



2018 PINNACLE AWARDS OF EXCELLENCE



THANK YOU TO THOSE WHO ENTERED.
CONGRATULATIONS TO THE WINNERS.



Recognizing Excellence in the Stone Industry

AWARD	PAGE
Grande Pinnacle Award	4-5
An exclusive Grand Pinnacle award, sponsored by Marmomac, is given to the best project across all categories. This award is bestowed upon the Natural Stone Institute member company and also includes a trip to Marmomac 2018 in Verona, Italy for the architect of record for the project.	
Pinnacle Awards of Excellence	6-18
Natural Stone Institute's prestigious Pinnacle Award honors stone companies around the world for projects that stand out above the rest.	
JURY PANEL:	
David Castellucci Director of Business Development - Kenneth Castellucci & Associates, Lincoln, Rhode Island	
Hana Ishikawa Design Principal - site, Chicago, Illinois	
Charles J. (Chuck) Muehlbauer Technical Director - Natural Stone Institute, St. Cloud, Minnesota	
Suzanne Musho, AIA, NCARB Vice President - Zubatkin Owner Representation, New York, New York	
Buddy Ontra Owner - Ontra Stone Concepts, Bridgeport, Connecticut	
Natural Stone Scholarship	19
The Natural Stone Scholarship was established to provide educational opportunities for aspiring fabricators, installers, or administrative apprentices interested in furthering their careers within the natural stone industry. Funds are made possible through the generous donations of Natural Stone Institute members worldwide.	
Women in Stone Empowerment Scholarship	19
The Women in Stone Empowerment Scholarship recognizes a Natural Stone Institute member with a strong passion to grow their career within the stone industry. Applicants are considered who have not yet had the opportunity to attend one of the key industry events: TISE, Coverings, or an annual Natural Stone Institute Study Tour.	
Natural Stone Craftsman of the Year	20-21
The Natural Stone Craftsman of the Year Award is designed to recognize the skilled individuals who craft and install stone and train the young people who are the future of the natural stone industry. There is nothing more important than excellence in craftsmanship to get the most out of nature's finest and most beautiful building material.	
Person of the Year	22-23
The Person of the Year Award is an important annual recognition that has long been part of the Building Stone Institute legacy. Following the tradition of the award, this year's Person of the Year has given exceptional contribution and leadership to Natural Stone Institute, as well as mentoring and guidance to its executive team.	
Women in Stone Pioneer Award	24-25
The Women in Stone Pioneer Award recognizes an advocate within the stone industry for their role in recruiting, retaining, and advancing women. The recipient's performance in promoting women should be exemplary, honorable, and inspirational.	
Migliore Award for Lifetime Achievement	26-27
The Migliore Award for Lifetime Achievement was established in 2003 to recognize an individual who has made extraordinary contributions to the natural stone industry and Natural Stone Institute. The award is named for Marble Institute of America's long-time technical director, the late Vincent R. Migliore, who was the first recipient.	

Disclaimer: Images and notations of project team members presented herein have been supplied to the Natural Stone Institute by the member company submitting the award entry. Every effort has been made for accuracy and thoroughness. The Natural Stone Institute is not responsible for errors or omissions in this documentation, which is intended to reflect the portion of a building, landscape, or other design project in which the submitting member company has been involved.





2018 GRANDE PINNACLE
AWARD OF EXCELLENCE



GRANDE PINNACLE Award of Excellence

Mario & Son Liberty Lake, Washington
Designer/Fabricator/Sculptor

OTHER
PROJECT
TEAM
MEMBERS

STONE SUPPLIERS

Bonotti Stone Trading International
Massimo Galleni Scultore

STONE

Bianco Carrara C marble

JUROR'S COMMENT

"Never before in my 40 years in this industry have I seen anything as creative. Non-traditional choice – we have never chosen a piece of art for an award. This is the type of project that makes one ask 'that was done in stone?'"



Aura

Liberty Lake, Washington

Carrara marble conjures thoughts of elegance, timelessness, and refined taste, begging to be caressed and admired. Aura is as much about the marble as it is the spaces in between, conveying a light and airy feel, a startling juxtaposition to what one typically associates with heavy, rugged stone.

The stone needed to be solid and dense enough to retain structural integrity when carved thinly with a lot of negative space. An eight cubic foot, half ton block of statuary grade Bianco Carrara C marble was sourced in Pietrasanta, Italy and meticulously tested for any fissures. It would ultimately be reduced down to a mere eighty pounds, while retaining most of the original volume. Inside this framework is a continuous band, weaving in and out of itself, playing with light and shadow among suggestively feminine curves. The luminous nature of the stone allows light to penetrate the thin edges producing a glowing halo effect, hence the title of the sculpture, Aura.

The sixteen month execution of this work began as a small metal ribbon bent into a pleasing, asymmetrical shape, capable of being displayed and viewed from multiple perspectives, with no defined "base." Utilizing modern technology, this metal prototype was digitally scanned and refined within a 3D computer modeling program, and eventually 3D printed to scale in plastic. An Old-World measuring device, the Macchina di Punta, was employed to mark specific points on the model that were transferred to the block, allowing the shape to be copied into the marble by hand, in the tradition of the Old Masters. Hammer and chisel methods eventually had to yield to hand-held, rotary abrasives, as the piece became thinner and more fragile. The entire piece was meticulously hand sanded to achieve the deepest and most spectacular polished finish.





Commercial Interior

Rugo Stone, LLC Lorton, Virginia
Stone Consultant/Supplier /Fabricator/Installer

ARCHITECTS

Pelli Clarke Pelli Architects
FOX Architects

STONE FABRICATORS

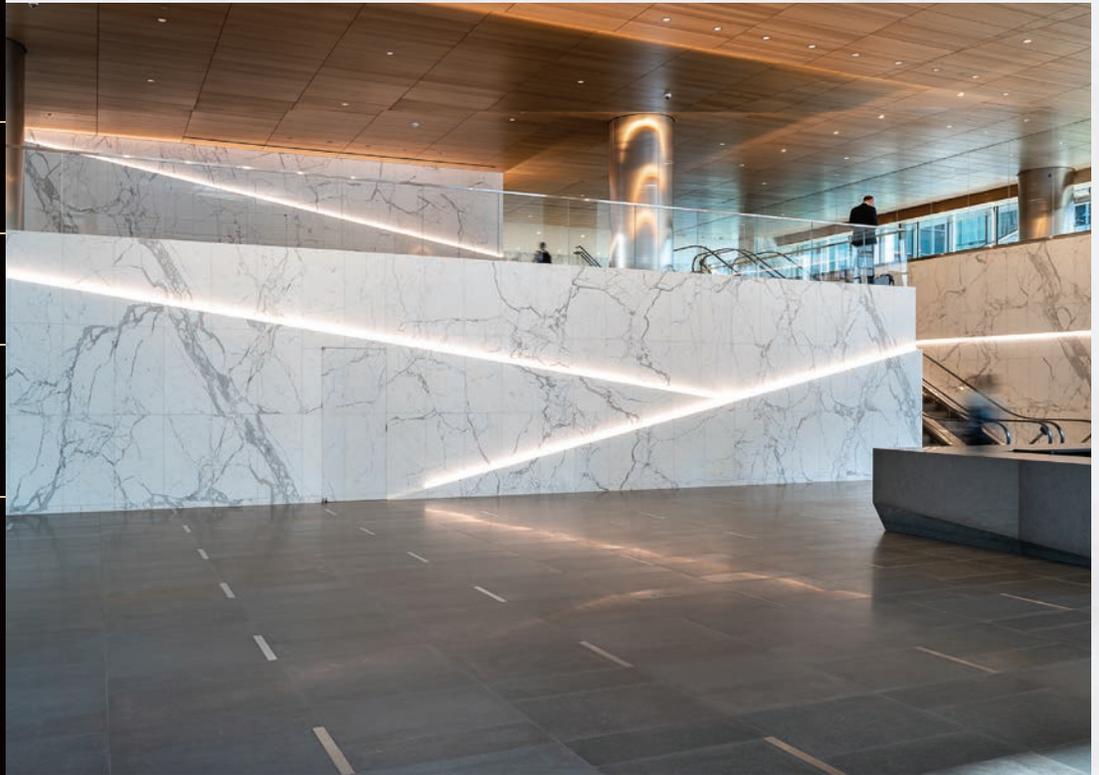
Euromarble S.r.l. 
A. Lacroix et Fils Granit Lte'e 

STONES

Statuario Venato Extra marble
Arabescato Vagli marble
Basaltite Extra Dura basalt
Jet Mist granite

JUROR'S COMMENT

"As good as you can get with a material that is complicated to use. The careful selection and control of this project truly embodies the beauty of Statuario marble and its unparalleled veining."



2000 L Street Alexander Court

Washington, DC

Alexander Court was an ambitious project merging two existing office buildings into one larger structure, whose combined lobby is now the largest office building lobby in Washington, DC.

Designed by renowned Pelli Clarke Pelli in collaboration with Washington, DC based Fox Architects, the building utilizes 90,000 square feet of stone. Alexander Court offers frontage along four major thoroughfares, including an expansive lobby fronting L and 20th Streets featuring an iconic twelve-story atrium.

The project architect desired to use only the finest Statuario Venato Extra marble for the 15,000 square feet of lobby wall stone. Continuous vein pattern matching on the lobby walls, some as long as 180 feet, replicate the vein pattern of the quarry wall face. Innovative virtual dry set software allowed the designer to see the actual slabs selected for each wall in true shop drawing elevations. This highly detailed process yielded unprecedented results for the marble's finished appearance.

Beyond the main lobby, the entire project relied on the Statuario and the Basaltite for all the paving and wall surfaces at the sky lobby, the fitness center, penthouse lobby, and the 16 elevator cabs that feature marble manufactured onto lightweight aluminum honeycomb wall panels. Jet Mist granite paving, steps, and solid planter walls were used for the building entryways.

The public lobby and core bathroom flooring is more minimalist and relies on dense and durable grey/black Basaltite basalt accented with inlaid stainless-steel pavers to provide a subtle, yet strong foundation for the striking marble wall features. Bathroom vanities are topped with Arabescato Vagli marble. The lobby desks are all clad in stone as well, and exhibit a complex geometric design.

Alexander Court is receiving high praise from the architectural, commercial development, and commercial leasing communities for its high design, craftsmanship, and tenant amenities.

Commercial Interior

Columbia Stone Inc. Tualatin, Oregon
Stone Installer/Fabricator



ARCHITECT

Foster + Partners

STONE SUPPLIER/FABRICATOR

Campolonghi Italia SpA 

STONE DRAWINGS/ 3D MODELING

PICCO Engineering 

STONE CARVER

Andrusko Group 

STONE

Serpegiante limestone

JUROR'S COMMENT

"There is a kind of joy about the play of recess and solidity, along with the striations. Reliefs and sculptural podiums are exemplary. Flawless execution, deliberate details, and material choices made this an instant frontrunner for the entire jury."

Apple Steve Jobs Theater

Cupertino, California

Columbia Stone's contribution to the Apple Steve Jobs Theater is a good example of how to achieve success when working with a difficult stone. Approximately 12,000 square feet of heavily veined Serpegiante limestone from Italy was applied as two major elements: 2" thick radial wall cladding and 10" thick, 2-piece carved handrails. The design requirements of this project specified precise radial fabrication of +/- 1 millimeter and 1/4" custom sanded caulk joints with -0" to + 1/32" tolerance.

Material was selected from only half of the limestone quarry bench level 4 to get the specific color and veining for blending. The first block was cut to the thickness required for radial wall cladding or handrail pieces. Rough slabs were cut and dry laid for initial review of color and characteristics. Once an area was approved, individual pieces were sent to 5 Axis CNC cutting machines for rough carving.

The pieces were dry laid again to assure the quality established for color and blend was still being met. Once all pieces in a group were fully approved, they were sent to the Andrusko Group of artisan carvers for detailing then moved to an offsite sandblaster for finishing. All finished pieces were returned to Campolonghi for final detailing, one more dry lay, final cut to size and touch up.

Final approval by Apple was required before the stone could be loaded for shipping. During the inspection process each piece was given a unique mark, including details for positioning to assure that each piece was located correctly on the wall.

The support of the stone involved a custom designed series of tube steel and Unistrut, to allow for a very tight tolerance installation. Custom color sanded caulking was selected due to the high seismic design requirements in California.

The result is a beautiful use of a difficult stone, which will be showcased for years to come inside a very iconic modern design structure.





Commercial Interior

MM Galleri by Sharikat Stone Singapore
Owner

ARCHITECT/ INTERIOR DESIGNER

BK Interior Design and
Architectural Planning

STONE INSTALLER

MM Galleri

STONE SUPPLIER

De Angelis Giovanni, Srl

STONE

Statuario GDA/Statuarietto marble

JUROR'S COMMENT

"Remarkable. It's an important time in the industry and this is pushing the envelope. The most innovative use of natural stone among all the submissions. This technology is an industry game-changer!"



Bent and Light Singapore Showroom Singapore

Inspired by the underwater world in the story of *Finding Nemo* and born from a desire to break the perception that marble is rigid and heavy, MM Galleri acted on these ideas and had the "Bent and Light" project created as their stone showroom.

This new bent marble technology was not only applied to the showroom's floors, walls, and ceilings, it also forms the creation of furniture pieces, such as a bar counter, spiral shaped table, benches, and more that maximizes marble's flexibility and versatility.

Bent and Light utilized a proprietary process for reinforcing thin slices of marble with fiberglass to aid flexibility to recreate the underwater experiences depicted in the movie. Bent marble imitates the shapes of those environments including a garden with corals, jellyfish, and other underwater life. Decorative lighting is also a critical part of the design.

Challenged with how to apply the thin marble pieces so that the patterns achieved a continuous veining appearance, the team covered the seams with a special treatment to make the joining pieces appear more fluid.

The innovator's inspiration became reality in his desire to maximize the use of marble but also reduce stone waste. This method requires only 5% of natural marble material compared to a normal application since the resource is utilized more efficiently and minimal waste is produced.

Fabricated in Indonesia, the process required the incorporation of a model built with production sequence numbers. Installation of the 530 meter showroom in its 4th floor Singapore location carefully followed the model sequence numbers and was completed without any drilling into the material.

Renovation/Restoration

TexaStone Quarries Garden City, Texas
Stone Supplier



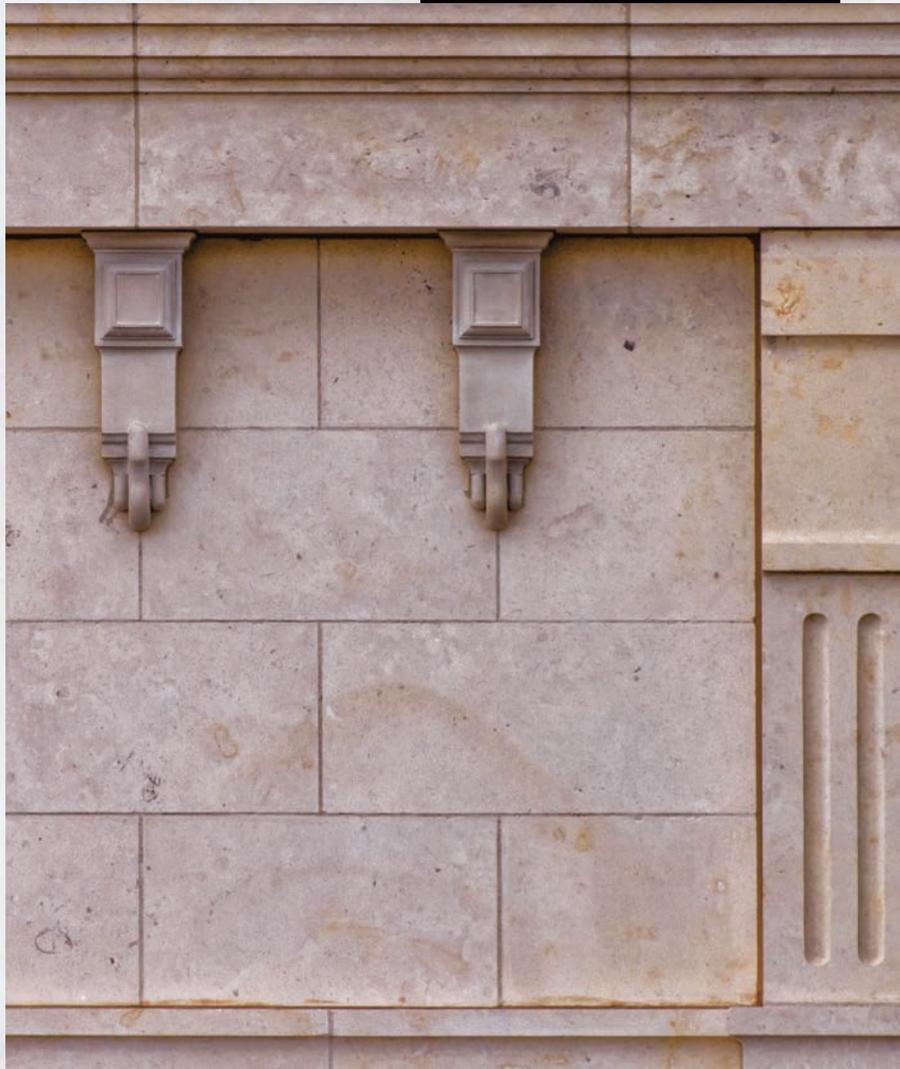
Eggemeyer's General Store

San Angelo, Texas

Eggemeyer's General Store, along with the surrounding buildings in the Historic District of San Angelo, TX, was originally designed by architect Oscar Ruffini (1858–1957). Providing continuity within District was a main factor for the owner's interest in choosing limestone from a nearby quarry for renovating the storefront. Of all the materials available to architects for the construction of courthouses, schools, residences, and commercial buildings throughout Texas, limestone has been the obvious choice for the most lasting and stately impressions. Many elements of Ruffini's original designs were incorporated into the final design of this project to capture the architectural antecedents that helped define the culture and design within the area.

Another factor for choosing limestone was to serve as a reminder of the importance of staying true to heritage, and to encourage more use of locally-sourced material. The entire façade was clad with rich, cream colored Cedar Hill Cream limestone from TexaStone Quarries. Every element was hand crafted, from the base stones to the arched cornice which contained the largest pieces weighing 3000 lbs each. These allowed the design to appear grand in stature, but not overpower the constraints of the façade. Other elements were fabricated in sections. Large panels above the doors and windows completed the openings and the limestone transitioned to a band where the original masonry existed. Limestone panel veneer completes the façade between the corbels and up to the center cornice arch.

The project presented its own unique challenges with designing around an existing structure. The success was based on the skilled masons and their craftsmanship and the professional relationships that were developed over time. The completed design provides continuity within the historic district and will easily tie in with future projects.



OTHER
PROJECT
TEAM
MEMBERS

CLIENT/CONSULTANT

Eric Eggemeyer

DESIGNER

Henry Schmidt Architect

STONE INSTALLER

A J Langford Masonry

STONE

Cedar Hill Cream limestone

JUROR'S COMMENT

*"Well executed attention to detail.
A jewel box project that restored
and transformed not just the building,
but the entire street."*

**OTHER
PROJECT
TEAM
MEMBERS**

ARCHITECT

St. Petersburg Group

STONE SUPPLIER

ASI Stone Imports

STONE INSTALLER

Intrepid Enterprise

STONE

Teakwood sandstone

JUROR'S COMMENT

"The natural variegation of the stone introduces a delightful contrast to the rigid lines of the geometrical faceting. Exceptional control and workmanship."

Commercial Exterior

TAB India Hosur Taluk, India
Stone Quarrier/Fabricator



The James Museum of Western and Wildlife Art

St. Petersburg, Florida

Built to conjure the magnificence and particular beauty of the southwestern United States, the clients and their design team set off on a mission to find a material with the correct striations that evoke the canyons and ravines of Nevada, Arizona, and Utah. Teakwood sandstone from near Jaipur, India was ultimately selected to complete the exterior "Mesa" facade and the interior "Arroyo" gallery and event space of the museum.

Procurement and fabrication of the stone for the museum were both large undertakings due to the very particular veining and style requirements of the building design and the complexity of the cutting required. A team of experts representing all aspects of the job flew to India to agree on a range of color and texture suitable for the different elements of the building. The complex cutting of angled pieces in addition to the vein and shade matching required that each piece from every row had to be cut from the same blocks. There was a massive amount of pre-planning each block and then pre-laying the entire project prior to shipment. A photo of each section had to be approved prior to packing. Because of the exact matching required, ensuring nothing was broken in the process was critical to the project success. 31,500 square feet comprised of 4,406 unique panel pieces with thicknesses ranging from 2cm to 5cm were shipped to the project site. Installation was no less complex, taking 10 months to complete.

Commercial Exterior

Dan Lepore & Sons Company Conshohocken, Pennsylvania
Stone Consultant/Installer



ARCHITECTS

Perkins + Will
FFKR Architects

STONE SUPPLIER

A. Lacroix et Fils Granit Lte'e

STONE

Deer Isle granite

JUROR'S COMMENT

"Perhaps only a handful of stone installers exist that can bundle the quality control, engineering, site management, and scheduling of a project with the complexities found in this one."

LDS Philadelphia Pennsylvania Temple

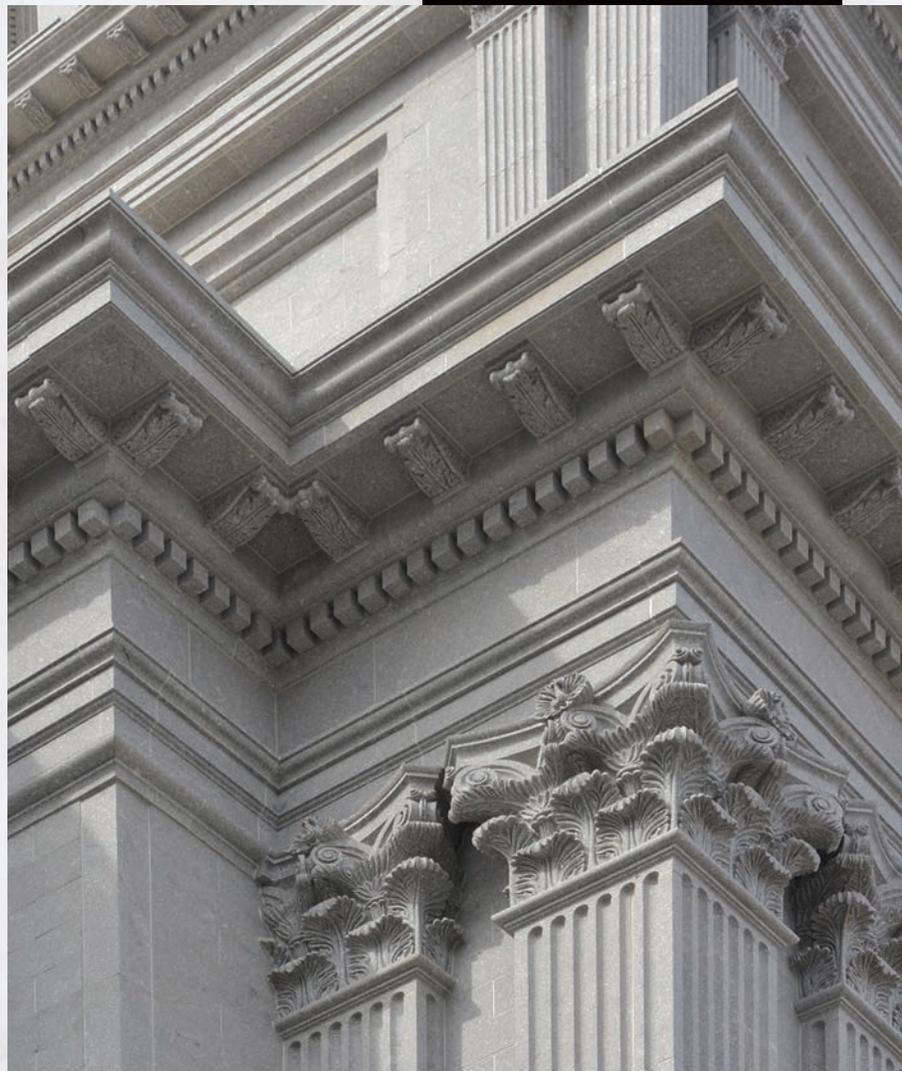
Philadelphia, Pennsylvania

Located in the heart of this historic city and clad in cut stone, the LDS Philadelphia Temple serves as a spiritual gathering place for members of the church and is highly detailed in the Neoclassical revival style of American Georgian architecture. The massing of the building responds to the adjacent Renaissance Revival icons of the Philadelphia Free Library and the Family Courts Building.

The American interpretation of late-Georgian style was selected as a guide for the temple's architectural interiors and was meant to reflect ancient notions of democracy, citizenship, and freedom of religion. Classical architectural orders are used to emphasize the patron's journey through the temple. Beginning at the entry, the detail of the trim and columns is in the stately and simple Doric order. Spaces become more formalized as patrons travel through the second and third floors as the trim and columns become slightly more embellished in the Ionic order. Light colors and the rich ornament of the Corinthian order are reserved for the most reverent spaces.

The architectural drawings and details for the exterior envelope were done in considerable detail which shortened the time and effort needed to prepare shop drawings and cutting tickets. The large fluted pilasters and carved acanthus leaf capitals are full thickness cubic stone.

The ornamental window surrounds, rusticated base and the two stepped towers are all in cubic stone. The design team worked carefully with the structural engineers to design the building to be able to carry the heavy loads of the thick stone veneer—some of the pieces weigh over 5000 lbs. A deliberate effort was made to have this building be true to the historic classical details, but to reduce expense, an effort was also made to maximize the use of thinner (3cm) veneer stone.





Renovation/Restoration

Carnevale & Lohr, Inc. Bell Gardens, California
Stone Contractor

ARCHITECT

Page & Turnbull

CLIENT

California Department of
Parks and Recreation

STONE SUPPLIER

Vermont Verde Antique 
Vermont Quarries Corporation 

STONE SUPPLIER & CONSULTANT

Sutherland Falls Stoneworks

FABRICATOR & CARVER

Proctor Marble Company

CONSERVATOR

Risser Conservation Services

SUPPLIER (Setting Materials)

Custom Building Products 

RESEARCH CONSULTANT

Trade International 

INSTALLATION CONSULTANT

Ceramic Tile &
Stone Consultants 

STONE

Vermont Verde Antique serpentine
Olympian White marble

JUROR'S COMMENT

"Photography portrays a great story of restoration. It had me at the ladder. The definition of restoration work."



Neptune Pool San Simeon, California

Originally designed by architect Julia Morgan, this classically styled pool began construction in 1924 on William Randolph Hearst's lavish estate and was named the "Neptune Pool." After being redesigned and expanded three times during its construction, it was finally deemed complete by Mr. Hearst in 1936. Its basin, gutters, and alcove are completely lined in Vermont marble and feature overlapping diamond and Greek Key patterns, as well as marble ladders and handrails. The 345,000 gallon pool is 104 feet long and 58 feet wide (95 feet wide at the alcove) with over 3,000 square feet of Verde Antique serpentine and 7,000 square feet of Olympian White marble.

Due to damages, the pool was drained in 2014 and after a considerable amount of study and planning, it was determined that all the marble veneer in and around the pool would need to be replaced. Because the pool is a National Historic Landmark, the original type of marble, patterning, placement, color selection, and blending would need to be used.

Due to high visibility and prominence, the stone pool ladder carvings (see picture insert) were done with extreme care and old-school craftsmanship by the fabricator.

Before demolition of the original cladding, 3D laser scans were used to document the location and shape of over 19,000 marble tiles. Many of the curved tile floor elements were precut on a CNC water jet and individually numbered to ensure proper placement. The new marble veneer was installed with modified thinset over a hand troweled mortar bed. Extensive hand fitting of tiles on site was required to meet tolerances of 1/8" in variance from original placement, with joints averaging 1/32 of an inch in width. Hundreds of hours were spent reviewing photos, videos and survey information to make certain that even the smallest of details was captured. After five months of work, experienced masons had restored this iconic marble pool back to its original luster.

Public Landscapes/Parks/Memorials

Las Vegas Rock Jean, Nevada
Stone Supplier/Fabricator



CLIENT

MGM Resorts International

ARCHITECT

!Melk Landscape Architecture
& Urban Design

STONE INSTALLER

Shaw-Lundquist Associates Inc.

STONE

Metaquartzite

JUROR'S COMMENT

"The harmonious colors used within the project are unique and its form is other-worldly. The stone guides you through the park. So unusual."

The Park at MGM Resort

Las Vegas, Nevada

The Park, MGM Resort's dynamic outdoor dining and entertainment district, is a lush promenade featuring avant-garde stone planters, native plantings, monumental shade structures, and cascading water walls offering a refuge from the hustle and bustle of the Las Vegas Strip.

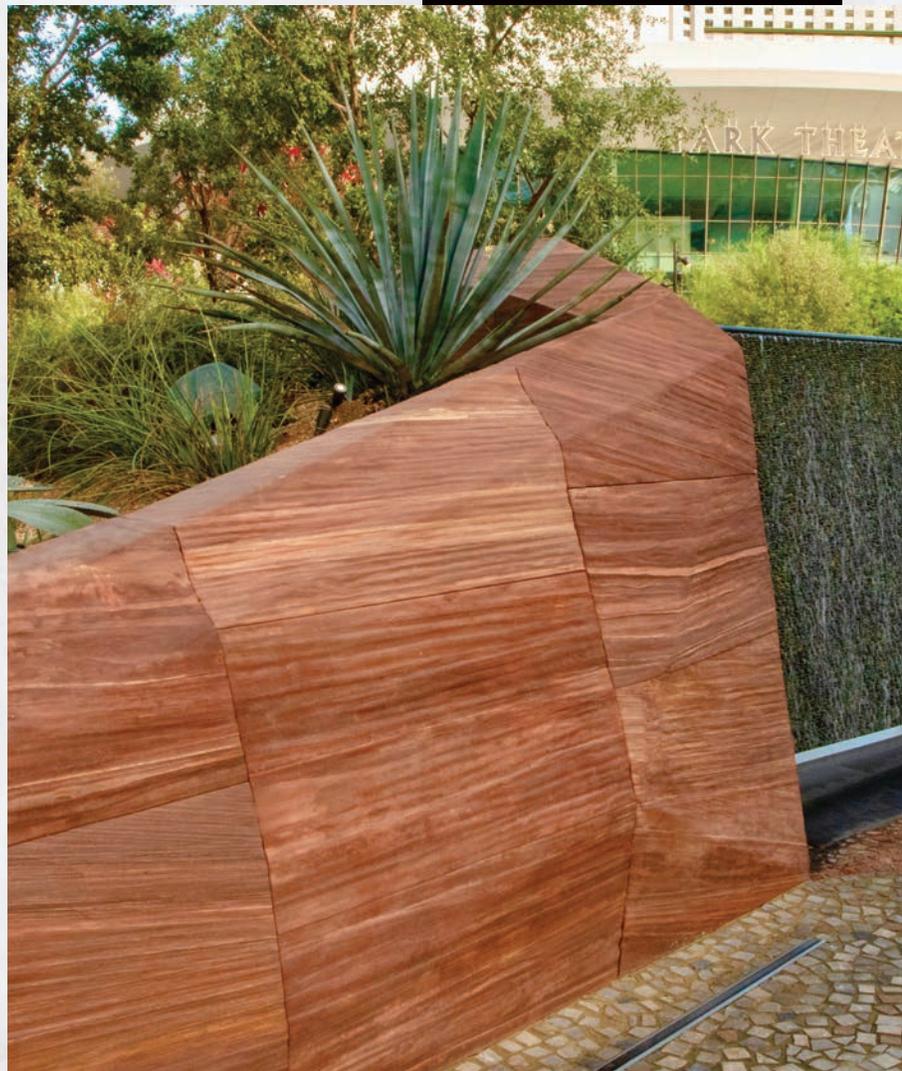
The goal was to create a space where stunning desert landscapes and cutting edge design work in harmony, directly and authentically inspired by the city's context, history, and landscape.

Metaquartzite supplied by Las Vegas Rock offers vivid strata variations and introduces colors that are characteristic of the southwestern landscape to Las Vegas Boulevard, reminiscent of some of Nevada's most iconic natural landmarks. Created by nature and crafted by man, metaquartzite mirrors the dual worlds that intersect within The Park.

To achieve the multi-dimensional surfaces of The Park's crystal shaped planters, the most advanced stone cutting technology was required. Using seven-axis wire saws acquired specifically for the project, 3D computer programming was utilized to carefully slice the massive pieces of rock from multiple directions and angles.

Of the total 596 crystals created, no two are identical. Eighty-six of the crystals presented distinct challenges of unique complicated contours, double-sided complex geometries, or giant assemblages that had to fit together flawlessly. To assure fit and accuracy, every piece was pre-assembled.

Overall, 2,225 linear feet of metaquartzite crystals were 3D cut, pre-assembled, and finished to a windswept appearance. Envisioned as an experiential eco-oasis mirroring the Mojave Desert's striking natural beauty, The Park is unlike anything ever constructed on the manmade marvel that is The Las Vegas Strip. As one of its most prolific building elements, metaquartzite contributed to The Park's intricate sustainability requirements that in many ways, represents a return to the land for a city whose development history has traditionally stood in stark contrast to its native ecology.





Renovation/Restoration

Delta Stone Products Heber City, Utah
Stone Fabricator

GENERAL CONTRACTOR

Jacobsen Construction

STONE SUPPLIER

Mountain Valley Stone

STONE INSTALLERS

RJ Masonry
Child Enterprises

STONE

Mountain Valley quartzitic sandstone

JUROR'S COMMENT

"Seamless restoration of a historic temple where it is virtually impossible to see what is new and what is old – which is often the goal of historic renovation projects. This is when applying old world techniques make sense."



Provo City Center Temple

Provo, Utah

The Provo Tabernacle was originally built in 1882 and has been a center for the community's activities for the last 100 years. In the early morning of December 17, 2010 a misplaced electrical light started a fire in the attic which completely destroyed the building except for the exterior masonry walls. After working through a preliminary design at the October 2011 LDS General Conference, President Monson of the Church of Jesus Christ of Latter Day Saints, announced that the tabernacle would transition to the Provo City Center Temple. The design then began in earnest and required 14 months to complete. Construction for the project took approximately 4 years and 8 months. The building was dedicated on March 20, 2016.

In order to transform the tabernacle to a temple, a majority of the temple support spaces had to be located in the basement and under the north plaza. This would require excavating down 40 feet below the building with the help of 411 micropiles.

To create the design vocabulary for the building, historic details were used from the original Provo Tabernacle and other inspiration came from Victorian Design movements: Eastlake and High Gothic Revival. Most of the exterior of the shell and some of the original stone was able to be salvaged and reused.

In an effort to match the historic look of the structure and its existing material, and because of the dense and durable nature of the stone, Mountain Valley quartzitic sandstone was selected. This was used to replace damaged stone accents and to create new accents and landscape elements. This stone was also used extensively throughout the new underground parking structure.

Herculean efforts during the structure's design, construction, and fabrication have preserved the integrity of this beloved historic landmark for future generations.



Commercial Interior

Rugo Stone, LLC Lorton, Virginia
Stone Consultant/Fabricator/Installer



ARCHITECT

McCreary Architects, LLC

STONE FABRICATORS

Pedrini Mario & Co. SNC Scultori
Grebelsky and Sons

STONES (partial list)

Giallo Siena Brocatello marble
Bianco Carrara C Campanilli marble
Grigio Carnico marble
Statuario Michelangelo marble
Campan Payole Gris marble
Rosso Francia Languedoc marble
Fior di Pesco marble
Nero Portoro marble

JUROR'S COMMENT

"What you don't see in the photos is the difficult joint work. Beautiful craftsman and artisan work. The statement of permanence makes natural stone a perfect material selection for places of worship."

Sacred Heart Cathedral

Knoxville, Tennessee

For Sacred Heart Cathedral, the design architects relied heavily on the architectural stone detailing of the Old World to deliver a level of design, stone details, and ornamentation rarely found in the New World.

A field of diagonal and radiating patterns of marble paving greets visitors upon entering the narthex and repeats along the perimeter aisles and transepts, while two solid columns of fragile Giallo Siena Brocatello marble stand at each side of the entry. Within the nave and aisles are fourteen specially engineered solid columns of Bianco Carrara C Campanilli marble, strategically set upon Grigio Carnico solid octagonal and veneer marble bases.

The paving in the raised sanctuary is a mosaic carpet of stone comprised of twelve types of marble and over 2,000 pavers and treads. In the center is the Altar of Sacrifice made of polished Statuario Michelangelo marble with waterjet cut face panels of Campan Payole Gris, Giallo Siena Brocatello and Rosso Francia Languedoc marbles that surround three stone and glass mosaics.

A raised Altar of Reservation is made from polished Statuario Michelangelo marble with Grigio Carnico treads and Fior di Pesco risers along with various other marbles used as accent stones within the wall panels and paving. Set upon the Altar of Reservation is the tabernacle surround of Rosso Francia Languedoc and Giallo Siena Brocatello solid columns supporting the Ciborium.

The baptismal font basin is solid Bianco Carrara C Campanilli marble with an intricately carved side wall supported by a solid shaft of marble with inlaid panels of Rosso Francia Languedoc and Nero Portoro set upon a Grigio Carnico base.

The center panel of the raised cathedra is made of solid Fior di Pesco marble with inlaid diamond book matched panels. The Bishop's coat of arms is another exquisitely detailed panel of mosaic patterns and inlaid stones.



**OTHER
PROJECT
TEAM
MEMBERS**

ARCHITECT

Ken Tate Architect

STONE SUPPLIER

Continental Quarries

STONE CARVER

Texas Carved Stone

STONE INSTALLER

Williams Masonry

STONE

Lueders Buff limestone

JUROR'S COMMENT

"Exquisite detailing in a private residence that is reminiscent of historic engineering coupled with artistic implementation. Attentive design detail for how the stone was used."

Residential Single Family

Continental Cut Stone Florence, Texas
Stone Fabricator



Urban Villa New Orleans, Louisiana

Located in the famed St. Charles Avenue Historical District of New Orleans, Urban Villa combines classical elements inspired by the architecture of Andrea Palladio with those recalling the romantic character of the Mediterranean Revival. This 12,800-square-foot home pays homage to and enhances the extraordinary streetscape.

The architect designed the home to look like it was part of the historic era, but not merely a replica. He wanted it to be different but to fit in with some of the most creative architecture in the city. Inspired by Palladio's Basilica in Vicenza, he settled on a stucco and masonry-clad design with cut limestone architectural details. The villa's front portico rises just a single-story, without a typical pediment, and is detailed with a cut-stone arcade and balustrade terrace above. Offset by the overall simplicity of the façade, the portico's effect is dramatic without overshadowing the surrounding architecture. Located on a corner lot, the house has a secondary façade with picturesque Mediterranean Revival features, including iron gates, a second-story pergola, and a tower.

Accommodating the client's art collection, interior plans combine smooth plaster walls and simple casings with adorned ceilings, including groin and barrel vaults, beams and paneling. Lueders Buff limestone was selected and fabricated for all of the cut stone material used in both the interior and exterior of the home.

Many intricate details throughout the project required attention to detail in both drafting and fabrication, especially the engaged columns at the front portico.

All surfaces of the cut limestone pieces were meticulously hand distressed in a subtle manner that beautifully enhanced the inherent aspects of the stone. Characteristics of the Lueders Buff limestone selected lent greatly to the carving aesthetic, such as a hand-carved Palladian mantel, and helped to achieve the timeless quality that the architect originally sought for the project.

Commercial Interior

SMG Stone Company, Inc. Sun Valley, California
Stone Installer/Fabricator



ARCHITECT

Gensler

DESIGNER

Pierre-Yves Rochon

STONES

Bianco Dolomiti marble
Crema Marfil marble
Amarillo Negras marble

JUROR'S COMMENT

"An extraordinary effort to control the stock selection and achieve a uniformly pleasing texture in these eclectic personal spaces. This project is executed well and fits the brand."

Waldorf Astoria Hotel

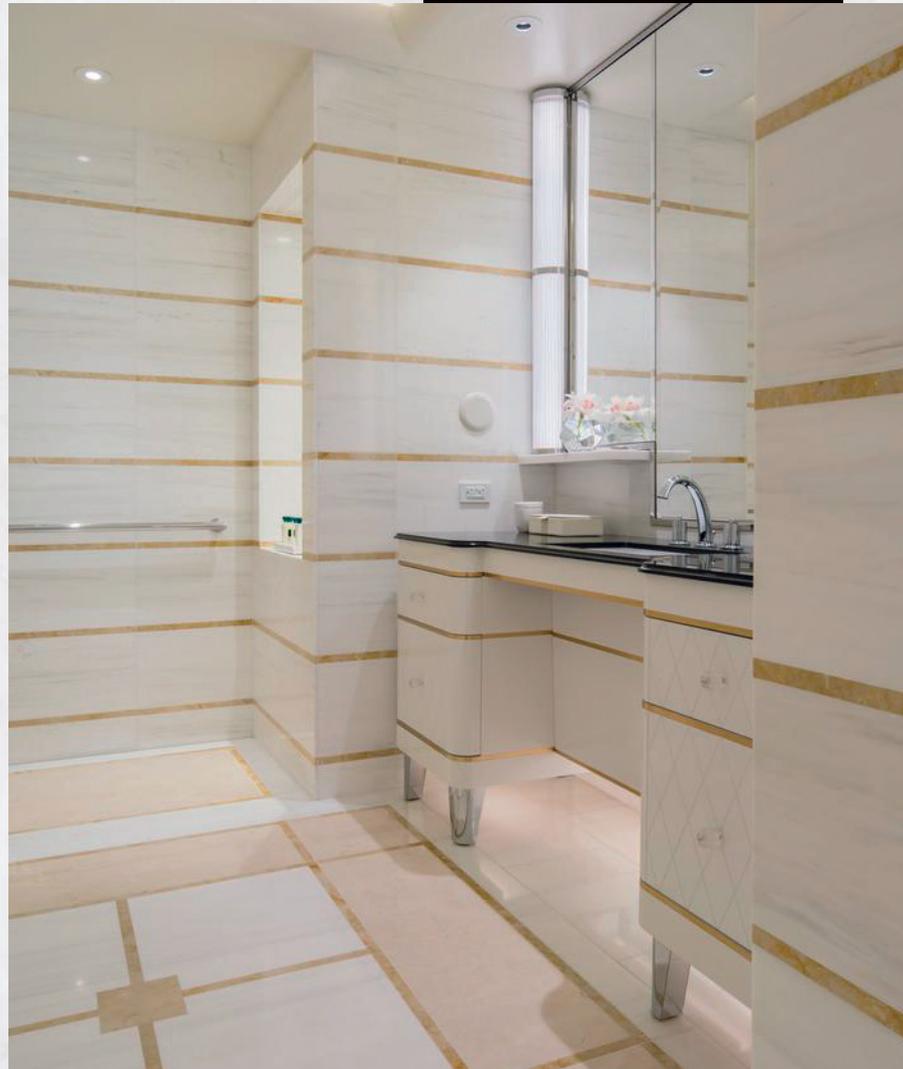
Beverly Hills, California

The legendary Waldorf Astoria Hotel made its debut to the city of Beverly Hills in the summer of 2017. The 12-story tower evokes classic Hollywood glamour and celebrates California style. SMG Stone was the stone installer and fabricator for the interior 170 rooms and 51 suites guest of the hotel. Inspired by the Art Deco and Streamline Modern styles of the 1930s and 40s, the design team resisted trends toward exotic materials and returned to classic tones selecting three natural stones: Bianco Dolomiti marble, Amarillo Negras marble and Crema Marfil marble.

12" x 24" pieces of Bianco Dolomiti were installed on the bathroom walls and floor. Each of the bathroom walls feature a 1-1/2" band of Amarillo Negras in a polished finished that was bonded with epoxy to the Bianco Dolomiti. This fabrication detail created a 180 degree continuum that wrapped the bathroom in a warm yellow hue. Every one of the wall bands was installed to line up with one another both horizontally and vertically with some walls containing up to seven bands that faded into the door surround. This included bands lining up directly with the soap niche and a horizontal line detail on the light fixtures.

The bathroom floors included a stone medallion consisting of all three marbles. The tub and skirt were composed of Crema Marfil while Bianco Dolomiti was used for the soap niches on the walls.

Desired patterns required joint tolerances of no more than 1/8" of an inch and thin set mortar bed depth of no more than 3/16" or else risk completely compromising the design.





Architectural Carving/Lettering/Sculpture

Andrusko Group Portland, Oregon
Sculptor

DESIGNERS

Nike Design
ZGF

GENERAL CONTRACTOR

Hoffman Construction Co.

STONE INSTALLER

Western Tile & Marble

STONE FABRICATORS

Savema S.p.A.
Stone NW

STONE SUPPLIER

Stone NW

STONES

Local basalt
India Black granite

JUROR'S COMMENT

"Detail is outstanding. It is neither the design nor the execution alone that make this project exceptional, but rather the flawless execution."



Winged Goddess of Victory

Portland, Oregon

Inspired by the iconic *Nike of Samothrace*, Winged Goddess of Victory is a massive, bassorilievo basalt and granite sculpture that resides within the corporate offices of a premier sports marketing organization.

Months of discussion and testing of the originally proposed concept resulted in the development of a viable means of executing the artwork for the client who subsequently commissioned the work by the Andrusko Group in Portland, OR.

The completion of this stone sculpture was performed in roughly just 4.5 months by a single, artisan carver. It utilized 6 robotic machines to rough-in the individual modules, followed by finish work requiring an arsenal of hand-held tools. It is no exaggeration to assert that the client delivery date was so demanding that the artisan would have normally estimated a time frame three times longer than the schedule allowed. Great risks were taken both by the client and the artist to execute this artwork.

Larger and more complex than anything previously carved by the artist, the sculpture is magnificent in size at roughly 5 meters tall by 6 meters wide and is massively heavy. The scale necessitated minimizing the total mass while maximizing the relief detail that could be achieved. The detail is captured in a maximum 6 cm of depth in a stone only 7 cm thick. The artisan was concerned about ambient light interfering with the carving detail given the relative lack of depth, so LED lighting was deployed in the ceiling above the sculpture to help emphasize the carving detail.

The hope of any artist is to somehow imbue the breath of life into the inanimate; to effect in some profound way the beholder of the work. Andrusko is pleased and satisfied with the outcome, despite knowing that this artwork is not accessible to the public.



2018 Women in Stone Empowerment Scholarship

Kimberly Hawley
Connecticut Stone

Kimberly Hawley, recipient of the 2018 Women in Stone Empowerment Scholarship, entered the stone industry with a college background in art and business and enthusiastically started her first job at Connecticut Stone. After earning a reputation for being thorough, accurate, and accountable, she was promoted to Administrative Assistant to the Vice President of Interior Sales and Marketing.

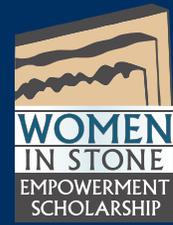
Working with customers and vendors, tracking projects, and improving processes are what Kim enjoys most in her role. She also assists in accounting and marketing for the company. Like other scholarship winners before her, she feels she has found her place in the stone industry and is eager to learn more in order to advance her career.

Kim participated in the Women in Stone Mentorship program last year which she encourages others to do as well. Through this opportunity, she has obtained

very valuable and useful advice, not only for business, but for her personal growth as well.

In a letter supporting her application, Kim's supervisor, Tyra Dellacroce said, "It is clear that Kim possesses the heart, passion and determination to succeed in the stone industry. She is like a sponge soaking up information and never misses an opportunity to train with our vendors and industry partners to gain knowledge and expertise. Kim will undoubtedly grow to be a leader here at CT Stone and I see an opportunity for her to do great things in our industry."

Hawley reflected on the many things she's hoping to learn and share from her experience such as technical knowledge, customer service and sales skills, and fabrication techniques. She writes, "Being awarded this experience will help me grow so I can oversee and teach new employees and colleagues the skills I have learned."



SPONSORED BY

NATURAL STONE
FOUNDATION

"It is clear that Kim possesses the heart, passion and determination to succeed in this industry. She is like a sponge soaking up information and never misses an opportunity to train with our vendors and industry partners to gain knowledge and expertise."

Tyra Dellacroce
Vice President of
Interior Sales and Marketing,
Connecticut Stone



2018 Natural Stone Scholarship

Janice Westerhof
K.G. Stevens

Janice Westerhof, recipient of the 2018 Natural Stone Scholarship, is the daughter of a homebuilder, and has been a part of the homebuilding and remodeling industry for as long as she can remember. Since joining K.G. Stevens, the largest stone fabricator in Wisconsin, little more than a year ago as part of the sales team, Janice has enjoyed learning about the stone industry's role in new construction and renovation projects. When K.G. Stevens sought to create a new scheduling and customer service position to improve processes and ensure customers were taken care of during and after the installation was complete, Janice stepped up to develop the role. She continues to streamline scheduling and improve efficiencies in fabrication, and hopes to build

on her knowledge of the stone industry to understand how it can leave less of a footprint from start to finish. "This is not only good for the environment, but it is often good for business," she says.

Molly Madsen, director of sales and marketing for K.G. Stevens, commented: "Janice has exceptional personal skills. She is tasked daily with dealing with customers that require remakes or service issues. Often times, these customers are frustrated and not pleasant to deal with. She is outstanding at empathizing with them and assuring their concerns will be addressed in an expeditious manner. She has made a tremendous difference in our overall customer satisfaction levels."



SPONSORED BY



Delaware Quarries, Inc.



COLD SPRING

NATURAL STONE
FOUNDATION

"Janice has exceptional personal skills and is outstanding at empathizing with customers assuring their concerns will be addressed in an expeditious manner. She has made a tremendous difference in our overall customer satisfaction levels."

Molly Madsen
Director of Sales and Marketing,
K.G. Stevens

NATURAL
STONE
INSTITUTE

2018 Natural Stone Craftsman of the Year





Joey Marcella
Mario & Son

Don't chase the money, chase your passion, is Joey Marcella's simple philosophy about the stone industry. Further, he believes if you have integrity, are true to your word, and are good at what you do, then the rewards will follow.

That certainly seems to be the case for Joey, president of Mario & Son of Liberty Lake, Washington, who is the 2018 recipient of the Natural Stone Institute's Craftsman of the Year award.

Not only is Joey an outstanding fabricator when it comes to all things stone for the residential, commercial, and religious buildings sectors, he is also a brilliant sculptor of museum and collector quality stone objects that are in great demand in the state of Washington and beyond. He is as comfortable with a hammer and chisel as he is at the helm of a multi-axis CNC machine.

Joey started in the stone business as a teenager when he assisted his tile-setter father on jobs—and eventually joined him in the business operated out of the family garage. When their company saw the demand for natural stone in the kitchen begin to boom, they expanded into countertops. In 2007, the company built a brand new facility with state-of-the-art equipment and had grown to 45 employees. Two years later the recession hit and the tough times dictated scaling back.

Today they are a much smaller company, but self-admittedly better run and more profitable. Joey recalls a time when their stone shop produced material for all aspects of the industry, but more recently began working with more cubic material producing alters for churches, fireplaces, and other wall features.

"Stone carving came out of necessity," Joey says. "It's something that, when we had certain projects, particularly within the church that we needed to complete, we weren't schooled. We just went for it." One of the great life lessons his father taught Joey is if you want to do something, just go out and do it. That's how Joey got into sculpting.

A foray into the world of sculpting came at the suggestion of Joey's father-in-law, who was on the board of directors of the local Museum of Art and Culture, which held an annual art auction to raise money for the museum. He asked that Joey consider entering a piece in the juried competition, which he did, and it was accepted and sold quickly. He has been sculpting and selling his work ever since. Most of Joey's work has been sold, with the exception of two pieces, including Aura, a 2018 Pinnacle Award winning project. Aura is on display in their Lake Liberty showroom.

"You must be progressing as an individual, or as a business, or you'll get left behind in the stone industry," Joey said. "Methods change, technologies change constantly. Education is something we've pushed here at our company. It is something I believe in personally." Joey has shared his knowledge and been a leader within the industry through years of his participation in workshops, lectures, and fabricator roundtables.

Looking forward, Joey plans to immerse himself into the international art scene, and has even been invited to intern at the renowned Massimo Galleni Studio in Pietrasanta, Italy where he and his wife hope to establish a part time residence.

"Was the award created for Joey Marcella or was Joey Marcella created for this award? You have to come to the same conclusion as no other individual better personifies what this award is about than Joey. Working with chisels, drills, grinders, and sandpapers for months on end you wonder exactly what is going on in that head. How does he visualize what will be when looking at that huge hunk of glorious marble?"

Ron Hannah
Cadenza Granite and Marble



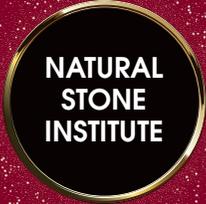
SPONSORED BY



POLYCOR



CUSTOM



2018 Person of the Year





Tony Malisani
Malisani, Inc.

2018 *Person of the Year*

The Person of the Year Award is presented annually to an individual who has provided extensive support to the association's executive team during the year. As a third generation stone professional with over 30 years of experience, including steady involvement in the Natural Stone Institute, Tony Malisani is a natural choice to be selected as the 2018 Person of the Year.

Tony Malisani is a true stone industry ambassador. He has been a champion for the industry, serving on delegations to Marmomac and the Xiamen Stone Fair, speaking at Coverings and StonExpo, and participating in countless membership outreach meetings and education seminars. 2018 President David Carnevale commented: "Tony is so much more than person of the year—he may be person of the decade."

His passion is education. The association's stone summits continue to thrive because Tony has offered innovative changes to the program. He has worked tirelessly to advance education for fabricators with the emphasis on building business skills. His involvement in the association has gone much deeper than education. In his role as a membership advocate, he challenges stone companies around the world to "help us pull the industry forward." That sentiment describes his passion for the leadership position the Natural Stone Institute has in making a difference in the industry.

"Tony is a model association volunteer as a speaker, attending trade shows, on committees and as a role model and mentor. More than that, Tony is the best friend you could ever hope to have" said David Castellucci, Kenneth Castellucci & Associates, recipient of the 2017 Person of the Year Award.

Longtime friend Scott Lardner, Rocky Mountain Stone Company, agrees, "He has been absolutely committed to the natural stone industry."

Natural Stone Institute CEO Jim Hieb commented on Tony's contributions to the executive staff, saying: "Tony could have stopped contributing after his term as president in 2014. However, he continues to provide support, advice, encouragement, and feedback not only to me but several staff members."

Tony isn't done contributing. In 2019, he will lead three stone summits, champion an effort to update the Dimension Stone Design Manual, and serve as a volunteer on two trade delegations.

"Tony is so much more than person of the year—he may be person of the decade."

David Carnevale
Carnevale & Lohr

"Tony is a model association volunteer as a speaker, attending trade shows, on committees and as a role model and mentor. More than that, Tony is the best friend you could ever hope to have."

David Castellucci
Kenneth Castellucci & Associates

"Tony could have stopped contributing after his term as president in 2014. However, he continues to provide support, advice, encouragement, and feedback not only to me but several staff members. He made every attempt to support us whenever possible."

Jim Hieb
Natural Stone Institute

NATURAL
STONE
INSTITUTE

2019 Women in Stone Pioneer Award





Monica Gawet
Tennessee Marble Company

Monica Gawet is a third-generation marble fabricator and a first-generation quarryier – one of only a handful of female quarry owners in the world. She grew up around her family’s small marble fabrication shop in Vermont, but after college pursued a career in private finance that took her to San Francisco. It was while there that she learned her family was ready to purchase the Brown Quarry and Luck Stone Fabrication in Tennessee and they wanted her to move there and manage it. In 1993 Gawet, with her husband Gus, made the move and she has been running the quarry and fabrication operations ever since.

Her passion and commitment for the stone industry and producing the highest quality stone products in a safe and efficient environment are obvious to those who get to work with her. Josh Buchanan, Business and Relationship Cultivator at Tennessee Marble Company said, “I see a respect for her in the men and women that work here that makes it obvious, she is not a figure head, she is the real deal, not allowing even an inch of disrespect or over stepping boundaries from her team.” She walks the floor and engages her team at every level. With her hard hat and rubber boots, she can be found out in the quarry, actively promoting safety, strategizing plans for best yield with the quarrymen, and pushing everyone toward professional development.

The quality in the products produced at Tennessee Marble Company is also a testament to her level of expectation. The high-level of attention the craftsmen and women put into their work to please her speak volumes.

The construction industry can be a male dominated environment but Gawet’s peers have witnessed her resiliency to uphold her values and does not waiver when communicating with contractors.

Donna Lester, administrative assistant to Gawet for 23 years, said she has been inspired by her inner strength, bravery, and ability to stay calm, maintaining complete composure in difficult situations, turning them into positive outcomes for all involved. It’s an impression and a reputation that extends throughout the industry. Her industry involvement included serving as president of the Marble Institute of America in 2001, as well as numerous industry committees.

“I first met Monica in my early years in the industry when we were both young and starting our careers as women in stone in a stone man’s world,” says Barbara Cohen, Miller Druck Specialty Contracting. “Immediately we shared a friendship as we were both daughters of legendary stone men who both had a lot to live up to. Monica and I shared many stories, and jobs, which helped us both face the challenges of the stone industry technically, as well as the challenges of succeeding in a male dominated construction industry.”

Gawet is an admired Women in Stone mentor, and has earned accolades not only from her peers in the stone industry, but also for leadership and service to her community.

“It is time for the industry to recognize all you have done for all of us. She is courageous and one of the most stunning entrepreneurs in our industry in North America.”

Patrick Perus
POLYCOR

“Monica has been a role model for women in the stone business. She’s an exemplary person - kind, generous, caring, outgoing, and an excellent authority on the marbles and stones that she works with.”

David Castellucci
Kenneth Castellucci and Associates

“When she started she was a pioneer. There were really no women at the table.”

Magdalena Schoenwetter
JMS Jura Marble Suppliers



PIONEER AWARD

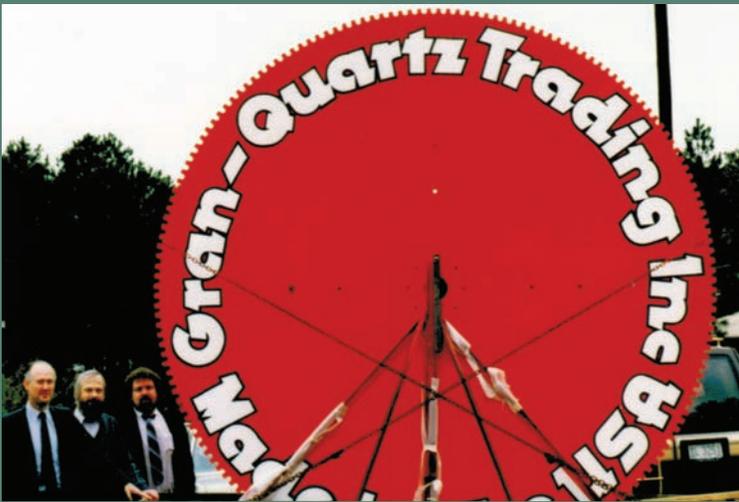
SPONSORED BY





2018

Migliore Award for Lifetime Achievement





Peter de Kok
GranQuartz



As one of the Marble Institute of America's earliest members and a long-time member of the Building Stone Institute, it is highly symbolic that Peter de Kok becomes the first recipient of the 2018 Migliore Award for Lifetime Achievement since the merger of these two associations.

Peter de Kok's career in the natural stone industry began in the 1950s with his father, Theo, importing Impala granite from South Africa to Europe and North America. That eventually expanded into the introduction of numerous other stones into these markets. It was at this time that Peter had the good fortune of interning with Deutsche Steinindustrie AG, providing him an opportunity to experience first-hand the stone technologies being developed in Europe.

Peter would later be instrumental in getting little known stones at the time specified for some high profile projects in iconic North American cities and the color palette of our industry began to change. New and exciting natural stone colors were being discovered by the building trade and producers of monuments, but stone in the kitchen countertop business was yet to come.

Peter launched GranQuartz Trading, Inc. in mid-1970, in Atlanta, Georgia, and began introducing new machining technologies including the industry's first large-diameter (9-foot) diamond block saw and the first "captive-grain" automatic polisher, neither of which produced the harmful black soot of the time's commonly used stone cutting equipment. A new factory would then begin developing efficient diamond tools to affix to these machines. The stone workshop would become a faster, cleaner and healthier place to work, giving the industry a more positive image for future job seekers.

It was also at this time that Peter began a long-term commitment to multiple stone associations, predominately Marble Institute of America and Building Stone Institute. He was constantly looking for opportunities to innovate the quarry segment. In 1986, there were no trade shows yet in North America for showing large capital equipment. If a buyer wanted to see the new technology, it required travel to Europe in order to witness the advantages of the new trends.

Peter provided substantial support for the creation of StonExpo for the North American stone industry and later served multiple terms on its StonExpo Federation, an experience that would later benefit his service on a key subcommittee which negotiated the sale of StonExpo to Hanley Wood and ultimately benefited several current stone industry associations.

De Kok's support of multiple industry initiatives during this decade, including a 5-year term on the MIA's Board of Directors, is impressive. Since his semi-retirement in 2012, he has been a constant advocate for the supplier community, the need for better industry data, advancement of the Women in Stone program, and supported the call for an industry check-off program.

When asked why it has been so important to give back to the industry, de Kok replied, "The industry was very good to me, so it seems reasonable to me to try and support the associations in any way possible to help them and the industry grow. To be honored by my peers in this way gives me tremendous pleasure. I am proud to have played a small part in the industry."

Today, data reveals that the countertop business represents about 60 percent of dimension stone application. The early introduction of new stones and colors, the development of automated machinery and equipment, more efficient and faster diamond tooling, a lower unit cost of production, and a cleaner, healthier stone workshop environment have largely been pioneered by Peter de Kok and his team.

"Peter was one of the first to introduce diamond tooling in the United States. Always passionate, always exploring the possibilities of what could be accomplished with new methods, new materials, and helping people to both better themselves and better the products they produced."

Tony Malisani
President, Malisani, Inc.



380 E. Lorain Street | Oberlin, OH 44074

440.250.9222

www.naturalstoneinstitute.org