art kitchen, additional seating and an outdoor patio. The new setting pays homage to its historical roots with a wharf-themed atmosphere, including original exposed beams, a Fir-lined ceiling, and industrial lighting fixtures that expose the bones of the pier.

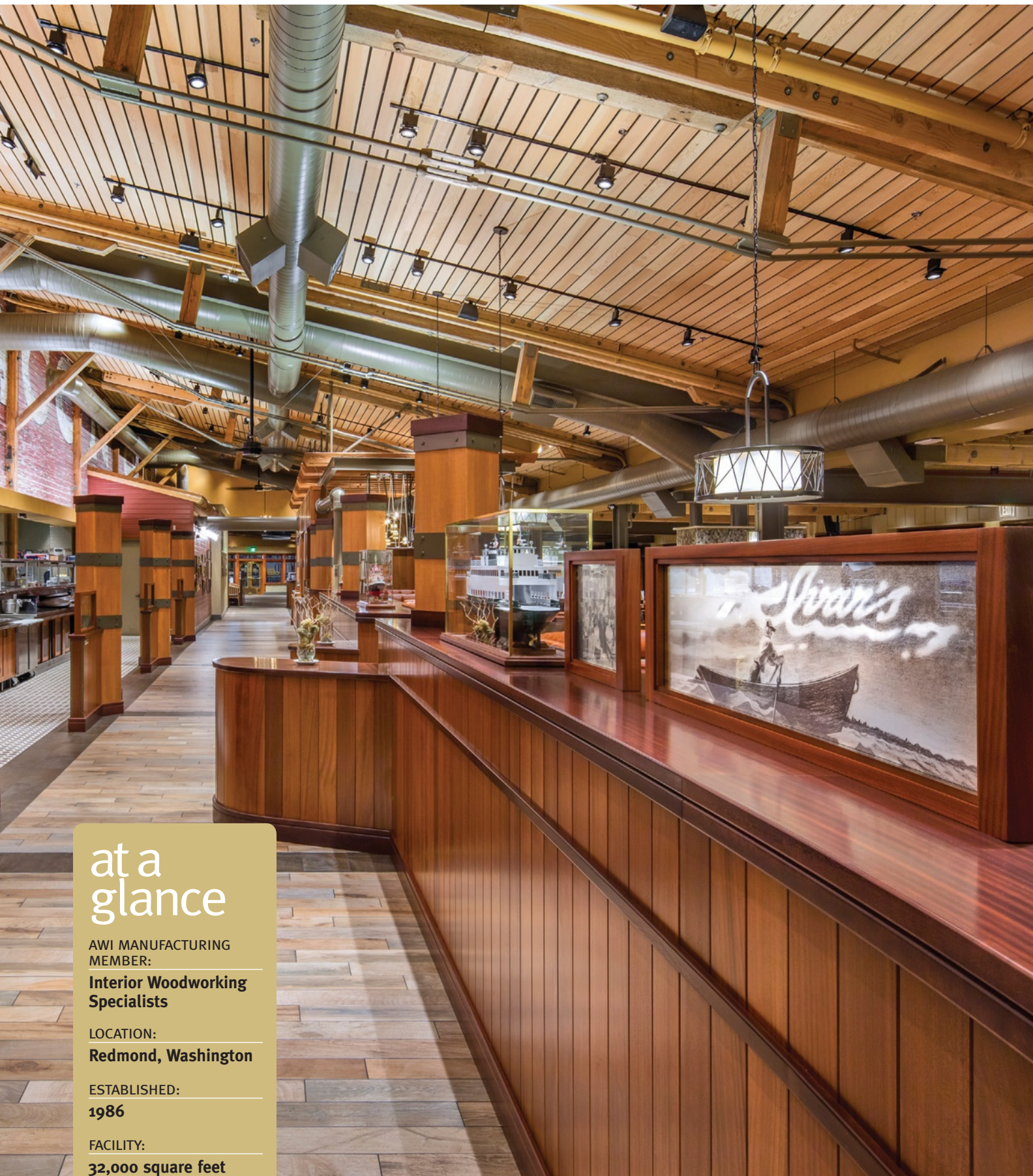
Reeled in to handle the renovation was the architectural firm of CB Anderson Architects, Seattle, and the architectural woodwork firm Interior Woodworking Specialists (IWS), an AWI member firm from Redmond, Washington.

The design goal for the interior, notes Craig Anderson AIA, was to create a warm, welcoming and comfortable restaurant space that both tourists and Seattle locals will enjoy while carrying on the Ivar's tradition of great seafood.



AMERICAN WALNUT





at a glance

AWI MANUFACTURING
MEMBER:

**Interior Woodworking
Specialists**

LOCATION:

Redmond, Washington

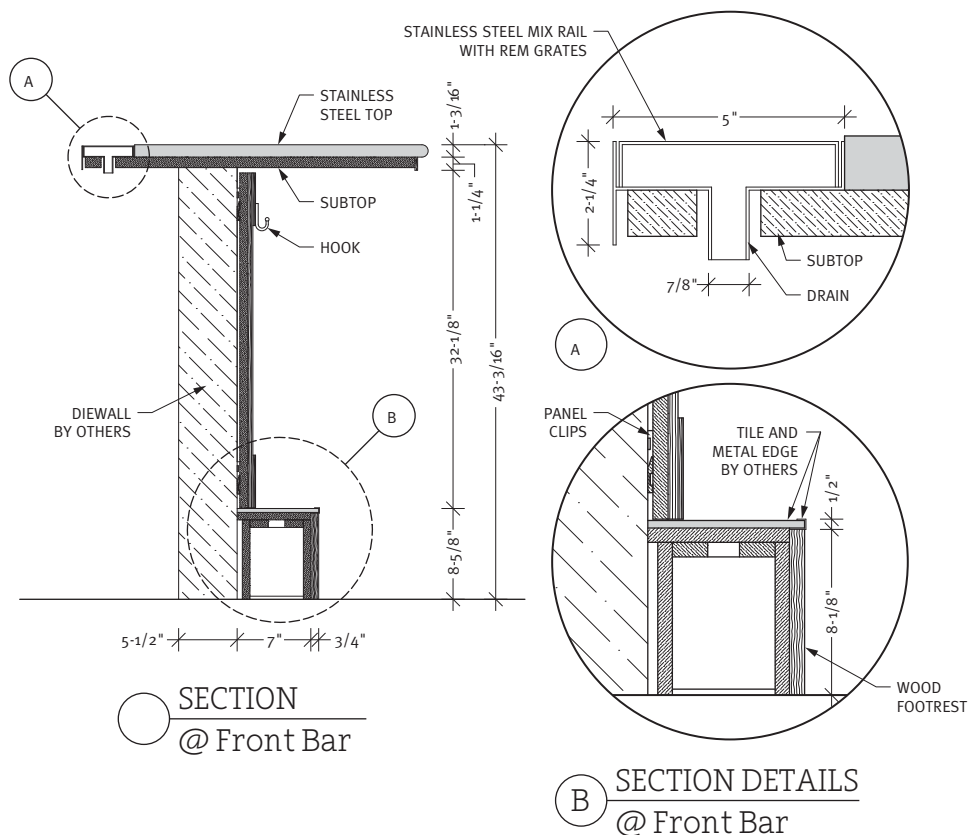
ESTABLISHED:

1986

FACILITY:

32,000 square feet





Provided by the woodworking firm were 7,000 square feet of rough sawn CVG Fir ceiling boards, board and batten paneling which was painted, casework in dining and bar areas, jambs and casings for exterior doors, casings for all interior doors, integral die-walls, booths and display windows at seating areas, fireplace surrounds which were reclaimed from the original bar, and torchiers throughout the space. Additionally, IWS coordinated all specialty materials such as stone, metal, glass and upholstery.

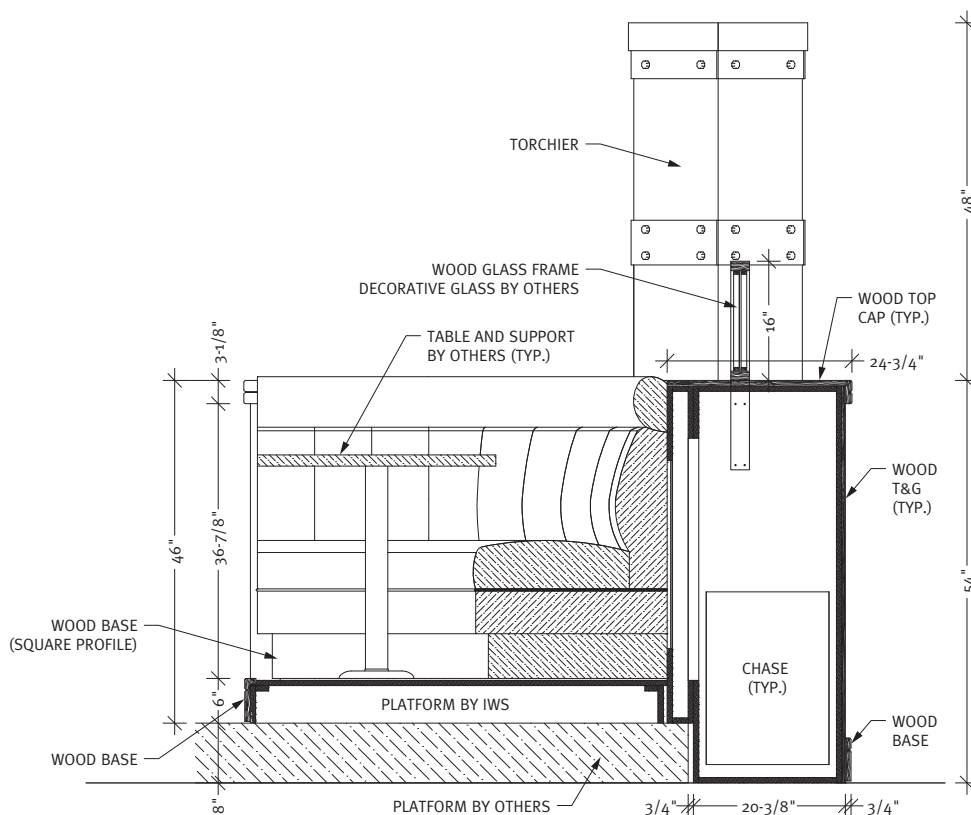
Nautical Theme

Objectives were realized by removing drywall that concealed trusses built in 1910, then sandblasting existing timbers and ceiling/roof. "Additionally, interior cedar siding was used and old exterior signage recreated with a new mural painted in a pentimento style further reinforced the pier look. Rich colored woods used on new casework along with old photos printed on glass and placed on millwork screen walls provide a nautical look and also depict the restaurant's history," explains Anderson.

The adjoining Fish Bar which serves walk-up clientele on the boardwalk, also received a major refresh with expanded and improved dining area for more than 230 guests, along with a newly designed ordering window and quick-serve kitchen. Guests can still feed French fries to the seagulls, which has been a tradition since the Fish Bar opened more than 77 years ago.

The theme was also carried through in the choices of woods used on the project. “Horizontal Cedar siding on old pier walls and rough sawn Fir on sloped ceiling surfaces defines the original space with Northwest materials,” says Anderson. Sapele was used on the bar, raised dining platform, and screen walls. “V-groove vertical boards with darker stained caps that have rounded detailing provide a more refined look and nautical touch to the interior.”

Sapele was selected, he continues, because it easily can be procured from sustainable sources and because of its rich grain pattern. Tables feature a combination of Walnut and Maple fabricated to mimic a yacht deck. Reclaimed Mahogany boards wrap around the two new fireplaces.



SECTION
@ Raised Dining

“IWS always builds the highest quality and integrity into our projects. We specialize in high profile projects that require intense attention to detail.”

– Tracey Hepner, CEO

Of Note

“The many curved portions of the woodwork were by far the most difficult, requiring careful coordination between IWS, the general contractor and all involved trades,” says Tracey Hepner of IWS. “The raised dining platform had eight different radius portions on three different levels, all needing to flow into one uniform unit. Covering an area of 2400 square feet, it needed to be built and delivered in three separate sections that would fit together perfectly on site. The bar area included two elliptical front bars, two curved side bars, and an 11-foot back bar all tied together under a structure of steel and Fir beams.”

Since the project had a tight timeline, she continues, IWS provided full size templates for both the bar and the raised dining area to give direction to the electrical, plumbing and HVAC contractors. “This allowed us to build the various and complicated curved portions without having to wait for final field measurements. To assist the design/build process, we made mock-ups and large finish samples to assist all involved in seeing the detail before we built the final product.”

Both Anderson and Ivar’s president, Bob Donegan, agree that the curved wall paneling and caps were extremely noteworthy. “Several elements of the restaurant include radius edges – along half walls, at booths ranging from two seats to 10 seats, and in the woodwork for the bar which connects with granite hex tile floors and restaurant equipment,” says Donegan.

The paneling and curved caps were meticulously prefabricated and rich stain and finish work “creates a wonderful look and the restaurant guest clearly can see and appreciate the high level of quality of casework and woodwork produced by IWS,” adds Anderson.

Great Crew

Working with IWS was a great experience, continues Anderson. "They quickly understood our concept and embraced it as team players working seamlessly with us and others to solve the many detail, finish and coordination challenges that come with a large, fast-paced hospitality project," he adds.

"This project was one of the most collaborative we have ever worked on, recalls Hepner. "Prior to starting production we had weekly meetings with the architect and owner's representative which allowed us to give input on what the best process would be to build each item. Once the project was in process we had almost daily interaction as details were finalized. This led to very few surprises and changes as items were delivered and installed. "

One of the most interesting challenges this project faced, was that all materials were loaded into containers and then barged to the water side of the pier and off loaded for installation."

"This has been a long and extensive process to completely transform and modernize not only Ivar's Acres of Clams and our Fish Bar, but Pier 54 as well," says Donegan. "We started as a single fish bar in 1938 and now have multiple operations on the pier. Ivar Haglund would be proud as we enter a new chapter while still honoring his legacy. We were thrilled to unveil this unprecedented remodel to our guests." 🌐

PROJECT:

Ivar's Acres of Clams Restaurant
Seattle, WA

PROJECT OWNER:

Ivar's Acres of Clams Restaurant
Seattle, WA

WOODWORKER:

Interior Woodworking Specialists
Redmond, WA

ARCHITECT:

CB Anderson Architects PLLC
Seattle, WA

GENERAL CONTRACTOR:

W.G. Clark Construction
Seattle, WA

PHOTOGRAPHER:

CRJ Photos, Chris Roberts
SEATTLE, WA

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Walnut Wanderings.

By Greg Heuer, CSI
AWI Chief Learning Officer



Strong, firm, clear memories: Fourth of July on the farm. Three-foot long sparklers spraying light from high in the Walnut tree next to the drive. We had old, old Walnut trees - one on each side of the driveway into the farm. They arched over the drive, having survived over 100 years of Indiana summers and winters. They were magnificent, at least in the eyes of this young boy. Grandpa Art would bend the wire ends of giant sparklers into a hook, light the sticks, and throw them up into the big Walnut. We laughed, cheered, and ate our watermelon on the back porch of the farmhouse.

We sold the farmland in the 1960s while I was away at college. I don't know what became of those two giant Walnut trees. I hope the lumber found a good home. Like these two pieces of Walnut that reside at the wood rack in my shop. They are over 100 years old cut into slabs by my wife's grandfather from one of two trees they had on their land² sometime between 1909 and 1913.



Over the years bookcases and other furniture have been built of the family Walnut. These two slabs are about the largest of what is left. I hope to make something of them one day.

WHY WALNUT?

Not only do I have fond memories associated with Walnut, but also I have a love of working with Walnut in my home shop. The chocolate/buttery texture of the fine grained wood combines with an unmistakable aroma during cutting and machining. The resulting projects fairly glow with warmth and richness, a finished look hard to surpass with any other native American species.

The **American Black Walnut (*Juglans nigra*)** has a fairly small Eastern range. Our families in Northwestern Indiana and Northwestern Ohio lived firmly in the middle of the upper portion of the range shown on the illustration in green.

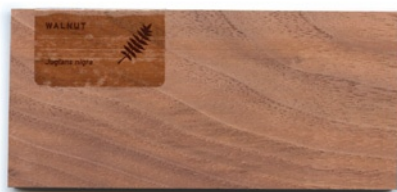


According to the American Hardwoods Information Center³, Walnut comprises only about 2% of the commonly available commercial

hardwoods.

That may account for the price of fine Walnut hardwood and veneers.

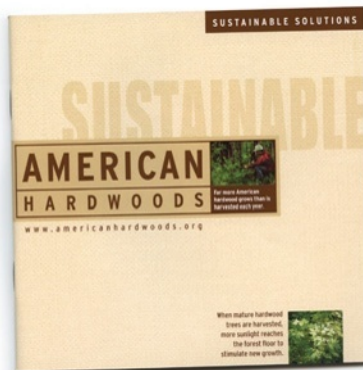
And still we build with it, precisely because it is so special in so many ways. Walnut, as is true with many species, seems to go in and out of favor or style. We are seeing a resurgence over the past three to four years, after a long spell of "light" colored wood taking center stage.



This scan of a small Walnut sample gives you a good look at the natural beauty of the lumber. Plain sliced Walnut has a pleasing, quiet figure. The heartwood generally has the dark, rich tones we associate with Walnut. Without stain, Walnut has a unique beauty.

LUMBER AND VENEER

The most environmentally sound use of the small amount of Walnut available comes when you use Walnut veneer for your projects. The heartwood and sapwood of the American Black Walnut is remarkably different. As you can see from the image of stacked lumber⁴, the outside of the slab (the sapwood) is a light cream color. Most folks value



Walnut for the dark color of the center of the slab (the heartwood), and thankfully there is quite of bit of heartwood in most trees.

Slicing the Walnut log into veneer produces more square feet of

usable Walnut surface, while permitting the fabricator to cut off and discard the creamy sapwood parts during the matching and layup processes. The resulting work is illustrated in a number of images of projects featured in this issue of *Design Solutions*. The finest Walnut is commonly short and narrow compared to most other species used for architectural woodwork. Table 3-002 Comparative Wood Species in the **Architectural Woodwork Standards** (Edition Two) tells you that 4 inches in width and 6 feet in length are the practical size limits for fine Walnut. There are selected veneer flitches which exceed these dimensions. Care must be taken when specifying Walnut for projects which need long lengths in a single piece or leaf.

TYPES OF WALNUT

There are a number of types of Walnut commercially available as lumber and veneer. The most common are: **Australian Walnut (*Endiandra palmerstonii*)**; **Circassian** or **English Walnut** and **American Black Walnut**. **Australian Walnut** is also known as **Queensland Walnut**, **Oriental wood**, or **Australian Laurel**. It is one of the species most like the true **Juglans Walnuts**. It is not a true Walnut. It belongs to the Laurel family and bears irregular, oblong, leathery evergreen leaves, each being about 3 inches long, rather like the Laurel Bush. Australian Walnut grows in the sub-tropical forests along the coast of Queensland, as a tall tree up to 140 feet high, with a clear trunk (bole) of up to 80 feet, and a diameter of 10 feet.



QUEENSLAND
WALNUT



AMERICAN
WALNUT



BLACK
WALNUT



AUSTRALIAN
WALNUT



It has a pale brown sapwood, but this is seldom seen on imported timber. Freshly cut wood has an objectionable smell, which vanishes later. The heartwood is a beautiful soft brown, suffused with pinkish overtones. Blackish brown or even black streaks run lengthwise and mark the outer edges of the annual rings. It is not easy to work, but can be made to serve most of the purposes to which the Northern Walnuts are applied. It yields highly decorative veneer, and is as popular as a surface finish for pianos, high class furniture and cabinets.

Circassian Walnut (*Juglans regia*), also called **Persian, European, or English Walnut**, originates in Turkey and neighboring regions of Asia Minor. The finest colored and figured wood is obtained from the province of Circassia, near the Black Sea, south of the Caucasus mountain range. The Romans discovered this remarkable tree and called it *jovan glans*, meaning the nut of the great god Jove. From this we get the scientific name *Juglans*. The specific name *regia*, added by the Swedish botanist Linnaeus, means "for a king."

In early German the tree was called the "**Walnüss**" from the Teutonic root "wal" meaning foreign. This Walnut was among the first to be transplanted in the Americas by early colonists from Europe. It can be grown all across the USA, South America, Australia and New Zealand. The thin sapwood is pale yellow and rarely used commercially. The ample heartwood is hard, strong, heavy and naturally durable.

Its general color is a warm, grayish-brown, with a hint of chocolate, and this is suffused with a pinkish hue, more apparent in some places than others. A second, distinct pattern of fine black, dark brown or dark gray lines, associated with the outer boundaries of the annual rings, runs throughout this, sometimes blending, sometimes contrasting in outline.

The best and largest of the trunks (boles) are reserved for slicing into veneer. Walnut used in solid form usually comes from branches or trunks too small for slicing into veneer leaves. This type of Walnut is the one most used for gun-stocks, because of its exceptional stability when seasoned. Once a stock has been carved to the user's needs, it will never shrink or warp despite years of tough use. The dense nature of Walnut also enables it to take the recoil of the shot without distortion.

OTHER WALNUTS

American Black Walnut (*Juglans nigra*) grows wild in natural woodlands across the Central Eastern and Midwestern states. It can form a very tall tree, up to 150 feet high by 20 feet around, and may stand for over 250 years. American Black Walnut is so called to distinguish it from Circassian or English Walnut.

American Black Walnut has a very distinctive



timber.

The thin sapwood is

pale yellow, and the heartwood within it is a rich deep chocolate-brown. American Walnut has a curious odor and even a taste, mild yet distinctive.

The excellent physical properties were appreciated by the early colonists, who used it for furniture, gunstocks and other exacting work needing strength and stability. The texture is coarse but uniform, and the heartwood is naturally durable. The remarkable color of this wood has ensured its continued use in fine cabinetry and as a decorative veneer. Its grain is usually straight, but wavy or curly examples prove highly valuable and decorative.

AFRICAN WALNUT



South American Walnut (*Juglans neotropica*, *J. columbiensis*, *J. australis*) is often marketed as **Nogal or Peruvian Walnut** and grows from Mexico through all of South America, except Chile. Because of the wide variation in climate and environment, the color may range from light brown to very dark brown. It works easily and joints hold well with fasteners of all types. The wood finishes cleanly and with a lustre like silk. The most common use in North America is as flooring.

A number of species, none of them true *Juglans* Walnuts, are marketed under the name **African Walnut**. Most of these have a lighter color than the dark chocolate brown we associate with Walnut in North America and Europe.

Butternut (*Juglans cinerea*) is related to the dark Walnuts. Often called **White Walnut** it has some of the same grain and figure characteristics of the dark Walnuts in a heartwood of a lighter, almost ivory color.

For a comprehensive catalog of fine hardwoods you may wish to visit **The Wood Database** [www.wood-database.com/] or the **Hobbit House** [hobbithouseinc.com/personal/woodpics/].

FINISHING THE JOB

As an old woodworker, the emotional pain I suffer when a fine hardwood is mistreated with bad staining and finishing is hard to bear. Most of us have

heard stories about the client who didn't like the natural look of the Walnut and wanted it painted brown, or stained with mahogany "shoe polish".



That said, we also know the application of any topcoat will change the apparent color of the Walnut. In most cases a clear topcoat will enhance the beauty of the grain and figure when the Walnut has been carefully selected, machined, and prepared to receive the finish.

the finishers. The new wood is generally darker than the old. If a good blend is required, the finishing department often has to chemically bleach the Walnut of its natural rich color. After neutralizing the bleach, a synthetic color can be applied to blend with the old existing work. It's not pleasant work, and rather labor intensive. The modern design professional is wise to consider other alternatives. 🌱

¹ Hat Tip to: http://www.daviddarling.info/encyclopedia/W/walnut_tree.html

² Located in the small community of Fayette, Ohio, west of Toledo.

³ <http://www.hardwoodinfo.com/articles/view/pro/24/320/>

⁴ Hat Tip to: www.preservationtree.com/blog/we-recycle-trees-into-lumber-furniture-firewood



Adding clear topcoats, or even topcoats with some color in them, enhances the natural color and serves to protect the wood from casual damage and discoloration. Unprotected Walnut will change color with direct exposure to sunlight. Unlike Cherry, which usually darkens with age, Walnut tends to blanch to a light orange color. Matching new Walnut work to old, existing Walnut becomes a challenge to



Product Showcase



KERFKORE: Balsakore products

The Balsakore products from Kerfkore continue to expand to meet customer demands. They are available in **bendable and lightweight** panels. The balsa tree is an exceptionally fast growing species that is plantation grown in Ecuador where within 7 to 10 years obtain heights of 60 to 80 feet and diameters of 12 to 30 inches. This tree creates a very lightweight wood that is often considered the strongest for its weight in the world. Balsa wood when used in end-grain configuration provides a strong yet extremely light core material.

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Bendable balsa panel products are available in **Kerfkore, Timberflex and Flexboard** product lines. This provides the flexibility with the lightweight core to achieve the weight reduction that may be necessary for particular applications.

Please visit www.kerfkore.com to learn more about these products.

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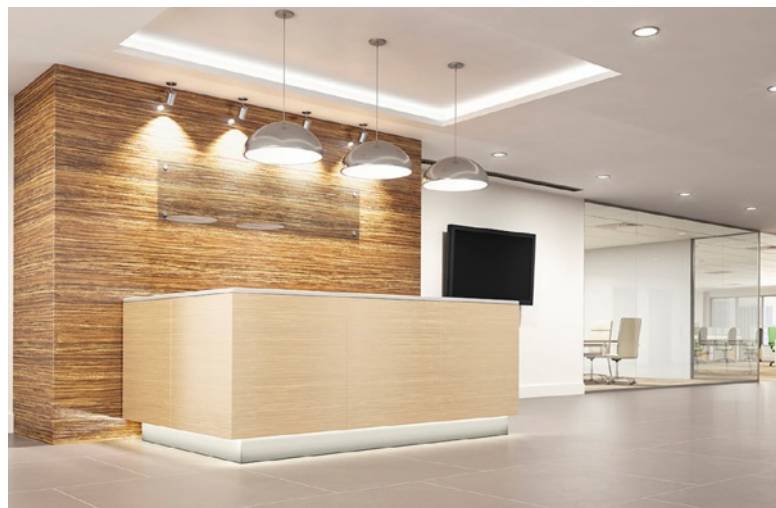
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VENEER TECHNOLOGIES: Reforestation Projects

Establishing and replanting sustainable hardwood forests is the mission of the **Hardwood Forestry Fund (HFF)**, and in 2015 wood veneer manufacturer Veneer Technologies **sponsored two projects** in North America in partnership with HFF. Six acres in **Gill State Forest** near Newland, North Carolina, and 31 acres encompassing three sites in southeast Minnesota were planted with seedlings provided with Veneer Tech grant funds totaling \$5,000.

The Gill State Forest site promotes the restoration of northern Red Oak, and is where one of the major training centers for the North Carolina Forestry Service is located. The replanted area had been recently harvested. Over 2,600 seedlings were hand planted. Intermediate thinning will occur in 30 to 40 years, and a final harvest will occur in 80 to 100 years.

The **Minnesota project** involved state land administered by the

Department of Natural Resource Division of **Forestry**, in Fillmore, Wabasha and Goodhue counties. Local volunteers and contractors planted 4,750 seedlings including Black Walnut, Black Cherry, White Oak, Northern Red Oak, and swamp White Oak. These trees could be harvested in 70 to 90 years.

Veneer Tech spokesman John Varner says the HFF partnership is a natural way for the company to give back. "Wood is a renewable resource, benefitting not only our industry but also wildlife and people who enjoy forest environments. Funding tree planting and management programs on public lands to create healthy and abundant new hardwood forests is in everyone's best interest."

Veneer Technologies, located in Newport, North Carolina, is one of the **industry's largest manufacturers** of high quality face veneer, sheet veneer and edgebanding. Veneer Tech sources wood species worldwide.



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Roecker Cabinets and Millwork, Morton
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Sprovieri's Custom Counters, Addison
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Stevens Industries, Teutopolis
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Unique Design Architectural Woodwork, Normal
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Company, Inc., Danville
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Wm. Huber Cabinet Works, Chicago
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Meyer Custom Woodworking, Inc., Dubois
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CCM Countertop & Cabinet Mfg. Co., Wichita
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Kitchens Inc., Dodge City
Scott Bogner, 620-225-0208

MB Cabinetry, Andover
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The Veneer Source LLC (303) 658 0530 theveneersource.com
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