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OF DECORATIVE
CONCRETE

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Vol. 15 No. 5 July 2015

COMMEMORATIVE

100

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ISSUE

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From the Publisher's Desk

Dear Readers,

Now in its 15th year, *Concrete Decor* proudly presents its 100th issue. At the *Concrete Decor* office in Eugene, Oregon, we have every cover framed and displayed. There is seldom a morning that goes by when I don't stop and reflect on how far this magazine has come since 2001.

Inside this edition, we've highlighted some exciting times in the life of the magazine and industry. Big things have happened, numerous companies have come and gone, and new technologies have been warmly embraced while others were left at the curb. The thing that most intrigues me, though, is the fact that *Concrete Decor* keeps showcasing better and better work. Along with that, the articles continue to dig deeper into subject matter, uncovering cleaner and more productive ways to work. Products, tools and equipment are constantly being refined and bettered to meet the growing demand for higher quality finishes.

Architects, designers, building owners, managers and homeowners are increasingly eager to use concrete in new construction and remodels. And it's here that I want to encourage contractors to give themselves a pat on the back for constantly striving to deliver better quality work.

This raises another important aspect of the industry's progress over the years — your thirst to know more. Store events, association conferences and tradeshow are essential to the industry's growth. The fact we can come together as an industry to share our knowledge, ideas, successes and failures is the flypaper that keeps attracting and holding peoples' attention. Getting comfortable with status quo is, in my opinion, the start of a business' and an industry's demise.

As you peruse the content of this 100th edition of *Concrete Decor*, I encourage you to also review the attached Concrete Decor Show Preview. Now in its sixth year, the show continues to draw our industry's best of the best, from the new kids on the block to a growing number of us old timers! We attend this show to sharpen skills, talk with colleagues and uncover secrets on how to successfully operate year-round. Plainly put, it's where decorative concrete means business.

Celebrate our industry's success this fall at the Concrete Decor Show in Indianapolis. Don't delay — register to attend today! Like a Sunday church service, you'll be blessed because you came.

See you soon,



Bent Mikkelsen
Publisher

On the cover: To celebrate our 100th issue, we mined through our past 99 issues to gather reader and staff favorites on 10 topics.

Cover design by Bill Simpson



COMMEMORATIVE

100th

ISSUE



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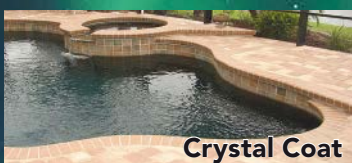
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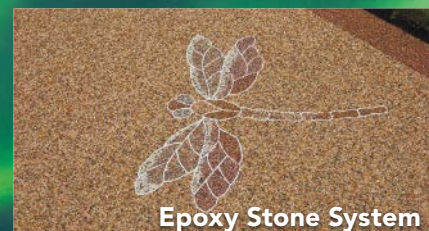
Industrial Epoxy



Epoxy Stone System



Epoxy Stone System



Epoxy Stone System

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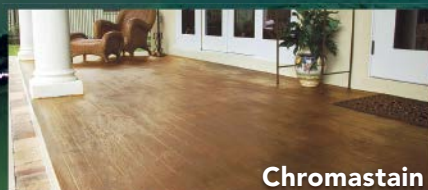


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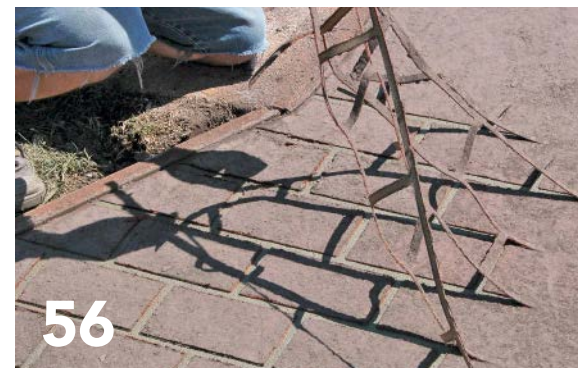


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The Scan Combiflex 800DSP features a **built-in touch display** that shows tool wear, tool lifetime, machine speed, and power consumption. It provides recommendations for the kind of tool that should be used on the machine as well as the speed to reach an optimal wear. The 800DSP has pre-programmed hardness settings that correspond to the Mohs scale hardness readings from the floor. It then calculates the speed necessary to reach as optimal a performance as possible. It also features a gauge that gives you an estimate as to how much time is left before the tool needs to be replaced.

A series of sensors throughout the machine continuously transmits data, providing operators **critical information they need to do the job right**. Instead of completing a job only to discover that it could have been done better, the 800DSP provides clear recommendations and warnings so you can make the right decisions at the right time.



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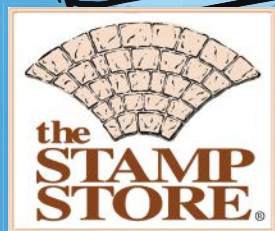
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concrete DECOR® EXPERTS



Gaye Goodman is an artist who fell in love with acid staining 20 years ago. She and her company, based in the high desert of New Mexico, work on decorative projects across the Southwest. Contact her or see training materials on staining at gayegoodman.com. See Gaye's article on page 64.



Having grown up in a family of stone masons, **Tony Lieder Jr.** joined Western Construction Group in 2005 and quickly worked his way up to become the branch manager of the Northern California office. Tony can be contacted at tlieder@westerngroup.com or (510) 875-2109, ext. 1602. See Tony's article on page 52.



David Stephenson owns Polished Concrete Consultants, based in Dallas, Texas. As a consultant, he offers decorative concrete programs for retailers and troubleshooting for a wide range of clients. Contact him at david@polishedconsultants.com. See David's column, "The Polishing Consultant," on page 62.



Chris Sullivan is vice president of sales and marketing with ChemSystems Inc. He has led seminars and product demonstrations throughout North America. Reach him at questions@concretedecor.net. See Chris' column, "Concrete Questions," on page 60.



Steve Vandewater, a former decorative concrete contractor, is the creator of the Indiana Decorative Concrete Network website www.indecorativeconcrete.com. He currently manages The Concrete Store at Sagamore Ready Mix in Fishers, Indiana. See Steve's article on page 56.

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2015 ASCC conference to be held in Dallas in September

The American Society of Concrete Contractors, located in St. Louis, Missouri, will hold its 14th annual conference Sept. 24-27 at the Hyatt Regency in Dallas, Texas. Concrete contractors, manufacturers, designers and other industry professionals will gather for three days of educational events and networking.

Industry experts including Dr. Ken Hover, Cornell University; Colin Lobo, National Ready Mixed Concrete Association; Jen Crisman, Euclid Chemical Co.; and Chris Age, ReadyMix USA, will offer seminars on critical industry topics.

Cemex leaders will present an eight-hour Legacy Safety Leadership Program designed for concrete executives and safety directors.

The workshop provides the tools, skills and behaviors to lead safer, more-efficient operations and to achieve the goal of zero incidents. This workshop is limited to 40 attendees.


Additional half-day workshops, designed to foster interaction between presenters and participants, will cover "Landing a Solid Workforce," "Improving the Contractor/Producer Relationship" and "Improving Your Business Through Sales" from the Jeffrey Gittomer organization.

Seminar topics include "Non-standard Methods to Cure Concrete," "How ASTM C94 and ACI 301 Impact the Contractor," "Building Your Online Reputation," "Profiling for Management Positions" and "Architectural Concrete." A Hot Topic session, "The Truth About Fibers," is a new

feature this year.

Attendees can take advantage of the ACI Flatwork Finisher Certification class and exam, offered Sept. 24.

The ASCC is a nonprofit organization dedicated to enhancing the capabilities of those who build with concrete and to providing them a unified voice in the construction industry. Members include concrete contracting firms, manufacturers, suppliers and others interested in the concrete industry such as architects, specifiers and distributors. There are approximately 535 member companies in the U.S. and 12 in foreign countries.

 (866) 788-2722

 www.ascconline.org

TRANSITIONS

Contech Engineered Solutions LLC, a leading provider of site solution products and services, named **Mike Rafi** president, CEO and member of the board. Rafi has been acting president since 2014. Contech's portfolio includes bridges, drainage, erosion control, retaining walls, sanitary sewer, stormwater and wastewater treatment solutions.

Cemstone, a leader in ready-mix, engineered and architectural concrete in the upper Midwest, has named **Ted Lindahl** account representative. Lindahl has been an estimator and manager for highway projects focusing on bridges and structural concrete and for the past eight years has been involved in the sale of masonry and concrete accessories.

Jeremy St. Clair has joined the sales team at Quest Building Products in Anaheim, California, as an account manager. His job is to help grow the Kretus product line by developing and marketing new and innovative products. Contact him at jeremy@questbuilding.com.

Horn, one of North America's premier distributors of specialty ingredients, chemicals and raw materials, has hired **Darin Shields** as senior account manager for the company's technical sales team. Shields now supports Horn's Industrial Division by offering his formulation skills and proficiencies to two of the company's key business units, Horn Coatings and Building Materials and Horn Advanced Materials.

Mike Donovan, formerly the director of quality assurance and research for Central Concrete, has joined Geofortis Natural Pozzolans as president. This news coincides with Geofortis' name change from Cal Minerals to Geofortis, reflecting the company's broader natural pozzolan commitment.

Doug Poe has joined the Penetron Group as the company's newest sales representative in North America. A concrete industry veteran, he will initially cover the Kentucky/Tennessee region and expand westward to include the Great Lakes area. Before joining Penetron, Poe worked for W.R. Grace, where he helped develop high-strength concrete.

ChromaScape Inc., a top producer of color dispersions and specialty additives, has hired **Jerald Wilhite** as director of human resources. Wilhite's experience includes military service and human resource positions in the manufacturing and medical environment. He will maintain and enhance ChromaScape's human resources and play a major role in hiring and developing ChromaScape associates while promoting the company's learning organization culture.

Atlas Copco added **Matt Franzel** as its new product manager to oversee its range of hydraulic attachments, including bucket crushers, breakers, cutters, grapples, magnets and pulverizers. Franzel will grow the division product lines, as well as use U.S. market information, product knowledge and sales strategy to advise sales staff. He has about 15 years of experience selling and marketing hydraulic attachments throughout the U.S.

Preval acquires Re-Grip brand, expands its hardware market share

Preval, a large manufacturer of spray products, has added the Re-Grip, a universal solution to applying a new handle grip, to its portfolio of products. Significantly improving the few options on the market, the product made by the California-based manufacturer also named Re-Grip uses strong, durable elastic material to provide mechanical and environmental protection while enhancing comfort for the user.

With its special patented design, the Re-Grip is easy for anyone to install. The user simply pulls a tab at the bottom to unwind the coil, allowing the elastic grip to constrict and form around the handle.

Preval is best known for manufacturing its professional-grade Sprayer, a unique product that provides an alternative to compressor-dependent spray guns. It recently added the vFan Portable Airbrush System and the PreGro Garden Sprayer to its product line, which allows users to complete projects anywhere with or without a power source.

Within 18 months of launch, the Re-Grip has been sold into an extensive network of more than 50 industrial distributors in more than three continents.

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🌐 www.preval.com

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EVENT CALENDAR

Advances in Cement-based Materials

July 20-22, Manhattan, Kansas

🌐 www.ceramics.org

International Conference on Construction Materials: Performance, Innovations, and Structural Implications

Aug. 19-21, Whistler, British Columbia

🌐 <http://conmat15.ic-impacts.com>

Concrete Decor Show

Sept. 28-Oct. 2, Indianapolis, Indiana

🌐 www.concretedecorshow.com

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Remembering Mike Eastergard

Concrete Decor was saddened to learn that Mike Eastergard, 42, passed away unexpectedly March 30 at his home in Evans, Georgia. He was the owner of Carefree Pools & Spa and the company's lead architect for stunning high-end pools. He was also the owner and innovator of PreiTech, a corporation based in Evans that developed a new foundation for creating concrete countertops.

In 2005, Mike began to explore the prospects of integrating plastics and expanded polystyrene (EPS) into his decorative concrete work, specifically with concrete countertops. The use of forms with EPS and other innovations included both reusable and non-reusable custom sink molds. Mike filed four patent applications on new processes and products for the concrete countertop industry. He was able to set up a network of over 120 distributors across the globe.

Earlier in his life, Mike studied and worked as an anesthesiology technician. He was an exceptionally accomplished cello player with a deep love for music. In recent years, he worked tirelessly to train a new generation of concrete artisans through his work in the American Society of Concrete Contractors.

To honor all the time and energy Mike invested in the Concrete Industry Management program to help students learn more about the decorative concrete industry, a CIM scholarship fund has been established.

To donate to the CIM scholarship fund, send a check to ASCC, 2025 S. Brentwood Blvd., Suite 105, St. Louis, MO 63144. Make the check out to ASCC Education, Research & Development Foundation, and write Mike Eastergard in the subject line.

Surface Gel Tek to relocate to Florida

Surface Gel Tek will relocate from Mesa, Arizona, to Pensacola, Florida, in June. After more than 20 years in business out west, the company is moving east to a market where it will continue to provide excellent customer service and support for its imagery and gelled acid products.

The move took place June 1-7. Normal business operations resumed June 8 at 10137 Huntsman Path, Pensacola, FL 32514.

Customer service numbers, including those that are toll-free, remain unchanged.

All Surface Gel Tek products are environmentally responsible and comply with the LEED Green Building Rating System. Surface Gel Tek offers patented products designed for concrete surface preparation, concrete etching, profiling, cleaning, and increasing slip-resistance and overall surface uniformity. Gelled acid products open up the pores of the concrete, allowing color to penetrate in a way similar to the art of tattooing on skin.

Surface Gel Tek offers graphic design services for contractors who want to place designs on concrete but don't want to create the designs themselves and don't have an art department. Simply submit an image to Surface Gel Tek or provide an image similar to what you want and it will create a template for a custom Flattoo. These services are available as stand-alone design services or in conjunction with product sales.

☎ (888) 872- 7759

🌐 www.surfacegeltex.com

ARA founder passes away

Leonard Hawk, 91, one of the founders and the first president of the American Rental Association (ARA), died May 6, 2015, in Moline, Illinois.

Hawk opened United Rent-Alls franchises in Moline and Rock Island, Illinois, in 1954, after working as a Yellow Pages advertising salesman. He and his group invited franchise operators within a 500-mile radius of Moline, as well as Burnett, to meet on March 6, 1955, at Hawk's two stores. Those meetings led to the creation of the National Rental Operators Mutual Association with Hawk elected temporary president. In September 1955, the group was renamed the American Associated Rental Operators and eventually became ARA. Hawk served as president from 1956-58.

In 2001 Hawk was named to the Rental Hall of Fame. In 2009, the ARA Foundation honored him by creating the Leonard Hawk Founders Scholarship, a \$3,000 scholarship awarded to the ARA Foundation scholarship program's top applicant each year. First awarded in 2010, the ARA Foundation will increase this scholarship to \$5,000 in 2016.

Hawk's wife, Marilyn, died in 2008, just a few months before the couple would have celebrated their 65th anniversary. He is survived by two sons, Mark (Nancy) Hawk and Paul Hawk; and two grandsons, David Hawk and Parker Hawk.

Memorials in Hawk's name may be made by sending checks to ARA Foundation, 1900 19th St., Moline, IL 61265.

🌐 www.ararental.org

ICC-ES certifies Mapei's MapeWrap system

The International Code Council Evaluation Service (ICC-ES), a subsidiary of the ICC, has certified that Mapei's MapeWrap fiber-reinforced polymer system for structural strengthening of concrete

meets building code requirements.

This certification — based on product information, test reports, calculations, quality-control methods and other factors — provides a basis for building officials, architects, contractors, specifiers, designers and others to use or approve the MapeWrap system in construction projects under the international code.

A nonprofit, limited-liability company, ICC-ES is the leading U.S. evaluation service for innovative building materials, components and systems. ICC-ES evaluation reports, building product listings, and plumbing, mechanical and fuel gas listings provide evidence that products and systems meet requirements of codes and technical standards.

 www.mapei.com

Atlas Copco's rammer wins Grand Award of Design

The Association of Swedish Engineering Industries awarded Atlas Copco Construction Tools with the prestigious Grand Award of Design for its upgraded LT6005 Rammer. The rammer, in the Public's Favorite category, boasts a slim, user-friendly design that allows contractors to work close to walls and posts or in narrow spaces, such as trenches.

Atlas Copco rammers are versatile compaction tools developed for work on cohesive and granular soils in various applications, such as repairing trenches, ditches and foundations. The Atlas Copco Industrial Design Competence Center in Sweden and its Construction Tools Division designed the new rammer, which replaces the LT5005 model.

The association presented the award to Atlas Copco during a ceremony in Stockholm. The Grand Award of Design honors successful design strategies and outstanding innovation, as well as ergonomics and environmental friendliness. Atlas Copco also received the 2015 International iF Design Award from iF International Forum Design BmbH, Hannover, Germany, for the rammer.

 www.atlascopco.us/usus

FCICA establishes Newbrough Memorial Scholarship

FCICA, the Flooring Contractors Association, in cooperation with Ardex Americas and Nora Systems Inc., has established the Bruce Newbrough Memorial

Scholarship for the Certified Installation Manager (CIM) program.

The Newbrough scholarship will provide educational opportunities to floor covering installation managers who have demonstrated exceptional commitment to and excellence in proper substrate preparation and installation of floor covering.

Bruce Newbrough, as Ardex director of technical services and later applications development, tirelessly used every opportunity to further his vision and passion, which was industry education and training on proper substrate preparation. This is the foundation on which FCICA was built and the reason that Newbrough was this organization's dedicated ambassador.

Ardex will support three Newbrough scholarships annually for the next five years. After Ardex announced its intentions to work with FCICA on this scholarship, Nora Systems Inc. also offered funding support.


Individuals interested in applying for the scholarship can visit www.fcica.com/training-program/bruce-newbrough-scholarship to download the application. Scholarships will be awarded in July.

 www.fcica.com

Allen Engineering names Darragh as new Arkansas dealer

Allen Engineering Corp. (AEC) welcomes Darragh Co. as its new Arkansas dealer. Darragh offers a wide selection of construction materials, tools and equipment — from drills and ratchets to concrete finishing equipment — in partnership with its sister company, Tool Central. With six locations across the state and more than 100 years in business, Darragh is a welcome addition to the Allen family of reputed dealers.

The family-owned AEC, headquartered in Paragould, Arkansas, designs, engineers, manufactures and markets concrete and related equipment. Its American-made Allen Equipment is sold through a network of concrete-focused dealers and rental centers around the world.

 (501) 372-2112

 www.alleneng.com

 www.darraghcompany.com

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Stampcrete International heads to West Africa

Stampcrete International will soon secure its place as a leader in the decorative and restorative paving market on a global scale. The company is in negotiations with a company in Ghana, West Africa, to open its first manufacturing plant overseas, reports Craig Munsey, vice president-international sales/marketing for Stampcrete International and ReDeckIt.

Munsey identifies potential Stampcrete clients for product sales and entrepreneurs who want to manufacture high-quality Stampcrete materials in the U.S. and across the globe. Munsey says the plant in Ghana should be fully operational by the end of the year. He notes Stampcrete is also in discussions with several companies in South America, Canada, Saudi Arabia and India.

Stampcrete is doing two things unusual for the industry. First, it is eliminating the distribution level and focusing strictly on online sales and service. Secondly, it is offering all its formulas and technology, such as the ability for customers to create and patent their own design molds. It will also offer support for those who want to own the Stampcrete and ReDeckIt trademarks exclusively in their respective countries.

Munsey noted Stampcrete's full turnkey manufacturing opportunities have the ability to produce five name-brand products: Stampcrete, ReDeckIt, Re-Do-It, Mirage and Patina Stains. Stampcrete will provide all the training necessary to ensure each manufacturing facility gets up and running. Online purchases feature no shipping charges in the U.S.

☎ (800) 233-3298

🌐 www.stampcrete.com

🌐 www.redeckit.com

Omnova Solutions increases prices

Effective May 15, Omnova Solutions increased its price of up to \$0.10/dry pound on all styrene butadiene latex products and up to \$0.06/dry pound on all styrene acrylic lattices sold into all markets in the Americas. The company reports the increases are necessary due to the combination of an upward trend in the cost of styrene as well as the need for Omnova to build a more sustainable business to better serve its customers.

Previously, the company made an investment to convert excess styrene butadiene capacity at its Mogadore, Ohio, manufacturing facility to produce more styrene acrylics as part of the company's commitment to serve the changing needs of its customers. That initiative is currently in the customer qualification phase.

Omnova Solutions Inc. is a technology-based company with 2014 sales of \$1 billion and a global workforce of approximately 2,300. It is an innovator of emulsion polymers, specialty chemicals, and functional and decorative surfaces for a variety of commercial, industrial and residential end-uses.

🌐 www.omnova.com

Attendance up at 2015 CSDA convention

Nearly 200 people attended the Concrete Sawing & Drilling Association's 43rd Annual Convention & Tech Fair March 31 to April 2 at the Renaissance Vinoy Hotel in St. Petersburg, Florida.

The association's new officers and board were installed during the flagship event. Elected to serve a two-year term as president was Kevin Baron, Western Saw, Oxnard, California. Jack Sondergard, Central Concrete Cutting Inc., Edgar, Wisconsin, was elected as vice president, and Mike Orzechowski, DITEQ Corp., Lee's Summit, Missouri, is secretary/treasurer. Judith O'Day, Terra Diamond Industrial, Salt Lake City, Utah, now serves as past president while Patrick O'Brien continues as executive director. Six board members, whose terms expire in 2017, were elected and several board members returned for the second year of their term.

An impressive series of 10 industry-specific business sessions commenced with Mark Eaton's message about "The Four Commitments of a Winning Team." Eaton, who rose from an auto mechanic to an NBA All-Star, still holds the record for the most blocked shots in a season. He explained how business owners can turn themselves and their employees into top performers by applying the same concepts that create sports superstars.

Also at the convention, O'Day, the outgoing president, presented past president Ken Barnes the CSDA Lifetime Achievement Award for his outstanding service to the industry. His company, Concrete Wall Sawing Co. of San Leandro, California, is a charter member of CSDA. Barnes becomes the seventh member of the industry to receive this prestigious award since its inception in 2005.

The 44th annual CSDA Convention & Tech Fair will be held March 10-12, 2016, at the JW Marriott Desert Springs Resort in Palm Desert, California.

☎ (727) 577-5004

🌐 www.csda.org

Michelman celebrates new center opening in India

On April 28, Michelman India celebrated the grand opening of its new Business and Technology Centre in Mumbai, India. As a result of its recent acquisition of long-time sales and service partner, Supack International P/L, Michelman India now offers a business




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center, laboratory and an experienced team of sales, technical service and business operations personnel. The facility's laboratory has been equipped with several industry-accepted, product-testing capabilities for packaging, printing and coating applications.

Michelman India is dedicated to developing the Indian market, with an immediate focus on the growing printing and packaging sector. The company also has expansion plans to service other coatings and manufacturing industries that Michelman supports worldwide.

 (513) 793-7766

 www.michelman.com

PCI elects 2015 officers, new board members

The Precast/Prestressed Concrete Institute has elected Chris Pastorius as its 2015 chairman. Pastorius is vice president and general manager of the Metromont PCI-Certified plant in Richmond, Virginia.

Chuck Prussack, Oldcastle Precast, was elected vice chairman; Dan Juntunen, Wells Concrete, was elected secretary-treasurer. Gary Pooley, Wells Concrete, was appointed Zone 3 producer member director to complete the unexpired term of Dan Juntunen.

The following individuals were elected as new members to the 2015 PCI board of directors: Kimberly Wacker, Spancrete; Keith Wallis, Prestressed Casting Co.; Dr. Ned Cleland, Blue Ridge Design Inc.; Jeff Moehle, MPC Enterprises Inc.; Greg Kerkstra, Kerkstra Precast Inc.; Greg Gibbons, Gibbons Erectors Inc.; and Michael Paris, Ross Bryan Associates Inc.

 www.pci.org


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Circle Reader Service Number 37

Westcoat acquires Mer-Ko brand

Westcoat has purchased the Mer-Ko brand from its parent company, Parex. The purchase agreement, signed in April, certifies Westcoat's full and exclusive rights to the Mer-Ko name and its two premier waterproofing deck systems.

Mer-Ko, one of the original manufacturers of waterproofing systems, has been producing widely used elastomeric deck coatings, waterproof membrane systems and underlayments since the mid-1980s. Mer-Ko's two primary systems, Weather Deck and Shur Deck, will be re-introduced to the industry with wide-ranging manufacturing and technical support by Westcoat.

Weather Deck is a pedestrian walking-deck system incorporating floating slip-sheet technology designed to isolate the waterproofing membrane and seamless decking from the substrate. This high-performance system design eliminates concerns related to cracking and surface imperfections and offers superior durability and weatherability.

Shur Deck, a metal lath-reinforced walking deck and flat roof-top deck system designed for use over plywood or concrete substrates, provides long-term durability and waterproofing protection using a latex-modified polymer mortar to prevent cracking. Mer-Ko is available through U.S. distributors in the waterproofing, specialty coating business.

☎ (800) 250-4519

🌐 www.westcoat.com

PCA forecasts cement consumption growth

The Portland Cement Association predicts that U.S. cement consumption will continue its growth trend in 2015, and cement and clinker imports will grow rapidly in 2017 and beyond.

During the 2015 PCA Spring Meeting, PCA Chief Economist and Group Vice-President Edward J. Sullivan projected that total cement consumption would increase by 7.5 percent from last year, and continue to grow in 2016 by 7.9 percent. "The forecast indicates that the healing in the U.S. economy has taken place," says Sullivan. "Industry projections continue to be in line with generally improving economic construction fundamentals."

Sullivan forecasts that cement and clinker imports would increase to 36.6 percent in 2017, up 24 percentage points from the previous year. The rapid growth is projected to continue at an even higher rate in 2018.

Headquartered in Skokie, Illinois, with offices in Washington, D.C., PCA represents America's cement manufacturers, serving as a powerful and vocal advocate for sustainability, jobs creation, economic growth, sound infrastructure investment and overall innovation and excellence in construction throughout the U.S.

☎ (847) 966-6200

🌐 www.cement.org

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ACI installs new 2015 officers, honors contributions

The American Concrete Institute installed its 2015-2016 officers and board members during its Concrete Convention and Exposition in Kansas City, Missouri, in April.

Sharon L. Wood has been elected to serve as ACI president for 2015-2016, Khaled Walid Awad has been elected vice president for a two-year term, and Michael J. Schneider is now ACI's senior vice president. Additionally, four members have been elected to serve on the board, each for a three-year term: JoAnn P. Browning, Cesar A. Constantino, Kimberly Kayler and Roberto Stark.

During the convention, ACI recognized more than 100 professionals, groups and companies for their outstanding contributions and dedication to ACI and the concrete industry.

The awards program began with ACI's highest honor, the induction of honorary members, which recognizes eminent people in the industry or those who have performed extraordinary service to ACI. Charles W. Dolan, Peter H. Emmons, David P. Gustafson, Karl-Heinz Reineck and Thomas D. Verti were inducted as honorary members.

ACI also inducted and recognized 23 new 50-year members for maintaining their membership and being active with ACI for at least five decades. It also honored 37 fellows for their outstanding contributions to the production or use of concrete materials, products and structures in the areas of education, research, development, design, construction or management. For a complete listing of the honorary members and fellows, visit Awards on ACI's website.

The evening concluded with the presentation of 19 medals and awards that recognize exemplary achievement, groundbreaking research, and service to ACI and the concrete industry.

The next Concrete Convention and Exposition will be held at the Sheraton, Denver, Colorado, Nov. 8-12, 2015.

🌐 www.concrete.org

Cal Minerals Inc. changes corporate name to Geofortis

Cal Minerals Inc., a supplier of natural pozzolans to the western U.S., has changed its corporate name to Geofortis. The name change reflects the company's broader natural pozzolan commitment and its expertise in driving the innovations needed to shape the future of natural pozzolans as a geopolymer across a broad range of industry needs. Along with the new name, Geofortis has developed a new corporate logo and website.

Geofortis includes the company's concrete and cement replacement products and services division. It also includes its planned mining and mineral processing divisions as well as potential additional geopolymer divisions for soil amendments, flame retardants and specialty mineral raw materials.

Based in Moraga, California, Geofortis is a privately held company.

☎ (925) 272-2600

🌐 www.geofortis.com

Correction

In the May/June 2015 issue of *Concrete Decor*, the photographs of the Munich Textilmacher Project Profile appeared courtesy of Michael Compensis, www.michael-compensis.de.

Sculpting to prevent violence

In the upcoming Brawl in the Fall competition at the Concrete Decor Show in Indianapolis, artisan Troy Lemon of Cornerstone Decorative Concrete in Holland, Michigan, will be making a sculpture and asking for donations for the International Justice Mission, a global organization that works to save the poor from violence.

Highlighted by *U.S. News and World Report* as one of 10 nonprofits "making a difference," IJM has a mission to rescue victims of violence, bring criminals to justice, help survivors heal and thrive, and strengthen local justice systems. In particular, it aims to abolish slavery, sex trafficking, sexual violence and police brutality. What impresses Lemon the most is that IJM relentlessly tackles unpleasant situations and gets results.

Lemon, assisted by David Averitt and Matt Brae, says they will sculpt concrete in the shape of an ice chunk with a sapling growing out of a crevice where a seed happened to fall. "It'll be a fragile thing," Lemon says of the tree that will be made of concrete or epoxy clay and coated with bronze metal powder. Adorned with a glass bud and leaf, the sculpture will sit on concrete that resembles canvas. "The verbiage with the piece will say something to the effect that life is more than breathing. It's soft and fragile and needs the help of others to thrive."

Lemon encourages his peers to check out the link on his Cornerstone Decorative Concrete Facebook page to find out more about IJM. "Please join the battle to protect humanity by giving and praying and asking your friends to do the same," he says. And while you're visiting on Facebook, "Please post your thoughts."

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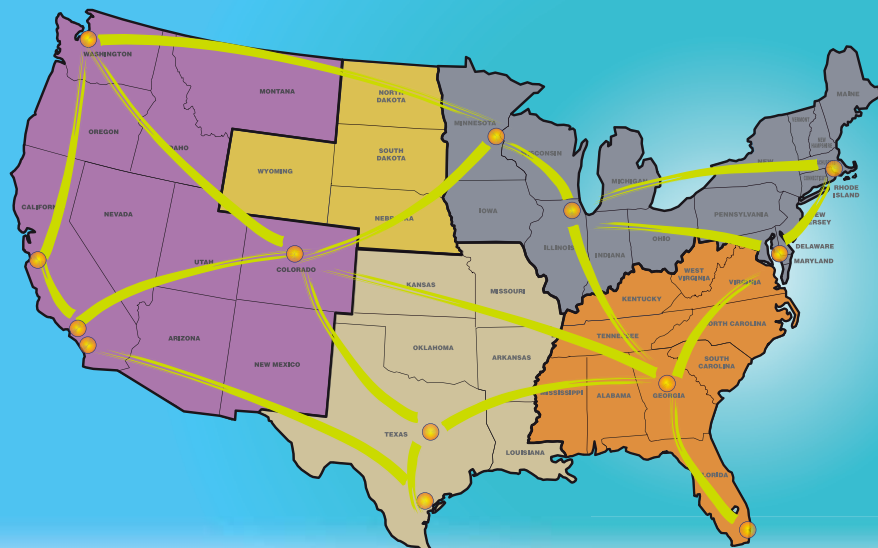
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Bosch introduces 6.0 Ah battery

The new Bosch BAT622 18V FatPack battery, the power tool industry's first 6.0 Ah battery, offers up to 45 percent more runtime over standard 4.0 Ah packs.

Bosch Lithium-ion batteries feature CoolPack heat-conductive housing, which is specifically designed to cool internal cell temperatures. This translates into extended recharge life that's up to 100 times longer than similar packs without this design.

The Bosch BAT622 is compatible with the complete line of Bosch 18V lithium-ion power tools. Bosch battery technology works with each individual tool's electronic monitoring system (EMS), which regulates the proper amount of voltage drawn to tackle heavy-duty jobs. EMS also keeps track of the temperatures of the tool and battery and will shut either system down if temperatures reach a range that can cause damage. This protects the entire system for a long productive life.

Bosch BAT622 batteries maintain the same size and weight footprint found on previous Bosch 3.0 Ah, 4.0 Ah and 5.0 Ah 18V batteries. Like all Bosch 18V batteries, the BAT622 6.0 Ah includes a fuel gauge to ensure users always know their power level. Check out www.bethepro.com for additional tips and videos.

☎ (877) 267-2499

🌐 www.boschtools.com

Tesselle now offers wavy-design tile

A new tile design from Tesselle called Brooke is available in 4-inch, 6-inch, 8-inch, 12-inch and 18-inch tiles, starting at \$15 per square foot. Brooke is a wavy design in black and two shades of gray that is printed on Silacrete, a high-tech, extremely durable concrete and recycled glass composite that's 1/4 inch thick. Brooke can be specified for indoor floor and wall applications or outdoor walls. Silacrete tiles are lightfast, eligible for LEED points, guaranteed for 10 years and only available from Tesselle.

☎ (951) 781-3000

🌐 www.tesselle.com/silacrete



Gardco debuts new micrometer

Gardco recently debuted the Fowler Xtra-Value II Electronic Micrometer, a new device equipped with an LCD with an inch/metric switchable resolution of 0.00005 inches and 0.001 millimeters and an accuracy of 0.00016 inch/0.004 millimeters for precise readings. Carbide measuring faces provide long life and wear resistance. A ratchet thimble applies consistent force for repeatability between users. The device has direct RS 232 output, carbide measuring faces and absolute and incremental modes. It comes with a case.



☎ (800) 762-2478

🌐 www.gardco.com

CCC improves Super Cast formula

Clemons Concrete Coatings recently improved the formulation of Super Cast, a variable-depth concrete surface retarder that eliminates the need for poly sheeting cover after application. Super Cast provides a consistent finish and deactivates the surface permanently. Use of this product allows for various etch depths with no need to cover with poly. It cures per ASTM C-309.

☎ (615) 872-9099

🌐 www.ccc-usa.com

Fishstone unveils new admixtures

Fishstone recently unveiled three new high-performance admixtures — Super-Six-Admix, KongKrete Liquid Polymer and KongKrete Dry Acrylic Polymer.

Super-Six-Admix, a proprietary blend of six admixtures designed to achieve pinhole-free, dense and strong concrete that will free-flow in precast molds or shapes, produces a superior finish and crisp detail. These admixtures make it easy to produce ultra-high-performance concrete (UHPC) using different types of mix consistency such as self-flowing (similar to pancake batter) or a shapeable clay-like consistency which can be hand molded, carved or rolled.



Take the confusion out of batching a multicomponent mix by adding Super-Six-Admix, sand, cement and water. Simply pour the mixture into the mold and cover with plastic.

KongKrete Liquid Polymer, made specifically for the GFRP industry, is a premium all-acrylic, high-solids, UV-stable polymer emulsion that also is freeze-thaw stable for shipping in winter months. It is sold in 5-gallon buckets, 55-gallon drums or totes.



KongKrete Dry Acrylic Polymer is a premium, easy-to-use and disperse, free-flowing powder polymer made specifically for high-performance concrete. It's available in 5-pound, 25-pound or 100-pound sizes.



☎ (815) 276-0299

🌐 www.concretecountertopsupply.com

KreteTek reduces environmental impact

KreteTek Industries has launched its first ultra-concentrated version of its signature formulas — Ghostshield Siloxa-Tek 8500 and Siloxa-Tek 8505 Oil Repellent, the highest-performing sealers in their category in the industry. These formulas already had an unrivaled industry-first 100-year warranty and have now been improved through reduced environmental impact.

One gallon of Ghostshield Siloxa-Tek ultra concentrate will now make 5 gallons of sealer, equating to 80 percent less packaging, 50 percent less transportation cost and 80 percent less empty container waste, making the Ghostshield formulas extremely sustainable.

☎ (855) 573-8383

🌐 www.ghostshield.com

Bosch expands laser line

Bosch has expanded its laser measure line with the introduction of the GLM 30, GLM 35 and GLM 40. These GLMs offer users the accuracy and affordability of the pocket-size GLM 15, but with greater functionality and range for users looking for the next step up in laser measuring.

The attitude and accuracy of the pocket-sized GLM 15 are now available with greater functionality. These laser measures offer greater range of 100 feet, 120 feet and 135 feet, respectively, with accuracy of 1/16 inch. A simple keypad offers users the option to select length, area, volume and indirect measurements.

Turn the laser measure on and the user is instantly measuring in real time. The measurements change instantaneously as the user moves farther away or closer to the target. It's a function that works just like a tape measure. Easily compute area with two clicks of the button; volume with three clicks. Backlighting allows users to see information in dark areas with better resolution, so measuring applications in low-light or no-light conditions can still be accomplished.

The Bosch GLM 40 offers all the functionality of the GLM 30 and GLM 35, plus the ability to store up to 10 measurements. The unit also comes with target cards, a hand strap and a pouch.

Key applications include distance measurement for anything from rooms, windows, doors and ceiling heights to calculating area of walls and volume of rooms. Check out www.bethepro.com for additional tips and videos.

☎ (877) 267-2499

🌐 www.boschtools.com

Mongoose 3 – Reliable Performance Meets Extreme Value

BREAKTHROUGH pricing – only \$895 – for the new Mongoose 3, the latest addition to the Mongoose family of decorative concrete engravers by Engrave-A-Crete. The Mongoose 3 features innovative three-wheel design coupled with the quality, dependability and versatility people expect from Engrave-A-Crete.

- Flip-up pointer for easy alignment with chalk line
- Spring Loaded Cutting Head – Press down to cut. Release and the blade pops out of the cut.
- Vacuum Port – Impact Shield channels debris for nearly dust-free cutting
- Adjustable Length Wheel Base – Fine-tune according to your design
- Powerful Motor – 10,000 rpm for quick, efficient engraving
- Depth Control Screw – Easily adjusts to compensate for blade wear and maintaining consistent cutting depth
- Low Introductory Price – \$895 – Limited time only



The Mongoose 3 cuts tile designs, straight lines, various slate/block patterns and polygons. Upgrade to include a center pivot for engraving perfect circles and arcs.

☎ 800-884-2114

🌐 www.EngraveACrete.com

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Smooth-On introduces new concrete release agent

AquaCon, a water-based concrete release agent from Smooth-On, aids in releasing concrete castings from rubber molds and other surfaces such as melamine, metal and non-porous (sealed) wood. It provides a clean, positive release, does not interfere with color or surface detail, and helps minimize bug holes and air bubbles in finished castings.

Low-cost AquaCon can be used straight or diluted with up to eight parts water. Water-based and eco-friendly, it contains no VOCs, carcinogens or oils harmful to the environment. It also contains no oils that can cause rubber molds to soften, shrink or swell.

AquaCon does not build up, so it helps to keep molds clean, extending their useful lives. When applied in a thin film (.0005 inches/.013 millimeters), one undiluted gallon covers 3,200 square feet (297 square meters). AquaCon is applied via brush, roller or non-aerosol spray.

☎ (800) 762-0744

🌐 www.smooth-on.com

New sealer designed to improve aged look

The new Certi-Vex Re-Seal IT from Vexcon Chemicals is specifically designed to rejuvenate the appearance of aged or weathered, previously sealed concrete surfaces. The product's low viscosity allows for easier application, better breathability and adhesion. When properly applied, the product "melts" into the existing sealer binding the new sealer coat to the existing sealer.

Certi-Vex Re-Seal IT, part of Vexcon's concrete cure-and-seal product line, is non-yellowing, fast drying and easy to use. Certi-Vex concrete sealers have been successfully used for more than 30 years on millions of square feet of concrete.

☎ (888) 839-2661

🌐 www.vexcon.com

Water Cannon debuts new pressure washers

Water Cannon has released the first of many new product developments for the company's eco-friendly Hot Water Diesel Pressure Washer Skid Package. This series is tailored for the industrial, marine and rental markets worldwide.

The new 2015 series is powered by a Kubota Z602B1 or DH1005B1 engine, roll cage-protected pressure washer with up to 8.0 gpm and 4,000 psi. It includes warranty coverage, a diesel-fired burner, 15-gallon poly diesel fuel tank, 40-amp charging system and battery box. Dependable Beckett burners deliver a 118-degree Fahrenheit water-temperature increase (210 F degree maximum), and a highly efficient schedule-80 coil with a molded combustion chamber offers access to hot water within seconds. A 3VX belt system with four belts, which are laser aligned and factory tested, delivers balanced power transfer for complete control.

Engine and pump oil drains mean maintenance is simple and hassle free. Built-in features such as a safety pressure relief valve and a thermo-sensor that prevents overheating in bypass mode safeguard the pressure washer and its operator. A durable roll cage with a lifting hook makes it less difficult to move this washer and protect it from potential damage. The roll cage and rugged powder-coated steel skid base with fork-lift channels are encased in a special coating to endure harsh conditions for many years.

☎ (800) 333-9274

🌐 www.watercannon.com

New drum tumblers allow closed mixing

The Morse 309 Series Drum Tumblers offered by Gardco are designed to receive an upright steel, plastic or fiber drum and rotate it "corner-over-corner."

With the 309 Series, users can thoroughly mix ingredients inside a closed drum, allowing users to agitate drum contents without opening it. This prevents hazards, reduces worker exposure and lessens messy cleanup of insertion mixers. These drum mixers are best used to incorporate settled ingredients, homogenize valuable products and eliminate sediment at the bottom of a drum.

If you use a separate drum for each batch, there's no container to purge between batches. Model 309-3 provides 14 rpm or variable speed from 2 to 20 rpm with Morse Control Package. Model 309-A Air Powered Drum Tumbler provides 14 rpm and variable air flow and pressure. The capacity of the full drum is 800 pounds (363 kg) and the half drum capacity is 400 pounds (181 kg).

☎ (954) 946-9454

🌐 www.gardco.com



XL Specialized Trailers launches new flat deck

XL Specialized Trailers, a market-leading manufacturer of custom-engineered heavy-haul trailers, has launched a new Flat Deck Extendable (FDE) trailer, rated at 80,000 pounds overall and 60,000 pounds concentrated in 10 feet when closed. With an overall width of 102 inches and overall length of 53 feet, the XL 80 FDE features the longest open length on the market, at 91 feet when fully extended. Ideal for long commercial loads, the trailer features air-operated lock pins with extension stops every 60 inches.

☎ (877) 783-4857

🌐 www.xlspecializedtrailer.com

CCC improves Etch & Clean

Clemons Concrete Coatings has improved Etch & Clean with a new reformulation that produces a gentler, easier-to-use acidic cleaning solution. The active ingredient in Etch & Clean is a mild acid that lightly etches the surface and removes efflorescence on concrete.

Etch & Clean is milder than muriatic acid. It is concentrated and easy to rinse. It will not damage the substrate chemicals necessary for acid staining, thereby allowing better penetration of the stain solution.

☎ (615) 872-9099

🌐 www.ccc-usa.com

Engrave-A-Crete adds a new Mongoose

The Mongoose 3 was recently added to Engrave-A-Crete's famous Mongoose family of decorative concrete engravers. It features an innovative three-wheel design coupled with the quality, dependability and versatility people have come to expect from Engrave-A-Crete.

Mongoose 3's flip-up front pointer easily aligns with a chalk line or flips up and out of the way for tight spaces. A vacuum-port impact shield slows debris at the source and channels it into the vacuum for nearly dust-free cutting. Simply press down to cut with the

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CHENG

Circle Reader Service Number 50

spring-loaded cutting head. Release and the blade pops out of the cut.

The powerful motor turns at 10,000 rpm, and the adjustable-length wheel base is ideal for moving from straight line cutting to circular cuts. A depth control screw easily adjusts to compensate for blade wear and maintains a consistent cutting depth. Wide wheels provide better traction and stability.

☎ (800) 884-2114

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ARTISAN IN CONCRETE

The Sawatzky Family, Sawatzky's Imagination Corporation Chilliwack, British Columbia, Canada

by Vanessa Salvia

DAN Sawatzky's background doesn't immediately lend itself to him becoming a premier concrete artisan, but his creativity with concrete has led him to work that is far outside of the norm. Sawatzky's Imagination Corporation is a backyard business run by father and son, Dan and Peter Sawatzky, 39; Dan's wife, Janis; and Peter's wife, Hailey (they met on the job). Their varied portfolio includes primarily concrete sculptures for high-profile theme parks around the world.

The elder Sawatzky, 61, a native of Canada's Vancouver, British Columbia, started out as a fine artist in the 1970s doing pen-and-ink drawings with work in up to 40 galleries at once. In the '80s he painted large historical murals and commissioned work across Canada and the U.S. "Peter climbed the scaffold and painted beside me for many of them starting at the age of 14," Sawatzky says. "We began our shift to dimensional concrete work when I was in my mid-30s with Peter working alongside. My drawing skills have served well in our designs but the shift to dimensional work was inevitable as it is just so challenging and fun."

The four family members work out of their backyard shop in the small town of Chilliwack in southern British Columbia. To complete their projects, which are planned years in advance, they occasionally need to increase the number of people on their team, but they accomplish nearly all of their work with a core team of six employees.

Projects aplenty

Their projects have been plentiful, including some large and high-profile jobs such as the re-theme of one of the world's largest indoor theme parks, Galaxyland at West Edmonton Mall in Alberta, Canada, which took nearly five years to complete.

"We also did the design and all of the features for the Moose Mountain Adventure Golf on the third floor of Mall of America in Minneapolis, Minnesota, and a host of other projects in between," says Sawatzky. "One of our current large-scale projects is an entire theme park in Trinidad. We

always do our own design. With over four decades of drawing experience and a clear understanding of how things will ultimately be put together, we can offer very fanciful designs."

The USS Kraken submarine destined for the pirate-themed park in Trinidad tipped the scales at almost 8,000 pounds. The pieces that leave the country must be sized to fit into shipping containers. The submarine consists of five pieces that will

also quickly reassemble in only an hour or two at most.

Much of the crew's work is for theme parks that need to open their facilities in spring to maximize their income in the short summer months. This means most of the building is done in the winter when the weather isn't ideal for construction. Thankfully, the Sawatzkys can work for the most part in a comfortable, environmentally controlled shop and transport the finished pieces just in time for installation.







This off-site assembly and installation also means the positioning of the joint lines must be carefully planned and hidden as much as possible.

Different from the norm

While Imagination Corporation is capable of doing typical rock work, it usually subs that out and focuses on what it's best known for: slightly off-kilter, cartoon concrete sculptures. "While we use a similar fiberglass-reinforced concrete as everyone else in the business, our fabrication methods are quite different from the norm," Sawatzky says, as is their approach. "Design always starts with a story. Each element we fabricate visually illustrates this story in a fun and

delightful fashion."

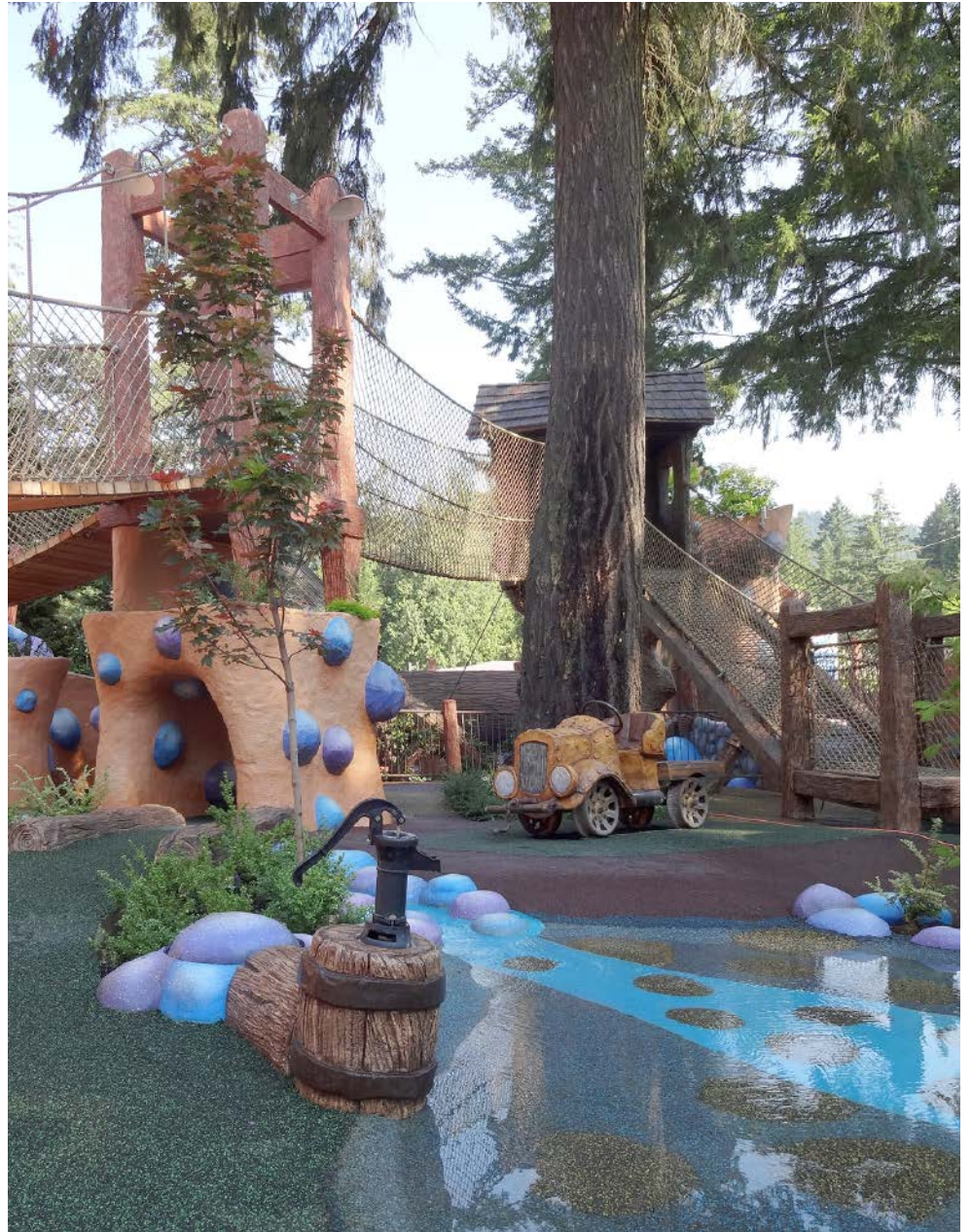
The team always begins with a sturdy, welded-steel structural frame and detailed, welded armatures using quarter-inch round mild steel pencil rod. "Fiberglass-reinforced concrete is such a versatile and strong medium," he says. "We can use it to fabricate anything we can imagine. The key is to first engineer and weld up a sturdy steel frame with lift points built in from the start."

The fiberglass-reinforced concrete is troweled onto the frame as thickly as possible or necessary, depending on the detail to be carved in. "We always start at the top and work our way down, hanging the mud on what has been previously applied," he says. "We use a wide variety of tools to

carve depending on the desired texture."

Mudding upside down is always a challenge. They overcome this problem by flipping small pieces over and doing the bottoms first. "The next day we flip the pieces back upright, apply a bonding agent to the seams and then mud and carve the tops," Sawatzky says. "Larger pieces are done the hard way."

Because many of their projects go into theme parks and other entertainment destinations, they are designed to be able to withstand up-close-and-personal interaction with the guests. For instance, a front half of a shipwreck will have a mini-golf hole going through the front. "Between that and the back half of the ship, tracks for



a riding train will be laid to transport guests into an environment that is at the heart of the theme of the attraction,” says Sawatzky. “They also have to appeal to a broad range of ages and they have to be built to last.”

A 25-foot-tall water tower was completely skinned in fiberglass-reinforced concrete. It was the centerpiece of an amusement park in Cultus Lake (about 10 miles from Chilliwack) in which almost every surface was sculpted concrete including the bridge, the creek and its banks, rocks and a building in the background.

“This project was especially fun as we literally built a 54-foot-tall mountain and tree to cover half of the building,” he says. “As much as possible was fabricated in

our shop with the balance being done on site. Since this project was only 10 miles from home we could stay in the shop on rainy days and take advantage of the good weather when it came.”

Breathing room is important

Their pieces are finished with three base coats of top-quality acrylic house paint and a series of glazes to enhance the texture and colors. “The acrylic paint breathes to allow moisture to travel through it, like concrete,” he says. “The acrylic paint also has a similar expansion/contraction rate as concrete which means it does not fail.”

Even though the team is busy year-round creating fabulous items that will find homes

all over the world, they’re not too busy to share their knowledge with those who want to learn. They hold sculpting workshops in their studio with the next three-day event scheduled for September 2015.

“We work with a wonderful and skilled team of helpers, each with a mix of abilities and talents,” says Sawatzky. “If we can’t have fun in this business I’m not sure what kind of business we might find that was more enjoyable or satisfying.”

www.imaginationcorporation.com

See more photos from this feature online at ConcreteDecor.net

10 Unusual Concrete Creations

COMMEMORATIVE
100th
ISSUE

Here, the *Concrete Decor* staff shares its top 10 favorite out-of-the-ordinary concrete creations that were featured or almost featured in the past 99 issues. The thin-shell pavilion and fabric-formed planter tied for first place, while the faux bois sconce and slippers tied for second. All the others, Nos. 5 through 10, received the same number of votes.



Photo courtesy of Flying Concrete

1. Pavilion

Thin-Shell Concrete Structures
Vol. 9 No. 7 – November 2009

Decorative concrete contractors have taken concrete indoors and outdoors, underfoot and up the wall. But for a subset of concrete artisans, the decorative canvas is the whole building. Some concrete structures eschew four-walled design for unusually shaped and sculpted works of art, such as this pavilion, near San Miguel de Allende, Mexico, that provides shade for spectators watching a nearby tennis court. The roof expanse is about 26 feet and the concrete shell is approximately 2 1/2 inches thick. The reinforced concrete columns incorporate catenary curves. Loading the roof with dirt and plants helps distribute the weight of the upper benches and the rooftop more evenly over the supporting columns.

<http://bit.ly/1AwAEzp>

2. Planter

Fabric Formwork
Vol. 10 No. 1 – January 2010

Green, clean, relatively inexpensive and incredibly practical fabric formwork can be used to produce efficient, compelling concrete in all shapes and sizes. Proponents say it's not complicated and it allows them a lot more design flexibility. This eye-catching fabric-formed agave planter, made of 1/4-inch thick glass fiber reinforced concrete, was made using an experimental proprietary process conceived by Brandon Gore of Gore Design Co. in Tempe, Arizona.

<http://bit.ly/1AwAWX2>



Photo courtesy of Brandon Gore

3. Sconce

Final Pour: Branching Out
Vol. 14 No. 7 – October 2014

Connecticut artisan Michael Fogg uses an engineered cementitious composite to sculpt faux bois (French for “false wood”) furnishings such as tables, benches and sconces, as seen here. He started out as a cabinetmaker and architectural woodworker before trading the wood for ECC. In his early days, he made tables with wooden tops and faux-bois bases, but now uses concrete entirely.

<http://bit.ly/1Qdt7Y1>



Photo courtesy of Michael Fogg

4. Slippers

Arstisan in Concrete, Patrick Miller, Bohemian Stoneworks
Vol. 12 No. 5 – July 2012

This was one of the images that didn't run in the feature on Bohemian Stoneworks, but we'd like to use it now. Although “concrete shoes” usually conjures up a scenario related to “sleeping with the fishes,” the footwear pictured here is far from threatening. In fact, they almost look comfortable.

<http://bit.ly/1PQGH28>



Photo courtesy of Bohemian Stoneworks



5. Louisiana State Museum

Project Profile: Hundreds of Unique Precast Concrete Panels Transform Museum

Vol. 14 No. 7 – October 2014

Advanced Architectural Stone, based in Fort Worth, Texas, precast 1,064 pieces for the Louisiana State Museum and Sports Hall of Fame in Natchitoches. Each piece was different, and sized up to 18-by-12 1/2 feet. The \$12.6 million museum took two years, eight months to build. The architect was Trahan Architects of Baton Rouge, Louisiana.

<http://bit.ly/1G3PWm>



Photo courtesy of Set In Stone Concrete Design House

6. Inversion Sink

Artisan in Concrete: Justin Burd and Nathan Smith, Set In Stone Concrete Design House

Vol. 14 No. 7 – October 2014

Although this photo of a suspended bathroom sink wasn't published in the magazine, it did appear in the online version of the publication. Artisans Justin Burd and Nathan Smith are the creative duo responsible for this fabric-formed GFRC sink.

<http://bit.ly/1dAjK8M>

7. Mandolin

Artisan in Concrete: Steve VandeWater
Vol. 14 No. 6 – October 2014 and
Vol. 15 No. 3 – April 2015

With a full-time sales job, Steve VandeWater doesn't get as much creative time as he would like, but when he does, he has fun. Hence, a hand-carved concrete

mandolin. The playable acoustic instrument's body is only about an 1/8-inch thick and is made of a proprietary mix and fiberglass reinforcing and is colored with an acid stain. It earned the Judges' Special Consideration Award in the 2015 Decorative Concrete Awards competition sponsored by the American Society of Concrete Contractors Decorative Concrete Council and was featured again in our article about that competition.

<http://bit.ly/1LM6gSI>

<http://bit.ly/1PQHPsR>



Photo courtesy of Steve VandeWater

8. Demonbreun Street Viaduct

Better Bridges

Vol. 11 No. 6 – August/September 2011

Most bridges are built to be functional, but that doesn't have to mean boring. For example, the 774-foot-long, three-lane Demonbreun Street Viaduct in Nashville, Tennessee, pays homage to the city's railroad heritage with locomotive engine motifs on its poured-in-place concrete support piers. The motifs are a result of the combined talents of concrete-texturing product manufacturer Scott System Inc., Nashville landscape architecture firm Hawkins Partners Inc., and Brentwood, Tennessee-based Bell & Associates Construction.

<http://bit.ly/1J5DLkG>



Photo courtesy of Scott System Inc.



Photo by Tom Ralston

9. Park Benches

Project Profile: Geostrata Terraces at Pleasure Point Park

Vol. 12 No. 7 – October 2012

After the California Coastal Commission approved the beautification of Pleasure Point Park near Santa Cruz, Tom Ralston Concrete won the project bid. He campaigned for something more sophisticated than the surfer motif originally proposed, suggesting a series of curved terraces mirroring the look and feel of the nearby beach. His mock-ups included items like embedded sharks' teeth, fossilized scallop shells and sand dollars, beach glass, sand and — why not? — a concrete cast of a 5 million-year-old whalebone. The committee in charge, hesitant at first, ultimately embraced the idea.

<http://bit.ly/1Fjij5q>

10. Concrete Canoe

Final Pour: ASCE Concrete Canoe Race

Vol. 4 No. 4 – August/September 2004

Twenty-two student teams from colleges and universities across North America traveled to Washington, D.C., in 2004 to compete in the 17th annual National Concrete Canoe Competition, organized by the American Society of Civil Engineers and largely sponsored by Degussa Admixtures Inc./Master Builders. The competition focuses on speed, design, construction and overall performance. Ranging from a lithe 105 pounds to a hefty 350, the canoes came in a rainbow of colors created with admixtures or concrete stain. Every year since 1988, civil engineering students

have applied their classroom knowledge to a practical problem — and have proven that concrete is a remarkable and versatile building material. 🛶

<http://bit.ly/1EAWgW5>



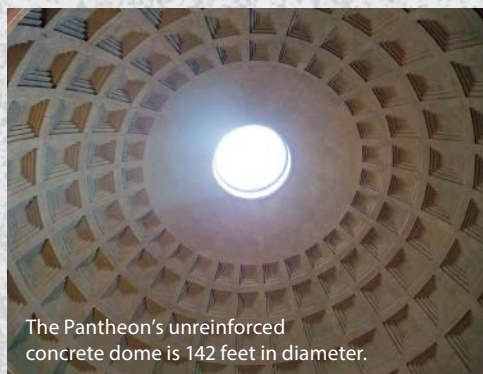
Photo courtesy of ASCE

10 Milestones in the History of Concrete

COMMEMORATIVE
100th
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Concrete is a remarkable material with origins stretching back to antiquity. Concrete and its primary ingredient, cement, have changed a lot over the years, but the following timeline helps bring the history of this important material into the present day.

1 Cement goes back to ancient Greece and Rome, where Greeks and Romans used lime and volcanic ash that reacted with water to form a hard mass. This was used in Roman construction some 2,000 years ago. The Romans also gave cement its name — it is derived from the Latin word *caementum*, which meant the stone chippings used in Roman mortar.



The Pantheon's unreinforced concrete dome is 142 feet in diameter.

2 In A.D. 125 Rome's Emperor Hadrian oversaw the completion of the Pantheon, a circular concrete building with a large, unreinforced concrete dome that's 142 feet in diameter. It rises to a height of 71 feet and has a 27-foot hole, called an oculus, at its peak, which is 142 feet above the floor. The dome has held because of the careful selection and use of aggregate — heavy basalt is used on the outer edges while the lightest pumice is used toward the center.

3 The process for making portland cement is patented in 1824 by an Englishman named Joseph Aspdin. He burned a mixture of limestone and clay or shale in a kiln and then finely ground it. The name portland comes from the limestone found on a British peninsula called the Isle of Portland.

Source of items 1 through 7:
Encyclopedia Britannica

4 The patented invention of steel-reinforced concrete in 1867 is usually attributed to Joseph Monier, a Parisian gardener who made garden pots and tubs of concrete reinforced with iron mesh.



Portions of this concrete street have been in use for 124 years.

5 In 1891 the first concrete street in the United States was poured in Bellefontaine, Ohio.

6 The process for prestressed concrete, which reinforces strength through compression, was developed by the French engineer Eugène Freyssinet in the early 20th century.

7 In 1913, the first load of ready-mix was delivered to a building site in Baltimore, Maryland.

8 In the 1950s, Brad Bowman of Carmel, California, began imprinting individual brick patterns onto concrete using wooden blades. He continued refining the Bomanite Imprint Systems, as the cast-in-place, colored, textured and imprinted architectural concrete paving system was called, until 1970 when the Bomanite Corp. was established.



Photo courtesy of Brad Bowman

9 Jon Nasvik expanded on Brad Bowman's idea and in the late 1970s developed the first urethane stamps that imprinted both pattern and texture on fresh concrete. Today, textured and patterned stamps are standards in our industry.



Photo courtesy of Jon Nasvik



Photo courtesy of Gerry Sadleir

10 As Southern California contractors, Rod Sadleir and his brother, Gerry, were among the first to resurface concrete with a very thin polymer-cement overlay. At World of Concrete in 1997, they unveiled their 1/4-inch-thick stamped concrete overlay. In 2001 Gerry developed Spray-Top, a revolutionary polymer-modified cement that can be sprayed over stamped concrete surfaces for restoration without losing the stamped texture. It also provides a surface that is uniform in color for dyeing or acid staining. Additionally, Gerry developed a new system for Spray-Top called Roll-Top which performs similarly except it can be rolled on instead of applied with a special sprayer. 🛠️

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WHAT AMERICA'S MADE OF®

10 Amazing Concrete Jobs

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Of all the lists we compiled for this special issue, this one was probably the hardest. It wasn't because there were so few good jobs to choose from — quite the opposite. There were tons! We tried to select 10 interesting and unusual jobs that covered a broad range of techniques. If you feel we left out a job that should have been in here, let us know!



Photo courtesy of Cheng Design

1. Tea Shop Countertop, Albany, California Vol. 3 No. 1 – February/March 2003

Back in 2003, concrete countertops were an oddity to most people, but not to residential architect FuTung Cheng, whose specialty then and now is concrete. He got a chance to showcase its abilities when he designed Celadon, a gourmet tea shop near Berkley that he co-owned with others. The establishment's centerpiece was a cylindrical tea bar that flares at the top to provide counter space for eight patrons and a server. Cast and cured on the spot, it weighed close to a ton and measured about 8 feet in diameter, with a 43-inch hole in the center for wait staff.

<http://bit.ly/1SEDGam>

Fast forward 12 years: Celadon moved to Fourth Street in Berkley years ago and was renamed Teance. The newer gourmet tea shop is outfitted with a Cheng-fabricated tea bar twice the size of its forerunner.



Photo courtesy of Cheng Design



Photo courtesy of Michael Compensis, www.michael-compensis.de

2. Die Textilmacher, Munich, Germany Vol. 15 No. 4 – May/June 2015

Situated in an industrial zone on Munich, Germany's north side, an eye-catching building designed by architect Kurt Tillich of Tillich Architektur hosts production, showroom and office spaces for textile print and embroidery. Known as Die Textilmacher, this three-story 12,217-square-foot building has a precast concrete facade reminiscent of creased fabric. The building features folded panels that have a dark and satiny look from iron oxide pigments (anthracite) in the outer shell along with a coating to repel water.

<http://bit.ly/1FFIt4P>



3. Outdoor Space, Chesterland, Ohio Vol. 10 No. 2 – February/March 2010

Gregory Mata, owner of Cutting Edge Decorative Concrete in Richfield, Ohio, enjoyed working with an enthusiastic homeowner with very deep pockets to create a backyard extravaganza involving fiber-optic lighting, a cabana, pool, outdoor kitchen and a fire pit. The project, which was completed in Ohio in 2009, has consistent design elements throughout but a unique decorative concrete feature every 10 to 20 feet, as nothing standard would do. A polished terrazzo interior floor from South Beach, Miami, was used as inspiration for the exterior patio. Everything about this residence was “the coolest of cool.”

<http://bit.ly/1PQxjSA>



4. Walkway, River Falls, Wisconsin Vol. 7 No. 8 – December/January 2007

This striking 150-foot-long and 4-foot-wide concrete sculpture that graces a garden path on residential property in River Falls, Wisconsin, was conceived by the customer and brought to life by Nolan King, owner of King Architectural Concrete and Construction, also in River Falls. Since few concrete stamps are designed for making giant anacondas, King had to invent his own custom rubber stamps using a clay mold to establish the pattern and texture of the snakeskin. Seven shades of Scofield's Chemstain and two coats of Diamond Glaze sealant topped it off.

<http://bit.ly/1AAywWY>



Photo courtesy of Metro Gold Line Foothill Extension Construction Authority

5. Gold Line Light-Rail Bridge, Arcadia, California Vol. 14 No. 7 – October 2014

The Gold Line Bridge, the first-ever artist-designed transit bridge in California, might as well be a 584-foot-long concrete sculpture. The concept, inspired by the region's indigenous peoples and wildlife, includes precast concrete elements that form the 25-foot-tall “woven” baskets. The complex weaving patterns on the beam and the ribbed pattern on the superstructure were created using wood and rubber concrete forms crafted by Fitzgerald Formliners of Santa Ana. The bridge structure's main serpentine underbelly features cast grooves and hatch marks simulating the patterns seen on the western diamondback rattlesnake.

<http://bit.ly/1Hyx2Kf>



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6. Concrete Ribbons, United Nations Plaza, San Francisco

Vol. 14 No. 5 – July 2014

In its first renovation in 77 years, the United Nations Plaza in San Francisco was retrofitted with benches of twisting ribbons of concrete made by Quick Crete, a precast concrete manufacturer in Norco, California. The benches, conceived by sculptor Cliff Garten, have different finishes on their exposed sides, one polished and two sandblasted. The ribbons of pavement border pervious walkways made with decomposed granite.

<http://bit.ly/1G3DiyR>



Photo by Jeremy Green



Photos by Rick Lobdell

7. Godsey House, Chattanooga, Tennessee

Vol. 14 No. 4 – May/June 2014

Concrete artists Rick Lobdell and Ryan Samford of Nashville, and John Campbell of Fayetteville, Arkansas, comprised the team of artisans who installed 4,500 square feet of high-end designs throughout the interior of a Chattanooga home. Describing the project as a dream job that forever changed their portfolios, Lobdell details how he and Campbell merged illustration and an engraved floor pattern to create a stunning 3-D pond in the billiards room. Both men have fine arts degrees.

<http://bit.ly/1KsrRhW>



8. Backyard Beach, Las Vegas, Nevada

Vol. 13 No. 7 – October 2013

A stamped overlay and epoxy transformed an expanse of concrete from the 1980s into a 2,600-square-foot tropical backyard beach in the desert. Successfully implemented by Randy Payette, manager of Super Stone of Las Vegas and owner of Concrete Rescue Corp., the home-based resort features a walk-in pool surrounded by a deck simulating a sandy beach and weather-worn stones. As chance would have it, the waterfalls and the rocky cliff were already there.

<http://bit.ly/1QdkdK7>



Photo courtesy of Concrete Rescue Corp.

9. Tin Foil Stones, Cleveland, Ohio

Vol. 10 No. 2 – February/March 2010

Ryan Neal of SBR Concrete in Bedford Heights, Ohio, was hired to create an easy-to-clean and unique basement floor.

He scored on both accounts with this floor made of hand-shaped rectangular "stones," each coated with Elite Crete epoxy tinted with five different colors of Reflector Enhancer.

<http://bit.ly/1HPv0Qi>



Photo courtesy of Elite Crete of Northern Ohio

10. Faux Rock Grotto Cave, Shawnee, Kansas

Vol. 15 No. 1 – January 2015

Adrian Gascon of Creative Waterscapes in Ventura, California, completed this Shawnee, Kansas, job in 2001. The private backyard retreat encompasses a mountain and 25-foot-deep

caverns filled with 1.8 million gallons of water. Different openings in the caverns lead divers through to a swimming pool with fiber-optic lighting and precious jewels embedded into the walls for scuba divers to find. The project featured a 33-foot-high waterfall inside the grotto with radiant-heat tubing in the rockwork, which was 40 feet high to the ceiling. A lounge area had six 60-inch plasma TVs and seven whirlpools — four of them designed for use by NBA college stars who were more than 7 feet tall. 🏀

<http://bit.ly/1Fd2JY7>

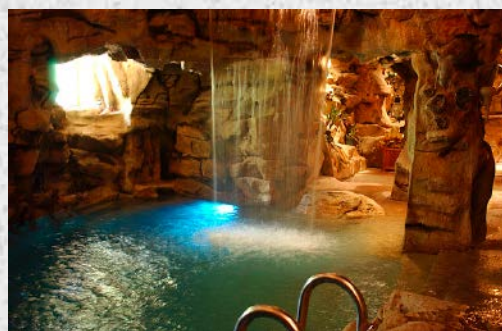


Photo courtesy of Creative Waterscapes

10 Most-Accessed Articles from *Concrete Decor*'s Archives

COMMEMORATIVE

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Our magazine currently publishes eight times per year in print form, but our entire archive of past articles is also available online. We took a look at the most-read articles from our archives, and this list gives a unique picture of what information interests our readers the most.

1. Treating and Preventing Concrete Burns Vol. 12 No. 4 – May/June 2012

This was the most-visited article on our website since January 2005, as far back as our analytics program allows us to go. We hope our readers are accessing this article by Liz Schick to prevent concrete burns and not treat them. Ouch!

<http://bit.ly/1gmFIYy>



Photo courtesy of Todd Rose

2. High-Performance Mix Design — Understanding GFRG Mixes Vol. 10 No. 7 – October 2010

Mark Celebuski, who is a regular contributor to *Concrete Decor* magazine, wrote this all-encompassing guide to GFRG that was our second most-visited article.

<http://bit.ly/1BrWdfp>

3. Waterproofing Showers and Tubs Vol. 12 No. 7 – October 2012

Choosing the right materials, the right mix and proper sealants is critical when installing concrete in often-wet areas such as baths or showers. This article by Amy Johnson is a useful primer on what to think about.

<http://bit.ly/1HUHCxv>

4. Self-Levelers

Vol. 10 No. 4 – May/June 2010

Even though this article by Stacey Enesey Klemenc published more than five years ago, this basic information about self-leveling underlayments and overlayments remains useful.

<http://bit.ly/1BrWpes>

5. Fixing Bug Holes in One Step Vol. 11 No. 3 – April 2011

Another one written by regular contributor Mark Celebuski, this article outlines how to avoid the frustrating experience of having bug holes reappear after polishing.

<http://bit.ly/1KBk5FB>



Photo courtesy of L. M. Scofield Co.

6. Special Effects Vol. 10 No. 7 – October 2010

This article by Amy Johnson gives examples of unique special effects, such as sparkly mica or bits of mirror and glow-in-the-dark sand aggregate used to create accents.

<http://bit.ly/1HPfAGK>

7. How to: Planning, Pouring and Finishing Half-Round Steps Vol. 11 No. 8 – November/December 2011

Deco-Crete Supply's Jason Geiser has written a few how-tos for us — his most recent was a 3-partner on installing pool decks. Those articles are sure to be as referenced over the next 100 issues as this one about creating half-round steps.

<http://bit.ly/1FjbsZA>

8. Plastic Forms: A Reusable Solution for Curves and Circles Vol. 11 No. 7 – October 2011

Nobody seems to want a straight-as-an-arrow driveway or walkway these days — visual interest is what's popular. This article by Chris Mayo outlines advantages and disadvantages of forms for creating curves and circles.

<http://bit.ly/1PQCyl7>

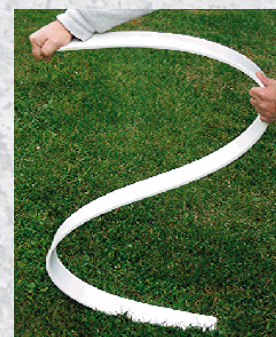


Photo courtesy of Tectonic Corp.

9. How Should You Reinforce Your Countertop? Vol. 11 No. 8 – November/December 2011

If we have an article about countertops, there's a good chance it was written by countertop expert Jeffrey Girard. In this article, he explains that the materials you use for reinforcing are just as important as those you select for your mix.

<http://bit.ly/1AACAGP>

10. Mighty Metallics

Vol. 12 No. 5 – July 2012

Metallic coatings, which were once most popular in nightclubs, are now increasingly used in homes, offices and car dealerships. This article by Stacey Enesey Klemenc reveals that metallic and metallic-like pigments can deliver a dazzling look and sparkle without polishing.

<http://bit.ly/1PQCBNY>

10 Influential People

COMMEMORATIVE
100th
ISSUE

How could we narrow down the numerous influential people in the industry to just 10? It wasn't easy, that's for sure. Our list is by no means all-inclusive, but here are brief profiles of 10 people we think continue to influence the decorative concrete industry in a positive way. Who should we have included? Sound off at our Facebook page.

Larry Rowland – Lehigh White Cement Co.

An accomplished educator with more than 25 years of experience in the material supply and construction industries, Larry Rowland is well versed on the topics of architectural, decorative and high-performance concrete, as well as concrete sustainability. The manager of marketing and technical services for Lehigh White Cement regularly speaks professionally on these topics to architects, engineers, students and green building enthusiasts.



You could say Rowland is a man of letters. He's a Certified Construction Product Representative with the Construction Specifications Institute (CSI-CCPR) and he's been a Leadership in Energy and Environmental Design Accredited Professional (LEED A.P.) with the U.S. Green Building Council since 2004. He chairs the American Concrete Institute's Decorative Concrete and Plastering Committees, and has served in numerous capacities with the Concrete Joint Sustainability Initiative, the Portland Cement Association and the Architectural Precast Concrete Association.


In recent years Rowland has organized events and outreach programs on the topic of resilience between the concrete industry and national organizations such as the National Institute of Building Science and the Federal Alliance for Safe Housing.

Perhaps his most influential feat was chairing the ACI 310 committee which, along with his fellow committee members and ACI staff, produced the 45-page "310-R-13 Guide to Decorative Concrete" published in December 2013.

"It's the most comprehensive guide of its kind," Rowland says. "Its main purpose is to give guidance in non-mandatory language to designers and applicators about the materials and methods required to produce decorative concrete flatwork." Before this booklet came out, a generic resource guide on many of the covered materials and methods did not exist.

The document is destined to become *the* reference guide for decorative concrete now and in the future as the work is tweaked and improved. The ACI 310 committee is currently working to develop a guide specification for concrete polishing and has a joint task group with ACI 308 to develop guidance for curing decorative concrete.

Members of the 310 committee single out Rowland for the successful fruition of the guide. "If there is one hero in this whole thing it's Larry Rowland," said the well-respected freelance writer Joe Nasvik, in 2013. "He spent a lot of time following through with developing documents and keeping the guide moving forward. If it weren't for him, there wouldn't be a document right now."

 www.lehighcement.com

Tom Ralston – Tom Ralston Concrete

One of Tom Ralston's most outstanding personality traits is his zealous desire to share his concrete revelations and discoveries.

For 25 years, the president of Tom Ralston Concrete in Santa Cruz, California, has conducted seminars and hands-on training events for such organizations as the American Society of Concrete Contractors Decorative Concrete Council, the American Institute of Architects and the National Ready Mix Association. His recognized expertise has led to consulting jobs and lucrative projects inside and outside the U.S.


Professional Trade Publications recognized Ralston's outstanding contributions to the industry and passion for decorative concrete by inducting him into the Decorative Concrete Hall of Fame in 2011. At World of Concrete 2014, the third-generation concrete contractor was honored by Hanley Wood for presenting 19 decorative concrete-related seminars at WOC in seven years.

Ralston not only excels at public speaking but he's also published two books: "Cast-in-Place Concrete Countertops" and "Sculpting Hillsides with Decorative Concrete," both through Schiffer Publishing. Certified as a decorative concrete expert by the American Concrete Institute, Ralston has had his work featured on the covers of seven magazines and has been featured in architectural, design and trade publications, including *Concrete Decor*. His company has received eight top honors at WOC, including Best Decorative Concrete Project in 2012 and 2014.

A member of Cabrillo College's Construction Management Board, Ralston conducts seminars at the college and will occasionally teach a concrete construction class at Chico State. "Teaching in and of itself has inherent rewards as it employs the principle, 'in giving we receive.' Add passion to the equation and there's even more incentive to move in that direction," says Ralston.

Through concrete work he's created unique and beautiful things, traversed the world from Atlanta to Aruba and so many places in between, and been part of too many fantastic projects to describe.

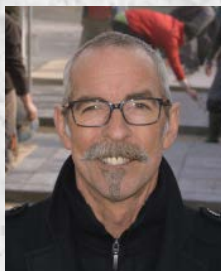
"My experiences provide additional fuel for passion and make me even more inclined to share them," he says. Although sometimes sensitive about sharing proprietary information with competitors, he usually does anyway. "If I am going to skate on the cutting edge of decorative concrete then what I did yesterday is not what I'm going to do today or tomorrow. I choose to believe that by giving away my thoughts and creations more will flow to me in abundance."

 www.tomralstonconcrete.com



Mike Archambault — Moderne Méthode and Béton Academy

Installer, educator and Professional Trade Publications Hall of Famer, Mike Archambault spent the first phase of his career in Houston, Texas, where he owned Patterned



Concrete of Houston and Patterned Concrete Industries and served as an active board and committee member for the American Society of Concrete Contractors and the American Concrete Institute. In Paris, France, since 1997, he continues to play an important role in the introduction of American decorative concrete materials and practices in Europe, the Middle East and Asia.

After selling his shares of his business in the mid-1990s, Archambault, 58, assisted a contractor in the United Kingdom, and worked on decorative concrete for Disneyland Resort Paris. He spent three years as a Paris-based consultant for L. M. Scofield Co. before partnering with a Frenchman, Frederic Ljung, in 2005 to form Moderne Méthode.

In 2010, Archambault and his partner created the concrete college Béton Academy, a government-recognized training center. The school teaches students about a wide range of decorative concrete products and tools and, as of 2015, works in conjunction with the French program Companions and Masters of Work, which is a centuries-old apprenticeship-type program that provides supported training.

“Working with an institution like this is incredible,” Archambault says. “We’re talking the elite and serious students only. Having the oldest trades school in the world that for centuries has taught traditional methods bring stamped concrete into their teaching programs is unbelievable. This will give credibility to our trade.”

Archambault spends the majority of his time coaching three young men who work for him at Moderne Méthode, although being diagnosed with an incurable form of cancer in 2013 and undergoing chemotherapy treatment has slowed him down a little. His son, Jimmy, is following in his footsteps as a decorative concrete installer based in Bozeman, Montana.

www.moderne-methode.com

Bob Harris — Decorative Concrete Institute and SSI

Few people can legitimately say they grew up in the concrete trade but Professional Trade Publications Hall of Famer Bob Harris sure can. Now 52 and from Temple, Georgia, Harris is very proud of the fact that he is a third-generation concrete finisher with family originally from California.

“When my grandfather was alive he helped pour concrete on the Hoover Dam, which sparked my Dad’s interest who would later become a very successful concrete contractor. Dad had me out on jobsites when I was a little guy so I was able to learn my craft from old-school concrete finishers that helped define our industry.”

In the mid 1990s, after working six years supervising themed concrete installations on Disney properties, Harris became director of product training for a large materials manufacturer, where his role took him all over the world teaching a variety of



decorative concrete applications. Harris and his wife, Lee Ann, started the Decorative Concrete Institute in 2001, where they conduct training in their state-of-the-art teaching facility and in locations around the world.

In 2009, he and his business partners introduced a new line of exceptionally realistic stamping tools called Paladiano — Wonders of the World, which has now been acquired by Brickform. The patterns replicate historic stone and rockwork, and were produced by making and refining molds at historic European locations.

Harris has written four books, produced several DVDs and written many articles for various trade journals and Internet sites over the years. Last year, Harris started a new chapter of his career by joining Structural Services Inc. as senior director of Decorative Concrete Consulting. “This is the most diverse and skilled group of consultants I’ve ever been involved with,” he says.

www.ssiteam.com



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Darrel Adamson – Engrave-A-Crete

Before Darrel Adamson came along, concrete engraving was not in the industry's vernacular. The founder and CEO of Engrave-A-Crete first envisioned engraved concrete back in 1988. It just made sense to him, both economically and environmentally, to transform existing concrete by cutting patterns into it to make it more aesthetically pleasing rather than tearing it up and starting over from scratch.

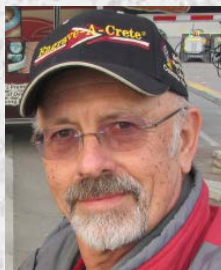
By combining his expertise in concrete sawing and drilling with his knowledge of decorative concrete, he designed his first prototype engraving tool somewhere around 1990 and coined the term "engraved concrete." In 1992, he sold his first tool at World of Concrete, and later that year founded Engrave-A-Crete in Florida. Back then, Adamson operated from his garage, as many fledgling businesses do, and his first gig involved engraving a brick pattern on a driveway.

Today, the company owns an 85,000-square-foot facility in Mansfield, Missouri, and manufactures an impressive line of quality decorative concrete engraving tools and products used worldwide to enhance existing concrete and make it look like everything from brick and cobblestone to marble tile and intricate designs. Adamson and his son, Brandon, offer hands-on training not only in engraving but also in staining, layout and marketing.

One of the first tools he developed back in the '90s, the Super Compact Cobra, is still among the company's most popular. To date, Adamson holds five patents, as well as numerous copyrights and trademarked items. The inventor, researcher, developer, designer and overall always-thinking man is far from done when it comes to making contributions to improve the industry.

Numerous projects are in development, he says, like novel processes for coloring slabs. And, there's always a cutting tool being created or enhanced for more speed and agility.

"Vertical concrete engraving is nearly untouched," Adamson says, "so we're developing methods to make concrete walls into pictorial themes or simply making them look like brick." Undulating brick



patterns are very difficult for masons, he adds, and engraving will make them easier to produce.

www.engageacrete.com

Byron Klemaske II – T.B. Penick & Sons Inc.

When people seek advice concerning the decorative concrete industry, they often turn to Byron Klemaske II, a widely recognized authority and innovator in the business with more than four decades of experience to his credit.

The executive vice president of T.B. Penick & Sons began his decorative concrete trek back in the early '70s when he was just 17 years old and became intrigued with something called the "Bomanite process" used by his San Diego employer, John T. Dryden Inc. Concrete imprinting soon became his forte, as Klemaske developed products, tools, methods, finishes and markets that propelled the decorative concrete industry forward.

By 1987, Klemaske and his two brothers formed Klemaske Brothers Concrete and built a solid reputation for installing architectural concrete throughout Southern California. In the mid- to late '90s, he worked for Progressive Concrete in Escondido and was largely involved in developing Micro-Top, a troweled-on cementitious topping now made by Bomanite, and Arte Povera, a system using reactive stain.

In 1999, Tim Penick of T.B. Penick & Sons approached Klemaske about joining his company and heading up the firm's Innovative Concrete Group. He joined as vice president of operations, assembling a world-class team of decorative concrete artisans, including his brothers, wife and other family members. Today, Penick, founded 110 years ago, is heralded as a leader in the decorative concrete industry.

Klemaske continues to contribute to the betterment of the decorative concrete trade. In recent years, he helped Penick secure a patent for a system called Pervious Concrete Elements. On a personal level, he was inducted into the Decorative Concrete Hall of Fame in 2013.

"The decorative concrete industry has



provided my family members and me a very rewarding life and livelihood," Klemaske says. "I still enjoy being a part of the collaborative and brainstorming process to come up with solutions to build new projects while using learned techniques as well as new and innovative thinking processes. It's been a fulfilling four decades!"

www.tbpenick.com

FuTung Cheng – Cheng Design

Known far and wide for his sophisticated residential design and innovative use of a wide variety of materials in homes, FuTung Cheng of Berkeley, California, is an award-winning designer and acclaimed author who consistently breathes new life into decorative concrete applications.

A graduate of the University of California at Berkeley with a degree in fine arts, he founded Cheng Design in 1986, followed by Cheng Products in 1998 and Cheng Concrete in 2004. He and his design team incorporate elements of nature and organic textures, creating contemporary designs oozing with creativity, details and fine craftsmanship.

From among nearly 1,000 entries, Cheng Design received one of three Gold in Residential Architecture awards in 2014 in the seventh annual International Design Awards competition. He's one of the few non-architects to receive design awards from the American Institute of Architects. He's been inducted into the Decorative Concrete Hall of Fame and the National Kitchen & Bath Association Hall of Fame, and named one of the Top 50 Most Influential in 50 years by *Kitchen & Bath Business* magazine.

Cheng has taught more than 5,000 contractors, do-it-yourselfers and artisans the craft of concrete countertop-making. More than 250,000 copies of his three books on countertops, design and concrete applications have been sold and are part of his pioneering movement to inspire the hands-on creativity of others.

Cheng says his latest innovation, ShapeCrete, a high-performance, easily shapeable concrete, "makes it easy for the



broadest possible audience to realize their own potential for play and creativity with concrete.” This summer it will be available in thousands of home improvement stores nationwide.

“We were created to be part of nature and our nature is to be creative,” says Cheng. “Nature tirelessly creates daisy chains of great design. And she does so across time, across galaxies, across continents, and across the street. Nothing too large, or too small, escapes her full attention to exquisite detail. We are woven into the web of the tapestry of creation. And one by one, we are born to have our own turn at the loom.”

www.chengdesign.com

Alise Martiny – Greater Kansas City Building and Construction Trades Council and MAGIC (Mentoring a Girl in Construction)

Alise Martiny has worked in the construction industry for more than 35 years, all the while actively recruiting women and minorities into the trade. She currently serves on several community projects in the Kansas City, Missouri, area and has held several positions which include serving on her union’s executive board and holding the post of vice president. She is currently president of her local union and founded MAGIC (Mentoring a Girl in Construction).



Through MAGIC, journey-level tradeswomen teach safety, carpentry, concrete, masonry, electrical, plumbing and welding skills during a week-long camp. At the program’s conclusion participants take home tools, a toolbox and other projects they make. The students participate in a field trip to an active construction site to see how the skills they are studying are implemented in the field.

“This program is unique because it partners with local construction businesses and industry associations with one goal...to introduce high school girls to the opportunities available to them in the construction industry,” says Martiny.

Although Martiny has many years in the concrete industry, her passion became decorative concrete after attending a conference sponsored by Bomanite in the early 1980s. “When I first got started in the decorative side of the industry, the stamps were made out of metal and we didn’t have very many options with colors,” she says. “It has been amazing to see how much technology has changed with all the textured and staining options. What used to be an expensive addition to a regular gray slab of concrete is really affordable today.”

www.buildkc.org

www.mentoringagirlinconstruction.com

Mike Murray – Concrete Cares

Mike Murray, 67, began his career as a concrete finisher in 1964. In 1979 he opened Murray Concrete, a concrete contracting company in the Kansas City, Missouri, area. Later, he began installing stamped concrete, which led him to open Murray Decorative Concrete Supply with his wife, Donna.

In July 2014 the Murrays passed the company torch to ChemSystems Holdings, and the couple opened a consulting firm. They turned much of their attention to Concrete Cares, a foundation Mike started three years



ago to raise awareness of cancer. For their first project, they donated a concrete patio with the pink ribbon logo to a Hope Lodge in Kansas City, which provides free lodging for cancer patients.

“Concrete Cares was founded not to make money or be well known but to start programs in local communities to help those afflicted by cancer,” Murray says. “We wish to get students and groups such as Boy Scouts and Girl Scouts involved. We also hope some communities can leave behind concrete projects that can be seen, walked and driven on daily. We want funds raised in one area to stay in that area for local needs.”

Murray is trying to build Concrete Cares to be active in all 50 states. So far, for instance, the organization’s work in Nebraska has raised about \$20,000 to help cancer patients. To date they’ve completed projects in Nebraska, New Mexico, Arizona, South Dakota, North Carolina, Nevada, Kansas and Missouri. They have presented programs in several states and did a slab for World of Concrete 2012. Many individuals and companies in the industry are contributing to the efforts and Concrete Cares works with local ready-mix suppliers to display pink trucks at events.

Murray is an ACI Fellow and says he’s always been a believer in industry certifications, currently holding six certifications himself. He’s still active in training. “We want to raise the bar on residential and decorative concrete so it not only looks pretty but withstands durability issues,” he says. “I still feel I’ve got a lot of good years in me and I want to reach the guys on the smaller scale to make sure they’re doing quality concrete.”

www.concretecares.com

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John Abrahamson — SASE Co.

John Abrahamson has been with SASE since December 2009, and currently serves as the vice president of operations, working out of Knoxville in a 22,000-square-foot facility that is in the process of having its size doubled.




Abrahamson grew up in the flooring industry and, until the year 1999, served as a regional vice president in charge of 28 retail stores and as president of a commercial contract flooring facility, among other things, for Shaw Industries, a Fortune 200 Company. Prior to joining SASE, Abrahamson was president of HTC in the U.S.. Before Abrahamson's involvement, HTC only sold through distributors. VIC International had been selling HTC machines for a couple of years with limited success penetrating the U.S. market.

"I simply turned to what I knew," Abrahamson recalls. "I drew upon my experience in flooring and marketed a floor system and offered a flooring solution

instead of peddling a machine for prep and maintenance. I had a small, but strong, staff at VIC, and support from the owner, Vic Green. We started holding training seminars at VIC because we literally had to teach people what polished concrete was before we could teach them the process of polishing concrete and sell them anything. We achieved a great deal of growth in a very short span of time."

Later, in 2004, after growing sales in the U.S. from under \$200,000 a year to nearly \$7 million a year, Abrahamson helped HTC form a company and take the product line direct in the U.S. The company had tremendous growth over the next 3 1/2 years, then sold to an investment company.

After selling his shares in HTC in 2007, Abrahamson honored his non-compete, then joined SASE. "The best adventure of my career is still before me," he says. "SASE is now far and away the leading supplier of polished concrete equipment and tooling. We have a great leader in Jim Weder, the majority owner, president and CEO of SASE. He understands the need to manage down first and up second, so SASE management can focus first on the customer, then on the employees, then, thirdly, on answering

to ownership. This has always been my philosophy, and one of the reasons I am so confident that SASE has a bright future." 

www.sasecompany.com

OTHER **100** MILESTONES

Makita Marks 100th Year with 100th Tool

The year 2015 marks the 100th anniversary of Makita and also the year that it releases the 100th tool in the 18V LXT line, the world's largest cordless-tool line powered by an 18V slide-style battery.

Makita started as a motor and transformers sales and repair company in 1915. The company's first portable electric hand-planer was produced in 1958, and the first saw and electric drill followed four years later.

The 18V lithium-ion cordless-tool category debuted in 2005 and the release of the 100th tool in that line is coming later this year. No word yet on exactly what that product will be.



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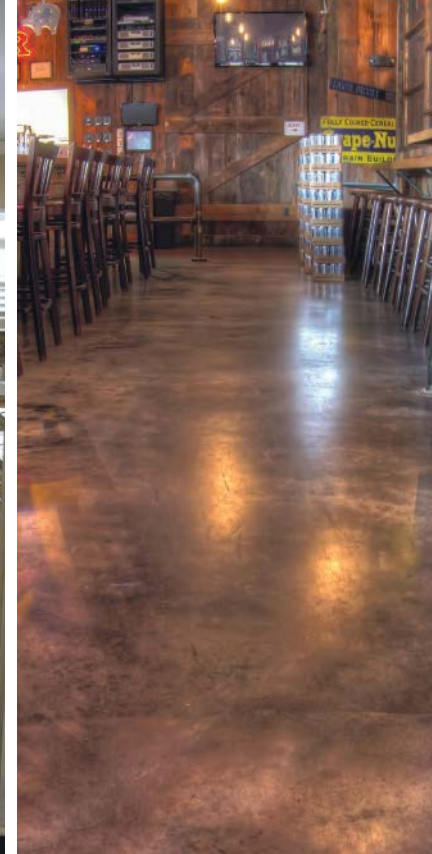


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10 Business Tips to Help You Be More Successful



If your business is operating smoothly, you may not think some of the things you do every day have contributed to your success because they seem so basic. But when you encounter a business that doesn't do some of these fundamental things — and that business is struggling — you may discover how important simple day-to-day acts and decisions are. We asked business leaders in our industry to share with us their tips for being successful. Here is their advice.

1. Hold a Lunch-and-Learn

Architects are looking for you. They want to learn about your company and products. They want to specify you on projects, but they just don't know about you yet.

Architects' time is very valuable. They cannot drop everything and meet you on a whim, so visit them on their terms. Offer to hold a lunch-and-learn session. Here is how it works:

Cold call architectural firms that could potentially specify your products on projects they are designing. Give them a quick synopsis of your company and offer to do a lunch-and-learn session. They'll know what you're talking about.

Ask the firm where they prefer to order takeout food and what the participants would like to order. You show up with lunch. Give a short (maybe 30-minute) presentation on your company and products, answer questions and collect business cards. Be sure to leave the firm with samples and literature they can add to their library.

The turnaround time on actually getting a project out of a lunch-and-learn can be six months or longer, but the rewards of being specified on a commercial project can be great.

— *Mark Celebuski, owner, Trinic LLC, Windsor, New York*

2. Choose the Right Coach

When we were considering hiring a business coach, a friend counseled me to find someone specific to my industry. That was great advice! Several thousand dollars later made me wish I'd have listened. The coach we used helped us better organize our

business structure but wasn't able to help us in areas of sales or operational organization because he just didn't understand our industry.

— *Barbara Sunderlin, owner, SunWorks Etc. LLC, Annville, Pennsylvania*

3. Turn to Advisers

If you find yourself running around like crazy — all the time — you're trying to do too much yourself. It's very possible you could make poor decisions, both short term and long term. You have to give yourself time to think, to analyze. Your employees are counting on your leadership. Change hindsight to foresight. Use a group of advisers if need be. Get away from the business for half a day with advisers on a major decision. In times of war the best generals visited the front lines. However, they didn't run the war from there.

— *Rocky R. Geans, president, L.L. Geans Construction Co., Mishawaka, Indiana*

4. Don't Be Shortsighted

You can never go wrong by always maintaining a steadfast focus on what's in the building owner's long-term best interest. Since installers of our types of materials are typically subcontractors, they are frequently asked to perform work in a manner contrary to project specifications, whether to achieve cost savings or due to project scheduling. Often these short-term trade-offs end up harming all parties involved. The subcontractors get hit through callbacks and damage to their reputations, and the building owners receive something less than what they paid for and deserved.

It's never easy to say no to someone who is ultimately holding the payment for your work, but agreeing to go along with shortsighted decisions will nearly always result in long-term regrets.

— *Scott Metzger, president, Metzger/McGuire, Bow, New Hampshire*

5. Find What Works and Stick with It

It's tempting to constantly change things in an attempt to improve them. A good example is your concrete mix design. It's emotionally appealing to "improve" things by adding the latest fashionable admixture or changing the mix ingredients and proportions on a continuing basis. But if you have a mix that already does what you want and doesn't cause your clients problems, why change it? If you can't demonstrate a real and positive change that will directly benefit your client and save you money in the long run, then don't fall into the trap of "fixing" or "improving" something that isn't broken and doesn't need improving.

— *Lane Mangum, vice president of business services, The Concrete Countertop Institute, Raleigh, North Carolina*

6. Schedule Everything

While I was driving to Las Vegas for business (a five-hour trip) thinking about a tip I could offer, I wondered how I was in such a relaxed mood. Then it hit me. About three years ago I refocused on being organized. The most important thing to my everyday schedule is to have a schedule. I need to have everything on a calendar when possible. I even put it in my

calendar to “Plan my Calendar.” I do my best not to let other people’s emergencies, become my own emergencies.

— Marc Di Zinno, architectural representative, Westcoat, San Diego, California

7. Take Pictures

Take pictures of your work — this is not something the construction world has a grip on just yet, and in the technological arena with social media still at the forefront of marketing and advertising, taking pictures of your work takes but a second and can be a great impact for your company and/or the company or product you represent. Photos can be easily downloaded and shared (with approval from the source, of course) and can be a great way to market your talent and level of expertise in your field.

— Heather Early, president, Easycove, Libertyville, Illinois

8. Make a Good First Impression

With an abundance of decorative contractors accessible to most customers, it is crucial that you give the customer every reason to like you at first glance. The initial phone call (either answering promptly or returning a message soon after) sets the tone, quickly followed up by the first site visit. Showing up in a mobile dumpster, instead of a clean and organized truck, will lower the customer’s confidence in your abilities. Finally the estimate or proposal should be thorough and professional. Respect the customer, respect the process and land more profitable projects by creating a positive first impression.

— Todd A. Scharich, decorative concrete specialist, American Society of Concrete Contractors; owner, Decorative Concrete Resources, Saginaw, Michigan

9. Agree on the Color

As a manufacturer of quality decorative concrete products, we learn so much from the installers who work with the products on a daily basis. It is everyone’s goal to ensure that customers receive the results they expect and deserve. The most difficult part is often getting the color just right. Shaded or well-lit areas can alter how a color appears.

We highly recommend that a test area always be performed on site for approval of the color, texture and pattern or design by the customer. This task isn’t always convenient or timely, but it is necessary to ensure that all parties are in agreement with the expectation of the results. Most manufacturers have trial color kits available for this purpose. Consider including one or two sample installations with your bid, and charging for any additional sample areas that may be required to achieve the desired outcome.

— Tracey J. Lackovich, president, Super-Krete, Spring Valley, California

10. Get It Right

“You can never charge enough to do a job twice. Get it right the first time.” 🛠️

— Michael Todd Jones, vice president, Concrete Innovations, Sonora, California

We didn’t have room for all of the great business tips we received! Visit our website to read more tips for success from these and other business leaders.

🌐 <http://bit.ly/1eQhydy>



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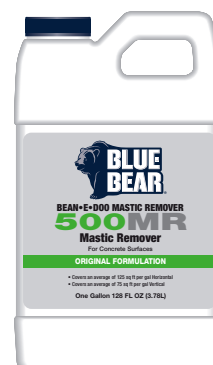
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10 Noteworthy Products

COMMEMORATIVE
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Decorative concrete artisans are not only a creative bunch. They also are quick to figure out if there's a better way to do something. Some of our top 10 noteworthy products from recent years are about more-efficient production while others involve cool technology that we hope will soon make its way into the forefront of daily work.

1. Photocatalytic or Self-Cleaning Concrete

Concrete is the single most widely used building material in the world, yet concrete is easily discolored and damaged by pollution and minerals in rainfall. New formulations of cement are able to neutralize pollution, turning the harmful particulates into harmless compounds that are washed away by rain.

This technology is based on the use of titanium dioxide particles, which catalyze the breaking down of pollutants that attach themselves to concrete surfaces. As sunlight hits the surface, the pollutants are neutralized. This TiO_2 -enhanced cement can be used in place of regular portland cement in any application.

Self-cleaning concrete is currently being used to coat the Sarajevo Bridge, a bridge spanning a major road in Barcelona, Spain. The Air France offices at Charles de Gaulle airport near Paris and the Church of 2000 in Rome also employ a similar technology.

In addition to keeping surfaces clean, photocatalytic coatings can improve air quality. This technology can be seen on the Italian pavilion at the Milan Expo 2015, which runs from May until October. Material manufacturer Italcementi has a patent on the air-cleaning cement on the facade.



Photo courtesy of Richard Bryant, Arcalid

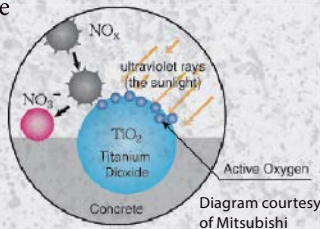


Diagram courtesy of Mitsubishi

2. Proline Magnetic Texture Mats

Proline originated the seamless texture mat, and now it's taken it one step farther with a lightweight, durable polymer magnetic texture mat. This is a mat with a feathered edge stamp that also supplies a texture. These stamps can simply overlap each other for a textured finish without seams. The new mats connect to each other with magnets, making the work even easier and more foolproof.



Photo by Vanessa Salvia

3. LithoMosaic

LithoMosaic inventor Robin Brailsford knew there had to be a better way to get a design into concrete other than hand-tossing buckets of aggregates into wet mud. Riffing off of LithoCrete, a process developed by Shaw & Sons that entails scattering aggregate on the surface of wet concrete, Brailsford discovered a way to make a deliberate pattern that could be created in the studio and placed in monolithic concrete pours.

After nearly five years of working with Shaw & Sons and T.B. Penick & Sons, they created the patented process known as LithoMosaic. Since then, the process has been used to create hundreds of concrete art pieces around the country.



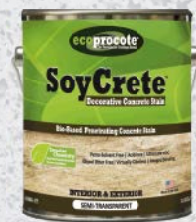
Photo courtesy of Robin Brailsford

4. Soy-Based Products

With a lot of contractors now looking for green alternatives to solvent-based products, soy-based stains and coating removers are gaining ground in the decorative concrete industry. Not only are these products made with a rapidly renewable resource — soybeans — they have a higher coverage rate compared to their traditional counterparts and are safer for everyone involved.

For instance, SoyCrete, a penetrating concrete stain from Eco-Safety Products, delivers the variegated look of an acid stain in less time without the associated mess and hazardous ingredients. SoyCrete is also much easier to control than acid stain, with more consistent results. Available in 35 standard colors and endless custom blends, it's destined to be a game changer. The green building-compliant product works as well if not better than its conventional counterparts while being cost-competitive, safer and very durable.

Also in the vegetable-based lineup of impressive products is 600GL, a soy-based coating remover from Franmar. The company's most popular product, the powerful yet non-caustic gel will remove multiple layers of topical sealers, acrylics, enamels, urethanes, latex and some epoxies in one application. And 600GL is not only made in the U.S. — it's made with soybeans grown in the U.S.



5. AmeriPolish's Penetrating Curing Agent

Concrete needs to be cured, especially for slabs that are to be acid stained or colored. But then, any curing agent needs to be removed in order for the acid stain

to penetrate. Materials that prevent water from leaving the surface are what have traditionally been used, but now there's a new approach. AmeriPolish PCA (penetrating curing agent) chemically hardens and dust-proofs concrete without forming a coating. PCA can be used with integrally colored concrete and doesn't need to be removed with chemical strippers or abrasives like traditional topical curing products.

6. Metallic Coatings

Today's metallic-looking coatings, which provide drift and sparkle and can be used to create an impressive 3-D look, continue to gain traction in the decorative concrete industry. The facts that they are so easy to use and come in a broad palette of colors contribute to their popularity. So does the reasoning that they can be a less-expensive and viable alternative to overlays and stains for floors in bad shape.

They are made with a wide range of ingredients including aluminum pigments, various other metals, liquid colorants, mica or synthetic mica particles coated with colors or a complex combination of these components. Most are used with epoxies and



Photo by Jon Kopp

allow contractors to achieve a controllable acid-stain look without all the mess.

Many of today's metallic coatings self-level and dry fast without compromising the integrity of the coating. The beauty of metallics is that although the finish looks complicated and advanced, the installation is quite simple once you get the hang of it. Most will produce a variegated look in a straight-forward application, although many contractors achieve stunning results with a little manipulation.



Image courtesy of Butterfield Color

7. Soldier Curve Tools from Butterfield Color

Contractors no longer have to fret about getting those "soldiers" in line correctly when customers choose a soldier course pattern on a radius-filled hardscape with more than its share of twists and turns. Butterfield's new flexible Soldier Curve Tools automatically adjust brick angles and conform to whatever radius they meet. These time-saving tools, which eliminate having to hand cut borders, are designed to be used with their correlating soldier course border patterns and Butterfield's Brick Texture Roller Sleeve. Tools are available in three types: Pennsylvania Avenue, Old Chicago and New Brick.

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8. Pervious Concrete

In this day and age where environmentally friendly products rule, pervious concrete is making headway. However, you don't often hear the words decorative and pervious in the same sentence.

Pervious concrete, a specialized pavement mix that allows water and air to easily pass through a maze of interconnected voids, typically consists of portland cement, 3/8-inch coarse aggregate, water and admixtures to improve placeability. Whereas the basic mix is more expensive than traditional concrete, pervious pavements can reduce the need for retention basins and storm-water drainage systems.

Pervious systems also can help filter out pollutants, replenish local aquifers and improve plants' access to air and water. Safety-wise, it eliminates standing puddles.

With all these pluses, contractors may be able to persuade clients that a pervious job can look pretty, too, with a little extra investment. Integral color is the best way to go as stains would flow right through the mix and color hardener is out of the



Photo by David C. Mitchell/Bunyan Industries

About 2.7 million square feet of pervious concrete was placed in Beijing, China, for the 2008 Summer Olympics. At this location, the blue and gray part of the ring in the middle is made from conventional concrete, while the center of the ring and the outer pattern are integrally colored pervious.

question because pervious is too dry. The material can be stamped but you have to be quick. It sets up in about 20 minutes.

Probably the simplest way to combine pervious and decorative is to design a

driveway with a color that complements the house and a stone that's coarse enough to match the house's texture.

9. Ductal

Incredibly strong, durable and ductile (hence its name) best sum up the key characteristics of Ductal, a family of ultra-high performance concretes from Lafarge. Blended with organic or metallic fibers, it is significantly stronger than conventional concrete. Architects,

designers and decorative concrete artisans can specify or use the material to create thinner sections and longer spans with graceful curves and innovative forms without the need for passive reinforcement. To top things off, it also has a remarkably long life.

Designed and developed for structural or architectural applications, Ductal solutions are often cutting edge and may be used in a range of new construction or renovation projects including facades, interior design elements, urban furnishings, bridges and more. It can be integrally colored and fashioned to produce extremely fine textured surfaces.

Ductal is much denser than conventional concrete, with extremely low porosity, making it highly resistant to impact, weathering or degradation. Proponents of this material are still discovering new uses for this remarkable mix that blends creativity with technology to get innovative and aesthetically pleasing results.



Photo courtesy of Davis Brody Bond

G8WAY DC, a unique multiuse pavilion with a 400-foot-long Ductal canopy, provides shelter below and a landscaped seating area above. It was designed by Davis Brody Bond and precast by Gate Precast.

10. Litracon

We all know that concrete can be manipulated to look like many things, but who would have thought this rock-solid substance could be a substitute for a window?

Litracon, an acronym for "light-transmitting concrete," is manufactured by the German company of the same name. Invented in 2001 by Hungarian architect Áron Losonczi, it was the first commercially made transparent concrete on the market. Besides the cool factor, practical uses for the see-through concrete include incorporating it in area of a building where you want natural light to come through, such as a fire escape stairwell.

Litracon, which is available as prefabricated building blocks, consists of randomly embedded glass fibers in a proprietary concrete mixture. Because of the inherent characteristic of fiber optics, light doesn't diminish over the thickness of the material. It will still pass through the same, whether it is 2 or 20 feet thick.

In addition to the original Litracon, which hasn't caught on as much as its maker predicted at the turn of the century, there is also Litracon pXL, which features a specially formed and patented plastic unit without any optical fibers to transmit light. Instead, the reinforced pXL panels feature regularly distributed dots of light similar to pixels on an LCD screen. Less expensive than Litracon, the panels come in a variety of sizes and can be designed to emit a pattern or logo. They also can be used to create 3-D objects such as furniture. 🖨️



Photo courtesy of Litracon

10 Most Popular Class Topics in the Concrete Decor Show's History (with one bonus)

COMMEMORATIVE

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Of the Concrete Decor Show's top 35 most-attended courses, some topics emerged that were more popular than all the others. First on the list are countertops, followed by polymer overlays and coatings, and polishing concrete. These topics are perennially popular because there's always something to learn about new or improved products and techniques that can sharpen contractors' skills and expand their know-how.

We strive to offer basic knowledge classes that are always in demand, but also present courses that keep our artisans on the cutting edge of industry developments. If you want to teach at an upcoming Concrete Decor Show or take a class in a certain subject, let us know and we'll see what we can do to add it in. In the list that follows, Nos. 10 and 11 were so close that we included both of them.

1. Countertops

Our course "Concrete Countertops: Getting It Right" was our most popular offering ever. We think there must be a lot of pretty great concrete countertop artisans out there by now.

2. Polymer Overlays and Coatings

Why tear out and demolish a concrete slab when you can use an overlay or coating and make it better than ever? Course attendees learn when, where and how to use these materials for makeovers or restoration.

3. Polished Concrete

What can you do with polished concrete? Oh, pretty much anything. Polishing is probably the most well-known concrete surface finishing technique, so taking classes ensures you'll have the skills to achieve what your clients seek.

4. Sealers

Sure, you've got time to apply the wrong sealer to a job and have it flake off, then go back and fix it, over and over again – Not! Take classes on this subject so you're never in this position.

5. Marketing

You've likely put more energy and money into your business than anything else in your life. Doesn't this kind of investment deserve the best chance to succeed? Many people can excel at decorative concrete but running a business is an entirely different skill set. Pursuing help with business growth and marketing is the smart thing to do.

6. Designing and Specifying

By now, most of us know about concrete's chameleon qualities, impressive longevity, enduring strength and endless uses. Now we need to get designers and specifiers on board to help promote this amazing medium. Courses like this identify key considerations to support concrete's ever-advancing capabilities.

7. Concrete Flooring

Concrete floors can be painted to look like carpet or stained and textured to mimic wood or stone. Imprinted and inlaid graphics and related techniques can open up whole new worlds for what you can offer your clients.

8. GFRG

Interested in learning more about the potential of this versatile material? Decorative concrete artisans who have taught at our workshops know more about glass fiber reinforced concrete than anybody

out there. These courses are typically a mix of theory and hands-on training and, by the end of class, most participants are ready and eager to fabricate just about anything.

9. Vertical Applications

What vertical applications really come down to is adaptability. With the right mix and skill, most any finish can be applied vertically — whether we're talking faux finishes, stamping, carving, staining or even polishing — thanks to advances in product and equipment.

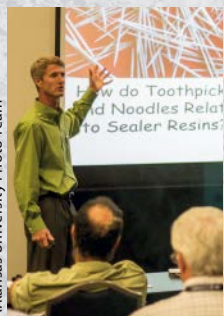
10. Acid Stains

Learn how to decorate anything made of concrete with acid stains. Combined with the versatility of concrete, these stains create beautiful, unique finishes limited only by your imagination.



11. Fireplaces and Fire Features

Modern homeowners are all about the outdoor living space. They see premier examples of fire pits and seating walls on television and in magazines, and they want them for themselves. This class will help you configure outdoor rooms that are as functional and comfortable as they are beautiful. 🛠️



Photos courtesy of Southern Arkansas University Photo Team

10 Favorite Covers

From day one, we put a lot of thought into the covers for each issue of *Concrete Decor* magazine. Because it isn't available on newsstands, we don't have to try to appeal to the average grocery shopper standing in line, but we definitely want our cover images to be attention-grabbing. Out of the past 99 issues, we like to think that all 99 had amazing covers, but we did manage to pick our 10 favorites. How many of these do you remember or still have?



Cover No. 1 doesn't look very glamorous by today's standards, but it kicked off the legacy of *Concrete Decor* magazine and helped us get where we are today.

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Vol. 7 No. 7 – Nov. 2007

J&M Lifestyles LLC designed this bar top for an outdoor pool area in Old Westbury, New York. Embedded fiber-optic strands create a translucent effect in the concrete.

Photo courtesy of J&M Lifestyles



Top choice: Vol. 12 No. 4 – May/June 2012

This award-winning residential project in Overland Park, Kansas, features 600 fiber-optic lights embedded in stamped concrete. The work is by Artistic Concrete Surfaces in Olathe, Kansas.

Photo courtesy of Artistic Concrete Surfaces



Vol. 8 No. 6 – Sept./Oct. 2008

Scott Cohen of The Green Scene in Los Angeles designed this project for a backyard pool remodel. Water cascades from copper wire spillways over custom glass mosaic tiles. The sheer cascades and spillways are backlit with fiber optics.

Photo courtesy of greenscenelandscape.com

Vol. 10 No. 6 – Aug./Sept. 2010

Brandon Gore's "Fern Table" is located in the Arizona studio showroom of Gore Design Co. The table was cast with GFRC, given a tea-wash finish, and features inlay details that include steel and a meteorite slice. The plant shown is alive, as the table was designed with a growing container suspended just below the concrete tabletop.

Photo courtesy of Brandon Gore

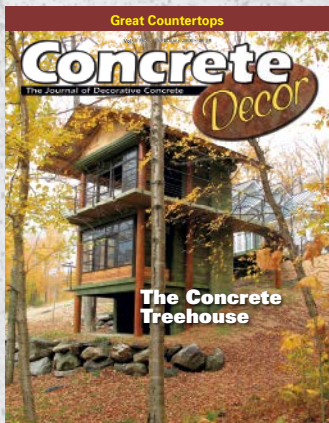




Vol. 12 No. 2 – Feb./Mar. 2012

Absolute Concrete Works LLC of Poulsbo, Washington, created 1,500 square feet of GFRC panels to simulate shelved books for the main lobby of a new building at the Amazon.com Inc. headquarters in Seattle, Washington.

Photo courtesy of Roger Turk, Northlight Photography



Vol. 8 No. 1 – Feb. 2008

Concrete is taken to new heights in this elevated two-story treehouse in Warren, Vermont.

Photo courtesy of Arro Design



Vol. 8 No. 8 – Dec. 2008/Jan. 2009

A fireplace in a Modesto, California, home is just one of many decorative concrete showpieces installed at the residence. Flying Turtle Cast Concrete made the piece.

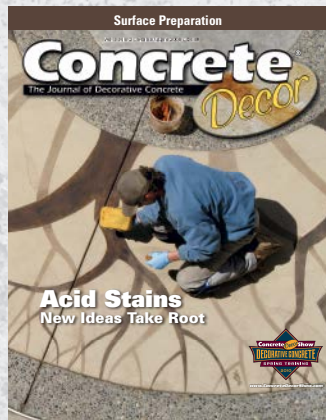
Photo by Matthew J. Visser



Vol. 11 No. 1 – Jan. 2011

Concrete Decor's 10th anniversary issue.

Cover design by Bill Simpson



Vol. 9 No. 2 – March/April 2009

"Where the Tree is Born," by Tom Ralston Concrete of Santa Cruz, California, graces the J. Ellington Library in San Jose, California. To create this tree, Ralston and his team laid a thin rubber sheet on top of concrete and cut out a tree branch pattern. He sandblasted the area then acid stained the sandblasted branches.

Photo courtesy of Tom Ralston Concrete



Vol. 9 No. 7 – Nov./Dec. 2009

Denver-based Colorado Hardscapes created this old-world fountain with materials that included ArcusStone and GFRC. The fountain was placed at The Streets in SouthGlenn, a retail development in south Denver.

Photo courtesy of Colorado Hardscapes



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10 Most-Read Blog Posts from Concrete Decor's Website

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Not everything we write or receive ends up in *Concrete Decor*. We have a section on the website for "Online Exclusives," things that we don't have space for in the magazine but are too good not to share.

Three of the top 10 most-searched-for blog posts on our website are about the use of metallics. An article about metallic coatings also was one of the top 10 most-searched-for articles on our website, so clearly, that is an area of interest. If you have any photos of your work with this versatile and visually interesting medium, please send them our way.

1. Walkway for a State Trooper's Widow

The nation was riveted by reports of the manhunt under way last fall in Pennsylvania's Poconos Mountains for the man accused of a shooting that killed police officer Cpl. Bryon Dickson and wounded state trooper Alex Douglass. As it turned out, Dickson had visited Bart Sacco's store, Kingdom Products, a week before he was killed to ask about repairing his walkway. After hearing of his death, Sacco and several others pitched in to complete the work.

<http://bit.ly/1zNRtbh>

2. Underground Concrete House in Oregon Ready to Be Transformed

A unique concrete dome home in Lorane, Oregon, was originally a residence for ministers who served the church across the street. Now the Vertical Artisans West Coast Training Center, it has been completely transformed.

This blog post was about the first step in its transition.

<http://bit.ly/1LM32i3>



Photo by John Strieder

3. Metallic Red and Gray Tile Pattern Adds Pizzazz to Garage

This post was one of three top blog posts about metallics. A vibrant red-and-gray checked garage floor was completed by Michael R. Jensen of Atlanta Concrete Artist using 100 percent solids epoxy.

<http://bit.ly/1GHcRh2>



Photo courtesy of Laticrete International

4. Stone-Textured Overlay Transforms Maine Ski Resort

Sugarloaf Mountain in Carrabassett Valley, Maine, is one of the state's premier ski resorts. When it tore out 4,450 square feet of worn-out carpet and tile in its hotel, not just any floor would do. Michael Day of Day's Concrete Floors Inc. in North Monmouth, Maine, used a thin stampable overlay to create the look of large stones.

<http://bit.ly/1J9vfzu>

5. Classical Relief Sculpture Made from Overlays and Plaster

David Seils, an Asheville, North Carolina-based designer, artist and relief sculptor, applies an overlay to walls to create intricate, one-of-a-kind dimensional wall pieces.

<http://bit.ly/1GHdyqC>



Photo by David Seils

6. Use Two Colors of Metallic Powder for a Two-Tone Coated Floor

Two-color metallic floors, like the one created by Jon Kopp of Quality Epoxy in Gilbert, Arizona, create dramatic visual interest with flow and movement.

<http://bit.ly/1J9vhHK>

7. Concrete Decor Show Announces Dates and Location for 2014 Event

In further proof that the Concrete Decor Show continues to grow in popularity, no other year's show announcement made it on this list.

Visit www.concretedecorshow.com for details about the 2015 event to be held in Indianapolis, Indiana, from Sept. 28 through Oct. 2.

<http://bit.ly/1HUJBST>

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8. Molding an Ergonomic Concrete Chair in About 24 Hours

Chris Rousseau of Hotwire Direct shared with us his experience in making a molded concrete chair with the help of one of his company's performance CNC foam-cutting machines. He measured different parts of his body to dial in the chair's measurements and then created the seat in a span of about 24 hours.



Photo courtesy of Hotwire Direct

<http://bit.ly/1AADW10>

9. Stylish Concrete Block Bench Demonstrates the Value of Workshops

Justin Burd, formerly of Tribe One Customs and now with Set In Stone along with Nathan Smith, led a Concrete Decor Show workshop in 2012 that produced a stylish concrete bench for a youth center. Burd and Smith were our Artisans in Concrete in October 2014 for work similar to the modern concrete bench featured in this blog post.

<http://bit.ly/1FQwUc4>

10. Dyes and Metallics Combine for Glowing Floor at Baby Accessories Store

Don Pinger of Custom Concrete Solutions in West Hartford, Connecticut, used a unique combination of dyes and metallic epoxy to achieve a six-color floor for a baby accessories shop.

<http://bit.ly/1GHDRIr>

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Circle Reader Service Number 58

OTHER 100 MILESTONES

L. M. Scofield Co. Celebrates 100th Anniversary

In 1915, Lynn Mason Scofield, an engineer and inventor in Chicago, founded L. M. Scofield Co. and introduced the first successful products for coloring, staining and protecting concrete.

Scofield's headquarters moved from Chicago to Los Angeles, where the company's products gained favor among the area's architects. They used Scofield systems on homes built for celebrities such as Charlie Chaplin, Bing Crosby and Fred Astaire. Scofield's coloring systems also were used in many Frank Lloyd Wright designs. Scofield contributed to the 1940s war effort by providing large volumes of material for military housing.

After the company's leadership passed to Lynn's son, George, Dave Arnold acquired it in 1962. Arnold, and then Arnold's son, Phillip, continued to grow the company. One hundred years later, the L. M. Scofield Co. is still going strong.

Question: How do you remove worn acrylic sealers and not kill the flowers?



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Concrete Furniture Weighs into the Mix

Laird Outdoor Kitchen, Cayucos, California

by Vanessa Salvia

THE owners of a private residence in the beach town of Cayucos, California, had to deal with more than just sun and sand when it came to planning their landscape. The Laird family had purchased a well-known former cookie factory, which landscape designer Suzanne Morrison says caused a lot of “lookie-loos” to wander by to see what had become of it.

The outdoor kitchen and entertaining area, which had been part of a parking lot, needed the right mix of rustic and sturdy furniture. A line of concrete and ipe furniture by Maysun Wells would fit the bill. Ipe, a hardwood from Brazil, is prized for outdoor use because of its durability.

Morrison, a landscape designer with Earthscapes in San Luis Obispo, California, had to tear out asphalt to create a backyard kitchen that could accommodate the owners’ desire for fire pits, barbecues, high-octane burners for cooking, electrical outlets, outside showers and gardens. The task was challenging, Morrison says, because it was a small space for many elements. “The biggest issue was fitting in all of those things in a cohesive manner.”

“The house looked a lot like a barn,” says Wells, 36, owner of Wells Concrete Works in Los Osos, California. “The clients kept



Photos courtesy of Earthscapes

some of the old architecture and appliances and fixtures inside and out. With the outside kitchen they wanted to be able to come back from the beach and entertain lots of people.”

The work was completed last spring. “We wanted to give them a place that could host a really good party,” says Wells. “But it’s also a stone’s throw from the beach, so you have sand, salt, wind, rain and fog. The owners wanted something that could handle those elements.”

Wells and his former business partner, Erik Green, designed a line of concrete and ipe furniture. About four years ago, Wells bought Green’s half of the business and the furniture designs and continues to offer them. The line includes tables, planters, countertops, benches and an Adirondack-style chair made of concrete with stainless-steel brackets. A fire pit has an optional ipe insert which allows it to be used as a table. Well’s indoor line includes countertops, fireplaces and bathroom items.

Not a pushover

“It’s all really heavy so although it’s not easy to move the chairs around you don’t have to worry about things breaking or

falling over,” says Wells. He uses his own concrete mix with L. M. Scofield Co.’s Winter Beige pigment.

“We make things special for people because with concrete you can,” Wells says, adding that it’s much more versatile than granite or marble. “The owners provided us with some rocks and shells and beach glass they found. We were able to cut those in half and cast them in the furniture. She really liked being able to come over to the shop and place some of the special treasures she found on the beach. It’s something that would make it more meaningful as their special place.”

For this job, Wells broadcast local beach sand, beach glass and aggregate, which was exposed during polishing. Homeowners who purchase Wells’ line of furniture appreciate being involved with the building process and being able to make the furniture uniquely theirs.

The deck area is about 50-by-30 feet and holds a 44-inch conical fire pit along with a concrete table and concrete countertops. Concrete pavers line the patio floor. The owners, one an enthusiastic cook, chose all of the appliances and accoutrements and use the outside kitchen almost daily. Out

Project at a Glance

Decorative concrete contractor: Wells Concrete Works, Los Osos, California

www.wellsconcreteworks.com

Landscape Designer: Suzanne Morrison, Earthscapes, San Luis Obispo, California

www.earthscapes.biz

Client: The owners of a private residence in the beach town of Cayucos, California

Products used: Wells Concrete Works’ own line of outdoor concrete furniture, ipe wood, Wells’ own concrete mix and L. M. Scofield Co.’s Winter Beige pigment.

Project description: Concrete pavers line a 50-by-30 foot deck outfitted with a full gourmet outdoor kitchen and custom concrete furniture, concrete countertops and conical concrete firepit with ipe wood insert. Local beach sand, beach glass and aggregate was exposed during polishing of the furniture and countertops.

back, they have a little lawn for their dog. Out front, they chose plants that can tolerate harsh coastal growing conditions and grow tall to provide privacy from passers-by.

Furniture forte

Before getting into furniture making, Wells worked for a concrete countertop maker for five years. Before that, he worked in real estate, but didn't find that to his liking. He has an industrial technology degree and realized early on that concrete could bring his ideas to life. "I was fortunate to figure out what I didn't like to do and was fortunate in finding something I did like to do," he says.

Green, a landscape architecture student, asked Wells and the countertop boss to help him create a design for an oval bench for a school project. "We helped him build it and a friendship started which turned into a partnership," says Wells.

Wells and Green knew they liked the angle of an Adirondack-style chair and wanted to build something similar out of concrete that would also be comfortable. "We sat in a lot of different Adirondack chairs," Wells says. "Then we collaborated and figured out how we could build it."

When approaching furniture design using concrete, Wells says you have to accept the fact that it's heavy. "If you try to make something light then it just loses the nice attributes of concrete," he says. "Let concrete's mass and durability work for you,



Wells advises. "Our chairs are heavy so if you want to move your chairs then they're not for you," he says. "But if you like that they're heavy then that's a selling point."

For other artisans considering making concrete furniture, Wells says to think about price. "The chairs retail for \$1,500 and it's the least profitable thing we do because of all of the angles, the brackets and the expensive ipe. But we do them anyway because they're so cool," he says. "Before you decide you want to make a product like this you have to figure out if you can make it for a profit. There's a fine line between the work

involved and the cost involved."

Wells Concrete Works' fire pits sell for \$2,500. The company sells more of these than chairs because many homeowners feel they can spring for a centerpiece item and purchase less expensive chairs. "Our furniture is not the cheapest because it's custom," Wells says. His clients know this going in. "The people we work with usually appreciate handcrafted pieces."

Concrete for durability

Wells isn't planning on phasing out the ipe, but he does recognize the fact it needs to be refinished regularly to stay in good shape. To accommodate that weakness, he's developing plans for a more durable, low-maintenance bench that uses concrete as the backrest rather than wood.

Wells invites people to his shop, where there's always a work in progress. His furniture can be found in California in retail stores Potter Green & Co. in Sonoma, Porch in Carpinteria and Sage Ecological Landscapes & Nursery in Los Osos.

Wells says he's constantly dreaming up things to make that include concrete. "In designing something I like to start with function and then work design into that. If you start with the form and then figure out how to build it, that works," he says. Thanks to concrete's fluid nature, "You can pour it into most any shape or mold you can dream of you and have a good strong stone in that shape a few days later." 🛠️





Photos courtesy of Western Specialty Contractors

Western Specialty Contractors Restores, Protects Historic Mazza Castle for Next 100 Years

by Tony Lieder Jr.

EMILY McCloskey, the young wife of attorney and Irish immigrant Henry Harrison McCloskey, had grown deathly afraid of earthquakes after the “great earthquake” of San Francisco and the subsequent fire that killed 500 people and left 220,000 homeless in 1906. She insisted that her new home, to be built on the craggy bluffs of what is now the Sharp Park District of Pacifica, California, be earthquake- and fire-proof to appease her fears.

Her husband, who worked for the Ocean

Shore Land Co. and Railroad, hired renowned local architect Charles C. McDougall in 1907 to design their new home based on his wife’s strict specifications. The design solution was a fortress-like structure, modeled after Bendemier Castle in Scotland, and made of 90-pound steel-reinforced concrete blocks chiseled to look like stone. The structure would be built on a plot of solid rock off Highway 1 about 15 miles from San Francisco.

In 1908, the McCloskey family moved into the structure, although construction

was not complete, and remained there until 1915, a year after Henry died. The home hosted a series of interesting owners following the McCloskeys, including Dr. Galen Richard Hickok and his son, Max, who performed illegal abortions on under-aged girls there. M.L. Hewitt used it as a restaurant and speakeasy named Chateau LaFayette. Clarence and Annie Eakin hosted Red Cross events at the castle to raise money for the war effort. The U.S. Coast Guard used it as a communications center,



Opposite page: Mazza Castle after window header repairs but prior to building wash and seal.

This page, clockwise from left: Work in progress; casting new stone to match existing profile; bottom right and left photos show damaged concrete on window sills.



followed by the O'Brien family, who used it as an art studio.

Finally, San Francisco painter and interior decorator Sam Mazza made much-needed repairs to the structure and used it to entertain and showcase his eclectic collection of objects and art from California and other locations, although he never officially resided at the castle. Mazza also hosted a number of fundraisers and community events there from 1959 to 2002, at which time he died and left the estate to the Sam Mazza Foundation, which currently uses it as its headquarters.

In 2010, members of the Sam Mazza Foundation hired masonry and concrete experts Western Specialty Contractors, formerly known as Western Waterproofing, to restore the unique castle to its original splendor. The structure incorporates views of the ocean, turrets and towers. Harsh coastal exposure to rain, wind, sun and salt over the

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Replacing damaged or missing parapet caps, which prevent water from infiltrating wall systems by shedding water off the building.

decades had left the castle with numerous leaks and in dire need of general repairs.

An initial survey of the structure by Western revealed that it had suffered an extensive number of cracks in its concrete stones, the mortar had deteriorated due to long-term water intrusion and its steel reinforcing was severely rusted. Several years earlier, Western had been a part of the restoration team for the San Francisco Cliff House and was chosen to do the masonry and stonework for San Francisco's North Beach Porziuncola replication project.

Western crews began the extensive Mazza Castle restoration project by first repairing or recasting any damaged cast-stone blocks and replacing concrete headers and sills with a custom-blend of three patch mixes. Crews identified and worked with six different stone patterns.

At one time, the front elevation of the castle facing the ocean was pink. Crews also found residuals of white and gray paint in different areas that had been burnt by UV rays at different rates. When making a repair, Western crews had the tedious task of replicating those colors on the repaired block so they would match the rest of the blocks in that area. Crews also replaced, reinforced and repaired mortar joints between the nonstandard-sized concrete blocks using a custom-made jointing tool, making sure to match the color variations in the mortar.

After the repairs were complete, the entire exterior was cleaned and a masonry sealer applied to protect the historic structure from the elements for the next 100 years. The entire restoration project took about six months.

Public events and tours of Mazza Castle

and its 24 renovated rooms are held regularly. Some even claim the castle is haunted by ghosts. But that's another story. 🖱️

Having grown up in a family of stone masons, Tony Lieder Jr. joined Western Construction Group in 2005 and quickly worked his way up to become branch manager of the Northern California office. Contact Tony at tlieder@westerngroup.com or (510) 875-2109, ext. 1602.

Western Specialty Contractors, founded in 1915 in St. Louis, Missouri, by Ben Many and his brother-in-law, George Bishop Sr., is commemorating its centennial this year. Originally named Western Waterproofing Co., it is now owned and operated by third-generation family members and is the nation's largest specialty contractor in building restoration and preservation.

Custom Methods Essential on Any Historical Restoration Project

by Tony Lieder Jr.

When tackling any historical restoration like the Mazza Castle project, I recommend surveying the structure thoroughly prior to construction, like a doctor would examine an ailing patient before making a diagnosis. Just like every person responds differently to treatment, so does the structure undergoing restoration.

Every building has its own set of unique challenges that require custom-tailored restoration methods. The materials and methods used during the restoration depend on the structure itself. Using modern materials and methods to restore a historic structure is necessary to protect the structure from future damage, but having it restored with a one-method, cure-all process is not recommended.

When surveying a concrete structure for restoration, be sure to take into account the following:

- Nearly every building has customized coloring. Take note of the variations in coloring, no matter how slight, that have resulted from paint changes throughout the years, natural weathering and trends from one decade to the next. A building's past will affect its color today.
- Look at texture variations. Not every concrete block was formed or chiseled the same way. You may be able

to identify a series of patterns you can work from, but maintaining the authenticity of the exterior is vital to a successful restoration.

- Joint size and configuration. Examine the pattern used for the masonry units, the level of mortar deterioration, signs of cracking or movement, and the type of joint used such as a struck joint, tooled joint, rope joint or other.
- Custom mix mortar and patching materials. Consider the ingredients: namely the size of aggregate, color pigment, texture and cement ratio to establish the strength of the mix.

All of these points must be taken into consideration before work starts. The mock-up stage prior to construction is extremely important as it will establish the means and the methods used for the restoration project going forward. Because this is such a critical step, we have a policy at Western Specialty Contractors that no project begins without an approved mock-up. Knowing how you are going to proceed before you proceed is key.

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A Love Affair with Concrete Stencils

by Steve VandeWater

In the early 1980s the first commercially available concrete stencils were introduced. Back then, there was only one pattern: Running Bond Brick. When used on fresh concrete, the disposable paper stencils allowed contractors to easily, quickly and accurately duplicate the look of hand-laid bricks over a large area. The finished product looked just like colored bricks with natural gray mortar between them.

Results were so strikingly authentic that stenciled concrete quickly caught on. Since those early days, many additional stencil patterns have been produced. You can now obtain stencils in brick, cobblestone, flagstone, slate and tile patterns, as well as compasses, rosettes, borders and geometrically shaped accent pieces. There are about 40 patterns in all.

As a contractor, I bought my first roll of stencil in 1994. I had been stamping for a little over a year, and the stencil advertisement in the back of a concrete magazine intrigued me. I liked the idea of getting stamp-like results without ever getting out on the slab. After using the stencils on a small patio, I was immediately hooked. I found stenciling was so much simpler than stamping that I could produce great looking work more quickly and would be able to tackle much larger areas at a time.

A great alternative to stamping

The reason stenciling is so much quicker is that all work can be done from outside the forms using long-handled tools. The pattern is provided by the stencils, and texturing may be accomplished with lightweight textured rollers. Unlike stamping, there's no need to get out on the slab, waiting until it can bear your weight and then hurrying to stamp every square inch by hand.

As any stamper can attest, the window of opportunity is often very short. Concrete sometimes sets too quickly to be adequately textured. This situation can be alleviated with stencils. The stenciling process can begin as soon as the concrete is bull floated and can sometimes be completed before the concrete even reaches the stage where stamping could begin. I've gone home from finished stencil jobs while the concrete was still incredibly soft.

Because stenciling is quicker, it's ideal for large areas. Larger pours eliminate the need for cold joints or construction joints between slabs, and this in turn eliminates potential color differences between those two separately poured slabs. Driveways, especially those on a moderate to steep incline, are ideal for stencils. An entire driveway can easily be done in one pour, whereas if stamped, it might take several pours. When stamping on an incline, stamps will sometimes creep downhill as they are being tamped, creating misalignments, drag marks and ugly joints. Stenciling eliminates these problems.

Since my first stencil job in '94, my company's work was split about 50:50 between stamping and stenciling. So why didn't I use stencils all the time?



Photos courtesy of Steve VandeWater

The stencil is unrolled and stretched across the slab by two people, one on each side.



A nylon loop roller is used to get the stencil to stick to the wet surface.



One of the crew applies dry shake color hardener after the stencil is securely in place.



Texture is applied with a roller over powdered release. Although you can barely see it, a stencil is in place.



It's imperative to remove the stencil immediately after texturing.

Potential problems with stencils

Although stencils are often much simpler and quicker, stamps are a better option at times. These instances include when pouring slabs that are not easily accessible from two opposite sides (such as a patio poured back in a corner), on breezy days, or when using patterns such as Ashlar Slate or Herringbone Brick.

To easily place stencils, two people must be able to stand outside the forms on opposite sides of the slab. From this position, they

lay the stencil onto the concrete surface. In a corner though, this is impossible to do. One person is going to be standing in the concrete. This situation can be eliminated by talking the homeowner into incorporating a planting bed between the wall and the slab. Aesthetically, it looks better, and it gives the second person a place to stand while placing the stencil.

Windy days wreak havoc on stencil placement. The wind blows the stencil around, making it very difficult to line up. In addition,

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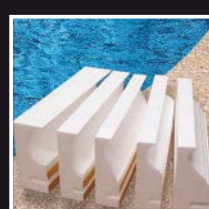
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wind often dries the surface prematurely and makes it difficult to stick the stencils to what would otherwise be wet concrete.

Some patterns simply look better stamped than stenciled. Ashlar Slate stencils exhibit “stones” which are much smaller than typical real pieces of slate, so the finished work doesn’t look as realistic as stamped Ashlar Slate. One stencil pattern in particular — Herringbone Brick — is just plain difficult to use. Because of the way the stencil is cut, it is a nightmare to use on areas wider than 8 feet. A walk board bridging the pour is often required to place this pattern. In most cases, though, stencils are a great alternative to stamps.

Economy and ease of training workers

The stenciling process is so simple that it can be done by almost any competent finisher his or her first time out. Stamping, on the other hand, has a much longer learning curve.

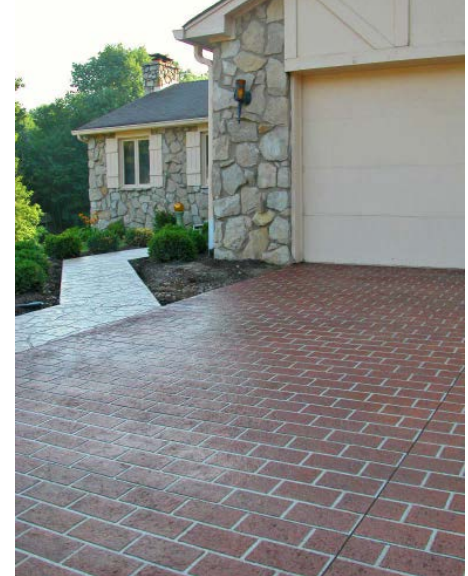
Stencils make it easier for contractors to train new workers. Plus, since the disposable stencils are single-use items, stenciling contractors can offer their customers more than 40 patterns, with the cost of the

chosen stencil paid in-full with each job. With expensive stamp mats, it may require contractors to sell several jobs of the same pattern to recoup their investment. What if they buy a set of stamps and the next customer doesn’t like that pattern?

The stenciling process in a nutshell

Here are the basic steps in a stencil application:

- The concrete is poured, screeded, bull floated and edged as normal. Stenciling can begin immediately thereafter.
- The stencil is unrolled and stretched across the slab by two people on opposite sides. It is cut from the roll with scissors. The stencil is laid atop the slab and plastered to the wet surface with a special roller, making sure it’s securely stuck down so that no color can get beneath it. The process is repeated, overlapping the previous piece of stencil by one “mortar joint.” Continue until the slab is covered.
- When all the stencil sections are placed and stuck down, dry shake color hardener is applied and floated into the surface. The stencil masks the color from the “mortar joints” so they will remain gray. Do not work



The job is complete.

the stencil into the concrete or it will be embedded too deeply and cause problems. The stencil should remain on the surface, not under it.

- Release agent (either clear liquid or antiquing powder release) is applied to the surface.
- A textured roller is passed over the slab. It is helpful to do this in random directions to minimize obvious repetition of texture.
- As soon as texturing is complete, the stencil is removed by two people on opposing sides of the slab, starting with the last piece of stencil placed. The stencil is lifted straight up so as not to drag it, and is carried off the end of the slab and discarded. Repeat until the entire stencil is removed.
- Removing the stencil while the concrete is still soft will result in sandier, more natural-looking joints. Leaving it in longer will yield slick, plastic-looking ones. Under no circumstances should you wait until the next day to remove the stencil.
- The following day, saw-cut the crack-control joints, and wash off the dust and excess release agent. When dry, seal the slab.

That’s it. Decorative concrete can’t get much easier than stenciling! 🛠️

Steve VandeWater, a former decorative concrete contractor, is the creator of the Indiana Decorative Concrete Network website www.indecorativeconcrete.com. He currently manages The Concrete Store at Sagamore Ready Mix in Fishers, Indiana. Steve will teach “Stenciling Fresh Concrete” at the 2015 Concrete Decor **DECOR SHOW** INDIANAPOLIS Friday, Oct. 2. For more information, go to www.ConcreteDecorShow.com.



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When Acid Staining, Tread Lightly Every Step of the Way

by Chris Sullivan

Question: The last two times I have acid stained existing, untreated, basement concrete floors, I've unintentionally created footprints in the acid stain finish. I didn't create them by walking across the wet stain, as I always use spiked sandals when I apply stain. I think they were formed during the cleaning process when prior to staining I scrubbed the floor with my rotary floor machine.

Here's what I think: The soap was so concentrated that when I walked on the sudsy water-detergent mixture during cleaning, my feet pressed the detergent into the floor and left behind an impression of the soles of my shoes. Then, in the areas of that pattern, the detergent resisted or lessened the chemical reaction from the acid stain, resulting in not a complete lack of color, just a much lighter color.

I also have encountered a similar shadowing on concrete while using other surface prep-related products, like methylene chloride and sealer strippers, but I could see those footprints when the slab was wet. This other footprint problem is different in that there is no visible shadowing left behind, even when the slab is wet. The footprints only appear after the acid staining.

On the first project where this happened, I noticed it right away and began scrubbing in the stain to get the prints to go away. I kept scrubbing until the stain was completely worked in, or had evaporated, so as not to leave brush marks. In the process, most of the prints went away.

On the most recent project, the prints appeared immediately in the wet stain. I scrubbed as soon as I noticed them but they held fast. So I applied a second coat of stain. That helped disguise them, but they did not completely go away even after the stain had dried.

I think the soap ingredients have changed. I plan to ask the soap manufacturer if it has changed the formula of a product I have used for years without issue. Having been in the staining business for 15 years, I know how temperamental the acid staining process can be so I'm very careful about what I use during cleaning. I just never foresaw having a problem with a detergent, especially an ecofriendly one. I've done a little research, and many other successful staining contractors use TSP or a TSP substitute to clean the concrete before staining. I plan to try TSP next.

In your opinion, what do you think is occurring?

It is not too often I get a question that also contains the answer. You got most of it right.

Having seen this issue before, and after speaking with other experts and installers, my belief is that walking on the slab when there were high concentrations of soap drove the soap into the floor, leaving a heavier concentration in those places. Depending on the



Photos courtesy of Chris Sullivan

These footprints were formed during the cleaning process, before the acid stain was applied.



As soon as the contractor noticed the footprints in the wet stain, he scrubbed them vigorously and most of them went away. Still, faint imprints can be seen.

soap and the concrete's porosity, footprints diluted the stain and lessened the chemical reaction, which resulted in reduced color. I have seen this phenomenon range from very faint shadowing to complete stain blockage.

I think you have it figured out, with the exception of the soap manufacturer changing its formula. Having worked for chemical manufacturers for close to 20 years, I know that changing the formula of a nationally sold brand-name product is not something taken lightly or done easily. When a formula is changed, it is a major undertaking at considerable expense. The marketing department usually gets involved to create a "New and Improved Formula" campaign to get more bang for the buck out of the change.

So if the product or your process did not change, what did? What changes on every stain project? The concrete and environmental conditions!

Many times I have seen where the finish and/or the concrete's porosity, along with environmental conditions, create major differences in the entire stain process with each project. After 15 years in the staining business, you know how temperamental acid staining can be and part of this issue is just that. Concrete differs from project to project. Even the best planning, processes and quality assurance procedures can't always prevent issues from occurring.

Now let's look at why this occurred. Not seeing footprints when the slab was cleaned with water indicates that the contaminants creating the footprints were water soluble. In other cases where solvents, oils or non-water-soluble contaminants are present, they repel water, and the footprints show up clearly when the slab is wet from cleaning.

If you get any color when staining concrete, the stain is working — it's just a case of how well it's working. In these cases, the higher concentrations of soap from the footprints are diluting and/or blocking the stain, reducing the stain color in those areas.

For all these reasons, I have repeatedly said: "When staining, treat the floor like a clean room from preparation through sealing." Shoe protectors or spiked shoes are a great idea, even when cleaning. You never know what you bring in on your shoes, or the condition of the concrete in regard to porosity and how it will pick up footprints and other items (pails, cans, bottles, rags, tools, etc.) placed on the concrete. Adding a rinsing step along with vacuuming also will

help eliminate soap residue.

Lastly, be open to changing or adjusting your process as needed. If you think the soap is too concentrated, dilute it further or try another type. Personally, I have seen best results using a mineral acid modified with a detergent. These modified acid cleaners, as they are called, are usually diluted a minimum of 40 parts water to one part cleaner, and provide a deep-clean, micro-etched surface. You don't need to rinse before acid staining — acid stain is soluble in the acid cleaner!

In regard to using trisodium phosphate (TSP), a common soap, it tends to leave a white residue and the wash water can have a negative impact on the environment. For these reasons I like less aggressive or greatly diluted cleaners. 🚧

Chris Sullivan is vice president of sales and marketing with ChemSystems Inc. He has led seminars and product demonstrations throughout North America. Reach him at questions@concretedecor.net.



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Concrete Placement (Part 2 of 3): Curing Newly Placed and Finished Slabs

by David Stephenson

THIS is the second of a three-part series discussing important segments of concrete placement and how decorative concrete applications can be affected by the various types of concrete installations. In the first article, we discussed the importance of correctly finishing concrete for decorative applications. We reviewed finishing tips to help produce a better working surface. This article deals with the curing of the newly placed and finished slab.

Curing is an integral part of the concrete placement process. When portland cement and water mix, they activate a process called “hydration.” Hydration is important because it is a major factor in the development of a hard, dense, abrasion-resistant surface. Curing creates a situation where the moisture vapor working its way out of the slab is trapped at or near the surface. This trapped moisture and the hydration effect it creates foster additional chemical reaction, which in turn allows that hard, dense surface to form.

Without curing, the concrete’s surface will release moisture and cool too quickly. When rapid curing occurs the concrete slab generally exhibits a type of cracking called “craze” or “map cracking.” This also can occur on hot windy days when the surface cures before the contractor even has an opportunity to apply a cure of any type.

The surface of a poorly cured slab is soft and easily abraded with regular traffic, and dusting of the surface is more common. Dusting is when the concrete starts to break apart in small pieces from the inside, releasing small pieces in the form of dust. A good cure helps eliminate this.

Generally, to get the intended strength results per specifications, interior slabs need special attention for the first seven to 10 days after placement. This time period has



Burlap works great as a wet curing agent as long as it is evenly placed with very little overlap. This process keeps the slab’s surface cool and moist, allowing for an even and dense cure.

been proven by related testing agencies and regulatory bodies that affect concrete.

Common curing methods

There are several ways concrete is commonly cured in the U.S. The most common is to install a “cure and seal” to the surface. This is an impermeable membrane with a long life. Cure-and-seal’s sealer portion is regularly used on its own as the final finished floor in mechanical rooms, closets and storage areas.

The next most common method uses wax or resin-based dissipating cures. These do not have the sealer component, and they wear away or dissipate over time. Generally, the cure product turns to a powder with

time and/or UV light exposure.

The third most common method is wetting the slab and placing plastic or Visqueen (trademarked polyethylene sheeting) over its surface.

Then we have true wet cures. This is generally done using continually wetted burlap to ensure the slab retains moisture. I also have seen sand berms created around the edges of slabs where the area in the middle is flooded. This is continually monitored to ensure there are no dry areas on the slab for seven days. All of these options create different results.

The cure and seal is hard to remove because of the sealing component. This chemical membrane, which works so well to

Photos courtesy of Polished Concrete Consultants

COMING NEXT ISSUE: MIX DESIGNS AND THEIR EFFECT ON THE DECORATIVE CONCRETE PROCESS



Curing with Visqueen creates a unique pattern on the concrete because the areas where the plastic touches retain more moisture and are darker than those that aren't in direct contact with the plastic. The only remedy to this look is to grind for exposed aggregate.



When rapid curing occurs, a concrete slab usually exhibits "craze" or "map cracking." This type of cracking can also occur on hot windy days when the surface cures before the contractor can apply any type of cure.

hold in moisture allowing for the concrete to cure, also does a great job of keeping chemicals integral to decorative concrete out of the slab. In order for any chemical treatments to be applied to the concrete with the expectation of penetrating into the slab, all of the cure and seal has to be removed from the surface. The sealer component of a cure and seal makes this difficult because the only two removal methods are chemically stripping or mechanically abrading the surface.

A dissipating cure does not have a sealer component. In time, this type of product is made to weaken and turn to powder. If necessary, a dissipating cure is much easier to remove, especially after the product starts to break down. The less invasive the removal process, the faster and cleaner a contractor can get to the desired finish.

Some specifications call for curing with Visqueen. The intent is to use the impermeable plastic barrier to trap moisture in the slab surface, creating a hydration effect. Curing with Visqueen creates a unique pattern on the concrete as the areas where the plastic touches the concrete hold more moisture and, because of hydration, are darker than the raised or bubbled areas.

Where the vapor is allowed to release, the color is lighter. Over the years, I have tried several methods to remove this pattern. Even after removing the top of the paste, the discoloration is still visible. The only way to remedy this look is to grind for exposed aggregate. As the rocks are not discolored, the aggregates break up the curing pattern

so it's no longer discernable. A similar pattern is seen when blankets are used to retain heat and moisture.

Wet cures are consistent

I have seen burlap, spread across the slab in strips, used as a wet curing agent. Sprinklers or soaker hoses keep the cloth wet for a week or so after the slab is poured. This process keeps the slab's surface cool and moist, allowing for an even and dense cure.

Burlap works great as long as it is evenly placed with very little overlap. Overlapped areas hold more moisture so sometimes you get dark lines where the overlap occurs. If there are voids in the placement of the burlap, these will be lighter in color. Water curing a slab allows for an extremely tight finish without the need to remove any surface film. This is a great method to use for any decorative concrete purpose.

Occasionally, on smaller high-end projects I have seen sand berms created along a slab's perimeter. Once the entire area is contained, the slab's surface is flooded. Water evaporates and sometimes the berms allow water to leak through, but this method keeps a thin film of water on the surface of the pour for several days. This results in a tight finish with only sand to remove. No burlap disposal and easy cleanup — along with the tight, even finish — sometimes makes this option attractive.

Wet cure is the most consistent curing option, but it is also the most time-consuming one. Additional time and labor generally result in additional cost.

Recommended curing methods

The two curing methods I recommend the most for polished concrete or decorative concrete applications are the dissipating cure and the wet-burlap cure. These allow for the easiest entry into the slab with the most consistent finish and color at the end of the project.

There is a fine line between the costs associated with each curing method and the results achieved. The four methods discussed here are in order from the least costly to the most expensive and in order of the final results achieved by each. 🛠️

David Stephenson owns Polished Concrete Consultants, based in Dallas, Texas. As a consultant, he offers decorative concrete programs for retailers and troubleshooting for a wide range of clients. Contact him at david@polishedconsultants.com.

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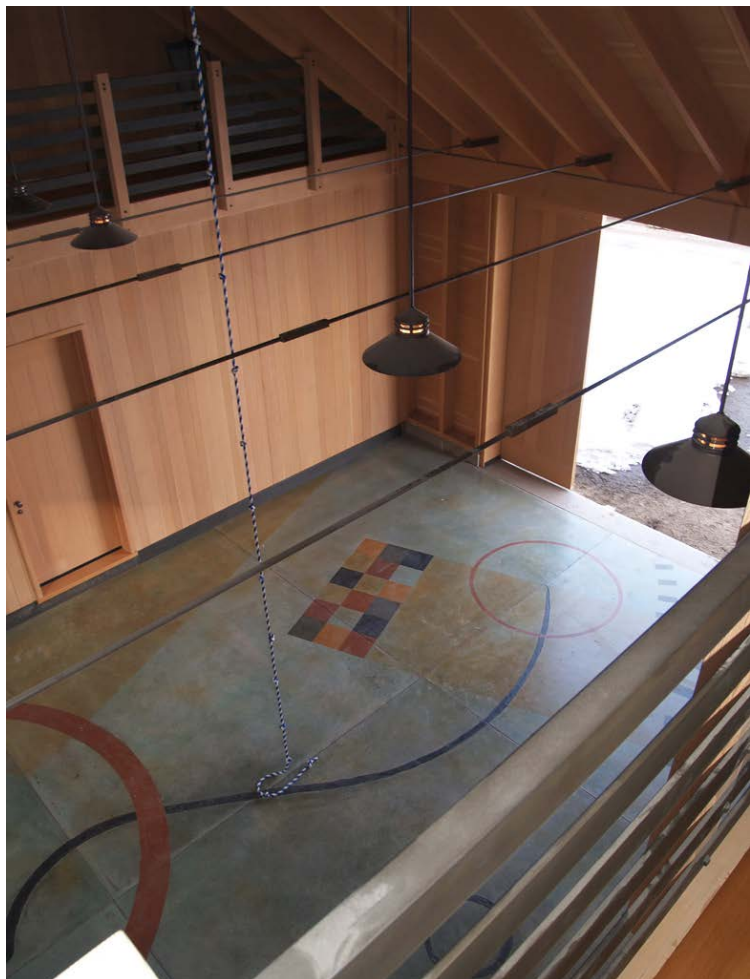


Photo courtesy of the concretist



Photo by Sandy Agrafiotis, courtesy of Custom Concrete Designs

Unusual Compositions

by Gaye Goodman

There is a famous paperback called "The Elements of Style" by Strunk and White. Many writers treasure it as a guide to writing clearly and succinctly while avoiding common grammatical errors. The handbook itself is a model of clarity.

I had 26 years of studio work and art classes behind me as a fine arts painter when I gave up in disgust at the ploys involved in marketing art. In comparison with the world of galleries and critics, what contractors asked me to produce on floors came as a refreshing whiff of common sense.

Fifteen years later, I decided to teach some principles of design and composition to my contractor-students. Having some knowledge of the way artists think about filling space truly helps in choosing materials and structure. Therefore, I undertake this series of articles to present the Elements of Style for Contractors.

HERE is a riddle for you: What feature do the three concrete designs on this page have in common?

Short answer: They are all good examples of a balanced design that doesn't rely on formal symmetry to achieve it. In other words, being asymmetrical, they are rarities in our concrete world.

Now, I'd like to address what artists call "composition"—and I don't mean the ratio of water and sand in our concrete mixes. I mean space division. It all has to do with perceived weight and balance, and it can get a bit subjective.

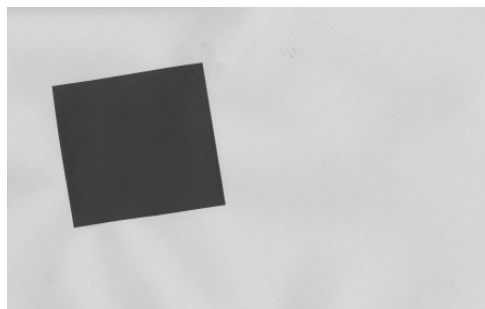
I will use some diagrams I made by gluing down pieces of black construction



Photo courtesy of Concrete Mystique Engraving

paper to a gray background. I recommend this exercise as an entertaining way to flex your design muscles. These are adapted from "A Design Manual," Shirley J. Brainard's 1991 Prentice Hall paperback. I had been drawing and painting for 20 years before I picked up this book. My art teachers talked about composition from the beginning, of course, but this book pulled it together in a very clear way. (A quick search of Amazon shows there are several low-cost, used versions of the fourth edition.)

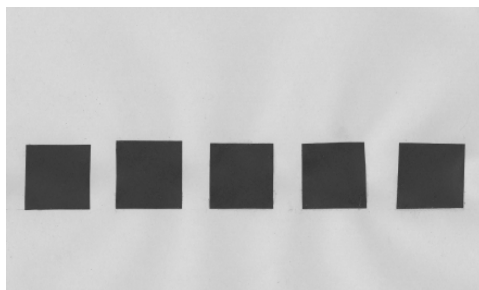
Formal symmetry



As soon as we place a black square into a rectangular format we have entirely changed the nature of the space, creating positive (black) and negative (white) shapes.

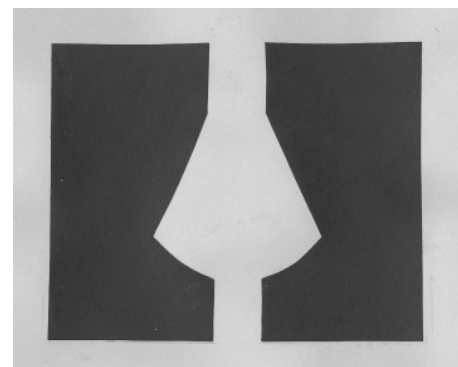
Photos courtesy of Gaye Goodman

As Westerners we read from left to right. An implied central axis divides the space in half. By placing the black square on the left we create an imbalance. We feel a need to distribute shapes in our design so that the apparent visual weight seems more balanced. Here is one way of doing that.

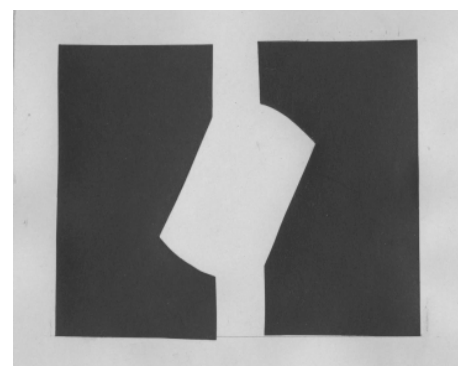


This composition with a row of small squares is evenly balanced and it creates a sort of rhythm, but it is the rhythm of a freight train and not very exciting.

Many people create instant balance by placing a bilaterally symmetrical shape smack in the middle of the canvas. Brainard calls this "formal balance," but I prefer to use "formal symmetry." As Brainard says "formal balance is instantly understood as it requires little of the viewer. It is exacting, non-casual and quiet, but can also be boring."



Here two identical shapes create formal symmetry with a mirror image.



These two shapes are very similar, but not in mirror image. This is an example of "approximate symmetry."



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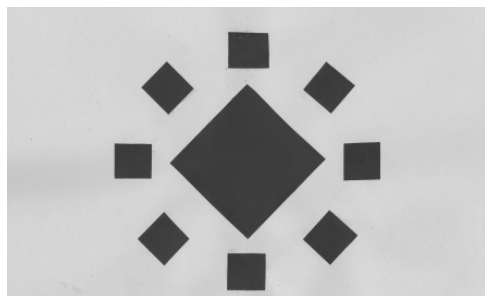
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Approximate symmetry

However, an interesting thing happens if we flip the shape on the right upside down and place it next to the shape on the left. Now we have an equally balanced and centered design — an approximate symmetry — but it has an unexpected difference and is more dynamic.

Looking at my paintings from 30 years ago, I realize I love approximate symmetry. I've been using it in my compositions for years, as in this sailboat hull I painted from a photograph taken in Seabrook, Texas.



The elements in this design pivot around a central shape, creating radial symmetry. This is really a subset of formal symmetry, since it is bilaterally symmetrical.

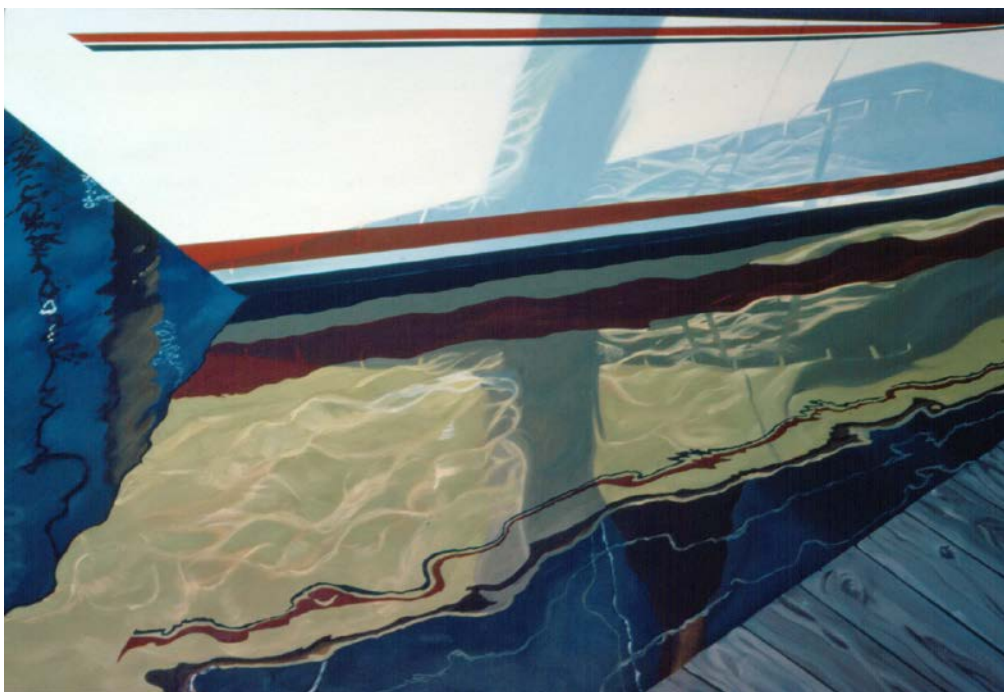
Another kind of balance Brainard refers to is radial balance. “Radial balance is suggested by shapes arranged around a center or ‘radius.’ The weight of the smaller shapes is collective,” she writes. Many Native American pots and baskets feature radial symmetry as the arrangement is useful when the ‘canvas’ is a circle. This solution is a favorite with architects and floor designers.

Asymmetrical and balanced

The hardest thing to do is to design something which is asymmetrical and yet in balance. Here is where design becomes somewhat subjective. While I feel the cascade of small shapes on the right are



The large square on the left is now balanced by smaller shapes on the right. The smaller shapes have a collective weight which approximates that of the big square.



Sailboat Hull by G. Goodman, oil on canvas

Photo courtesy of Gaye Goodman

balanced, someone else might prefer a different arrangement.

Few concrete artisans bypass formal symmetry in their floor designs, but Michael Miller, the concretist, does. He used dyes and hand-brushed floral designs on floors of several Nugget Market stores on the West Coast that resemble large Impressionist paintings. (See *Concrete Decor*, November/



Photo courtesy of the concretist

December 2010, page 18). Even more unusual is the abstract design he did on the Bunce residence floor featured earlier in this article. His inspiration was some art he saw on the client's walls and got their OK to do something similar in their modern home's entryway.

The April 2012 issue of *Concrete Decor* highlights a patio floor and sitting wall covered with leafing vines and shadows done by Rick Lobdell of Concrete Mystique Engraving in Nashville, Tennessee. Also inspired by art in the client's home, the design is nicely balanced yet is not a set pattern of mirror images. Each vine was freehand drawn into the concrete with an angle grinder. Lobdell has the advantage

of working with a friend, Joe Drake, who is excellent at placing new concrete that blends with an existing slab to create a seamless canvas.

Michael Littlefield, of Custom Concrete Designs in North Berwick, Maine, formed a new bar at a pizzeria in Maine where every new element had to be finished to look like it had been there all along. (*Concrete Decor*, January 2012, page 56). The owners provided him with a few large gears to inlay into the bar, but they were not all the same size, which precluded formal symmetry.

As an artist, I am a proponent of asymmetrical design, but I must admit I have rarely executed one in 20 years of floor staining! I don't tend to think in terms of discrete geometrical shapes or lifelike plant forms. My goal is to mix two or three colors on a floor to create natural-looking shapes like those found in agates or other rocks, so that the composition is evenly random. I expect we will see more daring design feats, as we educate ourselves and our clients about balance and the varieties of symmetry available to us. 🛠️

Gaye Goodman is an artist who fell in love with acid staining 20 years ago. She and her company, based in the high desert of New Mexico, work on decorative projects across the Southwest. Contact her or see training materials on staining at www.gayegoodman.com.

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Yes! It's Concrete

by Vanessa Salvia

NEW Iberia, Louisiana, located 130 miles from New Orleans, has an elevation of only 20 feet. Wood floors are fine, but in this area prone to flooding, concrete floors are even better. And Keefe Duhon of Concrete Revolution has developed a specialty of concrete floors that look like wood planks, and he's become known for it across the country.

Duhon, 29, installed his first plank-like floor four years ago for a Parade of Homes house. Since then, he's installed similar floors for numerous people, including Jacob Landry, a character on History's television show "Swamp People."

He can do floors in any color, from dark brown to washed gray. "I knew this would be a 'Wow' floor," Duhon says, "but I don't do stamped concrete. That's when I came across these microtopping overlays by SureCrete and their Eco-Stain. I use different techniques like pencils and Dremel tools and dragging the trowel to create woodgrain effects and I hand-stain each plank one by one. I got better and better at it."

Duhon installs these floors with smooth surfaces for indoors or with slip-resistance for outdoor use. His plank-like floors cost about \$8 per square foot.

After four years, nearly all of his calls are for plank-like floors, although he

also designs and creates other wood-like elements such as walls, concrete trees complete with moss, and sculptures that look like they're made using timbers.

"I can offer this floor technique to people and if they ever have a flood they don't have to rip out carpet," he says. "When they see pictures of this work it gets my phone ringing but if this isn't in their budget I can also sell them on something more cost-effective."

Duhon's mother, Maria, is well-known as an artist, and this concrete staining technique satisfies his own artistic tendencies. Prior to discovering decorative concrete, Duhon worked in Louisiana's oil fields. "I took a class on overlays and sealers and I took all that knowledge back home with me," he says. "While I was a machinist I started doing friends' houses and it started off there, by word of mouth."

When Duhon decided to become serious about being a decorative concrete artisan, he quit his oil field job and started doing concrete full time. Through savvy use of Facebook, pictures of his work have been shared by thousands.

www.concreterevolutionllc.com and on Facebook



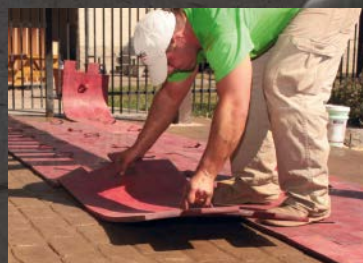
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