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Stone World

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The Smith Center – Las Vegas Fabricator Market Forecast

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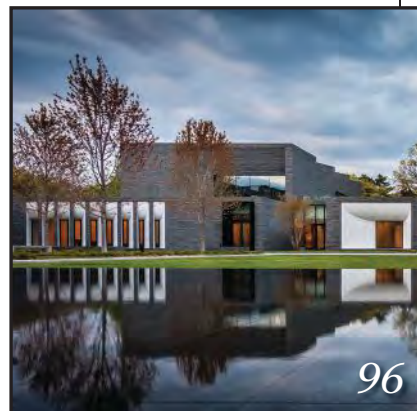
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Stone World

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On the Cover: Designed by David M. Schwarz Architects, Inc., The Smith Center for the Performing Arts features an Art Deco theme. The interior of the building is a showcase of intricately detailed marble, including Rosso Asiago and Rosso Verona marble for the vertical surfaces and Fior di Pesco, which was primarily used for the floors. Photo by Hedrich Blessing. Story begins on page 82.

Coming Next Month: In February, Stone World will feature its annual "Report from Latin America," which will take a look at some of the stone producers from this region. Additionally, the next edition will include a roundup of stone fabrication tooling and accessories.

STONE COLUMN

THANK YOU, GARY!

With the close of StonExpo/Marmomacc Americas this month, the stone industry loses a valuable resource with the retirement of Gary Distelhorst, who has served as head of the Marble Institute of America (MIA) for more than a decade. At a time when our industry has been challenged more than ever before, the MIA has protected and bolstered our trade, and Gary's passion has been front and center over the years.

To summarize what Gary and the MIA have done over the past 11+ years would take up much more space than I have in this column, but in my opinion, every single company in our industry has benefitted from his contributions. This was never more true than when we were faced with the "Great Radon Scare of 2008." People may sort of chuckle when the radon scare is brought up now, four and a half years later. But I can tell you this, it was no joking matter when the *New York Times* and just about every major television network in this country were reporting the same mantra: "Are granite countertops killing you and your family? Tune in to find out."

The economy was just starting to falter at this time, and in my estimation, the radon scare could have been crippling to our industry. When it first hit the mainstream media, consumers started ripping out their countertops, fleeing their homes and staying in hotels. Seriously, all of this really happened, and it took a swift and decisive effort to defend our industry against these scare tactics.

In the face of this negative national media coverage, Gary led a massive effort funded by MIA members that used scientific evidence to refute the baseless speculation on the subject. Ultimately, the entire episode turned into a consumer education opportunity — with millions of hits to the MIA's Web site and thousands of views of the MIA's "Truth About Granite" Web video. (While there are many to thank for protecting our industry from the radon scare, I would be remiss if I didn't also mention the efforts of then-MIA President Jim Hogan, as he traveled the globe to help promote the MIA's efforts in the matter.)

Gary has also been instrumental in several initiatives that will benefit our industry for decades to come. Among them:

- Helping guide the transition of StonExpo/Marmomacc Americas into one of the largest stone shows in the U.S. and one of the most prestigious stone trade shows in the world, with a wide array of education programs;
- Establishing the first professional accreditation for stone fabricators and installers, a long-sought industry goal;
- Overseeing development of groundbreaking safety training programs;
- Creating awards programs to recognize stone excellence and craftsmanship;
- Dramatically expanding MIA's library of technical publications, videos and Web information resources for stone professionals and specifiers;
- Developing a regional education program plus stone education at Coverings, KBIS, AIA and other shows;
- Creating stone promotion campaigns and an array of consumer education materials;
- Helping to organize the Natural Stone Council, a federation of stone industry associations that work on common industry issues like sustainability.

As I said, I could literally fill an entire issue by detailing what Gary has done for our industry. Ours is a passionate industry, and at a time when a down economy and hard times might dull some of that excitement, Gary's passion has never wavered.

Let me also say that as editor of our industry's publication, I have worked side by side with Gary many times. We have sat on StonExpo's Education Committee, we have worked on seminars together, and we have encountered each other in literally all corners of the earth — each of us sharing the goal of advancing our industry as a whole. I should also note that Gary never hesitated to tell me when he felt that *Stone World* was doing something out of line, and while I didn't always agree, I certainly respected where he was coming from. On a personal level, I will truly miss seeing him at these events around the world.

Having said all of this, I should add that the MIA could not have picked a greater successor than Jim Hieb, who has worked alongside Gary throughout his tenure in our industry. Jim is dedicated and passionate about our industry, and he works tirelessly to help it succeed. Last year, he was honored for his work by the Association Society of Association Executives, and we are lucky to have him.

I have also worked side by side with Jim for more than a decade, and over the past few years, *Stone World* has been working with him and his team on our Stone Industry Education Series. He is keenly aware of all of the challenges that our industry is facing — and will face in the future — and we at *Stone World* are looking forward to helping along the way.



For more than a decade, Gary Distelhorst (pictured on the right with Stone World Publisher Alex Bachrach), worked tirelessly to better the stone industry on an international level.

Michael Reis

Michael Reis, Editor/Associate Publisher

Selected education sessions at StonExpo/Marmomacc Americas 2013

At StonExpo/Marmomacc Americas, more than 70 business, installation, technical and “hot topic” sessions will be presented, including many specific to the stone industry. Here is just a sampling of the sessions and times. For a complete list of sessions and speakers, visit www.stoneworld.com. Online registration is available 24-hours a day, seven days a week at www.Surfaces.com or www.StonExpo.com.

Monday, January 28, 2013 – 9:00 a.m. – 11:00 a.m.

Understanding Operational Costs of a Stone Fabrication Facility
Instructors: Paul Menninger, Capitol Granite; Miles Crowe, Crowe Custom Countertops

Monday, January 28, 2013 – 9:00 a.m. – 11:00 a.m.

What Architects and Designers Need to Know About Tile, Installations and Care and Maintenance
Instructors: Danny MacNair, Daltile & Stone; Dale Roberts, Custom Building Products; Rod Sigman, Custom Building Products

Monday, January 28, 2013 – 11:00 a.m. – 12:30 p.m.

Specifying Stone for Designers
Instructors: Chuck Muehlbauer, Marble Institute of America; Timothy Taylor, Gensler and Panel

Monday, January 28, 2013 – 11:00 a.m. – 12:30 p.m.

Walking the Fine Line Between Maintenance and Restoration
Instructor: Tom McNall, Great Northern Stone

Monday, January 28, 2013 – 1:30 p.m. – 3:30 p.m.

Commercial Jobsite Stone Repair Forum
Instructors: Kevin Camarata, Camarata Masonry Systems; Ken Bownds, Curtain Wall Design & Consulting and Panel

Monday, January 28, 2013 – 1:30 p.m. – 3:30 p.m.

What You Really Need to Know About Stone Care & Restoration – Two Perspectives
Instructors: Rod Sigman, Custom Building Products; David Walton, All-American Stone & Tile Care

Monday, January 28, 2013 – 3:30 p.m. – 5:00 p.m.

Residential Countertop Fabricators Forum
Instructors: Panelists: Marco Duran, Atlas Marble and Granite; Ron Hannah, Cadenza Granite & Marble; Joey Marcella, Mario & Son; Moderator: Michael Reis, Stone World/BNP Media

Monday, January 28, 2013 – 3:30 p.m. – 5:00 p.m.

Selection and Specification of Installation Materials for Ceramic Tile and Stone
Instructors: Dave Gobis, Ceramic Tile Consultant; Mike Micalizzi, Custom Building Products

Tuesday, January 29, 2013 – 8:00 a.m. – 9:30 a.m.

The Geology of Dimensional Stone
Instructors: Chuck Muehlbauer, Marble Institute of America; Mike Anson, DuPont StoneTech Professional

Tuesday, January 29, 2013 – 8:00 a.m. – 9:30 a.m.

The Science of Sealing Stone
Instructors: David Bonasera, ESP – Environmentally Safe Products and Procedures; George O'Regan, DuPont StoneTech Professional

Tuesday, January 29, 2013 – 8:00 a.m. – 9:30 a.m.

What Everybody Needs to Know About Selling Stone
Instructor: Danny MacNair, Daltile & Stone

Tuesday, January 29, 2013 – 10:00 a.m. – 10:45 a.m.

How to Introduce CEU Classes to Connect with the Design Community – Brought to you by the Marble Institute of America
Instructors: Sarah Kelly, MKG Department; Vincent Moiso, Quarry Collection

Tuesday, January 29, 2013 – 11:00 a.m. – 1:00 p.m.

Embracing Sustainability through Certification in the Natural Stone Life-Cycle – Brought to you by the Natural Stone Council
Instructor: Jack Geibig, PE, Ecoform

Tuesday, January 29, 2013 – 12:00 p.m. – 1:00 p.m.

Grade Your Shop's Performance and Change Its Future
Instructors: Robert Bromley, Park Industries; Jeff Brekhuis, Brekhuis Tile & Stone

Tuesday, January 29, 2013 – 12:00 p.m. – 1:00 p.m.

The Ins and Outs of Waterproofing and Crack Isolation Membranes
Instructors: Steve Taylor, Custom Building Products; David deBear, Custom Building Products

Tuesday, January 29, 2013 – 12:00 p.m. – 1:00 p.m.

***Design Luncheon – Brought to you by Quick-Step**
Instructor: Erinn Valencich, Designer and HGTV Host

Tuesday, January 29, 2013 – 1:30 p.m. – 2:15 p.m.

Introducing iPad Apps for the Design Community – Brought to you by the Marble Institute of America
Instructor: Garen Distelhorst, Marble Institute of America

Tuesday, January 29, 2013 – 4:00 p.m. – 5:30 p.m.

All Things Travertine
Instructors: Danny MacNair, Daltile & Stone; Rod Sigman, Custom Building Products

Tuesday, January 29, 2013 – 4:00 p.m. – 5:30 p.m.

The Essentials of Stone Maintenance and Restoration Forum
Instructors: Panelists: Brian Cardone, Dimensional Stone and Tile Designs; David Bonasera, ESP – Environmentally Safe Products and Procedures; Fred Hueston, PhD, Stone Forensics; Moderator: Ted McFadden, Sureshine Care and Restoration Services

Tuesday, January 29, 2013 – 4:00 p.m. – 5:30 p.m.

Grout: Your Choice Really Matters
Instructor: Mike Micalizzi, Custom Building Products

Tuesday, January 29, 2013 – 4:00 p.m. – 5:30 p.m.

Implementing Safety in Your Stone Warehouse and Fabrication Shop
Instructors: Jim Nikolopoulos, Walker Zanger and Panel

Tuesday, January 29, 2013 – 4:00 p.m. – 5:30 p.m.

Six Elements of a Powerful Showroom
Instructors: Chris Ramey, Affluent Insights/The Home Trust; Kim Bernard, Walker Zanger

Wednesday, January 30, 2013 – 8:00 a.m. – 9:30 a.m.

Countertop Installers Forum: Solutions to the Most Common Problems
Instructors: Dustin Braudway, Bluewater Surfaces; Tony Malisani, Malisani, Inc.; Buddy Ontra, Ontra Stone Concepts

Wednesday, January 30, 2013 – 8:00 a.m. – 9:30 a.m.

All of the Essentials to Start, Build and Maintain a Successful Stone Care and Restoration Business
Instructor: Tim Connelly, San Diego Stone Care

Wednesday, January 30, 2013 – 8:00 a.m. – 9:30 a.m.

Seven Secrets to Running a Profitable Stone Shop

Instructor: Mark Lauzon, FOCUS 3D

Wednesday, January 30, 2013 – 8:00 a.m. – 9:30 a.m.

Understanding Thin Tile Installations

Instructor: Neil McMurdie, PhD, Mapei

Wednesday, January 30, 2013 – 10:00 a.m. – 10:45 a.m.

The New Stone Documentary

– Brought to you by the Marble Institute of America

Instructor: Gary Distelhorst, Marble Institute of America

Wednesday, January 30, 2013 – 12:00 p.m. – 1:00 p.m.

Building Performance Trends and Best Practices with Natural Stone

Instructor: Stephanie Vierra, Assoc. AIA, LEED AP BD+C, Vierra Design & Education Services

Wednesday, January 30, 2013 – 12:00 p.m. – 1:00 p.m.

Optimizing Your Fabrication Shop

Instructor: Miles Crowe, Crowe Custom Countertops

Wednesday, January 30, 2013 – 12:00 p.m. – 1:00 p.m.

The Challenges of Installing Large Format Porcelain Tile and Stone

Instructor: Michael Granatowski, Mapei

Wednesday, January 30, 2013 – 12:00 p.m. – 1:00 p.m.

New Method and New Requirements for Coefficient of Friction for Ceramic Tile – DCOF AcuTestSM

Instructor: Eric Astrachan, Tile Council of North America

Wednesday, January 30, 2013 – 12:00 p.m. – 1:00 p.m.

***Designer Day Luncheon with John Gidding**

Instructor: John Gidding, Designer and Host of HGTV's "Curb Appeal: The Block"

Wednesday, January 30, 2013 – 1:30 p.m. – 2:15 p.m.

Tech Tips: Dealing with Freeze/Thaw and Climate Change – Brought to you by the Marble Institute of America

Instructor: Chuck Muehlbauer, Marble Institute of America

Wednesday, January 30, 2013 – 4:00 p.m. – 5:30 p.m.

Do You Really Want this Stone Restoration Job?

– Recognize "Hidden" Problems Before it's Too Late

Instructors: David Bonasera, ESP -- Environmentally Safe Products and Procedures; Greg Mowat, Forensic Tile Consultants

Wednesday, January 30, 2013 – 4:00 p.m. – 5:30 p.m.

Installation Failures & Solutions: Tile

Instructor: Mike Micalizzi, Custom Building Products

Wednesday, January 30, 2013 – 4:00 p.m. – 5:30 p.m.

Stone Fabrication – The Art of Setting Customer Expectations

Instructors: John Kilfoyle, United Marble Fabricators; Miles Crowe, Crowe Custom Countertops

Wednesday, January 30, 2013 – 4:00 p.m. – 5:30 p.m.

Building Your Marketing Tool Kit

Instructor: Marty Gould, Focalize Consulting

Thursday, January 31, 2013 – 8:00 a.m. – 9:30 a.m.

Case Studies in Natural Stone Restoration and Maintenance

Instructors: Rawi Tabbah, International Stoneworks; Joseph Salvo, Miracle Sealants Company

Thursday, January 31, 2013 – 8:00 a.m. – 9:30 a.m.

Case Studies: Sustainable Design Projects with Natural Stone

Instructor: Rodney Harvey, Curtain Wall Design and Consulting

Thursday, January 31, 2013 – 8:00 a.m. – 9:30 a.m.

Adhering to Tomorrow's Concrete Surfaces:

Admixtures, Moisture and High Level Fly Ash

Instructors: Howard Kanara, CTL Group; Bruce Burton, Custom Building Products

Thursday, January 31, 2013 – 8:00 a.m. – 9:30 a.m.

Advanced Branding and Selling Skills for the Stone Fabricator

Instructors: Joey Marcella, Mario & Stone; Mark Lauzon, FOCUS 3D

**Not included in the Exhibits with Education package. Separate registration is required.*

Designing With Natural Stone: A Day of Continuing Education for Building Design Professionals

Continuing its commitment to education of the architecture and design community on the use of natural stone, the Marmomacc Stone Academy – operated by Veronafiere – is featuring a day of continuing education for architects at StonExpo/Marmomacc Americas 2013 in Las Vegas, NV.

The day begins at The Smith Center for the Performing Arts with a guided tour led by Gregory Hoss, a principal with David Schwarz Architects, who led the design team for the project. The Center features nearly 2,500 tons of Indiana Limestone on the exterior and over 20 kinds of interior stone, including Rosso Verona, Rosa Asiago and Fior di Pesco from Italy. The tour will provide an overview of the project and address stone selection and applications.

Planned educational activities for the day also include:

- The Challenges of Installing Natural Stone Tiles (Lunch & Learn session), pre-

sented by Mike Granatowski of Mapei. The presentation will examine how moisture can affect stone, how it is tested for moisture-sensitivity, and how various backings on the stone can be problematic for installation.

- Sustainable Stone Solutions: Case Studies and Developments in Natural Stone Design, presented by Stephanie Vierra of Vierra Design and Education Services. Attendees can learn about the latest developments in natural stone design and sustainability featuring case study projects and advancements in the stone industry.

- Guided Walking Tour of StonExpo/Marmomacc Americas 2013, led by Vince Marazita of Marazita & Associates.

- Caring for Dimensional Stone: The Importance of Protection and Maintenance, sponsored by Fila and presented by Carlo Galliozzi. This course will present sustainable stone maintenance products along with



a process for selecting and applying them to achieve high performance, as well as present examples of different protection and maintenance tactics to variations in stone selection, use, finish, installation and look.



Designed by David M. Schwarz Architects, Inc., The Smith Center for the Performing Arts features natural stone inside and out, including an exterior of Indiana limestone.

Photo Credit: Hedrich Blessing

Art Deco style captured in stone

The Smith Center for the Performing Arts in Las Vegas, NV, was built to have a timeless appeal, and it features a full spectrum of stonework inside and out

by Michael Reis

When city leaders in Las Vegas, NV, selected David M. Schwarz Architects, Inc. to design The Smith Center for the Performing Arts, they wanted a building with architecture that would transcend the ages — as opposed to

the ever-changing casino designs that often define the city. The result is an Art Deco masterpiece that features a wealth of natural stone for the exterior as well as the interior.

“The project was envisioned by city leaders over 15 years ago,” explained

Gregory M. Hoss, AIA, Principal at David M. Schwarz Architects, Inc. “A group sat down and decided that it was time for Las Vegas to step up and become a player among the bigger league cities. One of the things they were missing was a true performing



The limestone supplied for The Smith Center includes intricately cut elements. “All of the three-dimensional stone is carved stone,” said Gregory M. Hoss, AIA, Principal at David M. Schwarz Architects, Inc. “It is a combination of handwork and machined pieces.”

arts center. That began the process. After determining what they wanted to do, they ended up hiring us.”

Before beginning design work on The Smith Center, the architects traveled the globe seeking inspiration. “We took tours of performing arts facilities around the world to get a sense of where this building would sit,” Hoss said. “We went all over Europe — Paris, Amsterdam, Budapest, Milan, Venice. We also saw venues in Mexico as well as across the U.S.

“The owners were very interested in taking the tradition of concert halls that developed in Europe and came

to the U.S., and they wanted to bring it to the next step,” Hoss continued. “But even with that in mind, they also didn’t want to depart from the overall concept. For example, we saw a performing arts center in Toronto that was a glass box, and they clearly didn’t want something like that.”

The location of the building also played a role in the design. “We were struggling with the context of Las Vegas, where the concept is to often create replicas of something else around the world,” the architect said. “Our client wanted a timeless piece of architecture, so it was not some-

thing that you would typically see in Las Vegas. However, it does have some regional influences — namely the Hoover Dam. Without Hoover Dam, Las Vegas would not exist. That was built at a time when they cared about the architecture of this engineering feat. We used some of those art deco forms.”

A classic exterior

For the exterior of The Smith Center, which is the first major civic performance hall in the U.S. to earn LEED accreditation, the architects selected domestic limestone. “We were



The standard limestone cladding has a thickness of 4 inches, and all of the limestone was supplied by Bybee Stone Co., Inc. of Ellettsville, IN.

strong proponents of using local stone, and we really wanted to use a meta-quartzite from the Las Vegas area,” Hoss said. “It is quarried in Jean, NV, which is about 20 miles away, but it likely would have been shipped overseas for fabrication.”

Given this situation, the architects sought another U.S. material, and they went with a classic. “Indiana limestone is a timeless stone, and harkens back to the concrete of the Hoover Dam. Bybee Stone Co. was the supplier. We have done three or four performing arts cen-

ters and used their stone.”

The limestone supplied for The Smith Center includes intricately cut elements. “All of the three-dimensional stone is carved stone,” Hoss said. “The standard cladding was 4 inches typically. The main facade stone was 4



"On some of the towers, there are tapered, chamfered corners, so every piece of stone going up the facade is a different size," Hoss said. "During the installation, they brought people from Bybee out who did some handwork in situ to get everything correct. We really had no major problems, but that made everything perfect."

inches, but there was a lot of variation.

It is a combination of handwork and machined pieces. On some of the towers, there are tapered, chamfered corners, so every piece of stone going up the facade is a different size. During the installation, they brought

people from Bybee out who did some handwork in situ to get everything correct. We really had no major problems during installation."

In all, a total of 92,000 square feet of Indiana limestone was installed on the exterior. The typical panel size is 36 x

16 x 4 inches, while the pieces used on the Carillon Tower are typically 76 x 32 x 4 inches.

Complex interior detailing

The interior of The Smith Center continues the Art Deco theme, and it



The interior of The Smith Center continues the Art Deco theme, and it features intricately detailed marble throughout, including Rosso Asiago and Rosso Verona marble for the vertical surfaces and Fior di Pesco, which was primarily used for the floors.

features intricately detailed marble throughout, including Rosso Asiago and Rosso Verona marble for the vertical surfaces and Fior di Pesco, which was primarily used for the floors. “Our initial thoughts for the reddish exterior stone actually led us to what we would

use in the interior,” Hoss said. “We were familiar with Rosso Verona marble, and the main stone we used on the interior is Rosso Asiago, which is similar.”

The Rosso Asiago and Rosso Verona marble was supplied by Testi Group, and the Fior di Pesco was supplied by

Margraf, both located in the Verona region of Italy. “We visited both companies multiple times — at least two trips to each,” Hoss said. “We took an initial trip just to confirm that these were the stones that we wanted for the floors and the walls. That was early in the process,



The Rosso Asiago and Rosso Verona marble was supplied by Testi Group, and the Fior di Pesco was supplied by Margraf, both in the Verona region of Italy.

and then we came back a year later and selected the blocks. The first thing we did was view the slabs, and we gave them some very specific direction on what would be acceptable in terms of the graining and the color. We wanted a more monolithic even appearance.

We also did a lot of coordination with them. The surfaces are stepping, and we talked about how we would achieve that. Would we use multiple pieces or a single piece? We considered the option of a veneered panel on honeycomb backing to save cost in terms of instal-

lation. Ultimately, it became clear that having a solid $\frac{3}{4}$ -inch-thick solid piece of stone was going to be easier and more cost effective than doing a honeycomb-backed stone."

The pattern of the marble veining on the walls was carefully coordinated by



"The [vertical] surfaces are stepping, and we talked about how would we achieve that," Hoss said. "Ultimately, it became clear that having a solid $\frac{3}{4}$ -inch-thick solid piece of stone was going to be easier and more cost effective than doing a honeycomb-backed stone."

the architects as well as by Testi Group during fabrication. "For the Rosso Asiago, all of the slabs were placed so that the graining was running vertical," Hoss explained. "Some of the details at the stairs and the fascia of the mezzanine use Rosso Verona, and we turned it so

the Rosso Verona was on a diagonal."

While the architects had debated book-matching the slabs, the final design included book-matched slabs as well as some areas where the slabs were arranged in an intricate "diamond-matched" pattern. "The sizes

vary considerably, but the wall panels in the Main Lobby, which are all book-matched, are typically about 8 feet tall by 3 feet, 6 inches wide," Hoss said.

Meanwhile, the floor pattern was achieved by using Fior di Pesco pieces that varied in color. "The biggest dif-



The design team made several trips to the stone suppliers in Italy, where they set the color range as well as the acceptable patterning of the marble.

difficulty was making sure there was enough of a difference between the light and dark Fior di Pesco to make the pattern, which was pretty successful," Hoss said. "There were also a lot of discussion on expansion joints in the floor. We were adamant that we didn't want caulked joints located haphazardly on the floor. Since we had octagon patterns of stone, the expansion joints were integrated into the patterns."

In addition to the primary materials, a broad range of other marble products were used for restrooms, conference areas, credenzas, merchandise counters and furnishing. Approximately 20 stones were used in all.

Implementing the design

Overall, construction of The Smith Center took just over three years. Installation of the exterior stonework took one year, and the interior stone was

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Inside the building, one of the challenges was the curved “Founders Wall” that is clad in stone. “It is a round room, and getting the curved panels to work with all of the founders names was a huge undertaking,” the architect said. “They were still collecting to the very end, so we were waiting to find out who all of the donors would be. All of it was done by Testi Group in Italy, and we sent a signage consultant there to make sure everything came out right.”

installed over a period of six months. “The general contractor was Whiting-Turner, and the subcontractor was Superior Tile & Stone, of whom I have only good things to say,” Hoss said.

During the installation, Hoss said that HKS Architects, Inc., the executive architect, was frequently on site for supervision, and David M. Schwarz Architects, Inc. also made regular visits to the jobsite. “We tended to go once every two weeks, and we spent a good amount of time reviewing minor issues with the stone,” he said. “But once the shop drawings were approved, everything went fairly smoothly, and everything worked out between contractor, fabricator and supplier. I didn’t have to get involved too intimately with any issues once the shop drawings were finished.”

While the installation of the stone-work went smoothly, there were some aspects of the stone detailing that required careful coordination and craftsmanship. “On the exterior, there are these smaller towers with chamfered corners,” Hoss said. “Getting it to work so that the joints were all equal took a lot of back and forth. We also worked to get the stainless steel hangers and structure to all be coordinated.”

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The architects were also involved in selecting the right finishing products. “One of the last issues that we had was how to finish the floors,” Hoss said. “They tested five different kinds of products to provide the right level of slip resistance. We were concerned that we didn’t end up with a finish that was too glossy, because it would make the stone look fake.”

The Smith Center opened its doors on March 10, 2012, and it has been well received by city officials and The Smith Center Board as well as the general public. “The reaction has been phenomenal,” Hoss said. “I think it has been hugely well received by the Las Vegas community. I know that the Board of The Smith Center is ecstatic, and they



The use of marble continues in the restroom at The Smith Center, which features Emperador Dark marble for the counters and floor, with Diane Reale on the walls.

say it is a transformative project for Las Vegas. It has changed the community the way that they intended to, and we hope the architecture is part of that. There's nothing quite like walking into this lobby. It is clearly one of those projects where everything came together, and we had a great crew of craftsmen on the project." □

The Smith Center Las Vegas, NV

Design Architect: David M. Schwarz Architects, Inc., Washington, DC

Executive Architect: HKS Architects, Inc., Las Vegas, NV

General Contractor: Whiting-Turner

Stone Suppliers: Testi Group, Verona, Italy (marble); Margraf S.p.A., Verona, Italy (marble); Bybee Stone Co., Inc., Ellettsville, IN (Indiana limestone)