

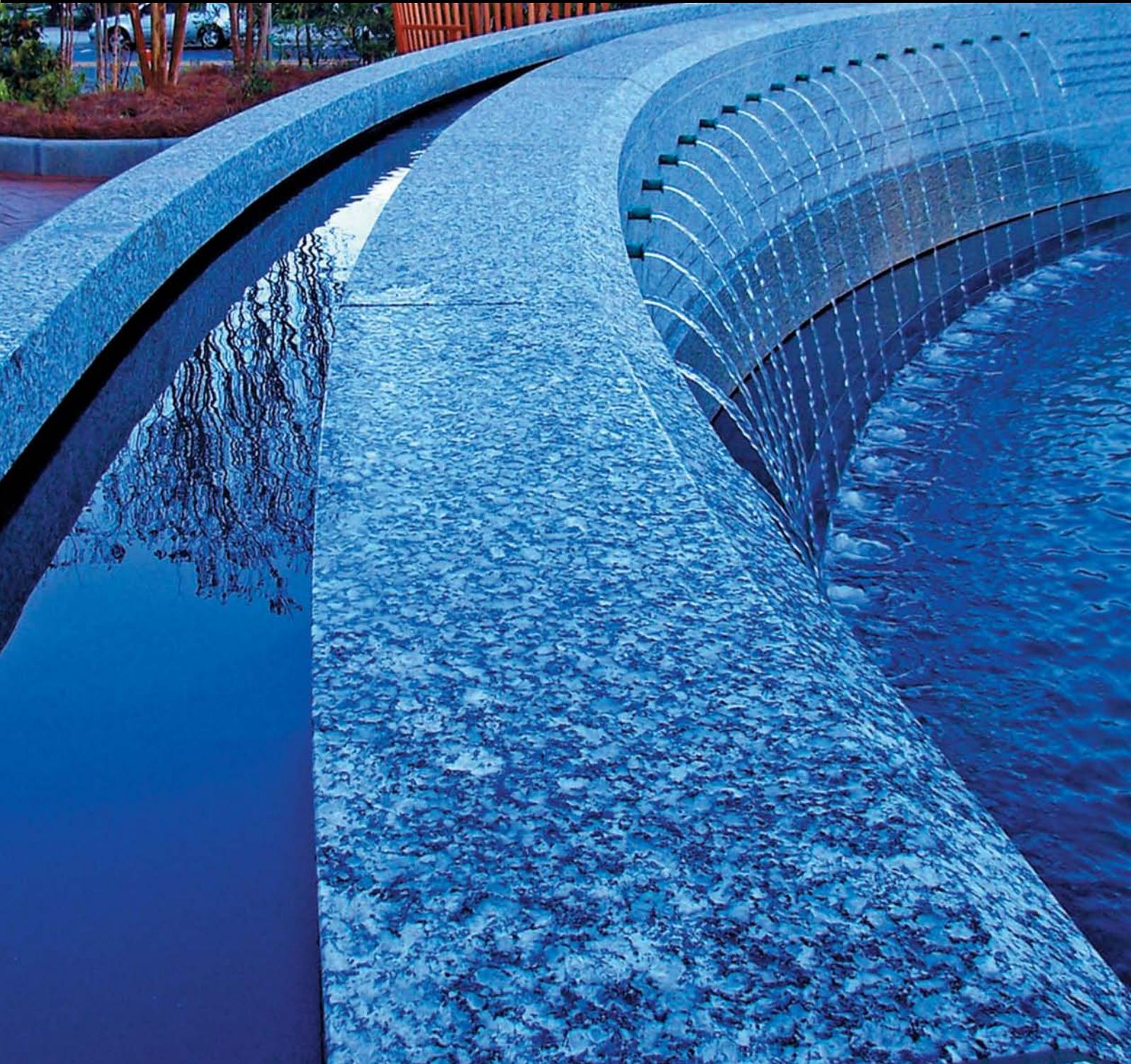


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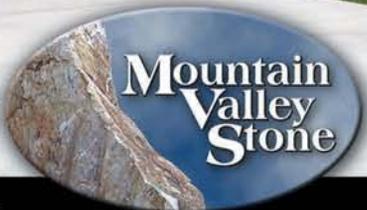
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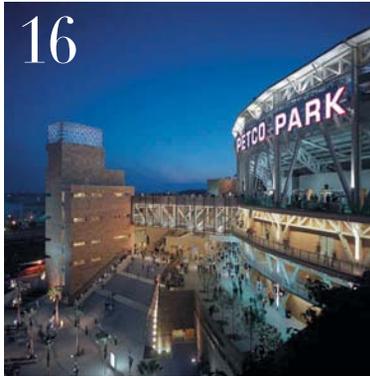
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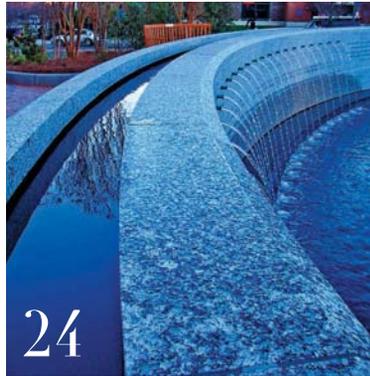
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At Center City Park in Greenville, N.C., high-quality natural stone and artistic elements convey a sense of beauty and craftsmanship. *Photo courtesy of Action Greensboro.*

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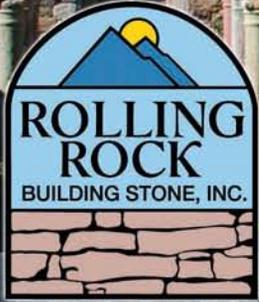
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Strong foundation, bright future for BSI

THE BUILDING STONE Institute has come a long way since its beginnings in 1919.

Throughout those 90 years, the BSI has been investing in the betterment of the stone industry. The members of the Building Stone Institute, through their affiliation with the design and building community, are the foundation of our existence. From this foundation, we have built valued relationships with suppliers, professional organizations and other stone industry associations. Together, we have partnered to affect one common goal: to educate and to promote the use of natural stone.

Building Stone magazine is just one of the ways we affirm and enhance that collaboration. The magazine is a vital and respected achievement of this organization to keep the members and associates informed and connected. 2009 begins a new era for *Building Stone* magazine. This fresh, new look complements the informative editorial and inspiring photography that is indicative of our dedication to present relevant information to our members and the design community. In this issue, which showcases recreational facilities, we can realize the genius that goes into designing resorts (p. 10), stadiums (p. 16) and city parks and golf courses (p. 24) through the use of natural stone.

The Building Stone Institute is committed to education and promotion of the stone industry. Our magazine, Designer Education Series, Study Tour, Tucker Awards and Annual Convention reflect our passion for this industry. We hope our message inspires you to visit our Web sites—www.buildingstoneinstitute.org and www.buildingstonemagazine.com—to learn more about who we are and what we strive to achieve and to further appreciate the ways in which natural stone is an enduring part of our lives.

Douglas J Bachli

Douglas J. Bachli
2009 President, Building Stone Institute
CeeJay Tool, Inc.

Building Stone magazine wants to hear from you!

We encourage BSI members to submit information for publication, and we are eager for your input. Have you recently worked on a natural stone project that our readers should know about? Is there a topic you'd like to see covered in a future issue? Please send high-resolution photos with photo credits, details about your impressive projects and article ideas to *Building Stone* editor Colleen Raccioppi at colleenr@naylor.com.



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LETTER to the editor



KUDOS ARE DUE to your editorial staff for continuing to produce a high-quality magazine that showcases the uses of natural stone. The variety of the articles illustrates the beauty of natural stone and some of the issues of proper installation for use and enjoyment.

In today's competitive industries, there are many alternatives to natural stone created with the idea that the costs of construction can be reduced with manufactured products. In some cases this is true. Though there may be a place for manufactured tiles and utility walls, none matches the unique beauty and endurance of natural stone.

I applaud the magazine for pointing out installation techniques that can ensure the long-range durability of stone. Improper installation, as we know, can cause costly repair bills later.

There are many examples of natural stone being applied incorrectly—not recognizing weather or urban conditions, for example. Pointing out “real life” incorrect applications, analyzing what went wrong and suggesting solutions as to how they could have been avoided would be of great interest to the industry.

The box of “Resources” at the end of articles is of particular value. Often articles leave out information the reader may need. The ability to follow up with the source is invaluable. It would also be helpful to have full contact information for the landscape architect, architect and others associated with the article.

In some cases in today's world, the continued use of natural stone may fit well into LEED point approval. More and more communities are requiring “green” solutions for approvals. In addition, cost comparisons for purchase/installation and maintenance of natural stone v. manufactured product will also have an effect on buying decisions. More information on these subjects would assist designers and owners to reach these goals.

Keep up the good work. Each issue is a treat to read.

Robert H. Mortensen, FASLA
 McLean, Va.

Tell us what's on your mind

Want to share your thoughts and feedback with *Building Stone* magazine? E-mail your comments to editor Colleen Raccioppi at colleenr@naylor.com.





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serenity in STONE

STONE CREATES A NATURAL, COMFORTABLE FEELING AT THREE WESTERN LUXURY RETREATS BY MARY LOU JAY

WHEN DEVELOPER PHIL SHERBURNE BEGAN WORKING WITH THE BARDESSONO FAMILY ON a luxury hotel for their land in the Napa Valley, he was looking to create a modern experience. "I wanted to do a contemporary design; I'm sick and tired of the Tuscan and French chateau copycats in the valley. I felt it should be contemporary with our times and feel like it belongs in the valley. I wanted it to feel intimate in scale rather than imposing, and I wanted it to be a model of environmental design, something that other people could look at and learn from and emulate if possible," he explains.

"The way that I was going to make the contemporary design in the current Napa Valley environment was to ground it in the use of materials. I used rammed earth for some of our signage and for entry to the property to celebrate the soils of Napa Valley. I used stone and wood and water as natural, dynamic materials that would help ground it. I used steel that would rust, again to give it an evolutionary character," Sherburne continues.

The Bardessono hotel, which opened in February 2009, is located on a six-acre property in Yountville. It features a 92-seat restaurant and bar and 62 guestrooms organized around courtyards named for local trees: magnolia, cypress, olive and birch. Built to meet the LEED platinum requirements (the highest level of certification), its green features range from photovoltaic solar collectors for electrical energy and geothermal wells for heating and cooling to low water flow fixtures, dual flush toilets and waterless urinals.

The Bardessono hotel fuses contemporary design and Napa Valley style with natural materials, such as Corinthian granite, as seen in this Magnolia Garden water feature sculpted by Richard Hestikind.
Photo courtesy of Jim Ballard

“STONE MAKES THE HOTEL FEEL RELATED TO THE EARTH, **MORE PERMANENT**. IT SAYS THAT IT’S A PLACE FOR THE LONG TERM. IT ADDS SOLIDITY TO THE WHOLE FEELING THERE.”



A

A. Texas limestone becomes art with three of Alexandra Morosco’s Edamame Soy Bean series grouped in Lucy’s Garden of the Bardessono hotel. *Photo courtesy of Jim Ballard*

B. Flagstone paving makes a big visual impact in the Magnolia garden of the Bardessono hotel. *Photo courtesy of Jim Ballard*

C. To reduce the Dancing Bear Parkside’s apparent scale and mass, the residence features smooth sandstone broken by rusticated bands at the base, headers and sills coupled with black slate shingle on the upper level of the building. ©David Beightol, Beightol PhotoMedia

Sherburne tapped local artisans and artists and extensively employed recycled materials to create the hotel’s unique ambience. He commissioned Evan Shively, a local sawmill owner who reclaims salvaged wood that would otherwise be burned or chipped, to create furniture, floors and doors. An early 19th century building on the property that was built with Tuffa, a limestone quarried just a mile from the property, provided another building material.

“The original building was constructed of big 2-foot by 3-foot blocks, stacked and mortared. So we took the building apart, sliced the stone and used it as cladding on the outside of the building and inside in the main entry and other areas. We wanted to retain some of the history of the property in the area in the building,” Sherburne explains.

Sherburne found sculptors to produce some of the hotel’s artwork after serendipitously happening upon Stone Fest, an annual event sponsored by Marenakos Rock Center that celebrates the use of stone through demonstrations, exhibits and classes. “Stone makes the hotel feel related to the earth, more permanent. It says that it’s a place for the long term. It adds solidity to the whole feeling there,” he explains.

Sherburne chose Richard Hestikind’s basalt and granite sculptures for the water features in the main courtyard and four smaller courtyards. “Through Richard we also got three large wheels, five feet high and six inches thick, that were used for grinding olives in China,” says Sherburne. “We ended up collaborating with him and using them as a sculpture.”

Three of Alexandra Morosco’s Edamame Soy Bean series are grouped in the small kitchen garden. “It’s fine art meeting garden space meeting living space,” Morosco says. Her Harvest Goddess, designed in collaboration with Sherburne and project architect Ron Mitchell, is a life-size sculpture of a woman

whose features reflect many nationalities. “She’s holding a vessel, which speaks of water pouring out, feeding the fields,” she adds. Morosco created all her sculptures in Texas limestone, creating a thread of calm and consistency throughout her body of work at the hotel.

“It was interesting to play around with what sculpture does to an environment, what stone brings,” Morosco continues. “I don’t think [Sherburne] even looked at other mediums. He was really connected to stone as the primary aesthetic look. He turned to the medium of stone to carry his voice.”

In harmony with history

The natural beauty of Aspen, Colo., inspires a lot of people to think about buying a vacation home there. But property prices are still high, and many can’t afford the equity investment to purchase a second home on their own. So fractional ownership—in which a specified number of owners share a property on an organized system—is becoming more popular in resort areas like Aspen.

Dancing Bear Residences is one of the city’s newest fractional units. Designed by Stryker Brown Architects, the project includes two buildings, Parkside and Mountainside. Although they will vary in appearance—Parkside features a sandstone veneer, and Mountainside will have a rubble stone veneer—both buildings will include 20 luxury units with balconies, fireplaces and gourmet kitchens.

“We designed the Parkside to be consistent with the historical core of Aspen, which is primarily brick and sandstone in an 1880s vocabulary,” says Architect David Brown. “We wanted to keep the rhythm, modulation and material pallet consistent with that.”

The first two stories feature areas of smooth sandstone broken by rusticated bands at the base of the



B



C

STONEindulgence

building and at key points like headers and sills. "The whole idea is to evoke the rhythm, scale, material and textures of some of the older buildings in town, like the county courthouse and old commercial buildings."

The upper level is black slate shingle, designed to evoke the mansard roof of the St. Regis Hotel across the street and to reduce the apparent scale and mass of the building, making it appear as a two-story building from the ground.

The architects chose a hand-quarried, red rose quartzitic sandstone from nearby Lyons Sandstone

for the sandstone veneer. "This was a use of our stone that we had really been wanting to see happen," says quarry co-owner Brenda Buster. "Over the course of quarrying we had collected quite a bit of this thin stone. We knew it would work nicely as a tile application, but until this project, we hadn't found somebody who designed that use."

The thinness of the veneer keeps the stone's weight below 15 pounds per square foot, so it requires no extra structural work on a building to put it on, she notes.

Shaw Builders was the general contractor for the Parkside project. "One of the biggest challenges in Aspen is making sure that you have a watertight, waterproof system so that you don't have problems with freeze/thaw and with tiles coming off the building," says Bill McLaughlin, senior project manager. To ensure that water couldn't get behind the stone, they turned to the Laticrete system, which requires a waterproof membrane, used a special glue-like substance instead of water for the sand/cement mix and caulked rather than grouted joints.

"The biggest challenge was that we had to work in winter, so we scaffolded the whole building and worked under a tent with heaters running. We had a special Laticrete mud that you can use when it's cold, but we still had to keep it from freezing," says Darek Marino, owner of Marino Tile, which placed the stone.

The Dancing Bear's Parkside building is complete, but work is just beginning on the Mountainside, located across the street. "We will use the same veneer technology, but the colors and patterns will evoke a different character," Brown says.

A feeling of safety and comfort

Tumble Creek is a gated residential community located within Suncadia, a new master-plan resort southeast of Seattle. Straddling the Cle Elum River, the 6,400-acre Suncadia includes natural and managed open spaces that comprise 82 percent of its land. The community's connection with nature is reflected in the materials it promotes for homes, hotels and community buildings—timber and stone. To ensure compliance with that natural vision, Tumble Creek, like the rest of Suncadia, has strict design guidelines.

"We love the aesthetics of stone, we encourage its use heavily, but we want it used correctly," says Paul Eisenberg, Suncadia's director of development. Building design should reflect stone's historic use as a structural building material. "You should not be able to tell if the stone is a structural element or an aesthetic addition. If you're building a column base, even though there might, in fact, be a concrete structure embedded in that base, it should look like a structural stone column, even to the level of the details—how the flashing works, the connections with the timber."

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"You can't use cultured stone; it has to be the real deal," adds Dave Lockwood, co-owner of Country Classic Log and Timber Homes, which has built several homes in Tumble Creek and Suncadia. "Many people are using sawn stone because it's a cost savings. We do a lot of combinations, both sawn and full thickness, because it can be hard to use full thickness, especially on interior features like bars, kitchen islands or accent walls."

"We're finally getting designers and architects to use a combination of full thickness veneer stone and thin veneer stone, using each where it needs to be," agrees Scott Hackney, one of the owners of Marenakos Rock Center. Architects and builders working in Suncadia and Tumble Creek often select the stone for their projects by wandering through the displays in Marenakos' eight-acre stone yard, which is located less than an hour from the community. To ensure there is no duplication of stone in neighboring houses, Marenakos maintains a lot-by-lot listing of the stone that has been used.

The gray, dark brown and green stones, Northwest colors that complement the Suncadia environment, come from a variety of sources, from Marenakos' local granite to stone quarries in Montana, New York, Pennsylvania and Arizona.

Marenakos has installed Talis slope boulders as large as 11 tons in water features and swim-

ming pools in several Tumble Creek homes. They've also used mini-gantry cranes to lift mantles weighing up to 6,000 pounds into position. "When you have big timber frames, big logs and big fireplaces, it takes big hearths and mantles," Hackney observes. "One client had an Italian carver do a marble scene of elk, bear and other natural organic elements from the Northwest, and we had to set stone over that."

The natural materials and the big, beefy structures of stone and wood in Tumble Creek and Sun-

cadia help convey a sense of peace, security and comfort to people who are visiting and living there, Eisenberg says. "I have what I call an 80/1,000 rule. When guests come to visit us they may be only 80 miles from Seattle, but they should feel like they're 1,000 miles away. If we don't make that real, then we've failed to meet our purpose of being a destination mountain resort." ♦

Mary Lou Jay is a freelance writer based in Timonium, MD.

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P L A Y

SPORTS FACILITY DESIGNS REFLECT TEAM IDENTITY, HISTORY AND ENVIRONMENT BY MARY LOU JAY

THE NEW YORK GIANTS HAVE PLAYED FOOTBALL AT GIANTS STADIUM IN EAST Rutherford, N.J., for 33 years. Although they shared the stadium with the New York Jets for much of that time, the Giants kept their team offices at the stadium, and the team used the field for its practices.

But when the two teams announced construction of the new, \$1.4 billion Meadowlands Stadium (opening in 2010), the Giants decided they wanted their own training facility and offices. They chose Ewing Cole Architects for the design. Located approximately 2,500 feet from the new stadium, the new facility will include a 100,000-square-foot team practice building/executive headquarters, a maintenance building, three full-size outdoor practice fields and one indoor field.

The two-story office/training building will feature player locker rooms, a weight room, training room, hydrotherapy room, coaches' and trainers' offices, team meeting rooms, a dining area and 135-seat auditorium. Precast brick and stone panels will cover its exterior.

A band of granite runs along the base of the entire building to the first floor windowsills, about 30 inches above grade. That granite is carried through the base of the arcade, a covered pavilion at the rear of the building and in two walls on the site.

"We always like to use stone for brick buildings for durability at the base," says Robert McConnell, principal with Ewing Cole and project architect. "It's good for weather tightness and maintenance at the ground, since that area gets a lot of abuse and wear."

The San Diego Padres' stadium, featuring sandstone cladding similar in color to the cliffs at nearby Torey Pines Park, was designed to be a reflection of San Diego's beautiful natural environment. *Photo courtesy of Jason Pedrock*



“THE COLOR, THE DETAIL, THE DIFFERENT SHADING THAT YOU GET DURING THE DAY AS THE SUN TRANSITS—ALL THOSE THINGS ADD A LITTLE BIT OF DEPTH TO THE FACILITY.”

To ensure that the Giants would be happy with the choice of both brick and stone, Ewing Cole built a 12-foot by eight-foot mockup wall. “Everyone wanted to see it at full size to really appreciate what we were getting into; there was no turning back after that point,” says McConnell.

The Giants chose to use precast panels in part because of a tight construction schedule.

“The building schedule is not a normal one; since it is an operating site, we have to work around events and parking requirements. The sequence for closing the building was in February, and if we had to start laying brick at that time, in this climate, it would have delayed the project,” explains Gary Meyer, a Giants representative. Handset stone was used in certain areas where panels would be difficult to place.

Cold Spring Granite Co., of Cold Spring, Minn., supplied the Royal Sable granite used for both applications. The stone came from a South Dakota quarry, although Cold Spring Granite had enough on hand to complete what was a relatively small job. “We’re particularly careful on a job like this to make sure that the color range is as tight as possible,” says John Barretto, Cold Spring Granite’s sales representative.

Working as a subcontractor to Natoli Construction, Universal Concrete Products Inc., built the precast panels, which ran up to 30 feet long and 10 feet wide. The panels included half bricks and 1 ¼-inch granite facings.

“Granite has a much different expansion rate than concrete. So when you lay it in the form before you pour the concrete, you have to put in a bond breaker (plastic sheet) over the top of the stone so it won’t completely adhere to the concrete,” explains Bill Hydock, pre-construction manager at Universal Concrete Products. Stainless steel clips go through the bond breaker and into pre-drilled holes in the granite, holding the

stone in place but allowing it to move differently from the concrete.

Throughout transportation and placement of the panels, Universal Concrete crews took special care to ensure that the panels never rested on the granite edge, reducing the risk of pieces popping off.

Phillipsburg Marble did the work in areas that required handset stone, such as the arcade face and the stone walls.

The stone was carefully split between the precast and handset contractors to ensure that the various sections achieved the right color balance, says McConnell. That attention to detail paid off, since the Giants are very happy with their new facility, scheduled to open this spring.

“The color, the detail, the different shading that you get during the day as the sun transits—all those things add a little bit of depth to the facility,” notes Meyer.

Celebrating game plays

During the expansion and remodeling of Autzen Stadium, the University of Oregon in Eugene commissioned a sculpture by Larry Kirkland as part of its “percentage for art” program. Called “Game Plan,” the piece uses black and white Xs and Os to represent one of the player formations favored by the team’s football coach.

The artist first asked Elite Granite and Marble of Hillsboro, Ore., to come up with a thin, all-granite option for the sculpture pieces. “We told him that something permanent would have to be much thicker, so we suggested working with an engineer to find another way,” says Elite Owner Dan Bronleewe.

The Façade Group, LLC, of Portland, Ore., developed an inner structure of steel to hold and support ¾-inch pieces of granite glued to each side of the letters. Anchors and clips were welded to the steel



A. Baseball fans flock to Petco Park, a massive stone construction project that was completed in time for opening day in April 2004. *Photo courtesy of Timothy Hursley*

B. The Game Plan sculpture uses black-and-white granite for Xs and Os to represent one of the player formations favored by the University of Oregon’s football coach.

C. Still under construction, the New York Giants’ training facility will allow football players to practice their game in a stone and brick building that’s as strong as they are. *Photo courtesy of Ewing Cole Architects.*

STONEsports

plate so the granite could be attached. Silicone sealant served as an adhesive and added cushioning. A stone laminate strip covered the edge of the steel middle section.

The granites used for the project were Absolute Black from China and Imperial White from India. Pavers that serve as bases for the letters were formed from the black granite into oval shapes reminiscent of footballs. Each base features an inscription of a famous football quote.

"One additional challenge was where to put the sculpture," says Bronleewe. "They chose a spot in front of the athletic center because it was the best option for visibility. The problem was that there was a fiber optics line right underneath. So we had to make the middle pavers thicker to make them removable."

Since the sculpture was set four years ago, it has drawn the attention and approbation of many football fans.

Celebrating the environment

The San Diego Padres' 42,000-seat baseball stadium, Petco Park, is located in an historic, industrialized section of the city. But the stadium is intended to be a reflection of nature, of the sunny climate and of the area's beautiful natural environment.

"In San Diego, you can be outside 99 percent of the time. So we pulled out all of the functions that are typically shoved underneath the seating bowl—the concessions, the meeting rooms and the club lounges—and created what we call a canyon around the outside of the seating bowl. We created all these outdoor terraces and areas so we could take advantage of the sun and the local climate," says Graham Hogan, senior associate at Antoine Predock Architect PC, which designed the stadium.

In addition to the stadium bowl and two lighting towers, Petco Park has two "garden buildings" on the southeast and southwest ends of the stadium. "They house the concessions and the Padres' offices and all of the support functions for the ballpark," Hogan explains. "We also had to incorporate the Western Metals building, which was a historic building there on the site."

Predock and the Padres chose sandstone cladding for the stadium to relate to the colors in the cliffs at nearby Torey Pines Park. "It was difficult to find a color that also matched the strength requirements that we needed because of all the seismic activity in the area," says Hogan.

The baseball team also had definite opinions on the color it wanted to see and asked that a mockup of a wall be made to check color consistency.

"We were selected because the Padres believed that we could hit the range that they wanted, minimizing the red and minimizing the green as much as possible," says Ray Raub of Modern Building Supply of San Marco, Calif. The company worked with Stone A. V., USA, Inc., of Texas, to get the stone—which it trademarked as Padre Gold—from India.

"The stone originated in the central part of India. The quarry was new, and all the overburden had to be removed and resources invested to make the stone usable," says Sharad Muralidhar of Stone A.V. "Materials had to be removed and transported to our factory in Jaipur to be cut to size. Road conditions were challenging as the quarry was in a remote part of the country that was not very developed."

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Factory workers, who were provided by the team with Padres hats and T-shirts, pulled pieces of stone and compared them to samples on panels to see whether they would pass the strict color requirements.

Obtaining the right finish was critical. "The architect wanted a stone that had a lot of cleft to it, as the sun striking the stone at certain angles during the day would cast a certain desirable shadow. On the other hand, the installers wanted the materials as uniform in thickness as possible, as that made installation less challenging. Balancing these requirements

and producing the required stone was challenging," Muralidhar adds.

After the stone was sorted and cut, it was sent by rail to the port of Mubai, where it was loaded onto ships bound for Long Beach. From there it was trucked by rail to the job site. "Typically different sizes were needed at different times, based on the phase of the project," Muralidhar continues. "The installers tagged the crates with a code that allowed them to install the material in sequence so there were no delays."

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Klaser Tile Company of Chula Vista, Calif., did the installation. It was the largest project ever done by the company, and challenging in its size, scope and aggressive schedule. "Although we didn't work double shifts, there were days when we were installing upwards of 2,000 square feet of tile," says Kent Klaser, vice president of operations.

Padre Gold stone has proved so popular in the San Diego area that it has become a signature product for Modern Building Supply. "The front of our own building uses it, and we've sold several big jobs using it, including 400,000 square feet for the Intuit complex," Raub says.

The stadium was completed in April 2004, in time for the Padres' opening day ceremonies. "It was a tough, ambitious project, but at the end of the day everybody was really pleased," says Raub. "It was a good feeling." ♦

Mary Lou Jay is a freelance writer based in Timonium, MD.

Resources

NY Giants Training Facility

Ewing Cole Architects • www.ewingcole.com
Cold Spring Granite Company

• www.coldspringgranite.com

Phillipsburg Marble • www.pburgmarble.com

Universal Concrete Products, Inc.

• www.universalconcrete.com

Game Plan Sculpture

Larry Kirkland • www.larrykirkland.com

Elite Granite and Marble

• www.elitegraniteandmarble.com

Facade Group, LLC • www.facadegroup.com

Petco Park

Antoine Predock Architect PC • www.pedrock.com

HOK Sport+Venue+Event • www.hoksve.com

Stone A.V., USA, Inc. • www.stoneav.com

Modern Builders Supply • <http://onsmartpages.com/modernbuilderssupply/homepage/>

Klaser Tile Company • www.klasertile.com



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Photo by Audrey Hall

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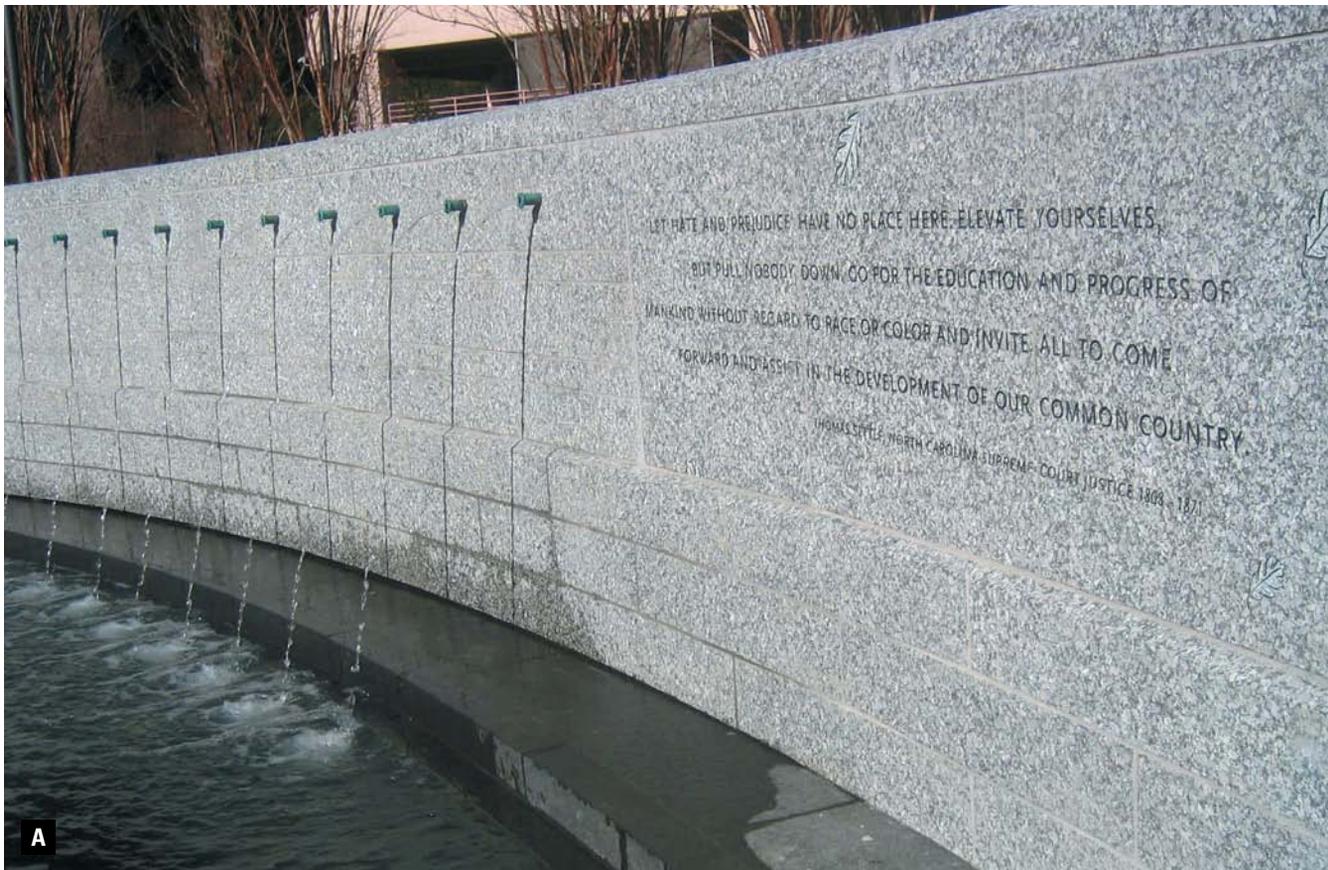
Thin veneer natural stone in muted shades of burgundy, purple and green was a beautiful and durable choice for the Arrowhead Golf Club. *Photo courtesy of Meno Stone Co., Inc.*

IN THE LAST DECADE, THE DESIRE FOR NATURAL products—whether it is organic food, mineral-based makeup or recycled paper—has exploded. Manmade, mass-manufactured items that once were considered cheap and convenient now are being touted as excessively wasteful and short-lasting. Feeling the benefits of the shift is the building stone industry, which is seeing natural stone implemented in a growing number of projects. Its use in parks and golf courses, especially, has customers singing its praises.

Muted shades of burgundy, purple and green mingle on the stone walls of the Arrowhead Golf Club in Wheaton, Ill. This big building, which took more than two years to complete, was the first large-volume project by stone supplier Meno Stone Co., Inc., dealing in thin veneer natural stone. Thin veneer, a variety of natural stone with a thickness of only 0.75 to 1.25 inches, is ideal for clubhouses because they do not have deep walls or ledges, says Gina Meno of Meno Stone.

“When I met with the architects for this project,” says Meno, “I asked them, ‘Are you aware that we can offer you a real stone product that is similar or the same price as the manmade product?’” The architects, Michael Topping and Dan Nicholas of PHN Architects in Wheaton, Ill., in fact were not familiar with using natural thin stone and were ready to pick a manmade stone.





A. In Center City Park, Rockville White granite was the perfect material for a serene fountain and stone benches engraved with art and quotations. Photos courtesy of Action Greensboro

What made them reconsider, says Nicholas, was the promise of a dazzling, long-lasting appearance. “As we started to explore color options and cost,” he explains, “we found that the natural stone had a little more character. . . .As much as you’ve got to look at the manmade product to decipher whether it’s real, you can still tell if you have a keen eye. When we first got exposed to the natural material, there became a real attraction to it from the standpoint that you can get right up next to it, and you can tell it’s a real material.”

The incomparable quality of natural stone quickly convinced Topping and Nicholas that it was the right stone for Arrowhead Golf Club. On top of this, the thin veneer natural stone was close to the same price as manmade stone. Meno showed the architects three mock up panels of varying natural stone color patterns, and then passed along the architects’ color choice to the quarry, Buechel Stone Corp. “I would strongly encourage other architects to use large mock up panels,” says Nicholas.

Having mock up panels on site also is a good idea, says Meno, as she made several visits to Arrowhead Golf Club while it was being built to make sure the joining, pattern and variation of the stone were going

smoothly. On-site panels also can be helpful to hired masons who are less experienced laying out natural stone. “The mason [for Arrowhead Golf Club] was working with thin stone for the first time, and everyone was really pleased with the results,” Meno says.

Another bonus of thin veneer natural stone is that it has a shorter installation time; because it is so thin, a mason can install more of it at an hourly or daily rate.

Once, twice, do it again

Satisfaction was so high with Arrowhead Golf Club that Topping and Nicholas used natural stone for a second project, the Boughton Ridge Golf Course in Bolingbrook, Ill. It needed a “north woods lodge” look, the owner said, so Meno Stone complied with thin veneer natural stone in rich taupe and ivory hues.

“If you introduce thin stone, you can have repeat business projects,” Meno says. Indeed, she is so sure of the advantages of thin veneer natural stone—its lightness, vividness and affordability—that she views it as her job to educate customers. It is not an easy task for a product that just gained popularity within her company in the last five years. So when a newer natural stone product can impress experts like Topping

and Nicholas, 25-year veterans of the design business, it is a big deal.

A beauty for the ages

When Nyal Carver, owner of The Rockyard in Dinuba, Calif., was recruited to build a water feature for the local Ridge Creek Golf Club, he knew just what stone to use. “The developer wanted to use a rock or stone that would tie in with the name of the golf course,” he says. “Everybody uses local stone, so they wanted something different. I had samples of thin veneer natural stone and large oversize drystack from Montana Rockworks in my yard, so I showed it to them, and they said, ‘Oh, that’s great.’”

So Carver contacted Montana Rockworks, Inc., headquartered in Kalispell, Mont., and explained what he was looking for—stone that would recreate a natural ridge or outcropping, with a golden hue that would come alive in the California sun.

“We knew just what to do and showed Carver our McGregor Lake Quarry,” says Montana Rockworks Regional Sales Manager Beth Dewbre.

By the time the project specification was issued, Carver had convinced the golf course developer, John Mallory of Kemper Sports, not only to use the McGregor Lake stone for all the landscape features, but to switch the stone requirement for the pro shop and clubhouse from artificial to thin veneer natural stone as well.

To build Ridge Creek Golf Club, the contractors and masons needed more natural stone than originally called for. Ultimately, more than 4,500 square feet and 2,000 lineal feet of thin veneer natural stone and more than 200 tons of boulders were used.

Consistency was important to the project landscape architect, Tom Doczi, ASLA, of TKD Associates in Ranch Mirage, Calif. “As you come through the entrance, you immediately experience the raw beauty of natural stone at the massive water feature. This character was maintained through the use of boulders for individual tee-markers, the clubhouse veneer, landscape boulders, retaining walls and the walkway monument feature,” he says.

In terms of project challenges, Dewbre says there were very few. Because the thin veneer natural stone that made up the clubhouse weighed 75 percent less than full-thickness stone, trucks could haul several times more square footage, which cut down on fuel costs and gas emissions. Add to this the fact that thin



B. What’s in a name? At Ridge Creek Golf Club, it’s thin veneer natural stone. The stone ties in to the club’s name by recreating a natural ridge with a golden hue that shines in the California sun.

C. Boughton Ridge Golf Course has the desired feel of a north woods lodge, thanks, in part, to the thin veneer natural stone columns in rich taupe and ivory. *Photos courtesy of Meno Stone Co., Inc.*

“BY USING THIN VENEER AND COMPLEMENTING PROJECTS WITH LANDSCAPE STONE, WE’VE BEEN ABLE TO PROVIDE **LASTING BEAUTY** THAT YOU JUST CAN’T FIND WITH ARTIFICIAL STONE.”

veneer natural stone does not require as much structural support in the form of lumber and concrete, and Dewbre says the company’s projects regularly qualify for Leadership in Energy and Environmental Design (LEED) points.

“By using thin veneer and complementing projects with landscape stone, we’ve been able to provide lasting beauty that you just can’t find with artificial stone,” says Montana Rockworks owner Bill Carter.

Doczi believes the biggest benefit of natural stone is its ability to age gracefully. “I look at it as a long-term material that has more integrity, especially when you think of it in a park or golf course,” he says. “These things are there forever.”

Indeed, most people who work with natural stone agree that its best trait is its timeless beauty. Unlike artificial stone, which often is merely fine cement concrete put into molds, natural stone is minimally processed and typically not treated with paint, sealers or other harsh chemicals that, over time, can wear down stone and expose users to toxic adhesives or finishes.

Project parkbench

For Center City Park, the choice of natural stone just made sense. The project, begun in 2003, was the brainchild of Downtown Greensboro, Inc., and the Center City Park Committee of Greensboro, N.C. Upon conducting 45 community workshops to determine what type or program Greensboro residents wanted in a local park, the two organizations heard strong support for high-quality natural materials and artistic elements that conveyed a sense of craftsmanship. They then released a nationwide request for help, which included a solicitation for top park designers.

Boston’s Halvorson Design Partnership, Inc., was selected. Bob Uhlig and Jonathan Peet, the two lead designers, worked collaboratively with the community to implement their vision of purpose mixed with play. Visually inviting entrances draw wanderers in, and alternating uses of planters and benches, a huge lawn for concerts that overlooks a fountain and stone benches engraved with art and quotations complete the setting.

These benches, made of a pearly white- and black-speckled natural stone, were the result of

a partnership between Uhlig and Peet with Cold Spring Granite, a stone supplier based in Cold Spring, Minn. The designers asked for a type of stone that could withstand heavy engraving and also look impressive up close, and Cold Spring Granite suggested Rockville White granite, quarried in Rockville, Minn.

“The execution [of the seats] was successful due to careful coordination with Cold Spring Granite to ensure the layout and carving of the interpretive elements were consistent with the design intent,” says Uhlig. “The light background of Rockville White allowed the carved, filled copy to be legible against the background. This granite’s richly textured, granular character helped the copy to appear to flow through the stone.”

As for the quality of the stone used in the benches and elsewhere, Uhlig said he was quite pleased by how similar the delivered stone looked to the mock up samples provided in the first phase of the project. And when the park finally was completed, the residents of Greensboro were pleased, too—they will have the opportunity to enjoy the natural stone for years, decades and even centuries to come. ♦

Marianne Kunkel is a writer and editor for Naylor, LLC.

Resources

Arrowhead Golf Club

PHN Architects • www.phnarchitects.com
Meno Stone Co., Inc./Chicago Brick and Stone, Ltd.
• www.chicagobrickandstone.com
Buechel Stone Corp. • www.buechelstone.com
G. Porter & Co.

Boughton Ridge Golf Course

PHN Architects • www.phnarchitects.com
Meno Stone Co., Inc./Chicago Brick and Stone, Ltd.
• www.chicagobrickandstone.com
U.S. Stone Industries • www.usstoneindustries.com
Bialek & Son, Inc.

Ridge Creek Golf Club

TKD Associates • 760.776.1751
The Rockyard • www.therockyard.com
Montana Rockworks, Inc.
• www.montanarockworks.com

Center City Park

Halvorson Design Partnership, Inc.
• www.halvorsondesign.com
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All about granite

Editor's note: This article was adapted from a factsheet developed by the Natural Stone Council as part of a continuous effort to provide reliable and useful information regarding Genuine Stone® products. To access factsheets for other stone types and to learn more about Genuine Stone®, including the industry's environmental initiatives, visit www.genuinestone.com. Used with permission.

GRANITE IS AN IGNEOUS ROCK THAT FORMS WHEN MAGMA cools slowly beneath the earth's surface, forming large, easily visible crystals of quartz, feldspar and mica. Scientifically, an intrusive (plutonic) igneous rock must contain between 10 and 50 percent quartz to be classified as granite, but other similar stones such as gabbro, diabase, anorthosite, sodalite, gneiss and basalt are sometimes sold as "granite" commercially.

The United States is one of the chief producers of dimension stone in the world, having generated an estimated 1.3 million tons in 2006. Granite sales comprised the largest portion of this market at 39 percent by tonnage.

Despite its abundance in the United States, granite is purchased from a number of other countries. Brazil, China, India, Italy and Norway typically lead as sources of imports to the United States. Exports of the material are shipped predominantly to Canada, China, and Italy.¹

Quarrying

The granite quarried in North America comes mainly from the eastern and upper Midwest United States, but quarries can be found from coast to coast. There are a variety of quarry types, including tunnel and derrick quarries, but drive-in quarries are most prevalent because they are economically efficient, yield more processing stone at the site and have less of an impact on the environment. Granite is often processed at the quarries to minimize transportation and handling. Processing techniques include cubing, crushing for aggregate, tumbling and splitting.

During the quarrying process, steps are taken to avoid undue force. The stone is extracted in the largest blocks possible from the topmost layers of the site, and the use of explosives is limited to prevent possible damage to the integrity of the quarried block. The stone can be cut using diamond wire saws and water. When

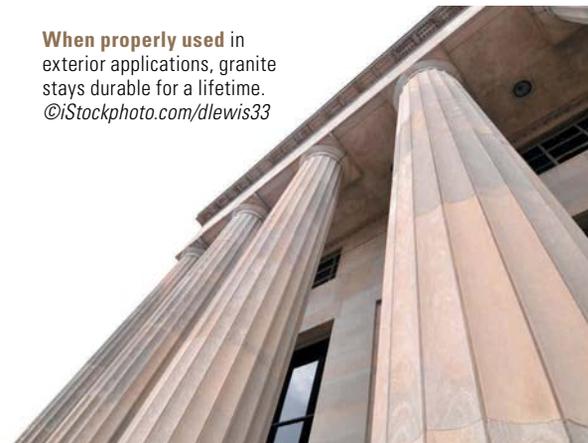
During the quarrying process, stone is extracted in the largest blocks possible from the topmost layers of the site. Photos courtesy of Champlain Stone, Ltd.



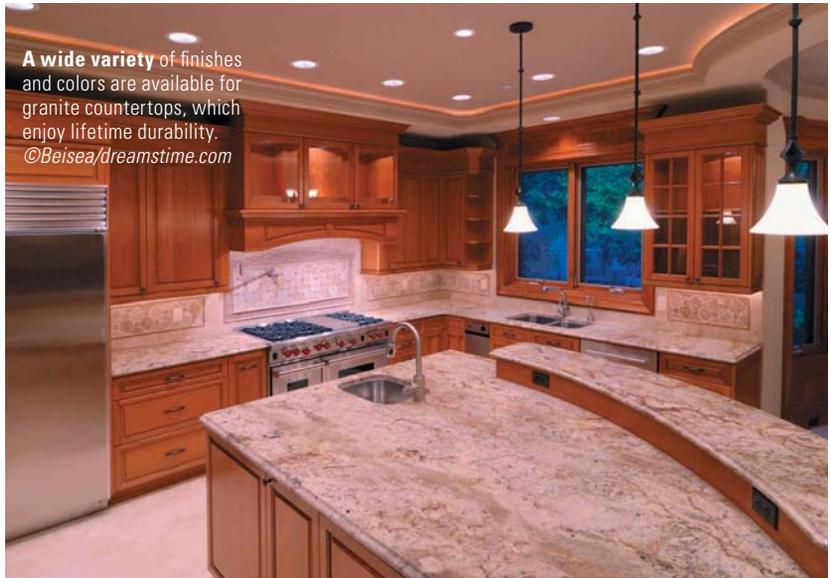
Granite being excavated from a quarrying site.



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ENVIRONMENTAL DATA²

	Quarrying	Processing
EMBODIED ENERGY (BTU/TON)	4.6 MILLION	17 MILLION
EMBODIED WATER (GAL/TON)	310	9,500
GLOBAL WARMING POTENTIAL (KG CO2 EQUIVALENTS)	100	500

ASTM STANDARDS

PROPERTY	REQUIRED TEST VALUE
DENSITY, MIN LB/FT ³ (KG/M ³)	160 (2560)
ABSORPTION BY WEIGHT, MAX, %	0.40
COMPRESSIVE STRENGTH, MIN, PSI (MPA)	19,000 (131)
MODULUS OF RUPTURE, MIN, PSI (MPA)	1500 (10.34)
ABRASION RESISTANCE, MIN, HARDNESS*	25
FLEXURAL STRENGTH, MIN, PSI (MPA)	1200 (8.27)

*Pertains only to stone subject to foot traffic.

Adapted from C-615 "Standard Specification for Granite Dimension Stone, copyright ASTM International, 100 Barr Harbor Drive, West Conshohocken, PA 19428. A copy of the complete standard may be obtained from ASTM (www.astm.org).

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stone is drilled, dust collection systems are used to minimize dust and pollution at the site.

Physical properties

A wide variety of granites exist on the market, both foreign and domestic, and these can be drastically different in density, hardness, porosity and aesthetics. Users should verify that the granite they plan to use is applicable to the demands of the project and has a successful history in such installations. ASTM test data is the most common data available to compare the properties of any stone, including granite.

Durability?

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Products and applications

Common dimensions

Characteristics of quarried stone are dependent upon the attributes of the deposit from which the stone was extracted; each quarry is able to offer a range of products unique in dimensions, color and

structural properties to its deposit. Therefore, it is preferable that the designer and stone supplier collaborate closely prior to and throughout the design process since planning a project around readily available stone reduces the environmental impact of raw material extraction. Nevertheless, the most common dimensions of granite on the market are as follows:

BLOCKS: Maximum size of 8ft x 5ft x 5ft

SLABS: Maximum size of 8ft x 5ft with thickness of 2-3cm

Common building applications

- Cladding (exterior/interior)
- Landscaping
- Paving
- Flooring
- Moulding
- Statuary
- Other uses include aggregate, curbing and mulch

Granite and the environment

Reuse and recyclability

- Ensure reclaimed granite meets ASTM specifications before using for structural purposes

Granite in the LEED

COLD SPRING GRANITE'S new corporate headquarters in Cold Spring, Minn., recently received LEED Gold certification from the U.S. Green Building Council. LEED (Leadership in Energy and Environmental Design) is the USGBC's leading rating system for designing and constructing the world's greenest, most energy-efficient and high-performing buildings. The building was designed by Miller Architects & Builders of St. Cloud, Minn., with extensive input from Cold Spring Granite employee teams.

The company's headquarters was designed to achieve LEED certification for energy use, lighting, water and material use while incorporating a variety of other sustainable strategies, including a reduction in the size of the structure. The new building has 31 percent less square footage than the old building, while accommodating the same number of employees.

Key to the building's LEED certification was the use of more than 46 percent regional materials, including Carnelian™ Diamond 100 finish as the main cladding, split limestone sills and medallions between the main window sections and polished Rainbow™ as the accent band. All stone for the building was extracted from Cold Spring Granite quarries within 250 miles of the project site.

In addition to using granite and limestone from the company's own quarries, the new headquarters incorporates historical structural elements from the previous downtown industrial site as a portion of the new building. The new building's front entryway includes truss columns that formerly held up the old building's exterior crane beams.

"The urgency of USGBC's mission has challenged the industry to move faster and reach further than ever before, and Cold Spring Granite's new headquarters serves as a prime example of just how much we can accomplish," said Rick Fedrizzi, president, CEO and founding chair, U.S. Green Building Council.

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Volatile Organic Compounds (VOCs)

- None emitted directly from granite
- May source from adhesives and sealants applied; low-VOC options are available on the market
- Resources: refer to MSDS of chemical(s) used

ASTM standards

ASTM C-615 "Standard Specification for Granite Dimension Stone" includes material characteristics, physical requirements and sampling appropriate to the selection of granite for general building and structural purposes. The table on page 31 lists the required test values for granite; the necessary tests are prescribed by and located in the ASTM standards. ◆

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- ³National Association of Home Builders. 2007. Study of Life Expectancy of Home Components. <http://www.nahb.org/fileUpload_details.aspx?contentID=72475>.

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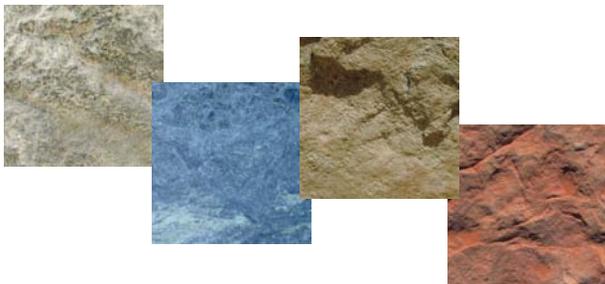


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Arthur Ashe

MONUMENT

**STANDING
TALL DESPITE
CHALLENGES
AND
CONTROVERSY
BY COLLEEN
RACCIOPPI**

IN THE MID-1990S, ERECTING A MONUMENT IN RICHMOND, VA., TO COMMEMORATE the life of tennis legend Arthur Ashe, who passed away in 1993 due to complications from AIDS, turned out to be a more complex and contentious project than anyone expected.

Location confrontation

The bronze and granite statue, sculpted by Paul DiPasquale, originally was intended to be located in front of the African American Sports Hall of Fame. However, upon Ashe's death, Virginia Heroes, a non profit organization founded by Ashe, started to consider placing the statue on historic Monument Avenue, a street that primarily honors Confederate generals, and that's when the disagreement over where the monument should be located began.

Designer and landscape architect Barry W. Starke, FASLA, of Earth Design Associates, began studying the avenue for best placement of the Ashe monument in relation to traffic patterns and the scale of the other nearby monuments. Starke ultimately recommended that the statue be built at the edge of Richmond's historic district on the corner of Monument Avenue and Roseneath Street, a site that hadn't seen a new monument since 1927. The choice of this location added fuel to the controversy, which was largely centered on issues of race.

The statue of

Wimbledon champion and humanitarian Arthur Ashe is supported by a granite plinth and base and features a 12-foot, lifelike, bronze rendition of Ashe and four figures of children, which stand on top of a 44-ton cylinder.





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HISTORICAL feature

"PLACING THIS STATUE OF ARTHUR ASHE ON HISTORIC MONUMENT AVENUE WAS ONE OF THE MOST IMPORTANT THINGS TO HAPPEN IN RICHMOND IN THE ENTIRE 20TH CENTURY."

— Ben Forgey, *Washington Post* Art and Architecture Critic

The discussion and disputes surrounding this monument drew intense interest from the media and the general public. After much debate among Starke, Richmond politicians, the city's urban-design committee and even Ashe's widow, the Monument and Roseneath site was finally approved, due, in large part, to strong support from Richmond residents.

Building begins

Once the decision on location had been made, Starke finalized his design, choosing natural stone and steel elements to complement the other monuments on the avenue. By late March 1996, construction was under way, and a 36-foot diameter circular island was built at the intersection. A low, semi-circular granite wall was constructed around

the east side of the area, and a series of granite blocks were assembled on the west side. At the center of the monument area, the statue, supported by a granite plinth and base, features a 12-foot, lifelike, bronze rendition of Ashe and four figures of children, which stand on top of a 44-ton cylinder. The simple inscription, "Arthur Ashe Jr.," is etched into the black granite capital. "As a sculptor, I see stone as the body of the earth. Stone is our witness. It both watches and holds us forever," says DiPasquale. "So, I use stone for permanence. It will carry the Ashe legacy into the 22nd century and beyond."

Although the process of planning this monument was a challenge from the beginning, there is no doubt that it was all worthwhile. On July 10, 1996, nearly 2,000 attendees, equally mixed between

racers, turned out to witness the monument's dedication. To the city of Richmond, the Arthur Ashe monument is much more than granite and bronze; it has cut across racial lines and helped bridge the gap between blacks and whites, the historic and the present. ♦

Colleen Raccioppi is the editor of Building Stone magazine. Contact her at colleenr@naylor.com.

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Zen and the art of stonework

RICHARD RHODES BUILDS HIS BUSINESS AND HIS REPUTATION BY UNDERTAKING A QUEST FOR QUALITY

BY JON PASIERB

YOU MIGHT BE slightly skeptical if you heard a savvy businessperson—the owner of a thriving company obtaining prestigious contracts and boasting a client list that has been reported to include Martha Stewart and Oprah Winfrey—describe his work as an art form rather than just a money-maker.

But somehow when Richard Rhodes, founder and CEO of Rhodes Architectural Stone (RAS), headquartered in Seattle, Wash., says it, you can't help but believe it.

And you don't even have to take his word for it. Anyone who has visited the Tacoma Art Museum since 2003 can see firsthand one of the most famous examples of Rhodes' eye for using natural stone as an aesthetic that goes far beyond park benches and countertops. Rhodes has been praised and admired in both the art and architectural communities for his design and construction of a giant granite wave. Built inside a courtyard, the wave gives those viewing it the appearance that it's actually moving as the light hits it, causing it to "splash" up against the museum's glass walls.



A. This project, located in Seattle, features Silk Road sandstone and won the "2008 Excellence in Residential Masonry Design Award" from the Residential Masonry Contractor Association.

B. One of the largest masonry projects in the country currently is under construction in Greenwich, Conn. Antique material salvaged from the "rising tide of the Three Gorges Dam project in China" was originally from villages that were built 500-1,500 years ago. The copings and lintels are newly quarried and finished with traditional 12th century, hand-tooled finishes.

C. The fireplace stack pictured features a blend of antique and newly quarried limestone. Extensive split-face quoins up to 4 feet in height wrap the corners.

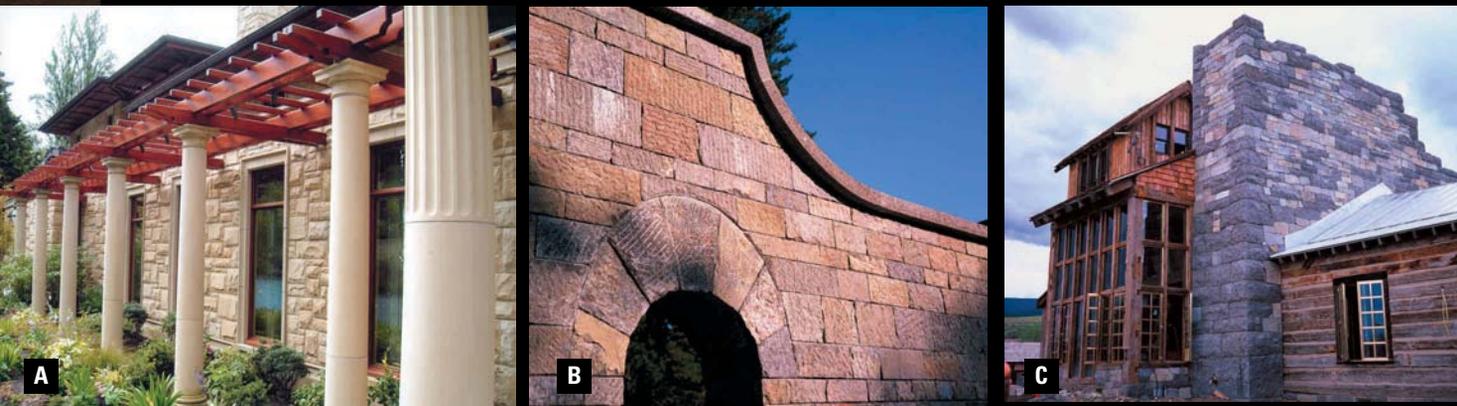
The sculpture could be considered an appropriate symbol for the one-time aspiring actor turned stonemason extraordinaire, who is still managing to make a splash with his accomplishments after 25 years in the industry. And even in the face of an economic tidal wave that has left businesses across every industry floundering in its wake, Rhodes' company, and his passion for what he does, remain as sturdy and resolute as the material he works with.

Rhodes acknowledges that the wide mix of endeavors RAS is involved with can make the exact numbers difficult to pinpoint, but the self-described "accidental entrepreneur" estimates the company handles about 100 projects a year of varying sizes and price tags. Although Rhodes started Rhodes Masonry, Inc., in Seattle in 1984 specializing in installation and small-scale fabrication, he says the "professionalization" of the company did not occur until 1998. Since

The torture of the craft

Rhodes is eager to explore the artistic possibilities that exist when working on new projects. He's very animated when talking about two current ventures in particular; one a classically carved limestone storefront for Ralph Lauren and another undertaking in Palm Springs he excitedly refers to as an "epic veneer." He also is acutely aware of the difficulties that can arise on the job. He enjoys being on the same page with his clients—when the project goals and skill sets are aligned between designer and customer—but confesses that working with people to achieve this sense of harmony may well be the most challenging aspect of his profession.

"The toughest challenge is educating the customer about working with natural stone. It's a constant process of education that doesn't end when the



then, RAS has seen its reputation and the demand for its services grow steadily, posting significantly higher numbers in 2008 than the previous year in spite of the dim shadow cast by the current tumultuous economic climate.

Quality counts

What his company does, Rhodes says, is all about quality. In every aspect of its operations—from the materials used to the look of the finished product to the skill of the workforce employed by RAS—the company strives to deliver something beautiful and inspiring for its clients.

Rhodes adds, "We offer a very distinct perspective. You see a sort of 'stamp of style' on a Rhodes project. . . . The employees make that possible. The quality of the people you have working for you is the key to success. I live and die every day by the quality of my employees."

And even while heading up a company that has grown to encompass offices in Seattle and China and a showroom in San Diego, in addition to factories employing hundreds of people across the globe, Rhodes certainly isn't afraid to get his hands dirty. In fact, he insists on the value of handcrafting in stonework.

Rhodes has done extensive work overseas, notably in China where he salvaged a wealth of ancient limestone being abandoned by the Chinese government. He launched a new way of doing business by recycling the rescued material. Rhodes discovered stonemasonry in the early 1980s as an apprentice in Siena, Italy. It's there he learned the time-honored rules of bond work and 12th century-style hand carving and finishing that he still practices today.

contract is signed," he says. He explains that some customers can be finicky about what they want and that a person's perception of how something looks has a tendency to fluctuate, sometimes on a day-to-day basis. "We're not fixed in space. We're constantly evolving as human beings. The way we recollect things—the way a customer remembers something—can be a wild card on a project."

The real rub, Rhodes says, is that many of the characteristics that can make stone daunting to work with in terms of customer awareness and satisfaction, like the variance in color, texture and facade, are the same things that make it so beautiful and desirable in the first place. Referring to this sticky dilemma as the "torture of the craft," Rhodes believes the best companies are the ones that can work with these changing perceptions without sacrificing the core quality of the material and undermining its natural allure, and he seems to have made it a driving goal to put RAS at the top of that list.

Rhodes remains optimistic and predicts strong continued growth for the industry as a whole, mostly because of his unwavering belief that people have a strong aspiration for such a beautiful natural product. He thinks customers will continue to be attracted to the material, not only for its aesthetic versatility but also for the feeling of historical permanence that it conjures. "Ultimately, there is no product like stone. It never fades, never fails. Put it up once and it will stay forever."

Now that's quality. ◆

Jon Pasierb is a writer and editor with Naylor, LLC.

Annual Meeting Recap

Members of the Building Stone Institute held their annual meeting at the Rio Mar Resort in Puerto Rico in February. Guest speakers, team-building exercises, educational opportunities and committee meetings blended with relaxation pursuits to set the tone for the coming year.



Front row: Vice President Robert Hicken, RJ Enterprises; Professional Board Member Robert Mortensen, FASLA, Mortensen Associates; President Dougl Bachli, Cee-Jay Tool; Brenda Edwards, Textastone Quarries; Bernard Buster, Lyons Sandstone; Treasurer Duffe Elkins, Indiana Limestone Company; John Grubb, Charles Luck Stone Center. Back Row: George Bybee, Bybee Stone Co., Inc.; Mary Dillon, Alabama Stone/Vetter Stone; Glen Chesshir, Chesshir Stone & Rock Supply; Secretary Thomas Schlough, Park Industries; Professional Board Member, Barry Starke, FASLA, AICP, Earth Design Associates. Missing from photo: Immediate Past President Robert Barden, Barden Stone; John Arnold, The Stone Store; Robert Barnes, Jr., Dee Brown Inc.; Sharad Muralidhar, Stone A.V., USA, Inc.; Rob Teel, Continental Cut Stone, Inc.; Jane Bennett, Champlain Stone.



2009 President Doug Bachli, Cee-Jay Tool, with past presidents Brenda Edwards, Textastone Quarries; Kevan Busik, Delaware Quarries; and Joe Dellacroce, Connecticut Stone Supply.



Ed Walsh of Sturgis Materials and his wife Jerri Walsh enjoy the tropical setting of the annual meeting.



Natural stone spoken here: Claus Larsen (Denmark), Maurizio Ambrosini (Italy) and John Donatelli (USA) of Dansk Marble & Granite Works share worldwide experience with other BSI members.



John Mattke, Cold Springs Granite, presents Bernard Buster, Lyons Sandstone, with the 2008 Person of the Year award.

Calendar of events

MARK YOUR CALENDARS AND MAKE PLANS TO ATTEND THESE EXCITING UPCOMING BSI EVENTS

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Sept. 13 - 16
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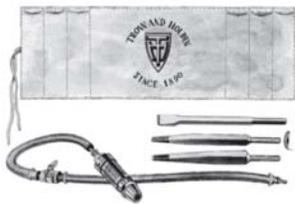
2010 BSI Annual Convention

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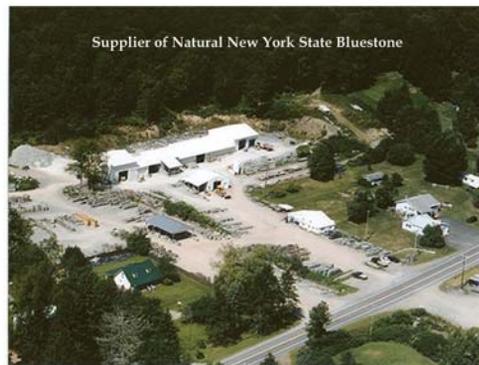
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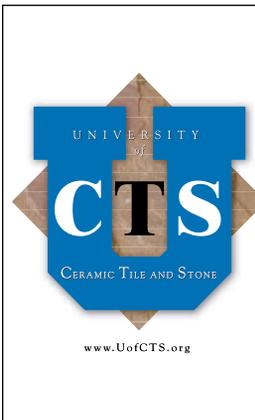


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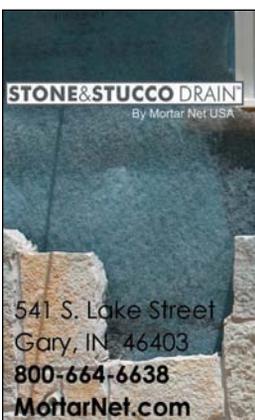


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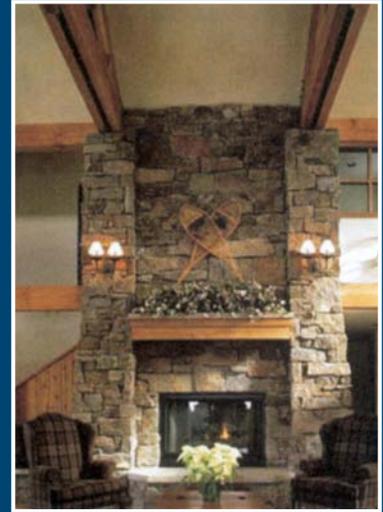
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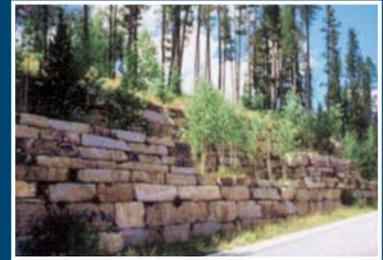
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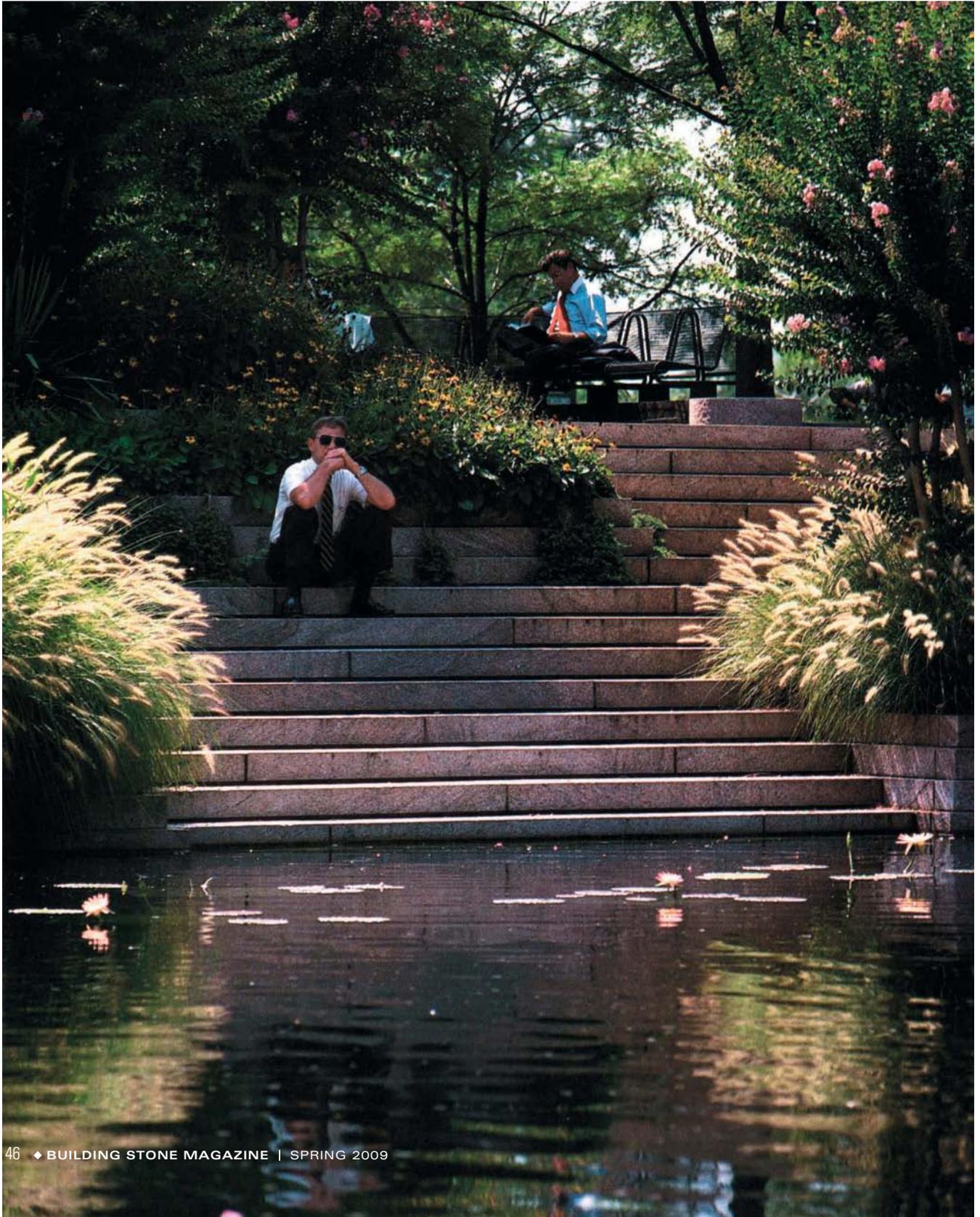




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