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Performance
Center

Student
Union

Chemical
Company

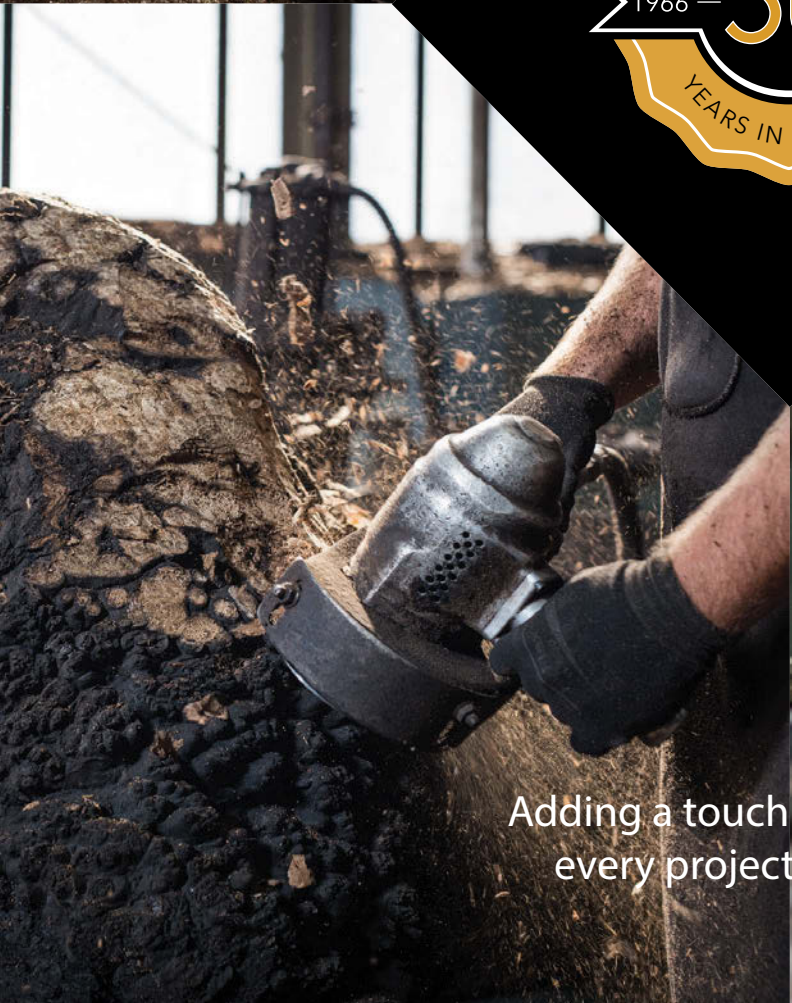
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Summer design solutions

Journal of the  Architectural Woodwork Institute

New product news
P52



Ahead • of • the • curve:

1 Better than average. 2 At the forefront of or leading in something, such as a developing situation, field of study or business, social development, etc.¹

Are you ahead of the curve?

P47

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FASHION HOTEL.

A variety of rich woods and fashion icons turn this hotel into a stylish gem.

Custom Woodwork:
Hollywood Woodwork

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ARTISTIC DESIGN.

Acoustics and American Black Walnut play a major role in this performing arts center.

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THE WOLF SHINES.

Student Union boasts three-story wood trellis featuring school mascot.

Custom Woodwork:
Stephenson Millwork Company, Inc.

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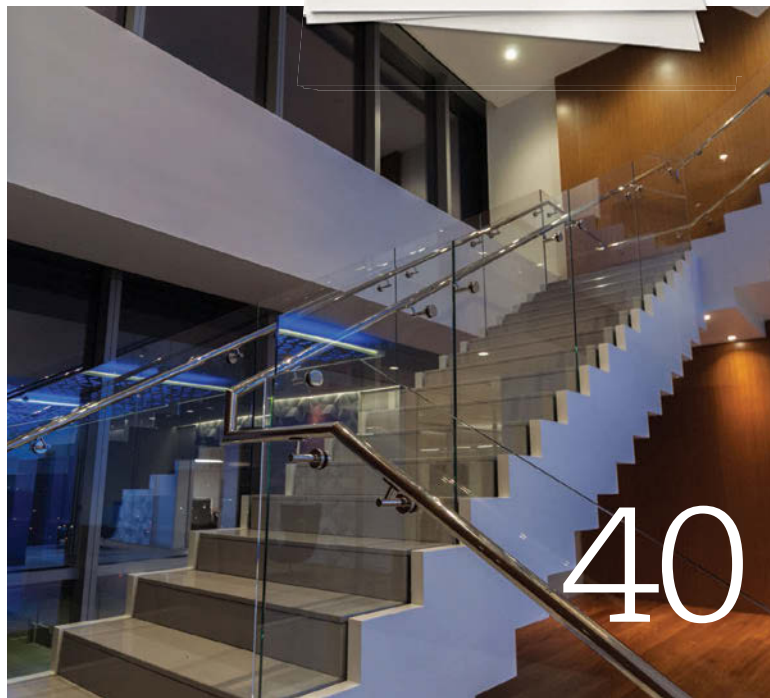
International chemical group redesigns headquarters.

Custom Woodwork:
ROOMI Group Corporation

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AHEAD OF THE CURVE:

Technical aspects of curved surfaces and planes meeting at unusual angles.



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Cover: The 300-key Hyatt Regency
Tysons Corner is the first Hyatt-
branded hotel in the District of
Columbia area in more than 20
years. The 18-story hotel was
inspired by its connectivity to the
shopping center and celebrates the
many ways fashion is brought to life.
See story, page 14.

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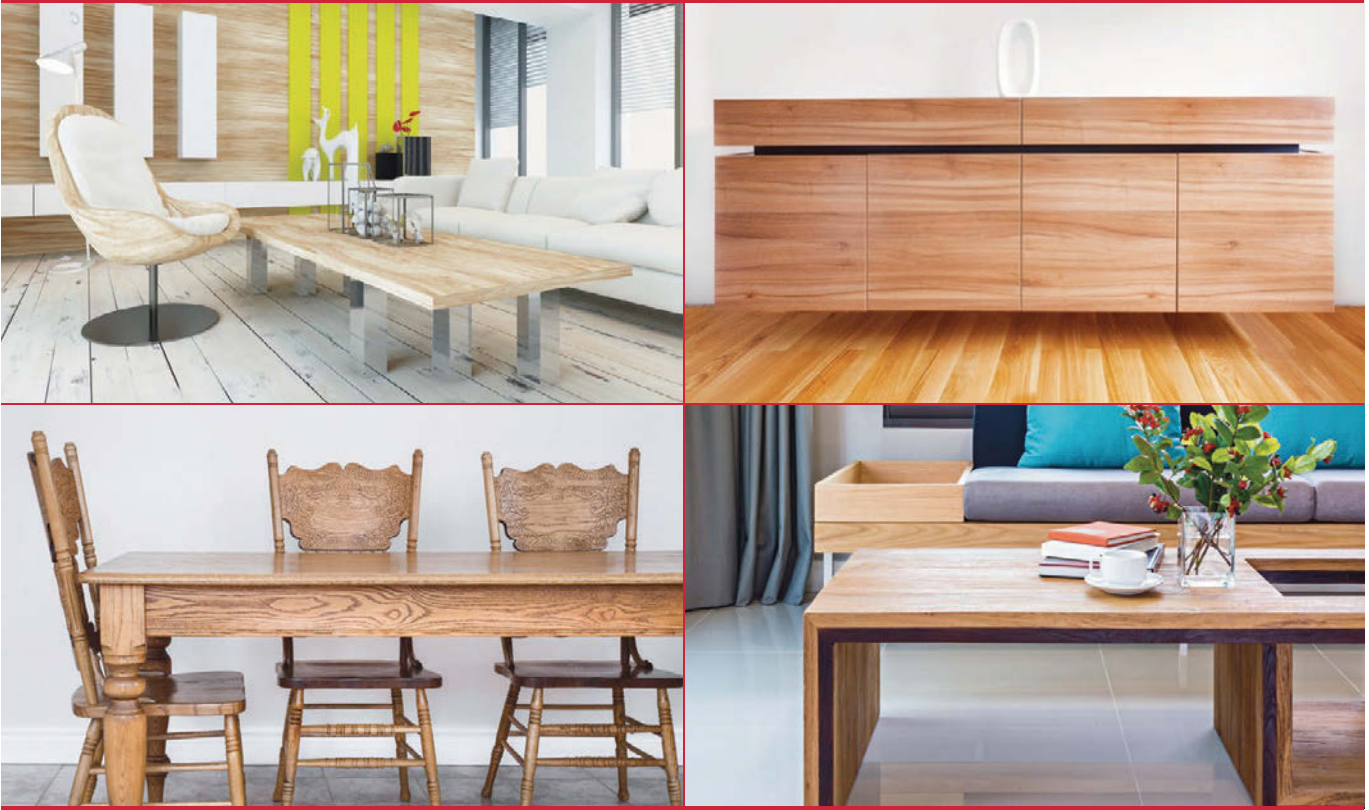


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Inside Info For Design And Construction Professionals

We all experience change on a daily basis in some form. A quick example would be whenever a traffic signal changes, we react. How we react depends on our perspective – are we a driver, passenger, pedestrian, or just an observer? Our reactions are all based upon what position we are in when the change occurs and how we might stay on the path to our final destination. Keep this example in mind as we explore a few of the changes in our industry and how AWI will be helping you navigate in order to stay on the path of success.



Green Light for Change.

By Ashley Goodin
AWI Technical Services Manager

Standards

AWI is committed to the creation, publication, and continual improvement of the architectural woodwork industry standards. As an ANSI-accredited Standards Developing Organization (SDO), AWI will develop the next generation of standards that will be in harmony with existing ANSI-approved standards.

Education

With a new AWI Education Director coming on board, AWI is poised to build on a solid foundation of education excellence in continuing to provide meaningful content and experiences for our industry. We look forward to improving existing deliveries as well as explore new and different opportunities for the future.


Industry Relationships

AWI is continuing to grow and maintain strong relationships with industry partners on behalf of its members. We are excited about new initiatives that will help to better align our efforts with the design and specification community for success in meeting the expectations for products and projects.

We are communicating with other industry partners to discuss issues surrounding the built environment as it relates to how wood products are maintained during and after installation.

These very brief examples are just a sample of the new and continuing partnerships that are vital to the success of the architectural woodwork industry.

The architectural woodwork industry has certainly changed a great deal since the 1950s when AWI began. The business models, materials, technology, products, and workforce have evolved in the past 60 years. As an association, we have also changed in order to continue to remain relevant to the industry and to serve the needs of our membership. The one constant has been the support and participation of dedicated industry professionals as volunteers.

As I have discussed the changes that are occurring, I encourage you to think about the contributions that you can make. Are you going to be a bystander and watch the signals change, or are you going to be active in sharing your knowledge, experience, and time with others so that we all may do for many what no one person could accomplish alone? Your light is green... where will you go? 



This will **reduce conflicts and confusion** within the marketplace and will give opportunities for **everyone to participate in content development and review**. This has opened up opportunities for broad participation and will result in standards that represent the current needs of the industry being addressed by the most knowledgeable stakeholders.





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Fashion Hotel.

Elements of Fashion Convey an Upscale Sense of Style.

The 300-key Hyatt Regency Tysons Corner is a distinctive addition to the Tysons Corner Center and is the first Hyatt-branded hotel in the District of Columbia area in more than 20 years. The 18-story hotel was inspired by its connectivity to the shopping center and celebrates the many ways fashion is brought to life. The idea of “See and Be Seen” drove the careful selection of fashion elements, textures and patterns to convey a timeless and upscale sense of style.





Woodwork included wall paneling, casework, standing and running trim, registration desks, bellmen desks and decorative ceiling beams. A variety of woods were used for the paneling – quartered, figured, fumed Eucalyptus, plain sliced Paldao, Carvalho, quarter sliced and plain sliced Walnut, reclaimed Mushroom Wood, quarter sliced Cypress and Kinon wall paneling.

Unusual Aspects

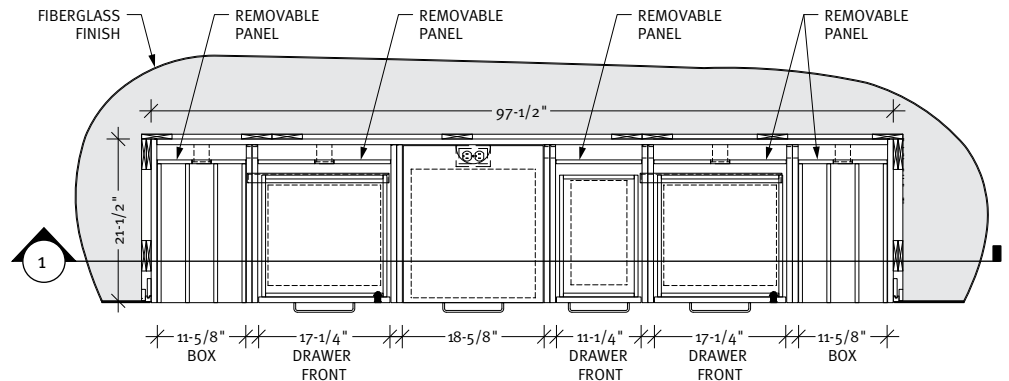
The constraints of the site allowed for a unique solution to the arrival experience in which the guest is moved through three levels of open lobby spaces until they arrive at the main lobby. A multi-story travertine wall with mirrored reveals sets the tone for the first part of the journey to the main lobby. Inside the lobby, a sparkling crystal pendant inspired by the shape of a hat floats delicately above the polished stone flooring.

The front desks, reminiscent of high heels, steal the show with their cast fiber-glass resin bodies sprayed with real metal veneer of polished nickel. Amber toned wood and smoked polished mirror clad the columns. Floor to ceiling pleated suede walls are a backdrop for the main elevator lobby which is clad in deep, glossy fuchsia paneling and soft champagne metal accentuated by a jewelry inspired gold pendant.

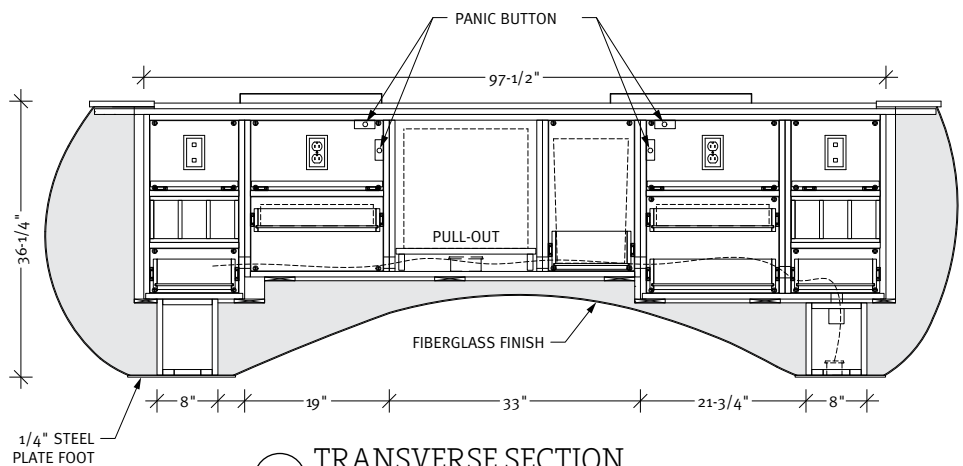
The project broke ground March 2013 and was completed in April 2015. The \$70 million hotel features 15,000 square feet of conference space, a 7,000 square foot ballroom, indoor pool, fitness center, Regency Club and specialty restaurant.

The hotel is a sophisticated addition to Tysons Corner Center a “live, work, play” development that also includes a dynamic urban plaza. Luxury apartments, an office building and a world class shopping mall – all steps away from a new subway station providing easy access to the nation’s capital, Northern Virginia’s corporate and technology center, and two major airports. Tying this all together was definitely a main objective of the project.

Selected to handle the project was the architectural design firm of Looney & Associates. Dallas, Texas. Architectural woodwork for the hotel was fabricated by Hollywood Woodwork, an AWI member firm located in Hollywood, Florida.



1 HORIZONTAL SECTION
@ Registration Desk



1 TRANSVERSE SECTION
@ Registration Desk

at a glance

AWI MANUFACTURING MEMBER:

Hollywood Woodwork

LOCATION:

Hollywood, Florida

ESTABLISHED:

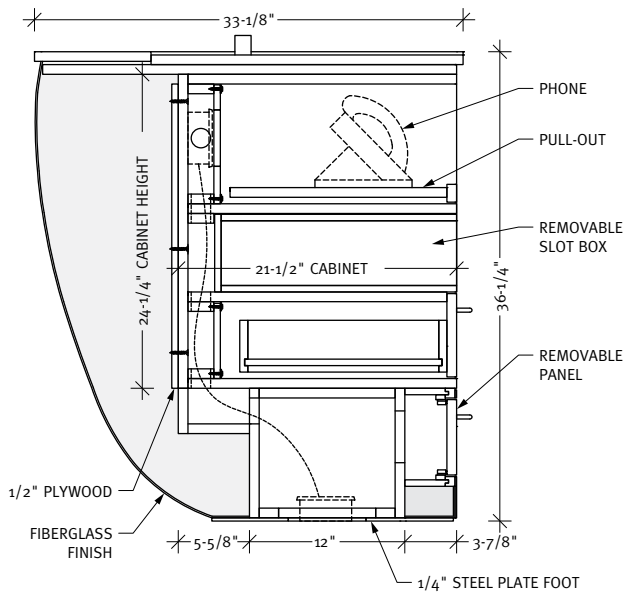
1968

EMPLOYEES:

100+



The registration desks required many steps to achieve the bold, sleek design.



VERTICAL SECTION
@ Registration Desk

A two-story champagne colored metal wall, inspired by folds of fabric, frames the entry to the ballroom that has an open ceiling with angular planes of white intersecting the space, inspired by the shape of a suit lapel. Crystal fixtures drop below the ceiling planes with a form that undulates like billowing fabric. The carpet pattern is inspired by zippers and is set against a deep inky blue.

The main boardroom on level two, with its pleated white pendant, walls of fixed white drapery and rich Eucalyptus wood is poised as a jewel box as the guest moves up the escalator.

Conference amenities include 15,000 square feet of meeting space with full height glazing and a terrace that overlooks the plaza from above on level four. On the executive meeting level, deeply saturated carpet and stark white ceilings mimic each other's pattern with dramatic angles soaring down the corridor.

The Regency Club provides guests with a cozy library accessorized with items inspired by nearby Washington DC and fashion history. Pops of electric blue and teal fabric and rugs create contrast to the dark Eucalyptus in the library and serving area. The food and beverage outlet focuses on beer and comfort food and is located adjacent to the main plaza with a glass wall that opens from both the plaza and the restaurant. One of the main features is the 'keg wall' that displays beer kegs with visible pipes that run overhead to the taps at the main bar.

The guestroom design incorporates neutral tones of warm gray with gold and green undertones. White leather tiles on the headboard are framed by Lacewood and floating nightstands. The desk sweeps out into the room, affording guests a view as they work.

Shoe Inspired Desks

The two registrations desks were inspired by shoe design. "The shapes were cut out of foam then coated in fiberglass," explains Bill Knight of Hollywood Woodwork. "The final shapes were defined with body filler that was flat sanded for an application of heavy body primer. After much sanding we began the process of spray-applying the metal veneer and high speed buffing. During the finish process was being mastered, our craftsmen were building the structure and casework that would go inside the foam."

“Offering strong project management and coordination services in addition to millwork detail assistance and fine fabrication, Hollywood Woodwork delivers an integrated package for interior finishes to its clients.”

– Bill Knight, Project Manager





EUCALYPTUS



There were large dowels epoxied into the foam so the support structure had something to be fastened to. Then a metal support mechanism was fastened to the sub-tops so they could be lifted into crates for shipping. Once the crates arrived on site, they were rolled into place and the desks gently lifted into place, fastened to the floor, and the stone tops installed.

Jenna Higginbotham of Looney & Associates notes that the valet and bell desks have “multi-faceted faces made of fumed Eucalyptus and are really something special for the way the grain aligns on each facet. The dark black granite tops spill over the top adding extra dramatic effect.”

Inspired Team

The entire second-story elevation truly stood out for Peter Torres of Harvey Cleary Builders. “The entire space is paneled with a Paldao veneer. These panels were difficult to handle and the necessary

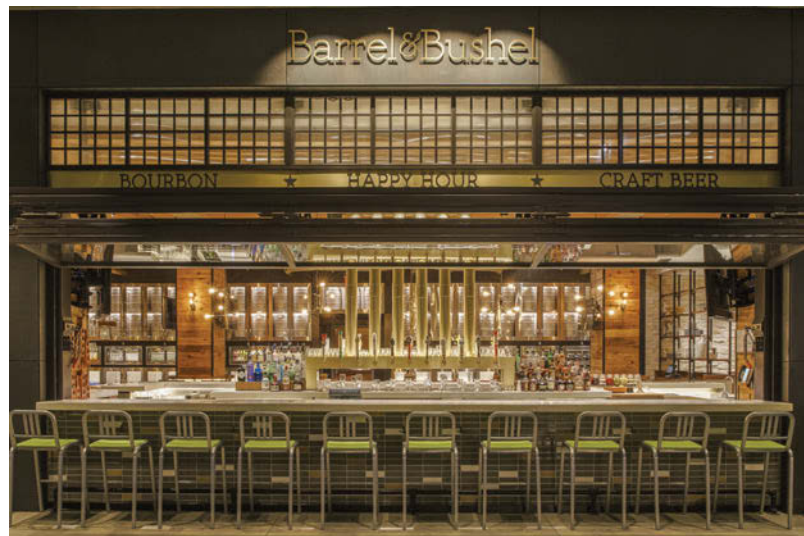


alignment of reveals with adjacent elements took care and precision.” This was the first project Hyatt completed with Hollywood Woodwork in this market he goes on to say, but “the relationship and interaction we experienced was as if we had worked on numerous projects already; as if we had already done this before.”

It was a pleasure working with Hollywood Woodwork, adds Ron Lorch of Tysons Hyatt Regency. “Their team was responsive to our questions and offered collaborative solutions during the shop drawing process. It was also an extremely educational experience for our firm during species selection, which Hollywood facilitated. We were pleased with the quality of the finished product and attention to detail they exhibited.”

Knight says that is because they worked very closely with the design team, traveling to Bohlke Veneer in Ohio to select veneers together and by conducting many conference calls to work through ideas and solutions.

“Working toward beautiful and collaborative solutions that kept all parties happy while also staying in budget and on schedule was a challenge and a pleasure,” summarizes Higginbotham. “A classic challenge on any project, that at the end of the day produced a beautiful, profitable and enjoyable hotel.”



PROJECT:
**Hyatt Regency
Tysons Corner**
Tysons Corner, VA

PROJECT OWNER:
**Macerich and Alaska
Permanent Fund Corp.**
Tysons Corner, VA

WOODWORKER:
**Hollywood
Woodwork**
Hollywood, FL

DESIGNER:
**Looney &
Associates**
Dallas, TX

**GENERAL
CONTRACTOR:**
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Builders**
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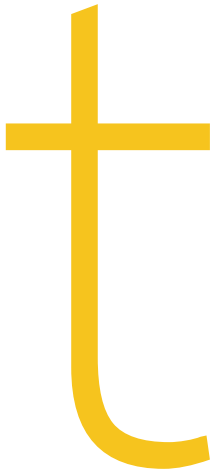
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The image shows the interior of a performing arts center. The walls are covered in horizontal wooden slats, creating a warm, textured environment. The ceiling is also made of wood, with recessed lighting. In the foreground, there are rows of wooden seats with orange cushions, arranged in a curved, tiered fashion. A curved wooden railing with a metal handrail runs along the seating area. In the background, a curved wooden structure, possibly a stage or a wall, is visible. The overall design is modern and artistic, with a focus on natural materials and curved forms.

Artistic ● Design.

Austin
School District
Builds
Performing
Arts Center.



The Performing Arts Center of the Austin Independent School District (AISD PAC), opened in January of 2015, is a state-of-the-art facility designed specifically to enhance the art experience for each and every student and teacher. The Center contains a 1,200-seat main auditorium, a 250-seat Black Box Theatre, 4,000 square foot dance studio, 100-seat rehearsal room, kiln room and an individual recording studio.





This major arts project was designed by the architectural firms of Pfluger Architects/ Miro Rivera Architects, Austin, Texas. Architectural woodwork for the project was fabricated and installed by Keystone Millwork, an AWI member firm located in Bryan, Texas.

“Our number one priority was the final acoustical outcome,” points out Greg Goodman of the AISD PAC. “We wanted to have the finest acoustically treated space around. The second major priority involved the aesthetics of the wood

and how its integration would enhance the space. We wanted the various woods used to tie the space together and make it visually appealing.”

The variety of woods used include American Black Walnut veneer on the auditorium balconies; Maple veneer with solid Maple trim on the reflector walls and curved auditorium walls; solid Maple on the stage surrounds; Douglas Fir on the curved lobby wall; and Black Walnut veneer in the concession area. Bob Kraus, president of Keystone



MAPLE

DOUGLAS FIR

BLACK WALNUT

Millwork, notes that 9,000 lineal feet of solid Maple was used on the curved walls surrounding the stage and 27,000 lineal feet of Douglas Fir was used in the lobby.

“There are no straight walls in the entire auditorium which meant that every piece of wood was applied on a curve,” he explains. “This was particularly challenging on the balconies which curved both vertically and horizontally. This meant that none of the panels could be rectangles but were all smiles or frowns with angled ends.”

at a glance

AWI MANUFACTURING MEMBER:

Keystone Millwork

LOCATION:

Bryan, Texas

ESTABLISHED:

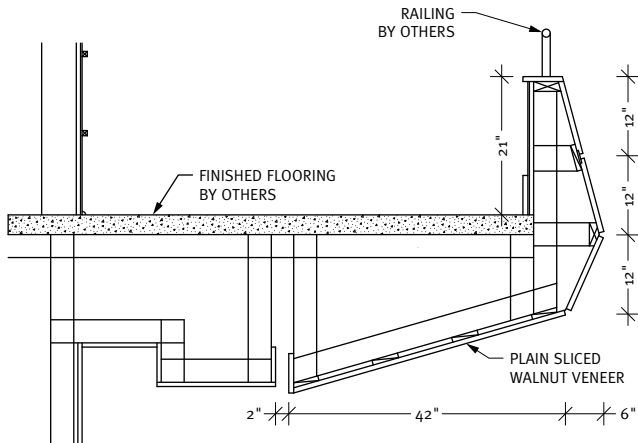
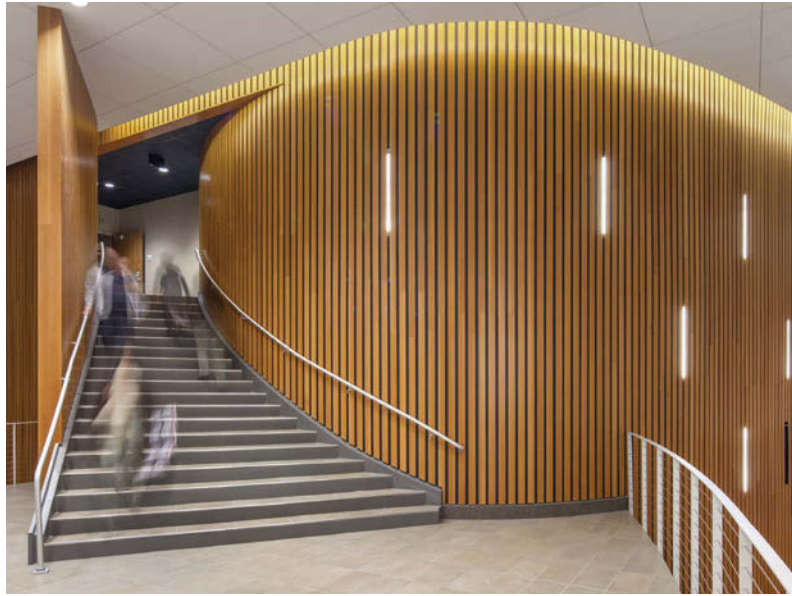
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FACILITY:

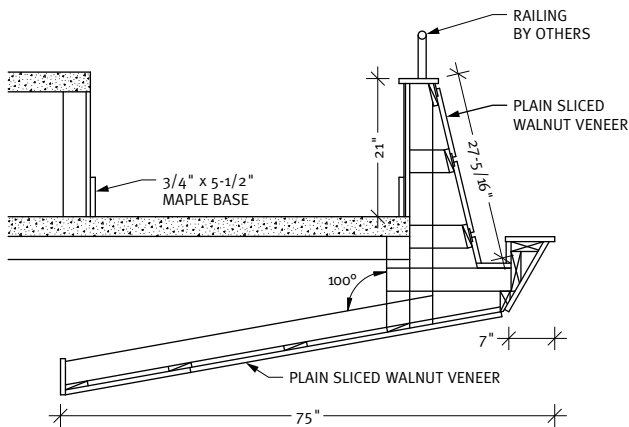
20,000 square feet

EMPLOYEES:

30



SECTION
Balcony Edge @ Light Sides



SECTION
Balcony Edge @ Light Position



Design Performance

The primary design objective of the main auditorium was to have the audience feel like they were inside of a wooden instrument. The exterior of the auditorium is clad in vertical metal panels in a random pattern of slightly different red colors. The lobby wall is a continuation of that exterior wall on the interior of the building.

The vertical wood boards carry the concept through the building and the warm tones of the Fir are a close representation of the metal panels.

“The specific shapes and configurations in the auditorium were driven by the acoustic quality desired,” points out Pfluger’s Jessica Molter. “Multiple solutions were necessary for different parts based on their angle

and distance from the performers. In addition to the wood paneling, a mechanical acoustic draping system was installed. This uses heavy, cloth drapes that can be pulled out into the audience chamber or stored behind the walls.”

For many performances, an acoustic shell will be used on stage. “This device creates walls and a ceiling within the stage to project sound out toward the audience. The shell is comprised of a series of curved plastic laminate panels and when in place the audience would not be able to tell where the proscenium opening is in the stage. The curved walls and ceiling are the visual continuation of the shell,” Molter explains.

The main Hall also boasts an audio-visual system comprised of two rear-projection screens on either side of the stage, as well as a state-of-the-art lighting system.

The Lobby

The heart of the Performing Arts Center is the spectacularly designed lobby which serves as a lively gathering place for patrons attending performances and for pre- and post-function events.

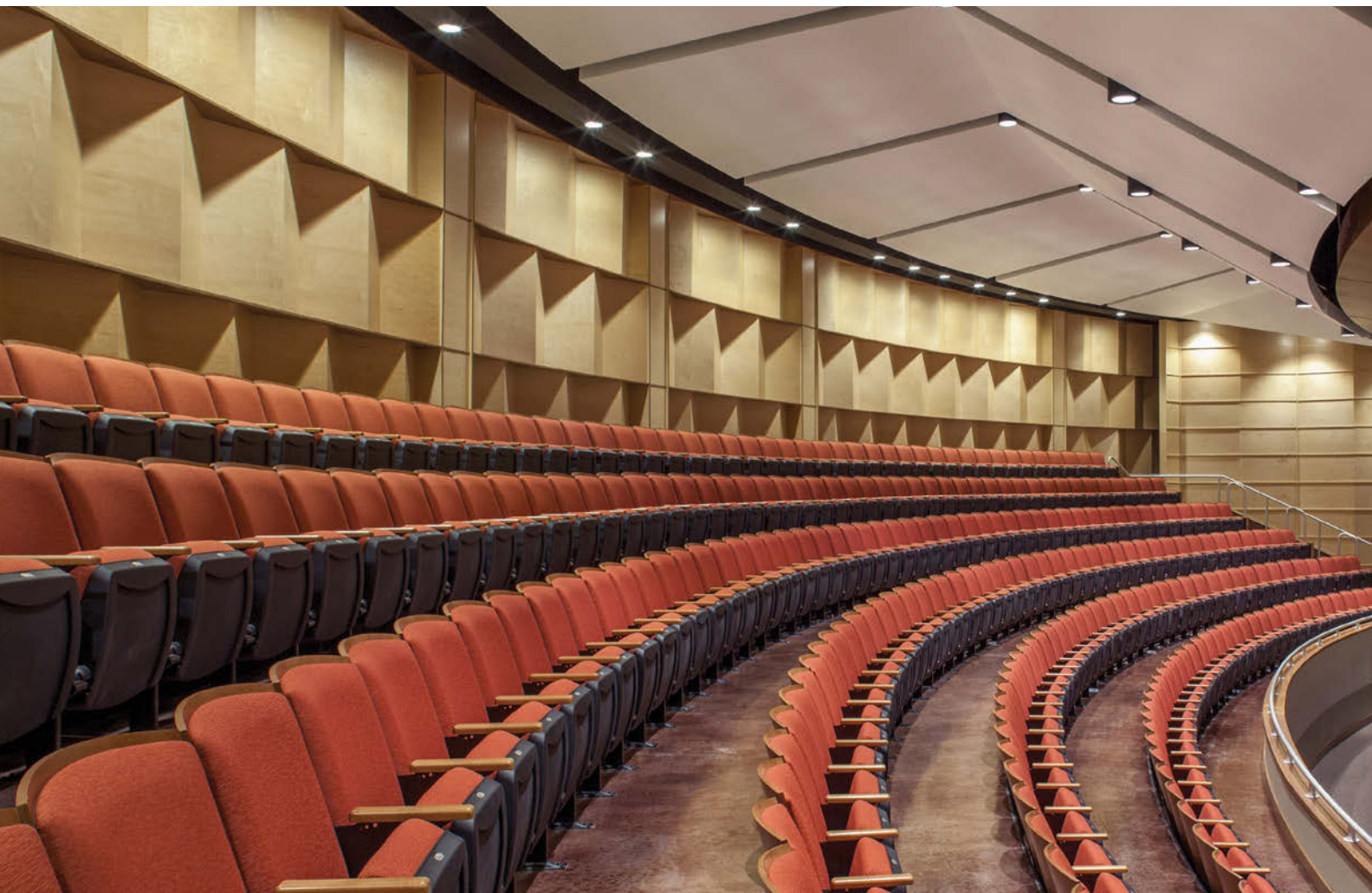
The Douglas Fir lobby wall has acoustic panels, vision glazing, accent lighting and a speaker system integrated into the design. The wood was spaced to integrate narrow LED strip lighting and vertical speakers between boards. “Douglas Fir was

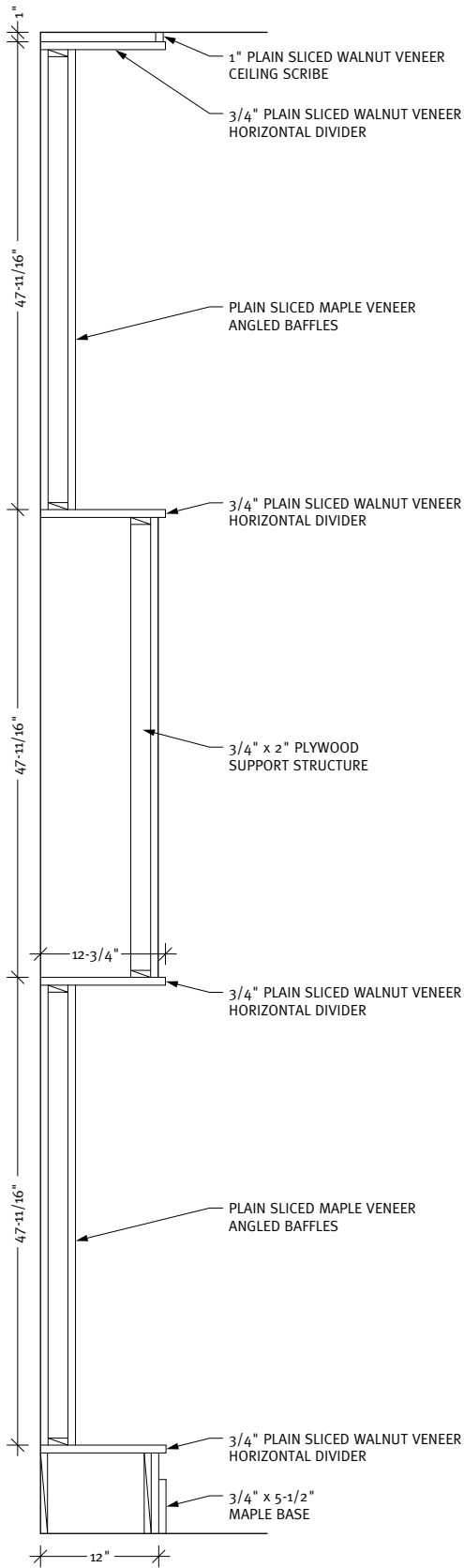
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– **Bob Kraus, President**

selected because of its warm tones and straight grain, and because it is available in very long lengths, minimizing joints. The 35-foot-high wall was clad in 1x4 strips of Fir,” says Kraus.

Additionally, he notes that his team was able to assist when unforeseen issues arose. For instance, after the eight-foot by eight-foot air duct was installed in the ceiling, it protruded into the cheek walls and made the duct visible from the ground in the auditorium, which was visually unappealing.





SECTION
@ Balcony Back Wall

“We were closing out the project and removing the lifts when the architect and I noticed you could see the duct from the first six rows,” Kraus adds, so we set to work to find a solution.

“Part of the complexity of the problem was that the metal ductwork needed to be covered but nothing could be fastened to it and the work included long, tapered angled joints that came to a point and had to resolve visually,” he explains. “Within a few hours we created the new pieces on site, hoisted them to the nearly inaccessible corners and fastened them to the existing structure. The protruding duct is now imperceptible due to the way we worked around the lights and shadows.”

Team Performance

The most noteworthy woodworking is found in the lobby and the space above the stage, says Goodman. “All of it is incredible but those two areas have the greatest visual impact,” he says. “The final product is going to be hard to beat anywhere else. The woodworking here is as close to perfect as you can get. Keystone Millwork owned their work and were meticulous. It was obvious it was important for them to get it completely right and not cut any corners.”

From the inception of the project, it was critical that the building be the home for all the fine arts programs in the school district, says Molter. “The building is truly a multipurpose facility that had to provide an exceptional environment for all users.

This was challenging because it meant incorporating a multitude of technology, audio-visual systems, circulation patterns, and storage, delivery and support spaces. We enjoyed the experience. The woodworking firm demonstrated a passion for what they do. Their attention to detail and commitment to getting it right was noteworthy. They clearly cared about doing an exceptional job.”

The woodworking team maintained a very positive relationship with the architectural team, adds Kraus. “As complications arose, we worked together to problem solve. The general contractor set the schedule and we increased staffing and worked with different employee teams in multiple locations at once in order to maintain the schedule.”

PROJECT:
Performing Arts Center
Austin, TX

PROJECT OWNER:
Austin Independent School District
Austin, TX

WOODWORKER:
Keystone Millwork
Bryan, TX

ARCHITECTS:
Pflugger Architects
Austin, TX

Miro Rivera Architects
Austin, TX

GENERAL CONTRACTOR:
American Constructors
Austin, TX

PHOTOGRAPHER:
Thomas McConnell
Austin, TX



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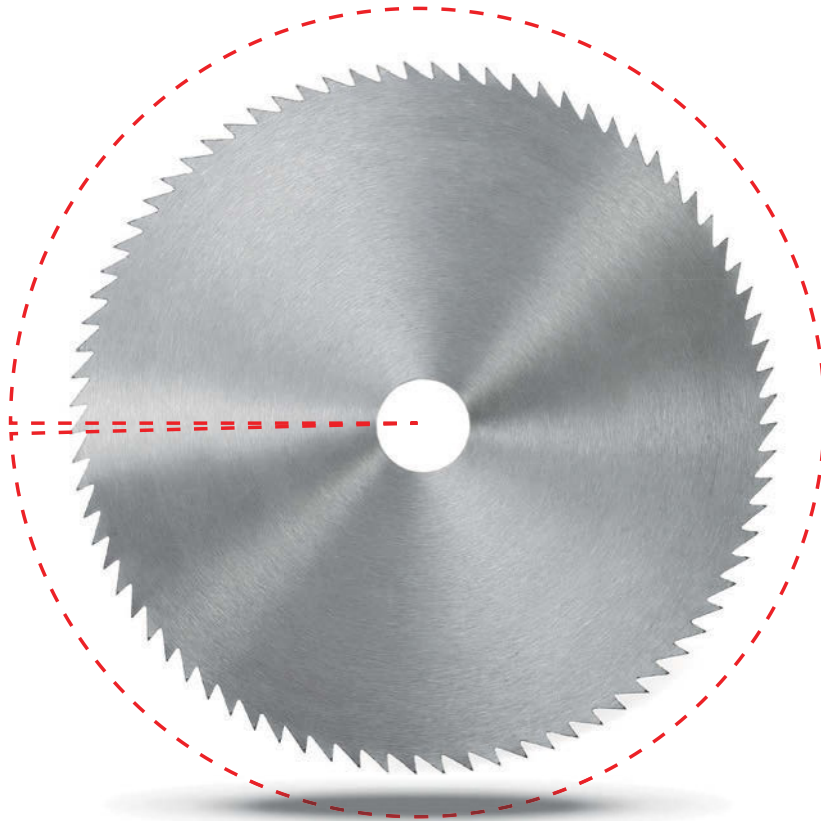
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teaching the

agricultural
and mechanical arts. Today it is a
pre-eminent research enterprise
that excels in science, technology,
engineering, math, design, the
humanities and social sciences,
textiles and veterinary
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The university boasts 34,000-plus high-performing students who apply what they learn in the real world by conducting research, working in internships, and performing acts of world-changing service. Because of the experiential education received, North Carolina State consistently rates as one of the best values in higher education.

In late 2009 design was started on the 290,000 square foot, \$97 million Talley Student Union project. It was fully opened in the summer of 2015. The first phase of the quality-certified project was an addition to the existing student center while the second phase was a gut renovation of the existing structure together with a smaller addition.

at a glance

AWI MANUFACTURING MEMBER:

Stephenson Millwork Company, Inc.

LOCATION:

Wilson, North Carolina

ESTABLISHED:

1946

FACILITY:

100,000 square feet

EMPLOYEES:

100

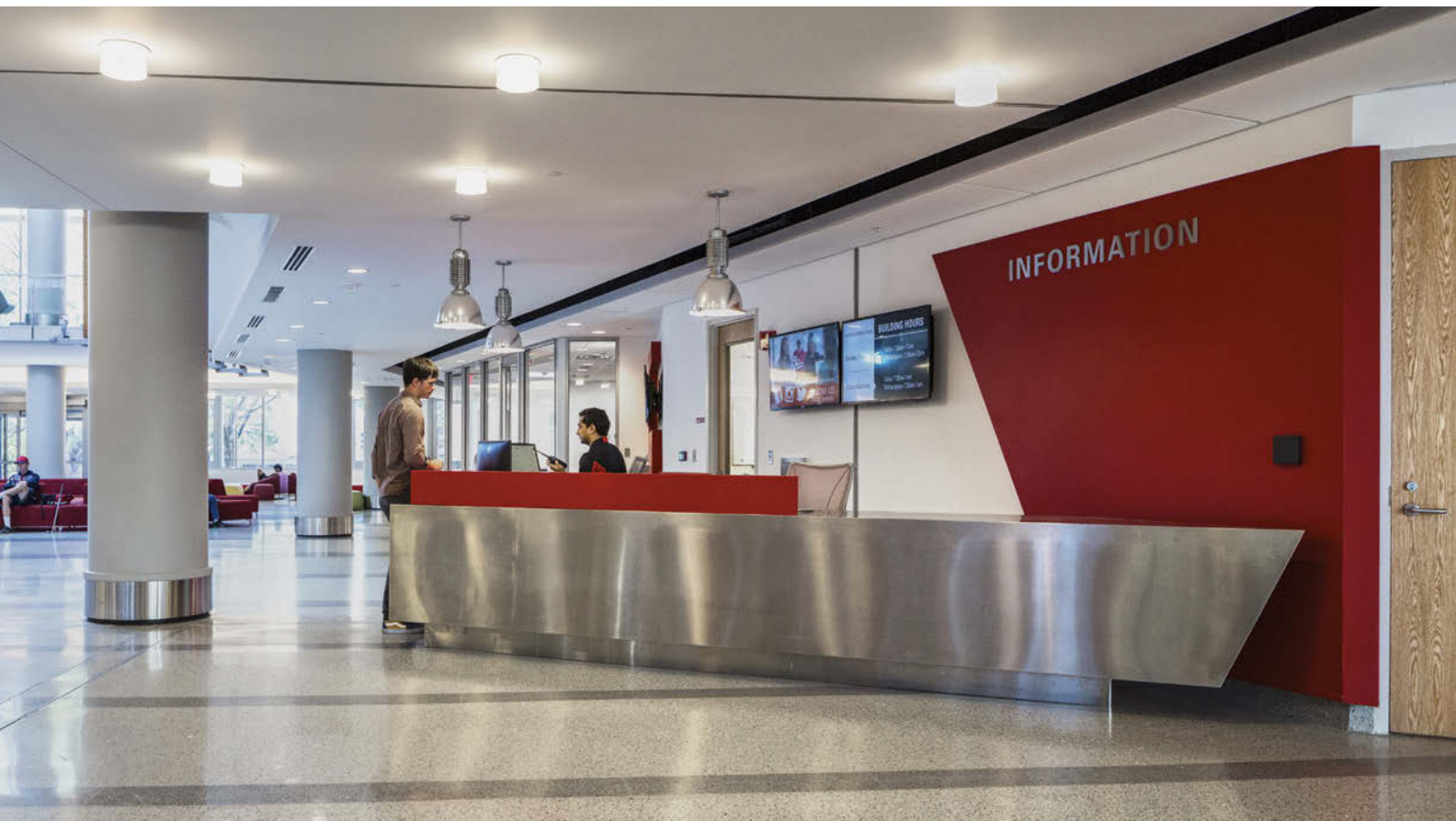
The architect for the project was Duda Paine, located in Durham, North Carolina, and the interior architectural firm was Cooper Carry, located in Atlanta, Georgia. Architectural woodwork for the project was fabricated by Stephenson Millwork Company, Inc., an AWI member firm from Wilson, North Carolina.

Design objectives, expertly executed, were to create an inclusive welcoming environment at the middle of campus that would become both a destination and “stop on the way” for involvement, socialization, relaxation and recharging.

The Interior

The interior is organized around a central four-story atrium that connects all major components of the project. At the urging of the university community during the design phase, there are numerous design cues in the building that celebrate symbols and lore of North Carolina State. These vary from the branding of the food venues to the patterned bamboo floor in the ballroom, to the terrazzo university seal in the atrium floor to the relief image of a howling wolf in the wood trellis that spans three floors of the west side of the atrium.

The scale and materials on the exterior were carefully chosen to fit in with the campus context, while combining with several features that announce the building as a new campus icon.

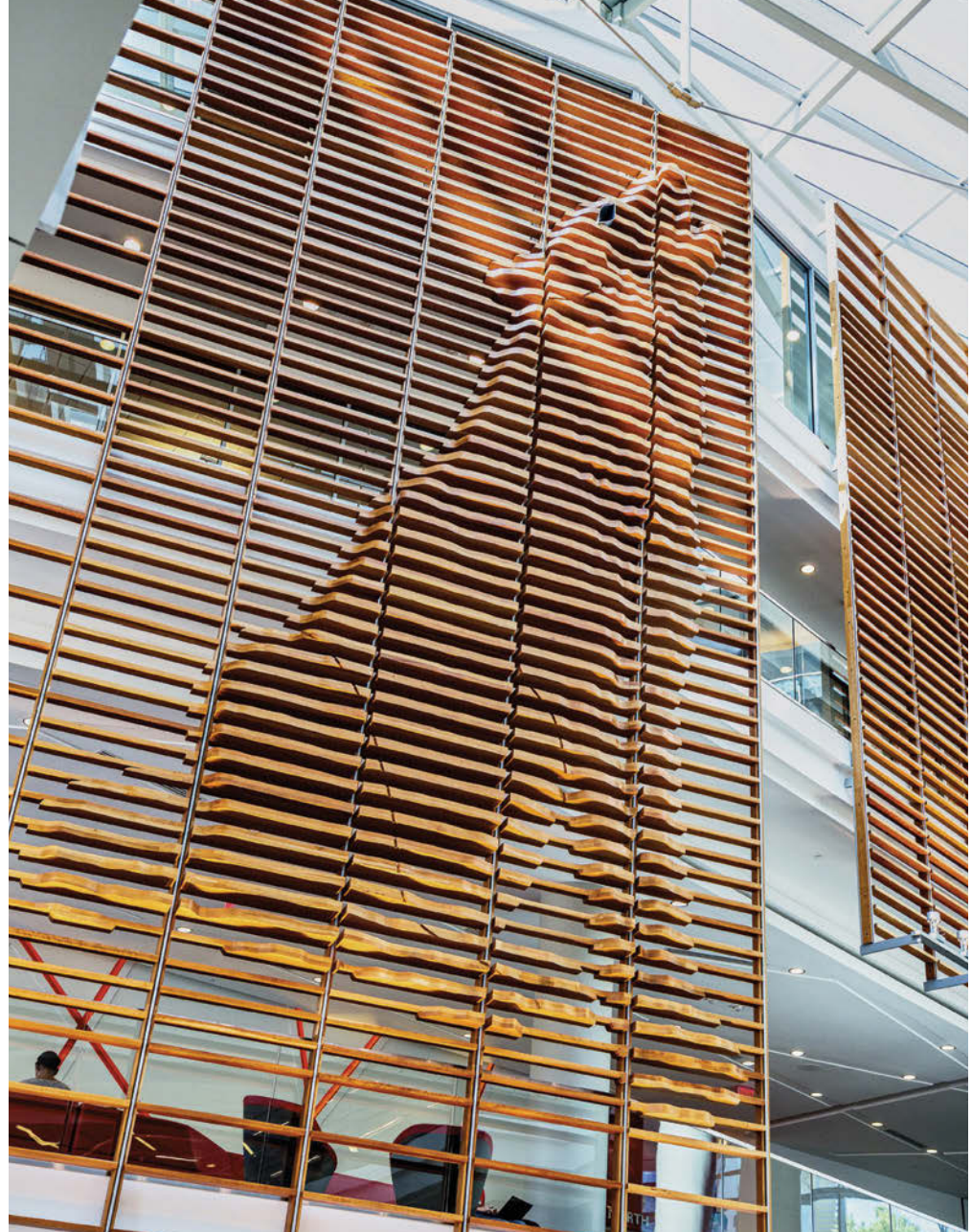


According to Brian Furnas, project manager at Stephenson Millwork, items fabricated for the student center included trellises, food service counters, display cases, reception desks, wall panels, credenzas, lockers benches and casework. One of the signature items, he adds, was the iconic “Wolf Trellis” jointly fabricated with Royal Oak Stair.

The primary wood used throughout the project is Cherry. Walnut is used in some of the food venues. Most doors are made of Red Oak which is a campus standard. “Cherry and Walnut were selected for their beauty and warmth and because they could be sourced domestically,” explains Christopher Bivins of Cooper Carry.

Howling Wolf

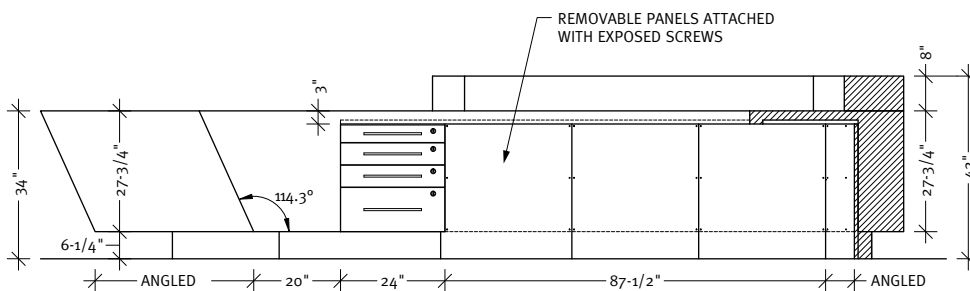
No doubt you can’t miss the three-floor-high wolf trellis when you enter the student union. This item “was definitely one of a kind,” recalls Furnas. “The support steel was neither straight nor plumb, so measuring it so that finished trellis sections would fit as a system when complete, proved to be extremely challenging. Prior to the wood being attached to the steel, the steel vibrated



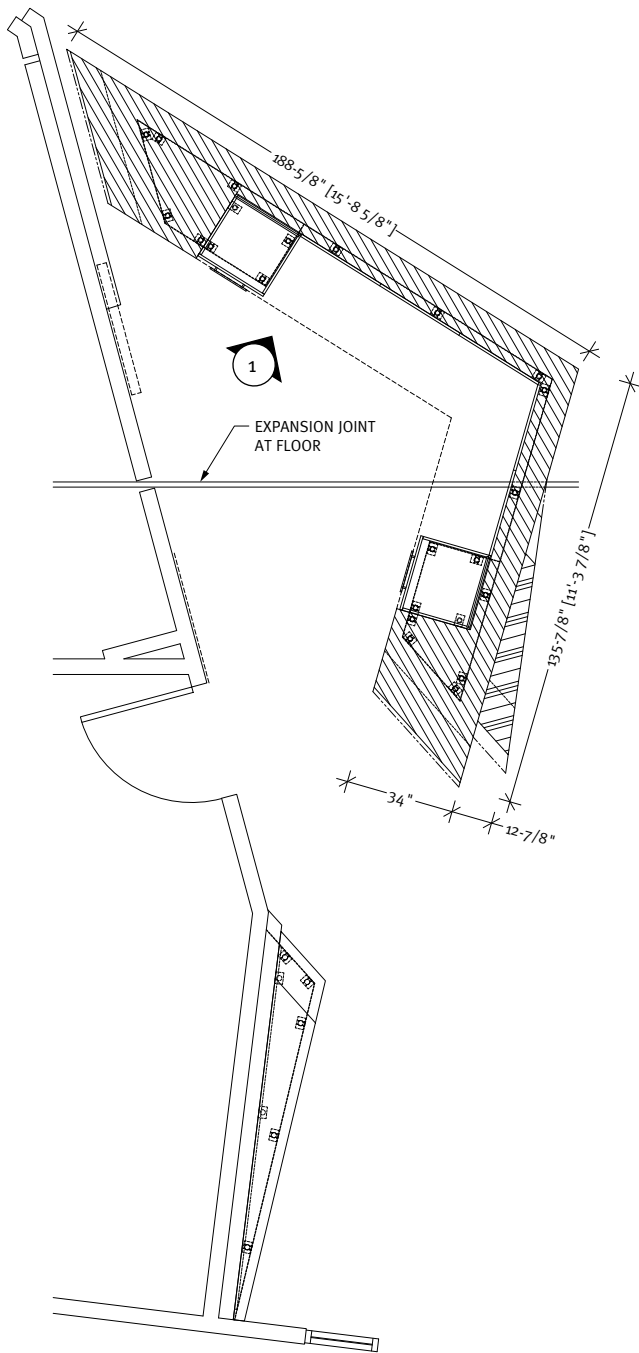
excessively, thwarting measuring efforts. So after multiple daytime attempts, we had to resort to night time measuring in an empty building”

Eventually he continues, “44 separate 50-lb. fishing lines were strung the full height of the steel. Then over 200 measurements were taken to determine the final width of the trellis.”

The wolf trellis design was created through a series of digital manipulations of the originating photograph, explains Turan Duda. “The original image was adjusted and sized to better express the stance and character of a howling wolf. The contour of the body was digitally mapped to create a sculptural computer model. The 3-D model was then modified into a series of cross sections that were used to create templates to fabricate the actual boards”



① ELEVATION
@ Information Desk



○ PLAN SECTION
@ Information Desk



University spokesperson Charlie Marshall explains the multi-story wooden trellis of the wolf “is a signature feature not only of the building, but also of the university. Extensive study between the architectural millwork company and the architect was required to develop and deploy this unique work of art. Product selection, finish, geometry, and fastening/anchoring details could not have been accomplished without Stephenson Millwork’s leadership and collaboration.”



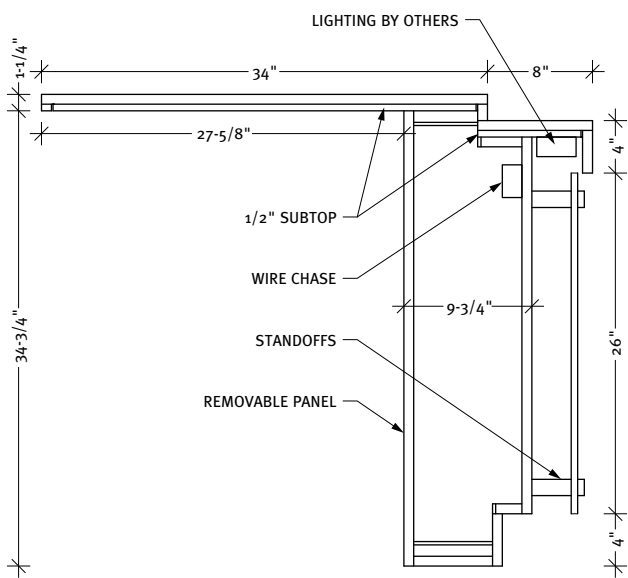
Other Elements

There were other challenges to the project along with the wolf trellis. One of the desks, which has both stone countertops and a stone front that were in the scope of the woodworker’s responsibility, passes over a building expansion joint. “Because both halves of the

building move independently, the desk also has to be attached to respective sides of the building, and couldn’t tie the building back together,” notes Furnas. “The desk is also comprised of numerous compound angles, and all of the stone is mitered where it meets at these angles.”

Bivins adds that one side of the project is dominated by a large curve that sweeps through the plan. “What straight walls there are rarely meet at right angles, and this approach continued with the millwork. The phased construction and reuse of the existing structure both added complexity, including that the atrium was carved out of the existing structure.”

Irregular angles also presented a challenge for 11 different food service counters, continues Furnas. “They required several hundred additional hours of joint effort among architect, construction manager and Stephenson Millwork employees, to ensure that the end product would meet the design intent, and work with the owner’s food service equipment. We were the driving force behind having these meetings, and tying all of the pieces together to make sure everything worked in the end,”



SECTION
@ Food Service Station

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Team Spirit

“The relationship Cooper Carry and Duda Paine had with Stephenson Millwork was excellent, and critical to realizing several of the features of the project including the information and ticket desks and the atrium trellis,” says Bivins. “Through shop drawings, mockups and numerous conversations, construction details and methods were refined while maintaining the design integrity. The Stephenson team was proactive in raising concerns and helping develop solutions, and they were integral to the success of several pieces.”

Furnas agrees that Cooper Carry and Duda Paine were fantastic to work with. “Once that we proved that we understood and were attempting to preserve the design team’s intent, the entire design team really listened when we made suggestions. More than any other project I’ve been associated with, this was truly a team effort.”

Stephenson was a major partner for delivering this mega-project, summarizes Marshall. “They collaborated throughout deployment and were crucial in meeting project objectives every step of the way – procurement, engineering, fabrication, logistics and installation. Stephenson’s ‘all-in’ attitude and dedication made this project a huge success!”

As the team spirit of design and construction crew remains in the stately student center, the students themselves have a comfortable, welcoming space to nurture their own school spirit. 🌟

PROJECT
Talley Student Union Center
Raleigh, NC

PROJECT OWNER
North Carolina State University
Raleigh, NC

WOODWORKER:
Stephenson Millwork Co.
Wilson, NC

ARCHITECT:
Duda Paine Architects
Durham, NC

INTERIOR ARCHITECT
Cooper Carry
Atlanta, GA

GENERAL CONTRACTOR
Rodgers/Russell/Dayeco Joint Venture
Charlotte, NC

PHOTOGRAPHER
Josh Meister
Atlanta, GA

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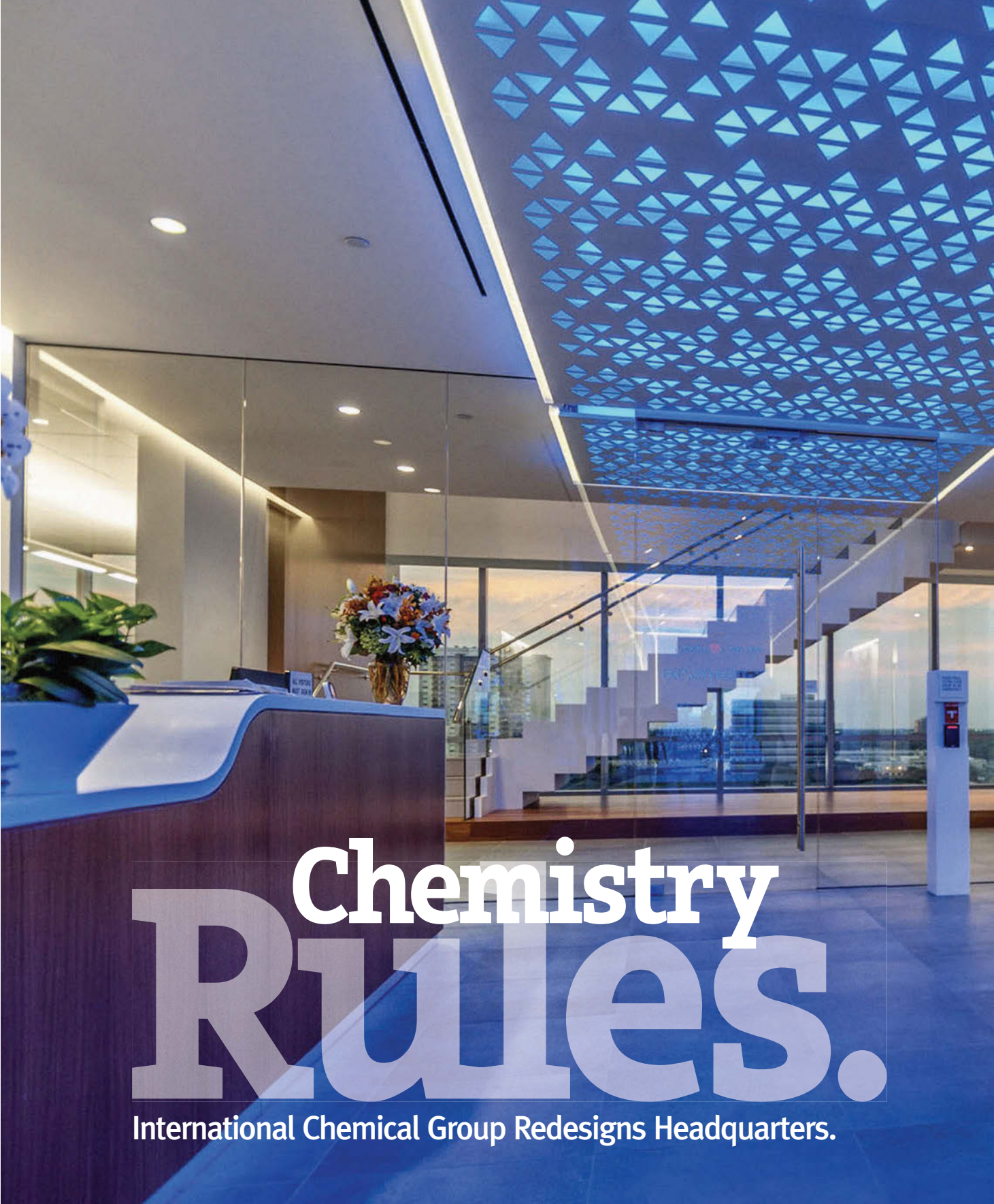


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After difficult years of technical uncertainties, Solvay embarked on a rapid international expansion, building plants in the whole industrialized world. In 1900, 95% of the soda ash consumed in the world was produced using the Solvay process. The Group survived both World Wars, thanks to its family shareholder base and jealously guarded manufacturing secrets. And by the early 1950s, Solvay diversified and resumed its global expansion.

Recent years witnessed radical transformations, from the divestment of the pharmaceutical pillar to new acquisitions. Benefitting from new technologies and sustainable developments, the company's future plans will focus on: producing new materials that are more effective and eco-efficient; promoting the use of renewable raw materials and recycling processes; contributing to the creation of sustainable energy solutions, such as photovoltaics and batteries, and developing more responsible consumer products.

at a glance

AWI MANUFACTURING MEMBER:

ROOMI Group Corporation

LOCATION:

Houston, Texas

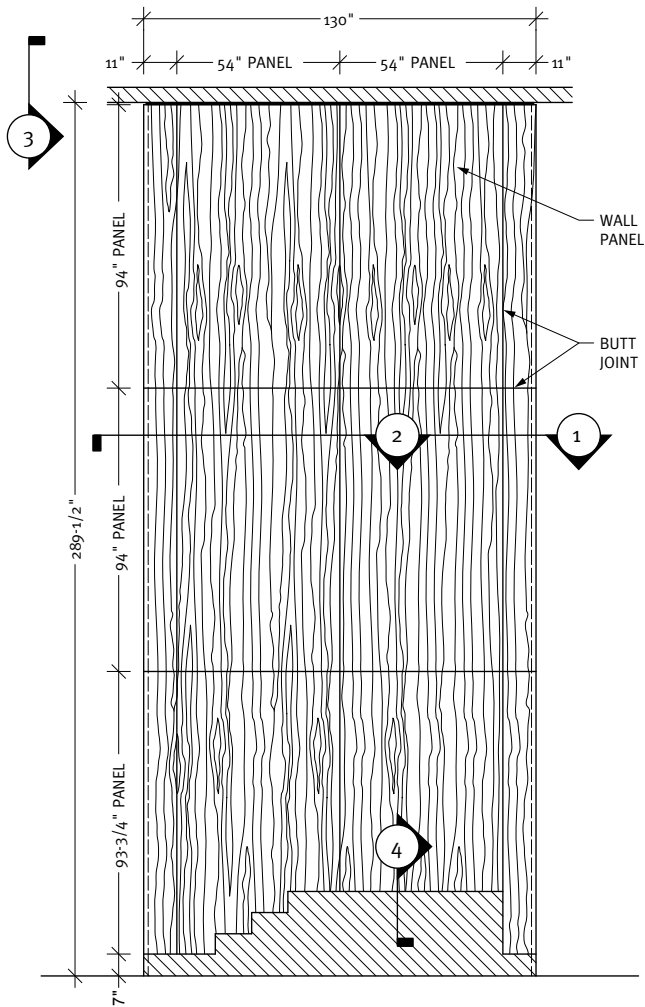
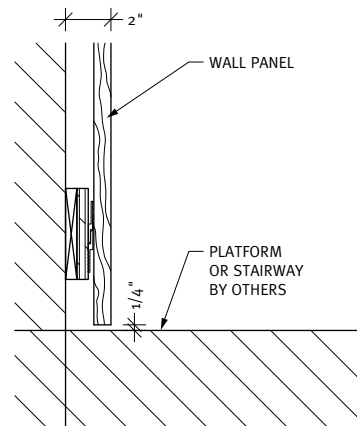
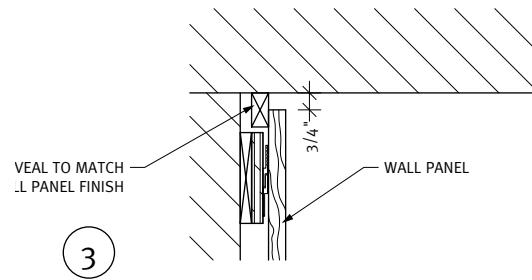
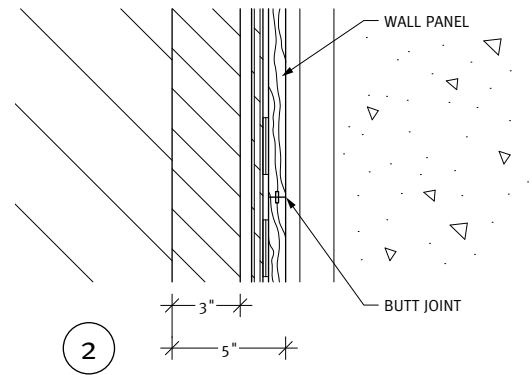
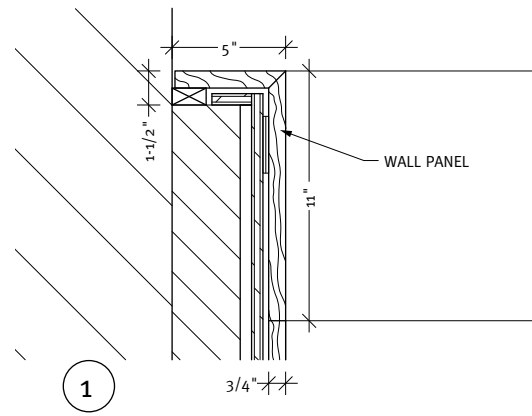
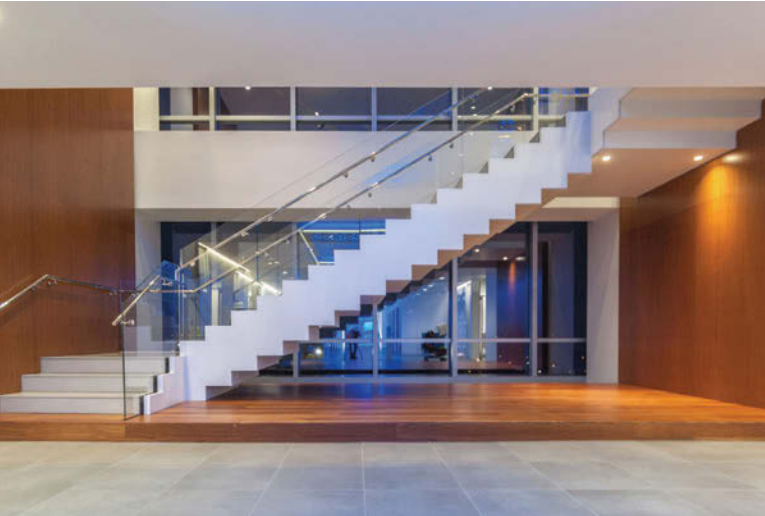
ESTABLISHED:
1990

New Headquarters

When the company needed a redo of its 50,000 square foot office space in Houston, Texas, the architectural firm of Planning Design Research (PDR), also located in Houston, was selected to handle the project. Architectural woodwork for the project was fabricated and installed by ROOMI Group Corporation, an AWI member firm from Houston.

PDR's Tonya Williams explains that design focused on capturing daylight and views, connecting the employees, re-energizing their workplace culture and celebrating the company's refreshed brand.





○ ELEVATION
@ Stair Wall

○ SECTION DETAILS
@ Stair Wall



“An open plan concept was integrated leaving the majority of private offices located on the interior,” she says. “This planning module and full height glass fronts for all private offices and conference rooms promotes collaboration and provides daylighting and views. Solvay’s brand is reinforced throughout the space, expressing design elements inspired by chemical compounds that they produce and large scale graphics celebrate the company’s history.”

The design was influenced by the colors and patterns of chemicals that are integral to Solvay’s business. High contrast and bold pops of color provide energy and interest in the space and serve as wayfinding cues for key communal areas.

Afromosia Veneer

Quarter sawn, book matched and end grain matched Afromosia was the wood of choice for the office space, reports Tanya Minnick from ROOMI.

The woodworking firm was responsible for fabricating the custom lacquered staircase, paneling, credenzas, cabinets and some furniture, the custom wall logo, as well as high pressure decorative laminate cabinets, paneling and counters, and solid surface tops.

“The deep honey color and linear grain of the Afromosia brought balance and warmth into the workplace,” says Williams. “The lacquered panels create a seamless look and durability where contrast was desired.”

The most noteworthy elements, says Minnick, are the lacquered stair panels and the Afromosia wall panels because they required great detail and time to provide a seamless look and “achieve the enhanced quality for which ROOMI Group is well known.”

Williams agrees that the lacquered panels surrounding the staircase were especially noteworthy as they were “carefully planned and prepped to get a precise fit. The internal stair is a striking feature that required careful craftsmanship.”

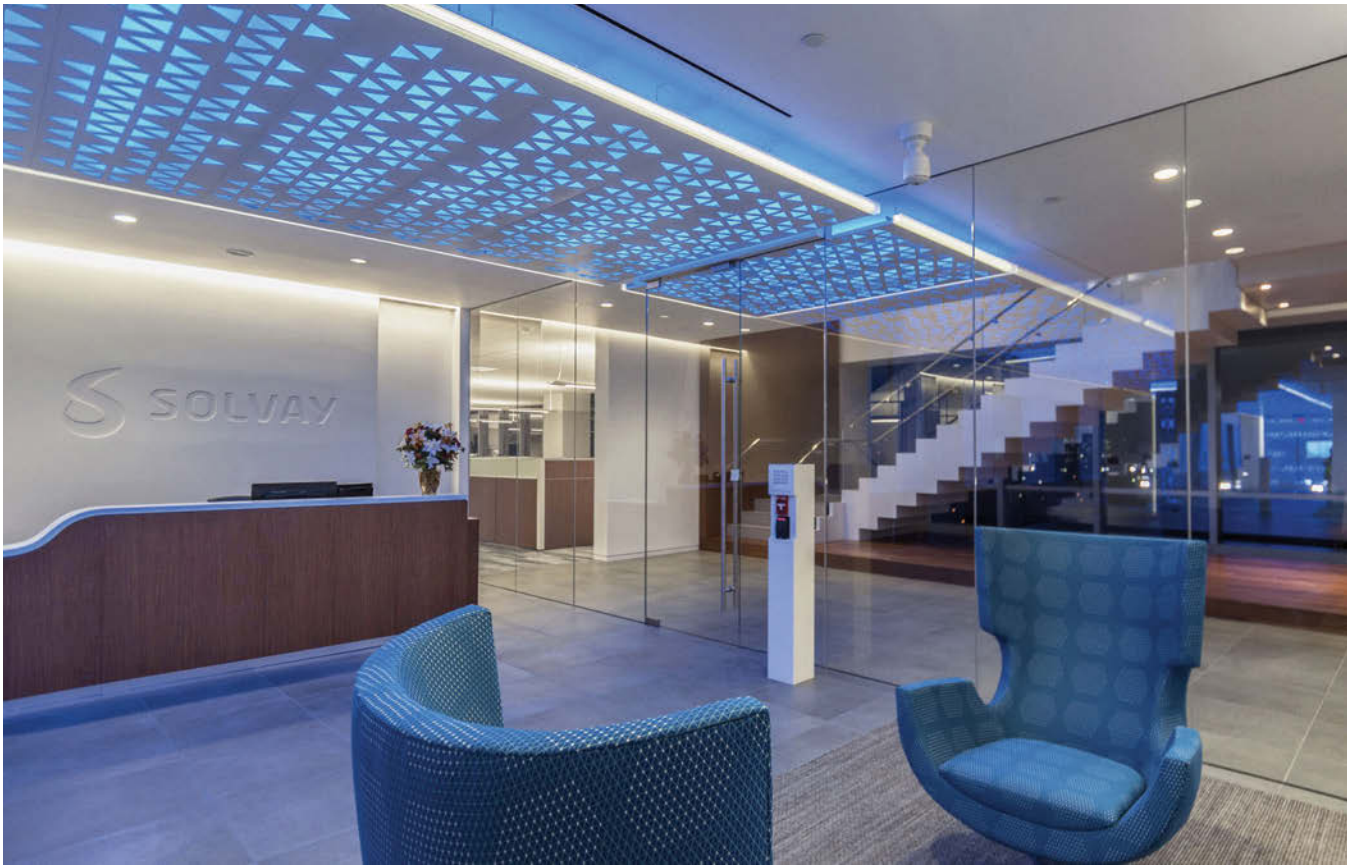
Tremendous Teamwork

Working on such a complicated project required a great deal of collaboration and cooperation. ROOMI provided design assistance and coordination with other finishes for a consistent look among veneer, stone, glass and lacquer finishes. The woodworking firm employed templates, benchmarks, 3-D modeling, mock-ups and numerous meetings to achieve successful results.

“Given the repeat nature of the clients ROOMI services, we are honored to be the go-to solutions provider for architects, developers and owners,” notes Minnick.



AFROMOSIA



“On this project ROOMI has nothing but absolute gratitude and respect for the other team members in coordinating and finalizing all details at the planning stage.”

“As a QCP firm, ROOMI is firmly aware of our role in providing technical assistance and critical details to ensure success. Working in a team-based environment with PDR and D.E. Harvey Builders, we were able to design assist and troubleshoot at a planning stage to deliver a high quality functional product. We are extremely proud of our hard work and we are grateful for the teamwork provided in this venture,” she adds.

The design incorporated many custom features in a narrow construction schedule, points out Williams. “Ensuring that the intent of PDR’s design and the details were met required diligent communication and collaboration among all parties. PDR and ROOMI had extensive communication to ensure PDR’s design intent was being met. A team kickoff meeting and thorough millwork shop drawing reviews were conducted to aid in the communication process.”

Cooperation helped ensure a colorful, contemporary design that fits Solvay Chemicals’ plans and goals for the future.

PROJECT:
Solvay Chemicals
Corporate Office
Houston, TX

PROJECT OWNER:
Solvay Chemicals, Inc.
Houston, TX

WOODWORKER:
ROOMI Group
Corporation
Houston, TX

ARCHITECT:
Planning Design
Research
Houston, TX

GENERAL CONTRACTOR:
D.E. Harvey Builders
Houston, TX

PHOTOGRAPHER:
Richard Anthony
Davenport
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Ahead Of The Curve.

this issue of *Design Solutions* showcases some of the most difficult aspects of architectural woodworking. While traditional millwork has often incorporated profiled shapes, only in the last 20 years have we seen such a proliferation of curved surfaces and planes meeting at unusual angles.

By **Greg Heuer, CSI**
AWI Chief Learning Officer

Go back and study some of the feature articles in this issue. Look for the phrases which tell you why these particular projects were so successful.

Three words rise to the top: **Communication, Cooperation,** and the **Dedication** of the construction team.

The curves and angles on the projects you see in this issue only came together because every member of the construction team decided to be better than average, to be the best at what they do, and to communicate with

each other. It was definitely the spirit of cooperation that brought these projects to a successful completion.

In the next few paragraphs I'm going to distill my five decades of working with design professionals, fabricators, finishers, and installers into three simple concepts which, if adopted by you, have the power to put you ahead of the curve.

1. STANDARDS

The **Architectural Woodwork Standards** are the basis for much of what we do. As good as they are, however, they are only a foundation from which to build. Your first step in getting ahead of the curve is to set your own business standards—that is, your **objectives, actions, measurable goals, and operating procedures**—well above those of anyone else



in your marketplace.

Fabulously successful firms go beyond the ordinary. The projects showcased in this issue **are anything but ordinary**. The owners hired design professionals for their outstanding thinking, not for ordinary, average thinking. They gave the design professionals the freedom and encouragement to be creative and innovative.

The fabricators accepted those challenges, communicated with the design team and the owner, and crafted those stunningly original designs into real products on the job site.



Ahead • of • the • curve:

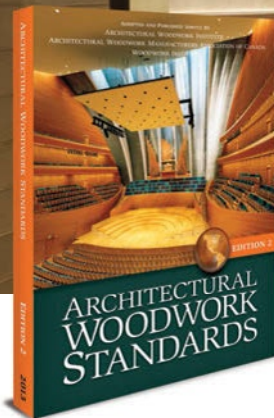
1 Better than average. **2** At the forefront of or leading in something, such as a developing situation, field of study or business, social development, etc.^[1]



Roomi

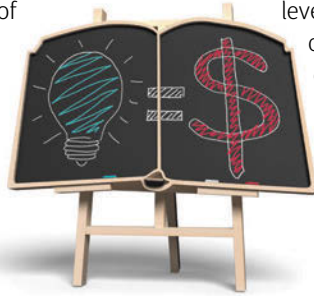


Keystone



Novelist Annie Mueller recently wrote: “The group is good at catching on after the ball has started rolling. It’s up to you to figure out which ball you’re going to roll and then push it up the hill. If you want to be more successful, have more authority and make more money than everybody else around. And you can’t do that by doing what everybody else is doing.”

Of course, you choose the type of market in which you wish to compete. We all recognize that the size of the market for Apple, Lexus, and Mercedes is smaller than the size of the market for average products of the same type. Small, perhaps, but not less profitable.



Design professionals and woodworkers who are featured in this issue have made the choice, for at least part of their business, to **pursue the most creative, innovative, and challenging projects.** There are fewer players in this part of the market. The risks are greater, and so are the rewards.

A well thought out, determined, and written set of business standards help bring the risks down to a manageable level. Sharing the philosophy of your standards with the entire construction team at the beginning of the project is the best way to have everyone around the table envisioning a path to success.

2. HORIZONS

You can only be ahead of the curve, however, if you’re **looking through the curve and far beyond.** For a number of years, I was an instructor with the Motorcycle Safety Foundation³. I shared my love of touring on my big motorcycle with novice riders who had never ridden a motorcycle before. One of our greatest challenges as instructors was to get the student to raise her eyes from the ground right in front of the motorcycle to the road to far ahead. We had to teach young riders to look through the curve while pressing on the handlebar to turn the bike.



Hollywood



Stephenson

The leaders of your business must look as far as they can over the horizon. They must envision a path that travels over the horizon while at the same time seeing what is coming at them.

To be ahead of the curve you must be doing things that no one else's doing. You must be meeting needs that no one else is willing to meet.

I know, you are in a competitive market. Well, everyone is in that competitive market. The successful people do what the market does only better: better design, better service, better accessibility, better cooperation, better feedback, and better follow-up.

Time after time my conversations with construction professionals revolve around the inability to get a member of the construction team to make a decision or return a phone call. Often there is a very good reason for this reluctance. The problem, solution, or opportunity came too late in the project for cost-effective resolution. By the time the issue comes up everyone is upset, and no one will profit from making that last-minute adjustment.



Only by looking far ahead, over the horizon, will the production management team forestall these painful phone calls and emails.

Only by doing the hard predictive thinking will you be able to do

the unexpected. To deliver a solution before anyone even recognizes there was going to be a problem. To suggest more than one option to work around that ugly heating duct which suddenly appeared in the corner of the project. To prevent the "fires" from starting, rather than having to be reactive and putting the fires out.

3. PERSISTENCE

Never give up! Sure, we have all had projects which seem to go on forever. At the end of them we are either all the best of friends or the worst of enemies. But there is one basic fact with which we all must live. These projects must get done. They must be finished. In the end we understand Ms. Mueller is right: "You have only the two options: Complete or Incomplete. Done or Undone. Finished or Failed."

When you read the articles in this issue, when you look at the drawings, when you marvel at the pictures of the completed work, you see the result of persistence. The members of these construction teams did not give up until the job was done. The attention to detail and a commitment to excellence is hard to maintain over the long run. Because it is hard, it is exceptional.

Firms who demonstrate they can go the distance, combining skill and dedication, are the firms who rise to the top.

While these three things can put you ahead of the curve, staying ahead of the curve is a lifetime commitment. This is not a checklist. This is not something that you can get done. Being ahead of the curve and staying ahead of the curve means constant innovation, disruption, decisiveness, and grit. 🌐



"Architecture has a serious problem today in that people who are not alike don't communicate. I'm actually more interested in communicating with people I disagree with than people I agree with."

- Rem Koolhaas
PRITZKER PRIZE-WINNING
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Product Showcase



OSBORNE WOOD PRODUCTS: Acquires Bendix Architectural Products

Osborne Wood Products, Inc. has purchased the assets of Bendix Architectural Products, including all the products, product lines, and name of the company. The assets have been moved from Passaic, New Jersey, to Osborne's facility in Toccoa, Georgia. Osborne will continue to offer Bendix's products, including **corbels, appliquéés, and crown mouldings**. This change will serve customers of both companies **by expanding the selection of quality wood products offered.**



And now the Bendix by Osborne Collection is available online for customers to both browse and purchase components.

Featuring **full product line photography, pricing, and ordering capabilities,**

Osborne continues to expand service and product offerings to its customer base. Established in 1979 Osborne Wood Products is a manufacturer and supplier of unfinished wood components and serves hobbyists and the trade throughout the US, Canada and internationally.



POLLMEIER: BauBuche

Pollmeier **Value Added German Beech** is now introducing the newest, only high-quality engineered hardwood product of its kind – **Ingenious Hardwood BauBuche.**

Pollmeier, by the application of science, has developed a new technology which allows the production of economical top-quality laminated veneer lumber from Beech for structural applications, called it BauBuche. Only raw material from **local and sustainably managed forests** is used in its production.

In one of the most modern production facilities in Europe, the tree is rotary peeled and transformed into a high-tech material with hardly any waste. BauBuche comprises boards and beams for timber construction as well as panels for furniture and interior design. In BauBuche panels, the veneer **layers are perpendicular to the surface.** It can be used for table tops, sturdy work surfaces, ceiling and wall cladding, stairs, and elegant wood flooring with the durability of an industrial floor. BauBuche panels can be machined as solid hardwood and are perfect for visible applications. The sanded surface is also ideal for further finishing.

For more information, contact: **866-432-0699;** **doug@pollmeierusa.com** Or **pollmeier.com.**

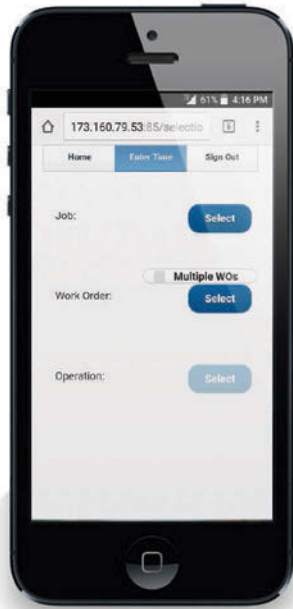


TRADESOFTE:
**New Mobile Data
 Collection Application**

TradeSoft, Inc., a software firm specializing in providing estimating and job management software to make-to-order manufacturers, has released **ShopPAK Mobile 1.1**, a web based application that **collects time**



and attendance, as well as labor hours via any web enabled, smart device. It is designed to work in concert with **TradeSoft's ShopPAK™** manufacturing package. According to Russ Wheelock, president of TradeSoft, ShopPAK Mobile emulates TradeSoft's shop floor data collection software's ability to **capture labor hours real time.**



By pushing this capability out to the field via the web, installers can easily log time against jobs from their smart phones or tablets. ShopPAK Mobile immediately updates the ShopPAK database so actual labor hours can be tracked and applied to jobs as they occur in the field eliminating the chore of manually communicating time back to the main office. Just as TradeSoft's shop floor data collection system improves accuracy and eliminates manual data entry, ShopPAK Mobile does the same thing from any smart hand held device in the field.

Another great ShopPAK Mobile feature is the ability to **capture GPS coordinates** so employers can verify that employees are where they are supposed to be when punching in and out.

Founded in 1994, TradeSoft specializes in providing custom oriented manufacturers powerful and flexible software to improve estimating accuracy and efficiency, as well as, totally manage a job once it has been awarded. Software is built upon powerful database technology that is scalable, fast, and extremely stable. Learn more: **800-289 6326** or **sales@tradesoftinc.com.**



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 TRAINING**



**ELASER 2D
 TRAINING**



**EPHOTO
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**ETEMPLATE SYSTEMS:
 New Technology and
 Training Center**

ETemplate Systems, the inventor of digital templating for the fabrication industry, opened a Technology and Training Center at a **new facility in Raleigh, North Carolina June 1.** The company, headquartered in Raleigh, first introduced digital templating to the industry in 2000. Paul Hansen, founder and CEO, has been a technology leader in measurement processes for over 30 years, working with lasers, portable arms, photography and other technologies. Although Hansen's initial area of expertise was in ultra-precision machining, El DuPont approached ETemplate to develop a useable technology for the construction industry.

ETemplate was first introduced to the millwork industry in 2001. Since that time it has been the technology leader in the industry, with over 500% growth since the beginning of this decade, according to Hansen. "We are always evaluating new technologies to meet the needs of more and more industries so the Technology and Training Center was the next logical step," he said. "Our expertise is in automating the measuring and design process and this new Center will provide many more resources for these tasks."

ETemplate has won several international awards in the wood, stone, and solid surface industries for both product innovations and technology developments. The award winning ELaser product line, utilizing Leica 3D laser technology, has quickly become the **#1 laser templating technology in the world.**

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sealers, primers and topcoats, with a full range of sheens utilizing just one catalyst and mix ratio. This simple combination makes Polarion ideal for use on conference tables, bar tops, millwork, furniture and cabinets as well as any interior wood surface that requires a hard durable finish.

the environment without sacrificing product quality and performance. Polarion 2K acrylic polyurethane has been developed to offer these features and benefits. For additional information, visit mlcampbell.com Phone: 1-800-364-1359.

MONARCH METAL: Stainless Anodize on Aluminum Angles and Channels


Monarch Metal Fabrication of Bohemia, New York, is now offering a stainless anodize finish on aluminum angles and channels. New to Monarch, this stainless anodizing process gives aluminum parts the appearance of stainless steel while also reducing costs and lead times.

During the anodizing process, an aluminum part is first given a brushed finish, then anodized with a dye that matches the color of stainless steel. The final product is an aluminum part that very closely matches the finishes often seen on stainless steel appliances.

Since stainless steel can be cost-prohibitive when planning both large and small scale projects, stainless anodized aluminum makes for a budget-friendly alternative. Aluminum offers the durability needed for both interior and exterior applications, while also providing the aesthetic customers desire. Aluminum is also lighter in weight which reduces shipping costs and makes the material easier to handle on the job site.

Monarch Metal is the leading manufacturer of Monarch Z Clips and offers an extensive selection of architectural metals, panel hanging systems, standoffs and other mounting systems. In addition to world class customer service, Monarch also boasts same-day shipping capabilities.

To learn more about stainless anodized angles and channels or to inquire about product availability, shapes, and materials, please visit

MonarchMetal.com
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★M.L. Campbell Company (216) 515 7844 mlcampbell.com	Orange Aluminum 877-464-2181 orangealuminum.com	Sauers & Company Veneers 336-956-1200 sveneers.com	Upstate Door, Inc. (585) 786 3880 upstatedoor.com
Marwood Inc. (812) 288 8344 marwoodveneer.com	Oregon Door Company (541) 679 6791 oregondoor.com	Saunders Wood Specialties (715) 762 3916 saunderswood.com	Valley Hardwoods, Inc. (320) 584 8125 valleyhardwoods.com
Materials Inc. (201) 968 0101 materialsinc.online.com	★Osborne Wood Products Inc. (706) 886 1065 osbornewood.com	SCI Architectural Woodwork Installation (954) 247 9601 sciwoodwork.com	Valspar Wood Distribution (336) 802 4768 valsparwood.com
Meridian Construction Services, Inc. (216) 447 1518	Pacific Architectural Wood Products (503) 284 0024	SCM Group North America (770) 813 8818 scmgroup-usa.com	Veneer One (516) 536 6480 veneer1.com
Meridian Moulding, Inc. (951) 279 5220, ext. 101	Paragon Enterprises, Inc. (865) 212 4170 millworkcadcam.com	SD Verret Company (804) 323 1445 sd-verret.com	★Veneer Technologies, Inc. (252) 223 5600 veneertech.com
Merrill Lynch (719) 630 6060	★Pennsylvania Lumbermens Mutual Insurance Co./Indiana Lumbermens Mutual Insurance Co. (800) 752 1895 plmins.com	Select Door (800) 535-9335 selectcustomdoor.com	★Sherwin Williams Company 216-566-1688 sherwin-williams.com
Metrie (623) 326 0121 metrie2.com	People Logic Software Corp. (250) 475 1392 peoplelogicssoftware.com	Shows Leary Millwork Management (518) 482 3222 showsleary.com	Vicwood Group (604) 738 4588 acfairbankconsulting.ca
Microvellum Inc. (541) 664 1625 microvellum.com	Ply-Tech Corporation (270) 678 2941 plytechcorp.com	Sieling & Jones Inc. (717) 235 7931 sielingandjones.com	VT Industries, Inc. (712) 368 4381 vtindustries.com
★Milesi Wood Coatings 407-506-4913 milesi.us	★Pollmeier, Inc. (503) 452 5800 pollmeier.com	Silvermedia Americas, LLC (800) 570-7230 silvermedia.us	Waco Composites I, LTD (254) 752 3266 armorcore.com
MOCORP Custom Metal Fabrication 763.441.9978 mocorpinc.net	Precision Glass Bending Corp. (479) 996 8065 e-bentglass.com	SJS Architectural Millwork Installation (407) 801 1901 SJSMillwork.com	Waterhout Construction (314) 781 1178
Mohawk Finishing Products (828) 261 0325 mohawk-finishing.com	★Precision Veneer Products (519) 758 0960	Somerset Door & Column Company (814) 444 9427 doorandcolumn.com	WEINIG/HOLZ-HER (704) 799 0100 weinigusa.com
Monarch Custom Plywood Inc. (905) 669 6800 monarchply.com	Prime Estimating & Software Services (239) 213 1237 millworkestimators.com	Spiegel Woodworks Inc. (845) 336 8090 sawmoulding.com	Western Dovetail Inc. (707) 556 3683 drawer.com
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Nationwide Fixture Installations (763) 540 0351 nfi-usa.com	Raster Engineers (312) 758 5678 rasterengineers.com	Star Moulding & Trim Company (708) 458 1040 starmoulding.com	Wurth Louis and Company (714) 529 1771 louisandcompany.com
Navy Island, Inc. (651) 451 4454 navyisland.com	Renaissance Specialty Veneer Products (812) 375 1178 rsvveneer.com	★States Industries Llc. (541) 688 7871 statesind.com	Yoder Lumber Co Inc. (330) 893 3121 yoderlumber.com
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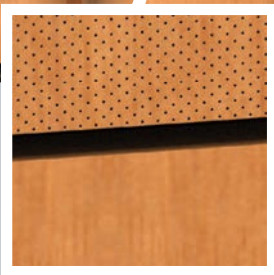
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