

concrete DECOR®

Vol. 18 No. 7
October 2018
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Man-made Caves
Breathe**

**2019
DECORATIVE CONCRETE
TRAINING GUIDE**

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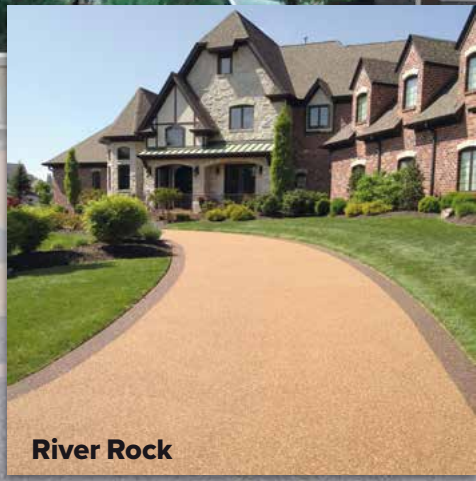
Miracle Glaze H2O

Crystal Coat

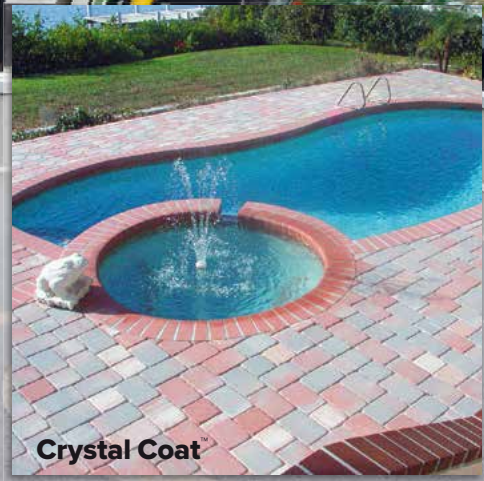
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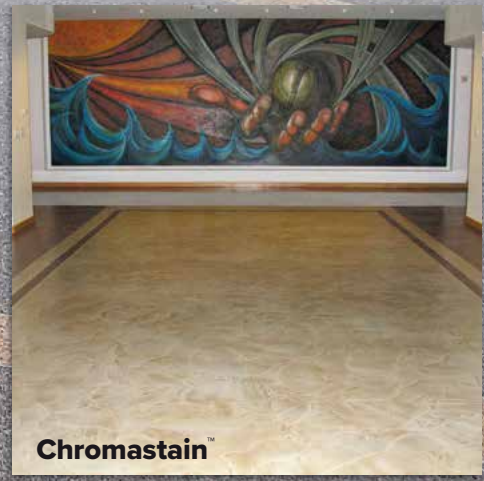
River Rock



Crystal Coat



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Volume 18 · Issue No. 7

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Publisher's Letter



Dear Readers,

THIS summer I spent a few months working on a fraternity house at Oregon State University addressing some truly life-threatening issues with dry rot, mold and asbestos.

The 15,000-square-foot brick house was built in 1919 with a slab-on-grade framed addition added on in 1960. The building had been terribly neglected and there was widespread moisture intrusion from leaking roofs and deteriorating cladding.

This wasn't discovered until late spring when I started looking for a general contractor to address the main problems before students returned to school in mid-September. Given the state of the economy, contractors simply didn't have time. So — as some of you know me — I rolled up my sleeves, asked some fraternity members to help and we stripped portions of the building down to the studs starting with a rooftop enclosed by a 4-foot-tall parapet wall. This rooftop, which was used for gatherings large and small, simply wasn't designed to support get-togethers.

So we replaced rotten ceiling joists below deck along with more than 60 wall studs and 55 sheets of new subfloor. The parapet wall, which was atop the delaminated subfloor, actually blew away in the wind when removed.

To make a long story short, we chose a waterproofing system by Pli-Dek, now a division of ICP Construction, to create a rooftop patio that would hold up to the weather and fraternity activities. I had some great help from fraternity members living in town, as well as Troy Lemon, Matt Sampson and Pli-Dek's Ron Cope who guided us through the application process. (See photos of this project online at www.ConcreteDecor.net.)

Aside from delivering a decorative concrete solution, I found working with this fraternity was nothing short of a great reward. Both my time and theirs was volunteer. At the end of each day they had one unified comment that made my 12-hour days and a 45-minute drive home worthwhile — “thank you.”

Working together showed me that young people have the capability my generation shares, they just need someone that believes in them. They needed a project with purpose along with tasks that allowed them to channel their capabilities and talent. With each change, they increasingly became owners of their accomplishments. It was such fun to observe as they helped solve problems to rectify a crumbling house.

We're now planning for more renovations next summer. I can't wait!
Enjoy this edition of *Concrete Decor*.

Sincerely,

Bent Mikkelsen
Publisher



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On the cover: Mari Vineyards, a winery in northern Michigan, is outfitted with a breathable wine cave that was built with a precast concrete bridge system.

Photo courtesy of Mari Vineyard

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2019 DECORATIVE CONCRETE TRAINING GUIDE

THIS TRAINING GUIDE helps you find training opportunities that fit the specific needs of decorative concrete experts, beginners and everyone in between.

The Training Index lists training opportunities offered by various service providers. Find the type of training you need in the tables below and click on the company name for more information.

The online Training & Events Calendar at ConcreteDecor.net tells you when and where classes are being held. Online calendar information is updated on a daily basis. Have questions? Give Concrete Decor a call at (877) 935-8906.



TRAINING INDEX

BUSINESS MANAGEMENT

(Includes Bookkeeping, Estimating, Human Resources, Marketing/Prospecting, Project Management)

Brickform/Solomon Colors

Concrete Decor RoadShow

Concrete Decor Show

Concrete Polishing Solutions

	Seminars			Job Site Training/Consulting	Online					
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	Training Videos	AIA Credit	Offered in Spanish
Brickform/Solomon Colors	●	●								
Concrete Decor RoadShow	●	●	●							
Concrete Decor Show	●	●	●							
Concrete Polishing Solutions	●	●	●							

COATINGS

(Includes Epoxies, Floor Evaluation, Metallics, Polyaspartics, Polyurethanes, Sealers/Waxes, UV-Cured Coatings, Waterproofers)

BC Decorative Concrete Supply

Concrete Decor RoadShow

Concrete Decor Show

Concrete Polishing Solutions

Increte Systems, the Decorative Brand of Euclid Chemical

Jon-Don

McKinnon Materials Inc.

Sika Scofield

Trinic LLC

	Seminars			Job Site Training/Consulting	Online					
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	Training Videos	AIA Credit	Offered in Spanish
BC Decorative Concrete Supply	●	●	●	●		●				●
Concrete Decor RoadShow	●	●	●							
Concrete Decor Show	●	●	●							
Concrete Polishing Solutions	●									
Increte Systems, the Decorative Brand of Euclid Chemical	●	●	●	●		●			●	●
Jon-Don	●	●								
McKinnon Materials Inc.	●	●	●			●				
Sika Scofield	●	●	●	●		●		●	●	
Trinic LLC	●	●	●		●	●				

COUNTERTOPS & CAST CONCRETE

(Includes Cast-In-Place Techniques, Designing & Choosing Mixes, Fireplaces, Forming, Furniture, Lighting Effects, Precasting, Reinforcement)

BC Decorative Concrete Supply

Butterfield Color Inc.

The Concrete Countertop Institute

Concrete Polishing Solutions

Concrete Decor RoadShow

Concrete Decor Show

Kingdom Products

Something Better Corp.

Trinic LLC

	Seminars			Job Site Training/Consulting	Online					
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	Training Videos	AIA Credit	Offered in Spanish
BC Decorative Concrete Supply	●	●	●	●		●				●
Butterfield Color Inc.	●	●	●	●		●		●		
The Concrete Countertop Institute	●	●	●	●	●	●	●	●	●	
Concrete Polishing Solutions	●	●	●			●		●		
Concrete Decor RoadShow	●	●	●							
Concrete Decor Show	●	●	●							
Kingdom Products		●								
Something Better Corp.	●	●	●	●		●	●	●		
Trinic LLC	●	●	●	●	●	●				

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TRAINING INDEX

NEW CONCRETE

(Includes Admixtures, Aggregates, Control Joints, Integral Color, Pervious Concrete, Pour-In-Place Applications, Radiant Heating, Ready-Mixed Concrete, Reinforcement)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
Brickform/Solomon Colors	●	●	●		●			
Butterfield Color Inc.	●	●	●	●	●	●		
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Increte Systems, the Decorative Brand of Euclid Chemical	●	●	●	●	●		●	●
Sika Scofield	●	●	●	●	●	●	●	●
Wagner Meters				●			●	

OVERLAYS & TOPPINGS

(Includes Bonding & Profiling, Microtoppings, Prep and Repair, Polishable & Stampable Overlays, Self-Leveling Systems, Spray/Knockdown Techniques, Terrazzo)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
BC Decorative Concrete Supply	●	●	●	●	●			●
Brickform/Solomon Colors	●	●			●			
Butterfield Color Inc.	●	●	●	●	●	●		
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Increte Systems, the Decorative Brand of Euclid Chemical	●	●	●	●	●		●	●
Kingdom Products		●						
McKinnon Materials Inc.	●	●	●		●			
Runyon Surface Prep Rental & Supply	●	●	●	●	●			
Sika Scofield	●	●	●	●	●	●	●	
Trinic LLC	●	●	●	●	●			

POLISHING & GRINDING

(Includes Densifiers, Diamond Pad Choices, Dyes, Floor Evaluation, Gloss Meters, Grinders, Polishers, Surface Preparation & Profiling)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
BC Decorative Concrete Supply	●	●	●	●	●			●
Brickform/Solomon Colors		●						
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Concrete Polishing Solutions	●	●	●	●	●	●	●	
HTC Floor Systems		●	●	●	●			
Husqvarna Construction Products	●	●	●	●	●			
Jon-Don	●	●						
Metzger/McGuire	●	●	●	●	●	●		
Runyon Surface Prep Rental & Supply	●	●	●	●	●	●		
Sika Scofield	●	●	●	●	●	●	●	

RESTORATION & MAINTENANCE

(Includes Cleaning, Color & Aggregate Matching, Color Restoration, Crack Repair, Grout Repair, Patching, Resealing, Resurfacing, Sealing)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
Brickform/Solomon Colors	●	●			●			
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Concrete Polishing Solutions	●	●	●	●				
Increte Systems, the Decorative Brand of Euclid Chemical	●	●	●	●	●			●
Jon-Don	●	●						
Kingdom Products		●						
McKinnon Materials Inc.	●	●	●		●			
Metzger/McGuire	●	●	●	●	●	●		
Runyon Surface Prep Rental & Supply	●	●	●	●	●			
Sika Scofield	●	●	●	●	●	●	●	

POOLS & WATER FEATURES

(Includes Pool Decks/Coping, Water Features)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
Concrete Polishing Solutions	●	●	●					
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Sika Scofield	●	●	●	●	●	●		

STAINING & COLORING

(Includes Acid/Reactive Stains, Acrylic/Water-Based Stains, Color Hardeners, Color Restoration, Color Theory, Dyes & Pigments, Effects, Floor Evaluation, Stenciling)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
BC Decorative Concrete Supply	●	●	●	●	●			●
Brickform/Solomon Colors	●	●			●			
Butterfield Color Inc.	●	●	●	●	●	●	●	●
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Concrete Polishing Solutions	●							
Increte Systems, the Decorative Brand of Euclid Chemical	●	●	●	●	●		●	●
Jon-Don	●	●						
Kingdom Products		●						
McKinnon Materials Inc.	●	●	●		●			
Runyon Surface Prep Rental & Supply	●	●	●	●	●			
Sika Scofield	●	●	●	●	●	●	●	●
Trinic LLC	●	●	●	●	●	●	●	

STAMPING & TEXTURING

(Includes Antiquing Agents, Borders/Liners, Engraving, Photo-Engraving, Releases, Sandblasting, Stamps, Texture Mats)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
BC Decorative Concrete Supply	●	●	●	●	●			●
Brickform/Solomon Colors	●	●			●			
Butterfield Color Inc.	●	●	●	●	●		●	●
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Increte Systems, the Decorative Brand of Euclid Chemical	●	●	●	●	●		●	●
Kingdom Products		●						
McKinnon Materials Inc.	●	●	●		●			
Sika Scofield	●	●	●	●	●		●	●

VERTICAL APPLICATIONS & HARDSCAPES

(Includes Faux Effects, Outdoor Space Design, Outdoor Kitchens, Shotcrete Applications, Wall Carving)

	Seminars			Job Site Training/Consulting	Online			Offered in Spanish
	Beginner	Intermediate	Advanced		Webinars	Technical Support	Books	
BC Decorative Concrete Supply	●	●	●	●	●			●
Brickform/Solomon Colors	●	●			●			
Butterfield Color Inc.	●	●	●	●	●		●	
Concrete Decor RoadShow	●	●	●					
Concrete Decor Show	●	●	●					
Increte Systems, the Decorative Brand of Euclid Chemical	●	●		●	●			●
Kingdom Products		●						
Sika Scofield	●	●	●	●	●		●	●
Trinic LLC	●	●	●	●	●			

Bold type indicates premium listing. **Red type** indicates premium advertiser this issue. For more information, go to ConcreteDecor.net/education/training

See the **ONLINE TRAINING GUIDE** at
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Sika Scofield

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See our ads on pages 7 and 39



Mike Boenisch is the manager of technical services at Sakrete of North America at Oldcastle. Sakrete, headquartered in Charlotte, North Carolina, was founded in 1936 as North America's original dry cement mix brand. Boenisch can be reached at (704) 529-4272 or mike.boenisch@oldcastle.com. See Mike's article on page 22.



Greg Iannone is area sales manager for Solomon Colors/Brickform. He has worked in the concrete construction industry for more than 30 years and has provided training seminars throughout the U.S. and Puerto Rico, as well as Mexico and Japan. He can be reached at (801) 376-6750, (909) 434-3274 or gjannone@solomoncolors.com. See Greg's article on page 18.



As the co-owner of The Art of Concrete LLC out of Denver, Colorado, **Karen Keyes** has found her niche in the industry exploring the creative side of building and designing with concrete. She helps owners, architects and landscape architects design decorative concrete palettes to enhance space and its community. Reach her at karen@theartofconcretellc.com. See Karen's article on page 20.



Rick Lobdell, a classically trained artist with a master's in fine arts in painting from the Savannah College of Art and Design, has also studied math and drafting. In this series, the owner of Concrete Mystique Engraving in Tennessee will explain how he conceives his well-known designs. He can be reached at rick@concretemystique.com. See Rick's column, "Design Theory," on page 36.

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Concrete Decor LIVE! Debuts in Canada

COME Nov. 28-30, Concrete Decor LIVE! will make its debut at The Buildings Show in the Metro Toronto Convention Centre in Ontario to showcase the durability and innovations of decorative and architectural concrete. A combination of five shows in one, The Buildings Show is North America's largest annual exposition, networking and educational event for design, architecture, construction and real estate.



On an indoor 25-by-40-foot concrete stage, Concrete Decor LIVE! will feature displays alongside demonstrations of horizontal and vertical concrete finishes that can be used in quality commercial settings, public spaces, and homes of any size and style.

Attendees will be able to interact with artisans as they demonstrate how colors and textures on concrete not only speed the building process but also reduce the need for traditional building finishes in new construction or rehabs.

Treatments such as trowel-applied coatings, stenciled or embossed patterns and carved toppings will be applied to Insulating Concrete Forms (ICFs), a concrete building-block system which will form the exhibit walls. On the floors, attendees can expect to see examples of everything from stamping and staining to polishing and saw cutting.

"We plan on showing contractors from various trades, as well as architects and those from the design-build sector, the many ways concrete can complement things they already do or specify for a project," says Concrete Decor LIVE! organizer and publisher of *Concrete Decor* magazine, Bent Mikkelsen.



Photos by Concrete Decor staff



"We're going to show them ways they can distinguish themselves from their competition with highly marketable products that are energy efficient, durable, demonstrate proof of performance and have longevity."

In addition to concrete's healthy structural value, Mikkelsen says, "It also can deliver an architectural finish and that's something that can't be said about any other building material."

The Concrete Decor RoadShow trailer, the most well-fortified equipment trailer in the industry, will be an integral part of Concrete Decor LIVE! and will be equipped to handle any decorative concrete project imagined.

For more information about Concrete Decor LIVE! or how you can get involved, call (877) 935-8906 or visit www.concretedecor.net.



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Jan. 22-25, 2019

LOCATED in the Silver Lot, in front of the South Hall, the third annual Decorative Concrete LIVE! will showcase the power of concrete through innovative construction applications Jan. 22-25 at World of Concrete 2019 in Las Vegas.

This year's extravaganza will focus on how decorative and architectural concrete can positively contribute to the wants and needs of an increasingly energy-minded society. Interactive demonstrations will be held throughout the show and will focus on energy-efficient building construction techniques that can be used on retail, public works, residential and commercial projects.

One featured method will involve insulated concrete forms (ICFs), cast-in-place, reinforced concrete building components that assemble like building blocks. There are also plans for a second construction approach involving structural concrete insulated panels (SCIPs), panels with foam cores that have wire grids on each side and are faced with shotcrete.

Decorative Concrete LIVE! will again feature a wide range of exterior finishes made of cementitious materials for ICFs, SCIPs and other substrates. While artisans will use these materials to replicate traditional-looking finishes such as brick and stone, they will also



Photos by Concrete Decor staff

introduce to the concrete construction industry finishes with their own unique look.

Pervious concrete, a porous material that helps reduce stormwater runoff and recharge groundwater, will be among this year's sustainable products featured at Decorative Concrete LIVE! Also known as permeable concrete, it is among the Best Management Practices recommended by the Environmental Protection Agency to control stormwater and reduce a community's reliance on water treatment facilities.

Decorative Concrete LIVE! will also show how decorative concrete construction materials and techniques can be blended in with other energy-saving features on commercial and

residential projects. One design feature in the works includes a solar array on a concrete rooftop that could also serve as a decorative-type cladding that generates power to offset utility costs.

For more information on how you or your company can become involved with Decorative Concrete LIVE! in 2019, call (877) 935-8906. 📞



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Waterproof concrete with a drain mat

Contractors will be able to take their concrete waterproofing project to the next level with TAMKO's new TW-Drain 220, a drain mat designed with core and fabric construction to help keep water out of residential, multifamily and light commercial projects. TW-Drain 220's unique design allows for quick and simple installation.

TW-Drain 220 may be used for above-grade applications such as balconies and breezeways. Its dimpled drainage core and filter fabric help protect entry points from potential moisture penetration into buildings. Rather than building up excess moisture within the concrete, water flows through the dimpled core.

TW-Drain 220 comes in 50-foot rolls with a 4-foot width. It is available nationwide.

tamkowaterproofing.com



Packout's got a brand-new bag

Milwaukee has added low-profile organizers and tool bags to its popular Packout Modular Storage System.

The new organizers are half the height of the current ones. Each one has removeable bin dividers and no-travel bin seals to keep products from shifting around. In addition, they are IP65-rated to keep water and job-site debris out.

The new 15-inch and 20-inch tool bags with cushioned shoulder straps, top handles and side handles unzip to reveal large open space for tools. The bags are constructed of a tear-resistant ballistic material and have an impact-resistant polymer base.

Just like all Packout tool boxes, organizers and totes, these new additions feature a quick-attachment mechanism which gives users the freedom to stack and lock them in different configurations to best suit their needs.

With the addition of the new low-profile organizers and tool bags, Milwaukee's modular storage system now has 12 different pieces for users to choose from to build out their custom storage solution.

www.milwaukeetool.com



New tool measures up

Milwaukee Tool recently unveiled a ground-breaking tape measure with its new Stud. Through new blade technology, this tape measure features the longest-lasting blade that is both rip and wear resistant. This technology is combined with a fully reinforced frame and impact-resistant over-mold.

A Milwaukee spokesman says it has taken durability to the next level by addressing the most common user issue: tape tear. Tape measure blades tear on the job site for various reasons including fast retraction, whipping and job-site contaminants. The Stud was designed from the ground up to solve the tape tear issue. It also is made to have increased abrasion resistance so the numbers won't wear out.

Milwaukee continues to push the boundaries of durability by delivering a fully reinforced frame and impact-resistant casing that can survive up to an 80-foot drop.

For added functionality, these tape measures deliver up to 10 feet of straight standout and a patented finger stop mechanism to protect users' fingers during blade retraction.

www.milwaukeetool.com

(800) 729-3878



Keeping the power, losing the weight

Bosch believes that good things — like its new GBA18V40 Core18V 4.0 Ah battery — can come in small packages. Designed to make day-to-day work easier, particularly repetitive applications and overhead tasks, the battery brings all the capability of the original Core 6.3 Ah battery, but in a smaller package. It's made to deliver maximum power with minimum weight.

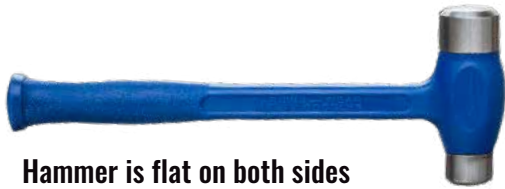
Bosch Core 18V batteries are compatible with Bosch 18-volt lithium-ion tools and chargers. That means there's no need to buy an entire set of new tools to work with the Core 18V system. But if you're in the market for new ones, Bosch is developing a line of high-power tools to take full advantage of the Core battery technology.

The battery also features advanced technology cooling which extends its lifetime. A high-density polyethylene material and the proprietary design combine to pull heat away from the cells for better dissipation.

www.boschtools.com

(877) 267-2499





Hammer is flat on both sides

Bon's 2018 expanded product line of hardscape tools includes a new "Flat-Flat" Dead Blow Hammer, available in two sizes. As suggested by the name, the hammer has flat surfaces on both sides.

The hammer, which features a polyurethane-coated, nonslip textured grip, has a shot-filled steel canister that absorbs shock while maximizing impact of the blow. It's welded to a rod to add to the tool's durability and provide safety.

The tool is available as a 2¼-pound hammer with 1¼-inch faces and a 3-pound hammer with 1¾-inch faces. Both hammers are almost 13 inches long.

www.bontool.com

(800) 444-7060

Concrete transporter is better designed

The new Tuckerbilt T-644 from Tucker's Machine & Steel Services will move a 6-yard payload 50 percent faster and 2 feet higher than previous models, thanks to its JCB EcoMax 320/50704 stage IV/tier 4 engine supplied by Mastry Engine Center.



Tucker's chose the JCB engine because of its impressive torque and it was offered without a diesel particulate filter. With fewer parts, there's less to fail — an important



consideration when operating on a construction site. Additionally, everything needed is on one side of the engine for easy maintenance. Located on the rear of the T-644, it eliminates the need for a counterbalancing weight.

The 108 kW JCB EcoMax engine has a formidable reputation for performance and reliability. The four-cylinder diesel provides an impressive 145 continuous bhp at 2,200 rpm. Twin auxiliary power take-offs deliver massive high torque to power the hydraulic pumps, even at lower rpms.

The speed of the concrete transport vehicle's 14-inch covered auger trough is fully adjustable for precise pouring. It handles low-slump, standard mix and self-compacting concrete. The hopper has an integrated splash deflector and swings 90 degrees left and right on its centerless turntable.

A smart vehicle, it has CAN-based machine control technology with onboard diagnostics. The vehicle is equipped with an enclosed climate-controlled cab. It has cameras and radar to help ensure ground crew safety.

To see a video, go to bit.ly/2L2pxYY.

www.mastry.com

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New fossils imprint modern concrete

Pacific Concrete Images has carefully researched and designed 13 new realistic and anatomically correct concrete stamping tools for replicating natural realistic fossils in freshly poured concrete.

These new tools include a Deinosuchus (pictured), an ancestor of today's crocodile and alligator; an Eomaia scansoria, an extinct genus of fossil mammals; and a Raptor Nest with fossilized embryos of a theropod dinosaur.

These new stamps are part of the company's extensive Fossil Effects collection that gives designers, contractors and architects 25 standard fossil choices to create that unique project.

www.pacificconcreteimages.com

It's the final floor

In an effort to alert other trades that care should be taken on a polished slab because it's the project's finished floor, the Concrete Polishing Council, a specialty council of the American Society of Concrete Contractors, has developed a job-site sign.

"Other contractors often don't realize that the floor they're using for staging, parking and construction activities is the slab that will be turned over to the owner," says Chad Gill, CPC director. "Once polishing contractors complete their portion of the job, we're not on-site to remind those still working. The banner was developed for that purpose."

The sign can be downloaded by ASCC members for printing.

www.ascconline.org

(866) 788-2722



Sealer reduces salt, water penetration

W.R. Meadows recently introduced Decra-Seal Natural, a water-based sealer that enhances the natural appearance of a variety of decorative hardscapes. It can be used on interior, exterior, horizontal and vertical decorative concrete, as well as pavers, unglazed tiles, and various porous natural and artificial stones.

The sealer is a non-film forming, penetrating water repellent that chemically bonds to the substrate to help increase the service life. It offers a long-lasting, nonyellowing matte finish.

Low in VOCs, the sealer can be applied by an industrial sprayer, lint-free roller or lambs' wool applicator. After use, simply clean equipment with soap and water.

A company spokesman maintains the sealer gives the decorative surface a natural appearance, while also enhancing the color. The product also helps reduce salt and water penetration.

www.wrmeadows.com

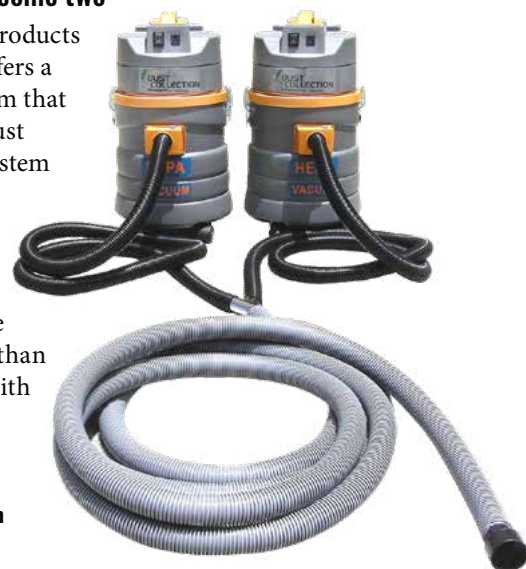
One vacuum can become two

Dust Collection Products in San Diego now offers a HEPA vacuum system that can be used as a robust 220 CFM vacuum system or split into two 110 CFM vacuums that operate independently.

The system can be reconfigured in less than a minute. It comes with 20 replaceable filter bags and 35 feet of 1½-inch hose.

www.dustmuzzle.com

(877) 223-2154



New UHP sealer is the Omega

The Concrete Countertop Institute recently released Omega Concrete Countertop Sealer, an ultra high-performance concrete countertop sealer that's rolls on quickly and easily without installers having to worry about streaks or bubbles in the final finish.

Omega is a unique two-component, waterborne aliphatic-polyurethane that's highly reactive and not dependent on humidity to cure it.

The sealing process takes two hours (versus two days with other urethanes), and the finish is ready for light use as fast as one day after application.

Omega scored excellent in The Concrete Countertop Institute's rigorous stain and acid resistance test protocol, as well as passed abrasion, impact, flexibility and adhesion testing. The low-VOC sealer is food safe and nontoxic, complying with FDA guidelines. It's suitable for use outdoors on such things as kitchens and fire pits and can also be used in wet areas, such as concrete sinks and showers.

Omega Concrete Countertop Sealer, developed by Jeffrey Girard, P.E., president of The Concrete Countertop Institute, is available worldwide, with distributors in the U.S., Canada, U.K. and Australia.

www.concretecountertopinstitute.com



Grinder shroud promotes dust-free work

Esch Construction Supply Inc. recently launched its

Edge Eater Chamfer System, a dust-free grinder shroud for concrete chamfer applications. Continued focus on labor savings in unique applications and dust-free work environments has prompted Esch to develop this specialty chamfer shroud designed exclusively for Metabo grinders.



The system for concrete chamfer grinding can be used in new construction and restoration applications, such as parking garage pillars, concrete pole bases and precast concrete. The shroud contains an easily adjustable guide that varies from 3/4 to 1 3/4 inches, creating an easy, timesaving chamfer and a quality, uniform finish. Additional timesaving benefits include a diamond wheel for both chamfer and flat applications, and quick, tool-free shroud change.

The complete Edge Eater Chamfer System can help you comply with OSHA objectives. The system comprises the chamfer shroud, a diamond wheel, a Metabo grinder and a Pulse-Bac vacuum.

www.eschsupply.com

Gel easily removes acrylic sealers

New from W.R. Meadows comes Ultrite Coating Remover, a soy gel that effectively lifts a wide range of one-part topical coatings, such as sealers, acrylics, urethanes, latexes and lacquers, from a variety of surfaces including concrete, masonry, wood and metal. It can remove multiple layers in one application without vigorous scrubbing.

The remover doesn't contain methylene chloride, is low odor and is safe for interior use. It is ideal for stripping warn-out coatings in warehouses, industrial plants, schools, automotive plants, parking garages, plazas and service stations. You can use Ultrite Cleaner to remove any residue left behind.

www.wrmeadows.com

Metallic joins company's lineup

Stone Edge Surfaces recently introduced a metallic and solid color epoxy flooring system called Pro Epoxy. The product is available in more than 20 metallic colors, as well as 14 solid-colored epoxies.

The Pro Epoxy 100 line includes 3-pound, two-component 100 percent solids epoxy kits, moisture vapor barrier and primers, additives for anti-microbial and accelerators, crack fill systems, and matte finish and gloss urethane top-coat finishes.

www.stoneedgesurfaces.com

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You Owe It to Yourself to Make Time for Training

by Greg Iannone

GROWTH, increased profits, value and quality are a few words I hear thrown around in the decorative concrete industry these days. It seems, and rightly so, many want to grow their business and increase their value and sustainability in the marketplace by providing quality work.

I wholeheartedly agree that we should be looking for ways to do this.

My questions are these: Are we taking advantage of what the industry has to offer? Are we changing with the times? Are we looking to what is just beyond the horizon — as in, what is the next new trend — or, instead, are we too preoccupied with looking in the rearview mirror to see if our competition is gaining on us?

Perhaps, we're so busy we're like a bicyclist who's pedaling as fast as he can, all the while watching his feet rather than the road and thinking, "Wow, I'm pedaling really fast" as he plows into a parked car.

Training — whether in a large setting, a small group or one-on-one — can be beneficial and one should make the most of these opportunities.

A fair deal

Solomon Colors/Brickform recently held its second Decorative Concrete Fair. Like the previous year, it was well attended and very well received by those who carved time out of their busy schedules to attend and participate.

The Decorative Concrete Fair was a three-day event held in Springfield, Illinois, that featured industry experts in several different areas. Attendees could participate in classroom presentations that addressed such topics as building a better business, new trends for decorative concrete and how to be "Sealer Savvy."

At Solomon Color's multiacre training facility, attendees could "step across" the roped-off demo area and mingle directly with the trainers



Photo courtesy of Greg Iannone

At the recent Decorative Concrete Fair held by Solomon Colors/Brickform, there were exhibits, demonstrations and trainings on a host of things, including reusable polyurethane stencils.

and presenters. There was ample opportunity to talk with and ask the trainers questions and have a real exchange of ideas.

There were exhibits, demonstrations and trainings on a host of things from vertical stamping and carving, grinding and polishing, and surface prepping to stains, dyes, overlays and reusable polyurethane stencils. Trainers or members of the training staff mingled with attendees and made themselves available long after their individual sessions were complete.

Solomon Colors/Brickform training staff created an outdoor hardscape bar and patio area which served as the location for two impromptu happy hours, one the night before the training fair began and the other in the evening of the fair's next to the last day. These happy hours (emphasis on

hours) served as a great meeting place where contractors could gather and share thoughts and opinions with each other and with the training staff. The conversations were robust, the company extraordinary and all left feeling edified.

Quality time

Quality training doesn't always have to be a big event. It can happen at any level with as many people as a venue can hold or as few as one eager contractor. The key to quality training is having a vested interest in the outcome.

What do I mean by this? I started this article by stating that growth, increased profits, quality and sustainability were what the industry desired. I believe many in the industry want these things, but sometimes I

question whether we're fully invested in doing what's necessary to achieve them.

We say we want to produce quality work, yet we exclude sealing concrete out of our contract because with current VOC laws in many states, sealing has become more difficult. Rather than learning how to work within the laws and how to apply the more difficult VOC-compliant sealers, some have chosen to exclude them altogether.

This has had a negative effect on our industry. It either leaves decorative concrete work "unfinished" or puts the burden on homeowners or building owners to seal their own concrete. We know how that story usually ends.

If we want to produce high-quality work, increase our profitability and build a sustainable industry, we need to learn to adapt with change. Remember, decorative concrete done well is like having a billboard on the side of the road advertising our work. Done poorly, or left unfinished, it is a black mark on our industry.

Be sealer savvy

A supplier recently told me that many of his contractors were no longer going to be offering sealing as part of their business, even though they were providing colored or decorative concrete. He went on to say that these contractors hadn't learned how to adapt to the newly adopted <100 VOC grams per liter laws.

Even though the law had been changed years ago and training through various contractor and material supplier organizations had been held to educate the local industry about what was coming, many had not paid much attention. This was because there was a "sell through" period of previously manufactured, higher-VOC material available for a specified amount of time.

Now that the "sell through" period had expired, there was a general panic throughout the industry. Hence, the change in direction. After counseling with the local supplier, additional training was immediately offered to contractors who wanted to learn how to properly apply the lower-VOC sealers.

Together we stand

Contractors: Stand up and be heard! Let your supply houses know you want/need more specific training. Then together with your suppliers, let the manufacturers of your preferred products know that you want/need more training.

We need to learn to adapt to change.

I can almost guarantee with absolute certainty your preferred manufacturers of decorative products will hear your call. They will answer and provide training to assist you in adapting to the changes affecting our industry so your businesses can thrive.

Here's some advice: When local, regional or national trainings are offered and resources are spent to provide the best training, please make

every attempt to participate. After all, you're the ones who have been asking for the training.

I get it — we are all busy, especially in a good economy. However, if we take the "long view" approach and look to the future we can all sacrifice a little bit of time now for a better more sustainable future. Don't be like the bicyclist mentioned earlier who was looking at his pedals and ultimately crashed into the parked car because he wasn't looking ahead.

We all are in this together and we all have a vested interest in this industry's success. 🛠️

Greg Iannone is area sales manager for Solomon Colors/Brickform. He has worked in the concrete construction industry for more than 30 years and has provided training seminars throughout the U.S. and Puerto Rico, as well as Mexico and Japan. He can be reached at (801) 376-6750, (909) 434-3274 or giannone@solomoncolors.com.



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The advertisement features a black and orange classic car (a 1915 Ford Model T) parked on a cobblestone street. In the background, there are mountains and a body of water. In the bottom right corner, there is a silhouette of two construction workers wearing hard hats and safety vests. The text is overlaid on the image in various colors and fonts.

Does Being a Certified Small Business Really Help You Grow?

by Karen Keyes

HAVING operated my own business for one year already, I've learned that being a start-up has many, many challenges. However, one thing we have in our favor right now is that we qualified to be certified as a DBE (Disadvantaged Business Enterprise), EBE (Emerging Business Enterprise), SBE (Small Business Enterprise) and M/WBE (Minority/Women Business Enterprise).

We're currently certified with CDOT (Colorado Department of Transportation), the city of Denver, the federal government, WYDOT (Wyoming Department of Transportation) and consequently the state of Wyoming. It's a bit of an invasive process to become certified, but well worth the time. At press time, I'm meeting with professionals to entertain the idea of pursuing 8a SBE to help pursue more set-aside federal work geared for small businesses.

If you've been wondering if it's worthwhile to become a certified firm, let me present some details to you. The process to become certified varies from state to state, so be sure to check with your local jurisdiction.

In comparison, the federal process is simple and is a self-certifying process done through the sam.gov website. At the bare minimum, I recommend getting this certification if you qualify.

The information that follows is based on my experience in Denver. Each city or state will have its own rules, but I hope the information helps you decide if it's something you want to pursue further in your region.

Proof is needed

I sit on the Diversity Council of my local Associated General Contractors of America chapter to help embrace a more diverse workforce. One of the misconceptions I frequently hear is that certified firms aren't qualified to do the work or aren't interested in the work.



The mayor of Denver addresses a crowd attending a Small Business Enterprise event held recently in that city.

This isn't true.

To become certified in the category of work you want to perform, you need to prove you have the equipment and capability to do the work. This is done via the application process and a personal office visit interview by the city and county of Denver.

A company also must renew every year to ensure it's still in business, still qualifies to be certified and is performing the scope of its certification. It is quite the process to become certified, so I find it hard to believe any small business would go through the steps of becoming certified if it wasn't interested in the work.

Certification parameters

To qualify to be certified, 51 percent or more of the company must be owned by one of the classes you are applying for (i.e., minority, disadvantaged, woman). Below are the requirements of four of the certifications in Denver:

DBE – This certification is based on race and/or gender (Woman, Mexican, Native American, Asian or Black). If you can get M/WBE status, chances are you can get the DBE certification. As a company, your annual revenue maximum averaged over three years

must be less than \$23.98 million. As an owner, your personal net worth must be less than \$1.32 million. You also must have been in business for at least one day and be registered with the state.

M/WBE – This certification has the same requirement as the DBE. The only differences are the application fee (it's waived for DBE, but \$200 is required if you apply for the M/WBE) and the category of work (DBE is broader and M/WBE is more construction focused). You must be in business for at least six months before applying for the M/WBE.

SBE – This certification has the same company revenue and personal net worth thresholds as above. However, there is no requirement for gender or race. You also must be in business for a minimum of six months to apply.

EBE – For this certification, again, you must be in operation for six months and have the same personal net worth threshold as above. However, the annual revenue for the company is dropped to a maximum of \$3 million average. EBE is also race-gender neutral.

Apply for all together

In Denver, the application process for all these certifications is the same and

goes through the same entity. So ideally, you apply for all four certifications together and pay the application fee once rather than doing them all at separate times. The only advantage I see to filing separately is to get your DBE status before your company is six months old. Otherwise, I recommend doing them all at the same time.

The process is more invasive than a general contractor's prequalification process. They will ask you all about your personal finances along with the ins and outs of the business. You have to show them all your books and have notarized forms ensuring everything is honest and accurate.

Once the application is in, the certifying agency reviews it. In Denver, they then follow up with an on-site interview at your office to verify all the information. They'll interview you, and maybe your employees, to ensure you're set up to do the work you say you do. It's a very thorough process.

Worth the effort

Now that my company is certified in all of the above and my renewal period is coming up soon, I find being certified well worth the effort. I will renew all my certifications.

Many projects are mandated by law to use a certain percentage of disadvantaged businesses. And, because certified firms are generally newer, the turnover of these firms is high, so general contractors are constantly in search of current certified firms they can use.

If you prove to be a reliable and stable firm that general contractors can turn to when required, chances are they'll

continue to turn to you with or without a DBE requirement. But, because of the misconception out there that certified small businesses aren't reliable, you'll need to overcome that obstacle and prove that you are.

No guarantees but ...

Most of my calls for leads come from the local level. However, because I certified in Colorado, WYDOT contacted me to become certified in Wyoming as well because it needs certified contractors.

One thing the agent assigned to my application wanted to make sure I understood was that becoming certified doesn't guarantee the phone will ring. His point is you still need to market and network to get your name out there.

I can't stress enough how important marketing is, even though I've been invited to look at several jobs solely because my company is on Denver's website as a certified firm. And, without being certified in Colorado, Wyoming would have never called me to be on its list.

Being certified won't sell the jobs for you, but it will give you opportunities you may not have had otherwise. 🚚

As the co-owner of The Art of Concrete LLC out of Denver, Colorado, Karen has found her niche in the industry exploring the creative side of building and designing with concrete. She helps owners, architects and landscape architects design decorative concrete palettes to enhance space and its community. Reach her at karen@theartofconcretellc.com.



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Concrete Maintenance Programs Can Cement Client Relationships

by Mike Boenisch

CONCRETE is a very durable material and some contractors and a lot of their clients believe it's a maintenance-free product. But the reality is that no product lasts forever, not even concrete, without occasional maintenance.

Contractors know the unfortunate truth: concrete is going to crack — it's just a matter of when. Eventually, surfaces show signs of wear and tear, which provides the opportunity to offer maintenance services to extend the concrete's functional life. Here are tips on how to maintain your client's concrete and firm up client relationships.

Always clean and seal concrete

Many clients think of concrete as a maintenance-free product, or that a pressure wash is all it needs. But weather, freeze-thaw cycles, acids, alkali, salt and harsh chemicals can degrade concrete over time.

A simple step toward protecting concrete against the elements is keeping concrete sealers up-to-date on their maintenance schedule. Most sealers call for reapplication every six months to a year. By keeping up with the product's sealer maintenance schedule, contractors can follow up with clients when the time comes to encourage maintenance and reapplication. In doing so, contractors can establish a relationship with their customers. Be sure to note that sealing can cause slippery surfaces when wet.

Use a resurfacer to repair chips and cracks

Resurfacers are great products to use when it comes to concrete repairs. With the proper preparation, resurfacers can be simply applied to concrete surfaces in very thin layers. Resurfacers can bring new life to concrete surfaces and give them a nice, decorative touch.

Resurfacers are great for driveways, slabs, patios walkways and more. Concrete repair materials are also great



Photos courtesy of Sakrete

Concrete is a very durable material but it's not maintenance-free. Contractors should take advantage of this attribute and regularly offer customers maintenance programs that will extend concrete's functional life.

for corner repairs for damage commonly made by equipment or heavy machinery.

Once a resurfacer has been allowed to cure, reseal it according to the sealer manufacturer's recommendation.

Be aware of harmful materials

Northern states use a lot of road salts. Salt damage is most commonly due to exposure to de-icing salts. However, any chemical compound containing chlorides presents a danger to the concrete. They are mildly acidic and attack the bonds that hold concrete together.

Salt is a mild acid and lowers the pH in concrete, which attacks the concrete paste and aggregate, weakening the structure and strength of the concrete. It also increases the pore size, allowing additional water and chemicals to permeate the concrete.

Beyond the elements, constant use, heavy machinery, corrosive fluids and poor management of surface protectants wear concrete down. You

should seal any high-trafficked area to prevent damage, and if you are called to repair damaged areas, use proper repair materials and then apply a resurfacer.

Remember resealing seasons

In addition to following the sealer's application schedule, contractors can help clients identify the best time to seal their concrete. For instance, springtime is a very popular time for home renovations. After all those projects have been completed (when all the trucks and machinery have left the driveway) is a great time to approach clients with concrete sealing and maintenance recommendations.

Another great time to start a concrete resealing project comes when homeowners are winterizing their homes. With winter comes ice and salt which can both harm concrete surfaces. This is an ideal time to reseal and prepare concrete for these harsh conditions.

Contractors should also inform clients that they can tint concrete sealers



Resurfacers are applied to concrete surfaces in very thin layers. They are great products to use when it comes to repairing cracks and chips.



By keeping track of a maintenance schedule, contractors can follow up with clients when the time comes to encourage maintenance and reapplication of a sealer.

to give the concrete an attractive color, an upgrade that's becoming increasingly popular. This can improve curb appeal or enhance outdoor entertaining.

Try a simple sealer test

Not all homeowners will be well versed on their homes concrete's installation and sealing history. When that's the case, contractors can perform a simple sealer test to determine whether or not concrete surfaces need sealant applied.

To test if concrete is sealed, pour a small amount of water onto the surface. If the water beads up, and the color of the concrete doesn't change, the concrete is sealed. If the concrete absorbs the water and darkens, no sealer is present.

Regularly follow up with clients

Most clients and homeowners don't know all that goes into concrete maintenance. By following up with clients and building relationships through transparency about pricing, timing and expectations, contractors can create additional business opportunities for their company.

Reach out to clients every six to nine months via email, direct mailers or on the phone. Remind them to check their concrete surfaces for cracks and chips, their sealer performance or any other potential wear and tear.

By continuing minor maintenance throughout the life of your clients' concrete, you can extend the concrete's aesthetic appeal and functionality. As a contractor, you can showcase your

expertise to your clients by continuing to check in with them and providing advice on how to keep their concrete in top shape. With these continued touch points, you are sure to turn your one-time customers into repeat customers. 🛠️

Mike Boenisch is the manager of technical services at Sakrete of North America at Oldcastle. Sakrete, headquartered in Charlotte, North Carolina, was founded in 1936 as North America's original dry cement mix brand. Boenisch can be reached at (704) 529-4272 or mike.boenisch@oldcastle.com.



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ARTISAN IN CONCRETE



Photos by Concrete Decor staff

Cindee Lundin

Sticks and Stones Décor, Tucson, Arizona

by Vanessa Salvia and Stacey Enesey Klemenc

ABOUT 25 years ago, Cindee Lundin took a leave of absence from her job as a preschool teacher and enrolled at St. Cloud State University in Minnesota to work on her bachelor's degree in early childhood education. She already had two associate degrees — one in art and the other in child development — but state laws were changing back then and she needed a more advanced degree to continue to teach in public schools.

In between classes, she'd usually tackle her assignments since she commuted, not to mention had two small children at home. But for once, she didn't have any homework and set out to explore the campus. And call it luck or fate, a random walk through the school's art department turned her life around.

As she strolled the halls, she remembers feeling jealous of the art students because "I felt like I just belonged there," she says. "I came home

and said to my husband, 'I'm doing the wrong thing. I should pursue art full time.'"

After Lundin's husband, Mark, got over the initial shock of his teacher-wife wanting to be a full-fledged artist, he was behind her career change 100 percent. "And that's how I got started doing what I do now," she says. "I was fortunate enough to have the right support system in place."

The next semester, she switched her focus from early education to art, and set her sight on obtaining a degree.

But that never did happen.

For most of her adult life, Lundin had picked up paid jobs here and there painting murals, teaching art classes, hand painting furniture, and faux finishing items for friends and neighbors. After returning to school, she had a gig doing decorative painting on a huge estate to help ends meet.

Soon, she was receiving more and more commissioned work. And then, after confirmation from her counselor, it dawned on her. She didn't need a formal degree to pursue a career in art. She was already there.

First paint, then concrete

Somewhere in the first few years, "Mark was in the midst of a career change and we decided to team up," Lundin says about her husband. "When he came on board, he was very interested in adding decorative concrete to our already successful finishing business."

It was his persistence and initiative that eventually swayed her to give it a go. And just like that, "I couldn't get enough of it!" she says. "I shifted my whole focus from painted murals and plastered walls to concrete overlays and vertical concrete. I just fell in love with



Photos courtesy of Cindee Lundin

concrete as an art medium.”

As she grew her business, she continually invested in her education by apprenticing with artists she respected and taking advantage of trade show workshops at least once a year. Her career flourished, and she soon was leading classes of her own, regularly teaching workshops on topics such as bas relief and carved vertical concrete.

In 2011, 2016 and 2017, Lundin led hands-on workshops at the Concrete Decor Show in Nashville, Tennessee; San Diego, California; and Palm Harbor, Florida. In 2011, she focused on countertop overlays, and sculpting and carving vertical concrete. In the latter

two, she and her class worked on projects that included bas relief and faux bois to beautify the areas where the shows were held.

Lundin was also a featured artisan representing the nonprofit Concrete Cares cancer victim advocacy group at the debut of Decorative Concrete LIVE! during the 2017 World of Concrete in Las Vegas.

In addition to her commissioned work, she’s a marketing consultant, trainer and distributor for EZChem Inc. based in Atlanta, Georgia. Lundin is also a master distributor for Marana Stone, a product she’s currently developing, and will soon

be concentrating on selling garden sculptures, benches and outdoor decor from her store, Sticks and Stones Décor in Tucson, Arizona. More on that later.

Farmer’s daughter

Lundin, 52, grew up on a dairy farm in Perham, Minnesota, with her parents, two brothers and two sisters. Perham is in Otter Tail County, notable as the county with the most lakes — a whopping 1,048 — in the entire United States.

“We worked hard on the farm, all of us together,” she says. “We had a very happy childhood and we had a work ethic, because we all had to work on



the family farm every single day. That’s been valuable to me my whole life.”

Lundin’s proud to say her hometown of Perham commissioned her for two of several large public art projects she’s been involved with. Back in 2015, Lundin and her sister created Waves of Discovery, a 70-foot mural on the side of a historic building, with a sidewalk and seating to accompany it (<http://www.concretedecor.net/decorativeconcretearticles/vol-15-no-7-oct-2015/land-of-10-000-lakes-inspires-carved-concrete-mural/>).

While this article was being written, she had just finished up a second public art project in Perham — a bas relief

lake mural on the side of a building that abuts a park for turtle-lovers of all ages. She also built 50-foot bench seating to go along with it.

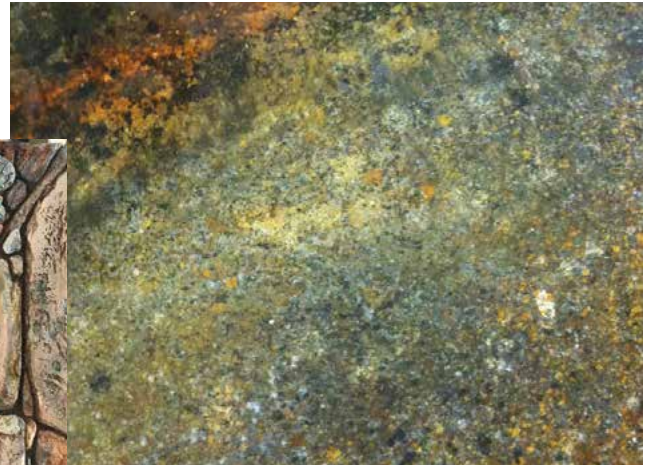
“Just a block away from Waves of Discovery is a city park that holds turtle races every Wednesday morning in the summer,” Lundin says. “They get more than 500 people from all around the area because the turtle races are so popular.”

And so was the project. “Out of all my 25 years in decorative concrete, this project has been the most emotionally rewarding. People were coming out of the woodwork to volunteer,” she says, adding it was a “public art project” in its truest sense.

Lundin and her daughter, Ashley Cota, sculpted six different small turtles and cast 217 of them, which are embedded into the branches, rocks and wall. Lundin also made a stacked turtle statue which doubles as a large seat and photo-opp area for kids at the turtle races.

“Every one of the embedded turtles was painted by someone in the community or from coast to coast and we have documented them all in the City Hall,” Lundin says. “It has been such a hit. I’m getting photos and emails all the time from people taking pictures with their turtles.”

In preparation, “Ashley and I created



armatures and the turtles and the other pieces for over a month in my studio in Arizona and then we rented a U-Haul and brought them to Minnesota,” Lundin says. “We arrived on Memorial Day weekend and worked three weeks straight.”

This public art project involved just about everything she knew how to do, from armatures, molds and bas relief to staining, sculpting and casting.

Lundin also spent several months this year as part of a creative team of artisans carving boulders, making monoliths, a sundial, totems and benches for a large public works installation in Tucson.

Time are a-changin’

“Let me just say, I love, love, love my job,” Lundin says, but health issues have determined that she can no longer do large-scale projects, “My mind wants to keep working but my body says I have to slow down.”

So she says she needs to regroup and focus on projects that involve smaller sculptural pieces, juried art shows and faux bois furniture that she and Cota can create together in Lundin’s home studio.

“I’m not ready to call it quits by any means,” Lundin says. “I still have a lot to offer, a lot to teach. Many of us are complaining about a decline in

craftsmanship and I want to do my part to pass on my trade somehow. Will it be YouTube videos? A blog? I’m not sure what direction I’ll take. But we’ll find out,” she says.

“This is a big transition time for me. I need to find a balance in life. I want to create, pass on my knowledge and enjoy my family on top of it all. It’s exciting, scary and healthy all at the same time.”

<http://www.sticksandstonesdecor.com/>

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Christopher Columbus Memorial

Putting Columbus on the map in Memphis

Marquette Park, Memphis, Tennessee

by Joe Maty

HERE'S a trivia question, with history as the category:

Christopher Columbus sailed the ocean blue under the flag of Spain, a country ruled in the 15th century by the Catholic monarchs Ferdinand and Isabella. But do you know what nation Columbus called home?

Not that tough on the scale of trivia challenges, right? Columbus hailed from Genoa, now part of Italy.

People of Italian descent living in Memphis, Tennessee, proud of the Columbus connection to their heritage,

Project at a Glance

Project: Creating a concrete terrace in Marquette Park in Memphis, Tennessee, that features a multicolored map of the Mediterranean region, with Italy and its islands elevated, and a base and pedestal to support a bronze statue of Christopher Columbus.

Decorative Concrete Contractor: Baltz & Sons Concrete, Memphis, Tennessee. www.baltzconcrete.com

Landscape Designer: Michael Hatcher & Associates, Memphis

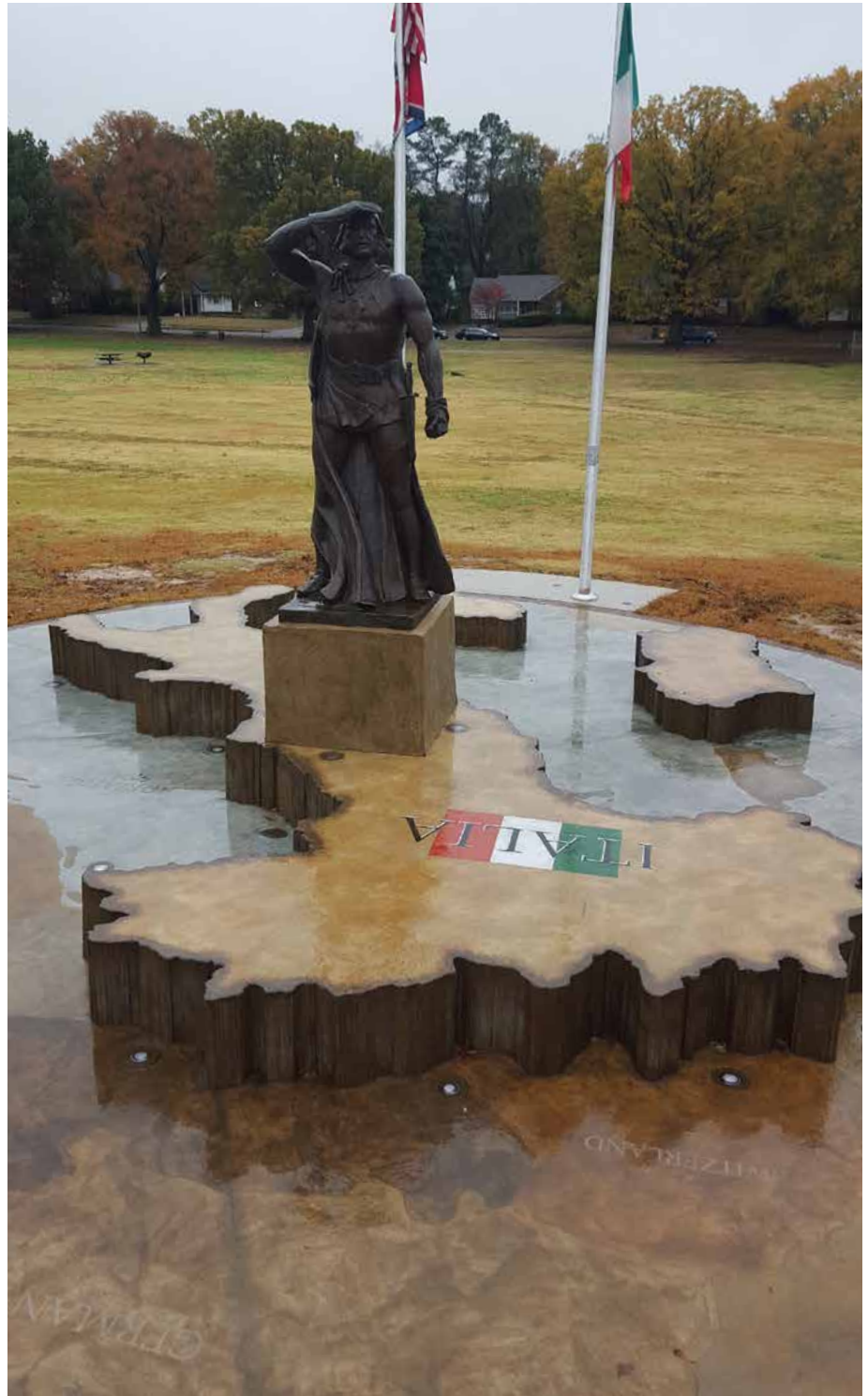
Project Sponsor: Memphis chapter of UNICO National, an Italian-American service organization

Concrete Mix Supplier: Memphis Ready Mix

Other Key Materials: Solomon Colors UltraFiber 500 cellulose-fiber concrete reinforcement; Walttools/The Contractor Source textured stamps; Brickform acid-etch stain; Walttools water-based pigments

Scope of Project: Collaborate with landscape designer to develop and execute concept and construction of unique concrete installation honoring Christopher Columbus and highlighting his Italian heritage

Challenges: Producing molds shaped with large Styrofoam blocks to represent Italy and its islands with their rugged coasts; developing an electrified hot-wire tool to cut through thick foam; selecting materials for proper concrete composition; designing a base for the statue



took note that a local statue of the renowned seafarer and explorer would benefit from moving it to a site in Marquette Park in East Memphis, home to an Italian festival. So the Memphis chapter of UNICO National, an Italian-American service organization, proposed a restoration and relocation program for the statue.

City officials approved the proposal, and a fundraising campaign succeeded in generating the needed resources to pay for the project.

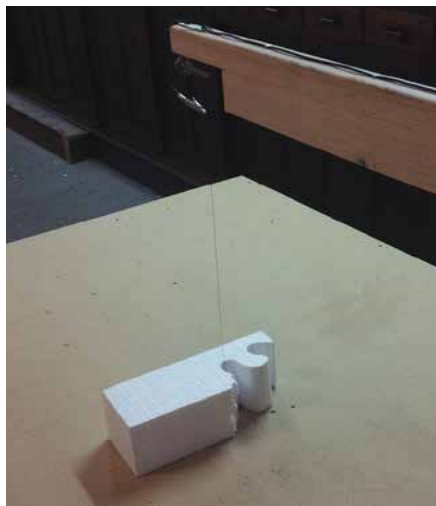
The UNICO group turned to Michael Hatcher & Associates, a Memphis landscaping and landscape design firm, to create a new setting in Marquette Park for the relocated statue. Hatcher & Associates, in turn, enlisted Baltz & Sons Concrete of Memphis to collaborate on the project.

Viva Italia!

Kevin Baltz, owner of the business, says Hatcher & Associates had a concept in mind for the project, but needed Baltz Concrete's hands-on expertise to figure out how to make it happen.

The idea involved a terrace in an open green space of the park, where a map of the Mediterranean region would serve as the focal point for the Columbus statue. Italy, elevated above the sea and neighboring countries, would stand out.

"They wanted Italy to be 18 inches higher than the rest of the map," Baltz says. The islands of Sicily and Sardinia, part of the sovereign nation of Italy, would be slightly lower than the mainland, at 12 inches above the map's flat surface.



The terrace, 35 feet in diameter, would include a concrete pedestal protruding from the middle of the mainland to support the restored Columbus sculpture.

Building the map's mold

Baltz Concrete brainstormed ways to execute Hatcher & Associates' design, looking to devise a way to create this elevated work of art and the daunting challenge of assembling formwork and molding concrete to accurately portray the borders and coastline of the Italian mainland and Italy's two islands.

For a blueprint, Baltz Concrete used Google Maps to print an accurate profile of Italy and the islands. Then the company purchased 10 large blocks of Styrofoam — each 4-by-8-foot wide and 24-inches thick — and started building



the complex forms in their shop months before breaking ground on the site.

Baltz Concrete's team came up with a method to draw the outlines of the countries on the forms. Using overhead-lighting projectors to cast an enlarged image, they traced the coastlines and borders onto the foam blocks, creating a massive 16-by-26-foot "puzzle" of forms.

Then came the hard part — cutting the molds to accurately reproduce the highly irregular, meandering edges along the seacoasts of Italy and the two islands.

Unable to find a large enough hot-wire cutter to slice through the 24-inch-thick foam, Baltz Concrete constructed a cutter specifically for this job. "We ended up building our own foam-cutting tool," Baltz says, which included a plywood platform, a high-voltage transformer and an electrified hot-wire cutter.

"It was very tricky," he continues. "The foam blocks were heavy and cumbersome, and so dense that you could only cut a couple of inches, then pause for a second or two for the wire to heat back up. It wasn't a smooth operation. It was move, pause, move, pause." A crew of four all working in unison was needed for this laborious and precise operation.

The job of cutting the forms — 865 inches total — took a full day, Baltz says. The cutting invention turned out to work amazingly well, with the heat of the wire melting the foam and creating a smooth edge.

PROJECT PROFILE



Meanwhile, back at the park

To build the pedestal that supports the 12-foot-high bronze Columbus statue, the crew first constructed a hefty wood form — made from 1-inch plywood that was cross-braced with 2-by-4s every 8 inches. “That’s a substantial form for guys who typically do residential concrete,” Baltz says.

With the concrete base’s strength a priority, Baltz opted for a 4,000 psi limestone aggregate concrete, adding extensive rebar as well as cellulose fibers for hydration control and reinforcement. The 6-foot-tall form protruded above a 4-foot-deep footer to create a base that was “structurally sound and impervious to damage by vandalism,” Baltz says. The steel-reinforced pedestal also included a copper lightning rod for grounding the bronze statue it would ultimately support.

Once the pedestal base cured, the Baltz Concrete crew leveled the ground around it and delivered the finished foam forms to the site. Here, the crew built a rectangular “corral” to hold the foam-block forms in place, using plywood and 2-by-4s. The foam forms were then put in place.

Innovating once again

Realizing that conventional concrete release agents could chemically react and eat into the foam molds, Baltz Concrete used a homemade release mix of water and powdered laundry detergent. They applied this solution to the sides of the foam, using paint brushes and a pump-up sprayer.

Baltz Concrete consulted with local supplier Memphis Ready Mix and the Tennessee Concrete Association to determine a design-mix best suited for the application. They agreed on a modified 5,500 psi limestone concrete mix,



reinforced with Solomon UltraFiber-500, a composition that flowed into the form’s highly irregular edges while resisting the formation of holes or blemishes.

To enhance the process, vibration was used, “which was probably overly cautious,” Baltz says, “but would ensure there were no air pockets, bubbles or honeycomb.”

Following the project’s pour and cure, the foam forms were laboriously pried from the concrete. Any residual foam was scrubbed away with wire brushes.

Baltz Concrete then turned its attention to the surrounding terrace, where a variety of textured stamps from Waltools/ Contractor Source were used to produce a subtle slate texture. For the entry and a perimeter band, the crew used a London paver-stone pattern.

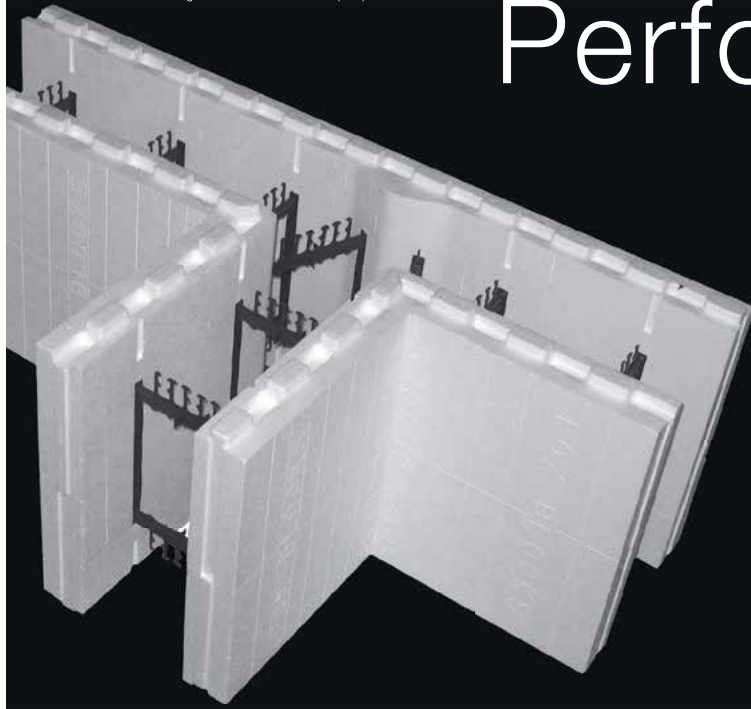
Each of the countries surrounding Italy was hand-drawn and scored into the surface, creating the sprawling scale map of the region. Each country was pigmented with a different color of Brickform acid-etch stain and Walttools water-based pigments, and the country names were engraved into the surface.

Baltz Concrete added the larger cities of Italy, a nautical compass rose and the Italian flag. A distressed-concrete finish was given to the pedestal base, evoking the old-world plaster finishes for which Italy is known.

In the end, Baltz Concrete succeeded in creating an enduring monument to Columbus, shown in the context of his homeland but looking outward to the wider world beyond the horizon. Visitors are encouraged to climb on and around the interactive concrete sculpture for a hands-on connection to the legendary seafarer's homeland and surrounding Mediterranean region. 📱



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Microtoppings: THIN IS IN

by Vanessa Salvia

A THIN-SET topping or microtopping is sort of like icing on a cake. It can go on thick or thin and be colored all the way through or just on the surface. The topping can be shaped to resemble decorative items. And, aesthetics aside, it can protect the surface beneath it.

Brian Raub with Brinycrete Decorative Concrete in Lafayette, Indiana, appreciates the versatility of a microtopping, a product he uses to create both wood-look flooring and hand-carved flagstone patterns.

Photo courtesy of Bryan Raub



In the concrete world, microtoppings can save money by allowing a surface already in place to be restored. They can rejuvenate cracked, chipped or plain surfaces. Their ability to mimic items such as stone or tile is yet another reason why contractors won't stop using them.

“With the right application technique it can look like a piece of granite, a piece of marble or wood or stone — just about anything you can imagine,” says Glenn “Buster” Osteen, technical director of McKinnon Materials in Tampa, Florida. And you can do this without increasing the cost per square footage, he adds.

No real difference

Is there a difference between thin toppings and microtoppings? The materials are used in the same way, but the description is defined by their thinness.



Ardex Pandomo K2, which can only be applied by certified Pandomo Elite Installers, is the microtopping on this wall. The installer used a stone oil finish to complete the look he was going for.

Photos courtesy of Seman Floor Leveling Systems



Photo courtesy of Duraamen Engineered Products Inc.

Dominick Cardone of Diversified Decorative Finishes in Brooklyn used Duraamen's Skraffino concrete microtopping in The Coffee Bean, a New York City coffee shop. The floor was integrally colored with a custom blend of Duraamen's Colorfast and coated with a clear water-based epoxy, followed by two coats of a water-based matte polyurethane with 240 mesh nonskid additive.

"Thin toppings" generally refer to cementitious overlays applied at a depth of 1 inch or less, sometimes as thin as 1/16 inch, over an existing slab. While they look like regular concrete, they're not — the regular variety has no strength when applied that thin. Thin toppings can be troweled on, broom-finished or applied with a squeegee.

Microtoppings do not "flow" because they are so thin, so they aren't considered self-leveling. Self-leveling toppings generally require at least 1/4-inch material and are poured into place. Microtoppings can be as thin as 20 mils (.02 inch) and applied in several coats to achieve a textured troweled look. Most microtoppings are not polishable.

Victor Pachade, general manager of Duraamen Engineered Products Inc., based in Cranbury, New Jersey, says there is no difference between the two phrases, however, the term "thin-set" is widely used in the tile industry.

"Concrete microtoppings or concrete overlays are extensively used in the decorative concrete industry," he says. "A thin-set topping is usually less than 1/8-inch thick after two or three coats. Each coat is about 1/16-inch thick."

Scott Balch, with Texas Bomanite in Dallas, says these products can be installed anywhere the substrate is structurally sound and the desired finish is a concrete look. "We have overlaid pool decks, patios, residential driveways, interior residential floors, commercial entries and commercial floors," he says. "They can be used in either new construction or remodel work."

Many toppings, like the McKrete overlay system from McKinnon, are acrylic-modified cements, which infuse cement with polymers to increase flexibility and strength at incremental



Photo courtesy of McKinnon Materials

McKinnon's McKrete overlay is an acrylic and epoxy cementitious material that can be installed on existing concrete in a wide variety of stencil patterns and colors.

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Photo courtesy of Ardex

Ardex Pandomo K2 graces this lobby at the headquarters of Rolf Benz, a high-quality German-made furniture company based in Nagold, Germany.



Photo courtesy of Texas Bomanite

Scott Balch of Texas Bomanite installs microtoppings anywhere the substrate is structurally sound and the desired finish is a concrete look.

thicknesses. Acrylics bond well, provide strength and have a superior weather-resistance, says Osteen.

“Microtoppings have been used ever since the 1970s for interiors and exteriors,” for everything from waterparks to parking garages, says Osteen. He can’t think of anywhere McKrete isn’t suitable.

Preparation is key

Bart Sacco, owner of Kingdom Products, a manufacturing company based in Scranton, Pennsylvania, prizes microtoppings for restoration of concrete that’s past its prime. But success in their use comes with not skimping on surface prep.

“Surface prep is key to any of these applications,” Sacco says. “You have to grind the surface to about a CSP (concrete surface profile) 2 and make it porous. Microtoppings will not stick to a highly polished floor.”

Sacco provides custom formulation and lab services offering toppings in one- and two-component formulations for the company’s toll-blending clients. The benefit of the one-component formulation is consistency. “With a one-component product the only control the end-user has is over how much water is added,” Sacco says.

And if end-users mix the specified amount of water with the powder, they’ll get the same consistency each time they use that product, he says.

While a two-component system allows for more flexibility, it also requires that the installer be more skilled working with the material and be able to adapt it depending on the environment.

For instance, Sacco says, installers in a Southern region don’t need the polymer concentration they need up North because the South doesn’t experience such harsh winters and as much freeze-thaw action. They can get by with a higher dilution rate.

Both one- and two-component systems can easily be colored, either integrally or topically, using different types of acids or stains, says Pachade. “Use of integral powder gives the effect of variegated colors, whereas liquids give more uniform colors.”

As far as aggregates go, small aggregates like fine sand are suitable for use in microtoppings. Larger aggregates cause

problems but are possible in limited quantities. Pachade says his company is developing some techniques where users can broadcast fine glass aggregates and create interesting looks by spraying the microtopping.

Thin as a dime

Bob Seman of Seman Floor Leveling Systems in Washington, Pennsylvania, about 20 miles south of Pittsburgh, is one of only 25 LevelMaster Elite Installers, the highest classification of trained installers bestowed by Ardex Americas.

“I like the Ardex SD-M because it is really quick to use, it comes in white or gray and goes down in two or three coats that are about the thickness of a dime,” Seman says.

The coating also has a hand-troweled look, which is a big plus, he adds. But probably the attribute he likes most is SD-M doesn’t add height, which is very attractive for areas that must be accessible to the handicapped.

Texas Bomanite’s Balch says microtoppings should only be installed where vehicular traffic is light as they won’t hold up in heavy traffic. They also require a sealer.

“These systems are protected by a topical sealing system,” he says. “If the end-user is not committed to maintenance of the sealers, the overall appearance will not hold up” and its life will be cut short.

At home on walls or floors

For one recent job, Seman had a high-end client who wanted to match a wall covering to a painting. He used Ardex Pandomo W1, a self-drying, trowel-applied finishing compound for walls and ceilings, to match the color, texture and motion of the painting on her walls.

“Her walls were a very crisp white and she had a big painting done in a charcoal black with an odd vertical motion,” Seman says. “She wanted the same motion in the finish on her wall and she wanted the color of the wall to match the color of the background of the painting. And we were able to do that. She stood there while I was troweling so she could see the different designs that I could do.”

That versatility and ease of use is why people continuously reach for microtoppings, whether for walls or floors, Seman says.

Brian Raub, a SureCrete installer with Brinycrete Decorative Concrete in Lafayette, Indiana, likes the workability of SureCrete's microtopping products. About 90 percent of his business is wood-look floors and hand-carved flagstone patterns.

"I use the cracks on cracked patios and sidewalks for the patterns of the flagstone," he says.

But most of his customers want the look of wood. He's installed wood-look floors in living rooms, kitchens, bedrooms and especially basements, where people had their flooring ruined from floods. He appreciates the versatility of the microtoppings because the result looks 100 percent handmade.

"It's not a flooring that you just go to the store and purchase," Raub says. "It's an artistic floor and we can make the microtopping look like whatever you want in whatever color you want."

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Layering with Sponges

A light touch goes a long way

by Rick Lobdell

In a recent article, “Gray Area,” I talked about the significance of knowing the initial color you’re staining on top of, which oftentimes is regular gray concrete. However, many contractors prefer to use an overlay on every project they do. If that’s the case, then it’s the color of the overlay which can be white, gray or any integral color.

In this article, I’m going to discuss a technique I’ve used since day one of my decorative concrete career. Whereas I’m not a fan of overlays unless they’re necessary, I continually compete against knockdown finish companies that prefer them. Most of my competition uses overlays on pool decks and patios no matter what. This gives me a unique spin to compete against them.

Most pool decks I work on are old and desperately need a fresh new look. There are always a few cracks and the tops of rocks are starting to appear from years of the surface enduring the effects of sun and rain.

On just about every pool deck, there are two important points my clients

want addressed: The gray concrete is usually too bright, and they don’t want a refurbished surface that’s too hot to walk on. The “too hot to walk on” part is why so many companies use a knockdown finish.

Light colors are the one thing I have in common with my competition. Instead of using an overlay to help cool down the surface, I use light colors.

Whereas most of the knockdown finish installs I see are one solid color, I use two to three colors to add depth and character to the pool deck. When I’m done, it looks

as if I used a knockdown finish but there’s no texture change. Instead I start with a solid-colored sealer and add two more colors with sponge rollers.

Going for the layered look

Let’s break down this process and discuss how I layer colors. For the video that accompanies this piece, I made three sample boards to show how I sponge my projects. In Figure 1 here, there are three ground colors: the lightest is Bombay, the medium tone is Sandstone, and the darkest is Charred Walnut.



Figure 1.

Photos courtesy of Rick Lobdell

This is my go-to color combination for almost all my projects because it blends so well. Of course, there are exceptions, but Bombay and Sandstone match almost every trim color used. And Charred Walnut matches details in almost every brick house I've ever dealt with.

In Figure 2, I'm applying the medium tone color over the lightest and darkest base colors. I've already sponged over Bombay and you can see me applying Sandstone over Charred Walnut. I have very little color on the roller and I'm not pressing hard.

You must be careful not to over-sponge. If you do, you'll make sharp edge lines or might cover too much of the surface. All the materials are solid-colored sealers from Sherwin-Williams' H&C Colortop line which is available in both solvent- and water-based formulas.

Just like any other seal coat, take care not to apply too much or too many layers.

Sleight of hand

In Figure 3, I've already applied Charred Walnut as the first color over Sandstone. I'm adding it as a third color over Bombay. Notice the depth it immediately creates.

For best results, go lightly on the third color. Depending on which combination you choose, don't use too much dark color or too much light color. In this example, there is barely any product on the roller and I'm ever so slightly touching the surface with it.

On a large-scale project, apply the first sponge color with a pole attached to the roller. Then draw and cut your design. Finish up by sponging each tile individually with the final color, carefully rolling each one by hand just like in Figure 3.

In Figure 4, I'm applying the final color, Bombay. I've already applied it to the Sandstone sample and am finishing the Charred Walnut. I love how the middle sample came out. Typically, that's what I'm trying to achieve with this technique. I think there's a little too much color on the Charred Walnut sample.

Typical for so many decorative concrete projects, no sponged surface will be the same as the last. Because each sponge roller creates a different mark, it's hard to predict the outcome.



Figure 2.



Figure 3.



Figure 4.

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Like anything else, practicing will help you understand how rollers mark during application.

Third time's the charm

In Figure 5, the sponging is complete. It's hard to believe these samples were all created with the exact same colors as none of them look the same. I find it amazing how important an initial base color is to the final product.

In most of my projects, I use Sandstone as the ground color. I don't think it's too dark and sometimes I think Bombay as a ground color is a little too light. I don't do the darkest color on pool decks very often because it could still get a little hot to walk on.

It only takes three colors to create amazing depth with this process. I've done a lot of pools with only two colors and they look great. But adding that third color brings so much more depth to the space and the overall design.

Shock and awe

Now that we've covered color, let's turn our attention to how design can add the finishing touch to this technique. In Figure 6, I used Sandstone as my ground color for this pool deck and applied Bombay as the second color. Then I did all my design work. Finally, I hand sponged each tile with Charred Walnut.

To detail the compass rose, I used a small piece of sponge. It might be hard to see in the photo, but I didn't apply the darker color to the border. Sometimes I overly sponge the border, or just paint it a solid color like in



Figure 5.



Figure 6.

Figure 7. It does not take a lot of design to finish off this technique.

A basic or ashlar pattern is perfect to break up all the sponging. Each tile will

look different because of this technique. My clients are always shocked at the outcome (in a good way) and all their friends in awe because they think tile was installed instead of the existing pool deck simply refreshed. 🛠️

Rick Lobdell, a classically trained artist with a master's in fine arts in painting from the Savannah College of Art and Design, has also studied math and drafting. In this series, the owner of Concrete Mystique Engraving in Tennessee will explain how he conceives his well-known designs. He can be reached at rick@concretemystique.com.

Editor's note: To see a narrated video on this sponging technique, you can visit <https://bit.ly/2MPfgMC>



Figure 7.

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Wine Under the Bridge

by Stacey Enesey Klemenc

IN the heart of northern Michigan wine country near Traverse City, Mari Vineyards opened for business in May 2016. The 31,000-square-foot facility was equipped with the usual amenities of a first-rate winery as well as an extensive underground barrel-aging area that has the qualities of a cave. Although wine caves date back to the 1860s in California wine country, this one was unique to northern Michigan in more ways than one. Not only was it the region's first but it was built like no other wine cave before.

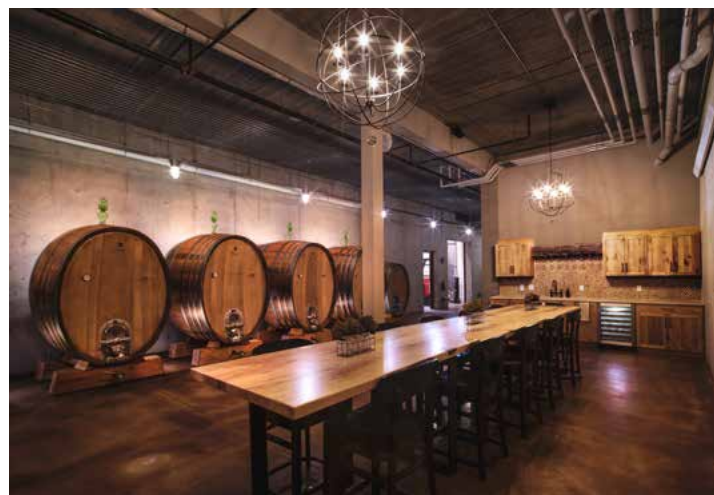


Photos courtesy of Mari Vineyards

To create a cave-like atmosphere, the development team, led by Lionel A. Thomas II of Pegasus Holdings and Land Development, nixed the idea of using shotcrete — a spray-applied concrete strengthened with fibers, mesh or rebar. Instead, they contacted Contech Engineered Systems about the feasibility of using a precast modular system typically used to build bridges.

Using 264 feet of 16-by-11-foot precast pieces from the Con/Span B-Series Bridge System, the team installed three separate caves that meet in the middle where an overhead oculus lets natural light shine into the caverns. At depths ranging between 10 and 25 feet below the surface, the manmade caves naturally maintain a consistent temperature between 55 and 60 degrees F and a high humidity, an ideal combination for making and storing wine.

At 16 feet wide, the arches offer plenty of room for stacked wine storage on either side which leaves a center row wide enough for equipment to maneuver



the barrels as needed. There is also an area in the hallway that leads into the wings of the cave where the winery holds private tastings and other events.

Developer Thomas marvels at the results he achieved with the bridge system used to construct the caves, calling it “an incredible product, a must-see in the flesh!”

For the finishing touch below the oculus, James Holbrook of The Concrete Artisans in Traverse City used a polymer overlay from Elite Crete Systems for the floor, which includes a compass rose. 🖋️

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