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From the Publisher's Desk

Dear Readers,

In April I attended World of Concrete Europe, which had its Paris debut this year. I went partly because some good friends invited me and partly because I wanted to get a read on how the decorative concrete market had progressed since I last visited Paris 10 years ago. Before I share my observations, I'd like to tell you about some other things I learned on the trip.

At Moderne Méthode, a French-based manufacturer and distributor of decorative concrete products, is an industry icon named Mike Archambault. Mike has been relentless in his pursuit of excellence over the years and has channeled his energy and conviction into training contractors. He's a no-nonsense kind of guy who tells it like it is, and this translates into a very simple message: There is only one way of doing things — the right way.

This approach has earned Moderne Méthode a very distinguished position in France's construction marketplace. In fact, an age-old organization called Companions recently elected to add decorative concrete to its specialized trades curriculum, a program strongly supported by Moderne Méthode. Individuals as young as 14 can now begin a career in the trades by way of this training institute offering an eight- to 10-year scholastic and mentoring program.

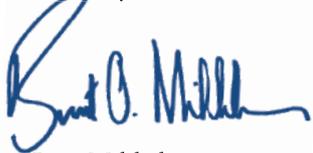
To help bolster this new program, France will pay Companions 80 percent of an individual's education expenses. The educational program is not only rigorous and highly comprehensive but I feel the government's intervention is a prudent investment in the country's future. The new program instills pride among countrymen and women, and its long-term success can ultimately help them exceed other nations in craftsmanship.

Now back to the show. I'd like to report that the decorative concrete industry is blossoming in Europe. I walked the aisles and was impressed with the exhibitors' level of focus on architectural concrete and decorative concrete treatments.

Outdoor demonstrations were held by HTC, Scanmaskin, Mapei, NewLook International, Bunyan Industries, Hilti, DCL, Holcim and Kraft Tool, in addition to an exhibit with demonstrations by Ideal Work, an Italian-based ambassador to the decorative market. With the European ground being so well paved, I'm eager to return next year to support the industry's progress.

There is a takeaway from this trip I want to emphasize and it has much to do with Mike's mantra: There's only one way — the right way. Join us in Indianapolis this fall for the Concrete Decor Show and you'll have the distinct privilege of meeting Mike Archambault and many others who are eager to share their knowledge.

Sincerely,



Bent Mikkelsen
Publisher



On the cover: Scofield's Grand Prize winner in a recent competition's Integral Color Concrete category features in part white concrete slabs outlined by strips of emerald grass in a backyard in Tampa, Florida. The contractor is Connery Concrete of Vero Beach, Florida. See the whole story beginning on page 24.

Photo courtesy of L. M. Scofield Co.

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bent@protradepubinc.com
(877) 935-8906 x201

Editor: Stacey Enesey Klemenc
stacey@protradepubinc.com
(757) 427-6355

Associate Editor: Vanessa Salvia
vanessa@protradepubinc.com
(877) 935-8906 x207

Creative Director: Bill Simpson
bill@protradepubinc.com
(877) 935-8906 x203

Web Design: Steven Wolff

Writers: Mike Besse
Doug Carlton
Gaye Goodman
Amy Johnson
Josh Lemon
David Stephenson
Karen Van Heukelem

Business Manager: Sheri Mikkelsen

Circulation: Meg Kilduff

Northeastern U.S. Sales: Donna Flood
donna@protradepubinc.com
(262) 441-8226

Southeastern U.S. Sales: Lindsey Ferguson
l.ferguson@protradepubinc.com
(503) 481-9603

Western U.S. Sales: Melissa Hopkins
melissa@protradepubinc.com
(720) 771-8245

Subscriber Services: (877) 935-8906 x200
circulation@protradepub.com
Fax: (541) 228-9972

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Epoxy Stone System



Epoxy Stone System

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24



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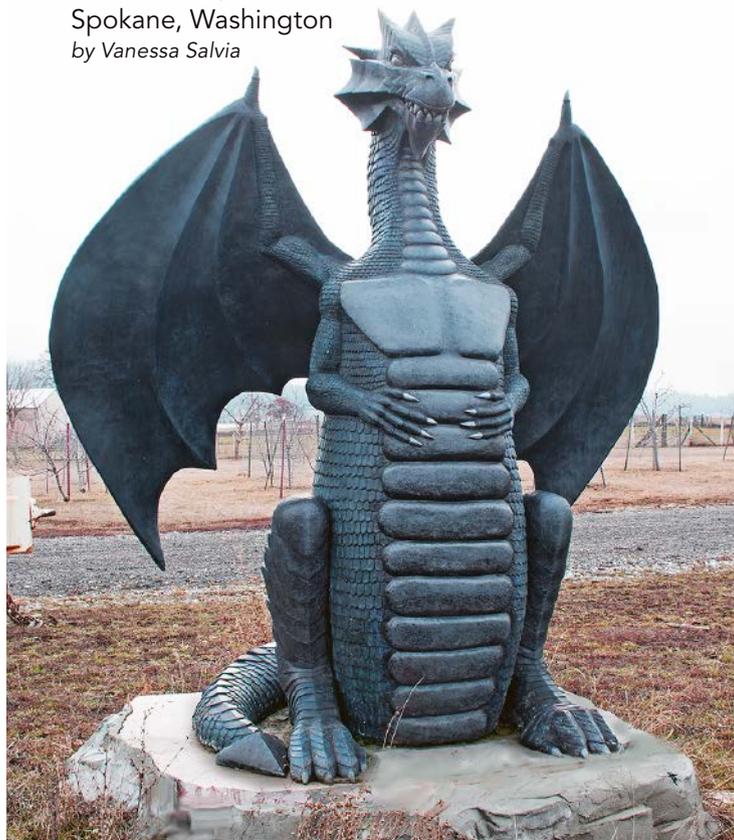
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VersaFlex Joint Fillers and Sealants are specified "by name," by many of the big brand/big box retail stores, supermarkets and the most reputable industrial manufacturing/warehousing companies in the world.

Many of these facilities are subject to heavy pedestrian and forklift traffic on a daily basis. This heavy duty abuse can lead to spalling, cracking and complete destruction of the concrete control joints. Furthermore, the very nature of concrete and its thermal temperature cycling in the environment causes expansion and contraction issues at these joints.

Traditional materials take too long to cure and are sensitive to moisture and temperature conditions. Expansion and contraction cycles can cause disbonding and cracking which will lead to the overall destruction and premature failure of the joint fill materials.

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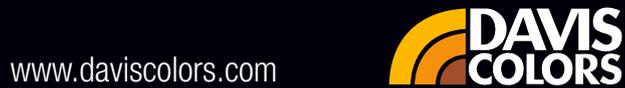


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Mike Besse is president of Twin Cities iCoat in Shakopee, Minnesota. ICoat Products is a manufacturer of several lines of products including overlay, flooring and countertop resurfacing systems. Mike can be reached at twincitiescoat@gmail.com. See his article on page 44.



Doug Carlton is working on his third decade in the decorative concrete industry. He is the owner of Carlton Construction, located at the base of the Big Horn Mountains in northeastern Wyoming. Doug can be reached at carltondoug@sbcglobal.net. See Doug's column, "Carlton's Corner," on page 42.



Gaye Goodman is an artist who fell in love with acid staining 20 years ago. She and her company, based in the high desert of New Mexico, work on decorative projects across the Southwest. Contact her or see training materials on staining at gayegoodman.com. See Gaye's article on page 48.



Joshua Lemon is sales manager at Sundek of Washington, and a national sales trainer for Sundek Products, with expertise in value-added selling techniques and commercial sales. He can be reached at lemonj@sundek.com. See Joshua's article on page 20.



David Stephenson owns Polished Concrete Consultants, based in Dallas, Texas. As a consultant, he offers decorative concrete programs for retailers and troubleshooting for a wide range of clients. Contact him at david@polishedconsultants.com. See David's column, "The Polishing Consultant," on page 46.



Karen Van Heukelem 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@coloradahardscapes.com. See Karen's article on page 22.

Explore our archive at ConcreteDecor.net

Western Group tops list of safest construction companies

Western Construction Group has achieved a pair of world-class safety ratings that are the best in the company's 100-year history. In January, Western received an OSHA Total Recordable Rate of 2.73 — well below the nation's masonry/concrete restoration industry average of 4.2. Three months prior, Western was awarded an industry-leading .55 Experience Modification Rating (EMR).

These are admirable achievements in safety, considering that Western's line of work often requires employees to work hundreds of feet in the air on suspended scaffolds and underground in crumbling parking garages or perched atop precarious roofs and monuments. Employees work daily with hand and power tools, lift and carry heavy materials, work in confined spaces and encounter a variety of unhealthy exposures.

The OSHA Recordable Rate is based on injury and illness rates per 100 workers and is used to evaluate a company's safety measures. This number is used by the Bureau of Labor Statistics to determine the rate of accidents and illnesses by category, such as industry, company size and region. Western's three-year OSHA average is 2.97. Company executives have set a number of goals and priorities to continue driving the company rate down past 2.0.

A company's EMR is calculated by the National Council on Compensation Insurance, which compares a company's three-year payroll to the number of work comp losses the company has experienced over the same three-year time period. Any rating less than 1.00 is favorable.

An industry leader in workplace safety, Western has evolved its safety programs over the decades from the basic compliance initiatives to advanced programs that address ergonomic and soft tissue injuries. Western also has initiated a climate for safety that empowers employees to proactively take steps to evaluate their own job-site activities and correct procedures to prevent accidents.

www.westerngroup.com

CIM program releases 2013-2014 annual report

The Concrete Industry Management (CIM) program, a business-intensive program that awards students with a four-year Bachelor of Science degree in Concrete Industry Management, recently released its 2013-2014 Annual Report. Compiled by the National Steering Committee (NSC), the report was distributed at World of Concrete 2015 in Las Vegas, Nevada.

Highlights of the 2013-2014 CIM Annual Report include reports from all committees (Education, Marketing, Auction, Finance and Long-Range Planning), institutional reports from all CIM programs, an MBA program update and profiles of CIM students, graduates and faculty.

"The CIM Annual Report is a testament to the dedication and effort of the CIM program leaders, faculty and students," says Brian Gallagher, chairman of the CIM Marketing Committee. "The quality and amount of activity completed by the CIM faculty and students is very impressive." The annual report features updates from all CIM universities and NSC committees.

For more information about the CIM program and to view the 2013-2014 annual report, go to <http://www.concretedegree.com/about/cim-annual-report>.

The CIM program's goal is to produce broadly educated, articulate graduates grounded in basic business management, who

are knowledgeable regarding concrete technology and techniques and are able to manage people and systems as well as promote products or services related to the concrete industry. The four-year CIM bachelor's program was the first of its kind in the U.S. Seeing the need for concrete industry-specific executive education, the CIM program's NSC has also launched an executive MBA-type program.

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The Concrete Protector's Graniflex makes product list

Industry experts at World of Concrete 2015 named The Concrete Protector's Graniflex product system a Most Innovative Product. The MIP Award Program showcases products that have the potential to transform the concrete industry. Graniflex received the Industry Choice MIP in the Decorative & Concrete Surfaces category.

Graniflex Flakes/Quartz Broadcast System is a decorative, high-strength concrete resurfacing system. It is used for environments requiring an attractive, high-performance floor or when a concrete floor needs the protection of a moisture-controlling system. It is a fast-setting "bond-like-crazy" flexible membrane that cures tough and doesn't get brittle with age.

After preparation, the system installs quickly, only taking one day to progress from base coat to top seal coat. Unlike epoxy, it has a long pot life.

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2015 World of Asphalt breaks attendance records

The 2015 World of Asphalt and the co-located AGG1 (Aggregates Academy & Expo) kicked off March 17 at the Baltimore (Maryland) Convention Center. By mid-day, the event had broken all previous attendance records.

It also set records for the number of exhibitors and exhibit space, and the number of education tickets purchased. More than 135,000 net square feet of exhibit space was taken by 450 exhibitors. More than 10,000 education session tickets were purchased by attendees for the shows' signature education programs.

World of Asphalt Show & Conference and the National Stone, Sand and Gravel Association's AGG1 Academy & Expo ran through March 19.

www.worldofasphalt.com

www.agg1.org

CTS Cement receives philanthropy award from UCLA

CTS Cement was recently honored at the University of California, Los Angeles with the UCLA Engineering 2015 Corporate

Philanthropy Award during a tech forum at the school. Leaders from industry, government and academia gathered at the Robotics and Technologies of the Future forum to share insights of the future of technology and innovation.

"For many years we have recognized CTS Cement as a valued industry partner with a longstanding commitment to the future of engineering education and research," says Vijay K. Dhir, dean of the UCLA Henry Samueli School of Engineering and Applied Science.

CTS Cement Manufacturing Corp. manufactures Rapid Set professional-grade cement products for concrete repairs and new construction projects.

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MECO Miami now carrying Dynapac gear

MECO Miami Inc., in Miami, Florida now offers Atlas Copco Dynapac asphalt and soil rollers and pavers. MECO Miami also carries Atlas Copco air compressors, light towers and handheld tools.

The 43-year-old, family-owned company sells, rents and services a wide range of

new and used equipment and parts for the agriculture, cranes, heavy lifting and mining industries in the U.S. and worldwide.

"In south Florida, the construction industry is thriving and every day there is more demand for high-quality equipment," says Michael Vazquez, MECO Miami owner. "The Atlas Copco Dynapac road construction equipment helps us fill this growing demand."

Atlas Copco designs its machines for optimal productivity and to withstand day-to-day use in tough working conditions. For example, many of Atlas Copco's vibratory rollers use an Active Bouncing Control, or ABC, system that detects double jumping as soon as it begins to occur. The system shuts off the rollers' vibrations to protect the frame and drum from damage that can occur from over-compacting material. Features such as swing-out seats on its pavers coupled with some of the lowest decks in the industry also contribute to greater productivity.

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Registration: This webinar is available by invitation only and online seating is limited. Please contact Wagner Meters today to reserve your seat for this ground-breaking presentation.

Mapei adds Elastocolor family to its concrete restoration systems

Mapei recently added the Elastocolor family to its concrete restoration systems line. Elastocolor products are professional, ready-to-use, water-based, 100-percent acrylic coatings for above-grade exterior/interior concrete, masonry, fiber-reinforced polymer (FRP) composites, and exterior insulation and finish systems. The line includes Elastocolor Flex, Coat, Paint and Primer WB.

Elastocolor Flex offers a superior exterior, above-grade, vertical surface coating solution. It has very high elastomeric properties when compared to competitive products, offering 825 percent elongation in performance testing.

Elastocolor Coat has a high build during installation and can be applied onto FRP composites. It has been formulated to meet the U.S. Department of Transportation's performance criteria for elastomeric coatings. It also offers excellent abrasion-resistance for longevity in severe weather conditions and a "dry to touch" time of three to five hours.

Elastocolor Paint is formulated at a lower "paint-like" viscosity, with high-hiding characteristics. With its smooth, nontextured appearance, it has enough "build" to achieve bridge cracking up to 1/32 inch (1 mm).

Elastocolor Primer WB is a water-based acrylic primer for use with the line's coatings that improves adhesion on porous, dusting and new substrates. It acts as an adhesion promoter on the substrate to enhance bonding. It is recommended for substrates exhibiting chalky, dusting surfaces after cleaning, as well as for new or porous substrates and in hot, windy conditions.

Elastocolor Flex, Coat and Paint are available in 25 standard colors. All three coatings also can be tinted to any color using the Mapei ColorMap system, a high-performance, spectrophotometer, auto-dispenser, shaker and customized color-matching software system that can measure a sample and generate a custom color.

Established in 1937, Mapei Group is a privately owned global corporation headquartered in Milan, Italy, with 70 subsidiaries including 64 plants in 31 countries. The company specializes in manufacturing chemical products for building, including waterproofing products,

special mortars and admixtures for concrete, products for the restoration of ancient buildings, and special decorative and protective coatings for walls. Mapei also manufactures mortars, grouts, adhesives and complementary products for the installation of all types of floor and wall coverings.

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🌐 www.mapei.com

Easycove offers exclusive territory to Las Vegas' Concrete Accessories

Easycove recently partnered with Concrete Accessories Inc. in Las Vegas, Nevada, as a distributor for Easycove brand coving products. Concrete Accessories will supply 1-inch, 4-inch and 6-inch coving as well as newly offered Easycove Corners to the Las Vegas area.

Easycove is a manufacturer of unique pre-formed coving products engineered to create a superior bond to the walls and floor for coving demands in the resinous flooring industry. Easycove's unique interlocking bond channels outperform other products on the market today. Compared to traditional troweled coving, the pre-formed coving is installed in a fraction of the time.

Family owned and operated, Concrete Accessories has been serving Southern Nevada's needs for quality construction supplies and service for more than 40 years. With custom-made tools and products to meet exact specifications, Concrete Accessories also provides free local delivery and extensive product training.

☎ (847) 972-2131

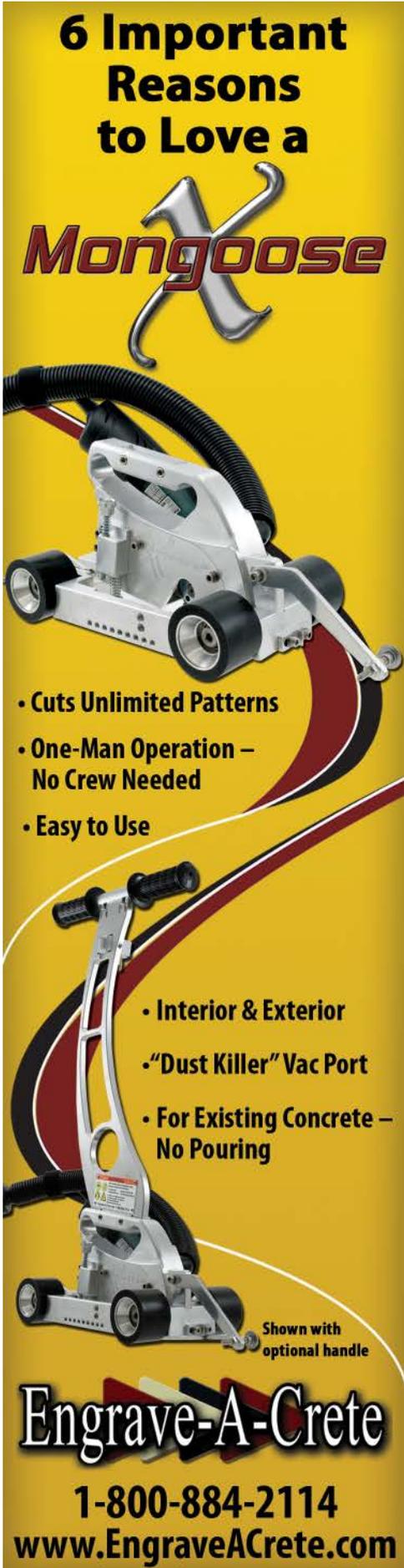
🌐 www.concreteaccessoriesinc.com

🌐 www.easycove.com

ACI publishes second edition of Legal Issues in Concrete Construction

The American Concrete Institute recently published a book for concrete industry designers, suppliers and contractors titled "Legal Issues in Concrete Construction, Second Edition." It is authored by attorney Jeffrey W. Coleman, P.E., FACI.

Coleman interprets the courts' findings and contrasts the decisions with other results where possible. This second edition contains more than 150 cases — more than three times the number of cases as the first edition — and it assembles the cases into 23 chapters. Expanded to more than 260 pages, the new edition is reorganized around key topics, including cracking, load tickets and



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responsibility for mix.

The first chapter provides a basic primer on concrete, and is followed by chapters organized around specific construction and legal topics. As an added bonus for reader convenience and reference, the complete report “ACI 132R-14 - Guide for Responsibility in Concrete Construction” has been included as Appendix C.

A licensed structural engineer with more than 30 years of experience as a practicing attorney, Coleman has collected legal cases specific to concrete construction and presents them in a useable format for contractors and design professionals. Proponents tout the book as an invaluable resource for concrete industry designers, suppliers and contractors.

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🌐 www.concrete.org

Quikrete launches new website

In 2014, nearly 4 million people visited www.quikrete.com for building, repair, remodeling and home improvement inspiration, education and other helpful project and product information. Building on its proven value as a leading online resource for homeowners and construction professionals, The Quikrete Cos. launched a new advanced website featuring a comprehensive set of tools and information for an array of concrete, masonry and stucco projects. In addition, the new website is mobile-responsive so users can access it via desktop computers, laptops, smartphones or tablets.

Visitors to the new website are immediately welcomed by a rotating collection of dynamic home improvement and commercial projects illustrated through product call-outs and bold images. While no content is exclusive, navigation does provide homeowners and construction professionals a clear path to desirable information.

The “For Homeowners” path features concrete, masonry and stucco project ideas, product descriptions and step-by-step how-to application videos. The “For the Pro” path features information for commercial, residential and municipal projects including product performance and technical data, guide specifications and case studies.

Quikrete anticipates heavy traffic from both homeowners and contractors to the Quantity Calculator, which follows a trend dating back nearly two decades when the

original website was launched. The website also features a Quikrete Company Store, FAQs (Frequently Asked Questions), Customer Service, Media Center and Dealers Only Area. In addition to the website, more information on Quikrete products and projects is available at Facebook, Twitter, Pinterest and YouTube.

☎ (800) 282-5828

🌐 www.quikrete.com

Atlas Copco initiates program to help employees consume less

To reduce its resource consumption on a global scale, Atlas Copco introduced an employee-led sustainability program called Blue is the New Green. The new program encourages employees to minimize their environmental impact by making small changes to consume fewer resources, including electricity, materials and water.

In 2013, Atlas Copco created the new program after completing a company-wide survey. More than 3,000 employees in 65 countries completed the survey, and more than 65 percent of employees reported that a focused effort in reducing resource consumption would create value for themselves and the company.

The program encourages employees to help each other reduce their environmental impact. For instance, employees submit their resource-reducing ideas for a chance to win prizes, and managers share their challenges on a virtual platform to find a solution.

In addition to getting employees more involved, the program creates awareness and new habits aimed at reducing consumption. For example, Atlas Copco is encouraging employees to minimize trash by using recyclable cans or reusable glasses instead of disposable alternatives.

Blue is the New Green also encourages employees to report maintenance issues quickly to minimize water waste. For instance, signs posted near sinks and faucets show how much waste a water leak creates and a phone number to call for a service request.

The program has already inspired employees to submit many sustainability ideas, including installing motion-detected light switches that automatically turn on or off overhead lights.

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🌐 www.atlascopco.us

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R.F. Woehrmyer becomes Ohio's first certified foundation company

R.F. Woehrmyer Concrete Construction of Minster, Ohio, has become the first company in the state of Ohio to be recognized as producing certified concrete foundations.

The Certified Foundation Company distinction is a program rating established by the Concrete Foundations Association of North America (CFA) offering third-party quality assurance for professional concrete foundation companies. Recognizing the need for a national program to establish a consistent base of knowledge and quality assurance for the cast-in-place concrete foundation industry, the CFA created the Certified Foundation Company a decade ago. The program recognizes certified companies in the states of Missouri, Iowa, Pennsylvania,

Illinois, Wisconsin, Virginia and now Ohio.

R.F. Woehrmyer, a CFA member since 1995, became interested in becoming a certified company when it learned about the program's growing success and the American Concrete Institute's adoption of the technician certification.

The process to become a certified company forced the owners, brothers Nick and Greg Woehrmyer, and their father, Ron, who founded the company, to look much deeper into their processes. Certified companies must prove their safety programming, commitment to workforce safety and performance, financial stability and quality of relationships.

"We are very pleased to have been through this process as it demonstrated just how much we already knew about our company but also some new ways to improve our processes and our commitments," says Ron.

☎ (866) 232-9255

🌐 www.rfwconcrete.com

Ron Blank launches program to help products get specified

Ron Blank & Associates Inc. has launched a comprehensive program to help building product manufacturers get their products specified. Recently, the U.S. Green Building Council released its new LEED v4 rating system. Building product manufacturers have had a difficult time adhering to the guidelines outlined in the LEED v4 rating system.

The cornerstone of the marketing package is the architectural specifications program. Ron Blank & Associates' team of architects delivers proprietary building product presentations to the top design firms in the country. The presentations increase brand recognition for manufacturers and help get their building products specified. A developer for Apple, Ron Blank & Associates has created

customized product presentations to assist with the specification efforts.

For more than 30 years, the company has been educating design professionals about building products. Technology, building codes, health and safety regulations and many other changes have taken place in the construction industry during those decades. The firm has been at the forefront of the industry educating design professionals via online courses, webinars and live classroom events.

With more than 100,000 subscribers, Ron Blank & Associates is one of the nation's leading providers of continuing education for design professionals. It is an AIA Education Provider that helps building product manufacturers get their products specified.

☎ (800) 248-6364

🌐 www.ronblank.com

AGC introduces new officers

The Associated General Contractors of America (AGC) recently installed its new slate of officers selected to lead the nation's largest construction trade association.

Chuck Greco, chairman of Houston, Texas-based Linbeck Group, will serve as president; Mark Knight, president of Webster, South Dakota-based Foothills Contracting Inc., will serve as senior vice president; Art Daniel, president and COO of Cedar Hill, Texas-based A.R. Daniel Construction Inc., will serve as vice president; and Joe Stella, president of Wakefield, Massachusetts-based P.J. Stella Construction Corp., will serve as treasurer.

As president, Greco will lead the officers in a national effort to address growing workforce shortages, improve the productivity of the nation's construction companies and help builders succeed in the ever-changing economic and political environment. Among the top issues the officers will address are the proliferation of new, and often ineffective, regulatory burdens, the need for new infrastructure investments, and the continued adoption by the industry of new technology and new approaches to completing projects.

The officers will serve in these positions until March 2016, at which point Knight will move into the position of president.

AGC, the largest and oldest national construction trade association in the U.S., represents more than 26,000 firms, including 6,000 of America's leading general contractors, and over 9,800 specialty-

EVENT CALENDAR

International Symposium on Ferrocement

June 7-10, Aachen, Germany

🌐 www.ferro11.ibac.rwth-aachen.de

International Construction Specialty Conference

June 7-10

West Vancouver, Canada

🌐 www.icsc15.engineering.ubc.ca

ASCC Concrete Executive Leadership Forum

July 16-19, White Sulphur Springs, West Virginia

🌐 www.ascconline.org

Advances in Cement-based Materials

July 20-22, Manhattan, Kansas

🌐 www.ceramics.org

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

Aug. 19-21

Whistler, British Columbia

🌐 <http://conmat15.ic-impacts.com>



contracting firms. More than 11,000 service providers and suppliers are associated with AGC through a nationwide network of 93 chapters. AGC represents contractors on Capitol Hill, and within federal agencies and the courts, in addition to providing the latest educational resources and technological tools of the trade.

☎ (703) 548-3118

🌐 www.agc.org

Rust-Oleum acquires leading South African paint company

RPM International Inc.'s Rust-Oleum Group has acquired Spraymate Group, the producer of South Africa's leading aerosol paint brand. Spraymate is based in Randvaal, South Africa, outside Johannesburg. Terms of the transaction were not disclosed.

The majority of Spraymate's sales are in the retail market through big-box stores and independent dealers, while the company also provides marking paints to the mining industry under the Mine Mate brand.

"This acquisition gives Rust-Oleum the opportunity to utilize Spraymate's operational capabilities for manufacturing and distribution rather than importing products. Spraymate will benefit from Rust-Oleum's product innovation, marketing capabilities and category management," says Tom Reed, Rust-Oleum's chief operating officer. Spraymate will continue to be led by managing director Warren Howell, son of one of the firm's founders.

RPM International owns subsidiaries that are world leaders in specialty coatings, sealants, building materials and related services for both industrial and consumer markets. 🛠️

☎ (330) 273-5090

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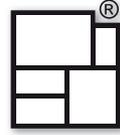


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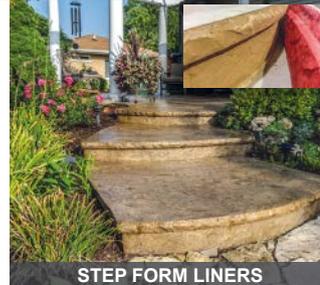


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Circle Reader Service Number 35

Quikrete develops new mobile app

On average, people over 18 years old spend more than 30 hours per month using mobile apps, according to media analytics expert Nielsen. Understanding this growing trend, The Quikrete Cos. launched an interactive mobile app, a comprehensive resource for building, repair, remodeling and home improvement projects for contractors and homeowners.

Built for use on iPhones and Android phones, the free Quikrete mobile app provides a robust menu of interactive options helpful for completing a variety of projects. Features of the app include “Product Search” with downloadable and shareable technical data, “Project Search” with downloadable and shareable shopping list, “How-To Videos” with step-by-step project instructions, “Quantity Calculator” associated with both products and projects, “Favorites” for collecting and tagging product and project information, “Where To Buy” for geo-targeting locations that sell Quikrete products, “Quickshare” for posting project photos and videos on social media, “Scanner” for accessing product information via QR codes or bar codes and “Customer Service” telephone access with one-touch access.

[\(800\) 282-5828](tel:8002825828)

www.quikrete.com/app

ExakTime offers SiteHub with new version of ExakTime Mobile

ExakTime, provider of a mobile workforce management system for construction and field services, unveiled SiteHub, its newest offering available for download with the latest version of ExakTime Mobile at Google Play and the App Store.

By capturing all relevant employee and job site information collected by ExakTime Mobile on one screen, SiteHub gives supervisors an at-a-glance overview of what’s happening at any of their job sites.

Compatible with both iOS and Android platforms, this new ExakTime Mobile feature offers real-time, detailed information about any single job site including a running tally of labor costs and helpful maps and updates pertaining to the area. Using GPS, SiteHub automatically displays the job site closest to the user’s location, with the option of choosing another site to view.

SiteHub’s live feed shows clock-ins and clock-outs as they occur, as well as field notes, site photos, form data and other updates pertaining to the site as they are created. Contractors also can see the estimated hourly labor cost for the site, updated as employees clock in and out.

SiteHub displays a full list of employees who are on site, a weather report with National Weather Service alerts for that area, and a map pinpointing the site location and offering directions there or to another address.

[\(877\) 435-6411](tel:8774356411)

www.exaktime.com

MCR Safety launches new glove with DuPont Kevlar

DuPont Protection Technologies and MCR Safety have introduced a new cut-resistant glove, Memphis Orange, made with Kevlar. MCR Safety is partnering with DuPont under the new Dare Bigger brand platform to promote its products with DuPont technology. This glove uses patented DuPont Kevlar-engineered yarns, bringing cut-resistance performance, dexterity and high visibility to the market.

Kevlar can be found in many items, including firefighter and industrial protective clothing, vehicles, fiber-optic cables, mining belts, commercial aircraft, city roads and in many consumer products such as mobile phones, tires, and sporting apparel and equipment.

Glove samples may be available for qualified customers. Email bshirley@mcrsafety.com to inquire, or purchase samples through the MCR Safety website.

MCR Safety has more than 40 years of experience as a leader in the field of personal protective equipment. It globally manufactures and distributes safety gear marketed as MCR Safety, Memphis Glove, Crews, River City and US Safety.

DuPont Protection Technologies is a leader in technologies and products that protect people, the environment and critical assets worldwide. 2015 marks the 50th anniversary of Kevlar technology.

www.dupont.com

www.mcrsafety.com



W.R. Meadows introduces new penetrating concrete sealer

W.R. Meadows now offers Intraguard, a water-based, penetrating concrete sealing compound for exterior concrete surfaces specifically designed to limit the intrusion of moisture and chlorides into concrete surfaces. Its proprietary blend of silane and siloxane penetrates deeply into the pores of concrete to help protect it from scaling caused by de-icing salts.

Intraguard’s clear-sealing properties provide weatherproofing and offer protection to virtually all exterior concrete surfaces. Surfaces treated with Intraguard also will be resistant to staining from oils, fuels and common chemicals.

One of Intraguard’s major benefits includes material that penetrates into the surface to form an integral barrier to moisture penetration. It also reduces the entrapment of dirt particles and other contaminants that cause discoloration. It inhibits soiling, protects against efflorescence and rust staining, and is water-based and VOC-compliant.

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

www.wrmeadows.com

Wagman Metal Products unveils GHP power trowel system

The innovative Wagman GHP System that attaches to a power trowel has joined the lineup from Wagman Metal Products. The system’s patented power-trowel, concrete-processing attachments and abrasives have patented bearing mounts, a special pad driver and multiple-grit pads.

With this new system, a power trowel can be effectively used to grind, hone and polish concrete. The system attaches to trowel arms like trowel blades. A special pivot-bearing design allows the rotary to “float” on the surface to better follow the floor profile.

The system uses a specialized rotary driver and abrasive grits in the range of 30 to ultra-fine for buffing, passive planetary action and a sealed bearing mount which provides for a freely spinning rotary. Attachments fit popular power trowels and utilize operator-familiar equipment.

To view a video of the new attachments, go to https://www.youtube.com/watch?v=_K3WW0ZbQDo

☎ (717) 854-2120

🌐 www.wagmanmetal.com



Custom Building Products debuts new grout line series

Custom Building Products, a leading provider of flooring preparation products and tile and stone installation systems, now has a new collection of eight designer-inspired specialty colors that deliver light-reflecting effects.

The Fusion Pro Designer Series maintains all the same stain resistance, color consistency and ease of use benefits of Fusion Pro with added visual pizzazz. The Designer Series colors incorporate nature-inspired metallic and mineral colorations ideal for backsplashes, bathrooms or themed architecture in commercial or residential settings.

The new colors — Starlight, Moonshadow, Ice Crystal, Glitter, Raw Sugar, Starry Night, Gold and Smoked Quartz — are part of a larger grout color palette refresh across Custom’s entire grout line. With the update, Fusion Pro is now available in 40 colors plus eight Designer Series options.

☎ (800) 272-8786

🌐 www.custombuildingproducts.com

New database improves productivity

Dynamic Systems, a leading provider of barcode tracking solutions since 1981, recently launched an SQL database on all Checkmate Solutions. Checkmate applications include ID badge systems, tool and equipment management, job tracking and capital asset management. The SQL update allows users to manage and view tools and inventory from each location, as well as get a snapshot of their company’s overall inventory.

With equipment-tracking software, users can track who has an item, where it is and when it is due back. This tool also keeps track of consumable items and maintenance and service due on equipment.

ID badge option is also new for Checkmate. This option uses a card printer to print unique ID badges for employees and contractors with photo ID and a barcode. Security on the job is heightened when a visible ID is available.

☎ (800) 342-3999

🌐 www.dynamic-systemsinc.com



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Atlas Copco features portable equipment at The Rental Show

Atlas Copco featured the QAS 45 portable generator and the XAS 185 portable compressor during The Rental Show in New Orleans last February.

The XAS 185 features a fully automatic regulator that constantly varies the engine speed according to air demand, which minimizes fuel consumption. The 20-gallon fuel tank allows contractors to use the portable compressor for a full eight-hour shift without needing to refuel. They also can access all the controls quickly and easily from a single panel for smooth, hassle-free operation.

The XAS 185 compressor features Atlas Copco's HardHat canopy made from highly durable, weather-resistant polyethylene. The canopy not only protects the compressor's components but it also resists impacts and won't corrode. This minimizes repairs and virtually eliminates the need to repaint. As a result, the XAS 185 has a low cost of ownership and high resale value.

The compressor features removable side panels and front and rear baffles, so contractors can access the service points quickly. All exterior parts are made of a powder-coated Zincor steel for excellent corrosion resistance.

The QAS 45 generator features an Isuzu 4LE2X engine and a diesel oxidation catalyst (DOC) to achieve Tier 4 Final emission levels. The QAS 45 is rated for 45 kVA of prime power for applications such as construction, oil and gas, rental and large events.

The QAS 45 generator is designed for predictable power and optimal operation with its reliable alternator, large fuel tank and simple control panel. The unit features a 72.5-gallon fuel tank for run times as long as 30-hours under typical loads.

DeepSea 4510 controls are comfortable, reliable and easy to use. The backlit display shows critical machine information, which can be viewed through a rugged, clear viewing panel in the door. The generator controller features remote start capability and all functions are set with warning and shutdown safety limits which the user can easily customize.

In addition to many other benefits, the QAS 45 ensures low decibel levels for use on noise-sensitive jobsites and residential areas with its sound-attenuated enclosure and a vertical radiator and exhaust discharge. The engine meets Tier 4 Final emission standards without the need for diesel exhaust fluid or a diesel particulate filter system, thereby eliminating any maintenance for those systems.

[\(800\) 732-6762](tel:(800)732-6762)

www.atlascopco.us

Powerhouse generator features electronic fuel injection

The PH4000Ri/E is the first Powerhouse portable generator with Electronic Fuel Injection (EFI), which gives it useful advantages including excellent cold weather starting and hot restarts. EFI produces superior horsepower and improves performance at high altitude. Other EFI advantages include a self-priming fuel system,



exceptional fuel economy and cleaner emissions.

The PH4000 puts out 4,000 watts of clean power, which is enough to run a 15,000 British thermal unit air conditioner, lights, fridge and a coffeemaker, or several power tools all at the same time. The PH4000 has an electric starter with a large battery, which also eases cold weather starting. The included remote control starts or stops the generator from up to 75 feet away.

Powerhouse inverter technology delivers clean, clear power that won't damage sensitive electronics like laptops, flat-screen TVs and game consoles. An onboard digital screen displays voltage, amperage, wattage, fuel level and information from the self-contained diagnostic system. The PH4000 features telescoping wheelbarrow-style handles and pneumatic tires for easier handling and smooth movement even on rough terrain.

Powerhouse Generators is a leading manufacturer of quality inverter generators for use in outdoor sports, construction, agriculture and emergency applications.

[\(800\) 495-5858](tel:(800)495-5858)

www.powerhouse-products.com

Glassflake, Sibelco UK unite to develop glass-flake technology

Glassflake Ltd., a company with more than 30 years' experience in developing innovative glass-flake products, has joined forces with Sibelco UK Ltd., an international supplier of advanced industrial minerals. The move will see both businesses working together to further develop glass-flake technology and, in particular, converting this work to commercial products and scalable manufacturing.

Glassflake Ltd. manufactures and supplies functional products globally to the coatings, pigments and polymer sectors. These products consist of micro-sized glass flakes, ranging from 7 microns in thickness to an industry-leading, incredibly thin 100 nanometers. The Leeds-based company's novel manufacturing technique ensures flake consistency, resulting in improved properties including mechanical, chemical, UV light and permeation resistance.

Glassflake supplies minerals to a diverse range of customers in glass, ceramics, construction, engineering, metallurgical casting, oil/gas recovery and environmental protection.

Sibelco recognized the innovative technology, processes and market potential of Glassflake's products, including the effect-pigments brand, Moonshine. The venture signals the start of a new period of growth for Glassflake's innovative products.

www.glassflake.com

Wooster adds three-packs to Silver Tip paintbrush line

The Wooster Brush Co. has added two three-packs of brushes to the Silver Tip line. The blend of white and silver CT polyester in Silver Tip brushes virtually eliminates brush marks — the thin, flexible ends provide exceptional leveling and smoothing. The responsiveness and bend recovery of these brushes are perfect for delivering sharp, single-pass cuts. They're especially suited for applying enamels to metal, varnish or polyurethane on wood, and thinner water-based coatings.



One of the new three-packs (catalog number 5227) contains varnish-style flat brushes in 1-, 1 1/2- and 2-inch sizes. Inside the variety three-pack (catalog number 5229) are 1-inch thin angle sash, 1 1/2-inch angle sash and 2-inch varnish brushes. These new multipacks are packaged in an attractive clear clamshell container.

Both Silver Tip three-packs sell for about \$18. Wooster Silver Tip brushes are available at traditional paint and decorating centers, hardware stores, and paint sundry distributors or retailers.

www.woosterbrush.com

Hardscape Systems introduces versatile EPS modular system

Hardscape Systems LLC has introduced a patent-pending modular system of expanded polystyrene foam pieces used to quickly and easily create decorative landscaping seat wall structures that can be configured in a variety of ways. The Hardscape System proves these structures do not have to be as complicated, labor intensive or costly compared to traditional construction methods such as pouring a base wall or cutting block.

Members of Vertical Artisans, an online decorative vertical training school led by Nathan Giffin, spent the week of World of Concrete 2015 in the Silver lot showing off the craft of carved concrete using Hardscape Systems. This modular system can be used in conjunction with carved concrete, cultured stone, natural stone and even stucco. Its versatility is attractive to tradesman across the board as it allows them to use and apply what they already know instead of having to learn something entirely new.

If a contractor plans to incorporate a cap for the seat wall, Hardscapes has the answer. It incorporates a fully integrated top-mounted, cast-in-place forming system that shares the same flexibility as the base of the wall. There is no complicated cutting of pieces to fit or pre-cast offsite to use later. The top can be poured in place in the shape wanted with no difficult cutting, forming or aggravation. The system's efficiency has the potential to change the way landscape designers and contractors can provide for their clients.

[\(800\) 210-2617](tel:8002102617)

www.hardscapesystems.net

ITW Red Head presents new Tapcon+ screw anchor

ITW Red Head has introduced the new Tapcon+ concrete screw anchor, an IBC-compliant product approved for use in cracked and uncracked concrete and seismic zones. Quicker and easier to install than traditional wedge anchors, the screw is larger than the original blue screw anchor for concrete developed in 1976 by its sister brand, ITW Buildex. Tapcon+ is an excellent alternative to wedge anchors commonly used in the marketplace and delivers equal or better holding value.

Ideal for multiple applications including drywall, railings, racking and conveyor systems, and steel column base plates, Tapcon+ outperforms wedge anchors in tension, shear and anchor spacing, and reduces installation time by as much as half over wedge anchors.

Tapcon+ relies on patented Advanced Threadform Technology to more efficiently tap and engage the concrete, as well as Blue ClimaSeal for superior corrosion protection. The induction-hardened tip bites into harder concrete, increasing pullout capacity. It is available in three anchor diameters, 1/4 inch, 3/8 inch and 1/2 inch, ranging in length from 2 1/4 inches to 6 inches.

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800-884-2114

www.EngraveACrete.com

Circle Reader Service Number 20



Atlas Copco offers contractors intelligent compaction system

Atlas Copco's new, easy-to-use intelligent compaction system gives contractors real-time material stiffness readings to ensure superior soil and asphalt compaction. This maximizes operator productivity, which results in saving contractors significant time and money. And, its touch-screen capability makes the system user-friendly and convenient.

The intelligent compaction system, launched in March during the World of Asphalt in Baltimore, Maryland, uses a global navigation satellite system to track the number of completed passes and a drum-mounted accelerometer to measure the surface's relative material stiffness. The system gives operators immediate materials stiffness results from within the cab to help minimize the number of passes.

When using the system on asphalt, it also detects the temperature of asphalt to provide consistent, relative stiffness readings. In addition, Atlas Copco's intelligent compaction system helps contractors detect any loose materials so they can perform additional passes to reach the right compaction. This minimizes the risk of production-related quality defects, which are time consuming and costly to remediate.

Contractors can use the intuitive system on a tablet to set project parameters and view compaction data. Once they achieve the optimal level of compaction, the program alerts operators, so they can stop and reduce the risk of over-compaction, which can affect the integrity of the material and damage the roller.

The data storage also means contractors have the results readily available to print or display for Federal Highway Department inspections.

The system is available on Atlas Copco CC2200 through CC6200 asphalt rollers and CA2500 through CA6500 soil rollers. For additional convenience, contractors can get free on-site training from an Atlas Copco representative or dealer.

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www.atlascopco.us



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Be a Salesman not a Talesman

by Joshua Lemon

THERE are many stereotypes associated with sales professionals. There's the slick-dealing used-car salesman type who makes people feel suspicious. There's the natural-born salesman who walks into the room and is instantly everyone's new best friend, with talents in every area and the best jokes. Then, there's the talesman, the unknowingly annoying salesman. Ask this type for the time and you'll get how to build a watch. Then there are the salespeople who don't realize their potential. These are the ones who can grow into great salespeople.

In sales, and life for that matter, acknowledging your weaknesses is the only way you'll actually improve. This is called the status quo, but you really need "status grow."

Recognizing personality traits or habits that hurt you in a sales call could dramatically change your career trajectory. How can you find out if what you're doing is wrong or right? Someone has to tell you, and you have to humbly consider the validity of their words. These may come from a colleague, boss, blog, book, seminar speaker or a tiny voice within. Once those words resonate enough to strike a chord, the freedom of new possibilities can be uplifting. You can begin laying the concrete foundation to greater sales and career success. It is invigorating!

I have experienced and grown in career-changing ways by recognizing my weaknesses. A couple of years ago I was an average to below-average salesman. I masked it by working harder and longer than anyone else. I would go through the sales cycle of ups and downs, and burned out quickly. My biggest problem was not ever thinking about the good, bad and ugly of my ability to sell. I never reflected, analyzed or critiqued myself, and my mediocre numbers showed it.

On a long road trip, I downloaded an audio book by a famous sales guru who completely changed my worldview on sales. In 2014 my sales increased by 98 percent from 2013. I hit my sales target by August and kept rolling. My lead-to-sales ratio was nearly double the next-closest rep. More importantly, a sales rep I had trained and

mentored closely nearly doubled sales in his territory. Acknowledging one's weakness can tell you whether you are a salesman or a talesman.

Don't answer questions customers didn't ask.

A talesman loves to hear his own voice. When a customer begins asking, "How long does . . ." the talesman quickly answers. "Oh, it's concrete so it's going to last forever. I just read the other day about some scientist finding concrete remnants from thousands of years ago. Blah, blah, blah." Five minutes later the talesman (we'll call him Tally) stops and the bewildered customer says, "I was going to ask, 'How long does it take to install?'"

The reason: Answering a question not asked by clients means you're not discussing what they find valuable. People pay for valuable, not worthless, things.

How can you find out if what you're doing is wrong or right?

Ask questions, lots of questions. Then listen.

A salesman listens closely to every possible clue to discern a client's true needs. A salesman asks questions, and answers the client's questions with more questions. "How long does it take to install?" asks the client.

"Great question. Is there a specific event or deadline you need to meet?" (It doesn't have to be a good question; sometimes bad ones get better results.)

"No, I just had this fencing contractor take two months to finish a simple job and it was an awful experience."

The reason: Salesman Sal learned more about potential objections and found the real reason for the client's question. You are there to provide a solution, and cannot do that until you know the actual problem.

Don't give a dissertation.

Tally uses more words than his new stamp overlay has fibers. Answer questions

in simple terms. When a client asks how a product sticks, Tally lets his fancy knowledge of chemistry and acronyms dominate the conversation. Too bad the client didn't ask about the product's chemical characteristics that would ensure a bond strength greater than 400 psi, because Tally would have knocked his answer out of the park.

The reason: Not until I started working in decorative concrete did I care about installation process or proprietary formulas. I just wanted it to look good and last many years. While some incredible people out there want extreme technical knowledge, most do not. Understand and learn quickly where your client falls on this spectrum. Every client is different, and most of them are not engineers. Listen to the question and respond appropriately.

Speak less than your client.

Sal lets his customer do most of the talking, and if conversation stops he asks another question. When asked how the product sticks, Sal responds, "That's a good question. Is bonding a concern or are you concerned how we install the product?" Whatever the answer, Sal has learned valuable information and can appropriately answer.

The reason: You have less chance of talking yourself out of the sale if you're not doing most of the talking. Letting clients talk reveals subtle clues about their real problem. Hearing yourself talk gains nothing. Hearing your clients talk may reveal how to sell them a solution.

Don't pretend or you'll offend.

Tally likes to build strong relationships with clients, but his good intentions hurt when he pretends to be knowledgeable in subjects of which he knows little. He notices his potential client's affinity for an out-of-town football team so he comments about how great the quarterback is at scrambling. Unbeknownst to him, the quarterback, and his reputed "cement feet," retired a year ago. Distrust begins to grow and the client now wonders what else Tally might have misinformation about.

The reason: Misinformation on any subject is potentially a deal breaker. Stick to

being a decorative concrete expert because those experts are few and far between. Always assume your client knows more about everything else. If you don't have an answer to a question, tell the truth and find it for them.

Be honest about your knowledge.

Sal is known for being a straight shooter who never misleads clients. His honesty has led to exponentially more word-of-mouth leads than any of his competitors. Sal even recommended a competitor when his team couldn't complete a job in time. Sal got the job without meeting the client's deadline because of his honesty and the client's comfort level with him.

The reason: With the fear of bad contracting ethics a reality, it's imperative to build trust. Lying to build trust is wrong on every level and will doom your business. Honesty is what everyone wants. Never compromise your client's trust with seemingly unimportant lies.

So, are you a salesman or a talesman?

Here is some parting advice: Don't stop trying to better yourself in every aspect of your sales process. You can grow your territory, business, income and personal successes. Never blame any of your sales hurdles on anyone but yourself.

Every obstacle is an opportunity, and every opportunity is a chance to gain capital. Capital is not always monetary, but gain is always positive. You can always improve, and you can never sell too much.

Leave the tall tales for people writing about harpooning large white whales! It takes guts to discover your bad habits, and it takes heart to overcome them. There is never a better opportunity to start than right now! Become a salesman, and wear that badge with pride. 🦧

Joshua Lemon is sales manager at Sundek of Washington, and a national sales trainer for Sundek Products, with expertise in value-added selling techniques and commercial sales. He can be reached at lemonj@sundek.com.

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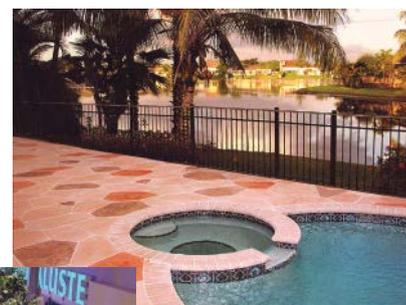
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Concrete in Colorado: Five Secrets of a Successful Decorative Concrete Design Center Revealed

by Karen Van Heukelem

IN 2001, Colorado Hardscapes made a move that forever changed its approach to sales and marketing. The company moved into a new concrete design center, the first of its kind in Colorado. With racks of samples and slabs displaying the many decorative concrete options, the design center became one of the company's most valuable resources.

It continues to evolve over time. Not only do the samples change regularly depending on current market trends and requests, but the space fluctuates with what the economy supports.

Yes, having a design center creates additional overhead costs, but the long-term return on investment exceeds the price. Designers use it as a resource to choose finishes and colors. Owners come and explore the possibilities. And Colorado Hardscapes even offers educational tours that can earn credit for members of the American Institute of Architects.

So what does it take to have a successful design center? A successful design center must:

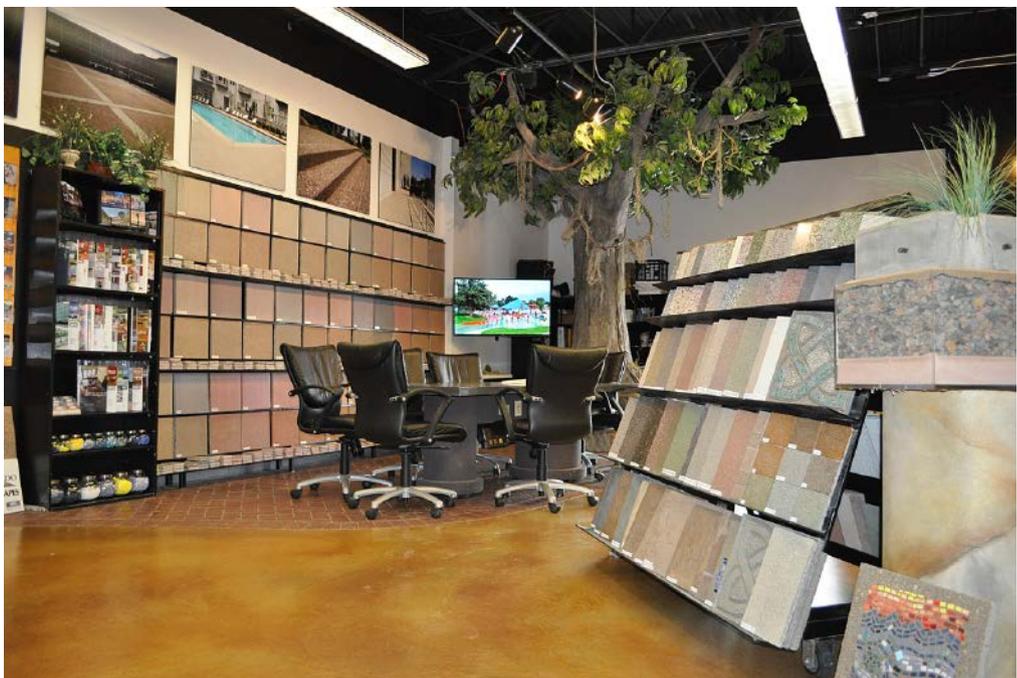
- Show the options your company is comfortable installing.
- Be available to your clients.
- Provide take-aways for clients who visit.
- Show larger panels of installed examples.
- Be updated regularly.

Before we jump into what makes a design center successful, we need a definition: A decorative concrete design center is a facility or location that shows physical examples of decorative concrete options.

Secret #1: Show the options your company is comfortable installing.

This may sound like a no-brainer, but do not show examples of decorative concrete beyond your crews' capabilities. On the flip side, be sure to show just about everything your company can successfully install.

At Colorado Hardscapes, we often get



Photos courtesy of Colorado Hardscapes

A well thought-out design center can become one of a company's most valuable resources.

complaints about too many options, but we take it as a compliment rather than true criticism. Show enough colors and finishes in each of your product offerings to give a good snapshot of your company's capabilities. You may be surprised at the many possibilities!

In our industry, there are endless options, so it's easy to get carried away. In this instance, I think that's OK — just be sure to organize the options. It's easy for clients to feel overwhelmed with so many choices, but once they understand the groupings, they will be pleased and excited about the possibilities. If you want to explore a new finish or option you hope to develop further, have a section labeled "research and development." Be honest with your clients about the newness of the finish.

Secret #2: Be available to your clients.

A design center is only valuable if it gets used. If your samples are strewn about

collecting dust, they are worthless. Invite your clients into your design center. Any time they start asking about their options, take that opportunity to invite them to your location.

If you are opening a new concrete design center in your office, invite clients to an open house so they can see the resource. We have never had anyone regret taking the time to visit our design center. We now have several weekly design meetings in our facility because it is a known resource to the design community.

Another tactic is to offer educational courses at your facility. This will draw in people who earnestly want to know more about decorative concrete options. Offer this option to your residential market or a group of architects. Whatever your client base, they can find value in the design center.

Secret #3: Provide take-aways.

A design center is a great resource for ideas. But often, people gather ideas and

samples first, and then need time to think about the colors and finishes. They may need to present their findings to a group or simply decide what color and texture looks best with the actual area's surrounding finishes and architecture.

For these reasons, we provide take-aways, which include smaller samples clients can take home, as well as literature such as brochures and color charts. If you fear your samples will fall into the hands of a competitor, create a check-out system similar to that of a public library where samples need to be returned.

Regardless of how you inventory your take-aways, be sure everything in your show room is labeled and can be traced back to your company. At a minimum, every sample should have your company name on it. Also allow people to take pictures. I always smile when a client asks permission to take pictures at our design center. It sometimes feels like we're a museum!

Secret #4: Show larger examples.

The take-away size is great for selecting finishes and colors, but larger examples are needed as well. We all know 12-inch

samples may look nice, but they don't always accurately represent the final installation.

The design center should be the first place where the process of managing expectations begins. The larger examples can be placed either inside or outside the design center, depending on available space. We have both interior and exterior displays, which we consider extremely valuable.

If you do not have space to install larger panels of your finishes, then I recommend compiling a list of addresses so interested clients can visit actual installations. You also should have binders full of project photos to show the options in installed settings.

The same theory behind having a design center backs up the importance of showing examples: Most clients are visual people.

Secret #5: Update regularly.

Since we are in the decorative concrete industry, it's important to stay abreast of the industry's changes and innovations. You should continually improve your design center by adding new options.

One way this naturally occurs is to include samples of specific client requests or recent custom jobs you've done. That's

where we get the majority of our samples.

If you don't have anything new to offer, then rearrange and adjust your samples based on client interest. Your clients will give you the best feel of current trends and you can make it easier for others to find what they are seeking by prominently displaying those samples. By creating a diverse offering and keeping it fresh, you will provide value to clients and make them want to return time and time again when seeking new ideas.

With these five secrets of a successful decorative concrete design center, I hope you will find yourself and your company being the go-to resource when it comes to discovering the possibilities of decorative concrete. A design center is a valuable resource as it builds credibility, shows the options and offers tangible education. 📖

Karen Van Heukelem 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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Scofield Decorative Concrete Awards Mark Seventh Year with Standout Projects

by Amy Johnson

AFTER 100 years in the decorative concrete industry, L. M. Scofield Co. knows a thing or two about beautiful, standout projects. As it marks its centennial, the company also marks its seventh annual Decorative Concrete Awards, given to contractors, architects or designers doing exceptional work using Scofield systems. Here are short features on the 2014 grand prize winners in six categories, as well as the names of the runners-up.

Artistic Concrete

GRAND PRIZE WINNER

Bay Contracting, Waltham, Massachusetts

Bay Design, a subsidiary of Bay Contracting, has built a business around mold fabrication and concrete art using glass fiber reinforced concrete (GFRC). According to vice president and owner Chad Ravellette,



Photos courtesy of L. M. Scofield Co.



“We can replicate just about anything.”

Like many contractors, they build artificial rocks for landscaping and water features. But what they do most is one-off wall tiles for spaces ranging from high-rise facades to the bathroom that won this year’s Scofield Grand Prize in the Artistic Concrete category, a recognition Ravellette says is owed to the entire Bay Contracting team.

Bay Design has a real passion for replicating wood and it shows in this bathroom, which is in the Bay Contracting office. When the crew decided to fast-track this installation to meet the competition deadline, carpenter Mike Crombie took inspiration from a pile of scrap wood. He cut and stacked the pieces to create a striking geometric pattern and then used that wood model to make a mold for the wall tiles.

The GFRC was integrally colored with Chromix Admixtures in Adobe Tan, color matched to the original color of the wood. The wall tiles were modeled, molded, fabricated and installed in just a week, working a schedule around the company’s

other projects. The floorboards, one of Bay Design’s featured products, also were molded from carefully selected board wood and fabricated of GFRC. “We spend a lot of time picking the right wood,” Ravellette says. This floor was colored with Lithochrome Chemstain Classic in Dark Walnut.

Don’t be fooled by the maple vanity and bench — those are hand carved from wood, though Ravellette says they have done vanities and benches like these in concrete as well. Old or refurbished wood is one of their favorite materials to replicate in GFRC. He says of his team, “We take wood in its most beautiful state, when it’s old, at the end of its life. Then we make it live on for another 20, even 50, years in GFRC.”

First Runner-Up

Philadelphia Polished Concrete,
Marlton, New Jersey

Second Runner-Up

Capitol Decorative Concrete,
Piedmont, South Carolina

Stained Concrete

GRAND PRIZE WINNER

Deco-Crete, Richmond, Virginia

A popular Virginia tourist attraction, the Williamsburg Pottery comprises market spaces for gourmet foods, outdoor living and home essentials, including its signature salt-glaze pottery handmade on site. When the space was redesigned, a stained concrete floor was chosen to harmonize with the historic ambiance of Williamsburg and to honor the 75-year history of Williamsburg Pottery. The 95,000-square-foot floor uses color to differentiate the retail, display and traffic areas.

“Quite a lot of thought went into how to highlight the spaces and make them stand out,” says Brad Sams, owner of Deco-Crete in Richmond. “I got to take all their wishes and make something workable.” Using the whole Scofield palette, Sams estimates they showed the designers and owners 30 samples of different color combinations and application techniques before they settled on three Lithochrome Chemstain Classic colors: Padre Brown, Antique Amber and Weathered Bronze.

“Weathered Bronze is a fun color,” Sams says. “It totally relies on the variations in the concrete to bring out tones of blue, green and brown. At the end of the day you don’t want a painted floor.”

The project was finished with two coats of Scofield Cureseal-S Gloss Sealer, which Sams credited with protecting the floor through the rest of the construction process.



First Runner-Up

Spraytech Systems, Rancho Cordova, California

Second Runner-Up

Brown’s Services, Woodbridge, Virginia

Integral Color Concrete

GRAND PRIZE WINNER

Connery Concrete, Vero Beach, Florida

Sometimes the scenery needs to be the star. The owner of the Tampa, Florida, home featured in this winning entry wanted to make the most of its views of Old Tampa Bay. This meant a simple design with nothing to obstruct the line of sight from the elevated main floor to the bay. This was achieved with a crisp, horizontal, symmetrical plan that unified the concrete pool deck, vanishing edge pool, planters and even the dock.

The dark shimmering pool surface is perfectly set off by the white concrete slabs outlined by strips of emerald grass. The look was achieved using a mix with 100 percent white cement, integrally colored with Chromix Admixtures in a custom color, finished by exposing the specially blended aggregate and sealing with a xylene-based sealer.

Connery Concrete used motorized Georgia buggies to move and place the concrete because of the tight working area and narrow access from the front of the property to the back where the pool deck was situated. Careful placement was crucial to the quality of the finished project. The sharp geometric shapes and sleek finish required a high level of craftsmanship and attention to detail.

Over a career of 38 years as a general contractor and a specialist in both decorative and structural concrete, Jim Connery, president of Connery Concrete, has built his business on a commitment to quality materials and installations. This award-winning project is a good example of the company’s attention to detail and high standards.



“We never try to go after the awards in our business, figuring our work speaks for itself,” Connery says. “However, to see the look on the crews’ faces when we won this one really took the cake.”

First Runner-Up

Larson Custom Concrete, Granger, Iowa

Second Runner-Up

Halvorson Design Partnership,
Boston, Massachusetts

Stamped Concrete

GRAND PRIZE WINNER

Intricate Construction, Hawthorne, New York

The appearance of natural stone in this stamped patio is created with a combination of color, imagination, ingenuity and arithmetic. The base colors for the design are Stone Gray, Steadman Buff and Russet Lithochrome Color Hardener with Classic Gray Lithochrome Antiquing Release. Other colors also were layered to create a natural stone look.

“Nature layers her colors — there are no vivid colors in stones,” says Amedeo Cilli, senior director of the architectural division of Intricate Construction. “So it is common for us to stain something like this more than once. We may dilute the stain to only 10 percent the first time and then for the next step we make some stones darker and leave others lighter.” Ironite garden fertilizer sprinkled over the concrete before spraying the stain also creates waves of subtle color.

Enhancing the stamp was part of the illusion, too. After stamping the traditional flagstone pattern, Intricate Construction routed the edges of the “stones” to 1/2 inch and grouted the joints to resemble traditional stone finishing. This grout line was continued down the vertical surfaces to complete the look of individual stones. The vertical edges of the steps were molded with a rubber liner Cilli had made from real stones.

And what about the expansion joints? This is where arithmetic comes in. The stones in this pattern are sized in multiples of 6 inches. The crew coordinated the stamps so they would line up for a continuous straight line once every 10 feet. The expansion joint is the grout line so no joint has to be cut across the stamped pattern. Cilli credits teamwork for the success of this tactic. “Concrete waits for no man,” he says, “so you know you’ve got to have a team that



works together.”

Using concrete instead of stone does more than save the owner money. Normally, grout joints fail and stones shift. Under Intricate Construction’s lifetime warranty the project is resealed every two years, keeping the joints watertight. According to Cilli, “As long as we keep it sealed, it lasts forever.”

First Runner-Up

Ozark Pattern Concrete, Lowell, Arkansas

Second Runner-Up

American Stamped Concrete, Twinsburg, Ohio

Heavy/Highway Concrete

GRAND PRIZE WINNER

Soil-Tech, Las Vegas, Nevada

Two-hundred fifty-thousand square feet of vertical sound wall as high as 20 feet in some places is not a typical decorative concrete project, but Soil-Tech was up to the job. Owner Jerry Stanley’s crew had a lot of experience staining concrete but little experience with Scofield products, so before they ever went on-site they practiced with the materials and application techniques.

The contractor knew there would be no second chance on this section of California highway. What’s more, this was, in the words of Soil-Tech estimator Rue Sani, a “very, very visually sensitive project.” It needed to fit into the natural surroundings and it had to blend in with already existing phases of the project.

To meet the customer’s requirements and vision, Soil-Tech used Lithochrome Chemstain in Dark Walnut with Black

accents. The stain was applied with a power-driven sprayer from a man lift by an operator using the required protective gear. One of the challenges was getting close enough to the surface to spray the

color and accents to create the most natural look possible. This required a brushing motion with a rhythm that allowed the color to appear to fade in and out of shadows. “It had to be very artistic,” Sani says. “It needed to look three-dimensional.”

Another challenge was wind. “This was a really technical project,” Sani says. “The guys really had to think of details like wind direction and speed.” They started early in the morning before the winds came up. If



there was a gusty period of winds over 10 mph or if the wind was blowing toward structures, work had to stop. It was critical to control overspray on a project this large.

This was Soil-Tech’s biggest Chemstain project to date and it was happy with the superior outcome. Sani says the client was, too. “Our customer is probably on

the top of the list of particular clients. They just don’t take second best. This was a tall order for us and we were proud of it.”

First Runner-Up

Donlon Coatings,
Woburn, Massachusetts

Second Runner-Up

Kay and Kay Contracting,
London, Kentucky

Polished Concrete

GRAND PRIZE WINNER

FloriArtisan, Spokane, Washington

This new dream home has a dream floor, thanks to the imagination of the couple building it and their cooperation with FloriArtisan, a Spokane, Washington, decorative concrete studio. Their vision was for bold color and striking pattern, a goal owner Dennis Florianovich helped them achieve with dyed, polished concrete.

The new floor was ground and polished using techniques Florianovich says he learned from his mentor Pat Nordquist, a concrete artisan from the early days of the industry. Using this traditional approach, the FloriArtisan crew started wet grinding with 50-grit resin diamonds on a floor that wasn't designed to be polished. They wet polished with minimal water, to maintain a slurry about the consistency of toothpaste.

"If you want a cream exposure and still polish every nook and cranny, that paste is essential to polishing the low spots," Florianovich says. With the paste, "You can achieve an even polish in the low spots that don't make contact with the diamond tooling."

The vivid colors were achieved with Scofield Formula One Liquid Dye Concentrate in Black, Bahama Blue, Ponderosa and Inca Gold with Driftwood for the borders. The creamy gray of the natural concrete local to Spokane makes for a handsome contrasting border to the black diamonds of the great room floor. The dye was applied with a B&G Concrete Acetone Sprayer for maximum control of overspray. After the colors were applied the concrete was densified with Formula One Lithium Densifier.

Geometric patterns were created with decorative saw cuts filled with white joint filler compound. When dye spraying was complete Florianovich, with the help of the owner, used variable-speed peanut



grinders with rapid strip pads to remove the contaminated surface of the joint filler and expose the clean white below. Formula One Guard-W was used over the whole floor as a protective coat.

Florianovich shares the credit with his crew and the homeowners for their creative vision and the elbow grease it took to achieve this beautiful outcome. 🛠️

First Runner-Up

Alternative Floors, St. Augustine, Florida

Second Runner-Up

BNE Contractors, Kitchener, Ontario



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ARTISAN IN CONCRETE

Magiccraftsman Roch Fautch, Spokane, Washington

by Vanessa Salvia

GROWING up in the mountains on a remote piece of property near Spokane, Washington, was just the setting needed to instill a limitless imagination, work ethic and determination into Roch (pronounced Rock) Fautch.

When Fautch was 5, his family moved to a “shack of a house” with no running water or electricity. Fautch’s father, though, a creative soul and engineer, saw the potential. The home remodel was the perfect training ground for Fautch to build, landscape and dream.

Though Fautch, now 55, believed any career was within reach, his parents suggested science or engineering over art, in order to make a living. He studied electrical engineering in college until realizing that didn’t suit him. Instead, for a few years he traveled with rock bands doing production, lighting, sound, pyrotechnics and special effects. It was fun, but once he got married, the rock ‘n’ roll lifestyle came to an end.

“The choice at that point was go back to school and finish my engineering degree and sit behind a computer for the rest of my life or do what I’ve always loved,” Fautch says, “which is building anything.” So he went back to concrete and became a finisher and a contractor.

Fautch’s experience with concrete started early. At 13, he began working for his best friend’s father, a housing developer. Fautch recalls eating lunch with his friend while watching someone on kneeboards finishing concrete. He told his friend, “That looks like the most boring job ever.” A week later concrete showed up at a job site but the finisher didn’t, so Fautch and his friend were given the job.

“Not having the slightest clue what we were doing, I actually thought it was interesting and kind of fun,” says Fautch. After that, he worked for a variety of contractors. He started his own company in the ‘90s, employing almost 30 people, which he shut down due to divorce. Fautch also continued to develop his artistic skills.

He remembers being 4 years old when his cousin showed him a book with a Salvador Dali painting in it. “It was like a light bulb went off in my head,” he says. “I told my cousin, ‘That’s what I’m gonna do when I grow up!’ I’ve always painted and sculpted and was driven to learn how to work with a wide variety of mediums.”

Eventually, a Rathdrum, Idaho, company heard about his artwork and began recruiting him as an artist and concrete specialist for its artificial rockwork creations. He ended up creating GFRC features in numerous casinos and amusement parks.

“Because the company owner knew of me as an artist and concrete guy, he wanted me for his rockwork,” Fautch says. “After about six months of him trying to get me to come out for an interview

I finally went out to see him. I wore a pair of rubber shoes that looked like bare feet.” The employer decided that was the kind of creativity he needed on his team and Fautch got the job as sculptor, mold builder and concrete specialist. He still continues to wear and make those shoes on commission.

After leaving that company, he spent some time as a freelance finisher and formed a partnership which dissolved about three years later. Then, Fautch went on his own with Magiccraftsman Co.





Photos courtesy of Magicraftsman

ARTISAN IN CONCRETE



“During the winter I spent most of my time on painting and art,” he says, “but I got fed up with the periods of starvation when you’re not working, which led me to figure out a way I could use concrete year-round.”

It was at the Rathdrum company where Fautch was first introduced to GFRC. The company got its panels from Roger Embury at Rock & Water Creations in California. “As an artist with an engineering background, I wanted to know everything about this material — the chemistry, strengths, weaknesses and every

other aspect that I could figure out,” Fautch says. This knowledge of GFRC gave Fautch ideas for using the material that no one else in the industry was doing. “I talked to people in the industry about what I was thinking of doing and everybody said, ‘That’s impossible, you can’t use it that way,’” Fautch recalls. That’s just the kind of challenge he enjoys.

He began testing the boundaries of GFRC by creating items or slabs and leaving them exposed to the elements, to observe how they held up. Fautch realized that

GFRC could be used as a fine art medium and for more practical applications that he could do year-round.

Fautch spent five months working eight to 12 hours daily to build a 7 1/2-foot-tall GFRC dragon named Enlil. Fautch used all of his experience, incorporating building and construction, clay and fiberglass techniques, sculpture and concrete finishing to achieve his desired outcome with the GFRC. Enlil weighs about 1,100 pounds, with wings only an inch thick, which support the full weight. The dragon was direct carved, without using any forms or stamps.

Other GFRC projects involved floors,



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decks, showers and baths. Fautch created a GFRC shower at his own home. "I stamped the whole thing to look like Italian slate," he says. "It looks like Carrara marble and has no seams or grout joints and performs better than any other material out there."

One of his GFRC decks looks like it belongs in the Flintstones' era. "I made it look like the columns were made of boulders with a foot-thick slab of broken granite perched on top," he says. "I made a concrete railing and in the corners of the railing, I have two concrete trees coming out of it." This 10-by-8-foot deck's flooring is 3/4 inch thick GFRC that was finished and stamped to look like old granite. The

stamps were made of native granite found on the home site.

Also for this house, Fautch fabricated a steam room from stamped GFRC that is 100 percent seamless from the floor up, including the ceiling. This ongoing project also includes a stairway, interior water feature and a swim spa as well as flooring.

Homeowners for a project he is set to begin are determined to avoid the use of tile, so Fautch will create all interior items, including flooring, a vertical carved kitchen island, showers, baths, fireplaces and countertops with integral backsplashes from cast-in-place and finished GFRC.

Fautch also has a studio where he

fabricates unique furniture, tables, fireplaces and other artistic designs for clients and collectors. His art gallery exhibits his own work and that of others. In November 2014, he and three friends published the first issue of an arts and literature magazine called *Terra Obscura*. The second edition published March 2015. He also plans to publish a smaller monthly magazine that will focus on the artists he features in his gallery. 📱

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Concrete Walkway and Columbariums Transform Garden

St. Elizabeth Ann Seton Catholic Church Fort Worth, Texas

by Vanessa Salvia

CONSCAPE Inc., a commercial, architectural and decorative concrete firm in Fort Worth, Texas, seemed like a godsend to the parishioners of a Catholic church in Keller, Texas. With decorative concrete as its intervention, the company transformed part of the church's landscape from a tired terrain into a radiant and peaceful panorama.

"It was fairly barren out there," says Steve Howe, facilities manager of St. Elizabeth Ann Seton Catholic Church. "We had dead grass, some scraggly trees, some of the top soil had washed away. We had an asphalt walkway for the Stations of the Cross," a series of 12 artistic representations depicting



Photos courtesy of ConScape Inc.

Project at a Glance

Client: St. Elizabeth Ann Seton Catholic Church, Fort Worth, Texas

Decorative concrete contractor: ConScape Inc., Hurst, Texas

www.conscape.net

Project superintendent: Ryan Halfmann, part owner of ConScape

General contractor: Shawn Moore, Scott Dennett Construction, Fort Worth

www.dennettconstruction.com

Architect: Scott Martsolf, Martsolf Architecture, Fort Worth, Texas

www.martsolfarch.com

Project description and products used: The project consisted of four, 900-square-foot concrete circles set on carton-form bases and integrally colored with Davis Colors. The columbarium platforms had 28 drilled piers and were stamped with a Proline Bluestone texture mat. A 7,650-square-foot walkway was stamped with Yorkstone by Proline and colored with Coquina and a Walnut release, both by Concreations (Aledo, Texas). The architect also incorporated a cobalt-black washed-aggregate finish for different textures along with the stamped concrete. Twelve-inch black bands, also stamped with the Bluestone texture mat, totaled 1,165 square feet. Fifteen steps were cast in place with integral color. Around the bases of the columbariums, there is 730 square feet of washed aggregate in black granite. The project was sealed with AS3000 manufactured by Artcrete.

Christ carrying the cross to his crucifixion.

The area — "a very holy space we wanted to make look better" — didn't have any lighting at all. "It was extremely tacky looking," Howe confesses.

Beautifying the garden

Thanks to ConScape, all that's changed. To remember their loved ones and members who have passed away, church parishioners now have handsome columbariums, granite structures that hold cremated remains, and a beautiful concrete walkway that meanders through the landscaped and lit grounds of the East Garden.

Architect Scott Martsolf with Martsolf Architecture in Fort Worth specified stamped concrete with both integral color and color hardener as the prominent concrete feature for both the walkway and the bases of the four columbarium clusters. The circular bases feature a hub-and-spoke design.

"They had an existing asphalt walkway

which connected the Stations of the Cross but they wanted something more permanent and more dressed up than what they had," Martsolf recalls. "They wanted it to look a little more reverent to complement the classic style architecture they have on the rest of the campus."

The asphalt walkway was replaced with concrete stamped with Yorkstone by Proline and colored with Concreation's color hardener in Coquina and its antique release in Walnut. The new walk totals 7,650 square feet.

Laying the foundation

The project, completed in spring 2014, includes two clusters of seven columbariums resting on 900-square-foot circular concrete bases, with two additional bases in place for columbarium clusters in the future. Each cluster is designed to have seven units, each containing 484 niches for cremated remains.

To shape the pours for the 25-foot in diameter bases, ConScape used 2-foot-tall

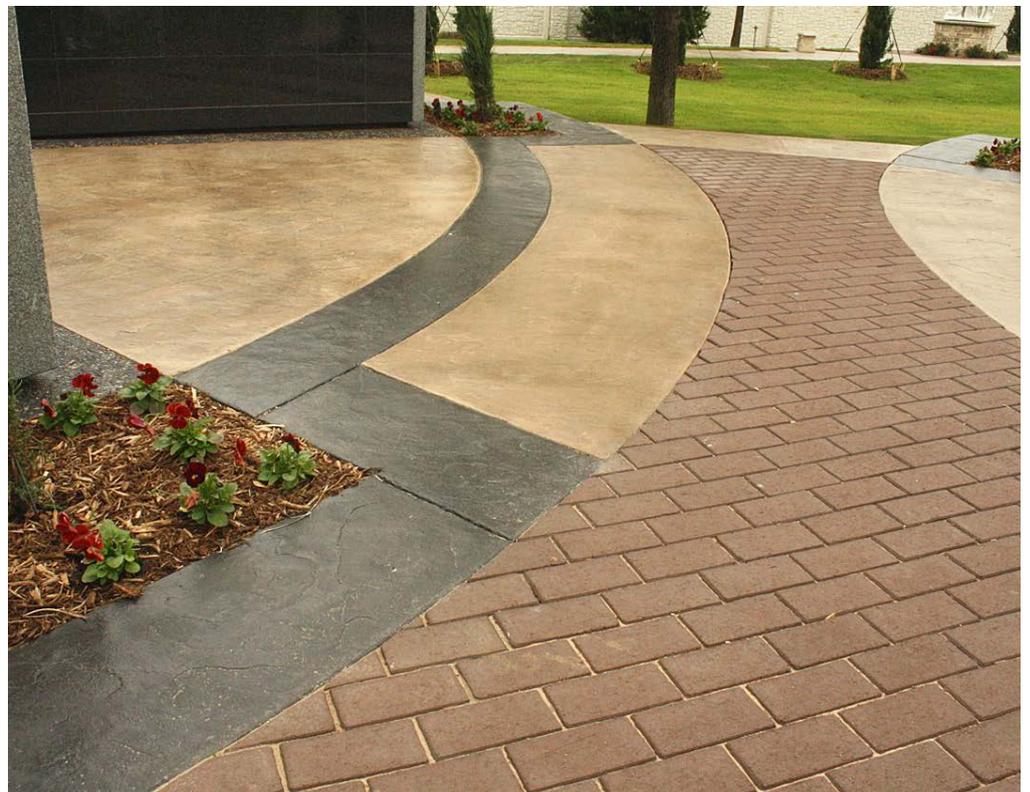


hardboard around the perimeters to create forms that could be used throughout the entire process. They lined these with carton forms, cardboard-box forms that measure 3 feet wide by 5 feet long and 10 inches thick.

“We placed the carton forms and then we encased them with grout concrete without aggregate to protect them from any kind of rain or moisture prior to the structural slab being placed on top,” says Ryan Halfmann, the project superintendent and part owner of ConScape.

“The forms create a void so if the dirt below them expands or contracts they don’t push up the slab. They eliminate any heave,” he says. Eventually, these cardboard forms disintegrate.

On top of the carton forms, they poured 2 inches of grout, followed by a 12-inch structural base and then a 4-inch decorative cap. “It’s kind of like a layer cake, with the 2-foot hardboard acting like the cake pan,” Halfmann says. “By using the hardboard, we only had to set one perimeter form for each base and leave it in place until the



PROJECT PROFILE



last of the pours was complete. Otherwise, we would have had to wreck forms after each pour, then raise the form to the next elevation.”

Heavenly results

Each circle, which contains planters for landscaping, took about 10 days to form and pour. The decorative tops were colored with

color hardener and stamped with a seamless texture skin. Integrally colored contrasting bands were poured separately from the field areas. A 4-by-2-foot area of cobalt-black washed aggregate was incorporated into the circles' design at the base of each granite columbarium.

The project was sealed with AS3000 manufactured by Artcrete. “Tony Wagoner,

a church member who works for Concrete Design Center in Fort Worth, really helped us sort through sealers to find the right one to use,” says Halfmann.

Martsof says the pathway and columbarium clusters connect with the larger landscape and to each other as well as the other classic and traditional buildings on campus. He adds that different colors



and textures identify each cluster as a separate area.

“I think it turned out exactly as we wanted,” he says. “Something soft, classic and low maintenance. It’s a very beautiful campus with a medieval look.”

For Halfmann, the biggest challenge, believe it or not, he says, was the rebar. “The way the engineer designed the columbarium clusters meant that the weight of those (units) was not sitting directly on the piers below,” he says. “It was a complicated schematic. Reading the plans and figuring it out as we went along was a bit like putting a puzzle together.”

Facilities manager Howe says he appreciates that the church finally has this beautiful area it had planned for and wanted for so long. “I love it,” he says. “It’s outstanding. It’s low maintenance and everything was very well thought out.”

“It was a really neat project for me because it’s my church,” says Halfmann. “Been going there 16 years. The team on the project really worked well together. It was a challenging project but a good project, and it worked out well.” 🚧



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Circle Reader Service Number 49

Deforming the Cube

A folded exterior mimics textiles on this Munich fabric house

by Vanessa Salvia

SITUATED in an industrial zone on Munich, Germany's north side, an eye-catching building hosts production, showroom and office spaces for textile print and embroidery. Known as The Textilmacher, this three-story building has a precast concrete facade reminiscent of creased fabric.

Designed by architect Kurt Tillich of Tillich Architektur, the building features folded panels that take the typical cube building shape and literally put a crimp in it. As shadow and light play across the folded facade of the building, the simple cube is transformed. "Depending on the season, time of day, weather and light incidence, the facade continuously changes its character," says Tillich.

Long before the Industrial Revolution, other areas in Bavaria were recognized for their textiles. Munich is now considered one of the world's foremost fashion and textile hubs, with some ultra-modern purchasing centers and global trade fairs being held there.

For instance, ISPO Munich is an international trade fair for sports equipment and sports fashion. Likewise, the upcoming 2015-16 Munich Fabric Start, the 37th, is one of Europe's leading fabric fairs. Twice a year, about 750 exhibitors from 35 different countries meet in Munich to present the latest and trendiest fabrics and accessories to the fashion industry. This

Project at a Glance

Client: Die Textilmacher GmbH; Munich, Germany

Architect: Kurt Tillich, Tillich Architektur

www.tillicharchitektur.de

Project Description: A building facade using precast panels measuring up to 6.6-by-3.9 meters (21.6-by-12.8 feet). Iron oxide pigments were used in the outer shell along with a coating to repel water. Slight variations of the panels' length and thickness move the dark joints between the panels in a zigzag pattern, which visually intensifies the sense of the cube folding.



Photos courtesy of [unreadable]

new Textilmacher building is the visual cornerstone of a fashion industry that already has the world's attention.

"Both the client and myself liked the honest character of the material," Tillich says, speaking of concrete. They chose precast over cast-in-place due to budget constraints. "Since the construction site is quite narrow, the building's volume and the height were almost predetermined. The precast sandwich construction is a really competitive and affordable building system."

The precast panels were designed using the help of a computer. Measuring up to 21.6-by-12.8 feet (6.6-by-3.9 meters), the panels were delivered one by one to the construction site. "The mounting sequences were carefully planned, allowing the elements to be fitted one in another like a puzzle," says Tillich.

The facade has a "dark and satiny look" that Tillich says arises from iron oxide pigments (anthracite) in the outer shell along with a coating to repel water. Slight variations of 6.3 inches (16 centimeters) in thickness, as well as length on the panels, move the dark joints between the panels in a zigzag pattern, which visually intensifies the sense of the cube folding.



"Dark gray doors complement the pigmented concrete, and windows with fixed glazing and casement are slightly recessed so that their frames are barely visible from outside," says Tillich. "Due to the concealed post-and-rail construction and vertical joints with step glass, they appear like nothing more than a pane of glass."

The interior of the 12,217-square-foot (1,135-square-meter) building opens up to a simple and highly flexible space for the production process and the showroom. "The main concept of the interior," Tillich says, "is to limit the materials to a few well-chosen, high-class materials."

Polished concrete flooring meets that criterion. The floor system used a 2.9-inch (76-millimeter) floating floor screed with underfloor heating. "It also uses EPS impact-sound insulation and EPS thermal insulation," says Tillich. "The screed is a cement screed with Chemotechnik Thermorapid additives. The floor was polished and treated with a silicate hardener."

Built-in furniture is made of steel, while the larch wood trim along the windows provides the only color. Column-free spaces and similar floor plans on all levels of the building provide flexible spaces. The Textilmacher's production facility is located on the ground and first floor, while the offices and the showroom occupy the second level. Storage and other technical services are in the basement of the building.

"To leave as little carbon footprint as possible, the waste heat of the production

units is being reclaimed by heat exchangers and reused in the building by the screed heating," says Tillich. The building also has a green roof, which, along with the concrete facade, helps to reduce the need for heating and cooling in the building.

Tillich says his design decisions stemmed from the motivation to try something new. "Since the use of color and texture are common approaches we thought about playing with light and shadow and a 3-D cladding," he says. "Using models we determined how big the difference between the thick and the thin parts of the facade needed to be, so that the 'deformation' works. Later we changed the vertical joints from straight ones to the zigzag ones to deform the body even more. The dimensions of the panels are mainly based on the technical options (especially transportation) and the wish for large glazing. The visual suggestion of creased fabric came later."

Tillich says it is unfortunate that in Germany concrete is primarily viewed as a construction material. "This was the first time we had the chance to use precast concrete as a facade material," he says. "Unfortunately concrete is often not considered a facade material with a strong surface quality, especially by clients." With beautiful buildings like this taking hold in the Munich landscape, that perception will surely change. 📱

Managing Your Business for Profit

by Doug Carlton

By my estimation, nearly 80 percent of all decorative concrete businesses fail to reach full earning potential, thanks to some form of mismanagement. Don't feel bad. This percentage elevates when we combine all other construction trades into the equation. The fact is, contractors can be good at a trade but this doesn't always equate to a growing bank balance. What if I said you can change this statistic in your favor, all while freeing up more time for you to do what you enjoy? This could be time with family or for golfing, fishing, maybe even taking time to evaluate or revise a business plan. How do fewer phone calls and fewer fires to extinguish sound? Managing for profit has one huge byproduct. The byproduct of good management is less stress and more peace of mind.

Although I haven't personally met most *Concrete Decor* readers, I think I know you well. In all likelihood you own or operate

a small business that offers some form of decorative concrete-related service. You haven't had a true day off in months and most days consist of running from job to job and meeting to meeting, leaving you dead tired at day's end. No sooner do you arrive on a project than you receive a call that has you running to another. You are the guy who manages sales, orders product, schedules work, oversees the work and also manages billing, complaints, questions and a dozen other obstacles on any given day. You hate to admit it but most days are overwhelming and each one brings a new level of stress. Truthfully, if this describes you then I must honestly say you're mismanaged.

The decorative concrete trade is complex; I realize this well after many years actively involved in my own company. But there are two steps you can immediately take that will provide profitable results — not to mention

restore balance in your personal life. Learn to say "no" and delegate.

Just say 'no'

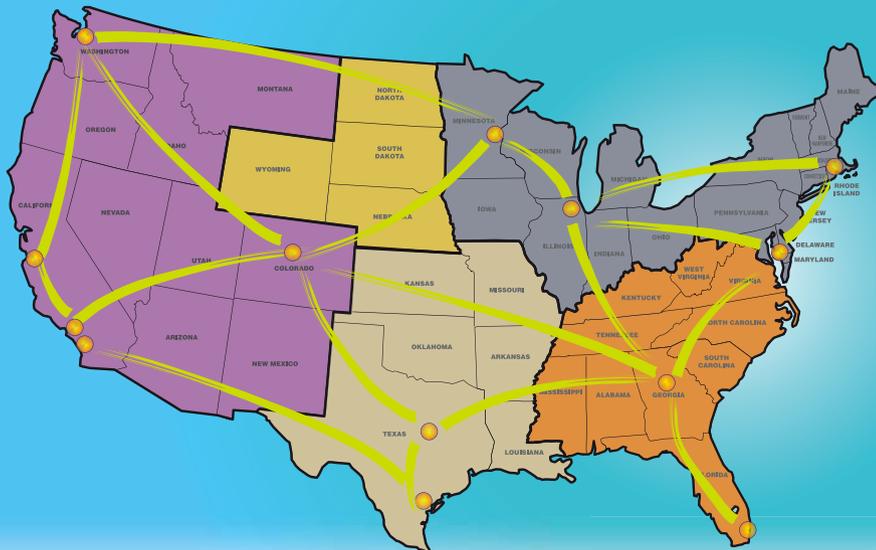
For some reason most business owners have difficulty with the word "no." They fail to realize the liberation that derives from "no" and, more importantly, fail to understand that a business is not stable until they learn when to say it. As your business grows you cannot be everything to everyone. It's impossible.

The result of "yes" fills a portion of your productive time with less than profitable activities. Let me say that again. The result of "yes" fills a portion of your productive time with less than profitable activities. Too many "yeses" keep you from performing whatever it is that makes your company money. It stretches your day, it stresses you and your crew, and it robs you of the energy to properly run your business. Here

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is the secret no one will tell you: Customers condition themselves to hearing “yes” and grow to expect it. Practicing “no” is not rude or disrespectful. Quite the contrary. You will not gain control of your business or personal life until you perfect the art of saying “no” in a friendly, respectful fashion.

If requests for small projects are robbing valuable productive time, try establishing a minimum charge-per-job policy. A kind way of saying “no” is to establish a \$500 project minimum, or \$1,000 if you so choose. Establishing a minimum charge eliminates wasting time on unprofitable projects when your efforts are best served farming profitable projects. Establish smart policy and let policy say “no.”

Delegate

I know what you’re thinking . . . “It won’t be done correctly unless I do it,” right? Wrong! The reason you’re the only one who can do “it” correctly is because you’re the only one allowing “it” to be done. Don’t underestimate those around you. I’m willing to bet you already have someone on your team, or in your family, that can do many daily tasks as well, or better, than you. If not, show them how to do whatever “it” is.

Delegation is freedom. Delegation allows you to catch a breath. Delegation is the first rung on the ladder of profitability. The art of delegation within our decorative concrete world is a process few have mastered. I personally know too many artisans who falsely believe they are the only person who can properly prep a floor, mold a countertop, set forms, stamp concrete or stain a floor. This is ridiculous. Your job is leadership and supervision. How can you lead when most of your time is spent in the trenches?

The first step in delegation is to ask others for opinion and assistance. You’ll be surprised at the level of creativity that will come from the most unlikely individuals. Know why? Because their minds are not cluttered with a thousand other things that must be done because of an inability to say “no.” Ones willing to assist or accept delegation will view tasks from a new perspective. This will be hard for you, at first, but it’s vital to entrust others so you can move along to managing for profit. I encourage you to support the decisions made under delegation and caution you

to not constantly correct or undermine those trusted.

If at all possible, delegate incoming phone calls to someone else. Cell phones are great but they instantaneously disconnect our train of thought, waste productive time and distract us from a daily plan of profitability. Insulate yourself, if at all possible, from random incoming calls to your business. A good call-screener will triage calls according to importance and shield your

train of thought away from trivial questions or concerns. If properly directed, this screener will be your best step toward saying “no.” 📞

Doug Carlton is working on his third decade in the decorative concrete industry. He is the owner of Carlton Construction, located at the base of the Big Horn Mountains in northeastern Wyoming. Doug can be reached at carltondoug@sbcglobal.net.

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Concrete Countertop Overlays are Finding Favor with Homeowners

by Mike Besse

DECORATIVE concrete has become increasingly popular with every passing year, and has evolved from primarily flooring products to use in walls, showers and countertops. In my work as a concrete contractor in Shakopee, Minnesota, I have seen overlays become a more common consideration in concrete countertops. We use my company's own iCoat system, but overlays in general have a lot of advantages.

Concrete countertop overlays offer a huge benefit to the environment and appeal to many homeowners who want to avoid a demolition in their kitchen. Overlays are seamless, nonporous and have endless color possibilities. Their installation process avoids tear-outs and they also are light, only adding less than one pound per square foot of weight to the existing substrate.

Overlays, like the iCoat countertop product, can be used on new construction or can be applied directly over the existing laminate, granite, solid surface or tile, which saves the hassle of tear-out and saves some room at the landfill. You're also not running big diesel equipment to slice up granite that was cut from the side of a mountain, so that's also a plus for the environment. The iCoat system consists of multiple thin layers of concrete and water-based stains to create nearly any pattern, which is then sealed with a two-part epoxy.

Many customers request a replication of basic granites, but with the wide array of colors and techniques available almost any look can be created. The finished effects can make an artist out of anyone.

Application is a three-step process

Typical countertop remodels take an average of 10 to 14 hours of working time over a two to two-and-a-half-day period. Existing substrates are cleaned, appliances pulled away and the concrete overlay is applied in a three-step process. A typical project involves going over an existing countertop, in which we would first spray it with Adhesion Enhancer, an iCoat spray-on product used as a bonding agent, to allow for a good bond when applying the concrete. No sanding is involved.

The first coat is brushed on to build a profile, the edges are done in whatever finish the customer has specified and then two coats of the overlay are trowelled on. This will become the canvas for the color application.



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There are many different ways to color depending on the desired effect. Sometimes colors are applied then clear-coated with an epoxy top coat. Other times the color is mixed directly into the epoxy and then applied. Several techniques can be combined to create stunning, high-end looks and can include adding things like glass, mica flakes and glitter. The possibilities are endless.

No matter what coloring method you choose, the counters must be honed the next day to increase the resistance to scratching. Honing is a simple and quick process that uses a specially made oil and an ultra-fine, nonscratch scouring pad on a 1/4-sheet palm sander. The counter can be honed to a gloss or a matte finish.

Advantages are many

One of the main advantages of using high-quality countertop overlays is their ability to withstand abuse. Granite is a very hard rock that looks beautiful but does not withstand impacts very well. Many natural granite slabs have irregularities and certain areas that are not as appealing as the small sample selected. With an overlay, the entire

counter can be custom-colored to the customer's expectations.

Plus, granite is also porous and can absorb oils and bacteria. There are fewer and fewer requests for the once-popular Corian. That and other solid surface materials aren't very good with heat. Laminates, too, burn easily and they scratch.

The distinct advantage concrete countertop overlays offers to the multifamily housing owner is that short of a fire or other extensive damage, the counters can be easily repaired at minimal expense in a very short time. The consensus is that the performance and appeal of the counters more than justifies the expense. I have seen a marked increase in the awareness and demand from owners of apartments, condos and even hotel chains over the last few years.

Decorative concrete overlay counters are a great value to everyone involved. As a contractor I love installing them because the profits for my company are excellent. My customers like buying them because they are priced competitively, costing significantly less than solid surfaces and not much more than a quality laminate job.

Customers also like that they can get a custom, one-of-a-kind countertop. The short job times are a great incentive for everyone involved, as well. The average kitchen can be finished completely in about two and a half days, with just the cleanup and sink install to be done the following day after everything is cured. Customers are happy they only have to go without their kitchen for a short time.

Decorative concrete has advanced to the point where more and more designers are working it into many of their customer's projects. Countertops have become a huge part of my business with all the advantages they offer a consumer. I have trained dozens of contractors to do them in the last few years and anticipate that number doubling this year. It is exciting to be part of such a great industry and we are looking forward to showing everyone why they would want to have more concrete in their homes. 🚧

Concrete contractor Mike Besse is president of Twin Cities iCoat in Shakopee, Minnesota. He can be reached at twincitiesicoat@gmail.com.



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Concrete Placement (Part 1 of 3):

Understanding the Components of Finishing Newly Placed Concrete

by David Stephenson

As a consultant, I am asked questions regarding all facets of concrete construction. I freely admit I don't know everything there is to know. However, I try to learn something new every day about concrete, in particular about issues that affect finished concrete flooring.

As a result, I have a wide variety of knowledge about the concrete industry in general. This knowledge sometimes allows me to put pieces together from different sections or trades to get a clearer picture of what needs to be constructed so my customers get the best possible outcome. With that in mind, I want to address the topic of concrete placement.

There is too much information to completely cover in one article, but with a three-part series I'll address three key issues related to concrete placement and discuss how these items can affect finished floors. I believe a better understanding of these specific components of concrete finishing can help decorative contractors better manage their projects' outcomes.

In this sequential series, I'll address three specific areas in the order they can affect the outcome of your project. First is the actual finishing level of a new concrete placement. The second issue is concrete curing and its effects. The third issue will relate to mix designs.

Trowel first

Today, most slabs are finished using mechanical trowels for the body of the slab and hand trowels for the edges. There are two basic types of mechanical trowels: walk-behinds and ride-ons.

Walk-behind trowels are the most common. Positioned flat on the slab, these basically look like a fan protected by a wrap-around cage. Like a ceiling fan, the blades are tilted slightly. The blades spin in a clockwise motion.



There are two basic types of mechanical trowels: walk-behinds and ride-ons.

Photo by Vanessa Salvia

Ride-on trowels have two counter-rotating heads with a cage, motor and a seat for the driver. The counter-rotating force allows the driver to control the direction. As one head speeds up it turns the trowel in that direction. Skilled trowel drivers can use this rotational force to get close to pipes, slab edges or walls.

The tilted blade, along with the rotational action, depresses the sand aggregates at the top of the slab and pulls up portland paste. This paste is carried from between the slab's filler aggregates to the surface. When a slab is complete, the surface paste is generally about 1/8 inch thick. When the paste is initially drawn out, the surface is open and porous. Additional troweling as the concrete starts to stiffen compacts this paste into a dense surface layer.

When the concrete is open and porous, people in the placement industry generally refer to it as "fuzzy." This type of finish is

not conducive to polishing or most other decorative finishes. The large number of open pores allows the concrete to be easily penetrated by moisture, which can create issues for any type of color application. The open pores allow the pores' edges to break during the grinding process. Without additional filler, these types of slabs are unpolishable.

When concrete has been compacted and has stiffened, additional troweling creates excess friction, with heat as a byproduct. The heat melts small particulates of sand on the surface and turns them into a type of glass. Additionally, the heat buildup scorches the portland particles, turning the slab dark gray to black. This process is called "burning" the finish. The floor is very tight here, but don't be fooled by the glassy finish. This floor won't hold up to traffic for very long before the tight finish and paste surface start to wear away.



This is not a polished floor. It is a burnt floor finished to a glassy surface by trowel machines. Although it looks good now, it won't even hold up to traffic or cleaning through the construction process.

Finding the sweet spot

An ideal finish for polished or decorative concrete is the sweet spot between fuzzy and burned. At this point, the concrete is about as tight as you can get it without having a glass-like buildup on the surface. The only time concrete slabs get compacted and tight are when they are troweled. A tight slab is better to polish.

As an analogy, consider rocks. It's much easier to polish dense, tight granite than it is to polish porous or rough limestone or pumice rock. The tighter the slab, the better and stronger the polished surface will inevitably be.

With that said, burning a slab is extremely counterproductive when you're doing a polished concrete finish. The glass finish is not a great surface to grind. The smooth texture doesn't allow the cutting process to grab the concrete. Generally, additional steps of lower-grit grinding pads are necessary to break through the burnt surface. This results in extra time and expense in tooling costs for the polishing contractor with no discernable long-term benefit.

When I talk to concrete placement contractors, I tell them, "In a perfect world the slab would be finished as tight as possible and the troweling would stop right before the slab started to burn. I understand we don't live in a perfect world, so I would rather have the finish be tighter than too open or porous."

By discussing this issue with the concrete placement contractor, you'll get a much more suitable finish for whatever decorative process you're installing on the interior floor. Without having these discussions, you're leaving your project open to the concrete contractor's idea of what is the correct finish.

As a word of advice, addressing these issues as early as possible is the best plan. If you wait until shortly before concrete is placed, the contractor will already have developed a plan based on whatever requirements are covered in the specifications. 📄

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

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From Shape into Style

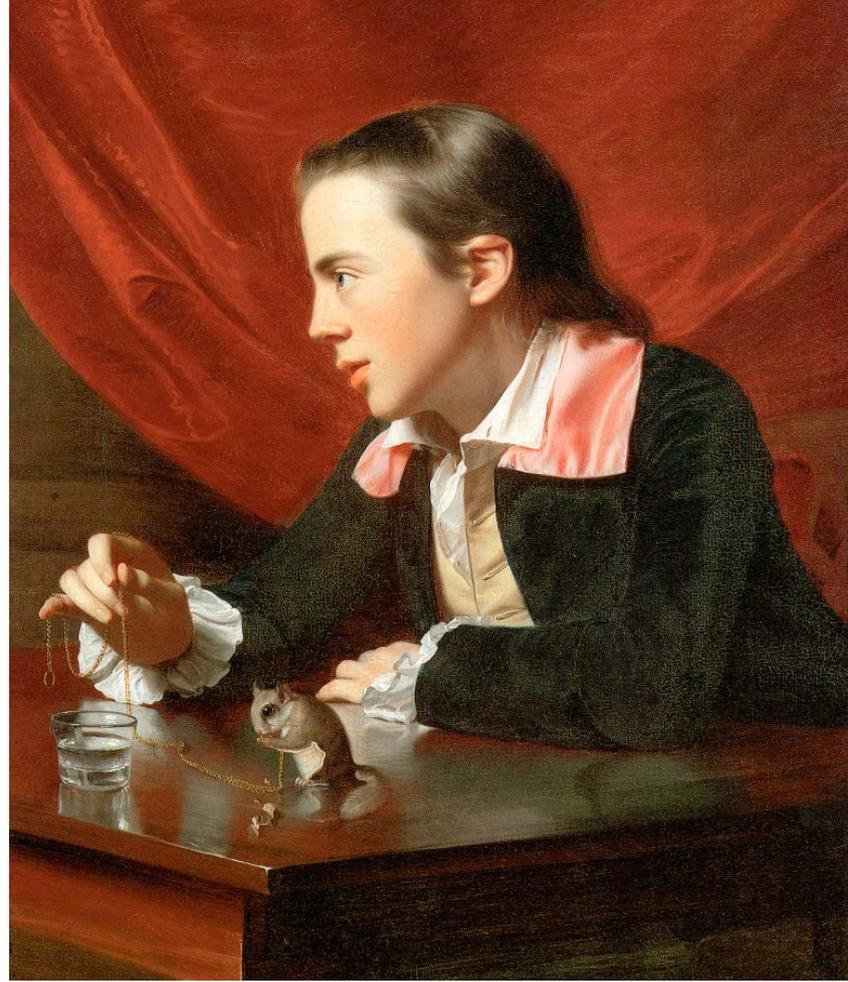
by Gaye Goodman

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

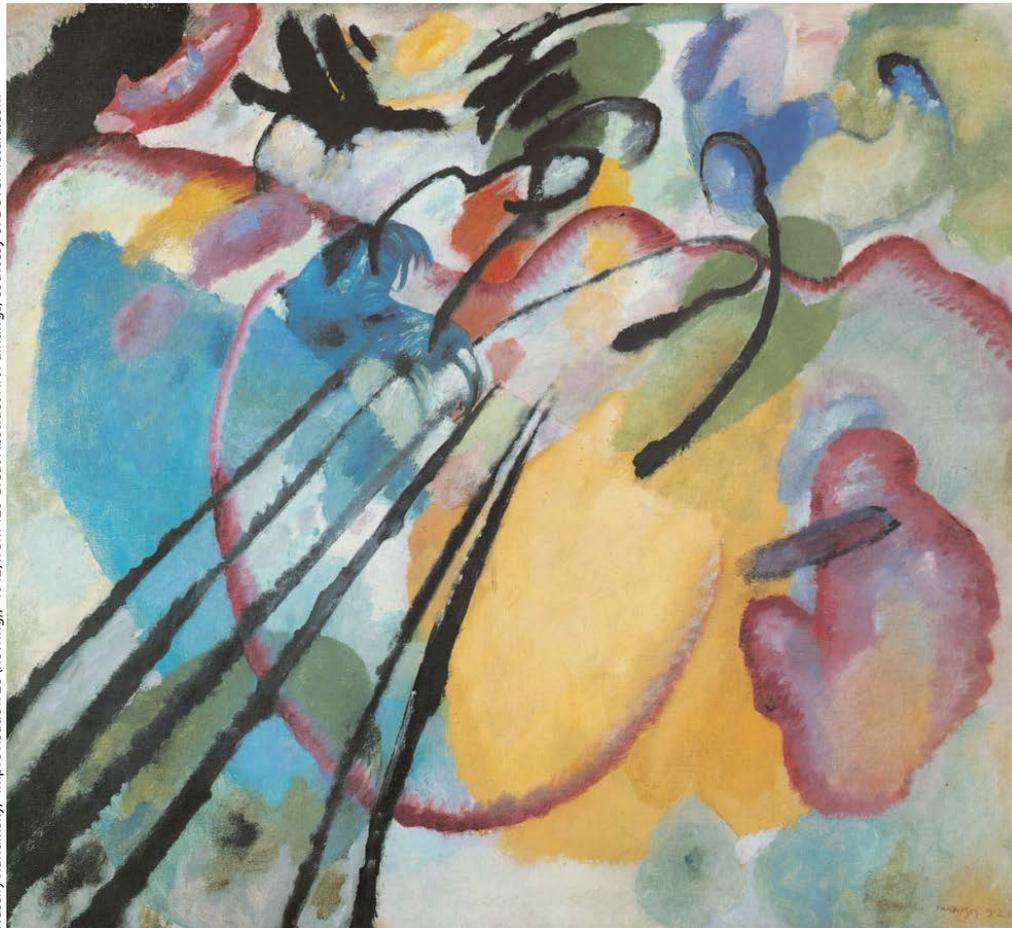
I had 26 years of studio work and art classes behind me as a fine arts painter when I gave up in disgust at the ploys involved in marketing art. In comparison with the world of galleries and critics, what contractors asked me to produce on floors came as a refreshing whiff of common sense.

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

ARTISTS use two large categories of shapes in their work: geometric (manmade and regular) or organic (capricious and often irregular). In art theory, shape involves how artists convey their subjects, which includes realistic imagery, abstraction and nonobjective work. “Nonobjective” doesn’t mean no one objected to this style of



John Singleton Copley, “A Boy with a Flying Squirrel (Henry Pelham),” 1765, from 120 Great American Paintings Platinum, courtesy of DoverPictura.com



Wassily Kandinsky, “Improvisation 26 (Rowing),” 1912, from 120 Great Abstract Art Paintings, courtesy of DoverPictura.com

painting — many did, and loudly. But that didn’t stop artists from using symbols or gestures instead of photographic renderings to represent their subject matter. Other terms for nonobjective paintings are “nonrepresentational” or “completely abstract.”

John Singleton Copley’s portrait of a boy with a squirrel (*above*), done in 1765, is an example of realistic imagery. The entire picture is in sharp focus, and the textures of skin, fur and fabric are rendered with equal care. This realism is what collectors and the public have been accustomed to for centuries.

In the self-portrait done by Eugene Delacroix in 1837 (*page 49, left*), there is a loosening of the brushwork in all regions except the face. The background is simply sketched in with long brushstrokes and the details of his jacket are only suggested. Delacroix wanted viewers to zoom in on his face. Here we see the beginning of abstraction in art. The artist selects and emphasizes what he wants us to focus upon.

Wassily Kandinsky began to improvise with shapes and colors in the early 1900s. In his “Improvisation 26 (Rowing)” (*left*) done in 1912, we see an example of a nonobjective painting that is so abstracted

it is almost unrecognizable. This approach is like musicians who focus on new sounds and chord progressions instead of faithfully reproducing a familiar melody.

You might ask why an artist would want to paint unrecognizable forms after spending years learning to observe closely to make realistic copies of what they see. The short answer is that it's a lot of fun and often much more expressive emotionally. Nonobjective art didn't happen overnight. It took nearly a century, but in the long history of art, that was rapid change indeed.

Photography enters the picture

Throughout European history, it was the artist's job to make portraits of royalty and record important historical events. The best artists were well paid by wealthy patrons or the church. Painting and sculpture had gravitas and carried heavy traditions handed down from the old masters. Then the invention of the photographic plate changed everything.

The principles of photography — that an image projected through a pinhole could be seen upside-down on the wall of a room — were first discovered in 470 B.C. in China. It took centuries, however, to develop a portable camera with glass plates that could record images. In the U.S. in the 1860s, Matthew Brady became our first famous photographer during the Civil War.

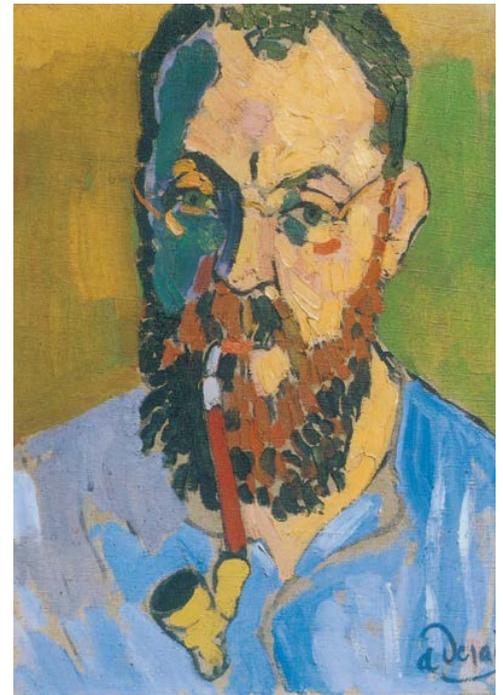
When photography came into its own, painters who didn't want to immerse themselves in the new technology were released from the chore of realistic illustration to revel in other aspects of their art. This led to the movement known as Impressionism.

To our eyes the colorful dabs and blue shadows of Impressionism look entirely plausible. But in the mid-19th century, it was considered a shocking breach of the social contract. One journalist accused Impressionists of "throwing a pot of paint in the face of the public." Viewers in those days were not used to seeing the artist's brushstrokes. Colors were muted and gradually blended together. The subject of the painting was a person or an event, not the artist's love of brushwork, light and color.

Just 50 years after photography became widespread, a few artists got even wilder and began playing with thicker textures and larger, unblended dabs of pure color as in André Derain's portrait of Henri Matisse from 1905 (above right). This was later called Expressionism. We now pay



Eugene Delacroix, "Self-Portrait" ca. 1837, from 120 Portrait Paintings, courtesy of DoverPictura.com



Andre Derain, "Portrait of Matisse," 1905, from 120 Portrait Paintings, courtesy of DoverPictura.com

astronomical prices for such bold works — especially those of Vincent van Gogh — but the general public did not enjoy such experiments. Many of those artists, like van Gogh, died in poverty and shame.

Comprehending the works

Another movement in the early 20th century, called Cubism, was led by Pablo Picasso and Georges Braque joined by Juan

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Gris, Marcel Duchamp and others. They reined in their use of color and concentrated on photography's stop-motion effects. They wanted to reveal the basic geometry of their subjects, as seen from several angles at once.

Duchamp was notorious for his "Nude Descending a Staircase, No. 2." I find this painting quite humorous, but many gallery visitors of the time felt anything they could not instantly recognize was a personal assault on their intelligence. I don't know why people think they should immediately comprehend every picture they see.



Marcel Duchamp, "Nude Descending a Staircase, No. 2," 1912, from 120 Great Abstract Art Paintings, courtesy of DoverPictura.com

Artists study form and color to culminate in the style they present. If scientists present a long equation — a culmination of their work — which we don't understand, we don't become incensed. Perhaps because most classify art as entertainment, many feel it should be as accessible and as non-thought-provoking as a Disney cartoon.

Nonobjective art such as Kandinsky's requires more effort and imagination on the viewer's part. In much the same way as we contemplate clouds, it helps to look at such works as a variety of slow-changing images. Modern artists feel that "the viewer completes the work of art," so they leave it up to us to decide if we think it is worth the effort.

Art is all around us

In the 21st century artists assume many roles. Some try to alarm us into shunning war and the destruction of the environment. Others wish to soothe us. Still others try to maintain a fresh, childlike vision and share this delight with the public.

Some concrete artisans, such as Lou DeCillis have managed to do the latter by creating Impressionist paintings with stains and dyes. He has won awards from L. M. Scofield for his floors, as well as new commissions.



Photo courtesy of L. M. Scofield Co.



Photo by Robin Brailsford

Robin Brailsford has used LithoMosaics to create abstract art, in this case a large jellyfish with cells of flowers on its canopy. She is a pioneer who has worked hard and experimented for years to find a practical way to combine mosaics with newly placed concrete.

In 2010, I painted nonobjective shapes on concrete troweled over foam insulation. I used acid stains for the background and later etched it (using blue stain) with shapes cut from felt. For traveling purposes, it was made into a diptych (a painting on two panels) and sealed with gold powders in a solvent-based floor sealer.



Photo of "Leaving N.Z." by Gaye Goodman

Inspiration is everywhere. We do not have to start from scratch. From art in museums to illustrations in *Scientific American* magazine, study everything which catches your eye. Start small; experiment to see what you can create. Concrete is such a practical medium that, fortunately, we do not need to risk starvation in order to innovate. 🍷

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

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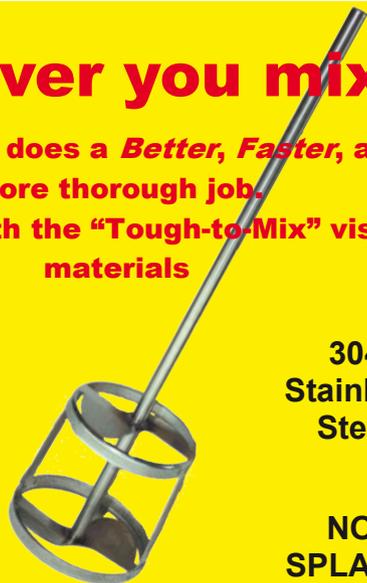
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Blue Moon Reigns at WOC

by Stacey Enesey Klemenc

UNLIKE God almighty who, according to the Bible, created the world, its heavens and all forms of life in six days, the best Troy Lemon and his mortal crew could do was hand-form and carve a concrete replica of the moon in four. But their handiwork caught the judges' eyes and netted Lemon's team the First Place Expert's Choice Award for the World of Concrete 2015's Concrete Artistry in Decorative Concrete Demonstration held in Las Vegas in February.

The panel of judges from ASCC's Decorative Concrete Council awarded Lemon the \$700 top prize. The \$300 second-place award went to Scott Kummer of Visions Below LLC in Laguna Niguel, California, for a piece with cast-concrete planters, a terrazzo-like floor and a polished tabletop.

Lemon, president of Cornerstone Decorative Concrete in Holland, Michigan, says he got his divine inspiration for the "Blue Moon" project while he was driving down the road, praying to receive a creative vision. This, he says, is what he saw: "The moon, having left its rightful place in the firmament above, finds itself entangled by



Photo by Andrew Lawrence



Photo by Andrew Lawrence



Photo courtesy of American Society of Concrete Contractors

Team leader Troy Lemon (far left) was aided by David Averitt (standing) and Eric Hallen (seated) during the WOC concrete artistry competition. Also part of the team were Keefe Duhon and Ryan Van Horn (not pictured).

the desires of this world. It is in anguish and longs to cast off the fetters and return to grace and fellowship."

The abstract sculpture, which Lemon first sketched and then made a scale model in his hotel room in Marble Falls, Texas, where he was working before the show in Las Vegas, suggests this struggle through a twisted center, "as the moon yearns to break free," he says. The blue in the title has nothing to do with the sculpture's color, he adds. "The moon is blue, as in despondent."

Lemon built the almost 7-foot-tall monument along with a patterned backdrop wall and floor in an outside exhibit area during WOC with help from a group of friends. In particular, "David (Averitt, owner of Supercrete in Paducah, Kentucky) stuck with me the whole time. He came early and left late," Lemon says. Others that pitched in were Eric Hallen, Keefe Duhon and Ryan Van Horn.

Donated products used on the award-winning creation included Kingdom Products Vertical Wall Mix, Kingdom's Olde World and Smith Paint Products' concrete stains, Kingdom's Rosalia microtopping in Fine Standard Build and Super Fine Cream, and the Kingdom Metallic epoxy flooring system. Concrete Accessories in Las Vegas donated the steel for the armature and provided the indoor space where the crew welded together the form. 🛠️

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