

ARCHITECTURAL precaster

JOIN US FOR THE 2021 ANNUAL CONVENTION

October 8-10, 2021

Renaissance Nashville Hotel - in Nashville, Tennessee

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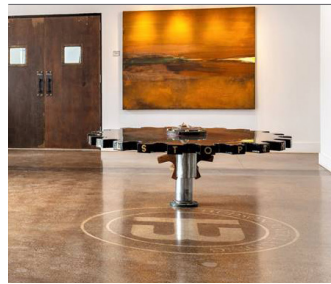
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PRESIDENT'S MESSAGE

Tim Michael, Advanced Architectural Stone

With the hope that 2021 would give us the fresh start we all had hoped for, we are unfortunately, still in the "interesting times" and have found ourselves forced to cancel the in-person Patching and Finishing Workshop in June. The same program will be held in March 2022 or April 2022 in Woodbridge, Virginia right outside the Washington, D.C. area. We will still be holding the 2021 convention in Nashville October 8-11 and are looking forward to being in this great city come the fall.



In addition to events, we are hard at work to continue the making of some technical bulletins that we think will be great educational tools for our members to use with specifiers. In this edition of the Precaster you will find information on APA's Technical Bulletin on Color that will be released in May.

I hope that you, your families and employees are still doing well during the pandemic and I very much look forward to seeing you in Nashville!

A large banner image featuring a night view of the Nashville skyline. The city lights are reflected in the water of the river. A prominent bridge with white arches is in the foreground. The APA logo is in the top left, and the text 'JOIN US IN 2021' is in large yellow letters on the right.

APA
ARCHITECTURAL PRECAST
ASSOCIATION

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2021 APA ANNUAL CONVENTION • OCTOBER 8-11
Renaissance Nashville Hotel | Nashville, Tennessee



APA Release Technical Bulletin on Color



Tim Michael



Nick Carosi

The manufacturing of architectural precast concrete is a complex process. From concept to design, from shop drawings to mold making, from the placing of concrete to finishing, there are dozens, if not hundreds of steps required to take achieve a designer's vision. One critical segment of that process is achieving the desired color. Precasters know the delicate balance required to achieve the correct color on a consistent basis: mix design, quality pigments, skilled batch plant operators, and a detailed quality control process, to name a few.

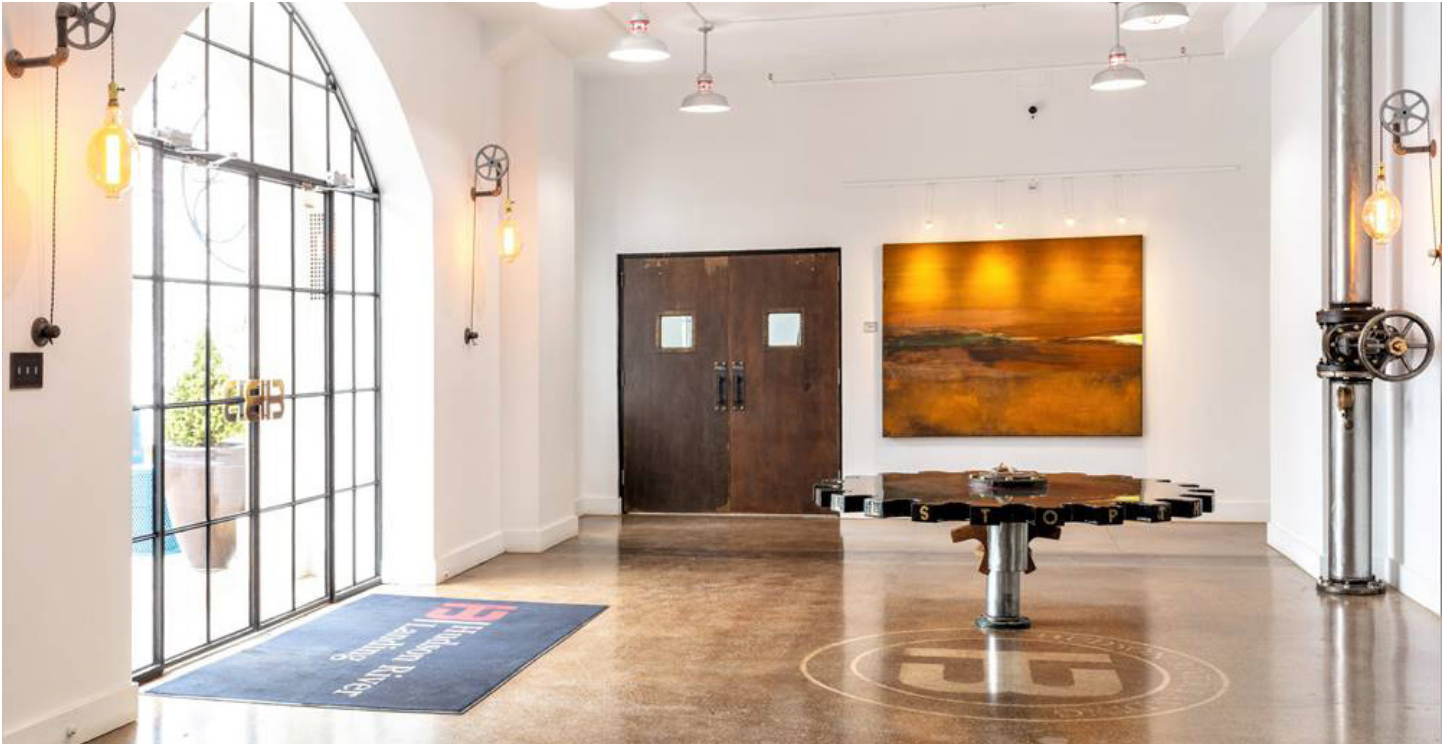
Do the consumers of architectural precast know the lengths producers must go through to ensure a consistently high quality product from panel to panel and piece to piece? That question was the impetus behind this latest bulletin. "We wanted to develop a document that would not only educate architects, project owners and others about the manufacturing process, but also provide them with a tool they can use to have discussions that will help them get the best possible outcome," said Tim Michael, APA President. "The bulletin explains

the complexity of the manufacturing process, as well as design considerations that can be taken into account to help ensure consistency for an entire job," he said.

The bulletin addresses topics such as color choice, production-related factors that can impact color, post-production factors that can influence color, as well as related design considerations that should be taken into account. "As manufacturers who do this on daily basis, we know that concrete's composition of almost entirely of natural materials lends itself to a natural color palate. While we can certainly make a quality product with very bold colors, like a dark blue that has a high percentage of pigment, that extreme color will come with slight element of risk in terms of achieving color consistency," said Nick Carosi, APA Vice President. "I don't think we have done as good a job as we can in delivering those types of messages" he added.

"Ultimately we hope this document enhances the lines communication between the design community and precasters which will lead to conversations early in the process," said Tim Michael, who added "It's much easier to tell someone the sealer they want to apply will darken their color palate before the job starts."

The bulletin titled: *Color in Architectural Precast, Cast Stone & Glass Fiber Reinforced Concrete (GFRC)*, will be released in May.



Cogs of the Machine: Artisans Use Concrete to get Entryway into Gear

By Stacey Enesey Klemenc

In the lobby of the Hudson River Landing in New York, a giant-sized concrete gear helps invoke an industrial feel. The commercial building once housed the Anchor Brewing Co. Photo by Andrew Federico

A giant-sized concrete gear inspired by Ayn Rand's novel, "Atlas Shrugged," greets all who venture into the lobby of 145 Palisade St. in Dobbs Ferry, New York. Located on the banks of the Hudson River, the repurposed commercial building once housed the circa 1853 Anchor Brewing Co. Today, it's home to artists, graphic designers, architects, photographers and production studios. It also houses wellness professionals, along with a florist and an award-winning salon.

It was important to the developer, The Bajraktari Group, to preserve the former brewery's industrial-chic look. "We wanted to maintain that factory feel in this iconic building," says Florim Bajraktari, the group's director

of sales and marketing. Formally named Hudson River Landing, some consider it the "Art Building of Westchester," he adds.

Bajraktari, who also serves as the building's property manager, specializes in acquiring distressed factories and revamping them into vibrant commercial entities. His group has properties throughout New York and in parts of Europe.

Almost six years ago, Bajraktari discovered concrete's beauty and versatility and says he promptly "fell in love" with the medium. This affection prompted him to form a restoration division within The Bajraktari Group that specializes in polished concrete. It also inspired him to use concrete for the giant gear display he calls "Cogs of the Machine."



"Atlas Shrugged" inspired The Bajraktari Group's piece of art named "Cogs of the Machine." Photo by Andrew Federico

"This gear represents just a piece of the bigger plans we have for the future," says Bajraktari, who designed and created the piece with Ivan Djokic, the senior project manager. It took the pair a little over a year to complete the initial piece.

Concrete it is

Bajraktari says they chose concrete because they wanted to demonstrate how such a rigid material could be "extremely malleable." Combining it with various materials, Bajraktari and Djokic would use it to make a statement that would last many years.



The gigantic gear was designed by two men who hail from Albanian roots. (From left) Florim Bajraktari is a

first-generation American from Kosovo, while Ivan Djokic immigrated from Montenegro when he was 20. They chose concrete as the gear's main ingredient because of its versatility. Photo by Andrew Federico

They laminated three sheets of ½-inch plywood to make the internal gear and routed a channel for the larger gear. "We chose this method, as opposed to a solid-steel gear, to reduce the overall weight of the installation," Bajraktari says. They then coated the wooden gear with a rust-activated paint and topped it with MAS Table Top Pro epoxy.

Around the gear's outer edge in gold leaf, they imprinted a quote from the book. It reads: "I will stop the motor of the world," attributed to John Galt, the hero of Rand's novel.

Getting it in gear

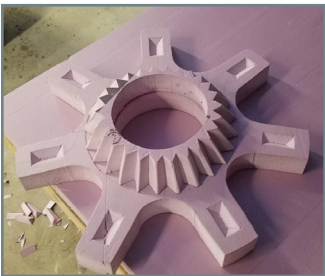


The team crafted the internal gear out of wood. They made the surrounding gear using rigid foam and created a plaster negative.



They then placed concrete countertop mix into the plaster mold. They finished the piece by applying an epoxy clear coat over the entire installation. Photos courtesy of Florim Bajraktari

The duo used a multistep process to create the concrete gear. They began with rigid foam board cutouts to mimic external and internal gear teeth. Then they created a rebar brace to support the structure. Next, they coated the forms with Quikrete Countertop Mix combined with additional small aggregate for added texture.



The gear's accessory sprockets are made with the same high-strength concrete mix as the main gear. Photos courtesy of Florim Bajraktari

Meanwhile, the two fashioned the accessory sprockets for the base in a like manner. They created the base of the gear "to give the illusion of the gear levitating" over the Hudson River Landing logo in the main lobby, Bajraktari says.

Concrete is the glue

Besides the huge gear, the art installation also features a repurposed steam valve from the early 1900s. They salvaged the valve from the old brewery's furnace building.

A painting by Polish artist Jerzy Kubina rounds out the installation.

Overall, Bajraktari believes they've successfully transformed one of Westchester's most iconic buildings without losing its original feel. "The concrete gear ties the whole thing together," he says.



The finished gear successfully combines concrete, wood and metal to create a lasting tribute for the sake of art. Photo by Andrew Federico.

Reprinted with permission from Concrete Decor (February 2021)

Seay Management Report

By Sandy Seay, President



WATCH OUT FOR THE UNEMPLOYMENT COMPENSATION SCAM IN THIS TIME OF COVID

Unemployment Compensation can be a large expense for employers in terms of taxes and time spent responding to unemployment claims. For the most part, Unemployment Compensation matters are administered by the individual states, not the federal government, although the federal government has its toe in the water to some degree. In most states, if an employee is laid off or loses his or her job as a result of COVID, that employee is eligible for unemployment compensation. This includes regular state unemployment, which varies from state to state, plus the special federal unemployment supplement, which was initially \$600 and is now appears to be \$300.

However, the danger of identity theft has now moved into the Unemployment Compensation arena where persons unknown are stealing the identities of employees and then fraudulently filing for and receiving Unemployment Benefits. Reports tell us that this is a scam of up to a billion dollars, perhaps more. As an employer, you find out about it when an employee gets a notice from the state unemployment office indicating that he or she is receiving benefits the employee never applied for or when you receive a notice of benefits paid from your account, sent to you by your state unemployment office.

If this happens to one of your employees, it's critically important for you to notify your state Unemployment Office immediately. Otherwise, this could be charged to your company's unemployment compensation account and could dramatically increase your unemployment taxes that you pay to the state and federal government.

The Newest Protected Category -- CROWN Discrimination

As the Equal Employment Opportunity Commission and the various state and local enforcement agencies

continue to expand the definition of unlawful discrimination and add additional areas of prohibited employment discrimination, we are now seeing the emergence of CROWN, which is discrimination against race-based hairstyle. CROWN is an acronym which stands for "Creating a Respectful and Open World for Natural Hair" and prohibits employers from making an employment decision based on a person's hairstyle.

As of this writing, eight states have passed a CROWN law and 25 other states have it under consideration. The eight states that have already passed a CROWN law are California, New York, New Jersey, Virginia, Colorado, Maryland, Connecticut and Washington. A number of individual municipalities have also passed a CROWN law.

According to their website, (The Official Campaign of the CROWN Act) "We're ending Hair Discrimination. The CROWN Act was created in 2019 by Dove and the CROWN coalition to ensure protection against discrimination based on race-based hairstyles by extending statutory protection to hair texture and protective styles such as braids, locs, twists and knots in the workplace and in public schools."

Helping management employ and maintain a satisfied, happy and productive work force.

Website: www.seay.us

Remember if you have an employment issue or challenge and you need the right answer, right away, take advantage of the APA's FREE HR Hotline for APA Members. The Seay Management Team gives the best HR advice available.

Call them at: 888.245.6272

Welcome back, in this addition of the APA Precaster we are covering the dying art of exposed aggregate repair.

Exposed Aggregate Repair

By Kiley Marcoe, Metro Precast & Stone Services, Inc.

Exposed aggregate finishes are not as popular as they once were, especially water wash finishes. Even though exposed aggregate is the easiest to repair, in recent years I have found that people really struggle repairing exposed aggregate precast. I have seen every technique from placing individual rocks into a blob of grout to epoxy placing the stone then grouting around the aggregate. Even if the appearance ends up half decent the concern is the life expectancy of these repair methods.

The first step of any repair is to develop a repair mix color through a series of samples.



As with all repairs the preparation is the most important step. Preparation includes chiseling out the damaged area to create a void 1 ½ times the size of the large aggregate and eliminating any straight lines, this will help make the repair inconspicuous.

Install mechanical anchors or epoxy set rebar in any repair at a caulk joint or a repair that is larger than a softball.

To prevent sagging of the repair material, use side boards to form the damaged area. Next install Styrofoam into any panel joints, it is important to not bond the repair material to more than one substrate.



Regardless of the finish you need both a pail of grout (sand and cement) and a pail containing a mixture of grout and large aggregate. All concrete has large aggregate regardless of the finish, so it is important that the repair material contains large aggregate as well.



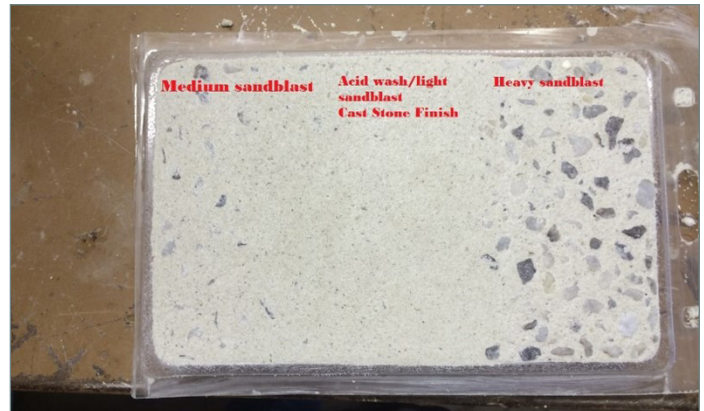
In pail #1 create the grout material by mixing approximately 35% to 55% water to the dry sand and cement material until you have a peanut butter consistency, the mix should stick to the trowel. The color of your repairs will be more consistent if the mix always sticks to the trowel from batch to batch.



In pail #2 mix the stone with some of the grout from pail #1 with as much large aggregate as possible yet the material can be flattened with a trowel. It is important to use as little mud as possible, the material needs to be densely packed with large aggregate when troweled.



All repairs, regardless of finish, will be installed the same way using a repair mix containing large aggregate. The exposure will be controlled during the "brush out" step.



After applying a topical bonding agent or completely saturating the damaged area with water apply thin layer of butter-coat to damaged area.



Apply mix with aggregate to fill void, checking with trowel corner to assure the void is filled tightly with aggregate. Do not worry about too much aggregate, you will control exposure when the repair is brushed out. Do not over trowel this will burn the repair changing the color, at this point the repair is tightly packed with stone but not flush.



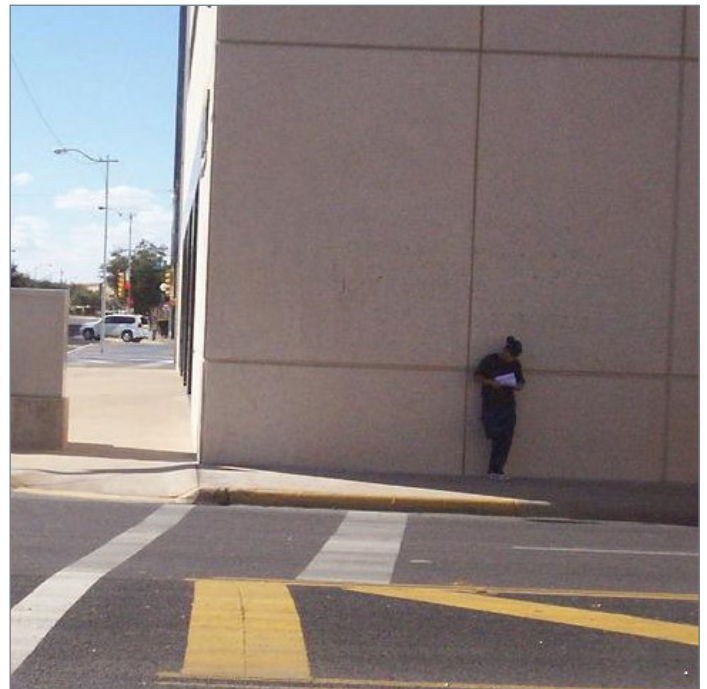
With a straight edge level, flatten the repair with surrounding substrate edge, if there is not enough mix to pack in tight with the straight edge add more mix. If there is too much mix to level flat remove some of the material. The repair must be perfectly level with surrounding substrate yet tightly packed with aggregate.



When patch has started to set-up (pushing with finger will not move repair) it is time to brush out, be sure not to let patch harden completely. Exposure will determine the brushing out method. On smooth and medium exposures use a sponge until the sand particles match the panel. On exposed aggregate finishes use a sponge followed by a sprayer. Brush out the repair to match the substrate; do not leave any work for acid etching or sandblasting. Heavy sand blasted panels will require patching aggregate to be sandblasted before patching.



Follow these procedures regardless of the finish or the size of the repair. For larger repairs simply more repair mix is required.



Until next time, Kiley Marco
Metro Precast & Stone Services, Inc.
<http://www.metroprecast.com/>



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*Restoring the architectural beauty of commercial properties
since 1990*

2021 SPONSORSHIP OPPORTUNITIES



2021 APA ANNUAL CONVENTION

October 8 - 11, 2021

Renaissance Nashville Hotel – Nashville, Tennessee

FRIDAY, OCTOBER 8

3:00 p.m. – 5:30 p.m.	Vendor Registration & Table Top Display Setup
4:00 p.m. – 5:30 p.m.	Registration Desk Open
6:30 p.m. – 8:30 p.m.	Opening Night Reception

SATURDAY, OCTOBER 9

7:30 a.m. – 12:30 p.m.	Registration Desk Open
8:00 a.m. – 8:30 a.m.	General Membership Meeting
8:00 a.m. – 12:00 p.m.	Associate Displays Open
8:30 a.m. – 10:00 a.m.	General Session
10:00 a.m. – 10:15 a.m.	Break / Associate Displays
10:15 a.m. – 11:45 a.m.	General Session
11:45 a.m. – 12:00 p.m.	Break / Associate Displays
12:00 p.m. – 12:30 p.m.	Associates Corner / Sponsor Presentations
6:00 p.m. – 7:00 p.m.	Cocktail Reception

SUNDAY, OCTOBER 10

8:00 a.m. – 11:30 a.m.	Registration Desk Open
8:15 a.m. – 10:45 a.m.	Associate Displays Open
8:30 a.m. – 9:30 a.m.	General Session
9:30 a.m. – 9:45 a.m.	Break / Associate Displays
9:45 a.m. – 10:45 a.m.	Roundtable Discussion
10:45 a.m. – 11:30 a.m.	Table Top Displays Breakdown
12:30 p.m.	7th Annual JBT Championship Golf Tournament
6:30 p.m. – 8:30 p.m.	Dinner, Awards Ceremony & Swearing in of APA Officers and Directors

MONDAY, OCTOBER 11

8:00 a.m. – 1:45 p.m.	Plant Tours: <ul style="list-style-type: none">• Gate Bluegrass Precast – Ashland City, TN• Columbia Precast – Columbia, TN
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HOTEL INFORMATION



RENAISSANCE NASHVILLE HOTEL

611 Commerce Street
Nashville, TN 37203
www.marriott.com/hotels/travel/bnash-renaissance-nashville-hotel

HOTEL RESERVATIONS

Make reservations directly with the Renaissance Nashville Hotel by calling **615.255.8400**. Be sure to state you are with the APA to receive the reduced rate of \$269 plus taxes per night.

The Renaissance Nashville Hotel will only be able to offer this reduced rate for rooms to the APA until **Thursday, September 16, 2021**. Please note the APA can only reserve a certain number of rooms at the discounted rate. **Once the room block is sold out, even if that day is prior to the cutoff date, a higher prevailing room rate will apply.** Make your reservations today!

For more information on the APA Convention as it becomes available, please continue to visit the APA website at www.archprecast.org or contact the APA office at 850.205.5637.



2021 SPONSORSHIP OPPORTUNITIES

PLATINUM LEVEL – \$4,000

- » Friday Opening Night Reception **OR** Sunday Dinner & Awards Ceremony Sponsor
- » (3) Complimentary Full Registrations for company representatives
- » 5-Minute presentation
- » (1) Complimentary table top display
- » (1) Complimentary inside front cover or inside back cover full page color ad in convention program
- » Sponsor recognition in attendee registration brochure if committed and paid by April 30
- » Excel list of APA convention attendees (*provided after the event*)
- » Sponsor recognition in email blasts, *Precaster* newsletter wrap-up issue and on APA website
- » Sponsor recognition on PowerPoint slide in general session room
- » Sponsor recognition in APA convention program and onsite event signage

GOLD LEVEL – \$2,500

- » (2) Complimentary Full Registrations for company representatives
- » 5-Minute presentation during General Session
- » (1) Complimentary table top display
- » (1) Complimentary full page color ad in convention program
- » Sponsor recognition in attendee registration brochure if committed and paid by April 30
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SILVER LEVEL – \$1,500

- » (1) Complimentary Full Registration for company representative
- » (1) Complimentary table top display **OR** 5-Minute presentation at Associates Corner
- » (1) Complimentary ½ page color ad in convention program
- » Sponsor recognition in attendee registration brochure if committed and paid by April 30
- » Excel list of APA convention attendees (*provided after the event*)

- » Sponsor recognition in email blasts, *Precaster* newsletter wrap-up issue and on APA website
- » Sponsor recognition on PowerPoint slide in general session room
- » Sponsor recognition in APA convention program and onsite event signage

TABLE TOP DISPLAY AND 5 MINUTE PRESENTATIONS AT ASSOCIATES CORNER

MEMBER – \$1,000 / NON-MEMBER – \$1,250

- » (1) Complimentary Full Registration for company representative
- » 5-Minute presentation at Associates Corner
- » (1) Table top display
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- » Excel list of APA convention attendees (*provided after the event*)
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TABLE TOP DISPLAY

MEMBER – \$800 / NON-MEMBER – \$1,100

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- » (1) Table top display
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2021 SPONSORSHIP OPPORTUNITIES

MONDAY PLANT TOURS / LUNCH SPONSOR – \$1,000

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- » Excel list of APA convention attendees *(provided after the event)*
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- » Sponsor recognition in APA convention program and onsite event signage

ATTENDEE LANYARDS – \$1,000

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- » Sponsor recognition on PowerPoint slide in general session room
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NOTE: Full registration includes all convention sessions, meals and receptions. Table top displays include (1) 6 foot skirted table and will be located inside the general session room. All sponsorships and table top locations are reserved on a first-come, first-served basis upon receipt of signed agreement and payment.

Attendee registration for this event opens in June.

*We look forward to seeing
you in Nashville!*



2021 SPONSORSHIP AGREEMENT

2021 APA ANNUAL CONVENTION SPONSORSHIP AGREEMENT

October 8 - 11, 2021 · Renaissance Nashville Hotel

PLEASE CHECK YOUR SPONSORSHIP SELECTION(S):

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| <input type="checkbox"/> Platinum Sponsor | \$4,000 | <input type="checkbox"/> Table Top Display Only | \$800 / \$1,100 |
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Contact Name: _____ Email: _____

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(as you would like it to appear in the onsite program & event signage)

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☐ Check enclosed (payable to APA) Check # _____ Amount \$ _____

Credit Card: ☐ Visa ☐ MC ☐ AMEX Charge Amount \$ _____

Card # _____ Expires _____ Sec. Code* _____

**This is the 3 digit number found next to the signature panel on the back of the card. AMEX ONLY – This is the four digit number found on the front of your card.*

Credit Card Billing Address (only if different than above): _____

Name on Card _____ Signature _____

CONTRACT AGREEMENT:

The authorized signer understands that this agreement becomes an agreement when signed below and is accepted by APA. The company then agrees to abide by the terms and conditions stated on page 5 of this agreement.

Name (Print) _____ Signature _____ Date _____

(NOTE: Your signature acknowledges compliance to the terms and conditions set forth in the Sponsorship Agreement.)

OPTIONS TO REGISTER FOR CONVENTION:

EMAIL: jjackson@executiveoffice.org (credit card payments only)

MAIL: APA Convention, 325 John Knox Rd, Ste L103, Tallahassee, FL 32303