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COMPANY OVERVIEW

PROJECTS



10900 Wilshire
The Belvedere
Brightview
Colorado Ranch
Dillon Residence
Drumlin Hall
Firman Residence
Goldberg Eggs
Hawthorne House

Hong Kong Villa
Keller Winery
Linear House
Locksley Hall
Madison Lake Front
Madrona Residence
Mercy Hospital
Meydenbauer Bay Residence
Microsoft Fountain

Orinda Public Library
Peninsula House
Perrell Residence
Ralph Lauren
Tacoma Art Museum
Toorak House
Turner Residence
Westerleigh Residence

STONE



Amande Limestone
Antique Highland Porphyry
Antique Pewter Granite
Antique Salmon Granite
Antique Terra Cotta Firebrick
Antique Yangtze Limestone
Claret Sandstone
Dune Granite

Golden Dune Granite
Grey Cosmos
Heather Sandstone
Heron's Egg Granite
Lavastone
New Pearl Limestone
New Yangtze Limestone
Nightlight Granite

North Ankar Firebrick
Pepper Granite
Rhodes Firebrick
River Black Sandstone
Silk Road Sandstone
Studio Black Granite

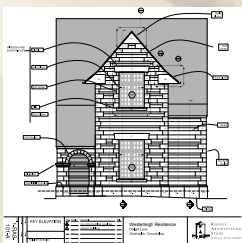
PRESS



Jim Olson Houses by Jim Olson
Peter Pennoyer Architects by Anne Walker
New Tropical Classics by Shay Zak
Traditional Building 2011

Seattle Metropolitan 2006
New York Times 2003
MSNBC 2003

DRAWINGS



Drumlin Hall LS-601
Drumlin Hall 17.01
Drumlin Hall 08.30
Turner Residence RAS-18

Turner Residence RAS-20
Castleton Ranch R135
Westerleigh 101-A
Westerleigh 217

Mountain Home GWAF-1
Doors and Windows
Art Mound
Factory Mockups



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Rhodes Architectural Stone is dedicated to helping our customers realize their architectural dreams in exquisite, newly hand-crafted and antique natural stone. With an extensive history of work in stone design and fabrication, we showcase the highest and best use of stone and focus on projects that require creative vision, striking design, and master craftsmanship. Natural stone solutions provided by Rhodes Architectural Stone incorporate the finest stone available

in the world. Employing techniques and tools in the tradition of renaissance Europe, we create hand-crafted finishes for our renowned collection of newly quarried materials. We also offer antique materials with unique patinas, colors, and textures from centuries of wear. By reclaiming these materials, we are able to preserve part of the world's patrimony that would otherwise be lost due to urbanization of rural areas and large-scale public works projects.



RAS ADVANTAGES

- INDUSTRY LEADING STONE EXPERTISE
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- HAND CRAFTED ARTISAN FINISHES
- COMPREHENSIVE SHOP DRAWINGS
- EXPERIENCED IN-COUNTRY TEAMS
- RAPID MOCKUP CAPABILITY
- LOWEST INSTALLED COST



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From idea to reality, every project large or small is supported by our full set of services. RAS sales consultants meet with customers to discuss design ideas. We listen, understand your needs, and collaborate in project development, drawing upon our database of over 35,000 images of installed and in situ stonework.

Mockups and Stone Selection

Mockups play an important role early on to test designs and make stone decisions. We quickly produce mockups to help our customers visualize final stone scale, material, and finish. Images of mockups are posted to the website for client review and approval. If appropriate, we ship approved mockups to project sites to serve as an installation guide.

Value Engineering and Contracting

We work with design teams to value engineer stone applications to ensure that customers get the most for their money. The contract between the customer and RAS delineates precise quantities and specifications. A fifty-percent deposit finalizes the order. Then, RAS designers provide shop drawings to specify fabrication dimension, finish, and tolerance for every face of every piece of stone.

Production and Delivery

Stone selection and complexity of fabrication determines lead-times. Our global stone production team trains and certifies our contract factories to produce stone exactly as specified for each project. The team also performs rigorous quality inspections throughout the fabrication process. When appropriate, complex assemblies are pre-assembled and images are posted to the customer website for review and approval. We manage crating, customs clearances, and handling logistics to ship the order from country of origin directly to your job site. Production and transportation progress are continuously monitored to keep our customers abreast of order status.

Why Customers Choose Us

With our exquisite materials and artisan craftsmanship, the professional team at RAS works to translate your architectural aspiration into the highest quality building stone. With offices on three continents and projects around the world, RAS manages a global production team using state-of-the-art communications to achieve timeless work for future generations.



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PROJECTS

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Hong Kong Villa
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Linear House
Locksley Hall

Madison Lake Front
Madrona Residence
Mercy Hospital
Meydenbauer Bay Residence
Microsoft Fountain
Orinda Public Library
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Perrell Residence
Ralph Lauren
Tacoma Art Museum
Toorak House
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Westerleigh Residence

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10900 WILSHIRE

Tishman Speyer's vision of modernizing the landscape of Los Angeles' busiest intersection comes to life on the 10900 Wilshire office tower promenade.

The spectacular Michael Maltzan designed *Art Mound* rises from a uniform field of New Pearl Limestone pavers. Its joints perfectly aligning from the terrace level through the mound's compound radii. Though seemingly simple, this beautiful piece of art has a deceptively challenging composition, requiring multiple templates for each section. Amazingly, each of the mound's 70

unique shapes was hand carved from high-density limestone blocks, and back-cut to enable a pedestal installation.

To ensure absolute precision and achieve a seamless connection from piece to piece, a complete mockup was created and assembled in the factory prior to installation on site. The result simply speaks for itself. The perfect combination of smooth, lustrous limestone capped off by striking bent steel "rose stems" extending skyward from the mound's peak delivers a breathtaking work of art for all to enjoy.



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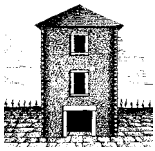
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PROJECT PRINCIPALS

ARCHITECT
Michael Maltzan Architecture



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10900 WILSHIRE



PROJECT MATERIALS

NEW PEARL LIMESTONE
Pavers, hand-carved mound



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THE BELVEDERE

A fresh contemporary look with modern accents adorns the Belvedere Restaurant's outdoor terrace at The Peninsula Hotel, Beverly Hills. With a magnificent Podocarpus tree as its focal point, large Golden Dune Granite pavers with a bush hammered and brushed texture set an elegant stage for this spectacular eating space.

The expansive and inviting layout is framed by lush leafy foliage in a landscaped trellis and overflowing planters,

supported by a raised stone platform with a hand-carved, double dupont edged coping. Complementing the elegant surrounds are radial stair treads and risers and authentic ramp-and-twist wall caps, all hand-crafted from Golden Dune Granite.

Without a doubt this clever combination of hand-crafted stone details and greenery in abundance has created a lively urban garden for diners to enjoy right in the heart of Beverly Hills.



PROJECT PRINCIPALS

ARCHITECT
James Hyatt Studio



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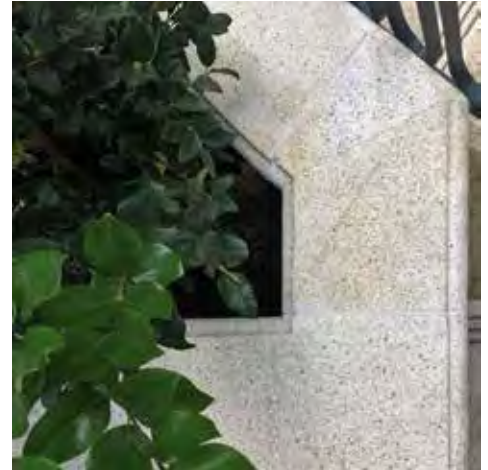
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THE BELVEDERE



PROJECT MATERIALS

GOLDEN DUNE GRANITE
Pavers, veneer, radial stair treads and
risers, ramp and twist coping



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BRIGHTVIEW

The corporate campus for the BrightView Landscape Companies outside Los Angeles, California is a striking example of the power of hardscape to shape our experience and sense of place. In a series of bold strokes, the pavements work to guide the eye and direct the flow of pedestrian and motor traffic. The textures and patterns create subtle rhythms that are the pulse to the larger planted environs. The effect is stunning.

As the paving winds around the exterior of the campus, it creates textural tapestries and quiet outdoor rooms ideal for the creative stimulation of the mind. One will

also find larger group areas with built-in benches mounted to perimeter walls, promoting collaboration and exchange. As the paving moves interior, it softens in tone and texture to become an elegant courtyard filled with exotic plants, quiet water and the hushed tones of a successful corporate center. Oversized wall panels on the interior match the pavements providing the backdrop to the large-scale plants and artwork.

Rhodes Architectural Stone is proud of our decade long collaboration with BrightView and thrilled by their keen enthusiasm for our products.



PROJECT PRINCIPALS

LANDSCAPE ARCHITECT
Jim Hyatt and Burton S. Sperber

STONE DESIGN
Rhodes Architectural Stone



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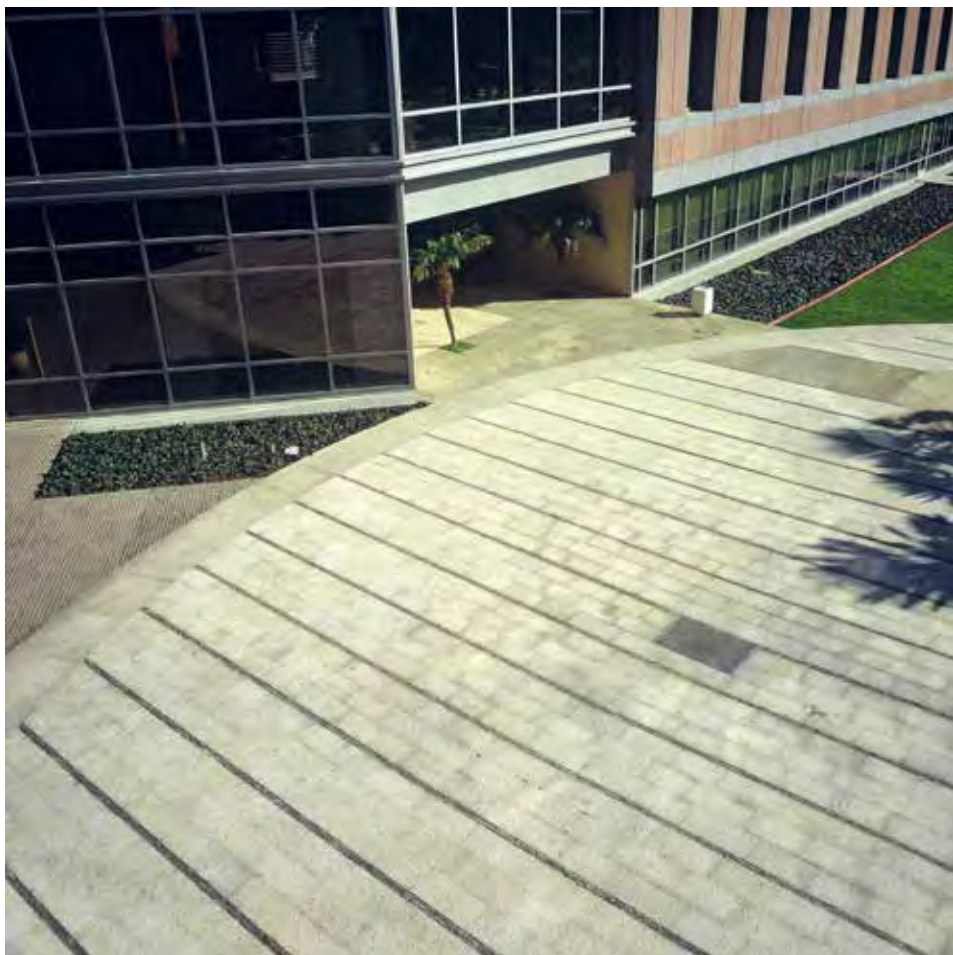
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BRIGHTVIEW

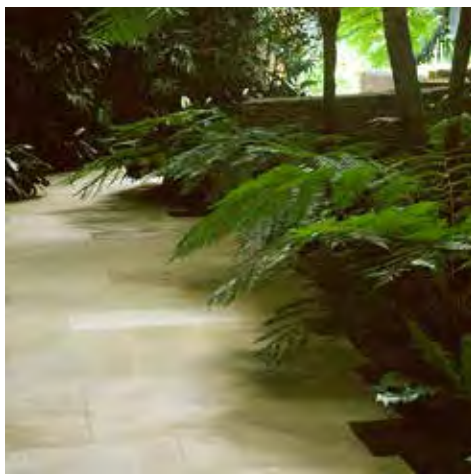


PROJECT MATERIALS

GOLDEN DUNE GRANITE
Pavements, curbing

NORTH ANKAR FIREBRICK
Pavement accents

SILK ROAD SANDSTONE
Interior pavements, wall panels



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COLORADO RANCH

Occupying more than 7,000 acres in a private Colorado valley, this residence was conceived around a central stone "ruin" from which architectural forms of varied time periods project. The three and half story ruin encases multiple fireplaces and an internal stair of glass.

The unique pattern of the stonework resulted from the Rhodes Architectural Stone team drawing each stone in advance on paper. The pieces were then crafted remotely and shipped

to the site in a proprietary system allowing the local masons to assemble (rather than craft) the work with great efficiency. The stone walls are a vibrant mix of antique salvaged stonework and newly quarried limestone.

Central to the project is a sculptural water trough composed of interlocking recycled granite stair blocks. The blocks are notched together with hand-carved joints; their color differentiation heightened by the interlocking connection.



PROJECT PRINCIPALS

LANDSCAPE DESIGN
Madderlake Designs

INTERIOR ARCHITECT
Studio Sofield

ARCHITECT OF RECORD
JLF Architects



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COLORADO RANCH



PROJECT MATERIALS

ANTIQUE YANGTZE LIMESTONE
Wall veneer, quoins

NEW YANGTZE LIMESTONE
Wall veneer, quoins

ANTIQUE SALMON AND PEWTER GRANITE
Trough sculpture, random paving,
stair blocks



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DILLON RESIDENCE

This Cape Cod inspired home creates harmony with a clever use of old and new stone throughout. It begins with the warm, chestnut colored Antique Cobblestone of the driveway and the Golden Dune Granite tudor weave patterned retaining wall.

Inside, the open floor plan and clean interiors are accented with an array of exotic

stones, including North Ankar Firebrick and Antique Salmon Granite fireplace surrounds.

Again, at the rear of the house while the curved surrounds of newly quarried Golden Dune Granite enclose the Antique Salmon Granite on the patio, visitors can explore the garden via Antique Salmon Planks.



PROJECT PRINCIPALS

ARCHITECT
Stephen Sullivan Designs

INTERIOR DESIGN
Tedrick & Bennett

LANDSCAPE ARCHITECT
Richard Haag Associates



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DILLON RESIDENCE



PROJECT MATERIALS

GOLDEN DUNE GRANITE

Veneer/quoins, retaining wall lintels,
stair blocks, fireplace surround

ANTIQUÉ SALMON GRANITE

Garden planks, fireplace surrounds, patio

ANKAR FIREBRICK

Fireboxes



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DRUMLIN HALL

Winner of the 2012 Stanford White Awards for Excellence in Classical and Traditional Design, Drumlin Hall in Dutchess County New York is a masterful architectural work by Peter Pennoyer. Recalling the Palladian Villas and conceived within the strict precepts of Vitruvius' classical orders, Pennoyer's contribution is both erudite and restrained.

The delicate tones of the Silk Road Sandstone provide volume and intricate detail to this special home. The subtle variations in the stone invoke a calming and warm welcome.

Sitting on a base of Golden Dune Granite, the home is protected from winter snow and ice. The granite base provides a suitable pedestal, uplifting the home to the prominence it deserves, to be viewed and admired from the valley below.

The granite walls continue far into the landscape drawing structure out of the rolling hills and farmland of the larger valley. The effect of the stone is stunning: Drumlin Hall really is one of a kind.



PROJECT PRINCIPALS

ARCHITECT
Peter Pennoyer Architects

DECORATOR
Thomas Jayne, Jayne Design Studio



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DRUMLIN HALL



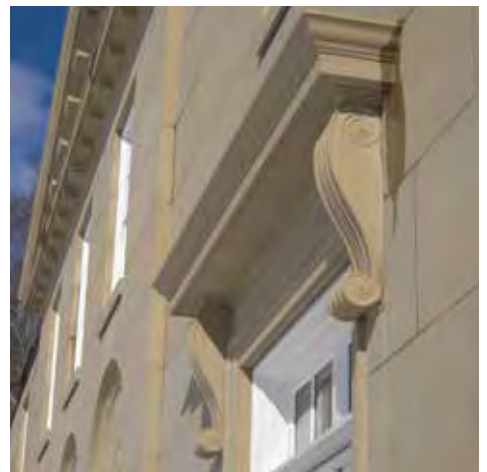
PROJECT MATERIALS

SILK ROAD SANDSTONE

Wall veneer, quoins, carved lintels, columns, sills, brackets, urns, ornament

GOLDEN DUNE GRANITE

Wall veneer, pavements, wall caps, stair treads



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FIRMAN RESIDENCE

Extensive remodelling of this once 1970s style house returned it to splendor, with new and antique stone and wood lending simple elegance throughout.

Within the house, Antique Pewter Granite adds interest to the bathroom vanity, while Golden Dune Granite provides additional warmth to the welcoming fireplace.

Outside, master craftsmanship abounds in the wall veneer, chimney's tight joints and key hole view details. The home's gardens and pathways are also anchored in history with Antique Pewter Granite planks, stair treads, a mill wheel, antique stone objects and a water feature.



PROJECT PRINCIPALS

ARCHITECT
AOME Architects

INTERIOR DESIGN
Pamela Pearce Design

LANDSCAPE DESIGN
Pamela Rhodes



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FIRMAN RESIDENCE



PROJECT MATERIALS

ANTIQUPE WETER GRANITE

Paving, garden fountain, stair treads, mill wheel, stone objects, bathroom vanity

GOLDEN DUNE GRANITE

Retaining wall, fireplace, composed chimney veneer, lintels, serpentine wall



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GOLDBERG EGGS

AECOM CHILDREN'S HOSPITAL
SCULPTURE COMMISSION

This exciting work by Brad Goldberg was executed in Golden Dune Granite. Six giant egg forms were hand wrought from specially quarried blocks measuring in excess of 6' x 6' x 8' (180cm x 180cm x 240cm) and weighing more than 30 tons (30,000kg) each. Three of the egg forms were split apart and carved out to receive solar reflectors to power the sculpture's lighting.

The eggs were split using an ancient hand technique where 56 square holes were hand-carved into the split line and tempered chisels were driven inwards in series. The resulting jagged texture became a critical visual in the final sculpture.

The hand textures varied from top to bottom in a gradient ranging from honed to modified (extra coarse) pineapple. The photos show the compelling finished form in our China factory.



PROJECT PRINCIPALS

ARTIST
Brad and Diana Goldberg,
Brad J. Goldberg, Inc.

STONE FABRICATION
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GOLDBERG EGGS



PROJECT MATERIALS

GOLDEN DUNE GRANITE

FINISHES

"YA" splitting G technique with honed,
modified (extra coarse) pineapple finishes



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HAWTHORNE HOUSE

Positioned on one of the most desirable lots in Aspen, this exquisite work of modern architecture is a contemporary masterpiece. An adze hand-finished pathway and entry stairs lead to the front entry reflection pond encased in Golden Dune Granite. Just beyond, the sunken garden water feature boasts solid Golden Dune Granite blocks with hand-carved water channels.

Modern and ancient details stand juxtaposed: Colossal windows are framed by oversized New Pearl Limestone wall veneer in a blend of

12th century hand-finished textures - point stalk and coarse adze.

Standing on commercial-grade construction with a steel substructure, the interior continues its grand scale with immense wall veneers accented by a three-level stair hall and monumental three-sided fireplace, all hand finished in fine adze.

Every stone element was hand crafted to custom specifications, labelled and diagrammed in assembly drawings, ensuring a seamless journey from design to fulfillment.



PROJECT PRINCIPALS

ARCHITECT
Poss Architecture + Planning and Interior Design

PHOTOGRAPHER
Michael Brands

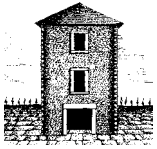


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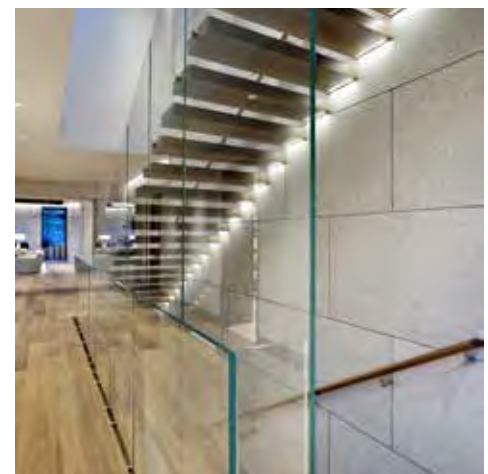
HAWTHORNE HOUSE



PROJECT MATERIALS

NEW PEARL LIMESTONE
Wall veneer, quoins, hearth, lintels, sills

GOLDEN DUNE GRANITE
Hand-carved weir, coping, stepping stones,
pavers, wall caps, curbs, counter tops,
water wall



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HONG KONG VILLA

The modern villa at Shek-O in Hong Kong is one of Jim Olson's most compelling residences. Facing the China Sea, the eastern light falls across a broad pallet of stone. The materials were carefully chosen to resist the extremes of climate: salt air, gale force winds, humidity and heat, pollution and driving tropical rains. Despite this harsh environment, the stone remains pristine and true to Mr. Olson's original vision - the key benefit of using scientifically qualified "true building stone."

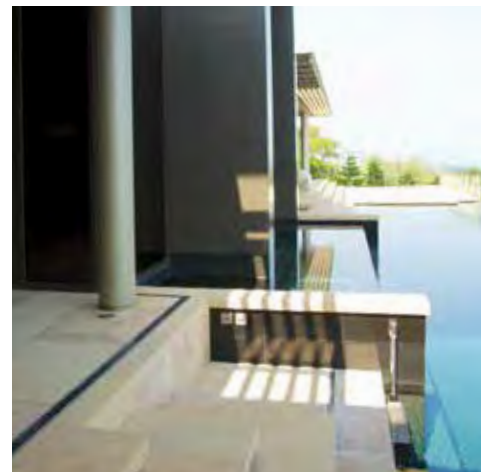
The high walls of the entry courtyard, wrapped and capped with Silk Road Sandstone, contain richly marbled walkways and staircases of Amande Limestone.

The stone visually supports the homeowner's modern art collection with soft undertones and subtle hand-textured surfaces. The result is an oasis of calm amongst a notoriously boisterous urban setting.



PROJECT PRINCIPALS

ARCHITECT & INTERIOR DESIGN
Jim Olson, Olson Kundig

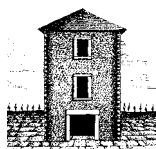


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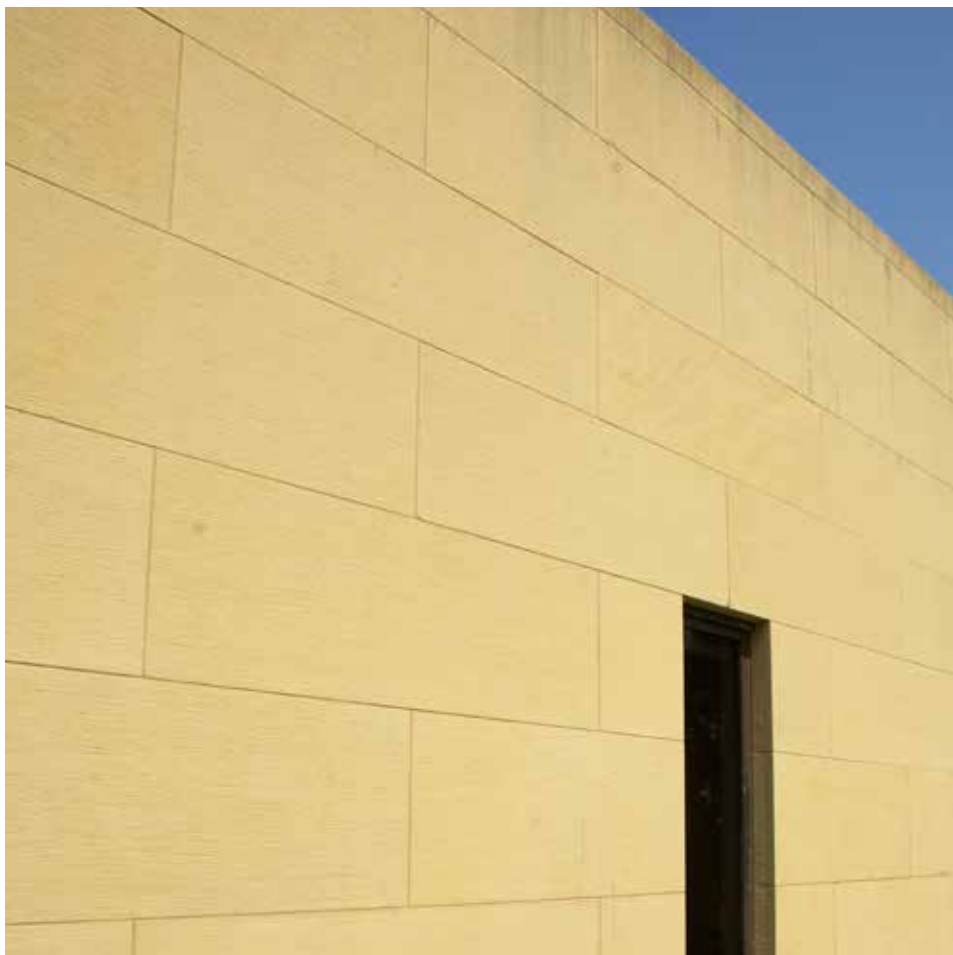
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HONG KONG VILLA

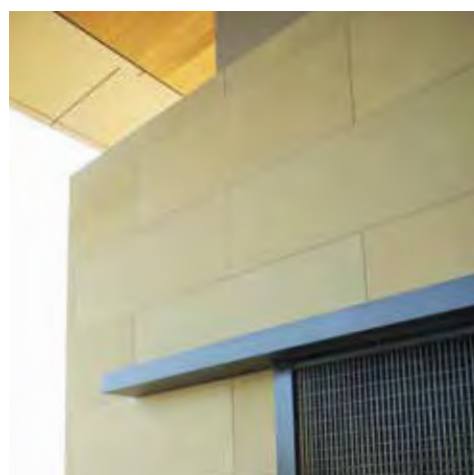


PROJECT MATERIALS

SILK ROAD SANDSTONE
Wall veneer, coping

RIVER BLACK SANDSTONE
Wall veneer, coping

AMANDE LIMESTONE
Pavements, stair blocks



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KELLER WINERY

The rolling hills of Napa, California provide an ideal location for the architecture of Legorreta + Legorreta, the Mexican architects of international renown. Characterized by bold forms with little or no architectural detail or ornament, the work relies almost exclusively on the texture, pattern and quality of the stone façade.

The material, Antique Yangtze Limestone, was rescued from the rising tide of the Three Gorges Dam Project in China. Its unique patina and color come from the differing ages of the recycled structures from which it was salvaged.

Modernist architects often flout the rules of precedent and this stone veneer application is no different. The vertical pieces of the wall pattern suggest paving rather than stone for vertical building, yet within the context of this modern form, the broken rule of bondwork adds interest and a lively counterpoint to the visual expectation the visitor might bring.

The winery is private and part of a much larger estate also designed by Legorreta + Legorreta.



PROJECT PRINCIPALS

ARCHITECT
Legorreta + Legorreta



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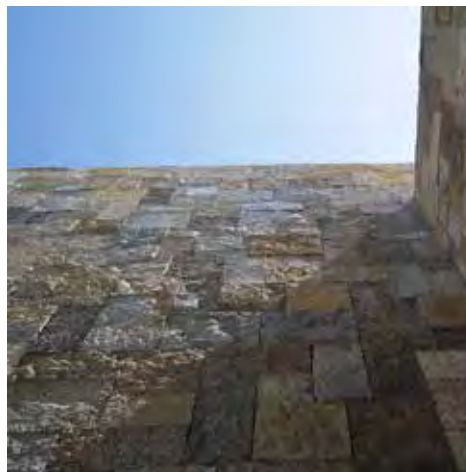
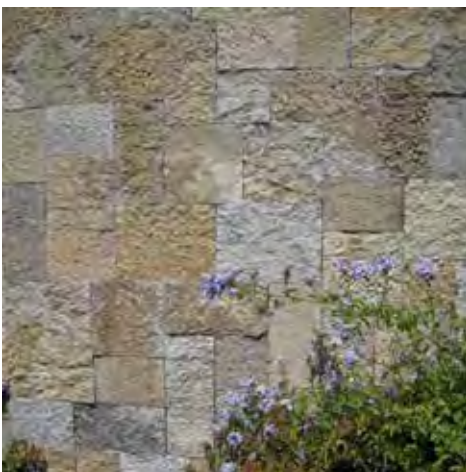
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KELLER WINERY



PROJECT MATERIALS

ANTIQUE YANGTZE LIMESTONE
Wall veneer, quoins



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RHODES
ARCHITECTURAL
STONE
NATURAL STONE EXPERTS

LINEAR HOUSE

Linear House in Aspen perfectly combines ancient stone masonry with striking, contemporary design. Resonating with visual simplicity, each course of stone and each length of timber resolves with full dimension. Razor sharp design, supreme effort and flawless craftsmanship deliver outstanding results. The residence is pitch perfect, with hand-crafted stone flawlessly tuned to our modern times.

Amande Limestone grounds the structure, connecting it to the earth and broader landscape. The hand-crafted, point stalk texture gives the walls almost a sisal texture that is soft to the touch; the stone's

saturated color, a relief from the blinding snow outside. Point stalk texture, originally developed for the cathedrals of Europe as an aesthetic, non-slip solution for paving, supports the modernist vernacular with aplomb. The bathrooms are luxurious but almost neutral, relying on the subtle luminescence of the New Pearl Limestone to keep the focus on the inhabitants at their most intimate.

Golden Dune Granite pavers pick up the warm color of the Amande Limestone walls; the granite's naturally compact grain structure impervious to chemical ice melt and traction tires.

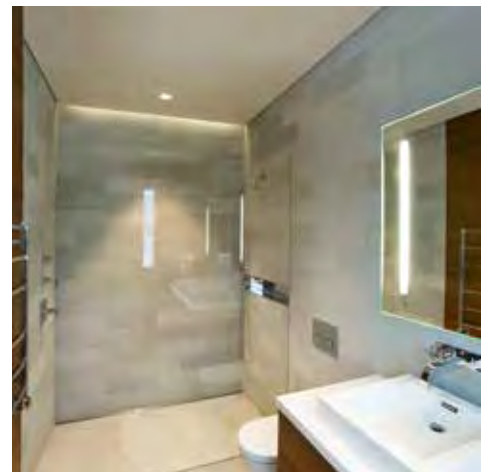


Image provided by Studio B and Derek Skalko

PROJECT PRINCIPALS

ARCHITECT
Scott Lindenau and Mike Piche,
Studio B

INTERIOR DESIGN
Susan Okie, Studio B



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LINEAR HOUSE



Image provided by Studio B and Derek Skalko



Image provided by Studio B and Derek Skalko

PROJECT MATERIALS

AMANDE LIMESTONE

Interior and exterior wall veneer,
wall coping, hearth

NEW PEARL LIMESTONE

Bathroom wall veneer, pavers, thresholds

GOLDEN DUNE GRANITE

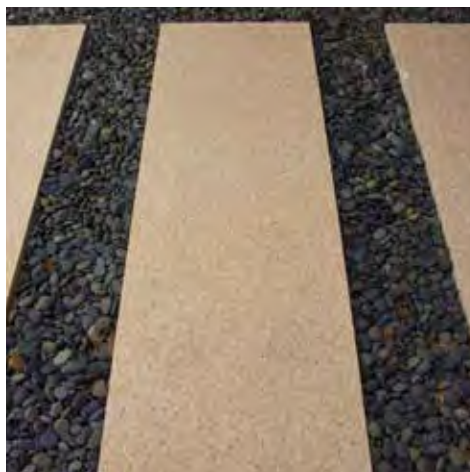
Interior and exterior pavers

NORTH ANKAR FIREBRICK

Firebox, surround



Image provided by Studio B and Derek Skalko



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LOCKSLEY HALL

Built in the late 1880s, this outstanding estate is located on a steep seaside bluff with sweeping views of the bay and beyond. Its creative update retained the home's original style and character through the seamless use of antique and newly quarried stone.

The subtle blending of old with new carries into the terraces: descending the split central staircase of Antique Pewter Granite you enter the intricate garden, furnished

with an Antique Yangtze Limestone fountain, finished with a New Yangtze Limestone coping.

Beyond the peaceful rose garden a pergola is supported by eight-foot carved Heather Sandstone columns. Another staircase leads to a secluded outdoor spa of New Yangtze Limestone and a quiet path of Antique Pewter Granite is surrounded by a curved New Yangtze Limestone herringbone retaining wall.



PROJECT PRINCIPALS

ARCHITECT
Walker & Moody Architects

LANDSCAPE ARCHITECT
Suzman Design Associates



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RHODES
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LOCKSLEY HALL



PROJECT MATERIALS

ANTIQUÉ & NEW YANGTZE LIMESTONE
Wall veneer, caps, quoins, coping

ANTIQUÉ PEWTER GRANITE
Stair blocks, pavements

HEATHER SANDSTONE
Carved columns



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MADISON LAKE FRONT

Located on the shores of Lake Washington, this beautiful home is in keeping with the traditional 19th century look of many east coast residences.

Silk Road Sandstone surrounds the grand entry, which leads to the Antique Granite staircase inside and Antique Salmon pavers create a striking feature wall in the kitchen.

In the garden, Antique Pewter Granite and Antique Salmon Granite easily blend between paving and stair treads, creating a tranquil setting.

A more recent addition to this magnificent home is a 7,000 ft² (650 m²) terrace adorned with 500+ year-old Antique Granite planks. These beautiful planks, which were pedestal set, weave an attractive, large-scale herringbone pattern across the welcoming terrace. And, to complement the granite paving, the owners selected specially sourced oversize width Antique Granite stair blocks for the pool coping, cleverly tying the whole design together.



PROJECT PRINCIPALS

ARCHITECT
Olson Kundig

INTERIOR DESIGN & ARCHITECTURE
Saladino Group Inc.

LANDSCAPE ARCHITECT
Deborah Nevins & Associates



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MADISON LAKE FRONT



PROJECT MATERIALS

ANTIQUE PEWTER AND SALMON GRANITE
Paving, garden fountain, staircase,
bathroom vanity, kitchen feature wall

GOLDEN DUNE GRANITE
Retaining wall, fireplace, composed chimney
veneer, windows, serpentine wall

ANTIQUE TERRACOTTA FIREBRICKS
Fireplace



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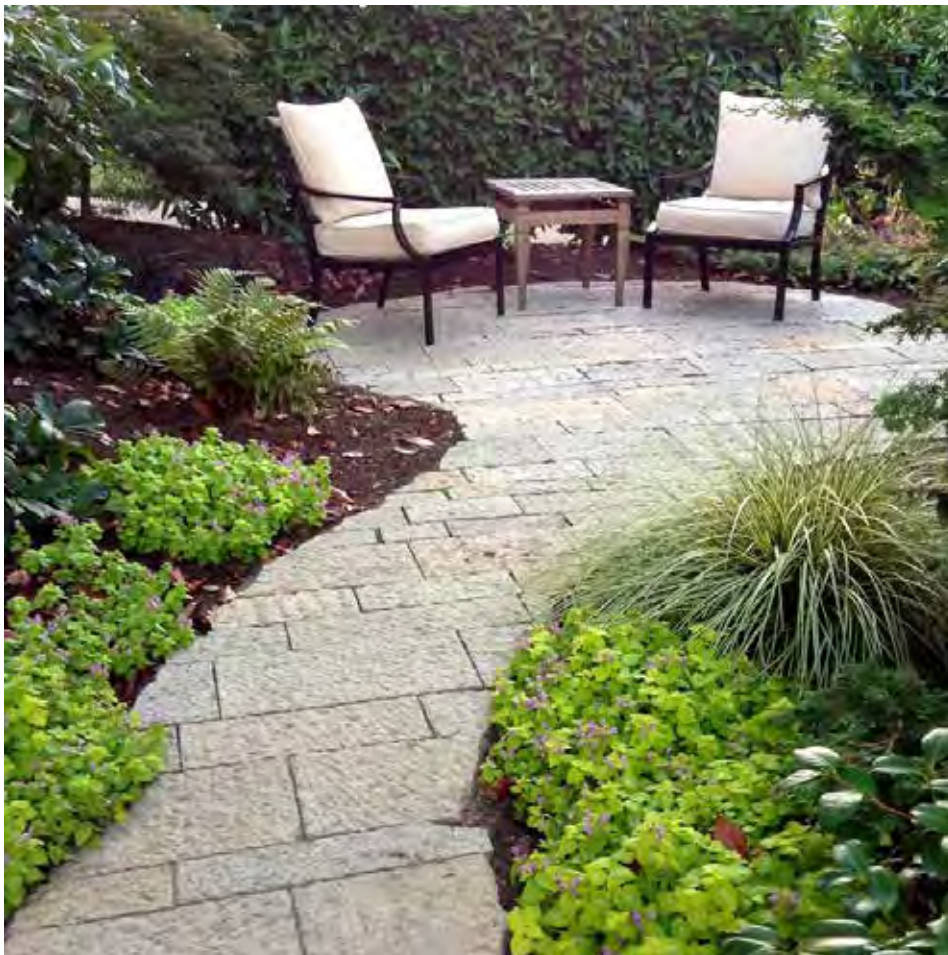
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MADRONA RESIDENCE

Located on the shores of Lake Washington, Seattle, this 100 year-old residence was in need of a garden redesign to enable its owners to relax and enjoy the peaceful surrounds of their new home.

Antique Yangtze Limestone was chosen as a perfect complement to the garden: the lighter tones of this magnificent stone easily showcasing the varying green shades of the lush English country-style garden.

The random point stalk finish of the Antique Yangtze Limestone softens the visual effect and showcases one of the traditional techniques for gauging stone. The occasional ancient fossils visible throughout the stone are particularly eye catching, adding to the stunning variation and interest of the final product.



PROJECT PRINCIPALS

LANDSCAPE ARCHITECT
BA Designs

STONE DESIGN
Rhodes Architectural Stone



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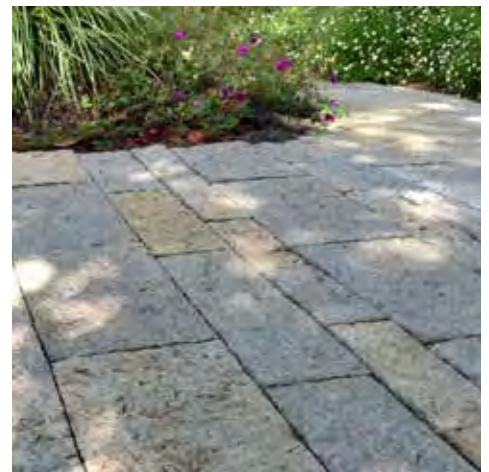
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MADRONA RESIDENCE



PROJECT MATERIALS

ANTIQUE YANGTZE LIMESTONE
Pavers



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MERCY HOSPITAL

The choice of New Yangtze Limestone for the modern addition to the Mercy Hospital in Buffalo, New York was relatively simple when one considers the long history of expressive building stone in the architecture of this northern city. After all, Buffalo is home to several buildings by H.H. Richardson, the pre-eminent practitioner of American Stone Architecture; many considered masterworks. With this new wing, the legacy of hand-wrought building stone is both maintained and extended. The dramatic point stalk

finish - one of Rhodes Architectural Stone's signature hallmarks of craftsmanship - provides contrast and texture to the stainless fixturing and ultramodern sheet glass. The color variation from stone to stone has a narrow range but brings the tapestry of rectangular forms alive.

The stonework extends past the elevator lobby and onto the street as the wall form is expanded to retain the plantings.



PROJECT PRINCIPALS

ARCHITECT
CannonDesign

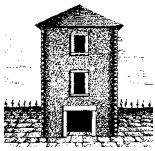


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MERCY HOSPITAL



PROJECT MATERIALS

NEW YANGTZE LIMESTONE

Wall veneer, quoins, thresholds, pavements



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MEYDENBAUER BAY RESIDENCE

Situated along the well-healed shores of Lake Washington in Washington State, this residence blends classical architectural forms as seen through the filter of Pacific Northwest regionalism. The building is grounded to the earth with the classic repetition of split faced random ashlar set upon a finely tuned stone plinth. Elegant hand-carved stone columns grace the building and landscape in multiple locations, sometimes covered with clear wood pergolas or supporting the deep eaves, which offer protection from the rain.

The Silk Road Sandstone wraps and unifies the building and outbuildings of the estate.

Extensive hand finishes broaden the expression of the material in different locations; at times articulating a carved bracket or a crisply detailed lintel or sill, giving shadow and visual punctuation to the architecture. This sandstone proved an inspired choice of material since it holds the low light of the northwest and adds warmth against the often-gray skies. Boaters on the clear water of Lake Washington will often drift slowly past, mesmerized by the fading light of the evening as reflected in the building façade.



PROJECT PRINCIPALS

ARCHITECT
Tom Kuniholm Architects

INTERIOR DESIGN
Pamela Pearce Design



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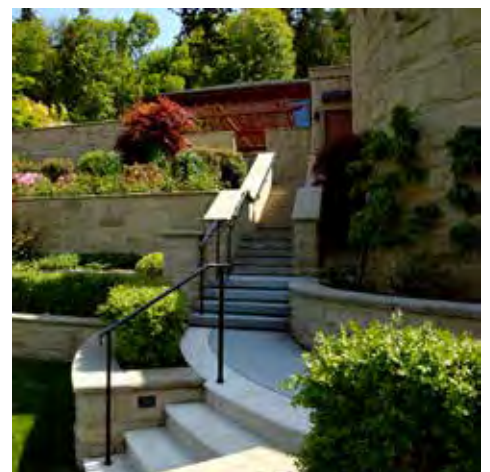
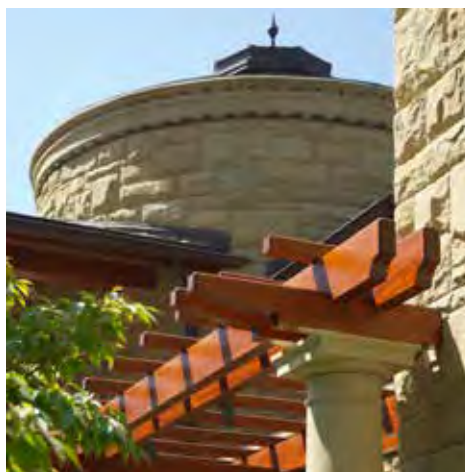
MEYDENBAUER BAY RESIDENCE



PROJECT MATERIALS

SILK ROAD SANDSTONE

Wall veneer, quoins, hand-carved columns, brackets, lintels, sills, foundation plinth, coping, wall caps, architectural ornament, molding



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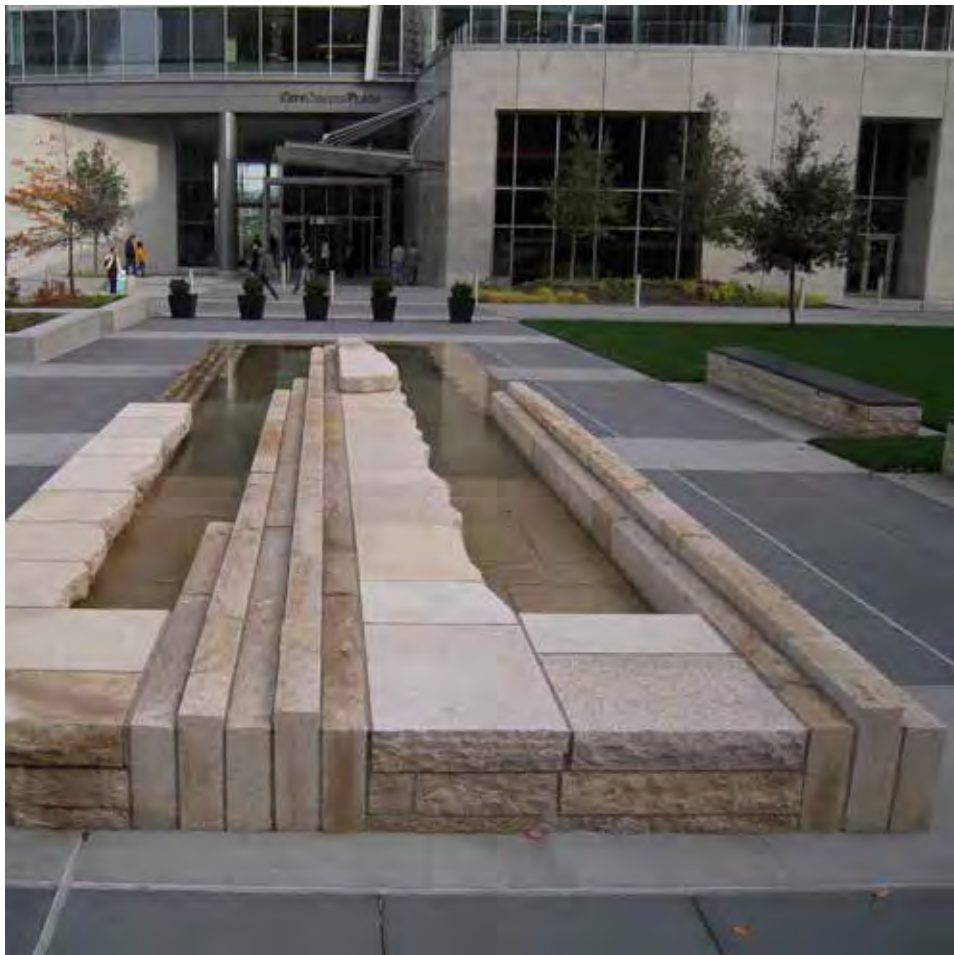
MICROSOFT FOUNTAIN

Creating comfortable gathering points for commerce and collaboration can often prove a challenge since visual interest, material durability and local building codes often seem to work at cross purposes. This solution, a Golden Dune Granite fountain in the plaza center is a great success.

The form of the fountain visually recalls the rugged mountains and valleys of the surrounding countryside. The warm tones of the granite remain inviting, never cold, regardless of the ambient temperature

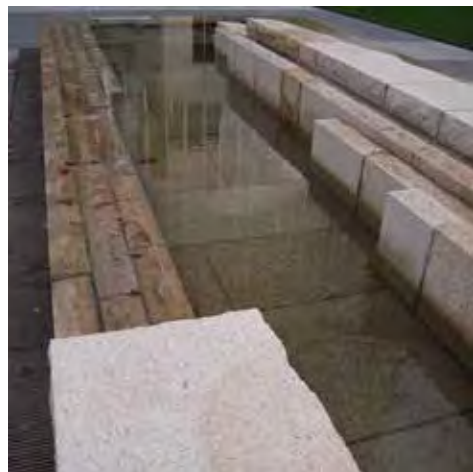
provided by local weather. The durable granite is virtually invincible to vandalism, freezing weather or chlorine.

As crowds gather to eat lunch, feed the birds or splash with their children, we are reminded of the central place stone occupies in our urban landscape. Durable and expressive when hand finished, Golden Dune Granite resonates with those who experience it. This fountain, provided to the built environment by one of the largest corporations in the world, should please citizens for centuries to come.



PROJECT PRINCIPALS

ARCHITECT
ZGF Architects

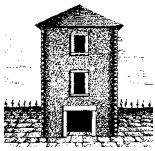


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MICROSOFT FOUNTAIN



PROJECT MATERIALS

GOLDEN DUNE GRANITE
Coping, pavements, architectural blocks

STUDIO BLACK GRANITE
Coping



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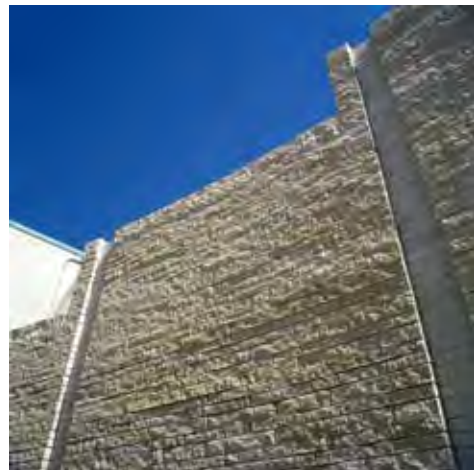
ORINDA PUBLIC LIBRARY

Visitors enter the City of Orinda's library with a view of the dramatic stone waterfall. A tunnel leads them past a fountain of Golden Dune Granite veneer and opens to a grand staircase of the same stone. The staircase leads to the upper plaza with a small pool cascading to the main plaza below.

A view of the rear of the building shows the landscaping, a fenced reading area and an auditorium.

The pavers have been finished in fine adze for a sleek, non-slip solution, while the rear of the library opens to the fenced reading area, enclosed with a wall of coursed strip veneer.

The public library shows the skillful use of one stone in multiple textures and finishes to achieve striking results over grand views of tiered plazas and public spaces.



PROJECT PRINCIPALS

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StastnyBrun Architects



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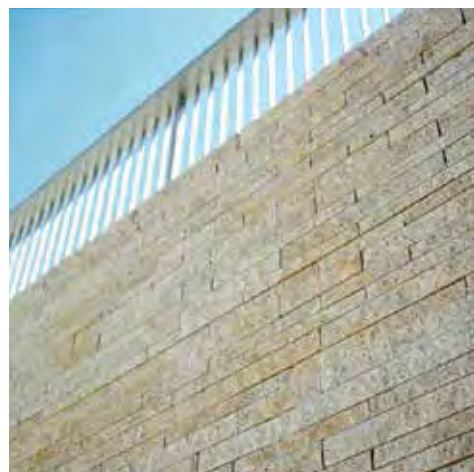
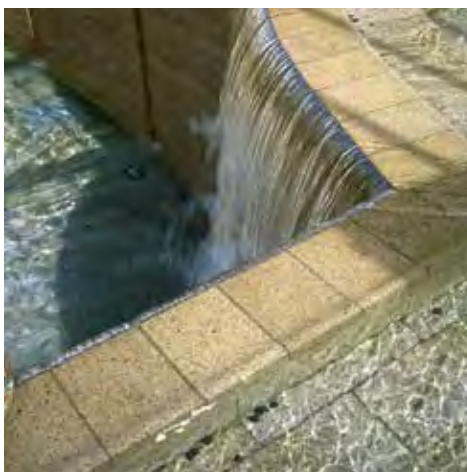
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ORINDA PUBLIC LIBRARY



PROJECT MATERIALS

GOLDEN DUNE GRANITE
Coursed strip veneer, wall caps, pavements,
stair blocks, pavers, drain grates



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PENINSULA HOUSE

Located on the sand dunes of an ocean beach and nestled among native tea trees, nature informed Ryan Moody's design on Victoria's Mornington Peninsula in Australia. Moody has created an architectural masterpiece perfectly suited to its seaside location, clad with natural materials including stone, timber and glass.

The stone elements are particularly fitting, particularly using Rhodes Architectural Stone's newly quarried

Amande Limestone for the internal and external wall cladding.

Aesthetically, Amande Limestone seamlessly blends with the cool beachside tones, and is also beautifully hand finished with an intricate, fine adze texture, making the new home looks as though it existed long before the house was built.

Indeed, the intricate hand finished point stalk details in the stonework, including quoins, have really set this project apart.



PROJECT PRINCIPALS

ARCHITECT
Ryan Moody Architects

PHOTOGRAPHER
Peter Hyatt

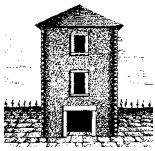


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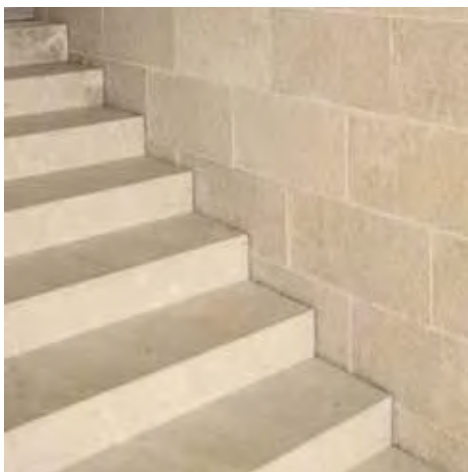
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PENINSULA HOUSE



PROJECT MATERIALS

AMANDÉ LIMESTONE
Interior and exterior wall cladding
Finish in point stalk



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PERRELL RESIDENCE

Perched over Silicon Valley, this stunning residence combines both formal dimensional stone in the 18th and 19th century tradition with more rustic site walls and outbuildings. The newly quarried Silk Road Sandstone and Amande Limestone neatly blend to form a family of stone with new Golden Dune Granite and Antique Salmon Granite.

Silk Road Sandstone with a sand-rubbed finish is the perfect choice for the wrought stone elements. The handcrafted architectural work is extremely technical,

created using stereotomy templating, a technique perfected by French craftsmen in the early Renaissance.

The outbuildings and site walls are created with heavily textured Amande Limestone in a blend of pineapple and split-faced hand textures - the rougher surface catching the shadow and light. Antique Salmon Granite pavers complete the formal terraces with timeless elegance.



PROJECT PRINCIPALS

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PERRELL RESIDENCE



PROJECT MATERIALS

SILK ROAD SANDSTONE

Lintels, sills, columns, wall veneer, ramp and twist coping, quoins, arch quoins

AMANDE LIMESTONE

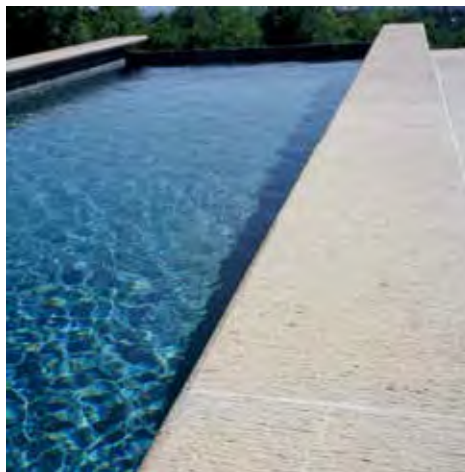
Wall veneer, lintels, quoins, pier caps, pool and wall coping, pavements, battered piers

GOLDEN DUNE GRANITE

Stair blocks, garden borders

ANTIQUÉ SALMON GRANITE

Terrace pavements, stair blocks

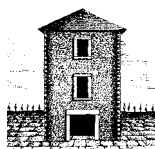


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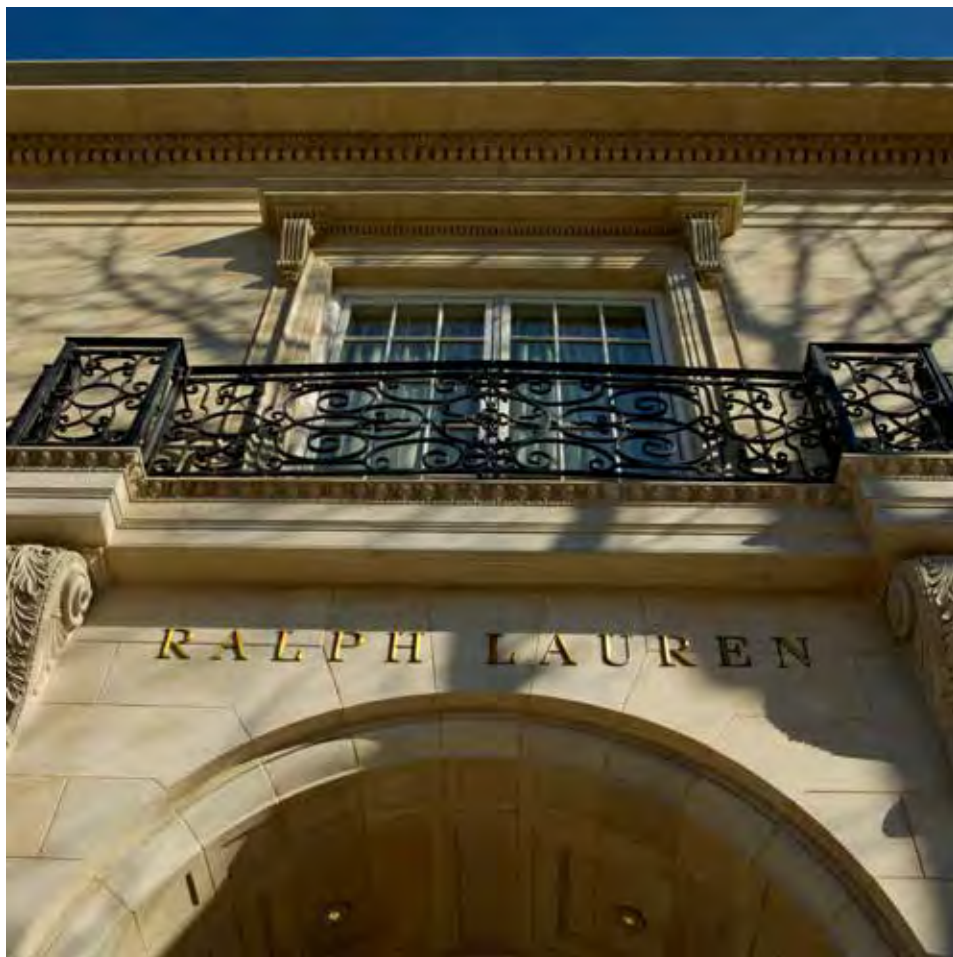
RALPH LAUREN

The flagship store on Greenwich Avenue, Greenwich, Connecticut, continues the long-held tradition of the luxury brand - using the world's top artisans and materials to reflect the quality and refinement of the brand.

The choice of New Pearl Limestone was inspired by its translucent surface, which draws light into the stone making the building glow. Classic detailing and artisan manufacturing and craftsmanship produce

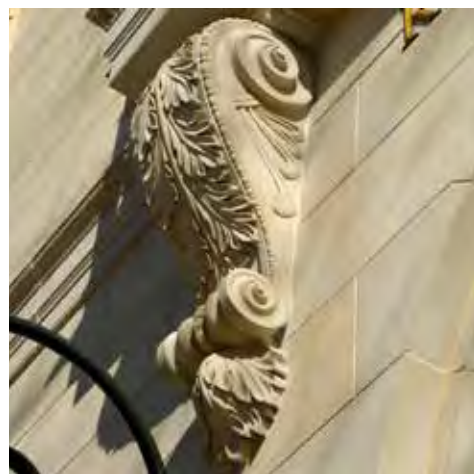
an outstanding building façade: the hand-carved moldings add intricate detail, showcasing the unique and high quality results for which Rhodes Architectural Stone is renowned.

Ralph Lauren's legendary eye for grace and beauty has created a masterpiece of architecture and commerce. Widely published and awarded for honors far and wide, we are proud to have contributed to this project's significant success.



PROJECT PRINCIPALS

ARCHITECT
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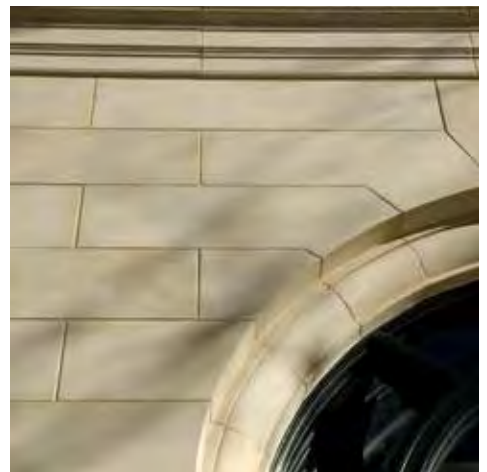
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RALPH LAUREN



PROJECT MATERIALS

NEW PEARL LIMESTONE
Wall veneer, balustrade, egg and dart moldings, carved brackets, coffered ceiling and wall panels, radius moldings, architectural ornaments



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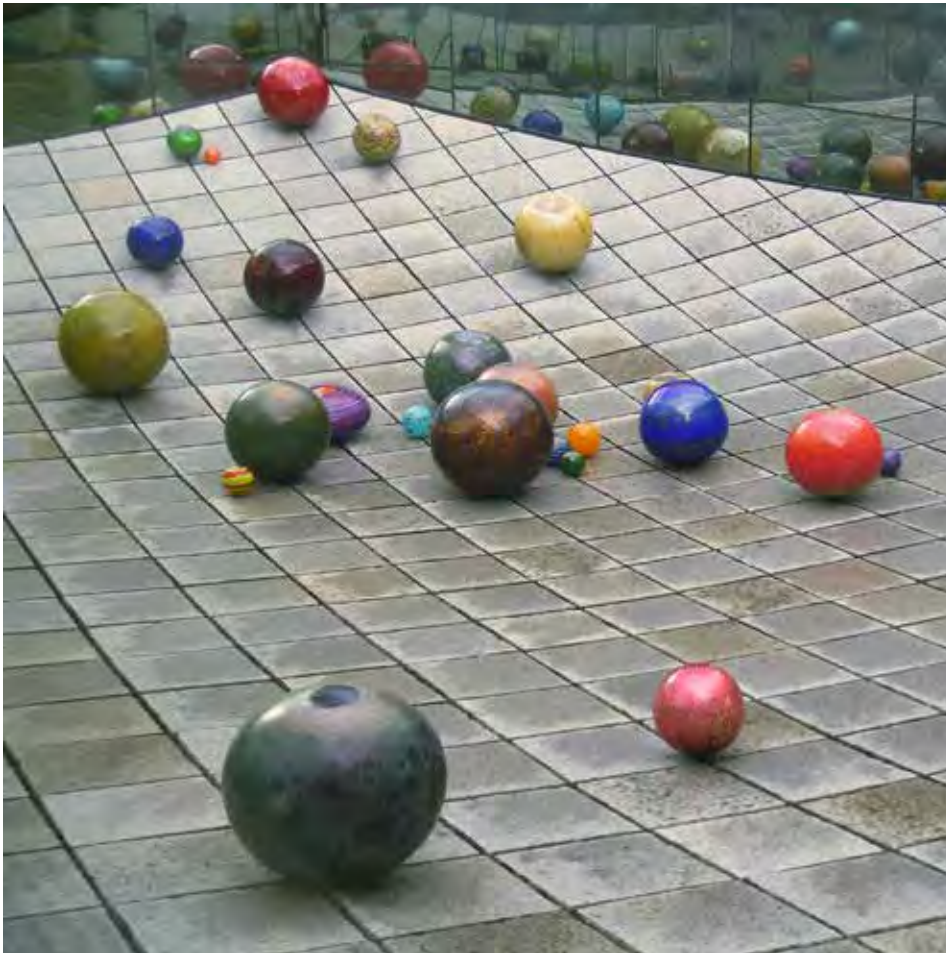
TACOMA ART MUSEUM

The untitled public sculpture at the center of the Tacoma Art Museum (2003) is Richard Rhodes' largest public sculpture and best known work to date. Often described as the "heart" of the museum for its asymmetrical shape and location, the work forms the central courtyard from which the museum galleries are explored in series.

The first view of the work is two-dimensional as the museum visitor enters the building but only experiences a reflected slice of work in a giant, full-height angled mirror. At this viewing distance, the work appears a modernist painting in tune with the more

conceptual notions of Antoine Predock, the museum's architect.

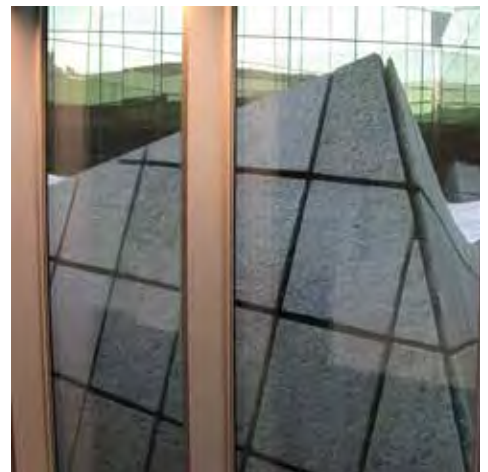
However, as we move toward the galleries, the prow of "wave", as it has become known, darkens the entrance to the perimeter walkway, continuing to obscure the viewer's grasp of the larger sculpture. Surprises await the viewer as the reflective mirrored glass modifies the view and expands the experience. Ultimately the perception of the work is altered as the museum is explored; a metaphor for the experience of how art expands and changes both the internal and external perspective of the participant.



PROJECT PRINCIPALS

ARCHITECT
Antoine Predock Architect

ARTISTS
Untitled - Stone Wave, Richard Rhodes,
Rhodesworks Design Studio
Glass Nijima Floats, Dale Chihuly



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TACOMA ART MUSEUM



PROJECT MATERIALS

ANTIQUE PEWTER GRANITE



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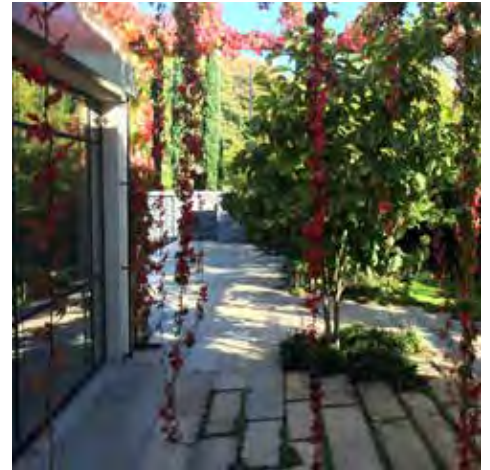
TOORAK HOUSE

This immaculate home in Melbourne's Toorak harmoniously blends antique and newly quarried stone in an outdoor setting. While Antique Salmon Granite and Antique Pewter Granite stair treads and paving create a warm welcome at the home's entrance, they continue in the back garden, providing a welcoming invitation to enjoy the rear terrace, encased by overhanging vines, and providing shade and tranquillity in abundance.

In Australia no garden is complete without a barbecue; this one particularly special. It

is framed in a combination of the Antique Granites, well paired with Golden Dune Granite, finished in handcrafted split face and honed textures, and lined with North Ankar Firebrick inside.

A delightful pool setting complements the design, crafted from Heron's Egg Granite, complete with a pool wall containing custom honed 'domes', honed waterline tiles, bush hammered wall caps and a split face veneer. It is a true masterpiece.



PROJECT PRINCIPALS

LANDSCAPE DESIGNER
Eckersley Garden Architecture in conjunction
with Rhodes Architectural Stone

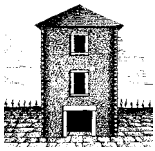


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TOORAK HOUSE



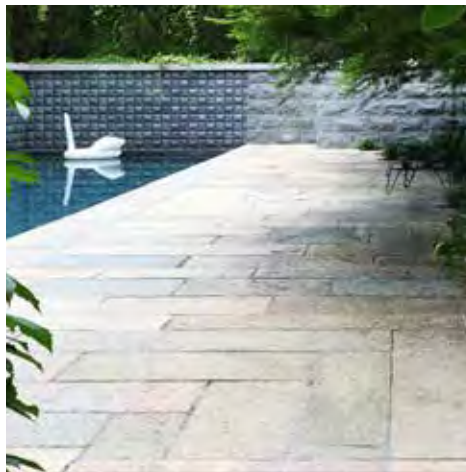
PROJECT MATERIALS

ANTIQUE PEWTER & SALMON GRANITE
Paving, stair treads, barbecue

GOLDEN DUNE GRANITE
Barbecue

HERON'S EGG GRANITE
Pool wall, dome, waterline tiles,
wall caps and veneer

NORTH ANKAR FIREBRICK
Barbecue



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TURNER RESIDENCE

The formal indoor pool at the Turner Residence recalls the grandeur of the turn of the last century when guests would gather in their swimming costumes for mid-day cocktails and witty exchange.

The New Abbey Limestone carries this elegance; its subtle variation creating intra-stone movement that supports the scene. From the stair treads and masterful columns at the pool's entry to the pavement, coping, wall veneer and ornament, New Abbey Limestone catches the eye.

One of the most amazing features of this immaculately presented home is the luxurious formal indoor pool, adorned with the elegance of New Abbey Limestone.

All walking surfaces and pool copings have a light sandblast finish to ensure the safety of all residents and guests and the white walls, columns and mouldings are hand dressed to a honed but non-reflective surface.



PROJECT PRINCIPALS

ARCHITECT

Nievera Williams Landscape Architecture

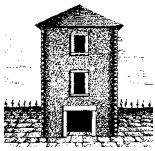


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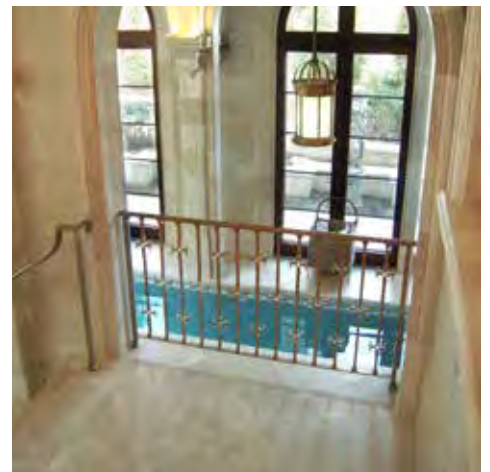
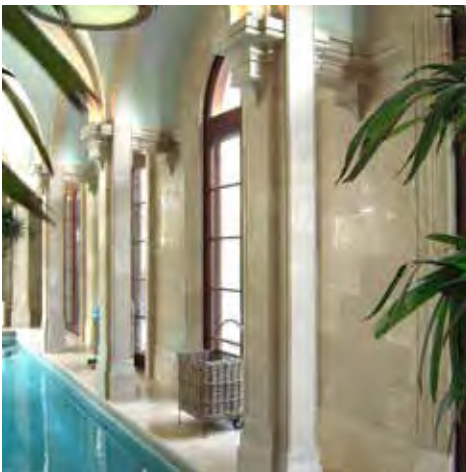
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TURNER RESIDENCE



PROJECT MATERIALS

NEW ABBEY LIMESTONE
Pavements, coping, stair treads and risers,
wall veneer, carved columns, moldings,
ornament



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WESTERLEIGH RESIDENCE

Built in the grand style of an English country manor house, this residence in Greenwich, Connecticut is one of the largest homes built in modern times in the US. The floor plan cuts in and out, creating private courtyards, gardens and many visual surprises. With 286 separate elevations on the residence, the steady repeat of the stone language successfully showcases the complexity of the architecture.

More than 200 containers, or 3,400 pallets, of antique and hand-crafted stone material

created the stone veneer and hardscape, with stone design and detailing driven by Rhodes Architectural Stone.

This visually stunning project seamlessly blends old with new. While the external walls predominantly use Antique Yangtze Limestone recycled from the flood zone of the Three Gorges Dam Project in China, the dimensional stone pieces are hand fabricated and hand textured from newly quarried New Yangtze Limestone sourced from the same area.



PROJECT PRINCIPALS

ARCHITECT

Jeffrey R. Matz Architects, Gary Neil Savitsky

INTERIOR ARCHITECT

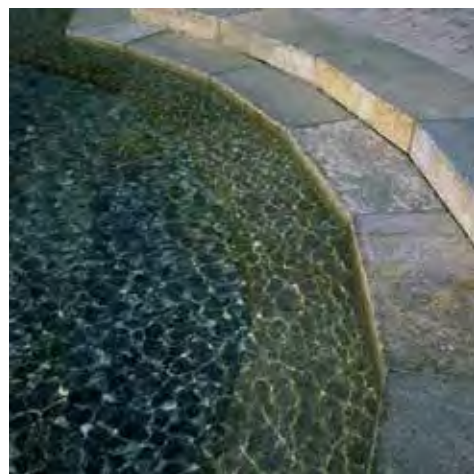
Anne Kalla, Cicognani Kalla Architect

LANDSCAPE ARCHITECT

Ed Hollander, Edmund Hollander
Landscape Architects

STONE DESIGN

Rhodes Architectural Stone



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WESTERLEIGH RESIDENCE



PROJECT MATERIALS

ANTIQUE YANGTZE LIMESTONE
Wall veneer, quoins, arch quoins

NEW YANGTZE LIMESTONE
Plinth base, carved cornice molding,
coping and pier caps, lintels, sills, eave
blocks, window and door trim, stair blocks,
spa tile, arch quoins, landscape veneer,
quoins

ANTIQUE PEWTER GRANITE
Stair blocks, square pavements, pool tile,
pool coping



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STONE

Amande Limestone

Antique Highland Porphyry

Antique Pewter Granite

Antique Salmon Granite

Antique Terra Cotta Firebrick

Antique Yangtze Limestone

Claret Sandstone

Dune Granite

Golden Dune Granite

Grey Cosmos Granite

Heather Sandstone

Heron's Egg Granite

Lavastone

New Pearl Limestone

New Yangtze Limestone

Nightlight Granite

North Ankar Firebrick

Pepper Granite

Rhodes Firebrick

River Black Sandstone

Silk Road Sandstone

Studio Black Granite

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AMANDE LIMESTONE

Quarried from central China's hot valleys, Amande Limestone has been slow baked for hundreds of millions of years. The stone's warm color range and soft texture make it very popular in sunny climates. It is a high density limestone and much harder than common limestone, so it is widely used for veneer, stair blocks and pavers. As it's cooler underfoot than sandstone or granite, Amande Limestone is ideal for pool decks and where contact with hot stone is uncomfortable.

Amande Limestone's distinctive, yet varied coloring ranges from light caramel, to darker caramel and gray tones. Small black fossils sometimes create subtle and interesting natural variations in cross-sections. Available in all our hand finishes, Amande Limestone's highlights are particularly compelling in point stalk and adze, and it can be installed in any of the standard setting techniques – mortar or thinset on slab or by sand setting.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
VENEER	CARVED OBJECTS
STAIR BLOCKS	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	COBBLESTONES

PROJECTS

Hong Kong Villa, Perrell Residence, Peninsula House

INSTALLATION

Amande Limestone can be installed in any standard setting technique - mortar or thinset on slab or by sand setting.



Image provided by Studio B and Derek Skalko

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AMANDE LIMESTONE



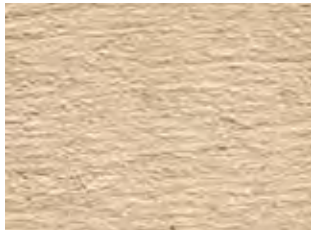
HONED
min thickness - 0.75" / 20 mm



SANDBLASTED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2" / 50 mm



4 POINT STALK
min thickness - 1.25" / 32 mm



2 POINT STALK
min thickness - 1.5" / 38 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

STANDARD BLOCK : 60" x 24" x 20"
1500 x 600 x 500 mm

MAX SPECIAL BLOCK : 80" x 30" x 20"
2000 x 750 x 500 mm

STANDARD VENEER :
3" x 3" to 16" x 26"; 3" thick
75 x 75 mm to 400 x 650 mm; 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick



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TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	2.59 %
C97	absorption	3.08 %
C97	bulk gravity	153 lbs/ft ³ 2,451 kg/m ³
C99	mod. of rupture	1,500 psi 10.3 MPa
C170	compressive strength	6,500 psi 44.8 MPa
C880	flexural strength	1,000 psi 6.9 MPa
C241	abrasion resistance	8.1 Ha

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ANTIQUE HIGHLAND PORPHYRY

Distinguished by its extremely large format, Antique Highland Porphyry stands alone in the antique stone market without peer or parallel. The warm earth tones vary from piece to piece creating a visual tapestry in the hardscape. Worn and uneven underfoot, the pavements remind its audience of the centuries of the human dramas played out on its surface.

The Porphyry's unusual sizing makes it available for almost all architectural

masonry elements: wall veneer, quoins, solid stair treads and even copings.

The material is extremely dense allowing it to easily withstand auto traffic as well as the freeze thaw cycles of colder climates. The low absorption also makes it impervious to salt and chemical ice melt.

Antique Highland Porphyry may be set in sand or gauged and mortar set.



RECOMMENDED USES

PAVERS	COPING / CAPS
VENEER	CURBS
QUOINS	SILLS / LINTELS
STAIR TREADS	

INSTALLATION

Antique Highland Porphyry can be set in sand or gauged and mortar set.



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ANTIQUE HIGHLAND PORPHYRY



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE ARRAY

MATERIAL SPECIFICATIONS

STANDARD PAVERS :

12" x 12" to 20" x 40"; 1" – 2" thick

300 x 300 mm to 500 x 1000 mm; 25 - 50 mm thick

OVERSIZED PAVERS :

24" x 36" to 30" x 72"; 2" – 3" thick

600 x 900 mm to 750 x 1800 mm; 50 - 75 mm thick

STANDARD VENEER :

3" x 8" to 14" x 36"; 2" – 3" thick

75 x 200 mm to 350 x 900 mm; 50 - 75 mm thick

STANDARD STAIR BLOCK :

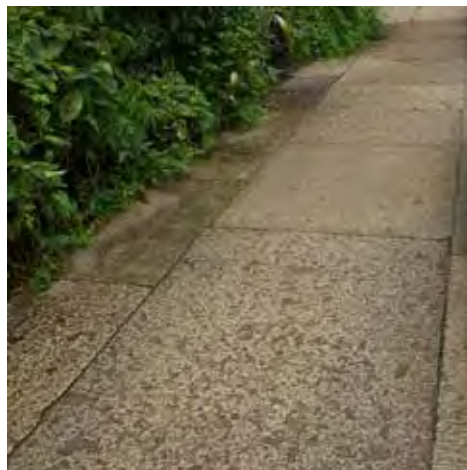
14" x 24" to 21" x 42"; 2" – 7" thick

350 x 600 mm to 500 x 1000 mm; 50 - 180 mm thick



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TECHNICAL DATA

ASTM	TEST	
C97	absorption	1.85 %
C97	bulk gravity	151.08 lbs/ft ³ 2420 kg/m ³
C99	mod. of rupture	1,726 psi 11.9 MPa
C170	compressive strength	9,500 psi 65.5 MPa
C880	flexural strength	1,030 psi 7.1 MPa

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ANTIQUE PEWTER GRANITE

Antique Pewter Granite once formed the roads, bridges, and rice threshing platforms of South China. The rapid building of cities, freeways, and bridges over the past two decades has led to the replacement of much of this material with concrete and asphalt. Our reclamation teams work ahead of major infrastructure projects to protect this beautiful antique material for reuse.

The surface of Antique Pewter Granite boasts a rich natural patina resulting from

centuries of human and animal traffic, tannins from vegetation, and minerals from ground water. Some surfaces have texture marks, where a point chisel once etched grooves for greater traction. Others are smooth from years of wear that has removed texture, leaving the upward face smooth.

Our Antique Pewter Granite offers cool tones ranging from dove to green-gray and sterling. It may be sand set or gauged and mortar set.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
VENEER	POOL TILES
STAIR BLOCKS	POOL COPING
QUOINS	PLANKS

PROJECTS

Firman Residence, Locksley Hall, Madison Lakefront, Westerleigh Residence

INSTALLATION

Antique Pewter Granite may be sand set or gauged and mortar set.

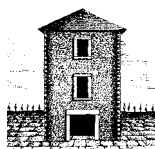


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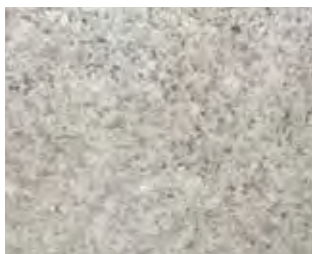
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ANTIQUE PEWTER GRANITE



TEXTURE SAMPLE #1



TEXTURE SAMPLE #2



POOL TILES
min thickness - 0.5" / 13 mm



COLOR ARRAY



MATERIAL SPECIFICATIONS

STANDARD PAVERS :

12" x 12" to 24" x 24"; 2" - 4.5" thick
300 x 300 mm to 600 x 600 mm; 50 - 115 mm thick

STANDARD PLANK :

9" x 12" to 14" x 90"; 2" - 4.5" thick
225 x 300 mm to 350 x 2250 mm; 50 - 115 mm thick

STAIR BLOCK :

12" x 24" to 15.5" x 72"; 2" - 5.5" thick
300 x 600 mm to 400 x 1800 mm; 50 - 140 mm thick

POOL TILE :

2" x 2"; 0.5" thick
50 x 50 mm; 13 mm thick



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ANTIQUE SALMON GRANITE

Antique Salmon Granite once formed the roads, bridges, and rice threshing platforms of South China. The rapid building of cities, freeways, and bridges over the past two decades has led to the replacement of much of this material with concrete and asphalt. Our reclamation teams work ahead of major infrastructure projects, such as the expansion of a port facility in Guangdong and the building of apartment complexes in Fujian.

The surface of Antique Salmon Granite boasts a rich natural patina resulting from centuries

of human and animal traffic, tannins from vegetation, and minerals from ground water. Some surfaces have texture marks, where a point chisel once etched grooves for greater traction. In others, wear has removed texture, leaving the upward face smooth.

Our Antique Salmon Granite offers warm tones ranging from bronze to salmon and ash. Antique Salmon Granite may be sand set or gauged and mortar set.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
VENEER	POOL TILES
STAIR BLOCKS	POOL COPING
QUOINS	PLANKS

PROJECTS

Dillon Residence, Madison Lakefront,
Perrell Residence, Toorak Residence

INSTALLATION

Antique Salmon Granite may be sand set or gauged and mortar set.



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ANTIQUE SALMON GRANITE



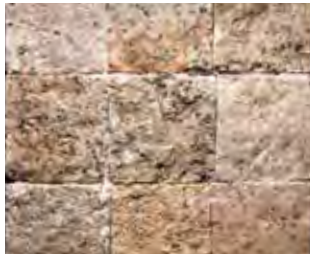
TEXTURE SAMPLE #1



TEXTURE SAMPLE #2



POOL TILES
min thickness - 0.5" / 13 mm



COLOR ARRAY



MATERIAL SPECIFICATIONS

STANDARD PAVERS :

12" x 12" to 24" x 24"; 2" - 4.5" thick
300 x 300 mm to 600 x 600 mm; 50 - 115 mm thick

STANDARD PLANK :

9" x 12" to 14" x 90"; 2" - 4.5" thick
225 x 300 mm to 350 x 2250 mm; 50 - 115 mm thick

STAIR BLOCK :

12" x 24" to 15.5" x 72"; 2" - 5.5" thick
300 x 600 mm to 400 x 1800 mm; 50 - 140 mm thick

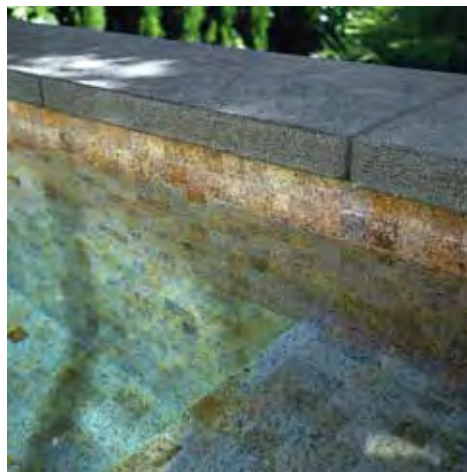
POOL TILE :

2" x 2"; 0.5" thick
50 x 50 mm; 13 mm thick



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ANTIQUE TERRACOTTA FIREBRICK

Antique Terracotta Firebrick is a unique material for fireplace interiors and wine cellar floors, providing a unique ambiance. We reclaim and trim ancient Antique Terracotta pavers to produce exceptionally long firebrick for constructing large-scale herringbone and chevron patterns. The antique edge of the pavers is preserved so that the original hand-crafted, textured edge is visible when installed.

The reflection of soft firelight turns a simple firebox into a standalone masterpiece. Set on edge they faithfully reproduce the ambiance of a first class European cafe, bringing an old world feel to any space.

However they are used, Antique Terracotta Firebricks bring timeless beauty to any project.



RECOMMENDED USES

FIREBRICK

WINE CELLAR FLOORS

PROJECTS

Madison Lake Front

INSTALLATION

To allow for the variation in sizing of this truly antique product, it is ideally set with a fire resistant mortar joint with a minimum of 1/5 of the thickness of the tile.



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ANTIQUE TERRACOTTA FIREBRICK



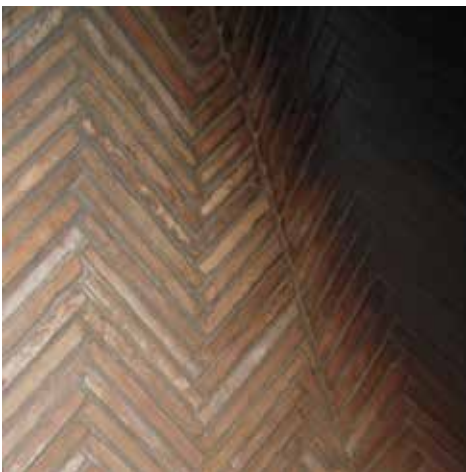
MATERIAL SPECIFICATIONS

STANDARD BLOCK : 11" x 3.75" x 0.875"
280 x 95 x 22 mm

TECHNICAL DATA

ASTM	TEST	
C24-01	pyrometric cone equivalent	2460° F 1350° C*

* fireplace heat does not generally exceed 750° F or
400° C



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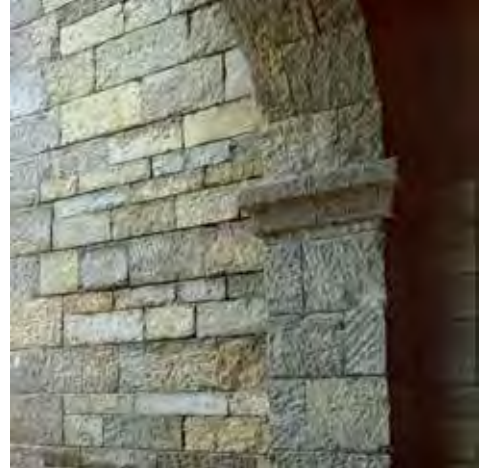
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ANTIQUE YANGTZE LIMESTONE

Antique Yangtze Limestone, a high-density, fossil-rich limestone, is reclaimed from the region of China's Yangtze River. Since construction of the Three Gorges Dam Project across the Yangtze began over two decades ago, an estimated 1,600 villages along the river's edge have been doomed to be submerged and lost forever. Rhodes Architectural Stone has been able to collect a great store of this exquisite stone

from abandoned homes and school yards for re-use.

Antique Yangtze Limestone carries its original textures of point stalk, pineapple, and split face finishes. Centuries of weathering have developed rich patinas that range in color from toasty beige to sage and charcoal. Richly fossilized, Antique Yangtze Limestone blends seamlessly with New Yangtze Limestone in any application.



RECOMMENDED USES

veneer

quoins

PROJECTS

Colorado Ranch, Keller Winery,
Locksley Hall, Westerleigh Residence

INSTALLATION

Principal setting methods include proprietary wedge anchor setting for dry stack applications or clipped and back-filled veneer systems.



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ANTIQUE YANGTZE LIMESTONE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



COLOR/TEXTURE SAMPLE



MATERIAL SPECIFICATIONS

STANDARD VENEER : 3" x 8" to 11" x 22"; 2" - 3" thick
75 x 200 mm to 280 x 560 mm; 50 - 75 mm thick

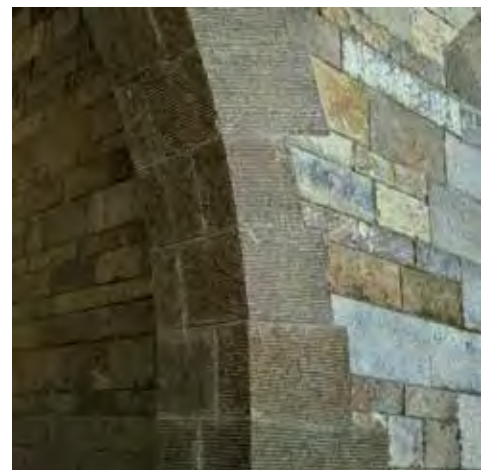


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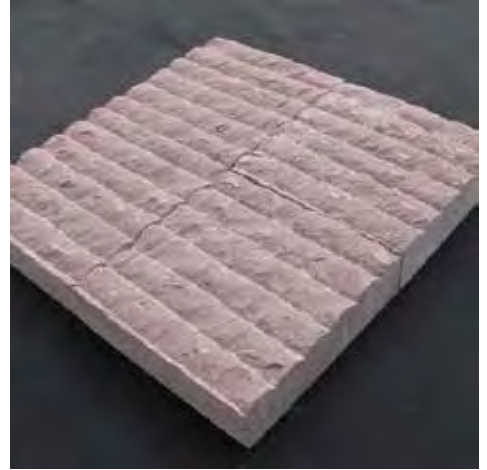
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CLARET SANDSTONE

Prized for its durability and rich, saturated coloring, Claret Sandstone has been used by the Chinese for centuries to build homes, bridges and roads. It has served equally well for livestock watering troughs and for small whetstones to sharpen knives and farm tools. Originally called "Farmer's Stone" because of its natural occurrence just beneath the planting surface, Claret Sandstone can be carved easily and hand fabricated. It is one of the very few freeze-thaw-proof

sandstones, a property derived from its tight grain and strong quartz crystal. It can withstand strong light at high altitude without color fading. Essentially the same composition as New York Brownstone, it offers a perfect match for restoration work. Unlike many sources of sandstone, the quarry we use produces stone of a remarkably consistent burgundy color.

As with many of our materials, large-scale formats are available by special order.



RECOMMENDED USES

PAVERS	CARVED OBJECTS
VENEER	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	COBBLESTONES
SILLS/LINTELS	DRAIN GRATES

INSTALLATION

Claret Sandstone may be installed in all standard setting techniques – mortar or thinset on slab or by sand setting.



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CLARET SANDSTONE



HONED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2.5" / 64 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

STANDARD BLOCK : 60" x 24" x 16"
1500 x 600 x 400 mm

MAX SPECIAL BLOCK : 80" x 32" x 16"
2000 x 800 x 400 mm

STANDARD VENEER : 3" x 8" to 16" x 26"; 2" - 3" thick
75 x 200 mm to 400 x 650 mm; 50 - 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick



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TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.327 %
C97	absorption	2.2 %
C97	bulk gravity	152 lbs/ft ³ 2,433 kg/m ³
C99	mod. of rupture	2,900 psi 19.98 MPa
C170	compressive strength	20,000 psi 137.89 MPa
C880	flexural strength	2,500 psi 17.23 MPa
C241	abrasion resistance	4.6 Ha

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RHODES
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DUNE GRANITE

Dune Granite comes from a quarry in Northern China that has been in operation for over 2,500 years. This granite is quarried in time-honored traditional methods, without the use of cutting machines, cranes, or explosives. Its versatility, consistency, and minimal veining make Dune Granite viable for a wide range of both interior and exterior applications. With a lighter oatmeal color and less overall color variation than

our popular Golden Dune Granite, the pearl and amber background of Dune Granite is subtly punctuated with shades of chestnut, sterling, and sable.

Tooling marks from our fine hand finishes expose the deep luster of minerals and produce a milky, whitish color that complements the stone's lightly toasted, unmarked surface.



RECOMMENDED USES

PAVERS	CARVED OBJECTS
VENEER	COLUMNS
STAIR BLOCKS	SINKS / TUBS
QUOINS	SLABS
COPING / CAPS	COBBLESTONES
CURBS	DRAIN GRATES
SILLS / LINTELS	

INSTALLATION

Dune Granite takes all textures well and may be installed in any of the standard setting techniques: mortar or thinset on slab or by sand setting.

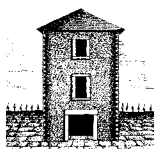


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**RHODES
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NATURAL STONE EXPERTS

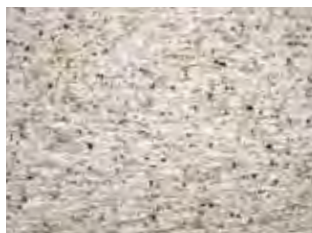
DUNE GRANITE



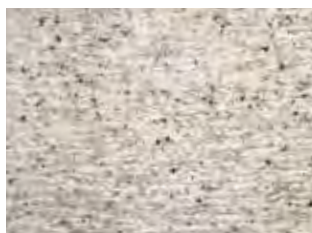
HONED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 2" / 50 mm



FINE ADZE
min thickness - 1.5" / 38 mm



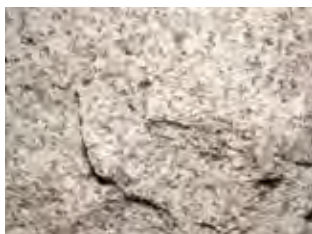
COARSE ADZE
min thickness - 2" / 50 mm



2 POINT STALK
min thickness - 2" / 50 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

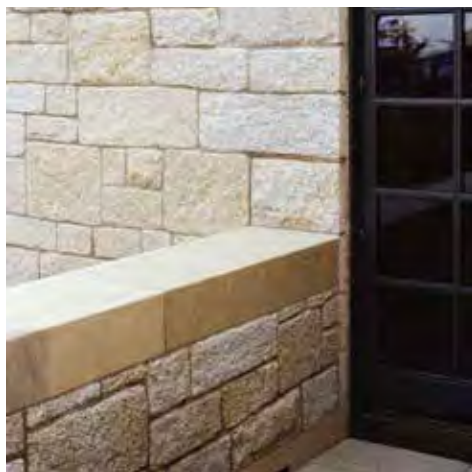
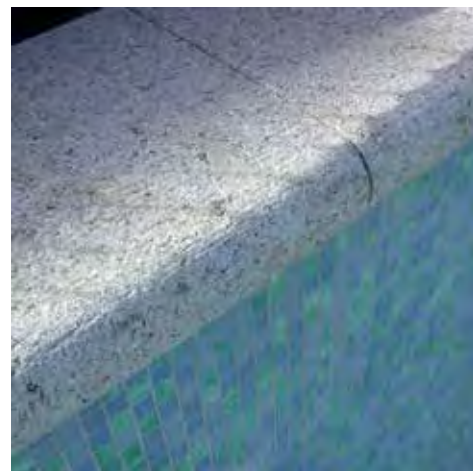
MATERIAL SPECIFICATIONS

STANDARD BLOCK : 78" x 52" x 30"
2000 x 1300 x 750 mm

MAX BLOCK : 92" x 60" x 30"
2350 x 1500 x 750 mm

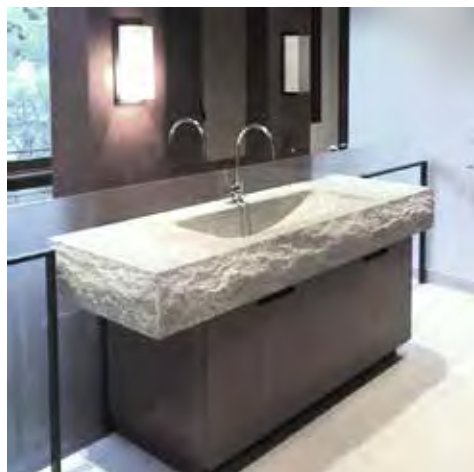
STANDARD VENEER : 3" x 3" to 16" x 26"; 3" thick
75 x 75 mm to 400 x 650 mm; 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
4" x 4"; 2.5 - 4" thick cobblestones
8" x 4"; 2.5 - 4" thick cobblestones
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick
100 x 100 mm; 60 - 100 mm thick cobblestones
200 x 100 mm; 60 - 100 mm thick cobblestones



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TECHNICAL DATA

ASTM	TEST	
C97	absorption	0.37 %
C97	bulk gravity	162 lbs/ft ³ 2,600 kg/m ³
C99	mod. of rupture	1,291 psi 8.9 MPa
C170	compressive strength	26,107 psi 180 MPa
C880	flexural strength	1,392 psi 9.6 MPa

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GOLDEN DUNE GRANITE

Golden Dune Granite has long been prized for its durability and its warm tones. Quarried in the coastal provinces of China, this large-grained stone has been the choice of Chinese builders for centuries. The granite's warm color varies with the depth of the quarry, ranging from dark golden to near off-white, showing specks of cardinal bright ochre and black. Interesting color variations occur within individual pieces, especially those cut in large formats.

Our fine hand finishes complement and enhance the natural texture of the exposed

minerals in this timeless and versatile material. Typically, tool marks lighten the stone, creating a cool ivory color that offers a striking contrast to the warmer, toasted, unmarked surface.

Golden Dune Granite's most popular finishes are split face, point stalk, and bush hammer. It is ideal for both large and small scale applications including paving, veneer, one-piece sinks and tubs, tabletops, and decorative pieces. Golden Dune Granite pavers are often installed sand set.



RECOMMENDED USES

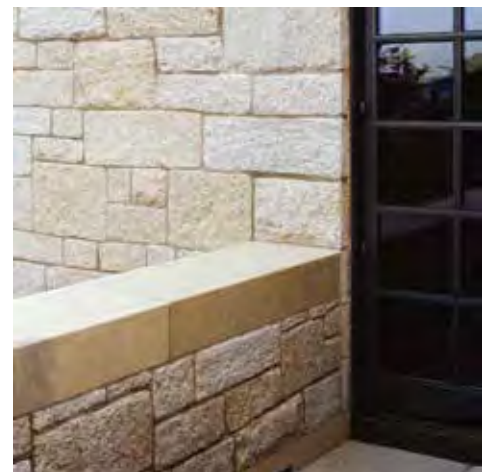
PAVERS	DRAIN GRATES
VENEER	CARVED OBJECTS
STAIR BLOCKS	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	COBBLESTONES
SILLS / LINTELS	WATER WALL

PROJECTS

The Belvedere, BrightView, Dillon Residence, Drumlin Hall, Firman Residence, Goldberg Eggs, Madison Lake Front, Microsoft Fountain, Hawthorne House, Orinda Public Library, Perrell Residence, Tarook House

INSTALLATION

Golden Dune Granite takes all textures well and may be installed in any of the standard setting techniques: mortar or thinset on slab or by sand setting.



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GOLDEN DUNE GRANITE



HONED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2" / 50 mm



2 POINT STALK
min thickness - 1.5" / 38 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

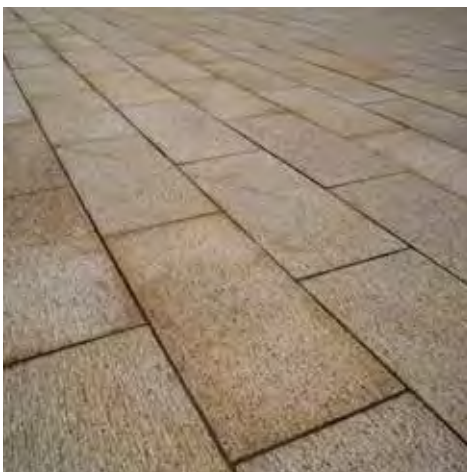
STANDARD BLOCK : 78" x 52" x 30"
2000 x 1300 x 750 mm

MAX SPECIAL BLOCK : 92" x 60" x 30"
2350 x 1500 x 750 mm

STANDARD VENEER : 3" x 3" to 16" x 26"; 3" thick
75 x 75 mm to 400 x 650 mm; 75 mm thick

STANDARD PAVERS :

12" x 12" to 24" x 30"; 0.75" - 3" thick
4" x 4"; 2.5 - 4" thick cobblestones
8" x 4"; 2.5 - 4" thick cobblestones
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick
100 x 100 mm; 60 - 100 mm thick cobblestones
200 x 100 mm; 60 - 100 mm thick cobblestones



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TECHNICAL DATA

ASTM	TEST	
C97	absorption	0.37 %
C97	bulk gravity	162 lbs/ft ³ 2,600 kg/m ³
C99	mod. of rupture	1,291 psi 8.9 MPa
C170	compressive strength	26,107 psi 180 MPa
C880	flexural strength	1,392 psi 9.6 MPa
C241	abrasion resistance	37 Ha

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GRAY COSMOS GRANITE

Like meteors tracing across the clear night sky, Gray Cosmos Granite draws its name from the celestial patterns that create its unique visual movement. Inspired by Switzerland's Valser Griess, a material made famous by Peter Zumthor's Pritzker Architecture Prize winning Therme Vals hotel/spa complex, Gray Cosmos Granite offers similar captivating, visually

arresting characteristics. Quarried in Northern China, this extremely durable granite is suitable for hard climates with severe freeze/thaw fluctuations, and comfortably accepts heavy foot and vehicle traffic. Its most popular finishes are split and honed, which display this material's evolution most dramatically.



RECOMMENDED USES

PAVERS	DRAIN GRATES
VENEER	CARVED OBJECTS
STAIR BLOCKS	COLUMNS
QUOINS	SINKS/TUBS
COPING/CAPS	SLABS
CURBS	COBBLESTONES
SILLS/LINTELS	

INSTALLATION

Gray Cosmos may be installed in any of the standard setting techniques: mortar or thin-set on slab, or by sand setting.



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GRAY COSMOS



HONED
min thickness - 0.75" / 20 mm



FLAMED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



SPLIT
min thickness - 3" / 75 mm



MATERIAL SPECIFICATIONS

STANDARD BLOCK : 98" x 51" x 51"
2500 x 1300 x 1300 mm

OVERSIZED BLOCK : Sizing On Request



TECHNICAL DATA

ASTM	TEST	
C97	absorption	0.17 %
C97	bulk gravity	167 lbs/ft ³ 2,675 kg/m ³
C170	compressive strength	39,305 psi 271 MPa
C880	flexural strength	2,900 psi 20 MPa

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HEATHER SANDSTONE

Quarried in rural West China, Heather Sandstone is a dense, fine-grained sandstone. The material handles detail exceedingly well, making it an excellent choice for patterning and carving. Heather Sandstone's distinctive and sophisticated palette comes from a consistent blend of light purple, coral, and rose-colored sediments. Tooling marks from our fine hand finishes lighten the stone and create a cool lavender color to contrast the warmer earth tones of the unmarked surface.

Heather Sandstone is ideal for interior pavements in a honed finish that illuminates the color movement of this very subtle material. When carved into sinks or one-piece tubs from a single block, the stone reveals exceptionally beautiful rings where the colored layers are exposed as veins.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
veneer	CARVED OBJECTS
STAIR BLOCKS	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	

PROJECTS

Locksley Hall

INSTALLATION

Heather Sandstone may be installed in all standard setting techniques – mortar or thinset on slab or by sand setting.

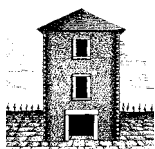


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HEATHER SANDSTONE



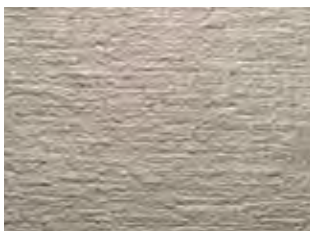
HONED
min thickness - 0.75" / 20 mm



SAND RUBBED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



ADZE
min thickness - 1.5" / 38 mm



2 POINT STALK
min thickness - 2" / 50 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

STANDARD BLOCK : 92" x 52" x 36"
2350 x 1300 x 900 mm

MAX SPECIAL BLOCK : 92" x 52" x 36"
2350 x 1300 x 900 mm

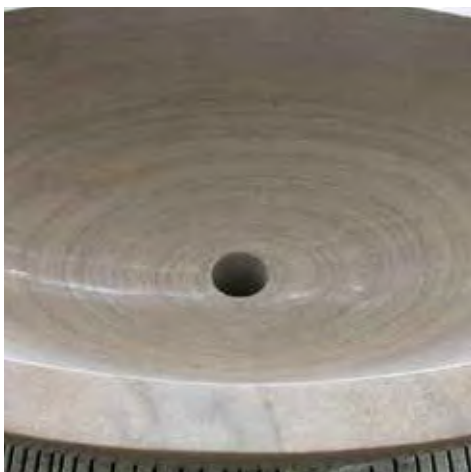
STANDARD VENEER : 3" x 3" to 16" x 26"; 3" thick
75 x 75 mm to 400 x 650 mm; 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 1.25" - 3" thick
300 x 300 mm to 600 x 750 mm; 32 - 75 mm thick



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TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	pass
C97	absorption	1.26 %
C97	bulk gravity	162.1 lbs/ft ³ 2,600 kg/m ³
C99	mod. of rupture	1,700 psi 11.7 MPa
C170	compressive strength	16,100 psi 111.0 MPa
C880	flexural strength	1,800 psi 12.4 MPa

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HERON'S EGG GRANITE

Heron's Egg Granite captures the best of the geological past and inspires fresh concepts for the future. In this stone, shimmering mica and feldspar glisten, beckoning a closer look, while quartz, saturated with deep grays, blankets the surface with a calm richness. The result is one of the most visually stunning materials in our collection. Its appearance is enhanced by our hand finishes, which batter and dampen the surface, creating clean

white crystals that contrast the flickering minerals to great effect.

Often used as a split face wall surface or as a paver, the hand-tooled finishes on Heron's Egg Granite will highlight lintels, sills and copings. Honing the surface darkens it even further and produces dramatic slab work.

As with many of our materials, large-scale formats are available by special order.



RECOMMENDED USES

PAVERS	CARVED OBJECTS
VENEER	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLAB
CURBS	COBBLESTONES
SILLS / LINTELS	DRAIN GRATES

PROJECTS

Toorak Residence

INSTALLATION

Heron's Egg Granite may be installed in all standard setting techniques: mortar or thinset on slab or by sand setting.

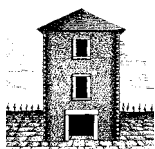


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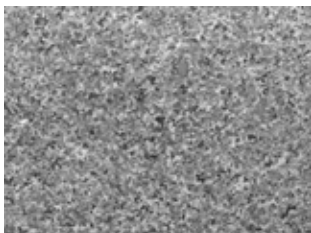
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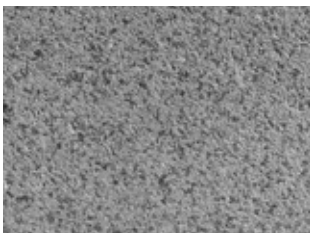


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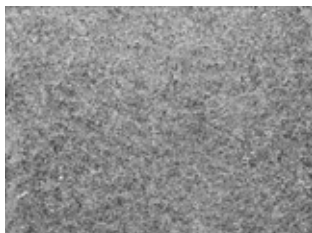
HERON'S EGG GRANITE



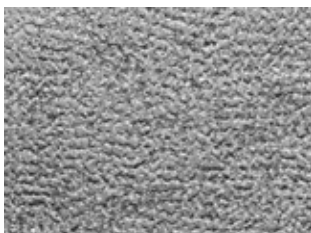
HONED
min thickness - 0.75" / 20 mm



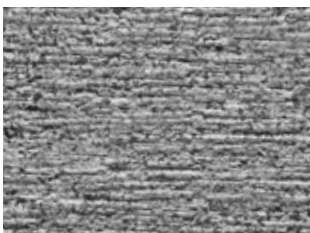
SAND BLASTED
min thickness - 0.75" / 20 mm



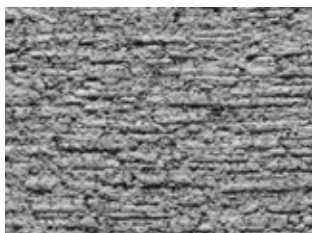
FLAMED
min thickness - 0.75" / 20 mm



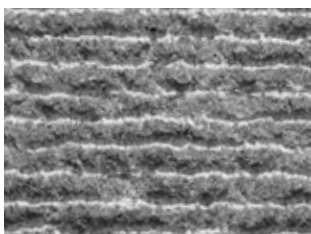
BUSH HAMMER
min thickness - 1.5" / 38 mm



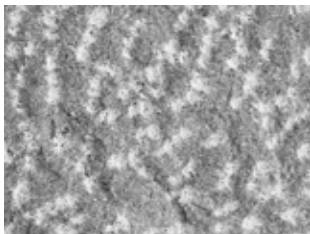
FINE ADZE
min thickness - 1" / 25 mm



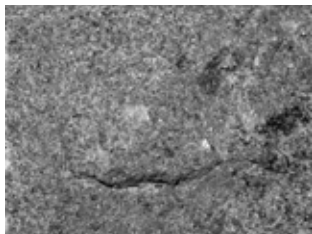
COARSE ADZE
min thickness - 2" / 50 mm



2 POINT STALK
min thickness - 2" / 50 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 2.5" / 64 mm

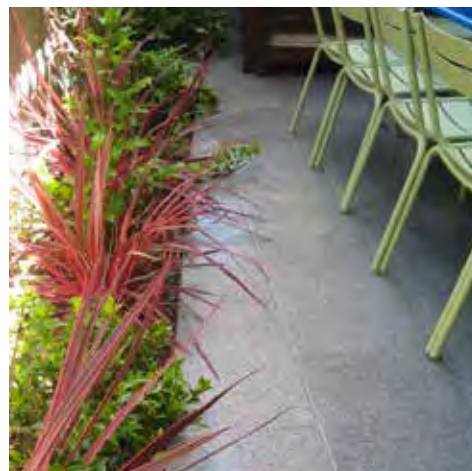
MATERIAL SPECIFICATIONS

STANDARD BLOCK : 54" x 36" x 16"
1350 x 900 x 400 mm

MAX SPECIAL BLOCK : 110" x 46" x 36"
2800 x 1200 x 900 mm

STANDARD VENEER :
3" x 3" to 16" x 26"; 3" thick
75 x 75 mm to 400 x 660 mm; 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 1.25" - 3" thick
300 x 300 mm to 600 x 750 mm; 32 - 75 mm thick



TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.084 %
C97	absorption	0.20 %
C97	bulk gravity	175.8 lbs/ft ³ 2,816 kg/m ³
C99	mod. of rupture	2,700 psi 18.6 MPa
C170	compressive strength	14,181 psi 97.8 MPa
C880	flexural strength	2,200 psi 15.2 MPa

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LAVASTONE

Handcut from primitive flows of cooled magma, Lavastone's multiple tiny air holes create its instantly recognizable texture. This texture provides excellent slip resistance, making the material ideally suited for paving, pool decks or other surfaces where bare feet tread. The natural voids also cool Lavastone naturally, so its dark mass feels less hot underfoot.

Lavastone is the only volcanic material on the market capable of being modified by hand finishes. Our eye-catching honed and polished surfaces offer our clients a unique, high quality alternative to the crude saw marks evident in other market offerings.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
VENEER	DRAIN GRATES
QUOINS	COLUMNS
COPING / CAPS	SLABS
CURBS	COBBLESTONES

INSTALLATION

Lavastone may be installed in all standard setting techniques - mortar or thinset on slab or by sand setting.



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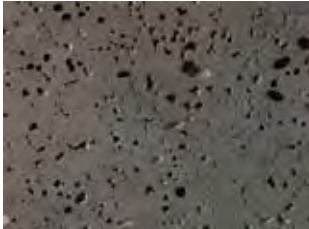
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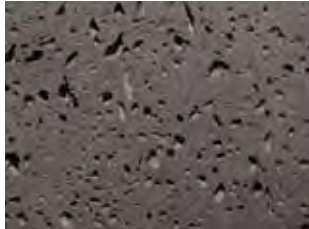
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LAVASTONE



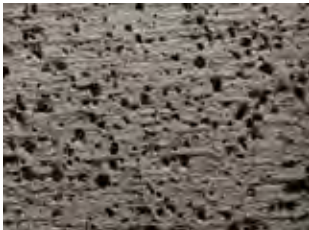
POLISHED
min thickness - 0.75" / 20 mm



HONED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



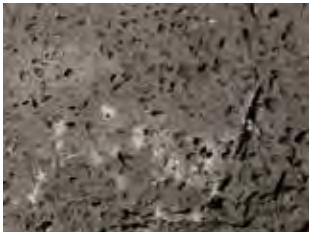
FINE ADZE
min thickness - 1" / 25 mm



2 POINT STALK
min thickness - 1.25" / 32 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

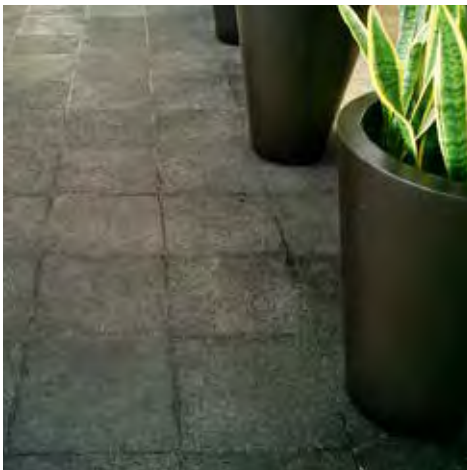
MATERIAL SPECIFICATIONS

STANDARD BLOCK : 56" x 28" x 22"
1400 x 700 x 550 mm

MAX SPECIAL BLOCK : 68" x 26" x 24"
1750 x 650 x 600 mm

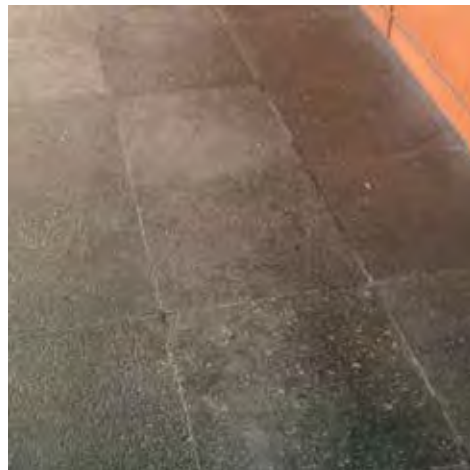
STANDARD VENEER : 3" x 8" to 16" x 26"; 2" - 3" thick
75 x 200 mm to 400 x 650 mm; 50 - 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick



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TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.33 %
C97	absorption	1.42 %
C97	bulk gravity	155 lbs/ft ³ 2,483 kg/m ³
C99	mod. of rupture	2,349 psi 16.2 MPa
C170	compressive strength	10,788 psi 74.4 MPa
C880	flexural strength	1,856 psi 12.8 MPa

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NEW PEARL LIMESTONE

New Pearl Limestone is a high-density stone that glows with the deep luster of pearls. Its honed surface has a slight translucence, creating an amazing visual depth, making it incredibly popular and multifunctional. Ancient fossils visible throughout the stone confirm the natural history and variation to the final product.

Largely monochromatic, with subtle variations, this stone complements color schemes

in any environment, never upstaging its surrounds. It is appropriate for modern and classic applications and is particularly striking when used in oversized architectural elements such as lintels, sills and stair blocks. Similarly, its compact nature and strength means it holds hand finishes on all faces. It is also ideal for pool decks as its non-crystalline structure keeps it markedly cooler than sandstone or granite.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
VENEER	CARVED OBJECTS
STAIR BLOCKS	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	COBBLESTONES

PROJECTS

10900 Wilshire, Hawthorne House,
Ralph Lauren

INSTALLATION

Its strong primary grain can cause edges to chip under pressure, so this stone should be mortar set. For veneers it should be set with a tooled or raked joint or set more tightly in the wedge mortar method.



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NEW PEARL LIMESTONE



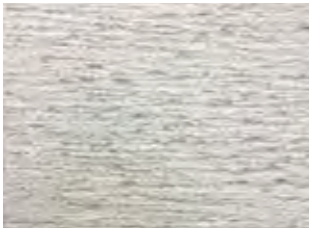
HONED
min thickness - 0.75" / 20 mm



SANDBLASTED
min thickness - 0.75" / 20 mm



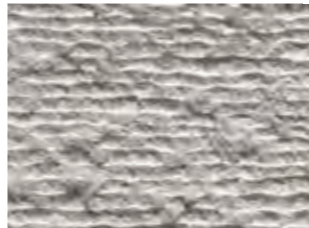
BUSH HAMMER
min thickness - 1.5" / 38 mm



FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2" / 50 mm



4 POINT STALK
min thickness - 1.5" / 38 mm



2 POINT STALK
min thickness - 1.5" / 38 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

STANDARD BLOCK : 48" x 24" x 20"
1200 x 600 x 500 mm

MAX SPECIAL BLOCK : 60" x 30" x 20"
1500 x 750 x 500 mm

STANDARD VENEER : 3" x 8" to 16" x 26"; 2" - 3" thick
75 x 200 mm to 400 x 650 mm; 50 - 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick



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TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.46 %
C97	absorption	0.06 %
C97	bulk gravity	170 lbs/ft ³ 2,730 kg/m ³
C99	mod. of rupture	2,582 psi 17.8 MPa
C170	compressive strength	21,030 psi 145 MPa
C880	flexural strength	1,900 psi 13.1 MPa
C241	abrasion resistance	16.7 Ha

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RHODES
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NATURAL STONE EXPERTS

NEW YANGTZE LIMESTONE

A high-density limestone, New Yangtze Limestone is quarried in the Yangtze River Valley near the source of its ancient relative, Antique Yangtze Limestone, so they blend seamlessly in projects. Yet New Yangtze Limestone is darker and more consistent in color with small crystalline inclusions and occasional white veins.

Ancient fossils visible throughout the stone confirm the natural history and variation to the final product.

Its true beauty appears through the light tooling marks of our hand finishes, which accentuate the deep chocolate tones of this eye-catching stone.

The popularity of New Yangtze Limestone is based on its multiple applications. It is particularly striking in oversized architectural elements such as lintels, sills and stair blocks and works equally well on all pavements being much cooler underfoot than sandstone or granite.



RECOMMENDED USES

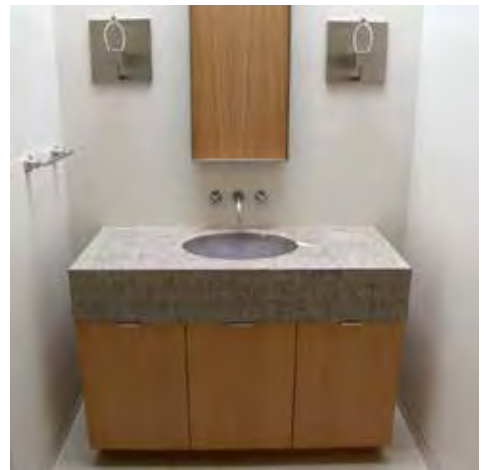
PAVERS	SILLS / LINTELS
VENEER	CARVED OBJECTS
STAIR BLOCKS	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	COBBLESTONES

PROJECTS

Colorado Ranch, Locksley Hall,
Mercy Hospital, Westerleigh Residence

INSTALLATION

It may be mortar set as its strong, primary grain can cause edges to chip under pressure. For veneer, it may be mortar set with an exposed or raked joint or set more tightly in the wedge mortar method.



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NEW YANGTZE LIMESTONE



HONED
min thickness - 0.75" / 20 mm



FLAMED
min thickness - 1.25" / 32 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2" / 50 mm



4 POINT STALK
min thickness - 1.25" / 32 mm



2 POINT STALK
min thickness - 1.25" / 32 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm



MATERIAL SPECIFICATIONS

STANDARD BLOCK : 60" x 24" x 18"
1500 x 600 x 450 mm

MAX SPECIAL BLOCK : 100" x 20" x 13"
2500 x 500 x 330 mm

STANDARD VENEER : 3" x 8" to 16" x 26"; 2" - 3" thick
75 x 200 mm to 400 x 650 mm; 50 - 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 1.25" - 3" thick
4" x 4"; 2.5 - 4" thick cobblestones
8" x 4"; 2.5 - 4" thick cobblestones
300 x 300 mm to 600 x 750 mm; 30 - 75 mm thick
100 x 100 mm; 64 - 100 mm thick cobblestones
200 x 100 mm; 64 - 100 mm thick cobblestones



TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.015 %
C97	absorption	0.07 %
C97	bulk gravity	169 lbs/ft ³ 2,711 kg/m ³
C99	mod. of rupture	1,421 psi 9.8 MPa
C170	compressive strength	25,230 psi 174 MPa
C880	flexural strength	1,175 psi 8.1 MPa
C241	abrasion resistance	22 Ha

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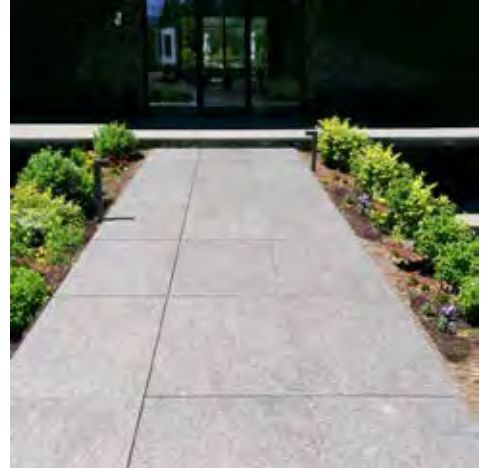
RHODES
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NATURAL STONE EXPERTS

NIGHTLIGHT GRANITE

Nightlight Granite is a jet black granite with an unusually large crystal fleck. Its density and visual complexity make it ideal for a wide variety of interior and exterior applications. In addition to its striking depth of color, the luster of this granite glows like ambient moonlight across the night sky.

Its dark charcoal color hints of cobalt blue, and lightens with the chisel marks of an adze or bush hammer hand finish.

As this granite occurs in column format, there are restrictions on block width.



RECOMMENDED USES

SINKS	COUNTER TOPS
CARVED OBJECTS	PAVERS

INSTALLATION

Nightlight Granite may be installed in any standard setting techniques: mortar or thinset on slab or by sand setting.



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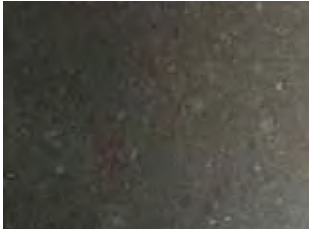
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**RHODES
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NIGHTLIGHT GRANITE



HONED
min thickness - 0.75" / 20 mm



SANDBLASTED
min thickness - 0.75" / 20 mm



FLAMED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2" / 50 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

STANDARD BLOCK : 60" x 35" x 26"
1525 x 900 x 650 mm

OVERSIZED BLOCK : 79" x 39" x 26"
2000 x 1000 x 650 mm



TECHNICAL DATA

ASTM	TEST	
C97	absorption	0.05 %
C97	bulk gravity	187 lbs/ft ³ 3,000 kg/m ³
C99	mod. of rupture	2,582 psi 17.8 MPa
C170	compressive strength	34,229 psi 236 MPa
C880	flexural strength	2,872 psi 19.8 MPa

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NORTH ANKAR FIREBRICK

A hand-pitched volcanic firebrick, North Ankar Firebrick is one of our best-selling products. Its unusual, sophisticated color suggests the northern sky at dusk, or a cool swim in dark quarry waters – an elegant alternative to manufactured firebrick.

Stone firebrick belongs to an ancient tradition dating back to the Romans, who quarried volcanic materials from Mt. Vesuvius to line their ovens. Its edge, visible when installed, has a rustic, hand-crafted finish, ideal for running bond and herringbone firebox patterning.

The reflection of firelight on such textured surfaces enhances the beauty of the material, creating an ideal backdrop to complement any décor. North Ankar Firebrick will bring warmth, exquisite simplicity, and timeless beauty to any firebox project.

North Ankar firebrick is also available in a slimmer Isoline profile, ideal for pre-fabricated fireboxes or the re-lining of existing fireboxes.



RECOMMENDED USES

FIREBRICK	VENEER
SURROUNDS	PAVING

PROJECTS

BrightView, Dillon Residence,
Tarook Residence

INSTALLATION

We recommend orienting any of our firebricks so the split face always faces the heat source, especially in areas of extreme heat.



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NORTH ANKAR FIREBRICK



STANDARD HERRINGBONE PATTERN



STANDARD NORTH ANKAR

MATERIAL SPECIFICATIONS

STANDARD SIZE : 8" x 1" x 3.75"
200 x 25 x 95 mm

ISOLINE SIZE : 8" x 1" x 2.5"
200 x 25 x 64 mm



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TECHNICAL DATA

ASTM	TEST	
C24-01	pyrometric cone equivalent	3169° F 1743° C*

* fireplace heat does not generally exceed 750° F or
400° C

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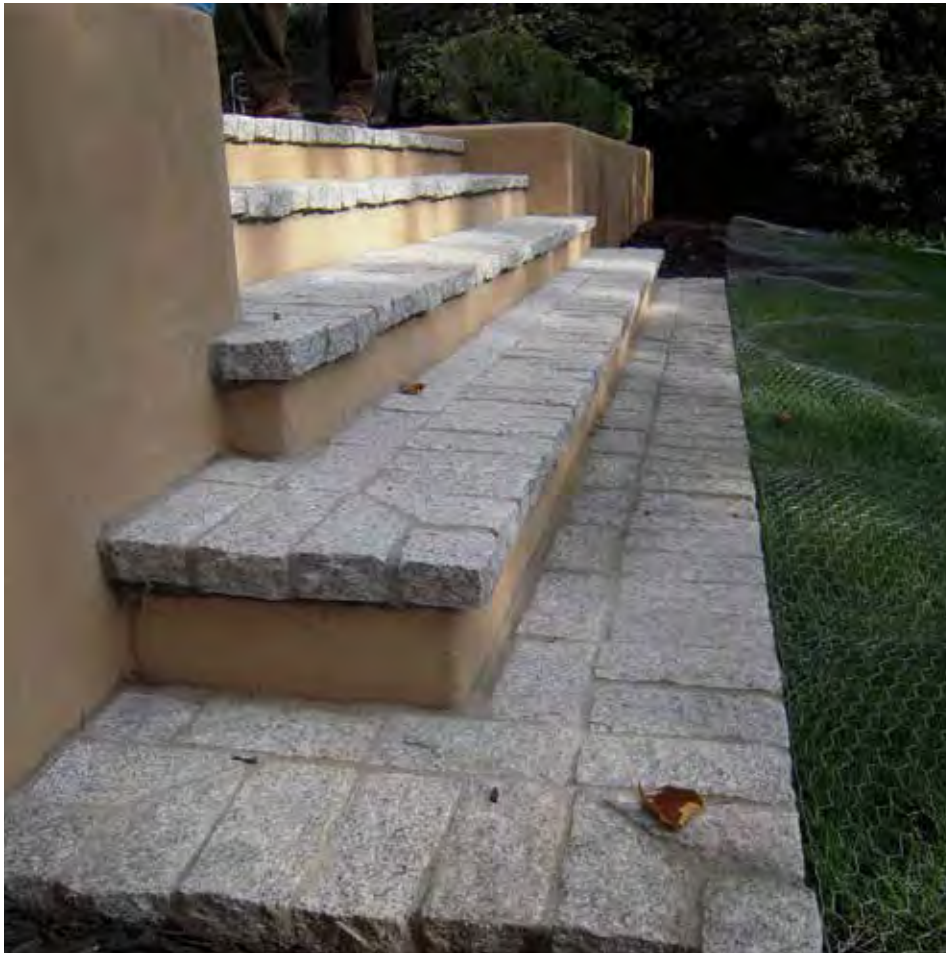


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NATURAL STONE EXPERTS

PEPPER GRANITE

This foundational granite sits solidly at the core of our collection. While unobtrusive and largely neutral in color, Pepper Granite still contains large quartz crystals that lend it warmth and depth. It performs like a standard building block, but it is greatly enhanced by the attractive liberal flecking of black mica, giving the stone its name. Like the well-worn handle on a favorite tool, Pepper Granite is stable, predictable, and economical. It functions quietly, strongly, and is extremely durable. Pepper

Granite excels especially in robust building structures since this understated, classic stone will never go out of fashion. Although available in all our hand finishes, spit face and point stalk best show the warmth and depth of Pepper Granite's subtle surface. Available in over-sized formats as required, it is ideal for a full range of applications. Due to its attractiveness, durability, and exceptionally reasonable price, Pepper Granite is often set as pavers in driveways and roads to great effect.



RECOMMENDED USES

PAVERS	CARVED OBJECTS
VENEER	COLUMNS
STAIR BLOCKS	SINKS / TUBS
QUOINS	SLABS
COPING / CAPS	COBBLESTONES
CURBS	DRAIN GRATES
SILLS / LINTELS	

INSTALLATION

Pepper Granite may be installed in all standard setting techniques - mortar or thinset on slab or by sand setting.



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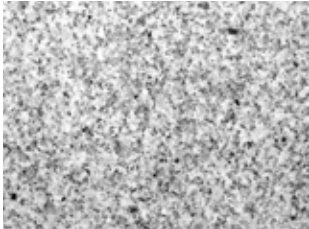
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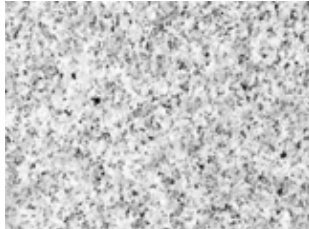
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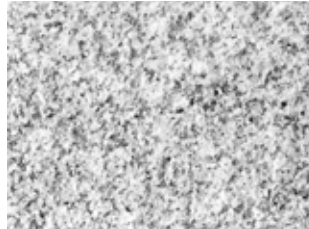
PEPPER GRANITE



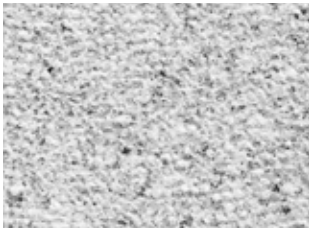
HONED
min thickness - 0.75" / 20 mm



SAND BLASTED
min thickness - 0.75" / 20 mm



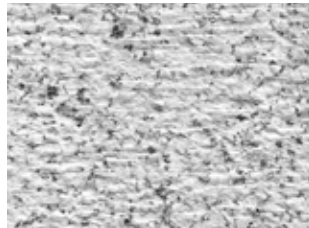
FLAMED
min thickness - 0.75" / 20 mm



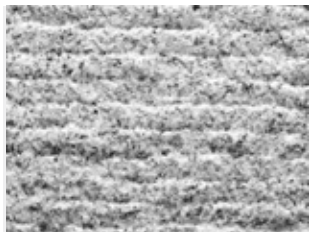
BUSH HAMMER
min thickness - 1.5" / 38 mm



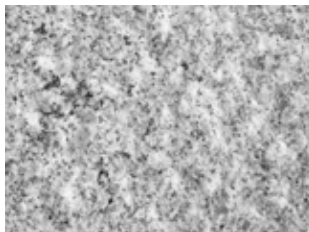
FINE ADZE
min thickness - 1" / 25 mm



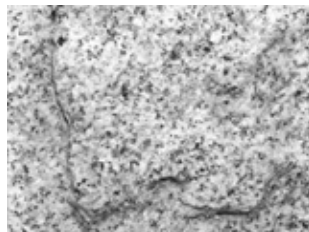
COARSE ADZE
min thickness - 2" / 50 mm



2 POINT STALK
min thickness - 2" / 50 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 2.5" / 64 mm

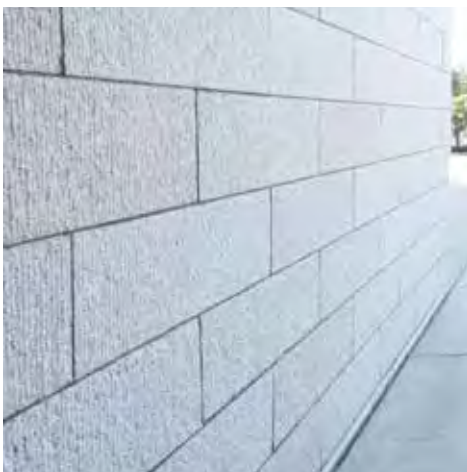
MATERIAL SPECIFICATIONS

STANDARD BLOCK : 92" x 38" x 34"
2335 x 965 x 864 mm

MAX SPECIAL BLOCK : 138" x 46" x 30"
3505 x 1168 x 762 mm

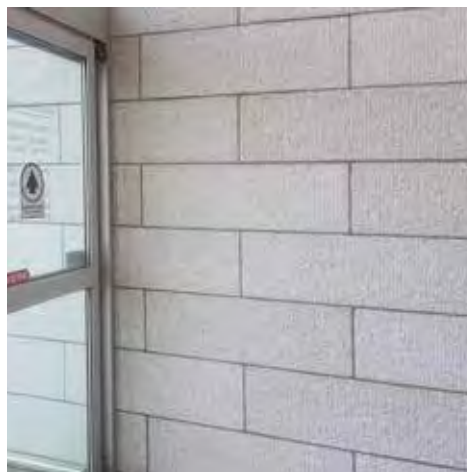
STANDARD VENEER : 3" x 3" to 16" x 26"; 3" thick
75 x 75 mm to 406 x 660 mm; 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick



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TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.08 %
C97	absorption	0.35 %
C97	bulk gravity	164.2 lbs/ft ³ 2,631 kg/m ³
C99	mod. of rupture	1,800 psi 12.4 MPa
C170	compressive strength	16,254 psi 112.0 MPa
C880	flexural strength	1,600 psi 11.0 MPa

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RHODES
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NATURAL STONE EXPERTS

RHODES FIREBRICK

Well suited for gas-fired use, and able to withstand the higher heat of wood burning fires, pizza ovens, outdoor kitchens and fire pits, Rhode Architectural Stone's manufactured clay firebrick is a versatile solution for your next stone project.

Available in a wide color palette, ranging from traditional Burnt Sienna and Sunburst tones, to the more contemporary and modern hues of Desert Sand and Gunmetal, Rhodes Firebrick offers a practical and attractive solution. The firebrick's rich

colors offer a suitably neutral backdrop or can create a more bold and dramatic statement to match your design intent.

Rhodes Firebrick products are available in both standard and jumbo size, allowing for both creative, intricate pattern work and larger prefabricated or site built masonry projects.

Regardless of your project requirements, Rhodes Firebrick offers a simple yet elegant solution – its use limited only by your imagination.

RECOMMENDED USES

FIREBRICK	VENEER
SURROUNDS	PAVING

INSTALLATION

Typically set with tight joints and bedded with fireclay mortar and can be oriented with any face exposed.



DESERT SAND



BURNT SIENNA



SUNBURST



GUNMETAL

MATERIAL SPECIFICATIONS

STANDARD SIZE : 9" x 4.5" x 1.25"
230 x 115 x 32 mm

JUMBO SIZE : 9" x 4.5" x 2.5"
30 x 115 x 64 mm

TECHNICAL DATA

ASTM	TEST
C1261	Standard specification for Firebox Brick - pass

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RHODES
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RIVER BLACK QUARTZITE

Geologically rare, this exotic jet-black quartzite has an unusual, bottomless presence. Composed of billions of fine individual grains of black sandstone washed, compressed and welded together by hundreds of millions of years of heat and pressure, the result is unique and timeless.

Strong and durable, the quartzite withstands heavy weather and heavy foot traffic. Its dense structure flawlessly retains carved details and crisp arises. Even when hand finished, it will not refract light, so tool marks lend texture but

minimize color variation. No other building stone has such amazing characteristics.

Like all quartzite, River Black Quartzite is inert - it is not affected by chlorine and will not discolor with pollution or acid rain. When wet, the stone has a striking jet-black sheen. It is often used as a border to highlight other materials, bringing out the depths of fountains and pools. In fact, modern architecture often draws on its pure color to contrast with glass and stainless steel.



RECOMMENDED USES

PAVERS	DRAIN GRATES
VENEER	CARVED OBJECTS
QUOINS	COLUMNS
COPING / CAPS	SINKS/TUBS
CURBS	SLABS
SILLS / LINTELS	COBBLESTONES

PROJECTS

Hong Kong Villa

INSTALLATION

River Black Quartzite may be installed in all standard setting techniques – mortar or thinset on slab or by sand setting.

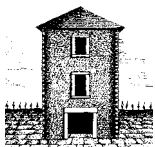


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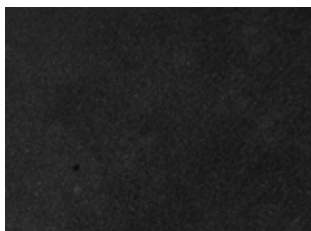
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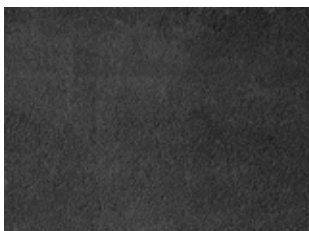


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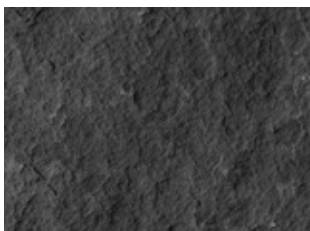
RIVER BLACK QUARTZITE



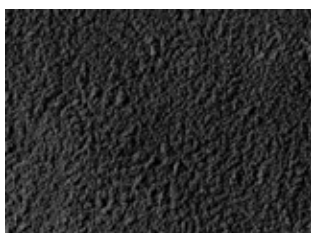
HONED
min thickness - 0.75" / 20 mm



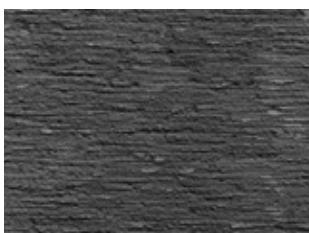
SAND RUBBED
min thickness - 0.75" / 20 mm



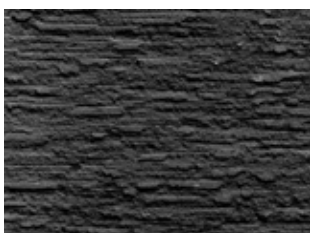
FLAMED
min thickness - 0.75" / 20 mm



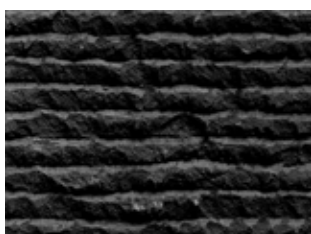
BUSH HAMMER
min thickness - 1.5" / 38 mm



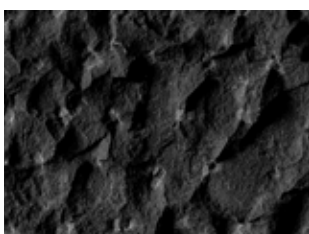
FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2.5" / 64 mm



2 POINT STALK
min thickness - 2.5" / 64 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

STANDARD BLOCK : 60" x 24" x 16"
1500 x 600 x 400 mm

MAX SPECIAL BLOCK : 80" x 32" x 16"
2000 x 800 x 400 mm

STANDARD VENEER : 3" x 8" to 16" x 26"; 2" - 3" thick
75 x 200 mm to 400 x 650 mm; 50 - 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick



TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.42 %
C97	absorption	0.61 %
C97	bulk gravity	165 lbs/ft ³ 2,642 kg/m ³
C99	mod. of rupture	2,523 psi 17.4 MPa
C170	compressive strength	20,735 psi 143 MPa
C880	flexural strength	2,465 psi 17.0 MPa
C241	abrasion resistance	12 Ha

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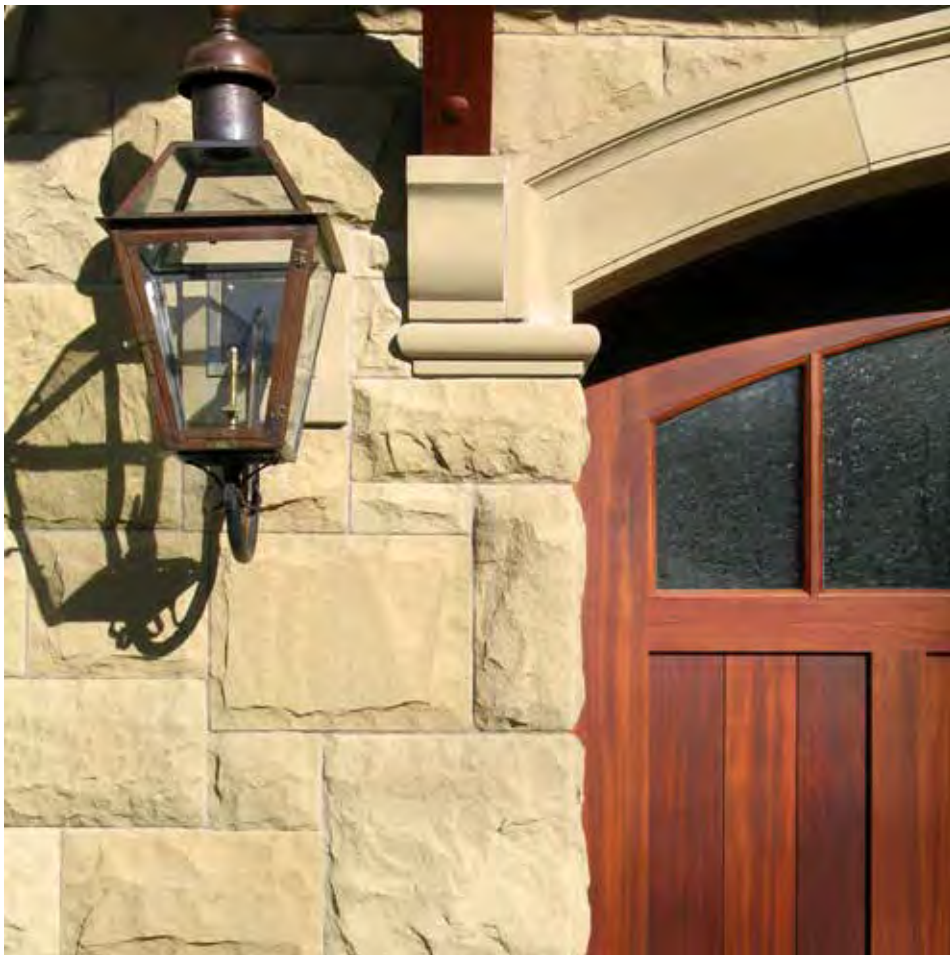
SILK ROAD SANDSTONE

The special warmth of Silk Road Sandstone is reminiscent of the famous trade route of its namesake, where endless sand and the encompassing vastness of the Gobi Desert acted as the final barriers to European traders who entered China from the west.

Our top selling sandstone is prized for its subtle variations in color and its clean aesthetic. It carves and holds hand finishes very well, making it the ideal choice for pool and patio pavements where non-slip but soft finishes

are required underfoot. It is also regularly used for interior pavements and fireplace surrounds, since its warmth complements the rich color of the nearby furnishings. As a split-faced veneer, the natural cleft of the material highlights subtle movements in color from stone to stone.

Silk Road Sandstone may be installed in all standard setting techniques; mortar or thinset on slab or by sand setting.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
VENEER	CARVED OBJECTS
STAIR BLOCKS	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	COBBLESTONES

PROJECTS

BrightView, Drumlin Hall, Hong Kong Villa, Meydenbauer Bay Residence, Madison Lake Front, Perrell Residence

INSTALLATION

Silk Road Sandstone may be installed in all standard setting techniques – mortar or thinset on slab or by sand setting.



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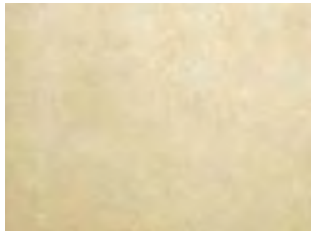
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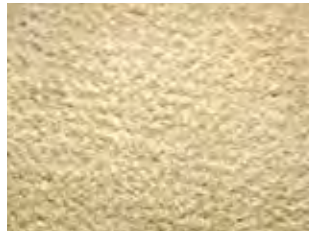
SILK ROAD SANDSTONE



HONED
 min thickness - 0.75" / 20 mm



SAND RUBBED
 min thickness - 0.75" / 20 mm



BUSH HAMMER
 min thickness - 1.5" / 38 mm



ADZE
 min thickness - 1.5" / 38 mm



2 POINT STALK
 min thickness - 1" / 25 mm



PINEAPPLE
 min thickness - 3" / 75 mm



SPLIT
 min thickness - 3" / 75 mm

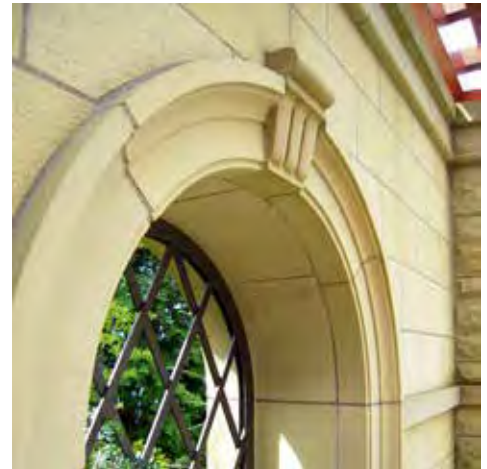
MATERIAL SPECIFICATIONS

STANDARD BLOCK : 60" x 24" x 24"
 1500 x 600 x 600 mm

MAX SPECIAL BLOCK : 80" x 40" x 40"
 2000 x 1000 x 1000 mm

STANDARD VENEER : 3" x 8" to 16" x 26"; 2" - 3" thick
 75 x 200 mm to 400 x 650 mm; 50 - 75 mm thick

STANDARD PAVERS :
 12" x 12" to 24" x 30"; 0.75" - 3" thick
 300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick



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TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	1.06 %
C97	absorption	3.15 %
C97	bulk gravity	146 lbs/ft ³ 2,339 kg/m ³
C99	mod. of rupture	1,175 psi 8.1 MPa
C170	compressive strength	9,034 psi 62.3 MPa
C880	flexural strength	1,059 psi 7.3 MPa
C241	abrasion resistance	1.0 Ha

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RHODES
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NATURAL STONE EXPERTS

STUDIO BLACK GRANITE

This extremely hard and durable material is quarried in Northeastern China where the dark skies and cold water pound the rugged coastline. Its tight crystalline structure offers stunning visual characteristics rarely found in more commonly available dark granites.

Crushing blows from hand tools create a stark, pleasing contrast to the saturated color of the natural face. Often used as split-face wall surface, the hand-tooled finishes

highlight lintels, sills and copings. Honing the surface darkens it further and creates a stunning paver.

As with many of our materials, large scale formats are available by special order, enabling this material to be scaled appropriately for larger structures.

Studio Black Granite may be installed in all standard setting techniques; mortar or thinset on slab or by sand setting.



RECOMMENDED USES

PAVERS	SILLS / LINTELS
VENEER	DRAIN GRATES
STAIR BLOCKS	COLUMNS
QUOINS	SINKS / TUBS
COPING / CAPS	SLABS
CURBS	COBBLESTONES

PROJECTS

Microsoft Fountain

INSTALLATION

Studio Black Granite may be installed in all standard setting techniques – mortar or thinset on slab or by sand setting.



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STUDIO BLACK GRANITE



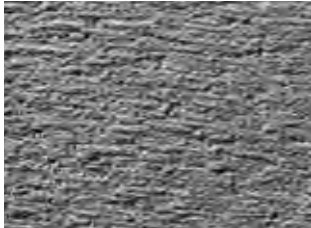
HONED
min thickness - 0.75" / 20 mm



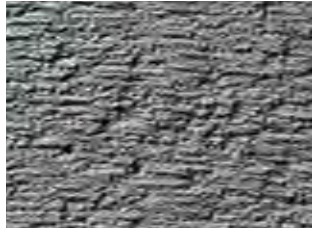
FLAMED
min thickness - 0.75" / 20 mm



BUSH HAMMER
min thickness - 1.5" / 38 mm



FINE ADZE
min thickness - 1.5" / 38 mm



COARSE ADZE
min thickness - 2" / 50 mm



2 POINT STALK
min thickness - 1.5" / 38 mm



PINEAPPLE
min thickness - 3" / 75 mm



SPLIT
min thickness - 3" / 75 mm

MATERIAL SPECIFICATIONS

STANDARD BLOCK : 48" x 34" x 15"
1220 x 860 x 380 mm

MAX SPECIAL BLOCK : 80" x 30" x 10"
2000 x 750 x 250 mm

STANDARD VENEER : 3" x 3" to 16" x 26"; 2" - 3" thick
75 x 200 mm to 400 x 650 mm; 50 - 75 mm thick

STANDARD PAVERS :
12" x 12" to 24" x 30"; 0.75" - 3" thick
4" x 4"; 2.5 - 4" thick cobblestones
8" x 4"; 2.5 - 4" thick cobblestones
300 x 300 mm to 600 x 750 mm; 20 - 75 mm thick
100 x 100 mm; 60 - 100 mm thick cobblestones
200 x 100 mm; 60 - 100 mm thick cobblestones



TECHNICAL DATA

ASTM	TEST	
C666	freeze thaw	0.04 %
C97	absorption	0.08 %
C97	bulk gravity	185.3 lbs/ft ³ 2,970 kg/m ³
C99	mod. of rupture	6,000 psi 41.3 MPa
C170	compressive strength	28,000 psi 192.9 MPa
C880	flexural strength	4,600 psi 31.3 MPa
C241	abrasion resistance	46 Ha

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Jim Olson Houses by Jim Olson
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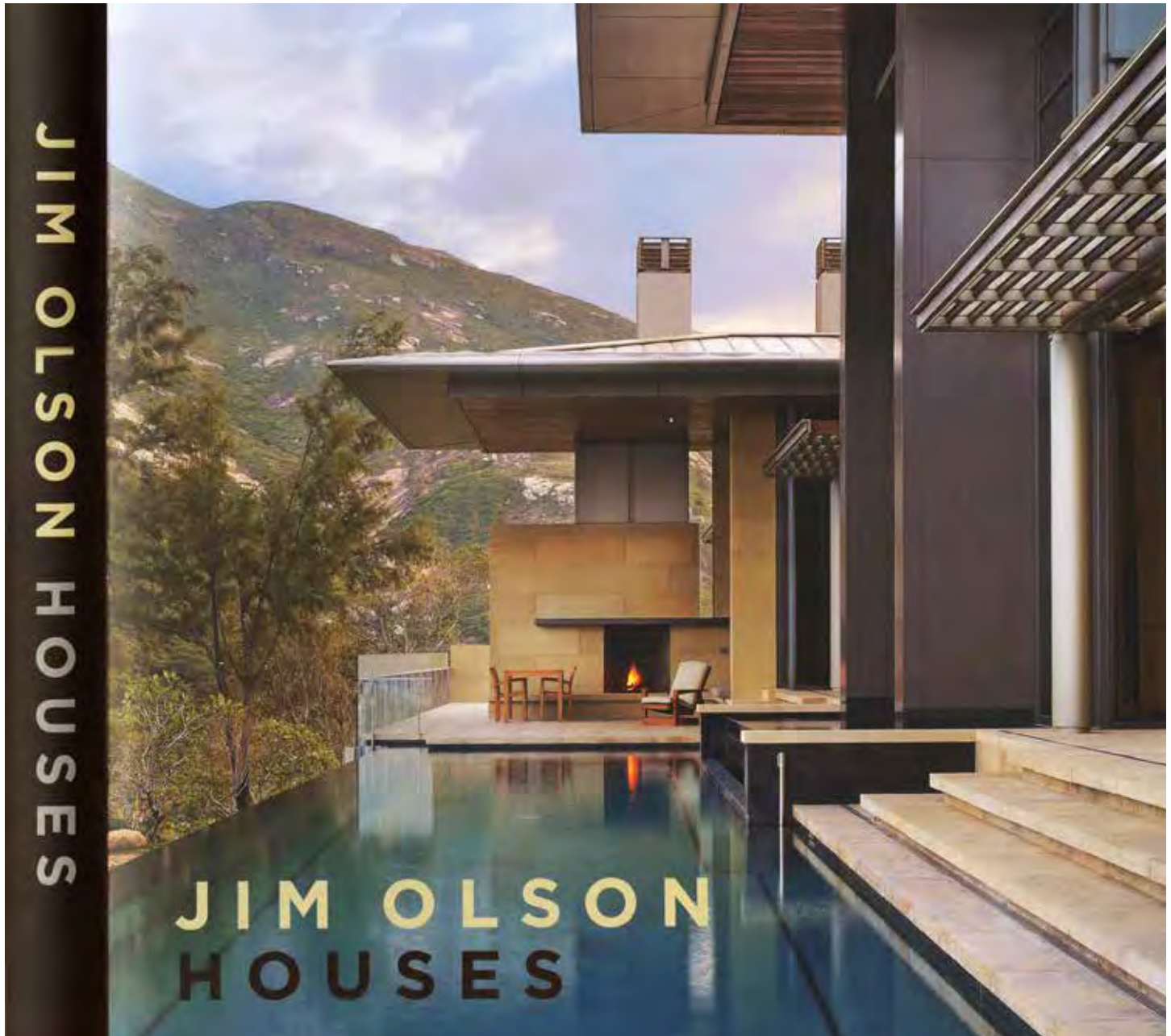
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PRESS AND PRINT : JIM OLSON'S *HOUSES*



Houses' cover photo features a Hong Kong villa, designed by Jim Olson of *Olson Sundberg Kundig Allen* with Amande Limestone provided by Rhodes Architectural Stone.

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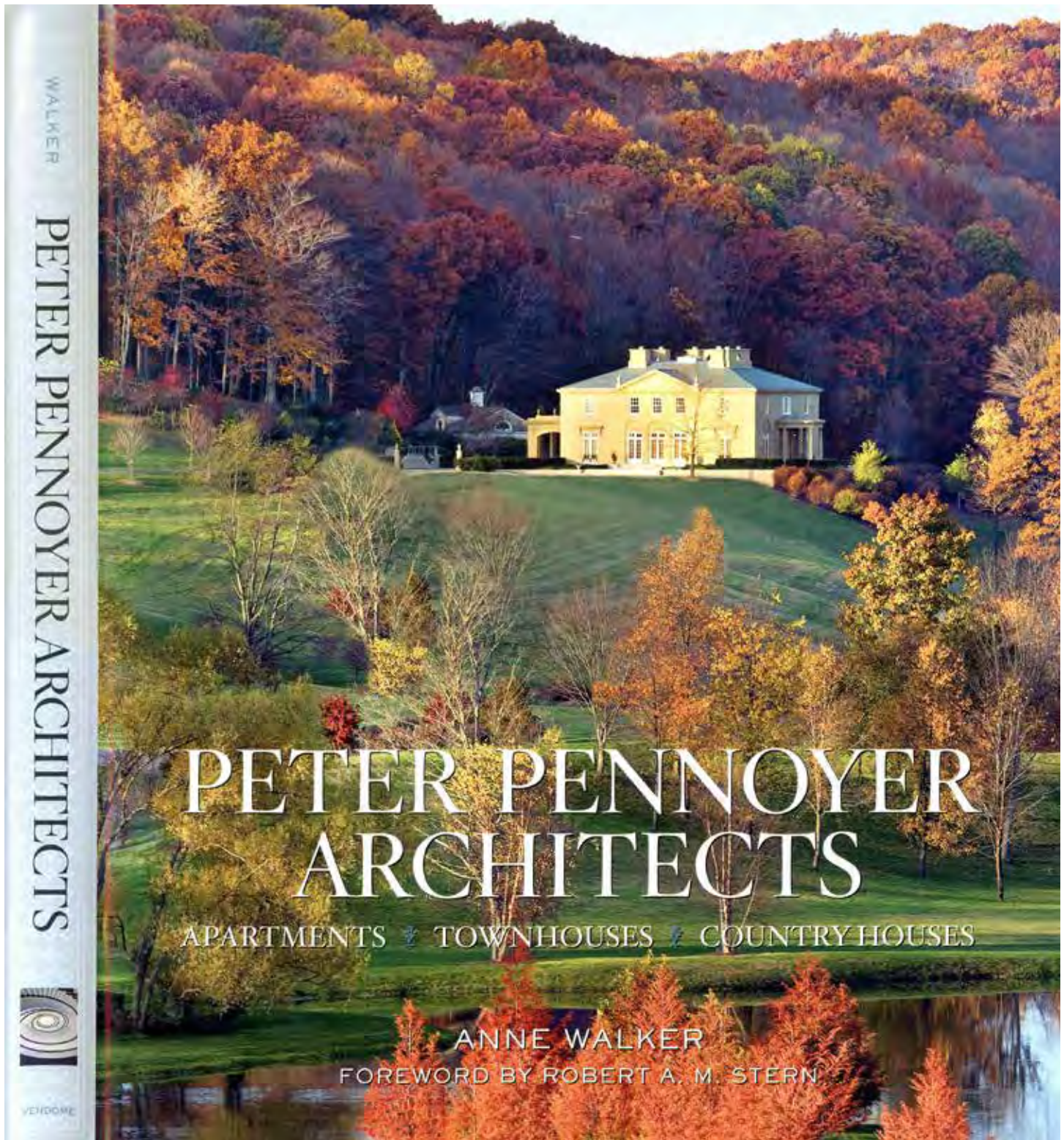
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Stone choice for cover photo: Silk Road Sandstone

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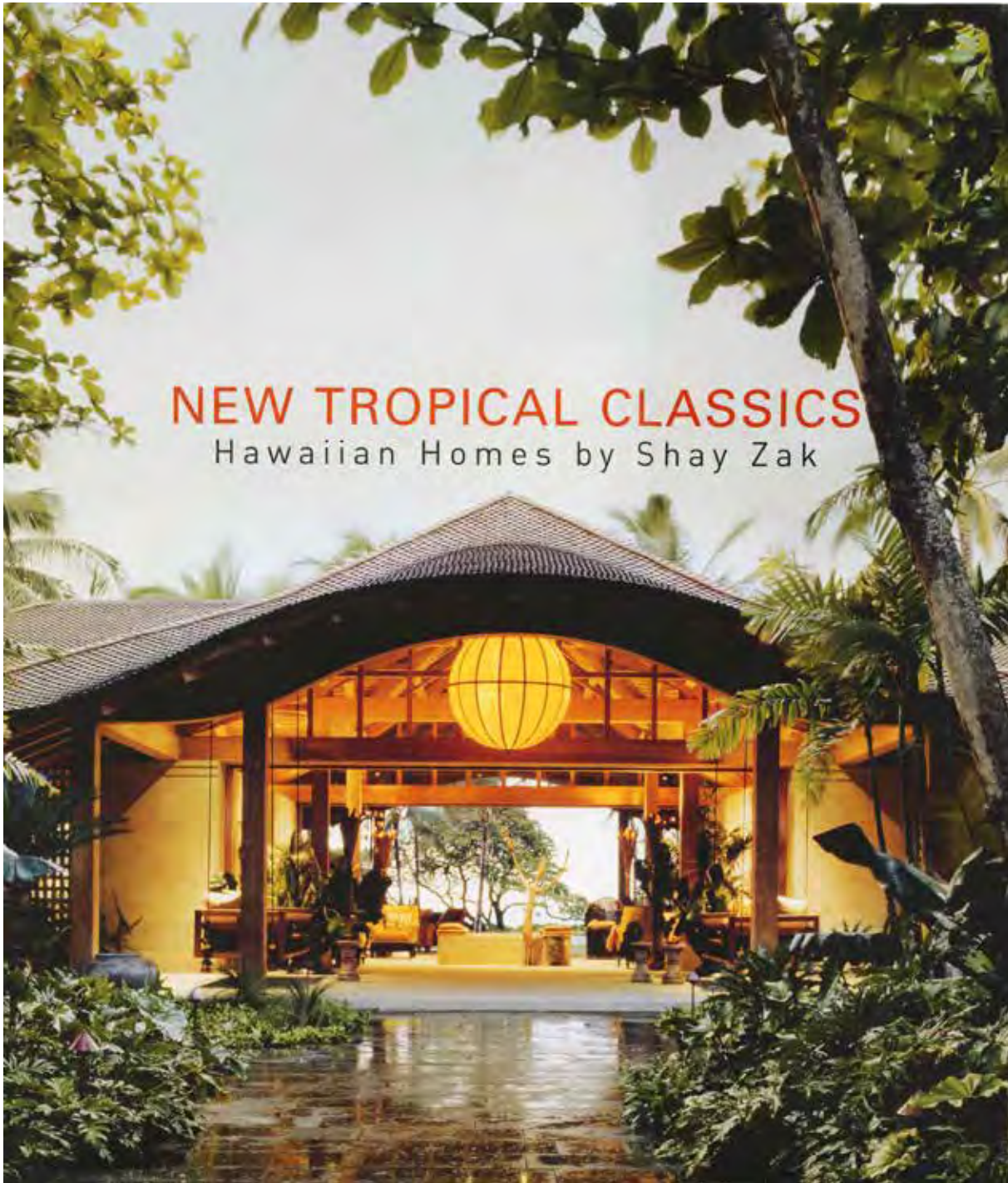
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PRESS AND PRINT : SHAY ZAK'S TROPICAL HOUSES



Stone choice for cover photo: Silk Road Sandstone

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Grand Return

AFTER MORE THAN a decade's absence from Greenwich Avenue, the luxury brand Ralph Lauren made a triumphant return to downtown Greenwich, CT, on November 2009 with the opening of a new flagship store. Designed by Halper Owens Architects, in collaboration with the Polo Ralph Lauren store development team, the 19,000-sq.-ft., two-story building is located in the middle of the block at number 265, on what was once an ill-fitting, one-story gap among the eclectic mix of flat roofs and overhanging cornices. The Classical limestone Beaux Arts façade continues the multi-block of masonry structures with ground-floor storefronts and punched windows above, yet elevates the type with restrained detailing and an adapted Ionic order.

"The building really conveys Ralph Lauren," says Scott Dakin, project architect. "It is the same life-style message that Lauren has been conveying since he launched his brand in 1967 – the dream of elegance and the good life." Such elegance is evident in the 14-ft.-tall recessed arches; decorative wrought-iron balcony above the deep paneled entry archway; scrolled and bracketed window head cornice over painted wood casements at the second floor; decorative entablature; and stone balustrade. To reduce scale and distinguish the women's and men's departments, the 95-ft.-long façade is broken into two sections, each accessed by a decorative steel entrance.

Since the closure of a small licensed store on Greenwich Avenue in the 1990s, Ralph Lauren has served customers through a store in New Canaan, CT, and nearby specialty stores. Elsewhere, recent openings include Omotesando, Tokyo, in 2006; Moscow in 2007; the Dubai Mall in the United Arab Emirates in spring 2008; Avenue Montaigne in Paris and Robertson Boulevard in Los Angeles, both in fall 2008; and Madison Avenue in New York City in fall 2010.

PROJECT

Ralph Lauren Store,
Greenwich, CT

ARCHITECT

Halper Owens Architects
LLC, Greenwich, CT;
Scott Dakin, project
architect; Jon Halper,
partner in charge

GENERAL CONTRACTOR

AP Construction,
Stamford, CT; James
Barb Construction,
Albuquerque, NM

Whether large or small, each store's design program is centered on promoting the brand while maintaining the architectural heritage of the location. In Greenwich, a study of the street provided several high-style starting points for the design, in particular the Neoclassical limestone Greenwich Trust building and the limestone-and-brick W.J. Smith building – located at either end of the block. The firm also notes the influence of the iconic Polo Ralph Lauren flagship store in New York City, in the century-old Rhinelander Mansion on 72nd Street and Madison Avenue. "The scale of the rooms at the mansion was such a departure from the typical 'retail department store' experience that it really set the tone moving forward for all of Ralph Lauren's stores," says Jon Halper, partner in charge at Halper Owens Architects.

Though new construction, the Greenwich Avenue store is designed to provoke residential, rather than commercial, comparisons. "By creating a Classical limestone façade reminiscent of grand architecture of the early-20th



A deep limestone paneled archway leads to the women's department. At 6,000-sq.-ft. it is the largest section in the store and is detailed as an extension of the façade. All photos: Polo Ralph Lauren unless otherwise noted

century, that timeless quality, the visitor is immediately transported to an elegant mansion in Newport, RI, or a small maison in Paris," says Halper. "Also, this store resides in a town with an extraordinary inventory of residential architecture, which could not be overlooked. The store had to be a retreat or a destination no matter what style or size of house you were coming from."

The interior is planned, detailed and furnished to reinforce this notion. Rooms are assembled en suite, with collection rooms distributed symmetrically off



The 19,000-sq.-ft., two-story Ralph Lauren flagship store in Greenwich, CT, marks the brand's return to Greenwich Avenue after more than ten years. It was designed by Halper Owens Architects, in collaboration with the Polo Ralph Lauren store development team, and inspired by both the surrounding architecture and "the good life." Photo: Scott Reed Dakin

the central entry hall. A grand sweeping iron stair highlights the axial entry view, and the division of the ground floor into the women's and men's departments.

While the 6,000-sq.-ft. women's department is light and airy, the men's department is more club-like and a modest 1,500 sq.-ft. "The women's department is detailed as an extension of the building's façade vocabulary with limestone flooring, plaster crown moldings and paneling, accented with freestanding nickel vitrines," says Dakin. "The men's department has a more masculine approach, with reclaimed-wood floors, mahogany beams and casework and a Baronial limestone fireplace."

Upstairs, the women's salon and adjacent home area features a mix of custom and antique pieces, and works by local artists. A designated workspace allows the retail staff to work directly with interior decorators to select pieces from the collection, whose rich wallpapers, hardware, fabrics, skins and more are featured throughout the store. "This is more of an urban store idea, what they call the 'flagship variety' versus the country-store variety that you find in the Hamptons, or the one that our firm completed in New Canaan, where everything is white painted wood and bead-board ceilings – more of a summer house feeling," Dakin explains.

Above the entrance, the limestone balcony is articulated with carved lambs tongue-and-dart detailing and a carved limestone corbel with acanthus leaves. Photo: Scott Reed Dakin





A grand sweeping staircase, which features wood pilasters and beams in the Classical tradition, leads from the women's accessories gallery to the women's salon and home areas on the second floor.

Suppliers for the project included Rhodes Architectural Stone of Seattle, WA, which supplied the New Pearl Limestone for the façade and J K Cabinet of Baltimore, MD, which fabricated the wrought-ironwork, metal storefront entrances and display windows. Inside, the interior casework was constructed by Daniel DeMarco and Associates of Amityville, NY, the interior decorative plaster moldings and column capitals were supplied by the Decorator Supply Corp. of Chicago, IL, and the interior stone floor was supplied by Exquisite Surfaces of Greenwich, CT.



The women's collection room features an antique fireplace and traditional paneling and moldings.

Since the day it opened, the new Ralph Lauren store has been extremely well received by the town of Greenwich. It has given "The Avenue" a much needed lift, both commercially and emotionally, during the recent economic downturn. At a time when many others stores in the area have closed, it continues to represent the good life. — Lynne Lavelle



Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August2011Lauren.htm.



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with an inner-
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Saving the
life aquatic

ALL ROADS LEAD TO HOME

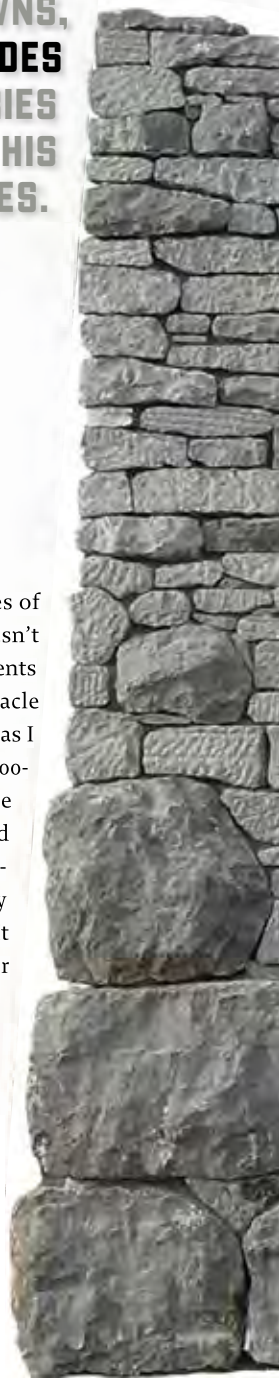
BY DAVID LASKIN

INITIATED IN THE SECRETS
OF MASONRY IN SIENA
AND INSPIRED BY ANCIENT
CHINESE TOWNS,
RICHARD RHODES
ETCHES STORIES
IN STONE FOR HIS
CLIENTS' HOMES.

To say that Richard Rhodes earns his living selling stone is a bit like saying Rem Koolhaas is in the construction business. Rhodes, the 45-year-old founder and president of Rhodes Architectural Stone, is our local Renaissance mason—a literate, thoughtful, ambitious, visionary artist who happens to express himself through granite, limestone, and sandstone. A Rhodes wall, whether it's surrounding an overlook on Cayuse Pass or sheathing a Kirkland lakeside mansion, is like a mosaic in four dimensions—or maybe five: In addition to texture, color, mass, and weight, every stone has a story that continues to be shaped by time and place. “Working in stone,” Rhodes told me recently in the high-ceilinged stone conference room of his Capitol Hill office, “is a gift and a privilege. You’re free to express the highest aspiration of your time—and you’re working with a material that will outlive you, and very likely outlive your civilization.”

This may sound like a lofty mission statement for a career

largely devoted to realizing the shelter fantasies of billionaires and celebrities. (Though Rhodes doesn't divulge their names, according to press reports clients include Martha Stewart, Oprah Winfrey, and Oracle founder Larry Ellison.) But it made perfect sense as I stood beside a retired Wall Street wizard's 36,000-square-foot (give or take a few thousand) palace under construction in Greenwich, Connecticut, and ran my hands and eyes over the gorgeous earth-toned antique limestone that Rhodes's company has imported from abandoned Chinese villages. It was lunch hour, the masons were playing soccer under a grove of rustling maples on the 47-acre former farm, and the sun had just burst through clouds in the humid southern New England sky to ignite a slow, hard fire in the five-story-high





stone walls. “There’s 22,000 square feet of stone on the surface of this house,” Rhodes’s project manager Andrew Grisafi told me as I watched the limestone change color from shades of gray to bisque and sage and honey, “another 5,000 square feet on the gate house, and a couple of thousand more is going into the garden walls and service structure. And there will be 15,000 square feet of pavers, along with various fountains, rills, and garden features. It’s one of the largest stone houses currently under construction in America—and one of the largest ever built.”

Grisafi gestured toward the arch that surrounds the front entrance like the blades of a fan bent into a semicircle. On the architect’s drawing this was just a schematic placeholder—some blue pencil lines capping a

the Tacoma Art Museum who served on the building committee that presided over the 2002–03 commission of the granite *Wave* that Rhodes created for the courtyard of architect Antoine Predock’s new building. “He has a unique understanding of the properties of stone and a unique ability to see the artistic and aesthetic potential of the material.”

Rhodes’s *Wave* does indeed look like water sloshing up one of the dark glass walls of the interior courtyard. “When it was first installed, people thought that there was a wave machine in the stones,” says Janeanne Upp, former director of the museum. “Everyone loved it right from the start. They’d walk in and go ‘wow’ when they saw the Chihuly installation, and there would be another ‘wow’ with Richard’s stone garden. People have always been

drawn to it.” Created from granite originally used as road pavers in the Fujian region of China, the *Wave* was intended as a kind of visual palate cleanser, a respite from the high-intensity art inside. But in fact it’s a stimulating work of art in its own right—a petrified abstract garden, at once static and kinetic, fixed and breaking, utterly still and constantly changing in the light and weather of Puget Sound. It’s also one of the few Rhodes commissions that you and I can actually see: Most of his local work, and there’s a lot of it, is hidden behind the hedges and gates of his clients.

THE OWNERS WANTED TO MODEL THEIR HOME ON STATELY EDWARDIAN COUNTRY HOUSES; BUT THE LOOK OF EVERY SQUARE INCH OF ITS STONE SKIN, DOWN TO THE SIZE AND SHAPE OF EACH INDIVIDUAL STONE, CAME OUT OF RHODES’S OFFICE IN SEATTLE.



doorway. It was Rhodes who supplied what he calls “the exterior vocabulary”—adding the detailing, deciding how the stonework of the arch would relate to the courses of stone that abut it, determining the design and placement of the plinths, lintels, sills, and eave blocks that articulate the rest of the facade—and every one of the scores of facades that clad this structure. Owners Steven and Diana Steinman had instructed their architects to model their home on the stately Edwardian country houses by British master builder Sir Edwin Lutyens; but the look of every square inch of the project’s stone skin, down to the size and shape of each individual stone, came out of Rhodes’s office in Seattle.

I’d seen a few sheets of the plans in Seattle so I had some idea of the scale and ambition of the multimillion-dollar project—but nothing prepared me for how beautifully the weathered limestone expressed the crisp, classic design. I let my eye roam from stone to stone—each was subtly different in hue and shape and thirst for light, and yet they all melded richly together like threads in an old tapestry. Rhodes has found a way to make a timeless material live again, and the Steinmans have given him a colossal stage to act on.

“Richard is an artist in stone,” says Brad Jones, past president of the board of trustees of



Pluralist by design On this crisp Greenwich, Connecticut, mansion (a work-in-progress), Rhodes applied multihued antique Yangtze limestone. The 22,000 square feet of stone on the house’s surface was salvaged from abandoned villages in China.



You think of people in the masonry business as rough around the edges,” Grisafi told me, “but Richard is very cosmopolitan. He’s got a real passion for what he’s doing, and he has a way of drawing out excitement from his clients. Then there’s the whole Indiana Jones persona—adventuring around the world, getting his hands dirty, researching the products and the process.”

The Indiana Jones bit made me laugh. Rhodes does indeed have a touch of derring-do—he’s utterly charming, boyishly handsome, low-key, hyperarticulate, eager to please, ready to smile. He’s also a good listener and good company. He loves nothing better than to chat about his five young daughters (two sets of twins, ten and four years old, and an eight-year-old), his masters swimming workout, his laid-

back family vacations on Decatur Island, in the San Juans. Rhodes’s reply to my rambling speculation about why the same piece of marble looks so different in Italy than in Seattle: “It’s all the wine you drink on vacation.”

Rhodes is definitely the company’s rainmaker, but he’s also a team player in the creative process. On the major projects, like the Steinman house, he focuses on what he calls “the conceptual design,” roughing out the big picture and determining the fundamental style and approach, and then his staff of engineers and technicians “convert that design intent into hard-line specifications capable of being manufactured.” He currently employs a staff of 19 in the 8,000-square-foot Seattle office, which is housed in a circa 1909 former livery stable not far from the radio towers atop Capitol Hill.

Rhodes lives with his wife and kids about two miles away in a big rambling house in North Capitol Hill, and he walks to work every day to clear his head. In the office he divides his time among e-mail, phone calls, the inevitable meetings—and usually about two hours a day of sketching. “I punctuate this office routine with intense travel—around the country and the world,” he told me. “Last spring I was on the road for six weeks and clocked 40,000 miles.”

So how did Indiana Jones end up being Seattle’s rock star? “I started as an actor,” Rhodes explains, launching into his well-rehearsed life story. Raised in Saratoga, outside of San Francisco, Rhodes caught the theater bug in high school and enrolled in acting school in Southern California, with a year’s hiatus to study at the University of Washington. In 1980,

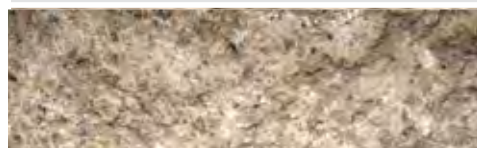




Ebb and flow Rhodes's *Wave* looks like water sloshing up the dark glass walls of this interior courtyard at the Tacoma Art Museum.

STONE PALETTE

RICHARD RHODES SHARES HIS THOUGHTS ON COMMON APPLICATIONS OF UNCOMMON STONE FOR THE HOME, INSIDE AND OUT.



1. ANTIQUE GRANITE



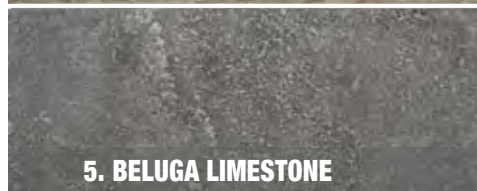
2. ANTIQUE LIMESTONE



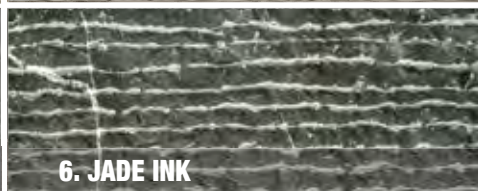
3. AMANDINE



4. GOLDEN GRANITE



5. BELUGA LIMESTONE



6. JADE INK

1. Application: pool 2-inch tiles cut from scraps of road pavers from China. Rhodes says, *"It's like swimming in a cloisonné jewel box."*

2. Application: exterior veneer Salvaged from abandoned villages in China's Three Gorges region *"Since the stones are taken from buildings of many different ages, there is an incredible variation in color and texture. To me there is something exciting about building with recycled materials and giving them new life."*

3. Application: fireplace surround A warm almond-colored limestone with grayish undertones *"For a fireplace the material must be subtle and never upstage the hostess."*

4. Application: landscape retaining wall A toast-colored stone with a warm glow *"Walls are barriers by definition, but building them in warm inviting materials lessens the impact and the obstacle."*

5. Application: fountain A beautifully textured material with small egg-shaped fossils embedded in the stone *"Fountains, like fireplaces, need to be as compelling when the water is not flowing as when they're in full function."*

6. Application: driveway A black limestone with white veining *"After all this is a roadway, but the color and texture work together to hide oil stains and tire marks."*

when he was 20, he went to England to do graduate work at the London Academy of Music and Dramatic Art. In London, Rhodes embarked on a thesis on ritualized male behaviors in Medieval drama and concluded that he needed to experience these behaviors firsthand. And so he traveled to Siena, Italy, and went undercover as an aspiring apprentice in the stonemason's guild—a bastion of Medieval masculinity if ever there was one.

"The Sienese masons were very suspicious at first," Rhodes recalls, "and they put me through a four-month Sisyphean trial of hauling sand and lime and cement for 14 hours a day." Thin to begin with, Rhodes shed 25 pounds and his hair began to fall out. He stayed sane by running through entire Shakespeare plays in his mind that he had memorized in London. Finally, after four months, the masons took pity on the half-dead American and initiated Rhodes as an apprentice. "It was like going from being a dog to an adopted son," he says. "They gave me a paper hat made from a cement bag—I still have it—and when I walked home at night all the women over 40 would call out to me, 'Eh, mura-tore!' [mason]. It was like winning the Palio," he says, referring to the famous horse race that electrifies the Tuscan city twice each summer. From the Sienese masons he absorbed the "Sacred Rules of Bond Work"—ancient principles governing the geometric relations, core attributes, correct proportions, and expressive qualities of building stone—along with a string of Technicolor Italian swear words.

Rhodes was made a journeyman in the mason's guild after 14 months as an apprentice. He departed Siena in 1981, having spent a total of 18 months with the masons, returned to the Bay Area, got married, and tried to make it as an actor. "Not until I left Italy did I realize how profound this experience had been," he muses. Three years later, with a \$1,200 advance on his first credit card, Rhodes quit auditioning and started his first company—Rhodes Masonry. Then in 1986 he moved to Seattle. "The Bay Area already had a number of high-quality masonry firms," he says. "I realized I'd be an old man by the time I got the bigger jobs there. I'd lived in Seattle for a year and I'd seen that it was a wood culture with a weak stone tradition. I figured I could really make a mark here."

Rhodes landed a commission to create eight "paintings" in Pennsylvania blue stone on the floor of a downtown penthouse belonging to one of the Nordstroms—and after that the work came steadily. At the other end of the spectrum are the relatively humble folks who have hired Rhodes's company to design a driveway, patio, bathroom, wine cellar, or fireplace surround.

TOP, RICHARD RHODES. BOTTOM, EDEN PALMER. BOTH COURTESY RAS



"YOU'RE WORKING WITH A MATERIAL THAT WILL OUTLIVE YOU, AND VERY LIKELY OUTLIVE YOUR CIVILIZATION."

From the start he was clear that he had no interest in constructing freeway sound walls or sheathing Fred Meyer outlets. "I always viewed stone as an expressive medium," he says, "and I was determined to go right into the most expressive projects. My stone of choice was high-density limestone, because it's warm and deeply textured and it quickly acquires a soft patina from wind and weather and acid rain."

It was the discovery of a vast cache of this very stone that changed everything for Rhodes. In 1998 he visited the Three Gorges region of China's Yangtze River, where one of the largest hydroelectric projects in history will ultimately inundate 1,600 to 1,700 ancient villages and displace between 1.1 and 1.9 million people in an area larger than Los

Angeles. When Rhodes learned that these villages—built over hundreds of years out of the beautiful high-density limestone he adores—were being abandoned by the Chinese government, he recognized the business opportunity before him.

Not just business—but art and history too. In the course of a millennium or more of daily use and weathering, these stones have taken the deep imprint of human civilization. Generations wept, prayed, bled, and loved among these stones. Every scored and pitted surface holds a thousand intimate narratives. "In our country, especially on the West Coast, there is an aching for history," Rhodes told a reporter for MSNBC in 2003. "And these stones have it. They have a life."



Written in stone This Mercer Island home has Rhodes written all over it—from the fireplace made of antique pewter granite and Ankar firebrick (left) to an antique salmon granite patio bordered with golden granite (above).

It took two years of negotiation, but eventually Rhodes and the Chinese came to an agreement that allowed him to purchase limestone from entire doomed villages and finance factories in China where local masons cut and carved according to specifications made in Seattle. The system has evolved over the years and now hums along with smooth Web-based efficiency. The Seattle office transmits drawings to China over the Internet, and the Chinese e-mail back photographic progress reports. Currently Rhodes Architectural Stone has 15 full-time employees in China to coordinate the acquisition, fabrication, and transportation of the stone. Every project is fully assembled and photographed in China, and once the Seattle staff signs off, the stones are numbered, crated in reverse order, and shipped across the Pacific. American masons unpack the stones on site and fit them together like a giant puzzle—only a puzzle with a detailed key.

Rhodes fervently believes that his business reflects what's best about the global economy. "All the fabrication is done where labor is most affordable. All the drawing and specification is done in Seattle, where the quality and the wage of knowledge workers is much higher. We're using twentieth-century technology to drive twelfth-century handwork. There are two factories near the Three Gorges dam project where all the salvaged Yangtze limestone is fabricated, and we have 13 other factories spread around China. Not only is the product cheaper than if it



Indiana Jones Rhodes The designer (above, in his office) punctuates his Seattle schedule with intense bouts of travel abroad. (below) His father snapped this photo of Rhodes inspecting a veneer with local fabricators in China.

were fabricated here, but the process is faster even though the factory is 10,000 miles away. This, in my opinion, is a home run—a classic example of doing good by doing well.”

Rhodes acknowledges that the Three Gorges dam is a tragedy for the people of the region, the environment, and the civilization that has flourished here for thousands of years, but he says “it is a fact, and to ignore the fact that it’s happening would be magical thinking. I’m trying to make the best out of what might be considered a tragic situation.” Steven and Diana Steinman, the clients on Rhodes’s largest job involving Three Gorges limestone, have no problem with the provenance of the material or Rhodes’s handling of it. “The dam was well on its way and villages had already been flooded when our job started,” says Diana. “Richard only uses the top three inches

of the limestone and he is giving back the rest so that the Chinese can use it to build new homes. He has provided many jobs and instruction to very talented Chinese masons.”

At the moment, Rhodes has too much momentum to linger over the moral tangles of balancing human rights issues with a once-in-a-lifetime business opportunity in the global economy. His company has a couple of multi-year, multimillion-dollar jobs in various stages of completion, including an elaborate three-and-a-half story “ruin” designed as the centerpiece for a soaring mowdernist house on 8,000 acres in Colorado, and a compound of houses on a private beach in Kona, on Hawaii’s Big Island. Rhodes’s book, *Stone Expression*, about the art and craft and history of stonework around the world, is due out in fall 2007. “I’m just beginning to do my best work,” Rhodes said as we strolled through a pocket park clad in golden granite at the intersection of 20th & Madison that his company designed, supplied, and installed.

After 20 years in Seattle, Rhodes retains a touch of California cool—the graceful insouciance masking fierce ambition and competitive drive. But, as an artist and entrepreneur, he’s also alert to the mix of beauty, talent, and money that make this town special. “I travel the world and I’m always relieved to come back,” Rhodes says. “We live in a world-class landscape.”

He should know. 🌻



TOP, MELISSA O’HEARN. BOTTOM, RICHARD L. RHODES/COURTESY RAS







From Ming to the Patio

By Guy Trebay

If you are one of those people who can see poetry in stone, then the story of Richard Rhodes may need no explanation. Since 1984 he has traveled the world in search of stones for use in the construction of houses. The stones that Mr. Rhodes, a principal of Rhodes Architectural Stone, a Seattle salvage firm, sought out were often to be found in quarries. Six years ago, though, Mr. Rhodes was in China hunting down a specific type of granite to use in building a house for Larry Ellison, the chief executive of Oracle.

The term house may be a bit misleading; Mr. Ellison wanted to recreate a 15th-century Japanese temple complex in the hills south of San Francisco. And the stone Mr. Rhodes was looking for was a granite of a color that complemented the tawny Bay Area light. While in China, Mr. Rhodes happened on a material that, as it turned out, he considered more precious. This occurred during a side trip to the famous gorge of the Yangtze River, an evanescent landscape celebrated in art and poetry and soon to be inundated by the waters of a \$25 billion hydroelectric project called the Three Gorges Dam. The dam would drown monuments and temples and villages where Chinese culture had evolved uninterrupted for millennia.

BUILDING BLOCKS Richard Rhodes buys ancient Chinese stones, including dismantled walls from the Yangtze River valley, salvaged before they were inundated by the Three Gorges Dam. "Everyone knew about the ecological impact and about all the historic stuff like temples being inundated," Mr. Rhodes said. What Mr. Rhodes had not fully realized before his visit was that there was another kind of wealth in the valley, in the form of old stones from the nearly 1,600 condemned villages.

If you are one of those people who can see poetry in stone, then the story of Richard Rhodes may need no explanation.

The New York Times



“To see these beautiful worn materials lost seemed like a tragedy” he said. So he bought them.

“Most people go to see the gorge,” Mr. Rhodes said last week by telephone from his headquarters in Seattle. “But the truth is, I’m really interested in epic construction.”

The construction Mr. Rhodes referred to was the dam first extolled by Mao Zedong, plotted for decades by Chinese leaders, bitterly debated on cultural and ecological grounds and, by the time he saw it, being brought to completion by an army of 10,000 laborers wielding shovels and picks. A great deal has been written about the effort to hem the wild and erratic waters of the Yangtze and to feed its force into turbines that would spin out hydroelectric power and drive China even faster toward its future. A lot has been written, too, about the 700,000 people displaced by the project, and about the heritage lost as the waters of the dam, which was filled to its interim level of 443 feet above the sea on June 15, closed over the valley.

All along the river Mr. Rhodes found condemned dwellings, disused staircases, outbuildings, paving stones, battlements that dated to the centuries when the Yangtze was the source of China’s trade and life.

“To see these beautiful worn materials lost seemed like a tragedy,” he said. So he bought them.

“We negotiated for two years,” said Mr. Rhodes, who began the recovery project with a \$100,000 grubstake and a speculative plan to harvest old rocks and then warehouse them in China, to

be sawed and milled in the United States as orders arrived. There were materials from 11 villages in all, little of it considered by preservationists to be of cultural consequence. The only stones under official protection are those, like carvings, that are considered to have artistic value. Besides, he said, local bureaucrats were too pressed by the problems of resettlement to concern themselves with material they considered scrap.

“These were not temples,” Mr. Rhodes said. “Sometimes people were paid for material they didn’t know had any value.” The stones themselves were in the form of paving, house veneers, sills and lintels; beautiful, bisque-colored, streaked with iron and magnesium and occasionally traced with the fossil remains of sea creatures.

As Mr. Rhodes pointed out, geological origins are only part of the history of an old stone. He is, he said, in “the story business as much as the stone business.” The stones he sells in bulk are not in any sense the Elgin marbles; all the same, they carry the freight of romantic association as any souvenir.

The functional poetry of stone may be composed of its physical properties, but there is also something narrative about certain hunks of mineral, if one chooses to see it. If for most people a diamond is a chip of hardened carbon with a really good back-story, for others a slab of dolomitic limestone is no less seductive.

“This felt like a rare opportunity to use material that had been walked on and worn and lived in for thousands of years,” said Steven Steinman, a former Nasdaq trader who is deeply invested in Yangtze River stone.

Having taken early retirement from a brokerage firm, the Knight Trading Group, that was for a time one of the largest traders of technology stocks on Wall Street, Mr. Steinman decided to build a family compound on 47 acres that he and his wife, Diana, had acquired in Greenwich, Conn. The entire facade of a baronial 37,000-square-foot manor house, designed in a style reminiscent of the British imperial architect Sir Edwin Lutyens, is to be built of Yangtze River stone.

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So, for that matter, are the terraces, the garden hard-scape, the chimneys, the outbuildings, the motor court and the roadway leading through an allée of mature Norway maples. By Mr. Rhodes's estimate, each container shipped from China holds 20 tons of stone. The Steinman house, Mr. Rhodes said, "is a 200-container job."

The financial scale of the job is, if anything, more daunting: the cost of rock veneer recovered from the Yangtze River valley is \$35 a square foot on average. A square foot of antique pavement costs \$44. "The rule of thumb is that recovered stone is three times the price" of standard quarry products, said Mr. Rhodes, who formed his company in 1984 to specialize in supplying construction materials for what he terms "multiyear residential projects." For Mr. Steinman, the cost of the stone accounts for 15 percent of the overall budget for his multimillion-dollar house.

The clients behind Mr. Rhodes's projects have tended to be people whose fancies are as outsized as those of any 19th-century plutocrat: Mr. Ellison with his Japanese temple; a man described by Mr. Rhodes as a coffee executive who constructed a vast mansion styled as an Irish "cottage"; a vintner whose estate in Napa, Calif., is paved with bisque-colored Chinese stone. Exotic as the materials these people bought from Mr. Rhodes may be, there is ultimately something deeply American in adding a veneer to new money with ancient stones. The Yangtze River rock, Mr. Steinman said, "is an expensive material, and there was some anxiety about buying a material from a vendor that is far away." But Mr. Steinman's initial concerns were offset, he said, by the "sheer beauty" of the Chinese stone, which is similar in composition to the fabled stone from Bath, England, and equally by its provenance. "The narrative was very appealing," he said.

"We're building a home for our family to live in and for our children hopefully to have one day," Mr. Steinman added, "and there was something irresistible in using these rocks that have been walked on and worn and lived in for thousands of years."

By using stones recovered from a world now vanished under water, Mr. Steinman said, he hopes to give his own house "the look and feel as if it had been there a long time."

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Drawings of the 40,000 square-foot Steinman mansion under construction in Greenwich, Conn.

Chinese Villages Yeild a Treasure

SEATTLE, June 25 — In the Yangtze Valley of central China, the water is rising behind one of the world's largest dams, creating a reservoir that will eventually force more than a million peasants to leave their ancestral homes. The deserted villages in the path of Three Gorges flooding are to some eyes a wasteland, but to some Americans there is history in those villages that money can buy. Master stone mason and entrepreneur Richard Rhodes has built a \$10 million business from a simple supply-and-demand equation.

The Three Gorges reservoir is expected to flood an area larger than Los Angeles, inundating 1,600 to 1,700 villages. To the Chinese government, these old homes, many of them with the most basic of facilities and dirt floors, are obstacles in the way of development. Some are slated not just for submersion, but also for demolition to make way for shipping lanes.

But to well-heeled clients in the United States, the stone in these buildings — some of them hundreds of years old — is a treasure. “In our country, our buildings, especially on the West coast, which is 100 years old ... there is an aching for history, or longing for it, says Rhodes. “We want so much to find things that have some sort of resonance. And these stones have it. They have a life.”

PROVINCE OF THE WEALTHY

Only generations of footsteps and centuries of weather can create the patina on the Chinese stones that Rhodes imports — and only the wealthy can afford it. Rhodes cannot discuss most of his clients, but says many are “household names.” But the list of those who don't mind being named includes talk show host Oprah Winfrey and stockbroker-turned-purveyor-of-good-taste Martha Stewart, who has also featured Rhodes on her television program.



Antique stair treads and road pavers used as countertops and to build a Japanese style soaking tub.



Antique stair treads and road pavers used as countertops and to build a Japanese style soaking tub.

Rhodes Architectural Stone has a contract to build entirely from antique Yangtze stone a 40,000 square foot mansion in Greenwich, Conn., for financier Steve Steinman, a prominent player on Wall Street.

The project, which he believes is one of the largest stone residences in the country, will require 200 shipping containers of shop-drawn, handcrafted antique stone — about 4,000 metric tons.

Rhodes won't reveal the value of the contract, but his prices posted on Rhodes' Web site begin to suggest its magnitude: One cubic foot of antique Chinese limestone is listed at \$140. Rhodes stonework has been featured in Architectural Digest, House and Garden Magazine, Beautiful Homes, Estates West.

The brainstorm came in 1998. Rhodes was already in China, working on a project for "an extraordinary client" who was building a replica of a 15th century Japanese palace in Woodside, Calif. (That client has been reported to be Oracle founder and billionaire Larry Ellison. Rhodes does not confirm these reports.)

The contract was massive — for a 16-foot wall that would form the foundation, moat and bridges for the structure, and the client wanted to use Chinese stone. It was big enough to justify setting up a factory in China, and training Chinese masons in the methods Rhodes had studied in Europe. The stones were cut and shaped prior to shipping, thus cutting down on shipping costs.

On a visit to the construction site for the Three Gorges Dam in 1998, Rhodes realized there was a gold mine there — tons of antique material in the path of the hydroelectric project.

Whereas he had used salvaged material out of Italy and France in the past, it would take years sometimes to cobble together enough of one type of material for a large project. "There wasn't a business there," said Rhodes. But the volume of ancient material made available by this single Chinese construction site was mind-boggling. "China is where I had the 'aha,'" says Rhodes, "when I went there to the dam and realized that all those villages were going to be under water and lost."

By leveraging the California contract, he began negotiating deals in the Three Gorges to salvage stone from villages. Rhodes Architectural Stone now cuts antique stone for export at eight factories. He estimates that the company has salvaged and shipped 16 to 17 villages' worth of antique material for projects in the United States.

Stones salvaged from dam site in Three Gorges adorn homes of wealthy in U.S.





Drawings of the 40,000 square-foot Steinman mansion under construction in Greenwich, Conn.

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Antique stair treads and road pavers used as countertops and to build a Japanese style soaking tub.



Antique stair treads and road pavers used as countertops and to build a Japanese style soaking tub.

MAKING LEMONADE'

Rhodes argues that his company is saving antique material, which he notes is beautiful, but not historically significant archeological artifacts. He also provides jobs in an area that has suffers chronic unemployment. Locals are employed for three to six months to dismantle the doomed villages and load the stone onto barges for its voyage down river. Rhodes estimates 600 people are also employed cutting the company's stone before it leaves China.

Because the U.S. firm is interested only in the top three to four inches of the stone, the portion that remains is donated back to China for construction above the new waterline.

When possible, Rhodes compensates former residents of the dismantled homes, but doing business in the evolving communist system is complicated — ownership is poorly defined.

"In the end, we tried to take the most realistic approach, which was that we had to pay everybody something. The government, the military, the local party officials, and if we could determine that your family lived in this particular building, we compensated those people also," he says.

He is aware of the controversy over the Three Gorges Dam, but not apologetic for his role in the area.

"There are people out there that have a different view, but I think no matter where you stand — whether you think the dam is a good thing, or the dam is a bad thing — the dam is a fact, and the water is rising," says Rhodes. "If we can make lemonade out of the situation — if we can take beautiful things, prevent part of the world's patrimony from going to the landfill, that's just common sense to me."

Another
watchdog
group, Canada-
based Probe
International
said it had
looked into
Rhodes'
business and
concluded that
it was largely
positive, or did
not at any rate
contribute to
what they see
as the "tragedy"
of the Three
Gorges project.



RHODES
ARCHITECTURAL
STONE
NATURAL STONE EXPERTS

DRAWINGS

Drumlin Hall LS-601

Drumlin Hall 17.01

Drumlin Hall 08.30

Turner Residence RAS-18

Turner Residence RAS-20

Castleton Ranch R135

Westerleigh 101-A

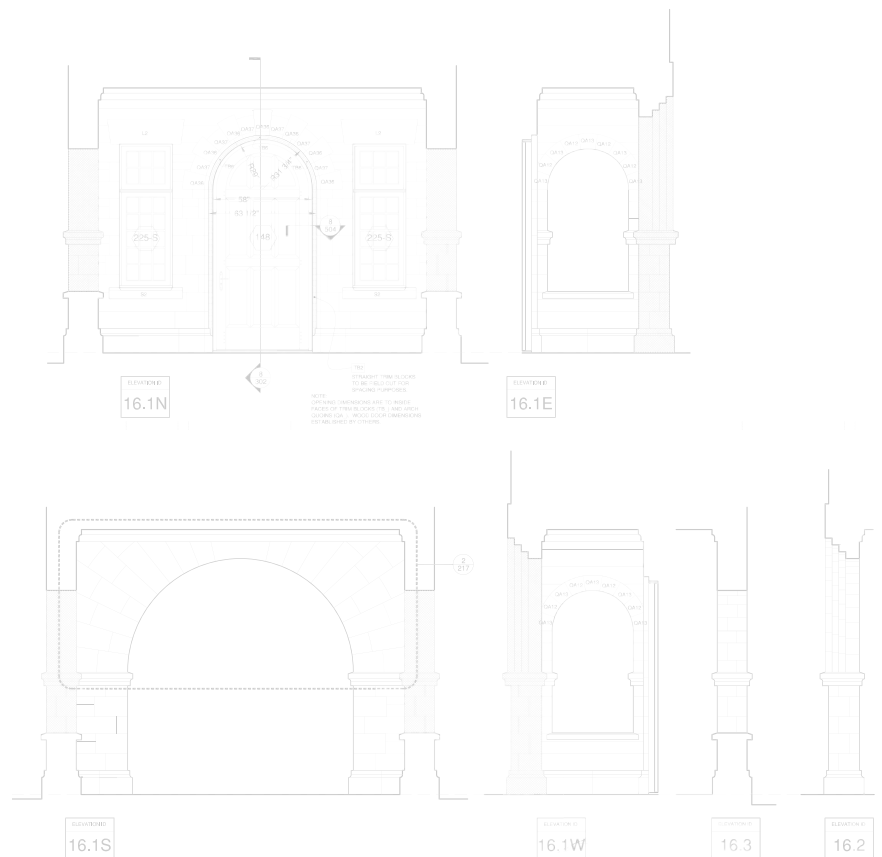
Westerleigh 217

Mountain Home GWAF-1

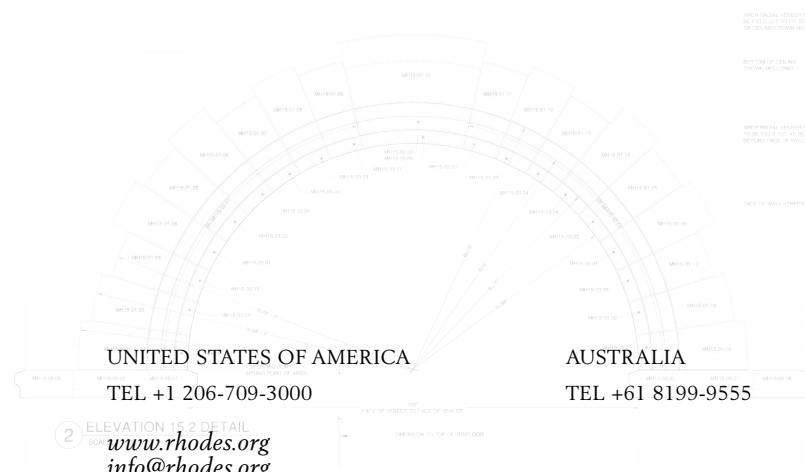
Doors and Windows

Art Mound

Factory Mockups



1 ARCH 15.2 REFLECTED CEILING PLAN
SCALE: 1/4" = 1'-0"



2 ELEVATION 15.2 DETAIL
SCALE: 1/4" = 1'-0"
www.rhodes.org
info@rhodes.org



3 ELEVATION 16.1S DETAIL
SCALE: 1/4" = 1'-0"

Rhodes Architectural Stone

55 Bell Street, Suite 100
Seattle, WA 98121
Phone (206) 709-3000
Fax (206) 709-3004
www.rhodes.org

Drumlin Hall - Landscape

Date:	Remarks:	Rev.
	First issued	
	Re-Issue	
	Re-Issue	

Stone Context Set

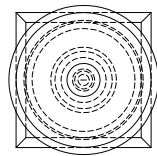
Landscape Elevations & Plans

West Courtyard Ums

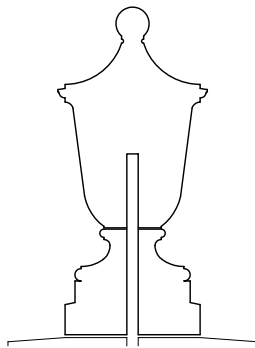
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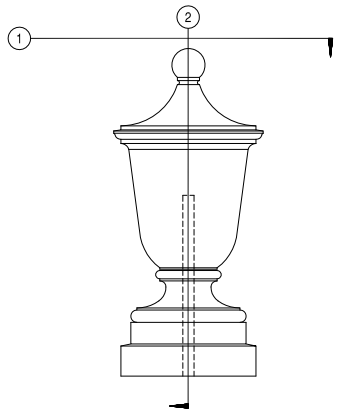
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LS-601



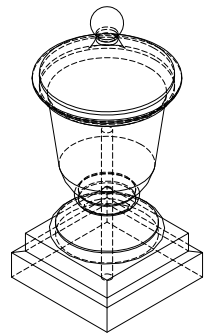
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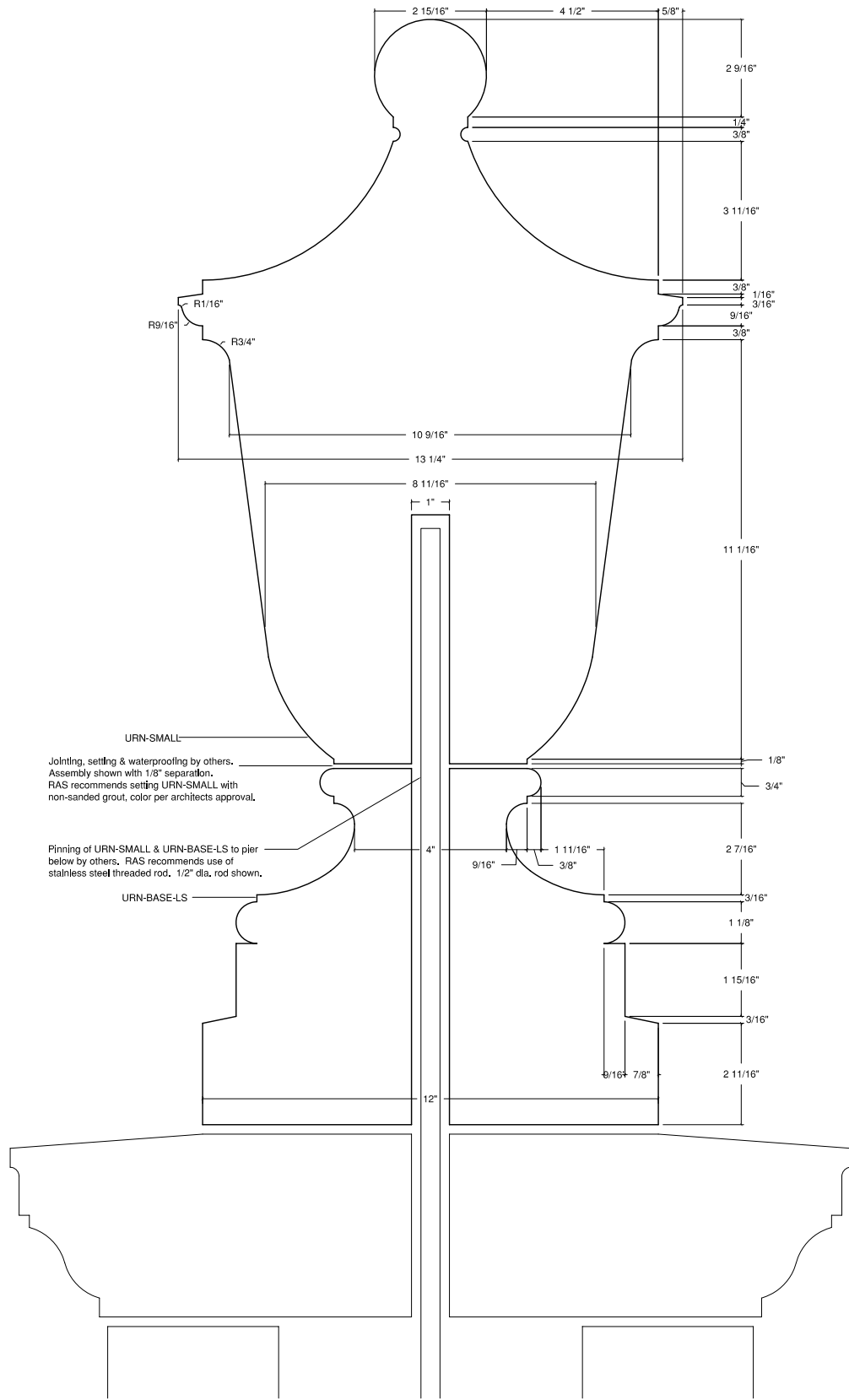
2 Urn Vertical Section
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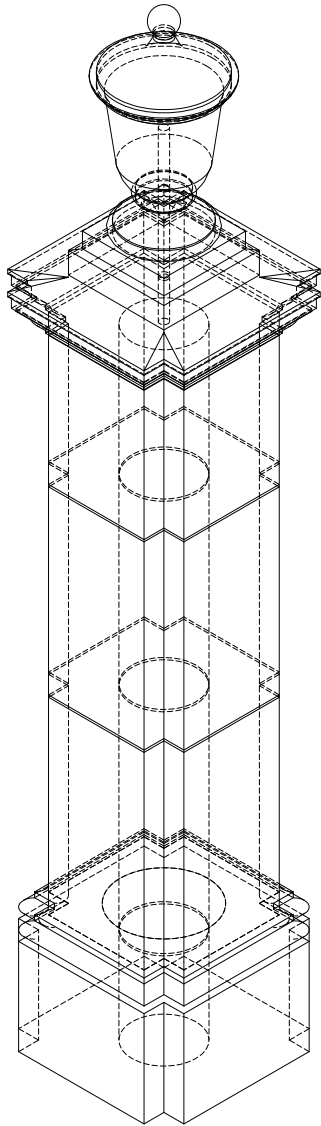
3 **Urn Elevation**
SCALE: 1-1/2" = 1'-0"



4 Urn Isometric
SCALE: 1-1/2" = 1'-0"



5 Urn Dimensions



6 Pier & Urn
SCALE: 1-1/2" = 1'-0"



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Drumlin Hall -
Main House

Rev.

Remarks:
First context submittal
Revised Location of Cornucopia

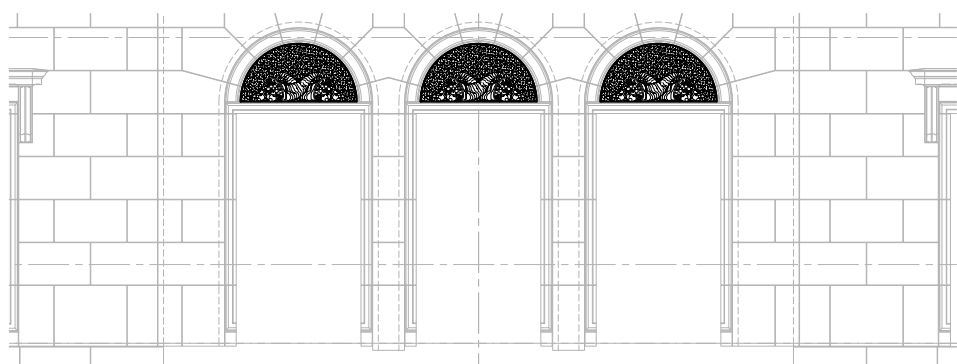
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Stone Context Set
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Scale: As noted

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1 South Elevation

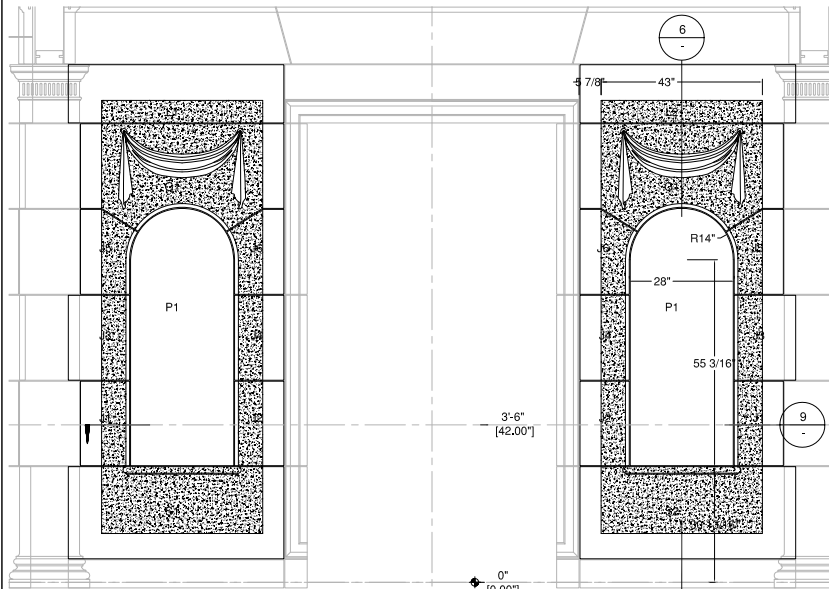
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Specifications for low relief carving.

-maximum relief from ground plane of piece: +1 1/2"

-exposed surface to be hand carved with hand tools. No exceptions.

-all background to be lychee, per elevations



5 East elevation detail

SCALE: 1/2" = 1'-0"

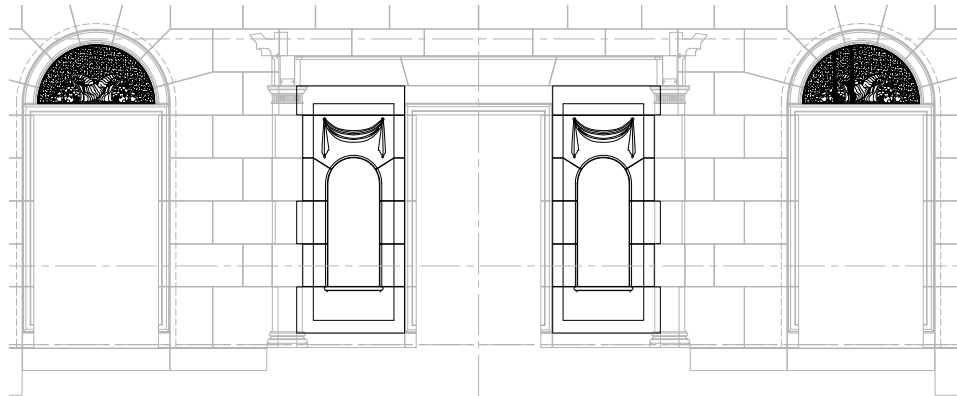


6 Section

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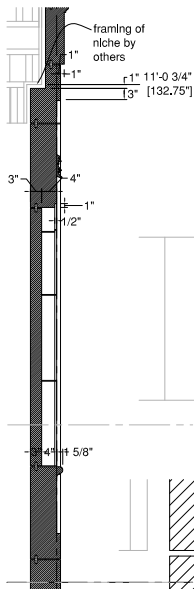
9 Plan/section @ 42" AFF

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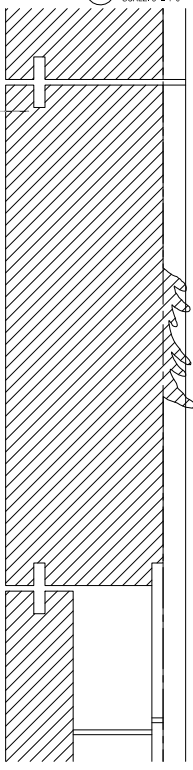
10 East Elevation

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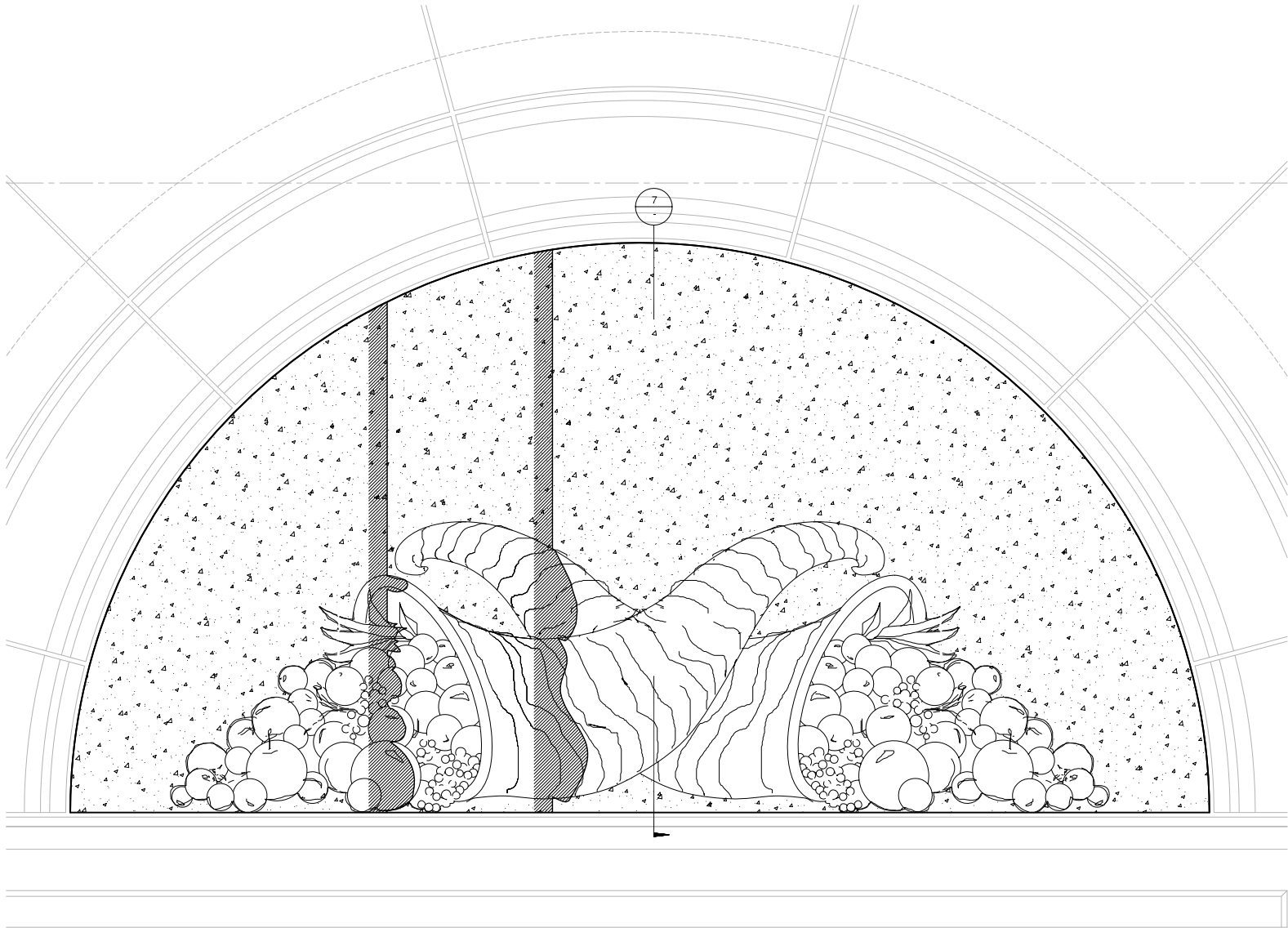
7 Section

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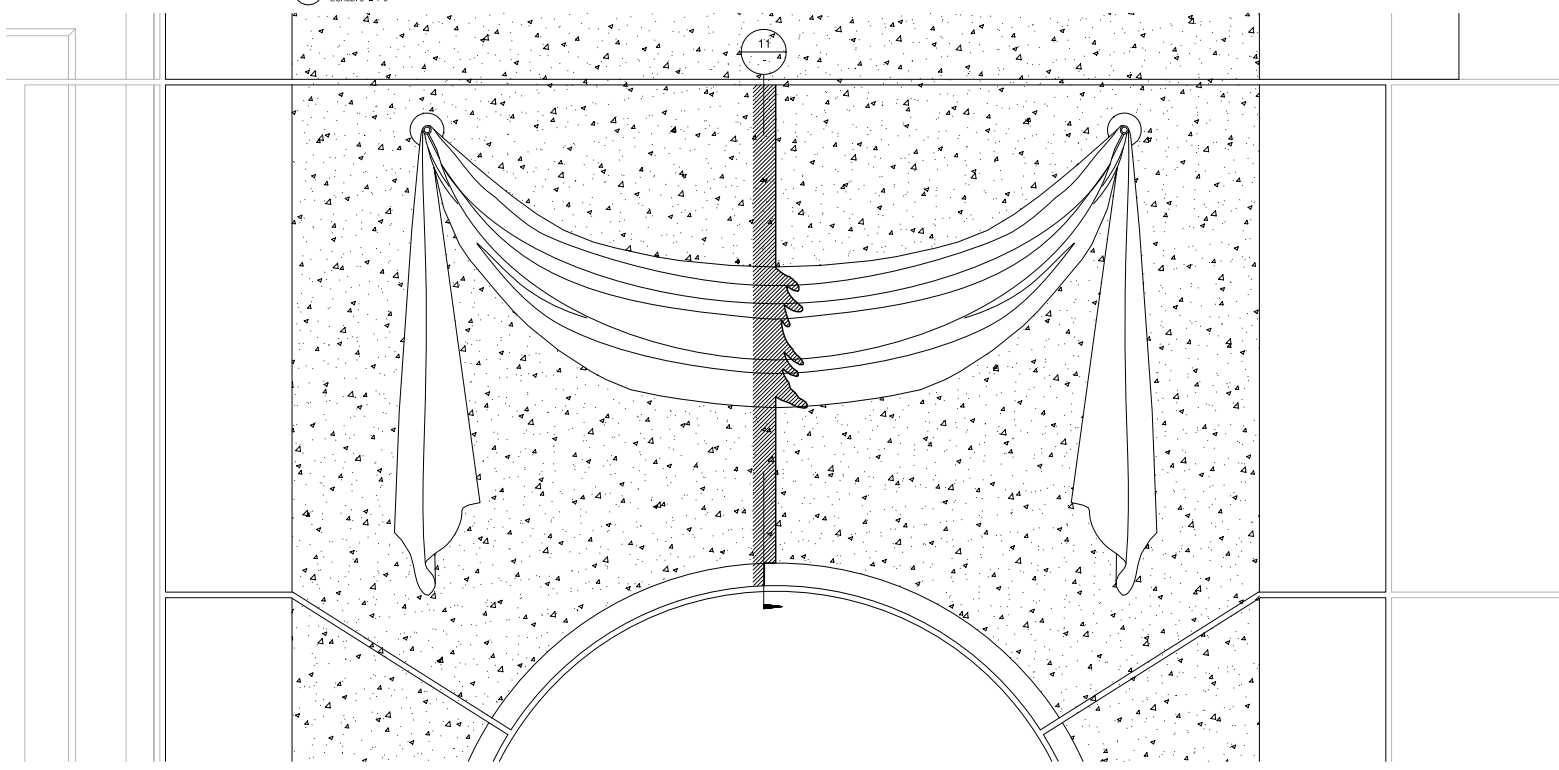
11 Section

SCALE: 3/4" = 1'-0"



8 Cornucopia detail

SCALE: 3/4" = 1'-0"



12 Swag detail

SCALE: 3/4" = 1'-0"



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Drumlin Hall - Main House

Rev.

Remarks:
First Issued
Revised context submitted

Date:

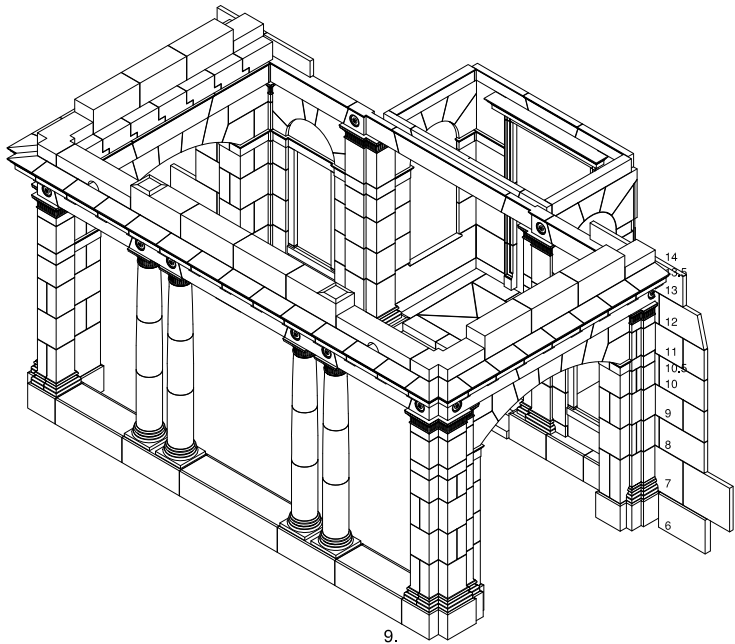
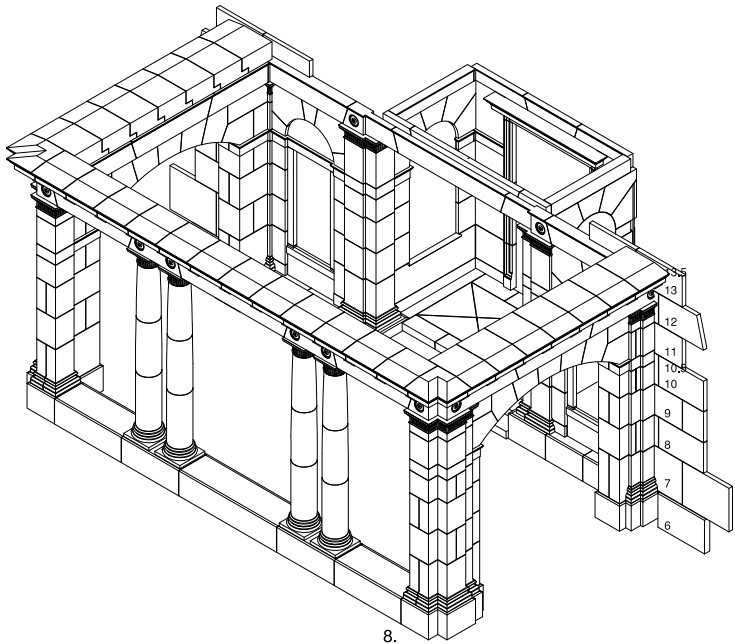
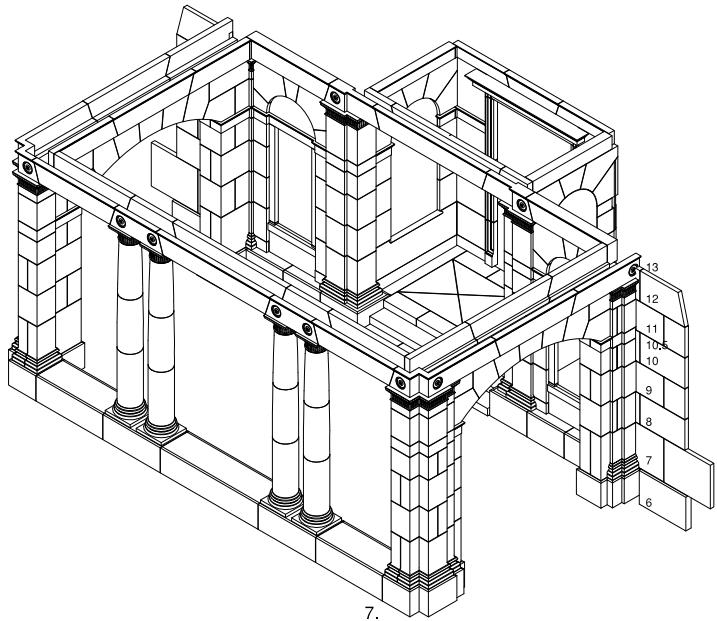
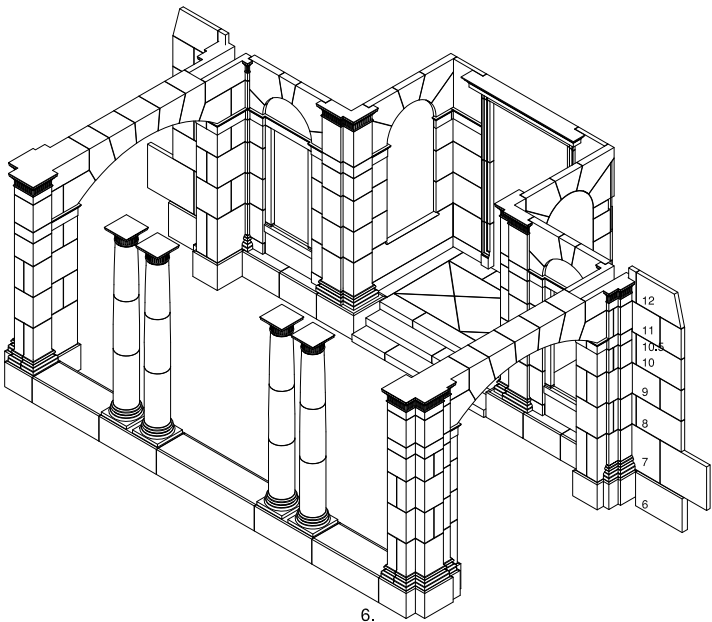
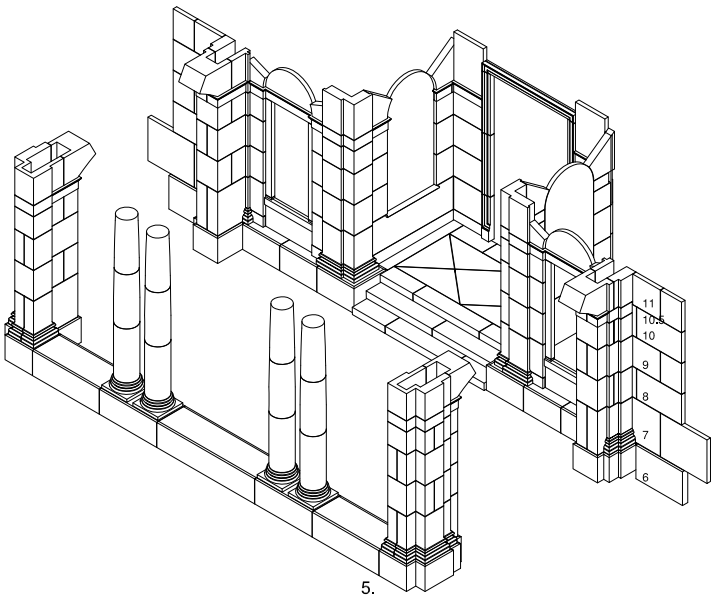
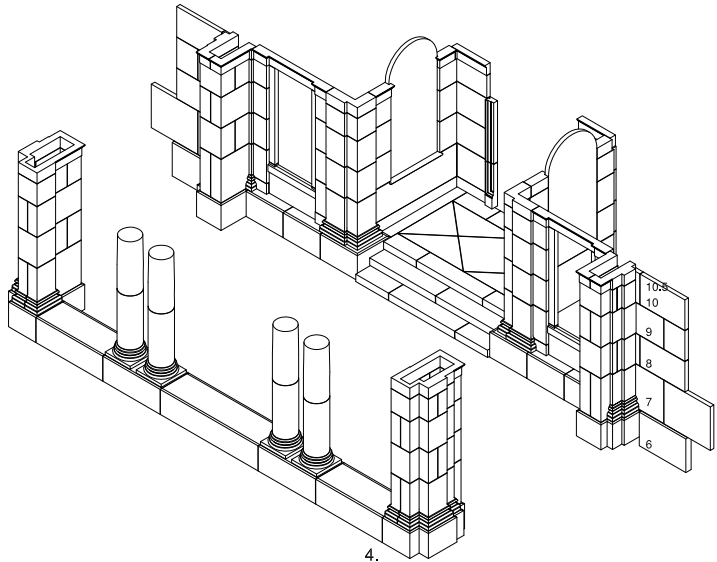
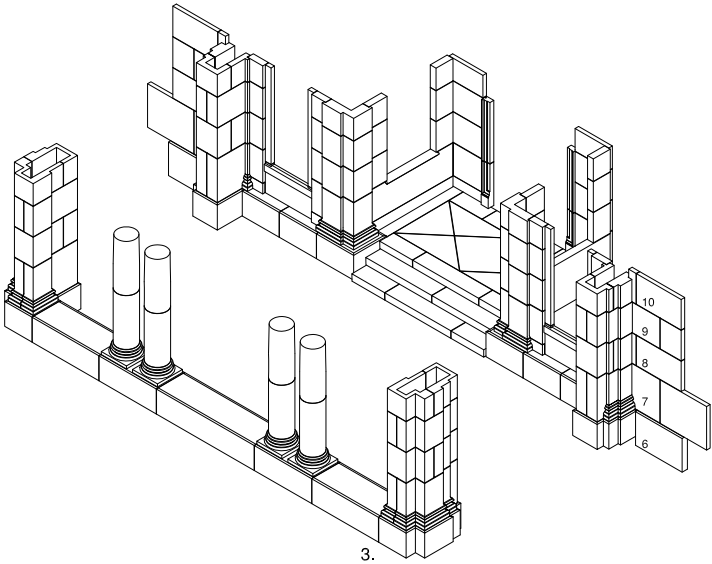
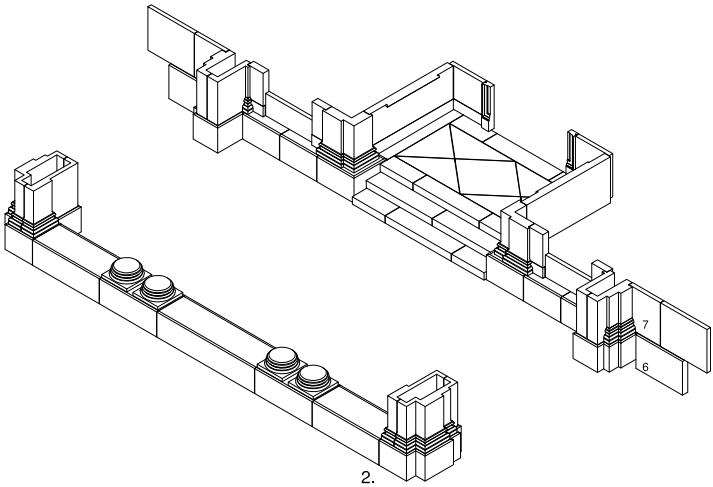
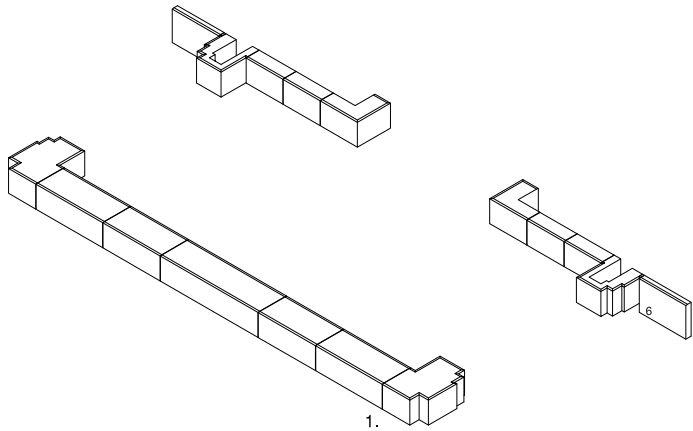
Stone Context Set

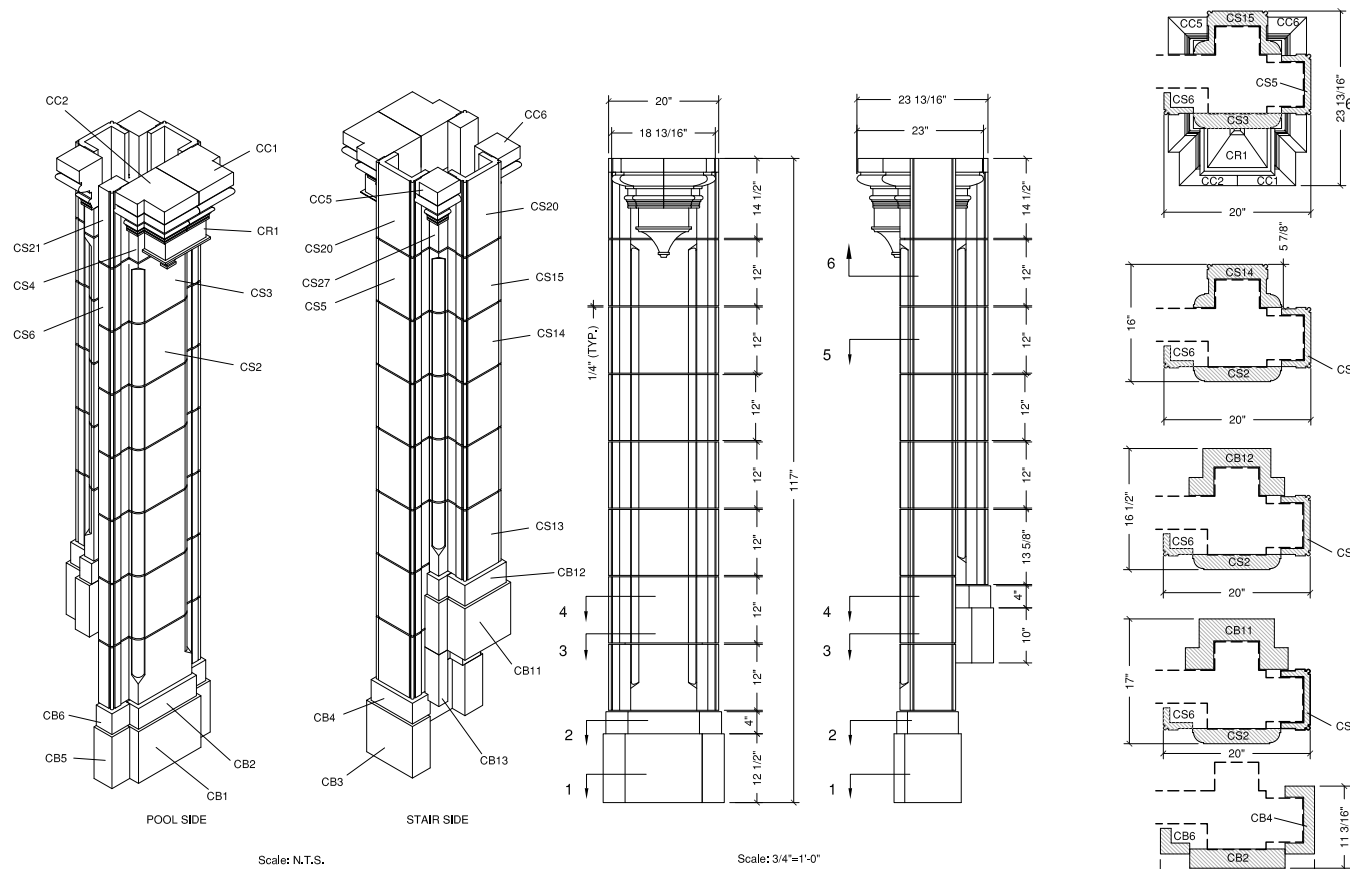
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Isometric

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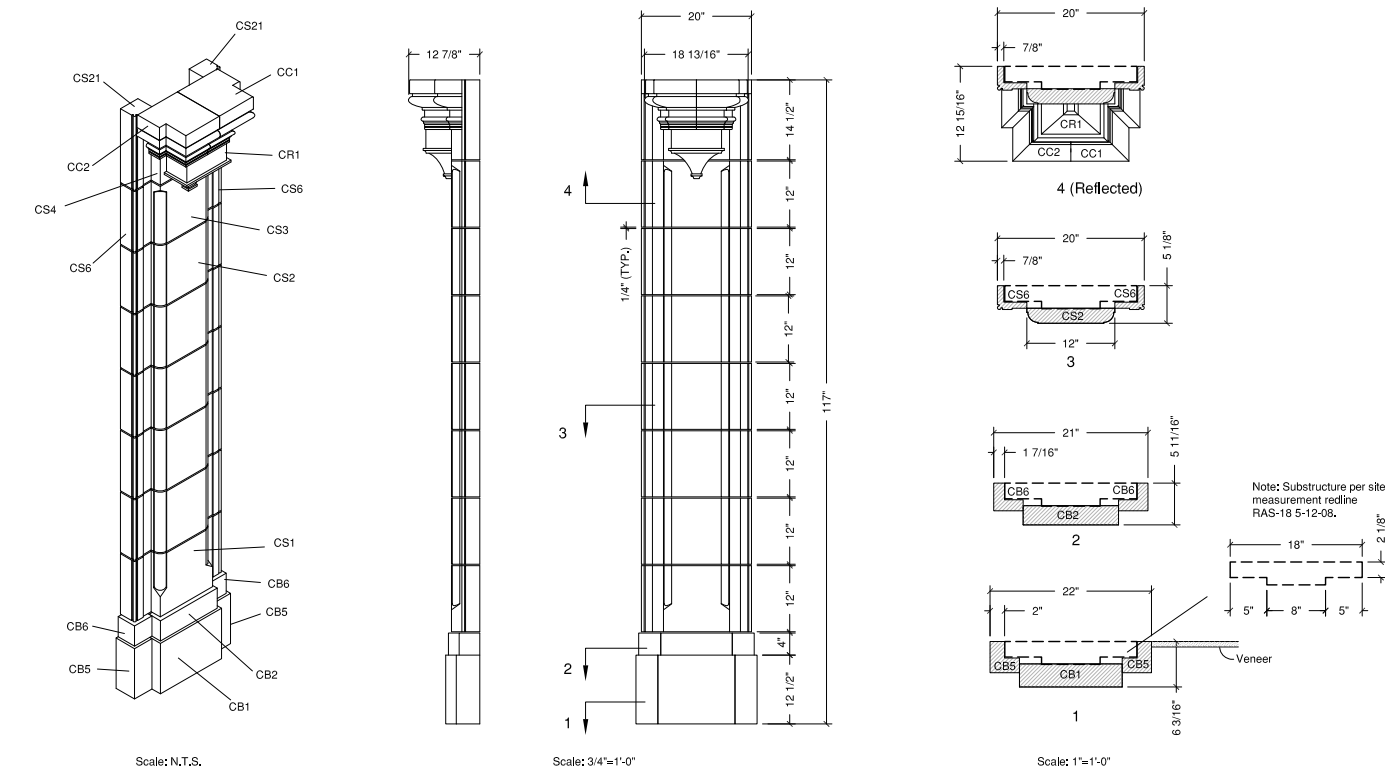
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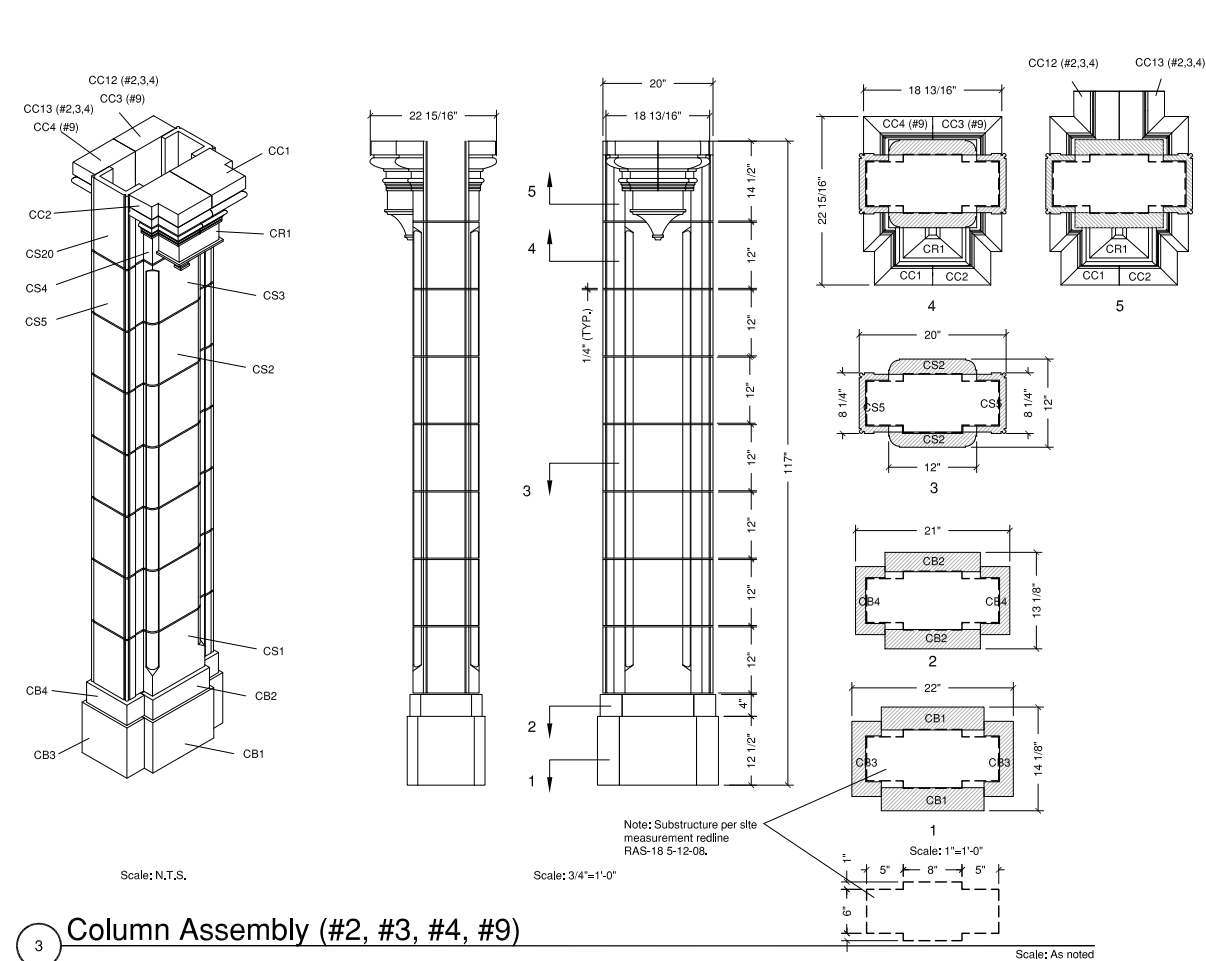




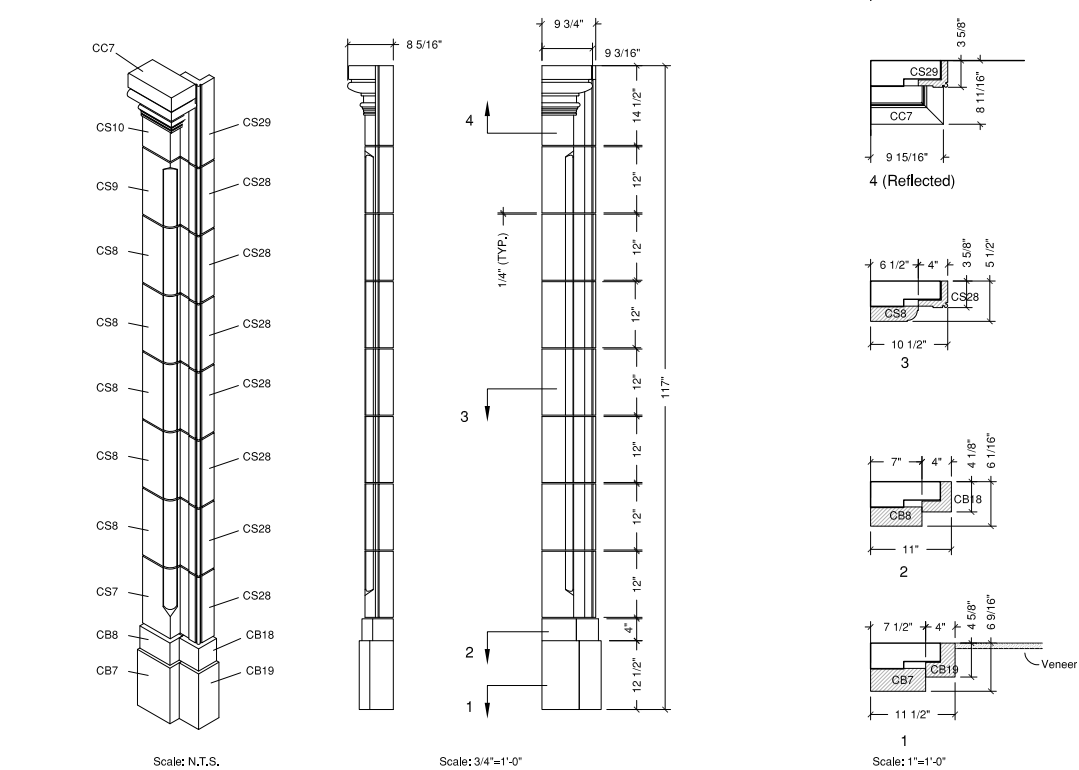
4 Stair Column Assembly (#8)



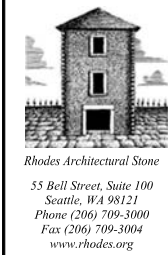
2 Half Column Assembly (#7)



3 Column Assembly (#2, #3, #4, #9)



1 Corner Column Assembly (#6)



Rev. Date: Remarks:

CS-1
CS-2
CS-3

Turner Residence

Main Residence

Column Details

Drawn: R.A.S.

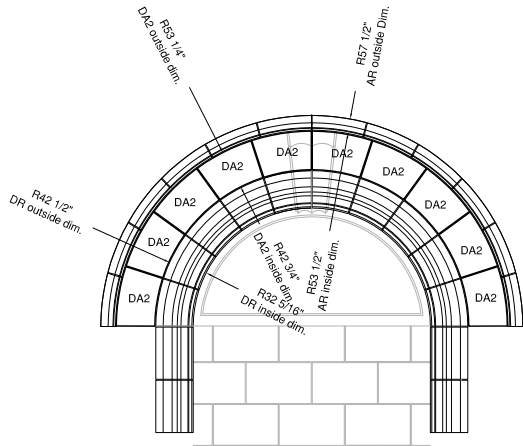
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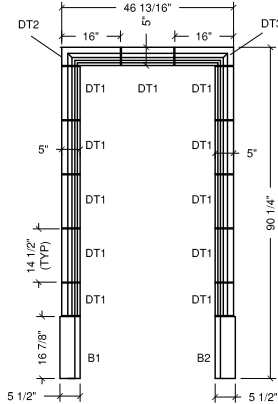
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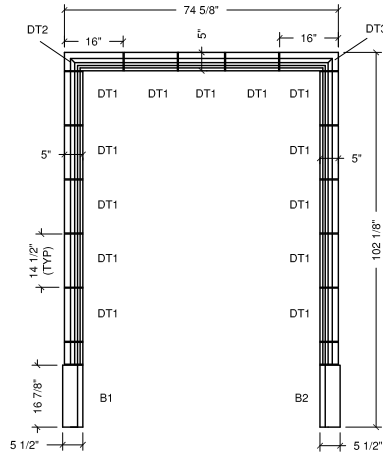
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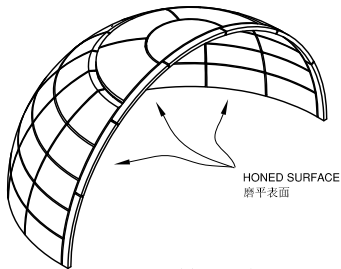
5 Arch - DA2 installation detail
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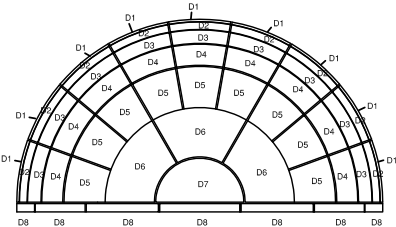
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3 Kitchen Door Detail
Scale: 1/2"=1'-0"

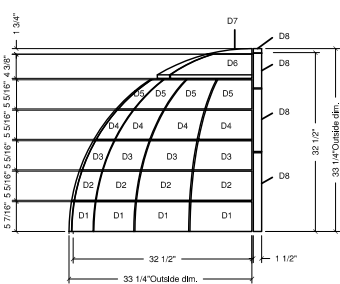


ISOMETRIC VIEW
轴测图~对角图

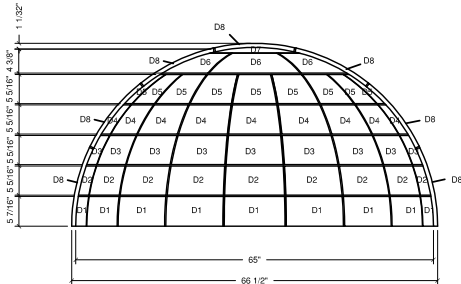


PLAN VIEW
俯视图

MOCK UP ASSEMBLY, INSPECTION PHOTOS
AND APPROVAL REQUIRED BEFORE SHIPPING
要求进行石材组装配,
拍验货照片以及经美方认可后方可出货

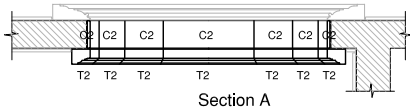


SIDE VIEW
侧面视图

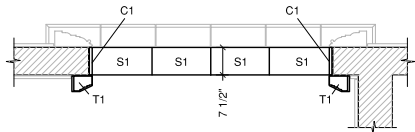
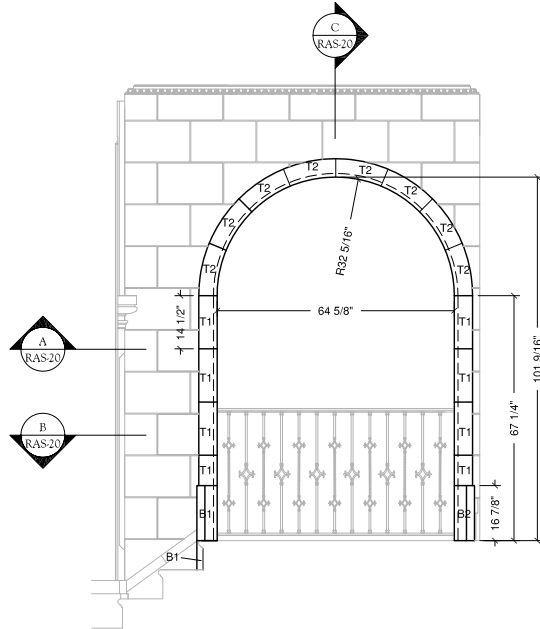


FRONT VIEW
正面视图

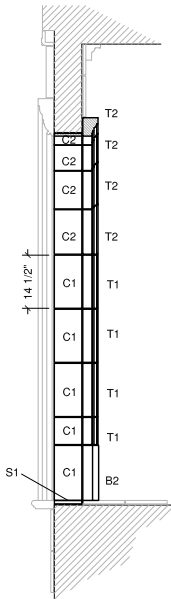
2 Fountain Dome
Scale: 3/4"=1'-0"



Section A



Section B



Section C

1 Open Arch Detail
Scale: 1/2"=1'-0"



Rhodes Architectural Stone
55 Bell Street, Suite 100
Seattle, WA 98121
Phone (206) 709-3000
Fax (206) 709-3004
www.rhodes.org

Rev. Date:	Remarks:
	CS-1

Turner Residence

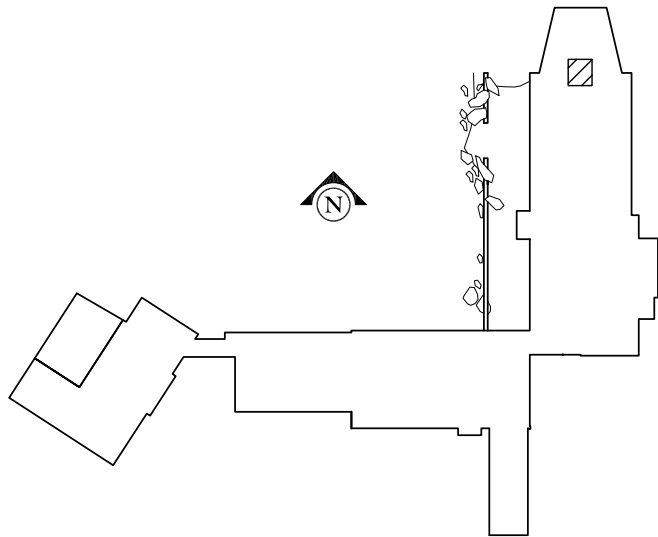
Montclair, NJ

Main Residence

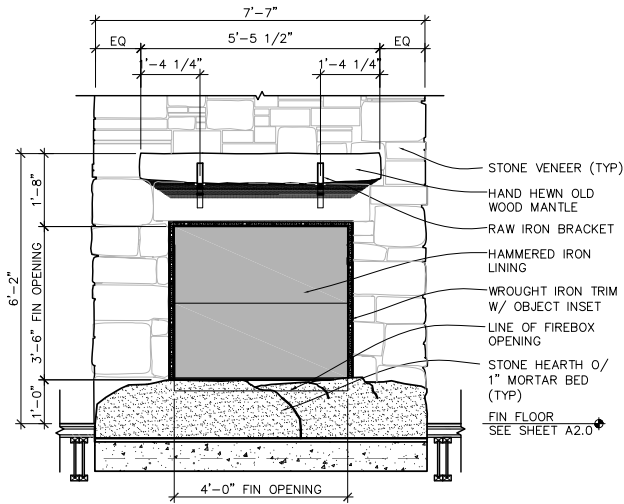
Details

Drawn:	R.A.S.
Checked:	
Scale:	As noted
Date:	
Sheet:	

RAS-20



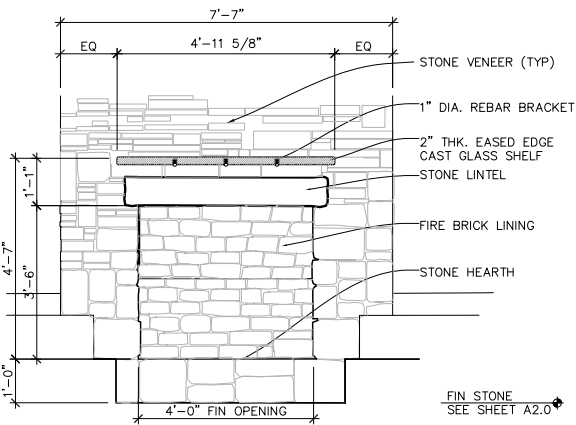
MAIN HOUSE KEY PLAN



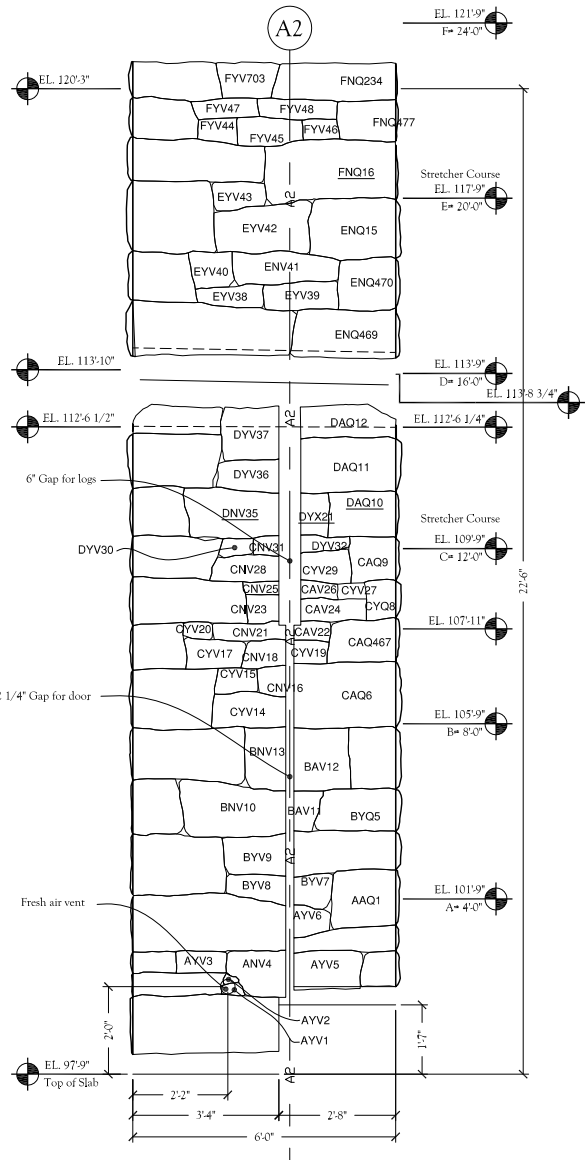
3/A9.3 Fireplace @ Great Room Elevation
For reference only see J.L.F. Drawings for details. Scale: 1/2"=1'-0"

Piece Label Key - Ruin

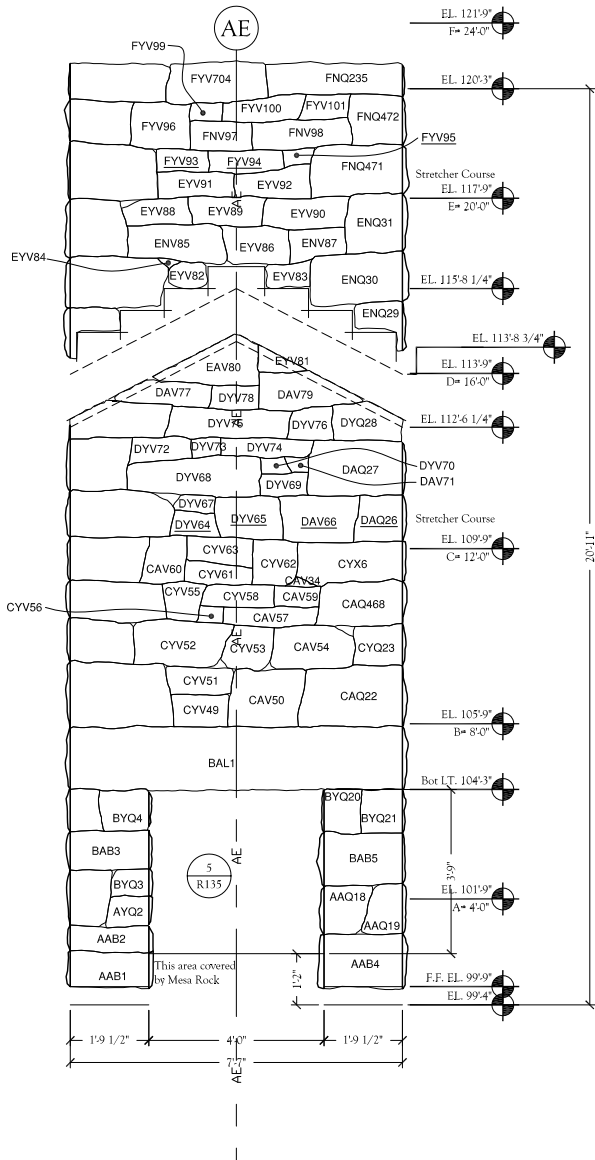
Elevation	Material	Type	Number
A= 4'-0"	A= Amandine Limestone	B= 3 Sided Quoins	Unique ID Number
B= 8'-0"	G= Antique Pewter Granite #1	C= Cap	Per Type
C= 12'-0"	N= New Yangtze Limestone	E= End Veneer	
D= 16'-0"	Y= Antique Yangtze Limestone	K= Cap Quoin	
E= 20'-0"		L= Lintel	
F= 24'-0"		S= Sill	
X= Extra Piece		T= Threshold	
		Q= Quoins, Door & Window	
		V= Veneer	



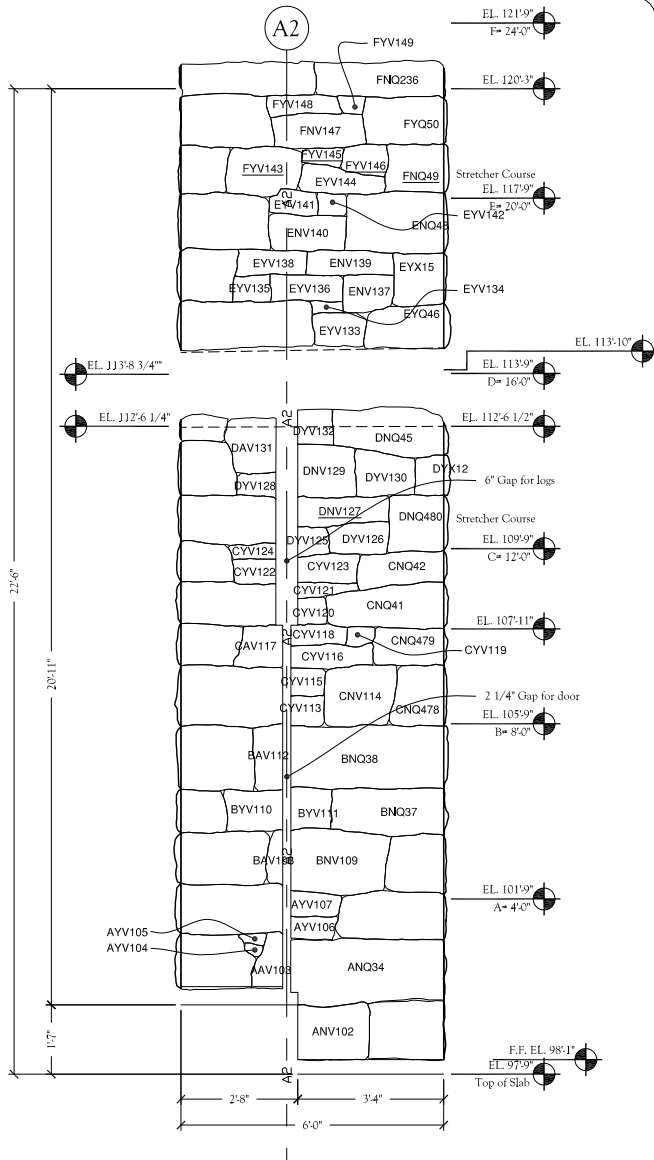
2/A9.3 Screen Porch Fireplace Elevation
For reference only see J.L.F. Drawings for details. Scale: 1/2"=1'-0"



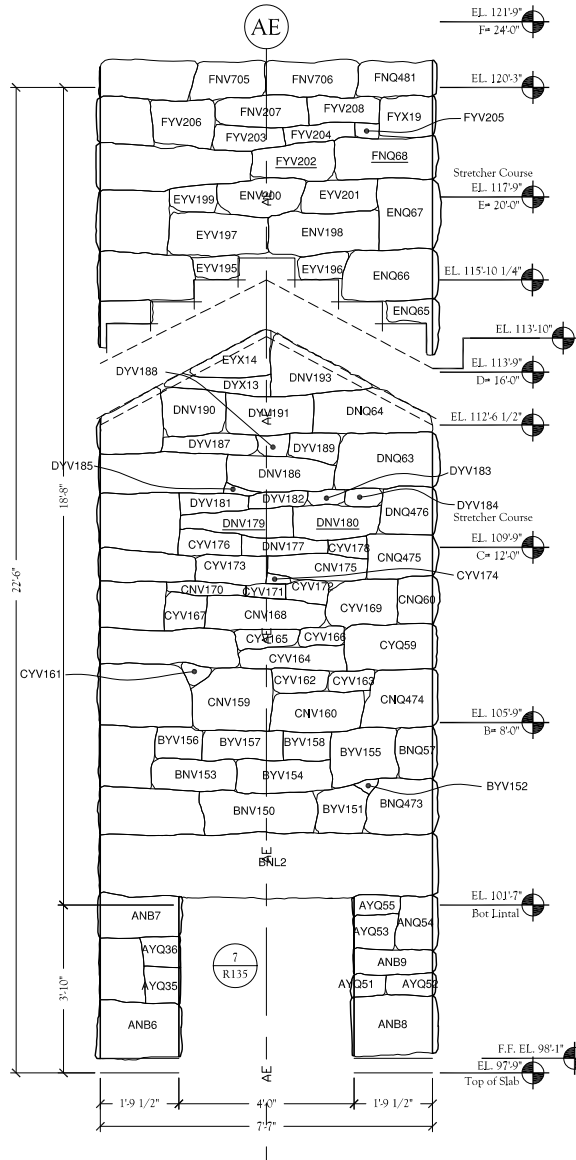
1 West View
Interior: Mix New & Antique Yangtze Limestone & Amandine Limestone
Exterior: Mix New & Antique Yangtze Limestone
120.4 Sq. ft.
Scale: 1/2"=1'-0"



2 South View - Great Room
Interior: Mix New & Antique Yangtze Limestone & Amandine Limestone
Exterior: Mix New & Antique Yangtze Limestone
130.6 Sq. ft.
Scale: 1/2"=1'-0"



3 East View
Interior: Mix New & Antique Yangtze Limestone & Amandine Limestone
Exterior: Mix New & Antique Yangtze Limestone
119.7 Sq. ft.
Scale: 1/2"=1'-0"



4 North View - Screened Porch
Interior: Mix New & Antique Yangtze Limestone & Amandine Limestone
Exterior: Mix New & Antique Yangtze Limestone
146.2 Sq. ft.
Scale: 1/2"=1'-0"



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Rev.	Date:	Remarks:
1		Dim. Check
2		Pattern Set

Castleton Ranch
Gunnison, Colorado

Main House
Pattern Elevations
Great Room Fireplace

Drawn:	R.A.S.
Checked:	
Scale:	1/2" = 1'-0"
Date:	
Sheet:	

R135



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Westerleigh

Greenwich, Connecticut

Rev.	Date:	Remarks:
1		95% CONSTRUCTION DRAWINGS
2		GENERAL REVISIONS

KEY ELEVATION

Drawn: Date: April 15, 2003

Checked: Date:

Sheet:

1-RAS-101-A

Scale: PER DRAWING

Mid-plinth note:
Mid plinth quoins (mpq_) and end returns (mpt_) are called out in elevation. Mpt_ / 2 designates a three sided mid plinth quoin that is cut in half prior to installation as a two sided quoin. Verify field dimensions with piece dimensions prior to cutting or setting pieces.

Specials	PIECE LABEL	X1"	X2"	X3Y"	Z"
Mid Plinth - straight	MPTR	36.00		8.00	7.50
Mid Plinth - terminus	MPTL	36.00		8.00	7.50
Mid Plinth - quoloned	MPQ1	24.00	12.00	8.00	7.50
	MPQ2	24.00	15.00	8.00	7.50
	MPQ3	30.00	15.00	8.00	7.50
	MPQ4	30.00	18.00	8.00	7.50
Eave Blocks	EBL	48.00		21.50	16.00
	EBR	48.00		21.50	16.00
Beams	B1	81.50	14.87	24.00	5.50
	B2	140.00	14.87	24.00	5.50
	B3	144.00	14.87	24.00	5.50
	B4	105.50	14.50	23.50	5.50
	B5	105.50	14.50	23.50	5.50
Beams - cloisters	BC1	83.00	3.75	12.00	5.50
	BC2	83.00	3.75	18.00	5.50
	BC1	16.00	14.87	16.00	3.00
Special Lintels	LS1	151.00	14.50	29.00	3.00
	LS2	105.50	14.50	18.00	3.00
Crown Molding	CM1	36.00		7.50	7.50
	CM2	42.00		7.50	7.50
	CM3	48.00		7.50	7.50
Panel Veneer	PVP	48.00		28.00	5.50
	PV	48.00		24.00	3.00
	PVQ1	48.00	8.00	24.00	3.00
	PVQ2	24.00	8.00	24.00	3.00
	PVB	8.00		24.00	8.00
	PVL	67.00		15.25	8.00

WINDOW AND DOOR PIECES

REFER TO SHEET 1-RAS-101B FOR INFORMATION

Lintels

Trim Blocks

End Veneer

Sills

Door Plinths

Not shown on this elevation.

Arch Quoins

Arch designations based on elevation IDs. Refer to 1-RAS-105 for key plan of arches and piece sizes. Refer to elevations for arch layouts and section callouts. Refer to 8/21/03 RAS memo for additional explanation.

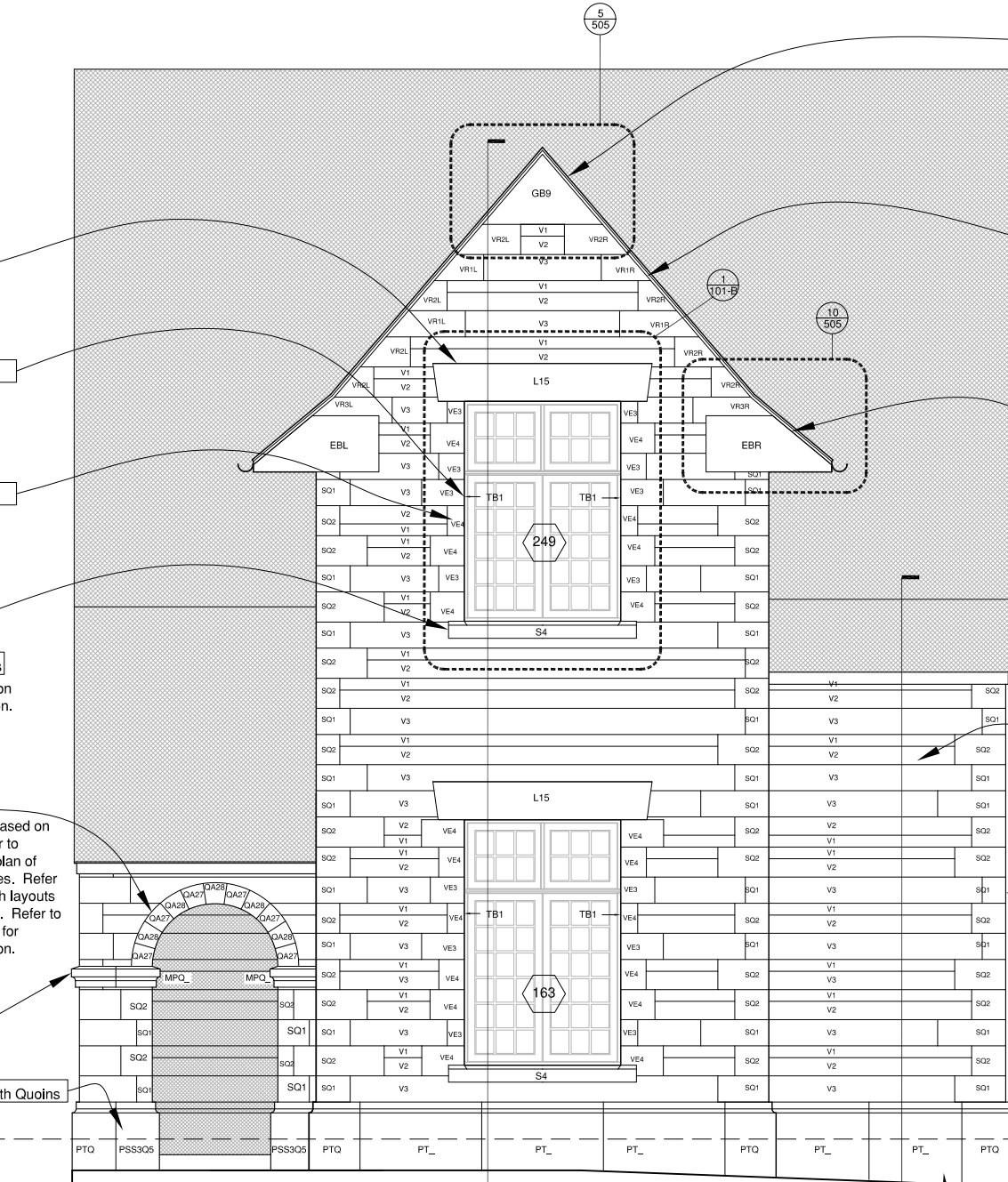
Mid-Plinth

See "Specials"

Special Plinth Quoins

Special Plinths	PIECE LABEL	X1"	X2"	X3"	Y"	Z"
Special Plinth Quoins	PSSQ1	12.00	12.00		36.00	5.50
	PSSQ2	14.50	14.50		36.00	5.50
	PSSQ3L	19.50		12.00	36.00	5.50
	PSSQ3R	19.50	12.00		36.00	5.50
	PSSQ4R	13.25	23.50		36.00	5.50
	PSSQ6L	14.50		17.50	36.00	5.50
	PSSQ7L	11.50		14.50	36.00	5.50
	PSSQ7R	11.50	14.50		36.00	5.50
	PSSQ8L	14.50		12.50	21.00	5.50
	PSSQ8R	14.50	12.50		21.00	5.50
	PSSQ9L	19.50		9.75	16.00	5.50
	PSSQ9R	19.50	9.75		16.00	5.50
	PSSQ10L	29.50		11.50	36.00	5.50
	PSSQ10R	29.50	11.50		36.00	5.50
	PSSQ11L	24.00		11.50	36.00	5.50
	PSSQ11R	24.00	11.50		36.00	5.50
	PSSQ12	19.50	19.50		36.00	5.50
	PSSQ13L	24.50	24.00		16.00	5.50
	PSSQ13R	24.50		24.00	16.00	5.50
Special 3-sided Plinth Quoins	PSSQ14	12.00		12.00	21.00	5.50
	PSSQ15	23.00	17.67	17.67	36.00	5.50
	PSSQ16	25.00	19.50	19.50	36.00	5.50
	PSSQ17	23.00	14.50	14.50	21.00	5.50
	PSSQ18	24.00	12.00	12.00	36.00	5.50
	PSSQ19	23.00	18.25	18.25	36.00	5.50
	PSSQ20	29.00	14.50	14.50	36.00	5.50
	PSSQ21	29.00	17.50	17.50	21.00	5.50
	PSSQ22	23.00	11.50	11.50	36.00	5.50
	PSSQ23	23.00	12.50	12.50	21.00	5.50
	PSSQ24	23.00	14.50	14.50	36.00	5.50
	PSSQ25	23.00	16.00	11.50	36.00	5.50
	PSSQ26	23.00	14.50	16.00	36.00	5.50
	PSSQ27	29.00	14.50	14.50	36.00	5.50
	PSSQ28	29.00	19.50	19.50	36.00	5.50
	PSSQ29	23.00	19.50	19.50	36.00	5.50

Paving	PIECE ID	X	Y	Z	MATERIAL	FINISH
Paver-diamond pattern	PAV1	22.5	22.5	2	APG	ANTIQUE
Paver-diamond pattern	PAV2			2	APG	ANTIQUE
Plank	PLA			2	APG	ANTIQUE
Stair tread	ST			2	APG	ANTIQUE
Stair Riser	SR			2	APG	ANTIQUE
Stair Block Quoin	SBO			5	APG	ANTIQUE
Stair Block	SB			5	APG	ANTIQUE
Stair Block	SB			5	NYL	POINT STALK

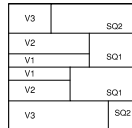


Gable Blocks	PIECE ID	X	Y	Z	MATERIAL	FINISH
	GB1	30.5	17.8	3	NYL	POINT STALK
	GB2					
	GB3	37.4	21.8	*	*	*
	GB4	40.8	23.8	*	*	*
	GB5	44.2	25.8	*	*	*
	GB6			*	*	*
	GB7	45.9	26.8	*	*	*
	GB8	47.6	27.8	*	*	*
	GB9	49.4	28.8	*	*	*
	GB10	56.2	32.8	*	*	*

Rake Veneer	PIECE ID	X	Y	Z	MATERIAL	FINISH
	VR1L	19-26	10	3.00	AYL	ANTIQUE
	VR1R	19-26	10	3.00	*	*
	VR2L	19-26	11.5	3.00	*	*
	VR2R	19-26	11.5	3.00	*	*
	VR3L	19-26	10	3.00	*	*
	VR3R	19-26	10	3.00	*	*
	VR4L	19-26	11.5	3.00	*	*
	VR4R	19-26	11.5	3.00	*	*

Eave Blocks
SEE "SPECIALS"

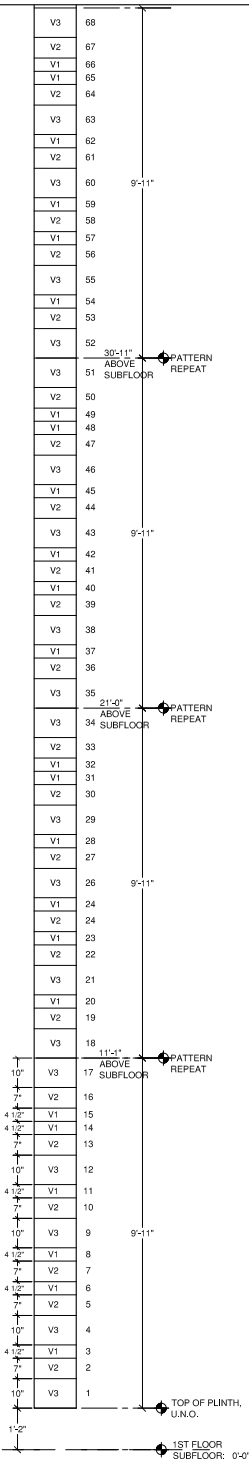
Veneer	PIECE ID	X	Y	Z	MATERIAL	FINISH
	V1	5-20	4.50	3.00	AYL	Antique
	V2	9-33	7.00	*	*	*
	V3	11-33	10.0	*	*	*



Standard Quoins	PIECE ID	X1	X2	Y	Z	MATERIAL	FINISH
	SQ1	12-33	9-13	10.0	3.00	AYL	Antique
	SQ2	12-33	9-13	11.5	*	*	*
	SQ3	12-33	9-13	14.5	*	*	*

Plinths	Piece ID	X1	X2	Y	Z	Material	Finish
Extra Tall Plinth	PXT1	33.00	33.00	45.00	5.50	NYL	POINT STALK
	PXT2	36.00		45.00	*	*	*
Tall Plinth	PT1	36.00		36.00	*	*	*
	PT2	42.00		36.00	*	*	*
	PT3	48.00		36.00	*	*	*
Medium Plinth	PM1	36.00		21.00	*	*	*
	PM2	42.00		21.00	*	*	*
	PM3	48.00		21.00	*	*	*
Short Plinth	PS1	36.00		16.00	*	*	*
	PS2	42.00		16.00	*	*	*
	PS3	48.00		16.00	*	*	*
Extra Tall Plinth Quoin	PXTQ	19.50	19.50	45.00	*	*	*
Tall Plinth Quoin	PTQ	19.50	19.50	36.00	*	*	*
Medium Plinth Quoin	PMQ	19.50	19.50	21.00	*	*	*
Short Plinth Quoin	PSQ	19.50	19.50	16.00	*	*	*

General Contractor to provide copies of RAS shop drawings, pieces lists and all collateral information to stone installer prior to stone installation. Shop drawings and piece lists are to be considered definitive source of information on piece design, dimensioning and labeling.





Westerleigh
Greenwich, Connecticut

	Rev. Date:	Remarks:	By:
	—	—	—
	—	—	—
	—	—	—
	—	—	—
	—	REAR PORTICO	—

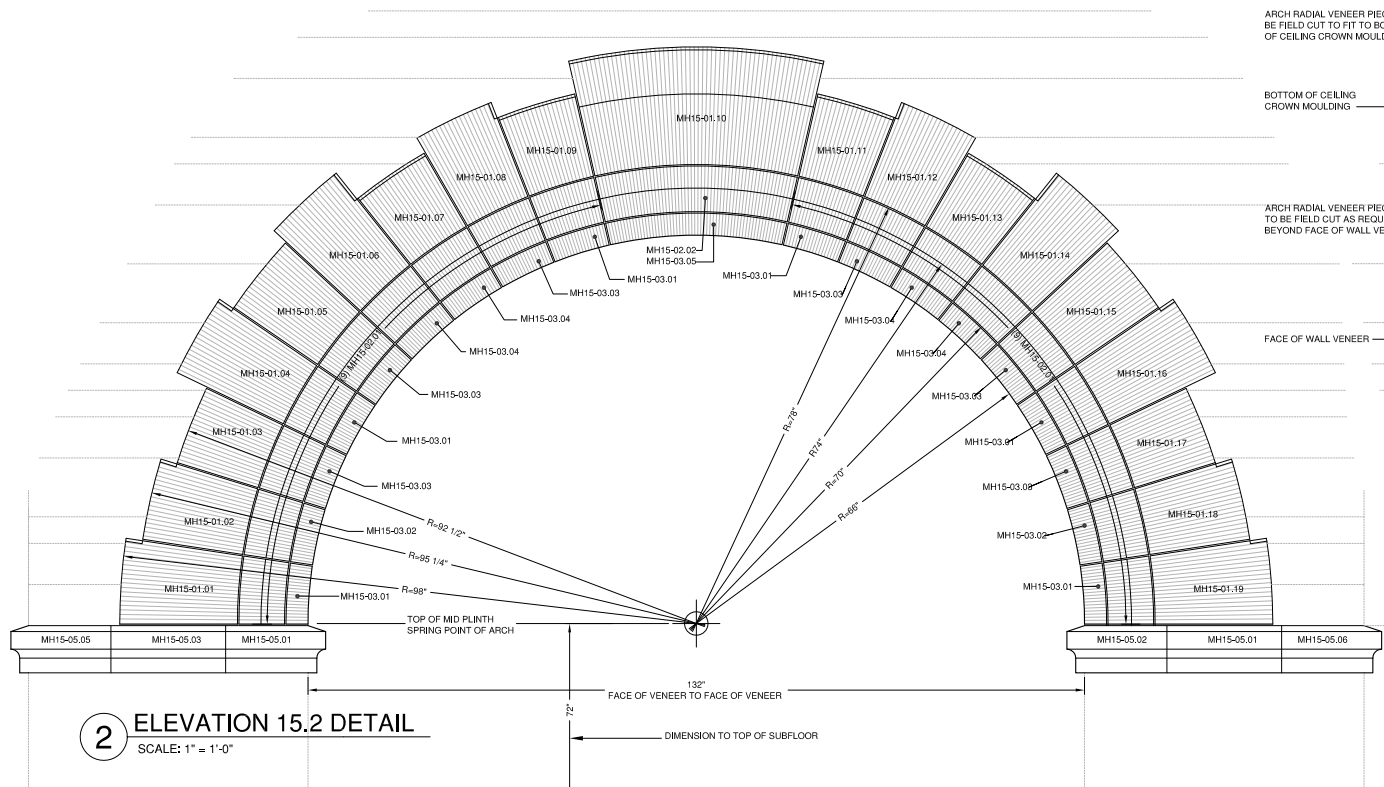
LANDSCAPE

Scale: AS NOTED

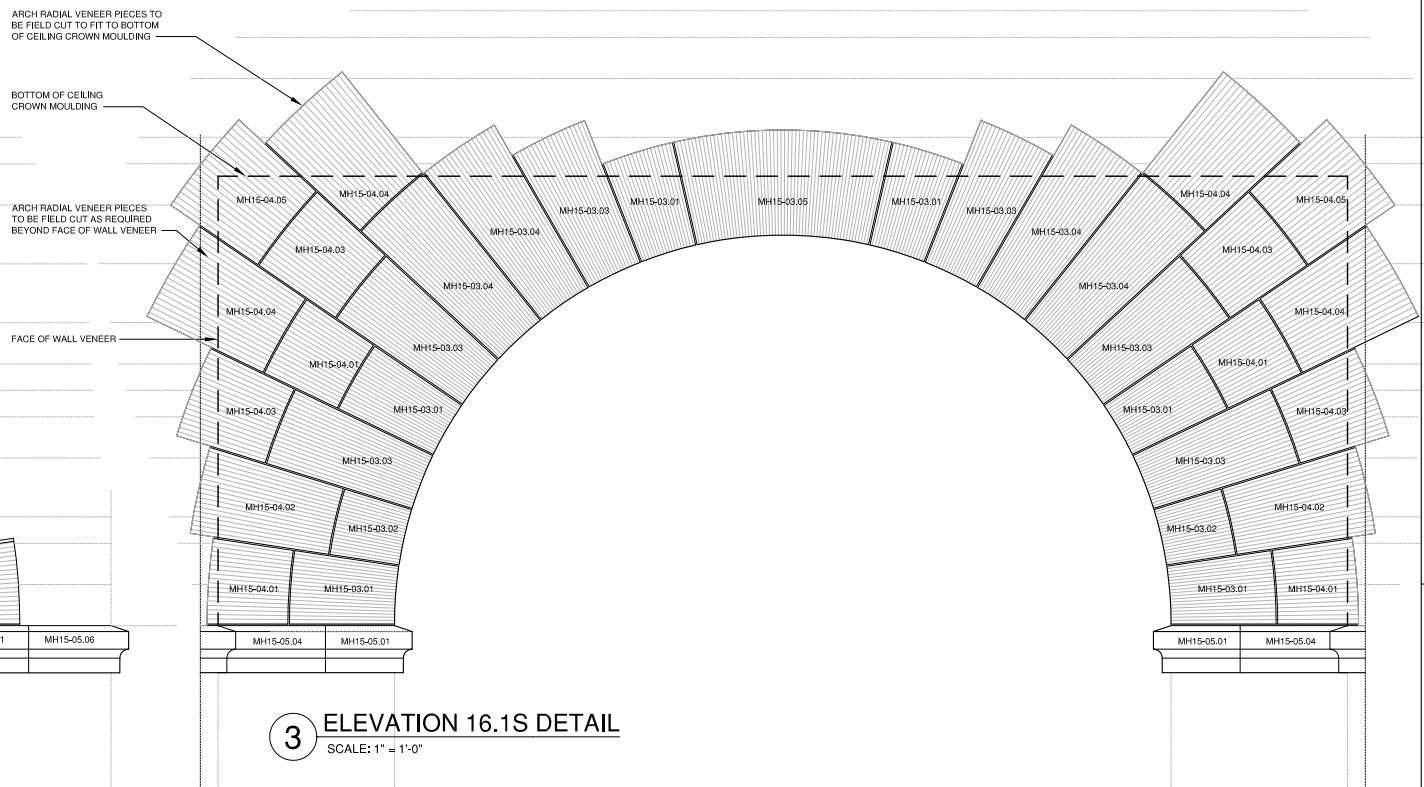
Drawn: _____ Date: _____
Checked: _____ Date: _____
Sheet: **1-RAS-217**

MH15-03.01		MH15-03.02		MH15-03.03		MH15-03.01		MH15-03.03		MH15-03.04		MH15-03.04		MH15-03.03		MH15-03.01		MH15-03.05										MH15-03.01		MH15-03.03		MH15-03.04		MH15-03.04		MH15-03.03		MH15-03.01		MH15-03.03		MH15-03.02		MH15-03.01	
MH15-02.01				MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.02										MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01		MH15-02.01	
MH15-01.01		MH15-01.02		MH15-01.03		MH15-01.04		MH15-01.05		MH15-01.06		MH15-01.07		MH15-01.08		MH15-01.09		MH15-01.10										MH15-01.11		MH15-01.12		MH15-01.13		MH15-01.14		MH15-01.15		MH15-01.16		MH15-01.17		MH15-01.18		MH15-01.19	

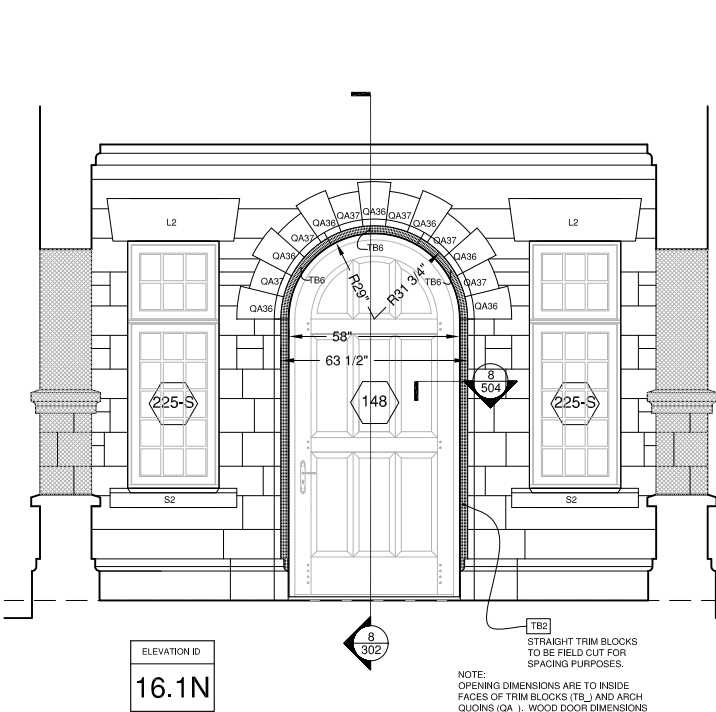
1 ARCH 15.2 REFLECTED CEILING PLAN
SCALE: 1" = 1'-0"



2 ELEVATION 15.2 DETAIL
SCALE: 1" = 1'-0"

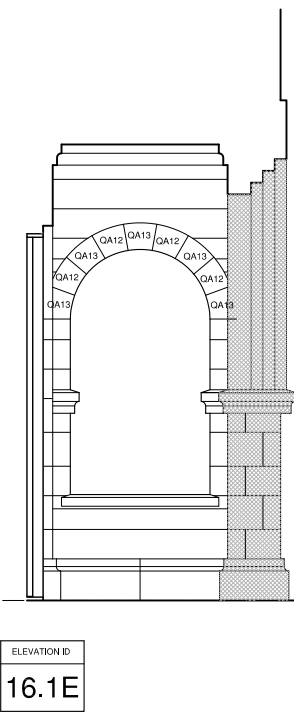


3 ELEVATION 16.1S DETAIL
SCALE: 1" = 1'-0"

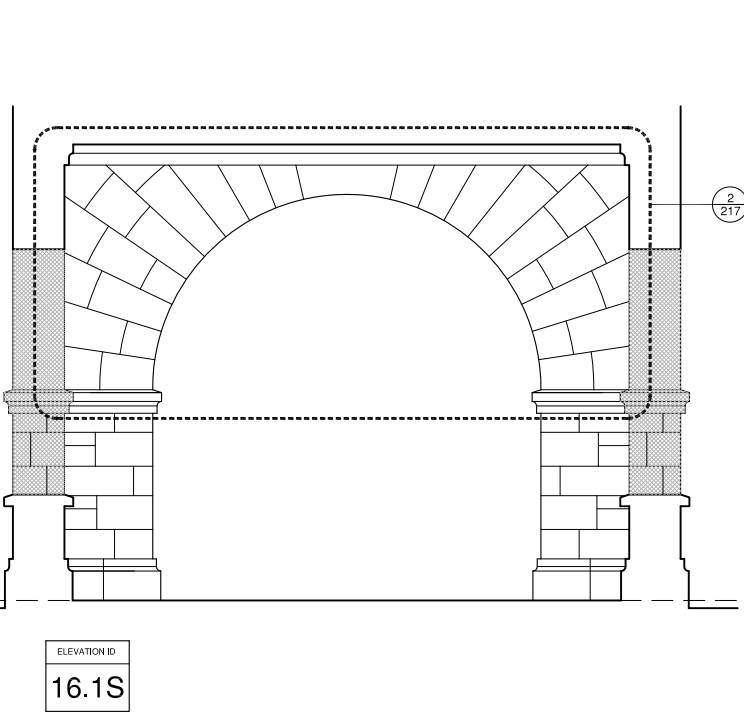


ELEVATION ID

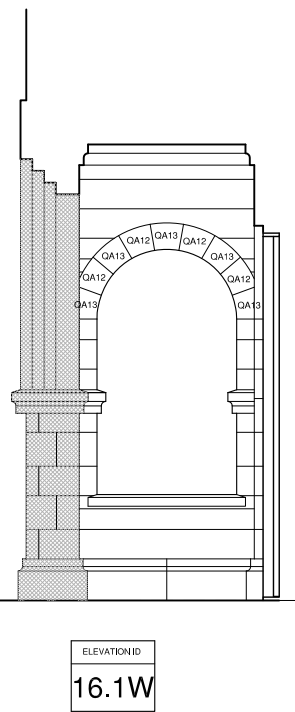
16.1N



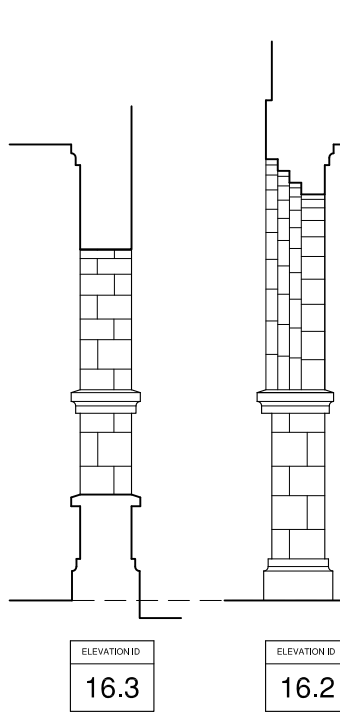
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16.1E



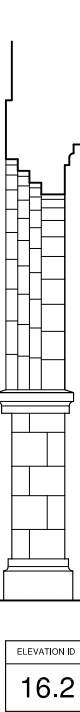
ELEVATION ID
16.1S



ELEVATIONID
16.1W



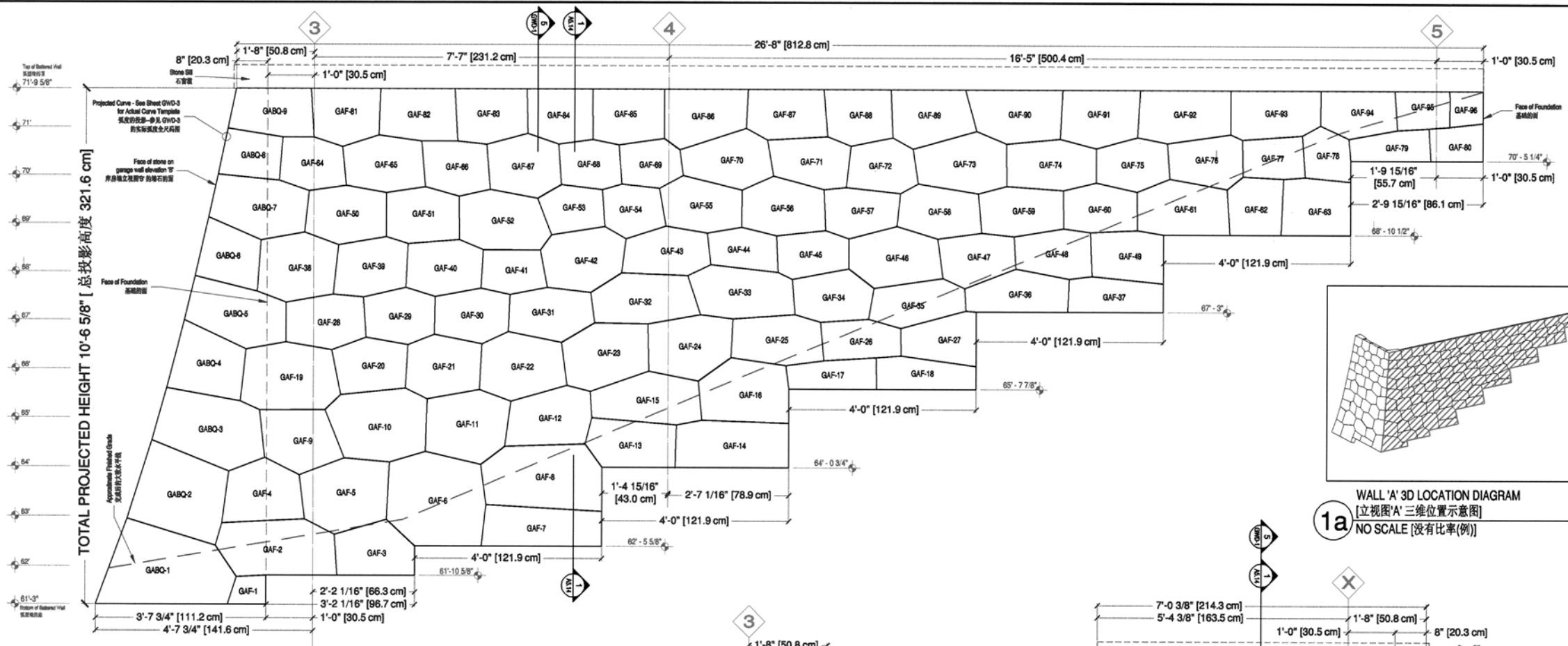
ELEVATIONID
16.3



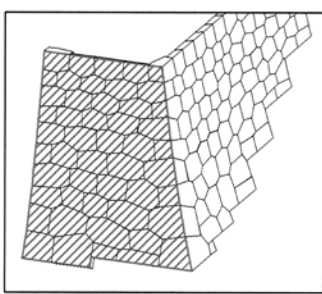
ELEVATION ID

16.2

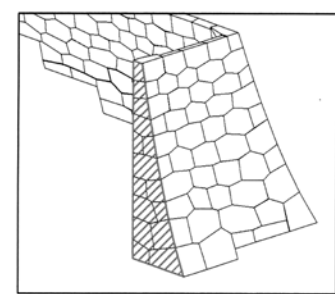
NOTE:
OPENING DIMENSIONS ARE TO INSIDE
FACES OF TRIM BLOCKS (TB_) AND ARCH
QUOINS (QA_). WOOD DOOR DIMENSIONS
ESTABLISHED BY OTHERS.



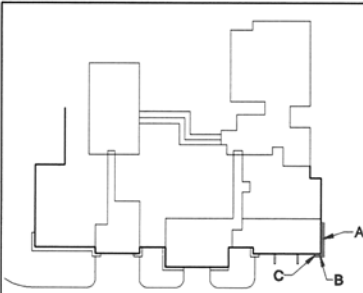
1 GARAGE WALL 'A' FLAT PROJECTION [库房墙平面投影图'A']
BATTERED (CURVED) WALL [弧型墙]
HORIZONTAL SCALE: 1" = 1'-0" [水平比率(例): 1:12]
AREA: 186.76 sq. ft [面积: 17.351 平方米]



2a WALL 'B' 3D LOCATION DIAGRAM
[立视图'B' 三维位置示意图]
NO SCALE [没有比率(例)]



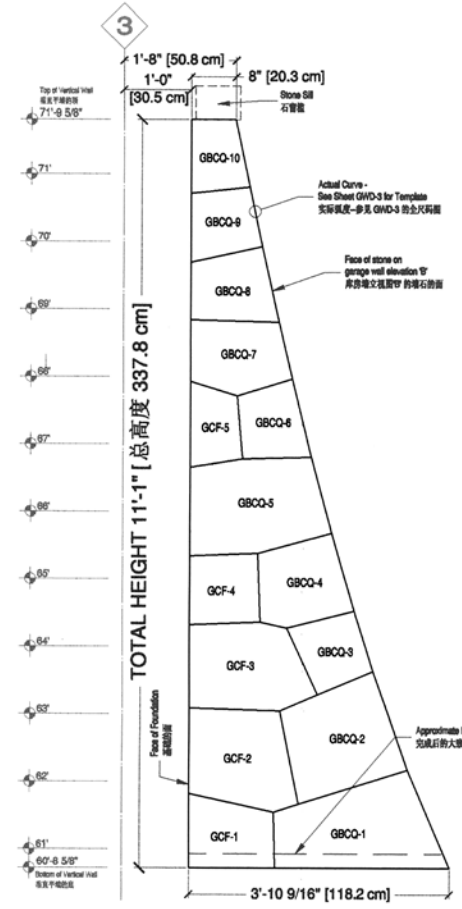
3a WALL 'C' 3D LOCATION DIAGRAM
[立视图'C' 三维位置示意图]
NO SCALE [没有比率(例)]



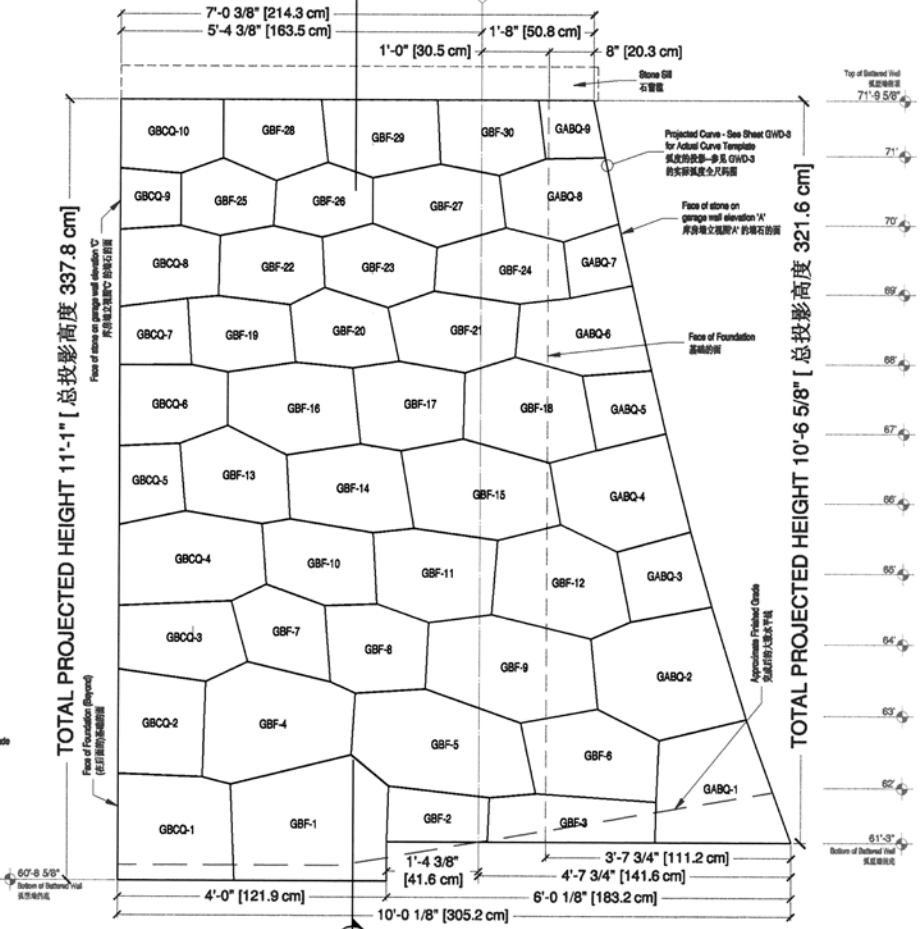
KEY PLAN
总平面图

NOTES:
1. See Sheet GWD-1 for Veneer Details
2. See Sheet GWD-2 for Quoin Details
3. See Sheet GWD-3 for Curve Layout Details
4. See Sheet A5.14 for Battered Wall Section
5. Overall Assembly Dimensions Govern over Individual Template Dimensions!

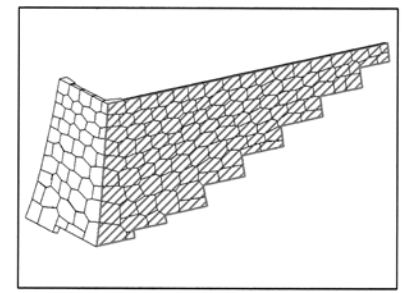
注解:
1. 墙面石细节—参见 GWD-1 图
2. 拐角石细节—参见 GWD-2 图
3. 弧度展开的全尺码图—参见 GWD-3 图
4. 弧形墙切面图—参见 A5.14 图
5. 如单件全尺码图与总组装图的尺寸有差, 则以总组装图尺寸为准



3 GARAGE WALL 'C' ELEVATION [库房墙立视图'C']
VERTICAL (FLAT) WALL [垂直平墙]
SCALE: 1" = 1'-0" [比率(例): 1:12]
AREA: 22.78 sq. ft [面积: 2.116 平方米]



2 GARAGE WALL 'B' FLAT PROJECTION [库房墙平面投影图'B']
BATTERED (CURVED) WALL [弧型墙]
HORIZONTAL SCALE: 1" = 1'-0"
AREA: 94.09 sq. ft [面积: 8.741 平方米]



1a WALL 'A' 3D LOCATION DIAGRAM
[立视图'A' 三维位置示意图]
NO SCALE [没有比率(例)]



SOA: 298601

Project: 2986

Doors and Windows Details

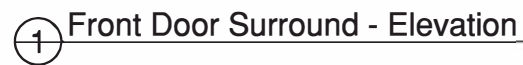
wn: R.A.S.

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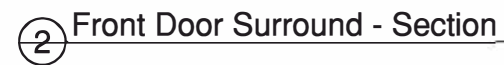
e: As noted

et:

R2.3



Scale: 1:20



Scale: 1:20



Scale: 1:20



Scale: N.T.S.

Rev. Date:	Remarks:

10900 Wilshire -Art Mound

Project: 3138i

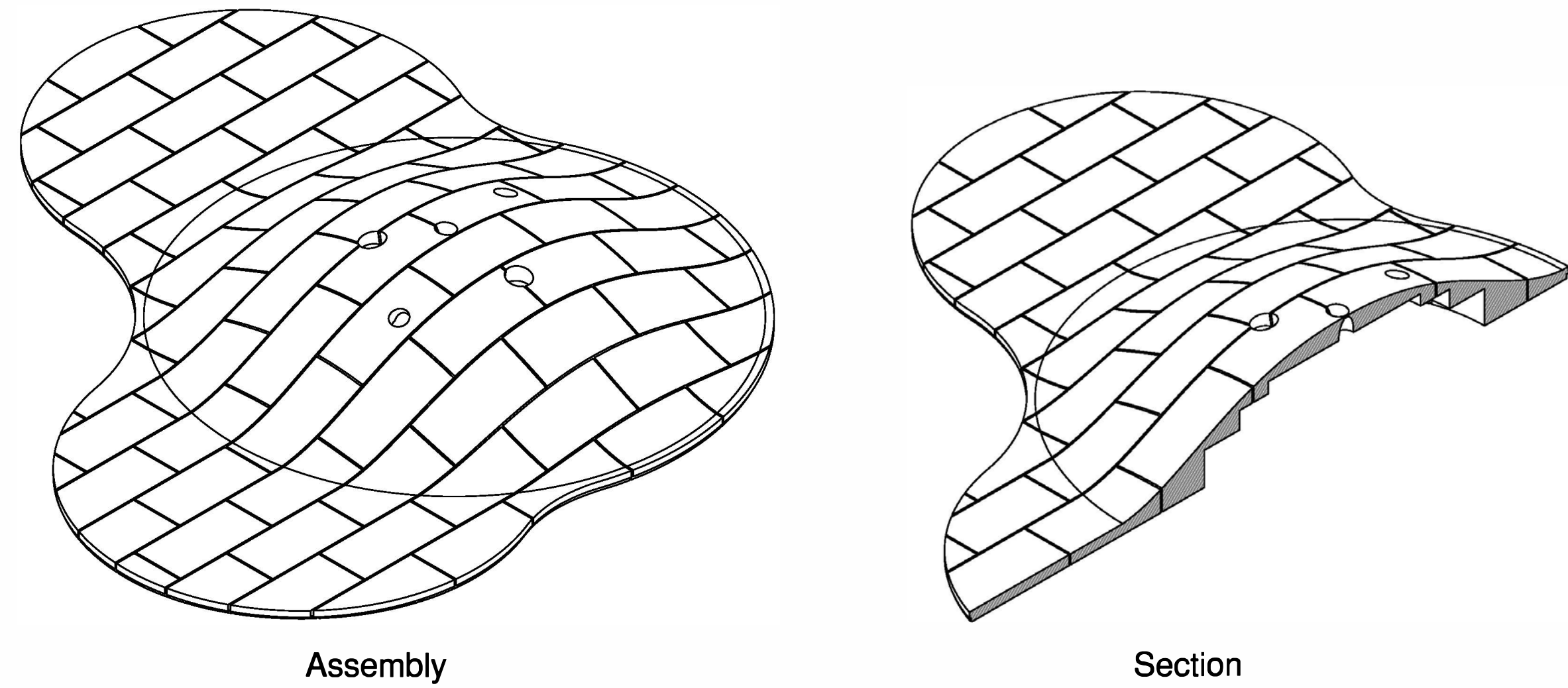
SOA: 313801

Context Drawing

Hardscape Plan and Details

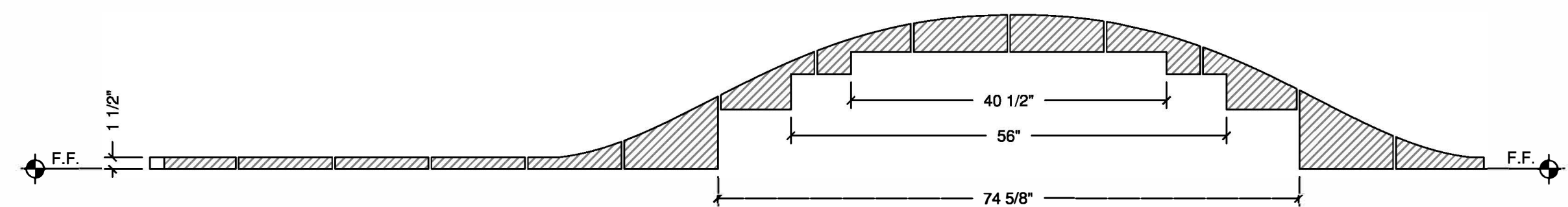
Drawn:	R.A.S.
Checked:	
Scale:	As noted
Sheet:	

R1.0



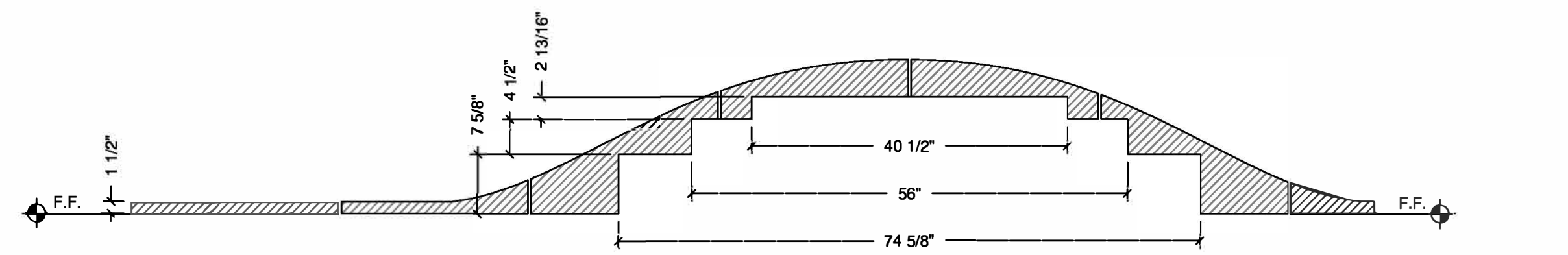
4 Isometric Views

Scale: N.T.S.



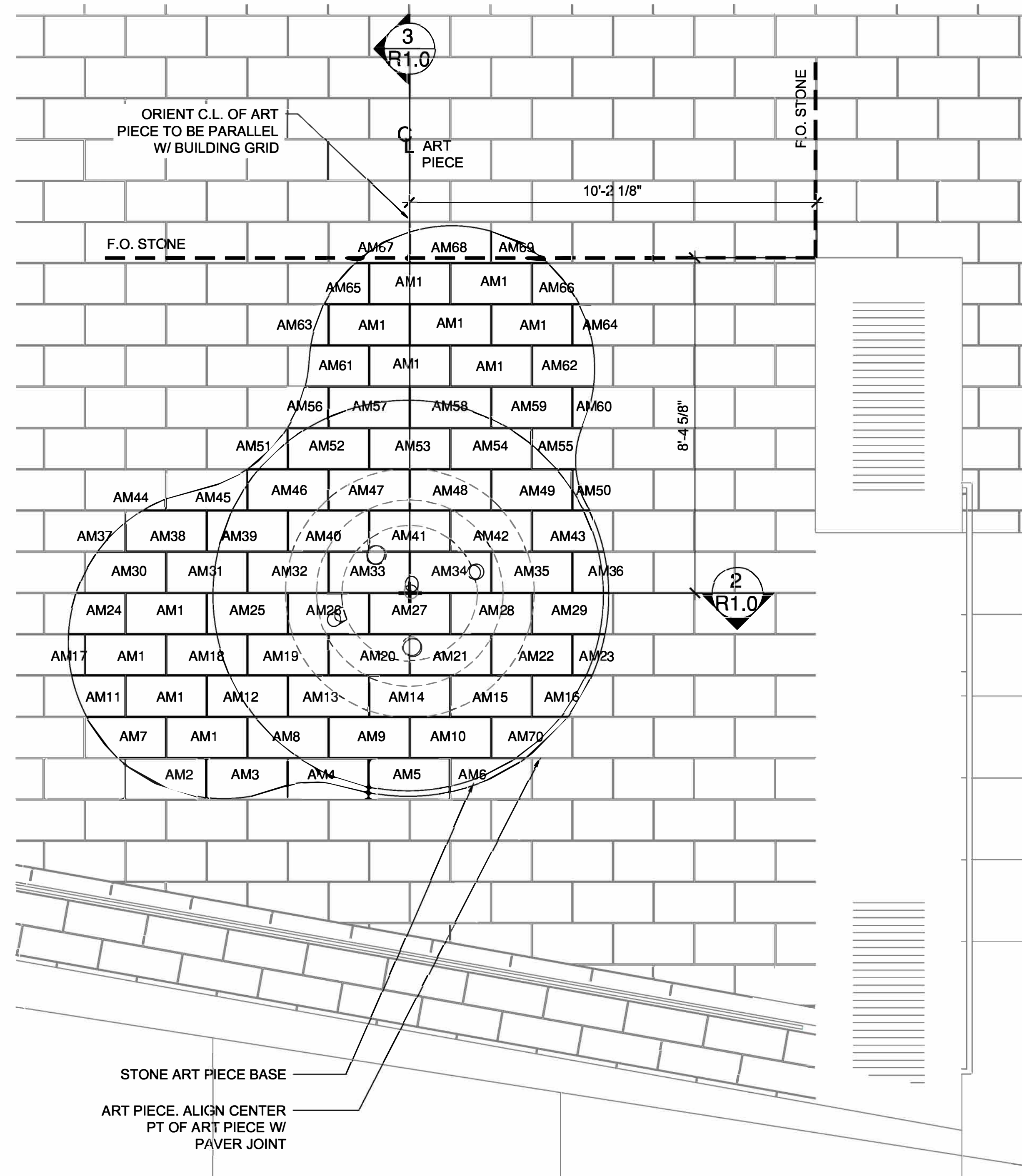
3 Section

Scale: 3/4"=1'-0"



2 Section

Scale: 3/4"=1'-0"



1 Plan

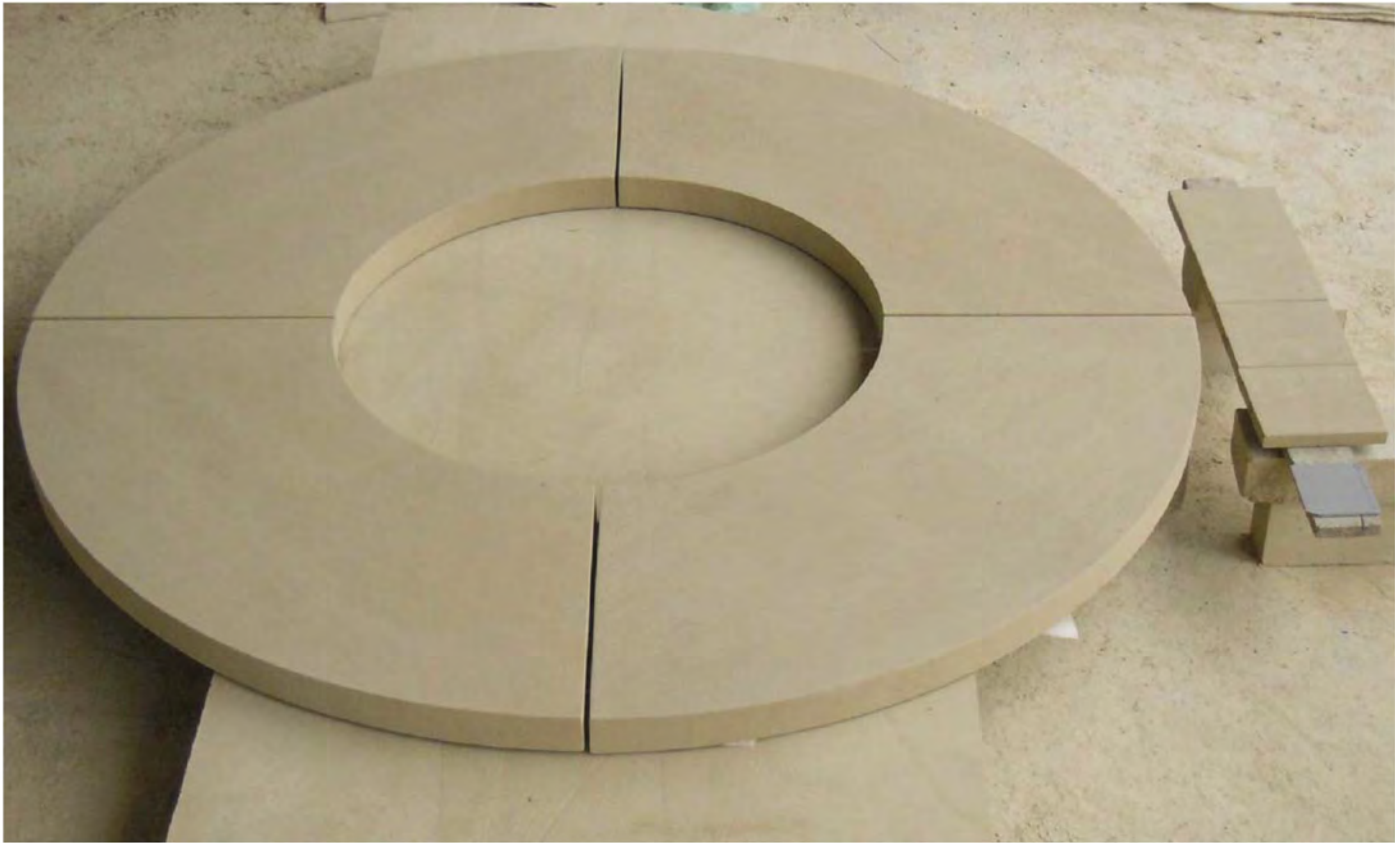
Scale: 1/2"=1'-0"



① Front Entry Surround



② Arch Surround



③ Round Window Surround



④ Round Window Quoined Surround