

(No Model.)

H. FECHTELER.

WALL DECORATION.

No. 281,679.

Patented July 24, 1883.

Fig: 1

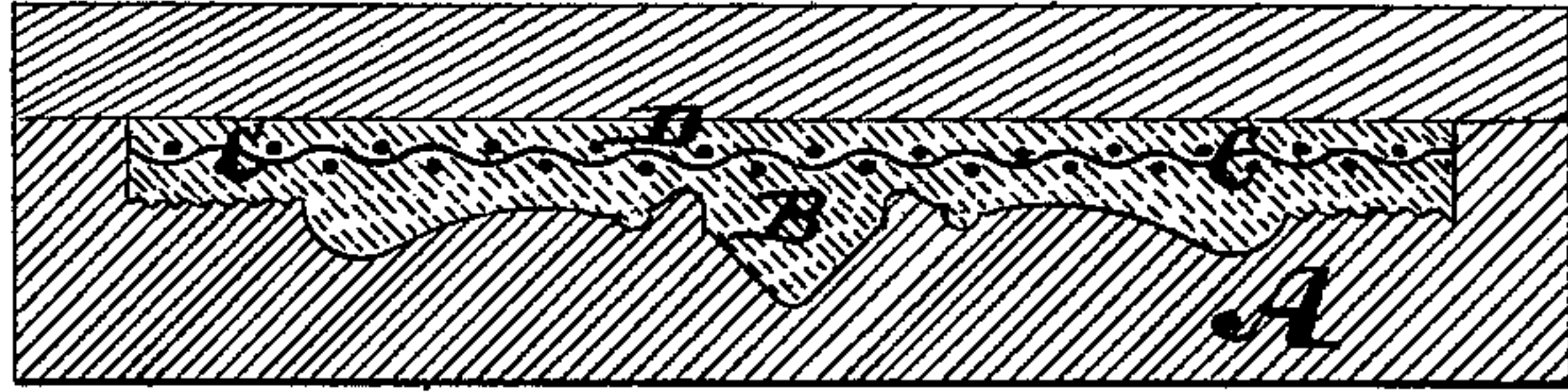


Fig: 2

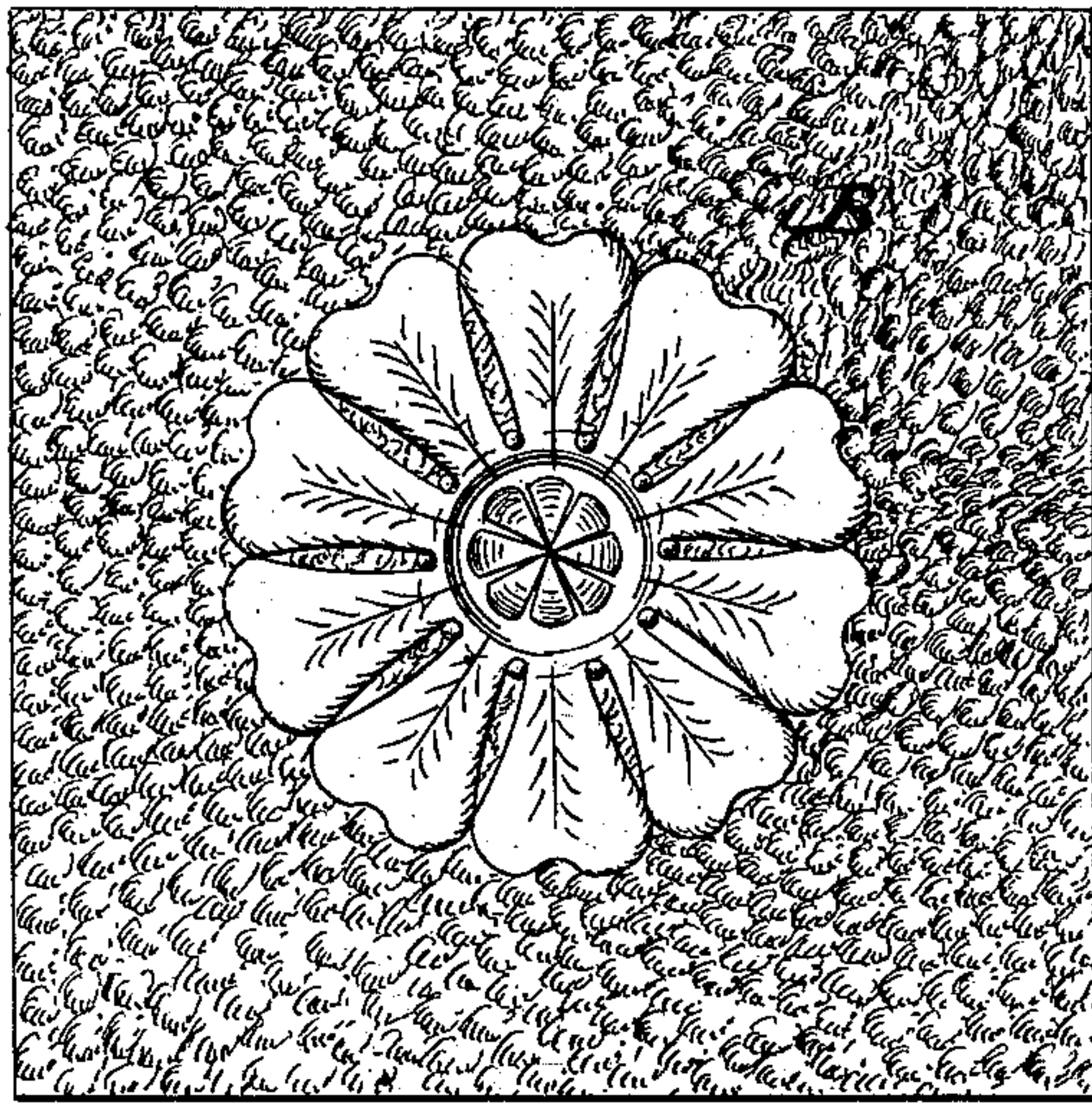
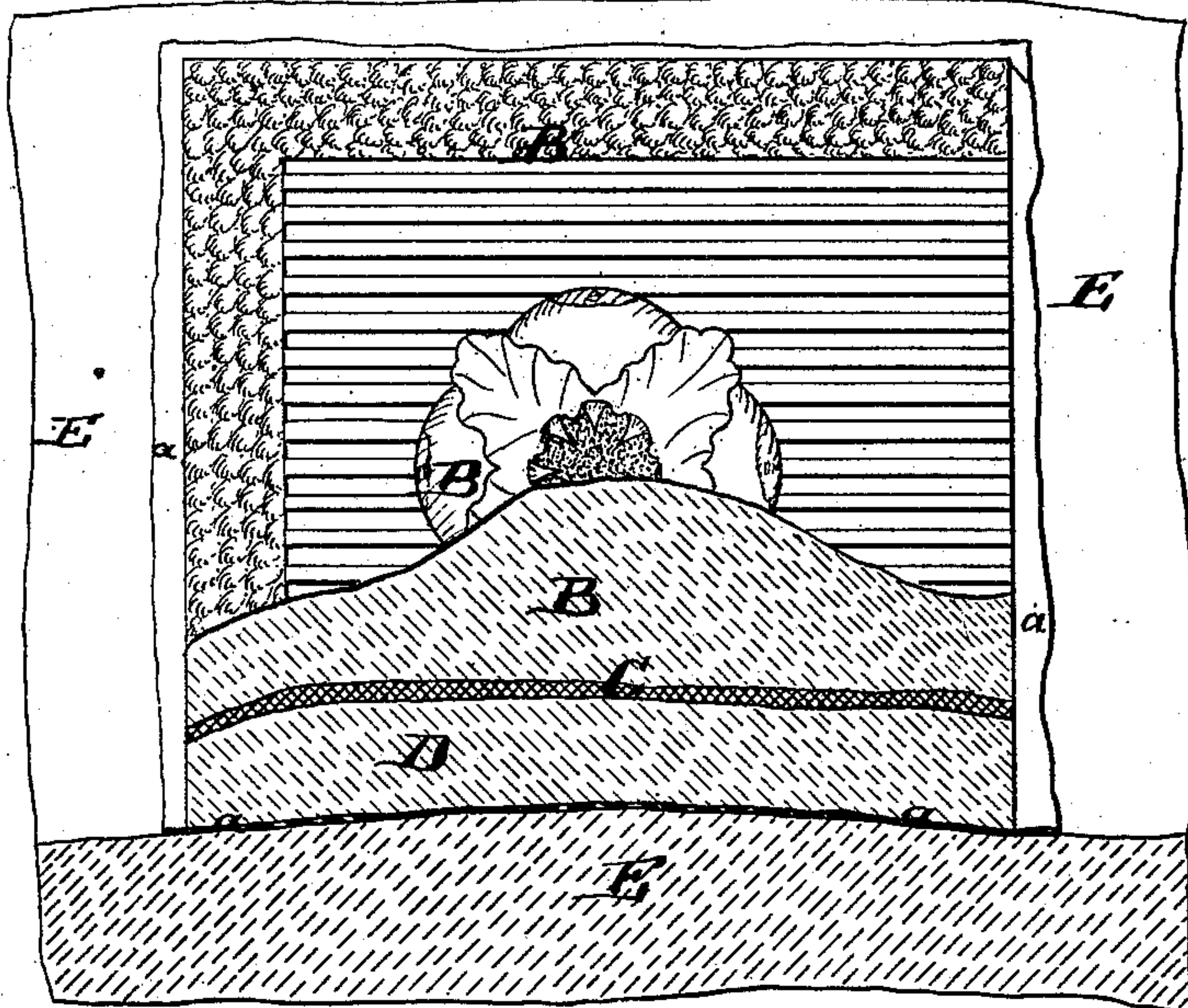


Fig: 3



Witnesses:
John C. Tunbridge
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Inventor:
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UNITED STATES PATENT OFFICE.

HENRY FECHTELER, OF NEW YORK, N. Y., ASSIGNOR TO HIMSELF AND
RICHARD ARTMANN, OF SAME PLACE.

WALL-DECORATION.

SPECIFICATION forming part of Letters Patent No. 281,679, dated July 24, 1883.

Application filed May 7, 1883. (No model.)

To all whom it may concern:

Be it known that I, HENRY FECHTELER, of New York, in the county and State of New York, have invented a new and useful Improvement in Wall-Decoration, of which the following is a specification.

Figure 1 represents a sectional elevation of a mold in which my improved wall-decoration is produced. Fig. 2 is a face view of the wall-decoration; Fig. 3, a face view, partly in section, of the same, showing it attached to a wall.

The object of this invention is to produce for the inner decoration of rooms a wall attachment that shall at once be durable, capable of receiving any color or coloring, and economical, to take the place of the embossed or raised wall-papers with fillings in the back thereof that are now being used in better classes of houses.

My invention consists, principally, in producing a wall-decoration of plaster-of-paris, which is so treated that it will be durable, and that, if its plaster body should break, it will, nevertheless, retain its substantial continuity, and which, when attached to the wall, will firmly adhere to the same, and, when matched with other pieces of the same kind, will not show any joints or creases—a particular defect of embossed or raised wall-papers.

My invention consists of the new plaster-of-paris wall-ornament hereinafter more fully described; also, in the process of preparing the same, and also in the new cement employed for attaching it to the wall.

In the accompanying drawings, the letter A represents the body of a suitable mold. Into this mold I put plaster-of-paris sufficient to fill up all the cavities of the mold, leaving the plaster-of-paris filling B as thin as it can be made, so as nevertheless to show the desired ornamentation on its face when taken out of the mold. Upon this plaster-of-paris filling B, while the same is still in plastic condition, I place a sheet, C, of canvas or other fabric, and then put another thin layer, D, of plaster-of-paris upon this. When the plaster-of-paris B and D has hardened and is taken out of the mold, it will constitute a plate measuring about two feet in each direction, (although larger or smaller plates may also be produced on the same plan, if desired,) which plate con-

tains within it the fabric filling C. This has for its effect that, if the plaster-of-paris should break crosswise in the body B D, the parts would nevertheless remain together because of the fabric that joins them. This compound plate B C D is next dipped into hot oil or into a hot mixture of oil, turpentine, and liquid drier. This causes the oil or the mixture, which latter may be in suitable proportions, to enter into the pores of the plaster-of-paris, and to give the same a wax-like structure, whereby its brittleness is removed and easy breakage avoided. In fact, the plate thus dipped in oil becomes harder in time, and will finally be so hard as to make it practically impossible to break it by the ordinary uses to which a wall-decoration is put. Another advantage gained by the soaking of the plate B C D in oil is that the surface of the plaster-of-paris will become charged with the oil to such an extent that it will properly receive paint, where otherwise plaster-of-paris would cause the paint to soak in and to have a blurred or indistinct outline. The plate thus prepared—that is to say, oiled—is now attached to the wall E, of which a portion is shown in Fig. 3, by a cement, composed preferably of whitening—that is to say, chalk—linseed-oil or other oil, turpentine, and liquid drier or japan, in the proportions of about fifty parts, by weight, of whitening, twenty-five parts of linseed or other oil, twelve and one-half parts of turpentine, and twelve and one-half parts of liquid drier or japan. Before this cement is put upon the wall, the latter is coated with at least one coat of oil-paint, and when that is dry the cement is spread over the wall, and the plates B C D, formed as above described, are then attached thereto. Cracks formed in the plates or creases between them are also closed by said cement, which, becoming harder in time, will finally constitute a firm connection between the wall and the ornamental plates hereinabove described.

What I mean by the term “wall” E is the inner thickness of plaster-of-paris or gypsum that usually constitutes the inner face of a wall.

When the plates B C D are on the wall, they may be painted in various colors and repainted whenever desired.

I do not claim strengthening plaster-of-paris slabs with inlaid fabric, knowing this to be old; but such slabs are of no use for walls or ceilings to be frescoed, unless these slabs have
5 been soaked in oil previous to their application to the wall or ceiling.

I claim—

1. The wall-decoration composed of plaster-of-paris parts B and D, fabric C, and of oil
10 which permeates the pores of all its parts, substantially as described.

2. The process herein described of making plaster-of-paris ornaments for walls, the same consisting in first placing a fabric, C, into the
15 ornament, in then dipping the entire ornament into hot oil or a mixture containing hot

oil, and in then attaching it to a wall by cement, substantially as specified.

3. The cement composed of whitening, oil, turpentine, and drier, substantially in the proportions herein shown and described. 20

4. A wall-decoration consisting of the cement composed of whitening, oil, turpentine, and liquid drier, in about the proportions specified, and of the plaster-of-paris plates B 25 D, containing the fabric C, and the oil filling in its pores, substantially as set forth.

HENRY FECHTELER.

Witnesses:

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HARRY SMITH.