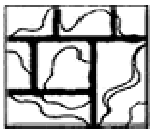

ARTISTIC STONE, INC.

INSTALLATION SPECIFICS

A. ACCEPTABLE SUBSTRATES

1. Over Concrete / Masonry (poured-in-place, CMU, & other masonry surfaces).

Examine masonry surface to determine if it has been, painted, sealed and/or waterproofed, or stucco coated. If surface has been painted, sealed, waterproofed, or stucco coated then one of the following steps will be necessary.

Water blast / pressure wash the entire coated surface and secure expanded metal lath (2.5lb. minimum). Use concrete nails to attach lath, penetrating the substrate by 1 inch at 4 inches on center.

Sand blast the entire coated surface. Remove all sand blast dust by washing thoroughly. If entire coating has been removed from the surface then the lath may not be necessary. However, for extra protection we do recommend applying the lath.

If masonry surface has concrete form release agent or form oil residue, etch surface with muriatic acid and rinse thoroughly with a pressure washer.

If concrete / masonry surface is clean and untreated, then no preparation or weather resistant barrier is needed.

2. Over Wood Framing (plywood, paneling, wallboard, or wall sheathing).

Cover the sheathing with weather resistant barrier (Breath type). Waterproof building paper or asphalt saturated rag felt. Lap joints in 4-inch shingle type fashion. In accordance with local building code, install galvanized expanded metal lath using galvanized nails or staples 6 inch on center horizontally penetrating studs a minimum of 1 inch. Metal lath and weather resistant barrier should be wrapped continuously around all inside and outside corners a minimum of 16 inches.

3. Over Metal Studs

Apply 3/8-inch rib expanded metal lath to metal cladding supports of 20 gauge to 12 gauge using 1 ¼-inch Pancake Head self-tapping screws. Screws must penetrate 3/8-inch beyond inside face of metal surface. Screws must be installed on center equal to 1 inch per square foot and not exceed 6 inch on center in one direction. Apply ½ inch scratch coat and allow drying for 48 hours before applying Artistic Stone.

4. Over Any Substrate

Do not lay masonry units if temperatures are below 45 degrees and falling.
* see options

5. Over Combined Substrate Overlaps (Masonry adjoining framing)

An expanded joint should be installed between the two different substrates that are adjoining.

AFTER ALL OF THE SPECIFICATIONS HAVE BEEN MET CONCERNING THE PREPARATION OF THE DIFFERENT SUBSTRATES ON THE PREVIOUS PAGE, PROCEED WITH THE FOLLOWING STEPS.

B. Mortar

Type S premixed is recommended. Type 1 Portland cement can be added if desired. apply mortar base coat ½ inch thick to prepare surface using a masons trowel.

Cover entire back of Artistic Stone with mortar. Press each stone into mortar base coat firmly enough to let excess mortar squeeze out around the edges of the Artistic Stone. Apply pressure and wiggle Artistic Stone, this will ensure proper installation.

It is recommended that the mortar color compliments, or matches the Artistic Stone's color. This can dramatically improve the overall aesthetic of the installation.

C. Sizing and Shaping

Always use safety glasses when trimming and cutting.
When cutting or trimming with a grinder or saw always use approved/appropriate dust masks.

For best results use a small hand grinder or circular saw equipped with a dry cutting diamond blade. There are several advantages to using a grinder or circular saw. One being that less waste can be expected because cut pieces can usually be used in other areas of the project. Another advantage is more precise cuts. Care must be taken when trimming stone with a mason's hammer, or poor results, such as stone breaking in undesired manner can result in material waste. Another advantage to using a diamond saw blade is the polished edge the blade will leave, resulting in a more finished look. Internal aggregates are more noticeable when stones are broken with a mason's hammer. When a stone is cut or broken, the cut or broken edge should be covered with mortar to help conceal any exposed aggregate. Position broken edges to face upward when possible.

D. Grouting and Cleaning

Joint should be grouted using a grout bag and mortar should be compacted around Artistic Stone edges to ensure proper bond. Grout should be flush with surface of Artistic Stone, then pointed-up with a wood stick or metal jointing tool. Rake joint back approximately ¼ inch to reveal the Artistic Stone edge. Mortar smears should be removed after mortar has become brittle, using a dry stiff bristle brush or whiskbroom.

NEVER USE A WET BRUSH TO CLEAN SMEARS.

When mortar has sufficiently set up, the area should be brushed to remove loose mortar and to clean the face of the Artistic Stone. Never use a wet brush to treat the mortar joints. This may cause staining that can be difficult, or impossible to remove. Never use acid or acid based products to clean Artistic Stone. For help with serious cleaning problems contact your local Artistic Stone Distributor or contact Artistic Stone & Concrete Systems, Inc.

E. Sealing

If Artistic Stone is installed properly, no sealer is necessary. Sometimes sealer causes more damage than good. If a sealer is desired, use only water based breathable type sealer. Artistic Stone Guard is a water-based breathable sealer, available through your Artistic Stone distributor. Our sealer has very little effect on the color of Artistic Stone, and provides excellent additional water-repellent properties. Sealers in general are only providing water repellent, not waterproofing. Artistic Stone incorporates a water repellent admixture in the base mixture during our manufacturing process. Additionally most mortar manufacturers incorporate water-repellent agents premixed in the bagged product. However, sealing Artistic Stone can assist with the removal of natural weathering (mold or fungus) and soot stains from fireplaces.

F. Other Precautions

1. Related trades (*Siding Installer, Roofing Installer etc.)* should provide flashing and any required sealants per local building code requirements, (*consult your Architect or Engineer for details on flashing, caulking, sealants, or building code requirements for your particular area*).
2. Artistic Stone needs 2 inches of working area. Overall thickness of Artistic Stone, once installed, is between 1-1/2 inches to 2 inches due to texture variation.
3. No expansion joints are required for Artistic Stone. However expansions do need to be installed in accordance with substrate requirements.
4. Seasonal temperature changes can affect substrate expansion and contraction rates. Plywood substrates are known to expand and contract. The installer must take care to only apply Artistic Stone to dry plywood. Installing Artistic Stone to wet plywood may result in hairline cracks developing in the scratch coat due to expansion and contraction. Artistic Stone is susceptible to damage from salt or de-icing chemicals. These chemicals should not be used on areas immediately adjacent to Artistic Stone applications.
5. EFIS, Stucco and all wall finishes need to be completed before Artistic Stone installation begins. The Artistic Stone installers need to have straight lines to work the Artistic Stone up against. The nature of stone is to have rough/rustic edges. The installer can work up nicely to a straight edge left by a related trade. It is much more difficult for the other trades to work to a rough/rustic edge and achieve the proper seal. All heavy mechanical units, such as, HVAC and any other equipment that will add substantial weight to the over all structure, including equipment and material for the roof, need to be completed before Artistic Stone installation.
6. Simple precautions must be taken to avoid staining of Artistic Stone by mud during heavy rainfall. The accepted method to control mud near masonry construction is the use of straw on the ground in areas of potential mud staining. Immediate care should be taken to remove any mud that does get on the stone. Cleaning becomes more difficult the longer the mud stays on the stone.

PRODUCT VALUE ADDED FEATURES

A. Pigmentation / Color fast

Unlike other manufactured stones, Artistic Stone achieves the majority of its overall color through a substantial base pigmentation. The highest concentration of THROUGH BODY pigmentation in the manufactured stone industry. This assures that there is color throughout the entire structure. (“Not just surface colors.”) When Artistic Stone is cut or broken during the installation, there will be interior color. This major difference is just one reason you can rest assured of the highest quality provided by Artistic Stone.

B. Color Guard Admixture

Artistic Stone goes to additional steps to ensure the highest quality product. We add a latex type product and other polymers in our mix during the manufacturing process. This gives our stone inherent water-repellent properties from the inside out. It is also an added safeguard to enhance colorfastness. While this does not make the product completely waterproof it does produce the best-balanced absorption rate of any manufactured stone product.

C. Absorption Rate

Artistic Stone has an absorption rate of 13%. Concrete being porous in nature must keep a balanced porosity. If the absorption rate is too high, you may have trouble in getting the mortar to adhere to the stone properly. Most other manufacturers’ absorption rates are close to 25% making water-repellency problematic and requiring after installation application of water repelling agents. Artistic Stone’s absorption rate is the most balanced in the industry.

D. Scratch Resistance

Artistic Stone’s surface colors are achieved by using a pigmentation agent, Portland cement, and sand mixture. This mixture is applied to the surface of our molds before casting. Our surface colors actually increase the surface pressure of our stone by tightening the pores of the concrete. The pigmentation blended with the cement and sand assures that the surface colors are internally impregnated in the stone structure. This combination of materials and processes produces a scratch resistant surface.

E. Color Consistency

We do not believe in the concept that bigger is better. In fact in the case of Artistic Stone small is beautiful. One way that we have put this concept into practice is in our batching procedures. We mix in smaller more easily controlled quantities. As a part of our quality control program we have found that by using batch to batch. It is more costly to produce this way but it ensures the highest possible color consistency.