

Renesans Floor In-Lays



























PQ-564



PQ-565































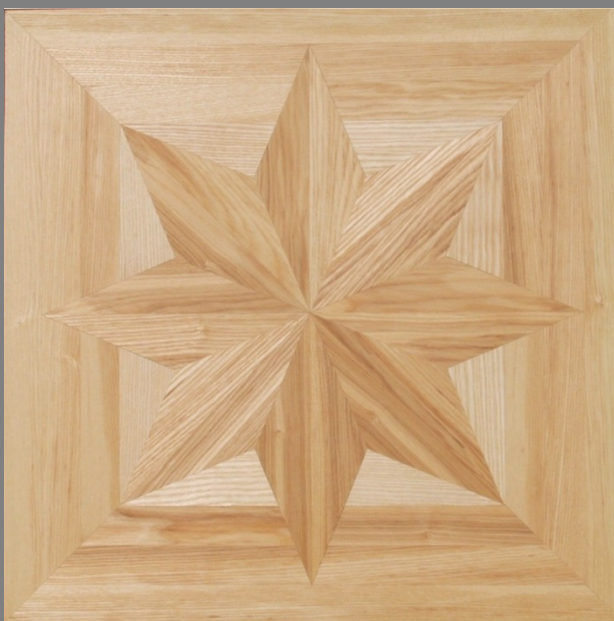


PQ-590

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PQ-532



PQ-594



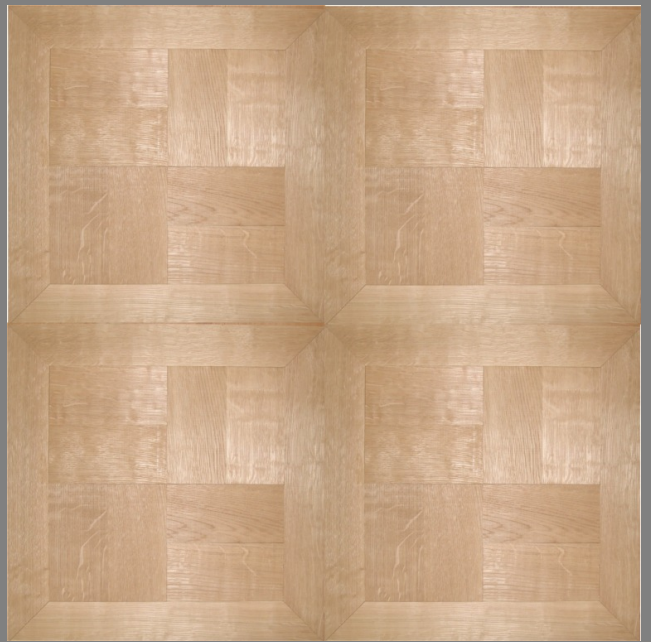
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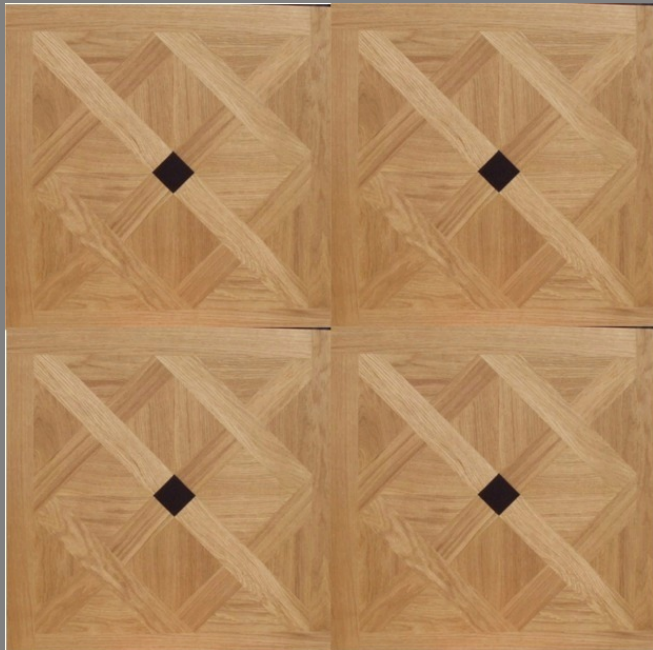
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PQ-517



PQ-554



PQ-540



PQ-541



PQ-571



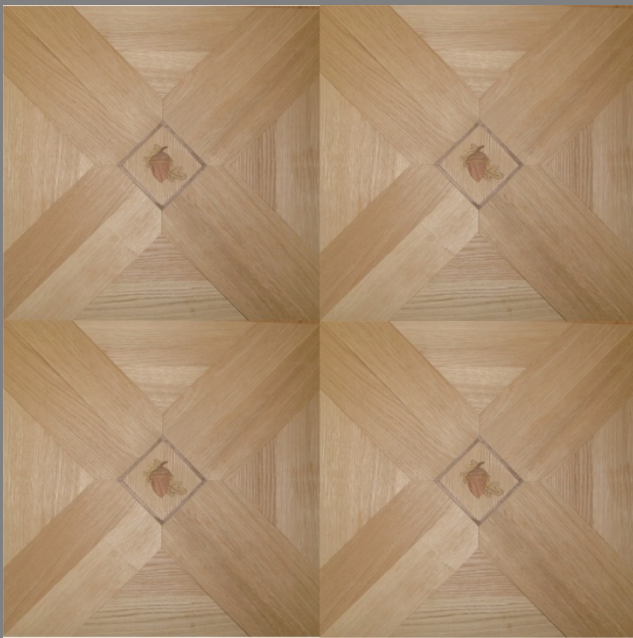
PQ-577



PQ-578



PQ-579



PQ-575



PQ-576



PQ-570



PQ-510



PQ-580



PQ-581



PQ-582-4-4



PQ-584



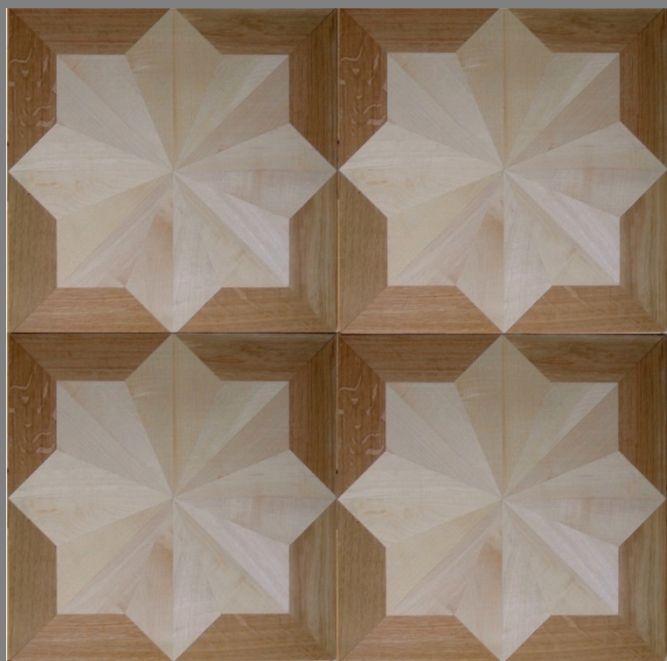
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PQ-573



PQ-591



PQ-596



PQ-592-SO



PQ-592-WO



PQ-542



PQ-543



PQ-544



PQ-545



PQ-546



PQ-547



PQ-548



PQ-549



PQ-550



PQ-551



PQ-552



PQ-553

Parkiet 100-200 lat stary



Triumph d'Arte



MD-154-A1



MD-154-B2

Majesty Rosette



MD-153-A1



MD-153-B2



MD-153-C3



MD-153-D4

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Barelette



MD-127-A1



MD-127-B2

Lace'n Ribbon



MD-126-A1



MD-126-B2



MD-146-A1



MD-146-B2



MD-170-A1



Queens Fan



MD-105-A1



MD-105-B2



MD-105-C3



MD-105-D4



Vitrage



MD-110-LG



MD-162-B2



MD-162-A1



MD-110-LGB

Grand Royal



MD-106-A1



MD-106-B2



MD-106-C3



MD-106-D4

Eagle Frise



MD-107-A1



MD-107-B2



MD-107-C3



MD-107-D4

Bull Heads



MD-108-A1



MD-108-B2

Cartouche



MD-109-A1



MD-109-B2



MD-109-D4



MD-109-C3

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Vitrage



MD-110-A1



MD-110-B2



MD-115-V3



MD-115-V4

Flower Bell



MD-111-A1



MD-111-B2



MD-111-C3



MD-111-D4

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Arinda



MD-113-A1



MD-113-B2



MD-113-C3



MD-113-D4

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Flower Bell Oval



MD-114-A1



MD-114-B2



MD-114-C3



MD-114-D4



MD-114-A1-pw



MD-114-B2-pw



MD-114-C3-pw



MD-114-D4-pw

Venetian Oval



MD-116-A1



MD-116-B2



MD-116-C3



MD-116-D4

Chester



MD-121-A1



MD-121-B2



MD-118-B2



MD-118-A1

Venetian Oval



MD-116-E5



MD-116-F6



MD-116-G7

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MD-117-C3



MD-117-D4



MD-117-A1



MD-117-B2



MD-155-A1



MD-132-A1



MD-119-A1



MD-119-B2

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Spectrum



MD-130-WW



MD-129-A1



MD-128-D4



MD-150-A1



MD-150-B2



MD-151-A1



MD-151-B2



MD-152-A1

MD-152-B2



MD-102-S2



MD-103-S2

Compass Rose



MD-100-N1



MD-100-D4 EWSN

Flower



MD-123-A1



MD-123-B2



MD-123-C3



MD-123-D4





MD-101-Stars



MD-156-Empire



MD-149-A1



MD-160-A1



MD-161-A1



MD-162-A1



MD-163-A1



MD-107-B2-round



MD-107-C3-round



MD-107-D4-round

Majesty Rosette

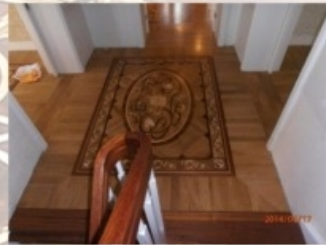


MD-153-E5



MD-153-F6

Art Nouveaux



MD-171-B2



MD-171-C3

Hospitality



BR-438-A1



MD-138-A1

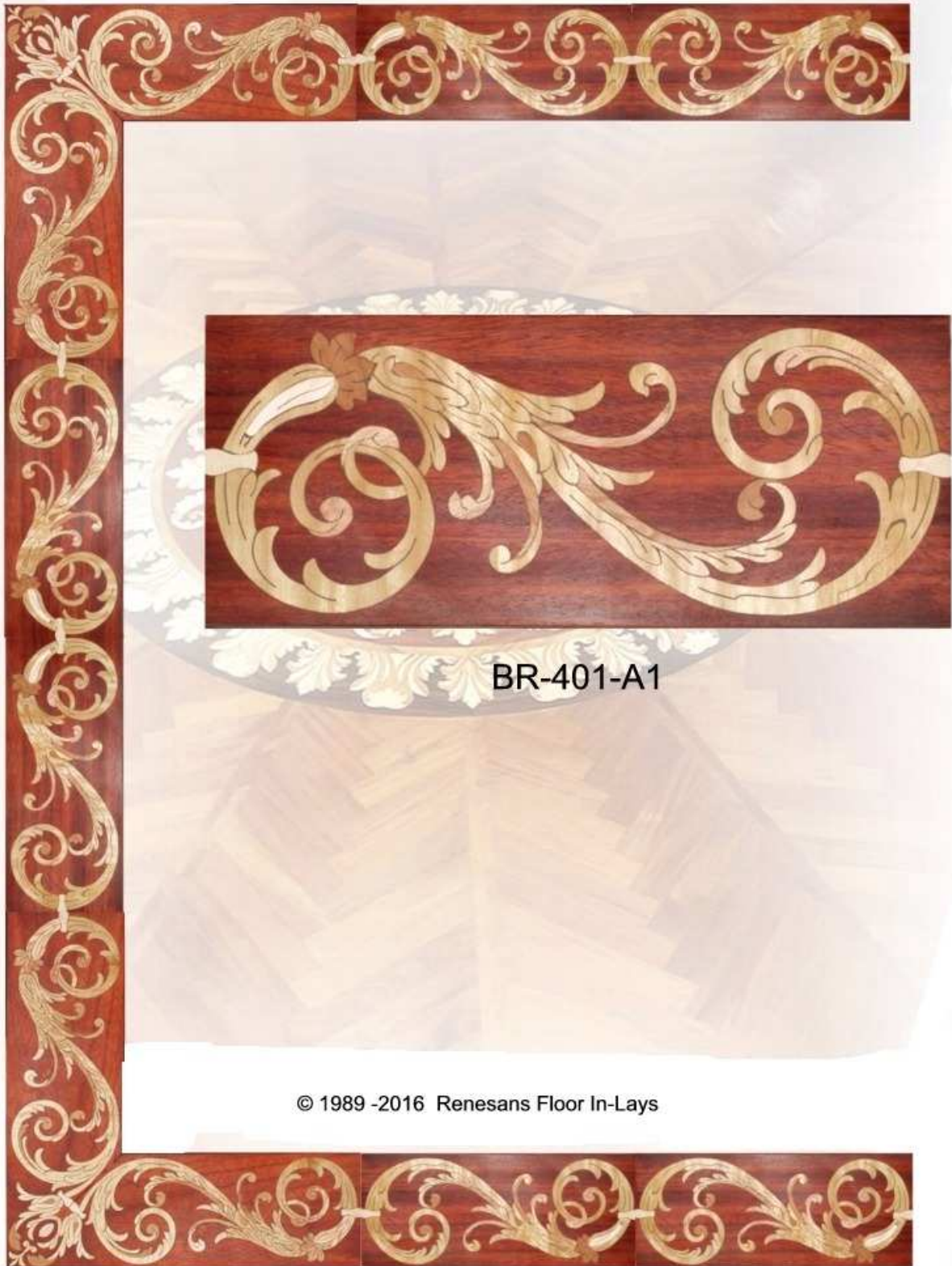


(BR-438-D4)



MD-138-B2

Venetian



BR-401-A1

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Venetian

BR-401-D4



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Vienna



BR-403-PA

BR-404-A1



Vienna



BR-403-A1



BR-403-B2



BR-403-C3



BR-403-D4



Roman II



BR-405-A1



BR-405-B2



BR-417-A1

"Boudoir"



BR-407-B2-EN



BR-407-C3-EN



BR-407-D4-EN

"Boudoir"



BR-407-B2



BR-407-C3



BR-407-D4

Louis XIV

BR-439-A1



Regency



BR-410-A1

BR-410-B2

Pulpit Flower



BR-426-A1



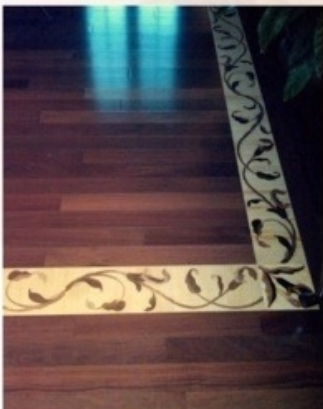
BR-426-B2



BR-426-C3



BR-426-D4





BR-460-B2

BR-460-A1



BR-430-A1

The Sun King



BR-430-B2

Royal Falcon



BR-440-B2



Royal Falcon



BR-440-A1





BR-441-A1



BR-449-A1



BR-443-A1

Laurel Leaf

BR-448-A1



Art Nouveaux

BR-445-A1



BR-445-B2



Palmetta

BR-446-A1



BR-442-A1





BR-455-A1



BR-455-B2





BR-456-mg



BR-457-ly

Renaissance

BR-458-A1



Renaissance



BR-458-D4

Renaissance



BR-458-B2




BR-458-C3



BR-458-E5-2k



BR-458-E6-2k




BR-444-A1

A horizontal decorative border featuring a repeating pattern of stylized, symmetrical floral and scrollwork motifs in a light beige color against a dark brown background. The pattern is framed by a thin, light-colored border.



BR-444-D4

A horizontal decorative border featuring a repeating pattern of stylized, symmetrical floral and scrollwork motifs in a dark brown color against a light beige background. The pattern is framed by a thin, light-colored border.



BR-444-C3

A horizontal decorative border featuring a repeating pattern of stylized, symmetrical floral and scrollwork motifs in a dark brown color against a light beige background. The pattern is framed by a thin, light-colored border.



Moon Glory

BR-427-A1

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Papirus



BR-447-A1 *



* Zaprojektował Paweł Ogielski

* Designed by Paweł Ogielski



PL-322-A1



PL-322-B2



PL-322-C3



PL-322-D4



PL-202-A1



PL-202-B2



PL-201-A1



PL-209-B2



PL-308-A1



PL-308-B2



PL-308-C3



PL-308-D4



A



B



Guitar



Grit



Corners



RG-701-B2



RG-701-A1



PL-220-A1



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Pyramids



PL-205-S3

To The Basement

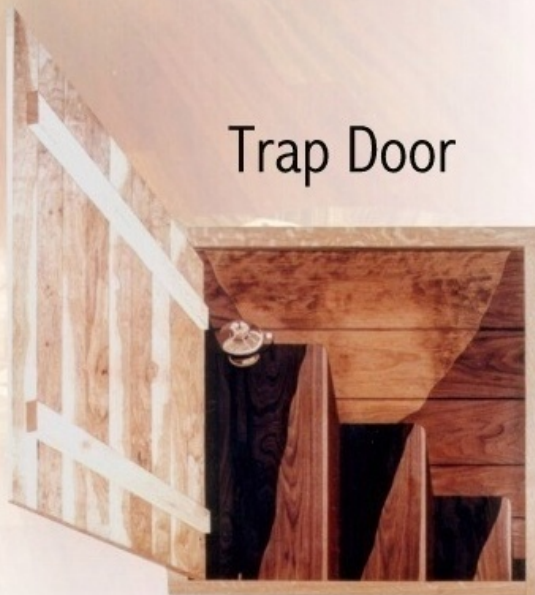


PL-203-S1



PL-206-NY

Trap Door



PL-204-S2

Panels



PL-234



PL-233

Panels



PL-235-A1



PL-235-B2

Art Nouveaux



David-Sa



David-Pa



Venus-A1



Venus-Ba

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Custom Work







PQ-514-A1



PQ-515-A1



PQ-508



PQ-506-AB



PQ-511-A1



PQ-511-C3



PQ-511-D4





PQ-507-A1



PQ-507-D4

Parquet



PQ-509-A1



PQ-509-B2



PQ-509-C3



PQ-530-SK



PQ-531-DT



PQ-801



PQ-802

Art Deco Parquets



PQ-519-A1

PQ-519-B2



PQ-520-A1

PQ-520-B2



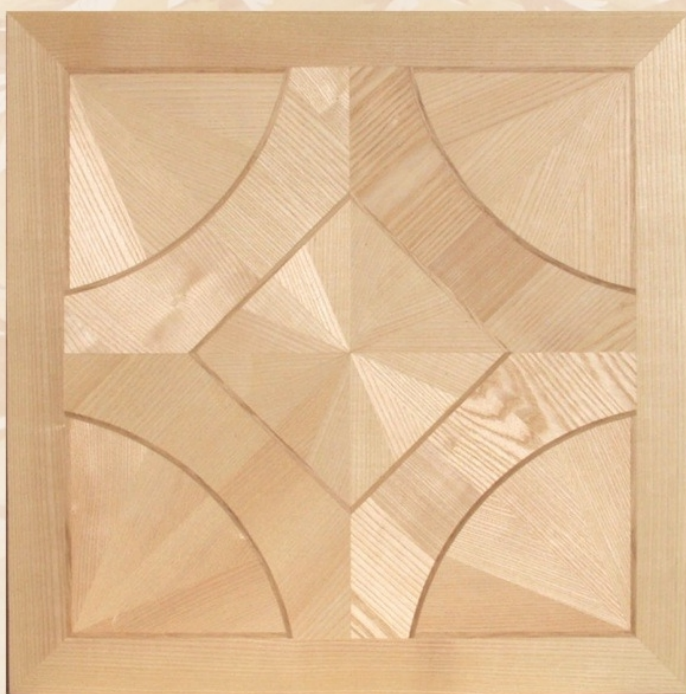
PQ-517-ST



PQ-518-HC



PQ-521-A1



PQ-521-B2



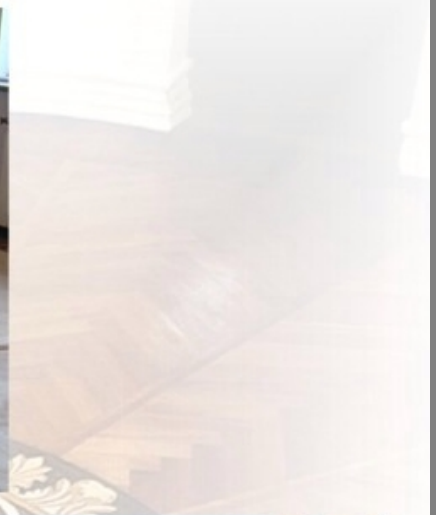


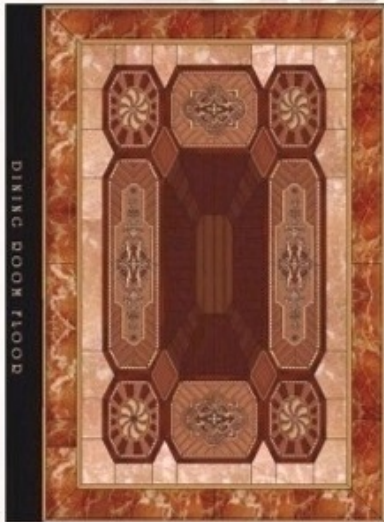




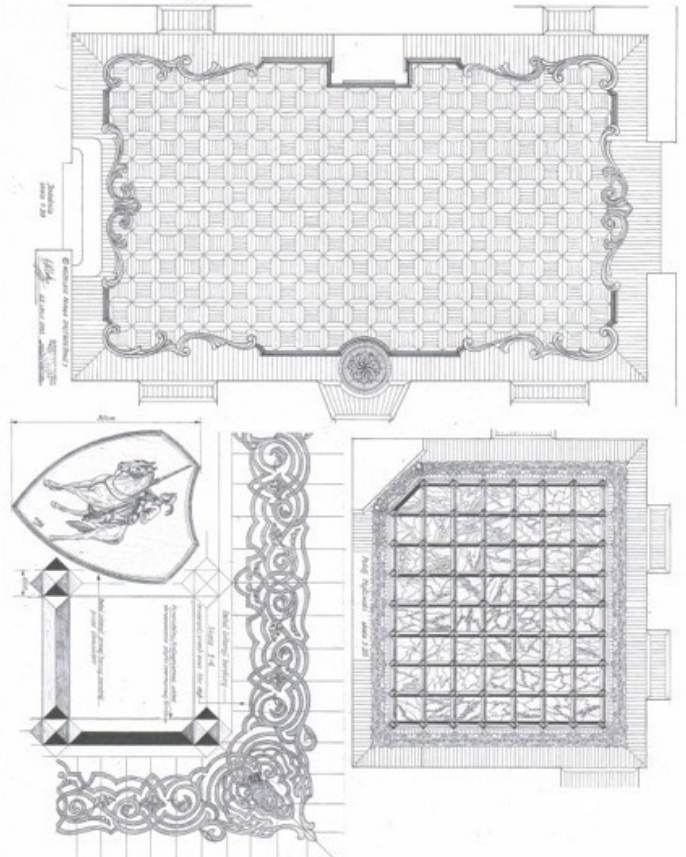








BALCONY FLOOR DETAIL







1990



1991



1992



1993



1994



1995



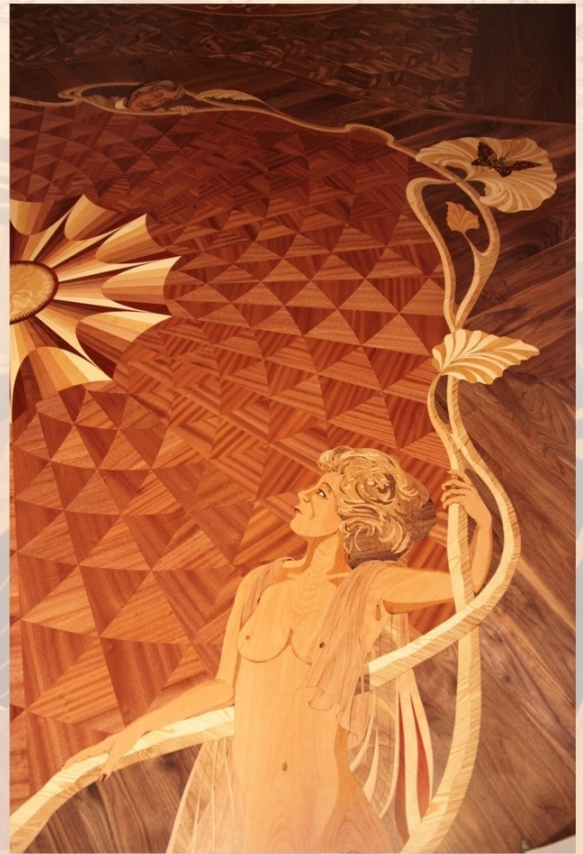
1996



2000



97





FLOOR OF THE YEAR

"THE PEOPLE'S CHOICE"
& CRAFTSMANSHIP

Renaissance Floor In-Lays

SAN FRANCISCO

Eastern European Elegance

If a single individual has left his undeniable mark through the years on the NWFA's Floor of the Year contest, it's perhaps Eugene Klotz of Renaissance Floor In-Lays of San Francisco. The Polish-born custom flooring contractor introduced an Eastern European element of design to the competitions when he first entered in 1990. Three times in four years, in fact, he walked away with either the winning or the runner-up honors in what was previously a two-category competition (residential and commercial).

His stature as a true craftsman continues. His 1995 entry in the Floor of the Year contest, a hand-cut, 9-by-9-square-foot installation in a San Francisco Design Center showroom, was a modified replica of a rosette pattern found in Moscow's 18th-century Pavlovsk Palace. Not surprisingly, it won for "Craftsmanship," an honor decided by the judges representing the American Society of Interior Designers. But also not surprisingly, it was acclaimed as "The People's Choice," in a vote by the 1,600 conference attendees.

Klotz's entry is true to his elegant and intricate form. The working area isn't big at all — 80 square feet — but Klotz needed more than 200 hours to install it. Hand-cut with a scroll saw, it is a combination of brush box, wenge, avodire, padauk and Sydney blue. The centerpiece includes brass, silver and copper ornaments of 1/4-inch thickness glued onto 1/2-inch plywood panels.

How the design came to Klotz's attention is an unusual story.

Klotz left Warsaw in 1980, but his ties to his old country are still strong. A friend who visited Poland two years ago found an antiquarian bookshop. He returned with a book of Russian marquetry — the inlaying of woods in panels, furniture and flooring, the very trade that Klotz,

now 38, had studied since he was hand-picked for a special craftsman's school in Krakow at 16. When Klotz received the book as a present, he knew he had his hands on something special.



SUPPLIERS LISTED IN BOLDFACE ARE ADVERTISERS IN THIS ISSUE

FLOORING: **Boral Timber** • DISTRIBUTOR: **Golden State Flooring Company** • FINISH: **Basic Coatings**
ABRASIVES: **3M** • SANDERS: **Clarke** • BUFFERS: **Lägler (Palo Duro)**

"I saw many magnificent designs in this book," Klotz said. "But then I saw this particular design. 'This is gorgeous,' I thought. 'It just makes me want to do it, and I'll just find an opportunity.'"

The opportunity arrived in 1994, when Klotz was invited to do a showroom floor in the Sobel Design Building. "I took a design from the masters, and I added something to it," he said. "I didn't like the original center, which looked too poor in the surrounding ornaments."

Klotz did the job solo, completing it last October. "My guys did the sanding and finishing, but the design was entirely mine ... I didn't want anyone else to touch it," he said.

Because the work was in a showroom, Klotz added a company insignia, the initials RFIL and a crown cut in brass. "I feel honored when I am asked to leave my signature on a floor," he said.

Klotz is best known among his NWFA peers for his imperial "lion" design that was recognized in

the 1994 contest. He has since adapted that, with its coat of arms, as his company's calling card. One would think that Klotz would forever hold up the lion as his all-time favorite work, but he demurs.

"I can't say that either the lion or this one is my favorite anymore," he said. "Yes, they're nice, okay, but I can love a project for two or three months after it's finished, but then I'm thinking about other ones."

"It's fantastic, of course, when the first coat of finish goes over and brings all the colors alive. And three or four hours after the last coat goes on, I return to the floor and I admire it for an hour or so. That is the moment when I am really pleased. I will go revisit it again and again, too. But the more I come back, the less I'm interested. I am bored; I need something new."

Something for the next Floor of the Year contest, perhaps? ●



The ornament and insignia, above, took Eugene Klotz more than 200 hours to do. "I didn't want anyone else to touch it," he says.



Photos by Bruce Chinn

JUNE/JULY 1995

HARDWOOD FLOORS 29



FLOOR OF THE YEAR

BEST OF SHOW AND
UNFINISHED DESIGN

Renaissance Floor In-Lays,
SAN FRANCISCO, CALIF.

Fit for a Queen

Ever since Eugene Klotz of Renaissance Floor In-Lays created a regal-looking lion inlay for the 1994 Floor of the Year contest, his work has carried an air of royalty. In the 1996 Floor of the Year contest, the work that won Renaissance another two trophies was commissioned for royalty — for a diplomatic room within one of the royal palaces in Thailand.

Designed with the Queen of Thailand in mind, for the Queen's summer palace outside of Bangkok, the winning floor features an ellipse with a centerpiece of orchids.

The 8-by-14-foot ellipse inlay is set within a field of santos mahogany. The full room, the grand entrance of the palace, was all installed by another American company and NWFA member, Rode Bros. Floors of Los Angeles. The 6,400-square-foot parquet field was the work of Rode Bros., which also did some hallways and prayer rooms.

"Winning a Floor of the Year honor is an unforgettable feeling, no matter how many times before you have won," Klotz said. "It is an excellent contest. I felt like I was winning again for the first time."

That the level of entries stepped up in standards in 1996 is pleasing to Klotz, who holds a special perspective as the contest's most decorated winner. Five years ago, when others were making inlays of simple geometric designs, Klotz was producing daring designs that inspired others to try their hands at something different.

Klotz still stands alone in his talent, but he is approachable as always. At the NWFA Convention in Chicago, he fielded dozens of questions from contractors who knew him only by reputation.

"They ask things like, what kinds of tools do I use? What must they do to get to a certain point, technically? They ask very good questions, and I am happy to answer them. I am not making a secret of any of this. I will tell them the phone number of the distributor in Germany where I get my tools. And if someone really wants to know about hardwood craftsmanship, he can find it in the library. The art of marquetry is a well-established technique."

The floor that garnered him royal attention was the idea of Larry Klowoski, a Rode Bros. representative in San Francisco who happens to share a workshop with Klotz.

"An architect had indicated that he wanted a simple inlay, but Larry said we needed something more sophisticated and beautiful," Klotz said. "I was told that the Queen liked orchids, so I made a centerpiece that was approved by the decision-makers and to the Queen's liking."

The orchid centerpiece itself is 32-by-34 inches. It comprises 522 pieces, all hand-cut from 12 different species: American cherry, American black walnut, bird's-eye maple, wenge, purpleheart, padauk, avodire, carpet elm, santos mahogany, Honduran mahogany, Cuban mahogany, end grain pink ebony and flat grain as well.

Klotz said he has never before done such deli-



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PARQUET: *Parquet By Dian* • EXOTIC WOODS: *Austin Hardwoods* • ADHESIVE: ***Bostik's Best*** •
SANDING MACHINES: *Clarke American* • FINISH: *Preferred Products' Curator* • ABRASIVES: ***3M***

cate work for a floor. He has achieved such intricacy only using veneers for free-standing marquetry panels, and that was more than 10 years ago.

"We made the entire panel out of quarter-inch thickness," he said. "I have never done anything this intricate that will last hundreds of years."

The entire ellipse took two months for Klotz to build. He and assistant Tom Krynski worked on Saturdays to finish the project, which needed to ship by the end of November. Glued onto four panels, with a fifth panel as the center-piece, the whole inlay weighed 500 pounds. Klotz sent along a router with special templates for its installation.

Klotz could have traveled himself to Bangkok to install the inlay, but couldn't take time away from his other projects. He intends to visit Thailand's Royal Palace someday to see his work in place.

"I don't know what kind of diplomatic effort it will take for me to see the room," he said. "But I understand the Queen was very impressed. I am very honored to have done some work for royalty." ●

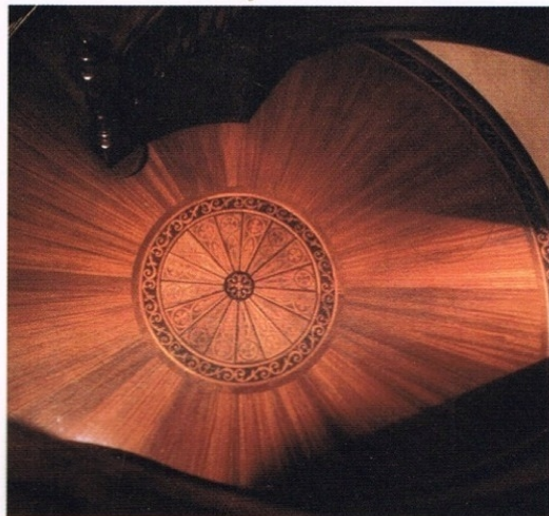


*Ellipses of excellence:
522 separate pieces make
up the middle.*



HONOR AWARD
Residential Category
RENAISSANCE FLOOR
IN-LAYS
San Francisco, Calif.

Supplier's List
Flooring:
Renaissance Floor In-Lays
Sealer:
BonaKemi Woodline
Finish:
BonaKemi Pacific Strong
Abrasives:
3M
Sanders:
Hummel



Built in the style of a Scottish castle, the house boasts a tower entryway complete with a Renaissance Floor.

After only two years in business, Renaissance Floor In-Lays' Eugene Klotz and Tad Talarek have designed, constructed and installed this year's runner-up residential floor.

Natives of Poland, Klotz and Talarek came to the wood flooring business by accident. Klotz, whose background is in art, was involved in marquetry when someone asked him if he could bring the same sort of technique to floors. He could and did, but the customer didn't know how to install the medallion he made. A business was born. Talarek, who has a degree in art history, describes their resulting partnership thusly: "Eugene is the artist, I'm the businessman."

Talarek reports that the home that houses their winning floor is done in the style of a Scottish castle; its owner, he says, "liked English Gothic." Klotz and Talarek reviewed English castles in Lincombe and York and inevitably decided on a rosette motif for the center medallion.

The floor occupies the entrance to the home, which is a tower between the other elements of the house. Built 20 years ago by an apparent master craftsman, the 9-foot, 8-inch radius tower isn't off by more than one-sixteenth of an inch anywhere in the circle.

Cut by hand, the sunburst pattern consists of 144 boards of Brazilian cherry, which taper toward the center and were milled with tongue and groove to a 3/4-inch thickness. (Originally, Talarek says, the boards were to run parallel, but the home owner agreed with their suggestion that they be tapered.)

The center medallion, 5-foot-6-inches in diameter, comprises 404 pieces hand scroll-sawn out of wenge, Honduras mahogany and domestic walnut. The outside border is 7 inches wide and 54 linear feet in circumference, while the curved elements required to frame the centerpiece and border were routed and hand fit out of select-grade Brazilian cherry.



Members' Choice (Master Division)

Best Use of Wood Technology

RECLAIMING THE THRONE

RENAISSANCE FLOOR IN-LAYS

San Francisco, Calif.

The last time Gene Klotz won a Floor of the Year trophy, he said it would be his last—for awhile. "I said, 'I think it's time to give myself a break and allow the contest to grow,'" Klotz says. "It should be encouraging for others instead of having the same group of faces winning from the beginning." Klotz held true to his word, and when he entered again this year, he found that the number of entries had more than doubled since he last entered in 1997, something he finds "very encouraging." Not surprisingly,

however, when Klotz reappeared this year, he hadn't lost his winning touch.

This year's winner is an elaborate floor Klotz designed featuring his trademark scrollwork. The customers were referred to Renaissance by the wood flooring company that installed the other wood floors in the house several years beforehand. The clients were now ready to design the crown jewel of their home—the living and dining room areas.



The home owners came to Klotz with a detailed floorplan sketch and photos of their furniture, which they had found during a trip to Europe. Their goal was to coordinate the floor to the furniture. After several weeks of studying the photos and plans, Klotz created his design. With few adjustments, the clients approved it, telling him to take as much time as necessary because they wanted the floor to be perfect. That was good news for flooring contractors used to harried construction deadlines. "Most of the jobs are on a tight schedule," Klotz says. "There is not much room for crazy schedules and yet trying to achieve something pretty."

The final design features two medallions, which were customized from stock items in Renaissance's catalog. The center designs in both medallions use elements of the patterns on the furniture. Because red oak had been used in other areas of the home, it was used as the primary specie in this room. Red oak and santos mahogany form the parquet, and accommodating the clients' request for subtle contrast, Honduras and santos mahogany were used in the border. The most challenging part of the job from a layout standpoint was sizing the parquet to fit without any partial squares.

Before the floor was even completed, the clients were so pleased with progress that they gave Renaissance's installer, Asmir Begic, a Christmas present. "That doesn't happen too often that a client will do that for you," says Klotz. "They were really great clients to work with."

Klotz finds that these days, an increasing amount of his time is spent talking to clients, and almost all of the cutting for his trademark scrollwork is left to Tommy Krynski. But some essential tasks he still handles himself—he recently flew to Beverly Hills, Calif., to take measurements on a new project that will consist of 900 square feet of inlays. Now that Klotz has returned to the Floor of the Year scene, perhaps the industry will get to see that one on the big screens next year. Given his history, chances are good.—K.M.W.

Flooring: Parquet by Dian, Renaissance Floor In-Lays ♦ Finish: Dura Seal ♦ Nailer: Senco ♦ Adhesive: Bostik ♦ Abrasive: 3M Co. ♦ Sander: Hummel (Palo Duro) ♦ Edger: Hummel (Palo Duro) ♦ Buffer: Clarke (Alto) ♦ Saw: Hitachi
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