

Appendix A: Mortar Analysis



APPENDIX A: CONSERVATION REPORT

MORTAR ANALYSIS

INTRODUCTION

Eight samples of mortar from the exterior of the Carter Woodson Home at 1538 9th Street NW located in Washington, D.C. were removed and analyzed. Two samples were taken from the east façade of the marble and brick pointing mortar. Two samples were taken of the brick pointing mortar on the rear of the main structure, one at ground level on the south façade and the second at the third floor of the west façade. Two samples were taken of the brick pointing mortar from the kitchen wing on the south façade. One sample was taken of the brick pointing mortar from the third addition to the house off the kitchen wing. One sample was taken of the bedding mortar in this section of the addition.

The analysis, which conformed to standard wet-chemical techniques, was requested to provide the primary characteristics of the original mortar used on the exterior of the structure. This analysis is critical in the formulation of an appropriate replication mix.

METHODOLOGY

Portions of the samples were examined under magnification. Using natural daylight, the binder in the sample was matched to a color standard of the Munsell Color Chart (as per ASTM 1535, "Specifying Color by the Munsell System"). The examination also included separating the sample into three components: the acid-soluble fraction, the "fines" (i.e. pigment, clay or cement residue), and the aggregate or sand fraction. Separation was accomplished via wet-chemical techniques. The acid-soluble fraction was removed by digestion with 3M hydrochloric acid. Levigation and filtration were then used to separate the fines from the aggregate (sand). Percent weights were calculated for further assessment. The color of the fines was matched to the Munsell Soil Color Chart. Predominating colors and shapes of sand grains were noted during examination of the aggregate fractions.

RESULTS OF ANALYSIS

Mortar Sample 1: Marble Pointing Mortar

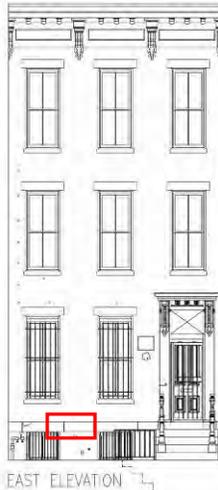
The freshly broken sample was white (Munsell N 8) in color and was easily crushed. The mortar joints were narrow (1/8") and heavily soiled.

Components of Marble Pointing Mortar:

Acid soluble fraction – 36.43% of the total sample weight. A 3M solution of hydrochloric acid was added to the crushed portion of the sample, which produced a vigorous reaction.

"Fines" – 13.30% of the total sample weight. The "fines" were heavily discolored by the large amount of soiling and could not be color matched. Based on the mortar color, however, they are most likely white.

Aggregate – 50.27% of the total sample weight. Colors of individual grains are white, clear, pink, black, and yellow with some red aggregate and small mica flakes. The aggregate is uniformly fine-grained sand, primarily quartz.



EAST ELEVATION

Mortar Sample 2: West Façade Brick Pointing Mortar 1st Floor

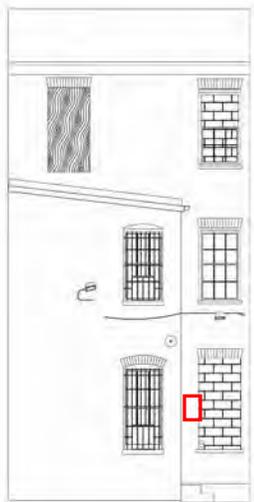
The freshly broken sample was pale yellow (Munsell 2.5Y 8/2) in color and was easily crushed. The mortar joints were narrow (1/4-1/2").

Components of Mortar:

Acid soluble fraction – 20.30% of the total sample weight. A 3M solution of hydrochloric acid was added to the crushed portion of the sample which produced a vigorous reaction.

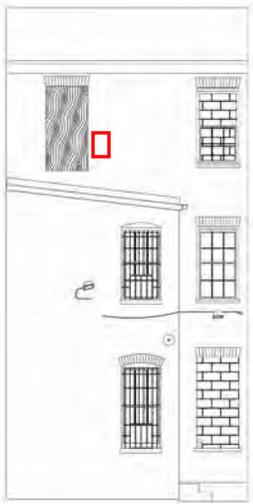
"Fines" – 7.49% of the total sample weight. The "fines" were light yellowish brown (Munsell 2.5Y 6/4) in color.

Aggregate – 72.21% of the total sample weight. Colors of the individual grains are yellow, white, clear, black, gray, and red. There are also small flakes of mica. The aggregate is well-sorted, fine grained sand with sub-angular to sub-rounded particles, primarily quartz.



WEST ELEVATION

Mortar Sample 3: West Façade Brick Pointing Mortar 3rd Floor



WEST ELEVATION

The freshly broken sample was very pale brown (Munsell 10YR 8/2) in color and was very easily crushed.

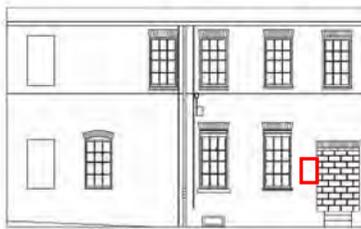
Components of Mortar:

Acid soluble fraction – 22.78% of the total sample weight. A 3M solution of hydrochloric acid was added to the sample and produced an extremely vigorous reaction.

“Fines” – 2.24% of the total sample weight. The “fines” were light yellowish brown (Munsell 10YR 6/4) in color.

Aggregate – 80.62% of the total sample weight. Colors of the individual grains are white, gray, yellow, black, brown, pink, and clear. Small mica flakes and small lime blebs were also noted in the sample.

Mortar Sample 4: South Façade Kitchen Wing Brick Pointing Mortar



SOUTH ELEVATION

The freshly broken sample was very pale brown (Munsell 10YR 8/2) in color and was easily crushed. The mortar joints were narrow (1/4-1/2”).

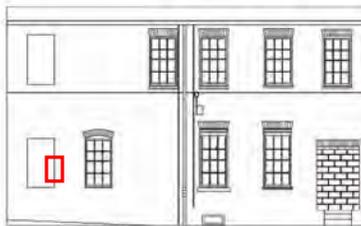
Components of Mortar:

Acid soluble fraction – 18.77% of the total sample weight. A 3M solution of hydrochloric acid was added to the crushed portion of the sample which produced a vigorous reaction.

“Fines” – 5.05% of the total sample weight. The “fines” were light yellowish brown (Munsell 2.5Y 6/4) in color.

Aggregate – 76.18% of the total sample weight. Colors of the individual grains are yellow, white, clear, black, gray, and red. There are also small flakes of mica. The aggregate is well-sorted, fine grained sand with sub-angular to sub-rounded particles, primarily quartz.

Mortar Sample 5: South Façade Rear Addition Brick Bedding Mortar



SOUTH ELEVATION

The freshly broken sample was in pale yellow (Munsell 2.5Y 7/4) color and was easily crushed.

Components of Mortar:

Acid soluble fraction – 17.65 % of the total sample weight. A 3M solution of hydrochloric acid was added to the crushed portion of the sample which produced a vigorous reaction. The presence of lime blebs was noted in the sample which contributed to the vigorous reaction.

"Fines" – 4.92% of the total sample weight. The "fines" were pale yellow (Munsell 2.5Y 7/4) in color.

Aggregate – 77.43 % of the total sample weight. Colors of the individual grains are colors of the individual grains are white, yellow, black, gray, brown, red, pink, green and colorless. There are also small flakes of mica and lime blebs.

Mortar Sample 6: South Façade Rear Addition Brick Pointing Mortar

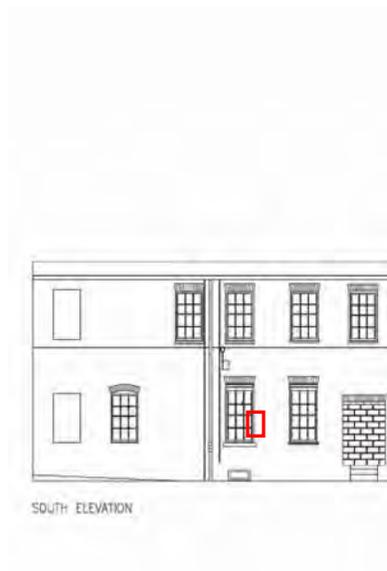
The freshly broken sample was olive gray (Munsell 5Y 5/2) in color and was moderately difficult to crush.

Components of Mortar:

Acid soluble fraction – 40.56% of the total sample weight. A 3M solution of hydrochloric acid produced a vigorous and sustained reaction.

"Fines" – 10.92% of the total sample weight. The fines were light gray (Munsell 5Y 7/2) in color.

Aggregate – 48.52% of the total sample weight. Colors of the individual grains are white, yellow, black, gray, brown, red, pink, green and colorless. There are also small flakes of mica.



CONCLUSIONS

The front façade has pressed brick with very narrow joints. At street level, many of the courses have had the joints filled with a caulking material. Because the joints are extremely narrow, care must be taken when removing the caulk prior to repointing in order not to damage the bricks. At the upper levels of the façade, many of the joints are extremely deep. This appears to be the result of the joints being raked for a later repointing, rather than an original detail. A very small sample of the brick mortar was taken from one of these joints. The sample was compared with the mortar from the marble details and was found to be the same in terms of color and aggregate. The original marble pointing mortar was composed of approximately half aggregate. The use of a soft, white mortar with fine-grained aggregate is in keeping with the use of marble on the façade of the building.

The south and west façade mortars were taken from areas added to the structure at different times. The aggregates in all the samples are very similar in terms of particle color, size, and shape, indicating that a widely available local sand was likely used for all the mortar campaigns. The binder in the mortars is therefore the only substance that varies. The two brick pointing mortars from the west facade of the main structure on the ground

floor and the third floor appear to be identical and very closely match the mortar from the first floor of the kitchen wing on the south façade. The brick and marble pointing mortars from the east façade appear to have used a more fine-grained version of the same aggregate used on the south and west façades. This aggregate has a smaller percentage of the larger yellow particles found in the rear brick mortars.

The mortars from the additions vary in terms of color and composition. Based on its olive gray color and strength, the 1880s addition pointing mortar possibly contains natural cement. Several other mortars are later Portland cement-based mixes.

The earliest mortar (found on the west façade of the main structure) was selected for the replication mortar mix. The replication mortar mix includes sand available in the New York metropolitan region sensitive to the texture and color of the original mortars. Samples of the sands have been included for matching to locally available aggregates.

REPLICATION RECOMMENDATIONS

The recommendations below represent an effort to approximate the properties of the historic mortar using modern materials. Consideration was given to matching the color, texture, and strength of the sample. The recommended mortar mixes conform to ASTM/BIA Standards. The replication mortars were matched to freshly broken surfaces of the weathered sample.

As with the pointing of masonry in any historic structure, the original joint profiles for the masonry and joint widths should be documented before joints are raked and replicated during pointing.

It is our recommendation that the mortar mixes for replication of the front façade pointing mortar be:

ASTM Standard **Type O** (ASTM C-270 95a).
ASTM describes Type O as a low strength mortar suitable for use in non-loadbearing walls of solid masonry units. Type O mortar is to be used only as the pointing mortar mixes and not to be used as a bedding mortar. All mortar joints should be fully raked to a depth of $\frac{3}{4}$ inches to 1 inch, and the units should be pointed to the same depth.

East Façade: Marble and Brick Pointing Mortar Mix

1 part Cement (ASTM C150) to be composed of:
1 part White Portland Cement, Type I

2 parts Hydrated Lime, Type S (ASTM C207)

8 parts aggregate to be composed of:
7 parts NJP 4020FF
1 parts NJP 100

It is our recommendation that the mortar mixes for replication of the north, west and south facade pointing mortar be:

ASTM Standard **Type N** (ASTM C-270 95a).

ASTM describes Type N as a medium mortar suitable for general use in exposed masonry above grade and specifically recommended for parapets, chimneys and exterior walls subjected to severe weathering conditions. All mortar joints should be fully raked to a depth of $\frac{3}{4}$ inches to 1 inch, and the units should be pointed to the same depth.

Rear Brick Pointing Mortar Mix (South, West and North Facades)

1 part Cement (ASTM C150) to be composed of:
1 part White Portland Cement, Type I

1 part Hydrated Lime, Type S (ASTM C207)

6 parts aggregate to be composed of:
3 parts Schofield 107
3 parts Imperia Brothers Mason's Sand

These mixes are pointing mortars only and should not be used as bedding mortars.

NOTE: All parts should be measured by volume (not by weight). Dry ingredients should be well blended before the addition of water. The enclosed samples are made from the above-recommended mixes. Note that one side of the enclosed samples has been etched to simulate the effect that natural weathering (erosion of binder, exposure of aggregate) will have on the appearance of the pointing over the next few years.

RECOMMENDED MATERIALS AND SUPPLIERS

As accurate replication mixes are difficult to formulate, the type and quantity of materials used are essential to ensure on-site reproduction. Materials recommended in this report or their equal may be used. If materials are substituted, resulting appearance of mortar may vary.

Sands Used by JBCI to Replicate Original Aggregate:

As the selection of an appropriate aggregate is critical to the formulation of any replication mortar, the sand fraction isolated during analysis was compared to a library of sands commercially available in the greater New York area. Locally available sands should be matched to the specified sands.

"Mason's Sand" – described as a tan mason's sand with particle sizes ranging from fine to coarse.

Available from Imperia Bros., Inc., 57 Canal Road, Pelham Manor, NY 10803 (914) 738-0900

"107" – described as a yellowish tan sand, ranging in size from fine to coarse grains.

Available from George Schofield Co., Inc. P.O. Box 110, Bound Brook, NJ 08805 (732) 356-0858; Also Raleigh-Durham, NC

"4020FF" – described as a rounded, uniformly sized, fine-grained white sand.

"100" – described as a tan mason's sand with fairly uniform sized sub-rounded particles.

Available from New Jersey Pulverizing Co., 1140 Close Avenue, Bronx, NY (718) 378-0200

Recommended Lime:

Hydrated Lime, Type S

Available from GenLime Group, call for local supplier (419) 855-8336, or substitute equal

Recommended Cement:

White Portland Cement, Type I

Available from Lehigh Cement 1-800-638-1716, or substitute equal

EXTERIOR AND INTERIOR FINISHES

INTRODUCTION

The purpose of this investigation is to identify the finishes in the house during its primary period of significance, the residence of Carter Woodson between 1922 and 1950. Conservator Jennifer Kearney from JBCI visited the house on November 1, 2006 and March 8, 2007 and removed 117 samples from interior and exterior elements of the house. Seventy-four samples were analyzed. The additional samples were taken for comparison purposes but were not analyzed. These samples are italicized in the sample locations section.

In addition to the finishes investigation, JBCI was asked to examine existing hardware and materials on the interior of the house in an effort to date these materials to a period in the chronology of the house. These materials include door hardware, nails, and plaster materials, including several types of wallboard.

FINISH COLOR INVESTIGATION METHODOLOGY

Samples measuring approximately three to six millimeters in length were removed from the identified areas using a scalpel for further examination. In most cases, *in situ* cratering and close-up examination of the surfaces was performed to quickly determine the status (degree of surviving original paints) and complexity of the finishes before sample collection.

Upon returning to the laboratory, the samples were broken to reveal fresh cross-sections. Each sample was cast in clear mounting resin and examined in normal reflected light, under illumination conditions that simulate daylight (fiber optic illuminator) for the purpose of color-corrected stratigraphy identification. The samples were examined microscopically during the investigation using a Nikon Stereo Zoom microscope with 10x-63x magnification.

All layers have been recorded using a descriptive color name rather than a standardized color notation system. This was done to document the seriation of the samples for comparative purposes prior to the identification of significant layers using both a standardized universal color system (Munsell) and a commercial paint color system (Sherwin-Williams or Benjamin Moore).

Each paint layer was identified as a primer, finish, or component of a complex finish system. While primers did not usually affect the color of the finish coat, they were important for the opacity and richness of the finish. Other finishes, such as varnishes and stains, were also identified.

The identified coat, standardized color (Munsell) match, and commercial match for each element are included. Chromo-chronologies for each element are listed in Appendix A.

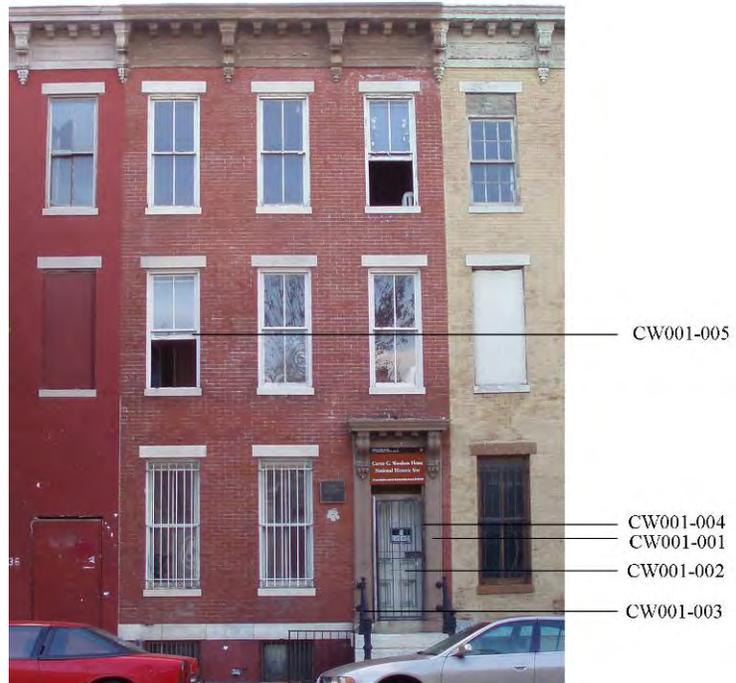
Once chronologies were established for each element, attempts were made to date finishes to the approximate periods in which they would have appeared. This was done by means of consulting historic photographs and research materials including period catalogs and manufacturers' publications. Assumptions were also made on the basis of significant changes in the history of the house, such as changes in ownership, which would most likely have resulted in changes in ornamentation and decoration. Finally, historic factors such as periods of war and economic depression were considered in light of the effects these larger factors would have had on the availability of labor and goods, such as paint, plaster, and wallpaper.

Ultraviolet illumination was also used to match concurrent finishes using a Zeiss Axioscope 40 microscope with an ultraviolet illuminator and 100x-500x magnification. Historic oil-based paints and modern paints have distinctly different appearances under such illumination, which can be useful in approximating when areas were painted. Modern paints typically appear dark or dull under UV, while oil paints fluoresce brightly depending on pigment content. Mounted cross-sections of samples were examined under ultraviolet illumination to identify modern paints on samples with few paint layers in order to place these layers in the appropriate periods.

SAMPLE LOCATIONS

Exterior Samples

- CW001-001 Door 101 Frame Return: Decorative Molding
- CW001-002 Door 101
- CW001-003 Metal Railing Front Stoop
- CW001-004 Door Entrance Surround
- CW001-005 Window 203 Sash
- CW001-006 Window 103 Frame
- CW001-007 Door 101 Frame*
- CW001-008 Window 101 Frame
- CW001-009 Window 207 Frame
- CW001-010 Window 208 Frame



Vestibule (Room 101)

CW101-001 Door 101 Frame to Exterior

CW101-002 North Wall

CW101-003 Door 102 Frame to Hall

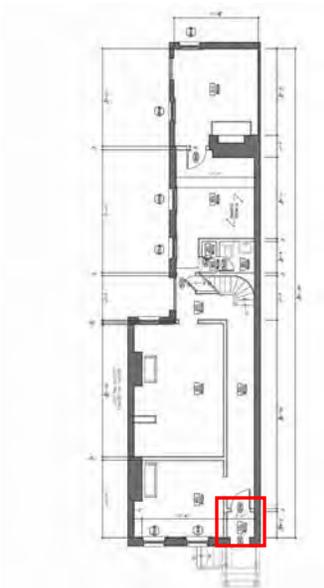


CW101-001



CW101-002

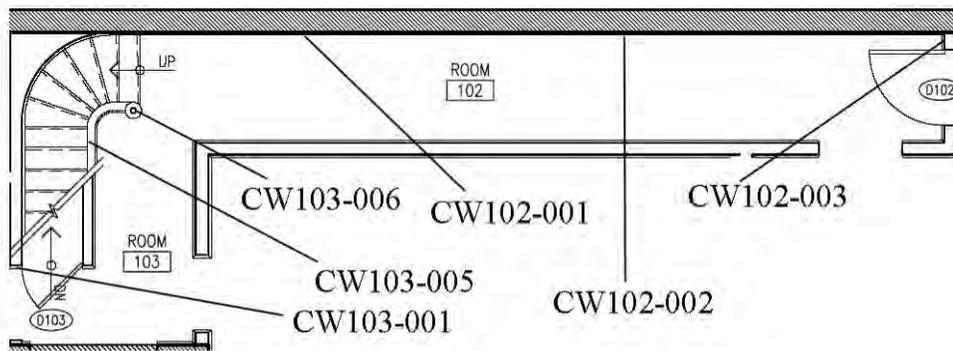
CW101-003



First Floor Hall (Room 102) and Stairs (Room 103)

CW102-001 Baseboard
CW102-002 North Wall
CW102-003 Door 102 Frame to Vestibule
CW102-004 South Wall

CW103-001 Door 103 Frame
CW103-002 Stair Paneling
CW103-003 Stair Riser
CW103-004 Stair Tread
CW103-005 Banister
CW103-006 Newel Post
CW103-007 Underside of Staircase above Door 103
CW103-008 Door 103
CW103-009 Molding around Stair Paneling
CW103-010 Baluster
CW103-011 West Wall on Stairs

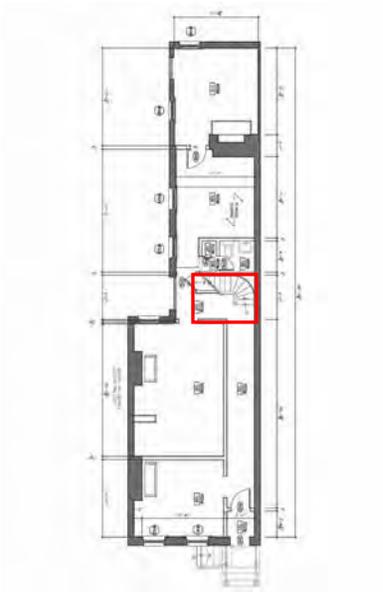




CW103-004

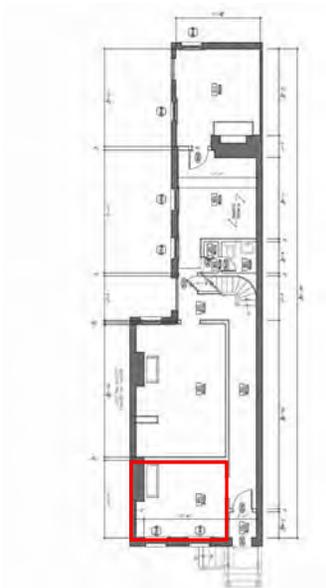
CW103-003

CW103-002



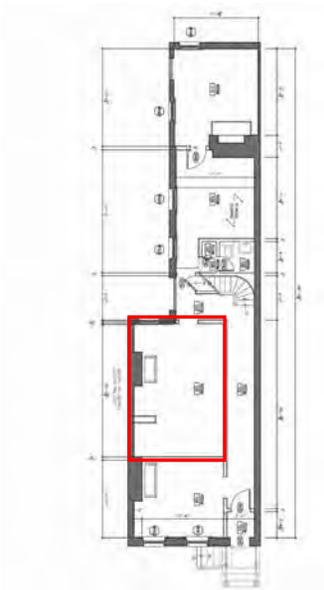
First Floor Front Parlor (Room 104)

- CW104-001 Baseboard
- CW104-002 Window 102 Casing
- CW104-003 South Wall above Fireplace
- CW104-004 Fireplace
- CW104-005 Window 102 Sash*
- CW104-006 Window 102 Frame
- CW104-007 North Wall adjacent to Door*
- CW104-008 Molding below Window 102 Sill



First Floor Second Parlor (Room 105)

- CW105-001 Baseboard
- CW105-002 Window Casing
- CW105-003 South Wall above Fireplace
- CW105-004 Fireplace
- CW105-005 North Wall adjacent to Door
- CW105-006 Molding below Window Sill



First Floor Room 109

- CW109-001 Baseboard
- CW109-002 Door 109 Frame to Room 110
- CW109-003 Door Frame to Room 103
- CW109-004 West Wall adjacent to Door 109*
- CW109-005 Window 104 Frame*
- CW109-006 Molding below Window 104 Sill*
- CW109-007 Interior of Closet*

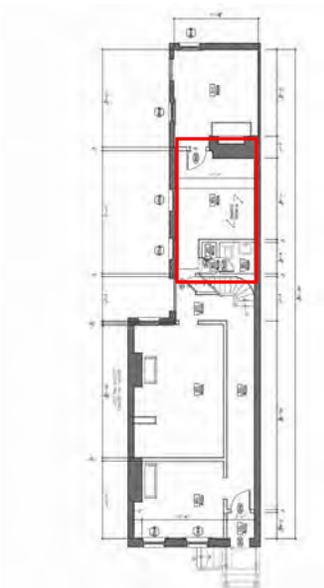


CW109-002

CW109-001



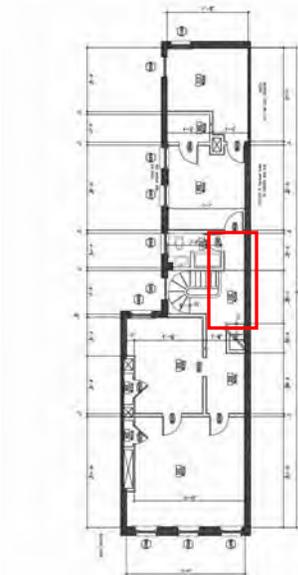
CW109-003



Second Floor Hall (Room 201) and Stair Hall (Room 202)

- CW201-001 Stair to 1st Floor: Newel Post (pilaster)
- CW201-002 Stair to 3rd Floor: Riser
- CW201-003 Stair to 3rd Floor: Tread
- CW201-004 Stair to 3rd Floor: Banister
- CW201-005 Fascia of 3rd Floor
- CW201-006 Molding below Fascia
- CW201-007 Door 208A Frame
- CW201-008 Door 208A
- CW201-009 Door 207
- CW201-010 Door 207 Frame
- CW201-011 South Wall
- CW201-012 West Wall above Newel Post
- CW201-013 North Wall

- CW202-001 Baseboard
- CW202-002 North Wall
- CW202-003 Door 203A Frame



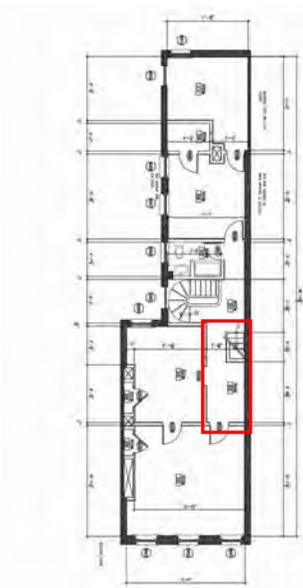
- CW201-010
- CW201-008
- CW201-007
- CW201-013
- CW201-012
- CW201-011
- CW201-001



CW202-003
CW201-004
CW201-003
CW201-002



CW201-005
CW201-006
CW202-002
CW202-001



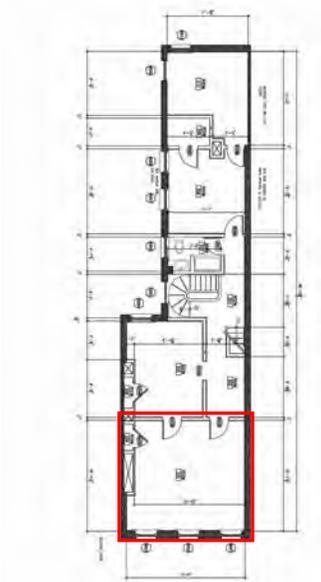
Second Floor Room 203

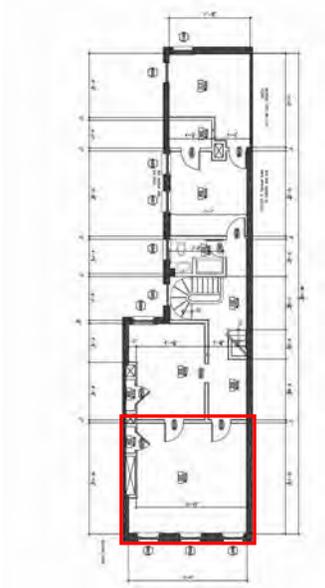
- CW203-001 Baseboard East Wall
- CW203-002 Window 203 Casing
- CW203-003 Window 203 Sash*
- CW203-004 Window 202 Frame*
- CW203-005 Window 202 Return*
- CW203-006 Molding below Window 203 Sill*
- CW203-007 North Wall*
- CW203-008 East Wall*
- CW203-009 South Wall*
- CW203-010 West Wall*
- CW203-011 Door 203B Frame
- CW203-012 Baseboard South Wall near Flue
- CW203-013 Baseboard South Wall Dutchman Repair



CW203-002

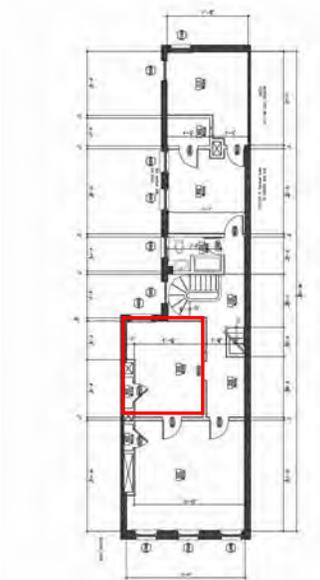
CW203-001





Second Floor Room 205

- CW205-001 Baseboard
- CW205-002 Closet Door 204B Frame
- CW205-003 Closet Door 204B
- CW205-004 Window 204 Sash*
- CW205-005 Window 204 Frame
- CW205-006 Window 204 Casing*
- CW205-007 North Wall*
- CW205-008 East Wall*
- CW205-009 South Wall within Closet (Room 206)*
- CW205-010 West Wall*



Second Floor Room 207

CW207-001 Window 206 Casing

Second Floor Room 208

CW208-001 Baseboard

CW208-002 Window 207 Casing

CW208-003 Window 207 Sash

CW208-004 Window 208 Casing

CW208-005 Window 208 Sash

CW208-006 Door 208B

CW208-007 Door 208A Frame

CW208-008 North Wall

CW208-009 West Wall around Flue

CW208-010 Door 208C

CW208-011 Door 208C Frame

CW209-001 South Wall Interior of Closet (Room 209)



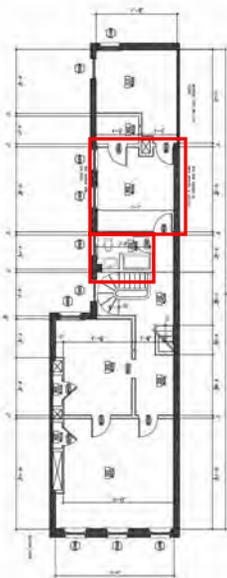
CW208-005

CW208-004

CW208-003

CW208-002

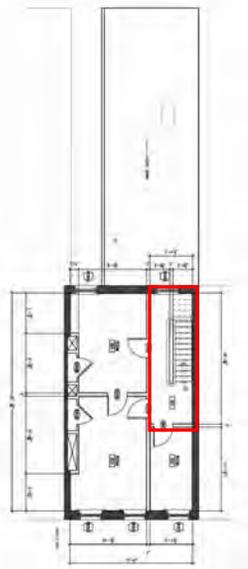
CW208-001



Third Floor Hall Room 301
CW301-001 Baseboard
CW301-002 Door 302 Frame



CW301-001



Third Floor Small Front Room (Room 302)

CW302-001 Baseboard

CW302-002 North Wall

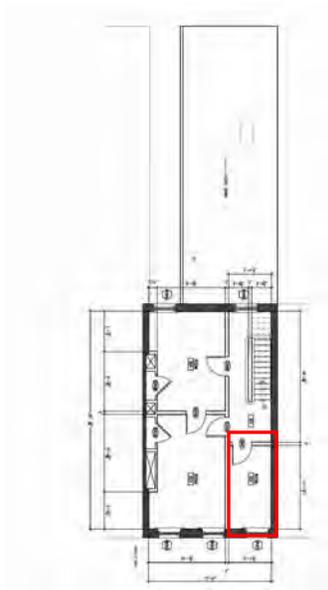
CW302-003 Window 301 Sash

CW302-004 Window 301 Casing

CW302-005 Door 302 Frame



CW302-001



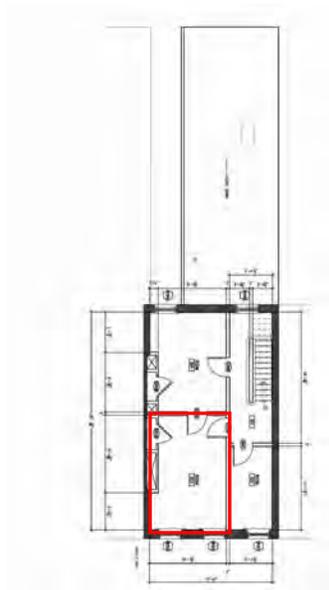
Third Floor Large Front Room (Room 303)

- CW303-001 Baseboard
- CW303-002 Window 303 Casing
- CW303-003 Door 303C Frame
- CW303-004 East Wall*
- CW303-005 North Wall*



CW303-002

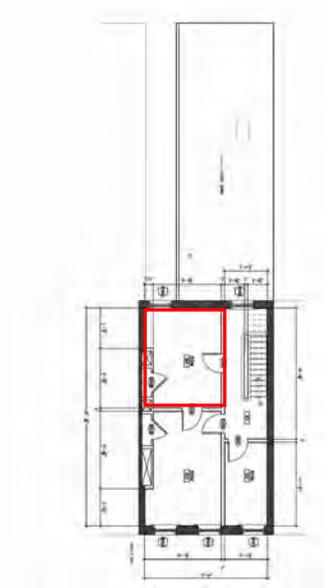
CW303-001



Third Floor Room 304
CW304-001 Baseboard
CW304-002 Door 303C Frame
CW303-003 North Wall
CW303-004 Interior of Closet



CW304-001



FINDINGS



Figure 8-001: Rim Lock on Door 204.
(Photo: BBB, 2006)



Figure 8-002: Decorative backplate on
Door 203. (Photo: BBB, 2006)



Figure 8-003: Knob and Keyhole
Cover on Door 103.
(Photo: BBB, 2006)

There have been many alterations to the Carter Woodson Home that have impacted the finishes. Many interior and exterior elements have been added and removed due to these alterations. Plaster and lath ceilings have been replaced with plaster board and gypsum board. The layout of many of the rooms has been altered, primarily involving the reconfiguration of walls on the first floor. The window sashes on the front elevation are not original to the construction but appear to date from the period following Carter Woodson's residency in the house, possibly ca. 1970. Other changes such as door or hardware replacement, have also taken place. Several additions at the rear of the house were useful for the comparative dating of finishes in these spaces with finishes on elements present since the construction of the house.

Water infiltration, efflorescence, cracks, and previous repairs have also damaged substrates and finishes on the interior. Efforts were made to sample in areas that appeared to be intact.

Hardware:

Several hardware elements were compared to various trade publications such as *Sweet's Catalog File* from 1906-1936 in an attempt to date these fixtures. Several hardware types including keyholes and escutcheons are typical elements that were in use over a wide range of dates but fell out of use by the mid 1930s. Hardware on doors in the second floor rooms appear to be from a period prior to Carter Woodson's residency in the house.

Door 204 has a rim lock mounted on the door. Rim locks were commonly used between 1840 and the early decades of the twentieth century. They were gradually replaced by mortise locks which were installed within the door rather than mounted on the surface. As most of the locks in the house are mortise lock types, this lock is therefore among the oldest in the house.

The decorative backplate on Door 203 is similar in style to backplates used in the late nineteenth century. Cast bronze and brass doorplates were made by numerous manufacturers of door hardware and were frequently highly ornamented.

The majority of knobs, escutcheons, and keyhole plates are fairly standard in design and fit a range of dates. Many of the other backplates are also simple designs that can not be conclusively dated to a particular period. Based on their general design, they appear to be circa 1920s or early 1930s, although they could possibly be older.

Plaster and Plaster Board:

The loss of plaster finishes is predominant throughout the house. Samples taken from the plaster walls went through to the brown coat, but early finishes could not be located except for a sample from the vestibule north wall and a sample from the north wall in the second floor hallway. It appears that the current plasterwork on the walls, consisting of a brown scratch coat

and a layer of white finish plaster, is an alteration that post-dates Carter Woodson's residency in the house. Samples of the plaster revealed four to five paint finishes. These finishes consist of modern paints with a flat sheen. Isolated samples of the plaster have a layer of glue size below skim coat layers, which suggests that the walls may have been papered, but it is unclear how many papering campaigns were used and whether these finishes were consistent throughout the house. Occasionally plaster samples were found with a layer of pink bonding agent or coarse unfinished paper which may have been used to consolidate cracking plaster.

The ceilings in the house were originally plastered with traditional wood lath as evidenced by the ghosting of the lath keys on the wood joists. During alterations, the plaster ceilings were removed and replaced with wallboard or expanded metal lath. There are at least two campaigns of ceiling replacement. Three different materials were used to replace the earlier wood lath and plaster ceilings. In some rooms expanded metal lath was found, other rooms were finished with an early form of plaster lath wallboard, sometimes referred to as "rock lath," while other rooms have modern gypsum board, which was mounted on top of the earlier wood lath.



Figure 8-XXX: Ghosting from plaster keys on ceiling joists behind plaster board. (Photo: BBB, 2006)

A sample of the ceiling from Room 203 was examined and determined to be an early form of wallboard, referred to as "rock lath." Rock lath is a type of gypsum board that consists of gypsum panels wrapped in either paper or fiber, such as woolen felt. Panels were installed by nailing to wood joists or studs. Some manufacturers indicated the panels could be cut to fit the dimensions of a specific space. The board was then plastered over to fill the seams between the panels and create a flat surface.



Figure 8-004: Cross-section of rock lath with keyed plaster brown coat and finish coats. (Photo: JB, 2007)

Historically this type of wallboard came into use in the early 20th century. Manufacturers marketed the product as a fireproof and economical alternative to traditional wood lath construction. The earliest form of this material, called "Sackett Board," was produced at the turn of the 20th Century and was sold by its inventor, August Sackett, to the US Gypsum

Company in 1909. Sackett's product used layers of gypsum bound together, while later variations frequently used a single thick layer of gypsum wrapped in fiber or paper. These products could have flat or rounded edges and panels varied in size depending on the period of production and the manufacturer.

Similar products were produced by other manufacturers, many of whom were later bought out by US Gypsum. The periods following World War I and World War II led to advancements in the mass production of these products, which led to their widespread use in the construction industry.

Advancements in the design of these boards eventually resulted in the use of gypsum board without the need for a finish coat of plaster. Surprisingly, panels by most manufacturers decreased in size in the late 1920s and early 1930s.¹ Manufacturers also began to offer multiple sizes and thicknesses instead of a standard sized panel. US Gypsum continued to market Sackett Board into the late 1920s when it was phased out in favor of a newer product, Sheetrock. Other forms of rock lath were still marketed into the 1930s.² Images of rock lath product advertisements in period Sweet's Catalog Files have been included in Appendix B.

Early rock lath had rounded edges, while Sheetrock and other variants had flat edges that allowed the sheets to fit together more snugly. The rounded edges were useful in providing keys for the finish plaster, but because Sheetrock boards could be installed flush, they did not require more than joint cement to fill any gaps and provide a smooth surface for painting. Without the need for plaster, Sheetrock could be installed cheaply and more rapidly than earlier variants of wallboard.

In Room 203 and rooms on the third floor of the Carter Woodson Home, an early form of rock lath was used for the ceilings. The panels are 3/8" thick and measure 16 inches by 4 feet. Two layers of plaster were used to finish these boards. The first layer of plaster is a browncoat 1/4" thick, which is followed by a second layer of fine white plaster 3/24" thick.

Fragments of paper found on the underside of the panels have red lettering reading "* U S" and "...fact" which seem to indicate this product was one of the many types of rock lath manufactured by US Gypsum. In the 1932 Sweet's Catalog File, multiple manufacturers produced panels with the dimensions of the boards in the Carter Woodson Home. In addition to US Gypsum, another likely manufacturer is the Atlantic Gypsum Products Company which produced Rockwall, a gypsum lath board with rounded edges.

The sheetrock panels used in other areas of the house are considerably larger panels and were mounted in most cases directly to the wood lath. Expanded metal lath was used on areas of the hallways for the curved ceilings around the stairs on the first and second floors. This material was

¹ Sweet's Architectural Catalogue File. (New York: Sweet's Catalog Service, 1926-1927). Vol B.

² Sweet's Catalogue File. (New York: Sweet's Catalog Service, 1932). Vol B.



Figure 8-005: Cut nail from entry surround pilaster



Figure 8-006: Cut nail from Door 103A

possibly added at the time the rock lath was installed, but it may also be a slightly later alteration.

The rounded edges of the plasterboard in the Carter Woodson Home, as well as the two layers of plaster, a browncoat and a finish coat, that were used to finish the ceiling, indicate that the rock lath does not date from later than the early 1930s. Based on the approximate dates of availability for panels of the size found in Room 203, it is most likely that the ceilings were installed in the early 1930s.

Woodwork:

Despite changes to the interior of the house, the woodwork remains largely intact. This includes stair elements and the baseboard and door frame moldings, as well as the outer window casings and sills. The most significant alterations to the woodwork include several of the doors, specifically the front door (Door 101), and areas of baseboard which were added with the reconfiguration of walls. The molding profiles on these new baseboard pieces are similar to the original elements. The woodwork in each room (baseboards, door frames, doors, and window elements) was typically painted using the same color.

Exterior Finishes

On the exterior, the entry surround has been identified as original based on nails used in its construction. Two nails were examined from Door 103A and the front entry pilaster. These nails were identified as machine-headed, cut nails. This type of nail was in use between ca. 1830 and 1890, indicating that the entry surround from which the nails were taken is most likely original to the house.

The window sashes appear to have been recently replaced and the frames are extremely weathered. The sashes are currently mounted on aluminum tracks indicating that they were replaced circa 1970. The window frames on the east façade show relatively few finish layers. Samples taken from the south elevation windows show early finish layers and several finishes found on these elements correspond with finishes found on the entry surround and a window on the second floor of the east façade, indicating all of the exterior woodwork was most likely painted using one finish color.

The use of screens on the east façade windows (seen in historic photos of the east façade) makes it likely that these windows were not painted as frequently as other exterior wood elements. This may partially account for the lack of numerous finishes on the east façade windows.

INTERIOR FINISHES



Figure 8-007: Sample CW104-002 micrograph with multiple dark bluish gray finish layers. (Photo: JB, 2007)

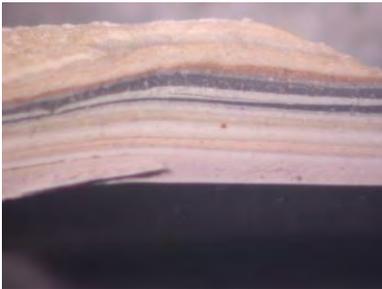


Figure 8-008: Sample CW201-008 micrograph. (Photo: JB, 2007)

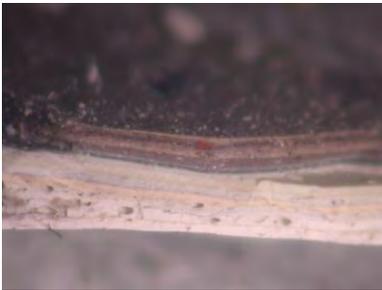


Figure 8-009: Sample CW203-001 micrograph. (Photo: JB, 2007)

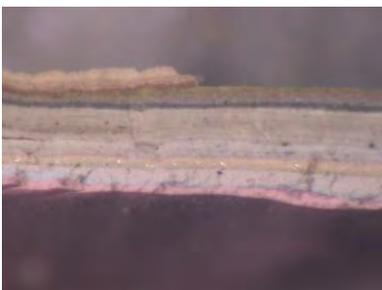


Figure 8-010: Sample CW207-001 micrograph. (Photo: JB, 2007)

The interior wood elements were finished with a combination of varnished and painted finishes depending upon the color scheme of the room. Most of the interior wood elements had between 10 and 30 finish layers. Based on the number of finish layers and the types of paint identified, approximate dates were assigned to the finish campaigns in order to determine which finishes were present during the primary period of significance (1922 to 1950).

Chromochronologies were compared between rooms and elements to determine the decorative scheme. In assigning colors to a particular period, drastic changes in color are frequently an indication of a change in ownership. These changes are particularly noticeable on the interior of the Carter Woodson Home.

Finishes from the period of Dr. Woodson's residence in the period 1922-1950 tend to be a range of greenish to bluish gray. Multiple campaigns using variations of this color were found in nearly every room on all floors, as well as on exterior elements. These finishes are a distinct departure from many of the earlier finishes which tended to be a range of whites with the occasional use of glazed painted finishes. It is possible that some of these early glazed painted finishes were decorative wood graining but due to the small size of the samples this cannot be conclusively determined. Because these finishes were found only for the moldings and other accent elements and no finishes were found for the walls, the general appearance of the rooms cannot be determined at this time. It is unclear if the walls were painted, papered, or finished using a decorative manner such as stenciling.

The following finish colors were linked to the period of Dr. Woodson's residency based upon their positions in the chromochronologies for each room. Additionally, these colors were linked to this period of significance due to similarities with colors found in manufacturers' catalogs from the period and because of the frequent repetition of these colors. Rooms 104 and 105 in particular had between six and nine consecutive layers of identical or similar colors. The use of these two rooms as office space and a reception area implies that trim elements would likely have been painted on a regular basis in order to maintain a professional appearance, while elements in more private spaces on the upper floors were less frequently painted.

An examination of period catalogs produced by multiple paint manufacturers determined that colors similar to those found on the interior and exterior of the house were in production during this period. Many of these dark grays were specified for use on exteriors, floors, or industrial elements. This was probably because these dark colors were considered more durable than lighter colors. The color names given to these shades also reinforced the idea of durability, with "Slate" and "Lead" most commonly used. Based on this, it is unsurprising that these colors were used for elements such as baseboards and door frames that are subject to frequent abrasion. Exact

color matches with historic colors in the catalogs could not be found due to the natural yellowing of oil-based paints in these trade catalogs over time.

SUMMARY OF FINISHES

Exterior Finishes:

The exterior elements were finished with a greenish gray color (Munsell 5BG 5/1). This finish had a semi-gloss sheen and was matched by Benjamin Moore 1567. This finish was located on the front door surround, Window 103, Window 206, Window 207 on the south elevation, and on Window 203 on the east elevation. Door 101 and the window sashes for the east façade windows appear to be later additions. Based on the samples, it cannot be determined if these elements were originally finished with the same bluish gray although it is likely. This greenish gray color is similar to colors found for many interior elements, indicating these finishes likely all belong to the same period of the house.

The metal railing in front of the house appears to have lost early finishes due to a combination of paint stripping and weathering. Finish colors on this element are a range of dark greens and dark reddish browns. The dark reddish brown finishes match finishes later than the period of significance on the exterior woodwork. Earlier finishes were difficult to date due to the extensive deterioration of these layers.

First Floor:

The woodwork in the vestibule on the first floor was finished with a light bluish gray (Munsell 5B 7/1). This finish was matched by Benjamin Moore 1586. No finishes from the period of significance were found for the walls.

The hallway woodwork was finished with a light reddish brown (Munsell 2.5YR 7/4-6/4). This finish was matched by Benjamin Moore 1228. This finish was found on the stairs with two contrasting dark brown colors. One of these dark browns (Munsell 7.5YR 4/2-10YR 4/2) was used for the stair treads. This finish was matched by Benjamin Moore 994. The second dark brown (Munsell 2.5YR 4/2) was used for the banisters and newel post and was covered by a yellow varnish. This dark brown was matched by Sherwin-Williams 6006.

The walls and the baseboard from the hall showed no finishes from the period of significance.

The two parlor rooms are currently divided but during the period of significance the rooms were connected and used as a reception area and the public offices of the Association. The woodwork in these spaces was finished with a dark bluish gray (Munsell 10BG 6/1-5B 6/1) on the woodwork. This finish was matched by Benjamin Moore 1594. This finish was followed by a light bluish gray (Munsell 5B 7/1) which was matched by Benjamin Moore 1586. This color is the same finish found in the vestibule. Following this light bluish gray, there are four to seven additional layers of the dark bluish gray (Benjamin Moore 1594).



Finish

Exterior Woodwork: Front Door Surround, Window Frames, Window Sashes

Benjamin Moore 1567



Finish

Woodwork (Room 101; Second Significant Finish Rooms 104, 105)
Benjamin Moore 1586



Finish

Hall Woodwork, Stair Paneling, Stair Risers
Benjamin Moore 1228



The fireplaces in both rooms have only one finish layer, the current marbled finish. This finish was covered with a layer of varnish most likely for protection. The marbled finish uses multiple colors, primarily black, yellow, red, and white, to create this effect. The red color matches an early finish on the woodwork in these rooms which predates Carter Woodson's residency. This indicates that the marbled finish was most likely present during his occupation of the house and is not a later alteration.

Finish
First Floor Stair Treads
Benjamin Moore 994



At the rear of the house, Rooms 109 and 110 have been substantially altered. The door frames in Room 109 were the only elements for which early finishes were found. These elements were finished with the dark bluish gray (Munsell 10BG 6/1-5B 6/1) found in rooms 104 and 105. This finish was matched by Benjamin Moore 1594. Based on the early finishes found on Door 109, this element appears to have been relocated from another location in the house when the rear addition was constructed.

Finish
First Floor Staircase: Banisters,
Balusters, Newel Posts
Sherwin-Williams 6006

Second and Third Floor:

The woodwork in the second floor hall was finished with a light bluish gray (Munsell 5B 7/1) on the woodwork. This finish was the second finish color from the period of significance found in the parlor rooms and it was matched by Benjamin Moore 1586. This finish was followed by a dark greenish gray (Munsell 5GY 4/1). This finish was matched by Sherwin-Williams 7061. This series of finishes was also found in Room 203, Room 205, Room 301, and Room 304.



The banister has the same finish as the first floor banister. No finishes dating to the period of significance could be found for the newel post and balusters, but they are most likely finished in the same manner as these elements on the first floor staircase.

Finish
Woodwork (Room 109; First and
Third Significant Finishes Rooms
104 and 105)
Benjamin Moore 1594

The woodwork in Room 207 and Room 208 was finished with Benjamin Moore 1586 followed by a dark bluish gray (Munsell 5B 4/1). This finish was matched by Sherwin-Williams 7075.



There were several elements with chromochronologies that did not correspond with elements within the same room. These elements were most likely moved or altered at some point in the history of the house. The window casing in Room 207 was sampled and found to have a different chronology than the windows in the adjacent Room 208. Many of the early finish layers do not correspond between these elements indicating that they may have originally been installed in separate rooms. In particular, an early layer of green appears only on this element and was not located on elements in other rooms of the house.

First Finish
Woodwork (Rooms 201, 202, 203,
205, 207, 208, 301, 303, 304)
Benjamin Moore 1586

The chronologies two windows (W207 and W208) in Room 208 also do not entirely correspond. Samples taken from W208 show two different chronologies for finishes from the period 1880-1922 on this one element. Portions of the sample show a yellowish brown base color followed by a bright red glaze. This finish was found on W207 as well as the window casings in Room 104. Other portions of the sample show a pink finish and



Second Finish

Interior Woodwork (Rooms 201,
202, 203, 205, 301, 304)
Second Floor Staircase Treads
Sherwin-Williams 7061

grayish purple finish instead of the base and glaze combination finish. It is possible that portions of W207 were repaired using parts taken from other window elements and thus retain the finishes from those pieces.

In general, doors and frames within a room were finished using the same color. This was not the case with the closet door in Room 205. The closet door shows early finishes that are dramatically different from the finishes on the door frame. This indicates that the door was initially installed in another location. While most of the woodwork in this room was finished using dark greenish gray, the door was finished using the dark bluish gray found in other rooms on this floor.



Second Finish

Interior Woodwork (Rooms 207,
208, 303)
Sherwin-Williams 7075

CHROMOCHRONOLOGIES

Key

P – Primer
B – Base
F – Finish
G – Glaze
S – Stain
V - Varnish

Sample #	CW001-001	CW001-002	CW001-003	CW001-004
Location	Door Frame Return: Decorative Molding	Door 101 (added post- 1983)	Metal Railing Front Stoop	Door 101 Surround
Substrate	Wood	Wood	Iron	Wood
1874-1880			P: Red Lead F: Blackish Green	S: Yellowish Brown
1880-1922			F: Moderate Green F: Dark Brownish Green F: Blackish Green	
1922-1950				F: Dark Bluish Gray
1950-1971	P: Oil Primer P: White F: Dark Reddish Brown		P: Dark Reddish Brown F: Dark Reddish Brown F: Dark Reddish Brown (Glossy) P: Aluminum Paint P: Bright Orange F: Black	
1971-present	P: Yellowish White F: Dark Reddish Brown F: Brown F: Dark Brown F: Brown	P: Oil Primer F: Yellowish White P: White F: Pale Yellowish Green F: Dark Reddish Brown F: Pale Yellow F: Grayish Yellow F: Grayish White F: Yellowish White F: Yellowish White	F: Black F: Black	F: Yellowish White P: White F: Dark Reddish Brown F: Brown F: Dark Brown F: Brown
Munsell Color Match				F: 5BG 5/1
Commercial Color Match				F: BM 1567
Comments				

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW001-005	CW001-006	CW001-008	CW001-009 CW001-010
Location	Window 203 Frame	Window 103 Frame	Window 001 Frame	Window 207 Frame Window 208 Frame
Substrate	Wood	Wood	Wood	Wood
1874-1880	S: Yellowish Brown	F: Grayish White F: Yellowish White F: Grayish White F: Grayish White F: Yellowish White	P: Yellowish White F: Light Gray F: Dark Red F: Dark Red F: Dark Red	P: Oil Primer F: Yellowish White F: Grayish White F: Yellowish White F: Yellowish White
1880-1922		F: Light Gray F: Light Gray F: Grayish White F: Light Gray F: Grayish White F: Yellowish White F: White F: Grayish White F: White F: Yellowish White V: Yellow F: Yellowish White F: White F: Grayish White F: Yellowish White	F: Dark Pink F: Reddish Brown (Glossy) F: Dark Grayish Brown	F: Light Gray F: Light Gray F: Light Gray F: White F: Yellowish White F: Yellowish White F: Light Gray F: Yellowish White
1922-1950	F: Dark Bluish Gray	F: Dark Bluish Gray		F: Gray F: Dark Bluish Gray
1950-1971	F: Dark Reddish Brown F: Pale Yellowish Brown		F: Dark Reddish Brown (Glossy) F: Dark Brown F: Black (Glossy)	
1971-present	F: White F: White F: Pale Yellowish Green F: White F: Pale Pinkish White	F: Gray* F: White*	F: Bright Green F: Bright Red F: Brown	F: Dark Gray F: White F: White
Munsell Match	F: 5BG 5/1	F: 5BG 5/1		F: 5BG 5/1
Commercial Match	F: BM 1567	F: BM 1567		F: BM 1567
Comments		*Upper layers are extremely weathered.		

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW101-001	CW101-002
Location	Vestibule: Door Frame to Hall	Vestibule: North Wall
Substrate	Wood	Plaster
1874-1880	P: Oil Primer P: White F: Pale Yellow F: White B: White V: Yellow	P: Glue Size
1880-1922	F: Pale Yellowish Brown B: Grayish White G: Red B: Grayish Pink G: Bright Red V: Yellow	F: Red F: Yellowish Brown*
1922-1950	F: Light Bluish Gray F: Gray	
1950-1971	F: Light Yellowish Brown F: Dark Reddish Brown F: Brown F: Bright Red	
1971-present	F: Yellowish White F: Yellowish White F: Grayish White F: White	F: Grayish Yellow F: Grayish Yellow F: White F: White
Munsell Match	F: 5B 7/1	
Commercial Match	F: BM 1586	
Comments		* Unclear whether glue size for wallpaper or glaze.

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW102-001	CW102-002	CW102-003
Location	Hall: Baseboard north	Hall: North Wall	Hall: Door Frame to Vestibule
Substrate	Wood	Plaster	Wood
1874-1880		P: Paper Residue	S: Yellowish Brown
1880-1922	F: Grayish Yellow F: Light Gray B: Light Yellowish Brown G: Dark Reddish Brown		F: Brown F: Yellowish Brown G: Reddish Brown
1922-1950			F: Grayish Pink
1950-1971			
1971-present	P: Yellowish White F: Grayish Yellow F: Grayish Yellow F: Pale Yellow F: White F: Pink F: White	Skim Coat F: Grayish Yellow F: Grayish Yellow F: White F: Grayish Yellow F: Pink	F: Grayish Yellow F: Grayish Yellow F: White
Munsell Match			F: 2.5YR 6/4-2.5YR 7/4
Commercial Match			F: BM 1228
Comments			

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW103-001	CW103-002
Location	Hall: Basement Door Frame	Hall: Stair Paneling
Substrate	Wood	Wood
1874-1880	P: Oil Primer P: White F: Yellowish White	P: Oil Primer P: White F: Yellowish White F: Pale Yellow
1880-1922	V: Yellow F: Grayish White F: White B: Grayish Yellow G: Dark Red	B: White G: Yellow P: White F: Brown B: Pinkish Brown G: Strong Reddish Brown G: Dark Reddish Brown
1922-1950	F: Grayish Pink F: Dark Brown	F: Grayish Pink F: Dark Brown
1950-1971		F: Grayish Purple F: Dark Purplish Brown F: Dark Brownish Red
1971-present	P: White F: Grayish White F: Grayish White F: White	P: White F: Grayish White F: Grayish Yellow F: White
Munsell Match	F: 2.5YR 6/4-2.5YR 7/4	F: 2.5YR 6/4-2.5YR 7/4
Commercial Match	F: BM 1228	F: BM 1228
Comments		

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW103-003	CW103-004	CW103-105	CW103-006
Location	Hall: Stair Riser	Hall: Stair Tread	Hall: Banister	Hall: Newel Post
Substrate	Wood	Wood	Wood	Wood
1874-1880	P: Oil Primer P: White F: Yellowish White F: Pale Yellow	P: Oil Primer P: Grayish White F: White F: Grayish Yellow F: Gray F: Yellowish White	S: Dark Reddish Brown	S: Dark Reddish Brown
1880-1922	P: White G: Yellow P: White F: Brown B: Pinkish Brown G: Strong Reddish Brown G: Dark Reddish Brown	F: Pink B: Light Yellowish Brown G: Yellowish Brown B: Dark Brownish Red G: Dark Reddish Brown	V: Yellow	V: Yellow
1922-1950	F: Grayish Pink F: Dark Brown	F: Dark Brown G: Dark Reddish Brown	B: Dark Brown V: Yellow	B: Dark Brown V: Yellow
1950-1971	F: Grayish Purple F: Dark Purplish Brown F: Dark Brownish Red	F: Grayish Purple F: Grayish Pink		
1971-present	P: White F: Grayish White F: Grayish Yellow F: White	F: Grayish White F: Dark Yellowish Brown F: Black	F: Yellowish White F: Black P: White F: Black V: Yellow	F: Yellowish White F: White F: White F: Yellowish White F: White
Munsell Match	F: 2.5YR 6/4-2.5YR 7/4	F: 7.5YR 4/2-10YR 4/2	F: 2.5YR 2/4	F: 2.5YR 2/4
Commercial Match	F: BM 1228	F: BM 994	F: SW 6006	F: SW 6006
Comments				

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW104-001	CW104-002 CW104-006 CW104-008	CW105-001
Location	Front Parlor: Baseboard	Front Parlor: Window Casing, Inner Window Frame, Molding below Sill	Second Parlor: Baseboard
Substrate	Wood	Wood	Wood
1874-1880	P: Oil Primer P: White F: White F: White F: White	P: Oil Primer P: White F: White F: White F: White	P: Oil Primer P: White F: White F: White F: White
1880-1922	F: Yellowish White F: Yellowish White B: White G: Yellowish Brown B: Yellowish Brown G: Dark Reddish Brown G: Dark Reddish Brown	G: Yellowish Brown B: Yellowish Brown G: Dark Reddish Brown B: Bright Red* G: Dark Reddish Brown	F: Yellowish White F: Yellowish White B: White G: Yellowish Brown B: Yellowish Brown G: Dark Reddish Brown G: Dark Reddish Brown
1922-1950	F1: Dark Bluish Gray F2: Light Bluish Gray F3: Dark Bluish Gray F4: Dark Bluish Gray F5: Dark Bluish Gray F6: Dark Bluish Gray F7: Dark Bluish Gray F8: Dark Bluish Gray F9: Dark Bluish Gray	F1: Dark Bluish Gray F2: Light Bluish Gray F3: Dark Bluish Gray F4: Dark Bluish Gray F5: Dark Bluish Gray F6: Dark Bluish Gray	F1: Dark Bluish Gray F2: Light Bluish Gray F3: Dark Bluish Gray F4: Dark Bluish Gray F5: Dark Bluish Gray F6: Dark Bluish Gray F7: Dark Bluish Gray F8: Dark Bluish Gray F9: Dark Bluish Gray
1950-1971	P: White F: Pale Yellow F: White F: Yellowish White F: White	P: White F: Pale Yellow F: White	P: White F: Pale Yellow F: White F: Yellowish White F: White
1971-present	F: Grayish Yellow F: Pale Yellow F: Grayish White F: Pink F: White	F: Grayish Yellow F: Pale Yellow F: Grayish White F: White	F: Grayish Yellow F: Pale Yellow F: Grayish White F: Pink F: White
Munsell Match	F1: 10BG 6/1-5B 6/1 F2: 5B 7/1 F3-9: 10BG 6/1-5B 6/1	F1: 10BG 6/1-5B 6/1 F2: 5B 7/1 F3-6: 10BG 6/1-5B 6/1	F1: 10BG 6/1-5B 6/1 F2: 5B 7/1 F3-9: 10BG 6/1-5B 6/1
Commercial Match	F1: BM 1594 F2: BM 1586 F3-9: BM 1594	F1: BM 1594 F2: BM 1586 F3-6: BM 1594	F1: BM 1594 F2: BM 1586 F3-9: BM 1594
Comments		* Red from Marbleized finish on fireplaces matches Bright Red Base Color from 1880-1922 period.	

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW104-003	CW104-004 CW105-004
Location	Front Parlor: South Wall above Fireplace	Front Parlor: Fireplace Second Parlor: Fireplace
Substrate	Plaster	Metal
1874-1880	P: Yellow Glue Size	F: Marbleized Finish* V: Dark Yellowish Brown
1880-1922		
1922-1950		
1950-1971		
1971-present	P: Grayish White F: Grayish White F: Grayish White F: Grayish White P: White F: Pink	
Munsell Match		
Commercial Match		
Comments		* Red from Marbleized finish on fireplaces matches Bright Red Base Color window casings from 1880-1922 period.

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW109-001	CW109-002	CW109-003
Location	Room 109: Baseboard	Room 109: Door Frame to Addition	Room 109: Door Frame to Hall
Substrate	Wood (replacement)	Wood	Wood
1874-1880		S: Brown B: Light Yellowish Brown G: Orange Brown	S: Brown B: Light Yellowish Brown G: Orange Brown
1880-1922		F: Dark Bluish Gray F: Dark Purplish Gray F: Light Yellowish Brown F: Light Yellowish Brown B: Dark Reddish Brown G: Reddish Brown	F: Dark Bluish Gray F: Dark Purplish Gray F: Light Yellowish Brown F: Light Yellowish Brown B: Dark Reddish Brown G: Reddish Brown
1922-1950		F: Dark Bluish Gray F: Light Greenish Gray	F: Dark Bluish Gray F: Light Greenish Gray
1950-1971		F: Gray F: Gray F: Gray	F: Gray F: Gray F: Gray
1971-present	F: Grayish Yellow F: Grayish Yellow F: White F: Pink F: White	F: Dark Grayish Green F: Bright Blue Green F: Yellowish White F: Yellowish White F: White	F: Dark Grayish Green F: Bright Blue Green F: Yellowish White F: Yellowish White F: White
Munsell Match		F: 10BG 6/1-5B 6/1	F: 10BG 6/1-5B 6/1
Commercial Match		F: BM 1594	F: BM 1594
Comments			

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW201-001	CW201-002	CW201-003	CW201-004
Location	Hall Stair to 1 st Floor: Newel Post (pilaster)	Hall Stair to 3 rd Floor: Riser	Hall Stair to 3 rd Floor: Tread	Hall Stair to 3 rd Floor: Banister
Substrate	Wood	Wood	Wood	Wood
1874-1880	P: Yellowish White F: Yellowish White F: Grayish White F: Grayish White	P: White F: Yellowish White F: Grayish White F: Grayish White	P: White F: Yellowish White F: Yellowish White F: Yellowish White	S: Dark Reddish Brown
1880-1922	F: Grayish Yellow F: Pale Yellow B: Pink G: Dark Red	F: Yellowish White F: Pink F: Light Grayish Purple	F: Yellowish White F: Pink F: Light Grayish Purple	V: Reddish Yellow
1922-1950	G: Dark Reddish Brown	F: Light Bluish Gray F: Light Greenish Gray F: Pale Blue Gray	F1: Light Bluish Gray F2: Dark Greenish Gray G: Dark Reddish Brown	F: Dark Brown V: Yellow
1950-1971	F: Black	F: White F: Grayish Yellow F: Grayish White	F: Dark Brown F: Black	
1971-present		F: Pale Yellow F: Pale Yellow F: White		
Munsell Match		F: 5B 7/1	F1: 5B7/1 F2: 5GY 4/1	F: 2.5YR 2/4
Commercial Match		F: BM 1586	F1: BM 1586 F2: SW 7061	F: SW 6006
Comments				

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW201-005	CW201-006 CW201-007 CW201-009 CW201-010 CW202-003
Location	2 nd Floor Hall: Fascia of 3 rd Floor	2 nd Floor Hall: Molding below 3 rd Floor Fascia, Door Frame to Room 203, Door and Frame to Room 207, Door Frame to Room 208
Substrate	Wood	Wood
1874-1880-	P: White F: Yellowish White F: Yellowish White	P: Yellowish White F: Yellowish White F: Yellowish White
1880-1922	F: Pale Yellow F: White F: Pink F: Light Grayish Purple	F: Grayish White F: Grayish White F: White F: Pink F: Light Grayish Purple
1922-1950	F1: Light Bluish Gray F2: Dark Greenish Gray	F1: Light Bluish Gray F2: Dark Greenish Gray
1950-1971	P: White F: Grayish White F: Grayish White	P: White F: Grayish White F: Grayish White
1971-present	F: White F: Pale yellow F: Pale Pink F: White Upper layers flaked off	F: White F: Pale Yellowish Pink F: Pale Yellowish Pink F: White F: Grayish White F: Grayish White F: White
Munsell Match	F1: 5B 7/1 F2: 5GY 4/1	F1: 5B 7/1 F2: 5GY 4/1
Commercial Match	F1: BM 1586 F2: SW 7061	F1: BM 1586 F2: SW 7061
Comments		

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW201-008	CW201-011 CW201-012	CW201-013
Location	2 nd Floor Hall: Door to Room 208	2 nd Floor Hall: West Wall 2 nd Floor Hall: South Wall	2 nd Floor Hall: North Wall
Substrate	Wood	Plaster	Plaster
1874-1880-	P: Yellowish White F: Yellowish White F: Yellowish White		P: Glue Size F: Pale Yellow
1880-1922	F: Grayish White F: Grayish White F: Yellowish White F: Grayish White F: Pink F: Light Grayish Purple		F: Grayish White
1922-1950	F1: Light Bluish Gray F2: Dark Greenish Gray P: White P: Dark Greenish Gray F3: Dark Greenish Gray		
1950-1971	F: Grayish White F: White F: Grayish White F: Grayish White F: White F: Grayish White F: White F: Grayish White	Pink Bonding Agent Plaster P: White F: Grayish Yellow	Skim Coat P: White F: Grayish Yellow F: Grayish Yellow
1971-present	F: Yellowish Pink F: Yellowish Pink F: Grayish Yellow P: White F: Pale Yellow F: Pale Yellowish Pink F: White	P: White F: Grayish Yellow F: Grayish White F: Pink	P: White F: Pink
Munsell Match	F1: 5B 5/1 F2-F3: 5GY 4/1		
Commercial Match	F1: BM 1586 F2-F3: SW 7061		
Comments			

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW202-001	CW202-002
Location	2 nd Floor Hall: Baseboard	2 nd Floor Hall: North Wall
Substrate	Wood	Plaster
1874-1880	P: White F: Grayish Yellow F: Light Pink	P: Glue Size
1880-1922	B: Dark Pinkish Brown G: Yellowish Brown P: White F: Reddish Brown F: Light Grayish Purple	
1922-1950	F1: Light Bluish Gray F2: Dark Greenish Gray	
1950-1971	P: White F: Grayish White P: Yellowish White F: Yellowish White F: Yellowish White	
1971-present	F: Grayish White F: Grayish White F: Yellowish White F: Pale Yellow F: Yellowish White F: Pale Yellow F: White	Skim Coat P: White F: Grayish Yellow F: Grayish Yellow F: White F: Pink
Munsell Match	F1: 5B 7/1 F2: 5GY 4/1	
Commercial Match	F1: BM 1586 F2: SW 7061	
Comments		

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW203-001 CW203-012	CW203-013	CW203-002 CW203-011
Location	Room 203: Baseboard East Wall Room 203: Baseboard South Wall	Room 203: Baseboard Dutchman Repair	Room 203: Outer Window Casing Room 203: Door Frame to Room 205
Substrate	Wood	Wood	Wood
1874-1880	P: White F: Grayish Yellow F: Light Pink		P: White F: Yellowish White F: White P: Grayish Yellow F: Grayish Yellow
1880-1922	B: Dark Pinkish Brown G: Yellowish Brown P: White F: Reddish Brown F: Light Grayish Purple		P: Oil Primer F: Grayish White F: Grayish Pink F: Grayish Purple
1922-1950	F1: Light Bluish Gray F2: Dark Greenish Gray		F1: Light Bluish Gray F2: Dark Greenish Gray
1950-1971	P: White F: Grayish White P: Yellowish White F: Yellowish White F: Yellowish White		P: White P: Grayish White F: Grayish White P: Yellowish White F: Yellowish White F: Yellowish White F: Yellowish White
1971-present	F: Grayish White F: Grayish White F: Yellowish White F: Pale Yellow F: Yellowish White F: Pale Yellow F: White	F: Yellowish White F: White	F: Grayish White F: Pale Yellow F: White F: White F: Grayish Yellow F: Grayish White F: Yellowish White F: White
Munsell Match	F1: 5B 7/1 F2: 5GY 4/1		F1: 5B 7/1 F2: 5GY 4/1
Commercial Match	F1: BM 1586 F2: SW 7061		F1: BM 1586 F2: SW 7061
Comments			

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW205-001 CW205-005	CW205-002	CW205-003
Location	Room 205: Baseboard Room 205: Window Casing	Room 205: Closet Door Frame	Room 205: Closet Door
Substrate	Wood	Wood	Wood
1874-1880	P: White F: Yellowish White F: White F: Grayish White F: Grayish Yellow	P: White F: Yellowish White F: Yellowish White F: Yellowish White F: Yellowish White	S: Yellowish Brown B: Grayish Pink G: Reddish Brown G: Dark Brown
1880-1922	P: Oil Primer F: Yellowish White F: Grayish Purple	F: Pale Yellow F: Yellowish White F: Grayish Purple	F: Black F: Bright Red F: Reddish Brown
1922-1950	F1: Light Bluish Gray F2: Dark Greenish Gray	F1: Light Bluish Gray F2: Dark Greenish Gray F: Light Gray	F1: Light Bluish Gray F2: Dark Bluish Gray
1950-1971	P: Grayish White F: Grayish White F: Grayish White F: Yellowish White F: Yellowish White	P: White B: Grayish White V: Yellow	P: Grayish White F: Yellow F: Yellowish White F: Pale Yellow F: Pale Yellow F: White F: Pale Yellow
1971-present	F: Grayish White F: White F: Grayish Yellow F: Grayish Yellow F: Yellowish White F: White	F: Grayish White F: White F: Grayish Yellow F: White F: Pinkish White F: White	F: Yellowish White F: Yellowish White F: Yellowish White F: Pinkish White F: White
Munsell Match	F1: 5B 7/1 F2: 5GY 4/1	F1: 5B 7/1 F2: 5GY 4/1	F1: 5B7/1 F2: 5B 4/1
Commercial Match	F1: BM 1586 F2: SW 7061	F1: BM 1586 F2: SW 7061	F1: BM 1586 F2: SW 7075
Comments			

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW207-001	CW208-002	CW208-003	CW208-004		CW208-005
Location	Room 207: Window Casing	Room 208: Window 207 Casing	Room 208: Window 207 Sash	Room 208: Window 208 Casing		Room 208: Window 208 Sash
Substrate	Wood	Wood	Wood	Wood		Wood
1874-1880	P: Yellowish White F: Grayish White F: Yellowish White	P: Yellowish White F: White F: White F: White B: Yellowish White V: Light Yellowish Brown	P: Oil Primer F: Yellowish White F: Yellowish White F: White	P: Yellowish White F: Grayish White B: Yellowish White V: Light Yellowish Brown		P: White F: Yellowish White B: Yellowish White V: Light Yellowish Brown
1880-1922	B: Pink G: Brown F: Green F: Pink F: Grayish Purple	B: Yellowish Brown* G: Dark Red* F: Grayish Purple	F: Grayish White F: Grayish White Oil residue F: Pale Yellow F: Pink F: Grayish Purple	F: Pink F: Grayish Purple	B: Yellowish Brown* G: Bright Red *	F: Grayish Purple
1922-1950	F1: Light Bluish Gray F2: Dark Bluish Gray	F1: Light Bluish Gray F2: Dark Bluish Gray F3: Dark Bluish Gray F4: Dark Bluish Gray F5: Dark Bluish Gray	F1: Light Bluish Gray F2: Dark Bluish Gray F: Pale Bluish White	F1: Light Bluish Gray F2: Dark Bluish Gray F: Bluish Gray		F1: Light Bluish Gray F2: Dark Bluish Gray F: Pale Bluish White F: Yellowish Gray
1950-1971	F: Grayish White F: White P: White F: White F: White F: White Oil Residue F: White F: White F: White	P: White F: Pale Yellow P: White F: Pale Yellow	F: White F: Grayish White Oil Residue F: Grayish White F: Grayish White F: Yellowish White F: White	F: Yellowish White F: Grayish White Oil Residue F: Yellowish White F: Grayish White F: Yellowish White F: Grayish White F: Grayish White		F: Pale Bluish Gray F: Pale Bluish Gray Oil Residue F: Pale Bluish Gray V: Yellowish Brown
1971- present	F: White F: Yellow F: Pale Green F: Pinkish White F: Pale Blue F: Pink	P: White F: Pinkish White F: Dark Green F: White	P: Yellow F: Yellow F: Yellowish White F: White F: Yellowish White F: Pinkish White F: Dark Green F: White	F: Pale Yellow F: Pale Yellow F: White F: White F: Pale Yellowish Green F: White F: Dark Green F: White F: Yellowish White		P: White F: Pale Yellow P: Pinkish White F: Pinkish White F: Dark Green F: White
Munsell Match	F1: 5B 7/1 F2: 5B 4/1	F1: 5B 7/1 F2-5: 5B 4/1	F1: 5B 7/1 F2: 5B 4/1	F1: 5B 7/1 F2: 5B 4/1		F1: 5B 7/1 F2: 5B 4/1
Commerci al Match	F1: BM 1586 F2: SW 7075	F1: BM 1586 F2-5: SW 7075	F1: BM 1586 F2: SW 7075	F1: BM 1586 F2: SW 7075		F1: BM 1586 F2: SW 7075
Comments		*This sample's early chronology is very similar to CW104-002. Element possibly relocated?		Portions of sample show yellowish brown base and dark red glaze found on CW208-002		

Sample #	CW208-001	CW208-009	CW208-010	CW208-011	CW209-001
Location	Room 208: Baseboard North Wall	West Wall around Flue	Room 208: Door 209	Room 208: Door 209 Frame	South Wall within Closet
Substrate	Wood	Plaster	Wood	Wood	Plaster
1874-1880	P: Yellowish White F: Grayish White F: Pale Yellowish Pink		F: Pale Yellowish Pink		
1880-1922	F: Dark Reddish Brown F: Grayish Pink F: Reddish Brown F: Dark Grayish Pink		F: Pale Blue Oil residue* F: Reddish Brown*		
1922-1950	F1: Light Bluish Gray F2: Dark Bluish Gray				
1950-1971	P: White F: Yellowish White F: Grayish White F: Yellowish White B: Grayish White G: Brown		P: Yellowish White F: Yellowish White F: Yellow P: White F: Yellow	F: Grayish White F: Grayish White	
1971- present	P: Yellowish White P: White F: Pale Yellowish Green F: Dark Green P: White F: Pink F: White F: Yellowish White	F: Pale Yellow F: Pale Green F: Dark Green F: Pink	F: Yellowish White F: Yellowish White F: Yellow F: Yellow F: Pinkish White F: Dark Green F: White	F: White F: Pinkish White F: Dark Green F: White	F: Pale Yellow F: Grayish Yellow F: Grayish Yellow Skim Coat F: Pink
Munsell Match	F1: 5B 7/1 F2: 5B 4/1				
Commercial Match	F1: BM 1586 F2: SW 7075				
Comments			Oil is discolored in areas by green layer. Reddish brown is not consistent across sample. Element may have been stripped and relocated from another location during alterations.		

Sample #	CW301-001
Location	Third Floor Hall: Baseboard
Substrate	Wood
1874-1880	P: Yellowish White F: Yellowish White F: Yellowish White F: Yellowish White
1880-1922	F: Pinkish Gray F: Light Grayish Purple
1922-1950	F1: Light Bluish Gray F2: Dark Greenish Gray
1950-1971	P: Grayish White F: Grayish White P: White F: White F: White F: White F: White
1971-present	F: Grayish White F: Pale Yellow P: White F: White F: Grayish Yellow F: Grayish Yellow F: Grayish White F: Pink F: White
Munsell Match	F1: 5B 7/1 F2: 5GY 4/1
Commercial Match	F1: BM 1586 F2: SW 7061
Comments	

Key

- P – Primer
- B – Base
- F – Finish
- G – Glaze
- S – Stain
- V - Varnish

Sample #	CW302-001
Location	Room 302: Baseboard
Substrate	Wood
1874-1880	
1880-1922	
1922-1950	
1950-1971	
1971-present	F: Grayish Yellow F: Grayish Yellow F: White F: Light Bluish Green F: Pink F: White
Munsell Match	
Commercial Match	
Comments	This element appears to be a replacement due to lack of early finish layers. Early finishes could not be located.

Sample #	CW303-001	CW303-002 CW303-003	CW304-001
Location	Room 303: Baseboard	Room 303: Outer Window Casing Room 303: Door Frame to Room 304	Room 304: Baseboard
Substrate	Wood	Wood	Wood
1874-1880	P: Yellowish White F: Yellowish White F: Yellowish White F: Yellowish White	P: Yellowish White F: Yellowish White F: Yellowish White	P: Yellowish White F: Yellowish White F: Yellowish White F: Yellowish White
1880-1922	B: Light Yellowish Brown G: Brown	F: Light Grayish Purple	F: Grayish Pink
1922-1950	F1: Light Bluish Gray F2: Dark Bluish Gray F: Light Bluish Gray	F1: Light Bluish Gray F2: Dark Bluish Gray F: Light Bluish Gray	F1: Light Bluish Gray F2: Dark Greenish Gray F: Dark Bluish Gray
1950-1971	P: White P: Grayish White F: Grayish White F: Bluish White P: White F: White P: White F: White F: Bluish White F: Bluish White G: Yellow F: Pale Yellow	P: White P: Grayish White F: Grayish White F: White F: Grayish White F: Pale Yellow	P: Grayish White P: White F: Grayish White P: Grayish White F: Grayish White P: White F: White F: Bluish White F: Pale Yellow
1971-present	Skim Coat from Wall P: White F: Grayish Yellow F: Grayish Yellow F: White F: Pink F: White	P: Grayish White F: Grayish Yellow F: Grayish Yellow F: White F: Yellowish White	P: White F: Grayish Yellow F: Grayish Yellow F: White F: Pink F: White
Munsell Match	F1: 5B 7/1 F2: 5B 4/1	F1: 5B 7/1 F2: 5B 4/1	F1: 5B 7/1 F2: 5GY 4/1
Commercial Match	F1: BM 1586 F2: SW 7075	F1: BM 1586 F2: SW 7075	F1: BM 1586 F2: SW 7061
Comments			

HISTORIC DOCUMENTATION

PLASTER BOARD

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SACKETT WALL BOARD COMPANY

INSTALLATION

Our Product can be installed by any ordinary workman following the general directions for application given herewith.

The BOARDS are 32x36 inches, and are nailed directly to the STUDDING, set 16 inches from centres. CEILINGS should be furred with 3x2 inch strips, 8 or 12 inches from centres.

CURVED BOARDS for Coves of moderate radius require no bracketing.

For buildings of SLOW BURNING construction, nail boards solid to wooden surface. To CUT BOARDS, use an ordinary saw.

In NAILING use 1 1/4 inch Wire Nails with large head, set 4 to 6 inches apart, with each nail driven home firm and tight to prevent any working under the Plaster Coat. SPACE BOARDS one-fourth of an inch apart, BREAKING JOINTS horizontally on the walls and at right angles with the furring on the ceiling, as shown in Fig. 3.



FIG. 2. COTTAGE SHOWING WHERE THE CLAPBOARDS WERE BURNED AWAY
This building stood within seventy-five feet of a large frame hotel which was entirely consumed by fire

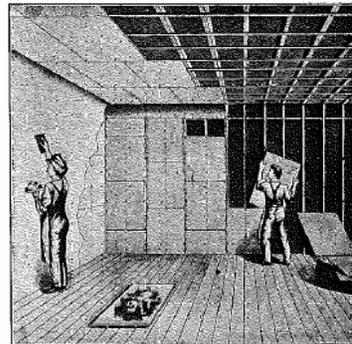


FIG. 3. METHOD OF APPLYING PLASTER BOARD

Do NOT WET THE BOARDS before applying the plaster. Adhesion between the plastering material and the dry boards is perfect.

The best results are obtained by first thoroughly filling the joints between the boards, and applying a BROWN COAT, 1/4 to 3/8 inch thick, of any good brand of hard wall plaster. When the first coat is thoroughly set, FINISH with a thin coat of regular hard finish (lime-putty and plaster), or a patent ready finish.

COST

We gladly furnish estimates and can assure our clients that the use of our BOARD will result in a great saving of cost to them and their clients.

REFERENCES

SACKETT PLASTER BOARD is now used in hundreds of Buildings and Private Residences. Upon request, we will be pleased to forward a list of any number where our BOARD is in successful use.

Image8-011: 1906 [Sweet's Catalogue File](#) Early Sackett Board advertisement.

340

United States Gypsum Co.

Gypsum Plaster Board.

Brands: Sackett and Adamant.

Fire resisting lathing material; superior to wood or metal lath.

Specifications on page 344.

Sackett plaster board consists of 3 alternate layers of gypsum and 4 sheets of strong fibrous felt.

Adamant plaster board consists of gypsum between two sheets of fibrous material.



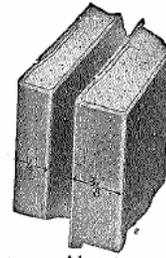
ALL GENUINE SACKETT BEARS THIS TRADE-MARK



ALL GENUINE ADAMANT BEARS THIS TRADE-MARK



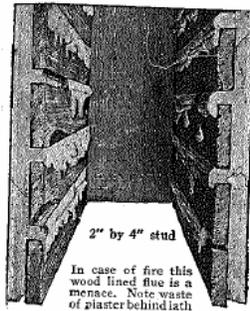
Sackett



Adamant

Note alternate layer construction (an exclusive Sackett feature) and patented reinforced nailing edges

Note patented reinforced nailing edges



2" by 4" stud

In case of fire this wood lined flue is a menace. Note waste of plaster behind lath



2" by 4" stud

Sackett will not burn, and acts as a fire stop. No plaster wasted

SECTIONAL VIEWS OF WOOD LATH WALL AND SACKETT PROTECTED WALL

Instead of weak, flimsy, inflammable wood lathing that swells and cracks plaster, Sackett provides a solid continuous gypsum sheet to which plaster adheres perfectly and that positively does not swell, contract nor warp, thus eliminating the principal cause of plaster cracks. Exhaustive tests prove Sackett walls over 3/4 times more sound resisting than walls made with wood lath.

ADVANTAGES—Combines lathing and fire resisting construction in one inexpensive commodity. Non-conductor of heat and cold; sound deadener. Easily and rapidly applied. Reduces fuel expense. No contraction nor expansion; avoids buckling lath, stains and other defects of wood lath construction. Uniform backing gives a stronger and denser coat.

Keeps the moisture in plastering away from the

woodwork; no warping of framing or trim. The bond between plaster and board is perfect.

OTHER USES OF PLASTER BOARD—Extensively used between clapboards and sheathing as a fire stop and insulator. Also used instead of sheathing underneath weatherboarding. Used as a fire stop and insulator under roof boards; under wood shingles or other inflammable roofing. Between floors as a fire stop and sound deadener. Under floor joists in furnace basements for protection against fire, dust and smoke. On exposed wooden surfaces in mill and warehouse construction as a fire stop.

COST—Plaster board walls with plaster cost much less than metal lath and plaster walls, and in most markets but little more than wood lath and plaster walls.

SIZES AND WEIGHTS—Regular dimensions 32 by 36 in.—8 sq. ft. Special sizes made for Jester-Sackett system and soffit ceilings.

WEIGHTS OF PLASTER BOARD

Thickness	Weight per sq. ft.	Weight per board
1/4 in.	1 1/2 lbs.	12 lbs.
3/8 in.	2 lbs.	16 lbs.
1/2 in. (special to meet requirements of certain building laws)	2 1/2 lbs.	20 lbs.

1/4-in. Sackett is named "Standard"; 3/8-in. Sackett, "Perfected."



No 1



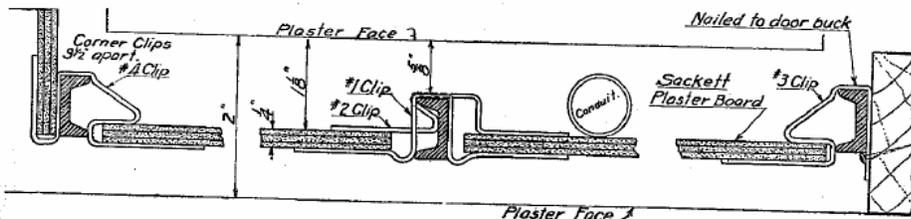
No 2



No 3



No 4



Cross Section through Wall.

DETAILS OF JESTER-SACKETT 2-IN. SOLID PARTITION

SWEET'S CATALOGUE

Image 8-012: 1920 Sweet's Catalogue File Sackett and Adamant Board advertisement by US Gypsum.

B2155

ATLANTIC GYPSUM PRODUCTS COMPANY, INC.

Manufacturers and Distributors of a Complete Line of Gypsum
 and Related Building Products

40 Central Street, BOSTON, MASS.

BRANCH OFFICES

NEW YORK, N. Y., 60 East 42nd Street

CHESTER, PA., Jeffrey Street and Delaware Avenue

PORTSMOUTH, N. H.

BRIGHTON, MASS.

NEW YORK, N. Y.

CAMBRIDGE, MASS.

CHESTER, PA.

MINES: WALTON, ASPY and CHETTICAMP, NOVA SCOTIA

For Our Other Products, see Manufacturers' Index

Rockwall Gypsum Plasters

Since the earliest days of "hard" plaster, Rockwall Gypsum Plasters have been the choice of many leading architects for use in many of their finest buildings. Today Rockwall is better than ever. Improved machinery, frequent testing of each batch, and more than 40 years' experience in plaster manufacture insure a light, fluffy plaster, highly developed for easy working qualities, uniform set and greater spread.

Rockwall Gypsum Plasters are supplied in 100-lb. multiwall paper bags. The Rockwall trade-mark and directions for use are printed on the face of each bag.

Rockwall Neat Gypsum Plaster—A rich, easy spreading plaster, to be mixed with sand as directed, that can be depended upon for uniform set and great coverage. It makes a strong, white, good looking wall.

Rockwall Wood Fibre Plaster—A popular high grade plaster for one-coat work, carefully mixed with clean, tough wood fibre, flexible enough to stay well buried in the plaster. Only water need be added.

Rockwall Sanded Gypsum Plaster—A ready mixed, sanded plaster for use where clean, sharp sand is not obtainable. Ready for use when mixed with water.

Rockwall Concrete Bonding Plaster—A superior plaster for use on portland cement concrete surfaces, specially mixed and prepared to produce a strong bond where ordinary plaster would not stand up. To be mixed with water only.

Riverside Gauging and Moulding Plaster—A finely ground plaster, light and fluffy, very white. Makes an exceptionally hard, durable wall and is thoroughly dependable.

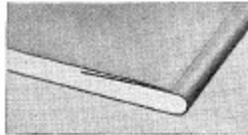
Rockwall Hydrated Finishing Lime—A high grade Ohio hydrated finishing lime, extremely white in color. It works easy, spreads far and does not pit. Supplied in 50-lb. paper bags.

Rockwall Hydrated Mason's Lime—A highly plastic building lime, excellent for use in cement mortar, on brickwork or for any purpose in place of old-fashioned lump lime. This lime has unusually great water carrying capacity. Supplied in 50-lb. paper bags.

Rockwall Gypsum Lath

Rockwall Gypsum Lath has every feature wanted in modern construction. The tough, smooth fibre surfacing (especially developed for Rockwall Lath) holds plaster with a bond so strong that the plaster cannot be pried loose without breaking the lath. The core is pure gypsum, light and strong. Edges are closed and the fibre surfacing is turned into the core a full inch to make the strongest possible nailing edge.

Rockwall Gypsum Lath makes strong, rigid, fire-safe walls and ceilings. It is easily applied, economical and permanent. Saves labor and plaster costs—no keys to make, no plaster lost between walls. Saves drying time since all the dampness is on the face of the lath—no saturated studs or boarding to dry out—no wet plaster back of the lath. Rockwall Gypsum Lath does not need to be wet before plastering. It makes a strong, smooth wall that does not shrink or warp. Rockwall Gypsum Lath is supplied, banded and wrapped, 16 in. wide, 32 and 48 in. long—32 sq. ft. to the bundle.



Rockwall Gypsum Lath
 Showing solid gypsum core, tough fibre covering, closed edge and reinforced nailing lap

ROCKWALL

(Reg. U. S. Pat. Off.)



TRADE-MARKS

Rockwall Gypsum Partition Tile

An ideal structural unit, light in weight, strong, durable and fireproof. An excellent plaster base, very adaptable, easily handled and laid in the wall. Can be easily cut with a saw for fitting around columns, beams, pipe chases, irregular surfaces, etc. Rockwall Gypsum Partition Tile fully meets the standard specifications for gypsum partition tile of the American Society for Testing Materials. Supplied in seven sizes 1 1/2 in. split furring, 2 in. split furring, 2 in. solid, 3 in. solid, 3 in. hollow, 4 in. hollow, and 6 in. hollow. All thicknesses are 12 in. wide and 30 in. long.

Rockwall Metal Lath

A complete line of metal lath and metal plastering specialties. Every sheet of Rockwall Metal Lath is painted singly and baked dry—the sheets never stick together. Sheets are 27 in. wide—the "common sense" size. Saves time in erecting, requires fewer laps, and, as there are exactly 2 sq. yds. in each sheet, saves time in figuring and reduces chances of error. Supplied in sheets 27 in. wide, 96 in. long—10 sheets (20 sq. yds.) per bundle. All types can be supplied cut from galvanized steel or copper bearing steel sheets.

Quarries and Plants

The ATLANTIC GYPSUM PRODUCTS COMPANY, INC. controls and operates inexhaustible beds of the finest Nova Scotia gypsum rock, noted for its white color, strength and purity. Manufacturing plants are completely equipped with the most advanced and improved types of machinery, and are strategically located with respect to the source of raw material and the market for the finished products.

Direct Shipping Facilities

The location of our manufacturing plants makes possible prompt shipments to all points in the eastern section of the United States either by water, rail or truck.

Architectural Service

The ATLANTIC GYPSUM PRODUCTS COMPANY, INC. is ready at all times to co-operate with architects or their clients in any way possible regarding the application or use of any of its products. Manufacturing and distributing so many types of materials, we are in a position to make unbiased recommendations as to the products which will most satisfactorily meet your requirements.

Representative Rockwall Installations and Their Architects

New York, N. Y.

Lincoln Building, J. E. R. Carpenter, Architect
Hotel New Yorker, Sugarman & Berger, Architects
Bank of Manhattan, H. Craig Severance, Architect
Irving Trust Co., 1 Wall Street, Voorhees, Gmelin & Walker, Architects
Columbia University (18 Buildings), McKim, Mead & White, Architects

Boston, Mass.

Boston Herald-Triangler Building, Henry Bailey Alden, Architect
North Station, B. & M. R. R., Funk & Wilcox, Architects
United Shoe Machinery Building, Parker, Thomas & Rice, Architects

Philadelphia, Pa.

Strawbridge & Clothier, Eighth and Market Streets, Simon & Simon, Architects
Aldine Trust Co., 20th and Chestnut Streets, Barthmaier & White, Architects

Image 8-013: 1932 Sweet's Catalogue File Rockwall Gypsum Lath advertisement by Atlantic Gypsum Products.