

Woodwork Institute P.O. Box 980247 West Sacramento, CA 95798-0247
Ph: (916) 372-9943 ♦ Fax: (916) 372-9950
E-mail: info@woodinst.com
www.woodworkinstitute.com

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ARCHETYPE

Journal of the Woodwork Institute

Woodwork Institute's Vision & Mission

Vision

Assurance through Certification

Mission

To promote to the architectural design community, its suppliers and contractors, the development and dissemination of information relative to uses, advantages, and utility of millwork products. To provide the leading standards and quality assurance programs for the architectural millwork industry through the new *Architectural Woodwork Standards*, our exclusive publication *The WI Approach*, Certified Compliance and Monitored Compliance Programs.

To be the premier, industry-driven, equal opportunity, non-profit trade association resource provider for our membership.

Published by the

WOODWORK INSTITUTE
Stanley R. (Rob) Gustafson
CEO/Secretary
PO Box 980247
West Sacramento, CA 95798-0247
(916) 372-9943
Fax (916) 372-9950
info@woodinst.com
www.woodworkinstitute.com

Editor

Emily Stoddard

Advertising Manager

Cici Trino
Association Outsource Services, Inc.
115 Springwater Way
Folsom, CA 95630
(916) 990-9999
Fax (916) 990-9991

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ON THE COVER



WINNER OF THE 2010 RALPH B. McClure Craftsmanship Award:

USD Hahn University Center

Woodworker: Spooner's Woodworks, Inc.
Architect: Hom & Goldman Architects, PC and
Architects Mosher Drew Watson Ferguson
General Contractor: Rudolph & Sletten

A MESSAGE TO ARCHITECTS: YOUR SPECS RULE!

DICK MCCLURE, DIRECTOR OF ARCHITECTURAL MARKETING SERVICES

This may sound like old news to you, but we at the Woodwork Institute are telling you, the architectural design community, that "Your specs rule!" Please do not forget that what you are asking in a project's specifications is exactly what you should be getting with the architectural casework and millwork, with no exceptions. The purpose of telling you this is to cast light on some disappointing issues that are being brought to our attention by the architectural community, our most valued customer.

The Woodwork Institute has been providing standards for millwork and casework since 1951. Since that time, we have taken pride in the fact that our work has been viewed as the industry standard. That did not come easy; and the fact that the development of these standards was a joint effort by our members, fabricators, architects, and specification writers, is a testament to a collaboration that is respected and upheld industry wide.

We all know that the current economic climate has been a testing one. And the bidding process and results for all trades have sometimes left us scratching our heads in wonder. I am sure that you, as architects, have a pretty good idea of what millwork (an integral component of your design), is valued at, in dollars and cents. When the bid results are presented, your first question usually is, "Are we going to get what we specified?" or "Is the owner going to get what they want?"

One of the most important assets of the *Architectural Woodwork Standards (AWS)*, is its ability to create a level playing field on bid day. Without it, the term "chaos" usually comes to mind. Thus, if you, the architect, have called out "*AWS* custom grade" casework, you should be confident that this is what you will receive. During the submittal process, if you are made aware of a discrepancy, or are asked to accept a deviation from the grade you specified, you do not have to accept it. Remember, "Your specs rule!"

One of the questions that WI encounters is, "Should we let a fabricator install 5 knuckle industrial hinges on doors without having to notch them?" Obviously, you can accept this change, however, it should come with a hefty credit (\$\$\$). But be aware, the cabinets are then not in compliance with the spec or the standards because of overly wide door gaps.

Other items that fabricators may attempt to change out are fastening systems used for cabinet bodies, grade types, and fixed center shelves on tall cabinets. When an architect specifies "conformat" screw hardware construction, it is because this is a tested method of cabinet fabrication. Be aware of advantages allowed within certain grade rules that may be a better bang for your buck. And do not forget that the center shelves of a tall storage cabinet need to be fixed. Yes, this helps hold the cabinet together, but it also makes a better product! It assures that the owner is getting what they paid for.

This is just a reminder that a level playing field is not only fair, but in today's litigious society, protects everyone as well. If you are presented with something that does not represent your specs or meet our standards, throw the red flag up and contact us to discuss the matter. WI will be happy to advise and assist you in meeting YOUR needs. After all, what we have created with our standards has always been directed by our members as "what is best for the industry," and that is what you can expect when "Your specs rule!"

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WOODWORK INSTITUTE DIRECTORS OF ARCHITECTURAL SERVICES



THOMAS CAVANAUGH, CSI NORTHEAST CA & NV 5637 Terrace Drive Rocklin, CA USA 95765 (916) 435-8989 Fax (916) 435-8464 thomas@woodinst.com



PAUL BERNARDIS, CSI NORTHWESTERN CA 577 36th Street Sacramento, CA 95816 (916) 476-6313 Fax (916) 476-6314 paul@woodinst.com



STEVE TAYLOR, CSI SOUTHWESTERN CA 734 23rd Street San Pedro, CA 90731 (310) 833-0571 Fax (310) 833-0579 steve@woodinst.com



RANDA VARGAS, CSI SOUTHERN CA 8210 Rancheria Drive #2 Rancho Cucamonga CA 91730 (909) 985-3747 Fax (909) 985-3656 randa@woodinst.com



BRAD ROA, CSI SOUTHEASTERN CA, SOUTHERN NV, & AZ P.O. Box 90247 Long Beach, CA 90809 (562) 496-4560 Fax (562) 496-4560 brad@woodinst.com



ANGELO LEANDRO, CSI OREGON 2742 Belmont Canyon Rd. Belmont, CA 94002 (650) 637-9307 Fax (650) 637-9316



NICK NICHOLSON, CSI DIRECTOR OF EDUCATIONAL SERVICES 6003 Del Amo Boulevard Lakewood, CA 90713 (562) 867-5684 Fax (562) 867-4395



DICK MCCLURE, CSI
DIRECTOR OF ARCHITECTURAL
MARKETING SERVICES
PO Box 980247
West Sacramento, CA 95798
(209) 475-1700 Fax (209) 475-1717
dick@woodinst.com



STANLEY "ROB"GUSTAFSON, CAE, CSI CEO/SECRETARY PO Box 980247 West Sacramento, CA 95798 (916) 372-9943 Fax (916) 372-9950 rob@woodinst.com

MASTERS OF MILLWORK MANAGEMENT

With trends towards specialization, we are losing touch with the masters -- those individuals that work, live, and breathe the architectural millwork industry, and have proven to be knowledgeable about the Institute as a whole. In conjunction with the release of the AWS, the Institute released its supplemental text, The WI Approach. The "Master of Millwork Management", or the M3 membership classification, is intended to acknowledge those individuals that have proven their superior knowledge and understanding of the AWS, The WI Approach, the Institute, and are committed to enhancing and sharing their overall

industry expertise, without restriction to their industry affiliation.

M3 members have the ability to act as an authorized signatory representative for any employer licensed under the Institute's Certified Compliance Program.

If you are interested in additional information about membership as an M3, please contact any of our Directors of Architectural Services or visit the membership section of the website at: www. woodworkinstitute.com/membership.asp.

TERRY J. BOWERS

Inspector: Brad Roa Member Since: 2002 P.O. Box 2482 Vista, CA 92085 Phone: (760) 846-2220 Fax: (760) 726-0905 tjbc.cs@cox.net

BRENT CARPENTER

Inspector: Steve Taylor Member Since: 1999 PO Box 549 Van Nuys, CA 91408 Phone: (818) 785-2183 Fax: (818) 785-2132 vpmwood@pacbell.net

RICK GEISER

Inspector: Angelo Leandro Member Since: 1999 573 Hodson Rd. Gold Hill, OR 97525 Phone: (541) 664-5557 Fax: (541) 664-2737 rick@agandm.com

WALTER GOSCIEWSKI

Inspector: Angelo Leandro Member Since: 2001 PO Box 44040 Tacoma, WA 98448-0040 Phone: (253) 531-3470 Fax: (253) 536-0156 wgosciewski@ westmarkproducts.com

CHRIS HAYES

Inspector: Brad Roa Member Since: 2000 17625 Hudson Drive Victorville, CA 92392 Phone: (760) 241-8904

MARK JOHNSTON

Inspector: Angelo Leandro Member Since: 2004 P.O. Box 44040 Tacoma, WA 98448 Phone: (253) 531-3470 Fax: (253) 536-0156 mjohnston@ westmarkproducts.com

DAVE LEGG

Inspector: Angelo Leandro Member Since: 2004 11721 Steele St., South Tacoma, WA 98448 Phone: (253) 531-3470 Fax: (253) 536-0156 dlegg@westmarkproducts.com www.westmarkproducts.com

AUDIE MANGOLD

Inspector: Angelo Leandro Member Since: 2004 11721 Steel ST. S. Tacoma, WA 98448 Phone: (253) 531-3470 Fax: (253) 536-0156 amangold@ westmarkproducts.com

SCOTT MARMADUKE

Member Since: 2001 6965 El Camino Real No 105-160 Carlsbad, CA 92009 Phone: (760) 846-2111 Fax: (760) 476-1397 smarmaduke@hotmail.com

BO MCCARTHY

Inspector: Steve Taylor Member Since: 2006 909 W. Suffolk Ave. Montebello, CA 90640 Phone: (626) 572-5300 Fax: (626) 572-5304 boknowsanswers@aol.com

GUY MENG

Member Since: 2006 P.O. Box 1836 Idaho Falls, ID 83403-1836 Phone: (208) 522-3674 Fax: (208) 524-3998 guy@jbros.com www.jbros.com

SU VIET NGUYEN

Inspector: Brad Roa Member Since: 2009 2500 S. Fairview St. Ste Q Santa Ana, CA 92704 Phone: (714) 957-1471 Fax: (714) 957-0133 FCM2500@yahoo.com

CLINTON K. PARRISH

Inspector: Angelo Leandro Member Since: 2004 PO Box 44040 Tacoma, WA 98448 Phone: (253) 531-3470 Fax: (253) 536-0156 cparrish@ westmarkproducts.com

DON RICHMAN

Inspector: Brad Roa Member Since: 2007 33201 Sea Bright Drive Dana Point, CA 92629 Phone: (949) 514-4152 dga2000@cox.net

TOM ROBBINS

Inspector: Angelo Leandro Member Since: 2005 350 N Hancock St Ironton, MO 63650 Phone: (573) 546-9999 Fax: (573) 546-9998 trobbins@cmibuild.com

JON SILVA

Inspector: Tom Cavanaugh Member Since: 2005 4015 E Midas Ave Rocklin, CA 95677 Phone: (916) 804-7116 Fax: (916) 315-9171 silvaent@sbcglobal.net

FRAN STOOPS

Inspector: Steve Taylor Member Since: 1999 5001 Encinita Avenue Temple City, CA 91780 Phone: (626) 285-3535 Fax: (626) 285-7735

GARO TATARIAN

Inspector: Tom Cavanaugh Member Since: 1999 285 Enterprise Place Tracy, CA 95376 Phone: (209) 836-2716 Fax: (209) 836-0591

LAURA THOMAS

Inspector: Angelo Leandro Member Since: 2007 P.O. Box 44040 Tacoma, WA 98448 Phone: (253) 531-3470 Fax: (253) 536-0156 Ithomas@westmarkproducts.com

TOM TILLOTSON

Inspector: Brad Roa Member Since: 1999 18710 Mingo Road Apple Valley, CA 92307 Phone: (760) 947-3893

LARRY VANSELOW

Inspector: Paul Bernardis Member Since: 2007 266 Williamette Ave Kensington, CA 94708 Phone: (510) 527-3546 Fax: (510) 527-3540 larryvanselow@earthlink.net

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ACCESSIBILITY STANDARDS AND CASEWORK

Steve Taylor, Director of Architectural Services

A surprising number of jobs that I inspect have ADA issues. Some of these issues I have seen over and over again. I hope this article will help you avoid one or another of these traps.

Lavatories and Sinks

The code distinguishes between lavatories and other sinks. This distinction is somewhat muddy to me, but I take it that a lavatory is a sink, with or without cabinetry, in a restroom. Sinks in other locations are just sinks. The rules for lavatories and sinks are somewhat different.

Sink Height above Finished Floor

Maximum height for both lavatories and sinks is 34". Note that this is not the height of the countertop, but the height of the highest surface between the user and the water. A metal sink ring will generally rise about 1/8" above the counter top, and self rimming sinks may rise ½" or more above the deck. No drip countertop edges also rise above the countertop deck by as much as ¼". All these factors should be accounted for by the architect and by the casework contractor.

Another problem that frequently causes sinks and lavatories to exceed the allowable height is sloping floors. Most floors are not level. The way cabinets are built and installed it is easier to shim them up than to cut them down. The height of your countertop will be determined by the highest point on the floor under the run of cabinets. A countertop which is 34" above the finished floor at one end may be significantly higher at the sink location. Because of the floor issue, I suggest that the design height for most countertops containing sinks should be 33 ½" after allowing for all other factors.

Vertical Clearance

The rules for lavatories require 29" clear between the bottom edge of the apron and the floor. Knee clearance is required to be 27" above finish floor and 8" deep. It isn't clear to me what the distinction is between the "apron" and the knee clearance area, or how far from the edge of the countertop the 29" clearance is to be maintained.

It also isn't clear why this 29" clearance is required at lavatories, but not sinks. Sinks require the 27" knee clearance, but there is no mention of additional clearance at the apron.

The principle problem I see in the field regarding vertical clearance is the door catches. If the stretcher the door stops against is at or near the minimum height, a magnetic or roller catch will intrude into the required clear space. Another consideration is the finish of some catches. The code requires that there be no sharp or abrasive elements under the sink or lavatory. Some catches have sharp corners or edges. Careful consideration should be given to the height of the stretcher, the type of catch and how the catch is installed.

Toe Clearance

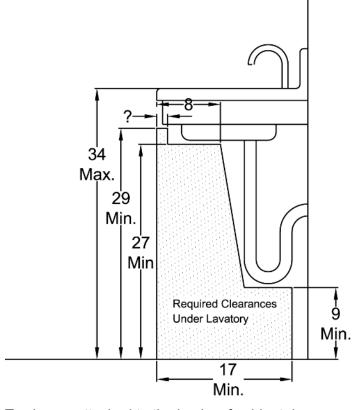
Under a lavatory a clear space 17" deep, 9" high, and 30" wide is required for toe space. Under a sink the toe space is required to be 19" deep. This presents a problem for the Design Series 154 cabinet. The design series calls out the partial base in the 154 cabinet as 8" deep. If the cabinet is 24" deep (front of doors to wall), with a 1 1/4" counter top overhang the partial base cannot be more than about 5" deep. If the cabinet is shallower, the shelf must be even smaller. I would suggest the use of the 155 cabinet for accessible sinks to avoid this problem.



Clearance Width

The clear space under a lavatory or sink must be 30" wide. The 30" width wouldn't seem to be too hard to get. A 32" wide cabinet is 30 ½" wide inside. Unfortunately, it isn't that simple.

If you use concealed European style hinges, they will intrude into the clear space. One hundred seventy degree hinges take up over an inch on each side; one hundred fifteen degree hinges about 5/8". If concealed hinges are to be used sink cabinets should be 36" wide minimum.



Toe bases attached to the backs of cabinet doors create a similar problem. The base extends about 3 ½" behind the door. If the door only opens 90 to 120 degrees, that 3 ½" will reduce the clear access space. Given that there are two doors, you may lose 8" to the attached toe base if 120° hinges are used. Even if 170 degree hinges or grade 1 hinges are used, one or both doors swing may be restricted by a wall or other obstruction, reducing the accessible width. If a toe base is to be attached to the backs of the cabinet doors I would recommend that sink cabinets be made 38" wide.

I am coming around to the view that the best solution to most of the problems with accessible sink cabinets (including lavatories) is to not put doors on them at all. I don't like the toe base attached to the cabinet door; it looks wrong and it creates problems of geometry.



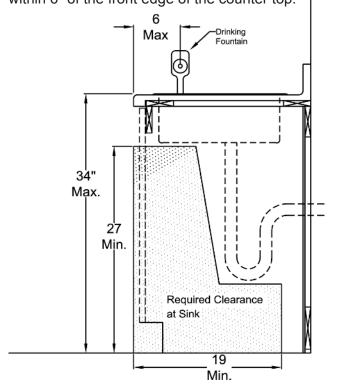
I don't like the look of the doors without a toe base much better, especially after the building occupants stack the cabinet full of stuff. Using an open cabinet eliminates all issues with hinges, catches, and the toe base. Even with the exposed interior surfaces matching the exposed surfaces it may still be a less expensive cabinet as well.



Drinking Fountains

Many accessible sink cabinets in classrooms have a drinking fountain or "Bubbler" attached to the sink. If so, the distance from the front of the countertop to the center of the bubbler may not exceed 6". The same 6" limit applies to the valve control.

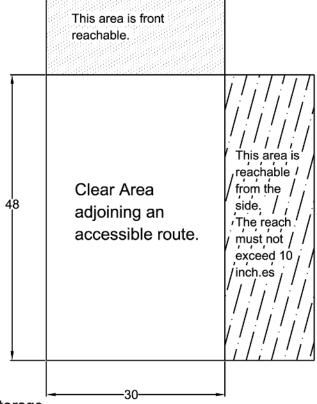
This requirement requires careful layout of the countertop, the cabinet apron or stretcher, and the sink location. The location of the hole in the sink deck for the bubbler is generally fixed by the manufacturer. On a job I recently inspected the setback of the bubbler from the front edge of the sink was 3". The sink ring requires 1" clear between the back of the apron and the edge of the sink (4" so far.) The apron was set behind the doors, so the doors and the apron totaled 1 5/8" thickness (5 5/8"). The top overhung the face of the doors by 1 1/4" for a total set back of the bubbler of 6 7/8". In this case the countertops will probably all have to be replaced with narrower tops. The overhang of the countertop will be no more than 3/8". I expect that the architect and the millwork shop will argue about who owns this problem. To avoid that argument both shops and architects need to be aware of the problem. Classroom sink cabinets should be constructed so that the apron is above the doors rather than behind them (and with no stretcher). This will reduce the problem by 7/8". Layout of the sink cutout and the amount of overhang of the countertop must be carefully adjusted to bring the drinking fountain within 6" of the front edge of the counter top.



Tables and Counters

Five percent of tables and counters, but at least one, must be accessible. Work surfaces must be between 28" and 34" above finished floor. Accessible counter top must be a minimum of 36" wide. Knee clearance must be at least 27" high, 30" inches wide, and 19" deep. Knee clearance is not required at checkout counters or service counters.

These rules are remarkably similar to the rules for sinks, and the same caveats apply. If doors are provide in front of an accessible knee space proper allowances should be made for hinges, catches, and attached toe base as applicable.



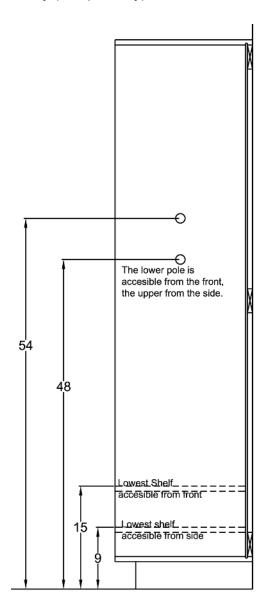
Storage

The latest revisions of Title 24 contain provisions regarding storage cabinets and wardrobes. Not all storage is required to meet the guidelines, but at least one of each type (shelves, closets, drawers) must comply.

An important concept for understanding these rules is front access versus side access. If a wheelchair bound person can only approach the storage space head on it is assumed that they can reach no lower than 15" above the floor, and no higher than 48". If it is possible for a wheelchair to approach the storage area so that the reach is from the side, it is assumed that the occupant can reach a shelf 9" above the floor, or one 54" above finished floor.

One repercussion of these new rules is the location of clothes poles. The maximum height of a clothes pole above the floor will be 48" (to center) for forward access, and 54" for side access. Side access will generally require that doors open 170 degrees in order to provide a 30" X 48" parallel floor space no more than 10" from the cabinet face. Even a front approach may require 170 degree hinges if cabinets are less than 30" wide. Another casualty of the storage rule may be slide bolts securing the inactive leaf of locking pairs of doors. On a tall storage cabinet the lower slide bolt will be below 9", and the upper is far above 54".

There are other aspects to the storage requirements that I expect we will learn slowly (and painfully) over time.





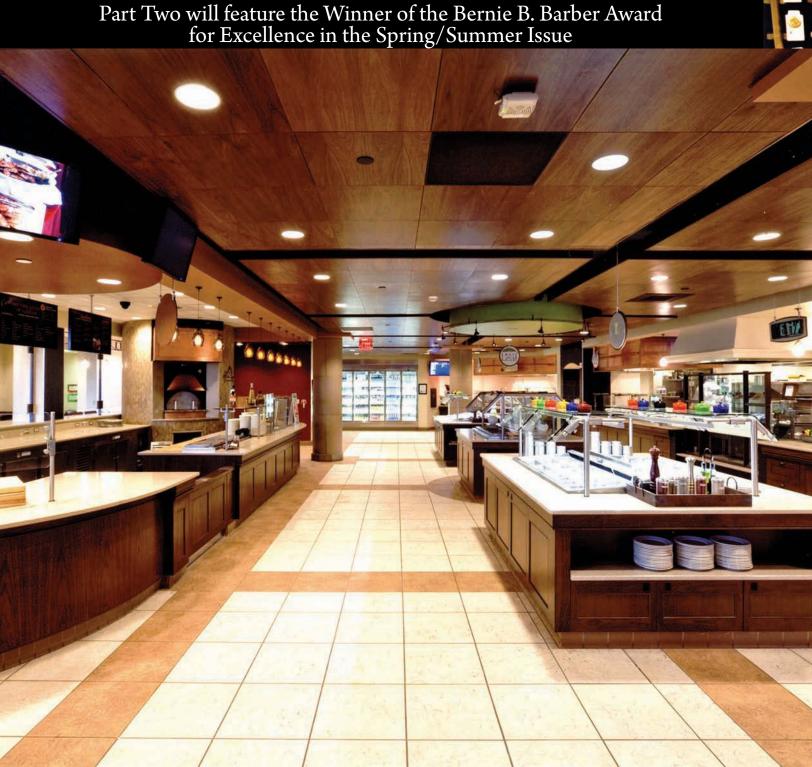
The notions that "at least one of each kind" of storage facility must be accessible may mean that at least one wall hung cabinet (the one above the accessible knee space) must be located such that the bottom shelf is no more than 48" above the finished floor.

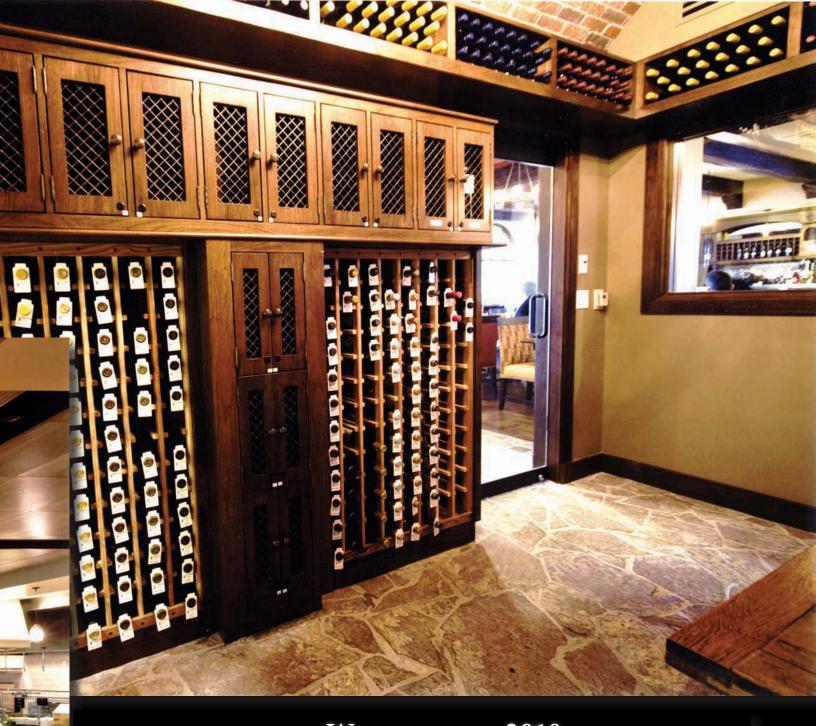
My intent when I started this article was just to publicize some access related problems I have seen on various jobs. In the course of writing it I have gotten much more involved in the details of the code. I hope that I have shed a little light. Ideally someone will avoid learning one of these lessons the hard way.

Acknowledgement and Disclaimer

Virtually all of the information about the code in this article is taken from "CALDAG 2009" by Michael Gibbens. This indispensable book covers every aspect of the ADA and Title 24 in great detail and with excellent illustrations. I am confident that in those instances where I am not clear about the meaning of the code the fault lies with me or with the code, not with Mr. Gibbens. Woodwork Institute makes no claims for the accuracy or reliability of the information in this article.







Winner of the 2010
Ralph B. McClure Craftsmanship Award

University of San Diego, Hahn University Center

Architect: Hom & Goldman Architects, PC and Architects Mosher Drew Watson Ferguson

WOODWORKER: SPOONER'S WOODWORKS, INC.

GENERAL CONTRACTOR: RUDOLPH & SLETTEN

he USD Student Life Pavilion and the Hahn University Center had several millwork elements that compromised the project. The feature element for the project, the Dining Hall Servery, included lightly stained walnut millwork with engineered stone countertops. The TuMercado, a combination market place/deli/retail outlet, was constructed in a clear finished maple with engineered stone countertops. Two other prominent features of the project include the O'Toole's lounge and the Gallery. In both areas, walnut veneer and hardwood were used for the millwork with an engineered stone for the countertops.

The most challenging aspect to this project was the extensive coordination that was required between the food service and the food service and the food service and the food service and our engineering department. The project demanded several site meetings, countless email correspondences, and several revisions of drawings to make certain all the equipment and various complimentary trades were in accord with our casework.

The project spanned over several months, and was divided into three distinct construction phases requiring over 1,700 hours in engineering, and over 4,700 hours of shop time.





ARCHITECT'S STATEMENT

The millwork was unusually paramount in the design of the various food service areas at the USD Student Life Pavilion since the intent of the person in charge of the many food operations [Andre Mallie] wanted to create a unique eating experience. Mr. Mallie was trained in France and the emphasis on food presentation and variety was continuously emphasized during the design of the food areas that included a Market Area, as well as the Dining Hall Servery.

he Servery

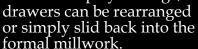
The client wanted a unity of design to present opportunities for a variety of cuisines, without the appearance of a food court. It was critical that food preparation be visible to stress freshness and also



to be a learning experience, an important requirement of the university. To this end, the millwork framed the individual stations, with the bast of walnut raised panel wood counters and simulated stone horizontal surfaces linking all the stations. The millwork was designed with a repetitive module that could be adapted to an Asian theme, a Mexican tortilla display, a soup and salad island, Tapenade, Heirloom Cucina, etc., without compromising the overall integrity. It was repeatedly stressed that the campus wanted to present food options in a refined environment. The use of materials that complemented the counted included copper hoods above the stations, stone floors, sophisticated signage graphics, slate enclosures, walnut ceiling, stone surrounding the pizza ovens, and stucco alcoves.

An important innovation in the millwork design was the architect's inclusion of pull-out drawers on the counter side facing the patrons. These deep drawers permit the food service operator to have a flexible display opportunity at multiple points throughout the Servery.

When extended at different depths and/or heights, the drawers provide neat integral storage bins to present baguettes, wine, olive oil bottles, rolls, any variety of stacking foods without looking cluttered as it might with barrels or scattered tables. When not needed or when displays change, the



The exhaust hoods, rather than being an unfortunate requirement, are sheathed in copper with handing rods to permit any variety of baskets, chains of peppers, pots and pans, smoked meats, etc., to be suspended, further reinforcing the dining experience.

Facing into the Servery - and separated by glass panels - was a long simulated stone counter with base millwork with similarly raised walnut panels. This provided additional seating and as important, emphasized the transparency that the campus stressed and wanted integrated into the design, allowing patrons to watch the preparation of food as they ate, teaching as well as entertainment while eating.



Congratulations to this year's Woodwork Institute / C.E. Bernhauer, Jr. Scholarship Winners!



CHRISTOPHER BELL

Christopher started his woodworking interests at an early age, helping his dad in the shop at home. His father said "he was born with sawdust in his blood". Christopher took that interest and followed up on it in high school Shop, and ended up where he currently is now at Pittsburg State University.

Christopher is a senior at PSU, where he is working towards his Bachelor's degree in Wood Technology, with an emphasis in Wood Product Manufacturing. In the fall of his senior year, he will be taking over the role of Vice President of the PSU student organization, The Society of Architectural Woodworker, (SAW Club).

Woodwork Institute / C.E. Bernhauer, Jr. Scholarship is a prestigious award and one that Christopher is very honored to receive. His future plans upon graduating involve continuing to make an impact in the wood industry in manufacturing.

ELIZABETH PALMER



Elizabeth just graduated from Moses Lake High School in Washington. Most of her time in high school was spent aboard the brig 'Lady Washington'. She has been involved in a three-year apprenticeship on-board, studying everything from preservation of historical wood, to maintenance and rigging of Tall Ships.



On June 8, 2010, Elizabeth received the Presidential Service Award, receiving letters of congratulations from President Barrack Obama and Governor Chris Gregoire, for completing over 5,000 hours of community service aboard 'Lady Washington' (see picture at right), and her companion ship 'Hawaiian Chieftain'.

She is pursuing a career as a shipwright, and would like to specialize in the preservation of historical ships. In the fall, she will be attending Northwest School of Wooden Boatbuilding, in Port Hadlock, Washington, to pursue her career further.

Elizabeth thanks the Woodwork Institute Foundation for her scholarship, and for believing in her and her dream.

S COTT V ASEY



Scott was very fortunate to attend a high school with such a great industrial technology program, and thanks a teacher for being his motivation and for challenging him. Throughout high school, Scott was involved in a variety of woodworking projects. In 2007, he was a finalist at the AWFS fair in the Fresh Wood Student Competition for his reproduction of Frank Lloyd Wright's Taliesin 2 Floor Lamp.

Scott is currently a senior at Pittsburg State University, where he is working on attaining a bachelor's degree with an emphasis in wood product manufacturing, in PSU's Nationally recognized Wood Technology Program. Scott's junior year was cut short due to his heavy class load, and will be graduation with his Bachelor's degree after three and a half years.

Though Scott has not yet determined what career in the woodworking field he would like to pursue, he is most interested in Architectural Woodwork and hopes to own his own company one day.

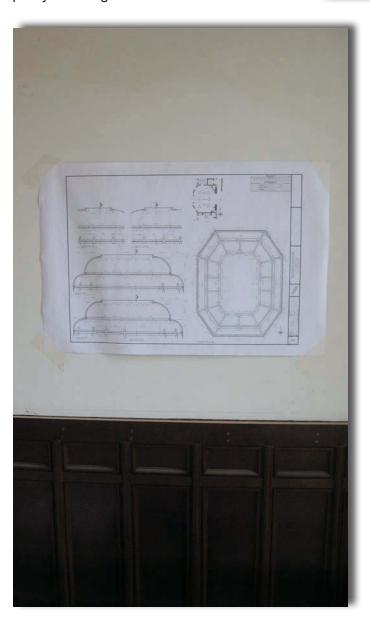


McDonald Mansion Historical Restoration

PART ONE

By Dick McClure

Every once in a while, the stars align and something incredible happens. One day, not long ago, when Paul Bernardis and I were making a friendly member call on Fixture-Pro Installations in Santa Rosa, CA, the stars aligned. Little did we know what we were to encounter. Dick Key welcomed us into his facility and politely thanked us for coming to visit. When we asked what kind of projects he was working on his eyes lit up and he began to tell us of a project that was pretty amazing.





Pretty amazing turned out to be a modest understatement! The project is called the "McDonald Mansion Restoration," and it turns out to be one of the most intense architectural millwork jobs that either Paul or I have seen in our collective 60+ years in the trade. It is the proverbial once in a lifetime project that any WI Member dreams of getting.

Let's take a time machine back to the year 1879, during the emerging of the Northern California Town, Santa Rosa. A wealthy gentleman by the name of Mark McDonald and his wife Ralphine, made a significant fortune in mining, and the Pacific Stock Exchange, and who rubbed elbows with the Crocker's and Stanford's, decided that Santa Rosa was a town ripe for investment. After establishing his family, building the first street car lines, and developing the city's water system, he decided to become a general contractor and build a neighborhood of tract house homesteads on the 160 acre plot he owned.

What a great plan. First, he needed to build a model home to show prospective home buyers what they would be getting. The final products were a 14,000 square foot hybrid of a San Francisco Victoriana, a three-story Southern Antebellum Mississippi Mansion with a 10 foot wide surrounding verandah, and enough gingerbread to earn the nickname "wedding cake."

It became the McDonald residence, as well as the landmark home not only in the new neighborhood, but in all of Santa Rosa.

Now we come back to the present. The new owners, John and Jennifer Webley, Telecom Pioneers, are committed to the home's restoration, which is no easy task. Although it has survived more or less intact, the Webley's will live in the house, and therefore not only to bring it up to code, but also bring the functionality of it into the 21st Century. With this commitment came new foundations, structural steel I beams, new electrical wiring,HVAC systems, etc.

The one underlying dictum the new owners have ardently adhered to is that the home's detailing remain as close to the 1879 original as possible. This means that the architectural millwork component of the project will be a high priority and an important factor in the ultimate success of the job. Add to this, that the owner wanted to use as much of a local workforce as possible. Fortunately, Fixture-Pros craftsmen, artisans, and installers are from the local area, and were willing to step up to the plate to provide the skills and tools necessary for this once in a lifetime project.

Fixture-Pro Inc., a Woodwork Institute member since 1999, is ecstatic to be among the select few chosen for the job. Their company statement reads "Premium millwork installation and management services," and believe me, they are delivering. Becoming a McDonald Mansion team member was not an easy task as Richard Key explains, "Our involvement began about 3 years ago when the construction manager for the McDonald Mansion project, Chris McMinn (McMinn & Associates), contacted me and asked for some help in estimating a

millwork budget. It was a long process, but we ended up creating a very positive relationship, not only with the construction manager, but with the owner as well. Our experience and track record, along with the fact that we are a licensed WI member, helped us build the confidence that allowed us to become a part of this incredible team."



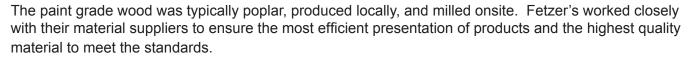


Fixture-Pro then chose fellow WI member, Fetzer Architectural Woodwork of Salt Lake City, Utah, to be their fabricator and supplier of all the millwork and casework components.

Fetzer, according to Richard, was not necessarily the low bidder, but they had all of the experience and quality attributes that are needed to handle a project of this stature. Richard preferred a one source supplier willing to commit, and also accept the effort needed to both supply this job and keep it on track. The owners want to celebrate Christmas 2010, in their new "old" digs.

Fetzer's project coordinator, Russ Neve, readily agrees with Richard, "What we bring to the table is not only the experience working at this level, but a hand's on commitment and approach from submittals and shop drawings, to being responsible for measurements, and providing a factory finished premium grade product that the owner will be extremely happy with."

The stain grade woods used in the house are fairly traditional products: domestic white oak, cherry, maple, and Honduras mahogany.



Project supply, logistics, and coordination is an ongoing priority to all parties involved, and construction manager, Chris McMinn, is adamant about meeting the owners' move in date. Chris talked candidly of how this team was built: by minimizing risk, building trust through efficiency, and driven by goals, the team provides a cost effective end product for the owner. He states that the most rewarding aspect of this project is "having an incredible client that has amazing honesty and integrity, who can identify and value quality work and craftsmanship." So far, from what we have seen, Fixture-Pro and Fetzer are giving the owner just that.







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Best of the Best, continued from page 15 TuMercado

On the next level up, the Tu Mercado - which overlooks the Dining Hall - offers a combination market place/ deli/retail outlet. Here it is possible to purchase fresh produce, as well as freshly prepared sandwiches and

various sundries. The overall atmosphere here is meant to be lighter and more casual and to that end, the millwork is a natural maple and the counters a lighter stone. The floors, rather than having a finished quality, have a reactive stain on exposed concrete, in a neat earth-toned pattern. In concert with this casual market ambience, the ceiling is comprised of floating 'clouds' with suspended light fixtures and flexible track lighting to emphasize the various sales areas.

The millwork incorporates terraced and radiused shelves at all the corners as the millwork weaves its way throughout the store. This provides alternative sales opportunities and point of sale impulse purchases and not incidentally softens the appearance of the cabinetry.

At the deli counter's back wall is a millwork design that provides shelving for a variety of food products, be it bread, rolls, tea dispensers, bottles, baskets, etc. This backdrop of food displays continues up from the counters to the ceiling and incorporates digital sign boards, literally surrounding the sales staff with an abundance of food options.

The millwork, along with the expansive use of wood on the walls and the ceiling in the Servery and Tu Mercado provide a rich environment fostering a serving and dining opportunity that moves away from the institutional into a personal and satisfying experience.

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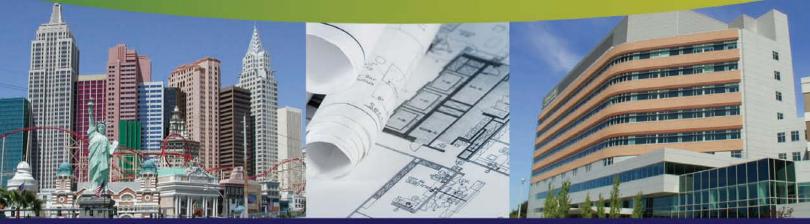
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WOODWORK INSTITUTE

P.O. Box 980247
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Ph: (916) 372-9943 ◆ Fax: (916) 372-9950
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