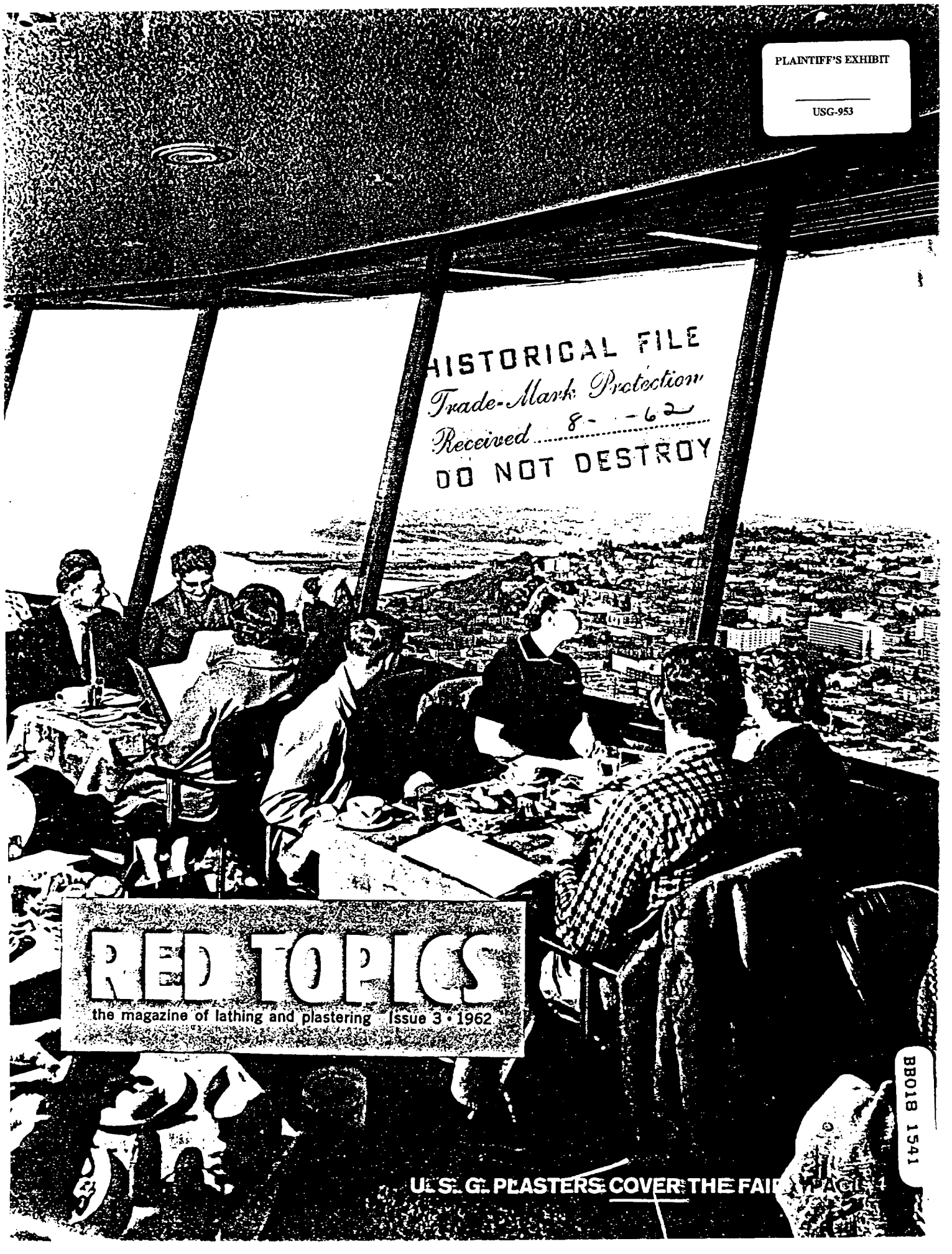
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U. S. G. PLASTERS COVER THE FAI
PAGE 4
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RED TOPICS MAGAZINE

treating subjects

vital to lathing and plastering

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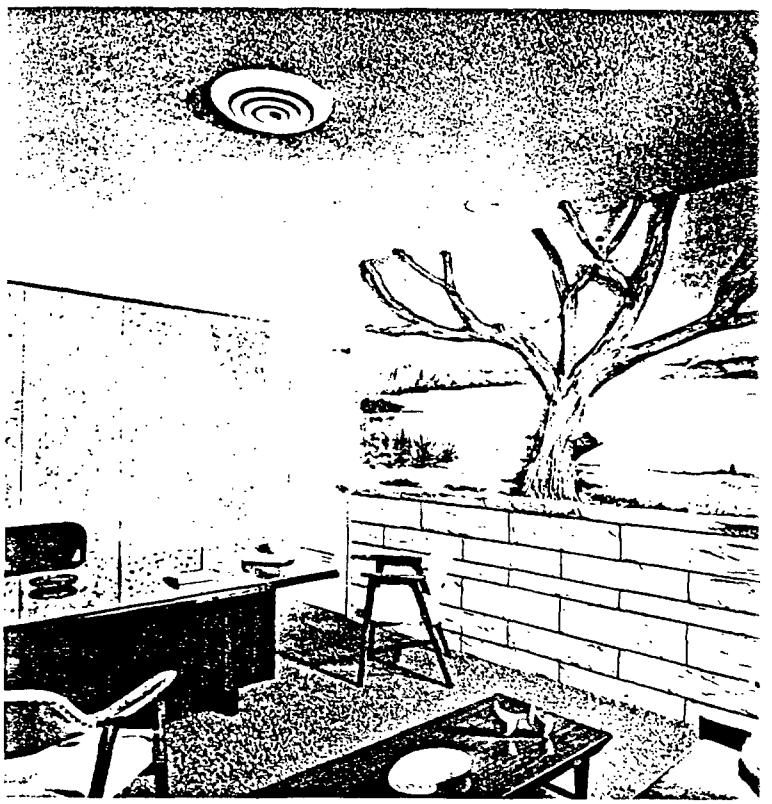
THESE ROOMS SELL PLASTER through showmanship. Galie Company offices combine beauty and purpose by supplying attractive quarters and a showroom for plaster specialties.



Plaster Showmanship

spells plaster salesmanship

BB018 1542

A world of plaster fantasy has been created at Louis Galie Plastering Company in Chicago. In so doing, Galie points the way for plastering contractors to gain more business. Almost a dozen plaster techniques and as many special textures are used in their new offices. But "brick" walls are not actually brick, "stone" walls are not stone and "trees" are not wood. The office is a plaster display room, a bit of clever showmanship that visually illustrates plaster's flexibility and realism while emphasizing the company's imagination and craftsmanship.

"You name it and we will duplicate it in plaster," Albert Galie says. The company's decorative work in cocktail lounges, restaurants and private homes proves this is no idle boast. "Plaster decorative effects are often overlooked by builders, architects and homeowners because samples are not available that can be seen and touched," contends Vito Galie, co-owner of the contracting firm. "This showroom office remedies the situation by actually showing finished decorative plaster techniques in attractive surroundings. It is designed to startle the eye and stir the imagination."

Ceilings in the Galie offices are finished with machine-applied AUDICOTE acoustical plaster. The main office ceiling was arched to improve acoustical qualities and to show plaster's ability to take the shape of any surface. A simulated "used brick" texture that deceives the most experienced eye is featured on one wall.

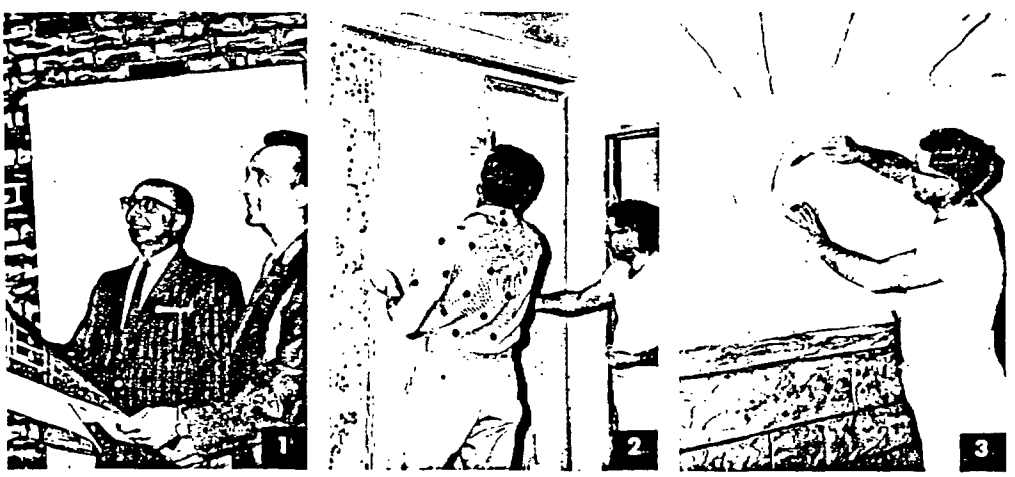
Another wall, a buff-colored plaster textured with a rough brush, resembles Roman brick. Usually a mixture of two parts RED TOP gypsum plaster, one part RED TOP moulding plaster and one part silica sand is used for "brick" walls. Standard plaster colors are added for desired effect. First a basecoat of uncolored plaster is applied and allowed to set. Colored "brick" coat follows, trowelled on ¾ in. thick and textured with a brush or some other instrument. Then, with a hand tool, ½-in. mortar joints are cut deep enough to expose the gray basecoat. This creates an authentic looking wall with bricks that protrude from "mortar" joints.

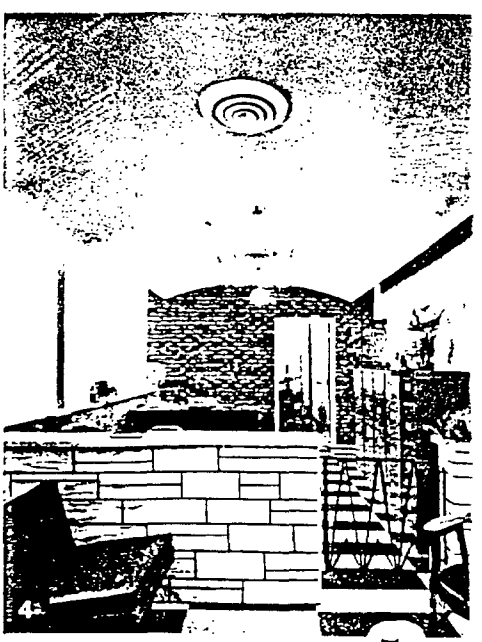
A series of 2x8-ft. panels are surfaced with colored stones and/or marble chips that are either carefully placed or deliberately thrown into a wet plaster base. These provide Galie customers with decorative ideas.

For a breath-taking example of plaster decoration, the Galie brothers have created a three-dimensional mural in full color. A simulated stone wall and three-dimensional plaster tree forcefully illustrate how lath and plaster can be used to beautify homes and commercial buildings.

Albert and Vito Galie's craftsmanship also extends into their conventional plastering business—by far the largest part of their business volume. Using some 40 employees, the brothers have just completed two high-rise buildings and a 5-story hospital, each with TRUSSTEEL studs, ROCKLATH plaster base and RED TOP plasters. Galie uses 100% U.S.G. materials. All bulky plastering tools and accessories are kept in a large, well-designed warehouse.

This is a far cry from the original plastering business founded by Albert's and Vito's father, Louis Galie. He had always hoped to build attractive offices. Although he didn't live to see them, his boys have made his dream come true.





1. **EVERY DETAIL** received careful final inspection by Galie brothers, Albert (left) and Vito. Wall in background is colored plaster.
2. **SALES-GETTING PLASTER PANELS** have "flung" or hand-set stone and marble chips and 2x8-ft. frames formed of casing bead. White finish is achieved with lime putty, silica sand and STRUCTO-GAUGE plaster. Slow-set RED TOP gauging plaster and lime putty produce a gray finish.
3. **GROWING A TREE** is simple for creative talents of Galie mechanics. Limbs are constructed of wire and burlap dipped in plaster.
4. **THE SHOW BEGINS** when architects, general contractors and residential builders walk into Galie's main office. Every surface you see is plaster—"stone" plaster walls, AUDICOTE acoustical ceiling.

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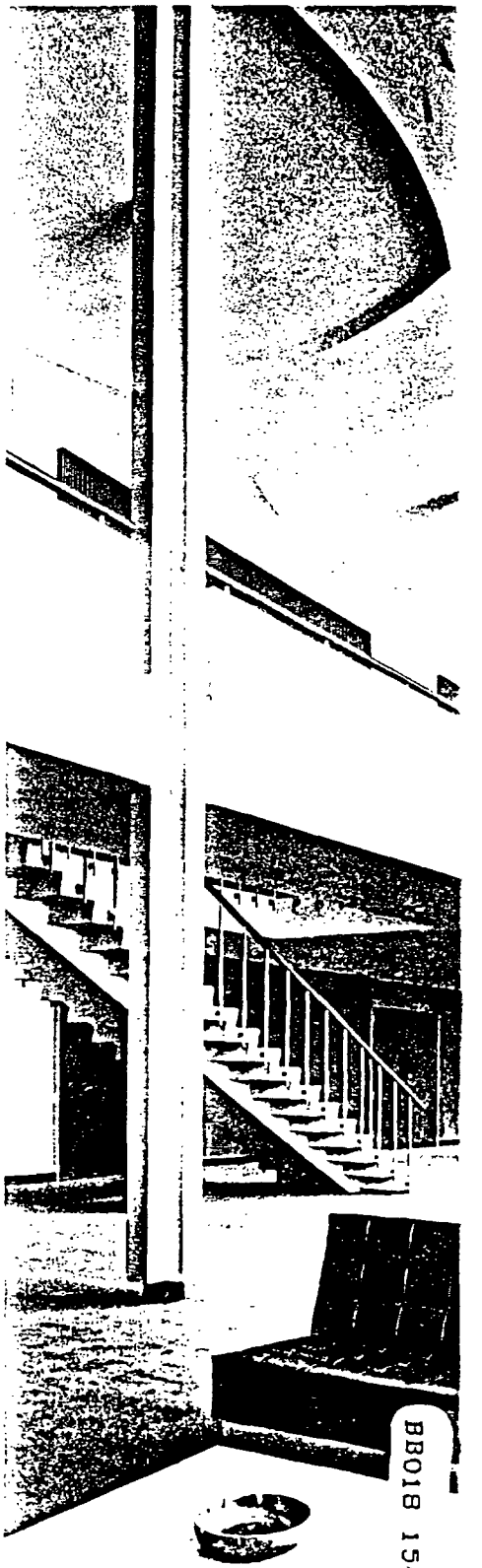
BB018 1543

Plaster: meeting the schedule of the world of tomorrow



A major building material for Seattle's Century 21 Exposition is plaster, whether you go 608 ft. high in the Space Needle or around the 73-acre fair grounds. Buildings of all sizes and shapes dot the area. Their concave, convex and flat surfaces are striking examples of the plastering contractor's craftsmanship and speed of application. Plaster has demonstrated its versatility on both 20th and 21st Century architecture.

The big show for the construction industry came before the fair opened. As the buildings took shape, fair fever seized the workmen, creating an atmosphere of determination to be ready on schedule. To aid its swift completion, United States Gypsum went to the fair with the newest plasters, plastering systems and TUFCON (the "one day" finish). Lath went up almost overnight, RED TOP plasters and AUDICOTE acoustical plaster were specified, applied and finished with remarkable speed.

As opening day relentlessly closed in, plastering contractors called for their ace in the hole—TUFCON. Specified for several major concessions, this harder-than-concrete finish was sprayed and trowelled, had set and dried in one day—was decorated the next. When the fair opened, all 100 domestic and 59 foreign exhibits were open, ready for business.

The fair's symbol is the 608-ft. high Space Needle restaurant and observation lounge, topped by a large gas torch. It represents the fair's theme, Science and the World of Tomorrow. The restaurant revolves once every hour, unfolding a panorama of the Pacific Northwest. Construction-wise, it makes liberal use of lath, plaster and TRUSSTEEL studs. Roof and flaring sides are formed of Portland cement plaster to create a free-form structure as attractive as it is durable.

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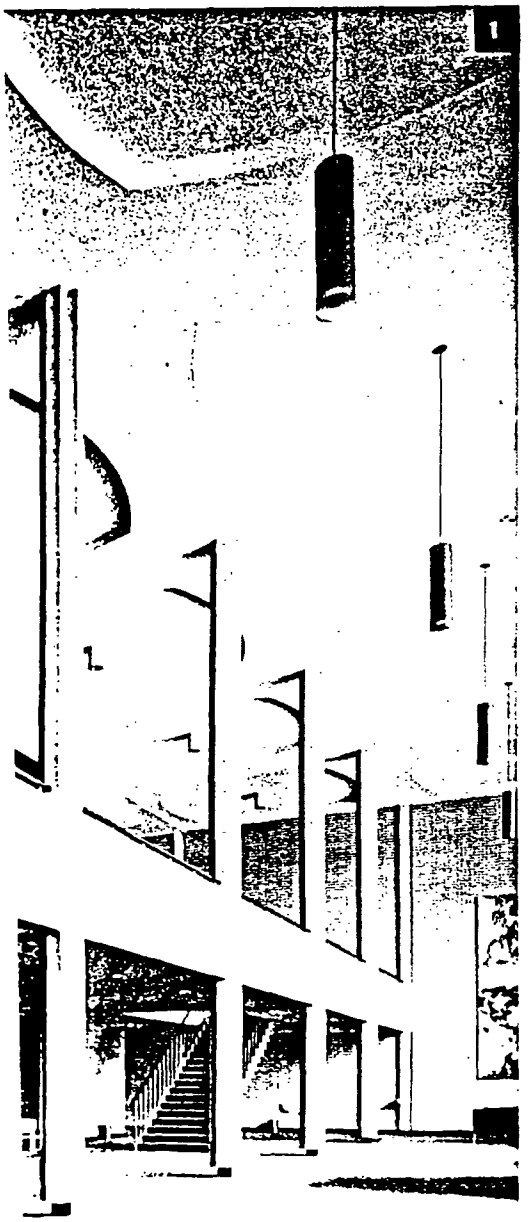

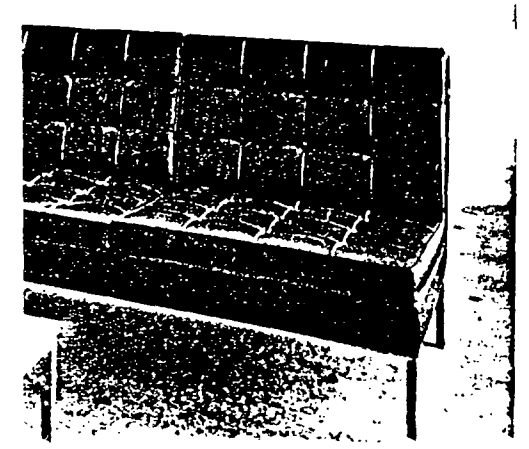

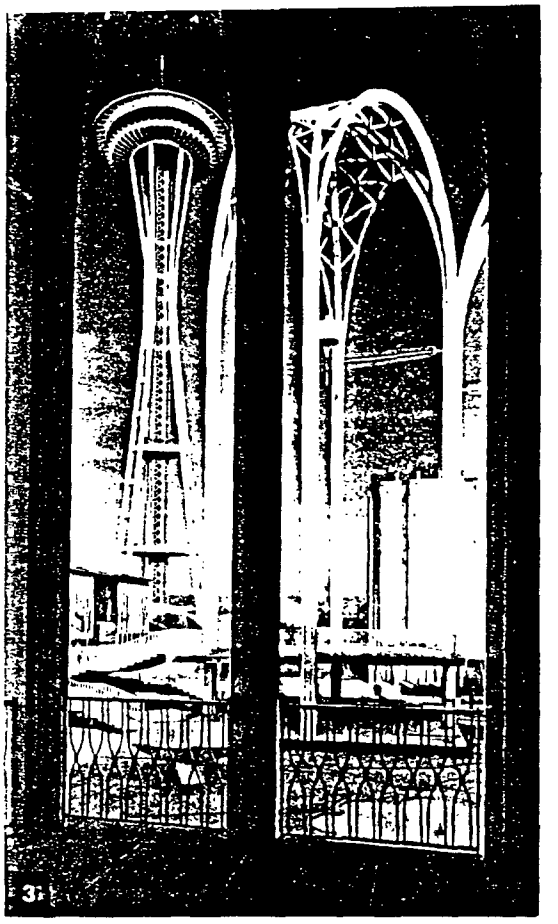

1. **OPEN FOR BUSINESS** and open in design, Playhouse foyer permits free flow of Century 21 visitors. Cast-in-place ceiling has offset recesses covered by sound-deadening AUDICOTE acoustical plaster.
2. **ON THE COVER:** Orbiting diners in Eye of Needle restaurant see slowly changing view from Puget Sound to the Cascade Range. Acoustical plaster adds beauty and quiets excited conversation.
3. **SYMBOL OF FAIR,** the 608-ft. Space Needle, has highest and largest revolving restaurant in the world. Like blasting off into space, visitors shoot up in fast, transparent elevators, the only conveyance to restaurant and lounge.
4. **TIME-SAVING TUFCON,** the one day finish, and TUFCON base (on truck) were specified for several major concessions.
5. **TUFCON** is sprayed on TUFCON base and trowelled in minutes, dries to concrete-hard finish. Major plastering contractor at fair was Berg Plastering Co. of Seattle.

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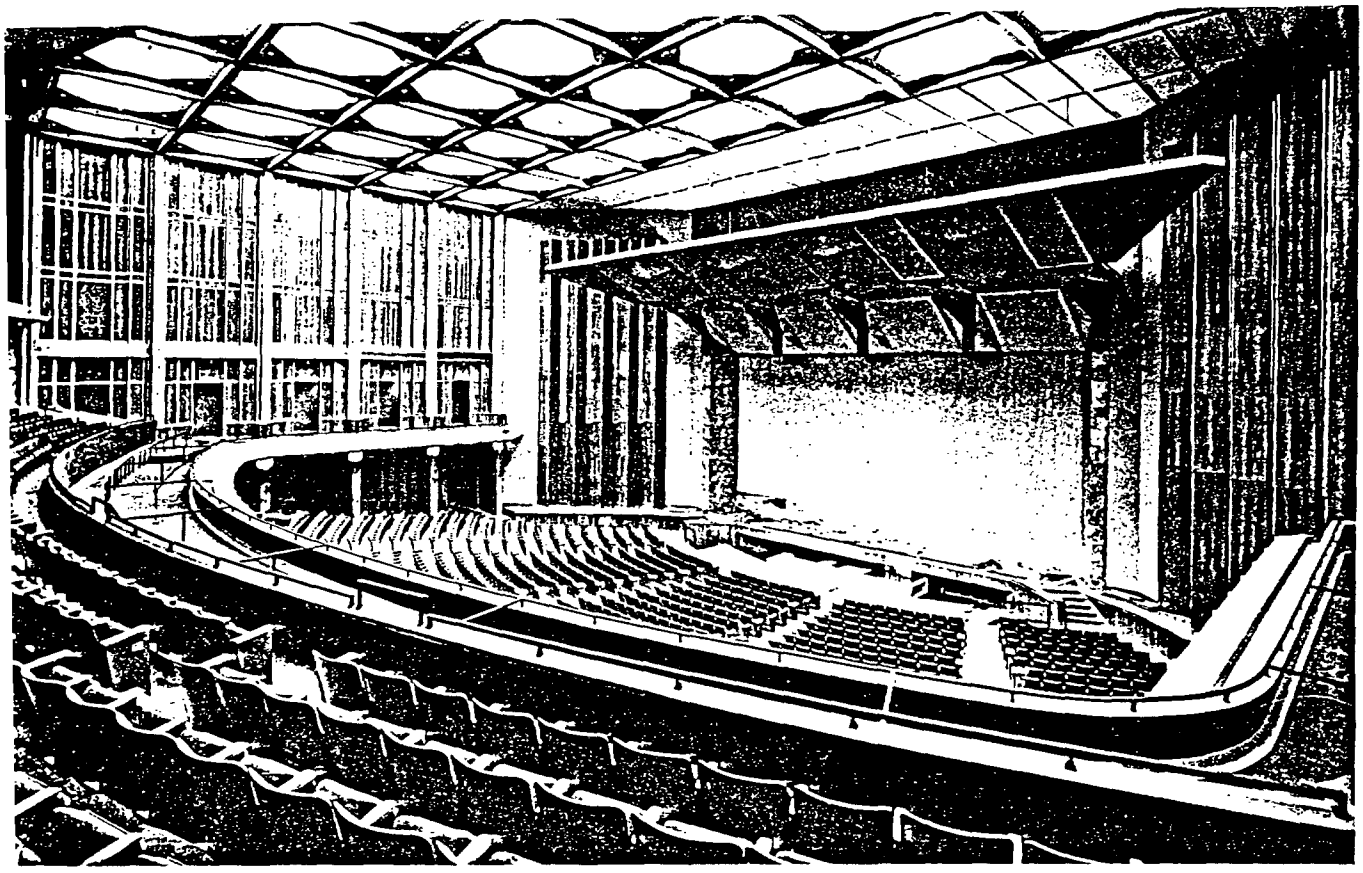
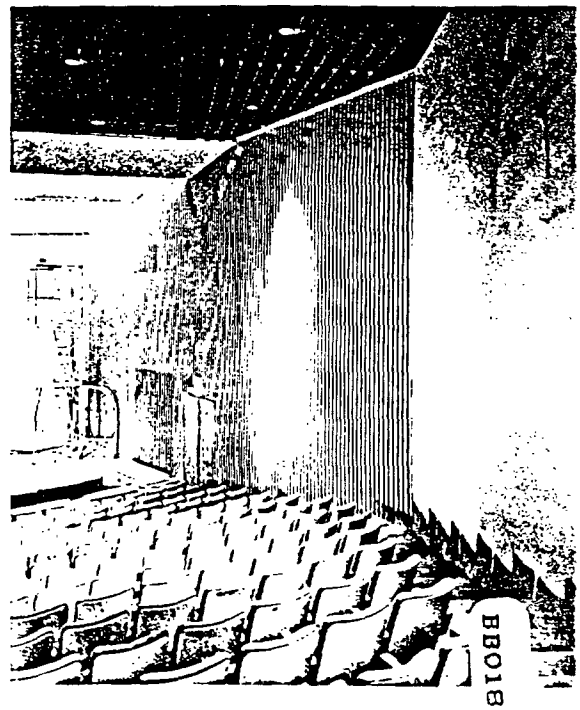


OPERA HOUSE PRESENTS two shows—the opera and the opera building itself, a product of extensive remodeling. Ceiling is suspended USG metal lath with RED TOP wood-fiber (machine formula) plaster and lime-STRUCTO-GAUGE finish. Walls of side rooms are TRUSSTEEL studs, ROCKLATH plaster base and RED TOP plasters.

SOUNDPROOF WALLS in Playhouse are double rows of TRUSSTEEL studs, plastered. Walls dampen different sound frequencies, afford near-perfect sound control.



world of tomorrow *continued*

Unlike any other world's fair, the buildings of Century 21 have been designed for permanent use. Of every construction dollar, 85% is a permanent investment that will give Seattle a $50 million civic center after the fair closes. Four existing structures were remodeled first, adapted to fair use without impairing their future function. The civic auditorium was completely redone, using TRUSSTEEL studs, USG metal lath, ROCKLATH plaster base and RED TOP plasters. It is now a modern opera house and theater seating 3,100 people. The state armory was remodeled as a food circus. An ice arena emerged as a theater seating 5,500, and a sports stadium was remodeled to seat 12,000.

Around these four basic buildings, hundreds of other exhibits were built on the fair grounds (formerly 23 city blocks). The city streets were changed into walkways crowded with stands, zoo trains and rickshaws for those with weary feet. All exhibits come under the seven major theme areas—the World of Science, Century 21, Commerce and Industry (two hemispheres, domestic and foreign), Art, Entertainment and Boulevards of the World.

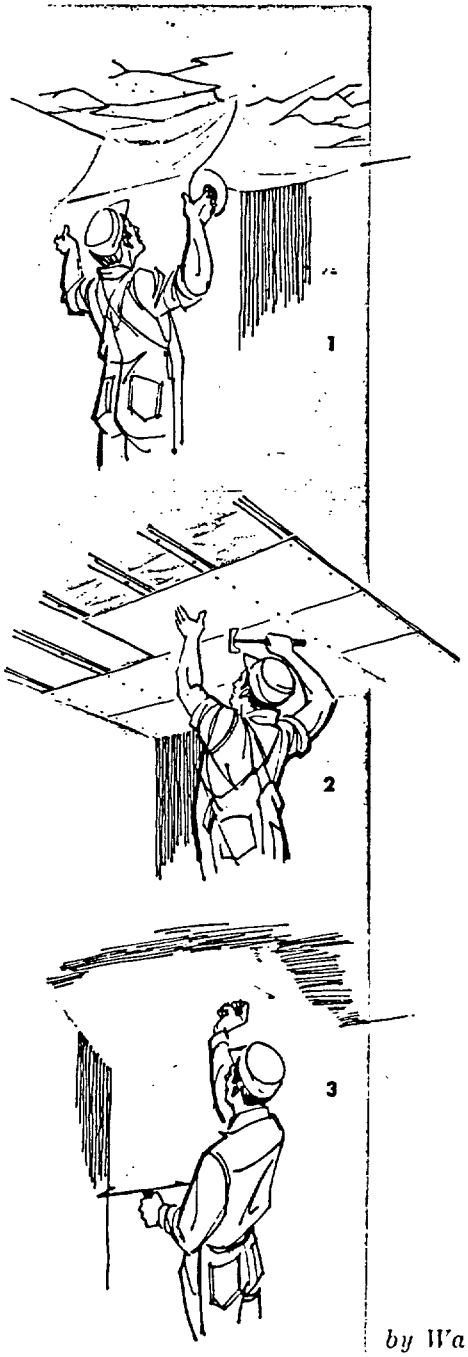
You may safely add an eighth—the world of plaster!

BB018 1546

solving your plaster problems

first in a series

ceiling repairs



Repairing plaster ceilings constructed under wood joists presents a large market for plastering contractors interested in the remodeling market. But your opportunity for profit brings with it some specific precautions.

In old construction, we frequently encounter unsound plaster, many times camouflaged with several layers of paint. Applying additional plaster to such surfaces is poor practice and prompts the following recommendations:

1. *Vapor barriers*—To control the spread of moisture both during and after plastering, you should install a vapor barrier. Insulating ROCKLATH (foil-backed), or a polyethylene sheet sandwiched between furring or metal lath and existing ceiling, provides an excellent barrier at minimum cost.

2. *Lath the ceiling*—The only real assurance that a condition similar to the one you are correcting won't recur is to provide a proper plaster base over sound framing. You may use either self-furring USG diamond-mesh metal lath or ROCKLATH plaster base. ROCKLATH should be furred from the existing ceiling by 1x2-in. wood strips spaced not over 16 in. o.c. To attach either furring or metal lath to framing you'll need nails or staples long enough to penetrate *through* existing lath and heavy thicknesses of plaster and securely into joists. A note of caution: before starting repair, be sure the joists can carry the added weight, without deflection.

3. *Plastering precautions*—It's good practice to cross-rake the brown coat to insure a good mechanical bond of the finish coat. When you use self-furring diamond mesh lath, apply at least ¾ in. of RED TOP wood-fiber plaster or cement plaster sanded 1:2 and 1:3 for scratch and brown coats respectively. Basecoats containing lightweight aggregates are not recommended over metal lath.

Over ROCKLATH apply at least ½ in. of either sanded or lightweight basecoat. Where you use lightweight aggregate, the proportions should not exceed 2 cu. ft. of aggregate per 100 lbs. of plaster. Because the proportions of STRUCTO-LITE, a mill-mixed perlited basecoat, fall within these specifications, it is frequently used for remodeling purposes. If you want a smooth-trowelled (gauged-lime) putty finish over a lightweight basecoat, add ½ cu. ft. of perlite fines or 50 lbs. of fine silica sand to every 100 lbs. of gauging plaster to insure a satisfactory marriage of finish to brown coat.

by Warren E. Hill, Jr., product manager, U.S.G. plastering materials

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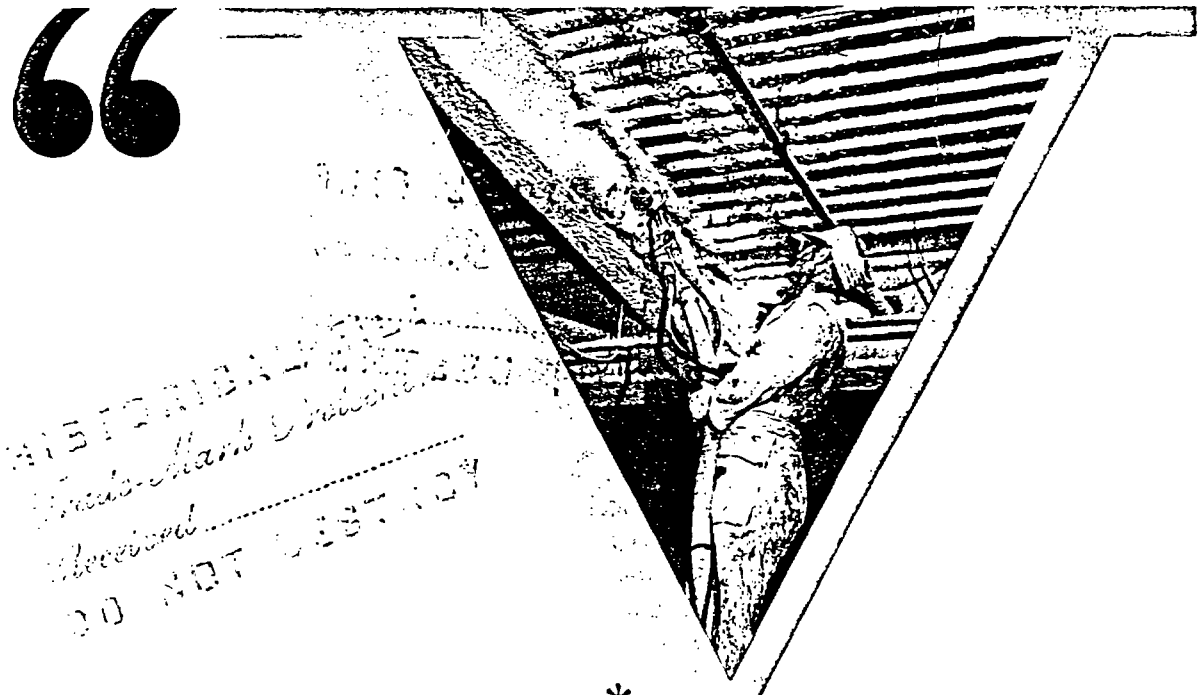

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