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CONCRETE

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2015 Concrete Decor Show
Improves Indy Playground

Drain Designs Can
Beautify or Blend

Craze Cracking Repair Job

Vol. 15 No. 8 November/December 2015

Light Moves

Precast panels change colors
day and night



River Rock	McKrete™	Epoxy Coatings	Crystal Coat	Aurora Epoxy	Urethanes & Sealers	Polyaspartic
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November/December 2015
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From the Publisher's Desk

Dear Readers,

I was honored to work side by side with industry colleagues and area contractors in Indianapolis as we prepared for this year's Concrete Decor Show and its hands-on training workshops at The Julian Center, a local nonprofit organization for victims of domestic violence. This year's makeover was the largest undertaking in the show's six-year history. Currently, we're planning lucky No. 7 in San Diego, California, from Sept. 25-29, 2016.



My Indianapolis experience made me realize how hard our industry workforce labors every day and how challenging (read "stressful") the work can be. In this case, foul weather and a regional cement shortage complicated our efforts to deliver a quality product on schedule. Granted, our problems were scaled down because the work was pro bono, but my top jobsite priorities still centered on customer service and preserving my and the industry's reputation. I stayed in Indianapolis for four days after the show ended to ensure the work was completed as promised. While a few odds and ends still need attention, the customer now has a clean, safe, secure and professionally completed project to be enjoyed by all. That's a good feeling.

One of my biggest take-aways was realizing many unknowns can surface when you break ground. To stay in control, having the right tools is imperative. I also learned that jobsite safety can fly right out the window the minute control starts to slip. When something unanticipated happens, it's easy to forget about personal protection. Suddenly, you become reactive rather than proactive.

This was very evident during The Julian Center workshops. Trainers and attendees often got so involved in the work they forgot about safety. While the quality didn't suffer, personal health and safety did. I'm determined to resolve these shortcomings as we prepare for next year's nonprofit work in San Diego. If oversights happened at our show, they are likely happening daily across the country and must change. The question is: How do we do that? While trucks can be filled with respirators, eye and ear protection, gloves and so on, they do no good unless they are used.

As we move toward year's end where most of us are scrambling to satisfy a growing number of customers, safety needs to top our list now rather than be a New Year's resolution. I invite you to share your thoughts and experiences on this matter as I'd like to publish them in an upcoming issue of *Concrete Decor*.

Lastly, I couldn't have completed The Julian Center project without help from many industry partners and I'd like to thank them for their support. I am proud to be a part of this industry's progress.

Sincerely,

Bent Mikkelsen
Publisher

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On the cover: The South Campus Chiller Plant facility cools and distributes water throughout the Ohio State University campus in Columbus. The building's surface utilized RetroPlate's system to create a mirror-like polish enhanced with dichroic glass.

Photo by Brad Feinknopf, courtesy of RetroPlate Concrete Polishing System



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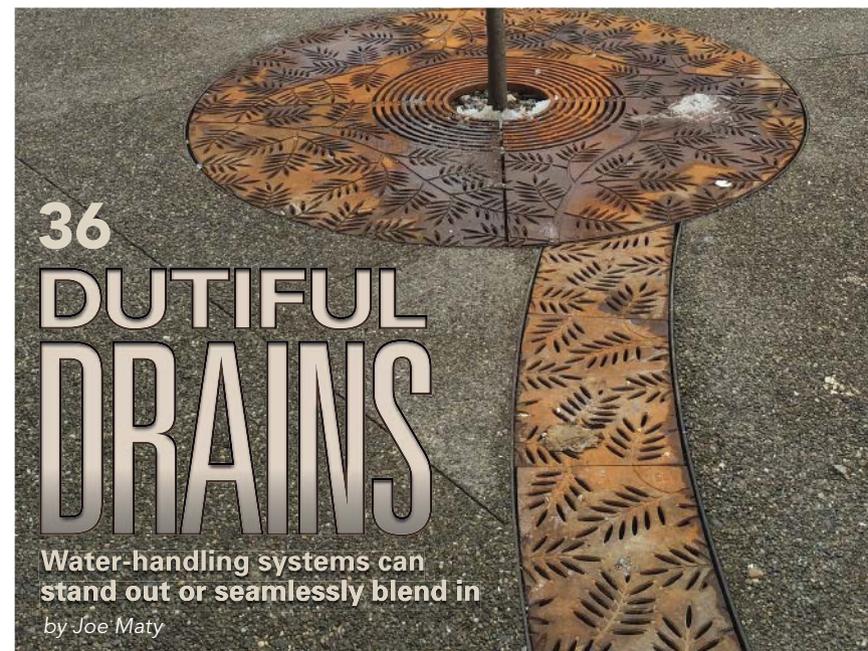
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DECOR® EXPERTS



Gaye Goodman is an artist who fell in love with acid staining 20 years ago. She and her company, based in the high desert of New Mexico, work on decorative projects across the Southwest. Contact her or see training materials on staining at gayegoodman.com. See Gaye's article on page 44.



Karen Keyes wears many hats at Denver-based Colorado Hardscapes Inc., including business development, marketing, sales, estimating and project management, with an emphasis on specialty rock construction. She can be reached at karen@coloradohardscapes.com. See Karen's article on page 16.



Chris Sullivan is vice president of sales and marketing with ChemSystems Inc. He has led seminars and product demonstrations throughout North America. Chris was inducted into the Decorative Concrete Hall of Fame at the 2015 Concrete Decor Show. Reach him at questions@concretedecor.net. See Chris' column, "Concrete Questions," on page 42.



Jay Thompson is a founding partner of And Update My Website LLC, a company that helps other businesses succeed with Internet marketing. His expertise comes from more than 25 years in marketing, advertising and commercial photography. Reach him at jay@andupdatemywebsite.com. See Jay's article on page 18.

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Delta Performance Products partners with CCI

Delta Performance Products, the parent company of Buddy Rhodes Concrete Products (BRCP), recently partnered with The Concrete Countertop Institute (CCI) to develop engineering-based training and documentation.

Jeremy French, who leads BRCP’s artisan programs, stated that the partnership will extend opportunities for resources, research and development of cutting-edge products. Jeff Girard, president of CCI and the developer of all of CCI’s training programs, stated that both companies are committed to growing the industry, raising standards and providing complete resources for concrete countertop success.

BRCP will also handle CCI’s material and equipment orders, giving CCI customers a more streamlined ordering and fulfillment process. Artisans can expect to see new online and hands-on training opportunities, as well as expanded documentation, instructions and technical data sheets for the BRCP line.

- ☎ (919) 275-2121
- 🌐 www.buddyrhodes.com/cci
- 🌐 www.concretecountertopinstitute.com

North Star Masonry acquires Superior Concrete Block

North Star Stone and Masonry, a leader for top-quality brick, block, stone and landscaping materials in Southern Minnesota, has acquired Superior Concrete Block Co.’s concrete block operation in Mankato, Minnesota, which also distributes Armorflex erosion-control products and landscaping products. Superior Concrete will continue to provide agricultural precast products under the ownership of Steve and Wanda Rentz.

North Star Stone and Masonry serves builders, architects, contractors and homeowners. Its products include clay-face brick, manufactured and natural stone veneers, architectural block, concrete and stone pavers, flagstone, concrete retaining wall products and contractor supply products.

- ☎ (800) 258-1129
- 🌐 www.northstarmasonry.com
- 🌐 www.superiorconcretemn.com

ACI’s magazine debuts improved website

Concrete International, the monthly magazine of the American Concrete Institute, recently debuted a new website aimed at improving navigation and user experience.

The new website is integrated within the ACI website and features better navigation, new tools and a free article preview section. The site automatically reformats to display on mobile, tablet and desktop devices. Other advantages of the new site are additional free content, increased awareness of *Concrete International* articles through ACI’s website and online document search, a more visible vehicle for timely communications on topics of industry and strategic importance, and enhanced accessibility and readability on mobile and tablet devices.

Every month, there will be a free featured article of special interest to visitors to the *Concrete International* website. ACI President’s Memos, document abstracts, news, calls for papers, products, “On the Move” and meetings sections of the magazine will also be free online. Clearly labeled, each article and section can now be viewed separately, and articles may be downloaded as PDF files.

- 🌐 www.concreteinternational.com

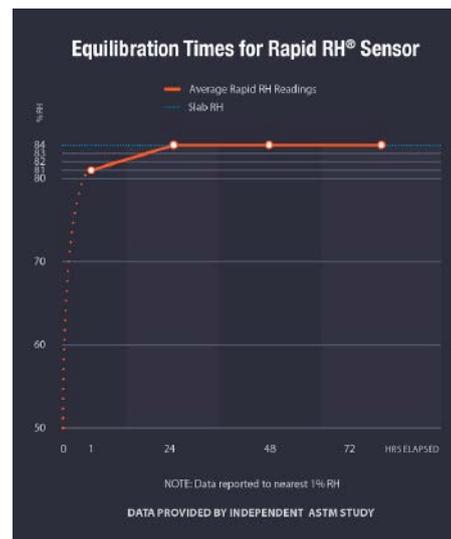
Study reinforces reliability, underscores speed of Rapid RH measuring devices

A soon-to-be released laboratory study, using six different manufacturers’ relative humidity testing equipment and overseen by an ASTM task group, offers findings that will prove useful and profitable for all who use the Rapid RH testing method for their projects.

According to the Precision and Bias study, users of ASTM-compliant Rapid RH measuring devices for concrete slabs can be certain that the readings they see at 24 hours are essentially the same as the ones they will see at 72 hours.

These results confirm the accuracy of in-situ Rapid RH moisture measurement and underscore the speed with which relative humidity testing allows flooring professionals to move forward with their projects. The 24-hour equilibration finding in particular means they have the data they need a full 48 hours in advance of their final mandated reading.

- ☎ (800) 634-9961
- 🌐 www.wagnermeters.com



Son of Super Stone CEO passes away

Justin Janos Lutz, 24, of Davie, Florida, passed away Aug. 17, 2015. He graduated from Western High School where he was involved in HOSA, a national student organization that promotes career opportunities in the health care industry. He went on to attend Full Sail University.

Justin was the beloved son of Janos and Janine Lutz, CEO of Super Stone Inc., a leader in supplying decorative concrete worldwide. His only and older brother, Janos “Johnny” Victor Lutz, passed away in January 2013 from the effects of post-traumatic stress (PTS).

If you would like to honor Justin’s memory, please join *Concrete Decor* by making a donation to the LCpl Janos V. Lutz Live To Tell Foundation, a 501(c)(3) nonprofit organization created by Janine in memory of Justin’s brother. Donations can be mailed to 2800 SW 116 Ave., Davie, FL 33330 or made online.

The Live To Tell Foundation has been instrumental in reducing the suicide rate among combat veterans and changing the culture of veteran affairs in South Florida. The foundation’s ultimate goal is to save lives through awareness, services and support.

- 🌐 www.lcpllutzelivetotell.org

Document and track construction from the palm of your hand

EarthCam recently launched Site Map Cam — a free app that helps users document site conditions and track progress from the palm of their hand. Site Map Cam delivers professional results quickly, thanks to the iPhone's powerful GPS technology and HD camera. Simply upload a site plan, align to the app's integrated map and start taking pictures — it's as easy to use as Instagram.

Keep track of your projects with the EarthCam app or search through geotagged photos with Site Map Cam. To learn more and download a free version of Site Map Cam, visit its website.

www.sitemapcam.com

ACI mourns loss of managing director of engineering

The American Concrete Institute mourns the loss of Daniel W. Falconer, 59, ACI managing director of engineering. He passed away July 29 in his Hartland, Michigan, home with his family, after a 16-month battle with colon cancer.



Falconer joined the ACI staff as managing director of engineering in 1998. He served as staff liaison to ACI Committee 318, Structural Concrete Building Code; Subcommittee 318-SC, 318 Steering Committee; TAC Design Standards Committee; and TAC Awards Task Group; and as a member of standing board committees on ETC product development and ACI board committee chairs. Falconer was named a Fellow of ACI in 2002.

An ACI member since 1982, Falconer served on ACI committees 344, Circular Prestressed Concrete Structures and 373, Circular Concrete Structures Prestressed with Circumferential Tendons. He was also a member of the American Society of Civil Engineers. He is survived by his wife of 33 years, Barbara, four children, two grandchildren, his parents, three brothers, extended family and dear friends.

Memorial contributions may be made in his name to Our Savior Lutheran Church, 13667 Highland Road, Hartland, MI 48353.

www.concrete.org



ABAA evaluates W.R. Meadows' Air-Shield liquid barrier

The Air Barrier Association of America (ABAA) recently evaluated Air-Shield, W.R. Meadows' air/vapor and liquid barrier product, and listed it on its website.

ABAA, the national voice of the air barrier industry in America, is dedicated to educating everyone involved in building construction. It also provides the industry with premier training for both designers and contractors, as well as providing a list of materials and assemblies fully evaluated by the association. Having become increasingly looked upon as the credible leader, ABAA ensures products' standards and requirements are up to code as guidelines continue to change.

Air-Shield, part of W.R. Meadows' building envelope system, is a roll-type product nominally 40 mils thick. Its self-adhesive membrane is strong and durable, yet remains flexible when surface mounted. It provides excellent protection that won't shrink, sag, dry out, crack or rot, and it will resist punctures during installation.

Air-Shield is packaged in rolls of 38.5 inches (.97 meters) by 75 feet (22.86 meters) and can be cut to a desired width.

[\(847\) 214-2100](tel:(847)214-2100)

www.wrmeadows.com

Bureau Veritas, GBCI sign agreement for LEED certification

In a recent signing ceremony, Bureau Veritas and Green Business Certification Inc. (GBCI), the certification body for the U.S. Green Building Council's LEED green building program, finalized the terms of their exclusive global agreement to facilitate LEED certification internationally.

LEED is the world's foremost program for the certification of design, construction, maintenance and operations of green buildings, with more than 1.8 million square feet of commercial building space certified daily. There are currently more

than 69,000 LEED building projects located in more than 150 countries and territories, with approximately 44 percent of all square footage outside the U.S.

As part of the agreement, Bureau Veritas teams around the world will review LEED projects for conformity with GBCI's strict standards for certification. Immediate plans for local LEED review teams have been drawn up for China, Brazil and India, where Bureau Veritas employs about 21,000 staff.

Bureau Veritas is a leading conformity assessment service provider in the building and infrastructure industry. GBCI is a third-party organization that provides independent oversight of professional credentialing and project certification programs related to green building.

The first buildings to be certified by Bureau Veritas within this partnership are due to be delivered in late 2015.

www.bureauveritas.com

www.gbci.org

UCLA establishes endowed scholarship in materials science

The UCLA Henry Samueli School of Engineering and Applied Science has established the Eric Pascal Bescher Scholarship in Materials Science, named for a faculty member who is a leading researcher in advanced cementitious materials such as calcium sulfoaluminate (CSA). The endowed scholarship, made possible by a gift of \$100,000 from CTS Cement Manufacturing Corp. | Rapid Set, will support undergraduate students who major in materials science and engineering.

CTS Cement, a leader in construction cement technology, believes this scholarship will be instrumental in developing greater awareness of the unique characteristics of CSA cements and how they contribute to building a more sustainable and durable infrastructure. The applications of Bescher's work include larger concrete slabs for airports, which, by decreasing the number of linear feet of joints compared to traditional portland cement, lower the cost of installation and maintenance of pavement.

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

[\(800\) 929-3030](tel:(800)929-3030)

www.ctscement.com

Mattingly Concrete names its first 'Blue Collar Scholar'

Mattingly Concrete in Indianapolis, Indiana, awarded its inaugural Mattingly Concrete Inc. "Blue Collar Scholar" scholarship to stand-out college student and athlete Casey Virgin. Virgin, who is studying kinesiology and integrated physiology, has returned to Hanover College in Indiana this fall to complete his sophomore year and play football. The scholarship is earmarked to help pay for books and learning materials.



"We have always made a point of hiring at least one college student every summer to aid in their collegiate expenses," says Mattingly Concrete's owner, Will Mattingly, "and the 'Blue Collar Scholar' book scholarship sort of snowballed into what it is today. We feel that the value for a bit of 'sweat equity' is dwindling fast in our younger generations. So we have opened this scholarship to any student working for any company in a trade."

Students must meet certain simple requirements and show they can work and handle a real trade or "blue collar experience" for an entire summer.

In order to be eligible for the scholarship, the recipient must be enrolled in a collegiate institution, maintain a B average or above, show exemplary performance and willingness to learn in and out of the classroom, acquire and maintain gainful full-time employment in a hands-on trade for the entire summer break, show up on time daily and consistently perform tasks to a high standard, and provide three reference letters from nonfamily members verifying their good character. The recipient is not required to work at or be affiliated with Mattingly Concrete.

[\(317\) 867-4049](tel:3178674049)

www.mattinglyconcrete.com

Restore 10X Advanced receives Good Housekeeping Seal

Restore 10X Advanced from Rust-Oleum has earned the Good Housekeeping Seal. The next-generation deck resurfacer was evaluated by the experts at the Good Housekeeping Institute, where engineers tested it on wood, composite and concrete samples, and validated that it could stand up to rain and sun. The engineering lab also evaluated Rust-Oleum's data to ensure the product's effects are long-lasting.

Restore 10X Advanced launched in February of this year. An enhanced version of its predecessor, Restore 10X Advanced is more weather resistant and water repellent and offers longer-lasting protection from harsh weather conditions. Boasting 10 times the thickness of regular paint or stain, it is formulated to resurface severely worn wooden decks and most composite decks or concrete patios, steps and walkways. Restore 10X Advanced encapsulates splinters and fills 1/4-inch cracks, making a slip-resistant surface in just two coats.

www.rustoleum.com/restore



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TRANSITIONS

Rich Nomanson has been named the new general manager of the ALL Carolina Crane & Equipment LLC in Raleigh, North Carolina. Nomanson has worked for the ALL Family of Companies for 19 years — 15 as an operator and the last four as a foreman at the company's Indiana-based Central Rent-a-Crane Inc. ALL is the largest privately held crane rental and sales operations in North America with 37 branches.

Andrew Michelman, who has served on Michelman's board of directors since 1999, has been named Michelman's new business development director. He will be responsible for supporting the company's global growth initiatives. Michelman has 20 years of global acquisition experience, most recently serving as a principal of a private equity investment group located in Birmingham and London.

Max USA Corp. has hired **Juan M. Casanova** as its new Southeast regional sales executive. Casanova has more than 20 years of experience in the sales of threaded fasteners, overhead lifting, fall protection and contractor supplies to the construction and industrial markets. He can be reached at (305) 323-8633 and jcasanova@maxusacorp.com.

HTC has appointed **Eric Wickberg** vice president of sales for its U.S. business. Wickberg, with more than 20 years' experience in industrial sales and service, joins HTC as it enters its 23rd year as the global market leader in equipment and tooling for concrete grinding and polishing.

There have been several personnel changes at Husqvarna Construction Products. **Jason Lininger**, who joined Husqvarna in 2008 as district manager for surface preparation serving the Western states, is now district manager for heavy user sales serving Arizona, New Mexico and Las Vegas.

Zuke Gill became Soff-Cut specialist for the Southwest region. Previously, he worked for his family's construction company for more than 20 years. **Joe Taylor** accepted the position of product manager for the surface preparation, tile and masonry equipment lines. He joined Husqvarna in 2013 as district manager for distribution sales for North and South Carolina. **Shawn McNeil**, who has been with Husqvarna's technical services department for 19 years, is now industrial market manager for specialty industries with a focus on demolition robot applications. **Kevin Strickland**, who has been a concrete finisher since 1993, joined Husqvarna as a surface preparation specialist serving the Western states.

Susan Dolata has been promoted to director of the strategic accounts group for Laticrete, a global manufacturer of premium installation and finishing systems for the building industry. She has more than 20 years' experience in architectural sales and account management across a wide variety of customers and product lines. Most recently she was Laticrete's global account manager.

Several key staff have been promoted at the American Concrete Institute. **Michael L. Tholen** is now ACI's managing director of engineering and professional development. **Claire A. Hiltz** has been named manager of professional development and will coordinate and implement programs to increase the effectiveness and productivity of ACI professional development. **Matthew R. Senecal** has been named manager of ACI's Engineering Department.



Flowfresh floors attains HACCP International certification

Global polymer flooring manufacturer Flowcrete Group Ltd. has secured Hazard Analysis and Critical Control Point (HACCP) International certification for its Flowfresh range of antimicrobial-protected cementitious urethane floors. This certification means that food and beverage producers operating an HACCP-based food safety program can specify flooring materials knowing they will meet the relevant regulatory authority's standards for safe procurement, production and processing as well as the requirements of the world's leading quality and food safety standards.

HACCP International certification is a globally recognized benchmark of food safety and an important set of criteria for businesses eager to gain access to export markets.

The floor plays a crucial role in addressing contamination risks. Not only should the floor provide a hygienic surface, it must do so in the face of corrosive chemicals, moisture, impacts and thermal shock. If it cannot withstand these conditions then the floor can quickly fail — leading to germs and pathogens infiltrating hard-to-clean cracks.

HACCP guidelines state that a seamless and impervious finish must be maintained at all times, even when subjected to an intense working environment. A seamless, high-performance cementitious urethane finish will prevent common food industry byproducts like fats, acids, blood and oils from seeping into the underlying concrete and damaging the substrate.

Flowfresh has been specifically formulated to provide a surface that will comply with food industry regulations for an extended period of time despite inherently challenging conditions. To meet the HACCP International standard, floors also need to allow for adequate drainage and cleaning.

Flowcrete Americas is part of Flowcrete Group Ltd. and has offices based in Spring, Texas. Flowcrete Group has manufacturing facilities across the Americas, Asia, Europe and Africa. Flowcrete supplies seamless flooring solutions across the globe, including decorative seamless resins, waterproof park deck coating systems, seamless resin terrazzo, durable antimicrobial flooring, corrosion protection and cementitious self-leveling underlayments.

(936) 539 6700

www.flowcreteamericas.com

www.haccpasia.com

ASCC reports membership growth

The American Society of Concrete Contractors reported that membership continues to grow in 2015. According to executive director Bev Garnant, the organization is experiencing an 8 percent increase in paid and active members through July 2015, in comparison to July 2014. Out of 535 members, 68 percent are concrete contractors, a good ratio for an effective trade association.

Garnant credits the continued growth of ASCC membership to a volunteer-led membership drive which concluded at the ASCC Annual Conference in September. "Our members believe strongly in the benefits of ASCC membership and the value their companies have received from belonging and utilizing those resources," she said.

"Sometimes we think our challenges are unique to our organization and we have to figure them out on our own," says Chris Plue, president of ASCC member Webcor Concrete in Alameda, California. "Through ASCC we've learned that's not the case. ASCC is full of great contractors that are willing to share ideas freely. We look forward to welcoming our 600th member soon."

As part of their membership services, ASCC members have access to concrete construction and decorative concrete hotlines, contractor peer groups, position statements on constructability issues and a comprehensive safety program.

☎ (314) 962-0210

🌐 www.ascconline.org

HTC University becomes HTC Academy

HTC is now using the name HTC Academy for all training efforts. HTC America has run training classes in concrete grinding and polishing for nearly a decade. The classes receive rave reviews from participants — in a recent customer survey 96 percent gave a favorable rating.

The Basic two-day class covers grinding equipment, diamond tooling and the polishing process. An Advanced Decorative one-day class teaches decorative applications such as patterns, stenciling, shadowing and dyes. The HTC Academy is open to contractors, industry participants and those looking at entering the field. Classes are held in Knoxville and across the country.

☎ (865) 689-2311

🌐 www.htc-floorsystems.com

Pecora Corp. launches new material estimating app

Pecora Corp., an American manufacturer of architectural weatherproofing products, recently launched a new Sealants and Coatings Calculator App. This popular estimating tool has been available on Pecora's website and now has made the leap to mobile devices.

The app provides users a fast, simple way to estimate the amount of sealant or coating needed for their next project. This information can be saved in the My Projects section of the app which allows users to not only save new job calculations, but review past information. Users can send job data via email, text message or other available options on their particular device.

Pecora's Sealants and Coatings Calculator is now available to download for free on the App Store or Google Play. Links to download the app can also be found on Pecora Corp.'s website.

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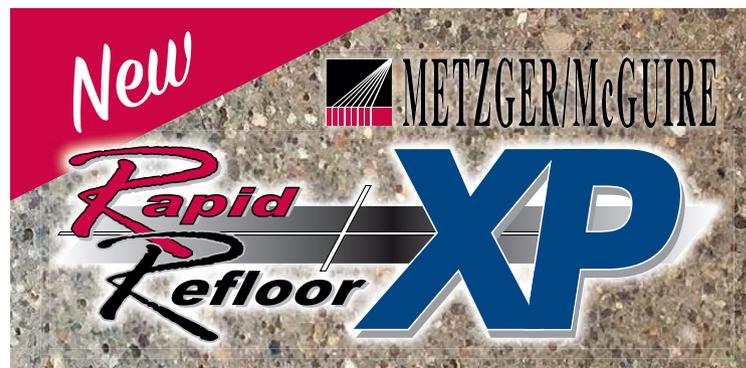
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Bayer MaterialScience now Covestro

Bayer's MaterialScience business has changed its name to Covestro, effective Sept. 1, 2015. The plan for Bayer MaterialScience to become a separate company was announced in September 2014.

The name Covestro is made from a combination of words that reflects the identity of the new company. The letters 'C' and 'o' come from collaboration, while 'vest' signifies the company is well invested in state-of-the-art manufacturing facilities. The final letters, 'stro,' show the company is strong — in innovation, in the market and with its workforce.

"Covestro represents a bold new direction and bright future for an innovation-driven polymers company," said Patrick Thomas, Bayer MaterialScience CEO and CEO designate of Covestro. "The new name is part of a brand and identity that is the result of listening to our customers, employees and others close to our business, and which reflects our innovation, talent and big thinking. I am absolutely convinced that our colorful identity and positive vision will help inspire and motivate us on our new path to the future."

Thomas said that being separate would give the new company greater flexibility to independently pursue its business goals. "The platforms for this will include our leading market positions, favorable industry dynamics, our state-of-the-art asset base with leading process technology, a portfolio including a high-value specialty business as well as an outstanding team of highly skilled and motivated employees."

www.bayer.com
www.covestro.com

Horn to represent EPS and CCA

Horn, one of North America's premier specialty distributors of raw chemical materials, recently partnered with Engineered Polymer Solutions (EPS) and Color Corp. of America (CCA). The new partnership provides Horn with a more complete portfolio of high-performance acrylic resins for the coatings industry. Horn will represent EPS and CCA as their exclusive sales distributor throughout the West Coast and Southwest territories, offering a full line of high-performance acrylic, styrene-acrylic and alkyd resins, as well as pigment dispersion and colorants for the architectural and industrial coatings and related industries.

The advanced technology of EPS's waterborne resins and CCA's pigment dispersions helps to complete Horn's award-winning product lines for key industry segments including architectural and industrial coatings, inks, adhesives and construction.

Headquartered in La Mirada, California, Horn was founded in 1961. With representation in 11 western states and in the Southwest, its specialized market segments encompass six distinct distribution business units including coatings and building materials, advanced materials, care elements, nutraceuticals,

foodtech and animal wellness. It ranks in the ICIS Top 20 list of North American chemical distribution leaders and is an employee-owned/ESOP company.

EPS and CCA provide performance-based resins and colorants specifically designed for the architectural, industrial, construction and adhesive markets.

EPS and CCA:
[\(800\) 442-4676](tel:8004424676)
www.epscca.com
Horn:
[\(800\) 442-HORN](tel:800442HORN)
www.ethorn.com

Preferred suppliers join DSSG network

The first wave of preferred suppliers have signed on to support the Decorative Surface Solutions Group (DSSG) network. DSSG's mission is to closely connect the industry's best suppliers with premier contractors across several decorative flooring channels to achieve market-leading growth through collective sourcing programs and national marketing services.

"We could not be happier with the response the industry has had to the launch of the Decorative Surface Solutions Group," said Curt Thompson, president and CEO of the DSSG. "In just six months, we have built a very solid foundation of both member and supplier partners and the interest level continues to grow as people now see the strength of the group."

DSSG is focused on the rapidly expanding architectural concrete and decorative flooring solutions that include polished concrete, concrete topping slabs, terrazzo, epoxies and other hybrid flooring choices. The initial roster of supplier partners represents some of the top companies serving the market in line with DSSG's mission to connect the best of the best from the flooring contractors and supplier community.

New supplier partners include Aggretex, Ardex, Blastrac, B.R. Funsten & Co., Ermator, Brickform, Capital Planning Partners, Diamatic, Epic Insurance, Fidelity Capital, Hubbell Inc., Jon-Don, Procrete Resources, Prosoco, QC Construction Products, Scanmaskin, Schonox, Solomon Colors, SpecChem, Specified Surfaces and Tom Duffy Co. 

www.decorativesurfacesolutions.com

EVENT CALENDAR

2nd R N Raikar Memorial International Conference (India Chapter of American Concrete Institute)

Dec. 18-19, Mumbai, India
www.concrete.org

Society for Protective Coatings Annual Conference

Jan. 18-21, 2016,
 San Antonio, Texas
www.sspc.org

Advances in Cement and Concrete Technology

Jan. 27-29, 2016,
 Johannesburg, South Africa
www.concrete.org

Coatings for Concrete Conference

Feb. 1, 2016, Las Vegas, Nevada
www.paint.org

World of Concrete

Feb. 2-5, 2016,
 Las Vegas, Nevada
www.worldofconcrete.com

National Concrete Masonry Association ICON-Xchange 2016

Feb. 24-25, 2016, Orlando, Florida
www.iconxchange.org/2016

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Three-jet sprayer designed to apply GFRC quickly

ToolCrete's new GFRC (three-jet downward) Sprayer for concrete countertop and mold applications is designed to apply high-fibered GFRC and aggregate-filled mixes fast and evenly. The hopper holds approximately a gallon at a time and with the proper compressor users can fill a countertop or concrete mold with more than 10 pounds of GFRC in less than 60 seconds.

This versatile sprayer can be configured to spray with one, two or three jet settings to work with various compressor sizes. Based on the ToolCrete three-jet wall and three-jet combo sprayers for walls and ceilings, this sprayer has been designed to work with countertops and mold forms by shooting in a downward angle. When compared to traditional hand packing, spraying provides a higher-quality final product with an even dispersion of fibers and less clumping. This sprayer allows for projects to be easily scaled up and opens up creative opportunities previously not possible.

Based in Eugene, Oregon, ToolCrete manufactures high-quality, durable cementitious spraying tools made in the USA and designed with comfort and durability in mind. Watch a series of videos of the sprayer in action at <http://bit.ly/1eQCP6y>.

 (800) 669-3272

 www.toolcrete.com



Pulse-echo device ideal for single-sided access

The new Pundit PL-200PE available from Gardco employs state-of-the-art pulse echo technology to extend the ultrasonic application to objects where access is restricted to a single side. Users can use a pulse echo for single-side access to determine the thickness of a concrete slab or to detect voids, pipes, delaminations and honeycombing. They also can easily perform an area scan for slab thickness uniformity testing in grid patterns.

The probe's control buttons and optical feedback increase measurement efficiency and make the instrument even more user-friendly. The device can automatically estimate the pulse velocity. It is suited for measuring on rough surfaces.

The lightweight probe has three scan modes. According to company literature, "the A-Scan Mode allows direct analysis of the raw signal and the real-time B-Scan Mode provides a cross-sectional view perpendicular to the scanning surface. The Area Scan enables slab thickness uniformity testing in grid patterns."

 (954) 946-9454

 www.gardco.com



Versatile gas-fueled breakers are compact and lightweight

Atlas Copco launched new versions of its Cobra PROe and Cobra TTe gas-powered handheld breakers. Both models are available in three tool shank sizes — 1-by-4 1/4, 1 1/8-by-6 and 1/4-by-6 inches wide — that can be used with a range of tool steel which allow rental centers to achieve high utilization rates and ROI by offering customers versatile equipment.

The breakers' Hand Arm Protection System, an Atlas Copco exclusive, and their vibro-dampening system minimize harmful vibrations that transfer from the machine to the operator. This allows operators to work longer than when using breakers without the system. Weighing as little as 53 pounds and measuring 24 inches wide from handle to handle, the breakers' light weight and compact size make them quick and easy to maneuver and allow operators to use them in confined spaces and remote locations.

The TTe delivers 1,620 blows per minute and 30 foot-pounds of impact energy so contractors can quickly and effectively tamp railroad ties without fracturing ballasts. The PROe features a blow frequency of 1,440 and as much as 44 foot-pounds of impact energy for powerful operation on a variety of applications, including concrete breaking and post driving. Both the PROe and TTe feature decompression valves and electric ignitions, making them easy to start in any temperature. The units' one-cylinder, two-stroke engines can operate with alkylate or 90 to 100 premixed octane unleaded gas.

 www.atlascopco.us/usus



HPLM vacuum line lighter than most but very powerful

Pulse-Bac's new line of HPLM (High Performance Low Mass) vacuums, designed to have a high power-to-weight ratio, delivers very high suction while working on a lightweight, easily transported platform. The 3690, the first unit to be released in the line, delivers 690 CFM with 110 inches of H₂O lift and weighs in at only 208 pounds — about 70 percent lighter than most vacuums with similar suction power. The unique design uses a high-strength framework of steel tubing to lighten the load, with a three-motor power plant that produces big performance numbers.

Equipped with a wireless remote to make dust collection easier, the 3690 is built on a larger version of the popular Revolution 360 bagger frame, allowing it to easily fit through a 36-inch doorway. The new standing dump valve uses the same Easy Empty system found on the 1000 Series Pulse-Bac bagger, but this one can also use the Longo-Pac endless bagging system. Plus, like all Pulse-Bac vacuums, the HPLM line uses the patented Pulse-Bac self-cleaning technology that redefined the standard for jobsite dust collection a decade ago.

 (844) 223-0584

 www.cdclarue.com/hplm



Snow-melt line expands with multilength commercial cables

Warmly Yours Radiant Heating added two new snow-melting cables to its radiant heating portfolio. Developed for commercial applications, the 277-volt cable is available in nine different lengths, and the 208-volt cable is available in seven different lengths.

Both cables can cover large areas with 50 watts per square foot (at 3-inch spacing). However, the 277-volt cables can do so at a lower amperage than a 120-, 208- or 240-volt system. Plus, a 277-volt cable minimizes the number of circuits a system requires and takes up less space in a breaker box than a 208- or 240-volt breaker. Both cable voltages feature extended 50-foot cold leads, which also minimize the number of junction boxes needed for each system.

These free-form cables offer maximum flexibility because they can be installed around obstructions such as planter boxes and pillars. The twin-conductor, 1/4-inch-thick cables also ensure energy-efficient operation and strong, steady heat for dependable, efficient performance. They can be installed under asphalt, concrete or in mortar under pavers.

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🌐 www.warmlyyours.com

Flexible tool lanyard can hold up to 15 pounds

Werner, a trusted manufacturer of easily accessible climbing products, recently launched a 15-pound Tool Lanyard to complement a complete fall protection system and provide improved safety and productivity in work environments. For the professional working at heights, the new lanyard was developed to protect valuable tools, property and crews working below, while maximizing productivity by ensuring high frequency tools are close at hand.

The new lanyard is made up of a stretch cord surrounded by durable webbing that's 30 inches long when retracted and can extend up to 50 inches. It includes a carabiner and drawstring connection points so the user can attach the lanyard to a work belt or harness. Built for the toughest of environments, this heavy-duty lanyard is suitable for most handheld tools.

The Werner 15-pound Tool Lanyard is now available at select retailers nationwide. All Werner products meet or exceed applicable international safety standards.

🌐 www.us.wernerco.com

Water-based stain resistor fully penetrates surface

Ameripolish's new SR2 WB Stain Resistor, a water-based formula of the company's original SR2 Stain Resistor, is a fully penetrating stain repellent specifically formulated to protect polished, dyed and non-dyed concrete from oil, water-based stains and acidic etching agents. It is a great alternative where solvent-based products are not applicable. The sub-surface, penetrating agent SR2 WB provides stain repellency from within instead of forming a topical guard on the surface. This allows the surface to breathe and not trap moisture.

Ameripolish Inc. is celebrating its 10th anniversary since introducing solvent-based, penetrating concrete dyes to the polished concrete industry during World of Concrete 2005. Since then, Ameripolish has released many technologically advanced chemicals for the industry.

☎ (800) 592-9320

🌐 www.ameripolish.com

All-New Counter Top Admix and Micro Topping

ENGRAVE-A-CRETE announces two new additions to their One-Stop-Shop line of Concrete Resurrection decorative concrete products.

Mantello Counter Top Admix – No need to pay high shipping costs for 80-pound bags of material. Simply purchase your concrete bag mix locally and add Mantello Counter Top Admix right on the job. Gives you the high-performance concrete mix you need for counter tops: increased strength, lighter concrete color, denser top finish, reduced shrinkage, quicker set time and improved finishing characteristics.

Mantello Micro Topping – A single-component polymer cement coating for stable concrete surfaces that creates a new, unblemished top surface for damaged, worn or unsightly concrete. Spread an ultra thin coat over multi-color concrete to create an even tone suitable for staining. Readily accepts Reactive Acid Chemical (RAC) stain and Water Reducible Concentrate (WRC) stain. Available in gray or white.

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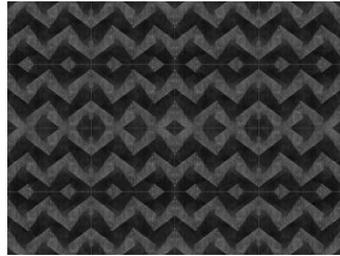
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Large format tiles feature glass/concrete mix

Corrosi, a new large-format 24-by-18-inch tile from Tesselle, features the look of concrete that has been exposed to the elements, with a graphic chevron shadow overlay. Printed in high resolution on Silacrete, a high-tech composite made from 50 percent concrete and 50 percent recycled glass, Corrosi is offered in a rich color palette. Silacrete is an extremely durable material, ideal for indoor floors and walls or outdoor walls. The tiles come with a 10-year warranty.



[\(951\) 781-3000](tel:(951)781-3000)
www.tesselle.com

PPG's single-component coatings eliminate pot-life issues

PPG Industries' protective and marine coatings business has introduced the PPG One Series, a collection of three individual coating products developed to provide industrial-level protection in an easy-to-use, one-component package.

The three PPG One Series products include:

- Amercoat One coating, a true single-component epoxy with the corrosion resistance of a two-component epoxy.
- PSX One, a single-component, isocyanate-free acrylic-siloxane coating that unites the performance, color and finish quality of a high-durability urethane with the easy application of a single-component product.
- Sigmadur One, a one-component package that delivers the durability, colorfastness and gloss retention of a traditional two-component urethane coating.

As one-component coatings, PPG One Series products eliminate the pot-life issues associated with two-component coatings. That means they can be reopened and reused as long as container lids are properly resealed after each application, significantly reducing waste and related costs. 📦

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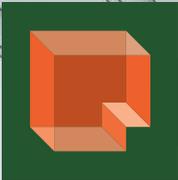
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Award Season is Upon Us

5 ways to effectively utilize your awards

by Karen Keyes

A STACK of award submission requests are sitting on my desk staring me down and deadlines are popping up all over my calendar. Many associations and local, regional and national companies and groups in the decorative concrete realm host award programs to help recognize the best of the best. If you're like me, you're often overwhelmed with the award programs pile, the marketing to-do pile, the change-order pile, the contract pile and the estimating pile — each of which takes up valuable space on your not-so-empty desk.

You must decide which one to tackle first and which ones are moved to the back burners. It is easy to say the marketing and awards piles should be ignored since they do not generate immediate income for your company. However, I encourage anyone with plans for your firm's long-term success



Photo courtesy of Colorado Hardscapes

What should you do with awards once you've won them? Putting them on display is a good start but there's so much more you can do to optimize their benefits, from generating media attention to sharing the limelight with your clients.

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to take the piles of pictures and prose a bit more seriously. Awards contain the merit of third-party endorsers telling the world about your spectacular concrete work.

Of course, don't just enter projects to see if you can win. Enter work you believe in your heart will win. Each project we create as decorative concrete contractors contains a story behind it, and it's those stories that win awards. It's not about how many square feet you poured, how you met the schedule or how you overcame some weather delay. Most projects we install have those elements, and so do your competitors' projects.

When preparing your award submittal, write the story behind the construction and finished product. Tell why the owner chose your company. Talk about how one of your crew members overcame a challenge with a new idea or technique. Explain what makes you passionate about the concrete you placed — which not only looks amazing, but made everyone happy because of the story behind it. Those are award-winning projects.

But what do you do once you've won the award? Do you brag to your concrete buddies and hang the plaque on your office wall? That's not a bad start. It's better than collecting dust on your bookshelf, but there

is so much more you can do to optimize the value of the award. Here are five suggestions:

Don't get just one: Create (or buy) copies of the award and give one to your lead foreman, the general contractor, the architect, the owner, the engineer, the jealous neighbor...you get the idea. By sharing the recognition with the people who helped make it come together, you not only make their day, but you also re-establish the sense of pride in the project — both for you and your clients. If you can, invite them to the awards ceremony to partake in the project's celebration. By sharing the limelight, they're more likely to call you the next time they have a similar job.

Write a press release and distribute it to the local media: If this is a national award, you can emphasize how you, as a local company in your city, defeated the competition across the nation in your category. Hometown pride and local contractor recognition is a great marketing tool and helps build your credibility on a local level with the national exposure (even if you never want to travel).

Put it on your website: This may seem like a no-brainer, but so often this is a missed opportunity. The third-party endorsement of

the award helps build your credibility to your new and existing clients. It is not just you saying how much you rock — it is an outside professional perspective.

Repurpose the material: You put in a lot of effort creating the story and taking the photos, so put the content to good use and repurpose it for other marketing efforts. Use it for press releases, project profiles, blog posts or, at the very least, for fresh content on your website.

Employee recognition: Let's be honest. You wouldn't have the award on the wall without your spectacular employees. Be sure to recognize them with the awards, too. They deserve praise for their great work!

As you create and win your awards this season, be sure to captivate the audience with your amazing project story and use the awards to thank your clients, thank your employees and build more work for your company in the future. 📱

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

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Marketing with Social Media: Is It Right for You?

by Jay Thompson

If you look for advice about how to promote and grow your business, you're bound to encounter how important it is to be using social media such as Facebook, Twitter, LinkedIn, YouTube, Pinterest and Instagram. I think this is a problem, because it's simply not true for everyone. I am an Internet marketing consultant, and I write about using the web to grow your business — so I'm partly to blame for this misinformation.

Through this article, I'll share some insights about how social media can work for some businesses and why it might not be effective for yours. In either case, I'll leave you with something to think about.

Make the most of Facebook

Like many guys in the concrete world, Keefe Duhon started Concrete Revolution while moonlighting. In 2010, he was working full-time as a machinist and computerized milling-machine operator in the New Orleans vicinity of his home state of Louisiana. He was also looking for more freedom and greater creativity.

Concrete provided Duhon that artistic freedom, allowing him to create new refinished floors and countertops for homeowners and small business customers. He left the security and benefits of a steady job and grew his sideline into a prosperous business.

He had read a book, "The Wingman Effect" by Aileen Bennett, that influenced how he sought new business. The key idea he learned about networking is to have people recommend you to people they know and help you meet people you want to meet. "It's more socially acceptable to be recommended by someone you know than to boast or promote yourself," Duhon says. "Also, you are introduced to a larger group of people when you include the friends of your friends."

Duhon intentionally sought business referrals through networking, and it was very effective. In 2011 he started using Facebook and thought it was exciting when he reached 500 or 1,000 likes. Then, two photos on Facebook really got things rolling.

In 2013 he posted a photo of a concrete patio that looked as if it was made of wood planks, and his "likes" jumped from about 1,000 to 12,000 — in one night. It happened again months later when he posted a photo of a reflective blue floor that got 1,700 likes and 300 shares, boosting his company likes by more than another 10,000.

Why the sudden jumps? These photos were similar to others he had posted, but they showed something new, something his audience had never seen before. Duhon's talent came through in the photo of the patio that looked like real wood. The blue floor had depth and mystery, something rarely seen in a concrete floor. The novelty and the rich colors of these floors in the photos inspired his viewers to share.

Shareable posts lead to large audience jumps. When a particular social post inspires sharing, magic happens. A shared post can be seen by all the sharer's friends. When a post gets 300 shares from an average of 300 friends per sharer, you potentially get 90,000 new views of your post. Each of those people can potentially like you and start seeing your posts as well.



Photo courtesy of Keefe Duhon

Keefe Duhon, who won first place in this year's Concrete Decor Show Brawl in the Fall, got 1,700 likes and 300 shares of this photo on Facebook, boosting his company likes by the thousands.

Which posts are likely to be shared? There's no guaranteed formula. The only way to find shareable posts is to produce a lot of posts, and learn from your own results. It took hundreds of posts over more than two years for Duhon to start experiencing these highly shareable posts.

Duhon emphasized another factor — timing. To see a post it needs to be near the top of the news feed, appearing near the time of day the people you want to reach are on Facebook. Most of his customers are connecting right around or after dinner, so he makes a point of posting from 6 to 7 p.m. on weeknights. "I used to take photos on the jobsite and post them right away," Duhon says. "What works better is I post the photos on Facebook when I get home, after dinner. They get seen by lots more people."

Channel yourself via YouTube

Another decorative concrete success story I wrote about last year involved FuTung Cheng, the California artist who grew from one person doing small concrete countertop projects into a full construction company and large brand of concrete products and tools. [Editor's note: access that article through this link: <http://bit.ly/1pRMOZq>]

His path is similar to Duhon's, but his audience is very different. Cheng leveraged awards he had won in design competitions into design magazine interviews followed by a DIY concrete countertop book. He supported sales of that book by sharing video training clips on YouTube, which became widely shared and liked.

In Cheng's case, his target customers were homeowners and contractors who wanted to learn to create concrete countertops. These people actively search for information, and YouTube is an effective way to deliver product demos and show educational materials.

It was alignment between the content he made (photos, videos, text) and the needs and interests of his audience on the correct platform — in this case YouTube — that helped enable Cheng to succeed.

Professionally weave the web

On the other side of the continent, Ron McLean got into concrete by way of his successful commercial painting company. His painting work for industrial and manufacturing customers in the Boston area led him naturally from waterproof and chemical-resistant coatings on walls to epoxy floor coatings — which for him was just painting on a horizontal surface. That work has in turn led him to expand his services into a much more complete concrete finishing business, McLean Flooring Solutions. (Full disclosure, my company created McLean's new website, www.mcleanflooring.com)

Unlike Duhon's or Cheng's, McLean's customers are primarily facility managers and commercial building owners. McLean's main focus is on huge factory floors, warehouses and retail environments. These customers do their research on the web, not on social media.

So McLean's marketing focus is on his website and promoting his site using Google AdWords. He's able to use Search Engine Marketing (SEM) to target his advertising on the terms and geographic area his audience is searching for when it comes to picking a vendor for industrial work. When asked about social media, it is clear it simply isn't the right fit for his most-desirable customers.

Zero in on customers

These three businesses, Duhon's, Cheng's and McLean's, have something in common. They pay attention to the needs of their

customers. And they all take advantage of customer referrals. McLean makes a point of asking for testimonial quotes from his satisfied customers and gets permission to post those on his website. This helps convince picky shoppers that his firm is trustworthy, essential for large-ticket projects.

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person spends time. If you match your communications to and support that person well, you're likely to prosper.

Get the wrong fit, and you're wasting time and missing opportunities to succeed. 🚫

Jay Thompson is a founding partner of And Update My Website LLC, a company that helps other businesses succeed with Internet marketing. His expertise comes from more than 25 years in marketing, advertising and commercial photography. Reach him at jay@andupdatemywebsite.com.

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Jason Fechner, part of the ABC-affiliated RTV6 news team in Indianapolis, records the dedication of the new playground and other improvements at The Julian Center, compliments of the Concrete Decor Show. Seen here, Catherine O'Connor, the center's president and CEO, thanks show producer Bent Mikkelsen while Rick Cockrum, chairman of the board, smiles in appreciation.

Putting the Pieces Back Together

The Concrete Decor Show's legacy of giving back at The Julian Center

by *Vanessa Salvia*

SINCE the first Concrete Decor Show in Phoenix, Arizona, in 2010, the goal has been to provide world-class training opportunities for decorative concrete professionals while also leaving behind something tangible for the hosting community. For the 2015 show, the hands-on workshops were held at The Julian Center, a well-known organization that provides housing and services to help survivors of domestic violence rebuild their lives.

On Sept. 28 and 29, trainers and students assembled at The Julian Center with a flurry of activity designed to improve a children's playground, enhance a sidewalk by the entrance and polish a multipurpose room.

Some returned on days following to finish projects that weren't completed due to rain.

Rick Cockrum, chairman of The Julian Center's board of directors, joined the Concrete Decor Show producer, Bent Mikkelsen, and Catherine O'Connor, the center's president and CEO, for a dedication ceremony Oct. 1. Cockrum, who had never seen decorative concrete in person, was amazed at the workmanship and grateful for the donation. "It's spectacular," he said repeatedly. "The people who did this work are true artists."

The Julian Center houses about 120 people a night who are seeking a safe haven, many of whom are children. "To have

something that puts a smile on the faces of the families who come here to be safe is a wonderful thing," Cockrum said. "Some of the women here won't even make eye contact with you because their spirits are broken, but this playground is so inviting. They will get a lot more pleasure out of being here now."

Read on for details about what the crews accomplished at The Julian Center, and visit www.ConcreteDecorShow.com and go to the "About" section, then to "Show Recaps" to read about this and past projects along with the companies who graciously donated to these workshops, with SureCrete Designs and Kingdom Products leading the pack.

Racetrack Sidewalk

Course: Innovative and Profitable Stamping Applications

Trainers: Jason Geiser and Kerry Brown of Deco-Crete Supply

Crews placed concrete for a racetrack-themed sidewalk around the perimeter of a fenced-in playground and integrally colored it black with Graphite donated by the show's color sponsor, Kingdom Products. The design incorporated three, 15-foot-diameter concrete circles with stamped and colored street signs and a painted black and white checkered pit stop. The circles, as well as a half-circle surrounded by a seating wall poured and finished earlier, were stamped with a radial fan pattern from Bomanite.

The sidewalk was sprayed with Dayton Superior's Top-Cast top-surface retarder, and was buffed and pressure washed to expose more aggregate.

Forms were created for half-round steps that were placed and finished on an outbuilding near the sidewalk. The steps were colored with Taupe and a Battleship Antique Release Agent from Kingdom Products.

Daniel Ramsey of Day Excavating in Marion, Indiana, a company that stamps, stains and excavates, took the class because it was a company perk. "My boss likes education so he sends me to these classes," Ramsey says. "I do 99 percent of the stamping. Why not stay on top of anything new that you can use in your work?"

Climbing Rock

Course: Fabricating Rock Features

Trainer: Mark Whitten of Earth Medium Studios

Students created a 4-foot-high rock using a frame of three pieces of rebar and lath topped with Quikrete Type S basecoat and H&C Stampable Overlay. Using brushes and hand tools, they learned how to carve and texture a fabricated

rock with small steps on one side to allow kids to get a foothold for climbing. To make it look natural, students used Butterfield Color release powder along with a mixture of natural-looking colors.





Mosaic Sidewalk

Course: Designing and Coloring Concrete with Water-based Stains

Trainers: Steven Ochs, professor of art at Southern Arkansas University and owner of Public Art Walks, which specializes in public art projects using decorative concrete, and Rachel Bruce of Rachel K Graphics

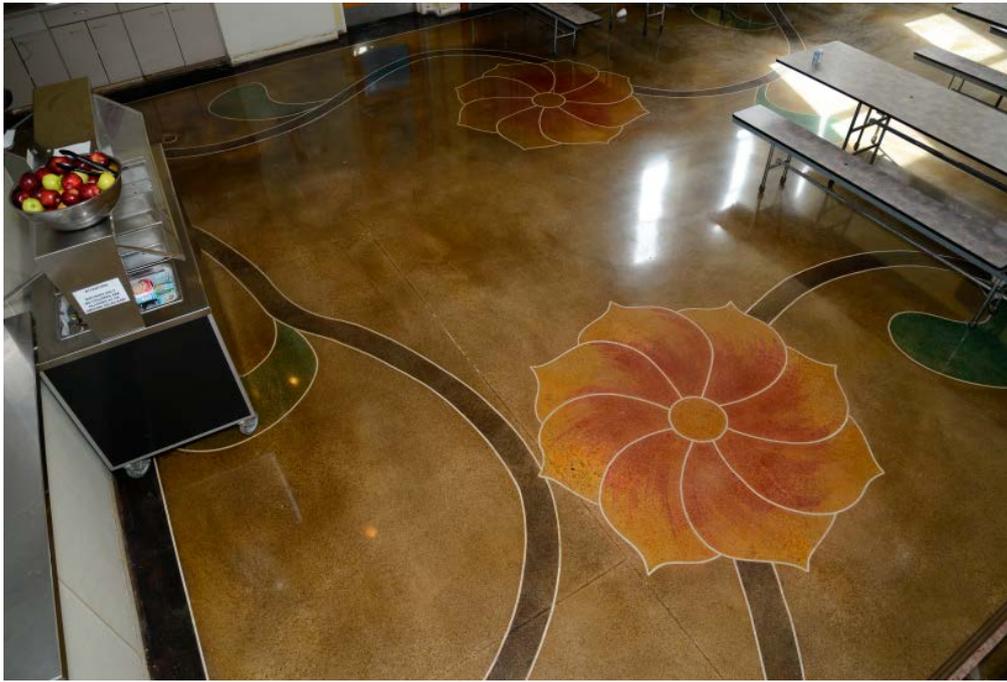
Clients at The Julian Center create mosaics as part of their healing process, with some on display in the center's lobby. They were the inspiration for the sidewalk art, which begins near the center's entrance with a mosaic design that breaks apart and then recombines as a symbol of the journey of healing.

At the beginning, a circle shows a fractured, black-and-white image of a house, symbolizing an emotionally upsetting home environment. As the sidewalk continues, the mosaic pieces flow

alongside empowering statements. At the end, the mosaic pieces come together into a colorful and whole image meant to strengthen the healing process.

The mosaic pieces were engraved into the sidewalk and the statements were stenciled on. Smith Paint Products donated the water-based stain colors for the sidewalk — all were from the Bright Light series — and the purple and red match the center's logo. Arizona Polymer donated the sealer.

Steady rain on the second day of the workshop washed away a lot of the students' prior efforts. Several students and the instructor returned on their own over the next two days to finish the job.



Engraved Flowers and Vines

Course: Beyond the Basics: Decorative Effects for the Polishing Contractor

Trainers: Jeremy Wilkerson of Dreamkrete and Rick Lobdell of Concrete Mystique Engraving

The week before the workshops, Nick Dancer and Jacob Janssens of Dancer Concrete Design tore out the high-maintenance vinyl floor in the center's 1,500-square-foot multipurpose room. Students then helped instructors Jeremy Wilkerson grind the floor to remove surface contaminants before Rick Lobdell demonstrated how to engrave four 3-foot-diameter flowers connected by vines with leaves. Students helped apply an array of Surfkoat polishable dye stains to the flowers, then covered them up and stained the main floor background. The floor was burnished and polished to 3,000 grit.

During the job, a sprayer misfired while a student was holding it, and dye went all over the place. This mishap, which was fixed, was an important learning opportunity, Lobdell says. "If you go to a workshop with a slab poured just right and equipment always works perfectly then are they really training you? Things go wrong in real life all the time, and you have to be able to deal with something that doesn't work perfectly like it's supposed to."

Participant Crystal O'Dea, a stay-at-home mother from The Woodlands, Texas, is in the process of starting a decorative concrete business with her brothers and is learning from the ground up. "A friend of mine

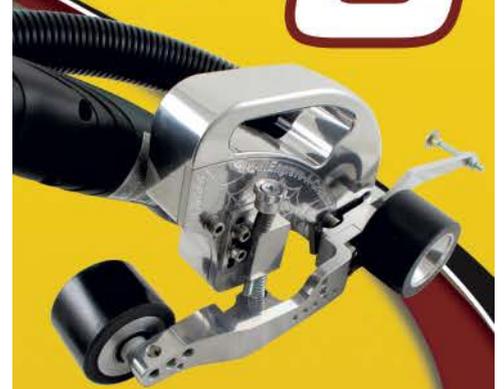
works for Husqvarna and recommended that I come to the Concrete Decor Show and take the ST-115 Certification class and I wanted to take this one," she says. "I like that you can get in here and actually do it and these guys are answering a lot of my questions. I thought everybody in the class would be newbies but there are all kinds of people here with all different experiences."

Abdullah al Eleiwi, 28, traveled from Saudi Arabia to take the class because he wants to start a concrete business in his country. "There's not a lot of concrete there but I want to start doing it," he says. "As of now, one in 100 houses may use concrete because in my country everyone wants to use marble. But I have a lot of ideas and I want to bring back something new."



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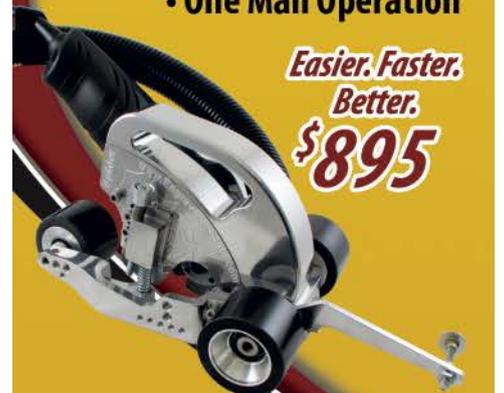


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Carved and Stamped Gazebo

Course: Carving Concrete

Trainers: Troy Lemon of Cornerstone Decorative Concrete and Emil Gera of Emil J. Gera Concrete Contractor

Students applied Kingdom Products Imperial Vertical Carving Mix to two walls of a picnic shelter and stained them with a variety of the company's Olde World Stains. The top halves of the walls were stamped with a brick-patterned foam board made in class, with grout lines created by applying acetone to eat away the foam. The bottom halves of the walls were hand-carved to mimic the look of stacked stones. A table and benches from

the precast workshop taught by JM Lifestyles representatives completed the ensemble.

Class participant Johanne LeClaire from Winnipeg, Canada, has been to two previous Concrete Decor Shows. The owner of a decorative painting and concrete polishing and microtopping business since 2000, she says, "I came to get re-energized and come away with new skills. I really enjoy coming to these events and getting to do things and really learn from the hands-on teaching."



Precast Benches and Tables

Course: Advanced Technology: Fiber-reinforced Concrete for Decorative Precasting

Trainers: Jeff Kudrick and T.J. Speers of JM Lifestyles

Students helped make benches and tables using SureCrete's Xtreme Series Precast mixes and Cheng D-FRC Casting Mix in a workshop led by Jeff Kudrick of JM Lifestyles. Yahya Ahmad Rufai made the 21-hour flight from Abuja, the capital of Nigeria, to take the course. Rufai, who owns the real estate development company Brains and Hammers in Abuja, wants to learn how to use more decorative concrete in construction.

"I want to be ahead of our competitors and use the latest technology," he says. "We want to bring something new to the market. Right now we are far ahead of our competitors, but we want to be far, far ahead. I think the skills I learned here will help me to achieve that." 📱



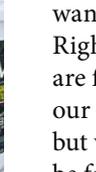
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ARTISAN IN CONCRETE

Philadelphia Polished Concrete Bart Rockett, Philadelphia, Pennsylvania

by Vanessa Salvia

BART Rockett, 46, began working with concrete back in 1987 after joining Patterned Concrete Industries (PCI) and working for one of its local franchises outside of Philadelphia in southern New Jersey. That's where he was introduced to the world of stamped concrete.

A Philadelphia native, Rockett began working with concrete right out of high school. As a student interested in art, though, basements and footings had little appeal. "That wasn't for me," he says. "I was supposed to go to art school in college and had some other opportunities come up and decided to get involved with a trade instead. I stumbled upon patterned concrete which was pretty cool for 1988."

Working with the greats

PCI was a national franchise offering annual training for its members. "We learned from the best guys in the world, the likes of Mike Archambault and Ralph Gasser," he says. "These were founders of this company — who are now in the Decorative Concrete Hall of Fame — that I trained under coming up through the ranks of patterned concrete."

The Walt Disney people chose PCI to do all the work for their theme parks, Rockett says. The guys who developed these techniques for Disney were teaching the trainings

once a year to the franchisees and Rockett soaked up the education with the intention of getting as much out of it as possible. "That was my college education," he says, "because I figured if I'm working with a guy who did all the work at

Disney and he's going to take me by his side and show me all the tricks, I'm going to take that and learn all I can from what they're teaching me."

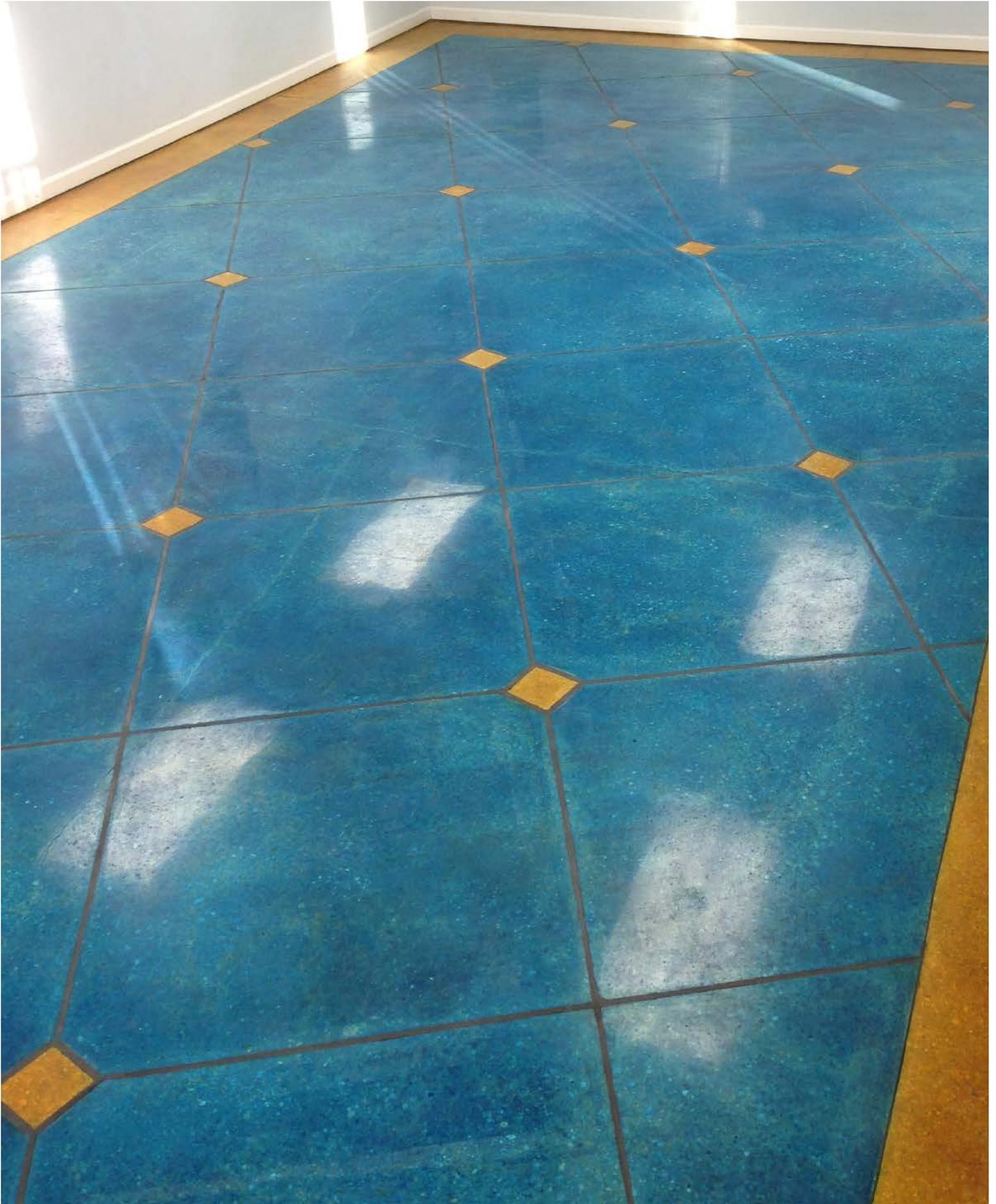
After working for PCI for nine years, in the mid-'90s Rockett went out on his own because his boss, he says, "wasn't expanding on the new technologies that I wanted to explore — the etching, acid staining and other creativity. He was running it like a business which you have to do, but you also have to create things."

Rockett enjoys the creative process so much that he scarcely considers what he does to be work. "It's fun for me," he says. "It's not a job because I enjoy it. It's passion driven."

Loving the challenges

Consistently challenging himself by taking on the most complex jobs that no one else wanted, Rockett mastered both simple and difficult tasks and built a polished — no pun intended — resume for himself. Now, his clients trust





Photos courtesy of Philadelphia Polished Concrete



him to do optimal work on all of his jobs. “You’ve got to take chances or you’ll never expand your horizons,” he explains. “Yeah, there were failures, but you better learn from them and do it better next time. Keep it small and always do really good work and you’ll always be busy.”

Enjoying the winning streak

With more than 2 million square feet of personally stamped concrete to his credit, Rockett believes he’s stamped enough to now move on to bigger and better things. In recent years, he’s developed a new technique

that’s in high demand in his urban area of the country. This technique involves etching polished concrete into the shape of large tiles and adding color details with L. M. Scofield stains.

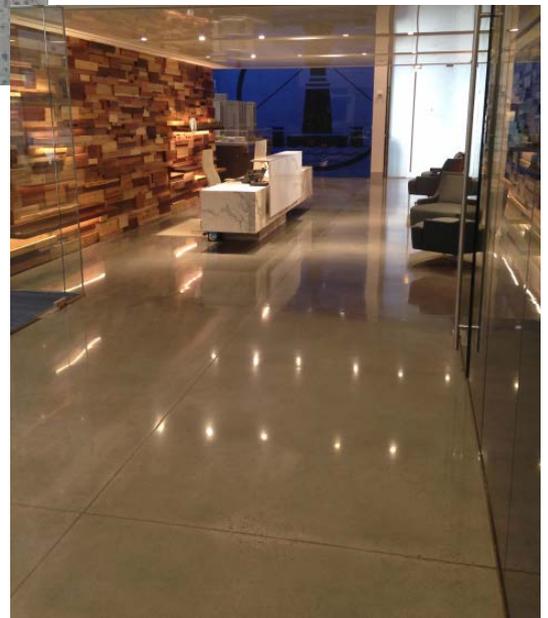
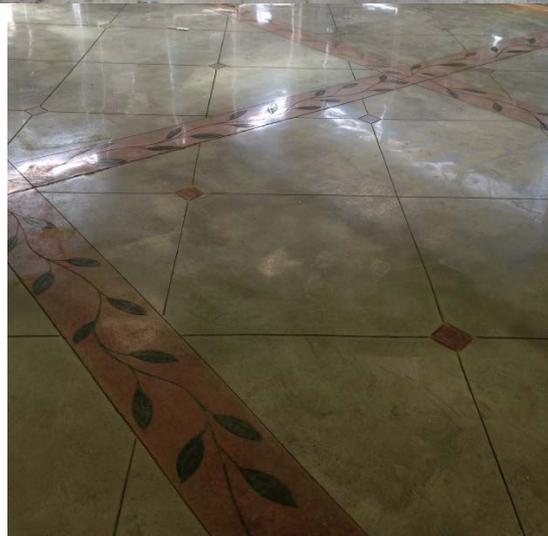
“We’re becoming one of the leaders on the East Coast of innovating different looks in polished concrete,” Rockett says. “Now, owners give us carte blanche to do what we want.”

Architects are consistently “blown away” by his floors, he says, and he’s won six Scofield awards, two American Concrete Institute New Jersey awards and two

Hanley Wood awards. He’s successfully done numerous high-end private residences and 10,000 square feet for the Yankees’ PNC Field. He’s worked on New York City’s first green building built for the parks department, as well as the city’s new Alexandria Center for Life Science building. In September, Rockett worked on a restaurant for world-famous chef Masaharu Morimoto.

Eyeing the future

Next up, Philadelphia Polished Concrete will tackle an Indian motorcycle dealership



in Lebanon, New Jersey, with plans to use two different colors along with integral color. “We’ll be grinding it so it looks like terrazzo, stamping about a 12-foot oval in the front entrance and then sand-blasting and etching their logo into the stamped circle and then polishing around it in two different colors,” Rockett says.

He’s also investing in a 2,200-square-foot showroom near Long Beach, New Jersey, about 45 minutes from New York City, displaying samples of his polished, vertical, stamping and countertop work. “People like to see what they’re getting,” he says. “I can

show architects pictures all day long but when they see a couple hundred square feet of each thing, that’s when they really get it. The flooring that we’re doing is a lot more detail-oriented than your typical guy doing a polished concrete job, so I want to bring people to the showroom so they can see all the colors and everything that can be done.”

With the polished concrete market “exploding” in his neck of the woods, Rockett says he must set himself apart from the competition, which he contends the strength of his work and the new showroom will do in no uncertain terms.

“With these polished concrete floors being as beautiful and as time-consuming to produce as they are, we want the people to come in and see it and touch it,” he says. “We like to do challenging, colorful, off-the-charts work and push the limits.”

www.philadelphiapolishedconcrete.com

See more photos from this feature online at ConcreteDecor.net

Fort Meade Army-Air Force Exchange

Anne Arundel County, Maryland

by Stacey Enesey Klemenc

It was not your best-case scenario.

A new Army/Air Force main exchange, an indoor mall with multiple vendors and a food court, was slated to open at Fort George G. Meade in Anne Arundel County, Maryland, in six weeks. The floor had been ground and polished, the racks staged and the food vendors' equipment installed.

Problem was, as soon as the floor was cleaned of all the construction debris in preparation for workers to start moving heavy equipment across the exchange's shiny new 110,000-square-foot floor, a large amount of "craze cracking" became apparent. This type of cracking is caused by rapid shrinkage of the surface, forming crack patterns across it that looked like spider webs. While all concrete cracks this way to some extent, these cracks were larger. This was a potential indication of a much larger problem where delamination was occurring at the surface of the slab.

The Army-Air Force Exchange Service project manager called David Stephenson of Polished Concrete Consultants in Dallas,



Photos by BTW Images LLC, courtesy of Perfect Polish

Project at a Glance

Client: Army-Air Force Exchange Services

Project: Main exchange at Fort Meade in Anne Arundel County, Maryland

General contractor: Walbridge Construction

Polishing contractor No. 2: Perfect Polish in Norris, Tennessee

www.perfectpolishconcrete.com

Consultant: David Stephenson of Polished Concrete Consultants, Dallas, Texas

www.polishedconsultants.com

Project Description: A 110,000-square-foot floor was poured and polished prior to Perfect Polish's involvement with the project. The company was hired to fix a problem with the paste cap separating from the body of concrete.

Products used: Consolideck LS densifier and LSGuard sealer by Proso; Spal-Pro RS 65 joint sealer in Porpoise Gray by Metzger/McGuire; Spall TX3 grout coat by Hi-Tech Systems; and Concrete Polishing Solutions' Red Shark edge grinding discs, Speedline edge polishing pads, HFL metal bonds, T3 transitional diamonds, Sektor polishing pads and Spinflex diamond burnishing pads.

Texas, to assess the situation. Stephenson found the problem was not confined to just a few places; it was widespread. The paste cap was separating from the body of the concrete below.

"It appeared that bleedwater was trapped at the surface by the finishing process," says Stephenson. "This created 'blisters' just below the troweled concrete paste layer which is between 1/8 and 1/2 of an inch below the surface. As we reviewed the project, we found thousands of delaminations ranging in size from 10-foot square to just a few inches in diameter."

"If you dragged a chain or steel rod across the floor, you could hear that it was hollow underneath," says Brad Padgett, president of Norris, Tennessee-headquartered Perfect Polish, one of the largest contractors in the U.S. that specializes in polished concrete. "The average depth where the separation occurred was 1/8 inch under the paste cap." To remediate the problem, his company was hired to remove the entire paste cap and get below these hollow spots before taking the floor up to a 1,500-grit shine. And they only had six weeks to accomplish the task.

Tons of work

For starters, Perfect Polish had to remove the cap with such finesse it didn't damage the concrete its crews were then going to polish. "We didn't want to fracture the aggregate or pull it out of the floor," says Padgett, so big equipment wasn't an option.

He decided to first use BMC 335s, milling machines from Diamatic that employ 70 to 80 12-inch saw blades stacked side by side, to cut the floor. "They leave a very smooth profile that resembles corduroy," he explains, with slim high spots and about a 1/8-inch gap between blade cuts. While some areas of the floor required only one pass, the bulk of it required multiple passes to expose aggregate from 1/4 to 3/4 inch in size.

Padgett says they had three roto-millers running two 10-hour shifts each day with between 11 and 14 men per shift. "We removed 50 tons of concrete off this floor," he says, filling up a full-size construction dumpster every 24 hours.

After the floor was roto-milled, the crews switched to large floor grinders from Concrete Polishing Solutions equipped with metal-bond diamonds to smooth

the corduroy profile. With a fleet of eight G-320D propane planetary grinders hooked up to CPS dust extractors to keep the airborne dust in check, they ground the floor with 16-, 40-, 80- and 150-metal-bond diamonds. They then densified the floor with Consolideck LS by Prosocon before polishing it with Sektor pads, a brand-new technology from CPS.

“CPS provided us with 100, 200, 400, 800 and 1,500 resin-bonded diamonds,” Padgett says. “It was the first project this size these (flexible resin-bond diamonds) had been used on. It made a huge difference in speeding up production. Because of them, we were able to hit the very aggressive schedule we’d been given.”

Perfect Polish then sealed the floor with Consolideck LSGuard from Prosocon before embarking on the final step, a high-speed burnish with 3,000-grit Spinflex diamond pads.

No shortage of challenges

The timeframe the company had, from bidding to commencing work, was somewhere between 10 days and two weeks, which isn’t a lot of time to pull together all the needed resources and report for work, Padgett says. Add into that mix the hassle of getting 30-some men through the military security clearance rigmarole so they could get on base. “It was a very stringent background check,” he says, and a major hurdle to clear.

Once they got there, they had six weeks to remove 1/8 to 1/4 inch off the top of the 110,000-square-foot floor and bring the floor up to a beautiful polish. “Working inside a finished building with a very elaborate roof and lighting system was a challenge from the very beginning,” Padgett says. “We had plastic hung across everything and were basically in a plastic cocoon the entire time we were working to keep the dust from getting on the fixtures, the windows, the painted walls.”

To keep the lines of communication flowing between the crews that worked the day and night shifts, a 20-minute safety and communication meeting was held each day when the shifts turned over. “This way, the incoming crew could pick up where the previous crew left off without having confusion,” Padgett says. And, he’s proud to report, “We had zero safety issues on this project.”

As a quality control measure to ensure



they removed a minimum of 1/8 inch from the surface, Perfect Polish ran east to west saw cuts every 30 feet. “We used a micrometer to make sure we had the depth of the saw cuts right,” Padgett says, and spraypainted the grooves in the floor with white paint. The crew then ground in a north to south pattern. “Once we had

ground through the spray paint we knew we had ground enough off and could start the polishing process,” Padgett says. Without the spray painted guide lines, he adds, “Trying to determine when we had ground off 1/8 inch could have been really tricky.”

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Iconic Building is a Brilliant Addition to OSU

Ohio State University South Campus Central Chiller Plant Columbus, Ohio

by Vanessa Salvia

BUILDINGS don't often sparkle like jewelry, but in the case of the chiller plant on the Ohio State University campus, it does just that, thanks to a highly polished RetroPlate finish and the application of dichroic glass.

The South Campus Central Chiller Plant facility cools and distributes water throughout the Buckeyes' campus in Columbus, Ohio. The building is a centerpiece of the new campus construction, and the RetroPlate system, which can be used anywhere there's exposed concrete or cementitious terrazzo, was chosen for this project to ensure the durability of the building's exterior concrete wall panels. This facility was awarded LEED Silver for its incorporation of sustainable principles.

Tom Wucinich, along with his son, John Wucinich, installers and owners of FinalFinish, based in Canton and Columbus, Ohio, polished the 254 precast concrete panels that make up the building's exterior facade. High Concrete cast nearly 54,000

Project at a Glance

Client: Ohio State University, South Campus Central Chiller Plant, Columbus, Ohio

Installer: Tom Wucinich and John Wucinich of FinalFinish, Columbus and Canton, Ohio

www.finalfinish.biz

Polishing solution: RetroPlate Concrete Polishing System

www.retroplatesystem.com

Precast solution: Panels were cast by High Concrete Group LLC, Springboro, Ohio; www.highconcrete.com

Design architect: Ross Barney Architects

www.r-barc.com

Architect of record: Champlin Architecture

Local architect: Lupton Rausch Architecture + Interior Design

Project scope: 254 large precast concrete panels using the RetroPlate system, polished to 8,500 grit

Challenges: Work progressed through the winter so heaters were needed; large, suspended, highly polished panels required cranes to move the grinding and polishing equipment from one slab to another



RetroPlate polished concrete panels are accented with dichroic glass "fins" to create a highly reflective building that lights up the campus with an ever-changing color display.

Photos by Brad Feinknopf, courtesy of RetroPlate Concrete Polishing System

square feet of architectural precast panels for the project, which won the 2014 PCI Design Award for Best Custom Solution from the Precast/Prestressed Concrete Institute. The Wuciniches polished the slabs on site at High Concrete's Springboro facility, about an hour and a half from Columbus, before they were transported to the installation site to be placed with large cranes.

Challenging conditions

FinalFinish has been a RetroPlate applicator for 15 years. RetroPlate is a liquid hardener, which can only be applied when temperatures are above freezing. Work began in summer 2013 and progressed over the winter through spring. "One challenge was going from 110 degrees on the slab in the summer to freezing in the winter where we had to have heaters," says Tom. "In the winter they made a great big tent on wheels that we could roll on top of the slabs and we just worked on them whenever we could."

Because of the speed with which the entire construction work had to be completed, the design team chose the largest panel size possible to keep installation moving quickly. Most of the panels are 9-by-30 feet, with some 9-by-35-foot-tall panels at the top surrounding the cooling tower.

The 254 panels were spec'd to be polished up to 8,500 grit. "Yes, that's pretty high," Tom says, "but that was the spec and that's what they wanted." Some of the panels near the window openings had deeply sloped sills that had to be polished by hand.

Additionally, the slabs were raised off the ground, he recalls, so he and John had to have a crane operator pick up their grinding and polishing gear and place the equipment on the slab so the polishing



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could be done. “Then the crane picks up the equipment and moves it to another slab while the first slab was being taken away,” he says. “It was a long process. These things can’t be moved very easily so it took a lot of coordination.”

Reflections enhanced

In addition to the polished concrete wall panels, dichroic glass “fins” were affixed onto the exterior. Dichroic glass is formed by stacking layers of glass with very thin layers of metal or oxides, which allow the finished glass to appear as if it changes color in certain lighting or when viewed from an angle. The result is a highly reflective building with glass ornamentation that transmits and reflects natural light, creating an ever-changing color display on the side of the building.

Eric Martin, principal with the design architecture firm Ross Barney Architects in Chicago, Illinois, states that the design team chose precast due to the tight timeline of the construction schedule. They had worked previously with RetroPlate as a floor application, and wanted a highly reflective surface to enhance the light-transmitting qualities of the glass.

“Precast concrete became one of the choices in terms of being able to quickly produce that product and get it on site,” Martin says. “Also, a lot of chiller plants around the country are utilizing glass in the design to try and showcase the equipment inside, but we felt that was not as energy efficient. Using the insulated precast concrete panels solved that sustainability problem as well.”

The chiller plant is an unoccupied building with no activity or movement going in or out, so to give some life to the building, large glassed-in openings were strategically placed to highlight certain pieces of equipment and allow passers-by to peek in at the inner workings. Large openings at the top of the building are not glassed in, to allow for free movement of air to the cooling towers.

“It could have just been a brick box housing this equipment,” Martin says. “But the university wanted a landmark building. Because of the location of the site and their future plans for that portion of the campus, they wanted this building to be the gateway for future development. The new chiller plant met the university’s goal of being an iconic building on campus.”

Watch a time-lapse video of the light reflective elements of the building:

<https://vimeo.com/70968871>



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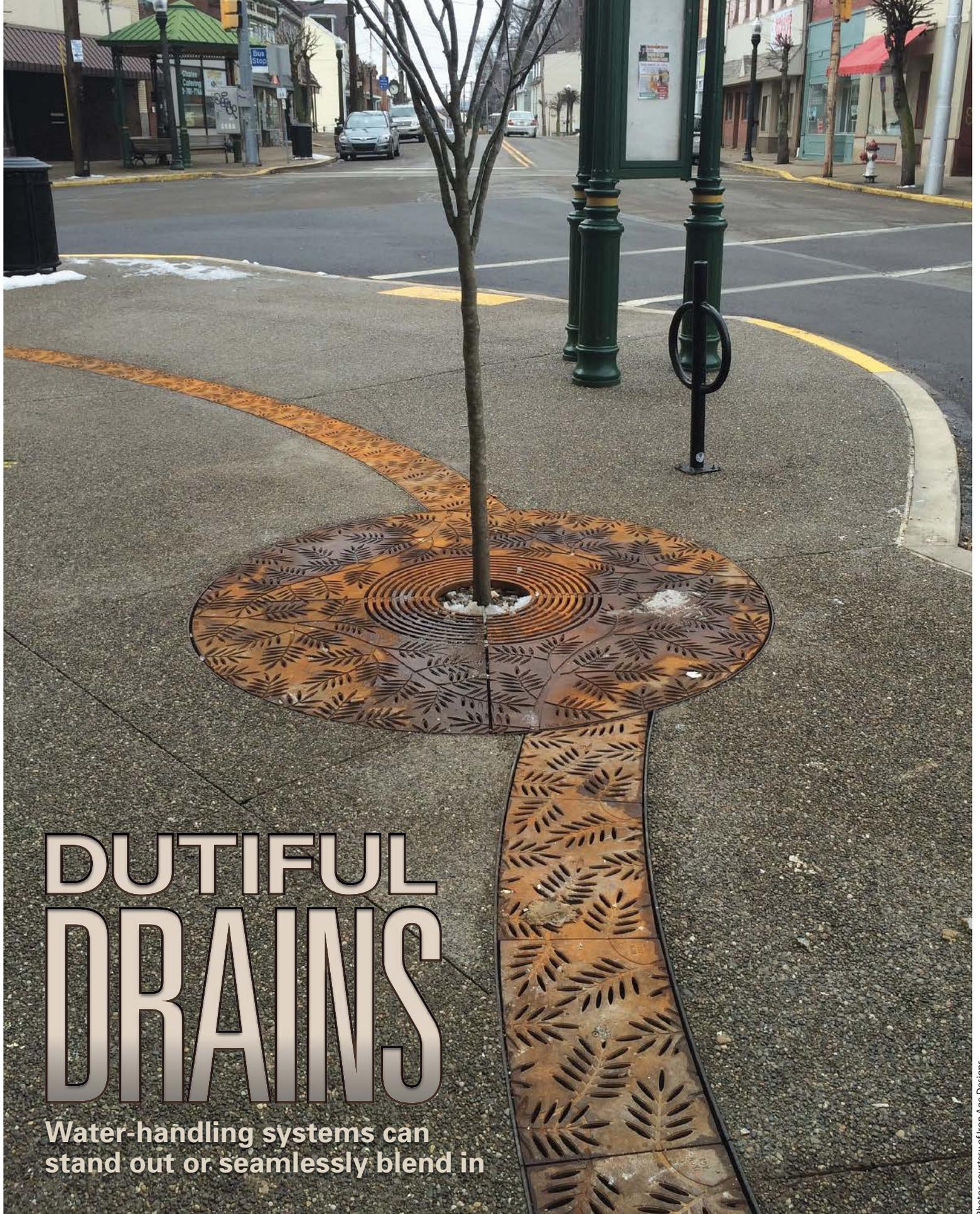
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DUTIFUL DRAINS

Water-handling systems can stand out or seamlessly blend in

In Etna, Pennsylvania, Iron Age Design's ductile iron tree grates and drains in the Locust Leaf pattern provide drainage for stormwater and supply fresh water to the trees — very beneficial for vegetation enclosed by sidewalks and street pavement in urban settings.

Photos courtesy of Iron Age Designs

by Joe Maty

LET'S say you're part of a design and construction team that has settled on a stunning look for a high-profile exterior concrete project — the entry to a corporate office, a monument to fallen heroes or maybe a creatively upgraded pedestrian walkway for a downtown shopping district.

But you've got to deal with water issues. When it rains, all that moisture must go somewhere so visitors aren't wading or skating their way across the hardscape. A key part of the solution is installing the proper drain system. And in cases where visuals carry high priority, that means a drain system that won't detract from the design and might even contribute to it.

Following is a glance at projects where these kinds of water-handling systems were integrated into the design, providing a means to transfer stormwater while meeting pedestrian safety requirements — all while preserving or enhancing the visuals.

Supporting cast

Iron Age Designs was called on to supply the right look for projects in two older urban settings, one in Etna, Pennsylvania, and the other in Boston, Massachusetts. Iron Age, based in Burien, Washington, specializes in cast-metal grates for trench drains and catch basins and around trees and other architectural elements.

In Etna, Buchart Horn Inc. designed a novel streetscape upgrade, fashioning a serpentine, river-like trench-drain system with decorative grates that connect to tree grates along the sidewalk. The drain system in this urban setting not only provides drainage for stormwater, but supplies fresh water to the trees — a real plus for vegetation enclosed by sidewalks and street pavement.

Dominique Watkins, partner and managing director for Iron Age Designs, says the design and decorative grates make a "bold aesthetic statement," creating a unique streetscape feature "that makes an impression on people" visiting the town's downtown business district.

The grates, cast with ductile iron in Iron Age's Locust Leaf pattern, contain magnesium. This element gives the iron the ductile property, making the grates more resilient to wear and loads without breaking.

In Boston on Albany Street, Iron Age supplied oval tree grates made to complement surface pavers — one small



In Boston, 16 full or partial tree grates from Iron Age complement surface pavers as part of a redevelopment program in the city's South End. Each grate is different.

facet of a significant redevelopment program in this city's South End. Working with the architects of Ground Inc., Iron Age created 16 full or partial oval tree grates. "Each grate was oriented in a unique way to complement the overall streetscape pavers and concrete plan," says Watkins. The openings for the trees were cast in different spots in the various grate elements, adding to the individuality of each grate.

"The idea behind all of our castings is to make each project unique and stand out," Watkins says. "Drainage grates and tree grates are typically overlooked and most are very generic. Our aim as a company is to elevate grates to become more of a focal

point, artistic feature or decorative detail that is the final touch on a well-finished project."

Iron Age Designs was founded in 2005 by Mark Armstrong and Craig Diamond, who worked together at another foundry in the Pacific Northwest. They saw a potential market niche for American-made, artfully designed trench and catch basin grates that could be used with standard-size drain systems made by a number of other companies, including ACO Polymer Products Inc. The cast-metal grates — which are made out of ductile iron, regular "gray" iron, aluminum or two types of bronze — can be specified during a project's planning phase or retro-fitted into existing installations.

Standing Water be Gone! Executing a plan for pools

by Joe Maty

When taking the plunge into a pool construction or renovation project, don't forget the stormwater drainage.

That's the pool drain 101 lesson from Todd Fisher of Unique Concrete in West Milford, New Jersey, who has seen a big upturn in the pool restoration/upgrade segment of the company's decorative concrete business. Pool decks and coping account for the lion's share of jobs in that market, he says.

"There are a lot of old pools in the area here," Fisher says, speaking of the company's market base in northern New Jersey. Besides the abundance of aging pools, the segment's growth is driven by upscale demographics in major portions of the area's diverse residential mix.

In commercial and many high-end residential pool projects, a designer is typically involved in the pool construction or improvement project, and in those cases contractors such as Unique Concrete follow the architect or other designer's plans and specifications. "In those cases we don't have much leeway" in the details on drains, Fisher says.

But in typical residential pool projects, the contractor needs to gauge existing or potential stormwater drainage issues to ensure that water flows away from pavements and structures. In Unique Concrete's neck of the woods, the area's hilly terrain also can present stormwater drainage complications, especially if the pool is in a low spot amid higher surroundings.

"The problems are often due to a structure — a house or a pool house or other building — that limits where we can get rid of the water," Fisher explains.

Fisher cites a major pool upgrade in 2014 at a residence in Augusta, New Jersey, as an illustration of the drain connection in pool construction and restoration.

Gauging the problem

Unique Concrete doesn't do cartwheels when the prospect of installing drains emerges in a project, Fisher says. "If you can find creative ways to handle runoff without drains, that's

preferable," he says. Besides the cost of installing the drains, the owner must deal with ongoing maintenance issues associated with debris and clogs.

In the case of the Augusta project, Unique Concrete and the homeowner knew there was a drainage problem. The job of

installing a drain system was going to be challenging because the plan involved resurfacing the existing concrete deck, adding a new section and replacing pavers with concrete.

In the renovation, a lengthy drain course was required to transport the water to the adjacent landscape. When originally installed, the pool, deck and adjacent patio pavers had been installed without a drain system. This caused problems due to water running away from the pool but toward the pavers and home foundation. Fisher says he devised a "creative solution" by locating a channel drain between the existing concrete and the new slab that replaced the pavers. Both sections slope toward the new channel drain.

A stamp pattern — Random Ashlar stone — was employed on concrete-overlay surfaces installed on top of the newly placed concrete and the existing concrete.

Crucial connection

The drain was installed prior to pouring the new section of deck, with the drain channel running the length of the deck. The drain trench was prepared, and the channel drain was temporarily put in place as a mockup. Concrete footings were poured at intervals of 5 to 7 feet. The channel drain was then put in place on the footings, prior to pouring new concrete.

Fisher says a key task in the deck/drain installation is placing reinforcement rods in the newly poured concrete surfaces and connecting them to the channel drain. The reinforcement runs horizontally from one concrete slab to the other and



Photo courtesy of Unique Concrete

To solve a drainage problem, Todd Fisher of Unique Concrete installed a channel drain between existing concrete and a new slab that replaced the pool's pavers. Both sections slope toward the new channel drain.

connects to the drain between the slabs. Stegmeier LLC, the supplier of the major portion of the project's drain system, notes the importance of this connection in its installation guide, Fisher says.

This channel drain's connection to both concrete surfaces ensures that any natural movement of the concrete slabs affects the concrete and drain structure in tandem — as a unit — to prevent damage to the individual elements of the assembled structure.

For drain-system components, Unique Concrete went with Deck Drain for most of the drain course, but switched to a larger channel drain from NDS Inc. — the Spee-D, made of polyolefin — for a more expansive deck area where heavier volumes of water would occur.

Fisher says Unique Concrete has found the Deck Drain to be "user friendly" and, due to low profile and color choices, can be made to essentially "disappear" or blend into the decorative pavement surface.

"Since our work is decorative concrete, customers are spending money on something that looks good," Fisher says. The Stegmeier drains "look good," are functional and are offered in various colors that blend with decorative concrete surfaces.

The owner and contractor certainly don't want a functional element — a stormwater-control system — to mar a decorative-concrete masterpiece.

"If we can find creative ways to handle runoff without drains, that's preferable," Fisher says. "But water sitting on a concrete slab can be a major problem and a legal problem. You've got to get rid of the water." 🛠️

The impression of seamlessness

In contrast with Iron Age Designs' sculptural artistry in its cast-metal grates, ACO's drain systems feature designs that tend to blend unobtrusively into contemporary architecture. Like the highly competent umpire in a high-stakes major-league baseball game, these drain-system components are seen as appropriate if they go essentially unnoticed, a testament to their seamless integration into the overall plan.

Following are three notable examples that illustrate seamless integrations:

Officer Sean Collier Memorial at the Massachusetts Institute of Technology, Cambridge, Massachusetts. Collier was an MIT police officer killed in the line of duty during the pursuit of the Tsarnaev brothers, the notorious 2013 Boston Marathon bombers.

This striking, 190-ton sculpture is composed of 32 massive pieces of polished New Hampshire granite. The ACO Brickslot installation is in two sections — 33 meters along the eastern boundary of the memorial and a smaller section between two of the large granite pieces inside the sculpture. The drain components include ACO's 4-inch-wide KS 100 polymer-concrete channel drain with a stainless-steel edge protection and slot.

Only the slot, 7/16 inch wide, is visible on the surface, minimizing the visual profile of this important functional element. Access units located at intervals along the slot allow for the channel's periodic maintenance, which involves clearing debris that might block flow. Stormwater runoff enters the slot and runs down the subsurface channel into the stormwater collection system.

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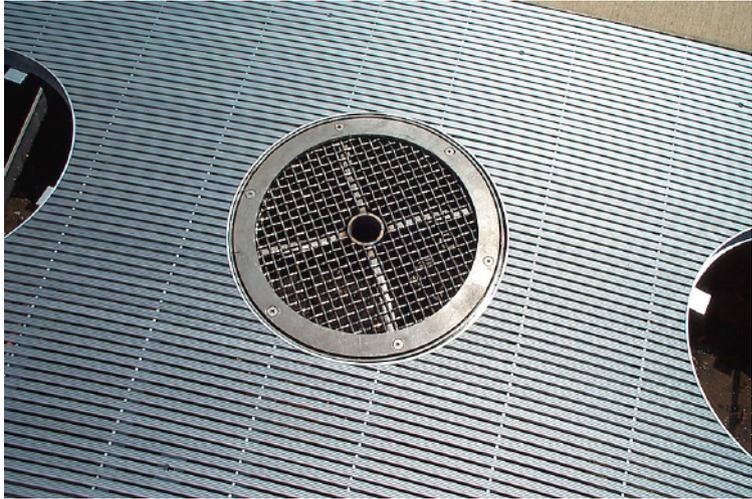
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Photos courtesy of Balco Inc.

Balco Inc.'s custom-made curvilinear drain grating for a fountain plaza in Wichita, Kansas, is made of extruded aluminum with welded frame construction and includes cutouts for fountain placement.



“With Brickslot, they are looking for something low profile but still capable of catching the water efficiently,” says Charlie Reber, ACO’s New England-area sales manager.

The Brickslot system is designed to allow surface pavers to be trimmed to fit tightly against the edge of the slot, yielding a surface appearance similar to a joint or seam.

American Veterans Disabled for Life Memorial, Washington, D.C. This project, completed in 2014, features an ACO channel drain system covered by stainless-steel grates that are resistant to penetration by high-heeled shoes, as well as a Brickslot product that creates a unified, integral impression close to the memorial’s wall.

Center for Civil and Human Rights, Atlanta, Georgia. Installed in 2014, ACO’s 8-inch K200 drains are part of the downtown center’s hardscape in the Georgia Pacific Plaza. One runs at the bottom of a long run of steps and another is situated alongside the building.



Photo courtesy of ACO Polymer Products Inc.

A lengthy section of channel drain from ACO runs along the base of a building in Atlanta’s Georgia-Pacific Plaza.

Importance of material selection

Reber says ACO representatives discuss several key issues involving drain-system product choices with designers, specifiers and contractors:

- Type of use — pedestrian and/or vehicular
- Cost/economics
- Detailed guidance references for material selection based on exposure to various substances since resistance to chemicals and other substances can be crucial in many industrial and commercial sites. Stainless steel, galvanized steel and composite drain and grate materials provide strong chemical and acid resistance, with stainless offering superior performance with most corrosive or acidic agents. However, certain acids can be corrosive even for stainless steel.
- Vehicular load — Ductile iron grates offer superior flexibility (“give”) in high-load settings, Reber says. Weights are classified on a scale of Class A to Class F, with C being the most common weight classification specified for grates subject to vehicular traffic.

More choices

For stormwater-drain system grates in recreational settings, Balco Inc.’s material of choice is extruded aluminum or bronze. The Wichita, Kansas-based maker of an assortment of architectural products supplied the custom-fabricated architectural grating for the curvilinear drains at the Chester I. Lewis Reflection Square Park’s fountain plaza. The radius grating facilitates drainage and includes cutouts for fountain placement, a company spokesman says. The composition is extruded aluminum with welded-frame construction.

Another drain element from Balco — the PDG pool drain — was



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Photos courtesy of ACO Polymer Products Inc.



The American Veterans Disabled for Life Memorial in Washington, D.C., features a drain grate designed to unify the visual aesthetics. ACO's Brickslot system allows surface pavers to be trimmed to fit tightly against the edge of a slot drain opening, yielding a surface appearance similar to a joint or seam.

installed in a residential pool/recreation area. The aluminum drain system is supplied with a clear anodized finish to resist corrosion and is made with wider treads and narrower slots to protect bare feet while allowing drainage in the pool area. The integrated system includes drain channel and outlet and surface grates. The

visual effect on the decorative surface is minimal and complementary to the pool surroundings, a company spokesman says. 🗑️

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Cause and Effect of Curing Differential on Colored Concrete

by Chris Sullivan

In a recent conversation with Todd Scharich, decorative concrete technical specialist with the American Society of Concrete Contractors, this question came up: **What happens when plastic, lumber or construction debris is left on colored concrete during initial curing?**

We had both witnessed similar results — discoloration, blotchy color, random patterns — that are almost impossible to remove. We talked about the many jobs we had been asked to troubleshoot, what recommendations we made and what level of success we achieved.

After speaking with Scharich, I went back into my archive of articles and columns and, interestingly enough, could not find one that dealt specifically with this issue. There was a paragraph here and there in related articles on colored concrete and color inconsistency, but nothing specifically about the aesthetic issues that occur when plastic or other jobsite debris sits on concrete during its first few days after placement. Well, no time like the present to change that.

When plastic, lumber or construction debris is left on colored concrete during initial curing, the surface color gets blotchy and irregular, with colors usually lighter where the material had been sitting. The issue, known as curing differential, is caused by different levels of moisture at the concrete's surface during those critical first few days to weeks of its life.



Concrete blocks placed on concrete a few days old create a curing differential resulting in the permanent outline of the blocks in the floor.



Curing blankets placed with air gaps leave blotchy marks on the stamped concrete walkway.

Photos courtesy of Chris Sullivan

We all know, or should know, that curing concrete is critical to achieve proper strength, durability and appearance. All of the major industry associations such as the American Concrete Institute, Portland Cement Association, National Ready Mix Concrete Association, American Society of Concrete Contractors and ASTM International, to name a few, have published standards, position papers and/or required specifications for the proper curing of concrete.

These documents explain the science and benefits of curing concrete and recommend different processes approved for proper curing. Almost all of them make a point of addressing the potential issue of discoloration and streaks occurring if the concrete is not cured uniformly. According to a document published by the NRMCA, "Plastic can make dark streaks wherever a wrinkle touches the concrete, so plastic should not be used on concrete where appearance is important." We know the outcome, but what is missing is why the problem occurs and, more importantly, how to remedy the situation.

Objects affect hydration

Depending on the type of cement, mix design and environmental conditions, the first three to seven days are most critical in regard to curing concrete and color development. If the concrete can cure consistently, the end result is usually a quality concrete product with consistent color and finish. If a foreign object retards the movement of moisture out of the concrete or traps moisture at the surface, a curing differential occurs, resulting in a color shift in the concrete surface.

Case in point would be random plastic or lumber placed on a concrete slab 24 hours after installation. While the physical strength of the young concrete can withstand the weight of the lumber and plastic, the chemical process of hydration is still occurring and is affected. This results in discoloration in the areas where the lumber and plastic were placed.

These foreign materials trap the hydration water coming out of the concrete, often making the concrete physically wet or damp where the objects were laying. In essence, this process is changing the water-

to-cement ratio at the surface in those areas, which is one of the leading causes of light or washed-out color in concrete.

Debris not the fault

Interestingly enough, more than half of the curing differential issues I have come across were not created by jobsite debris. The issues were caused by wrinkles or air gaps in plastic covers or curing blankets, resulting in what's known as "leopard spotting" because of how it resembles a leopard's fur pattern.

In almost every case of curing differential I've dealt with, it's too late to do much about it once the issue is recognized. The color shift is created by a chemical reaction and is permanent. The depth of the discoloration can vary depending on the material that was on the surface, how much moisture was present and how long the object sat on the concrete. I have seen discoloration from curing differential as deep as 1/8 inch into the concrete. In cases where it is lighter, surface sanding, polishing or grinding can help lighten or eliminate the discoloration or blotchy areas.

In most cases the easiest and most



Plastic curing sheets with wrinkles create the classic "leopard spot" pattern in this gray concrete floor.

economical method for dealing with discoloration from curing differential is applying a solid color sealer or stain. A thin section overlay, like a microtopping, is another method, but is more involved and costs more. If the budget is lacking for a repair, then time will help. Over time the severity of the discoloration and blotchy appearance decreases.

As a side note, curing differential in gray concrete that's going to be stained or dyed is also an issue. In these cases, the color variation and blotchy finish are often highlighted and exaggerated when the stain

or dye is applied. In a few rare cases, the client actually appreciated the additional variation the random curing created, but those cases are few and far between.

Best curing practices

Below are the best curing practices when surface color and consistency are critical:

- Always cure concrete following ACI 308 and/or ACI 310 guidelines.
- Avoid using non-breathable curing sheets like plastic or curing blankets.
- If using non-breathable curing sheets, be sure there are no wrinkles or air pockets.
- Never place building materials, construction debris or other foreign material on the concrete surface for 10 to 14 days.
- Consider using a colored or tinted curing compound. 🛠️

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

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Photo courtesy of Jeffco Concrete Contractors

The Elements of Style for Contractors: Color is Amoral

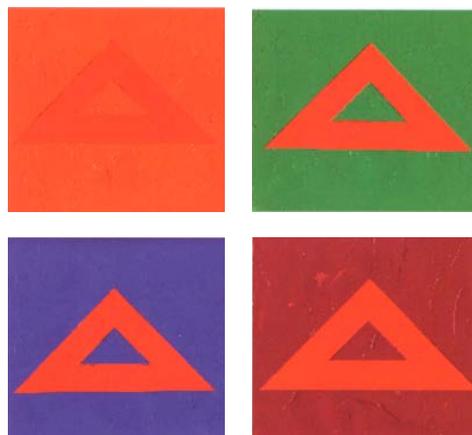
by Gaye Goodman

I AM a fan of the old spaghetti Westerns starring Clint Eastwood. At first glance he looks like a scruffy slob with a three-day beard who smokes too much and shoots anyone who looks at him sideways. However, when you meet the *other* guys in the movie, he becomes a well-attired paragon of virtue! In a nutshell, that is what I want to say about color.

Standing alone, a color is amoral — entirely relative to what surrounds it. This extends not only to the colored border around your design, but also to the walls and ceilings in your peripheral vision when you glance at the floor. One of the first questions I ask new clients is, “What color are the walls going to be?” If they reply, “but I want you to do the *floors*,” I launch into my spiel on color relativity.

It’s all relative

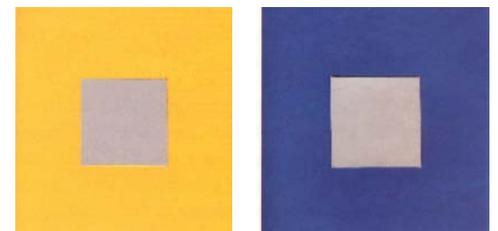
Look at the red triangles below. They were all cut from the same piece of paper and glued to background sheets of another hue. As you learned in the column about the color wheel, red will positively vibrate against its complement, a green of similar



value, and will almost disappear when placed against red-orange. This is a lesson in direct contrast.

A more surprising thing happens when you take a neutral gray square and surround it with two different hues. A gray patch will always be pushed toward the complement of the color that surrounds it. Put yellow around it and it becomes lavender (violet is directly across from yellow on the color wheel).

Surround the very same gray with blue and it will take on an orange cast. This is



called simultaneous contrast. Impressionist painters used this trick to heighten the impact of color in their paintings. If they wanted a group of yellow flowers to look more yellow, they painted the shadows and leaves around them in greens which were adjusted to be almost violet.

Early in my staining career we had a floor that had been splattered with liquid curing compound during placement. We didn't yet know that scrubbing with a strong degreasing agent can remove curing compound so we scrubbed twice with trisodium phosphate and water. However, after staining the floor with aqua blue, scattered spots of the original gray concrete remained. Except now they were a pale shade of lavender! The client said, "I didn't think you had that color on the stain chart, but I like it." This was not a fleeting illusion. Everyone who saw that floor said it was turquoise and lavender. (This led me to formulate my first stainer's axiom: *It is better to be lucky than smart.*)

Live and learn

A frequent problem we have all encountered is this: Your client gives you three or four color swatches and tells you they are the company (or school's) colors and they *must* be used in your design. You think they look awful together and that the selection must be a case of "Art by Committee," a mash-up of compromise. How can you create unity and harmony with these colors? In flipping through my back issues of *Concrete Decor*, I discovered some clever techniques used by others.

Surround the colors with black or dark gray — In the February 2010 issue of *Concrete Decor*, Jeffco Concrete used the popular

compass rose design in this lobby (*reproduced on facing page*). What makes it unusual is that Jeffco used every tertiary color on the wheel from yellow-green through red-orange, except violet. In theory, they should not all harmonize, but here they do. I think this is in large part due to the wide band of charcoal gray which surrounds the logo. It also helps that the dye colors have a similar value and transparency which link them.

Another example from the February 2010 issue is the Microsoft commons floor. It looks as though the architect specified the high-

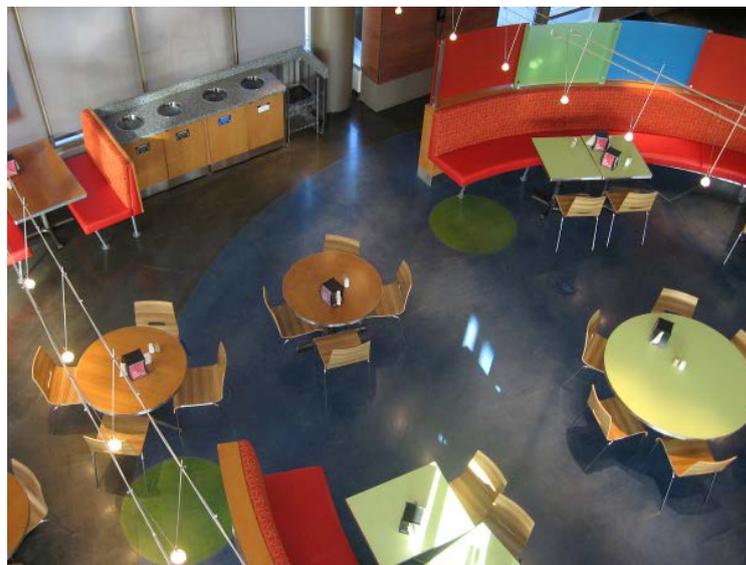


Photo courtesy of Peter Wagner, formerly with Deco-Pour Inc.



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key complements of yellow-green and red-orange to enliven the tables and chairs in the seating area. The choice of an almost-black floor, with just a few inset circles of green to mimic the round tabletops, was a sound one. For some reason, any group of vivid colors looks fine when surrounded by black. Black both harmonizes and intensifies saturated colors.

Use the colors in widely differing amounts — Another way to unify disparate colors is to choose the one you like best and stain most of the floor that color, with the others used as small accents. I call this “the throw pillow” approach, often used by interior decorators. This floor (*above*) featured in the November/December 2010 issue is stained entirely in blue-green with



Photo courtesy of Westcoat Specialty Coating Systems

just a few long spears of the three primaries, and it is effective.

Many designers use a three-color plan, but they are rarely used in equal amounts. When you look at the intricately patterned faux-carpet designs in some of Modello's ads, you'll see the most striking ones allow a single color to predominate, with two accent colors used in relatively small amounts.



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Alter each color with shades or tints — If the client agrees to it, most colors will appear to harmonize if they are all tinted with white to the same shade of pale. This produces a look that Westerners consider overtly feminine, so be careful. You would be safer to darken each color with gray, or to stain over a dark gray slab, which is what Kevin Ross did at a surgery center in California that was featured in *Concrete Decor's* November/December 2010 issue. I can think of no other way to make equally sized segments of red, green and yellow appear to go together.

Use the 'mother color' trick — One of my painting instructors taught me this. Suppose you have six varied hues you want to include in a painting. Choose one color (for example light green) and add a tiny amount of it to every color you use in the painting. Voila! Your entire canvas will be unified. The amount of mother color mixed into the others can be very small, but it will magically crosslink all the hues.

This works just as well on the macro-level for house painters. If you want the red front door of your brown-shingled house to somehow 'speak to' the dark blue of the shutters, just pour a generous cup of the red paint into the gallon of blue and stir well. The blue color will be shifted by an imperceptible amount, but the effect seen from the street will be much more harmonious than it was when the shutters were painted straight from the can.

Tone it down! — This may be your most vital rule of thumb. Any color looks twice as brilliant, or obnoxious, spread over a large surface as it does on a small paint swatch or floor sample. As a teenager I adored a sort of gray-pink color. I gleefully found it on a swatch at the paint store and painted two walls of my room. Yuck — I was drowning in a bottle of Pepto-Bismol! I freely brushed two layers of thinned white over it and it became quite nice.

To this day, I find my clients making the same mistake. I tell them to locate the swatch they *think* they want and then buy the one that is two shades lower on the card (i.e. more pastel), even if it looks too blah. That will be a color they can live with when it is spread across four walls.

Harmony is paramount

In the old days when someone tried to foist a bad color scheme on me, I would simply say, "You know, acid stains only come in eight colors, and most of those are brown. You'd better let us go first with the staining and later choose the wall colors to harmonize with our floors."

These days, however, we are competing with three local polishers, who offer the full panoply of dye colors, and I cannot play the diva card so easily. But watch out you floor polishers — it is all too easy to succumb to the ill-chosen palettes of the building committee.

In the end you should keep the rules of color harmony in mind or *you* will be blamed for the discomfiting feeling imparted by a bad color scheme. It is a horror to hear a disappointed customer say, "Oh dear. I didn't think it would look like that once it covered the floor." 🖱️

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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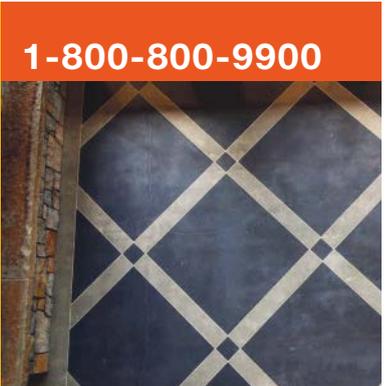
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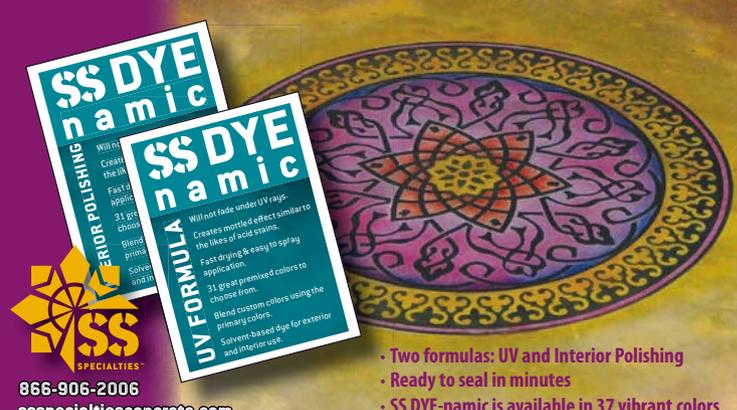
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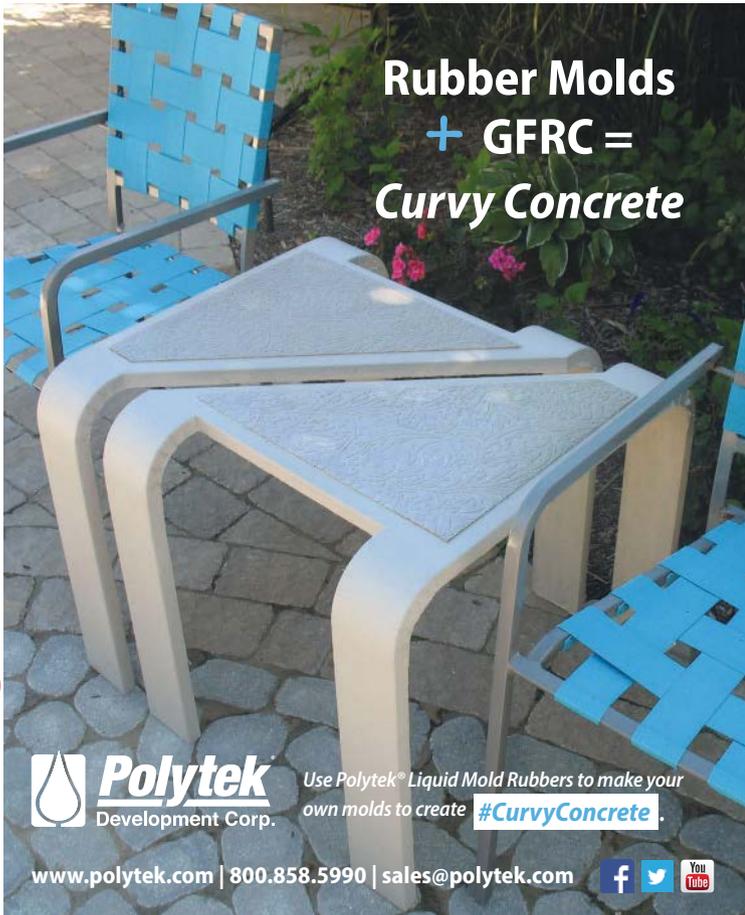
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Photos courtesy of Dancer Concrete Design

The Black is Back

by Vanessa Salvia

BLACK gets maligned as a color in the home, but when used in the right way it can contribute a richness along with a vibe that's both retro and modern. In fall 2014, Nick Dancer of Dancer Concrete Design in Fort Wayne, Indiana, got a chance to refurbish a black floor in an architect-designed mid-century modern home where the color was spot on.

The dining room floor was originally black concrete, although at one point it was covered in carpeting. Dancer says the homeowner didn't know how to take care of it and it was showing signs of age. It was integrally colored, but in the 1950s concrete was colored differently than it is today.

The homeowner had been repainting it black every couple of years, he says. "It was black concrete underneath all the paint and she knew that polished concrete was becoming more popular, so she started talking to us about the options."

The concrete floor, which connects via steps to a lower-level living room and hallway, continues two feet up the walls as well. Dancer removed the paint starting with a low-grit diamond abrasive and then continued the polishing process.

"One thing we noticed was we had to grind pretty aggressively, so we got kind of deep into the surface and found a lot of air voids," he says. "We did a grouting process to fill those before we could polish. Although the floor was black already we filled in those textures and



added another coat of black dye from Ameripolish."

Dancer used 5-inch handheld polishers and diamond abrasives to polish the steps and the walls. "We had to lay down on our sides to get to all the crevices and the steps and corners," he recalls. "Paint was stuck in a lot of areas that were hard to get to."

After all that hard work, the homeowner was "super happy." "The floor was original to the home and the rest of the finishes in the home are still original, so it was very nicely restored and it looks great." 📱

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