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From the Publisher's Desk

Dear Readers,

Along with my youngest son, Kannen; longtime friend, Julio Hallack; and friends from Westcoat and T.B. Penick, I recently spent a week in San Diego preparing for educational workshops that will be held at the Bannister Family House during the 2016 Concrete Decor Show Sept 25-29. Like all of our nonprofit relationships, this one is going to result in another facility's amazing transformation.

In addition to breaking a sweat with prep work, I spent quality time with some really good people from our industry, which was as sweet as the feeling I had when I got back to the Town and Country Resort each day to cool off with a cold beer at the pool. Watching Kannen practice his Olympic dives was almost as much fun as watching the people coach him with their own version of a perfect dive.

On the way to San Diego with the RoadShow trailer in tow, we made a scheduled stop at Quest Building Products in Anaheim. There, Rachel Knigge superbly demonstrated how to stencil logos onto concrete. Julio chimed in with some demos on crack repair, followed by leveling the repairs with Blastrac equipment by Levi.

Other demonstrations by manufacturing representatives were filled with tips and technical insights. Hanging out with the energetic group of contractors at this event was contagious, as I got to better understand their daily challenges and their ongoing thirst for knowledge. The energy generated by these folks working together reminded me that our decorative concrete industry is alive and well.

Education is what keeps our industry growing. Similar to the age-old saw "A family that prays together, stays together," our industry depends on people who understand that education and networking is what fuels our competitive advantage. It's why you owe it to yourself to park the tools for a few days — or the entire week if you can — so you can absorb a ton of knowledge at this year's Concrete Decor Show.

Just like *Concrete Decor* magazine is oriented to help you achieve better quality work, the Concrete Decor Show aims to accomplish the same. While we all identify with the business of decorative concrete, it's our identity as an industry that we must continue to promote and strengthen.

Similar to my son's effort to nail that perfect dive along with the poolside coaches wanting to help him succeed, the industry's success requires our businesses to work closely with one another. That's my opinion. I'd enjoy hearing yours when we get to San Diego.

Meanwhile, enjoy the read.

Sincerely,



Bent Mikkelsen
Publisher



On the cover: Invented in 2010, LithoMosaics combine the durability of concrete with contemporary mosaics in a variety of plazas, parks and transit malls throughout California. Seen here is one being installed at the North Island Credit Union in San Diego.

Photo by Robin Brailsford, LithoMosaic inventor

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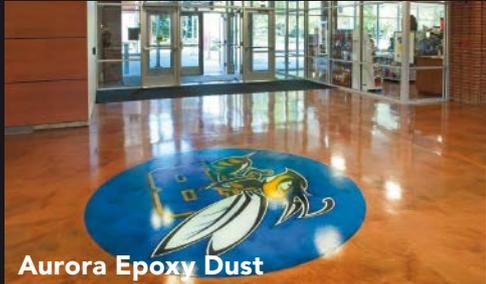
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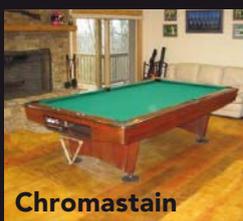
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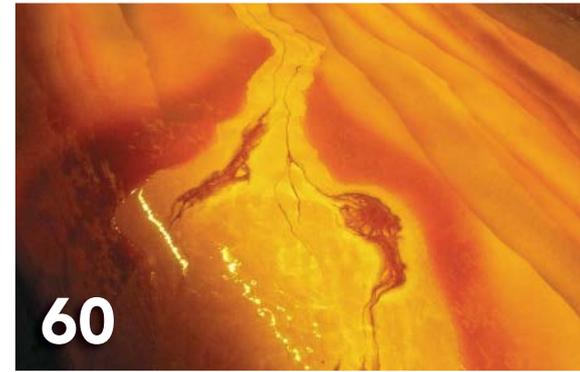
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concrete DECOR® EXPERTS



Karen Keyes wears many hats at Denver-based Colorado Hardscapes Inc., including business development, marketing, sales, estimating and project management, with an emphasis on specialty rock construction. She can be reached at karen@coloradohardscapes.com. See Karen's article on page 28.



Rick Lobdell, a classically trained artist with a master's in fine arts in painting from the Savannah College of Art and Design, has also studied math and drafting. In this series, the owner of Concrete Mystique Engraving in Tennessee will explain how he lays out his well-known designs. He can be reached at rick@concretemystique.com. Rick will lead a workshop at the 2016 Concrete Decor Show in San Diego. See his column, "Design Theory," on page 76.



After more than 20 years with a major construction industry publisher, **Kari Moosmann** is seasoned in writing and editing on technical topics, particularly the concrete construction industry. The architecture, engineering and construction senior editorial director can be reached at wkmoosmann@constructivecommunication.com. See Kari's article on page 30.



Phu Nguyen, a certified safety professional, has a degree in construction management and has taught construction safety education for a decade. His column, Safety@Work, covers safety issues for employers and their crew. Reach Phu at safetyatwork@concretedecor.net. Phu will be a presenter at the 2016 Concrete Decor Show in San Diego. Read his column on page 70.



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. David will be a presenter at the 2016 Concrete Decor Show in San Diego. See his column, "The Polishing Consultant," on page 72.



Chris Sullivan is vice president of sales and marketing with ChemSystems Inc. and a member of the Concrete Decor Hall of Fame. He has led seminars and product demonstrations throughout North America. Reach him at questions@concretedecor.net. Chris will be a presenter at the 2016 Concrete Decor Show in San Diego. See his column, "Concrete Questions," on page 68.



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 be a presenter at the 2016 Concrete Decor Show in San Diego. See his article on page 64.

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Guide to external curing now available from ACI

The American Concrete Institute recently published “ACI 308R-16 Guide to External Curing of Concrete” for concrete industry professionals.

This guide reviews and describes practices, procedures, materials and monitoring methods for the external curing of concrete and provides guidance for specifying curing procedures. Current curing techniques are presented and commonly accepted methods, procedures and materials are described. Methods are given for curing structures and buildings, pavements and other slabs-on-ground, and for mass concrete. Curing methods for several specific categories of cement-based products are discussed in this document.

New research and methods of curing are presented. The guide also covers definitions, curing methods and materials, curing for different types of construction, and monitoring curing and curing effectiveness. Topics such as internal curing, curing at elevated temperatures, sustainability, curing of moisture-sensitive flooring, sensors for mass concrete curing, and new curing monitoring techniques have been added or enhanced in this document.

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🌐 www.concrete.org

Museum concrete restoration makes history (and art)

When interior concrete restoration was needed by the Museums of Sonoma County for its new separate art and history space expansion, it turned to Jensen Architects and Westcoat’s interior decorative concrete system, TC Interior.

Located in a space that had been occupied for years by a flooring company, the existing substrate had taken quite a beating from years of forklift use. Tony Merla from IFixConcrete.com was brought in by the project contractor, Colombini Construction.

After examining the condition of the floor, Merla worked with lead architect, Alberto Menegazzo, to have Westcoat’s TC Interior installed. In order to achieve the look, performance and durability, Texture-Crete was needed in the project specification.

Subtle textures can be created with TC Interior by applying different trowel

techniques. Add-in multiple stains can create a floor with depth and mottled for a unique look.

With limited time to complete the project and have the art installed, there was no room for error. IFixConcrete.com completed the task to perfection in time for the opening gala.

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🌐 www.westcoat.com

ASCC to hold annual conference Sept. 15-18 in Minneapolis

The American Society of Concrete Contractors will hold its 15th annual conference Sept. 15-18 at the Doubletree Bloomington-Minneapolis South in Minneapolis, Minnesota. Concrete contractors, manufacturers, designers and other industry professionals will gather for three days of educational events and networking. Some of the industry experts who will be offering seminars on critical industry topics are Rocky Geans, L.L. Geans Construction Co.; Linda Figg, Figg Bridge Group; Jeff Coleman, The Coleman Law Firm; and Kevin MacDonald, Beton Consulting Engineers.

An eight-hour Legacy Safety Leadership Program designed for concrete executives and safety directors will be presented by Cemex leaders and contractors. 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 “Creating the Canvas for a Polished Floor” and “Parking Lot Boot Camp.” “Creating the Canvas for a Polished Floor” will also include the use of outdoor demo slabs to illustrate a variety of slab conditions. Seminar topics include “The Wood First Initiative,” “Contracts — Ask the Lawyer,” “Responsibility in Concrete Construction” and “New Ways to Measure Floor Tolerances.” There will also be a panel of successful decorative concrete contractors leading a discussion.

Attendees also can take advantage of the ACI Flatwork Finisher Certification class and exam, which will be offered Sept. 15.

☎ (866) 788-2722

🌐 www.ascconline.org



Companies join forces to offer insulated concrete wall system in North America

LafargeHolcim, one of the largest diversified suppliers of construction materials, and HercuTech Inc., manufacturer of high-performance, pre-engineered building components for the construction industry, have signed an agreement for marketing HercuWall, a high-performance insulated concrete wall system. The collaboration combines LafargeHolcim’s innovative concrete mix designs, technical expertise and market knowledge with HercuTech’s HercuWall insulated concrete walls. The strategic alliance is expected to make this new product offering available for residential construction projects throughout North America.

HercuWall is a panelized system produced in a factory and quickly assembled on the job site, combining many steps into one and reducing cycle time. This patented “green” technology contributes to high LEED ratings and “net-zero” energy goals. Along with EPS foam insulation and LafargeHolcim state-of-the-art concrete, HercuWall achieves significant improvements in resilience, sustainability and cost efficiency compared to traditional wood-frame construction.

The end result is an energy-efficient and cost-competitive solution for improving the quality and service life of new homes as well as keeping home prices affordable. It incorporates the strength and long-term durability of concrete to create better walls and better homes.

🌐 www.hercutech.com

🌐 www.lafargeholcim.com

Hitachi tops Sphere 1 list for sales

Hitachi Power Tools has been recognized for the highest sales achievement by brand with Sphere 1 members, a cooperative of independent tool and fastener distributors, for the fourth year in a row. Hitachi received this top award over 97 other Sphere 1 preferred suppliers.



Sphere 1 CEO, Carol Shackelford, noted, “While the Hitachi brand is very strong within our group, as well as the overall marketplace, it’s truly a result of the drive, energy and focus of an extremely active management team and salesforce who continue to strive for excellence in all they do.”

The award was presented at Sphere 1’s annual member meeting in May in Orlando, Florida.

www.hitachipowertools.com

UC San Diego Extension offers USGBC-approved sustainability courses

As the boom in energy-efficient commercial and residential construction continues, demand for green building professionals also continues to rise. In fact, according to the U.S. Green Building Council, jobs that require Leadership in Energy and Environmental Design (LEED) accreditation grew 46 percent in 2014.

Through a recent designation as a USGBC education provider, UC San Diego Extension is helping to accommodate that employment growth through several courses, many offered in an online format, which are part of its Sustainable Business Practices and Facilities Management Certificate programs.

The USGBC sets the standards for the green building industry in the United States and abroad through its LEED Green Building Rating System certification program.

All LEED professionals are required to maintain their credential by earning continuing education hours. LEED Green Associates must earn 15 continuing education hours within two years of earning their credential. LEED-accredited professionals must earn 30 continuing education hours within two years of earning their credential.

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Laticrete breaks ground for Texas facility

Laticrete, a manufacturer of construction solutions for the building industry, recently broke ground to expand its manufacturing and distribution facility in Grand Prairie, Texas.

Construction of the 70,000-square-foot addition to the existing 100,000-square-foot facility is expected to be completed in spring 2017. It is the company’s largest manufacturing and distribution center outside of the Laticrete headquarters in Bethany, Connecticut. The facility manufactures a wide array of products for the construction industry, employs a staff of more than 30 and recently added a third shift to meet steadily increasing demand.

The Grand Prairie facility services customers in the Texas sales region and serves as a national and international distribution hub for Laticrete. The expanded space will be used immediately for warehousing and will position the facility to meet potential future manufacturing needs.

The plant expansion coincides with a period of unprecedented growth for the family-owned and privately held Laticrete. Over the past three years the company has acquired three companies and expanded the product lines it offers. Laticrete also recently completed an expansion of a similar facility in Pottstown, Pennsylvania, which serves the northeastern U.S. sales region.

[\(800\) 243-4788](tel:(800)243-4788)

www.laticrete.com

ACI hockey game a success

The fourth annual Richard D. Stehly Memorial Hockey Game raised more than \$2,350 for the Richard D. Stehly Memorial Scholarship established by the ACI Foundation, the nonprofit subsidiary of the American Concrete Institute that facilitates industry research, collaboration, student fellowships and scholarships.

The scholarship is awarded annually through the ACI Foundation to an outstanding student enrolled in an undergrad degree program studying concrete with an emphasis on structural design, materials or construction. The ACI Foundation was established to promote progress, innovation and collaboration through research and scholarships.

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ACI launches repair code portal

The American Concrete Institute has posted the new ACI 562-16: code requirements for evaluation, repair and rehabilitation of concrete buildings and commentary. These new code requirements combine the institute's historical knowledge with state-of-the-art resources on the evaluation, repair and rehabilitation of concrete buildings. It provides minimum performance requirements that address the unique nature of existing building construction, rather than specific formulas that must be followed in any situation.

The code requirements represent a major milestone. Not only is it the first material-specific set of requirements for repair materials, but it also serves as ACI's first code specifically for repairing reinforced concrete. Included in the requirements are all aspects of concrete repair from conception to completion, including the basis for compliance, evaluation and analysis, design of structural repairs, durability and construction.

Building specifically on the 2013 edition of ACI 562, revisions to definitions in ACI 562-16 bring it into conformance with the International Existing Buildings Code and other standards for existing structures. ACI 562-16 also includes the addition of specific criteria requirements to assess and design repair and rehabilitation for varying levels of damage, deterioration or faulty construction.

The new ACI 562 Concrete Repair Portal showcases ACI's many resources on concrete repair including informational videos, free on-demand presentations on the new code requirements and recent industry articles on concrete repair.

www.concrete.org/tools/562repaircodeportal.aspx

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Protect eyes and skin from sun's damaging rays while driving

A new study recently published in JAMA Ophthalmology and attributed to Dr. Brian Boxer Wachler proves the need for aftermarket sun protection, such as professionally installed window film, in automotive side-windows.

The research notes that while factory-installed automotive windshields may block up to 96 percent of UV-A rays from entering the vehicle, side-windows may block as little as 44 percent. The study also links these findings to increased rates of cataracts in left eyes and left-sided facial skin cancer.

The recent study conducted reaffirms what the International Window Film Association has known for years: 53 percent of skin cancers occur on the left side of the body — with an even greater risk to those who drive professionally. Consumers should take preventative actions like a professionally installed window film to protect themselves from harmful exposure to the sun.

The problem: The study claims that the level of side-window UV-A protection is lower and highly variable, especially in contrast to the protection provided by windshields. This demonstrates an ongoing danger to the left side of the face and body. Wachler explains this “may in part explain the reported increased rates of cataracts in left eyes and left-sided facial skin cancer.” While the report urges automakers to consider increasing sun protection in side-windows, little instruction is given in terms of how consumers can better protect themselves in existing vehicles.

The solution: Professionally installed window film may block up to 99 percent of UV rays from entering a vehicle. Window film treatments can also be customized to an individual's personal taste or style. Regardless of clarity, color or degree of shading, the protective qualities of window film remain. In fact, the Skin Cancer Foundation recommends professionally installed window film as part of a comprehensive skin care program.

Other benefits of automotive window film include energy efficiency, reduction of fading and cracking of upholstery and other interior materials, and the ability to hold many glass fragments together in the event of a collision or accident.

[\(276\) 666-4932](tel:(276)666-4932)

www.iwfa.com

Fishstone Studio adds new distributor

Lifestyle Concrete Solutions near Sydney, Australia, has been chosen the exclusive distributor for Fishstone Studio Inc.

Owners Bill and Sarah Yott have taken over the distribution in Australia and New Zealand and will be stocking and supplying an expanded line of Fishstone products for the GFRC and bench top markets. Bill Yott has been in the concrete business many years and brings a wealth of knowledge to his customers. Training events will be announced soon.

www.concretecountertopsupply.com

Most Americans unhappy with construction firms' phone manner

Only 21 percent of American consumers are satisfied with the way construction businesses handle their phone calls, new research has revealed.

The study of 2,234 people, conducted by audio-branding specialist PH Media Group, found standards in the industry fell below the American average of 32 percent, while insurance companies performed the best (41 percent). Customers of architectural firms are the least content, as only 20 percent of their customers are happy with call handling standards.

Companies who provide a top-class call handling experience can distinguish themselves from the competition and create new positive perceptions of waiting on hold. But the research results suggest construction firms still have a lot of work to do in this respect.

Perhaps there is a tendency among companies to focus their attention and budgets on visual marketing and internet presence when the telephone remains a crucial aspect of branding, marketing and sales.

This study, which was the largest of its kind conducted in America, also discovered males are more satisfied (25 percent) with the way construction firms answer their calls compared to their female counterparts (18 percent).

In terms of location, people in the Northeast and the South were found to be the happiest with their telephone experience (22 percent), followed by the Midwest (21 percent) and the West (20 percent).

www.homepage.phmg.com

NCMA plans 2018 ICON Expo equipment show in Indianapolis

The National Concrete Masonry Association will launch an International Concrete Exposition (ICON Expo) machinery and equipment show in February 2018. NCMA is finalizing the dates and location for this event, which is expected to be held in Indianapolis, Indiana, Feb. 9-10.

Centrally located, Indianapolis offers easy access into the city and has been a popular destination for previous equipment tradeshows. The ICON Expo is currently scheduled as a two-day event to be held in conjunction with NCMA's annual convention Feb. 6-8, and the Interlocking Concrete Pavement Institute's annual meeting, Feb. 11-14. The tradeshow will include more than 15 hours of show time and encompass an educational component, plant tours and social events.

www.ncma.org

Three building products companies star on 'Home Free' with Tim Tebow

Quikrete, Pavestone and Custom Building Products returned as partners on the premier of "Home Free" on Fox, Thursday, June 16. Former NFL player, Heisman Trophy winner and sports analyst Tim Tebow co-hosts the series with famed professional contractor Mike Holmes for the second season.

The unscripted competition series takes an inspirational turn in Season Two. Instead of competing for themselves, contestants will compete to win their personal hero a dream home. Each week, Holmes and Tebow will challenge and motivate the contestants to build a new home, testing their skill levels, will and strategy. The contestants who work the hardest for their hero move forward, while the contestant who doesn't perform up to code faces elimination.

Holmes and Tebow will be with the competitors every step of the way — picking apart their work and demanding they meet their high standards, while also sharing their expertise and guidance to help them reach new heights. When only two remain, they will fight to the finish to win their hero the ultimate dream home and take home a surprise \$100,000 grand prize for themselves.

Quikrete, Pavestone and Custom Building Products are challenging "Home Free" viewers to identify their products on each episode and share on the Quikrete Facebook page for a chance to win prizes.

Quikrete, one of the leading manufacturers of packaged concrete products for the building and home improvement markets, contributed Quikrete Concrete Mix, Quikrete 5000, Quikrete Fast-Setting Concrete and Quikrete Mason Mix along with other related materials.

Pavestone, one of the leading manufacturers of segmental concrete products for the commercial, residential, contractor, industrial and retail consumer markets, contributed a variety of pavers, gravel and sands for patios, retaining

walls, benches, fire pits and other outdoor enhancements to the show.

Custom Building Products, one of the leading providers of flooring preparation products and tile and stone installation systems, provided Fusion Pro Single Component Grout, Versabond Thinset Mortar, RedGuard Crack Prevention and Waterproofing Membrane, and other related products.

www.quikrete.com

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U.S. transitioning to diesel trucks

More than 40 percent of all medium and heavy-duty diesel commercial trucks in operation in the United States — 4 million of 9.5 million diesel trucks — are now equipped with newer technology clean diesel engines, according to new Diesel Technology Forum analysis of IHS Automotive vehicles in operation statistics.

The new analysis includes IHS Automotive vehicles in operation representing Class 3-8 diesel trucks from model year 2007 through 2015 in all 50 states and the District of Columbia. Beginning in 2007, all heavy-duty diesel trucks sold had to meet particulate emissions levels of no more than 0.01 grams per brake horse-power hour (g/HP-hr.) — a level near zero.

“The U.S. trucking fleet is transitioning to newer clean diesel technology which means immediate fuel savings, lower greenhouse gas emissions and cleaner air,” said Allen Schaeffer, the executive director of the Diesel Technology Forum. “This newest generation of clean diesel trucks have nitrogen oxides emissions that are 99 percent lower than previous generations along with 98 percent fewer emissions of

particulate matter, resulting in significant clean air benefits throughout the U.S.

Because diesel overwhelmingly dominates the heavy-duty truck sector and is also the No. 1 power source for medium-duty vehicles, the transition to newer generations of clean diesel technology is significant. Beyond the clean air benefits, model year 2010 and newer trucks also achieve 3 percent to 5 percent improvements in fuel economy and lower emissions of greenhouse gases.

There are now four states — Indiana, Utah, Oklahoma and Texas — where more than 50 percent of the registered diesel trucks are the newer cleaner trucks. And in 2015, Oregon had the largest increase in the nation of newer diesel truck registrations with a 35 percent increase over 2014.

In December 2000, EPA promulgated a rule that established stringent standards designed to reduce emissions from on-road heavy-duty trucks and buses by up to 95 percent and to cut the allowable levels of sulfur in diesel fuel by 97 percent by 2010. To achieve these new standards, the new clean diesel system relies on an efficient engine and combustion system utilizing the most advanced fuel-injection,

turbocharging and engine management strategies coupled with advanced emissions controls and after-treatment technologies including particulate filters and selective catalytic reduction systems, all running on ultra-low sulfur diesel fuel.

The Diesel Technology Forum is a nonprofit national organization dedicated to raising awareness about the importance of diesel engines, fuel and technology. Forum members are leaders in clean diesel technology and represent the three key elements of the modern clean-diesel system: advanced engines, vehicles and equipment, cleaner diesel fuel and emissions-control systems.

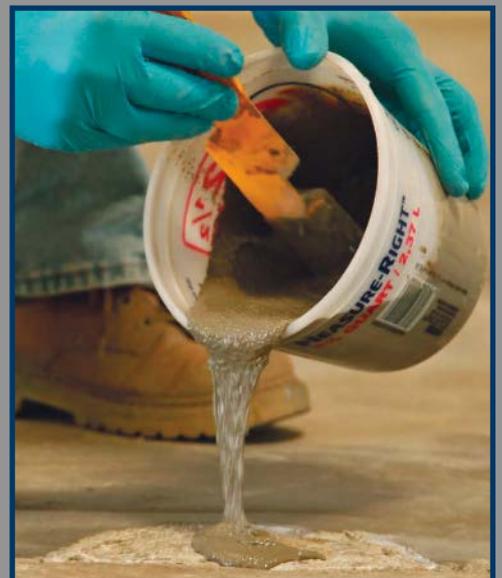
www.dieselforum.org

Mea culpa

In July’s Final Pour titled “Bellissimo,” Darryl Bates was mistakenly credited with creating the project’s edging mold. Whereas he makes many molds of his own, the Rafael Oakleaf mold is the handiwork of Ben Ashby with StoneCrete Systems.

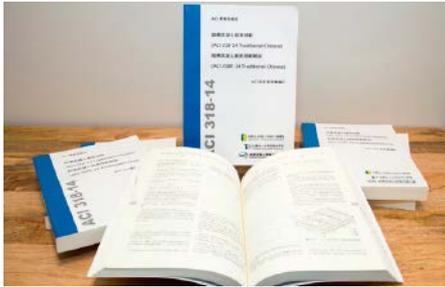
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Chinese translation of ACI 318-14 created through team effort

ACI recently released a new Traditional Chinese translation of ACI 318-14, “Building Code Requirements for Structural Concrete and Commentary — ACI 318C-14 (Chinese).”

Available electronically through the ACI store or in print form through the ACI Taiwan Chapter, this new document is the fulfillment of a team effort of more than 40 people. The team took great care to preserve the side-by-side code and commentary format presented in the official English version of ACI 318-14.

The Chinese translation was developed through collaboration of the Chinese Institute of Civil & Hydraulic Engineering, the Taiwan Concrete Institute and ACI Taiwan Chapter. The publication provides accessibility of the 318 Code to audiences in Taiwan, Hong Kong and Singapore where traditional Chinese is primarily used.

At the recent Concrete Convention and Exposition’s International Forum held in Milwaukee in April, Hung-Jen Lee, a professor with the ACI Taiwan Chapter, presented a synopsis of the Chinese translation including a background of codes used in Taiwan.

This translation also provides an easy starting point for further development of a simplified Chinese translation for mainland China. The ACI Taiwan Chapter is actively seeking publishers in mainland China to produce a simplified Chinese version of ACI 318-14.

The ACI 318 Code is used throughout the world, and in many cases local codes either refer to ACI 318 or are based on ACI 318. For example, in South Korea, the 2015 version Korea Electric Power Industry Code produced by the Korea Electric Association includes a full Korean translation of ACI 318-11, which is also available electronically as a separate publication through the ACI bookstore. A new Korean translation of ACI 318-14 is in development for inclusion in the next version of the KEPIC.

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Concrete 2029 continues developing roadmap and vision for the future

Spearheaded by the American Society of Concrete Contractors and facilitated by the ACI Foundation's Strategic Development Council, Concrete 2029 was recently launched as a strategic initiative to develop a vision and roadmap for the future of the concrete construction industry. This initiative was launched to secure the future of the concrete construction industry by getting in front of issues such as the misconstrued image of concrete, code struggles, loss of market share to other building materials, declining productivity and a shortage of workers in concrete construction.

The initial workshop, held prior to SDC Technology Forum #39, took place in May in San Antonio, Texas. The meetings focused on issues such as defining and improving in-place concrete quality, increasing workplace productivity and improving industry promotion and perception.

The presentations included the misconstrued image of concrete, consequences of poor design, the owner's mindset, what must happen to improve

productivity and attracting and training the right people.

Participants acknowledge that a clear vision and excellent strategy are vital for the concrete construction industry to thrive in the future. With this in mind, SDC announces Concrete 2029's second workshop, which will further define and prioritize the goals to populate a roadmap for the concrete construction industry.

Concrete 2029's second workshop will be held Sept. 7 in Salt Lake City, Utah preceding SDC's Technology Forum #40.

www.asconline.org

www.concrete.org

AEM, MSHA issue 'distracted driving' safety alert for off-road drivers

"Turn off your cell phone while operating off-road equipment" is the key message from the Association of Equipment Manufacturers and the Mine Safety and Health Administration in a new jointly developed safety alert that emphasizes the hazards of distracted driving while on the worksite.

The downloadable safety alert can be

posted on bulletin boards, used in safety talks or given to contractors and miners as a handout. It's the latest project from the AEM/MSHA alliance, which focuses on best practices to minimize risks in equipment operation and maintenance.

The alert cites data on cell phone use in the automotive industry "that can be translated into the operation of off-road equipment," including:

- The risks of using a cell phone while operating mobile equipment can be up to six times worse than the risks of operating mobile equipment while intoxicated.
- Writing or reading a text message takes your eyes off the road for an average of 5 seconds and at 55 mph that's like driving the length of a football field blindfolded.

AEM supports safety awareness year-round by offering an extensive array of safety products, including safety manuals and videos, with major equipment types covering aerial, agriculture, compact/portable, earthmoving, forestry, lifting, road paving and utility excavation applications.

www.aem.org

TRANSITIONS

Russ Snow, LEED AP, a building science specialist for W.R. Meadows, has been elected president of the Air Barrier Association of America. In his role, Snow develops specs and provides technical support on building enclosures and related products. His experience includes building envelopes, concrete restoration and products used in the treatment of concrete.



Dan Eckenrode has been named the new executive director of the Precast/Prestressed Concrete Institute's Gulf South region serving Alabama, Louisiana and Mississippi. He has more than 13 years of experience in the precast industry, most recently as the director of sales for Conewago Precast, a division of Conewago Enterprises Inc. in Hanover, Pennsylvania.



Denene Williams has been hired as national marketing coordinator by Max USA Corp. Williams has more than a decade of experience in supporting sales operations by reviewing, developing and defining overall marketing strategy across several industries. Her career so far has focused on helping businesses build awareness for their brands through the use of creative branding initiatives and the development of innovative marketing strategies.



Rachel Capsavage has been appointed account manager of the coatings and building materials business unit of Horn, a premier distributor of specialty chemicals and raw materials. A technical sales professional and an experienced chemist, Capsavage will provide added support for the company's coatings customers in Southern California.

Daniel Allen has been appointed director of marketing for Dur-A-Flex Inc., a leading manufacturer of commercial, industrial and institutional seamless, resinous floor and wall systems. Allen will focus on new marketing strategies for current product lines as well as potential markets where Dur-A-Flex's product line would solve an industry need.



Mark Edinger has been appointed Dur-A-Flex's business development manager, South. He brings nearly a decade's worth of experience within the flooring industry. He will take the helm of the group's Southern division, growing Dur-A-Flex's architectural reach within the region.

Jon-Don, HouseCall Pro team up to advance mobile technology

Jon-Don Inc., a leading distributor of products, equipment, and training for independent contractors and in-house service providers across multiple industries, and HouseCall Pro, award-winning mobile software for field service management, have entered a partnership to advance the cleaning and restoration industry into the mobile age.

Jon-Don was named HouseCall Pro's exclusive partner in the cleaning and restoration industry. Beyond providing cleaning and disaster recovery companies with the highest quality products and education, Jon-Don will now also empower its clientele to increase business efficiency, organization and remarketing capabilities with HouseCall Pro.

HouseCall Pro is a cloud-based platform for scheduling, dispatching, invoicing, payment processing, creating estimates and marketing automation. Jon-Don will incorporate it into its training programs, as well as feature it in stores and online, teaching service professionals how to streamline business processes and improve customer relations.

With features such as automated customer notifications and postcard and email marketing, HouseCall Pro incorporates the customer experience into back-end business operations. Further, it offers businesses the opportunity for their customers to schedule them through the HouseCall booking app or from their own websites.

www.jondon.com

www.tryhousecall.com/pro

NRMCA coalition launches educational program

Build with Strength, a coalition of the National Ready Mixed Concrete Association, is launching new resources, training programs and educational content in Seattle, Washington, as part of increased efforts to inform the design/build and construction communities about the advantages of concrete construction in the low- to mid-rise residential sector and in general.

The launch of the Seattle programs comes on the heels of a legislative victory in February that saw the Washington State Legislature reject a bill that would have granted tax breaks for the use of a product known as cross-laminated timber (CLT).

In an op-ed for The Tacoma News

Tribune, Allen Hamblen, president of CalPortland Co., a building materials and construction solutions provider to the Western United States and Canada since 1891, and the former chairman of the board of directors of NRMCA, argued that subsidizing CLTs as a construction material is not only dangerous because "wood rots, molds and, worst of all, it burns," but because architects will be incentivized to prioritize the price differential over safety.

As part of the "Build with Strength" launch, multimedia content was shared

throughout July that highlight the strength and durability of concrete and concrete products, especially when compared to wood construction.

Last year, Washington state experienced the largest wildfire season in its history, claiming 176 homes and burning more than a million acres. Yet buildings constructed with concrete, like Okanogan County resident John Belles' home, were left standing after the inferno tore through the countryside.

www.buildwithstrength.com



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Concrete convention to be held in Philadelphia Oct. 23-27

Nearly 2,000 engineers, architects, contractors, educators, manufacturers and material representatives from around the world will convene at the Philadelphia Marriott Downtown Hotel in Philadelphia, Pennsylvania, Oct. 23-27 to collaborate

on concrete codes, specifications and standards. Technical and educational sessions will provide attendees with the latest research, case studies, best practices and the opportunity to earn Professional Development Hours (PDHs).

The Eastern Pennsylvania and Delaware Chapter of ACI will host the convention this fall as an opportunity to showcase the companies, projects, current events and landmarks that inspired the convention theme of Revolutionary Concrete.

Some of the convention highlights include:

- International lunch with special guest Andreas Tselebidis
- Student Mortar Workability Competition
- Student lunch with speaker Kenneth C. Hover
- Contractors' Day Lunch with speakers Mike Ricchezza and Valerie Giangiulio-Moody
- Concrete Mixer held at the National Constitution Center
- Concrete Sustainability Forum 9
- An industry exhibition showcasing more than 40 exhibitors

Throughout the convention, ACI will hold more than 300 committee meetings, 40+ technical sessions, an industry trade exhibition and networking events. Registration is open online through Oct. 6 and discounted rates are offered until Sept. 25.

www.concrete.org

Game time: U.S. Bank Stadium construction complete

Construction of the U.S. Bank Stadium was substantially complete in early June and the building is ready for business. Substantially complete is a contract term in the construction industry that establishes when construction is finished except for minor remaining work and the building can be used for its intended purpose. The stadium was originally scheduled to reach this milestone July 29.

Finished six weeks ahead of schedule, the new stadium and home of the Minnesota Vikings features a bold, iconic design unique to Minnesota, fan-friendly elements and unmatched technology. Contractor Mortenson Construction symbolically turned over the stadium's keys to the Minnesota Sports Facilities Authority, the building's owner, and the Minnesota Vikings during the MSFA's June board meeting.

The architectural landmark is 1.75 million square feet and cost \$1.1 billion to build. With seating for up to 70,000, the stadium features a fixed-roof design with the largest span of transparent ETFE material in the country; five large glass pivoting doors; zinc metal exterior panels; the closest seats to the field in the NFL; seven levels connected by stairs, ramps, escalators and elevators; the first NFL stadium built with LED lighting; increased and enhanced concessions; 2,000 HD flat-screen TVs; and two concourses with 360-degree circulation and various views into the bowl.

The stadium's construction set a new standard for sports facilities. Followed by a groundbreaking ceremony Dec. 3, 2013, the stadium was built in two-and-a-half years, several months shorter than originally projected, and for less than other similarly sized sports facilities.

The project also achieved unparalleled workforce participation and local business involvement that far exceeded the project's established goals. More than 8,000 workers have committed more than 4 million hours on the project to date. The city of Minneapolis issued the building's certificate of occupancy a month-and-a-half early on June 3.

The first sporting event at the new stadium featured AC Milan against Chelsea F.C. on Aug. 3 as part of the 2016 International Champions Cup. Back-to-back concerts by Luke Bryan and Metallica were held Aug. 19 and Aug. 20, respectively. The Minnesota Vikings' 2016 home opener is Sept. 18 versus the Green Bay Packers. U.S. Bank Stadium will also host Super Bowl LII in 2018 and the 2019 NCAA Men's Final Four.

www.usbankstadium.com

Training to help workers meet OSHA respirable crystalline silica standards

ClickSafety, a leading provider of online safety training for the construction and general industries, recently released "Respirable Crystalline Silica Awareness in Construction and Respirable Crystalline Silica in Construction for the Exposed Worker." This new training is designed to foster safer work environments and educate construction professionals on the newly released OSHA Respirable Crystalline Silica standard found in 29 CFR 1926.1153.

The prevalence of silica and respirable crystalline silica dust in and around construction sites has long been known as

EVENT CALENDAR

PCA Design and Control of Concrete Mixtures: The Course

Sept. 12-15, Skokie, Illinois
www.cement.org

American Society of Concrete Contractors Annual Conference

Sept. 15-18
Minneapolis, Minnesota
www.ascconline.org

concrete 2016 DECOR SHOW SAN DIEGO

Concrete Decor Show
Sept. 25-29
San Diego, California
www.concretedecorshow.com

paintDECORAnnex

Paint Decor Annex
Sept. 27-29
San Diego, California
www.concretedecorshow.com

8th World Congress on Joints, Bearings and Seismic Systems for Concrete Structures

Sept. 25-29, Atlanta, Georgia
www.concrete.org

Cement Employers Association Annual Meeting

Sept. 26-29, Orlando, Florida
[\(610\) 868-8060](tel:6108688060)

a health hazard. OSHA estimates the new rule regarding uses and exposure will save more than 600 lives and prevent more than 900 new cases of silicosis annually, once its effects are fully realized.

ClickSafety's awareness course is for workers with limited or potential exposure to silica and respirable crystalline silica dust. The training identifies basic health hazards associated with exposure, evaluation and control techniques, and OSHA's new requirements to protect workers.

"Respirable Crystalline Silica in Construction for the Exposed Worker" is for those who routinely work near or are otherwise exposed to silica dust and/or respirable crystalline silica dust, and those who supervise them. This one-hour course provides a thorough, up-to-date understanding of the magnitude of silica in the construction environment; identifies basic hazards, evaluation and control techniques; and provides an in-depth review of OSHA's new requirements.

The course enables professionals to identify examples of potential exposure to silica and respirable crystalline silica and the associated dangers, and learn safe practices and techniques to minimize risks.

☎ (800) 971-1080

🌐 www.clicksafety.com



Huber replacing paper bag packaging

Huber Engineered Materials, a division of J.M. Huber Corp., has launched a new packaging concept implemented at its Havre de Grace, Maryland, precipitated amorphous silica production facility. The innovative, multimillion dollar packaging system replaces paper bags with a conversion to more robust polyethylene bags.

The improved bags offer stronger tensile strength, minimization of nuisance dust and greater control of moisture to maintain the integrity of the material inside. Elimination of trapped air within each bag yields excellent stacking for more stable pallets during shipment, unloading and warehousing. The new packaging is also easily recyclable which is integral to Huber's commitment to sustainability.

The new packaging platform is being introduced systematically across the globe with equipment in place for select production facilities in Europe and the Americas, with the intention to introduce it in Asia in 2017. Huber is a global leader in precipitated silica with seven manufacturing sites strategically located across North America, Europe and Asia. 📄

🌐 www.hubermaterials.com

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IDAL partners with Concrete Decor Show to present diverse educational offerings

by Rik Lazenby

MEMBERS of the International Decorative Artisans League (IDAL) will soon be traveling from across North America and from several countries around the globe to attend their annual national conference in San Diego, California. The conference will be held Sept. 25-29 at the Town and Country Resort & Convention Center in the heart of San Diego's Mission Valley.

This year, IDAL is partnering with the Concrete Decor Show to present the educational offerings associated with the Paint Decor Annex, an exhibit area dedicated to promoting the decorative paint and faux finishing industry. The workshops and seminars will present the year's best in education and training for decorative artists at all experience levels.

With numerous one- and two-day decorative art seminars and workshops in various categories, attendees will be able to sharpen their artistic techniques and hone their business skills.

"Currently, we have 26 classes being led by 22 of the finest decorative artisans in the country," states Glenda Mosley, IDAL's president. "This is gearing up to be the best IDAL conference ever."

Attendees will also find many of their favorite instructors returning, however, greater emphasis has been made on bringing in new faces and a wider variety of classes. Many of the instructors this year are

trending toward more modern, contemporary wall and ceiling finishes. Some have added metallic paints, glass beads and foils to their portfolio of finishes.

Several classes that are always favorites among the decorative artists are those focusing on cabinet and furniture finishes. In addition, master artisans are leading classes in fresco and elegant polished, Italian lime plaster. Other classes sure to be a hit are the four classes being taught for muralists and fine artists and the class geared to teaching the techniques for using the new mica products.

"We believe that we will draw a great deal of attention from the concrete contractors because they are already using some of the faux and decorative art techniques in their daily operations," says Mosley. "The class on bas-relief and the two business classes should be especially popular."

Sponsors for IDAL's educational event will be onsite with their booths and demos. Platinum sponsor for the educational event is Kelly S. King, owner of Kelly S. King Academy. Many in the decorative



Photo from Concrete Decor archives

arts industry use King's popular line of decorative paints and textures, Peretto Paints. He will be teaching a class using his Rescue and Resurface painted paper countertops.

Golden Paintworks, Novacolor, Polka Dot Socks and Citadel Insurance Services are a few other notable sponsors that will be at the event. In addition to the sponsors, a variety of vendors will have booths set up during expo hours.

IDAL will also be holding its annual general meeting during the show where Mosley will unveil IDAL's "Vision for the Future." The entire IDAL board of directors recently spent time with Mark Golden at his retreat in New York where Golden led the board through a series of training exercises that eventually led to a long-term strategic plan for IDAL's future and growth. Crista Cloudier will be the convention guest speaker and will speak to the working artists.

During this fast-paced week, a philanthropic project is planned to provide IDAL members a chance to give back to the community. Several social events are planned during the week with fun activities for attendees. For more information concerning IDAL and its events, please visit www.decorativeartisans.org. 📱

SPONSORS AT A GLANCE

Special thanks to the following IDAL sponsors:

Peretto Paints · **Golden Paintworks**

Novacolor · **Polka Dot Socks**

Citadel Insurance Services

Golden Paintworks, a division of Golden Artist Colors, will be providing support and materials from its Proceed Decorative Professional Decorative Painting System. Novacolor, which specializes in high-end, water-based decorative finishes and paints, will be providing products for several of the classes. Polka Dot Socks will be on-site documenting the many exciting events at the convention.

Citadel Insurance Services will be available as an information source for the attendees.

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Seen here is a prototype of the Stone Matrix tool impression system for vertical concrete. Each production piece of the actual tool will be color-coded to help guide installers on possible placement combinations.

New template system designed explicitly for vertical concrete

Nathan Giffin of Vertical Artisans has teamed up with WaltTools to bring to the marketplace a tool impression system that allows anybody to delve into the world of vertical concrete with confidence.

The Stone Matrix is a six-piece template pattern system that's completely interchangeable with its partner pieces — top and bottom and end to end — which creates a different group of stones each time a tool edge meets a different edge. Unlike traditional pattern stamps that provide a very limited pattern offering, the Stone Matrix combinations are in the thousands.

The new system imparts very little surface texture, instead relying on installers to create their own textures by way of skins, rollers and texture trowels. Each Stone Matrix piece is 8-feet long and 16-inches tall, allowing installers to make an impression quickly so they can complete a stone pattern on large walls in minutes instead of hours.

“The notion of stamping the outlining pattern of the design not only saves time for the artist but also reduces the clean out of the pattern by 99 percent,” says Giffin, noting the design and clean out account for the bulk of the time spent on a wall. “The time saved can then be used in more productive areas of the project and also in tweaking the artwork itself.”

www.WaltTools.com

New anchoring and fastening solutions improve performance and productivity

DeWalt recently added a new range of innovative anchoring and fastening solutions to its concrete products category that are designed for performance and productivity.

Central to the offering is the pairing with DeWalt's range of 20-volt Max and new Flexvolt cordless rotary hammers along with a full range of accessories and setting tools. The addition of Flexvolt Rotary Hammers allows for a new leap in DeWalt's pursuit of a fully cordless system solution for concrete and masonry applications. With the addition of the anchors and fasteners line, DeWalt can now offer a full system for the entire project from the design phase through construction and completion.

The new range of DeWalt anchors will launch in the back half of 2016, and the existing Powers range of anchors and fasteners will gradually transition to the DeWalt brand. Powers is a leader in the concrete and masonry fastening industry, specializing in providing solutions for the design and specification phases of construction.

As pioneers in their fields, DeWalt has been developing innovative installation tools, and Powers has been creating anchor solutions for construction projects throughout the world. Both DeWalt and Powers products have been used in the design and construction of many of the world's most iconic structures.

Part of the DeWalt anchors' launch is an updated and extended range of cast-in-place anchors. Meant to be used in construction projects where the anchors are placed prior to the concrete being poured, a growing trend for construction sites in the U.S., these new anchors are designed to deliver fast and reliable installations leveraging the trend toward Building Information Modeling.

Anchors include:

Woodknocker II — For use in wood concrete form applications, this cast-in-place insert anchor is designed to be more stable than previous designs. Improvements include a much wider base that reduces the accidental kick over after installation. Also, the nails are raised and now sit inside the base, removing the sharp points of the nails when handling prior to installation.



Deck Insert — Metal deck forms are corrugated and the placement of the anchors must be exact according to the design of the project. The new DDI insert solves this common issue and allows a cast-in-place insert to be placed on any surface of the deck including the incline where traditional metal deck inserts cannot be installed.

Post-Installation Anchors — While the increased productivity benefit of the cast-in-place method causes it to be the growing trend, the majority of construction projects continue to use the conventional post-installation method of anchoring. Like with cast-in-place anchors, quick installation is the top request from contractors.

Screw-Bolt+ — For the contractor installing structural components such as columns or beams as well as nonstructural components like windows, warehouse racking or railing, the new Screw-Bolt+ allows for faster installation compared to a conventional anchor.



Hangermate+ — For mechanical, electrical and plumbing contractors hanging pipe, cable trays and other components to ceilings, this new line of anchors shares the same thread and shank design of concrete Screw-Bolt+ and is a fast and easy method for rod hanging.

Adhesive Anchoring Solutions — Also a post-installation method of anchoring, the adhesive anchoring process is used to bond rebar or threaded rod into drilled holes in concrete and masonry. The post install rebar application is one that has very specific requirements to be completed correctly.

www.dewalt.com

Bon Tool expands decorative concrete line

The BonWay line of decorative concrete products has expanded its offering in 2016 with several new products, including BonTique Liquid Antiquing Agent. This easy-to-use coloring agent is designed to function as a secondary color or highlight color for existing decorative stamped concrete.

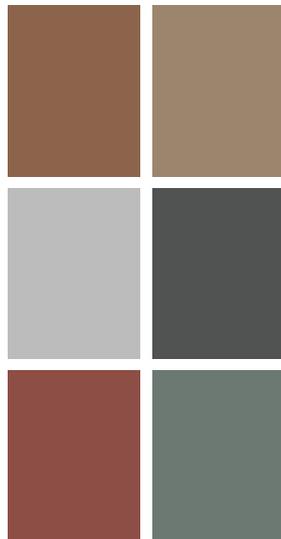
The product is easy to use and doesn't create a mess when applied: Mix 1 gallon of water with 6 ounces of BonTique Liquid Antiquing Agent. The mixture can be poured on or sprayed on existing stamped concrete. Then simply broom the surface for the best results and apply a sealer after the application. The process does not require extensive clean up.

A 1-gallon bucket of the antiquing agent contains 3 pounds of material, enough to antique between 2,000 and 3,000 square feet. It comes in six different color choices.

This product is just one of the many BonWay decorative concrete products that help create a distinctive outdoor space. All of the products can be found in the Bon 2016 Master Catalog. To request a catalog please call Bon Tool. It is free to professionals in the industry.

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Battery automatically changes voltage

DeWalt unveils the Flexvolt system, which features the world's first battery that automatically changes voltage when the user changes tools.

The Flexvolt battery powers a new lineup of brushless 60-volt Max and 120-volt Max Flexvolt tools.

What makes the Flexvolt battery (DCB606) extremely innovative is its patent-pending technology that's backwards compatible with most existing DeWalt 20-volt Max tools and chargers. When used in 20-volt Max tools, the Flexvolt battery provides up to four times runtime. In addition, the Flexvolt battery provides more than three times battery power versus DeWalt 18-volt NiCad.

The key to this technology is the ability of the battery to switch between DeWalt tools of varying voltages. The Flexvolt battery automatically changes voltage depending on whether it's being used in a 20-volt Max or 60-volt Max tool. Two Flexvolt batteries together power the new 120-volt Max tools. This means that high-power tool applications that previously could only be accomplished by corded tools can now be performed with the new system of cordless tools. As a result of this advanced battery technology, job sites can now fully transition from corded to the freedom of cordless.

The Flexvolt battery not only extends the runtime of existing DeWalt 20-volt Max tools, but it also powers five new 60-volt Max tools and two new 120-volt Max tools (with two Flexvolt batteries). The new 60-volt Max Flexvolt brushless tools include a 7 ¼-inch circular saw, 4 ½-inch to 6-inch grinder, reciprocating saw, ½-inch VSR stud and joist drill, and 8 ¼-inch table saw. The new 120-volt Max Flexvolt tools are a 12-inch fixed-head compound miter saw and a 12-inch sliding-compound miter saw.

www.dewalt.com



Dust collector produces up to 8,000 cfm of airflow

Marco continues to expand its line of dust collectors with the addition of the Dustmaster 8,000 cfm electric dust collector.

This dust collector creates an engineered air flow to provide ventilation and collect airborne dust and debris from an enclosed work site. It comes with a 25-horsepower electric Baldor motor, which has a proven history of reliability and ease of maintenance, and is supported by a vast network of service centers.

The reverse incline blade fan matched with the Baldor motor produces up to 8,000 cfm of airflow, delivering optimal performance over other dust collectors in its class. It also includes two 16-inch I.D. duct hose inlet ports positioned for worksite application flexibility with one on each side. Each inlet port includes a tie-off point to help secure the duct hose in place.

It also includes two 16-inch I.D. duct hose inlet ports positioned for worksite application flexibility with one on each side. Each inlet port includes a tie-off point to help secure the duct hose in place.

[\(800\) 252-7848](tel:(800)252-7848)

www.marco.us



Mortar is easier to transport and trowel

Laticrete, a manufacturer of globally proven construction solutions for the building industry, recently introduced Tri-Lite, a lightweight, high-performance, tri-purpose mortar designed for large and heavy tile, thin-bed and wall installations.

A 30-pound (13.6 kg.) bag of Tri-lite provides the same coverage as a 50-pound (22.7 kg.) bag of traditional mortar, so it's both easier to transport and easier to trowel. The cutting-edge product exceeds ANSI A118.15, A118.11 and the ISO 13007-C2TES1P1 classification.

Tri-Lite features excellent large and heavy tile (medium bed) performance and can be built up to ¾ inch (19 mm) thick without shrinkage. It is available in 30-pound (13.6 kg.) bags (gray and white) and is a component of the Laticrete's 25-year system warranty, which provides single-source protection for everything from the substrate to the grout.

[\(800\) 243-4788](tel:(800)243-4788)

www.laticrete.com

Epoxy formulated to repair nicks, dings

Thermal-Chem's newest addition to its concrete repair and restoration line is BarPatch 803, a two-component, epoxy system designed to repair damage to coated rebar.

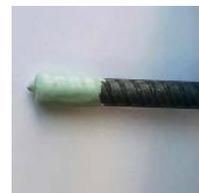
It's specifically designed to repair epoxy-coated rebar damage incurred during shipping, handling and fabricating. It covers and adheres to the sheared, knife-sharp cut ends of epoxy-coated steel rebar and provides touch-up repairs for epoxy-coated mechanical splice couplers.

BarPatch 803 complies with all of the requirements of ASTM A775 (standard specification for epoxy-coated steel rebar) and is available in convenient, easy-to-use 1.5-quart, 1.5-gallon and 3-gallon kits.

Thermal-Chem has been a proven leader in advanced polymer technology since 1976, with some of the most sophisticated and innovative concrete protection products on the market today.

[\(800\) 635-3773](tel:(800)635-3773)

www.thermalchem.com



Finding a new formula for concrete

Researchers at MIT are seeking to redesign concrete — the most widely used human-made material in the world — by following nature's blueprints.

In a paper published online in the journal *Construction and Building Materials*, the team contrasts cement paste — concrete's binding ingredient — with the structure and properties of natural materials such as bones, shells and deep-sea sponges. As the researchers observed, these biological materials are exceptionally strong and durable, thanks in part to their precise assembly of structures at multiple length scales, from the molecular to the macro, or visible, level.

From their observations, the team, led by Oral Buyukozturk, a professor in MIT's Department of Civil and Environmental Engineering, proposed a new bio-inspired, "bottom-up" approach for designing cement paste.

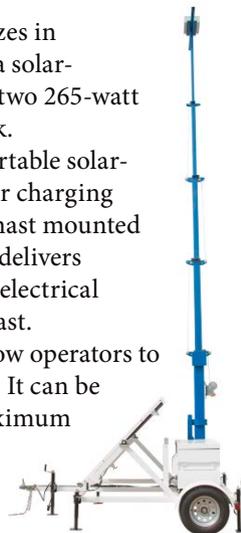
Ultimately, the team hopes to identify materials in nature that may be used as sustainable and longer-lasting alternatives to Portland cement, which requires a huge amount of energy to manufacture.

Solar-powered tower extends 30 feet

Larson Electronics, a company that specializes in industrial lighting products, recently released a solar-powered trailer equipped with a 30-foot mast, two 265-watt solar panels and a 400aH capacity battery bank.

The SPLT-.53K-LM30-2XN3B-PW-TLR7 portable solar-powered tower features two solar panels, a solar charging station, battery bank and a manual crank-up mast mounted to a 7-foot trailer with outriggers. This system delivers 12 volts for lighting, cameras, sensors or other electrical equipment mounted atop the manual crank mast.

The three-stage steel mast is designed to allow operators to quickly and safely deploy electrical equipment. It can be extended 30 feet above the trailer floor for maximum coverage and collapsed to 13½ feet. The light tower can also be elevated to its full height by a 1,000-pound-rated hand winch fitted with 3/16-inch galvanized steel cable.



The mast incorporates a 16-by-16-by-8-inch junction box mounted at the top of the mast for connecting cameras and other devices. An 8-by-8-by-8-inch junction box is also mounted at the top of the first stage of the mast. External Nycoil tubing runs around the mast to allow operators to run ethernet cable to the junction boxes.

The tubing connects the junction boxes together and then runs from the smaller junction box to the job box mounted on the base of the trailer. This unit is capable of generating a total maximum output of 0.53 kw. The panels are mounted to a frame angled at 45 degrees for optimized light intake. All of the electrical components are encapsulated in a NEMA 3R job box bolted to the trailer.

Larson Electronics carries an extensive line of LED light towers, portable distribution systems, explosion-proof lights, portable work lights and industrial-grade LED area lights.

[\(800\) 369-6671](tel:8003696671)

www.larsonelectronics.com

Liquid moisture barrier protects structures

Air-Shield LM by W.R. Meadows is a single-component, liquid-applied, water-based, polymer-modified air/vapor and liquid moisture barrier formulated to prevent the transmission of air and inhibit vapor and moisture from passing through porous building materials.

The liquid-applied characteristic of Air-Shield LM makes for a simple application, while it is also a sprayable product. It is suitable for both new construction and restoration projects.

To assist with joint treatment of exterior sheathing panels when using Air-Shield LM or Air-Shield LM (All Season) fluid-applied membranes, W.R. Meadows has published a set of installation instructions. This document outlines recommended instructions complete with graphics that help reinforce the guidelines.

[\(800\) 342-5976](tel:8003425976)

www.wrmeadows.com



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Planer ideal for wide range of jobs

The new SP8/GH9HP surface planer from General Equipment Co. is ideal for a wide range of job applications, including milling misaligned sidewalks and joints, removing thermo and cold plastic markings, and prepping floors for new coating applications.

Powered by a 9.0-horsepower Honda GX270 4-stroke gasoline engine, the planer is built with a unitized, welded steel-plate frame, exclusive full-length hexagon driveshaft and extra capacity ball bearings to make this unit a workhorse. The planer has a maximum cutting depth of 5/8 inches, a cutting width of 8 inches and a cutting proximity to a vertical wall of 3-1/4 inches.

Bearings are externally greased to extend the unit's service life. Cutting depth is adjusted using a screw-type, positive-locking depth selector and the wheels located behind the drum make it easier to cut through high spots. Precise weight and balance enhance operator control and machine maneuverability.

[\(800\) 533-0524](tel:8005330524)

www.generalequip.com

Drains are designed for parking decks

Watts Water Technologies recently unveiled new drainage products specifically designed to address the drainage challenges of elevated parking structures. They include the new Watts Dead Level Z and Dead Level S channel drains, which are engineered for both precast and cast-in-place parking structures, respectively. The shallow profile and frame-anchored channel design simplifies installation and properly marries the channel with the structural deck.

Watts Parking Deck drains and channels provide a complete package to address the rigorous demands of parking deck drainage specification and installation.

[\(978\) 688-1811](tel:9786881811)

www.wattswater.com

Tool can be programmed to measure moisture in up to 10 materials

The Aggrameter T-T-100 from James Instruments Inc. uses the latest microwave and microprocessor technology to measure moisture content in various fine- and coarse-grained materials.



The prongs of the probe are inserted into the material to be tested and the percentage of moisture content is instantaneously shown on the easy-to-read display. On average, five to 10 readings are normally taken to ensure a valid result. This output is converted by the integrated microprocessor and the moisture content is displayed directly as a percentage of dry weight.

The Aggrameter comes calibrated for both sand and aggregate, and can be programmed by the user for up to 10 different materials. It can store more than 150 readings — complete with time and date for future reference. Data can be recalled via USB interface to a personal computer.

Features and benefits include it's fast and easy to use, is accurate and instantaneous, has an extension pole for less fatigue, is completely portable, is customizable for different materials and has an easy-to-read display.

[\(800\) 426-6500](tel:8004266500)

www.ndtjames.com

Blades combine diamonds with a tensioned core

Bosch 12-inch and 14-inch premium segmented rim diamond blades deliver fast, efficient cutting in concrete and other hard materials thanks to a tensioned blade core and a high-quality diamond formulation. The tensioned steel core is engineered with an innovative process that ensures each blade delivers smooth cuts with low vibration to reduce blade wobble.



These general purpose segmented-rim blades offer a Bosch-exclusive diamond formulation that cuts most masonry and concrete materials. The 10 mm-segment height provides up to three times the life versus standard diamond blades.

Each segment is laser-welded to the steel core. This is a premium connection method that offers the blade high mechanical strength and rigidity, ensuring greater stability during the cut.

Bosch 12-inch and 14-inch reduction rings are 1 inch to 20 mm, which allows the blade to be used on application-specific concrete-cutting saws. The drive pin ensures the blade can be used on a walk-behind saw. These blades provide long life and smooth, fast cuts in concrete and masonry.

[\(877\) 269-2499](tel:8772692499)

www.boschtools.com/us/en

Silica-free waterproof concrete repair reduces worker exposure, site contamination

Formulators|Aquaflex recently introduced its line of silica-free waterproof concrete repair products which include Patch Mix, Skim-Fast and SLU. Every year, 2 million construction workers are exposed to respirable crystalline silica (RCS) dust in the workplace from concrete shot blasting and grinding. Using Aquaflex silica-free waterproof concrete repair products will both reduce worker exposure and site contamination, while promoting a clean, healthy construction environment.

Recently OSHA identified RCS in its final rule June 23 as contributing to cancer, silicosis, chronic obstructive pulmonary disease and kidney disease. Silicosis takes the lives of more than 600 workers annually and 900 new cases are reported every year. The construction industry has one year from the effective date to comply with OSHA's key provisions.

Construction workers who perform concrete grinding or shot blasting breathe dust that contains RCS. A recent OSHA study found that grinding concrete without dust control exposed workers to levels of dust containing RCS ranging from 35 to 55 times the OSHA permissible exposure limit. In a second study using a wet-grind process, exposure levels were still 10 times the PEL. In addition, mechanical concrete prep may pose secondary routes of exposures to other trades and the eventual occupants from site contamination.

☎ (800) 359-3201

🌐 www.formulators.com

Ready-to-use formulas great for small jobs

Using Day1 and Lythic Densifiers just got easier. Ready-to-use formulations of Day1, Lythic Densifier and Lythic Densifier XL are now available from a Solomon Colors or Brickform distributor near you.

As the name implies, the ready-to-use formulations require no mixing. They come premixed with water and are ready to apply straight out of the container. Day1 RTU, Densifier RTU and Densifier XL RTU are all available in 1- and 5-gallon containers. RTU formulas are indicated by their green labels and logos.

Ready-to-use is a time and money saver for smaller jobs. Each container of RTU is good for roughly one-fifth the coverage area as the concentrate product, meaning fewer product is left over on smaller jobs. This also makes the RTU variants ideal for trials.

☎ (800) 483-9628

🌐 www.solomoncolors.com

Company improves 18-volt battery packs and introduces convenient and efficient multibay charger

Hilti extends the productivity of its cordless tool line with the introduction of the B 18/5.2 Li-Ion and B 18/2.6 Li-Ion battery packs, as well as the multibay charger C4/36-MC4. The new Hilti battery packs deliver up to 80 percent longer run time and are compatible with the whole Hilti 18-volt cordless tool range and chargers. And, the new Hilti multibay charger provides a more convenient and efficient solution on the job, charging up to four batteries in sequential order.

The new battery packs are built with higher-density cells and use smart software that monitors and controls each cell to protect it against overheating and provide optimal performance and charging. The B18/2.6 battery is the highest capacity compact battery available on the market at 2.6 Ah, and the larger B18/5.2 offers 5.2 Ah capacities. These batteries' higher and more reliable output allows Hilti tools to handle larger loads, while ensuring the power delivered in each trigger pull is always consistent.

As with other Hilti batteries, these new battery packs come with an LED state-of-charge indicator so the operator knows exactly how much power is left. The batteries also charge quickly — up to 75 percent in the first 20 minutes. 🔋

☎ (800) 879-8000

🌐 www.us.hilti.com

Husqvarna enhances DC 6000 Vacuum

BASED on feedback from operators, Husqvarna Construction Products has enhanced the DC 6000 Vacuum used with our larger grinders. We have improved the maneuverability of the vacuum to and from the jobsite as well as its overall performance. One enhancement is the addition of a gate valve that enables auto-dumping of collected dust in the cyclone, which prevents overfilling, as well as improving filter cleaning. The filter has also been modified by decreasing the number of pleats to minimize the chance of dust becoming trapped. The DC 6000's ability to raise and lower to ease transporting the unit to and from jobsites has also been improved.



🌐 www.husqvarnacp.com

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Cue Grit

Aggregate can add pizzazz to projects

by Stacey Enesey Klemenc

BEAUTIFUL, durable and nonslip ... what more could you want from a concrete surface that dazzles its beholders?

“Sparkle Grain is a way to expose brilliant sparkle on surfaces that look like a sea of

diamonds when sunlight or streetlights hit it,” says Tom Ralston, president of Tom Ralston Concrete in Santa Cruz, who’s been using the product to dress up otherwise ordinary slabs for 20-some years. To make the sparkle even more prominent, he recommends integrally coloring the concrete mix.

A metallic aggregate from Pacific Palette Concrete Products that comes in black and white, Sparkle Grain is recommended where you want a decorative, hard, nonslip surface. The glitzy grit is designed for light to heavy usage on floors, patios, walkways, driveways, steps and ramps in places from homes, shopping centers and wineries to museums, schools and stores.

“It gives you an aesthetic that many designers and specifiers will gravitate toward,” Ralston says, adding that it’s currently being applied to more than 50,000 square feet at the new Dallas Cowboy

headquarters in Frisco, Texas. You also can see it in action on San Francisco’s streets, Union Square Park and Moscone Park, as well as high-end homes around the country and airports in San Jose and New York City.

One architect summed it up with “It has a certain understated elegance about it.”

Application tips

Hand-tossed or mechanical applications of Sparkle Grain can be as light as one seeding, or broadcast, and as heavy as three seedings. It should be applied after the concrete has been screeded, wood floated, magnesium floated and troweled. Regardless of the method, for best results, the product should be broadcast by the crew member with the best hand and eye coordination.

The same goes for applying the sparkle grain mechanically with a hopper gun you can get from any local building supply



Photos courtesy of Tom Ralston

Tom Ralston of Tom Ralston Concrete uses a hopper gun to broadcast Sparkle Grain with good results.

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store. Whoever does the broadcasting, Ralston says, needs to know exactly what consistency the owner, architect or project manager wants on the slab — light, medium or heavy.

“Never broadcast Sparkle Grain so that it clumps up in pockets or make it so sparse that there are glaring bald spots,” he recommends. Ralston says he’s had good results with a compressor that operates at 2.4 cfm at 90 psi.

“It’s not an easy product to use but it’s not extremely difficult either,” Ralston says. He advises installers to do a sizable mockup reflecting the targeted coverage before sending out a crew for an actual job. He stresses that it’s imperative that all parties responsible for the finished project be present for the first pour to see that the desired consistency is being met.

“The first broadcast should be applied when the concrete is set up enough to support knee boards,” Ralston says. Subsequent broadcasts can be applied after each trowel procedure has covered up the product.

Finishers should treat Sparkle Grain the same way they would other exposed aggregate. “It needs to be pushed into the

concrete and each particulate surrounded by the paste, locking it in so it doesn’t pop out,” Ralston says. The following day installers should apply a muriatic acid and water solution to the surface, exposing the Sparkle Grain.

If desired, the surface can be sealed with a lacquer-based or an impregnating sealer.

Ralston says he really likes using the product that he predicts will become more popular in the future as more people discover it. “It doesn’t lend itself to any gimmicky stamps or treatments,” he says. “It looks organic when it’s done properly and it serves a dual purpose. It provides a safe nonslip surface with an aesthetic that is subtle yet beautiful.”

To watch an application video, go to <https://vimeo.com/175971594>.

www.sparklegrain.com



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Circle Reader Service Number 34

Become an AIA-Approved Education Provider in 7 Easy Steps

by Karen Keyes

GETTING your foot into an architect's office can be a daunting task. The initial introduction is intimidating, but it can be easier if you figure out a way to get a captive audience. One such avenue is through architectural presentations.

Licensed architects are required to earn a certain number of continuing education credits to maintain their license from the American Institute of Architects. So, when you, a decorative concrete contractor, offer them a way to earn desired credit, you have at least one guaranteed hour of their attention.

But how do you become an AIA-approved provider? It may be simpler than you think.

Step 1: Apply to become a provider.

Just like anything in life and business, if you want to do something, you have to start by asking. The AIA website provides information about the different education provider subscriptions. My company, Colorado Hardscapes, signed up for the Basic package, which allows us to present



Photo courtesy of Colorado Hardscapes Inc.

Giving architectural presentations can help you build relationships with the design community.

face-to-face in our region (which for our area includes six states). If you offer goods or services to a broader audience, you may want the Passport subscription where you can present anywhere and provide distance-learning options.

Once you determine which subscription you want, you complete and submit a three-page application, pay a fee and agree to maintain the required credentials to become an approved provider.

Each subscription is for one calendar year (expiring Dec. 31) so I recommend starting Jan. 1 to get the most value for your dollar. The application takes up to 10 business days to be processed. Once you are accepted, you'll receive an email with your provider ID and the next steps.

Step 2: Educate yourself.

AIA's introductory email welcomes you as a provider and lists a good number of resources. Read through these and watch the videos. They will help you put together presentations and get your course(s) approved. Do this before you build any of your presentations.

AIA also provides logos and slide templates for your use. Understand the verbiage you should use as well as the logo-use guidelines. There are rules on what you can and can't say during a presentation.

Step 3: Put together your content.

In the application process, you'll agree to provide learning objectives based on the

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AIA standards. The benefit of our industry's niche is most decorative concrete topics also fall within the Health, Safety and Welfare (HSW) course qualifications, making our classes additionally valuable to an audience of architects. With your content, you'll need to clearly identify four learning objectives that each encompass the behavior, condition and criteria the audience will experience in your presentation.

Presenting an official AIA course isn't a time for sales pitches. This is a time to educate architects and let them know you're a knowledgeable resource. As a resource, you're considered an expert in the field, and as a result, they should call you the next time they have a decorative concrete question.

Also determine the length of your presentation. I recommend a standard one-hour course. Most architectural offices can set aside a lunch hour for presentations. Much more than that is a little trickier.

Step 4: Submit your content for approval.

For your presentation to become an AIA course, your course description and learning objectives must first pass the AIA folks' muster. It's important to read their guidelines and resources very carefully as they're particular about their requirements. This is done via an online portal, which you'll learn about through the training materials in the welcome letter.

It takes five to six business days for AIA to review your content and give you an answer. Be sure not to book any presentations until you know your course is approved.

Step 5: Book the presentation.

If you've ever tried to book a presentation for architects without the benefit of an AIA-approved course, you'll be pleasantly surprised how much easier it is when you offer approved courses.

I recommend typing a one-page flier which includes the approved course number, description and objectives. Add a couple of representative photos from your presentation and save it as a PDF you can send to the architectural firms after you call them.

Here in Colorado, the phrase "lunch and learn" is widely used among architect offices and most firms already have a day and time each month set aside for approved courses. All you need to do is call and get on their schedule.

Step 6: Deliver a professional presentation.

As an approved presenter, it's important to follow certain rules when you present. The main thing to remember is not to deliver an hour-long sales pitch. Instead provide the architects with the education promised in your learning objectives. Show up early to set up properly, provide valuable content and respect them by completing in the timeframe allotted.

We recently presented to a firm and an attendee asked us to come back and give the same presentation to a different group in the same firm. Another attendee had a project he wanted to talk about with us. Those outcomes are what we strive for when educating the design community. We want to be the go-to resource for decorative concrete.

Step 7: Follow up.

AIA makes follow-up easy. Part of your requirements as a provider is to provide attendees with a certificate of completion and submit their credits within two weeks of presenting. What a great opportunity to

follow up with them! It doesn't need to be much. Just include a thank you note with their certificate and reassure them you submitted their credits to AIA.

If one of your goals as a decorative concrete contractor is to be specified by the design community, then I strongly recommend investing in architectural presentations. Presenting in front of a group of specifiers will help you gain confidence in your capabilities, educate the design community about your services and position you as a knowledgeable resource on decorative concrete. All of those things should land you more work and a stronger business model. 🚚

🌐 www.aia.org

Karen Keyes wears many hats at Denver-based Colorado Hardscapes Inc., including business development, marketing, sales, estimating and project management, with an emphasis on specialty rock construction. She can be reached at karen@coloradohardscapes.com.



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How to Get Your Projects Noticed by Editors

by Kari Moosmann

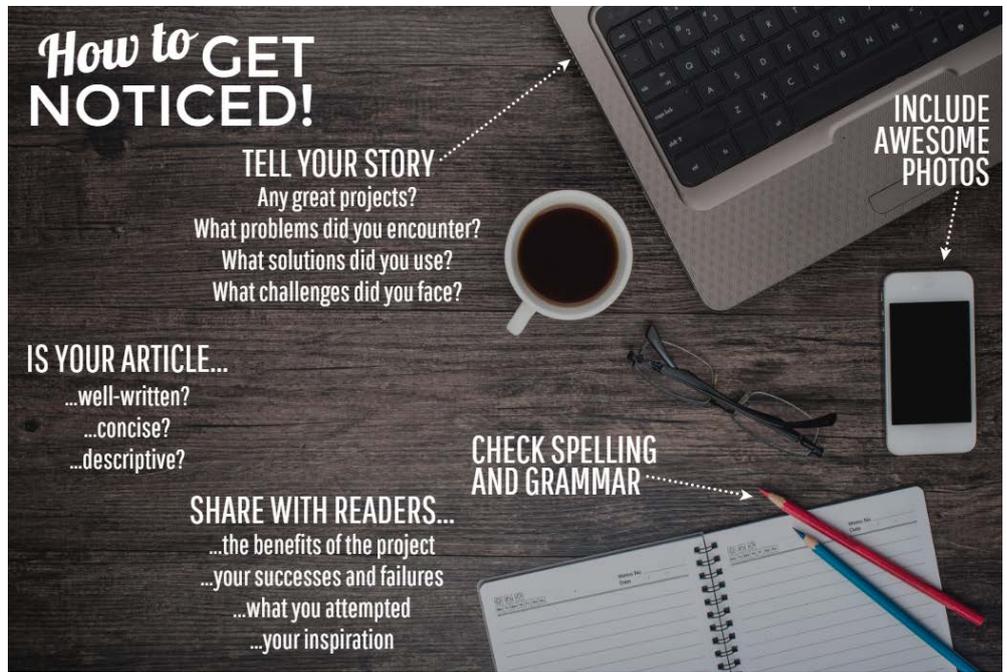
TRADE-MAGAZINE editors are always looking for great projects to cover and they love to hear from contractors who have a story — and great photos — to share. Feeling unworthy to contribute? Don't! It's not as hard as you think!

What editors want is a well-written, concise article that discusses how a project was handled and why certain products and techniques were used. Their goal is to educate their readers about new technology, innovative procedures and industry achievements. So, start there and think about your projects. Which one was unusual? What could others learn if you explained the process and products used? Remember what you read about other projects in industry publications. What did you enjoy learning? And don't forget, editors want good photos of the project! It's a "must" to have good quality project photos available.

So let's go through the list — what do you need to know to get your material noticed by an editor?

Here are a few suggestions:

- Make sure you send material appropriate for the magazine's readers. Research the publication's website to see who reads it. Would they cover your project? If you're not sure, send the editor an email to gauge the editor's interest in your project. If you send an article to a publication that wouldn't run a problem/solution story in your field, you're wasting your time and the editor's. It never hurts to query an editor first to see if there's interest.



- » How does your product or service face an issue head-on to provide a needed solution? Tell the story of how the problem was identified and how it was overcome. Your product or service can be the hero of this narrative.
- » Create empathy and relatability by sharing your company's journey to find that perfect solution. What else was attempted? Who else was brought in to help examine solutions?
- » Don't be afraid to discuss what didn't work.
- » Discuss the lessons learned from this project. Were your customers impressed? Will they be using your product or service on more projects because of the success of this particular project? How does this benefit customers? Be authentic about it.
- » Remember, a good story has a beginning, middle and end. What was the project, what were the challenges and how were they solved? If you're writing about a product or service used for this project, shed light on the inspiration behind the product and how it benefits your audience.
- Be especially careful about punctuation, spelling and sentence structure. Use spelling and grammar checking on your computer. Editors are sensitive to grammatical mistakes and will often reject material that needs time-consuming editing.
- After you've written the article on your project, send it out. Your email should start with a short description of the project and include just a few highlights. Attach your article as a Word document. Include complete contact information: contact name and title, company name, address, phone number, email address and web address.
- Attach appropriate photos to illustrate the article and include captions. If you are sending multiple photos or larger files, use a service such as Hightail or Dropbox. This will ensure that the editor receives your images in a convenient and secure method. Some email systems will block emails with large attachments. These services ensure that email is not bounced since the attachments are in a link.

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Kari Moosmann is the architecture/engineering/construction senior editorial director at Constructive Communication Inc. With more than 20 years as an editor, she is seasoned in writing and editing on technical topics. Her specialty is the construction industry, particularly the concrete segment. Moosmann can be reached at (630) 541-3857 or kmoosmann@constructivecommunication.com. Constructive Communication Inc. works regularly with industry editors to publish articles on projects throughout the industry.

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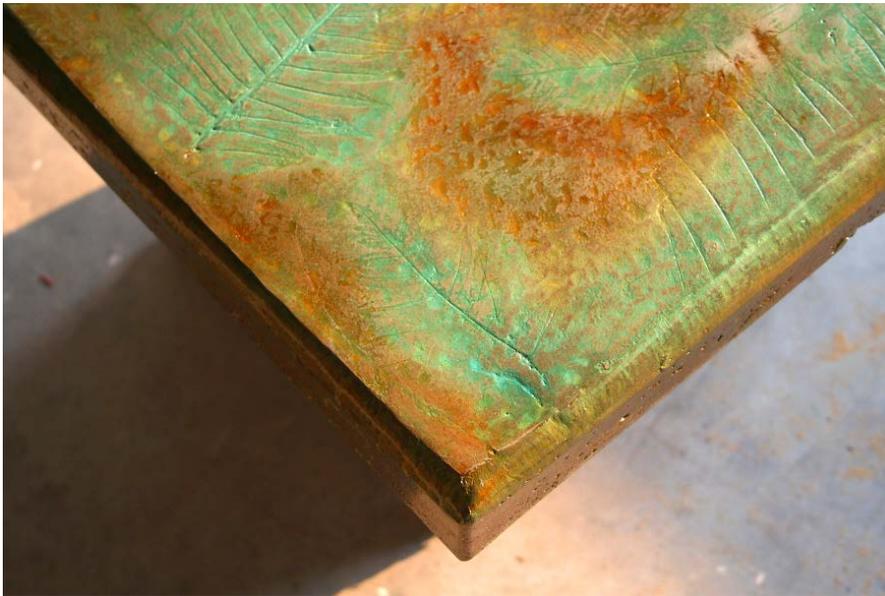
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Matt Hine, Progressive Concrete Coatings Wilmington, North Carolina

by Jacqueline Valle

MANY concrete professionals who are asked how they got into the business of concrete say they sort of “fell into it.” That’s the story that applies to Matt Hine, now owner of Progressive Concrete Coatings in Wilmington, North Carolina, who’s made a name for himself in decorative concrete finishing.

“The concrete business wasn’t exactly the first thing that came to my mind,” says Hine. “It was something that just kept evolving and before I knew it I was in the industry.”

When he was in high school, he took drafting classes and went on to drafting and design when he graduated. After learning the AutoCAD program, he began using 3-D mechanical drafting and design at his job with Corning, where he designed and implemented equipment to produce fiber optic cable. His innate abilities were quickly noticed and he was asked to teach classes to his peers on how to work the technical design software.

Hine’s job at Corning was followed by Flow Sciences Inc., where he designed laboratory enclosures. After some time, Hine realized from training and teaching with the 3-D mechanical software that he really enjoyed working for

himself and setting his own pace and schedule. He was in search of something where he could combine his artistic and business side.

“As soon as I figured out that I was meant to be an entrepreneur, I began looking for opportunities,” says Hine. With his design and artistic background, he saw an opportunity for a start-up business in decorative concrete. Sometimes he looks back and realizes he didn’t just accidentally fall into the industry. It was timing matched with personality, passion for creativity and natural abilities.

Constantly growing

Hine’s drafting experience came in handy for layouts, patterns and designs. While he designs mostly by hand and onsite, his artistry comes from listening to the clients’ needs and design wishes which he then interprets and implements into the final design. “The concrete becomes my canvas and the results become my artistic concrete expression,” says Hine.

Over the years, Progressive Concrete Coatings has worked hard to expand and make a name for itself in



Photos courtesy of Matt Hine

the Wilmington area. The company has progressed from a one-man start-up to having a fully operational office, warehouse, design showroom and multiple crews for residential, commercial and industrial installations.

Progressive Concrete Coatings has been around since 2003, continually growing and hitting record years each year. The company's rapid growth wasn't just something that happened without effort, he concedes. There were long hours, late nights, working on holidays and just plain hard physical labor.

"We do a lot of research, predictive forecasting and planning," he says. "Our corporate business model morphs right along with industry changes and we are constantly striving to provide fresh and innovative products and designs."

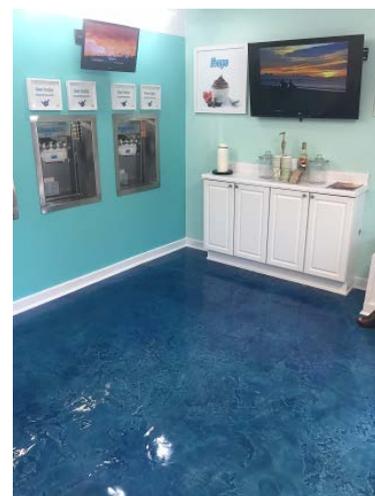
He proactively seeks out opportunities that will display their creative designs and his unique artistic combinations of products and techniques. Hine is always thinking ahead, hoping to be involved in bigger, higher-profile projects.

Currently the company specializes in doing retail spaces, among them

restaurants, gyms, doctor's offices and a large trampoline facility. "We're getting into more industrial work, but we service residential homes and builders as well," says Hine. "We try to infiltrate all aspects of the concrete industry to diversify, and so we can supply our clients with the complete package if wanted."

Combinations that work

There are endless possibilities when compounding different products and styles, but one of Hine's favorite processes is water-blue reflective epoxies. The products'



fluidity enables him to manipulate them to showcase different reflective movements and textures.

One of his recent projects involves renovating a car wash. Using a blue reflector epoxy, he's designing an area to look like an oceanfront beach leading from the entry throughout the lobby. He's overlapping this design with a proprietary granulated EPDM rubber system mixed to create a pebble-sand color blend to make things look as realistic as possible.

"It's all about attention to detail," says Hine, which many people have noticed.

"We're getting that reputation where people like our work and continue to seek it out." It keeps them busy all year long.

Pay attention to details

Most of Hine's inspiration now comes from specific projects. "We really like the direction that polished concrete is taking and try to go after those jobs," says Hine.

The company has a wide portfolio and several of its finish processes have gained popularity. Acid staining a surface to recreate a look that occurs in nature has been selling strong. One of its newest

product lines has pushed business through the roof.

The EPDM vulcanized granular rubber system mixed in various color blends has solved some major issues plaguing the coastal regions, all while adding a beautifying touch and slip-fall protection. The troweled system is pervious and can be installed directly over existing subsurfaces. It has a high flexibility value so where there is ground movement or cracking and heaving issues it will expand and contract to keep the surface seamless with no breaks in the surface.



It's cushiony to walk on and stays cooler in extreme heat. The system has nearly zero maintenance and doesn't require resealing every few years. "When we find new and innovative products and techniques like that, then we try to integrate them into our designs and system offerings," says Hine.

Hine admits there are some disadvantages to working with concrete. Sometimes you have to wait on concrete or epoxy, while other times customers demand the job be completed with a short turn around. What makes it all worth it is that he has the advantage of having a process that

differs from others, allowing his floors to stand out from the competition.

When describing his work, Hine uses three key words: creative, unique and inspiring. Hine's exquisite finishes are the product of his philosophy on work. He believes in taking pride in everything he does and being very detail oriented, something clients time and time again point out to him as to why they love doing business with him.

Hine's advice to contractors trying to break into the business is: "Do your homework to see if this is something you

want to do and can handle. It's hard work and you have to love what you do."

Some key things he's currently working on are an animal shelter, a factory and residential work. He's done his fair share of breweries in the past, and currently metallic epoxies are one of his specialties. More and more places, especially restaurants, he says, are requesting that finish. 📱

See more photos from this feature online at ConcreteDecor.net

Vertical Polished Concrete Condo Touted to be World's Largest

Faena House Saxony Condo, Miami Beach, Florida

by Vanessa Salvia

FLORIDA'S Miami Beach is a part of the country known for its high real estate prices, but the penthouse condominium sales price of \$60 million for the Faena House Saxony Condo set a new high. The 22-story condo, designed by Pritzker Architecture Prize-winning firm Foster + Partners, comes with all the usual amenities such as an in-house spa and fitness center, a private club, concierge service and a round-the-clock doorman. But what the buyers might not realize is that the complex is reportedly the world's largest poured-in-place vertical polished concrete project.

The 41-unit building is upheld with 38,000 square feet of poured-in-place structural concrete walls and columns. "Before our patents-pending technology, concrete panels could be poured on the ground, polished with floor grinders and stood up into place or poured in place and polished with hand grinders," says project manager Patrick Durkin of Vertical Concrete Polishing.

"Polishing with hand grinders is laborious, costly and can produce uneven results. With our vertical polishing method, structural concrete walls can be poured and polished in place," he says, saving time and producing consistent results.

Project at a Glance

Project owner and developer: Alan Faena, Faena Group

Concrete Polishing: Vertical Concrete Polishing, Carrollton, Georgia, and Advance Concrete Services, Atlanta, Georgia

www.verticalconcretepolishing.com

Architects: Foster + Partners

www.fosterandpartners.com

Scope of project: Machine polish nearly 100 vertical concrete walls ranging in size from 8 to 30 feet. The polishing company developed patented equipment to complete polishing a condominium's already installed vertical walls.



Photo by Rachelle Hacmac



The machines have it

The walls had already been poured before the developers tried to find someone to polish them. They invited potential polishing contractors, who all used hand grinders for the task, to polish sample areas and bid the job. Most estimated it would take about three years to complete, which the budgeted funds could not cover. Plus, the polished results from hand grinders were not satisfactory.

The developers contacted Mark

Richardson, owner of Vertical Concrete Polishing, about the polishing challenge and he developed equipment specifically for the Faena House project.

The machines run up and down along a vertical track and automatically maintain the necessary pressure to polish the wall. The Faena House walls were of various heights and lengths, ranging from 8- to 30-foot tall with some as much as 100-foot long.

“We were learning on the job with this one. That job was perfect in it presented, I would say, 90 percent of the challenges that we will ever face but we won’t have to deal with them again!” Richardson says. “We weren’t happy at the time but hindsight being 20-20, that was the perfect job for us to learn on.”

With this vertical polishing system, the skill is built into the machine and Richardson doesn’t have to rely on artisans skilled with hand grinders.

Improved efficiency

Richardson’s team began work Feb. 10, 2014, and general construction had been going on about two years before that. It took 18 months to complete the polishing job and the first tenant moved in last summer. In the future, Richardson and Durkin estimate, they’ll be able to complete the scope of this type of work in half the time because of the knowledge gained from this job.

“We kept trying our designs and

improving them. We built machines to polish curved surfaces and tight spots, such as columns that had only 8 inches of space in between them,” Durkin says.

When it was time to polish the upstairs of the building, Richardson and Durkin were restricted by 9-foot ceilings and standard-size doorways. They designed and built compacted machines that fit into these spaces and moved both horizontally and vertically.

Efficiency increased dramatically as the job progressed, Durkin says. While he remained on the job site, Richardson spent most of his time in his machine shop in Georgia perfecting the machines.

An associate of Richardson, Spencer Maggard, owner of Advance Concrete Services in Atlanta, Georgia, collaborated with Vertical Concrete Polishing to complete the work.

Vertical Concrete Polishing’s innovative system has received positive responses and has attracted international attention, resulting in visits from designers from several other countries. Stateside, the company garnered the 2015 Hanley Wood Innovation Award in the commercial category for its work on the condo.

Richardson’s vertical polishing machines are now being sought after for other projects and applications. He believes that polished walls will become the next market for polished concrete. 



Mark Richardson tweaked six different models to accommodate various polishing tasks. Seen here is one of the machines used in Miami that was also used on a project in New York.



Photos courtesy of Sierra Concrete Arts

Contractor Hits a Bullseye with Glow Aggregate, Engraved Logos

Midwest Whitetail Adventures Lodge, Clay Center, Kansas

by Jennifer Byrnes

WHAT started out as a once-in-a-lifetime hunting adventure turned into a friendship and a trophy-worthy job where contractor Matt Vilella, owner of Sierra Concrete Arts in Saint Paul, Minnesota, bagged one of his most memorable projects to date.

The saga begins in spring 2014 when Vilella was enjoying a stay with Midwest Whitetail Adventures, an outfit headed by Mark Knight of “Dirt Road Outdoors TV.” Two years earlier, Knight had moved his hunting operation from Illinois to Clay Center, Kansas, in search of bigger and better giant whitetails and was operating from a rented facility until he could build the ultimate ranch.

Vilella had just returned from a morning hunt when Knight was wrapping up a meeting with a contractor discussing plans for the new lodge which would house nine bedrooms and eight bathrooms. After the contractor left, Knight asked Vilella a few questions regarding stamped concrete and one thing led to another. He pulled out his iPad and showed Knight some of his designs that involved wood plank and slate stamp patterns.

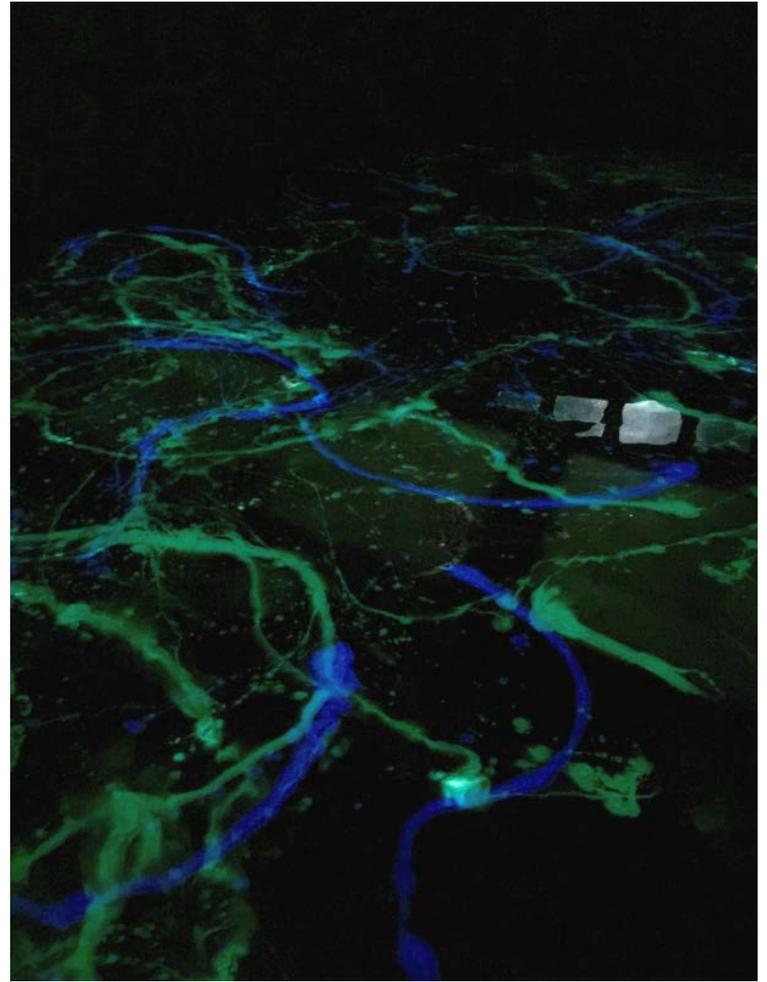
“I felt they would fit in with his motif,” Vilella says. As it turns out, the feeling was mutual. “From that day on, we were the crew that would handle all his concrete needs.”

Sierra Concrete Arts specializes in the custom application of decorative concrete and epoxy to turn ordinary spaces into

beautiful and functional gathering places. The company does everything from stamped concrete to high-performance epoxies integrated with custom engraving. Over the years it has mastered a wide variety of concrete applications that it uses to create outdoor kitchens, fireplaces, custom tables, pool decks and elaborate step systems.

Work done in four stages

Probably the biggest challenge for Vilella and his crew was that the job was a nine-hour drive from home, so they spent hours planning and preparing for this adventure. “We had a solid plan in place,” he says, and worked through several scenarios of what could go wrong to prepare for the worst.



“It made the entire job go smoothly from start to finish.”

The scope of the project required that it be broken up into four stages, he says, although his actual work time was only two weeks. The first stage was in the winter of 2014 when they took four days to install the foundation, form and pour the footings, set wall panel forms and pour the walls.

After the structure was erected, they came back in April 2015 and spent five days pouring, finishing, stamping and sealing more than 6,000 square feet of concrete in four different stamp patterns and various colors from Proline. They stamped the great room,

bedrooms and bathrooms with a Roman Slate seamless skin and used a 12-inch Boardwalk plank to stamp the areas' 120-foot-long hallway. A 6-inch Boardwalk plank was used in the kitchen and an Old Granite Cleft Stone seamless skin was used in the VIP room.

Stage three took place last August when Villella says they concentrated on customizing the installation. “We returned to engrave the logos, install two custom engraved precast concrete tables in the kitchen/lounge area, put the final seal on the concrete and apply a crystal clear epoxy finish to the VIP room,” he says.

This past March, Sierra Concrete Arts wrapped up the project when it returned to finish out the scent-free locker and changing room — with a seamless floor that literally shines.

Project at a Glance

Client: Mark Knight, Midwest Whitetail Adventures, Clay Center, Kansas

www.midwestwhitetailadventures.com

Decorative Concrete Contractor: Matt Villella, Sierra Concrete Arts, St. Paul, Minnesota

Scope of Project: To pour, finish, color, stamp and seal more than 6,000 square feet of concrete in four different stamp patterns and smooth finishes in various colors. To create, engrave and color three logos. To cast and install two concrete tables.

Products used include: L. M. Scofield antique release powders; Proline Concrete Tools stamps: 6-inch and 12-inch Boardwalk Plank, and Old Granite Cleft Stone and Roman Slate seamless skins, and colors: EZ-Tique Water Based Acrylic Antiquing Wash and Dura Color EZ-Accent; Elite Crete Systems Reflector Enhancer metallic epoxies and E100-VB5 Epoxy Vapor Barrier; Ambient Glow Technology's 350 SIV aggregate; decals from Fryer Designs; Engrave-A-Crete engraving tools and WRC stains; Decra-Seal from W.R. Meadows; TK Products' Tri-grit anti-slip additives; Lavina grinder/prep machine from Superabrasive Inc.; Kraft concrete finishing tools and Polytek rubbers for deer antler molds.

Glowing results

To create the eye-popping finished product, Villella incorporated various techniques and products, including decals, logos, epoxy, glow-in-the-dark aggregate and EliteCrete's Reflector Enhancer in Dark Green, Coffee and Gunmetal.

After the floor was profiled and a vapor barrier coating applied, “We blended the metallic powders together to get a mossy oak-type green for the base of the camouflage,” he says and applied two coats. Then he put down the decals that look like sticks, leaves, branches and a Midwest logo before flooding the floor with a clear epoxy.

Immediately following this step, while the epoxy was still wet, he donned nitrile gloves and flung handfuls of two mixes — one green and one blue — of epoxy and glow-in-the-dark aggregate onto the floor to create thin swirls. “Then we took 1/4-inch nap paint rollers

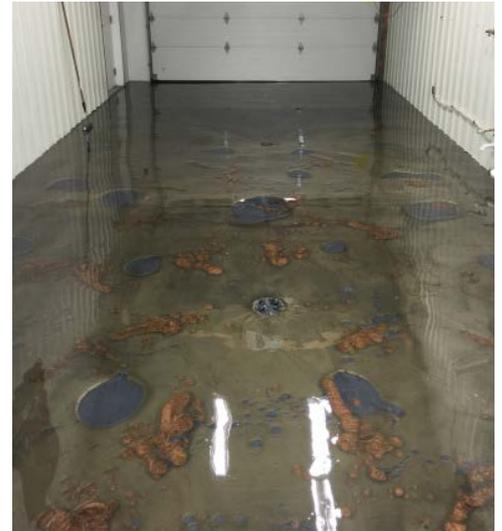
PROJECT PROFILE



The concrete is ground and the cracks are prepped for a seamless epoxy installation.



A coat of E100-VB5 Epoxy Vapor Barrier from Elite Crete is applied.



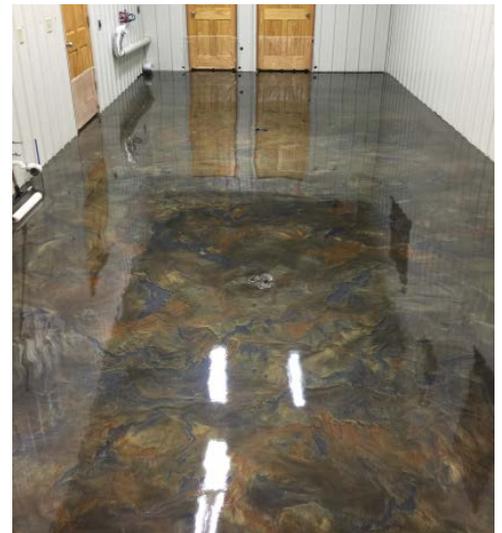
A base coat of Elite Crete's E100-PT1 Crystal Clear Epoxy mixed with three colors of Reflector Enhancer is applied.



The first coat of PT1 epoxy with the colored metallic additives has cured. Notice how much the Reflector Enhancer has moved from the previous step.



The second coat of PT1 epoxy with the metallic additives is applied.



The second coat of PT1 with the metallic additives has cured. Again, notice the product's movement.

and worked the glow aggregate-treated epoxy into the rest of the epoxy to create a mottled and faux finish," he says. You don't see the glow aggregate as you apply it, he says, and he only knew what to expect from previous samples they had done.

"The beauty of this product is it's totally invisible in the light of day but glows so bright you can see your way around at night," Vilella says. "With 20 minutes of direct light, the glow aggregate stays lit for 12 hours."

Vilella also adds that once cured, "Epoxy is impenetrable to stains and odors so it's a perfect product for a scent-free room such as this one." As a final step, a protective polyaspartic coating with integrated aluminum oxide was applied to increase traction.





Other notables

Besides the glow-in-the-dark metallic camouflage floor, Vilella is also especially proud of the extensive custom engraving on the stamped concrete floors.

After creating EPS files of the desired logos, his people loaded the files onto a Computer Numerical Control milling machine to create 3/8-inch thick poly templates. Then using the Shark, Barracuda and the Wasp, specialized tools from Engrave-A-Crete, they engraved two 4-foot and one 8-foot logos in the hunting lodge along with engraved antlers in each bathroom. The engraved areas were then colored with a variety of stains and dyes from Proline.

Vilella says this project was one of his most memorable undertakings and probably the most fun one for his crew. “Our client was open to creative applications of concrete and epoxy that really made this project stand out from other jobs,” he says. Plus, “I’m an avid hunter, and getting to work on a project that had such a strong hunting and outdoors theme was something I really enjoyed.”

An extra perk of the job, he adds, is that he and Knight have become great friends. He not only returns yearly to hunt at the facility he helped build, but he also has been invited to travel the country and hunt with him as part of Knight’s TV show. 📺

Editor Stacey Enesey Klemenc contributed to this Project Profile.

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Photos courtesy of T.B. Penick & Sons Inc.

Terrazzo and Honed Concrete Chosen to Finesse Airport Rental Car Complex

Consolidated Rental Car Center, Lindbergh Field, San Diego International Airport

by K. Schipper

WHEN weary travelers pull or carry their bags across the plaza and into one of the lobbies of the Consolidated Rental Car Center at Lindbergh Field at the airport in San Diego, they probably won't give much thought to the decorative concrete and terrazzo beneath their feet.

However, those who worked on the project know it has something very much in common with many just-in-time travelers. The team at the locally based T.B. Penick & Sons Inc. worked right up to the center's Jan. 20 opening when the owners made the decision to abandon the surface they had specified for those areas.

In the end, the surface was a mix of honed concrete and epoxy terrazzo. The two so closely resemble each other that most people have difficulty seeing the transition.

Back tracking to terrazzo

The Consolidated Rental Car Center is the culmination of more than a decade of work. Mark Pittman, registered architect in charge of construction with the San Francisco office of Demattei Wong Architecture, says when his company began working on the north side of the airport, it had not been master-planned.

"Tony Demattei was very instrumental in

getting the north side projects squared away so this could proceed," Pittman says. "That's really the gist of it."

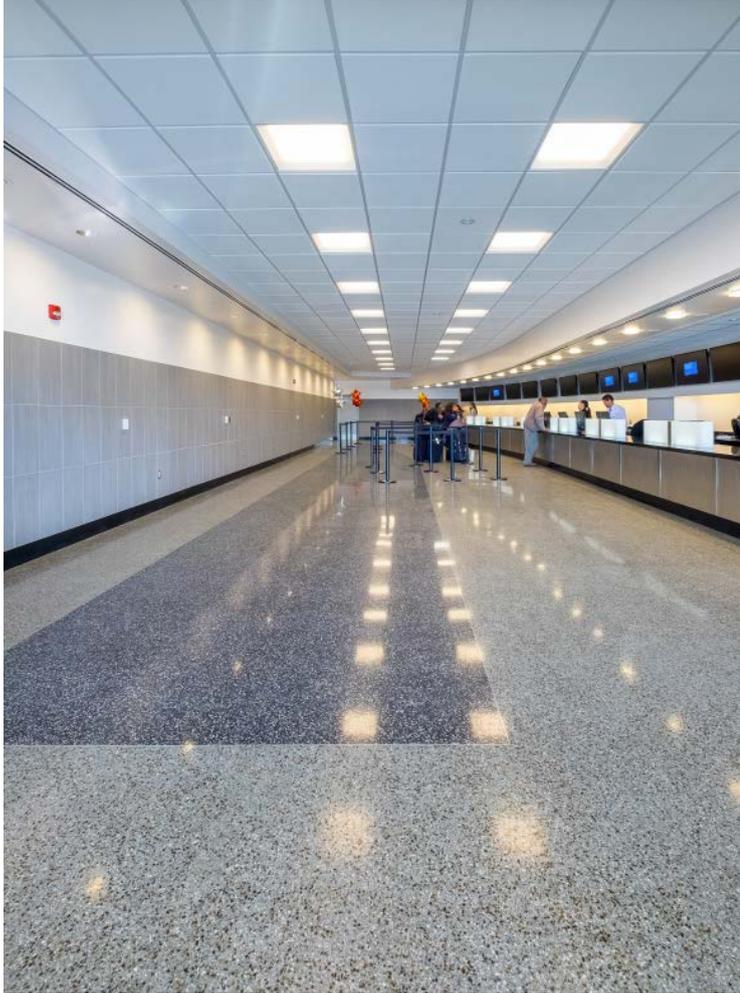
Project at a Glance

Client: San Diego Airport Authority

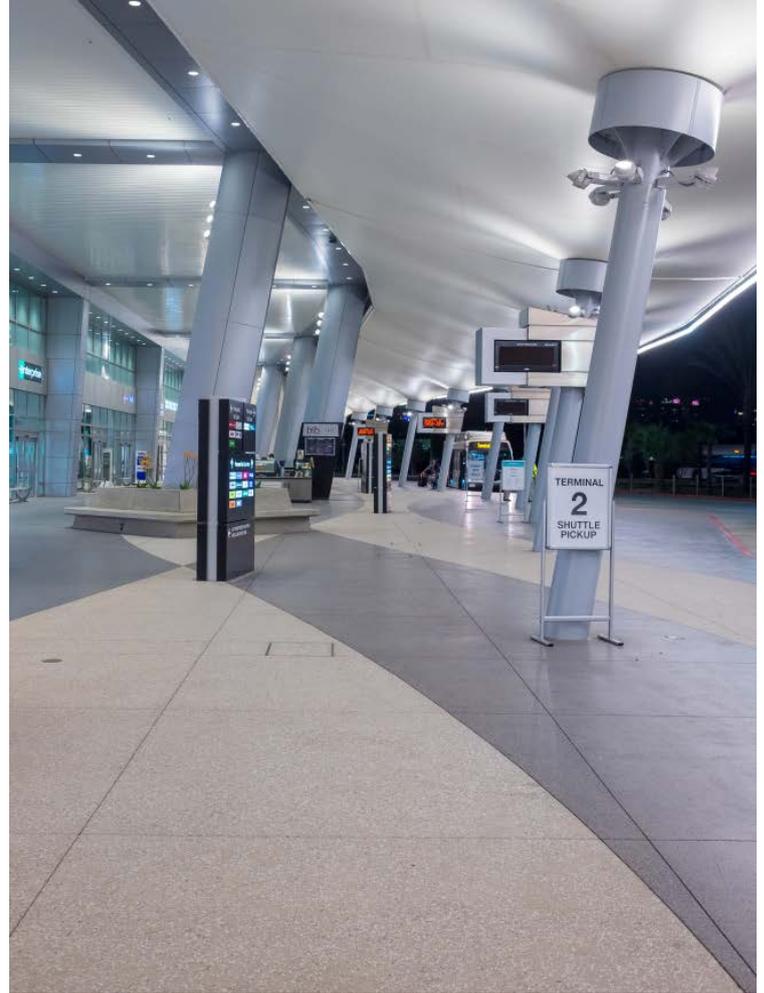
Decorative Concrete Contractor: T.B. Penick & Sons Inc., San Diego

Scope of Project: Install 20,000 square feet of decorative honed concrete and 54,000 square feet of terrazzo.

Challenge: Match colors and complete the job within an approximately 90-day timeframe leading up to the grand opening.



The project involved installing nearly 54,000 square feet of terrazzo largely on the inside.



In the end, the surface was a mix of honed concrete (dark area to the right) and epoxy terrazzo (light area in forefront). The two so closely resemble each other that most people have difficulty seeing the transition.

The center moves all of the airport's rental car companies to one location northeast of the airport near the Pacific Highway. The \$316 million project provides space for up to 19 companies (although it opened with 14 brands), four levels of rental car parking and two customer lobbies. Access is via 16 25-passenger buses that travel between the facility and the airport's terminals.

Penick had already come in for its share of work on the project. Among other things, the company had supplied 70,000 square feet of site concrete, 1,300 linear feet of curbs and gutters, and large poured-in-place concrete bench planters.

However, when a last-minute issue arose over the finishing of approximately 54,000 square feet of mostly interior flooring and another 20,000 square feet of an exterior plaza, its experience convinced developers Penick had the people and the expertise needed to keep things on time and on budget.

Ironically, Pittman says, the project originally called for terrazzo in the beginning.

"It was value-engineered out so we could save money by replacing it with a fluid-applied flooring," he says. "But, when airport management saw how the fluid-applied flooring stood up to traffic and dirt and dust, they back-tracked to the terrazzo because it's so much better."

Pittman explains that several mockups had been done to get the color of the fluid-applied flooring just right. When the final colors were determined, a 20-by-10-foot mockup was done that initially looked quite nice. After a couple days, though, the maintenance company weighed in on what kind of care it was going to require.

"Basically, they realized they couldn't polish it because they'd go right through it," says Pittman.

From there, both terrazzo and Penick were easy choices.

A short timeframe

"T.B. Penick had experience on the Terminal 2 expansion that had taken place at the airport the previous year, including the terrazzo," Pittman says. "We knew we had somebody we could work with. The airport liked working with Penick and they suggested we contact them."

While there was no question about the durability of terrazzo, the same efforts at color-matching that had gone into the fluid-applied flooring needed to be repeated — but "we had only 90 days to get it down and in," says Pittman.

It was, says Chris Klemaske, the project developer for Penick, a short timeframe. Often her job starts at the very earliest stages of a project.

"I work with a lot of architects and owners and artists on the front-end of projects — often one to two years in advance," she says. "We help them take a look at their drawings and figure out what finishes are going to function the best in the areas they're putting them and help them budget and really help them figure out how best to use concrete or terrazzo on their projects."

Klemaske had been the project developer for Penick with Terminal 2, which was fortunate because it was definitely "hair on fire" time for all of them, especially during the first 45 days or so when solutions were being developed and colors chosen.



The area directly under cover by the building is terrazzo and the areas outside that to the bus canopy are architectural concrete. So the dark and light sections to the left are terrazzo while the dark and light sections to the right are honed concrete. T.B. Penick also made the poured-in-place concrete bench planters.

“Initially, we talked about what could be done and what couldn’t be done,” she says. “We had concrete that had already been poured, so we had tolerance questions. Their first question was if we could do concrete with some sort of topping for the plaza that would really complement it.”

The answer: a surface-seeded, indelibly colored concrete that was then honed. And, to provide continuity with the interior terrazzo, the exterior concrete incorporates the same aggregates. However, getting the right mixes took some doing.

Team work was paramount

“We hit a home run at the very beginning when we came up with that solution,” says Klemaske. “Then, it was just fine-tuning colors. We were working with the architects, and it was fine-tuning the grays and the blacks and what kind of sealer we were going to use and the aggregate mixture.”

Pittman agrees that part of the reason for the success of the two closely matched surfaces is that they incorporate fairly muted colors. However, he says, the Penick crew did an excellent job of turning around mockups during a 45-day period.

“We had a new mockup coming every five days or so,” the architect says. “The minute those mockups hit our trailer we were on them.”

“Everybody pulled together,” says Klemaske. “We’d do these mockups and take them down to the airport on the backs of trucks, and everybody would look at them. From there, we went to even larger mockups. At the end of the day everybody loved them.”

Once everyone agreed on the look of the concrete and terrazzo, the job was fairly straightforward — except for a tight timeframe and the decision to take some of the terrazzo outside.

“It’s technically exterior, but it’s under the overhang,” says Andrew Weber, senior project manager for Penick. “You do have the fluctuation of temperature.”

“Terrazzo is typically an interior material, but we had designed this plaza area to be completely under cover and protected by a canopy,” says Pittman. “We ended up making the area directly under the footprint of the building terrazzo and all the areas outside that to the bus canopy are architectural concrete.”

All’s well that ends well

As for the timeframe, the architect cites challenges such as determining where to put the terrazzo’s zinc strips, grinding already poured areas to accommodate the depth of the terrazzo, and building a stationary coffee “cart” in the plaza while work was underway.

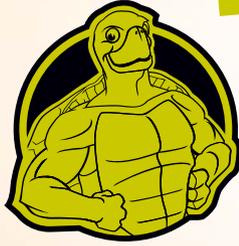
“There was a Penick crew at work in one corner of the building trying to get a problem solved during the opening ceremony,” says Pittman. Buff-washing and sealing up until the very end, they managed to finish up just before the facility officially opened, Klemaske adds.

Routine maintenance of the two surfaces is straightforward, Pittman says, in part because Penick worked with the third-party maintenance contractor on everything from proper cleaning procedures to using the right equipment and additives on them.

He adds that the surfaces — particularly the terrazzo — are very good for roller bags, with the most serious problem being a few black scuff marks.

“I’ve made probably four different trips to the rental car center since the opening,” Pittman concludes. “And, it looks cleaner and better every single time I go there.” 🚗

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SAN DIEGO

BEAUTIFUL WEATHER, BEAUTIFUL CONCRETE

Photo courtesy of Joanne DiBona, SanDiego.org

by Stacey Enesey Klemenc and Jacqueline Valle

SAN Diego County is known far and wide for its beautiful weather, interesting people and endless summer atmosphere. So it was with great anticipation when San Diego was picked as the site for the 2016 Concrete Decor Show Sept. 25-29 that it was destined to be one showstopper of a show. And all indications point to that premonition coming true.

Just to set the stage, take a look at some of the decorative concrete projects we discovered in the area. When the show is over, we'll have left more behind at The Bannister Family House, a facility at UC San Diego Health that houses relatives of acute-care patients. The show's hands-on workshops will transform the house's ordinary courtyard, retaining walls and walkways into concrete artistry that will help brighten the stay for many patients' families.



Photo courtesy of Lisa Field, SanDiego.org

La Jolla Village Square

8657 Villa La Jolla Drive, La Jolla

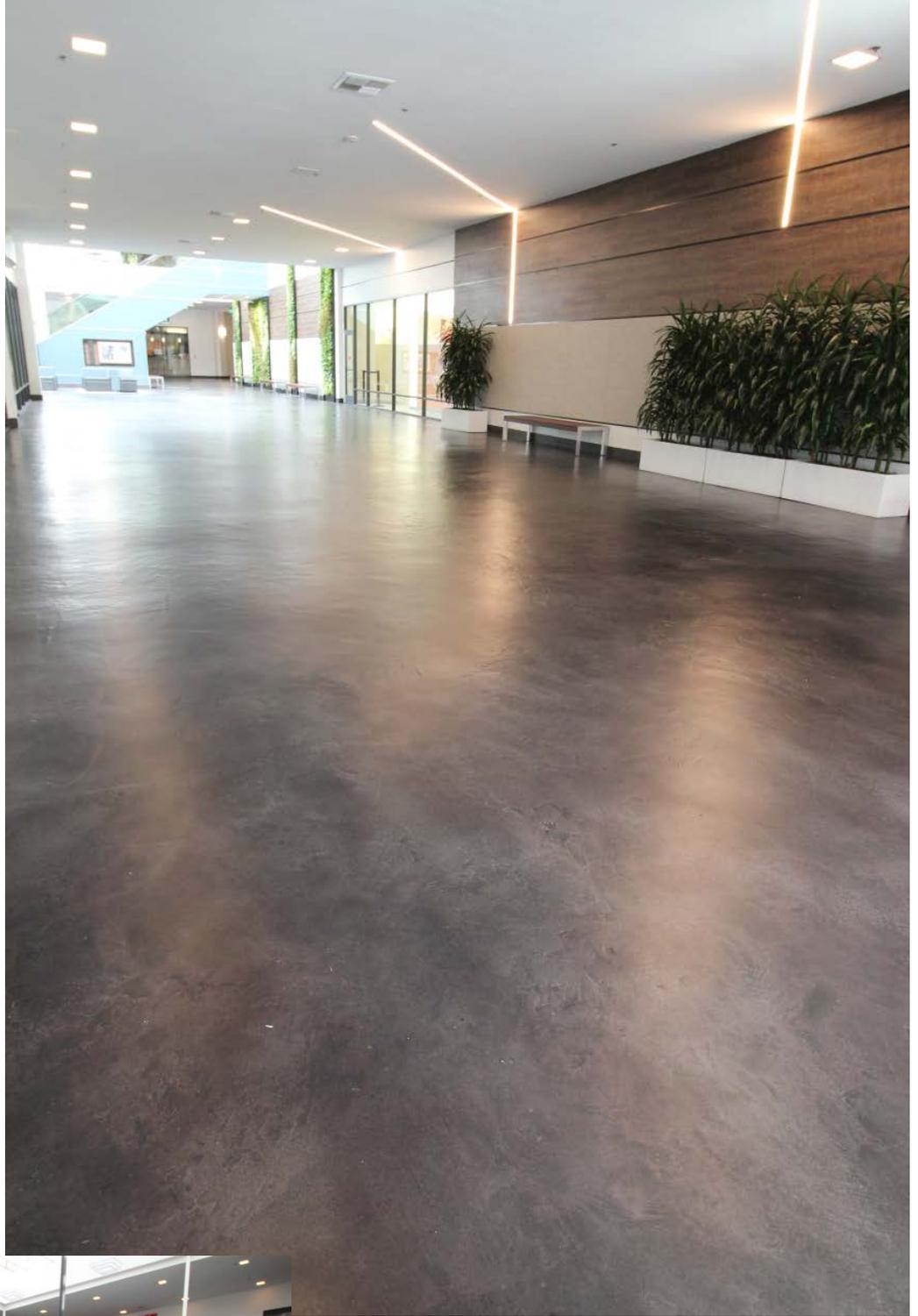
THE biggest challenge facing General Coatings of San Diego when it came to the La Jolla Village Square Mall was it had to be resurfaced while the very popular shopping center was open for business. To accomplish the task of resurfacing the 28,000-square-foot interior flooring, crews worked split shifts, with most of the work done at night.

“It was a pretty straightforward job,” says Todd Seaboch, general manager of the architectural coatings division of General Coatings — one color, no border, no stamping, no saw cuts. “We came in on time and on budget.”

The company placed Westcoat TC-4 overlay on the existing slab and applied a skip trowel texture by hand. This finish was best suited for the job, Seaboch says, “because the texture allowed us to blend all the stop and starts” seamlessly.

Low VOC products were a priority since mall life went on as usual during the duration. The floors were colored with Westcoat’s SC-35 water-based stain in Onyx, coated with EC-32 clear epoxy and sealed with a final coat of SC-66 satin water-based polyurethane.

Work on the floors in common areas of the mall was completed in December 2015. “The only thing we didn’t do was the escalator,” Seaboch says with a laugh.



Photos courtesy of General Coatings of San Diego

SeaWorld San Diego

500 SeaWorld Drive, San Diego

CONCEPTS in Concrete Construction has been working with SeaWorld for the past several years says Rick Gardella, company president who has been involved with decorative concrete since the late 1970s. “Every year we go back and tear out the old dilapidated concrete and replace it with texture imprinted concrete that has integral color and a color hardener.”

The park started extensive renovations in 2014 and built a new section in 2015 called Aquatica. “It’s got the biggest waterslide they have,” Gardella says of the new mat racer ride. For that project, he used Light Tan from Solomon Colors to integrally color the mix and Stamped Concrete’s Canyon Tan color hardener with the same company’s Autumn Brown antique release.

“SeaWorld wants color throughout the concrete and a color hardener. That’s one of their requirements,” he says. “They want the best of both worlds: colored all the way through and a hardener that gives you a nice finish and doesn’t fade.”

Gardella says his company, which he founded in 1986, has done the concrete work for SeaWorld’s last three biggest projects: Shipwreck Rapids, the Dolphin Stadium and Manta, the new roller coaster. “There’s tons of stamped concrete on that one,” he says, and



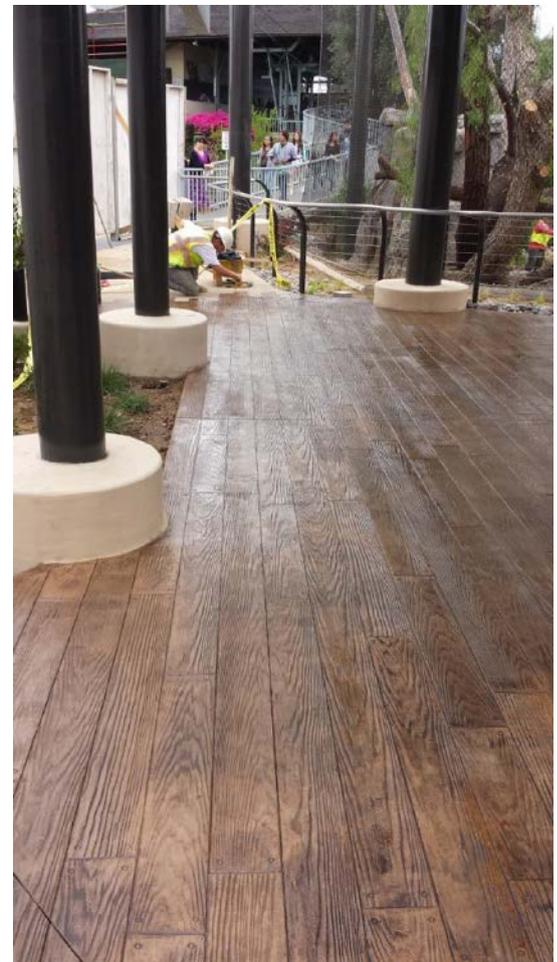
Photo courtesy of Concepts in Concrete Construction

lots of stained areas, too. His company used a Bomanite Coquina texture on that job with broadcasted beach glass and mother of pearl shells. It also helped create the black room with black concrete where riders view a movie before getting on the ride which launches them through a tank of manta rays.

San Diego Zoo

2920 Zoo Drive, San Diego

As part of the mountain lion exhibit at the San Diego Zoo, a new viewing platform was installed in 2014. Concepts in Concrete Construction, with concrete delivered by Hanson Aggregates, finished the new slab with a 6-inch wood plank pattern stamp from Bomanite. The concrete was integrally colored with San Diego Buff from Davis Color and accented with a Walnut antique release from Stamped Concrete in Oceanside.



Photos courtesy of Concepts in Concrete Construction

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Photos courtesy of Covert Coatings

Coronado Best Western Plus

275 Orange Ave., Coronado

WHEN it came to sprucing up the courtyard at the Best Western Plus Suites Hotel in Coronado, Covert Coatings was up for the challenge. With a two-day deadline and only a five-hour window each day to apply the coatings, the company was on a very tight schedule with a small crew of three. The hotel had been painting the old-style steel-stamped concrete in the courtyard every other year and the thick paint layer was peeling, which made it hard to repair the damaged surface.

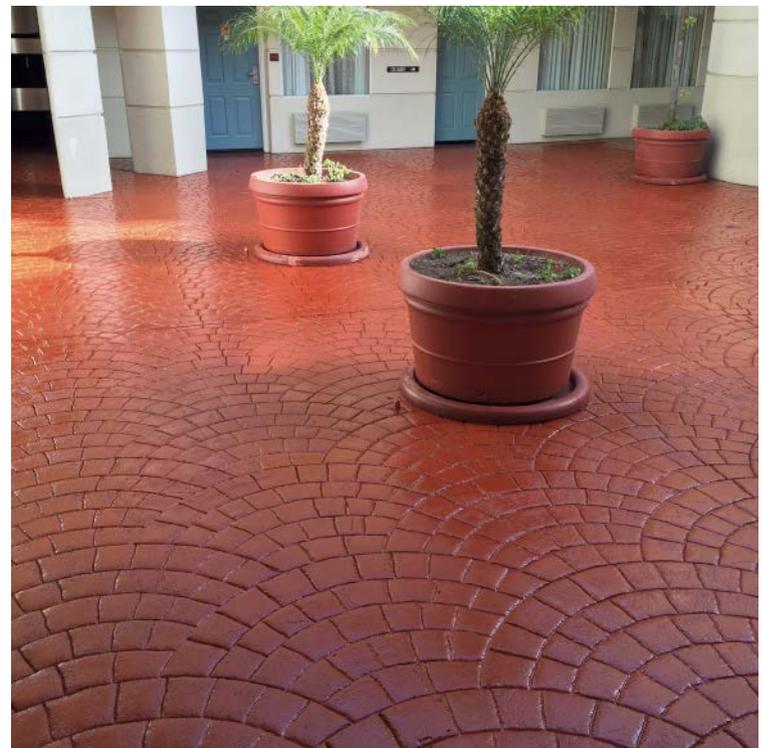
“We tried sandblasting it but ended up damaging the surface before it would strip out the bottom of the grout lines,” says Barak Covert of Covert Coatings. After realizing the surface had to be stripped, the hotel manager decided to have his own men do that part of the work in small sections the week before the scheduled coating.

“That was a crazy job,” says Covert, adding that he heard the task involved 40 gallons of stripper and three applications. Even after all that, “We still had a lot to remove with the pressure washer but it came up with a good spinner tip and steam.”

The company used Concrete Solutions WB Epoxy Primer as the first coat, followed by an application of Concrete Solutions Spray-Top in Tile Red over the existing European Fan pattern. The borders were finished with a custom color that was slightly darker. To finish the job, they used two coats of Concrete Solutions Acrylic Urethane

and a light layer of aluminum oxide was broadcast for slip resistance.

The job began the first day of the year and was completed by 4 p.m. the next day. “We ended up doing the pool deck there two months later,” says Covert.





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FROM SIMPLE AND CHIC TO BUBBLY AND SLEEK, SAN DIEGO AREA HOSPITALITY SHINES

by Jacqueline Valle

BRIAN Oberman, who has been in the concrete industry for 25 years, merged his company with Life Deck Coating Installations about three and a half years ago. Today, as general manager, he's had the chance to work on projects such as Coasterra, the Beach Terrace Inn and Westroot Tavern.

Coasterra Restaurant

880 Harbor Island Drive, San Diego

COASTERRA, a "restaurant, lounge and floating event center" that specializes in modern Mexican cuisine, opened for business last summer. Situated on Harbor Island with beautiful views of the bay and San Diego skyline, it's part of the Cohn Restaurant Group that operates more than 20 eateries in Southern California and Maui.

For this destination dining experience, the long-established restaurateurs wanted a sleek, minimalistic setting that would complement, not compete, with the location's stunning panoramic view. They also wanted stylish flooring that was long lasting, durable and easy to keep clean. A



Photo courtesy of Westcoat

simple, smooth grind-and-seal concrete finish was selected.

Life Deck ground 12,000 square feet of concrete with large planetary grinders of 30-40-diamond grit. Next the three-man crew patched small holes with Westcoat's TC-29 Concrete Patch and sealed it with two coats of Westcoat's clear SC-67 water-based polyurethane sealer. As a finishing touch, the crew broadcast 30-grit sand to

increase the surface's slip resistance.

As is the case with most commercial jobs, scheduling was probably the most challenging aspect Oberman says they encountered. Since the crew couldn't do the job all at once due to logistics, it was segmented into five or six phases and later tied in together. The job was completed in a two-to-three-week span in November 2015.

Westroot Tavern

6025 Village Way, San Diego

AN upscale shopping center called for a new construction of a 2,400-square-foot two-level gastropub called the Westroot Tavern. It features two large patios with fire features, weekly live music, two full-service bars, 30 beer handles and a chef-driven menu. Like most popular requests for projects, the bar owners opted for a grind, stain and seal process. For color, Oberman used Westcoat's SC-36 Gray Fast Stain, a deep-penetrating dye that dries to the touch in seconds when used with acetone.

To start off, the concrete was initially ground and patched with Westcoat's TC-29 then colored with SC-36 Fast Stain. It was then sealed with two coats of water-based polyurethane SC-67 in semi-gloss, the same sealer used on the Coasterra job.

From the dining area and bar to the bathrooms, a small crew of two performed this job in segments in a span of two weeks.

"We work around other trades," says

Oberman, with this one in particular very challenging because of a tight schedule. "We always come in at the end and that's the

prime time when it's the most hectic."

The tavern opened in March 2016.



Photo courtesy of Westcoat

Beach Terrace Inn

2775 Ocean St., Carlsbad

LOCATED on the cliffs by the beach in Carlsbad, the Beach Terrace Inn is graced with an entryway that literally bubbles over with uniqueness.

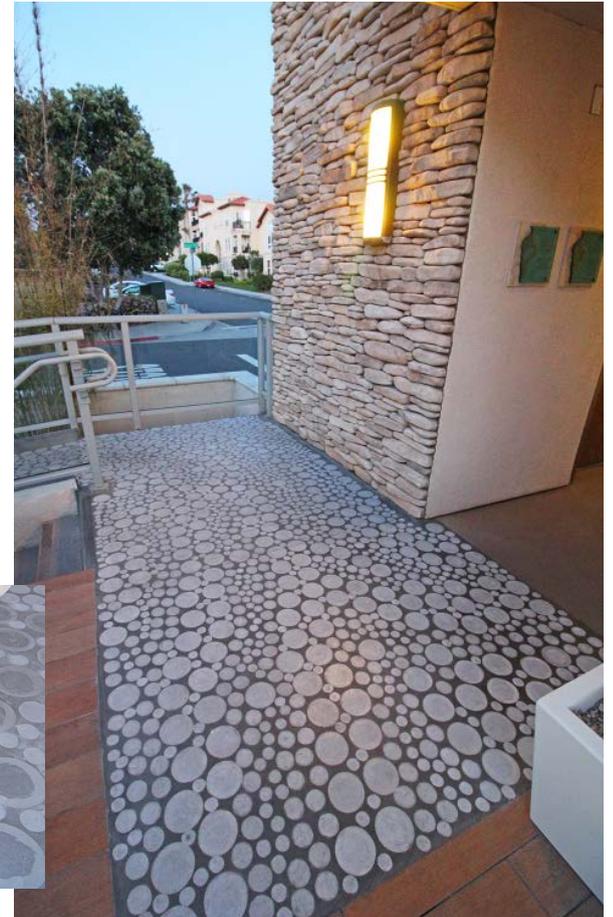
The design was requested by the boutique hotel's manager who was smitten with a similar floor pattern he'd seen during a trip to Arizona. He showed a photo he had taken to the project manager and the Life Deck team was tasked with coming up with a way to replicate the look for the inn's 400-square-foot entryway.

The extremely challenging project started with removing the existing coating and then prepping the surface with grinders and scarifier to achieve the perfect adhesion profile. Texture-Crete, Westcoat's textured concrete overlay, was applied next along with Westcoat's water-based stain in Onyx. The area was then sealed with Westcoat's SC-70, a very quick-drying acrylic lacquer sealer.

Next, using various sized grinder attachments and following a mapped out custom design, each bubble was created by hand. Similar results could have been obtained with stencils or tape, but they

chose that method because "We wanted it to look consistently inconsistent," says Oberman.

Oberman recounts that it was extremely challenging and tedious for the installers. Creating and coloring each bubble individually by hand ensured the pattern didn't look uniform. After the grinding process, each one was stained in Ivory to create a strong contrast to the Onyx water-based stain that was first applied. Lastly, the entire surface was sealed again with SC-70. 



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Photo courtesy of T.B. Penick & Sons

LithoMosaics fashioned with variations of the sun can be seen in several places along a stretch of Highway 101 in Solana Beach, many with decorative seating walls.

Modern Mosaic Artwork Livens San Diego's Landscape

by Stacey Enesey Klemenc

ABOUT 15 years ago while Robin Brailsford was installing public art mosaics at the Ed Pastor Transit Mall in Phoenix, her body screamed there had to be a better way to create vast mosaics in the ground. Her brain listened.

"It was back-breaking work," says the owner of Brailsford Public Art in San Diego about placing colored aggregate piece by piece into wet concrete on a job site. She was working with Shaw & Sons' Lithocrete system which incorporates a means to create a scattered aggregate pattern on a concrete surface. In a eureka moment, she realized she could amend that process to premake a mosaic design or pattern in the controlled confines of her studio, away from the ever-present construction boss breathing down her neck to hurry up. She could then install the finished unit efficiently on site.

Her system involves gluing porcelain, glass or stone tiles onto mesh in a predetermined design. "So instead of putting down say 20,000 pieces individually and in a rush at a job site, with lots of room for error, we're putting down large sections of mesh with the mosaic design preapproved and attached," says Brailsford, who has been creating public art for more than 30 years.

"The art is delivered to the contractor, on site, with all the pieces glued in place."

Brailsford and Lee and Ron Shaw of Shaw & Sons have patented the process and call it LithoMosaic. "Artists have the luxury of studio time and supplies to make something they know is real art," she says, and clients can request adjustments before anything becomes permanent. A cadre of about a dozen artists currently work with LithoMosaics, "and we're always looking for more."

Contractors licensed to install Lithocrete can also install LithoMosaics, Brailsford says. The system involves special tools and a special mix because of the propensity of an alkali-silica reaction with the LithoMosaic components.

Maintenance is easy, she adds as "A LithoMosaic is much less permeable than regular concrete. Spills don't sink in or stain the artwork." LithoMosaics may also contribute to a project's LEED certification depending on what they are made from.

To install a LithoMosaic, the contractor positions the artwork mesh side up (tile side down) onto the wet concrete and then trowels it in. "The cream in the concrete releases the glue and sets the tiles," Brailsford explains. The mesh is then pulled

off and all the tiles are in place. The process is quick. "We are in and out in a day."

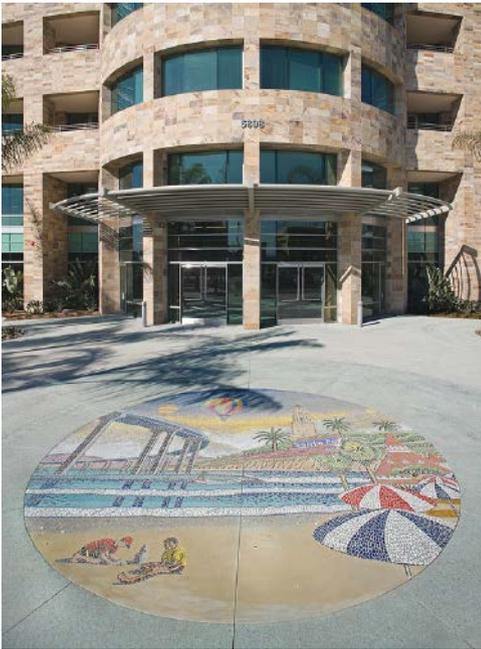
Brailsford estimates there are 50+ LithoMosaics installed around the country, with most along the western seaboard and across the Southwest and Southeast. Currently, there aren't any LithoMosaics in the Northeast, as well as no licensees in that part of the country. She blames this on a misconception that LithoMosaics won't stand up to the freeze/thaw cycles prevalent in that region.

"Regular mosaics are only found in Mediterranean climates, as the tiles will pop and spall when water seeps between the tile and mortar. That's not an issue with ours," she says. "Anywhere you can put regular concrete you can put a LithoMosaic." In fact, she adds, one of the best reviews she's gotten about an installation is from clients in Fairbanks, Alaska, who report the art is still perfect after five years.

When it comes to LithoMosaics, Brailsford says, the bigger the better. "These aren't meant for residential projects," she says. "But rather for jobs like transit malls and parks. That's where we excel."

In the San Diego area, there are many LithoMosaics to visit, including:

Photo courtesy of T.B. Penick & Sons



North Island Credit Union

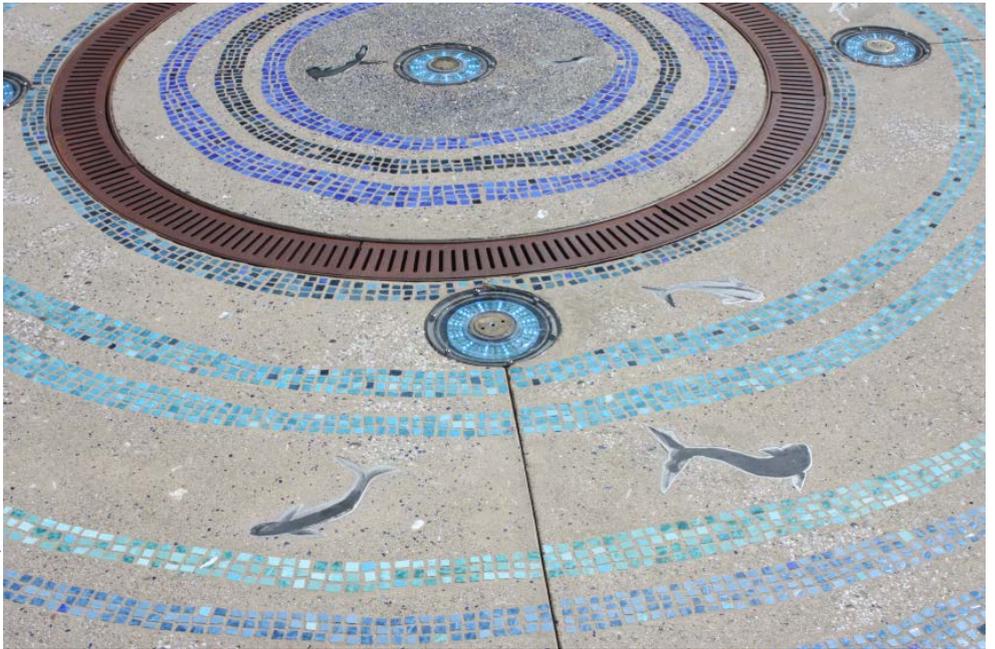
5898 Copely Drive, San Diego

At the front entry plaza of the North Island Credit Union headquarters in Kearny Mesa, there's a 20 foot in diameter LithoMosaic designed by artist Wick Alexander and installed by T.B. Penick & Sons. It features the San Diego landmarks of the Coronado Bay Bridge, Santa Fe Rail Station, San Diego Missions and Hotel Del Coronado. This mosaic was largely made with tiles from Cuernavaca, Mexico. Lithocrete flatwork seeded with a light green aggregate and saw-cut in an intricate pattern is also part of the surrounding hardscape.



Photo by Robin Brailsford

Photo courtesy of T.B. Penick & Sons



Del Mar Highlands Town Center

12925 El Camino Real, San Diego

A PLAZA at the Del Mar Highlands Town Center in San Diego features a LithoMosaic incorporated into a fountain where artist Christie Beniston used more than 20 different blue and green mosaic tiles. The artwork continues on a seat wall sandblasted with dragonfly tails and the quote, "Remember, there is no such thing as a small act of kindness. Every act creates a ripple." Lithocrete with seeded glass and shells was also used to help the mosaic simulate a ripple in the water. The installer was T.B. Penick & Sons.

Photo courtesy of T.B. Penick & Sons



Jonathan Sellers and Charlie Kever Outdoor Education Activity Center

536 13th St., Imperial Beach

PROBABLY one of the most meditative places where you'll find a LithoMosaic is at the Sellers and Kever activity center at Bayshore Bikeway in Imperial Beach. Located at the far end of the bay in a park operated by San Diego County Parks and Recreation, the center was built to honor two boys who were murdered 20 some years ago while out for a bike ride.

Artist Amanda Conahan worked with the boys' mothers to design the LithoMosaic which was subsequently installed by T.B. Penick. The Lithocrete hardscape features a nautilus shell that fades from a dark to a light blue. The mosaic contains photos of the boys, glow-in-the-dark tiles and sea glass, often referred to "tears of the ocean."

To view a project profile on this project, visit: <http://www.concretedecor.net/decorativeconcretearticles/vol-14-no-1-jan-2014/a-mosaic-of-healing-and-learning/>

T.B. Penick & Sons headquarters

15435 Innovation Drive, San Diego

A HUGE seahorse LithoMosaic welcomes visitors to the exterior courtyard at T.B. Penick & Sons' headquarters in San Diego. The artwork was installed by T.B. Penick and the artist was Wick Alexander. Various sized glass and aggregate Lithocrete finishes and poured-in-place custom form-liner walls are also part of the hardscape.



Photo courtesy of T.B. Penick & Sons

Highway 101

Near 398 Highway 101, Solana Beach

To help promote the feeling of well-being in Solana Beach from Dahlia Drive to Cliff Street along Highway 101, eight places along the pathways connecting the two areas were beautified with decorative concrete. Local Solana Beach artist Christie Beniston designed one of the places along the pathway with handmade tiles to depict the constellations the Milky Way passes through.

LithoMosaics fashioned with variations of the sun can also be seen in several places, many with sedimentary seating walls. Installation was done by T.B. Penick & Sons. Take the Coaster train to get to the general vicinity.



Photo courtesy of T.B. Penick & Sons



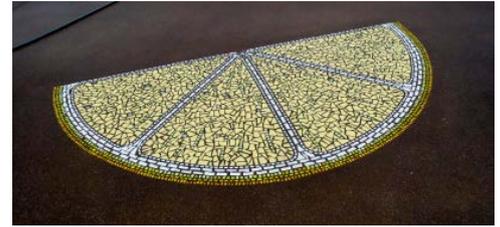
Photo courtesy of T.B. Penick & Sons

Lemon Grove

3496 Main St., Lemon Grove

LEMON Grove, home to a 1930s giant lemon parade float that's now a roadside attraction, can be reached via the Orange Line Trolley. The small town in San Diego County harbors several LithoMosaics created by Robin Brailsford and Wick Alexander and installed by Shaw & Sons in three expansive plazas at the historic trolley depot.

Midway along the three-block expanse, a kiss-and-ride plaza is dotted with LithoMosaic lemon slices, a seasonal stream of blue tiles and an illuminated solar tree. LithoMosaic fruit-crate seats and a red tractor slide mark the beginning of the expanse and a futuristic LithoMosaic plaza is at the far end. A Farmers and Artisans Market is held at the town every Saturday.



Photos by Robin Brailsford



Photo courtesy of T.B. Penick & Sons

Santee Town Center

9862 E. Mission Gorge, Santee

PERHAPS the largest single LithoMosaic to date, the flower-shaped tiled artwork in the middle of an intersection in Santee Town Center was designed by Amanda Conahan and installed by T.B. Penick & Sons. The ribbons along the Lithocrete crosswalk that lead pedestrians from one side to the other were designed with various shades of blue and yellow glass materials. You can get to this site via the Orange Line.

One of this project's challenges was figuring out how to install a LithoMosaic this big in a minimum technical standards right-of-way. To accomplish the task, Penick developed an innovative tool that could lift and install each large piece of the mosaic flower petals. Each LithoMosaic piece comprised eight petals, each of which measured 15-by-15 feet. 🛠️



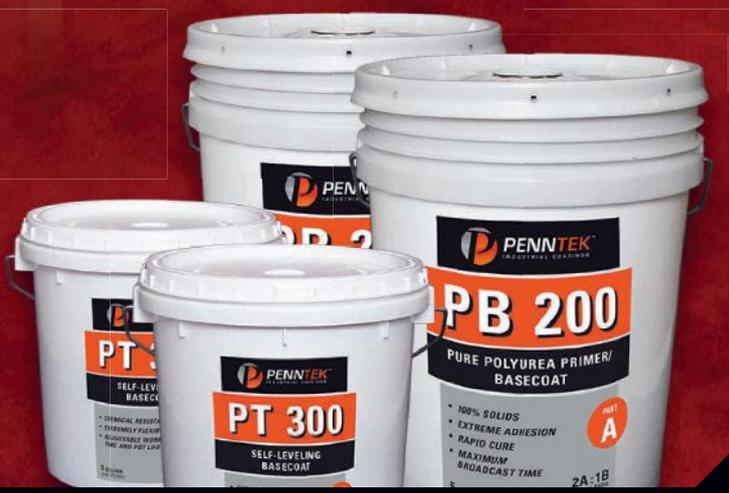
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Array of Sprays

ONE SIZE DOES NOT FIT ALL

by Joe Maty

APPLYING stains and sealers with spray equipment may strike the decorative concrete contractor as a convenient, speedy solution, not terribly complicated.

But not so fast, say experts. The array of spray equipment for stains and sealers is quite diverse, and a one-size-fits-all approach is a recipe for problems, if not total disaster.

“The type and quality of sprayer is dictated by what is being sprayed,” says Chris Sullivan, ChemSystems Inc. vice president of sales and marketing. “Acid stain, for example, is usually applied by a plastic pump sprayer with no exposed metal that can be corroded by the acid

in the stain. Most installers I have worked with use inexpensive sprayers for acid stain, as they tend to get contaminated and pretty beat up after one application.

“Nonreactive stains and dyes are best applied with sprayers that provide a finer mist and have tighter control of application rate,” he says, such as higher-end pump-up sprayers or airless and HVLP (high-volume, low-pressure) systems.

With sealers, controlling pressure and application rate is pivotal. Sullivan notes sprayers used for sealers are usually even higher in quality than those used for stains. Pump-up sprayers are the common choice, but airless and HVLP are becoming more popular.

“It’s important to note the type of sealer plays a large role in what type of sprayer to use,” he says. Solvent-based sealers require solvent-resistant parts in the sprayer. Higher-solids sealers (above 30 percent) require higher pressure than most pump-up sprayers can produce. This usually dictates a move to airless or HVLP systems for higher-solids sealers and coatings.

Aligning job size with sprayer capacity ranks high on the priority list, along with ensuring the sprayer parts are designed to handle the chemistry of the material being applied, says David Longfield, business development manager for RL Flo-Master.

Size does matter, he says, in that it’s much easier to spray a gallon of formula from a gallon sprayer than it is to spray a gallon of formula from a three-gallon sprayer — there’s less pumping. Then comes the choice of the correct spray tip.



Photo courtesy of Sprayers Plus



Photo courtesy of SMK Sprayers

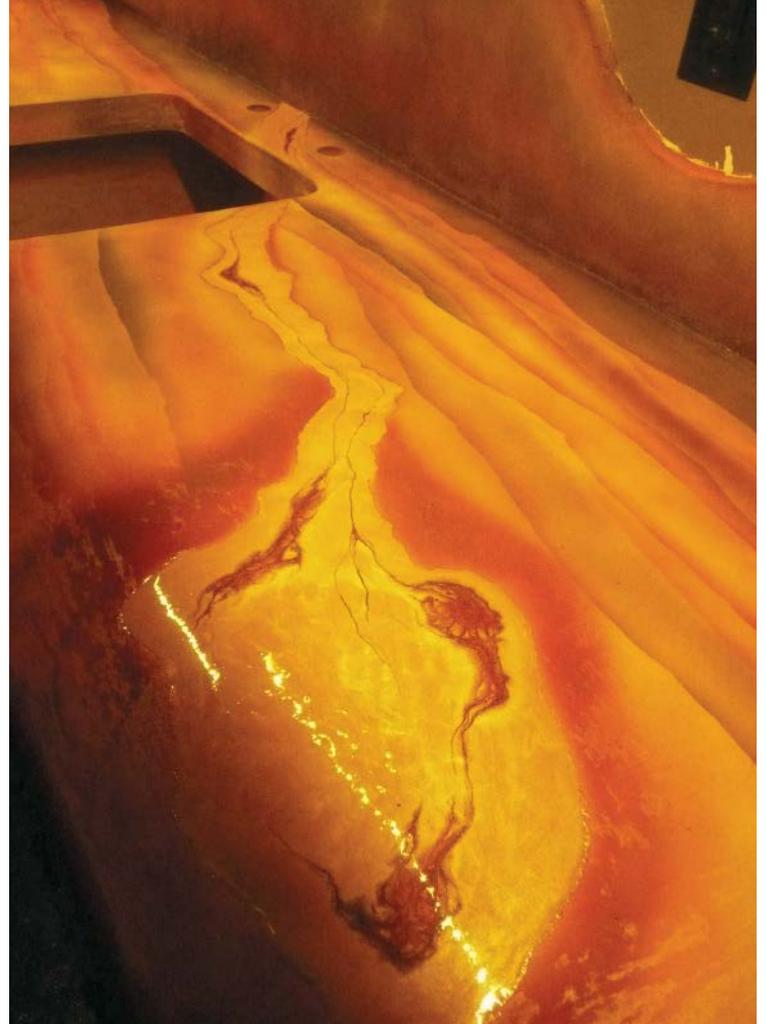
Sprayers in action

Bob Harris — the Bob Vila of decorative concrete, you might say — demonstrates straightforward, informative techniques on using sprayers in videos posted on www.concretenetwork.com. Harris is the expert behind the Decorative Concrete Institute and a senior decorative concrete consultant for Structural Services Inc.

He says the type of sprayer is significant depending on the kind of material being applied. He urges users to read the fine print describing a specific sprayer and its uses. For instance, if a sprayer has



Photos courtesy of Bob Harris



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Photo courtesy of Bob Harris

Maneuver the spray maze

Chris Sullivan offers some guidance on sprayer use: Viscosity and solids usually dictate the pressure required, with higher viscosity or higher solids dictating higher application pressure.

Regarding key application issues, the most important is coverage rate. Over-application leads to wasted material and other problems with the project down the road. Using the right sprayer with the right spray tip is critical. A good sprayer with the wrong tip can lead to over- or under-application. Over-application leads to issues of stain residue, sealer-adhesion issues and potential product failure.

Care and maintenance of the sprayer “is all about cleaning after use.” Leaving stain or sealer in the sprayer after use and during storage leads to clogged lines, stuck valves, clogged tips and, in many cases, a useless sprayer.

Cleaning with the proper solvent is actually a relatively quick process, and will keep the sprayer working for a long time. Water-based materials can be cleaned with simple soap and water. Solvent-based materials require a solvent such as acetone or xylene. But you can’t just fill the tank. The cleaning agent has to be run through the sprayer. It’s also not a bad idea to remove the tips and clean them separately from time to time to prevent material buildup.

acid-resistant seals, accompanying literature will note this.

There’s also the size of the project to consider. This figures into tank size, which is typically a gallon, two-gallon or quart.

Finally, there’s the shape of the sprayer’s tip that dictates the spray characteristics. A tip that produces a fine mist, for example, is typically used for acid stains, while a tip that generates higher volume is preferred for a water-borne stain or sealer.

When spraying acid stain or solvent-based dye, Harris likes to use a tip that has a round orifice that sprays the material in a conical fashion (in the shape of a cone) as opposed to a fan tip. With a fan tip, an outer spray pattern is usually evident, while with a conical tip you’re much less likely to see a spray pattern. To be safe, you should do a mock-up to determine which tip is best for the job.

Everybody’s favorite task — assembly — needs to be executed correctly. Safety equipment, such as glasses, respirator (OSHA-approved for airborne solvents) and nonabsorbent gloves, should be lined up ahead of time.

Take care

David Dalton of Sprayers Plus — a supplier of spray tools for a wide range of uses — suggests the following pertaining to sprayer care and maintenance:

Sprayers are not storage containers, he says. They should be emptied at the end of the day and the gun flushed with at least one-gallon of water. Failure to do this will result in a much shorter life for the sprayer. Clean your spray tips daily while in use.

To keep sprayers working like new, you must lubricate seals and O-rings. “When the trigger gets stiff, lubricate it,” he says. The spindle is located on the gun, and it takes about 10 seconds to remove and lubricate the rings and seals. Some companies only have one O-ring in their sprayers, but his has two. The only lubrication you

should use is 100 percent food-grade silicone, he adds, which Sprayer Plus includes with every unit.

The compression chamber has a large O-ring on the outside of the pump that moves up and down. If you lose or cannot build pressure, check this O-ring, as it’s probably dry. Lubricate it with the silicone mentioned above. On the bottom of that pump you’ll either have a mushroom check valve or an antenna that also should be lubricated.

Finally, a backpack unit will have a large round seal at its top. This should be lubricated periodically as it needs to stay pliable to maintain a good seal. If it dries out and becomes hard, it will leak when you bend and the tank is tipped, and chemicals will run down your neck. “Who needs that?” Dalton asks.

When applying a solvent-borne dye with a pump-up sprayer, Harris uses a bucket to check the spray stream to be sure it's in working order. Then he pumps it up to pressurize the contents. When applying, a common mistake with a stain or dye is to squeeze the trigger and then let off, causing drips and splatter. "So don't let off the trigger while applying," he says. "Only let off when aiming back into the bucket."

To remove anything that could clog the tip and spell disaster, strain the material into the tank before spraying. When done, wipe the tank's rim so solvents don't come into contact with the seals.

To get solvent-borne dye out of the sprayer, Harris recommends using acetone or xylene and then immediately flushing with water.

Using an HVLP

An HVLP cup sprayer, commonly used for walls or floors, revolves around a "high volume of material being sprayed at low pressure," Harris says. The low pressure is important when applying so you don't get airborne particles on adjacent finishes, furniture, and other surfaces or objects. That means around 10 pounds of pressure, depending on the type of material.

With an HVLP sprayer, an air feed is connected, and the spray pattern is adjusted as needed. One such tool, a gravity-fed cup gun, is often used with a traditional artist's air brush, which enables the user to do very detailed work, such as graphics inside a rose petal or a leaf, with a lot of control and precision. "It's fun to experiment with," Harris says. Applying accents on previously dyed colors is a common use.



Photo courtesy of Engrave-A-Crete

He emphasizes the importance of cleaning the sprayer after use, including the filter.

With this type of sprayer, Harris notes, the air pressure is constant, and the stain or dye is applied when the trigger is squeezed. Practice is important in working to fine-tune the amount of color desired. It can be used to create special effects. If an applicator lightly "fogs" on a color by setting the pressure very low, around 2 pounds, it can result in a rock-like textured appearance. 🛠️



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Circle Reader Service Number 36

Is College Really Necessary?

by Steve VandeWater

TIME and again, today's youth have been told that going to college is extremely important to their futures. It's been drilled into their heads that without a degree, they can only hope to attain low-level employment with low pay.

At some time in the recent past, society began to downplay the importance of working in the construction trades. Carpenters, concrete workers, brick masons, plumbers and electricians are viewed as less important than computer programmers or accountants. It's gotten to the point where very few young people are interested in entering the construction industry for fear of being perceived as "lower class."

How did this happen? Construction workers are vital to society. If not for them, the nation's infrastructure and economy would both come crashing down. Literally. Where do people think their roads, homes and offices come from, a 3-D printer?

Young people seem unaware that someone built everything they touch. When their parents want a new patio, an updated kitchen or their HVAC units repaired, who do they call? Judging by their complaints about how much the work cost, obviously *someone* must be making good money in construction!

The prejudice against actually *working* for a living is prevalent. However, it's completely unjustified. Currently, there's a critical shortage of young people in the building trades. The construction workforce continues to get older and older. Each day workers retire, taking their knowledge and experience with them.

Without these workers, there'll be an even larger labor problem. In just a few years, not only will there be no one to build our country, but soon there'll be no one qualified to *train* the few incoming workers. It has truly gotten to a critical point. As a result, wages are skyrocketing as demand for qualified workers increases. A young person entering the construction industry today has a very bright future indeed — which doesn't hold true for some other industries.

Always a need for construction workers

Twenty years ago, manufacturing jobs were highly sought after and considered

high-paying. Now, robots that can do the job cheaper have replaced many assembly line workers. Likewise, just a few years ago if you knew anything at all about computers you were a rarity and practically guaranteed a lucrative job. Now, *everyone* under the age of 35 is computer savvy. Most preschoolers can work a computer better than their grandparents who are in the primes of their careers.

The competition for tech jobs is fierce, and many recent college graduates can't find meaningful work. If they are lucky enough to gain employment in the computer industry, they must constantly keep abreast with new technology as there are younger successors in the wings.

The construction industry, on the other hand, has remained fairly consistent for decades. Although there have been great advances in technology, construction methods and principles haven't changed much. Let's face it: some things simply cannot be automated. Roads, bridges and skyscrapers can't be built with the push of a button. Construction is an industry in which workers will never become obsolete.

You should have a plan

Today's students have much to consider when deciding what to do after high school. Will they go on to college or immediately start working? For some, it's not an easy choice. A lot depends upon their ultimate goals. If they want to be licensed professionals such as a doctors, engineers, architects or lawyers, then a college degree is imperative. From early on, some focused students seem certain of what they want to do and know that college is the only way to achieve their goals.

Other students, however, aren't so lucky. They have no idea what career to pursue. For them, going to college to "figure it out" could be a financially disastrous move. Without a clearly defined goal, many students wander aimlessly through various courses which may not help them if they decide to change their focus. I am writing this article because I *was* that student without a plan.

I attended a private, small-town high school where most graduates were expected to go to college. Despite being somewhat

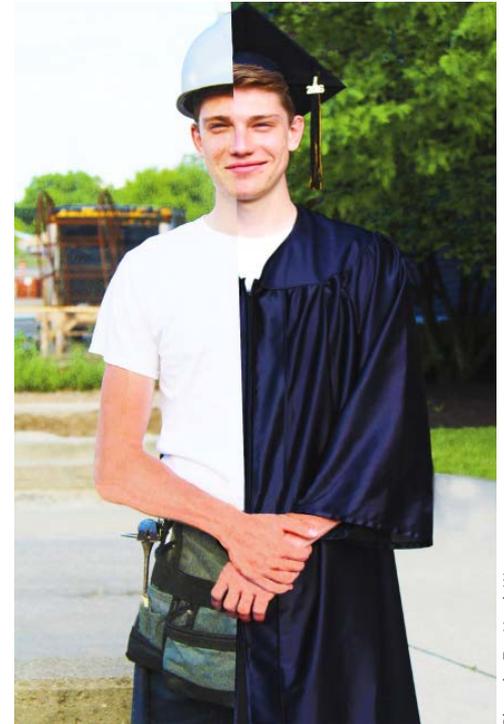


Photo by Zoe VandeWater

lazy, I got above-average grades. Art was the one area where I excelled. I knew nothing about commercial art, or any other related field, but I *could* draw. So, having no better plan, I enrolled in college and decided to major in fine arts. I assumed I'd discover what I really wanted to do once I got there. Meanwhile, I looked forward to college where I could have fun with my friends and be more independent.

Like all my friends, I got a summer job, took out student loans and headed off to college in the fall. Four and a half years later, and with the specter of repaying my college loans hanging over me, I graduated with a somewhat meaningless degree.

After about three years of school, I became disillusioned with art as a career. But by then I was too far along to change majors without adding several more years to my stay. Even if I had switched to something else, I don't know what it would have been. I was no closer to knowing what kind of career I wanted than I had been in high school. In the 30-odd years since, I haven't worked a single day in an industry related to my major. Luckily for me, I stumbled upon a job that shaped my future.

Finding my niche

While at college, I met my future wife and we planned to get married shortly after graduation. At the time, I was earning just over minimum wage at a retail job. With marriage on the horizon, I knew I needed to make more money. By then I had no illusions of working as an artist, and I had little experience at anything other than running a cash register.

Without much luck, I searched the local classified ads for a better paying job. Most of the “no experience necessary, we will train” jobs involved selling some sort of gadget or a borderline shady insurance policy. The ads made the jobs sound like great opportunities with good pay, but every interview revealed they were little more than multilevel marketing schemes.

One day I saw an ad for a laborer’s job on a municipal concrete crew. Although I knew nothing about concrete, I wasn’t afraid of work and all my summer jobs had involved physical labor. The laborer’s position offered a dollar or two more per hour than I was making. Having bought into the stigma of being underemployed, I had no intention of doing this type of work for very long. But it *did* pay better than my current job, so I went for it.

After a month and a half on the municipal crew, my hard work, good attitude and eagerness to learn a skill landed me a better job as a finisher with a local residential concrete company. My pay doubled overnight. I was still very inexperienced, but I learned more and more each day.

The more I learned, the more I discovered I really enjoyed working with concrete. It was physically demanding, fast paced and mentally gratifying. I’ve never been a patient person, so the

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immediacy of concrete work greatly appealed to me. After all, a person had to work quickly or the concrete would set up before it was finished. The strenuous nature of the job soon had me in great physical condition. At the end of each day I could stand back and admire my handiwork: something I had created with my own hands that was durable enough to last a lifetime.

Another aspect of concrete work I found appealing was the very informal nature of the residential job site. On most jobs, I could show up looking however I wanted. I could wear stained or ripped clothing, don shorts and a T-shirt, or show up unshaven and with unkempt hair. When there was no one around who might be offended, coarse language was the norm. It was the ultimate in a casual work environment!

Perhaps the most enjoyable facet of working construction was the wide range of personalities I encountered. There were others on my crew who, like me, had pursued higher education. There were also many who had merely graduated high school and even some who had dropped out. My crew was racially diverse, and two of my co-workers were women. It didn't matter who we were or what our backgrounds had been: When we worked together we were all equal.

It's a comfortable life

After working for the residential contractor for another month, my girlfriend and I got married and moved to a larger city. Commuting wasn't a viable option, so I looked through the phone book for local concrete contractors. My first call landed me a job at an even *higher* wage. It had been three months since I made my career move and my wages had more than tripled. I began to feel like an actual adult.

Occasionally I'd speak with my friends who had gotten "real" jobs after college. I soon realized not everyone was happy with their career choice. Several found it tedious to return to the same place every day and do the same repetitive work. In contrast, my job let me visit a new location each day, perform varied tasks and interact with people from all walks of life. It kept things interesting. I wasn't making huge amounts of money, but I was comfortable. I could afford to make my loan payments, rent a nice apartment, buy a car, enjoy an occasional night out and generally live the life I wanted.

In the following years I moved from company to company, gaining new skills and accepting more responsibility. I kept getting progressively better opportunities and my salary increased accordingly. From my original laborer's job, I moved up to finisher, then lead man and on to foreman. I eventually started my own company, which afforded me and my family a comfortable living.

Although I may never make as much money as some of my old college friends, I still consider myself successful. I've been married to the same woman for 30 years, raised three children, paid off a mortgage and am respected in my community. I'm proud of what I do and still enjoy it. To me, that's the very definition of success.

Did I need to go to college? For me, the answer is no. For young people without a clear direction in life, I recommend looking into the construction industry. It might be just the right fit. 🚚

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 be a presenter at the 2016 Concrete Decor Show in San Diego.

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Decorative Overlays Exhibit Various Types of Cracking

by Chris Sullivan

Question: In a recent week, I've had two overlay projects with cracking. The first project had lots of short random cracks, the longest about 3 inches long. We noticed them the afternoon of the same day the overlay was applied. The second project had even more cracks, but these are small irregular shapes, almost like a road map. We didn't see these until we came back and applied a color wash three days after application.

Both projects used the same 1/4-inch overlay applied in a rough trowel finish and a stone pattern hand carved into the surface. The weather was hot with high humidity. Is this a material issue or finish issue? Can it be fixed? Pictures of both are attached.

WHEN it comes to decorative overlays, especially those 1/4- to 1/2-inch thick and in the heat of the summer, you need to treat the application like you're placing concrete flatwork. For years the focus with overlays has been surface preparation — and for good reason — but what about slump, finishing and curing?

Yes, curing a thick section overlay is important, and yet I don't see it being done very often. The very fact that these materials are wet (high water-to-cement ratio) and thin makes them prone to surface cracking. When the temperatures are elevated, that risk for cracking increases.

Not all cracks are the same

The pictures indicate two different, but common, types of surface cracking. Both are caused by shrinkage of the concrete surface due to one or more of the following: rapid hydration, wet mix, poor curing and over-finishing the surface. Once again, elevated temperatures increase the risk for cracking.

In both of these cases, the cracking is confined to the surface, doesn't affect the adhesion or structural integrity of the concrete, and seldom does it affect the



Photos courtesy of Chris Sullivan

Plastic shrinkage cracks are caused by a rapid loss of water from the surface of concrete before it has set.

durability or wear characteristics of the overlay. However, they are unsightly, don't look good on a decorative surface and often become an issue with clients when it comes time to getting paid.

Plastic shrinkage cracks

The first case is what is called "plastic shrinkage cracking." According to the National Ready Mixed Concrete Association, "Plastic shrinkage cracks appear in the surface of fresh concrete soon after it is placed and while it is still plastic.... Plastic shrinkage cracks are caused by a rapid loss of water from the surface of concrete before it has set. The critical condition exists when the rate of evaporation of surface moisture exceeds the rate at which rising bleed water can replace it."

Even though overlays are "wet" by concrete standards, they are thin, so the

amount of actual water is minimal. When working with overlays, the leading cause of these types of cracks comes from a dry substrate. A dry substrate will suck the water out of the overlay, reducing and/or eliminating the amount of water available to replace the water lost to surface evaporation. This is where priming is critical when working with overlays.

It can be a wet primer system, where you work the overlay into the primer when it is tacky or damp, or a dry primer system where an impermeable coating, often a two-part water-based epoxy, is seeded with sand and let to cure fully. The project scope, environmental conditions and overlay system will dictate which primer system to use on the project. It's also important to select a material that contains fibers, which can considerably help reduce shrinkage cracking.



Craze cracks are a network of fine random cracks or fissures on the surface of concrete or mortar that's caused by shrinkage of the surface layer.

The upside to plastic shrinkage cracks on overlays is that they can be minimized if certain guidelines are followed during and after placement. Another positive side is they appear early and can be repaired rather easily. If you see them, wait until the material takes an initial set. Then use foam sandals or foam boards to get out on the surface and rub the surface lightly with a damp sponge to close the cracks. If the material has set completely, use the overlay material to create a slurry, fill the cracks with a float or margin trowel, then follow up with a sponge to rub out the surface.

Craze cracking

The second picture is of "craze cracking." The NRMCA defines crazing as, "the development of a network of fine random cracks or fissures on the surface of concrete or mortar caused by shrinkage of the surface layer." The cracks are shallow and are more noticeable on smooth troweled surfaces. They are often not noticeable unless the surface is wet or has been sealed with an enhancing sealer.

According to the NRMCA, "Surfaces often have craze cracks due to the shrinkage of the concentrated dense paste layer at the surface." Since we don't often hard trowel overlays, this type of cracking is actually pretty rare in the decorative overlay industry. Just like shrinkage cracks, rapid evaporation at the surface is the leading cause, followed by an overly wet mix and over-finishing the surface. Once again heat is a catalyst that increases the chances for this type of cracking.

Curing the surface using a cure-and-seal or plastic will go a long way to reduce this type of cracking. Unlike shrinkage cracks, craze cracking can appear days after finishing, is not always visible, and can be difficult to repair or hide. The nature and volume of craze cracks almost mandate the surface needs to be completely coated to eliminate them.

An ounce of prevention

Courtesy of the NRMCA, here are some rules to follow to prevent both shrinkage and craze cracking when working with decorative overlays:

- Maintain consistency with mix water. Don't overwater while mixing or add water to the surface while finishing.
- Avoid excessive manipulation of the surface, which can depress coarse aggregate, increase the cement paste at the surface or increase water-to-cement ratio at the surface.
- Don't finish while the surface is wet or still has bleed water present.
- Don't apply dry overlay powder or cement powder to the surface.
- Dampen the substrate when high evaporation rates exist.
- Create wind breaks or fog the surface to prevent rapid evaporation.
- Cover the surface with plastic sheets between finishing operations.
- Cool overlay materials prior to use to reduce material temperature.
- Cure properly as soon as finishing has been completed. 🚚

Chris Sullivan is vice president of sales and marketing with ChemSystems Inc. He has led seminars and product demonstrations throughout North America. Chris was inducted into the Decorative Concrete Hall of Fame at the 2015 Concrete Decor Show. Reach him at questions@concretedecor.net. He will be a presenter at the 2016 Concrete Decor Show in San Diego.

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Reasons for Safety are Manyfold

by Phu Nguyen

As we approach the 2016 *Concrete Decor* show, the reality is hitting me that I will no longer be a casual observer to the amazing creations at the workshops or learning in the classroom but instead will be playing an active role as a resource for anyone who has questions regarding construction safety.

The question I'd ask as a participant or reader would be, "why safety?" As in, why should I be concerned about safety when my focus is on learning new skills or gaining business advice that I can use to improve my business? It's a fair question and, aside from the moral aspect of having a safe place to work so everyone goes home at the end of the day, there's a strong argument that investing in safer work practices will transfer to improved business or financial gains.

More and more companies are shifting from treating safety as a standalone item that gets pushed aside when the schedule or budget gets tight. Instead, they are incorporating safety into the planning process and managing it along with quality control, scheduling, budgeting, communication, productivity and client satisfaction.

In this way, "safety" shifts from being something we must do to comply with regulations to an investment that seeks to improve worker retention, marketability, and internal and external communication, while reducing long-term costs.

Money talks

I know of several companies that formed safety committees and along the way discovered communication, coordination and employee suggestions provided benefits far beyond their original intent of safety. In many ways, the groups turned into continuous process improvement committees that resulted in increased quality and productivity.

One of the first things I hear when companies are making progress toward reducing injuries or improving their safety culture is how their Experience Modification Rate (EMR) went down

and they are now paying less in workers' compensation insurance. This reduction in money paid out for insurance premiums directly translates into a competitive advantage during the bidding process.

Help wanted

Everywhere I go, I hear contractors from all trades tell me they're struggling to find good workers and in some cases to find any workers at all. As one guy put it, "If you know of anyone with a heartbeat, my boss will probably hire him right now."

If you're just starting out or working job to job, it may be difficult to justify spending time on safety.

For the first time, I've heard of companies going to high schools to actively recruit students to consider jobs in construction. This makes for an opportunity to promote a positive safety culture as a way to help you stand out as an employer seeking to hire qualified new employees.

It seems as though the industry is drawing from a relatively small group of young adults who are willing to brave the elements to earn an honest living by the sweat of their brows. This group is made even smaller if there is also a risk of death, injury or developing long-term health problems.

In addition to encouraging employees new to construction is the challenge of either keeping existing hard-working employees or recruiting seasoned workers to join your team. Providing a safe work environment is a win-win for all.

Customer focused

Incorporating safety into your company's culture also has an indirect impact on your business. A perceived professionalism accompanies a clean orderly worksite, well-trained employees and improved communication brought about by early planning. These are part of an implied quality that customers can expect from the finished product.

Implied quality is also transferred to potential customers through direct observation or word of mouth. Just as a filthy restaurant should make you question food quality, a disorganized site full of visible safety hazards makes customers question the quality of work being performed or the liability they must assume with you on their property.

So now what?

If you're just starting out or working job to job, it may be difficult to justify spending time on safety. However, that makes it all the more important to not incur any lost income or production due to a preventable incident or injury to you or one of your co-workers.

If you're part of a large company that's comfortable with safety, don't let comfort turn into complacency. Also, don't delegate safety to just one person; integrate it throughout the entire workforce.

In addition to providing a safe workplace and peace of mind in knowing you're doing what's right, there are other benefits to investing in safety. We covered monetary benefits due to lower workers' comp insurance, advantages of employee recruiting and retainage, and the marketability of safety as part of a well-rounded professional portfolio. These are just scratching the surface and don't get into the savings of direct and indirect costs by preventing a serious injury.

For the employee who may be reading this, the reason to work safely would be the very reason that gets you out of bed each morning. For many I know, that means providing for their family, the promise of a better future and the satisfaction of a job well done. It's

difficult to do any of these if you get injured and impossible if you are dead.

This topic of “why” is part of a lead-in to the much larger topic of “how.” How do we initiate safety improvements for a company starting from scratch or how do we improve a safety culture in a company with a solid safety foundation?

This can be as specific as singling out certain common tasks, such as the proper use of ladders, scaffolds and fall protection, or as broad as how to effectively implement the various elements of a safety and health management system. I look forward to reader feedback to help guide this discussion. 📧

Phu Nguyen is a certified safety professional who studied concrete technology in college, has a degree in construction management and has been involved with construction safety education for the past 10 years. His column, Safety@Work, covers safety issues for employers and their crew. Reach Phu at safetyatwork@concretedecor.net. Phu will be a presenter at the 2016 Concrete Decor Show in San Diego.

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The Polishing Consultant Changes Afoot

Polished concrete market is shifting

by David Stephenson

OVER the last few years, I've noticed a shift in the polished concrete market. As the industry has grown, there has always been three sizes of contractors. There have been small contractors new in the business or contractors that focus on residential or extremely small commercial projects. These are generally one-to-three machine contractors who usually operate with small- to medium-sized grinding platforms. The owner runs each job and is intimately involved in managing each project. These are classified as small contractors.

There are mid-sized contractors with three to 10 grinders, most of which are larger-sized machines. These contractors have two or three small crews that can come together to make one larger crew if the project calls for more equipment and manpower.

There have also been a few larger contractors with 10 to 50 grinders. These large contractors have multiple trained crews equipped to complete mid-sized to large commercial projects. The industry has evolved over the last 15 to 20 years with these three groups forming the workforce.



Photo courtesy of Redimere Surface Solutions

Small contractors are ideally suited for the highly decorative projects that require a high skill level. Having these projects completed by highly skilled craftsmen is very good for the long-term viability of the polished concrete industry.



Photo courtesy of Budget Maintenance Concrete of Pottstown, Pa.

Like any other industry, bulk work doesn't have to be as high quality as the smaller projects where imperfections are magnified. In turn, these larger contracts grow the industry overall and provide information and comparative programs that complement and benefit those smaller projects.

Changes are happening

Over the last few years, there's been a change. The medium-sized contractors seem to be disappearing rapidly. It seems the owners of these companies have made a conscious decision to either get smaller or larger.

If they choose to get smaller, they focus on higher-end projects that carry maximum margin. This allows them to lower overhead costs, keep only their best employees and control their installation costs closely. The owners I've talked to that decide to downsize make good margin without the heavy overhead or the higher risk that they had as a medium-sized contractor.

On the flip side of the coin, many owners have decided their best path to success is to grow larger. These contractors grow into the large-sized category through acquisition of other medium-sized contractors and/or aggressive pricing to gain market share. I've seen both paths lead to success, and I want to discuss the impacts of this shift on the polishing industry based on each group.

First up: Small contractors

By taking the lessons learned from performing small to mid-sized commercial work and using these lessons to streamline smaller projects where a higher per-foot price can be charged, contractors are maximizing their profits.

Small contractors are ideally suited for the highly decorative projects that require a high skill level. Having these projects completed by highly skilled craftsmen is very good for the long-term viability of the polished concrete industry. These high-end projects make the photos that manufacturers use to sell their products. They are the jewels that architects put forth to showcase their design capabilities.

The only drawback is that these small-sized, but highly skilled, contractors make it much more difficult for new contractors to break into the industry. Over the last 10 years especially, there's been a plethora of new contractors coming into the market. While this type of rapid growth is fantastic for a new

industry looking for validity, a mass influx of untrained contractors who don't have a good understanding of costs and intricacies of how to complete projects is not good for an established market.

We can compare the industry overall to a corporation. When first starting off in business, there's nothing established to build on, so growth in the multiple hundreds of percent each year are fantastic for the first few years. However, as the company establishes a baseline, trying to double or triple sales each year becomes extremely risky. The amount of capital frantically expended trying to keep up with this much growth leads to losses in customer service and quality.

A slow and steady marginal growth is preferred because you can plan for it. You can train and grow the workforce to keep up with the marginal expansion where no training can keep up with massive growth. That's the current state of the polished concrete industry specifically related to new incoming contractors. The experience and quality level of the skilled, smaller contractors are putting a damper on the new contractors coming in.

This slows, but doesn't entirely stop, new contractors from starting up. This provides a growth rate that is much easier for the industry as a whole to absorb. I see this as a great sign for our industry rather than a drawback.

Larger contractors and their impact

As the industry has matured, larger projects and larger overall multiproject contracts have become available. These are only able to be serviced by large national or regional contractors. The price point and the single-source accountability are tailor-made for large contractors with multiple trained crews.

These contracts or projects make up the bulk of the work being completed by our industry. Large contractors generally make up their margin on volume of footage rather than high-priced work. If the industry retained the price point at \$5 or \$6 a foot like it had in 2005, the industry would be a fraction of its current size. The lower overall price point has allowed a lot more customers to specify polished concrete flooring that wouldn't be feasible with a higher price point.

For example, retail grocery has traditionally used vinyl composition tile as its standard flooring. With an install cost of \$2 a foot, it's easy to see why this flooring is attractive. Additionally, the tile covering hides sins of low-quality concrete construction giving the appearance of a well-built building. VCT has a maintenance cost of \$2 per foot or higher per year. The average grocery store has a reset or remodel scheduled every seven to 10 years. During this remodel, the VCT is generally removed and replaced. This is all costed out so that the store absorbs an even cost per year over the life of the floor.

Polished concrete has an average maintenance cost of about 75 cents per foot per year. The initial install cost is on average \$3 to \$4 a foot. The higher install cost can be absorbed when figured over the same seven- to 10-year period with a savings showing on the bottom line. The price had to get low enough to be advantageous not only to make the shift based on maintenance costs but also to absorb the higher initial construction cost to ensure the concrete is placed to a higher standard, thereby producing a better overall product.

The price per foot was lowered as contractors grew to a size that allowed them to train crews, maintain equipment and buy consumables at a point that could meet the customers'

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most advantageous pricing. Like any other industry, bulk work doesn't have to be as high quality as the smaller projects where imperfections are magnified. In turn, these larger contracts grow the industry overall and provide information and comparative programs that complement and benefit those smaller projects.

One example is maintenance. It's easy to figure and track maintenance costs when large companies are tracking it. It's hard to talk to your local bike shop owner or housewife and find out what they spend to take care of their floors.

Add manufacturers to the mix

There is a third group, the manufacturers, impacted by both the smaller and larger contractor models. Manufacturers need two things to grow or even maintain their market share — namely innovation and competitive pricing.

The large and small contractor groups affect the manufacturers in different ways. Generally speaking, smaller contractors are much more willing to experiment with products and processes in an attempt to find a better method. When the owner, who takes all the risk, is on site for each project the ability for trial and error is present and they're willing to take that risk because of their faith in their experience and ability.

When the project is being completed without the owner present (as with most larger companies that travel), the willingness to allow crews to experiment is greatly diminished. Most of the industry's innovation is contractor-driven and is completed by the smaller-sized contractors. Manufacturers use this fertile ground to test new products and processes before putting them out for general consumption.

The second need that manufacturers have is competitive pricing. Just like everything else, purchasing power drives prices. The larger contractors drive up these sales, allowing manufacturers better purchasing power.

Take cars, for example. When Ford makes its F-series trucks with the touchscreen dash, it buys thousands of those screens at \$100 or so per unit. When Tesla buys a similar screen, it doesn't have the mass numbers to drive down the pricing, so the screens cost \$500 per unit.

Polished concrete manufacturers are the same way. The large contractors buy tremendous amounts of consumables. These large purchases allow manufacturers to negotiate their material suppliers into better pricing which lowers the overall cost of the goods available. This is a symbiotic relationship.

Pushing out the middle man

Smaller contractors provide high-end projects and continual innovation at a higher per-foot price. Larger contractors provide large amounts of footages, bring in bigger customers and drive down the price of goods. Each group wouldn't be as efficient or successful without the other. I listen to frustration from both groups about the other, but only a few contractors realize the symbiotic nature of our industry and how the demise of one group or the other would have a major impact on the industry as a whole.

This isn't to say there are no mid-sized contractors left, because I know there are. I just see the trend of contractors either getting bigger or smaller is making the mid-sized polished concrete contractor slowly disappear. In the end, I think this trend is good for our industry as a whole and mirrors other older and more established industries.

As the market ages I believe the trend will continue to accelerate. Manufacturers will become more successful based on their alliance with contractors. I'm seeing more manufacturer and contractor teams going after customers and projects. I think this is an interesting trend that will also make the industry stronger.

I also see how advantageous supply companies like Runyon Surface Prep, DecoPrep, Niagara Machine and Jon-Don are impacting the industry for the better. Having distributors with quality products and market knowledge is invaluable for both large and small contractors. These guys are definitely affecting the industry for the better.

Now, everything in this article is my opinion based on reviewing bids, submittals and having daily discussions with contractors all over the country and manufacturers. We'd be interested to hear your feedback or thoughts on this topic. If we get some good responses, we'll publish them in an upcoming issue. As always, thanks for taking the time to read my article. 📱

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. David will present "Polished Concrete Maintenance: Myths, Reality and Best Practices" and "Concrete Placement for Polished Concrete Finishes" on Tuesday, Sept. 27, at the 2016 Concrete Decor Show in San Diego.

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Keep Basic Design Layout Simple

by Rick Lobdell

LATELY, I feel the industry has created a very busy design world. Many times I think people do too much design and they need to simplify things. Many interior designers want simple stain-and-seal floors because they want to focus on the furniture, lights and wall decor.

So often I see contractors who only present complicated designs to their clients and never show them how to look at the project in a simpler way. The easiest way to look at it is the smaller the room, the smaller the pattern. The larger the room, the larger the pattern. If you have a 2-foot pattern in a 1,000-square-foot room, it'll be extremely busy. If you make a 4-foot tile pattern on a 200-square-foot floor, there will barely be a pattern.

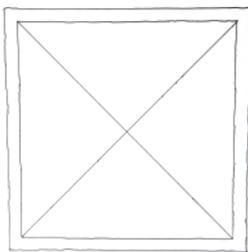
First up, the basics

How do you determine the layout for an individual tile pattern? How do you find center? How large should the tile pattern be and why? How large should the border be and why? Do you need a border?

Typically, I like to chalk out the border before I do anything else. It makes all the other measurements easier. I usually make a border between 6 and 10 inches wide. Under 6 is way too small and most machines can't cut any closer to the wall. More than 12 inches starts to make the room look smaller. Like everything else I'll talk about, it's all relative to the size of the room.

Let's start with how to find center. Most concrete contractors find the center by chalking two lines from corner to corner and making a big X through the space. I think this is a waste of time and chalk as I've never seen

a slab that's a perfect square. They're always rectangular. By chalking these two lines you might find center but if you cut or use those lines to draw off you'll never create a true square tile pattern.



Slabs and rooms are never perfectly square. Don't waste time chalking two center lines diagonally to find center. It will not help!

Instead you'd be creating a diamond pattern. However, diamonds usually have more angle than those lines.

Simple measurements

Instead I make three simple measurements, always with soapstone. Choosing either the length or width of a room, I measure twice from wall to wall and mark the middle of each measurement with a small dash, making sure the dashes are within 6 feet of each other. Then I measure once through those two points to find the true center. After I have those three marks, I place a straight edge across all three, preferably a 6-foot straight edge. I place



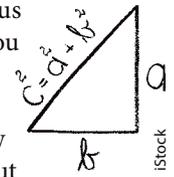
Photos courtesy of Rick Lobdell



the straight edge's 36-inch mark on the center point.

Next we need to determine the size of the tile. Once I decide on a 2-, 3- or 4-foot tile pattern I need to figure out the center of the chosen size. By center, I mean the diagonal from corner to corner. You figure this out two ways. For most of us, one is way harder than the other.

The harder way is to calculate $A^2+B^2=C^2$ and you have to find C. So if it's a 2-foot tile then it is 24 inches squared plus 24 inches squared and then you take the square root of the answer which turns out to be 34 inches. Luckily we can now download an app to help us out with that. If I lost you, there is an easier way.



Usually I already have a border laid out. All you have to do is mark a 2-foot line somewhere. For simplicity, let's pick a corner of the room and check to see if it's square and then measure both directions off the corner. I make a small mark that I can erase afterwards and measure the distance of the diagonal. Then I measure the distance between the two. You don't need to draw the line, just measure the distance of the diagonal and you'll get the same measurement of 34 inches.



Keep everything square

Now, go back to your three points at center and lay your straight edge down with 36 inches at center. (I use a 6-foot square and 36 inches is the center.) Half of 34 is 17. Measure 17 inches in both directions from 36 and make a small mark. Take a square and measure 17 inches from 36 with it. You'll have three points of the center tile that you need.

The view of the Museum is by contrast, every used volume through the display of exhibits and works. The display and preservation of objects, from historical and cultural, are something that can be passed to generations.

"The objects are part of the Anchorage Museum are not only the objects in motion, but are actively looking for their own place in the relationship to the surrounding space. They are, both physical and virtual, constantly with organic interest with the place that they come from. The objects are looking for their own place in the space."

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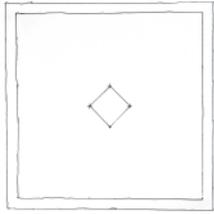


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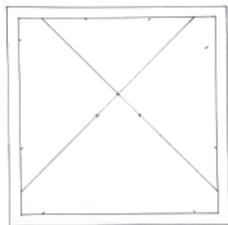
Next chalk through those points and start the first two lines of your tile pattern. Do not measure four points at the center. There is a specific reason for that. Many times I have seen my employees try this and they always fail. The goal is to find the center and make a square tile pattern. You only need three points to accomplish this. The fourth point isn't needed and can mess up being square.



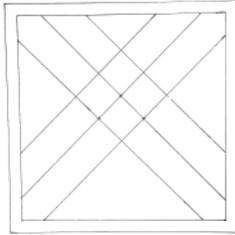
Chalking a pattern that follows these four short lines will result in an unsquared pattern.



Once you chalk those two lines, check to make sure they are square. If they are, you can now measure 2 feet off each line and slowly make a 2-foot tile pattern. Make sure to mark each dash for each line as close to the outside



Be careful making these two lines as they are the most important. As long as they are square everything else will be easy.

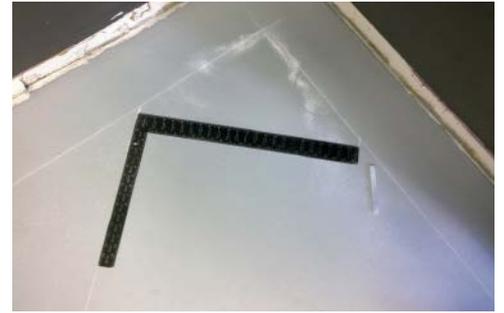


Once you get the first two lines correct the rest is easy. Just mark 2 feet on both sides of each line and start chalking the pattern. Then repeat until all the lines are down.

of the room as possible, preferably on the border. The farther away each dash is the more accurate your design will be.



The goal when creating a basic tile pattern is to keep everything square. Constantly measuring from the center of the room does not make things square. I challenge all of you to take a 6-foot straight edge and try to draw two straight lines that are 15-feet long and 2-feet apart without using a chalk line. I promise you when you're done, they won't be exactly 2 foot off

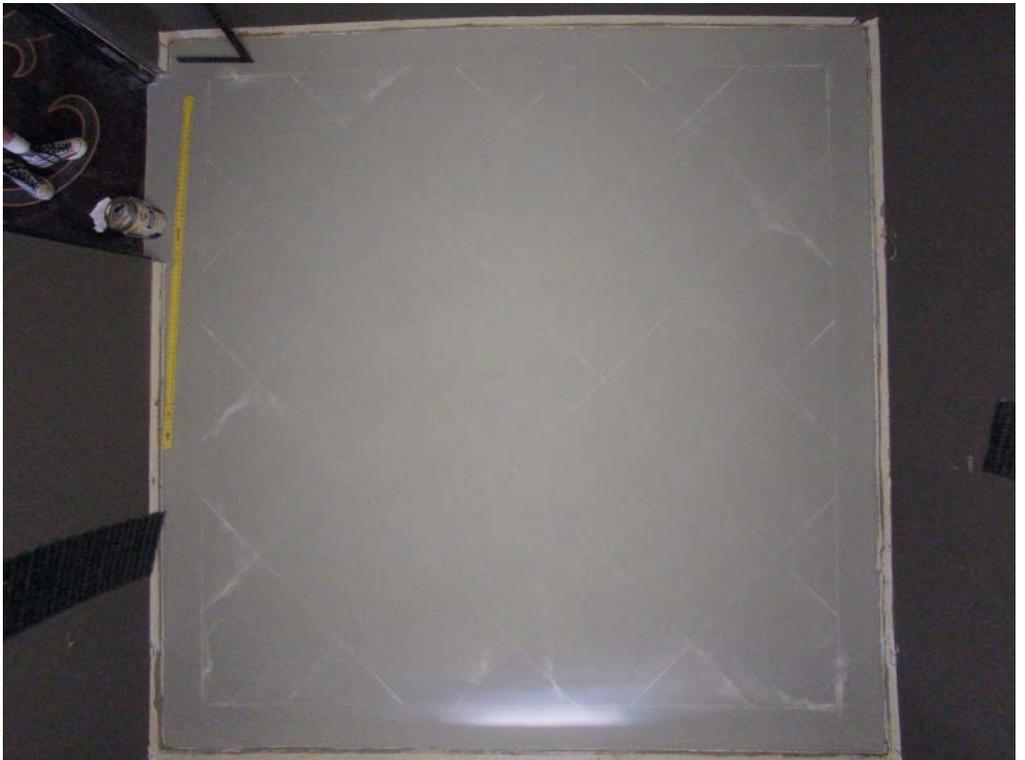


each other or square to everything else you are chalking out.

Although we perceive the straight edge to be perfectly setup along a straight line it can be slightly off. Being slightly off numerous times takes everything out of square. The next article is going to discuss that point in a lot more detail as I break down how to draw an ashlar slate, or mixed/matched, tile pattern.

For a GoPro video tutorial on these instructions, go to <http://bit.ly/2b14MID> 📹

Rick Lobdell is a classically trained artist who has a master's in fine arts in painting from the Savannah College of Art and Design and has also studied math and drafting. In this series of articles, the owner of Concrete Mystique Engraving and Gallery Mystique in Tennessee will explain how he layouts the designs he has become known for. He can be reached at rick@concretemystique.com. Rick will be leading a workshop at the 2016 Concrete Decor Show in San Diego.



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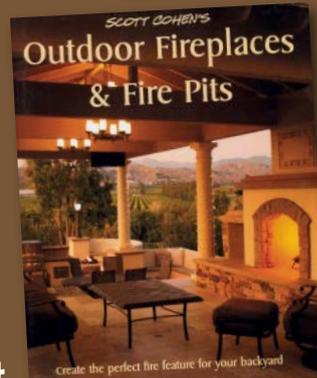
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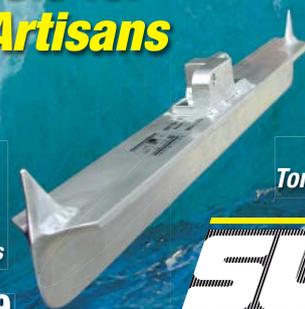
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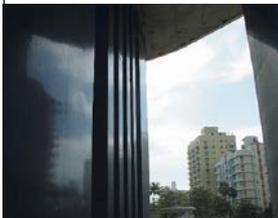
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Photo by James Morris

Smoking in the Boy's Room

by Stacey Enesey Klemenc

PERHAPS it was a throwback to his old “smoking in the boy’s room” days but a homeowner in Zurich, Switzerland, yearned to have his own private smoking pavilion in his backyard. Instead of a crowded room filled with rule-breaking teenagers, he wanted a quiet, relaxing place where he could sit back and smoke while admiring a newly sculpted garden, a lake and mountains without bothering anyone else in the household.

British landscaper architect Todd Longstaffe-Gowan contacted London-based Gianni Botsford Architects to design

an open pavilion that would allow the homeowner to commune with nature while enjoying the old-fashioned art of smoking.

The small 8-square-meter structure was built with five precast concrete panels — three walls, a floor and a ceiling — made primarily with Litracon, a translucent concrete invented in 2001 by Hungarian architect Aron Losonczy. Light filters through the concrete which contains a superfine acrylic plastic grid that combined creates a semi-transparent look that allows the shadowy figures of the surrounding vegetation and other elements to be reflected inside the structure.

By day, the pavilion looks solid and unmoving while in the evening it emulates an almost fabric-like facade. As the light changes from dawn to dark, the view of the garden and the sunlight varies constantly for a nonstop show in a pavilion that seems to harbor a life of its own.

The seemingly simple stand-alone pavilion won Gianni Botsford Architects the Wallpaper Magazine’s Smoking Award 2015 for its innovativeness.

Wallpaper is a monthly periodical that



Photo by James Morris

features modern design from around the globe, including fashion, travel, interiors and cars. The structure is the result of very advanced technology, a combination of complex building materials and precision construction to create a fortress where solitude prevails amidst dancing shadows, shifting colors and ever-changing shapes. 📱

🌐 www.litracon.hu/en

🌐 www.giannibotsford.com

🌐 www.tlg-landscape.co.uk



Photo courtesy of Aron Losonczy

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