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THE JOURNAL
OF DECORATIVE
CONCRETE

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Vol. 13 No. 4 May/June 2013

2013 PRODUCT GUIDE

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FROM THE editor's DESK

Dear Readers,

It's spring, and here at *Concrete Decor*, spring means the newest issue of our annual Product Guide. (Yes, we used to call it the Buyer's Guide.)

The Guide is a comprehensive resource, both in print and online, that tells you where to obtain every type and manner of product used in decorative concrete.

Here's how you use the Guide. Say you want to evaluate different brands of dye to decide whether one would work for you on a new job. Look up "dyes" in the Product Index under "D." You'll find a list of companies that sell dyes. Then turn the page (or click) to the Company Index to find contact information for each supplier. In just a couple of steps, you have a whole list of contacts to investigate.

The buzz I'm hearing is that business is booming this year. Contractor revenues are up and manufacturers are overwhelmed with demand. That makes the Product Guide especially useful — these are the times when you're likely to get opportunities on short notice to try new things for an ambitious customer. Keep this issue of the magazine around and you'll always know where to start looking for materials in an emergency.

Let me take a couple of seconds to give props to our sister to the Product Guide, the Decorative Concrete Training & Events Calendar. Online now, this resource offers times, dates and locations for training opportunities all over the country where you can learn everything from casting countertops to coloring and finishing floors.

We also publish the Decorative Concrete Training Guide, an annual directory that will appear later this year in the pages of the magazine.

In a nutshell, the Product Guide helps you figure out what to get, while the Training Guide and Calendar help you learn what to do with it.

Have fun this summer, do some great work for the ages ... and make some money!

Sincerely,



John Strieder
Editor



concrete DECOR®

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Publisher: Bent O. Mikkelsen

Editor: John Strieder

Assistant Editor: Emily Dixon

Creative Director: Bill Simpson

Marketing Director: Mary Browning

Web Design: Steven Wolff

Writers: Doug Carlton
Jeffrey Girard
Stacey Enesey Klemenc
Joe Maty
Steven Miller
Chris Sullivan
Ted Uram
Peter Wagner

Business Manager: Sheri Mikkelsen

Circulation: Meg Kilduff

Editorial: (877) 935-8906
news@protradepub.com

Advertiser Services: (877) 935-8906
info@protradepub.com
Fax: (541) 341-6443

Eastern U.S. Sales: Donna Flood
donna@protradepub.com
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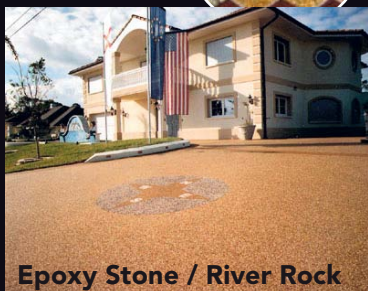
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concrete DECOR[®] EXPERTS



Doug Carlton operates Carlton Concrete Inc. in Visalia, Calif. He can be reached at carltondoug@comcast.net. See Doug's column, "Carlton's Corner," on page 34.



Jeffrey Girard is founder and president of The Concrete Countertop Institute and a pioneer of engineered concrete countertops. He can be reached at info@concretecountertopinstitute.com. See Jeffrey's column, "Success With Concrete Countertops," on page 50.



Chris Sullivan is vice president of sales and marketing with ChemSystems Inc. He has led seminars and product demonstrations throughout North America. Contact him at trowelanderror@protradepub.com. See Chris' column, "Concrete Questions," on page 48.



Peter Wagner created the "Polished Perspectives" column, a column that ran for years in Concrete Decor. He is the owner of Concrete Flooring Solutions LLC, located in Portland, Ore., working with installers, manufacturers and specifiers to provide industry-specific and system-based solutions. A former polished concrete contractor, he has provided marketing, training and consulting services throughout the industry for the past 13 years. He may be reached at pbwagner@concreteflooringsolutions.net. See Peter's article on page 57.

Talk back! Weigh in online at ConcreteDecor.net

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COMPANY INDEX

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Adhesives, Admixtures, Aggregates, Bonding Adhesives & Primers, Caulking, Cement & Cement Alternatives, Cleaning Products & Equipment, Coatings, Color Restoration Products, Countertop Materials, Crack Repair, Densifiers, Epoxy, Etching Solutions, Expansion Joint Products, Floor Strippers, Garage Floor Coatings, Graffiti Removal, Integral Color, Joint Fillers & Sealants, Joint Sealant Equipment, Metallic Coatings & Additives, Mixers, Moisture Barriers, Moisture Detection, Mortar, Overlays, Overlays – Polymer, Overlays – Self-leveling, Patching Compounds, Polishing Pads & Tooling, Pump Sprayers, Release Agents, Sealers – Countertop, Sealers – Flooring, Sealers – UV-Cured, Slip-resistant Additives, Sprayers, Stain Block, Stains – Acid & Reactive, Stains – Solid Color, Stains – Translucent, Stains – Water-based, Urethanes, Waterproofing Systems & Membranes, Waxes,



Franmar Chemical Inc.
Bloomington, Ill.

(800) 538-5069

www.franmar.com

Cleaning Products & Equipment, Finishing Tools, Floor Strippers, Release Agents

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G



Gelmaxx Slurry Solutions &
Excess Water Management
Santee, Calif.

(855) 322-3335

www.gelmaxxusa.com

Grinders, Slurry Management

Glaze 'n Seal Products Inc.
Irvine, Calif.

(949) 250-9104

www.glaze-n-seal.com

Cleaning Products & Equipment, Coatings, Curing Compounds, Floor Strippers, Garage Floor Coatings, Graffiti Removal, Sealers – Countertop, Sealers – Flooring, Slip-resistant Additives, Strippers

Gold Leaf and Metallic Powders
Los Angeles, Calif.

(888) 465-3716

www.glandmp.com

Coatings, Countertop Materials, Epoxy, Garage Floor Coatings, Metallic Coatings & Additives, Pigment, Polyaspartics, Sealers – Countertop, Sealers – Flooring, Waxes



Granicrete International Inc.
Phoenix, Ariz.

(866) 438-9464

www.granicrete.com

Coatings, Countertop Materials, Dyes, Epoxy, Garage Floor Coatings, Metallic Coatings & Additives, Microtoppings, Mixes – Countertop, Mixes – Flooring, Mixes – Vertical, Overlays, Polyaspartics, Sealers – Countertop, Sealers – Flooring, Stains – Acid & Reactive, Stains – Solid Color, Stains – Translucent, Stains – Water-based, Training Products, Urethanes

GranQuartz
Tucker, Ga.

(800) 458-6222

www.granquartz.com

Crack-chasing Saws, Densifiers, Dust Collection & Vacuums, Dyes, Grinders, Grinding Accessories, Polishing Machines, Polishing Pads & Tooling, Saws, Stains – Water-based

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H



H & C Decorative Concrete
Products

Cleveland, Ohio

(800) 867-8246

www.hcconcrete.com

Cleaning Products & Equipment, Coatings, Color Hardeners, Densifiers, Dyes, Epoxy, Etching Solutions, Garage Floor Coatings, Overlays, Overlays – Polymer, Patching Compounds, Release Agents, Sealers – Flooring, Slip-resistant Additives, Stains – Acid & Reactive, Stains – Solid Color, Stains – Translucent, Stains – Water-based

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Heller Abrasive Ltd.
Modiin, Israel

+972 (0) 505441107

www.hellerabrasive.com

Grinding Accessories, Polishing Pads & Tooling

HerbCrete
Eugene, Ore.

(800) 669-3272

www.HerbCrete.com

Mixes – Vertical, Mortar

Hi-Tech Systems
Ontario, Calif.

(800) 454-5530

www.hitechpolyurea.com

Color Restoration Products, Crack Repair, Epoxy, Joint Fillers & Sealants, Joint Sealant Equipment, Pumps, Spiked Shoes, Spreaders, Trowels, Urethanes

See our ad on page 63 • Reader Service 52



HoverTrowel
Mohnton, Pa.

(610) 856-1961

www.hovertrowel.com

Finishing Tools, Gauge Rakes & Spreaders, Grinders, Mixes & Mixing Equipment, Power Trowels, Scarifiers, Shotblasting Equipment, Shotblasting Machines, Squeegees, Trowels



HP Spartacote
Golden, Colo.

(303) 534-9244

www.hpspartacote.com

Coatings, Polyaspartics

I



Decorative Concrete
Technology

Increte Systems
Odessa, Fla.

(813) 886-8811

www.increte.com

Admixtures, Antiquing Agents, Bonding Adhesives & Primers, Coatings, Color Hardeners, Color Restoration Products, Crack Repair, Curing Compounds, Densifiers, Dyes, Epoxy, Fiber, Form Accessories, Forms, Garage Floor Coatings, Grout, Integral Color, Metallic Coatings & Additives, Microtoppings, Mixes – Flooring, Mixes – Vertical, Overlays – Polymer, Overlays – Self-leveling, Overlays – Stampable, Patching Compounds, Pigment, Pigment – Dispensing Equipment, Pigment – Iron Oxide, Polyaspartics, Release Agents, Sealers – Countertop, Sealers – Flooring, Slip-resistant Additives, Stains – Acid & Reactive, Stains – Solid Color, Stains – Translucent, Stains – Water-based, Stamps & Texturing Tools, Stencils, Strippers, Tampers, Texture Rollers, Underlayments, Urethanes, Vertical Overlays, Vinyl Chips, Wall Forms, Waxes

Innotech Decorative Concrete
Products

Twinsburg, Ohio

(877) 829-7880

www.innotechdcp.com

Antiquing Agents, Color Hardeners, Dyes, Integral Color, Microtoppings, Overlays – Polymer, Overlays – Stampable, Release Agents, Sealers – Flooring, Stains – Acid & Reactive, Stains – Solid Color, Stamps & Texturing Tools, Underlayments

Inter-Tool LLC
San Leandro, Calif.

(800) 999-8485

www.inter-tool.com

Polishing Machines, Polishing Pads & Tooling

K

Kapro Tools Inc.
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Reader Service 11

**Kingdom Products
Throop, Pa.**

(570) 489-6025
www.kingdom-products.com
Antiquing Agents, Color Hardeners, Metallic Coatings & Additives, Overlays, Pigment, Release Agents, Sealers – Flooring, Stains – Acid & Reactive, Stamps & Texturing Tools, Toll Blending Services
See our ad on page 71 • Reader Service 65

**Kraft Tool Co.
Shawnee, Kan.**

(800) 422-2448
www.KraftTool.com
Brooms & Brushes – Finishing, Floats, Gauge Rakes & Spreaders, Groovers, Knee Boards, Screeds, Spiked Shoes, Sprayers, Squeegees, Trowels

L

**L & M Industries LLC
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(877) 782-4632
www.simstain.com
Color Restoration Products, Etching Solutions, Stains – Water-based

**Lanxess Corporation
Pittsburgh, Pa.**

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www.bayferrox.us
Integral Color, Pigment – Iron Oxide

**Laticrete International Inc.
Bethany, Conn.**

(203) 393-0010
www.laticrete.com
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Legacy Decorative Concrete Systems
Springfield, Ill.
(217) 522-3112
www.legacycolor.com
Overlays – Stampable, Release Agents

**Lehigh White Cement Co.
Allentown, Pa.**

(800) 523-5488
www.lehighwhitecement.com
Cement & Cement Alternatives

M

**M3 Technologies Inc.
Cohasset, Mass.**

(800) 342-4533
www.m3techinc.com
Angle Grinders, Cleaning Products & Equipment, Densifiers, Grinders, Grinding Accessories, Polishing Machines, Polishing Pads & Tooling, Sealers – Countertop, Sealers – Flooring, Terrazzo



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www.mckinnonmaterials.com
Admixtures, Aggregates, Bonding Adhesives & Primers, Coatings, Epoxy, Garage Floor Coatings, Gauge Rakes & Spreaders, Hopper Guns, Knee Pads, Metallic Coatings & Additives, Microtoppings, Mixes & Mixing Equipment, Overlays – Polymer, Overlays – Stampable, Release Agents, Sealers – Flooring, Slip-resistant Additives, Spiked Shoes, Spreaders, Squeegees, Stains – Translucent, Stains – Water-based, Stencils, Trowels, Urethanes
See our ad on page 3 • Reader Service 14

**Metzger/McGuire
Concord, N.H.**

(603) 224-6122
www.metzgermcguire.com
Caulking, Crack Repair, Epoxy, Joint Fillers & Sealants, Joint Sealant Equipment, Patching Compounds, Stain Block
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**Michelman
Cincinnati, Ohio**

(513) 793-7766
www.michelman.com

**Midwest Rake Company LLC
Warsaw, Ind.**

(574) 267-7875
www.midwestrake.com
Applicators, Brooms & Brushes – Finishing, Crack Repair, Finishing Tools, Gauge Rakes & Spreaders, Mixers, Mixing Tools, Placers, Spiked Shoes, Squeegees, Tampers, Trowels

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Hopper Guns, Sprayers

N

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www.getnewlook.com
Antiquing Agents, Coatings, Densifiers, Dyes, Sealers – Countertop, Sealers – Flooring, Stains – Solid Color, Stains – Translucent, Stains – Water-based, Strippers

**Niagara Machine Inc.
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www.niagaramachine.com
Crack Repair, Dust Collection & Vacuums, Grinders, Grinding Accessories, Joint Fillers & Sealants, Polishing Machines, Polishing Pads & Tooling, Scarifiers, Scrapers, Shotblasting Equipment
See our ads on pages 61 & 65 • Reader Service 56 & 57

**Nikka Specialty Flooring Products
Marietta, Ga.**

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www.nikkacorp.com
Angle Grinders, Coatings, Densifiers, Dyes, Epoxy, Grinders, Joint Fillers & Sealants, Metallic Coatings & Additives, Microtoppings, Moisture Barriers, Overlays – Stampable, Polishing Machines, Polishing Pads & Tooling, Pump Sprayers, Rollers, Stains – Acid & Reactive, Stains – Translucent, Stains – Water-based, Urethanes, Waxes



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See our ad on page 49 • Reader Service 32



**Nubiola USA
Norcross, Ga.**

(770) 277-8819
www.nubiola.com
Admixtures, Coatings, Countertop Materials, Grout, Integral Color, Mortar, Pigment, Stains – Solid Color, Toll Blending Services
See our ad on page 71 • Reader Service 71

P

**Preval
Coal City, Ill.**

(877) 753-0021
www.preval.com
Applicators, Sprayers

**Pro Paint Supply
Fullerton, Calif.**

Fax: (714) 992-4631
www.propaintsupply.com
Applicators, Rollers

**Proline Decorative Concrete Systems
Oceanside, Calif.**

(800) 795-4750
www.prolinestamps.com
Antiquing Agents, Color Hardeners, Integral Color, Release Agents, Sealers – Flooring, Stains – Acid & Reactive, Stains – Water-based, Stamps & Texturing Tools, Tampers, Texture Rollers
See our ads on pages 29 & 81 • Reader Service 15 & 79

**Prosoco Inc. / Consolideck
Lawrence, Kan.**

(800) 255-4255
www.consolideck.com
Cleaning Products & Equipment, Color Hardeners, Densifiers, Dyes, Etching Solutions, Sealers – Flooring, Stains – Translucent, Stains – Water-based

**Pullman-Holt Corporation
Tampa, Fla.**

(813) 971-2223
www.pullman-holt.com
Dust Collection & Vacuums, Grinders

Q

**Quest Building Products
Anaheim, Calif.**

(714) 738-6640
www.questbuilding.com
Epoxy, Garage Floor Coatings, Grinders, Polishing Machines, Polyaspartics, Scarifiers, Scraping Tools & Machines, Sealers – Flooring, Shotblasting Equipment, Stains – Water-based

R

RBI Wholesale Inc.
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www.rbiwholesale.com
Brooms & Brushes – Finishing, Sprayers

RicoRock Inc.
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www.ricorock.com
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www.orangeconcrete.com
Applicators, Finishing Tools

Roadware Inc.
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www.concretemender.com
Adhesives, Caulking, Crack Repair, Epoxy, Expansion Joint Products, Joint Fillers & Sealants, Microtoppings, Mortar, Patching Compounds, Urethanes



Runyon Surface Prep
Rental & Supply
Carmel, Ind.
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www.runyonsurfaceprep.com

Aggregates, Cement & Cement Alternatives, Crack Repair, Densifiers, Dust Collection & Vacuums, Dyes, Expansion Joint Products, Gauge Rakes & Spreaders, Grinders, Grinding Accessories, Integral Color, Joint Fillers & Sealants, Mixes & Mixing Equipment, Overlays – Self-leveling, Patching Compounds, Polishing Machines, Polishing Pads & Tooling, Pump Sprayers, Shotblasting Machines, Sprayers
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S

SASE Company Inc.
Rockford, Tenn.
(800) 522-2606
www.sasecompany.com



L. M. Scofield
Los Angeles, Calif.

(800) 800-9900
www.scofield.com

Admixtures, Antiquing Agents, Color Hardeners, Color Restoration Products, Consultants, Curing Compounds, Densifiers, Dyes, Integral Color, Pigment – Dispensing Equipment, Pigment – Iron Oxide, Release Agents, Sealers – Flooring, Slip-resistant Additives, Stains – Acid & Reactive, Stains – Solid Color, Stains – Translucent, Stains – Water-based, Stamps & Texturing Tools
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Seal-Krete
Auburndale, Fla.

(800) 323-7357
www.seal-krete.com

Coatings, Epoxy, Garage Floor Coatings, Metallic Coatings & Additives, Polyaspartics, Sealers – Flooring, Urethanes

Shepherd Color Company
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www.shepherdcolor.com
Pigment



Skudo USA Inc.
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(650) 367-6777
www.skudousa.com

Coatings, Garage Floor Coatings, Masking Products & Equipment, Safety Equipment, Surface Protection, Terrazzo

Slip Industries Inc.
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www.slipindustries.com

Finishing Tools, Groovers, Placers, Screeds

SMK Sprayers Inc.
Carlisle, Iowa

(515) 202-0052
www.smksprayers.com
Applicators, Sprayers

Solomon Colors Inc.
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(217) 522-3112
www.solomoncolors.com
Integral Color, Pigment – Dispensing Equipment



SpeedCove Inc. /
Solid Rock Enterprises
El Dorado, Calif.

(530) 344-9000
www.speedcove.com
Coatings, Coving, Garage Floor Coatings, Joint Fillers & Sealants, Waterproofing Systems & Membranes

SpiderLath
Smackover, Ark.

(870) 725-3902
www.spiderlath.com
Overlays, Reinforcing Mesh & Lath

The Stain Store
San Antonio, Texas

(210) 340-4627
www.thestainstore.net
Color Hardeners, Densifiers, Garage Floor Coatings, Metallic Coatings & Additives, Overlays – Polymer, Sealers – Flooring, Stains – Acid & Reactive, Stamps & Texturing Tools, Strippers, Urethanes



Super Stone Inc.
Opa Locka, Fla.

(305) 681-3561
www.superstone.com

Antiquing Agents, Bonding Adhesives & Primers, Coatings, Color Hardeners, Color Restoration Products, Countertop Materials, Crack Repair, Densifiers, Dyes, Epoxy, Etching Solutions, Finishing Tools, Floats, Floor Strippers, Form Accessories, Forms, Garage Floor Coatings, Gauge Rakes & Spreaders, Grinders, Grout, Hopper Guns, Integral Color, Microtoppings, Mixing Tools, Molds, Overlays, Overlays – Polymer, Overlays – Stampable, Pigment – Iron Oxide, Pump Sprayers, Release Agents, Retardants, Sealers – Countertop, Sealers – Flooring, Slip-resistant Additives, Spiked Shoes, Sprayers, Spreaders, Squeegees, Stains – Acid & Reactive, Stains – Solid Color, Stains – Translucent, Stains – Water-based, Stamps & Texturing Tools, Stencils, Tampers
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THE BEST DECORATIVE CONCRETE FORMING

PRODUCT SINCE 1968







Counter Top Forms • Deck Drains • Step Liners • Wall Cap Forms

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Forming systems for vertical decorative concrete surfaces.

Circle Reader Service Number 22

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Admixtures, Densifiers, Dyes, Overlays – Stampable, Sealers – Flooring, Stains – Water-based, Toll Blending Services, Training Products, Underlayments, Waterproofing Systems & Membranes
See our ad on page 17 • Reader Service 24

Superabrasive
Hoschton, Ga.

(706) 658-1122
www.superabrasive.com
Dust Collection & Vacuums, Grinders, Grinding Accessories, Polishing Machines, Polishing Pads & Tooling



SureCrete
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www.surecretedesign.com
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Synpro Products Inc.
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(510) 262-1574
www.synproproducts.com
Cleaning Products & Equipment, Etching Solutions

T

Technical Silica Co. (BriteFume)
Atlanta, Ga.

(404) 321-0460
www.TechnicalCo.com
Admixtures, Mixes – Countertop

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www.tramexltd.com
Moisture Detection, Testing & Measuring Equipment

Trimaco
Morrisville, N.C.

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Applicators, Cleaning Products & Equipment, Eye Protection, Masking Products & Equipment, Protective Clothing, Strippers, Surface Protection

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(443) 205-4547
www.trucrete.com
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U

Universal Templates, LLC
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www.universaltemplates.com
Overlays – Stampable, Stencils

V



Versatile Building Products
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Antiquing Agents, Applicators, Cleaning Products & Equipment, Coatings, Countertop Materials, Crack Repair, Drains, Epoxy, Etching Solutions, Finishing Aids, Finishing Tools, Franchises & Licensing Agreements, Garage Floor Coatings, Gauge Rakes & Spreaders, Grinders, Grinding Accessories, Hopper Guns, Joint Fillers & Sealants, Masking Products & Equipment, Metallic Coatings & Additives, Microtoppings, Mixes & Mixing Equipment, Mixes – Countertop, Mixes – Flooring, Moisture Detection, Overlays – Polymer, Overlays – Stampable, Patching Compounds, Polyaspartics, Polyurea, Rollers, Scraping Tools & Machines, Sealers – Countertop, Sealers – Flooring, Sealers – UV-Cured, Slip-resistant Additives, Spiked Shoes, Spreaders, Squeegees, Stains – Acid & Reactive, Stains – Water-based, Stencil Rollers, Stencils, Strippers, Training Products, Trowels, Urethanes, Vinyl Chips, Waterproofing Systems & Membranes, Waxes

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Vexcon Chemicals
Philadelphia, Pa.

(215) 332-7709
www.vexcon.com
Coatings, Curing Compounds, Densifiers, Epoxy, Moisture Barriers, Sealers – Flooring, Stains – Solid Color, Stains – Water-based, Strippers, Urethanes

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www.virginiaabrasives.com
Grinding Accessories, Power Trowels

Vitro Minerals Inc.
Conyers, Ga.

(678) 729-9333
www.vitrominerals.com
Admixtures, Cement & Cement Alternatives

W

Wacker Chemical Corporation
Adrian, Mich.

(517) 264-8170
www.wacker.com
Admixtures, Stain Block

Walttools/Contractor Source
Morris, Ill.

(888) 263-5895
www.walttools.com
Dyes, Epoxy, Microtoppings, Mixes – Countertop, Mixes – Vertical, Overlays – Stampable, Release Agents, Stains – Acid & Reactive, Stains – Water-based, Stamps & Texturing Tools

WERKMASTER™
Ultra Floor Systems

WerkMaster Grinders & Sanders Inc.

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Densifiers, Dust Collection & Vacuums, Floor Sanders, Floor Strippers, Grinders, Grinding Accessories, Measuring Tools & Scales, Polishing Machines, Polishing Pads & Tooling, Scarifiers, Sealers – Countertop, Sealers – Flooring, Sealers – UV-Cured, Slip-resistant Additives, Terrazzo, Testing & Measuring Equipment, Training Products



Westcoat
San Diego, Calif.

(800) 250-4519
www.westcoat.com
Coatings
See our ad on page 25 • Reader Service 27

X

Xtreme Engineered Floor Systems
Hudsonville, Mich.

(616) 896-8322
www.v8coatings.com
Garage Floor Coatings, Metallic Coatings & Additives



Xtreme Polishing Systems
Deerfield Beach, Fla.

(866) 812-9319
www.XtremePolishingSystems.com

Angle Grinders, Brooms & Brushes – Finishing, Cement & Cement Alternatives, Coatings, Color Restoration Products, Control Joint Systems, Crack Repair, Crack-chasing Saws, Densifiers, Dust Collection & Vacuums, Dyes, Epoxy, Franchises & Licensing Agreements, Garage Floor Coatings, Grinders, Grinding Accessories, Joint Fillers & Sealants, Joint Sealant Equipment, Knee Pads, Measuring Tools & Scales, Metallic Coatings & Additives, Mixes & Mixing Equipment, Moisture Barriers, Overlays, Overlays – Polymer, Overlays – Self-leveling, Patching Compounds, Polishing Machines, Polishing Pads & Tooling, Protective Clothing, Respirators, Saw Blades, Saw Carts, Saws, Sealers – Flooring, Shotblasting Equipment, Shotblasting Machines, Spiked Shoes, Sprayers, Squeegees, Stains – Acid & Reactive, Stains – Solid Color, Stains – Translucent, Stains – Water-based, Testing & Measuring Equipment, Underlayments, Waxes

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A *grand* finish that will earn you *applause*

MAPEI's *Ultratop*® provides the ideal surface for creating beautiful floors.

- Accepts integral color and acid stains for a wide variety of decorative looks
- Produces a finished topping in natural gray or white
- Demonstrates exceptional leveling and placement characteristics



Circle Reader Service Number 13



A

Adhesives

Foundation Armor
Roadware Inc.

Admixtures

Ambient Glow Technology
Butterfield Color Inc.
Fishstone Studio Inc.
Foundation Armor
Increte Systems
Laticrete International Inc.
McKinnon Materials Inc.
Nox-Crete Products Group
Nubiola USA
L. M. Scofield
Super-Krete Products
Technical Silica Co. (BriteFume)
Vitro Minerals Inc.
Wacker Chemical Corporation

Aggregates

Ambient Glow Technology
Concrete Solutions by Rhino Linings
Fishstone Studio Inc.
FloorAmerica Products
Foundation Armor
McKinnon Materials Inc.
Runyon Surface Prep Rental & Supply

Angle Grinders

Arbortech
Bedrock Contractor Supplies & Rentals
Concrete Polishing Solutions
Dust Collection Products
FloorAmerica Products
M3 Technologies Inc.
Nikka Specialty Flooring Products
Xtreme Polishing Systems

Antiquing Agents

Artcrete Inc.
Butterfield Color Inc.
Concrete Solutions by Rhino Linings
Construcolor USA
Elite Crete Systems
Increte Systems
Innotech Decorative Concrete Products
Kingdom Products
NewLook International
Proline Decorative Concrete Systems
L. M. Scofield
Super Stone Inc.
Trucrete Surfacing Systems LLC
Versatile Building Products

Applicators

Aztec Products
Bedrock Contractor Supplies & Rentals
ColorSpreader by Triple Hard Tools
Cox North America Inc.
FloorAmerica Products
Midwest Rake Company LLC
Preval
Pro Paint Supply
Riviera Brush Co.
SMK Sprayers Inc.
Trimaco
Versatile Building Products

B

Bonding Adhesives & Primers

Butterfield Color Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Elite Crete Systems
Foundation Armor
Increte Systems
Key Resin Company
McKinnon Materials Inc.
Nox-Crete Products Group
Super Stone Inc.
SureCrete

Brooms & Brushes — Finishing

FloorAmerica Products
Kraft Tool Co.
Midwest Rake Company LLC
RBI Wholesale Inc.
Xtreme Polishing Systems

C

Caulking

Ambient Glow Technology
Arbortech
Foundation Armor
Laticrete International Inc.
Metzger/McGuire
Roadware Inc.

Cement & Cement Alternatives

Arbortech
Artcrete Inc.
FloorAmerica Products
Foundation Armor
Key Resin Company
Lehigh White Cement Co.
Runyon Surface Prep Rental & Supply
Vitro Minerals Inc.
Xtreme Polishing Systems

Cleaning Products & Equipment

Butterfield Color Inc.
Chem-Coat Industries Inc.
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Foundation Armor
Franmar Chemical Inc.
Glaze 'n Seal Products Inc.
H & C Decorative Concrete Products
M3 Technologies Inc.
Nox-Crete Products Group
Prosoco Inc. / Consolideck
SureCrete
Synpro Products Inc.
Trimaco
Versatile Building Products

Coatings

Ambient Glow Technology
Arizona Polymer Flooring
Artcrete Inc.
ColorSpreader by Triple Hard Tools
Concrete Coatings Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Eco Safety Products
Elite Crete Systems
Elite Crete Systems Canada
Flexmar Coatings Inc.
FloorAmerica Products
Foundation Armor
Glaze 'n Seal Products Inc.
Gold Leaf and Metallic Powders
Granicrete International Inc.
H & C Decorative Concrete Products
HP Spartacote
Increte Systems
Key Resin Company
McKinnon Materials Inc.
NewLook International
Nikka Specialty Flooring Products
Nox-Crete Products Group
Nubiola USA
Seal-Krete
Skudo USA Inc.
SpeedCove Inc./Solid Rock Enterprises
Super Stone Inc.
SureCrete
Trucrete Surfacing Systems LLC
Versatile Building Products
Vexcon Chemicals
Westcoat
Xtreme Polishing Systems

Color Blenders

Butterfield Color Inc.

Color Hardeners

Artcrete Inc.
Brickform
Butterfield Color Inc.
ColorSpreader by Triple Hard Tools
H & C Decorative Concrete Products
Increte Systems
Innotech Decorative Concrete Products
Kingdom Products
Proline Decorative Concrete Systems
Prosoco Inc. / Consolideck
L. M. Scofield
The Stain Store
Super Stone Inc.
SureCrete

Color Restoration Products

Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Elite Crete Systems
Foundation Armor
Hi-Tech Systems
Increte Systems
L & M Industries LLC
L. M. Scofield
Super Stone Inc.
Xtreme Polishing Systems

Consultants

FloorAmerica Products
L. M. Scofield

Control Joint Systems

Concrete Polishing Solutions
Key Resin Company
Xtreme Polishing Systems

Countertop Materials

Ambient Glow Technology
BDC Supply
Butterfield Color Inc.
Chem-Coat Industries Inc.
Concrete Coatings Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Countertop Solutions
Fishstone Studio Inc.
Flexmar Coatings Inc.
Foundation Armor
Gold Leaf and Metallic Powders
Granicrete International Inc.
Nubiola USA
Super Stone Inc.
SureCrete
Versatile Building Products

Coving

Elite Crete Systems
FloorAmerica Products
Key Resin Company
SpeedCove Inc./Solid Rock Enterprises

Crack Repair

Bedrock Contractor Supplies & Rentals
Butterfield Color Inc.
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Dust Collection Products
Elite Crete Systems
FloorAmerica Products
Foundation Armor
Hi-Tech Systems
Key Resin Company
Laticrete International Inc.
Metzger/McGuire
Midwest Rake Company LLC
Niagara Machine Inc.
Roadware Inc.
Runyon Surface Prep Rental & Supply
Super Stone Inc.
Versatile Building Products
Xtreme Polishing Systems

Crack-Chasing Saws

Arbortech
Concrete Polishing HQ
Concrete Solutions & Supply
Dust Collection Products
GranQuartz
Increte Systems
Xtreme Polishing Systems

Curing Compounds

Butterfield Color Inc.
Chem-Coat Industries Inc.
Glaze 'n Seal Products Inc.
Increte Systems
Nox-Crete Products Group
L. M. Scofield
Vexcon Chemicals

D

Densifiers

Aztec Products
Bedrock Contractor Supplies & Rentals
 Chem-Coat Industries Inc.
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Elite Crete Systems
Fishstone Studio Inc.
FloorAmerica Products
Foundation Armor
 GranQuartz
H & C Decorative Concrete Products
Increte Systems
 M3 Technologies Inc.
 NewLook International
Nikka Specialty Flooring Products
Nox-Crete Products Group
 Prosoco Inc. / Consolideck
Runyon Surface Prep Rental & Supply
L. M. Scofield
The Stain Store
Super Stone Inc.
 Super-Krete Products
SureCrete
Vexcon Chemicals
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems

Drains

Versatile Building Products

Dust Collection & Vacuums

Aztec Products
Bedrock Contractor Supplies & Rentals
 Blastrac
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Dust Collection Products
 GranQuartz
Niagara Machine Inc.
 Pullman-Holt Corporation
Runyon Surface Prep Rental & Supply
Superabrasive
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems

Dyes

Arizona Polymer Flooring
Artcrete Inc.
Chem-Coat Industries Inc.
 Concrete Coatings Inc.
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
 Construcolor USA
Elite Crete Systems
FloorAmerica Products
Granicrete International Inc.
 GranQuartz
H & C Decorative Concrete Products
Increte Systems
Innotech Decorative Concrete Products
 NewLook International
Nikka Specialty Flooring Products
Nox-Crete Products Group
 Prosoco Inc. / Consolideck
Runyon Surface Prep Rental & Supply
L. M. Scofield
Super Stone Inc.
 Super-Krete Products
 Walttools/Contractor Source
Xtreme Polishing Systems

E

Edging Machines

Aztec Products

Engraving Tools

Concrete Polishing Solutions
FloorAmerica Products

Epoxies

Ambient Glow Technology
Arizona Polymer Flooring
BDC Supply
Chem-Coat Industries Inc.
 Concrete Coatings Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
 Elite Crete South
Elite Crete Systems
FloorAmerica Products
Foundation Armor
 Gold Leaf and Metallic Powders
Granicrete International Inc.
H & C Decorative Concrete Products
 Hi-Tech Systems
Increte Systems
Key Resin Company
 Laticrete International Inc.
McKinnon Materials Inc.
Metzger/McGuire
Nikka Specialty Flooring Products
Nox-Crete Products Group
 Quest Building Products
 Roadware Inc.
 Seal-Krete
Super Stone Inc.
SureCrete
 Trucrete Surfacing Systems LLC
Versatile Building Products
Vexcon Chemicals
 Walttools/Contractor Source
Xtreme Polishing Systems

Etching Solutions

Concrete Solutions & Supply
 Eco Safety Products
FloorAmerica Products
Foundation Armor
H & C Decorative Concrete Products
L & M Industries LLC
 Prosoco Inc. / Consolideck
Super Stone Inc.
SureCrete
 Synpro Products Inc.
Versatile Building Products

Expansion Joint Products

Bedrock Contractor Supplies & Rentals
Concrete Polishing Solutions
Foundation Armor
 Roadware Inc.
Runyon Surface Prep Rental & Supply

Eye Protection

Trimaco

F

Faux Finishing Tools

ColorSpreader by Triple Hard Tools

Fiber

Fishstone Studio Inc.
Increte Systems
SureCrete

Finishing Aids

Versatile Building Products

Finishing Tools

ColorSpreader by Triple Hard Tools
Concrete Polishing Solutions
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
FloorAmerica Products
Franmar Chemical Inc.
 HoverTrowel
Midwest Rake Company LLC
 Riviera Brush Co.
Slip Industries Inc.
Super Stone Inc.
Versatile Building Products

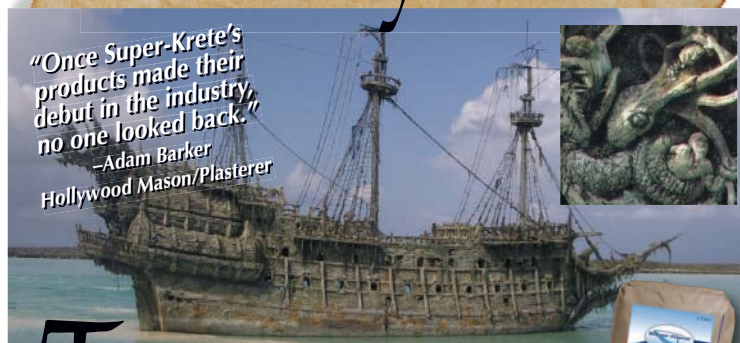
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Increte Systems
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G

Garage Floor Coatings

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Arizona Polymer Flooring
Artcrete Inc.
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Chem-Coat Industries Inc.
Concrete Coatings Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Eco Safety Products
Elite Crete Systems
Flexmar Coatings Inc.
FloorAmerica Products
Foundation Armor
Glaze 'n Seal Products Inc.
Gold Leaf and Metallic Powders
Granicrete International Inc.
Increte Systems
H & C Decorative Concrete Products
Key Resin Company
McKinnon Materials Inc.
Nox-Crete Products Group
Quest Building Products
Seal-Krete
Skudo USA Inc.
SpeedCove Inc./Solid Rock Enterprises
The Stain Store
Super Stone Inc.
SureCrete
Versatile Building Products
Xtreme Engineered Floor Systems
Xtreme Polishing Systems

Gauge Rakes & Spreaders

Concrete Solutions by Rhino Linings
FloorAmerica Products
HoverTrowel
Key Resin Company
Kraft Tool Co.
McKinnon Materials Inc.
Midwest Rake Company LLC
Runyon Surface Prep Rental & Supply
Super Stone Inc.
Versatile Building Products

Generators

Concrete Polishing Solutions

Graffiti Removal

Foundation Armor
Glaze 'n Seal Products Inc.
Nox-Crete Products Group

Grinders

Arbortech
Aztec Products
BDC Supply
Bedrock Contractor Supplies & Rentals
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Dust Collection Products
Fishstone Studio Inc.
Gelmaxx Slurry Solutions & Excess
Water Management
GranQuartz
HoverTrowel
M3 Technologies Inc.
Niagara Machine Inc.
Nikka Specialty Flooring Products
Pullman-Holt Corporation
Quest Building Products
Runyon Surface Prep Rental & Supply
Super Stone Inc.
Superabrasive
Versatile Building Products
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems

Grinding Accessories

Arbortech
Bedrock Contractor Supplies & Rentals
Blue Star Diamond™ Boride
Engineered Abrasives
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Dust Collection Products
Fishstone Studio Inc.
FloorAmerica Products
GranQuartz
Heller Abrasive Ltd.
M3 Technologies Inc.
Niagara Machine Inc.
Runyon Surface Prep Rental & Supply
Superabrasive
Versatile Building Products
Virginia Abrasives Corp.
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems

Groovers

Kraft Tool Co.
Slip Industries Inc.

Grout

Increte Systems
Key Resin Company
Nox-Crete Products Group
Nubiola USA
Super Stone Inc.

H

Hopper Guns

Artcrete Inc.
Fishstone Studio Inc.
McKinnon Materials Inc.
MortarSprayer.com
Super Stone Inc.
Versatile Building Products

Integral Color

Butterfield Color Inc.
ColorSpreader by Triple Hard Tools
Concrete Solutions by Rhino Linings
Construcolor USA
Elite Crete Systems
Fishstone Studio Inc.
Foundation Armor
Increte Systems
Innotech Decorative Concrete Products
Lanxess Corporation
Nubiola USA
Proline Decorative Concrete Systems
Runyon Surface Prep Rental & Supply
L. M. Scofield
Solomon Colors Inc.
Super Stone Inc.
SureCrete

Internet Solutions

Bedrock Contractor Supplies & Rentals

J

Joint Fillers & Sealants

Arizona Polymer Flooring
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions by Rhino Linings
Foundation Armor
Hi-Tech Systems
Key Resin Company
Metzger/McGuire
Niagara Machine Inc.
Nikka Specialty Flooring Products
Nox-Crete Products Group
Roadware Inc.
Runyon Surface Prep Rental & Supply
SpeedCove Inc./Solid Rock Enterprises
Versatile Building Products
Xtreme Polishing Systems

Joint Sealant Equipment

Arbortech
Concrete Polishing HQ
Cox North America Inc.
Foundation Armor
Hi-Tech Systems
Metzger/McGuire
Xtreme Polishing Systems

K

Knee Boards

Concrete Solutions & Supply
Kraft Tool Co.

Knee Pads

FloorAmerica Products
McKinnon Materials Inc.
Xtreme Polishing Systems

L

Levels

Kapro Tools Inc.

Lighting

Ambient Glow Technology

M

Masking Products & Equipment

Concrete Solutions & Supply
Skudo USA Inc.
Trimaco
Versatile Building Products

Measuring Tools & Scales

Concrete Solutions & Supply
Kapro Tools Inc.
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems

Metallic Coatings & Additives

aiflooring
Arizona Polymer Flooring
BDC Supply
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Elite Crete Systems
Foundation Armor
Gold Leaf and Metallic Powders
Granicrete International Inc.
Increte Systems
Key Resin Company
Kingdom Products
McKinnon Materials Inc.
Nikka Specialty Flooring Products
Seal-Krete
The Stain Store
Trucrete Surfacing Systems LLC
Versatile Building Products
Xtreme Engineered Floor Systems
Xtreme Polishing Systems

Microtoppings

Arizona Polymer Flooring
Artcrete Inc.
Butterfield Color Inc.
Concrete Coatings Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Construcolor USA
Eco Safety Products
FloorAmerica Products
Granicrete International Inc.
Increte Systems
Innotech Decorative Concrete Products
Key Resin Company
McKinnon Materials Inc.
Nikka Specialty Flooring Products
Roadware Inc.
Super Stone Inc.
SureCrete
Versatile Building Products
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HoverTrowel
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Runyon Surface Prep Rental & Supply
Versatile Building Products
Xtreme Polishing Systems

Mixes — Countertop

BDC Supply
Butterfield Color Inc.
Concrete Solutions by Rhino Linings
Countertop Solutions
Fishstone Studio Inc.
Granicrete International Inc.
SureCrete
Technical Silica Co. (BriteFume)
Versatile Building Products
Walttools/Contractor Source

Mixes — Flooring

BDC Supply
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
FloorAmerica Products
Granicrete International Inc.
Increte Systems
Laticrete International Inc.
SureCrete
Versatile Building Products

Mixes — Vertical

Butterfield Color Inc.
Concrete Solutions by Rhino Linings
Countertop Solutions
Granicrete International Inc.
HerbCrete
Increte Systems
SureCrete
Walttools/Contractor Source

Mixing Tools

Bedrock Contractor Supplies & Rentals
Concrete Solutions by Rhino Linings
FloorAmerica Products
Midwest Rake Company LLC
Super Stone Inc.

Moisture Barriers

Concrete Solutions & Supply
FloorAmerica Products
Foundation Armor
Key Resin Company
Laticrete International Inc.
Nikka Specialty Flooring Products
SureCrete
Vexcon Chemicals
Xtreme Polishing Systems

Moisture Detection

Concrete Solutions & Supply
FloorAmerica Products
Foundation Armor
Key Resin Company
Tramex c/o Black Hawk Sales
Versatile Building Products

Molds

Armon Molds USA
Countertop Solutions
Fishstone Studio Inc.
Super Stone Inc.

Mortar

Arbortech
Foundation Armor
HerbCrete
Key Resin Company
Nubiola USA
Roadware Inc.

N

Needle Scalers

Dust Collection Products

O

Overlays

AcryliCon Flooring USA
Concrete Coatings Inc.
Concrete Solutions by Rhino Linings
Construcolor USA
Countertop Solutions
Elite Crete South
Elite Crete Systems
Elite Crete Systems Canada
FloorAmerica Products
Foundation Armor
Granicrete International Inc.
H & C Decorative Concrete Products
Key Resin Company
Kingdom Products
SpiderLath
Super Stone Inc.
Trucrete Surfacing Systems LLC
Xtreme Polishing Systems

Overlays — Polishable

SureCrete

Overlays — Polymer

Arizona Polymer Flooring
Artcrete Inc.
Butterfield Color Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Countertop Solutions
Dust Collection Products
Elite Crete Systems
Foundation Armor
H & C Decorative Concrete Products
Increte Systems
Innotech Decorative Concrete Products
Key Resin Company
Laticrete International Inc.
McKinnon Materials Inc.
The Stain Store
Super Stone Inc.
SureCrete
Versatile Building Products
Xtreme Polishing Systems

Overlays — Self-Leveling

BDC Supply
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Construcolor USA
Dust Collection Products
Foundation Armor
Increte Systems
Key Resin Company
Runyon Surface Prep Rental & Supply
SureCrete
Trucrete Surfacing Systems LLC
Xtreme Polishing Systems

Overlays — Stampable

BDC Supply
Butterfield Color Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
Construcolor USA
Dust Collection Products
Increte Systems
Innotech Decorative Concrete Products
Legacy Decorative Concrete Systems
McKinnon Materials Inc.
Nikka Specialty Flooring Products
Super Stone Inc.
Super-Krete Products
SureCrete
Universal Templates LLC
Versatile Building Products
Walttools/Contractor Source

P

Patching Compounds

Concrete Solutions by Rhino Linings
Elite Crete Systems
FloorAmerica Products
Foundation Armor
H & C Decorative Concrete Products
Increte Systems
Key Resin Company
Laticrete International Inc.
Metzger/McGuire
Nox-Crete Products Group
Roadware Inc.
Runyon Surface Prep Rental & Supply
SureCrete
Versatile Building Products
Xtreme Polishing Systems

Pigment

Ambient Glow Technology
Concrete Polishing Solutions
Concrete Solutions by Rhino Linings
Construcolor USA
Davis Colors
Elite Crete Systems
Gold Leaf and Metallic Powders
Increte Systems
Key Resin Company
Kingdom Products
Nubiola USA
Shepherd Color Company

Pigment — Dispensing Equipment

Davis Colors
Increte Systems
L. M. Scofield
Solomon Colors Inc.

Pigment — Iron Oxide

Butterfield Color Inc.
Concrete Solutions by Rhino Linings
Davis Colors
Fishstone Studio Inc.
Increte Systems
Key Resin Company
Lanxess Corporation
L. M. Scofield
Super Stone Inc.
SureCrete

Placers

Midwest Rake Company LLC
Slip Industries Inc.

Polishing Machines

Aztec Products
BDC Supply
Bedrock Contractor Supplies & Rentals
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Fishstone Studio Inc.
GranQuartz
Inter-Tool LLC
M3 Technologies Inc.
Niagara Machine Inc.
Nikka Specialty Flooring Products
Quest Building Products
Runyon Surface Prep Rental & Supply
Superabrasive
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems

Polishing Pads & Tooling

BDC Supply
Bedrock Contractor Supplies & Rentals
Blue Star Diamond™ Boride
Engineered Abrasives
Concrete Polishing HQ
Concrete Polishing Solutions
Concrete Solutions & Supply
Cutter Diamond Products
Dust Collection Products
Fishstone Studio Inc.
FloorAmerica Products
Foundation Armor
GranQuartz
Heller Abrasive Ltd.
Inter-Tool LLC
M3 Technologies Inc.
Niagara Machine Inc.
Nikka Specialty Flooring Products
Runyon Surface Prep Rental & Supply
Superabrasive
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems



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FloorAmerica Products
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Granicrete International Inc.
HP Spartacote
Increte Systems
Key Resin Company
Quest Building Products
Seal-Krete
SureCrete
Trucrete Surfacing Systems LLC
Versatile Building Products

Polyurea

Versatile Building Products

Power Trowels

HoverTrowel
Virginia Abrasives Corp.

Pressure Washers

Concrete Solutions & Supply

Protective Clothing

Concrete Solutions by Rhino Linings
Dust Collection Products
Trimaco
Xtreme Polishing Systems

Pump Sprayers

B & G Equipment Company
Concrete Polishing HQ
FloorAmerica Products
Foundation Armor
Nikka Specialty Flooring Products
Runyon Surface Prep Rental & Supply
Super Stone Inc.

Pumps

Hi-Tech Systems

R

Reinforcing Mesh & Lath

SpiderLath

Release Agents

Artcrete Inc.
Brickform
Butterfield Color Inc.
Concrete Solutions by Rhino Linings
Construcolor USA
Elite Crete Systems
Foundation Armor
Franmar Chemical Inc.
H & C Decorative Concrete Products
Increte Systems
Innotech Decorative Concrete Products
Kingdom Products
Legacy Decorative Concrete Systems
McKinnon Materials Inc.
Nox-Crete Products Group
Proline Decorative Concrete Systems
L. M. Scofield
Super Stone Inc.
SureCrete
Walltools/Contractor Source

Respirators

Dust Collection Products
Xtreme Polishing Systems

Retardants

Nox-Crete Products Group
Super Stone Inc.

Rock-Making Materials

RicoRock Inc.

Rollers

Artcrete Inc.
Bedrock Contractor Supplies & Rentals
Nikka Specialty Flooring Products
Pro Paint Supply
Versatile Building Products

S

Safety Equipment

Dust Collection Products
FloorAmerica Products
Skudo USA Inc.

Saw Blades

Arbortech
Bedrock Contractor Supplies & Rentals
Concrete Solutions & Supply
Cutter Diamond Products
FloorAmerica Products
Xtreme Polishing Systems

Saw Carts

Dust Collection Products
Xtreme Polishing Systems

Saws

Arbortech
Concrete Polishing HQ
Concrete Solutions & Supply
Dust Collection Products
FloorAmerica Products
GranQuartz
Xtreme Polishing Systems

Scarifiers

Aztec Products
Concrete Solutions & Supply
HoverTrowel
Niagara Machine Inc.
Quest Building Products
WerkMaster Grinders & Sanders Inc.

Scrapers

Niagara Machine Inc.

Scraping Tools & Machines

Concrete Solutions & Supply
Quest Building Products
Versatile Building Products

Screeds

Kraft Tool Co.
Slip Industries Inc.

Scrubbing Machines

Aztec Products

Sealers — Countertop

BDC Supply
Chem-Coat Industries Inc.
Concrete Solutions & Supply
Countertop Solutions
Eco Safety Products
Fishstone Studio Inc.
Flexmar Coatings Inc.
Foundation Armor
Glaze 'n Seal Products Inc.
Gold Leaf and Metallic Powders
Granicrete International Inc.
Increte Systems
M3 Technologies Inc.
NewLook International
Nox-Crete Products Group
Super Stone Inc.
SureCrete
Versatile Building Products
WerkMaster Grinders & Sanders Inc.

Sealers — Flooring

AcryliCon Flooring USA
Arizona Polymer Flooring
Artcrete Inc.
Aztec Products
BDC Supply
Butterfield Color Inc.
Chem-Coat Industries Inc.
ColorSpreader by Triple Hard Tools
Concrete Coatings Inc.
Concrete Polishing Solutions
Concrete Solutions & Supply
Dust Collection Products
Eco Safety Products
Elite Crete Systems
Flexmar Coatings Inc.
FloorAmerica Products
Foundation Armor
Glaze 'n Seal Products Inc.
Gold Leaf and Metallic Powders
Granicrete International Inc.
H & C Decorative Concrete Products
Increte Systems
Innotech Decorative Concrete Products
Key Resin Company
Kingdom Products
M3 Technologies Inc.
McKinnon Materials Inc.
NewLook International
Nox-Crete Products Group
Proline Decorative Concrete Systems
Prosoco Inc. / Consolideck
Quest Building Products
L. M. Scofield
Seal-Krete
The Stain Store
Super Stone Inc.
Super-Krete Products
SureCrete
Trucrete Surfacing Systems LLC
Versatile Building Products
Vexcon Chemicals
WerkMaster Grinders & Sanders Inc.
Xtreme Polishing Systems

Sealers — Pigmented

SureCrete

Sealers — UV-Cured

Artcrete Inc.
Concrete Solutions & Supply
Dust Collection Products
Fishstone Studio Inc.
Foundation Armor
Versatile Building Products
WerkMaster Grinders & Sanders Inc.

Shotblasting Equipment

Concrete Polishing HQ
Concrete Solutions & Supply
HoverTrowel
Niagara Machine Inc.
Quest Building Products
Xtreme Polishing Systems

Shotblasting Machines

BDC Supply
Blastrac
Concrete Polishing HQ
HoverTrowel
Runyon Surface Prep Rental & Supply
Xtreme Polishing Systems

Slip-Resistant Additives

Concrete Polishing HQ
Concrete Solutions by Rhino Linings
Elite Crete Systems
FloorAmerica Products
Foundation Armor
Glaze 'n Seal Products Inc.
Increte Systems
H & C Decorative Concrete Products
Key Resin Company
McKinnon Materials Inc.
Nox-Crete Products Group
L. M. Scofield
Super Stone Inc.
SureCrete
Versatile Building Products
WerkMaster Grinders & Sanders Inc.

Slurry Management

Gelmaxx Slurry Solutions & Excess Water Management

Spiked Shoes

Bedrock Contractor Supplies & Rentals
Concrete Solutions & Supply
FloorAmerica Products
Hi-Tech Systems
Key Resin Company
Kraft Tool Co.
McKinnon Materials Inc.
Midwest Rake Company LLC
Super Stone Inc.
Versatile Building Products
Xtreme Polishing Systems

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Midwest Rake Company LLC
Super Stone Inc.
Versatile Building Products
Xtreme Polishing Systems

Stain Block

Foundation Armor
Metzger/McGuire
Nox-Crete Products Group
 Wacker Chemical Corporation

Stains — Acid & Reactive

Arizona Polymer Flooring
Artcrete Inc.
BDC Supply
Butterfield Color Inc.
Chem-Coat Industries Inc.
 Concrete Coatings Inc.
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
 Construcolor USA
Dust Collection Products
Elite Crete Systems
FloorAmerica Products
Foundation Armor
Granicrete International Inc.
H & C Decorative Concrete Products
Increte Systems
Innotech Decorative Concrete Products
 Kingdom Products
Nikka Specialty Flooring Products
Proline Decorative Concrete Systems
L. M. Scofield
The Stain Store
Super Stone Inc.
SureCrete
Versatile Building Products
 Waltools/Contractor Source
Xtreme Polishing Systems

Stains — Solid-Color

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Concrete Polishing HQ
Concrete Solutions & Supply
Dust Collection Products
Elite Crete Systems
FloorAmerica Products
Foundation Armor
Granicrete International Inc.
H & C Decorative Concrete Products
Increte Systems
Innotech Decorative Concrete Products
 NewLook International
Nox-Crete Products Group
Nubiola USA
L. M. Scofield
Super Stone Inc.
Vexcon Chemicals
Xtreme Polishing Systems

Stains — Translucent

Artcrete Inc.
Chem-Coat Industries Inc.
Concrete Polishing HQ
Concrete Solutions & Supply
Elite Crete Systems
Flexmar Coatings Inc.
FloorAmerica Products
Foundation Armor
Granicrete International Inc.
H & C Decorative Concrete Products
Increte Systems
McKinnon Materials Inc.
 NewLook International
Nikka Specialty Flooring Products
Nox-Crete Products Group
 Prosoco Inc. / Consolideck
L. M. Scofield
Super Stone Inc.
SureCrete
Xtreme Polishing Systems

Stains — Water-Based

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BDC Supply
Butterfield Color Inc.
Chem-Coat Industries Inc.
Concrete Solutions & Supply
 Eco Safety Products
Elite Crete Systems
FloorAmerica Products
Foundation Armor
Granicrete International Inc.
 GranQuartz
H & C Decorative Concrete Products
Increte Systems
L & M Industries LLC
McKinnon Materials Inc.
 NewLook International
Nikka Specialty Flooring Products
Nox-Crete Products Group
Proline Decorative Concrete Systems
Prosoco Inc. / Consolideck
 Quest Building Products
 RicoRock Inc.
L. M. Scofield
Super Stone Inc.
 Super-Krete Products
SureCrete
 Trucrete Surfacing Systems LLC
Versatile Building Products
Vexcon Chemicals
 Waltools/Contractor Source
Xtreme Polishing Systems

Stamps & Texturing Tools

Artcrete Inc.
Butterfield Color Inc.
 ColorSpreader by Triple Hard Tools
Concrete Solutions & Supply
Concrete Solutions by Rhino Linings
FloorAmerica Products
Increte Systems
Innotech Decorative Concrete Products
 Kingdom Products
Proline Decorative Concrete Systems
L. M. Scofield
The Stain Store
Super Stone Inc.
SureCrete
 Waltools/Contractor Source

Stencil Rollers

Artcrete Inc.
Versatile Building Products

Stencils

Artcrete Inc.
 ColorSpreader by Triple Hard Tools
Increte Systems
McKinnon Materials Inc.
Super Stone Inc.
SureCrete
 Universal Templates LLC
Versatile Building Products

Strippers

Chem-Coat Industries Inc.
 Eco Safety Products
FloorAmerica Products
 Glaze 'n Seal Products Inc.
Increte Systems
 NewLook International
The Stain Store
 Trimaco
Versatile Building Products
Vexcon Chemicals

Surface Protection

Skudo USA Inc.
 Trimaco

T

Tampers

Butterfield Color Inc.
Increte Systems
Midwest Rake Company LLC
Proline Decorative Concrete Systems
Super Stone Inc.

Terrazzo

Ambient Glow Technology
Bedrock Contractor Supplies & Rentals
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Concrete Solutions by Rhino Linings
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 M3 Technologies Inc.
Skudo USA Inc.
SureCrete
WerkMaster Grinders & Sanders Inc.

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Tramex c/o Black Hawk Sales
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Xtreme Polishing Systems

Texture Rollers

Artcrete Inc.
Butterfield Color Inc.
Increte Systems
Proline Decorative Concrete Systems

Toll Blending Services

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Key Resin Company
 Kingdom Products
Nubiola USA
 Super-Krete Products
 Trucrete Surfacing Systems LLC

Training Products

Chem-Coat Industries Inc.
Concrete Solutions by Rhino Linings
 Countertop Solutions
Elite Crete Systems
Fishstone Studio Inc.
Granicrete International Inc.
 Super-Krete Products
Versatile Building Products
WerkMaster Grinders & Sanders Inc.

Trowels

Bedrock Contractor Supplies & Rentals
 FloorAmerica Products
 Hi-Tech Systems
 HoverTrowel
 Key Resin Company
 Kraft Tool Co.
 McKinnon Materials Inc.
 Midwest Rake Company LLC
 Versatile Building Products

U**Underlayments**

Concrete Solutions & Supply
 Elite Crete Systems
 FloorAmerica Products
 Increte Systems
 Innotech Decorative Concrete Products
 Key Resin Company
 Laticrete International Inc.
 Super-Krete Products
 SureCrete
 Xtreme Polishing Systems

Urethanes

Arizona Polymer Flooring
 BDC Supply
 Chem-Coat Industries Inc.
 Concrete Solutions & Supply
 Concrete Solutions by Rhino Linings
 Countertop Solutions
 Eco Safety Products
 Elite Crete Systems
 FloorAmerica Products
 Foundation Armor
 Granicrete International Inc.
 Hi-Tech Systems
 Increte Systems
 Key Resin Company
 McKinnon Materials Inc.
 Nikka Specialty Flooring Products
 Roadware Inc.
 Seal-Krete
 The Stain Store
 SureCrete
 Versatile Building Products
 Vexcon Chemicals

UV Curing Equipment

Fishstone Studio Inc.

V**Vertical Overlays**

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 Butterfield Color Inc.
 Concrete Solutions by Rhino Linings
 Countertop Solutions
 Increte Systems
 Key Resin Company
 SureCrete

Vibrating Tables

Armcon Molds USA

Vinyl Chips

Arizona Polymer Flooring
 BDC Supply
 Concrete Solutions & Supply
 Concrete Solutions by Rhino Linings
 FloorAmerica Products
 Increte Systems
 Key Resin Company
 Versatile Building Products

W**Wall Forms**

Customize-N-Concrete
 Increte Systems

Waterproofing Systems & Membranes

Chem-Coat Industries Inc.
 FloorAmerica Products
 Foundation Armor
 Key Resin Company
 Laticrete International Inc.
 SpeedCove Inc./Solid Rock Enterprises
 Super-Krete Products
 SureCrete
 Versatile Building Products

Waxes

Chem-Coat Industries Inc.
 Concrete Coatings Inc.
 Foundation Armor
 Gold Leaf and Metallic Powders
 Increte Systems
 Nikka Specialty Flooring Products
 SureCrete
 Versatile Building Products
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A

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C

Cement & Cement Alternatives

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SureCrete
Trimaco

Coatings

Eco Safety Products
Elite Crete Systems
Flexmar Coatings Inc.
Glaze 'n Seal Products Inc.
Key Resin Company
SpeedCove Inc. / Solid Rock Enterprises
Super Stone Inc.

Color Hardeners

Super Stone Inc.

Color Restoration Products

L & M Industries LLC

Coving

SpeedCove Inc. / Solid Rock Enterprises

Crack Repair

Metzger/McGuire

Curing Compounds

Glaze 'n Seal Products Inc.

D

Densifiers

Chem-Coat Industries Inc.
L. M. Scofield

Dyes

Chem-Coat Industries Inc.
L. M. Scofield

E

Epoxies

Elite Crete Systems
Key Resin Company
Metzger/McGuire
Super Stone Inc.

Etching Solutions

L & M Industries LLC

G

Garage Floor Coatings

Elite Crete Systems
Flexmar Coatings Inc.
Glaze 'n Seal Products Inc.
SpeedCove Inc. / Solid Rock Enterprises

Grinders

Gelmaxx Slurry Solutions & Excess Water Management

I

Integral Color

Lanxess Corporation
L. M. Scofield

J

Joint Fillers & Sealants

Metzger/McGuire
SpeedCove Inc. / Solid Rock Enterprises

M

Metallic Coatings & Additives

Elite Crete Systems
Key Resin Company

Microtoppings

Eco Safety Products

Moisture Barriers

Key Resin Company
Laticrete International Inc.

O

Overlays - Polymer

Elite Crete Systems
Laticrete International Inc.
Super Stone Inc.

Overlays - Stampable

Universal Templates LLC

P

Patching Compounds

Metzger/McGuire

Pigment - Iron Oxide

Lanxess Corporation

Polyaspartics

Flexmar Coatings Inc.

S

Sealers - Countertop

Flexmar Coatings Inc.
Glaze 'n Seal Products Inc.

Sealers - Flooring

Chem-Coat Industries Inc.
Eco Safety Products
Glaze 'n Seal Products Inc.
Key Resin Company
L. M. Scofield
SureCrete

Slurry Management

Gelmaxx Slurry Solutions & Excess Water Management

Stains - Acid & Reactive

Chem-Coat Industries Inc.
Super Stone Inc.

Stains - Translucent

Flexmar Coatings Inc.
SureCrete

Stains - Water-Based

Eco Safety Products
L & M Industries LLC
L. M. Scofield
SureCrete

Stencils

Universal Templates LLC

Strippers

Eco Safety Products

U

Underlayments

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Urethanes

SureCrete

W

Waterproofing Systems & Membranes

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***– Stan and Sheila Squires, Table Mountain Creative Concrete in Golden, CO
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INDUSTRY NEWS

Ardex, Powerhold enter partnership

Ardex Americas and Powerhold recently signed a product manufacturing agreement for powders and adhesives available through the Powerhold distribution network.

Powerhold is a group of 19 distributors located in the United States, Australia and Canada. The Powerhold brand was established in 1999 by a group of the largest floor-covering supply distributors in the world. Known as the FCDA (Floor Covering Distributor Alliance), these wholesale distributors sell all of the products needed to install any type of flooring.

☎ (888) 512-7339

🌐 www.ardexamericas.com

Ochs named Southern Arkansas University Honor Professor

Southern Arkansas University professor of art Steven Ochs has been honored as the 2013 Honor Professor, the ultimate

faculty accolade at SAU. Ochs is nationally recognized as a fine artist within the decorative concrete industry, but is known around campus for challenging students year after year and for being passionate about student success. He teaches ceramics, 3-D design and digital photography.

Ochs began teaching at SAU in 1991, and since then he has not only inspired his own classroom students, but also a myriad of artists through his community art projects. He has been featured in *Concrete Decor* magazine numerous times and serves as the staff photographer for the Concrete Decor Show.

Ochs received his Bachelor of Arts degree from Eastern Illinois University, his Master of Arts from the University of Illinois and his Master of Fine Arts from Ohio University.

🌐 web.saumag.edu

Oldcastle Architectural acquires Canadian manufacturer

Oldcastle Architectural has acquired Expocrete Concrete Products Ltd., which manufactures a diverse range of concrete hardscape, masonry and precast products. The Canadian company operates seven manufacturing facilities in the Edmonton, Calgary, Vancouver, Winnipeg, and Saskatoon, Saskatchewan, markets.

Headquartered in Edmonton, Expocrete will continue to be led by president David Johnson.

☎ (770) 392-5922

🌐 www.oldcastlearchitectural.com

Wagner Meters forms Flooring Division

Wagner Meters has developed a new Flooring Division, which joins its Rapid RH and wood moisture-content tools divisions to offer a complete moisture content focus for flooring and building professionals.

Wagner Meters' new Flooring Division will still provide the same up-to-date resources, training and information as in the past, but will do so with a more complete approach.

☎ (800) 634-9961

🌐 www.wagnermeters.com

Dur-A-Flex announces new contractor partner in Nigeria

Dur-A-Flex Inc. has announced its newest partner, Tapeema Nigeria Ltd., of Aduwawa Benin City, Nigeria. Tapeema is the exclusive distributor and contractor for the supply and installation of Dur-A-Flex's systems in Nigeria and Western Africa.

Tapeema Nigeria is a construction company providing building construction, flooring, plumbing, HVAC, electrical, mechanical and other work. Tapeema will offer all of Dur-A-Flex's flooring systems.

☎ (877) 251-5418

🌐 www.dur-a-flex.com

Sparkle Grain
"adds a sea of diamonds to your concrete"

The Sparkle Grain Finish is a broadcast application that produces an eye-catching sparkling concrete surface. Sparkle Grain can be applied to integral or dust on color for exterior and interior uses. It makes an excellent longwearing, non-slip surface.

Pacific Palette Concrete Products
P.O. Box 5176
Santa Cruz, CA 95063
831.457.4566

NEW faces

Anna Krueger-Elsner, office manager/design assistant, FLOORmap Stencil Designs

Chad Grande, regional manager, North Star Stone and Masonry, Rochester, Minn.

corrections

In the April issue, Niagara Machine was omitted from the advertisement thanking product donators for the Charlotte Rescue Mission project during the Concrete Decor Show. Niagara's involvement was an integral part of the renovations in the facility's pre-program area.

Also in the April issue, the manufacturer of the Scan Combiflex 330 (SC 330) was misidentified. The manufacturer is Scanmaskin. For full product details, turn to Product News in this issue.

Concrete Decor regrets the errors.

Conproco offers training at Mid-Atlantic Resource Center

Conproco Corp. has opened its Mid-Atlantic Resource Center (MARC) in Baltimore, Md. It's a companion facility to the company's existing New Hampshire North East Resource Center (NERC).

MARC is a multifaceted facility offering hands-on educational programs for design professionals and contractors, state-of-the-art color matching for the company's protective coatings and stone repair mortars, and AIA-approved courses in a variety of masonry and concrete topics.

All Conproco products will be available at MARC, and on-site color matching will significantly reduce turnaround time. 📱


📞 (800) 258-3500

🌐 www.conproco.com

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Concept by André Plouffe



Circle Reader Service Number 15



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PRODUCT NEWS

BUFFERS

Aztec introduces LowRider

Aztec Products has unveiled the LowRider dust-controlling floor buffer and burnisher.

The newly designed Aztec LowRider buffer has a low 3 3/4-inch profile for buffing and polishing under racks and hard-to-reach areas. The LowRider also includes an advanced composite polymer pad driver and dust control upgrade, and it is available in 24-inch and 27-inch pad sizes.

The LowRider is powered by a EPA-certified Kawasaki 603 cc engine with a 20-horsepower block. It's green-certified



under several programs as a machine that can be used indoors in approved areas.

☎ (800) 331-1423

🌐 www.aztecproducts.com

COUNTERTOP MIXES

Butterfield's new countertop mix

Butterfield Color has released its Pro Pack Countertop Admixture, the latest addition to its line of decorative concrete countertop mixes. The pre-measured admixture combines with most standard concrete bag mixes and water to create a high-performance concrete countertop mix.

The Pro Pack Countertop admixture reportedly increases strength, reduces shrinkage, improves finishing characteristics, accelerates set time and allows decreased water-cement ratio.

The mix may be colored with Butterfield

Color Uni-Mix Color Packs (two color packs per unit are required), which are available in 24 standard colors. Mixes containing Pro Pack Countertop Admixture may be stained with Perma-Cast Sierra Stain or Elements Transparent Concrete Stain.

☎ (800) 282-3388

🌐 www.butterfieldcolor.com

GRINDERS

A grinder for large commercial jobs

Scanmaskin has announced the newest model in its line of Combiflex concrete grinders — the Scan Combiflex 800. This versatile machine is powered by a 15-horsepower motor and is available in 460-volt and 230-volt three-phase power options.

The SC 800 can easily be maneuvered in tight spaces thanks to a handle that conveniently folds into the back portion of



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866-906-2006

ssspecialtiesconcrete.com



the machine. The grinder is well-known for its smooth operation and produces minimal side torque.



The SC 800 has three grinding heads, which spin in a counter-rotating configuration for increased efficiency and smooth operation. This allows the machine to polish at higher speeds while at the same time minimizing side torque and stress on the operator.

The SC 800 offers 32 inches of grinding power combined with 882 pounds of weight, making it an ideal machine for large commercial applications. The SCS 800 also uses a very high disc-to-drum ratio.

☎ (425) 628-1212

🌐 www.scanmaskin.com

Scanmaskin offers grinder-edger

Scanmaskin's Scan Combiflex 330 (SC 330) is two machines in one. The SC 330 features a single 13-inch grinding disc that works great when grinding small areas, removing tough coatings and doing general surface preparation.

This system allows the SC 330 to be angled towards the edge, which makes the SC 330 an ideal option for grinding and polishing edges.

The SC 330 can easily be separated into two different modules for easy and convenient transportation.

The 13-inch disc can be configured with three, six, or nine of Scanmaskin's Scan-On metal or resin diamond tools. This allows the operator to cut more aggressively when necessary (three-tool configuration), or grind soft surfaces by spreading out the weight and using more tooling (nine-tool configuration). Sandpaper and ScanPad maintenance pads can also be used with the SC 330.

☎ (425) 628-1212

🌐 www.scanmaskin.com

Grinder-polisher from NewGrind

The Rhino RL450 from NewGrind Inc. is a six-head machine designed to be used in all grinding and polishing situations. Its multipoint articulating handle feature allows the Rhino to be used in tight areas.

The machine features an easily

adjustable dust skirt, special tool plates with a magnetic quick-release interface, and speeds of 375-1,800 rpm. TGS (Trackless Grinding System) Technology eliminates the unwanted cornrows and track marks left by other multihead systems. Customizable tool articulation allows the Rhino to flatten or conform to any floor profile.

The Rhino weighs in at just 450 pounds, but it can be loaded with up to 270 extra pounds to increase point pressure for very hard floors and to rapidly expose aggregate. The unit's biased weight system allows

weight plates to be placed on either side to increase pressure when grinding edges with slab curl and high and low spots.

☎ (855) 744-6648

🌐 newgrind.com

Universal magnetic plates from Surface Depot fit most grinders

Surface Depot is now offering universal magnetic plates for the grinding industry.

Designed to fit most concrete grinders, the magnetic plates feature an interchangeable design and allow for easier



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A decorative, high-gloss finish for exposed floors. Primarily an indoor application for showrooms, high-end real estate and areas where aesthetic properties that include flatness and reflectivity are a top priority.

HiPERFLOOR™ is an environmentally sensible and cost-effective method for creating abrasion-resistant, hygienic floors that are easy to clean and maintain. With different specified processes, a flooring solution can be tailored to fit any requirement - aesthetics, floor flatness, gloss and price. It is only by using Husqvarna equipment, diamond tools and concrete chemicals that a polished concrete floor can truly be called HiPERFLOOR™.



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and faster changing of diamond tooling. They allow contractors to use the same plate for both metal and resin diamonds, and they are made of zinc-plated steel to avoid rust.

☎ (800) 423-1634

🌐 www.surfacedepotllc.com

LEVELING

Bosch offers complete leveling system

Bosch Measuring Tools has introduced the BS 150 Compact Tripod with an optional kit that includes the GLL3-80 360-degree 3-Plane Leveling and Alignment Line Laser. When the GLL3-80 is paired with the new BS 150 tripod, workers can easily adjust the height of the tool with fine adjustments to ensure greater accuracy and quick setup.



The GLL3-80 has the potential to replace up to four lasers — six-point, tile, cross-line and rotary (depending on distance required) — for the majority of level, align, plumb and square applications. Once leveled, the GLL3-80 is accurate to within 1/4 inch over its 100-foot range (in normal mode). The new tripod features a detachable mounting base and adjustable aiming base.

☎ (877) 267-2499

🌐 www.boschtools.com

METALLIC COATINGS

Arizona Polymer launches ColorChrome metallic systems

Arizona Polymer Flooring has launched ColorChrome Metallic Flooring Systems, two high-performance resinous flooring systems providing durability and elegance in 20 different shades. Both ColorChrome systems use a metallic mica pigment that can be dispersed in a variety of binders.

ColorChrome Metallic System is a designer flooring system that utilizes high-performance epoxy and polyurethane resins. It's durable and long-lasting, offering a range of three-dimensional appearances varying from soft and subtle to striking and vivid.

ColorChrome FC Metallic System is a fast-curing designer flooring system using high-performance polyaspartic and polyurea resins. Similar to the ColorChrome Metallic System, it's also UV-stable.

☎ (888) 562-4921

🌐 www.apfepoxy.com

SEALERS

Peneseal W/B blocks moisture, dirt, de-icers

W. R. Meadows recently introduced Peneseal W/B, which limits the intrusion of moisture and chlorides into concrete surfaces.

Peneseal W/B is a water-based, VOC-compliant, penetrating concrete sealing compound for exterior concrete surfaces. The proprietary blend of silane and siloxane in Peneseal W/B penetrates deep into the pores of the concrete to help protect it from scaling and freeze-thaw damage caused by de-icing chemicals.

Transparent and nonstaining, Peneseal W/B reduces entrapment of dirt particles and other contaminants that cause discoloration. Surfaces treated with Peneseal W/B will also be resistant to staining from oils, fuels and common chemicals.

In addition, Peneseal W/B contributes to Materials and Resources LEED credits.

☎ (800) 342-5976

🌐 www.wrmeadows.com



Fila launches solvent-free trio of protectants

Surface care solutions company Fila is launching three ecofriendly solvent-free products: the stainproofing FILAMP90 ECO and FILAFOB ECO and the color-enhancing FILASTONE PLUS ECO.

Developed for the treatment of polished natural stone, terrazzo and more, FILAMP90 ECO seals, protects, and promotes easy maintenance. It is ideal for the protection of work surfaces and vanity units. FILAFOB ECO also provides stain protection and was developed for absorbent surfaces, including natural stone, terra cotta and brick surfaces, barbecue areas and driveways. Both protect without altering surface color or forming a film, and both are water-based and ready to use.

The third new treatment, FILASTONE PLUS ECO, offers color-enhancing protection for natural stone, marble and granite surfaces. It reduces dirt absorption without forming a film.

Each of the three treatments protects internal and external natural surfaces. They can be applied with some residual moisture. All three are LEED-compliant and suitable for use on food-contact surfaces.

☎ (305) 513-0708

🌐 www.filasolutions.com

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CARLTON'S CORNER

Protecting Your Concrete Work Surface on the Job Site

EACH job your company completes is a billboard. Each project says, "Yes, my company is good and worthy of your next decorative project," or it says, "I'm a work in progress that right now, unfortunately, is not worth the chance." Few billboards imply anything in between.



by Doug Carlton

At the end of the day it comes down to three issues. Can your crew produce quality work? On schedule? And on budget?

After decades in this business I can honestly say it all starts with floor protection. You can be the best in the concrete staining business, but if the floor wasn't protected prior to your arrival, the odds are stacked against you well before you get started.

Most decorative installers learn this the hard way. They bid a job, shuffle through picking colors, and then order materials only to arrive on the job to find an absolutely preventable mess. Finger-pointing leads to blame and blame leads to conflict. The end user, the customer, usually pays the price at day's end. The "billboard" in this case will say nothing good for the decorative concrete installer, trust me.

Protecting your work begins well before you start a project and ends long after you're done. You may not want to hear this, but the responsibility lies with you to make sure the concrete is protected. You are the skilled professional. It's not the architect's or builder's job to develop a plan for floor protection.

Two ways to protect your work surface

I would like to introduce two products that will protect a floor not only before the decorative installation process, but afterward too.

Floor protection will add to a job's cost, of course, but the cost is low and the reward is priceless. I have yet to hear a builder,



Photo courtesy of Skudo USA Inc.

Skudo is one manufacturer of floor protection systems. Here, a worker presses a Skudo Heavy Traffic (HT) Mat into the system's still-wet Base Coat. Once protection is no longer needed, simply pull up and discard.

contractor or architect complain when I offer to handle the floor's protection. Don't be afraid to charge accordingly.

We'll talk more about combined (labor and material) floor protection costs, but only after I introduce the two products.

Not many World of Concrete exhibits stop me in my tracks, but the Skudo booth managed to do just this. By far, Skudo is the most durable floor protection system on the market.

Skudo floor protection comes in three grades (HT, MT, and LT), with the difference being anticipated floor traffic.

Here is how this unique floor protection product works. The two-part system uses a combination of base coat and mat to create a thick surface membrane over the concrete's surface. This membrane can withstand forklift traffic, scissor-lift traffic, scaffolding, paint, liquids, you name it. Once protection is no longer needed, simply peel the membrane sheet up and discard.

One added benefit I noticed was how clean the floor looked after I peeled the product up. Most of the dirt and tiny debris came up with the membrane, leaving an extremely clean floor. This product can be used on all hard flooring, both commercial and residential. Depending on the grades chosen, the cost for this type of protection starts at 65 cents per square foot (plus labor).


Ram Board is a flex-fiber temporary floor protection product. This is a one-step system that does not require a base-coat application. Ram Board is heavy-duty — it provides an economical solution protecting against spills, and it is nonstaining and reusable. It resists water, paint and mud for both new and existing concrete. Ram Board recommends using its vapor-cure tape to prevent cure lines and blotchiness by allowing concrete moisture to escape the membrane's surface.

This product can also protect concrete

counters and wall corners. It comes in 38-inch by 100-foot rolls of material 46 mils thick and will protect most floor surfaces. It is 100 percent recycled and made in the United States. This product will add around 26 cents to a project (plus labor).

Honestly, protecting a floor before and after installation is costly. As you can see, even the less expensive (Ram Board) method will add about 50 cents per square foot in labor and material to the job's budget. But this alone is misleading. How much time and effort is spent preparing an unprotected floor before installation and how much effort is spent repairing an unprotected floor after installation?

My advice is to take a proactive step regarding floor protection while the competition thinks of creative excuses for why your work consistently looks better than theirs.

My firm usually adds floor protection cost as an option when bidding decorative work for a new customer. The best time to address floor protection is at the designing stage of a project, if possible. Remember, you're the decorative professional, so bring along a sample to help all decision makers visualize exactly what floor protection looks like and why it's so important. 

For more information on the two products covered in this article, please visit www.Ramboard.com and www.Skudousa.com.

Doug Carlton operates Carlton Concrete Inc. in Visalia, Calif. He can be reached at carltondoug@sbcglobal.net.

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Q&A: Todd Scharich

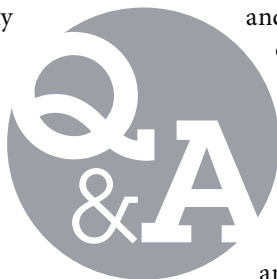
The ASCC's new decorative concrete specialist reflects on his role

by Steven Miller

TODD Scharich was recently appointed decorative concrete specialist for the American Society of Concrete Contractors and its Decorative Concrete Council. The ASCC already had a concrete hotline, but with Scharich aboard since October 2012, it now has a dedicated Decorative Concrete Hotline available to members on a 24/7 basis. We talked with Scharich about his new role with the ASCC and how he hopes to better serve the concrete community.

Todd, what's your background and how did it prepare you to provide this service to contractors?

I guess I'm a good resource manager



and facilitator. I've been in decorative concrete for 15 years. Initially, I was running a well-established family masonry business, but we became known for our decorative concrete work in the late 1990s. We were doing primarily colored stamped concrete, mostly smaller commercial and residential projects. We took on a few projects — what were for us monster jobs — of 50,000 square feet, and that gave me an opportunity to become a distributor of the materials.

In 2001 we created a distribution company that specializes in integral color that is sold through ready-mix companies primarily in Michigan.

In that kind of situation, you not only learn how to do the projects but also how to make them profitable. So, I'm not just a contractor who really knows the ins and outs of a load of concrete, I also know a lot about the budgeting of it, the business side of it, how to put the whole puzzle together.

How do you see your new role at the ASCC?

There are really three key pieces to the position.

The first is the technical hotline. On a daily basis, I get emails and phone calls from people around the country. Some are very technical in nature — installation problems with coatings, etc. The other half are business questions: owner-contractor disputes, risk management (warranty-type issues).

The second service is to provide technical information that is unique to the decorative concrete industry. Here's an example. A few years ago, we had a lot of sealant failures. ASCC convened a forum of sealer manufacturers, distributors, and contractors, and we sat down in a room for a day and a half and discussed what was going on, why people were seeing so many failures. It turned out that the sealer manufacturers were forced to make changes in their formulations due to VOC laws, and they made those changes, but didn't really communicate them down to the end user.

What contractors need to realize is that now, it's crucial to put down sealers according to the directions — very thin, under very defined temperatures or conditions. Otherwise you're going to have problems. The old "this is the way I've always done it" attitude is just not going to work with the new formulations. So, it was truly a communications problem.

The ASCC response to that is an example of my second role. We created a document, a 50-page book that's about to be published, the Sealer Selection and Application Guide, that addresses sealer selection, application and troubleshooting. A, it's picture laden for troubleshooting, so you can compare what you see to the pictures. B, it will tell you how to remedy it. And sometimes, C, it will include information on how to prevent it from happening again. I expect to see it available soon online and at trade shows.

So, my second role is to provide education on timely issues in a timely manner. Part of that is to create technical references, whether it be forums, classes or documents, that define guidelines for our industry.

Our industry is filled with unrealistic expectations. Some of the hotline calls I get are about disputes, where "the owner thinks I should do this and I can't do it." It's so undefined that there are unreasonable expectations. Unless it's defined well, you're setting up for a job-gone-bad issue.

One of the things I'm working on now, a hot thing on my table, is a series of 12 to 24 documents, one to two pages each, called Best Practices of Decorative Concrete. These are documents that will try to establish those practices and set expectations correctly, to help keep disputes to a minimum. Our industry doesn't have a guidebook. There are no ACI standards for decorative concrete to reference.

I've sat in court cases as an expert witness on decorative concrete, and a lawyer would ask what's acceptable and what's not, and I would have to reference a magazine article. We're seeking to come up with guidelines: surface crusting, surface preparation

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requirements, things like that. We want to cover them in a document that doesn't take years to produce, but will provide good information to help our contractors out and tell them what's expected of them as well.

The third aspect of my position is to grow the Decorative Concrete Council. I think the Council is poised to be the voice of decorative concrete. There's going to be a need for training and/or certification standards, or a specification book for decorative concrete.

ASCC is like a group of top-notch contractors. We want to make it a club that more people will want to join. People will see that our members are the ones creating superior work and winning awards, and because those companies are willing to turn around and share the information that got them those awards, share it with any contractor who becomes a member, people will want to become part of that.

What questions are you answering most frequently?

A lot of the questions are involved with the use of multiple products. Contractors are being asked to combine textures, stains and coatings that may not be traditionally be used together. Many architects are looking for decorative concrete applications that stretch the products' abilities.

Another recent trend is people asking for marketing ideas. They're asking, what niches are we seeing? Are they being covered? Or is there a dominant player? What does it take to get involved in that area? Companies are looking for insight to take them out of the routine work that has them bidding up against dozens of other contractors.

How do you get answers to questions that stump you?

I'd like to say I can answer all those questions immediately, but normally I can't. I turn around and talk to a contractor I know, and I try to put the pieces together. About half the time, I know I'm going to turn around and call other members of the ASCC.

Ward Malisch, who is technical director for ASCC on regular concrete, has always been one of my first call resources. I think one of the reasons I became the decorative hotline is because of Ward. He used to get calls about decorative work and would often turn to me. I still look to people like him for answers on some of those straight-up concrete issues.



"Companies are looking for insight to take them out of the routine work that has them bidding up against dozens of other contractors."

— Todd Scharich

Will it be strictly phone and email, or will you reach into Twitter, etc?

Members of ASCC have an internal email question-and-answer forum, which is one of the best benefits of ASCC. People like myself or other contractors will throw out real-world responses to questions. "I've done this with this before, and that works." We are always considering ways to expand our access with our Facebook page, or possibly in the future with LinkedIn.

What do you see are trends in decorative concrete?

At this very moment, I think the trend is metallic and micas. I see the use of additives in epoxy to make it look like a metallic finish, the use of micas that produce some kind of glitter in overlayments, even glow-in-the-dark technology for safety purposes. I think those modifications are adding a little bit of flashiness to existing products. Polishing is definitely on a huge growth line — it has been for a few years and we'll see that continue — but I think the additives are the hot item at the moment.

In addition I think that green, LEED-related products and health-related products are coming up more over the horizon. Consider that, instead of tile and carpet, we're offering solid-surface, easy-to-clean floors. Light-colored concrete instead of dark asphalt is another environmentally oriented choice.

Where will our readers expect to see you?

I've spoken at World of Concrete for 10 straight years. I'm always at the Concrete Decor Show. I'm speaking on decorative topics at the ASCC meeting this fall in Columbus. I try to participate in every major decorative concrete function there is. I frequently do trainings with contractors and give presentations to architects and engineers. I love showing off the photos of our industry's work. 📱

Todd can be reached at tscharich@ascconline.org or (888) 483-5288, the Decorative Concrete Hotline.



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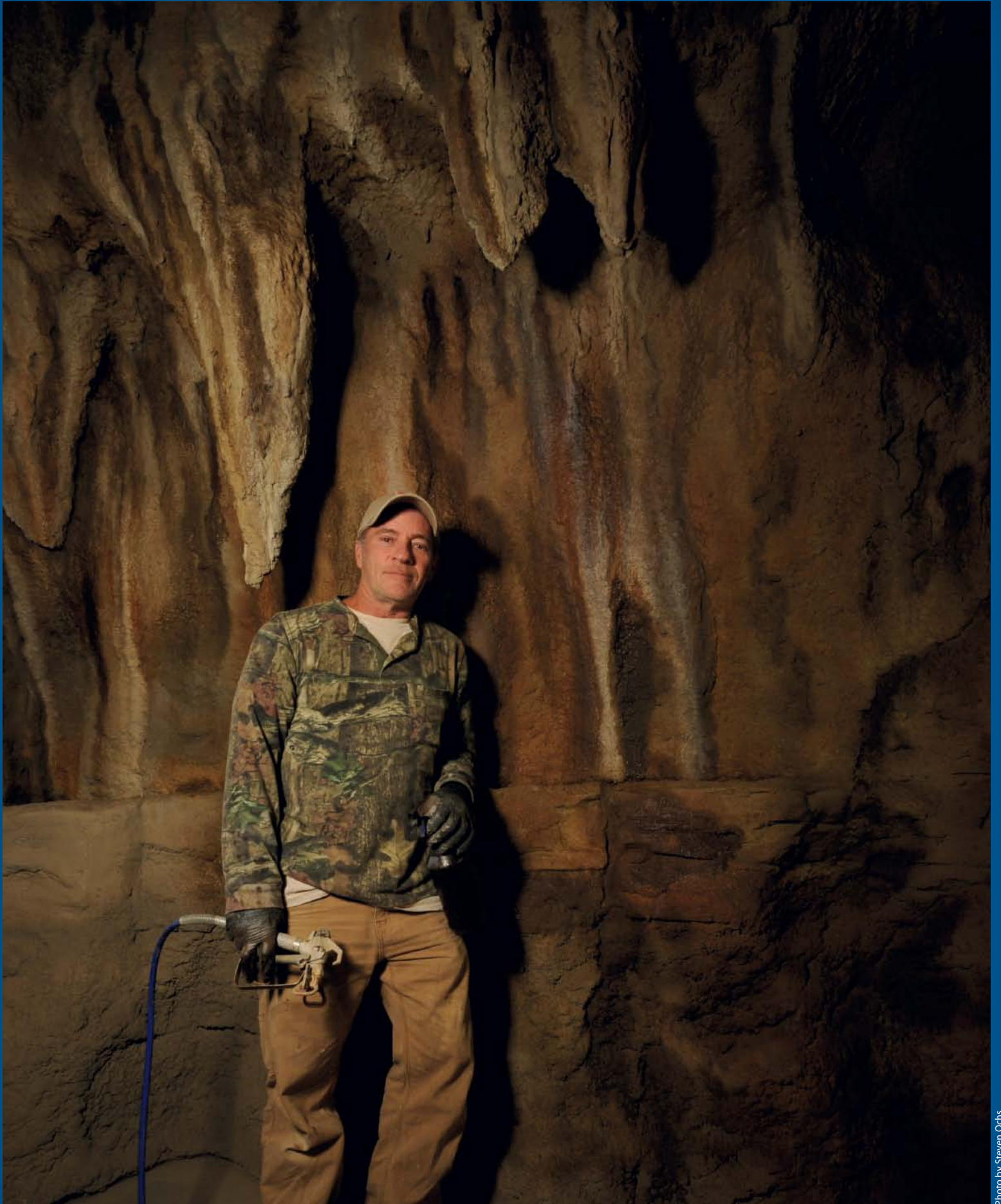


Photo by Steven Ochs

ARTISAN IN CONCRETE

Thom Hunt, Big Bamboo Studios Fairbury, Neb.

by Stacey Enesey Klemenc

WITH more than 30 years of experience as a professional artist — and a darn good one at that — Thom Hunt has worked his magic at more happy places on Earth than even Walt Disney could have imagined. From the Las Vegas strip casinos and Florida's extensive theme parks to a rain forest in Costa Rica and a seacoast in Bahrain, the owner of Big Bamboo Studios, in Fairbury, Neb., has created artificial rockwork, water features, landscapes, animals, historical restorations and abstract shapes that stand as a lasting tribute to his myriad talents.

Besides big theme-park names that include Busch Gardens Tampa, Disney World, Universal Studios and SeaWorld, there's Pennsylvania's Kennywood, one of the oldest theme parks in the country, where Hunt helped create the Volcano ride. "Just about every zoo or state aquarium you can think of in this country, I've had my hand in it as subcontractor or freelance artist," Hunt says.

He concedes that rockwork and theme work are his bread and butter, but his real passion lies in creating animal sculptures and abstracts. He's gained the reputation of being the "dinosaur guy," he says, because he's done so many of them, including the life-size *Acrocanthosaurus* he and Mark Whitten, of Mason City, Iowa, constructed during the 2012 Concrete Decor Show. The live workshop and demonstration provided hands-on opportunities for a small crew to help sculpt the dinosaur's anatomy, achieve key carving details and apply color while attendees watched. The 8,600-pound concrete beast, which Hunt says is one of his all-time favorite sculptures, was donated to the Witte Museum in San Antonio at show's end.

The early years

In the mid to late '70s during the summers of his high school freshman through junior years, Hunt was enrolled in a prodigy program to study sculpting at the University of Nebraska-Lincoln. When he graduated high school, he went on to study graphic design at the Minneapolis College of Art and Design. "But I got bored very fast," he remembers. "So I dropped out and got a job sculpting marble and granite. I wanted to pursue my passion rather than be stuck working on a computer."

He spent the next several years sculpting out of stone, much of it to adorn cemetery plots, until mass-produced statuary made the job less lucrative.

In the mid '80s, he landed a job as a sculptor for Tucson, Ariz.-based Larson Co., which would become a world leader in the creation of simulated environments. His first concrete gig involved making signage for Busch Gardens Tampa's "Land of the Dragons."

"I liked working with concrete because it was so forgiving," Hunt says. Unlike with marble, if something broke off, he could fix it.

While employed by Larson, he traveled the world and helped build aquariums and zoos, including the "Passages of the Deep" exhibit at the Oregon Coast Aquarium in Newport, the Downtown Aquarium in Denver, Colo., and the interactive animal sculptures at Tisch Children's Zoo in New York City's Central Park.

The Denver aquarium, which was originally called Colorado's Ocean Journey, was probably the most challenging project he's ever worked on, Hunt says. One half of the exhibit, which explores the relationship between inland freshwater ecosystems and the ocean, begins at a



Photos by Thom Hunt

replica of the snowcapped Rocky Mountains, "which I built," he says. "I was there for over a year and the last person from the company to leave. There wasn't one exhibit fabricated out of concrete there I didn't touch."

Growth and giving back

In 1998, after finishing up at the South Carolina Aquarium in Charleston, Hunt and his oldest son, Jamie, headed back home to Tucson, where Hunt founded Big Bamboo Studios. The first three years, their work mainly consisted of sculpting more than 100 water features for a large pool company in Tucson. Then Hunt changed the company's direction.

"We were building so many waterfalls that I had to hire and pay a lot of people," he

says, and consequently he was not making much profit. "So we downsized and started looking for larger jobs," such as the Museum of Natural History at Morro Bay State Park in California. Before long, Larson started subcontracting with his company to handle projects ranging from the McKinley Chalet Resort in Alaska to the Bass Pro Shops in Bossier City, La.

"Our business started growing as the word of mouth got out," Hunt says. It continues to flourish without the aid of a structured marketing program, he says. "Even to this day, I don't advertise and I don't look for work. The work comes to me."

Today Big Bamboo's home office is in Fairbury, Neb. The company also recently opened a new gallery about 50 miles away in

Pawnee City, Neb.

Company principals consist of Hunt and three other artists, along with a conglomerate of freelance artists from around the country, who juggle a busy schedule filled with water parks, elaborate swimming pools for private residences, extensive sculpture work and specialty projects.

Hunt says he also conducts on-site training sessions, such as going to a zoo and teaching the staff how to patch and repaint deteriorating exhibits instead of hiring someone else to do it for them. This summer, he has an engagement in Costa Rica where he'll teach groundskeepers of a 27-acre rain forest garden how to sculpt artificial trees to be part of a public exhibit. An earlier project in the garden involved erecting a retaining



wall that features two large concrete trees supporting “mystical” doors leading into an embankment.

Two years ago, Hunt began teaching classes at his Fairbury location that mainly center on rockwork and trees. “They’re for people in decorative concrete who want to diversify from floors and walls,” he says. Currently, he plans to offer them on demand.

Hunt is also tinkering with an idea involving a curriculum that would introduce high-school and college students interested in pursuing a decorative concrete career to some of the larger decorative concrete companies. “That’s why I bought the old Carnegie Public Library in Pawnee City. I’d like to hold the classes downstairs,” says the father of six, who admits he has a soft spot in

his heart for kids.

In fact, Hunt makes it his business to donate his services to a worthy children’s organization each year. “It’s my way of giving back to the community,” he says. Last year, for instance, he teamed up with Jody Smith to create an exhibit for the Children’s Museum of the Lowcountry, in Charleston. The exhibit traces the process of how rain travels through the waterways until it’s used to irrigate fields.

Rock-solid advice

A sculptor, painter and designer, Hunt says his attention to detail is what helps make his work so memorable. “When I do a dinosaur, I research extensively to find out everything known about the beast, from

how long the fingers were to the curvature of the claws,” he says. “I live by my saying: ‘Perfect is not good enough.’ Which makes me pretty hard to work for but is good for my reputation.”

He advises you to take a lot of pictures of work you’re proud of so that when you are courting new business, you’ll “go in there with your guns loaded.”

Finally, Hunt tells contractors who are just breaking into the business to have patience. “You can’t just jump in and do something well,” he says. “It takes lot of practice. Don’t try to copy someone else’s work. Be unique. Just do your own thing and don’t worry about the other guy.” 🛠️

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PROJECT PROFILE

The First Custom Garage at Georgia's 100-mph Country Club Atlanta Motorsports Park, Dawsonville, Ga.

by Joe Maty

THE new Atlanta Motorsports Park in north Georgia is billed as the home of the “100 mph lunch,” where high-end owners of high-performance sports cars can channel their inner Andretti on a custom-designed, two-mile race-type course authored by the renowned Formula One architect Hermann Tilke.

Then, tinkering with their speed toys or cooling their tires after a spin, club members can retreat to their customized garages to refuel with R&R, beverages, and man-cave bonding.

If the garage belonging to park owner and CEO Jeremy W. Porter is any kind of a template of the shape of man-caves to come here, these are a far cry from your typical greasy, grimy attached garages. With a brightly colored and decorated concrete floor, Porter's garage gleams brighter than the finish on a Ferrari.

Porter calls his creation a “motor-sports country club,” and says members are free to act out their racing fantasies on the course, with speeds of up to 160 mph clocked on the track.

“They're getting competitive with what they do,” says Mike Jensen, owner of Atlanta Concrete Artist LLC.

Actually, he's talking about the members' concepts for their garages, not their speed or their cars.

These garages are being outfitted with kitchens, lounge areas and other amenities for parking the Porsche. Jensen's Atlanta Concrete Artist, a Motorsports Park sponsor company, has won the designation of exclusive concrete finishing contractor for the garages.

Porter “had a dream” for the floor design, Jensen says. It presents a portrait of the motor-sports park's two-mile course, complete with descriptive details of elevations, typical speeds attained at various points, and other features.

Jensen employed a mix of robust color, creative artistry and the stenciling device



Photos courtesy of Atlanta Concrete Artist LLC

known as the Flattoo to fashion a small-scale depiction of the track on the floor surface of Porter's garage.

Jensen huddled with Tamryn Doolan, CEO of Flattoo maker Surface Gel Tek, to craft a Flattoo that measures approximately 20 by 14 feet. For the floor surface, Jensen applied two coats of a polyaspartic coating, part of HP Spartacote's Sparta-Guard system, in dark blue. The floor surface had been prepped with a diamond grind, followed by cleaning with vacuum and wet mop. A subcontractor, Douglasville, Ga.-based Transform Concrete LLC, was employed to grind the surface using an SASE PDG 8000 diamond grinder. The first pass used 25-grit metal-bonded diamonds, with 40-grit metals used for a second pass.

The blue coating is HP Spartacote's Sparta-Flex Pigmented, a fast-curing, high-performance, two-component concrete coating.

The Flattoo was set in place on the dry, clean, newly coated floor, in 24 separate pieces. Then, in a step-by-step process, parts

of the Flattoo were removed individually, followed by painting of the “negative” section of floor — the area where the stencil section had been removed.

In addition to the blue base coat, Jensen used a number of other colors for the stencil design, including silver and green, plus white for wording and red for highlights, all Sparta-Guard polyaspartic. The colors are in sync with the park's theme colors of blue, silver, green, red (for certain parts of the

Project at a Glance

Client: Atlanta Motorsports Park; Jeremy Porter, owner and CEO

Contractor: Mike Jensen, owner, Atlanta Concrete Artist LLC

Project description: Create a racetrack design on a garage floor using coatings and a Flattoo stencil.

Products: Surface Gel Tek Flattoo, HP Spartacote Sparta-Flex pigmented polyaspartic coating and Sparta-Flex PURE polyaspartic polyurea clear finish/sealer coating; SASE PDG 8000 diamond grinder

Challenges: Ensuring the 24 parts of the Flattoo were placed so the sections of the track lined up exactly.

track) and white (for wording) and are part of the park's branding formula.

After the design was complete and allowed a one-day dry, Jensen gave the surface a light buffing with a cleaning pad followed by a solvent wipe using xylene. Then a clear coat, HP Spartacote's Sparta-Flex Pure polyaspartic, was applied. A second coat was added to boost abrasion and chemical resistance.

The polyaspartic coatings are two-component materials that are mixed at the time of application. Colors are produced using tint packs that are added to the curing-agent component of the coatings. Pot life is approximately 20 to 25 minutes, Jensen says.

The choice of material was based on a combination of color, performance and quick turnaround, says Jensen, who typically does all decorative work himself — as was the case with this project. Exceptions are large commercial jobs, for which he calls in other skilled contractors.

The wow factor

Motorsports park owner Porter says his garage helped set the pace for design concepts to be dreamed up at his club, though he freely concedes his creation has

already been lapped by others.

"What we were looking to do was have a garage to showcase for potential members," he says. "And we wanted something unusual on the floor."

The small-scale replica of the track

design fit the bill. "Everybody likes to point to a corner and talk about how they took that corner," Porter says.

Porter is also revved up about Jensen's creativity.

"Mike nailed it," he says. "It's so perfect

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Mike Jensen of Atlanta Concrete Artist LLC created a map of the two-mile track at the Atlanta Motorsports Park using a Flattoo from Surface Gel Tek.

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and beautiful. People walk in and say, 'Who came up with this?' It almost looks like a pool of water. It's just astounding how good it came out. There's definitely a wow factor."

For another garage space at the Atlanta Motorsports Park, Jensen is using vibrant red and yellow colors with metallic coatings and adding chrome pinstripes for added bling. He's again using HP Spartacote's polyaspartic coatings for the job.

Jensen says he's carved out a niche in decorative concrete based on highly customized, often unique and frequently "exotic" artistry, and says this specialization has proven to be pivotal to his success in a competitive market.

"I try to be the guy who can do something that not everyone can deliver," he says. "It's like the difference between hiring the roofing guy who just does shingles versus the guy who does Spanish tile, if that makes any sense." 🛠️

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CONCRETE QUESTIONS

Can You Restore Solvent-Based Sealers?

Question: I have a 5-year-old stamped concrete patio that has not been resealed since being installed. The sealer is cloudy in some areas and in other areas looks like there is no sealer at all. Do I need to reseat or is there something I can do to bring back the original look and luster of the sealer? The original sealer was a solvent-based clear acrylic.



by Chris Sullivan

I only wish it were as easy as, “When you have a sealer issue, just apply some solvent and the problem goes away.” While there is merit to the “solvent bath” process, it is not a catchall problem-solving technique for all sealers. In fact, there are many limitations to the process, and many times the concept does not work well as a long-term fix.

The process of using a solvent bath has been around since solvent-based sealers were created. That being said, its single biggest limitation is that it only works with solvent-based sealers that dry, not cure. Any sealer that reacts with moisture or needs a catalyst or is water-based will not react favorably, or at all, when solvent is applied to its surface. This pretty much limits the solvent bath solution to solvent-based



Rolling xylene on a dull and blushing sealed concrete surface can help clear the sealer and bring back the luster.

acrylic cure-and-seals and sealers.

The second limitation to the solvent bath is that it works well only when the issue is surface- or aesthetic-related, not adhesion- or substrate-related. For example, if there are blisters on the surface from applying the sealer in conditions that were too hot, or a dog walked across the sealer while it was still tacky, leaving pawprints, or some moisture got trapped in or under the sealer, a solvent bath will work well. On the flip side, a solvent bath typically does not provide long-term relief from a sealer flaking up from

overapplication, or failure caused by excess stain residue or dirt, or the concrete being just too tight to allow for good adhesion.

The third limitation is that using a solvent bath will often dull the finish of the sealer. If the dull finish is not acceptable, a new thin coat of low-solids-compatible sealer may need to be applied to bring back the shine. There are also gloss-restoring products on the market that are specifically designed to bring back the shine and luster to dull and worn sealers. Consider using those products if the sealer is in good condition and your only desire is to bring back the luster and shine to the sealer.

The standard solvent bath process involves spraying store-bought xylene or acetone across the problem area. (As a side note, I do not recommend acetone, as it dries too quickly to be effective.) You wait a few minutes to allow the solvent to liquefy the sealer, then wipe or roll the area to eliminate the problem.

It should also be noted that some manufacturers have developed special products specifically designed for solvent bath applications. These products are proprietary blends of solvents that work the

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same as xylene but dry slower and allow for a longer working time.

In the case of the 5-year-old stamped patio, my recommendation would be to try a solvent bath with xylene or use one of the new solvent bath products on the market.

Spray a thin coat across the surface and let it liquefy the sealer. Use a clean 3/8-inch- nap roller and back-roll across the area a few times to work out the problem area. Let the area dry, and reseal as necessary to achieve the desired level of gloss and luster.

It is highly recommended to always test any of these remedial processes in an inconspicuous place prior to completing the entire job. 🛠️

Chris Sullivan is vice president of sales and marketing with ChemSystems Inc. He has led seminars and product demonstrations throughout North America. Submit your own questions to Concrete Questions at trowelanderor@protradepub.com.

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SUCCESS WITH CONCRETE COUNTERTOPS

Choosing the Right Diamond Pads

DIAMONDS are an integral part of making concrete countertops — they're used for rough grinding, shaping, honing and also polishing. However, there is a wide variety of diamond polishing pads on the market, and the concrete countertop contractor has little guidance as to which product will perform the best for his money.



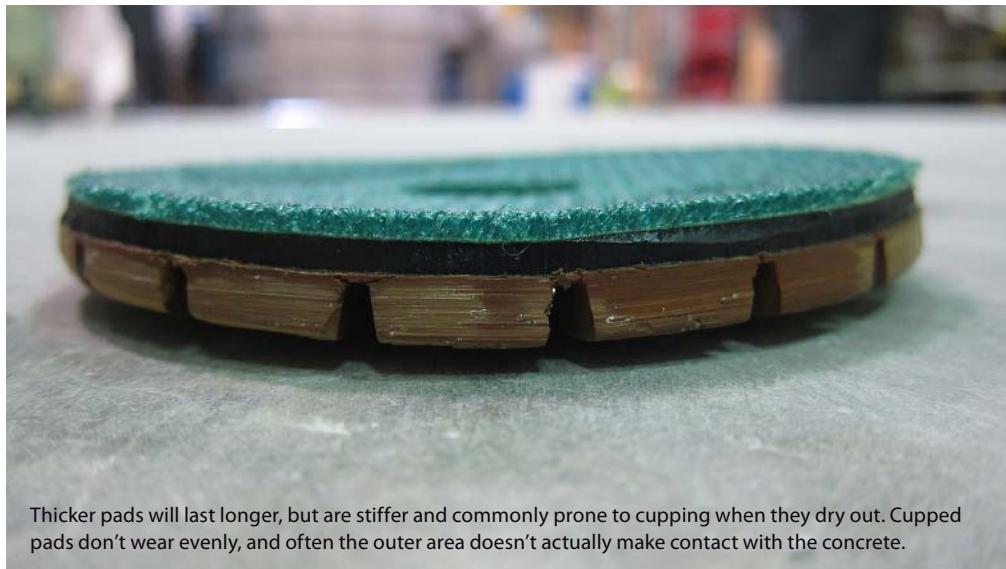
by Jeffrey Girard

It's possible to find identical-looking pads that cost as little as \$2 or as much as \$100, so how can you tell what will give you good value and performance? Which is better wet or dry? And are thick polishing pads superior to thin ones?

Since concrete countertop makers grind, hone and polish concrete, it's natural to look to two closely related industries for guidance: the polished concrete flooring industry and the granite countertop industry.

Polishing countertops vs. floors

Let us first look at the polished concrete flooring industry. Here diamonds are used in all aspects of refining a concrete floor to yield a mirror finish. Concrete floors are first ground and flattened, then



Thicker pads will last longer, but are stiffer and commonly prone to cupping when they dry out. Cupped pads don't wear evenly, and often the outer area doesn't actually make contact with the concrete.

Photos courtesy of The Concrete Countertop Institute

progressively honed to remove scratches, and finally polished to achieve a smooth, glossy surface. This sequence can also be done on concrete countertops, so it's natural to use the same grits of diamonds as are used with floors.

However there are several key differences that separate the polished concrete flooring industry from concrete countertops, and these differences are important to choosing the right diamond products for processing concrete countertops.

The first key difference is the concrete.

With polished concrete floors, the concrete is nearly always several weeks, months or even years old, which means the concrete has had time to cure and gain strength.

Another difference is that the polishing contractor usually isn't the one who has poured the concrete, so the concrete's makeup, its strength and other characteristics aren't often known. Good polishing contractors perform hardness tests to match their diamonds to the concrete so they get the best results.

And finally, the machines that do the polishing are very different. Floor machines are big and heavy, with large polishing heads that use diamond tooling that comes in different shapes, including blocks, plugs, segments or discs. Each machine manufacturer has brand-specific tooling carefully designed to work with their machines. Tooling design and grit sequence are chosen by the manufacturer to provide optimum performance and results. The bottom line is that when polishing a floor, all you have to do is follow the manufacturer's instructions for diamond selection and you'll get good results.

Unlike floor polishing, the concrete

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countertop maker doesn't have the luxury of working with or waiting for fully-cured concrete, so finding the right tooling and knowing when to use it is paramount to producing a high-quality surface.

Polishing concrete vs. granite

The other industry close to concrete countertops is the granite industry. Here there are many similarities, not only with the tooling but with what is done to the material.

Processing concrete countertops generally means using a hand-held polisher to grind, hone and polish the surface of the concrete. With granite it's no different, and in fact many of the electric and air polishers are shared by both industries.

The main difference between granite and concrete lies in the physical makeup of these materials. While there are very many different types of stone that fall under the commercial term "granite," they all are more similar to each other than they are to concrete.

Granite is a solid slab of stone made up of tightly knit mineral grains. These grains are mostly quartz and feldspar, two

minerals that are very hard. In fact, quartz is 70 percent as hard as diamond, and both quartz and feldspar are harder than steel. So the diamond tooling designed for granite has to deal with efficiently wearing away a very hard, solid material. Additionally, most granite fabricators need to polish only the edges of cut slabs, since the surface of the slabs comes pre-polished from the quarry.

Concrete is very different. It is a nonuniform material made up of harder aggregates bound together by a softer cement matrix. The aggregates vary in size, shape, surface roughness, hardness and mineralogy. The cement matrix varies from mix to mix, and more importantly, its properties vary day by day, since most concrete is very young and still gaining strength when it is being ground and polished.

When to polish

The challenge faced by all concrete countertop manufacturers is to be able to produce a smooth, scratch-free surface (polished or not) as soon as possible after casting.

Once the concrete has gained enough strength, the cement paste is strong enough



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to keep the aggregates from tearing out and also hard enough to be cut smoothly without eroding. Concrete cuts evenly and responds more like solid stone only when it is hard and strong enough. A sure sign of this is when the aggregate and the cement paste are cut smooth and flush with each other during processing.

Usually it takes about two days of curing for most concrete used in countertops to be strong enough to grind without damaging the pad or the concrete. It often takes more than four to five days for the concrete to become hard enough to begin the polishing process.

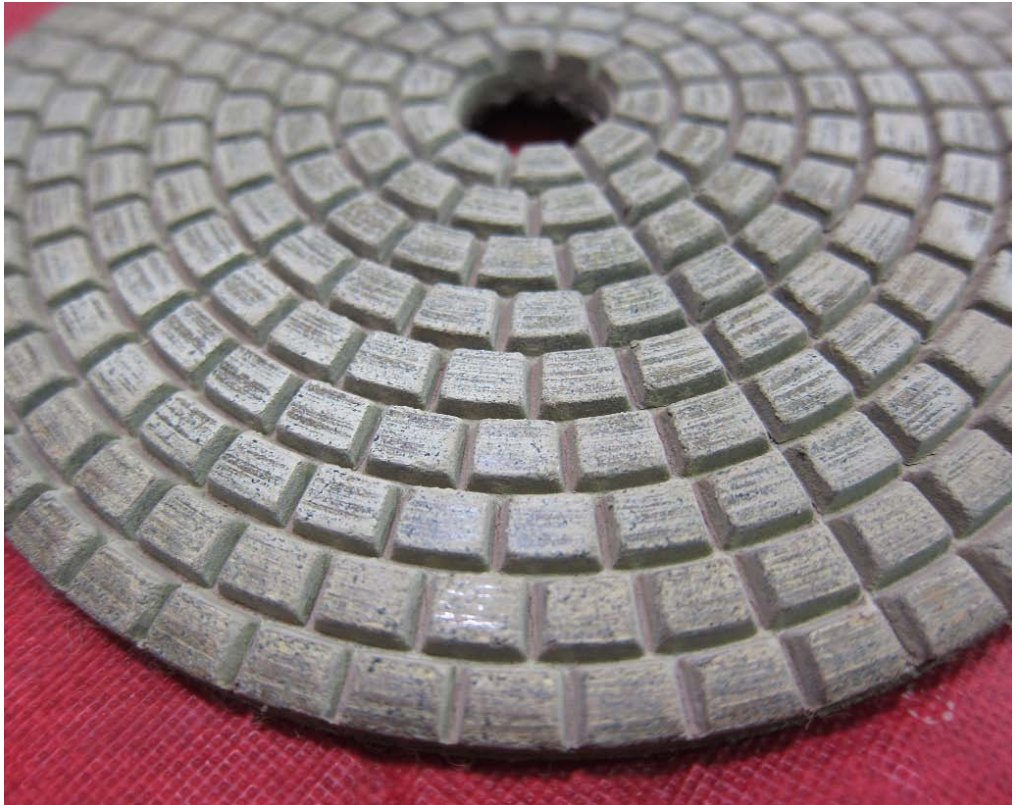
If concrete is processed too soon, the cement paste is too soft and too weak to bind the aggregates. Diamonds grab and tear the small sand grains out of the paste, causing them to tumble between the concrete surface and the diamond pad. This quickly chews up the concrete, leaving a rough and uneven surface, and it rapidly wears away the diamond pad. Even the best diamond pads will wear away far more rapidly than they should if the concrete is too young and too soft for processing.

Choosing your pad

What makes a good polishing pad for concrete?

There are many different sources, names, styles and prices for diamond pads on the market. This can be very confusing, and what often happens is selection comes down to price. This is unfortunate, because in many cases a cheap pad will cost you more in the long run.

Shopping by price may be tempting, since so many diamond pads look alike and all are described similarly, often being sold “for granite, engineered stone and concrete.” However, choosing the right pad matters,



A dry polishing pad with a resin binder. Inexpensive pads can use soft resin binders that wear quickly. Buying a more expensive, higher-quality pad can save you money in the long run versus buying multiple cheaper pads.

especially if you want the pad to cut well, last long and not cost a fortune.

Diamond quality

Diamonds are the expensive part of the pad, so it's fair to gauge quality with price. However there are some very expensive pads designed for polishing stone that would be a waste on concrete, simply because concrete isn't the same as stone and the benefits from buying and using such an expensive pad would never be realized.

The industrial diamonds used in polishing pads and in other diamond tooling (such as turbo cup wheels and profile wheels) come in different grades and grits, just like sandpaper. For example, a 200-grit pad uses smaller diamonds than a 50-grit pad, so it makes smaller scratches and produces a smoother surface.

However, not all 200-grit pads are the same. Cheap pads may have some diamonds in them that are a 200-grit size, but most of the diamonds may be much smaller. Even worse, there may be a handful of larger diamonds that got by due to poor quality control. So the bulk of the diamonds in the pad are too fine to cut like a 200-grit pad should, and the few larger diamonds will scratch and gouge the surface.

High-quality diamond pads use carefully graded diamonds that are all nearly the same size, and the density of the diamonds in the pad is higher too. This results in faster cutting and better surface quality, making the more expensive pad a better value.

The binder

The binder that encapsulates the diamonds is just as important as the diamonds, and it has a profound effect on the performance and longevity of the pad. Binder materials range from metal to ceramic to resin, and different materials are used for specific applications. Binder hardness matters too — a binder that's too soft will wear away quickly when processing an abrasive material like concrete.

Metal binders are generally reserved for highly abrasive cup wheels, in which very coarse diamonds need a hard-wearing matrix to bind them. Metal-bond cup wheels are thick, rigid and designed for aggressive and rapid material removal. These usually don't have grit numbers but are similar to a 15- to 30-grit equivalent.

Cup wheels designed for grinding granite and hard stones generally have a softer metal matrix. Hard stone calls for a softer



Dry polishing pads with a ceramic binder, shown here, can help prevent smearing and glazing.

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—Kevin from PA

matrix so new diamonds are continually exposed as the matrix wears away. A hard matrix wouldn't wear away fast enough, and the cup wheel would glaze over.

Opposite to this are cup wheels designed for limestone, marble and concrete. In these tools the matrix is harder. Soft concrete is very abrasive, and this requires a harder matrix with a slower wear rate that extends the life of the tool without affecting cutting performance. Using a soft matrix tool on softer (often very young) concrete will shorten tool life.

Nearly all wet polishing pads use a resin binder, and here too resins vary. It's very rare that a pad distributor will describe the pad makeup with any meaningful detail, so here personal observations and reliance on trusted recommendations are necessary to make a good choice.

Too often the least expensive pads use soft resin binders that wear away quickly. If you end up using three times as many pads as you would with a pad that costs twice as much, you are not saving money in the end.

Ceramic binders tend to wear better and stand up to higher temperatures than resin pads. Many dry pads use a ceramic binder,

which helps to prevent the smearing and glazing that can occur when a resin-based dry pad is run at a speed that's too high.

Size matters

Larger-diameter pads (such as 7-inch) are much more stable on large, flat areas than smaller-diameter pads (3-inch and 4-inch). However, larger pads become unstable on narrow sections of concrete.

A 7-inch diameter pad won't stay flat or cut evenly on a 3-inch-wide strip of concrete. They are also difficult to use on the vertical edges of countertops. Only larger, more powerful polishers can use 7-inch pads. Most electric and all air polishers are lighter-duty, best suited for 4-inch and 5-inch pads.

Small-diameter pads are less stable and more likely to gouge when processing large areas on a big polisher, but with a smaller polisher (especially a pneumatic polisher) they work very well for processing edges and narrow sections.

A good all-around size is a 5-inch diameter pad. Many low-cost polisher package deals come with 4-inch pads. These can be difficult to control with hand-held polishers on concrete. Smaller 4-inch pads are really meant for use on hard stone, which is much less prone to gouging than concrete.

Thickness matters too

Diamond pads come in a variety of thicknesses, from around 2 millimeters to 8 millimeters thick.

Thicker pads will last longer, but thicker pads are stiffer and commonly prone to cupping when they dry out. Cupped pads don't wear evenly, and often the outer area of the pad doesn't actually make contact with the concrete, so although you are paying for a 7-inch pad, it's wearing like a 5-inch pad.

Thin pads don't last as long as thick pads (especially when aggressively cutting), but they are more flexible. This is a big advantage when honing or polishing inside curved integral sinks. Thin pads are easier to keep flat with a rigid backer pad. Thin pads are the most versatile when matched with the right backer.

The pattern

The pattern molded into the cutting surface plays a role in the life span and the cutting quality.



Cupping caused uneven wear on this thick pad.


Generally pads used for coarse honing (30 and 50 grit) should have an open pattern with wide and deep channels. Pads with open channels allow the abrasive cutting residue to be ejected quickly and effectively. This greatly increases the life span of the pad when aggressive stock removal is performed.

Pads with many narrow channels are best suited for polishing. Narrow channels clog more readily when aggressive cutting is performed and when insufficient water flows out from under the disc, but polishing (using grits 400 through 3,000) only generates small amounts of cuttings, so clogging is not an issue when polishing. Some well-made pads that have large open channels can also be used for polishing.

As you can see, there are many factors to consider in choosing a diamond pad. Start with assessing what you plan on doing with it.

- Are you using it for heavy stock removal?
- Is it for general honing?
- Are you polishing the concrete to a high gloss?

Then consider the variables I've outlined to make your choice. Only then should you look at price.

Using the right diamond pads for the job will make it faster and easier for you to create a high-quality finish for your concrete countertops. 

Jeffrey Girard is founder and president of The Concrete Countertop Institute and a pioneer of engineered concrete countertops. He can be reached at info@concretecountertopinstitute.com.

Readers can learn more about this subject at www.concretecountertopinstitute.com/diamonds.

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Knockdown Finishes: A Cool Concept for the Backyard

by Joe Maty

LOOKING for a cool idea for the pool deck or backyard patio? A knockdown finish will fit the bill, say experienced professionals.

A knockdown finish on horizontal concrete is not dissimilar to the knockdown finishes common on drywall. It involves a cementitious material that is dispensed by hopper gun, applied with spatter brush, or in some cases screeded, troweled and textured with rollers or stamping tools. The textured material is “knocked down” with a trowel shortly after application, when the material is partially but not totally dry, to level the high points. This produces a more uniform, less-rough surface that is comfortable to the bare foot while providing resistance to slip.

Using the knockdown method to apply an overlay gives visual appeal to otherwise gray or aged concrete by adding color and texture.

What’s more, knockdown veterans say the finish makes the surface cooler on hot summer days.

“By using a texture that imparts peaks and valleys, you can lessen the surface area that the bare foot comes in contact with,” said Todd Fisher, of family-owned Unique Concrete NJ, located in West Milford, N.J. “The valleys then act as a cooler zone filled with air, leaving only the peaks for the foot to come in contact with.”

Proper preparation

Though knockdown finishes are relatively uncomplicated in design and installation, expert practitioners of the knockdown art emphasize the importance of proper practices and techniques to ensure the finish meets target durability and performance parameters.

“The most important things are preparation and accurate measuring of the product,” says Dick Krach, CEO of Sundek of Washington, a decorative concrete contractor based in Chantilly, Va.

Important preparation procedures include inspection to determine if the surface is clean and free of existing

coatings or sealers. Consider whether a hard-troweled surface should be ground or scarified to open up the concrete to ensure the overlay will penetrate and adhere. Also, adjacent areas should be masked for protection from overspray.

Krach said a typical system installed by Sundek includes a polymeric coating-type material that is applied as a bonding agent or primer, a base coat of the cementitious product — often a polymer-modified material, and a finish coat using the same cementitious material but applied with a hopper gun that dispenses globules over most, but not all, of the surface. Protective sealers, based on acrylic, polyurethane or other chemistries, can be applied to the finished knockdown surface.

The cementitious mixture is supplied as a dry material in bags and mixed with water on-site. The mixture is a combination of portland cement, sand, other specialized additives, and a polymer that acts as a



Photo courtesy of Sundek of Washington

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binding agent — the glue, says Krach.

Not all such mixtures contain the polymer component. Fisher, of Unique Concrete, says his company applies cementitious materials that are not polymer-modified, but contain a colloidal silica admixture that he says reduces the potential for efflorescence, enhances strength and density, and decreases concrete shrinkage. At the job site, the company adds the liquid colloidal silica to the mix water, then completes the cementitious mixture with cement, sand, integral color, and PVA (polyvinyl acetate) fiber for added strength and shrinkage reduction.

Tips and techniques

Unique Concrete of NJ takes a different tack with its knockdown finishes than many contractors, Fisher says, as it does not employ a hopper gun to dispense the finish material. Rather, Unique Concrete's typical approach is to pour, screed and trowel the overlay in a conventional way, then use specially designed rollers to create texture ridges that are then knocked down with the troweling methods.

"To give variation and uniqueness you

Photos courtesy of Unique Concrete of NJ



Above: Texture being applied to a slab with a textured roller.

Right: The knockdown of a texture, done with a trowel by hand. The applicator can control the degree of knockdown.



can knock it down in different ways," Fisher says.

The creation of texture using the rollers does not vary greatly on Unique Concrete jobs. "What does change is the timing of when you knock down the finish. You can adjust that. For example, doing it sooner when the mixture is softer will make the surface more suited for a project where barefoot traffic will be common, while still providing traction due to having peaks and valleys."

By contrast, for a project on a driveway, knockdown troweling is done later, when the placed mixture is more set up. Thus, less material is removed from areas of raised texture, leaving behind more relief and more grip.

Also, different troweling methods are used to give variety to the texture, Fisher says. These techniques include moving the trowel in different directions rather than just left to right, or perhaps using an S-type curving motion to produce "movement," creating a variegated texture rather than a consistent or repetitive knockdown.

Knockdown is not an inherently widely variegated texture, "so we try to move the trowel in different directions to create more variation," he says.

Tom Ralston, owner of Tom Ralston Concrete, in Santa Cruz, Calif., calls knockdown finishes a "bulletproof"

decorative option for pool decks that is relatively difficult to get wrong if a few basic guidelines are followed:

- Make sure the mixing ratios are accurate, as too much water will weaken the mix design.
- Move quickly when applying the product, to ensure consistency.
- Don't apply if the surface is too hot or too cold, as air temperatures between 60 F and 70 F are considered optimal.
- Ensure all tools are in good working order before starting, including clean mixing buckets, the mixing drill apparatus, and the hopper gun, hose, compressor and trowels. "If all is not in order, issues will arise," he says.

Ralston says slip resistance is a key selling point for knockdown finishes, in particular for commercial applications. The ability to renew aged or plain gray concrete with color and visual appeal are also important marketing attributes.

Adds Sundek's Krach: "That's really what we're selling. We say we beautify ugly concrete." 🛠️

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by Peter Wagner

Unfortunately this situation happens too often. What has happened is that through lack of caring, training or perceived time, you haven't made the effort to patch worth a damn.

A patch should be unobtrusive, not reaching out for your attention. What is your customer's first impression of the project you just spent three months on when the first thing that draws their eyes is a patch, a cold sore on your floor? No longer is their first comment, "This floor looks fantastic," but instead you hear, "What's this problem over here? Did you miss a spot? This isn't acceptable."

The eyesore patch isn't necessarily your fault, but the natural assumption of a GC, architect or owner is that the floor's final look is the responsibility of the polishing contractor. It could be a problem created

by a masonry contractor washing down the grout on a wall with muriatic acid. It could be a patch created by the plumber, electrician or handrail setter. It could be poor finishing at the time of placement. Regardless, while it is not your responsibility to remedy the spot, it is wise to assess the situation and offer a solution.

There are many reasons you might choose to fix the spots for no charge, but it is important to remember that when you do, you just accepted ownership of the problem in the customer's mind. You are within your rights to ask for compensation to remedy the situation if it is outside your scope of work. From the beginning, you need to stay on top of the project, keeping the GC apprised of any concerns that may arise and documenting your project site conditions from start to finish.

During your preliminary walk-through, whenever possible, establish the condition of the floor in addition to pinning down your customer's expectations. Now is the ideal time to determine what patching will be required on your project and mobilize accordingly. (I've created a program called PhotoFlow Project Management, a means for the polishing contractor to use an iPhone or iPad to document and track work performed and site conditions.)

Patching does not need to be your Achilles' heel. Rather, it can be a means to turn your customer into an advocate. By



An example of hard samples blended from the three different shades of patching material. These are helpful to keep on-site.

Photos courtesy of Peter Wagner

planning ahead, educating your customer and creating a patching kit, you take the mystery out of patching, creating acceptable patches more than 90 percent of the time.

Let's look at how you can accomplish this.

1 Identify the areas that you will be expected to patch as part of your project scope. If opaque coatings or a floor covering are installed over the concrete floor, note an exception in your bid package that all hidden patching needs will be addressed following the receipt of a change order. Do not go in blind. Assess customer expectations ahead of time to determine whether they are only looking at a structural patch from a safety viewpoint or whether they expect the patches to visually blend. In writing, make them aware that the greater the difficulty (such as matching aggregate or dye color), the greater the cost.



Use a hand grinder with 200-grit resin pad (**left**) to remove contaminants and laitence from the concrete and establish a true color to match. After exposing the concrete, lay out your hard samples (**center**) to establish your patch blend. On this particular floor, one of the hard samples from the patching kit matched perfectly (**right**).

2 Have multiple color shades of patching material with you on a project, allowing color blending on-site. I recommend overlayments or mortars that have been specifically formulated to receive colors and to receive a polished appearance similar to standard portland cement-based concrete. Prepare a rubber mold that will allow you to make hard sample sets, with a range of color blends based on the standard shade of concrete colors that exist in your geographic area, to test dye compatibility and match.

3 Prior to establishing the correct color of your patch-matching material, **clean off any coatings or laitance** that are present on the concrete surface.

4 Once you have prepared the surface, place your hard samples around the area to be patched. The hard samples will provide you with the color range that you need to camouflage your patch.

Sometimes you will get an acceptable match from your existing hard samples, but sometimes your hard sample will simply provide you with a point that you will need


to adjust to match from. Each patch will vary based on cement colors, dyes or stains, cream or fines and aggregates, or simply the age of the concrete.

5 Once you have established the proper mix, patch the area. Note that you should always have an edge or sidewall for your patch to be held in place, and it is not recommended for any patches to be shallower than 0.125 inch. Many manufacturers talk about the ability of their product to be finished to a featheredge, but I have seen too many failures when the featheredge is in an area of high traffic. If you are using a product that contains fines, and the concrete you are patching has exposed fines, as opposed to cream, then you must finish the patching material at a high enough level to allow grinding to expose the new fines. If this is not a concern and your product doesn't exhibit excessive shrink, then you may patch level with the existing floor.

6 Once your patching material has cured properly, grind the surface to expose the final surface appearance. If you have done everything correctly, your patch should match.

Cementitious patches provide a better visual match.

Patching needn't be that part of your job that makes you cuss. In fact, expert patching can be the skill set that allows you to stand apart from your competitor. Be conscientious about this phase of your work and it will help you promote all other aspects of your business. Why allow patching to be that fly in your ointment?

One final tip: Unless you properly educate your customer, patching is an area where you could very easily overpromise and underdeliver. Be careful guaranteeing that someone will not be able to visually identify the patch if looking for it. You are establishing the ability to see a uniform floor when one looks out 10-15 feet in the standard line of sight, but you're not promising a monolithic floor, such as one would rightfully expect with an opaque coating. 

Peter Wagner is the owner of Concrete Flooring Solutions LLC, Portland, Ore. He works with installers, manufacturers and specifiers to provide industry-specific and system-based solutions. A former polished concrete contractor, he has provided marketing, training and consulting services throughout the industry for the past 13 years. He may be reached at pbwagner@concreteflooringsolutions.net.



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Applying Densifiers: Feel Good About Rejection

by Joe Maty

ONE message comes through loud and clear in any discussion, debate or disagreement about the various types of densifiers used in concrete polishing.

Almost all of them work. (With one exception — read on.)

Beyond that point of essentially universal agreement, the discussion takes on a different spin, addressing the sometimes subtle attributes and pitfalls of using sodium, potassium or lithium silicates or the newer kid on the block, colloidal silica.

Then, with increasing emphasis, follows a second message: It's about rejection.

While personal rejection can take a toll on one's self-esteem, densifier makers and polished concrete contractors voice agreement that a concrete surface's rejection of additional densifier signals that the concrete has gotten the dose of treatment it needs to succeed in its mission of durability and visual enhancement.

"We tell contractors to densify until rejection," says Brad Burns, executive director of the Concrete Polishing Association of America. "That way you have the best wear resistance possible for concrete."

The characteristics and composition of densifiers, how best to use them, and a number of other key concrete polishing issues are addressed in a series of position papers and definitions developed by the CPAA.

The definitions, which can be found in the "Glossary" section of the CPAA website, include this entry on liquid densifiers:

"An aqueous solution of SiO₂ (silicon dioxide, or silica) dissolved in the respective Hydroxide that penetrates into the concrete surface and reacts with the Calcium Hydroxide to provide a permanent chemical reaction that hardens and densifies the wear surface of the cementitious portion of the concrete."

The definition lists four types: sodium silicate, potassium silicate, lithium silicate, and an "alkalis solution of colloidal silica or silicates."

The definition for densifiers is designed "to help architects understand that all densifiers harden the concrete," Burns says.

"That being said, they're not all the same. One may perform quicker or better than another. That's where contractors learn to use different brands. It's not necessarily the chemistry, it's the formula."

Burns also notes that colloidal silica suspended only in water would be nonreactive. That's his exception to the idea that "they all work."

Different types, different practices

So what about these various types of densifier? Let's look at what seasoned experts say with regard to how they work in practice, and about how to ensure the densifier does the job of densifying most effectively.

"They all perform the same way," Burns says. "Regardless of what you use as a carrier, the silicate does the work."

"With sodium, you put down a lot of liquid, scrub, and clean the surface. If you

are going to apply it early in the process, there's no need to worry about getting it off the surface because it will be ground off."

In marketing spin, lithium is advertised as easier to apply. Nevertheless, Burns cautions that "in the real world," the same rules apply: If the concrete surface is porous, more densifier is required. "It's about application at the job site and determining what the variables are," he says.

"With lithium, the manufacturers advise use of less material, so you must make sure you are getting plenty of densifier in the concrete."

Potassium silicate hardeners are applied in a similar fashion to sodium silicates — flooding the surface, essentially, and scrubbing the solution into the concrete — while colloidal silicas are used more like lithium silicates, with a sprayer and a microfiber applicator.

The CPAA gets no argument from



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manufacturers on the matter of application to the point of rejection.

"To comply with the ATSM method of application you need to flood the floor with the silicate for a minimum of 30 minutes or until it will not accept any more material," says Scott Thome, director of product services for L. M. Scofield Co. Scofield offers a trio of densifier chemistries — sodium, potassium and lithium.

The square-foot coverage rate of a silicate is between 400-500 square feet per gallon on a normal concrete substrate. Applying them at 800-1,000 square feet per gallon "is just not enough," Thome says. By the time the contractor puts two to three sets of diamonds on the floor after applying the silicate, it could easily be removed. The floor will then perform as if no silicate had ever been applied.

Thome also offers the following recommendations and suggestions:

- When lithium silicate is applied to the floor and allowed to dry, it develops a film on the surface resembling crushed glass and can be difficult to remove. This material is the silicate component in a dry phase. When the residual silicate is allowed to dry and there are no signs of film development, a question arises as

to what the actual solids content of that particular material is. A suggestion is to test and use each material to determine which one works best.

- Sodium silicates are well suited for large warehouse applications that are not "architectural."

- Potassium silicates are recommended for architectural floors that are gray or integrally colored and are to be chemically polished.

Lithium silicate is considered a "default" densifier by Scofield and regarded as easy to apply, as minimal agitation is needed for penetration. Once the floor has been saturated and will not absorb more material, the excess should be removed unless metal bond diamonds will be used after the silicate has been placed.

Optimum application amounts

Mark Vogel, director of international sales for W.R. Meadows Inc., says manufacturers are moving away from the "ease of application" pitch toward emphasizing the need to saturate the surface to get proper densification. "It's simple and it's true," he says.

"When lithium first came out, the manufacturers said just mist it, wipe it

and are you good to go. That's nowhere near what's needed," he says. "It was said it could do 1,000 square feet per gallon. This resulted in soft areas and premature erosion."

Densifying to rejection, in contrast, addresses variations in hardness typical in any concrete slab, he notes.

Unlike "drowning the surface" with sodium silicates, the recommendation for lithium silicates is to aim for an optimum application amount with the sprayer and microfiber mop.

"The key is knowing and understanding concrete and watching. The first 10 minutes are the most crucial, when you see if the concrete is absorbent or not absorbent. Then you either add more or, if it's not absorbed, you wait a little longer to see if it does absorb. If there still is a sufficient amount on the surface, you don't do anything."

"The key is the applicator judging absorbance and how much to get into the concrete."

Joe Reardon of Prosoco Inc., a maker of lithium silicate densifiers, agrees that the contractor must "read the floor and how much it's going to take": maybe at a high rate of 300 square feet per gallon if it's soft, two coats if it's "really soft."

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But Reardon, concrete products group specialist for Prosoco, adds that oversaturation with lithium silicates can cause “whitening out” of the surface — deposition of a layer of excess silicate that is difficult to remove due to lithium’s insolubility in water.

“It really comes down to the applicator knowing the situation with the floor. We rely on them to read that floor,” he says.

Colloidal silica densifiers are the claim to fame for Lythic Solutions Inc. Its president, David Loe, says ultra-low levels of metallic salts in colloidal-silica densifiers prevents the whitening problem, while the products’ low pH addresses the matter of worker safety and hazardous-materials disposal. Other favorable characteristics, he says, are low viscosity and rapid rates of penetration and reaction with concrete.

To get optimal results with any densifier, Loe offers the following recommendations:

- Make sure the surface is not contaminated by oils or other substances that may prevent densifier penetration.
- Test densifier performance on the particular concrete being treated. All slabs are different, different pours on the same slab are different, and concrete placed on different substrates (on grade

versus on deck) from the same pour can be different.

- Follow the manufacturer’s directions carefully. This is crucial with silicates, where the margin for error can be small if whitening is to be avoided. Overapplication

of silicates can cause whitening, but underapplication will mean lack of densification.

- Call the manufacturer immediately with any questions or problems. 📞



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PROJECT PROFILE

Racetrack Grinding Takes Slope Management to a Whole New Level

Bristol Motor Speedway, Bristol, Tenn.

by Joe Maty

AT Bristol Motor Speedway in Tennessee, speed alone isn't the magnet that draws stock-car racing fans to the track's major racing events.

There's the "bump and pass" thrills that have long galvanized fans who flock to the track's spring and late-summer NASCAR Sprint Cup showdowns.

"It's called being 'Bristolized,'" Stephen Swift, an official with Bristol Speedway owner Speedway Motorsports Inc., says of the sometimes hair-raising brand of racing that has long been a Bristol trademark.

But Bristol hit a bump in the road back in 2007, when a major reconstruction of the concrete track changed the way drivers attacked the course.

In the 2007 project, the choice was made to go with "progressive" banking, an emerging development on stock-car racetracks at the time. This re-engineering left the track with a higher degree of banking at the top (nearly 30 degrees) than at the bottom (24 degrees). The redesign was built for speed, but drivers, fans and speedway officials also noticed a change in the old Bristol tradition of thrills, spills and daring maneuvers.

"It wasn't delivering the show the fans wanted," says Swift, senior construction manager of Speedway Motorsports.



Photos courtesy of Penhall Co.

Bringing the thunder back

Bristol Speedway is a NASCAR short-track venue that can hold up to 165,000, making it the nation's fourth-largest sports venue, according to published information. Speeds don't hit the pace seen in most NASCAR oval tracks, but the short track and steep banking generate a good deal of congestion and contact.

Matching the rocking and rolling on the track is Bristol's decibel level — the site is sometimes called "Thunder Valley."

But Speedway Motorsports noticed a change after the 2007 track rehab, as faster but tamer races throttled fan excitement.

"When we reconstructed the track, we were trying to get a side-by-side, faster track," Swift says. "We achieved this better than we expected, with three cars wide with no problems. There was no need to bump or push (other cars) out of the way for position."

Bruton Smith, Speedway Motorsports

chairman, "was determined to make a change to the surface" to bring back some of that old-time Bristol mayhem, Swift says. After the spring 2012 Sprint Cup race, Bristol's engineering team "instantly went into brainstorming mode to determine what our options were prior to the August race." (Bristol hosts two major Sprint Cup events — the Food City 500 in March and the Irwin Tools Night Race in August.)

After talking with a number of industry people, the decision was made to lessen the slope of the upper groove. This would slow down the outside lane and force drivers to



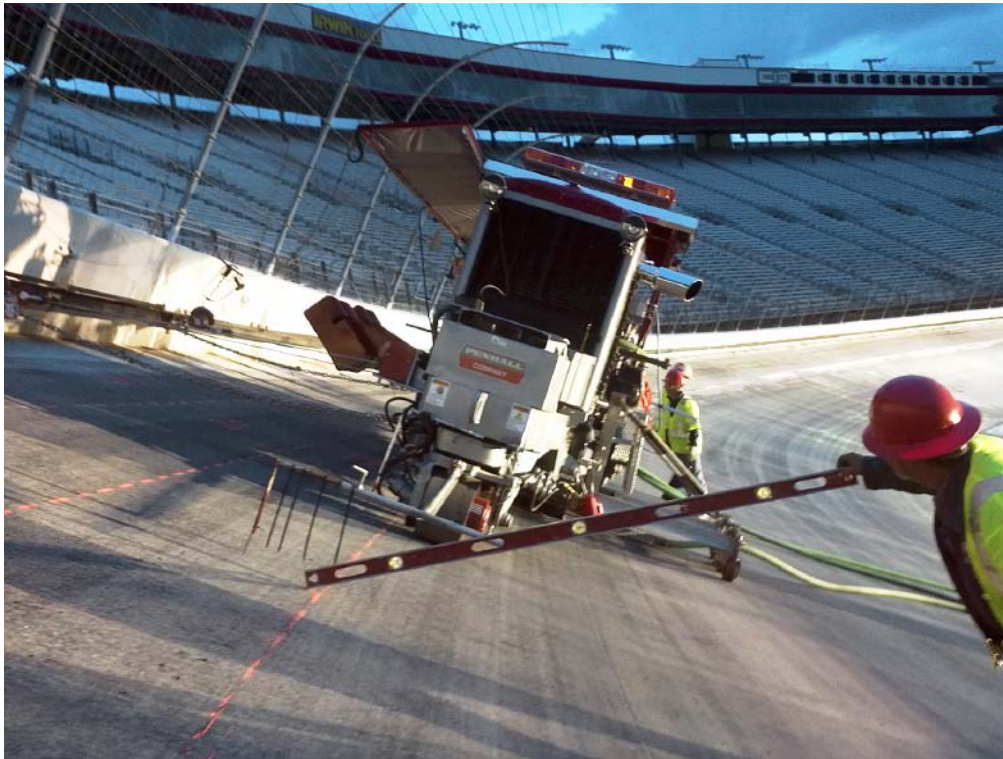
Photo courtesy of Bristol Motor Speedway archive/Cameras in Action

Project at a Glance

Owner: Speedway Motorsports Inc., Charlotte, N.C.

Concrete grinding contractor: Penhall Co., Atlanta, Ga. (Additional grinding by Freeburn Track Repair, Fremont, Ind.)

Penhall grinder used: G-38



compete more aggressively in the turns, he says.

Penhall's steep challenge

Bristol officials called on Penhall Co., the nation's largest provider of concrete cutting, demolition and highway-grinding services, to do the job.

"We used a grinder that's designed to remove irregularities in concrete surfaces, primarily in roadways, and also in airports and other large concrete areas," says David Neal, Penhall Co. vice president of East Services.

The company made some adjustments to its G-38 diamond grinder to facilitate removal of up to 1 1/2 inches of depth in the upper lane of the banked track, in the corners. The machine, built by Penhall Co., employs a barrel-type grinding head equipped with 220 12-inch diamond grinding blades mounted on a 38-inch shaft. The grinding head turns as the machine inches forward, and the spinning diamond blades cut into the concrete.

The job required precision and safety precautions, with the machine operator actually manning the controls while walking outside the grinder, to protect against the threat of injury on the steep banks.

"The biggest challenge for the work was that the slope was as steep as 30 degrees," Neal says. "That's difficult to walk on, much less put a 25,000-pound piece of

equipment on."

The grinding task called for the machine to make four passes, each 3 feet wide, along the 12-foot-wide outer lane of the




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track's corners, which total 1,500 linear feet. Major challenges in accomplishing the task included mechanical operation — lubrication and fluid flow to all machine parts — and stability, which was ensured with a rolling restraint system.

With tolerances for error narrow, the job was a grind in more than one sense and required several weeks to complete, with the Penhall Co. crew working six days a week, 12 hours a day to meet a tight deadline. The work started in April and was finished in time for a tire test of the surface in June.

"We were learning on the job," Neal says. "To date, this type of operation had not been attempted or executed. We've done jobs on high-bank tracks, but not on that steep of a slope. It was a tough job."

After Penhall Co. had removed some 80 tons of concrete with the grinding work, another contractor smoothed out the abraded surface — described by Neal as a "corduroy" texture — with a rotary diamond grinder mounted on a Bobcat. The company, Freeburn Track Repair, headed by Charles Freeburn, "did a tremendous job and has for years," Swift says. "He mostly works on drag strips and has worked in



about every state in the U.S. and outside of the U.S. Great contractor."

Swift says a return to the old Bristol excitement was clearly evident at the August 2012 Irwin Tools Night Race.

"The fans, owners, competitors and officials were ecstatic with the outcome of the grinding," Swift says. "With the modifications, the race was more like the

old-style racing at BMS.

"This was a huge difference from the previous four years on the new surface. Bristol coined the phrase 'racing the way it ought to be,' and with the improvements we were back to this status. The modifications created the notorious bump-for-position racing that BMS was known for."

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Make Tooling Choices Easier with the Mohs Hardness Test Kit

by Stacey Enesey Klemenc

To eliminate the guesswork associated with which diamond abrasive bond tool will best polish or abrade a particular concrete slab, contractors could consider adding a Mohs hardness test kit to their toolbox.

"If you don't know the hardness of the concrete, how do you know what (diamond abrasive) bond to use?" asks Brian Wilson, president of WerkMaster, a polishing equipment company that has been making a Mohs hardness test kit explicitly for concrete since 2007.

The kit includes a United States map depicting the hardness of each region's concrete. The map is color-coded to match a set of four sharply pointed double-ended picks of varying strengths. The numbered picks allow you to determine the hardness of concrete in a given region by testing which ones are strong enough to scratch the surface and which aren't.

Mohs tester kits, which typically retail for about \$100, are also available from Sears, Amazon and eBay. HTC Inc., a polishing and grinding systems company, includes its tester as part of a set of accessories for floor grinding.



A Mohs hardness test kit from WerkMaster contains four picks. The picks are color-coded to link them with regions on a map of the United States showing the typical hardness of concrete in each area. Also included in the kit are a sharpening tool and three test plates to help contractors master scratching technique.

Photos courtesy of WerkMaster

Getting the Most out of Your Mohs

Here's some tips for using your Mohs hardness test kit, adapted from material found at WerkMaster.com.

Since concrete's makeup differs from region to region, it will vary in hardness and density. A pick set can be used to test both aggregates and cement paste to determine a concrete surface's hardness. However, readings obtained with this simple test should only serve as a guide to help you determine how to best polish a surface. Always be alert for signs of microtoppings, self-leveling toppings, or filling or patching compounds, as they may have a different hardness. Look for color changes, textured areas or possible edge delamination for clues.

Always start with a higher numbered pick than what you think the hardness will be on the surface being tested. Beginners should start with pick No. 9 until they gain more experience with the testing procedures.

Grasp the pick the same way you would a pen and place the edge of your palm on the floor as if ready to write.

With the same downward pressure you use when writing with a pen on paper,

draw a 2-inch line toward you.

You will notice the No. 9 pick produces a scratch very easily. Subsequent picks will leave less and less of a scratch. Do not force any of the picks to scratch.

Continue down the scale until a particular pick doesn't scratch the surface. If, say, No. 5 leaves a scratch but No. 4 doesn't, then the floor is about 4.5 on the Mohs scale.

Sometimes the metal left behind from a pick will look like a scratch. If you're not sure if it's a scratch or a mark, lightly drag the pick perpendicular across the first line. If it's a scratch, you'll feel the pick drop into the groove.

For a more accurate assessment, test the surface in different locations. If the floor was done in more than one pour, you may get varying results.

Picks should always be sharp and in good condition. There's a small stone in the WerkMaster kit that can be used for dressing the tip.

Proper pairings

Knowing the hardness of concrete helps increase productivity, reduce tool wear and improve a slab's shine, experts contend. Not to mention, it can lower a contractor's frustration level.

"I can't tell you how many people put the wrong diamonds on and then have to wait for the right diamonds to be overnighted to them," says Joyce Jorgenson, an inside sales rep for National Flooring Equipment. "You need to have the correct diamond in hand from the get-go."

"If you put soft diamonds on soft concrete, they will cut like crazy and the diamonds' abrasive tips will disappear in 500 square feet," Wilson says. "If you use a hard-bond diamond on a hard floor you'll get very poor production. You'll be glazing the tools to the point where they are no longer usable."

If you don't properly pair the diamonds with the surface's hardness, you'll either have diamonds that don't last too long or diamonds that last forever with no production, he says.

"All concrete is not created equal," says Jorgenson. "Anyone who buys a grinder needs to invest an extra \$100 to buy a Mohs tester." Most of the contractors she deals with, she adds, heed this advice.

For the history buffs

The Mohs scale of hardness can be traced back to 1812 (although some sources say 1822).



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Back in the early 1800s, Friedrich Mohs, a mineralogist living in Austria, was tasked with categorizing a wealthy banker's mineral collection. He developed a system to rank the minerals' hardness on a scale from 1 (the softest) to 10 (the hardest).

To devise a reliable method to assess a material's resistance to scratching, he selected pure minerals commonly available back then and gave each a hardness ranking. He'd then try to scratch the test material with the ranked minerals. On his original scale, if a material could be scratched by topaz (hardness of 8) but not by quartz (hardness of 7), for example, the test material had a hardness of 7.5 on the Mohs scale.

Although minerals are usually classified by their chemical composition, this simple scratch test allowed him to group together minerals with common properties.

Today, the Mohs scale of mineral hardness is still widely used by geologists to help them identify unknown pieces of minerals, particularly in the field. Modern-day kits, which are offered by scientific and industrial groups as well as concrete equipment manufacturers,

usually consist of a set of picks with hardness values equal to 2 through 9 on Mohs hardness scale. There is neither a No. 1 pick, which would equate to the hardness of talc, nor a No. 10, which is as hard as a diamond — the mineral no other mineral can scratch.

If a specimen can be scratched by a 7, 8 or 9 pick, it is hard. Five and 6 depict medium. And 2, 3 and 4 are soft. "If you've got concrete that scratches with a 2 you've got a big problem," Wilson says. Most concrete within the United States has a Mohs hardness rating of No. 5 to No. 7.

Today's kits also normally include an assortment of test plates with specified hardnesses and come in a sturdy carrying case.

Proper pairing won't always result in a quicker job, Wilson notes. "A lot of people don't realize that polishing hard concrete will always take longer than polishing medium concrete even if you use the right diamonds on each."

Practice makes perfect


Matt Rogers, an installer and finisher with Fab-u-Floors Refinishing Services Ltd., in North Vancouver, British Columbia, has been using a Mohs kit from WerkMaster for about six years. "It's pretty accurate for the most part," he says, and particularly helpful when it comes to quoting a price. "If a job scratches at a 5 it will be 30 percent cheaper in terms of labor than one that scratches at an 8."

It takes a little time to learn how to properly use the tester, he says, advising contractors to practice scratching on the labeled hardness sheets that come with the kit.



"It all comes down to the way in which you scratch a floor. You can get inaccurate readings if you scratch too light or too hard or if you don't keep the tips sharp."

The trick to using the tester tool properly is to hold the pick like a pencil with your fingers close to the tip. Then make a downward stroke with the same amount of pressure you would use to sign your name on paper. "But," he cautions, "make sure the point stays vertical, not at an angle, so you have even pressure. Don't force it to scratch. Let the tip do all the work."

As with your kitchen knives, Rogers says, it's very important to always sharpen tips before you use them, as dull tips won't properly do their job. "If the point becomes rounded," he says, "it's time to get a new tip." 



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Best in Color

A university dining center impresses in L. M. Scofield's annual contest

stories by Stacey Enesey Klemenc

PAUL M. Wolff Co., a company that specializes in concrete floors and products, was the grand prize winner in the fifth annual Decorative Concrete Awards, announced recently by sponsor L. M. Scofield Co.

The Lindon, Utah-based company was lauded for its work at a new dining hall that opened last fall at William Jessup University, in Rocklin, Calif.

"This university dining area in Sacramento is sure to dazzle the students, faculty and staff as much as it did me," says Jim Peterson, president of The Concrete Network and this year's grand prize judge, in a Scofield press release. "This stand-out job exhibits all that attracts people to decorative concrete — colors, curves and excitement. It complements the other architectural features in the space extremely well."

In addition to the grand prize winner, who received an engraved cut-crystal trophy, eight finalists were selected for their outstanding work. Each of the following was presented a black glass commemorative plaque engraved with their name:

- Alternative Floors, St. Augustine, Fla.
- Architectural Concrete Inc., Louisville, Ken.
- Capitol Decorative Concrete, Piedmont, S.C.
- The Concrete Artist, Marlton, N.J.
- Greystone Masonry, Stafford, Va.
- Kern Enterprize Inc., Highland, Mich.
- Maverick Specialty Contracting, Seattle, Wash.
- Premier Concrete Construction, Wilton, N.H.

Scofield posted pictures from the nine finalists on the company's website and Facebook page and viewers could vote for their favorite project. The 2012 People's Choice selectees were Alternative Floors and Kern Enterprize.

The competition is open to contractors, architects or designers who use or specify Scofield systems. Projects are judged on skill of installation, creativity, artistic expression and how the project integrates with the overall design.

Although Scofield sponsors the contest,

six people who work in some capacity in the decorative concrete industry serve as preliminary judges and select their favorite nine projects from the entries received. These selections were compiled and the top nine choices were presented to Peterson, who chose the ultimate winner.

This year's preliminary judges were architects Jeffrey Grob of Stantec and

John Williams of MKW + Associates LLC, Durability + Design Magazine editor-in-chief Jen Kramer, *Concrete Decor* magazine editor John Strieder, Mark Chew of Logan Contractors Supply Inc. and Mike Harrington of Chas. E. Phipps Co.

Concrete Decor took a closer look at this year's grand prize winner and three of the finalists. Here's what we uncovered.



Photos courtesy of L. M. Scofield Co.

SCOFIELD AWARDS GRAND PRIZE WINNER

William Jessup University Expansion, Rocklin, Calif.

WHEN William Jessup University, the only residential four-year private university in the Sacramento area, unveiled its \$17 million campus expansion last summer, John Evans was there. "I was at the ribbon-cutting ceremony," says the senior project manager for Paul M. Wolff Co., who was responsible for acid-staining and sealing decorative concrete in the dining and athletic facilities.

Government, business and civic leaders were on hand for the dedication ceremonies, along with about 1,000 community members. "It was a pretty cool experience," Evans says. "It was the most high-profile job I've ever done."

Evans' crew acid-stained about 2,500 square feet of the athletic facilities and 8,000 square feet of the 19,400-square-foot dining

Decorative concrete contractor: Paul M. Wolff Co., Lindon, Utah; John Evans, senior project manager

General contractor: Reeve-Knight Construction, Roseville, Calif.

Project architect: The Taylor Group Architects, Fresno, Calif.

Task: Color the floors of new dining and athletic spaces at a Utah university.

L. M. Scofield products used: Lithochrome Chemstain Classic in Dark Walnut, Weathered Bronze, Padre Brown and Antique Amber; Cementone Clear Sealer.



hall, using a greenish-gold color around the salad bar and three of Scofield's warmest colors for the rest of the floor. "The architect (who dictated the color scheme) wanted to give the center a warm feeling," Evans says.

The slab in the dining facility was separated by a series of 1/8- by 1/2-inch saw cuts. "We did several mockups on-site to get the colors approved," Evans says. "And once they were, we colored per predesigned direction in the overall pattern."

The state-of-the-art dining center serves as the centerpiece of the new 54,000-square-foot complex, which also houses an intercollegiate gymnasium, classrooms and music practice rooms. It features an exhibition kitchen where diners enjoy an open-style setting and can watch food being prepared. There also are specialty eatery areas that offer fresh food fast. The center contains a pizza oven, bakery, espresso bar and private dining rooms.

"The dining facility in any university is a focal point because it receives the most student and faculty traffic of any building in the school. Thousands of people every year eat there, have coffee, study and just hang out," Evans says. "I feel very privileged to have been a part of this project that will be admired and utilized for many years to come."



SCOFIELD AWARDS FINALIST

Holocaust Memorial Center, Farmington Hills, Mich.

THE stage was set Sept. 24, 2012, when a crane lifted a refurbished World War II-era railway boxcar, believed to be one of the last of its kind in existence, and moved it to its final resting place inside a newly created exhibit at the Holocaust Memorial Center in Farmington Hills, Mich.

"With the cameras rolling on live TV, all four wheels of the boxcar landed just where they were supposed to on the first try," says Shane Kern, who along with Glenn Levering co-owns Kern Enterprize, the decorative concrete company that poured, colored, stamped and sealed the 1,675-square-foot floor of the new exhibit.

Kern says that as part of the design process, he and Levering had to determine exactly

where the boxcar would sit. "When we poured the cement, we had to make four cutouts for the wheels," he says. These holes, which were blocked with easily removed foam, were only about a foot long and an inch wide.

"We had to make the holes small so that the wheels would fill them entirely," Kern says. "We needed a nice tight fit so visitors wouldn't see space around the wheels and so the exhibit would look more realistic."

Besides making sure the boxcar fit properly in a predetermined space, Kern and Levering say they had to create a historically accurate scene using a picture of a German

Decorative concrete contractors: Shane Kern and Glenn Levering, co-owners, Kern Enterprize Inc., Highland, Mich.

General contractor: Sachse Construction, Birmingham, Mich.; Shawn Houck, supervisor

Design firm: Neumann/Smith Architecture, Southfield, Mich.; Christine Costa, head architect

Footings and railcar track subcontractor: McCarthy Construction, Commerce Township, Mich.

Task: To help recreate a World War II setting that depicts where European Jewish people gathered before boarding boxcars that took them to concentration camps.

L. M. Scofield products used: Integral Color SG in Dark Granite; Lithotex Pavecrafters in Cobblestone Running Bond; Lithochrome Antiquing Release in Deep Charcoal.

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train center. The railroad tracks had already been installed and the site already prepped when the Kern Enterprize crew began their leg of the job.

"Instead of trying to make everything look perfect like we usually do, we spent a lot of time antiquing the floor to make it look older and used," says Levering, noting that they integrally colored the concrete and used an antiquing release powder to achieve the proper effect.

They primarily stamped the floor with a cobblestone pattern they got from Scofield. Along each side of the rails, they used a larger-stone pattern they already had in their inventory. "We did a little intentional chipping and marring and tried to make it (the stamping) not look so much like a pattern. And we used a matte sealer to tone down the finish so it wouldn't look shiny," Levering says.

After the boxcar was set in place, new walls were erected to complete the exhibit. It is situated in the lobby and beckons visitors as they embark on their journey through the museum.



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SCOFIELD AWARDS FINALIST

Costa Farms Headquarters, Miami, Fla.

CREATING a 10,000-square-foot canvas out of polished concrete to accommodate ginormous painted flowers was challenging for Donnie Sprecher. The operating owner of Florida-based Alternative Floors had to solve several problems before he could stain and polish the floors at the headquarters of Costa Farms, a thriving family business that grows and sells house and bedding plants.

In the project's preliminary stages, he notes, a 150-square-foot mock-up was placed to serve as a tooling guideline for concrete correction and polishing. They found problems that included excess moisture, a wavy rough slab that didn't bond well with dyes, and hundreds of tilt-up pinholes that were repaired with Rapid Set TRU, a material Sprecher knew accepted the Scofield colorants he prefers to use. To ensure the products used would bond properly, an autoscrubber and burnisher were run over sample artwork on the mock-up.

After the whole slab had been corrected, flattened, polished to a 400 level and dyed, acclaimed Florida artist Lauren Smith of L. Smith Studios began to work her flowery magic using Tintura stains as her medium. "The stains are like glazes and are amazing to stand upon because of the depth they create," she says. The four flowers she painted — award-winning varieties of Gerbera daisy, hibiscus, pansy and Mandevilla grown by Costa Farms — cover about 430 square feet of floor.

"The sunburst hibiscus is the star of the



floor," says Mimi Vrba, project consultant and managing member of Alternative Floors, who convinced Costa Farms to nix stenciled artwork for these freehand creations.

"Lauren had never worked with Tintura and this was also her first time painting on polished concrete," Vrba says. "Tintura is designed to penetrate concrete, so she had to keep layering to get the depth she wanted. One of the key things she learned was that she had to be patient and let the layers dry completely, so she worked on two flowers at a time."

At the job's end, the owners and architect decided the joints should be filled, even

though they were initially designed to be naked. "This afterthought made us sincerely appreciate our SB 2005 polyurea pump and joint filler from Hi-Tech," Vrba says. "The equipment, combined with a great product, delivered a precise addition to the final floor and artwork."

The decorative joints were engraved freehand with a hand grinder and a Cobra from Engrave-A-Crete to look like vines. Like everything else, they were colored with Scofield dyes and stains.



Decorative concrete contractor: Donnie Sprecher, operating owner of Alternative Floors, St. Augustine, Fla.; subcontracted by Sub-Floor Solutions, Miami

Artist: Lauren Smith, L. Smith Studio Inc., Indian Rocks Beach, Fla.

Architect: Luis Lanao, AIA, LEED AP, RLC Architects, Boca Raton, Fla.

General contractor: Link Construction Group, Miami; Angel Rodriguez, supervisor

L. M. Scofield products used: Lithochrome Tintura Stain in White, Black, Razz-ma-tazz Red, Mustard Yellow, Bright Orange and Plum Parfait; Formula One Liquid Dye Concentrate in Snow Pea, Emerald Green, Ponderosa, Leather and Beach Sand; Formula One Lithium Densifier MP; Cureseal-S sealer; Formula One Guard-W.

Other products and tools used: Rapid Set TRU from CTS Cement Manufacturing Corp.; HT-PE75 joint filler in Relic Bronze and SB 2005 polyurea pump from Hi-Tech Systems; hand grinder and Cobra engraver from Engrave-A-Crete

How to Win a Decorative Concrete Contest: Take Great Photos

Contests that showcase handsome decorative concrete projects are helpful twofold — they promote quality craftspeople and they provide bona fide examples for companies that make or distribute the products. Either way, they're good for business.

"Our contest provides us with material we use for a variety of marketing efforts," says Cam Villar, director of marketing for L. M. Scofield Co., noting that the company uses pictures in print ads and posts them on Facebook. For their grand prize winners, Scofield makes professionally designed fliers that the winners can use to market themselves.

During the company's recent contest, Villar posted a picture on Facebook of an artist painting a huge flower on a polished concrete floor. "And within two days, that picture was shared 79 times from our page and 98 times from *Concrete Decor's*," he says. And who knows where it went from there.

Quality photos are the most important thing to nail down if you plan to garner some of this contest exposure for yourself.

Hiring a professional photographer can be well worth the investment, Villar says. "Budget \$500 to get photos professionally taken. Then you know you will have quality photos to use for marketing."

When budgeting, keep in mind that many contests, like Scofield's, don't have entry fees. "We don't charge anything to enter our contest. And if you win, you'll get a lot of free exposure from magazines that feature the winners and your pictures will be posted on their websites," Villar says.

Also, get customers to sign release forms giving permission to use photos of their property. "We have release forms contractors can use if they need one," Villar says. "Sometimes customers don't want their names used but will still allow you to show the project."

Top-notch photography is essential to winning a decorative concrete contest, Villar stresses. "You can



A photo of this year's Scofield grand prize winner, a project at William Jessup University, in Rocklin, Calif.

have the most beautiful floor but if you take a picture when the walls aren't painted or there's a ladder or bucket in the background, you're not going to win. If it's an outside patio and there are no plants, just dirt, or there are forms off to the side, you're not going to win. People expect quality photography these days and you have to be mindful of what you're shooting."

And don't think that somebody is going to use Photoshop to get rid of a rag or extension cord you left behind. "I can't tell you how many potentially beautiful shots were ruined because someone neglected to remove these types of items."

One of the biggest mistakes contractors make when taking pictures themselves is setting the camera to take the maximum amount of pictures a memory card can store. "These little shots look fine on a website but print publications won't run them," Villar says, because the low resolution results in fuzzy photos.

Don't worry about a larger-sized picture limiting your sharing capabilities. In the past, load times for the larger attachments were very long, "But today you can easily email 10 MB." What's more, online storage sites such as Dropbox and YouSendIt allow you to upload big-sized files so contest runners and print publications can obtain them.

Photo Tips

- Get professional photographs taken when possible.
- If taking pictures yourself, set the camera to take the highest-resolution photos it can. Bigger is always better. If you're not sure how to do this, ask the nearest kid to help you.
- Pictures taken after the location is furnished, open or in use are best.
- If taking pictures when walking off the job site, clean up trash and remove equipment first.
- For outdoor shots, sunny days are bad. Cloudy overcast days are best.
- Take a lot of pictures and send them all. Too many is better than too few.
- Do not send blurry or out-of-focus pictures.
- Take some close-ups and take some long shots. Try to capture all angles.

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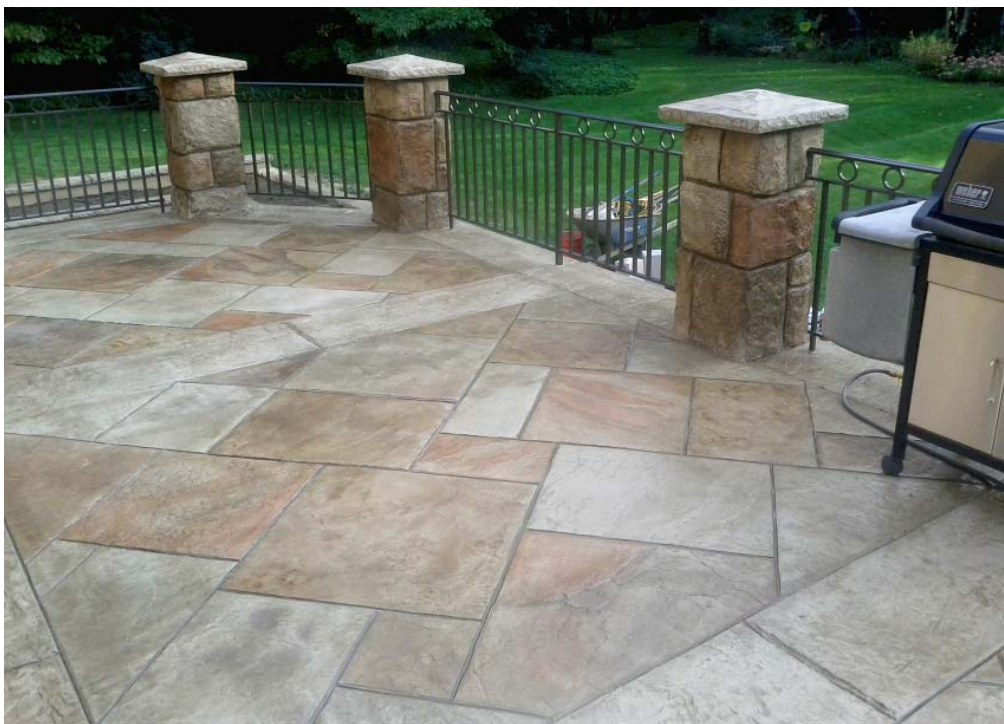


SCOFIELD AWARDS FINALIST:

Hayken Residence, Medford, N.J.

BEFORE the job of replacing a 20-year-old wooden deck, massive retaining wall and brick-paved patio for the Hayken family could even begin, 10 tons of decking, 16 tons of railroad ties and 400 square feet of pavers, not to mention miscellaneous trees and bushes, had to be hauled away — by wheelbarrow.

“There was no truck access. Everything had to be wheelbarrowed out 150 feet from the bottom of these giant steps to the upper patio,” says Bart Rockett, The Concrete Artist in Marlton, N.J., about the job’s



biggest challenge. It took him and his crew of three a good three weeks “working in a hole” just to tear out the retaining wall’s stacks of railroad ties buried eight deep.

“I know for a fact it was 16 tons of railroad ties because we get charged (to dump) by weight,” Rockett says. “We had two dumpsters full of waterlogged ties stacked like Lego blocks.”

Once the area was cleared, 200 tons of recycled concrete were wheeled in for the base of the raised concrete deck that would match the adjoining pool deck Rockett’s company had poured and stamped the previous year. They built the retaining wall out of cinder blocks and formed and poured its caps, coloring and texturing the components to look like stone. They also installed lights in the caps and the main steps.

Next they poured the patio, which was

imprinted on a 45-degree angle to, as a landscape architect might say, give it some movement. They blocked columns that ring the patio’s perimeter and faced them with hand-pressed glass-fiber reinforced concrete. Over all this, color hardener was broadcast to replicate the look of earth-tone slate.

“We didn’t use any integral color. It was all shake-on,” Rockett says. For an even more authentic look, they hand-painted individual blocks with a variety of acid stains and poured 18-inch borders to hide all the control joints. The crew even colored the mortar joints by hand.

To hide hoses and electrical outlets, Rockett built a 12-foot-long concrete bar complete with a polished top and two access doors camouflaged to blend in with the surrounding concrete stones. “If you touch the doors, they’ll pop open,” says Rockett, who takes pride in the craftsmanship so evident in his work. No stranger to being in the limelight, he also has had projects selected as finalists in Scofield’s competitions in 2009 and 2011. 🏆

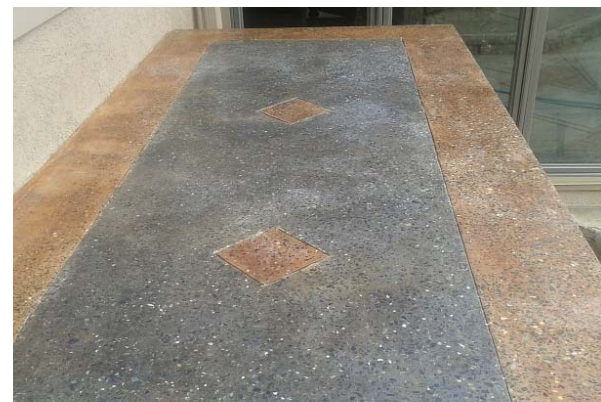
Decorative concrete contractor: Bart Rockett of The Concrete Artist, Marlton, N.J.

Task: Rip out and replace an existing wooden deck, retaining wall and brick-paved patio.

Project timeline: January-June 2012

L. M. Scofield products used: Lithochrome Color Hardener in Beige Cream and Saddle Brown; Lithochrome Chemstain Classic in Faded Terracotta, Dark Walnut, Black and Padre Brown; Lithotex Pavecrafters Pennsylvania Slate random interlocking pattern stamp and Fractured Slate seamless texturing skin; Cureseal-VOC matte sealer.

Other products used: Press-on GFRC from StoneMakers Corp. for facing columns



PROJECT PROFILE

A 26-Foot Color Logo for a Florida High School

Miami Carol City High School Logo, Miami Gardens, Fla.

by Ted Uram

THE remodel of Miami Carol City High School in Florida a couple of years ago included the installation of an outside amphitheater, topped with a stencil design of the team's logo, a giant "Chiefs" head.

Once Miami-based GC Coastal Construction Group had poured and placed the concrete, they enlisted the aid of Custom Concrete Designs of Florida for the placement of the stencil design that would become the 26-foot logo.

"The customer was very concerned about detail," says Custom owner Carlos Andres Perez. "They wanted it to be as perfect a match as possible to the ones they had on their posters and T-shirts."

Having several years of experience working on concrete stencil designs, Perez was up to the task. He enlisted the aid of Rachel Bruce at FLOORmap Stencil Designs in customizing decorative vinyl stencils. Together they created a 3-foot by 3-foot replica of the team logo, which was applied onto a concrete panel. "I presented this to show how close the stencil matched the original," Perez says.

With the panel approved, he began work on the concrete in the amphitheater. The first order of business was to prepare the concrete surface to accept the stencil design. For



Photo courtesy of Custom Concrete Designs



Project at a Glance

Decorative concrete contractor: Custom Concrete Designs of Florida, West Palm Beach, Fla.

Client: Miami Carol City High School, Miami Gardens, Fla.

General contractor: Coastal Construction Group, Miami, Fla.

Timeline: The project was completed in August of 2010 and took one week.

Project specs: Surface preparation and application of a custom 26-foot stencil of the high school's "Chiefs" logo. Colors matched and applied. Surface sealed.

Materials supplier: Eco Simplista, Oakland Park, Fla.

Materials used: Custom stencil work from FLOORmap Stencil Designs, NewLook Solid Color Stains in Black, White, Pumpkin and Taupe, NewLook SmartSeal AU acrylic urethane sealer in a satin finish.

safety purposes, the finished surface of the concrete in the amphitheater had been lightly broomed to provide a safe antislip grip. A flat profile was needed for the stencil adhesive to properly bond with the surface, so Perez had to grind down the concrete.

He used an Expander 750 floor machine from Klindex to prepare the surface. Starting with a 120 metal grit, he worked the surface down to a 50 resin, a 100 resin and then a 200 resin until the surface of the concrete was smooth enough to accept the stencil. The finished surface was

then thoroughly cleaned and allowed to completely dry.

Having worked with FLOORmap on several previous projects, Perez was familiar with Bruce's ability to translate designs. In particular, he likes the quality of her stencil's adhesive, which he says does not leave a residue and is not so aggressive that it pulls up the previously applied colors from the concrete. Some adhesives on stencils are so strong they can actually pull out stain previously applied during the layering process, Perez explains.



Once the surface was prepared, the first coat of color was applied. Perez used NewLook Solid Color Stains, a brand of water-based decorative stain.

After several coats of white were applied, the surface was allowed to completely dry. A tent was installed over the application area to prevent the surface from becoming too hot to apply the stain, and the custom stencil panels were carefully put in place.

"Who you choose to do your stencil is very important," Perez says. "It has to have the proper proportion and it has to align perfectly or else you will see transition lines."

To combat this, each FLOORmap panel was marked with a special registration mark that helped the applicator properly position



each panel. A set of application instructions was included with the design, resulting in a kind of assembly-by-number job that the manufacturer says is foolproof if properly followed.

"Every single job is different and requires custom instructions," says FLOORmap's Rachel Bruce. "But the beauty of the stencil is that it takes the artwork out of the project. Stencils allow anyone to become an artist."

Since the NewLook Solid Color Stain is essentially a polymer-modified product, it can be considered a four-part system. While there is the standard Part A and Part B, Perez says that you also have to add water and pigment.



Regardless of the amount of stain you are mixing up based on square footage, it is critical that the percentage of color added to each batch remains the same. "It's very important that you measure your color in exact proportions," Perez says.

These percentages are set in a color match provided by the company that is based on colors selected by the customer. Color is then added by weight so that no mistakes are made.

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one and one was applied. Perez notes that without the sealer, any injuries the surface may incur can be quickly fixed for a perfect color match that is seamless and completely invisible.

The recent makeover is one of a flurry of positive changes for Miami Carol City High. Rapper Flo Rida (who graduated from Carol City as Tramar Dillard in 1998) donated a special-edition uniform to commemorate the school's 50th anniversary. The team will be wearing that uniform in the 2013 season. 📱

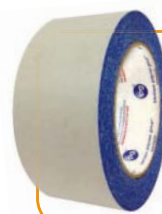
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PROJECT PROFILE

Stamped Color Shines in Prizewinning Project

Krepsky Patio, Manassas, Va.

by Joe Maty

THE philosophy that “the customer is king” was very much on the mark in the case of the two-tier, stamped and colored concrete patio created by Virginia-based Salzano Custom Concrete for homeowners Christine and Jon Krepsky in Manassas, Va.

The project, which won a first-place prize in the 2013 contest run by the American Society of Concrete Contractors’ Decorative Concrete Council, represented some unique challenges for Salzano Custom Concrete, not least of which was some intensive customer service.

The customer wanted to create a new backyard living space, “but didn’t want a patio area like any others she had seen,” said owner C.J. Salzano in the description of the project submitted as part of the DCC awards review process.

“The main challenge with this project was to understand the unique requirements, i.e., see into the unique vision of this customer and adapt our design and details to satisfy this customer to create their ‘dream backyard,’” Salzano stated in the submission.

Arriving at consensus with the customer



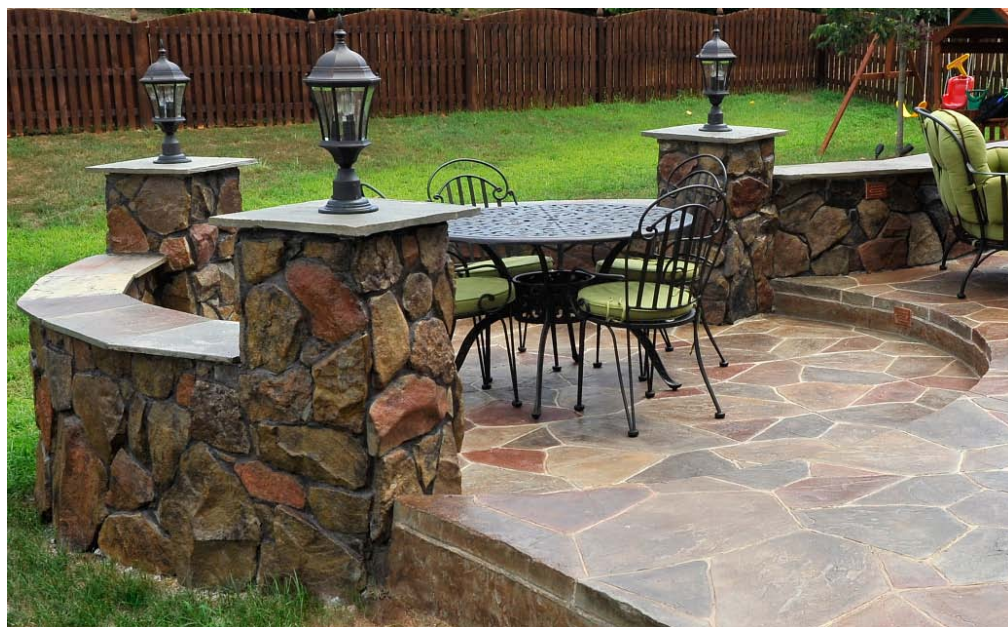
Photos courtesy of Salzano Custom Concrete

on the shape and visuals of that dream backyard involved extensive discussion and sampling of various customized stains, Salzano says.

“We would do a small sample area, and

she (Christine Krepsky) would ask it to be a little redder, a little more gold,” Salzano says.

Salzano said he spent two full days on sampling, discussion and eventual coloring of the concrete. The challenge was channeling the client’s vision with



Project at a Glance

Client: Christine and John Krepsky

Contractor: Salzano Custom Concrete, Centreville, Va.

Designer: C.J. Salzano

Project Description: Create a two-level cast-in-place patio with flagstone stone stamp pattern, treated with color hardener and custom stains of various shades

Mix design: Vulcan Materials, Springfield, Va.

Tools and materials used: Increte Systems Large Random Flagstone stamping pattern; Brickform color hardener in Weathered Sage; Euclid Chemical Co. Super Diamond Clear curing and sealing compound; Increte Systems Shur-Grip skid-resistant additive; Charles Luck Stone Center Oak Ridge decorative stone (a blend of weathered face and split-face stone); custom-blended water-based stains

Challenges: Reaching consensus with the owners on the footprint and visual aspects of the patio, with extensive discussion and customization of stain colors for the stamped elements and a perimeter wall.

an interpretation that delivered a shape, configuration and color combination that reflected a personalized outdoor living space.

This was a classic case of the hands-on customer. But Salzano isn't complaining. On the contrary, he was ecstatic about the result — and the first-place DCC award in the category of Cast-in-Place, Stamped, Under 5,000 Square Feet. "We ended up with a very unique result," he says.

The design for the project evolved during a couple of visits to the site and four or five different sketches for a two-tier patio, plus a lower seating area, on the Krepskys' sloping yard.

Once all were agreed on the plan,

Five on-the-job tips from C.J. Salzano

Handholding: Typically contractors can sense when a customer will need extra TLC and handholding. In some cases more sketches or mock-ups may be needed. Make the extra trips, return the extra phone calls, because in the end it will all be worthwhile.

County permits: Always advise customers when county building permits are required. This can meet with resistance due to concerns about higher property taxes or nosy inspectors around their house. But the repercussions down the road can be far worse than the time spent and red tape worked through in the permit process.

Electric requirements for lighting: Low-voltage lighting was designed into the project in Manassas from the beginning. What we didn't realize was that the fixtures the customer picked out each had four bulbs instead of one, which pushed us over the limit for power requirements for the wire and transformer. In the end, they ended up getting an electrician to rewire some of the lights (at their cost) since this ended up as a surprise to us. But lesson learned: fixtures vs. number of bulbs.

Spouse POC (point of contact): On many jobs, both spouses often don't agree. It's best to advise them up front to have one spouse as point of contact, if possible, and write this into the fine print on the contract. Consent from one spouse is like gold!

Submit unique jobs for awards: The ASCC and other award programs are very valuable to contractors. An award gives you another line on your resume and another feather or two in your cap. The job may seem unorthodox, but submit it for award review. You never know!



work commenced: grading, spreading of the gravel base, installation of steel reinforcement, and pouring of concrete. The Salzano crew poured one of the three sections of the plan at a time, followed by coloring with a hardener — the color Weathered Sage, from Brickform. Then came stamping with Increte Systems' Large Random Flagstone pattern, and joints in the flagstone pattern were grouted.

So far so good — but when it came to coloring the stone pattern, Salzano and client Christine Krepsky discovered their

visions diverged.

"We started out doing three stones with different colors," Salzano says, using popular earth-type tones of brown, gray and a rusty, bronze color.

Christine, however, had bigger ideas about big color. She pushed the color envelope, and the resulting scheme was a mix of brick red, green, terra cotta, gold and brown.

"These colors are not what you'd find in nature, but the irony was that this project (continued on page 82)

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Another Salzano Stamping Project Took Second Place in the ASCC DCC Contest

Salzano Custom Concrete also won second place in the Cast-in-Place, Stamped, Under 5,000 Square Feet category from the ASCC DCC in 2013. This award-winner is a multilevel patio with spa, pergola and fire pit at a residence in Centreville, Va., owned by Sue and Leon Blondin.

What began as the customer's modest plan for a concrete slab to go under a jumbo-sized hot tub morphed into a three-tier, 2,700-square-foot stamped concrete patio that integrates a spa with two other focal points: an eating area with wood pergola to house an outdoor kitchen, and a recessed fire-pit area with sitting wall. The hot tub was to be



recessed into the patio.

Right from the start, Salzano's crew needed to address the substantial slope of the backyard — a more than 2-foot elevation change from the house to the back end of the yard. This was solved by installing a three-tier patio, with the upper

tier near the house, the middle (main) tier near the hot tub and grilling area, and the lower tier for the fire pit area.

The design included electric conduits for power to the outdoor kitchen and about a dozen cast-in-place low-voltage light fixtures integrated into the front face of the two-tier patio steps, producing an elegant

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glow over the patio in the evening.

The process for construction and decorative treatment closely mirrored the Manassas project, but here Salzano Concrete used a color hardener from Increte Systems called Philly Blue. The stamping tool, also from Increte — Olde English Slate — gave the effect of natural Pennsylvania bluestone cut slate with a blue-gray color and natural-looking tan grout.

Coloring of the individual stone impressions was straightforward, as the customer was sold on earth-tone colors of brown, a rusty bronze, and gray. "I personally feel those produce the most natural color tones," Salzano says. "So we start with these three colors and tell the customer, 'You can say it's OK or you can chime in with other ideas.' Eight times out of 10, they like it. Maybe two times out of 10 they ask for more options. It's very customizable and based on individual preference."

Also as part of the job, Salzano's crew built the fire pit with CMU construction, stone veneer and flagstone cap.

Clients Leon and Sue Blondin said they considered several options for construction of their new patio, including natural flagstone and brick pavers as well as stamped concrete. Initially they were leaning toward the flagstone, but the contractor won the day. "C.J. Salzano was a great resource in providing the benefits of stamped concrete versus other

options," the Blondins say, in written comments provided to *Concrete Decor*. "C.J. developed a unique design for our yard and provided a cost that was much more competitive than the paver options."

Salzano and his crew also get high marks as "true professionals," and the Blondins single out the coloring artistry in particular as "fantastic."

"We had some contractors price some other work around the house and one of them did stamped concrete," the Blondins' statement continues. "We were on my deck looking down at the patio and he asked about the construction of the patio. I told him it was stamped concrete and he replied, 'That is not stamped concrete, I do stamped concrete. Whoever did that is a true artist.'"

Salzano says the project presented a number of challenges, beginning with the objective of creating four distinct patio areas: the hot tub area, the pergola area (roof added later) for grilling, an eating area, and finally a recessed fire pit area.

Also a challenge was integrating the sunken hot tub — 8 by 15 feet — into the patio design. Salzano Custom Concrete was able to raise the patio level around the tub by about 16 inches and add two long L-shaped steps around the patio for easy access into the tub.

In addition, Salzano was required to integrate the existing concrete under the deck into the design.

The solution was leaving that concrete in place and applying a decorative polymer overlay to the surface in a "spiral tile" style. The result is the appearance of ceramic tile, with small and large squares. The product used was a white cementitious polymer overlay from Pure Texture, colored by Salzano Concrete to a terra-cotta shade.

In summary, Salzano says, the client wanted the "upscale" look of bluestone for the cost of concrete, and "our multicolor grouted stamped concrete was the perfect answer."

Project at a Glance

Client: Sue and Leon Blondin

Contractor: Salzano Custom Concrete, Centreville, Va.

Designer: C.J. Salzano

Project description: Create a cast-in-place, stamped and colored multilevel patio for spa, pergola and fire pit

Mix design: Vulcan Materials, Springfield, Va.

Tools and materials used: Increte Systems Olde English Slate stamp pattern; Increte Systems Color Hardener in Philly Blue; Charles Luck Stone Center Blue Ridge veneer stone; custom-blended water-based stains; Pure Texture cementitious polymer overlay

Challenges: Addressing the site's slope in designing the patio, integrating a large hot tub into the design, creating four distinct elements in the patio space.

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won first place nationwide,” Salzano says. “It didn’t look natural to me, but the judges liked it. My own tendency would be to use colors found when you pull the stone from the ground.”

As for the composition of the color materials, Salzano is somewhat guarded about the specifics, sharing only that they are custom blends of water-based stains mixed by his craftsmen and applied with a combination of brush, rag and sponge. Different colors are applied randomly to individual stone impressions, rendering a sort of speckled look, with a green undertone provided by the color hardener.

A final step was application of a solvent-based, clear acrylic sealer — Super Diamond Clear from Euclid Chemical Co. Salzano’s crew added a nonskid material, Shur-Grip, from Increte Systems.

For the perimeter wall, Salzano Concrete built a conventional CMU structure, then covered that with a veneer of thin-cut stone called Oak Ridge, from Charles Luck Stone Center, of Sterling, Va.

With the wall erected and grout in place, Salzano was surprised when Christine Krepsky expressed approval but asked if the



stones could be hand-colored the same way as the patio. “I said, ‘We’ve never done that before,’ but I didn’t see why not,” he says. So the Salzano craftspeople employed the same mix of stains to randomly color the stones. They employed brushes, rags, sponge or a spray bottle, depending on what worked best.

Finally, Christine asked about making the grout lines darker. When advised that would prove somewhat pricey, involving labor-intensive painting by hand, she volunteered to do it herself using a black acrylic stain.

The wall was completed with a cap of flagstones, each approximately 2 feet long and 24 inches wide. An accent color was applied, then the Super Diamond Clear sealer.

Salzano says the project marked a departure from the norm in the degree of customer involvement, but he can’t argue with the results.

“We’ve done over a thousand projects over the last nine years, and this was the

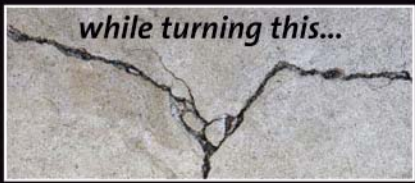
most hands-on customer involvement we’ve ever had in terms of putting this color on or that color on, changing it, and so on. It probably added a full day to the project,” he says. “But it was a pleasant, professional relationship, and we worked our way through it and ended up winning a first prize in a national competition.”

Asked his view on why the project struck a resonant chord with the DCC judges, Salzano offers, “It doesn’t look like your run-of-the-mill stamped concrete. And I think they appreciate the extra time, the hands-and-knees effort involved.”


Still, the award came as something of a surprise, he says, in light of the “unusual nature of the colors. My usual interest is to make concrete look like natural stone. Here, the customer led us down a different path, but the result is highly creative and unique, and I think that’s what the judges recognized.”

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PROJECT PROFILE

Strong Visuals Add Extra Jolt to Espresso Bar

Robusta Espresso Bar, Manhattan, N.Y.

by Joe Maty

At the Robusta Espresso Bar in Manhattan's financial district, the dynamism of the high-voltage, high-visibility counter design concept is no caffeine-induced illusion.

It's the product of high-energy design with a healthy dose of concrete and color innovation stirred in.

"They were looking for something with texture for the coffee bar, something with impact from two sides," says Perry Randazzo, co-owner of Lavada Inc., an architectural façade systems company based in Brooklyn, N.Y.

The site for the espresso bar "presented a rare opportunity and a challenge," Lavada said in a description of the project, submitted in the company's entry for a 2013 Decorative Concrete Award from the American Society of Concrete Contractors' Decorative Concrete Council.

"Three sides of Robusta are floor-to-ceiling glass, rare in Manhattan. The space is under a deep overhang set back from the street. The challenge was to make a bold impression on a budget," the company said. The requirements were durability and economy, but with a finish that would "pop from the street and reveal finer details as close up as the counter."

Project at a Glance

Client: Robusta Espresso Bar, Manhattan, N.Y.

Decorative concrete contractor: Lavada Inc., Brooklyn, N.Y.

General contractor: Kudos Construction Corp., New York City

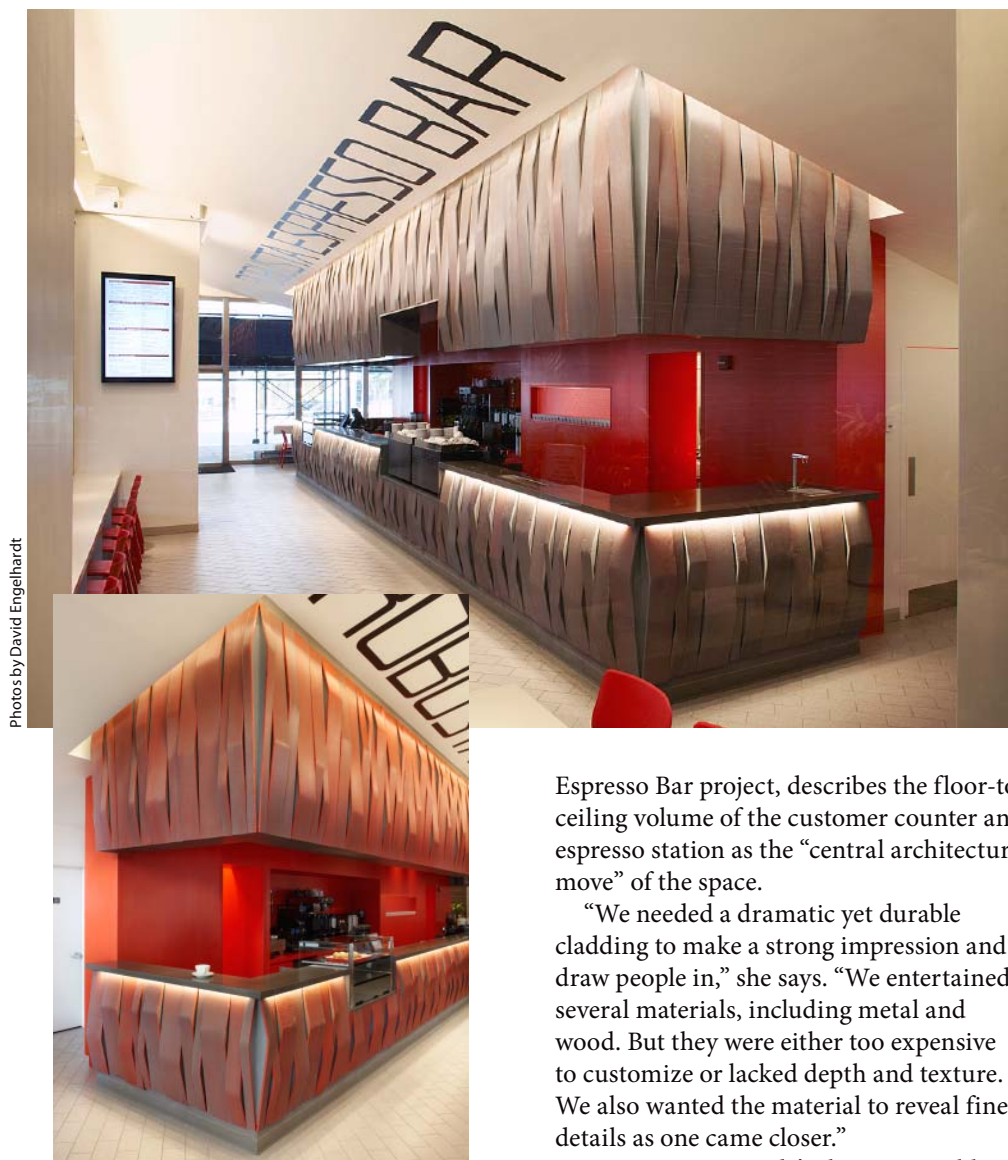
Architects/designers: Leslie Jill Hanson and Jen Turner, New York City

Project description: Produce and install custom-designed, visually compelling cementitious composite panels for espresso bar

Mix design: Lavada Inc.

Products used: Cementitious composite material (CTS Cement Rapid Set Cement, Nycon PVA fibers, lightening agents, perlite); reusable rubber and wood casting molds

Challenges: Developing and appropriate mix design and a reusable mold system



Photos by David Engelhardt

Lavada was rewarded by the ASCC DCC with a first-place award in the category of Vertical Application, Under 5,000 Square Feet. The espresso bar was built inside a first-floor space at the 7 Hanover Square building, designed by the noted architect Norman Jaffe.

Finer details as you approach

Jen Turner, one of the architects (along with Leslie Jill Hanson) on the Robusta

Espresso Bar project, describes the floor-to-ceiling volume of the customer counter and espresso station as the "central architectural move" of the space.

"We needed a dramatic yet durable cladding to make a strong impression and draw people in," she says. "We entertained several materials, including metal and wood. But they were either too expensive to customize or lacked depth and texture. We also wanted the material to reveal finer details as one came closer."

On a visit to Lavada's shop in Brooklyn, Turner and Hanson noticed a concrete sample and realized they had found what Turner calls "a customizable, lightweight, economical and modular cladding material for the bar at Robusta."

Over an eight-week period, Hanson and Turner considered the shapes, sizes and colors of the cladding. Lavada refined its lightweight concrete mixture, molds and installation strategies.

The project team reviewed samples ranging

from flat to textured surfaces, and it was agreed that samples with perfect uniformity looked too mass-produced to generate the desired effect when viewed from close range. “They could have been mistaken for plastic panels,” Lavada said in its DCC submission.

The architects wanted to see signs of workmanship to create another level of interest at close range. “They wanted varying degrees of texture and color at different scale,” Randazzo says.

In close proximity to the counter, the natural texture of concrete is evident, while at the window or entrance, the panels’ “ribs” and articulation produce a shimmering effect, with shifting impressions from panel to panel. From across the street, the dynamism draws the eye.

“They grab the attention of passersby,” says Randazzo. “Once customers come in, their perception of the panels continues to shift.”

In the DCC award entry, Lavada said the panels serve as “the basis for the brand’s identity,” with “shifting colors and bold shapes.”

Working with the architects and client, Lavada identified a manageable range of acceptable finishes (taking into consideration the number of bubbles, variations in the base color, patches with exposed fibers and so on) for the panels, which were cast 60 at a time. The pattern involved only four panel designs, yet the overall effect is random.

The panels were produced with what Randazzo calls a cementitious composite,

formulated using Lavada’s own experimental methods. The mixture is composed of rapid-set cement, sand, lightening agents, perlite, and Nycon PVA reinforcing fibers.

The cementitious composite was cast in reusable molds made of plywood and rubber. When it started to set, it was misted with water and allowed to dry. Demolding began in 24 hours, followed by cure for a week.

The panels were cleaned up after demolding, with some wet polishing to address defects. When cured, they were painted on one side with one coat of a catalyzed finish — a type commonly used as an automotive finish. A jig was fashioned to hold a paint gun at an angle to paint half of each rib — the ribs are about 1/4 inch apart, with 24 to 100 ribs on each panel.

Panels were made in widths of 3, 5, 7, and 9 inches. Two lengths were chosen — 36 inches for the panels in the lower part of the facade and 62 inches for the upper area. The horizontal angles in the panels vary.

At the construction site, Lavada installed J-channels on the plywood substrate, while Z-clips were attached to the panels in the shop. The panels were hung on the J-channels with the Z-clips. The job was completed with paint touch-up as needed. Installation took three days.

Once the panels were poured and cured, Lavada painted the ribs to appear red from one end of the bar and gray from the other.

Creative contractor and collaborator

Turner gives Lavada strong reviews for its role as a “creative contractor,” collaborating with the architect in developing an innovative design solution. “We knew what we wanted. We had a design — we just didn’t know what the material should be in terms of price, fabrication and so on. We wanted it to be something bold, interesting and unique.”

Turner noted that Randazzo and partner Art Kozyr bring architectural expertise to the table. Both have master’s degrees in architecture from City University of New York, though Kozyr previously worked in finance and Randazzo’s resume includes work in archaeology and with a testing lab. They started Lavada five years ago.

“We like the idea of being able to work with architects from the beginning,” Randazzo said. “We see our shop as an experimental place and are open to any ideas they have. We enjoy the design process almost more than producing a finished product.”

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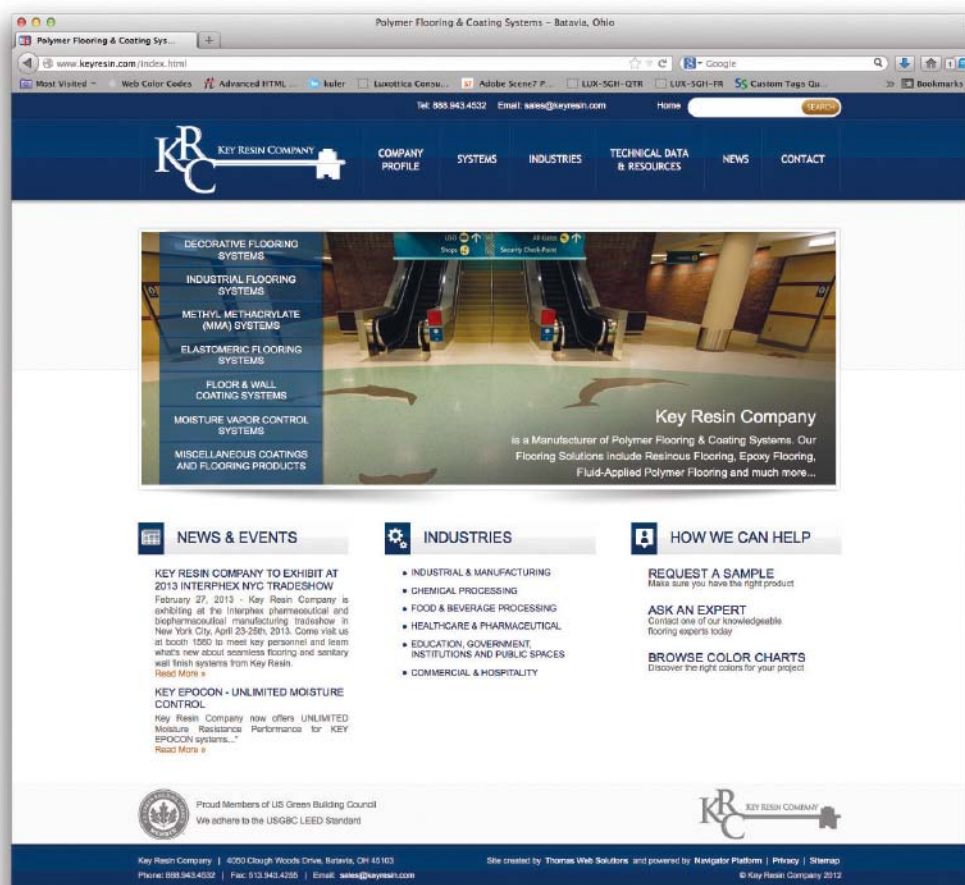
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