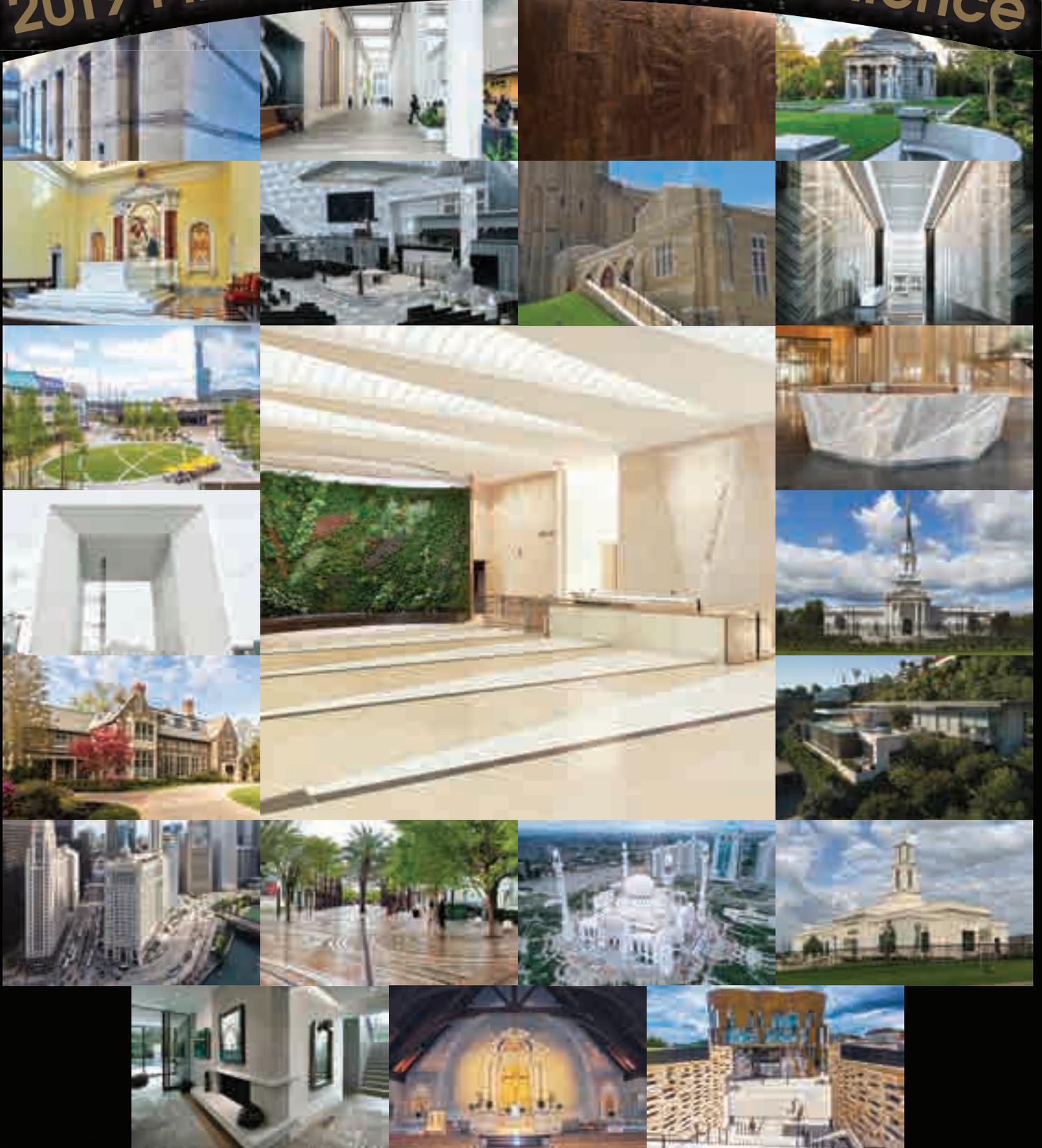




# 2019 Pinnacle Awards of Excellence



*Thank you to those who entered.*



*Congratulations to the winners.*



# Recognizing Excellence in the Stone Industry

<b>AWARD</b>	<b>PAGE</b>
<b>Grande Pinnacle Award</b> .....	<b>4-5</b>
An exclusive Grande 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 2020 in Verona, Italy for the architect of record for the project.	
<b>Pinnacle Awards of Excellence</b> .....	<b>6-26</b>
Natural Stone Institute's prestigious Pinnacle Award honors stone companies around the world for projects that stand out above the rest.	
<b>JURY PANEL:</b>	
<b>David Castellucci</b> Natural Stone Consultants Group	
<b>Charles J. (Chuck) Muehlbauer</b> Natural Stone Institute	
<b>Suzanne Musho</b> Zubatkin Owner Representation	
<b>Catherine Offenberg</b> CRJA-IBI	
<b>Brian Pittman</b> Johnson Architects	
<b>Women in Stone Empowerment Scholarship</b> .....	<b>27</b>
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.	
<b>Natural Stone Scholarships</b> .....	<b>27</b>
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.	
<b>Natural Stone Craftsman of the Year</b> .....	<b>28-29</b>
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.	
<b>Person of the Year</b> .....	<b>30-31</b>
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.	
<b>Women in Stone Pioneer Award</b> .....	<b>32-33</b>
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.	
<b>Migliore Award for Lifetime Achievement</b> .....	<b>34-35</b>
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.

*2019 Grande Pinnacle  
Award of Excellence*





## Natural Stone Institute Member Company

### Pei Cobb Freed & Partners

New York, New York

Architect

### Other Project Team Members

#### Marmi e Graniti d'Italia

Stone Supplier

#### Stone Truss Systems

Stone Installer

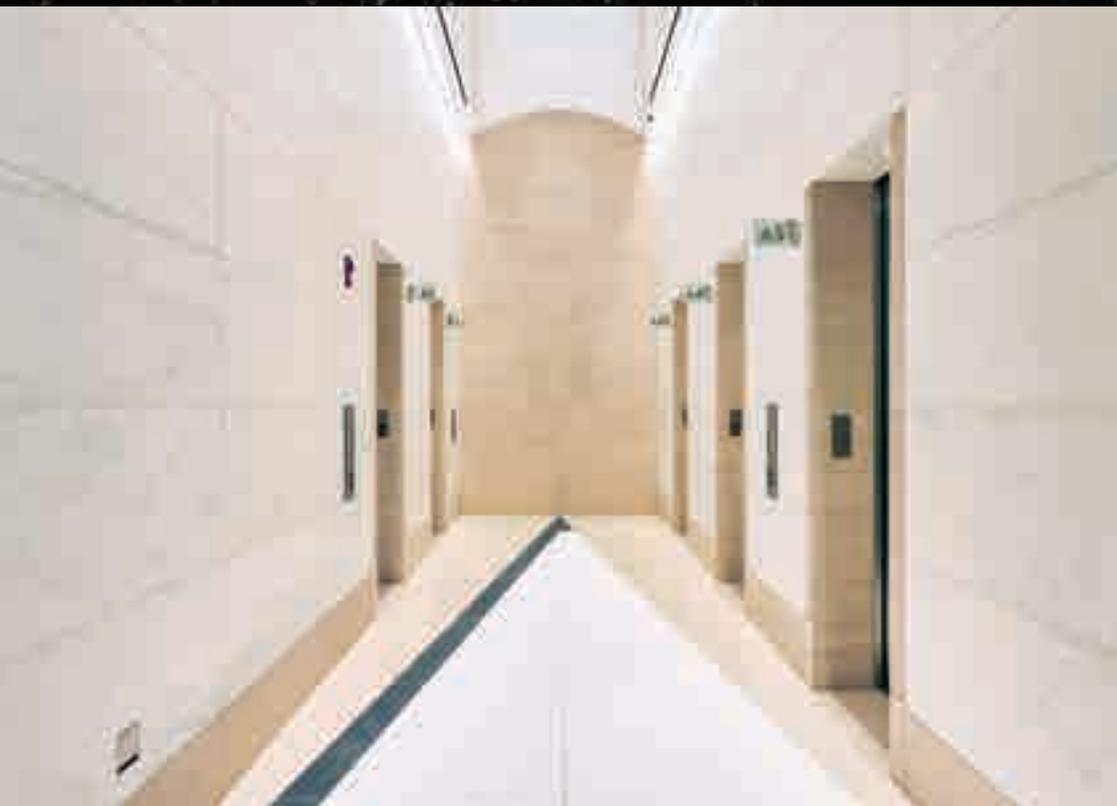
### Stone

Mocha Crème limestone

Moleanos limestone

Calacatta Caldia marble

Jet Mist granite



## 7 Bryant Park New York, New York

The carefully detailed stone-clad lobby of 7 Bryant Park is the result of an extraordinary effort by the design team to procure exactly the right materials and achieve the highest level of craftsmanship.

A thirty-story speculative office building at the southwest corner of Manhattan's Bryant Park, the tower makes the most of its proximity to an important green space with a sculpted facade overlooking the park and a generous public space at ground level. The defining element of the design is a pair of mirrored conical forms carved out within the rectangular massing of the tower at the corner diagonally opposite the park.

The conical motif is repeated in the ground floor entry lobby through the arrangement and detailing of the stone elements. Mocha Crème limestone is used for the walls and Moleanos limestone for the floors, with accents of Calacatta Caldia marble and Jet Mist granite. Limestone was chosen as the primary stone for its warmth, richness, and light tone, with the more richly grained white marble and black granite adding contrast to the palette.

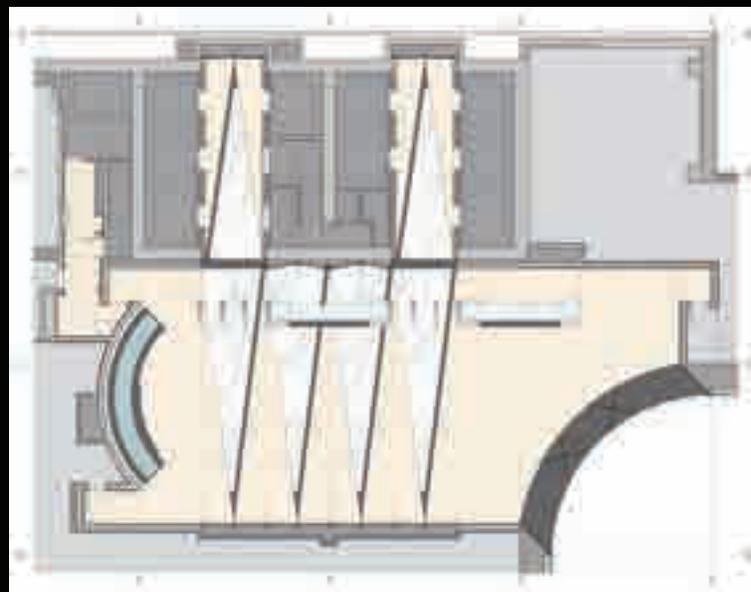
On the floor, the triangular contour of the cones is represented by contrasting panels of white marble with black granite accents against a field of beige Moleanos limestone.

On the walls, the motif is represented by shallow conical recesses in the Mocha Crème limestone. Oversize cubic stone panels were individually carved with a CNC router, then assembled on-site over a sloped structural steel frame. To create the illusion of cones carved out of a continuous flat wall, a close visual match between the thicker carved slabs and the adjacent flat slab panels was essential.

Finally, for the elevator lobbies, Calacatta Caldia marble, with a bright-white background and light veining, was chosen to provide balance and brighten the palette.

### Judges Comments:

*Executed with pinpoint precision, this extremely innovative, well detailed lobby delighted the jury, who also loved how the conical wall motifs and the triangular floor panels meet "on point." They admired how the concave curve of the limestone panels reflects the mirrored conical motif within the exterior façade. The project exhibits superior stock control in unforgiving lighting conditions – showcasing texture and craftsmanship.*





## Architectural Carving/Lettering/Sculpture

# Arizona State University Barrett & O'Connor Washington Center Washington, DC



### Natural Stone Institute Member Company

**Las Vegas Rock**  
Jean, Nevada  
Stone Fabricator

### Other Project Team Members

**CORE Architecture + Design**  
Architect

**Stone Source**   
Stone Supplier

**Boatman & Magnani**   
Stone Installer

### Stone

**Metaquartzite**

Arizona State University's Washington Center is a historic building located just two blocks from the White House and is home to various ASU programs and research facilities.

As a homage to its home in the southwest desert, a 40' by 10' metaquartzite feature wall greets visitors in the lobby. This wall largely pays tribute to two significant women, Ambassador Barbara McConnell Barrett and Justice Sandra Day O'Connor, for whom the center is named. Conceptually, the idea of the feature wall was to simulate if a slice of a canyon was extracted and displayed.

The sculptural windswept finish on the feature wall was as much a process as an idea. It all revolved around knowing that a specific expression was desired. With this in mind, the blocks were selected for uniformity to mirror the tectonic intersections found in nature.

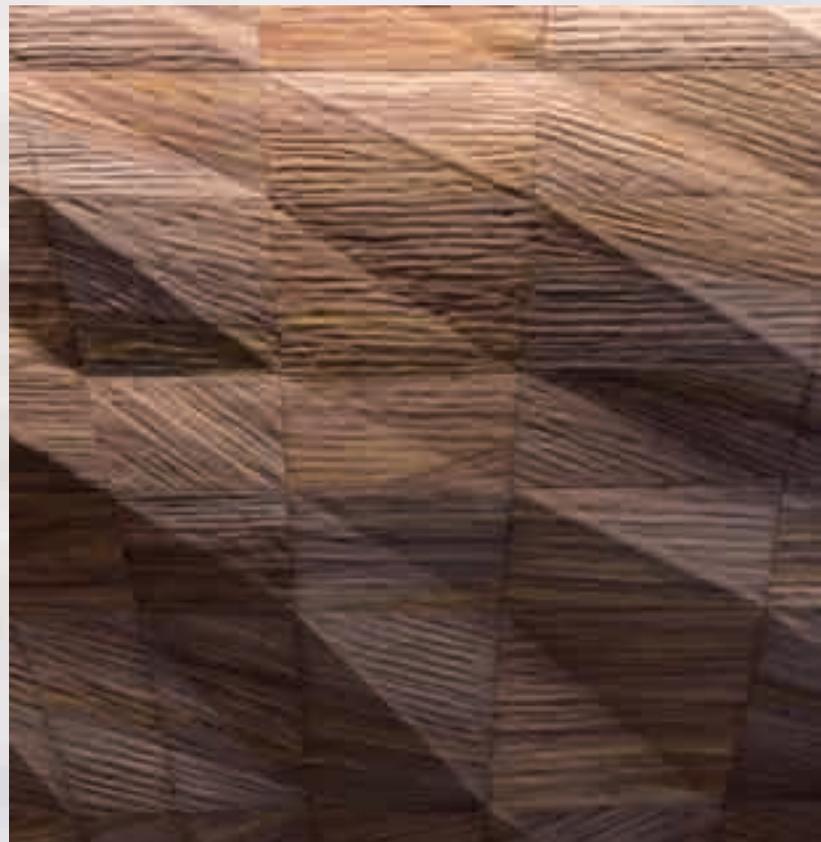
Sandblasters undertook the carving of the stone the same way a sculptor would. They carefully raked each panel in an undulating motion, creating a wave effect very similar to what Mother Nature does over centuries. Time was taken transitioning from panel to panel to create the continuity needed for a continuous flow. Dramatic lighting is used to highlight the sculpted stone, capturing the relief and detail of the surface. The result: a hybrid of digitally developed modeling and hand-finished circumstance that bridges the line between natural and computer-generated form.

The design was modified with the addition of a logo wall, which was also carefully accomplished. The logo was designed to be disguised within the panels, only revealing itself when caught by the meticulous eye of visitors. As a result, the vibrant stone was crafted into one of the center's most integral design features.

Fusing nature and urbanity, the captivating stone allows visitors to experience a microcosm of the beautiful desert landscape native to the university's home.

### Judges Comments:

*Excellent in all 4 criteria. Unique, individualized expression in a vertical plane. Bas relief is impressive with its expression of a sense of place, a sense of land forms. Great appreciation for the artistic hand of the sandblaster. If the wall makes me want to touch it, it is meaningful and successful.*





## Architectural Carving/Lettering/Sculpture

### Mosque in Shali City

Chechnya, Russia



#### Natural Stone Institute Member Company

##### FHL Kiriakidis Group

Drama, Greece

Stone Consultant/Supplier/Installer

#### Other Project Team Members

##### Abdukaxar Turdiev

Architect/Designer

##### Trion A.K.G. Marble

Stone Installer

#### Stone

Blue Bahia granite

G603 granite

Mary Gold granite

Baltic Brown granite

Onyx K21

Indian Green marble – interior

Indian Green granite – exterior

Giallo Reale marble

Rosso Alicante marble

Tunas Green marble

Thassos marble

A rare white marble is the primary stone used for interior and exterior cladding of the new religious center in the town of Shali in the Chechen Republic of Russia.

The project, which implemented careful marble supply, marble consultation, and installation work, started in 2016 and was completed in July 2019. This mosque, which is designed with traditional Uzbek rhythm with many white marble spindles and columns, is to become the major attraction in the very center of Shali town in Chechnya and will be among the biggest in Europe with a projected capacity of up to 20,000 worshippers.

The completely white Thassos marble, which is found only in one small island in Greece, had been selected for its color and sparkling nature. This marble provides a very high sunlight reflection quality which is an added value especially in warm regions. The rare and specialized supply of this raw material was an additional challenge in the time frame given.

All the white marble pieces for the cladding were minimally 3cm in thickness and had been dry installed with profiles. Colored granite, onyx, and marble inlays displaying flowers and eastward symbols in the exterior and interior arches created visual interest and contrast to the overall white mosque.

Managing the handling, transportation, and installation of the entire project was an overall feat. The weight of the massive spindle columns, elaborate artifacts, column capitals, and balustrades created a particular challenge. Given the enormous height of the minarets at 63.3m, and the weight of the elaborate and delicate marble pieces, special care had to be given to transporting them 2,000 km by road and seaway.

All artistic elaborations were done by state-of-the art machinery and then finished by hand. Careful stone consultation was implemented in-house which allowed the opportunity to deliver adjustments wherever needed.

#### Judges Comments:

*Not many things inspire to this level. Monumental and awesome. The mosque impressed in both sheer size and for the quantity, variety, and scope of all that marble detail and execution. The organization and management of the project was a sheer feat.*





## Commercial Exterior

# Church Street United Methodist Church Expansion Knoxville, Tennessee



### Natural Stone Institute Member Company

**Tennessee  
Marble Company**  
Friendsville, Tennessee  
Stone Fabricator

### Other Project Team Members

**Hartman-Cox Architects**  
Architect

**Silvara Stone Company**  
Stone Quarrier/Supplier/Fabricator

**Polycor**   
Stone Supplier

**Johnson & Galyon Construction**  
**Howard Masonry**  
Stone Installers

### Stone

Indiana limestone  
Crab Orchard sandstone

Originally designed by the New York firm of John Russell Pope with the help of local architect Charles Barber of BarberMcMurry Architects, Church Street United Methodist Church was built in 1930-31 by Worsham Brothers, with TL Yon as the stone mason. Between 1945 and 1956, the stained-glass windows designed by the Charles Connick Studio of Boston, Massachusetts were installed in the nave of the church. Listed on the National Register of Historic Places and described as "one of the most important church buildings in the South," the 1931 CSUMC building is a unique structure that needed expansion, renovation, and renewal to further its continued service to the church congregation and community at large.

The exterior envelope of the original building was clad in sandstone and trimmed in limestone and had to be matched. Tennessee Marble Company was recommended to the general contractor because of their reputation. Once selected, they were responsible for sourcing, fabricating, and finishing the limestone for the project that took over a year and a half to fabricate from block to crate. In an early examination of the current building and design details, they provided helpful feedback for the limestone coursing on the quoined window surround to line up perfectly with the sandstone coursing, as does the original building.

Tennessee Marble Company was also asked to hand carve and match a thistle detail that required site visits, photography, hand drawing, and ultimately the skilled craftsmanship of their master carver. There were hundreds of carved arch pieces, many of which were on a radial wall, that also had tapered arch bottom pieces. This detail required advanced programming of their 5 axis CNC machine, then the handiwork of their master carver and his apprentice, and finally the perfect sandblast combination.

### Judges Comments:

*John Russell Pope would have been proud of this humble yet elegant addition to his original English parish church. The stone selection and installation were articulated with great precision. An addition that feels seamless and in keeping with the existing fabric of an aged stone façade. An excellent example of precisely how to utilize stone in a modern addition to a historic core structure. Adding hand carved stone decorative matching pieces was the seamless icing on the cake.*





## Commercial Exterior

# Grande Arche de la Defense

Paris, France



### Natural Stone Institute Member Company

#### Polycor Inc.

Quebec City, Canada  
Stone Supplier/Fabricator

### Other Project Team Members

#### Valode & Pistre

Architectural Restoration Team

#### EDM Paris

Uni-Marbres S.A.  
Stone Installers

#### Granitos Ibericos

Levantina   
Stone Suppliers

### Stone

Bethel White® granite

Located on the edge of Paris, the Grande Arche de la Defense is the work of Danish architect Johan Otto von Spreckelsen. Completed in 1989, the resolutely modern design of “the window on the world” resembles a giant minimalist door frame.

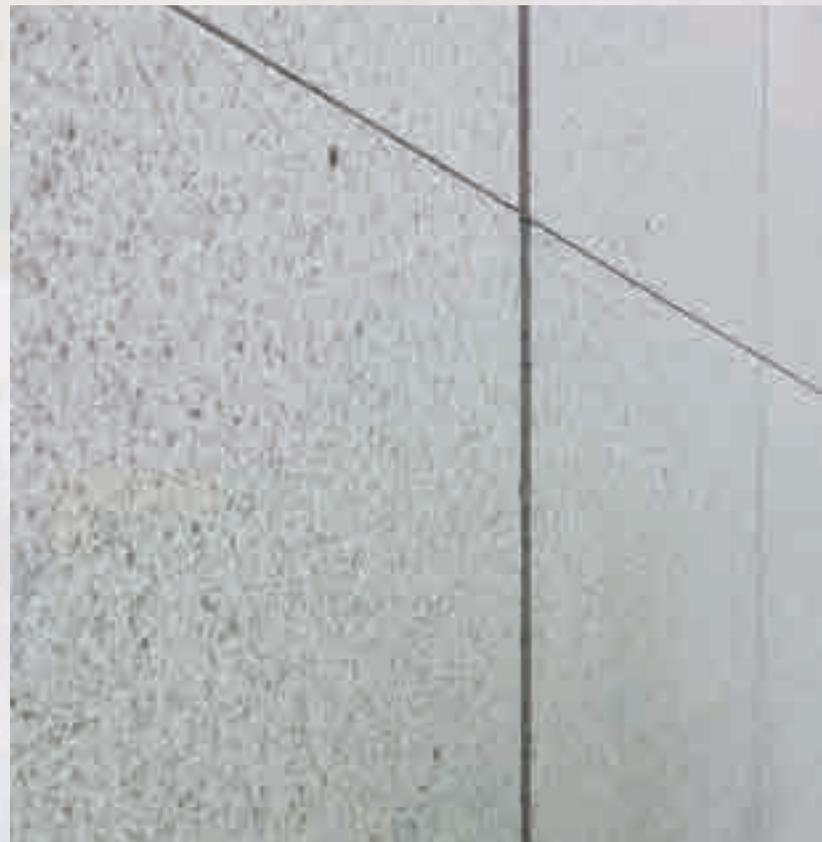
The concrete, granite, marble, and glass arch houses a restaurant and event spaces and is a modern workplace containing 35 floors of office space. It's also gigantic—large enough to fit the Notre Dame Cathedral inside its 348-foot span and 361-foot high rooftop terrace. While beloved for its striking design, the exterior of the structure began to show signs of serious deterioration only three decades later.

The Arche was originally clad in Italian marble, but that stone proved too porous, succumbing to the effects of climate and acid rain. Recently principals on the project noticed that the exterior Carrara marble was deteriorating at an accelerated rate. Drastic changes in temperature were causing extensive cracking and spalling. The restoration team scoured the world to find the right stone to reclad the structure and found a natural choice in the flawless character, even grain, and purity of color of white Polycor Bethel White® granite, quarried in Vermont.

Up close granite and marble are clearly two different stones, granite having a more variegated interlocking crystalline structure and marble a milkier composition usually with more veining. A detail photo of the granite shows how the pinhead taupe grains are slightly visible up close, but from a distance visual blending registers the surface as a pure white. The result is a clean and sleek white surface with no worries of durability.

#### Judges Comments:

*The jury was encouraged that stone was chosen as the new cladding material for this piece of iconic architecture in Paris. It is very compelling that the monolithic, heavenly nature of the arch with the original Carrara marble was still possible to achieve with the Bethel White® granite. The jury also appreciated the amount of coordination needed to achieve the replacement of the stone, for such a beloved landmark.*





## Commercial Exterior

# Hartford Connecticut Temple

## Farmington, Connecticut



### Natural Stone Institute Member Company

#### Dan Lepore & Sons Company

Conshohocken, Pennsylvania  
Stone Installer

### Other Project Team Members

**FFKR Architects**  
Architect

**Dimensional Stone  
Services, Inc.**   
Stone Supplier

**Quanzhou Liangun  
Building Materials**  
Stone Fabricator

### Stone

Temple White granite G655W

The Hartford Connecticut Temple of the Church of Jesus Christ of Latter-day Saints is the church's 155th temple erected worldwide. The single-story, granite clad structure is rich in materials and architectural detailing and enjoyed by the community in Farmington, Connecticut. FFKR Architects conducted careful research of the classical architectural styles and building traditions in New England to determine appropriate precedents for the design and set the tone and character of the architecture for the Hartford Connecticut Temple. Combining the local culture and history with the unique function of the temple, they were able to create a beautiful building that is comfortable in its surroundings. A beautiful light grey granite was selected for the building's exterior because of the owner's commitment to building with durable, noble materials.

To facilitate the stone fabricators in China, who were unfamiliar with traditional western architecture and detailing, FFKR Architects prepared full-size drawings of many details and all the decorative pieces to use as patterns for carving. The drawings included diagrams showing the depth of the carvings and the projections of the pieces in relief. The installation of the stone by Dan Lepore & Sons Company took more than a year to complete.

The temple entrance is under a beautiful portico with detailed eighteen-foot tall Ionic columns that have richly carved capitals and a full entablature and cornice. The triangular tympanum features a wreath of oak leaves (Connecticut's state tree) and flanks elaborate acanthus scrolls carved in stone. The slender tower rises in steps to 117 feet and is topped with a gold statue of the angel Moroni. The building occupies a beautiful park-like setting that complements the architecture.

The interior of the temple is richly appointed in the Georgian and Federal styles, with stained glass windows and marble floors. Details in the trim and moldings detail nature and floral motifs.

### Judges Comments:

*So articulate. The balance of sculpted and flat elements requires a multi-skilled and experienced installer. If you're just getting into the trade, don't start with a project like this. These types of jobs are for the seasoned veterans of the industry.*





## Commercial Exterior

# Oklahoma City LDS Temple

Oklahoma City, Oklahoma



### Natural Stone Institute Member Company

**IMS Masonry**  
Lindon, Utah  
Stone Installer

### Other Project Team Members

**VCBO Architecture**  
Architect

**Bestview International**   
Stone Fabricator

**PICCO Engineering**   
Stone Engineer

### Stone

**Moleanos limestone**

The Church of Jesus Christ of Latter-day Saints view the essential idea of a temple as that of a place specially set apart for service regarded as sacred. This condition of excellence was a nation's offering unto the Lord. It was in every respect the best the people could give; it is a structure erected as the house of the Lord.

The exterior of the 15,500 square foot Oklahoma City LDS temple was redesigned to improve the overall massing, entry, and tower of the structure. The tower's steeple was raised 10'-0" from the existing height to better correspond to the revised entry. The cut stone design allowed for thickened cubic base material and incorporated thickened pilasters as well as cubic cornice profiles which added depth. The bulky stones at the base of the entrance creates the look of columns flanking the main entrance doors.

The floor plan was slightly modified for more efficient use of the building, and ventilation issues were addressed. Working from the air barrier out, it was determined to add 4" of insulation into the hat channel design and incorporate a mechanical stone setting system.

The client selected the use of Moleanos limestone for its warm color. 40 containers equaling 1,600,000 pounds of cubic blocks of the limestone was shipped from Portugal to China for fabrication, resulting in 350,000 pounds of finished stone.

The exterior design incorporates local architecture, culture, and motifs to give the temple a tie to its geographic location. Classical architectural elements such as the egg and dart, rosettes, and acanthus leaves were used throughout the building. Specific regional motifs of wheat and the Indian Blanket wildflower were selected to root the building in its surroundings and local community.

### Judges Comments:

*Beautiful sculptural blocks of limestone are so tailored, crisp, and clean. This faith makes a point of cladding their temples in stone and should be celebrated. Control and execution are well done. This temple looks like it has been here forever, and it will be. The exceptionally clean design offers no opportunity to hide a defect. Extremely challenging for both the supplier and installer.*





## Commercial Exterior

# Elberfeld Mall and Train Station Wuppertal, Germany



### Natural Stone Institute Member Company

**V M Kaldorf**

Titting-Kaldorf, Germany  
Stone Supplier/Fabricator

### Other Project Team Members

**JSWD Architect**  
Design Architect

**Gössler Kinz Kerber Kreienbaum**  
Site Architect

**Stone Alliance**  
Stone Installer

### Stone

Jura limestone

The City of Wuppertal's Elberfeld Mall and Train Station in Germany is a 285,000 sq ft development. It encompasses a train and bus station, a mall, a town square, and a parking deck. Embedded in an ensemble of historic buildings, it connects the station area and the city center with a town square as a central element.

The design by JSWD Architects creates a voluminous effect, like it was carved and chiseled out of a limestone bedrock. Large rounded glass elements complement the translucent stone structure, flowing like waves into the interior of the building, generating special light effects.

GKKK of Hamburg as site architects created a true gem of urban development using Jura limestone on two levels of the town square and the façade of the mall and parking deck on the exterior.

Beige Jura limestone was quarried, cut to size, and carefully selected by VM Kaldorf. The natural stone is in perfect harmony with the surrounding historic sandstone architecture.

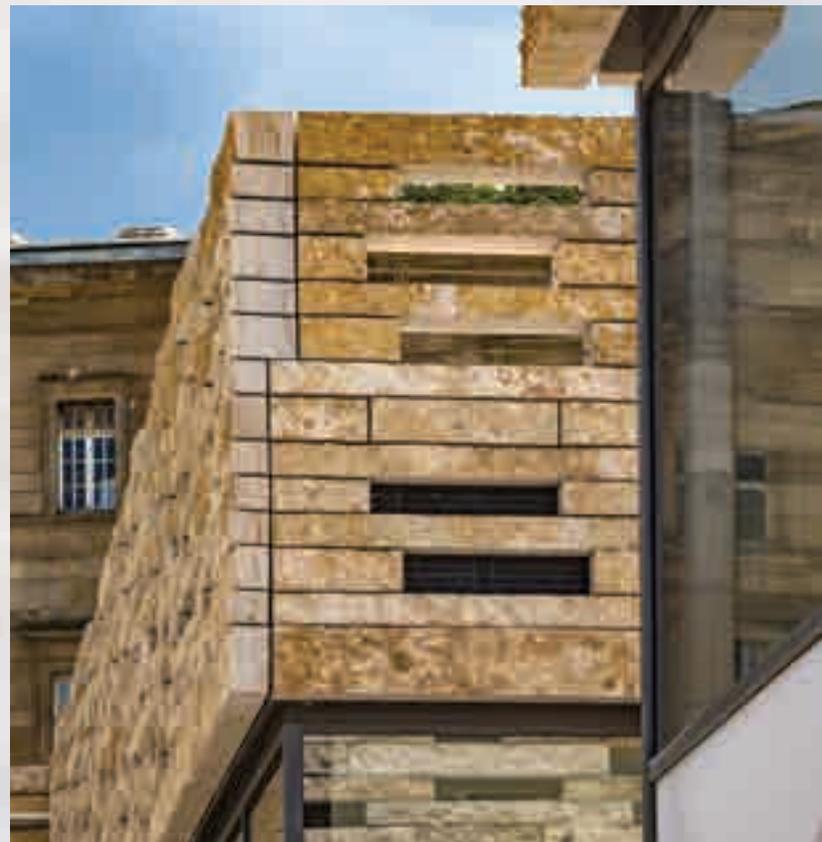
The project required 18,300 sq ft of massive panels and an additional 1280 linear ft of cubic pieces of the split face Jura limestone. The longest single elevation measures 509 feet, with pieces ranging from 13 to 75 inches long, 5 to 13 inches wide, and 4 to 12 inches thick. The installer used a special steel rope tensioning system as the stone setting technique.

The heavy pieces had to be consistent with the range selection of color, relief, and thickness to meet the designer's intent. This made quality control an important process.

Preserving the natural look of a seam face stone was a most demanding task. Exposed edges and faces must not be chipped, nicked, or raked, and radial and mitered cuts had to be executed with precision and care.

### Judges Comments:

*The variation of stone color and texture that was borrowed from one nearby historic structure and complementing the other was unexpected, yet distinct. There is appreciation for the dedication to design and precision of construction in the steel tensioning system. The honed finish and the seam face finishes of the limestone feels simultaneously aged and modern.*





## Commercial Interior

### 100 Bishopsgate London, England



#### Natural Stone Institute Member Company

**Euromarble Srl**  
Carrara, Italy  
Stone Supplier

#### Other Project Team Members

**Allies and Morrison with  
Arney Fender Katsalidis**  
Architects

**Szerelmey LTD**  
Stone Supplier/Installer

#### Stone

**Lasa marble**  
**China Black granite**

The design concept for the ground floor lobby of 100 Bishopsgate expresses the core as the grounding element of the building, whilst the floor and ceiling are expressed as "plates" that radiate from this solid core. This concept considers the light and dark of the three key interior elements: floor, walls, and ceiling.

The core has been designed to appear as if a solid block of marble was extracted from a quarry from floor to ceiling. The floor is a continuous stone surface from the paving at the exterior public realm to the interior with black granite laid in a rectangular module. The floor junction with the core is separated, allowing the marble to appear as if it emerges from the ground as a solid form.

The core is Lasa white marble with a diagonal striated pattern and a textured sanded finish. These walls express the monolithic form and the marble has a natural though uniform pattern and minimal 2 mm joints. As the marble turns into the lift lobbies, the pattern becomes horizontal to express the "cuts" into the monolith block; and the finish becomes eggshell to express the cut.

The marble has been selected so veins turn the corners to reinforce the solidity of the single marble block concept. The main building signage is incorporated into the core as a carved "100" into the marble, denoting its prominent address.

The stone was initially selected for its soft vein qualities and the quantity of background, which would be highly visible from street level. The initial visits to the quarry in Lasa, Italy gave great insight to the geological formation of the marble and the characteristic of its veining. All the fabrication and the dry lay were done in Carrara at Euromarble, applying its patent pending virtual dry lay system.

#### Judges Comments:

*Impressive with its simple elegance. The designer saw the quarry wall and wanted to recreate that visual. Fluidity of veining is breathtaking. Some of the best technicality we have seen. Amazed by the apparent amount of care given to stone selection, fabrication, and installation.*





## Commercial Interior

# Chapel of the Holy Cross Tampa, Florida



### Natural Stone Institute Member Company

**Booms Stone Company**  
Redford, Michigan  
Stone Installer

### Other Project Team Members

**Duncan G. Stroik Architect**  
Architect

**Stone Consulting  
di Roberto Pagliari & Co.**  
Stone Supplier

**Bybee Stone Company** ●  
Exterior Stone Supplier

**Talleres de Arte Granda, S.A.**  
Marble Tabernacle

### Stone (all marble)

Arabescato  
Rosso Francia  
Bianco Carrara  
Giallo Reale  
Breccia Violetta  
Bianco Carrara Venatino  
Nero Marquina  
Rosso Verona  
Giallo Siena  
Rosso Levanto  
Verde Issorie  
Bardiglio

Located on a newly formed quadrangle at the center of Jesuit High School campus, the 900-seat Chapel of the Holy Cross was designed as a transcendent space for sacred liturgy and for daily convocations of the student body.

The façade features a limestone portico with 24-foot-tall Doric columns. The triglyphs in the six-foot-tall entablature are interrupted by a carved and gilded inscription in the center of the frieze. The façade has a monumental central doorway and two side doors framed in limestone. A six-foot-tall hand-carved limestone escutcheon is located above the central door. Atop the chapel, an octagonal lantern articulated by eight Corinthian columns rises 125 feet to a gold cross, which is illuminated at night.

The rectangular exterior encloses an octagonal interior. Four shrines on the diagonals feature paintings of martyrs from around the world flanked by Rosso Levanto and Verde Issorie marble columns with Carrara marble bases. Carved Verde Issorie palms are displayed on the front of the four Arabescato marble altars.

The sanctuary floor is designed as a classic tessellated pattern comprised of Rosso Verona, Bianco Carrara, and Nero Marquina marbles. The raised sanctuary features both a freestanding altar and a high altar composed of Arabescato marble from Carrara, Italy, with intricate classical carving. Sourcing and fabricating four nine-foot-tall Rosso Francia high altar columns and pilasters as single pieces required a dedicated effort. Below a three-foot-tall tabernacle is an octagonal tempietto fabricated in Spain from Bianco Carrara Venatino marble. To ground the large interior volume, a Bardiglio marble wainscot ties the interior spaces together.

Reflecting the principles of geometric order, verticality, and tectonics, the Chapel of the Holy Cross is built in a timeless style so that it can contribute to the academic and spiritual formation of students for the next hundred years.

### Judges Comments:

*The more I look at, the more I am rewarded. This is not something we do anymore. It's all about the jewel-like altar. Like pieces were plucked from a basilica. The jury appreciated the loving care in the unexpected detailing, including non-jointed columns. Reminiscent of Old World craftsmanship.*





## Commercial Interior

### Dallas High-Rise

Dallas, Texas



### Natural Stone Institute Member Company

**Dee Brown, Inc**  
Richardson, Texas  
Stone Installer

### Other Project Team Members

**HOK**  
Design and Interiors Architect

**Savema**

**Italmarble-Pocai**

**Coldspring**

**Stone Source**

Stone Suppliers

**Pietro Bandelloni**  
Stone Consultant

### Stone

**Stellar White marble**  
**Bianco Dolomiti marble**  
**Corteccia quartzite**  
**Noir St. Laurent marble**  
**Sierra White granite**  
**Charcoal Black® granite**

Since opening in 1985, this 50-story tower has become an iconic part of the Dallas skyline. Original construction was of the highest quality, but admittedly representative of its era. Thus, ownership was motivated to pursue a modernizing renovation. It was decided that the entrances and lobbies would be the focus of the interior updates.

The ground and second floor are the heart of the building's interior, so the new design needed to make a lasting visual impression. With roughly 1.2 million square-feet of office space, the building's core had a large population to logistically accommodate. To accomplish this, the existing lobby areas were largely demolished, with a new design based around a first-to-second-floor open-air connection of lobby spaces.

Noir St. Laurent marble was chosen as the interior flooring material to tie lobby areas together. It was installed in a size format of 2'-6" x 5'. To contrast the darker flooring selection, white and gray marbles were utilized for walls. Bianco Dolomiti marble from Turkey was used as the typical large-format lobby wall veneer panels. For the monumental stair and entrance portals, Greek Stellar White marble was the cladding material of choice. Finally, Corteccia quartzite was selected at the feature wall. The feature wall proved to be a very challenging element as it utilized several finishes, had a series of decorative recessed vertical joints, was available in limited quarry block sizes, and was book-matched.

A survey of materials tallied a total of 35,000 square-feet of interior stone finishes. Due to a carefully detailed and phased schedule, the building was able to remain in operation during renovation. This stonework was accomplished over a period of roughly 10 months, by the same stone subcontracting company that had erected the building's original stonework in the mid-1980s.

#### Judges Comments:

*The jury recognized incredible control of the stone veining of the Noir St. Laurent marble, and the craftsmanship of the installation. The joints between panels are done masterfully. The contrasting stone with monochromatic grout is well executed. Exciting to see a new lobby project, with such a significant use of stone, successfully implemented in large format.*





## Commercial Interior

### Frost Tower San Antonio, Texas



#### Natural Stone Institute Member Company

**Camarata  
Masonry Systems**  
Houston, Texas  
Stone Installer

#### Other Project Team Members

**Pelli Clarke Pelli**  
Design Architect

**Kendall/Heaton Associates**  
Project Architect

**Bestview International**   
**S.I.T.E.M.**  
Stone Suppliers/Fabricators

#### Stone

**Via Lattea granite**  
**Roman travertine**  
**Fior di Pesco marble**

Frost Tower is the first downtown skyscraper to be built in San Antonio, Texas in nearly 30 years. The architect designed an octagon shaped footprint with each floor stepping in six inches as you go up the tower. At each corner of the octagon shape, each floor steps out four inches, thereby giving the structure a twisting geometric form.

The main lobby is a focal point in the building. To bring the modern look from the exterior to the interior finishes, the design team chose Via Lattea honed granite for the lobby floors and monumental stairs, and unfilled honed Roman travertine for the walls. In keeping with the modern aesthetics, the monumental stairs were designed to give the appearance that the three-inch thick granite treads and landing were floating between the glass handrails. The walls were designed with 1/8" open horizontal joints and one-inch stainless steel channel in all vertical joints.

The biggest challenge for installer Camarata Masonry Systems was construction of the polished Fior di Pesco marble security desk. The design is octagon shaped like the building and each side is a parallelogram with a "fold" in the center. Each side is end-matched and identical to all other sides. At each point of the outside of the octagon five pieces of stone came together from five different directions. Another degree of difficulty was created when the architect hand selected consecutive slabs from a single block and marked from where each piece would be cut. With 1/32" epoxy joints, each stone had to be cut and fit with zero tolerance, while the limited material selection allowed only one opportunity to get each cut right.

The end result of the overall building design and stellar interior finishes provides an inspiring beginning for an old city with new plans for growth and revitalization.

#### Judges Comments:

*Jurors could not take stop looking at this beautiful lobby – for its simple purity and amazing scale. The work is executed with uniformity and control of details and coloration. The marble security desk, with bold veining and folded planes, was described as a work of sculpture.*





## Public Landscapes/Parks/Memorials

### Drexel Square Philadelphia, Pennsylvania



#### Natural Stone Institute Member Company

**CED Stone North America**  
Montreal, QC Canada  
Stone Supplier

#### Other Project Team Members

**SHoP Architects**  
Architect

**West 8 Urban Design &  
Landscape Architecture**  
Landscape Architect

**Hunter Roberts  
Construction Group**  
Contractor

#### Stone

**G684 Black granite**  
**G654 Mid Grey granite**  
**G365 White granite**

Drexel Square opened to the public in June 2019. Conceived as an intimate space for the community to gather, the park serves as the gateway into University City and provides a clear transition from downtown Philadelphia's urban grid to a lush, verdant enclave.

Taking the shape of an expansive ellipse, the 1.3-acre park completely transformed an underutilized parking lot outside Amtrak's 30th Street station. Its pathways are a projection of the earth's meridian lines, with sparkling white granite contrasting the lush green grass and 23 fully-grown Dawn Redwood trees flanking the natural stone planters along the perimeter.

A deliberate mix between a plaza and park, Drexel Square is designed to be an inviting addition to the existing vibrancy of the neighborhood. This space is the first among a network of parks that will eventually comprise 6.5-acres of the 14-acre Schuylkill Yards neighborhood. These greenspaces will eventually connect 6.9 million square feet of workplace and lifestyle environments as part of the developer's vision.

The designer's brief for the stone was thoughtfully considered and precise; this special project needed a durable material for the plaza and a contrasting clean material for all the planters and walls.

To achieve the contrast element to the vast expanse of the space, the pavers were made to have two different finishes.

The planters and ellipse posed the most complexities, so a fourth generation factory was chosen that uses a combination of modern CNC technology and handcrafting to ensure a perfect result. The planters step down from the main plaza to the roadside and the design team was passionate to have the copings follow the same shape without breaking the continuity and flow whilst it twists and turns a corner.

#### Judges Comments:

*An urban jewel – elevating the public realm experience. The stone's gentle curves and rounded edges convey a softness that's inviting to touch. Convex granite lattice work is a delight to look upon. Challenging compound curvature, executed without lippage, received high scores for stone cutting control. Overall, kudos for its contribution to the city.*





## Public Landscapes/Parks/Memorials

# Miracle Mile and Giralda Avenue Streetscape

Coral Gables, Florida



### Natural Stone Institute Member Company

**Earl Jackson**  
Architecture Workshop  
Allenhurst, New Jersey  
Architects

### Other Project Team Members

**Cooper Robertson & Partners**  
Architect

**Rodriguez and Quiroga**  
Architect of Record

**Local Office Landscape  
Geomantic Designs**  
Landscape Architects

**UMI The Source**   
**Thor Granitos**  
Stone Suppliers

**Earth Surfaces of America**  
Stone Fabricator

**Custom Tile and Marble**  
Stone Installer

**Stone & Equipment**  
Stone Furniture

**Stone Trends International**   
Stone Consultant

### Stone

**Azul Macabus quartzite**  
**Navajo White quartzite**  
**Mont Blanc quartzite**  
**Miracle Grey quartzite**  
**Cosmic Black quartzite**  
**Azul Bahia granite**  
**Giallo West granite**  
**Venetian White granite**  
**Venetian Gold granite**  
**Uba Tuba granite**  
**Bordeaux granite**

The City of Coral Gables and the local business improvement district commissioned this streetscape design project and asked the design team to "create a pair of streets like no other in the world."

The concept for Miracle Mile was inspired by the poetry of George Merrick and the desire to create the effect of a walk in the clouds. The paving pattern is a reflection of the sky above, as seen in the gap between the edge of the Live Oak tree canopy and storefront cornices along the sidewalk. It is a coordinated palette of five quartzite types that were anchored by Azul Macabus. The size of stones and module of the pattern were critical to the ability to realize the vision of the project.

Giralda Plaza complements Miracle Mile and celebrates regional climatic conditions. Its stone pattern is composed of six colors of granite, creating massive raindrops that reflect the diurnal changing colors of the sky.

Paving on both streets was installed in its natural state so that when dry, stones appear soft and muted but when it rains, the streetscapes explode in color to defy the blanket of gray skies above.

Shell Reef stone furniture was designed to double as bollards that keep cars in their place. The sides of every piece were blasted to bring out the texture and fossils in the stone, and to remind us of the age of the pieces in honor of the timeless qualities of Coral Gables. The tops were filled and honed so that residents and visitors are invited to touch and sit on them without worry of damaging refined clothing. The heights of all seating tops vary throughout the project to accommodate people of all ages.

### Judges Comments:

*Genius in urban streetscape transformation; a true inspiration. Concentric circles of stone paving with seating bollards and art, playfully layered together, create a delicate beauty, rich in texture, unexpected color, and irregularity. A ripple effect of success – just loved it.*





## Renovation/Restoration

### 645 Fifth Avenue, Olympic Tower New York, New York



#### Natural Stone Institute Member Company

**Continental Marble**  
Bohemia, New York  
Stone Contractor

#### Other Project Team Members

**MdeAS Architects**  
Architect

**CSCE**  
Stone Consultant

**Euromarble Srl**  
**Urmal Stone**  
Stone Suppliers

#### Stone

**Basaltite**  
Calacatta Caldia marble  
Mocha Crème limestone

Through the use of stone, Olympic Tower's public space was transformed from a passageway to a destination worthy of its Fifth Avenue location. Inspired by the client's goal for increased visibility and openness, the team designed a lighter, more welcoming environment by incorporating stone that emphasizes simplicity while creating a powerful aesthetic statement.

Mocha Crème limestone clads the lobby walls, replacing dark granite. The limestone was extracted from Lisbon, Portugal and was selected for its warmth and understated yet consistent veining. The wall achieved its dimensional appearance through a design that is as precise as it is unique, a contemporary approach to manufacturing that tests the limits of today's technologies. Each slab was fabricated with a 5 axis CNC machine allowing rotation and sculpting from all angles. The stone was then meticulously sanded by hand to accomplish the delicate and intricate details.

Challenged with supporting 200,000 pounds of limestone onto the building structure without loading on the floor, the design team created a truss system to allow for a seamless installation process. Because of the variety of shapes and program elements, the steel truss was not uniform, yet it had to carry a consistent load. Independent from the superstructure, the structural system transferred the load directly to the building, supporting the weight of the stone without adding any additional loads.

The basaltite floor is activated with white Calacatta Caldia marble inserts, creating a path reminiscent of the ancient roads. Extracted from Carrara, Italy, the basaltite was selected for its durability and density which allowed for oversized panels needed to achieve the desired layout. The flooring complements the beige walls and becomes the base plane for a harmonious composition, tying the space together.

#### Judges Comments:

*The panel deformations of the limestone walls and the use of contrasting banding of white marble within the darker basaltite floors create a project that looks effortless but is difficult to execute. Impressed by the coordination by the installer, considering the structure needed for the stone wall cladding, along with managing stone from multiple origins around the world.*





## Renovation/Restoration

### Christ Cathedral Garden Grove, California



#### Natural Stone Institute Member Company

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

#### Other Project Team Members

**Catholic Diocese of Orange**  
Client

**Johnson Fain**  
Architect Designer

**Grassi Pietre Srl** ●

**Piero Zanella Srl** ●

**MarmiMar**  
Stone Suppliers

**Trade International** ●  
Stone Consultant

**Custom Building Products** ●  
Installation Products

#### Stone

**Thala Grey limestone**  
**Grigio Alpi limestone**  
**Jura Grey limestone**  
**Fossil Grey limestone**  
**Breccia Atlantic Grey marble**  
**Arabescato Cervaiolo marble**

The task of reinventing Christ Cathedral in Garden Grove, California was led by a desire for a clean modern look with materials that would be fitting for a building of such importance. The scale of the project also required materials that would be durable and cost effective. Natural limestone and marble were the clear choices. Four types of limestone and two types of marble were extensively used throughout the sprawling sanctuary area. The walls and cap surrounding the sanctuary consist of 6,500 sq ft of Thala Gray limestone from Tunisia, assembled in contiguous columns of various geometric shapes, each comprised of three pieces separated by 1/32" joints and meticulously matched for color and tone to achieve a monolithic look.

On the 18,000 sq ft of sanctuary floor, Grigio Alpi limestone from Italy makes up the majority, providing a pleasing natural background to the dark wood pews. Fossil Grey limestone from Turkey and Jura Grey limestone from Germany add accents to the paving around the altar and in the areas of the adoration chapel, main entrance, and baptismal font.

Transforming this building into a cathedral are the ecclesiastical furniture pieces made from Breccia Atlantic Grey marble from Turkey, which include a 14,000 pound altar with its top assembled into one solid piece using four 8" thick diamond matched panels, a cantilevered 7,000 pound ambo assembled from 6" thick shaped panels, a cross shaped baptismal font, and an 11,000 pound cathedra chair framed by a wall of Arabescato Cervaiolo marble from Italy.

Mixed with abundant natural light from the glass walls and ceiling, this stone interior has an almost ethereal look to it and stands as a testament to what is possible with natural stone. The beauty, durability, and flexibility of natural stone as a building material are all evident on this project.

#### Judges Comments:

*The contemporary use of stone in the redefinition of this Cathedral is award worthy. Particular favorites of the jury were the ambo and the altar due to their massive nature that appears light. The fabrication and installation of these elements required significant talent and expertise. The stone has a luminosity that adds a focus to a very large space with other materiality.*





## Renovation/Restoration

### LondonHouse Hotel

Chicago, Illinois



#### Natural Stone Institute Member Company

**Galloy & Van Etten**

Chicago, Illinois

Stone Supplier/Fabricator

#### Other Project Team Members

**Klein & Hoffman, Inc.**

Architect

**Goettsch Partners, Inc.**

Architect of Record

**Independent Limestone Company**

Stone Supplier

**Mark 1 Restoration Company**

Stone Installer

#### Stone

Indiana limestone

Built in 1923, The London Guarantee and Accident Building is one of Chicago's finest landmarks. After ninety-one years of operating as an office building, new ownership converted its usage to retail and lodging, creating The LondonHouse Hotel.

The façades are primarily clad in Standard Buff Indiana limestone accented with decorative terra cotta coursing at the upper floors. The building is capped with a prominent 70-foot limestone and terra cotta cupola overlooking Michigan Avenue.

Given the significant extent of limestone spalling and deterioration, a comprehensive rehabilitation program was prepared to revitalize the neglected façades. The repair program focused on restoring the limestone to its natural beauty and appearance. Approximately 400 tons (5,000 cubic feet) of Indiana limestone were provided for the project. Over 1,200 limestone units of varying profiles and sizes were replaced throughout the façades.

Project challenges included accessing and maneuvering the large replacement stones into the façade, some twenty stories above grade. Ten limestone urns, each weighing approximately 4,000 pounds, were reset across the rooftop parapet. The Corinthian column capitals at the building's main entrance were damaged and missing large sections of the acanthus leaves and scrolls. Given the level of detail required at the columns, ornate dutchmen were installed and final detailing was hand carved in-situ to match the capitals' elegant details precisely.

A majority of the work was performed from swing-stage scaffolds; however, the degree of façade repair at the upper floors was so extensive that pipe scaffolding was erected from platforms cantilevered as a putlog system from the eighteenth-floor windows. At these locations, entire cornices and belt courses were removed and rebuilt.

#### Judges Comments:

*This renovation represents a skill and attention to detail in the level of stone work we hope to see every day in every city. Execution was especially challenging. When evaluating a project, I often ask myself "Do I know of someone that could have done this better?" In this case, I certainly do not.*





## Renovation/Restoration

# Saint Catherine of Siena Sanctuary Alteration

Trumbull, Connecticut



### Natural Stone Institute Member Company

#### Bybee Stone Company

Ellettsville, Indiana

Stone Supplier/Fabricator

### Other Project Team Members

#### Duncan G. Stroik Architect

Architect

#### Stone Consulting

#### di Roberto Pagliari & Co

Stone Supplier/Fabricator

#### Aisoni & Co.

Stone Installer

### Stone

Indiana limestone  
Botticino Classico marble  
Giallo Reale marble  
Bianco Lasa marble  
Lapis Lazuli

Saint Catherine of Siena is a simple 1958 Gothic church. The parish sought to add a sense of magnificence to their country church. Drawing upon the existing geometry of the sanctuary triumphal arch, the new limestone and marble retablo became the largest limestone retablo in the United States in 60 years.

The new retablo and side shrines comprise seventeen tons of carved Indiana limestone. Four 12'-6" tall composite columns surround a diamond-matched Giallo Reale marble niche and crucifix. The cornice and columns further support an upper stone pediment and volutes. Directly in front of the retablo is a hidden limestone stair that provides access to the candelabra.

A new freestanding altar in Botticino Classico and Giallo Reale marble connects visually to the retablo. It contains a marble reliquary chamber for the display of sacred relics behind a bronze grille. The richness and beauty of the Bianco Lasa marble tabernacle with Lapis Lazuli pilasters is a gem. The precious Lapis Lazuli carries such a high cost that the tabernacle pilaster shafts, and Doric regula and guttae details on the tabernacle are made out of 1/16" veneer. A cylindrical marble ambo and a limestone altar rail complete the renovation.

One major challenge was how to support this new weight of seventeen tons in a 1950s church sanctuary that has a full basement. The answer was to have the stone load transfer directly downward into new steel columns and reinforced footings. Transporting large and heavy stone pieces into the church also involved special shoring in the basement and creative scaffolding within the confines of the church sanctuary. Due to the size and shape of the arched pediment pieces, specialty anchors and pinning were implemented so that loads would transfer correctly into the columns below without causing any overturning from the existing rear sanctuary CMU wall.

### Judges Comments:

*A handsome renewal. The stonework is subtle, yet tasteful and impressive in its detailing. Managing the new stone load in the existing foundation was a feat in itself. This kind of elaborate use of stone today is awe-inspiring and exhibited appropriately through quality workmanship.*





## Residential – Single Family

### Boch Garden Pavilion

Norwood, Massachusetts



Well-known Bostonian Ernie Boch, Jr., the president and CEO of Subaru of New England, began rehabilitating a historic mansion in the city's Norwood neighborhood and building out his surrounding estate in the 1990s. A 1/3-acre garden is one of the property's most recently developed features, and its focal point is a memorial pavilion for the interment of Boch and his family. The pavilion's design incorporates granite, mahogany, marble, bronze and copper.

The Greek Doric style building's upper chamber incorporates light and color and is capped by a dome and copper cross that direct attention heavenward. The crypt is styled in shades of gray, black, and gold to establish a more introspective atmosphere. Charcoal Black® granite fit the specification for black stone, which was used for the outside columns, stairs, and interior and exterior cladding. Interior columns are Italian Verdi Alpi marble and the intricate floor patterns use seven different marbles from Italy and Spain. Charcoal Black granite is used in the landscape design as well as for benches and paving, contributing to the restful environment that will draw visitors for relaxation and contemplation.

The fabricators had the expertise necessary to partner with the architect on developing construction and fabrication plans for the intricate design. The Doric order of classical architecture is defined by specific characteristics in the building's columns and the band of moldings above the columns. Triglyphs, or stylized carvings, are spaced at regular intervals along the entablature. Historically, these pieces would have been hand-carved by master craftsmen. For the Boch Garden pavilion, the team achieved an equally high level of craftsmanship — and did so economically — by modeling the detailed design in 3D software prior to construction and using 5-axis milling machines to cut triglyphs into the stone.

#### Judges Comments:

*The monumentality and permanence of granite are celebrated and perfectly aligned with the memorial purpose of this project. Jurors noted the impressive solid columns, the Palladian style proportions, scale and form – executed with precision. A fitting tribute and welcoming environment for a family memorial pavilion.*



### Natural Stone Institute Member Companies

#### Kenneth Castellucci & Associates

Lincoln, Rhode Island

Stone Fabricator/Installer/Supplier

#### Coldspring

Cold Spring, Minnesota

#### Piero Zanella Srl

Verona, Italy

Stone Fabricators/Suppliers

### Other Project Team Members

#### Eric Inman Daum, LLC

Architect

#### Brian Frazier Design

Landscape Architect

### Stone

Charcoal Black® granite

Carrara marble

Portoro marble

Bianco Statuario marble

Giallo Siena marble

Verde Alpi marble

Nero Marquina marble

Fior di Pesco marble

Breccia Pernice marble



## Residential – Single Family

### Hinsdale Residence

Hinsdale, Illinois



#### Natural Stone Institute Member Company

##### Galloy & Van Etten

Chicago, Illinois  
Stone Fabricator

#### Other Project Team Members

Liederbach & Graham  
Architects  
Architect

##### Briar Hill Stone Company

Endless Mountain  
Stone Company

Greenstone Slate Company  
Stone Suppliers

Josef Masonry  
Stone Installer

#### Stone

Briar Hill sandstone  
Pennsylvania bluestone  
Semi-weathering Grey Green slate  
Fieldstone

This American country house is located on a prominent street in the western Chicago suburb of Hinsdale, IL. The main home, wing, and accessory building are sited to make the best use of a compact site. A carved stone fountain, gardens, pool, and accompanying pool pavilion serve as a lovely setting for large scale outdoor entertaining with family and friends.

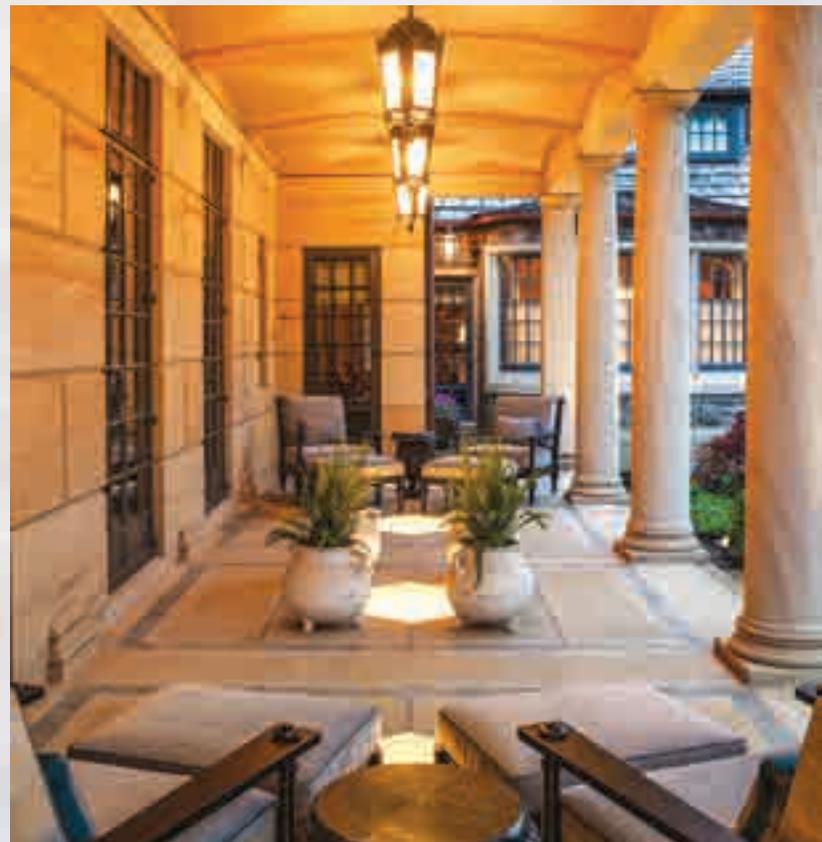
The masonry walls are a combination of Ohio sandstone and Pennsylvania bluestone. There is cut sandstone trim and the rubble stone walls are a custom selected blend of fieldstone. The substantial corner quoins were reclaimed from an old stone wall formed of large hand-hewn blocks. All of the stone walls batter in slightly from top to bottom.

A large family of custom-built wood windows and doors are oversized to flood the house with light and create a sense of transparency between the house and the surrounding gardens. This connection to the landscape is strengthened through a number of cut stone and timber porches, in particular, a dramatic cut stone loggia overlooking the backyard. Each of these porches is paved with intricate patterns of cut sandstone and sliced up discarded roofing slates. The cut stone balustrade sits atop the solid load bearing cut stone columns and entablature.

The owners of the home also commissioned a program of carved stone iconography to add further beauty and meaning to the project. These remarkable carvings include a starburst fountainhead, a pair of oval windows adorned with oak leaf garlands, an oak tree carved into the keystone above the front entrance, and carvings of a boar's head, an owl, a sheaf of wheat, and a stag's head for each of the major gables.

#### Judges Comments:

*The breadth of stone that was used to differentiate this quality home in Chicago is noteworthy beyond it just being a grand estate. The cut sandstone trims and sculptural accents, the fieldstone cladding, the slates roofs, the limestone quoins are all a vocabulary that is tasteful and well executed in a craftsman-like manner.*





## Residential – Single Family

### L.A. Residence Los Angeles, California



#### Natural Stone Institute Member Company

**Carnevale and Lohr, Inc**  
Bell Gardens, California  
Stone Installer

#### Other Project Team Members

**Antolini Luigi and Company**   
**Piero Zanella Srl**   
**S.I.T.E.M.**  
Stone Suppliers

**Trade International**   
Stone Consultant

**Custom Building Products**   
Installation Products

#### Stone

**Roman Classic travertine**  
**Bianco Lasa marble**  
**Cippolino marble**  
**Lapis Lazuli**  
**Palissandro Blue marble**  
**Pietra d'Avola limestone**  
**White onyx**

This stunning modern home is perched high above the Los Angeles skyline and features seven stone types in an array of finishes that seamlessly flow to wood, metal, glass and other materials.

The exterior of the home is clad in split-face travertine, along with Bianco Lasa marble panels that cantilever out an amazing 30 feet.

In the home's interior, leather-finish Cippolino marble paving was painstakingly end-matched to create the illusion of one continuous piece of stone traveling through the whole level, under a bathtub made from a single block of Cippolino marble, and transitioning into the master bath's shower walls. On this same level the kitchen is outfitted with a 15 foot long book-matched Lapis Lazuli island countertop shaped at its perimeter with a "knife edge," adjacent to a countertop and sink clad in book-matched Cippolino marble. Matched vein-cut travertine paving covers the floor and seamlessly continues through the living room and out onto the exterior sundeck, terminating at the swimming pool which is completely bordered by travertine coping containing slots for drainage that allow the top edge of the pool's water to become perfectly aligned with the top edge of the adjacent travertine paving, thus creating a level surface from the kitchen to the infinity edge of the pool.

Accessed by way of a backlit onyx clad elevator, the home's lower level is paved with matched vein-cut travertine, traveling to three unique rooms. The caretaker's bathroom contains vein-cut Palissandro Blue marble with a distinct linear pattern that covers the floor, walls, ceiling, and vanity, merging into shower walls shaped in unique marble picture frame moldings. The bungalow bathroom is clad in dark Pietra d'Avola limestone, and the guest's bathroom has a travertine clad shower with a bathtub made from one single block of travertine.

#### Judges Comments:

*Wow. That backlit onyx wall. It was a quick, resounding and unanimous YES. Not much conversation was needed, the judges were just in awe and wondered "who lives here?" When one finds themselves envious of a caretaker's quarters, you know that this is an exquisite home.*





## Residential – Single Family

### Private Residence

Highland Park, Texas



#### Natural Stone Institute Member Company

**Dee Brown, Inc**  
Richardson, Texas  
Stone Installer

#### Other Project Team Members

**do+ba Architecture**  
Architect

**Cadwallader Design**  
Interior Design

**3D Stone Inc.**

**The Stone Collection**   
Stone Suppliers

#### Stone

**Indiana limestone**  
**Semi-Precious white onyx**

This private residence involved construction of a modern architectural style estate property in Highland Park, Texas. Dee Brown Inc's role came into play late in the project, when corrections were needed to some specialty stonework.

The home's center is formed around the main entry. The floorplan is largely open, but parallel core wall areas serve to define the foyer, kitchen, dining, and living areas. As key areas, the architect put special focus on materials selection for the core walls. It was decided that Indiana limestone would be the finish, and that the cladding panels would all have unique continuous horizontal grooves.

Material was received and installed by the original subcontractor. Upon seeing the completed work, it was evident to the architect and owner that grooves in the fabricated material were not consistent, and that the installation process had left numerous chips to the panels. It was at this point that the partially completed work was removed, and the second fabricator/installer was contacted.

Dee Brown Inc ordered the Indiana limestones slabs. There, special care was taken to hold tight tolerances to the horizontal grooves as well as to the typical cut-to-size aspects. Erection of these mechanically set panels was done very carefully. The result was a clean finished product with none of the tolerance and chipping issues of the original installation.

Dee Brown, Inc also created and installed special stone finishes at the adjacent half-bath. Semi-precious white onyx was transformed into a lavatory top/bowl assembly, water-closet wall cladding, and even tissue and towel holders.

#### Judges Comments:

*This understated, modern house celebrates limestone. Core interior walls, clad with Indiana limestone panels, align seamlessly with exterior walls – creating a dynamic relationship between outdoor and indoor spaces. Tightly spaced, continuous horizontal panel grooves accentuate the illusion of alignment with exterior masonry, while enhancing the spacious feel of the open floor plan. Jurors marvelled at the precision of the stone fabrication and installation.*





# Women in Stone Empowerment Scholarship

**Jennifer Burlak**  
NorthWoods Granite

When her husband announced that he wanted to open a stone countertop company, Jennifer was skeptical. NorthWoods Granite opened in 2015 with a rented shop space, a rail saw, and a few hand polishers. Nearly five years later, the rural family business has become a success, and natural stone has quite literally become Jennifer's life.

Jennifer admits that in the beginning, she knew very little about the stone industry. She couldn't tell the difference between granite and quartz, didn't

know what a bridge saw was, and didn't know where a single stone distribution company in Minnesota was located. She now handles the company's marketing, managing social media and creating TV and radio content and promotions.

Jennifer's future career goals include learning more about digital fabrication, running a safe and efficient shop, and gaining more insight into stone-related customer service. She says, "I want to know the product I sell inside and out."



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FOUNDATION



# Natural Stone Scholarship

**Nadia Grogan**  
Fraserview Masonry

Nadia has had a passion for stone since childhood. She combined an enthusiasm for geology and a keen interest in architecture and heritage buildings into a career in masonry.

Her experience has been multifaceted, and she remains committed to learning. She soon plans to begin an online master's program on World Heritage Conservation.

Alan Lisle, Foreman and Manager at Fraserview Masonry is impressed by Nadia's hands-on capabilities and extensive understanding of stone.

He says: "Nadia is a mentor to new staff, an inspiration to current staff, a confidant and advisor to peers. I can see her becoming a key part of the stone industry."

As a Women in Stone mentee, Nadia has enjoyed gaining new perspective and insight into the industry. She explains, "I have been fortunate to have encountered some very supportive people during my career who have patiently passed on their knowledge of stone. I know my future is in the natural stone industry."



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**NATURAL STONE**  
FOUNDATION



# Natural Stone Scholarship

**Cody Pfeiffer**  
Genesee Cut Stone  
& Marble

Cody credits the stone industry for giving him a new life and injecting energy and passion back into his job. After his first tour of a slab warehouse he knew this was where he wanted to be. Entering into a field he knew nothing about was risky, but it was the best career and life choice he has ever made.

Bob Paul, Managing Partner at Genesee Cut Stone, describes Cody as a rare find at his age and a natural in sales who immediately took on duties

servicing their biggest customer. He says, "Cody has a great eye for color and movement and has in a short time become invaluable in the material selection process."

Cody's future is bright. He says: "I now work in an industry that requires commitment to self-improvement and education. My excitement for my career is what inspires me, and I picture myself forever working in the natural stone industry."



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FOUNDATION



NATURAL STONE  
*Craftsman*  
OF THE YEAR



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**POLYCOR**



**Dan Doyle**

The Gallegos Corporation

Dan Doyle epitomizes what a dedicated tradesman in the stone industry can accomplish. His craftsmanship, customer service, leadership, and communication skills have set him apart from his peers to become the 2019 Craftsman of the Year.

Dan joined The Gallegos Corporation in 1988 as a brick and rubble stone mason and has been indispensable to the company ever since. Dan's colleague Dave Little, Chief Business Development Officer at Gallegos, believes Dan's ability to understand what clients are looking for has earned him a good reputation of accomplishment for his skills and ability to converse with designers, owners, and contractors and contributed to repeat business. "They want Dan on their project because it gives them a sense that it's going to be completed on time. But it's also going to be what the owners want," Dave said.

In early 1991, Gallegos transitioned from an installation company to a fabrication and installation operation after realizing that waiting for others to fabricate the stone for their job needs wasn't time or cost effective. Dan was asked to shift his work focus from a love of brick and rubble stone masonry to one involving cut stone. Dan agreed and relying on his strength in masonry, he took it upon himself to learn the trade of tile and slab installation.

Lately, Dan has been embarking on a new role with Gallegos as a tile and slab installation instructor. With so few opportunities to learn from someone as skilled as Dan, Gallegos sees the business sense in promoting him as a mentor. On the job, his colleagues are learning just by working alongside Dan.

"They see how he reacts to the architects a lot when they have strange requests – or maybe not strange requests, but something that is really different," adds Little. "Dan takes the time to either tell them this isn't possible, and this is why, or, he says, 'Yeah, we can do it, but we need to do this to do it.'"

Dan enjoys communicating with architects, but his real satisfaction comes from sharing his skills and experience with his co-workers. "It makes you feel good. Because you know that you have learned a few things over the years, and it is nice that you can help someone out to further them along."

This award has also inspired Dan's coworkers. Travis Preston, a member of Dan's crew, reflected on what this honor means. "This is an award that I have heard about through the years, and only really, really good fabricators and installers are getting this award. It was a true inspiration, and I even joked around with him that, 'hey, you just gave me a new goal in life.' This is something that I'm going to strive for."

For Dan, receiving the award has been overwhelming. The award has meant a lot to both Dan and his father, but he attributes this success to the team at The Gallegos Corporation. "I would like to thank the Gallegos Corporation, I would like to thank Suzanne Gallegos. Her husband, Gerald, was – he was the bomb," said Dan. "Gary Woodworth, Daryl Woodworth, all the PMs. All of them. Can't do it without them. They're all good people."

Congratulations to Dan Doyle, the 2019 Craftsman of the Year.

*"He's a great mentor. If I were new to the industry, it would be an honor to work with somebody that has the skill that Dan has. It would be something that if you were truly in this for a career, you couldn't have a better mentor."*

Dave Little  
The Gallegos Corporation

*"Congratulations, Dan, you're making us all proud. You've earned every bit of this award, and I look forward to the next 40 years."*

Daryl Woodworth  
The Gallegos Corporation



# *Person of the Year*





**Greg Osterhout**  
Northern Stone Supply, Inc.

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 dedicated leader and tireless volunteer, Greg Osterhout is a natural choice to be selected as the 2019 Person of the Year.

Greg served as the association's board president in 2019, where he has earned accolades from many of his peers. He has been described as a natural leader, a great problem solver, a good listener, and a dedicated advocate. Greg cares about every segment of the industry and constantly looks for ways to bring the industry together for one common goal.

Natural Stone Institute CEO Jim Hieb explains why Greg was this year's choice. "He is really good at representing our industry, presenting the needs, and always a true advocate. His passion for the industry is second to none."

His association contributions include much more than serving as board president. Greg has been a tireless advocate of legislation in Washington DC to further advance the checkoff efforts for the industry. He has been outspoken about the need for companies to subscribe to sustainable business practices, including certifying to the natural stone sustainability standard (NSC 373). Greg also donated stone to multiple Gary Sinise Foundation R.I.S.E program homes for severely wounded veterans and attended membership outreach meetings and industry meetings at both domestic and international trade shows. Yet his industry colleagues believe his greatest attribute is who he is as an individual. Natural Stone Institute Executive Vice President

Jane Bennett said: "His sacrifice in service is admirable – not only to the association and the industry, but to his neighbors and his church. This is who Greg is."

Bennett has worked alongside Greg for many years, especially during the joint venture days between BSI and MIA and shares another observation about him. "What has impressed me most about Greg over these past few years is his personal and professional growth. How he has embraced the merge and eagerly volunteered to learn about the other aspects of this industry that previously weren't part of his daily vocabulary, and far beyond domestic quarrying. He is now truly a global leader."

In his own words, Greg described his past year of leadership. "I think the thing I can take the most pride in as President, and just as my time in a leadership role, is the synthesizing of so many different parts of our industry—the promoted collaboration and having people work together that didn't work together before."

When asked about the importance of volunteering, Greg added: "I choose to volunteer with the Natural Stone Institute, and in many other causes, because I believe it's important that we give back. This industry gives me, my family, and my employees their livelihoods. I believe it's important to give back for the future of the industry."

Greg isn't done contributing. In 2020, he will lead multiple committees and increase his involvement with the Gary Sinise Foundation R.I.S.E Program.

Congratulations to Greg Osterhout, our 2019 Person of the Year.

*"Greg cares about every part of the industry and wants to know what it's about and what he can do to help."*

Marcella Prado  
LATICRETE International

*"Greg brought a level of organization to the association that has helped us both bind together the old associations – the MIA and the BSI – healed it together and made one stronger, better, more vibrant and dynamic organization."*

Tony Malisani  
Malisani Inc.



WOMEN IN STONE  
*Pioneer Award*

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## **Patsy Fell-Barker** BG Hoadley Quarries

As the wife of a fourth-generation owner/operator of BG Hoadley Quarries - a limestone quarry and fabrication operation in Bloomington, Indiana - Patsy Fell-Barker was destined to enjoy an active role in the stone industry.

After her husband, Bert Hoadley Fell, passed, Patsy became very involved in the business. She was determined to see the family name continue in the stone industry and wanted their company to survive.

The dedication and determination Patsy had to succeed in this industry were admirable. Things were not easy. The company was in debt. But Patsy believed in what she was doing, was determined to continue her husband's legacy, and even sold her home to buy their first saw.

Patsy's son David added: "in the time that everything evolved in the late 70's, there were very few women in the industry. When she took over the business, word got out that here was this woman running an Indiana Limestone company, people were interested. Her name became well known."

Under Patsy's leadership, BG Hoadley had to adapt and cut costs wherever possible. She reinvested all she could and righted a sinking ship. The company transitioned from a Buff slab and sill operation to incorporate gray block sales, and also became the first Indiana limestone company to employ the use of a large disc blade saw for the mill.

Patsy's late husband had been a member of the Building Stone Institute and together they had enjoyed going to BSI conventions, getting ideas and making wonderful friends.

Patsy remembers that after Bert died, Dorothy Kender, then Executive Vice President of the Building Stone Institute, became a friend and

confidant, and she wanted Patsy to excel as another woman in the industry. "She was very helpful, I think. Invited me to attend meetings. I did," Patsy said. "They felt that I could do the job, I guess, bring a new perspective of women being on the board. Which hadn't happened before."

Patsy served on the BSI Board from the late 70s until early 1982. She would earn the BSI's prestigious "Man of the Year" designation in 1981, an obvious, gender-incorrect label signifying that the stone industry wasn't yet prepared for the contributions of a female leader. But this didn't concern Patsy much. She didn't believe that women of her age were that concerned about being women of equality. They just did it because it seemed to be a natural thing to do. Patsy went on to serve as Secretary of the BSI Board in 1989 and became its first female President in 1992.

Patsy's inherent success has always been driven by her passion for natural stone. She adds, "I don't care where you go, the most beautiful buildings and the ones that seem to be aging the best are those that were made from natural stone."

Her advice to women just entering the industry is to be willing to make sacrifices, which Patsy has, and to never give up. She recommends looking in the mirror every day and saying, "I am capable of doing this today."

On receiving the Pioneer award, Patsy said, "It's very special to me. I hope it will be an inspiration for my family to continue to work as hard as they do now."

Congratulations to Patsy Fell-Barker, the 2020 Women in Stone Pioneer.

*"Pat is extremely soft spoken. Yet, what she says, you listen to."*

Brenda Edwards  
TexaStone Quarries

*"Mom, we love you. We are so proud of you. I just thank you from the bottom of my heart for giving me the opportunity and for being so selfless, and for giving my children the opportunity to carry on this incredible legacy."*

David Fell  
BG Hoadley Quarries



# *Migliore Award*

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FOR LIFETIME ACHIEVEMENT





**Jack Seiders**  
Artisan Group

In his letter nominating Jack Seiders for the 2019 Migliore Award for Lifetime Achievement, Jim Hogan only needed ten words to put Jack's career into perspective: "Jack Seiders is a titan of the natural stone industry."

Jack Seiders' career in the natural stone industry began in the 1970s with his father-in-law Tom Wilson, owner of the small, vertically integrated Capital Marble and Granite. The next forty years would include developing a state-of-the-art stone processing facility, serving as a top sales and marketing executive for one of the stone industry's largest companies, developing his own company and, finally, becoming a major force in setting strategic direction for what was then the Marble Institute of America.

While at Capital Marble and Granite, Jack oversaw the development of granite gang saws and automated polishing lines while opening several new quarries in Texas and Oklahoma. A sizable project to produce all the granite needed for a project in between Dallas and Fort Worth called Williams Square was a tremendous opportunity to expand their facility with state-of-the-art equipment.

By 1988, the company was involved in projects around the world. Later that year, the company was purchased by Cold Spring Granite and Jack joined the company, eventually leading their sales and marketing. He later left the company to start the distribution company Architectural Granite & Marble (AG&M). With Jack's knowledge and entrepreneurial background, the company grew quickly and soon was selling stone products across the country.

Jack's impact on the Marble Institute and the industry began when he was elected to the board of directors in 2003, ultimately becoming board president in 2007. He started the Artisan Group with a focus on building membership among successful fabricators across the country. He insisted that all Artisan Group members also become association members and also become accredited. That commitment infused a number of fabricators as early adopters of accreditation.

While serving on the board Jack insisted on two priorities. "We wanted to be involved in promotion of natural stone and we wanted to be the leaders in technical education of natural stone."

In 2008, Jack Seiders played a major role in the industry's response to the radon crisis. He was also a key advocate for the promotion of natural stone and utilization of a check-off program, which remains an industry priority. Some early fruits of that promotional emphasis have been realized through the association's Use Natural Stone campaign and education to the design community.

Additional contributions have included hosting multiple association seminars and supporting the safety committee both financially and with personnel, which led to the creation of a vast library of slab handling and silica training materials. The Natural Stone Institute and the industry at large continue to benefit from Jack's original strategic vision.

Congratulations to Jack Seiders, winner of the 2019 Migliore Award for Lifetime Achievement.

*"He was absolutely committed to the Accreditation program and made a huge difference in the success of that program."*

Scott Lardner  
Rocky Mountain Stone

*"A befitting honor for Jack's dedication and tireless effort on behalf of the Natural Stone Industry."*

Guido Gliori  
Grazzini Brothers



**Natural Stone Institute**

380 E. Lorain Street | Oberlin, OH 44074

440.250.9222

[www.naturalstoneinstitute.org](http://www.naturalstoneinstitute.org)