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# THE THIN STONE LOOKBOOK

ULTRA-THIN MARBLE AND GRANITE  
DESIGNS FOR RESIDENTIAL AND COMMERCIAL SPACES

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**POLYCOR**



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# ANCIENT MATERIAL

## MODERN CUT

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Designers are using natural stone in new ways in both commercial and residential installations thanks to technology that reduces weight and improves strength and versatility of marble and granite.

All of the designs here feature Polycor's composite backed ultra-thin 1 cm stone. The 1 cm slab is a lighter, stronger cut suitable for myriad applications in residential and commercial designs. This thin slab technology breaks marble and granite out of the countertop only market bringing the luxury and organic appeal of natural stone to fireplaces, shelving, cabinetry and more.



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**ELEVATE**

THE RETAIL DISPLAY

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1



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When you hear crystal you think bubbles gently effervescing in an elegant flute, not blocks of rock cut from the earth. But contrast and juxtaposition are exactly what drove the design of Baccarat North America's flagship location on Madison Avenue.

The space was designed by Rafael de Cárdenas / Architecture at Large. Design Director Justin Capuco led the team which used the cutting of crystal and the play of light as their inspiration.





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The canvas for the installation was Polycor's **Nordic Black** granite in 1 cm ultra-thin tiles and slabs, honed to provide a luxurious (yet dirt masking) surface for the high traffic location.

"The weight of the stone gives a luxury and credibility to space, and also a sense of permanence," Capuco said. "It was a storytelling tool for us, for the customer to see the same depth everywhere they looked in the store."

*Granite cabinetry designed for Baccarat's flagship store in Manhattan by Justin Capuco of Rafael de Cárdenas / Architecture At Large.*





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# DESIGN

A LARGE FORMAT BACKSPLASH

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Not one to shy away from making bold statements, Aimee Wertepny of the Chicago-based design firm, Project Interiors, is exactly that. For Wertepny, **Saint Henry Black** granite, with its mega crystal character, was the stone choice for the fashion-forward kitchen of her firm's flagship office.

"First of all we wanted a black box — literally black box — something that was very architectural and that stone had been one of my favorites for years because I love the texture and the quartz. It's definitely a step up from other black stones", said Wertepny, "but I also felt it had a blackened steel quality to it, being that thin. We wanted all the components to work together in harmony but didn't want the countertop or cabinets to steal the show. Even though it's black on black, they all really tie together nicely", stated the designer.





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In order to create a seamless and fluid appearance between the black stone and black cabinetry, and to achieve a homogenous, built-in look, the designer used a **Saint Henry Black** veneer. Wertepny worked in collaboration with cabinet designer, Florense, who kept a slim silhouette by encasing the side panels, countertop, soffit, shelves and backsplash all in 1 cm thick slabs of **Saint Henry Black** granite in an antiqued finish.

This finish is also known as brushed or leathered for its touchable quality.

*Thin counter, backsplash and integrated shelving sheathed in 1 cm **Saint Henry Black** honed granite supplied by Terrazzo Marble and Granite.*



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In order to marry style and function in the small space, Austin designer Creede Fitch decided a large **White Cherokee** marble backsplash would work as both a centerpiece and anchor point of the open plan room, saying, “a backsplash is something that you need in every [home]. Since it’s in the kitchen it has to be functional but that doesn’t mean it can’t be pretty as well.” To ensure the right look and feel, plus a seamless integration of the stone, Polycor quarried a custom piece of marble to help bring his vision to life.





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“This piece was quarried specifically for our project and is taller than pieces they would typically quarry, so they had to go out and find a block that was specifically this [size],” Fitch said. Polycor stone experts took time to select a block that would yield the consistent linear veining Fitch was looking for. “The two pieces [of **White Cherokee** marble] on the backsplash are exact slices, just reversed and bookmatched. They came from the same spot.”






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California designer Brooke Wagner fell in love with **White Cherokee** marble in a touchable antiqued finish. Her West Coast mellow design is punctuated by the dramatic striations of the natural stone on her giant waterfall island, centered on a full slab backsplash behind her range.

By choosing a 1 cm reinforced slab, Wagner saved hundreds of pounds of weight that her fabricator would have had to negotiate over the range opening and finished tops, plus, saved wasted, excess material that wouldn't be seen in the final design anyway.





A bright, modern kitchen featuring a large island with a white marble countertop and a light wood base. The island is surrounded by four white metal bar stools with woven seats. Two large, wire mesh pendant lights hang above the island. The kitchen has white cabinetry, a stainless steel range hood, and a dark blue door in the background. A window on the right side shows a potted plant on the sill. The floor is made of light wood, and a blue and white patterned rug is partially visible on the right.

Fabricator Fred Paulk of American Marble and Tile was able to just tilt the finished piece easily into place without damaging any of the surrounding surfaces.

Because Polycor controls the raw material, it's able to tailor slabs to a designer's needs without sacrificing vision.



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**CREATE**

A (VISUALLY) WEIGHTY ISLAND

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In New York's Flatiron district there is an apartment where marble floats, wood anchors and light hovers.

In the loft style home designed by Parc Office every surface packs visual texture with natural and man made patterns in collision on cabinets, partitions, walls and counters. And at the centerpiece of the apartment is an optical illusion - a solid block of American marble sliced down to  $\frac{3}{8}$  of an inch, backed with a composite fiber, bookmatched and reassembled into a cube.

The result is at once both visually weighty and weightless.

The island which measures more than 12 feet long showcases the juxtaposition of the light/monolithic marble block contrasting the dark/warm quality of the steel and wood top. (If the island was a solid block of marble it would weigh some 18 tons. Try getting that up the stairs...)

The kitchen table, also made of 1 cm **Pearl Grey** marble, was built custom for the project.





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**INSTALL**

ON WALLS AND FLOORS

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It's no coincidence that floor tiles have been growing in size over the years. 12 x 12's have almost become a thing of the past, it's now all about 18's and 24's. Not just in a contemporary style, but in many other designs, professionals are opting for less grout and a more uninterrupted expanse of stone. It's not uncommon to hear designers say they want a floor or wall to look like a continuous solid slab.







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Ultra-thin slabs are well adapted at being used in a vertical or horizontal installation and can stand up to the heavy traffic and physical stress encountered in residential and commercial settings. At 9' x 5' in size, they cover 45 feet in one pass and make for a seamless look. When used in showers and bathrooms, contractors and plumbers appreciate the 1/2" thickness when prepping and installing shower fixtures, since it is not as thick as 1 1/4" and 3/4", they don't have to add extensions when roughing-in their work.

*Architect Raphael deCardenas used large format 1 cm **Nordic black** granite tiles in the Baccarat store to overcome an uneven floor transition in the space.*





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In Chicago the revitalized Ritz-Carlton sets the standard in elegance for business and leisure travelers worldwide. The hotelier prides itself on perfecting luxury in the art of hospitality and that includes its design and decor. The recently remodeled lobby includes American marble walls and columns fabricated from 1 cm slabs of **Pearl Grey**, designed to mimic the exterior crafted with the same stone in the 1970s.



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For a stunning lobby design architects wrapped columns and sheathed walls in the ultra-thin marble. On the floor the thin sheets of marble allowed the architects to keep the surfaces in the same plane as surrounding floor tiles. It also meant an easier job for fabricators and installers. The weight savings on the material required less manpower as it took less than the usual team members to hoist the pieces in place. The thin profile and increased flexural strength also enabled the professionals to easily cut the slabs on site to make needed adjustments at the time of installation. The result? A job completed in half the time.





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**GO VERTICAL**  
ON FIREPLACES

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Designers are taking fireplace surrounds to cathedral heights. Clients are asking for seamless shower walls with natural stone veining. And architects want flooring that is thin, durable and rich looking. All that requires fabricators and installers to make tricky (sometimes vertical) installations of really heavy, breakable material. Thankfully slabs are getting thinner, and in some cases stronger.

*This seamless modern fireplace was fabricated with 1 cm thin slabs of antiqued **Saint Henry Black** granite from Polycor through Cosentino. Design by Jessica Boily. Fabrication by Mountain Granite. Photo by Annie Roy.*







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A creative, ambitious design that only an expert fabricator could execute, this bookmatched, continuous vein fireplace incorporates a floating edge, integrated seating and all mitered edges. But perhaps most impressive is that fabricator Fred Paulk of American Marble and Tile cut this vertical fireplace face from two slabs of **White Cherokee** marble without seaming together smaller pieces to create the finished design.



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The built-in seating is wrapped in the ultra thin marble with careful attention to vein continuation. Cut outs for electrical and fireplace controls were made easier thanks to the thin material.





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**MAKE IT**  
MINIMALIST

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Like a black leather jacket slung over a cocktail dress, this **Saint Henry Black** granite fireplace has a relaxed cool with a sophisticated edge. The extra wide granite partial feature wall that occupies almost the full length of this Quebec living room. It was fabricated with 1 cm ultra-thin slabs of the granite. No trim or decoration was needed thanks to the stone's mineral structure that features opalescent mega-crystals which provide a subtle tone-on-tone pattern when the surface is honed.

A true black among imitators, **Saint Henry Black** granite is unique in that it's classified as an anorthosite which is the same stone our moon is made of. The metallic-looking mineral flakes in the **Saint Henry Black** compliment the matte black metal surround of the firebox, playing off of their inner reflections. The visual texture offers a pleasing contrast with the uniform finish of the built-in shelf above.





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**CASCADE**  
YOUR ISLAND

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When a homeowner falls in love with a particular natural stone, the waterfall island is an opportunity to create a striking look with a continuous countertop plane of their favorite material that wraps to the floor. Ultra-thin 1 cm countertops and the sleek modern cabinetry seen most often in contemporary spaces make a strong complementary pairing.

The weight savings and flexural strength of carbon fiber backed ultra-thin slabs enable designers and fabricators to take their designs to greater heights. The mirror finish of this polished **Cambrian Black**<sup>®</sup> granite brings glamour to this workhorse island.

*This dramatic tuxedo kitchen is balanced by warm wood on the island and a natural stone behind the range. Polished 1 cm **Cambrian Black**<sup>®</sup> granite. Photo by Annie Roy.*



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This waterfall island highlights the dramatic megacrystals of **Saint Henry Black** granite with a honed finish. The minimal overhang, flush with matte black cabinetry creates a deliberate built in look making this island more of a furniture piece than strictly a utilitarian kitchen piece.





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# GET YOUR OWN THIN STONE

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SLAB FOR YOUR SHOWROOM?

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