



## Laser

By Chris Murphy & Bill Archibald

## Levels



A new tool is quickly becoming indispensable to many paperhangers. The compact laser level is found on increasingly more jobsites everyday. This *INSTALLER* includes laser levels as its feature topic.

The first time I saw a laser level in use was about 1985. It was the size of a football helmet and mounted on a heavy duty tripod. It was leveled manually and operated on AC. An internal motor spun a dot of light around the room fast enough to seemingly create a continuous line. The crew putting up the drop ceiling frame said it cost \$7,500. A nifty tool whose expense could only be justified by a few.

Since then, lasers more appropriate for wallcovering installations have become available.

Contemporary paperhanger-popular models are no larger than a jumbo cup of coffee, weigh less than 2 lbs, and operate on two or three "AA" batteries. Most units are self-leveling and project solid lighted lines. They can beam a horizontal level line, a vertical plumb line or both. Some have unique features. One casts a ceiling line that continues from the plumb line. Others provide a "lock" that allows non-plumb or un-level lines to be cast where needed. Today's compact laser levels are accurate to 1/8" at 30 feet and cost between \$200 and \$400.

Yes, today's laser technology is good, but how do hangers use them? What makes them worth the investment for a professional paperhanger?

A quick initial reading of a room will show how off-level the ceiling line is and how out of plumb the corners are. This knowledge facilitates accurate engineering of pattern and seams.

If one wishes to align a pattern to a non-level ceiling, the "lock" feature will allow the "horizontal" beam to be aligned parallel to the ceiling. The paper can then be hung to the vertical beam which is now 90 degrees to the **ceiling line**.

The lighted laser line eliminates the problems of pencil or chalk lines discoloring seams or bleeding through translucent papers. A lighted line projected on the wall also simplifies alignment of patterns which have no match at the seams. Just position the horizontal beam on a pattern characteristic and align the next sheet accordingly.

Borders at chair rail height are a snap whether being installed on a bare wall or on top of a wall pattern. No pencil marks or chalk lines are needed. Gone also is the hassle of moving and marking a spirit level multiple times around the room. Just project the continuous laser line at the desired height and hang the border to it. If, when inlaying a border, one installs the border before the side wall, it is essential for

the border edge to be straight. A continuous straight lighted line provides



the guide.

Laser levels make possible easy and accurate pattern placement around obstructions or into adjoining areas. Tired of the tedium of hanging around a window? A laser quickly projects a vertical line above and below the window. Want to align a pattern correctly on both sides of a chair rail or from one decorative panel to another? Simply shine a beam between the two areas and hang the pattern to it. Need to carry a pattern into a closet, bookshelf, or adjoining room? Once more, shine the beam into both areas and adjust the pattern as needed. Think of the modern kitchen with multiple electrical outlets on

### INSIDE THIS ISSUE

Laser Levels  
Laser Accessories  
Guild's Founding - Part II  
Letters  
Small Claims  
Old Paper  
Forum Committee Note  
Metro Workshop Report  
CST/Berger Gizmo  
LaserMark Q2  
PLS2

(LASERS - continued on page 2)

**(LASERS - continued from page 1)**

the backsplash wall. It's a real pain to use a level in that small, obstructed space, but a laser has no problem. Hate



the thought of running plumb and level lines in a two-story foyer? Love that laser! We now have a tool that saves time while maintaining plumb and level regardless of windows, cabinets, trim, changing heights, or adjoining areas.

Continuing a pattern from a knee wall to a sloped wall is made easier with a laser level. However, it is important that the unit be at right angles to the sloped wall to assure the line stays plumb. Bellies and humps in a wall will also "bend" a laser line if not shot from 90 degrees to the wall.



When hanging a ceiling, lasers with a "lock" feature or a ceiling line remove the need for marking a line across the

ceiling. Simply mark the end points and move the beam to intersect them. The manufactures of the newest units understand they will be used in a work environment and have built them incredibly resilient. Most units are able to withstand a six foot fall onto concrete. This is not recommended, but it is nice to know some accidents are survivable.

One definite but hard to calculate benefit of a laser lever is the "WOW Factor". Many hangers report that while installing a beautiful silk in a dormered half bath, no one comments on the job. All they seem to say is "WOW, look at that thing". Invariably a 6' x 8' powder room is soon full as the home owner,

designer and other craftsmen crowd in to ask about the laser.

Yes, today's laser levels are no longer a luxury afforded only by a few highly specialized professions. Their size, price, accuracy, durability, flexibility, and ability are quickly making them a necessity to the professional paperhanger. Although never to be thrown away, box levels are gathering dust in the back of work vehicles while laser levels sit on their thrones receiving many accolades.

*(Many thanks to Walter Green, John Forsyth, Paul Sullivan, Cliff Hayes, Greg Kahler, Jerry Poirier, and Barry Blanchard whose contributions enabled this article.)*

## LASER LEVEL ACCESSORIES

*By Bill Archibald & Chris Murphy*



No tool is complete of and by itself. There are several accessories for laser levels which greatly facilitate their use. Some are sold by the laser manufacturers and some have been made by those that use them.

The simplest being laser glasses, which are simply red tinted glasses that allow the lines to be seen in bright lighting conditions or over distances.

Another class of accessories helps position the tool where needed. Although a laser can be set on any horizontal surface such as a ladder, counter top, or bookshelf one often needs to set it at a specific location and height away from a convenient surface. There are floor to ceiling poles available. In general, these poles are braced firmly between floor and ceiling and have a height adjustable bracket onto which the laser level is fastened.

LaserJamb™ makes a square hardened anodized aluminum pole system that can reach up to 12 feet. Also, apparently, LaserJamb™ has teamed up with FastCap™ and provides a LaserMount™ for the 3rd Hand HD 5'-12' extension pole.

CST/Berger markets both square and round pole systems that comprise of interconnecting sections. Each system includes one section that telescopes for final height adjustment.

Often a situation is presented in which bracing a pole between two opposing horizontal surfaces is not possible or extremely inconvenient. There becomes a need for a free standing pole on which the device is mounted. As so often happens, many eyes have turned to the lowly five gallon bucket as part of the solution. LaserJamb™ sells a SoloMount™ which screws onto the outside of one those ubiquitous buckets to hold the LaserJamb™ pole.

Walter Green, Atlanta Chapter president, uses a round CST/Berger Laser Pole on which to support his Gizmo Lite. He attached a 2-foot piece of 1.5" PVC vertically to the side of a five gallon bucket with two U-bolts. A wooden shim in the bottom U-bolt keeps the



# THE GUILD'S FOUNDING - PART II

By Tish Iorio

## Setting Up a Cohesive Organization

*This is Part II of the information gathered by Tish Iorio from one of the founding fathers of the Guild, Joe Murphy, on the history of the Philadelphia Chapter and the beginnings of NGPP.*

"At the first meeting with New York we were shown a logo on their stationery that looked like a red ribbon in the shape of a 'P'. I thought we needed something more positive so I took my idea and a pair of Wiss shears up to an artist to get artwork to be used for printing, etc." A long month later the artwork was received at no cost.....because of the lengthy delay.... We presented this new look to the New York chapter for their approval. After getting approval, both the New York and Philadelphia chapters began using it. It was not registered immediately mainly because of cost, but finally in (late) 1974, Izzy Dubin worked as liaison with the attorney and at a cost of \$1,500.00 the registration was applied for and granted." In later years, National compensated the chapter(s) and assumed rights to the Logo.

"Our guild was beginning to make an impact on the industry and we were only three years old (1977). Walltex, after hearing a complaint from Joe Ingrassia, chairman of this committee, was invited to fly out to Columbus, Ohio, along with Sam Kovnat, to discuss their product and find out if there was something they might do to improve it." Walltex paid the airfare and were pleased members would give their time, and that finally there were people at the grassroots level to field questions.

Shortly thereafter, we started hearing quite a few stories about a new 'scrim' made by Dupont that did not seem to readily accept paste or stay on the wall on a short return on an outside corner. The scrim, "Reemay", was a fiberglass spun backing with a mind of its own. This was reported to Dupont and they asked us to send crews down to hang their material in employees' houses (in many different locations) so they might further study the problem on different walls. Dupont paid a day's wages plus expenses and crews were notified as a site was ready. They continued to refine their product. Over a three-year period at least fifteen crews were sent. By the

time the material had been refined to hang properly Dupont had built a mock up with an arch and window in their plant for our testing. But by now Reemay had a history of failure that could not be overcome.

One of our first concerns when the guild started in 1974 was the shrinkage of the roll size from the standard 72 square feet. First, the roll shrunk two feet, then suddenly the metric roll entered at 57 square feet. The small leak became a flood and so the Philadelphia chapter contacted the United States Department of Commerce in Washington, D. C. and made an appointment with Dr. Forman, assistant to Wyneata Krepts, head of Commerce. New York was represented by Guy Cooper and Sid Benjamin, while the Philadelphia guild by Izzy Gecker and Joe Murphy.

When our date with destiny, January 23, 1979, did arrive it came with eleven inches of snow. Any thought of making the trip was canceled, traffic was paralyzed. (*See how little changes.*) Izzy phoned Washington that we were snowed in and would need to reschedule, only to find that Dr. Forman was also snowed in, at home in Philadelphia, about 2 miles from Izzy. We phoned Dr. Forman who set up an appointment for Izzy and me to meet with him at his house Sunday, if the roads were open. The roads were still questionable but we made it. Dr. Forman was most gracious, and was hearing of roll shortage for the first time. We were impressed with his sincerity with what seemed to be a real interest to solve our problem. A second date was set to air our complaint with manufacturer's representatives present.

We planned our strategy during our four and half-hour travel to Washington, D. C. On arrival we found ourselves seriously out-manned by a group of lawyers lead by a young man named Robert Hebda. We were handed a printed statement on their letterhead saying 'the standard thirty six square feet had gone out of existence in nineteen seventy two as duly noted and published in the Federal Register. (Most impressive was the fact that according to their letterhead they had more lawyers on staff than we had members in our two guilds!)"

Evidently, all that was needed to drop the standard thirty six sq. ft. was to publish it in the Federal Register, then if no complaints surfaced the standard was dropped. (*Ah, government in action.*)

We came away realizing the Federal Register announcement was a big stumbling block but we felt some progress was made as we were told we would be notified of all future meetings. After a few meetings the scene did change and this became the forerunner of the ASTM meetings now held in Philadelphia. Since our Guild did not materialize until 1974, and the Federal Register notice was in 1972, it makes me wonder what our roll size would be today if the Guild had made the same progress in 1964 as it did ten years later." (*Oh, for lost opportunities!*)

Next issue: Additional New Blood.

## CHAPTERS

Atlanta (Georgia)  
Baltimore (Maryland)  
Bay Area (Florida)  
Berkshire (Massachusetts)  
Boston (Massachusetts)  
Canton/Akron (Ohio)  
Capital Region (New York)  
The Carolina's  
Central Pennsylvania  
Chicago (Illinois)  
Coachella Valley (California)  
Columbus (Ohio)  
Connecticut  
Delaware County (Pennsylvania)  
Greater Cincinnati (Ohio)  
Los Angeles (California)  
Miami Valley (Ohio)  
Milwaukee (Wisconsin)  
New York (Long Island)  
Northern California  
Northern New Jersey  
Northern Virginia  
Northwest (Oregon)  
Philadelphia (Pennsylvania)  
Pittsburgh (Pennsylvania)  
Rockford (Illinois)  
San Antonio (Texas)  
San Diego (California)  
South Jersey  
Twin Cities Metro (Minnesota)  
Upstate New York  
Washington DC  
Westchester County (New York)  
Western Carolina (South Carolina)  
Western Lake Erie (Ohio)

If you are interested in chapter membership or in forming a chapter in your area, contact the NGPP National Office.

# PRESIDENT'S LETTER By Joe Parker, CP, NGPP National President



You would think I would know better. After 27 years in this business, I allowed myself to fall into the pricing trap. We all know how important it is to understand and know what our overhead figures are. Last year at

about this time a representative for one of our clients contacted us and asked if we would be interested in doing work at their shore home.

We had papered their city home and it had been a pleasure. They appreciated wallpaper and we papered every room in the house, closets included. Because at the time we were contacted, the Iraq situation was hanging overhead, it looked to be a winter job. We decided to take a look at it.

It was a huge house with 10 bathrooms, 8 bedrooms, and a large three story staircase foyer. The bad news being that it was about a two hour drive. Add to that they wanted us to do

the painting also. We really don't do painting any longer but thanks to our local chapter we knew several painters who could do that portion.

We figured our price and submitted it. Since it was new construction, they had an architect's estimated figure and the builder had supplied a "number". Our price was almost double their estimated price.

Thanks but no thanks we informed them. But they came back to us with, "we really want you to do the job" so we talked and made the mortal sin error. We lowered our price to reach a compromise.

We expected the job to run during the winter so the commute to the shore would be easy. Alas, it was not meant to be. Today we are driving to the shore during peak summer traffic.

Everything, absolutely everything, that could go wrong went wrong. The \$7 million house was filled with contractors in no hurry to finish, decision makers who made no decisions, and rooms that never seemed to get completely finished. A hundred dollar a roll wallpaper was being damaged by contractors who couldn't care less (nor know toilet paper

from Zuber), the painters were constantly reworking damaged walls, and the colors were not easy touch up colors. Disaster!

Almost a year later this job from hell goes on. Recently we met with the owners representative and asked for compensation for the delays, latent damages, etc. To this point we have not resolved anything.

Our first mistake was altering our bid. Overhead and labor is what it is. Presuming one can have cost savings by better productivity can work in the opposite direction and cost one more.

The point of this story is that had I written the "PDCA standards" endorsed by the Guild into the contract we would have been entitled to compensation for almost every single problem we encountered. I urge each and every member to take a minute and review the standards and make them a part of your contracts. Put everything in writing and document any problems you are encountering during the course of a job. Learn from my mistake. Note these standards address jobs, big and small.

---

## LETTER FROM THE EDITOR By Bill Archibald

This issue is the first under the guidance of a new communications committee whose goal is to offer material that will help NGPP members achieve the highest possible quality, efficiency, and profitability. The look of *THE INSTALLER* has been changed to reflect this goal of professionalism.

Each month will feature a subject important to today's professional paperhanger. This issue covers Laser Levels. Future subjects under consideration include paste machines, adhesives, prep coatings, liners, and more. Member input for ideas will not only be welcome but necessary to indicate relevance and need. Also planned for each issue, is to keep the readers "in the loop" of NGPP activities, informed of industry matters, and abreast of tools and procedures.

A new feature will be a *LETTERS TO THE EDITOR* column. Members are

encouraged to express questions, concerns, or comments about policy, procedures, or direction. Comments about *THE INSTALLER* will be most welcomed. Open letters to an associate member will be considered for publication. A few simple guidelines will be placed on all letters. Although provocative subjects that initiate intelligent thought will be accepted, any letter received that crosses the line of decency will be returned with a request to resubmit in a less acerbic tone. When a respectfully written letter is received that calls into question an individual's, organization's, or manufacturer's behavior or product, the target of the complaint will be given equal time to respond within the same issue the letter is to be published. This naturally may delay the publication of any given correspondence. All letters must be signed by a current member of the Guild.

In closing, please remember this newsletter is to help our members better themselves in this profession. You have expertise that needs to be shared. You have problems and questions that need to be addressed. In order for *THE INSTALLER* to fulfill the needs of the NGPP, your input is critical. ALL members are encouraged to submit ideas, comments, complaints, requests and questions. You may contact the chair of the communications committee in the following ways:

Email: [installer@ngpp.org](mailto:installer@ngpp.org)  
USPS: Bill Archibald, 127 Seekonk Street, Norfolk, MA 02056  
Telephone: 508-520-4041  
(Not Past 9:00 PM EST)  
Fax: 508-247-1161

Please help *THE INSTALLER* help you. The committee is but a coordinator to facilitate the distribution of pertinent information to you.

## All Pro Ad

# BEST DRESSED WALLS WILL BE WEARING "SPECIAL EFFECTS"

The variety of unique techniques — from a new generation of flocking to sand and crystal bead surfaces on non-traditional patterns — are incorporated in one striking collection, "Special Effects," created and styled by York's inimitable Ronald Redding.

Redding, who is also York's VP Design Director, enthusiastically introduced the new designs by commenting: "We feel interior designers will especially appreciate the complex and unique pairings of colors and textures inherent in virtually every design in my "Special Effects" collection. There are unexpected crystal surface polka dots and checks, graceful flocked palm leaves and distinctive raised surface prints. Even the grasscloth textures have a fresh hand and perspective."

#### Marketing Points:

· Papers in this collection have been conceived and developed using a combination of unique materials and printing techniques that are proprietary to York. This makes

Special Effects unique to York and unlike any other collection on the market.

- This collection is the result of the flawless marriage of design excellence and manufacturing know-how.
- The tactile effects featured in Special Effects are much more advanced than any textured paint resulting in a better looking, more predictable result.

#### Design highlights:

- **Floral** – large scale, tonal, floral and leaf scroll against a soft shimmering, metallic
- **Fossil shell marble** – an organic look achieved with a play of mottled natural textures
- **Sail ship sketches** – high drama on the seas with large scale schooners under sail rendered in pen and ink on a dappled textured ground
- **Overall texture** – raised printed texture that resembles natural animal hide
- **Twill grasscloth** – the look of hand woven grasscloth with slightly raised,

*(EFFECTS - continued on page 10)*

## The INSTALLER

Volume 27, Issue 3 June/July 2003

The Wallcovering Installer is published bi-monthly by the National Guild of Professional Paperhangers, Inc. The subscription is included with membership, but is available for \$36 annually to non-members.

Contact the National Guild of Professional Paperhangers:  
136 South Keowee Street  
Dayton, Ohio 45402  
(800) 254-NGPP • Fax (937) 222-5794  
ngpp@ngpp.org • www.ngpp.org

EDITOR  
Bill Archibald

### Board of Directors

#### Officers

President - Joe Parker, CP  
1st Vice President - Sue Black  
2nd Vice President - Larry Duval, CP  
Treasurer - Lyle Gehrke  
Secretary - Patricia Niehaus, CP  
Past President - Mike Kelly, Jr., CP

#### General Directors

Clyde Morron, Jr., CP  
Jim Turner

#### National Associate Chairman

Ron Soeder, 4walls.com

#### Regional Directors

Midwest - Phil Curtis, CP  
West - Glen Hall, CP  
Mid-Atlantic - Chet Marciniak  
Lower Great Lakes - Jack Heinrich, CP  
Deep South - Becky Duvall  
Metro NY CT NJ - Elsie Kapteina, CP  
Northeast - David DiBacco, CP  
Southeast - Lillian Weist

#### Executive Vice President

Kimberly Fantaci

# WHEN A GOOD JOB GOES BAD. . .

## *Legal Savvy for Contractors*

It is every contractor's nightmare—a good job goes bad. The bid seemed to be clear to everyone. The job went well with only minor adjustments. But before you can get your payment, the client brings everything to a screeching halt with new demands. Emotions rise, harsh words pass, and the job goes sour. Next thing you know you have a minor war on your hands and a lot of money is at stake. What do you do?

In an ideal world you would be able to reason with the client and come to a compromise. But, more often than not, there remains a rift that does not come together. As a contractor you must consider legal action or you may never get paid.

This scenario is repeated in every state many times a day. The communication and understanding between customer and contractor is very easy for details to be overlooked. The client knows what their mind they have told you what they wanted explicitly. The 'usual' way of doing business and sees the project in terms of industry norms that the customer has no awareness of at all. This leaves a big gray area that often becomes a legal battle before it is settled.

Most contractors dread small Claims Court because they do not understand it. Every state has a Small Claims Court and they are very similar from state to state. These courts offer contractors the opportunity to make legal claims might otherwise be lost forever. The large number of cases filed in each state is indicative of how easy it is for contractors to lose money. It also indicates that all is not lost.

Contractors can use the law to get reimbursed even if a client refuses to pay. Most of the fear about Small Claims Court is based in ignorance. Contractors just don't know how the system works and how they can use it to get paid. This fear keeps many contractors out of Small Claims Court and results in major financial losses for many independent business people. It is clearly a case of "what you don't know WILL hurt you".



lack of understanding is the usual cause. they wanted and "in contractor has a norms that the often becomes a

understand it. state to state. for payment that each state is indicates that all is

## Pacific Laser Ad

Most states have a streamlined system of Small Claims Courts that are designed to take up very little time to get to a settlement. Some states even hold Small Claims sessions at night so that time from work is not lost.

The paperwork required is simple in most cases. But it is very important that the Contractor, (the plaintiff, or party suing) provide accurate information about the Customer's (the defendant or party being sued) contact information. If you put down the wrong spelling for their name, they can deny the suit and if you get their address wrong, they can deny that they are the party being sued and avoid responsibility.

Since you are suing, it is your responsibility to gather accurate information about the defendant and the details of the job. Contracts are important if you have them, but not required to win. Bid forms, especially if they have been initialed or signed will help your case too. Corroborating testimony from others involved in the project will help. Suppliers can also be helpful. If there is nothing in writing, you need witnesses to the verbal agreement. If the case comes down to just your word against theirs, don't give up. You still have a case.

When a claim is just a verbal agreement that is disclaimed by either side, the judge will decide what meets current legal standards and makes more sense. For example, a client may claim a painter did not do a good enough job. All the painting contractor has to show is that he provided a "workmanlike standard". This means that the workmanship would be similar to the

level provided by any other contractor in that locality.

The painter is not required to provide 'perfection' or the clients' interpretation of it. Another example would be if a client has defective wallcovering and refuses to pay the paperhanger. The paperhanger is not responsible for the quality of the wallcovering that a customer buys from someone else. In this case they must pay the paperhanger, but they have the right to make claims against the wallcovering manufacturer or dealer.

There is a 'common knowledge' idea amongst contractors that all they have to do is put a lien on the customers' property and they can demand payment. This is not true. Lien laws have changed in recent years. In some states, you must still sue the client in Small Claims Court within a year, even if you do get a lien on their property. A lien on someone's property only enforces payment to you if the property changes hands. In some cases this can be many years. Small Claims Court, on the other hand, has the power to give you judgments in your favor that are immediately enforceable. The first and most important consideration is that the defendant could get a serious black mark on their credit report. Lost suits are reflected on credit reports.

Judgments in your favor give you the right to attach their property and sell it to get your money. This can be anything from the rings on their fingers to their house, vehicles, or investments. You have many options for collecting with a judgment.

Often enough, you can get a settlement just by filing the suit. In fact,

many suits are settled at the courthouse, just before seeing the judge. Some people need to have their "feet held to the fire" before they will believe that they will have to meet their responsibilities. You would be amazed at how many people know they are in the wrong and yet stubbornly hold out. Ego can be a big stumbling block to reason.

Contractors need to know how Small Claims Court and Liens Laws work as an everyday practical matter. They should not wait until they are in trouble. They should have this knowledge as part of their foundation for doing business. It will give them the confidence to deal with clients who might otherwise be intimidating.

There is hardly an experienced contractor in any business who has not walked away from a project and lost money. The fear of being embarrassed in court or of losing anyway keeps contractors from filing claims for money that is rightly theirs. They often give it up just because they think, "it will be too much trouble". Deadbeats know this and repeatedly take advantage of the unwary. There are books on Small Claims Court and Liens Law at the library and much information is available through Internet searches. Time invested now to educate yourself on small claims court and lien laws could pay big dividends over the years. The confidence you will gain in running your business may be an even greater benefit.

Walter Green, Atlanta Chapter President  
[www.howtovideolibrary.com](http://www.howtovideolibrary.com)

---

## SECOND HAND ROSE

By Alan Rada, ALANRADA, Inc., Brooklyn, New York

With the myriad number of wallpaper choices on the market it is no wonder that so much can go wrong with an installation. While we consider ourselves professionals, we must always be vigilant and ask questions, share knowledge and constantly seek to improve our skills. It's not just Aunt Jane's pre-pasted bathroom we are being asked to hang. The various types of wallpaper matched with the conditions of the walls and paint therein makes the right choice of procedure a must. There is no room for guesswork only a

seamless installation will do. That being said it remains a mystery as to how a consumer chooses a wallpaper. What is further mystifying is the style and color chosen for a given room. It is a fact that there is no accounting for "taste", only that we are handed wallpaper and expected to perform a miracle. Sometimes that miracle just does not want to happen. We then rely on our past experience to guide us through the unknown terrain.

In my experience there is no end to the choices a consumer has for

wallpaper. To add further fuel to the fire of available choice there is an incredible store in lower Manhattan that sells antique wallpaper from F. Shumacher, Imperial and Scalamandre and other manufacturers. The store is called **Second Hand Rose** and the owner, Suzanne, has hundreds of rolls available for immediate sale. The wallpaper includes prints on brown craft paper so delicate that the edges will crumble if not

(**SECOND** - continued on page 8)

(SECOND - continued from page 7)

handled ever so carefully. Other papers are printed with tempura inks and will run if ANY paste gets on the surface. There are a number of flock papers in a variety of colors and as if that's not enough there are foils from the '70s that will make any paperhanger curse in Hungarian. The collection is a veritable museum of wallpaper from the 40's through the 70's and Suzanne is happy to advise exactly how to approach the installation. It must be said that the installation of these papers is not for the faint of heart. Before you even begin, you better be sure you know exactly what you are doing. However if you can hang these antiques, you are to be considered an artist in addition to a paperhanger. The store is located at 138 Duane Street

at the corner of Church Avenue in Manhattan and the telephone number is 212-393-9002. I strongly urge any of our members to pay Suzanne a visit to see just what an incredible collection of wallpaper she has. Our members should also keep in mind that the wallpapers being sold offer an interesting alternative for any consumer looking to complete a decorating project and wants something different. The retail costs of the antique wallpapers start at \$35.00 per single roll and go up to \$150.00 per single roll depending on the age and rarity of the print.

Once again, I urge every member to take the time and visit this store for a look at wallpaper from the past 50-75 years.

## METRO REGION WORKSHOP REPORT

By Phil Reinhard

For the third year, the Metro NY CT NJ Region of the National Guild of Professional Paperhangers put on a full one-day workshop that brought attendees from Connecticut, Massachusetts, New York, New Jersey, Pennsylvania, and even Georgia to witness and participate in a day of education, inspiration, shopping and socializing at the Knights of Columbus, Hicksville, New York.

The day began with a panel of installers sitting in front of an audience of about 100, fielding questions on topics ranging from shrinking seams to non-woven substrates. After an hour of intense interaction, Mike Zekich, owner of Safe and Simple, the day's featured speaker stepped up to the podium to address the participants.

Mike Zekich, Los Angeles Chapter (NGPP) member and owner of Safe and Simple Wallpaper Removal put on a two-hour program

explaining his proven methods of operating a successful business. In his presentation, Zekich spoke on sales techniques, efficient record keeping, the use of the phone book for effective advertising, and the importance of the customer in a service-oriented business. Following the well-received presentation on best practices, Zekich spent time answering questions. When the program concluded, Zekich was surprised with a birthday cake honoring his fiftieth birthday...his special day spent with friends at a Guild event.



(METRO - continued on page 10)

## National Associates

4walls.com  
Acme Sponge & Chamois Co.  
Advance Equipment Mfg. Co.  
Ahlstrom, FiberComposites  
ALLPRO Corporation  
American Blind & Wallpaper  
American School of Paperhng. Arts  
American Safety Razor Co.  
Brewster Wallcovering Co.  
Brush Saver, Inc.  
Cavalier Wallliner  
Crosspoint Fabrics  
CST/Berger  
Custom Laminations, Inc.  
daVinci Architectural Wallcoverings  
Design Tex Group (The)  
Duron Paints & Wallcoverings  
Eisenhart Wallcoverings Co.  
Environmental Graphics  
Fabric Wallmount System  
Fashion Wallcoverings, Inc.  
Flexi-Wall Systems  
FSC Wallcoverings, Inc.  
Gardner-Gibson, Inc.  
Graham & Brown  
HEYN-Glasfaser GmbH  
Hyde Tools  
Imperial Home Decor Group  
Intelicoat Technologies  
Jobsite Magazine  
Johnson Diversey  
Koroseal Wallcovering/RJF Int'l  
Len-Tex Wallcovering  
Logue & Associates  
Loparex, Inc.  
LSI Wallcovering  
Marshalltown Trowel  
Monadnock Paper Mills, Inc.  
Multicolor Specialties  
Muralo Company, Inc. (The)  
National Wallcoverings  
Off the Wall Wallpaper Removal Svc.  
OLFA Products Group (The)  
OMNOVA Solutions, Inc.  
Osborne & Little  
Pacific Laser Systems (PLS)  
Patton Wallcovering  
Perfect Color, LLC  
Ramco Industries, Inc.  
Roman Decorating Products  
Roos International, Ltd./TASSO  
Roysons  
Sherwin Williams Company  
Stark Wallcovering  
Tapo-Fix/National Division  
Tara Graphics  
Thibaut Wallcovering  
Vahallan Papers  
Wooster Brush Co. (The)  
Worktools International, Inc.  
York Wallcoverings, Inc.  
Zinsser Company (The)

# NATIONAL PAPERHANGER'S FORUM & TRADESHOW

## A Terrific Way to Invest in Yourself *By Larry Duval, CP, Chairman*

With every day, we are nearing our Forum & Tradeshow in Columbus, Ohio, September 18-20. Members are asking what's it all about and what's in it for me! I'm passing along a few thoughts just to give you an idea what to expect and how you can benefit. Needless to say this is just a drop in the bucket. The event will consist of two and-a-half days packed with information. You will leave with a new perspective on your business and motivated to try out all that you learned. Dozens of our members have been attending this national event for many years and still I hear "I've learned something new". The committee's goal is to bring a wide range of information that will appeal not only to those who are relatively new in the business but also to the seasoned veteran.

The Forum & Tradeshow is open to all professional paperhangers and as well as anyone associated with the wallcovering industry. Not currently a member? Although registration will be less for our members, we do have an incentive plan. After experiencing this great event, non-members can join the NGPP at a reduced rate

Plan early and don't hesitate to register because you may miss the best opportunity to invest in your business this year!

### What's it all about?

- Networking, education and industry information provided by members of NGPP
- Key note speaker: Bob Senior, The Zinsser Company
- Business session, Motivational speaker, Nancy DeLappa Keny of the Sandler Sales Institute
- Panel discussions by wallcovering and industry manufacturers
- Industry and paperhanger speakers
- Mold & Mildew - why wallcovering contractors should be concerned!
- Live demos (trade secrets)
- Computers and your business
- Tradeshow
- Winning Walls With Wallcovering Awards Luncheon
- Live Swing Band evening event
- And much, much, more . . .

### What's in it for me?

- Enhance your marketability through networking and personal development
- Share experiences and ideas with your colleagues
- Talk with manufacturers of paperhanging sundries, tools and equipment
- Learn about new products
- Sharpening your skills
- And most importantly, learn how to save valuable time and make more money!!

See you in Columbus!



## Certifiable

*By Paul Sullivan, Certifiable*

In the world of paperhangers who do various specialized types of installations, is there not one type of installation that gets overlooked as being a certifiable, specialized skill? I'm talking about the knowledge and ability it takes to handle and install papers that have manufacturer defects. What if, along with the "C.P." designation there could come a "C.D.P." title meaning "Certified Defective Paperhanger"?

These folks could climb out of their pile of coffee-stained pulp-fictions each morning and go to work as a network task force. To implement this the objective would be to get a distributor or a slack, unwitting manufacturer to say, "we recommend that our product be installed only by qualified C.D.P's". After all, what's a guy like me to do? I've been given the job to inspect the manufacturer's product, but I'm not certified.

## Another Call for Chapter Histories

*By Tish Iorio, NGPP Awards Chair*

The NGPP Awards Committee is putting together a scrapbook dedicated to the history of our chapters. It will focus on the founding and will include other pertinent information submitted by each chapter. This book will be on display for all to peruse at future Forums.

Marti Campbell began developing these histories some years ago, but still, complete information doesn't exist. There is NO information on any chapter's founding members, except Philadelphia. Particularly needed are founding members, history of the early years, and current happenings for: Atlanta, Baltimore, Bay Area, Canton/Akron, Coachella Valley, Greater Cincinnati, Los Angeles, Miami Valley, Northern Virginia, Northwest, Pittsburgh, Rockford, San Antonio, San Diego, South Jersey, Twin Cities Metro, and Western Lake Erie.

If each would look back into their records, it will be most appreciated. The Forum will be here before we know it and collecting our histories is important to understanding the Guild itself. Thanks in advance for your help. Please send information to Tish Iorio.

(METRO - continued from page 8)

The number and variety of vendors and contributors at the workshop was impressive. From A to Z, Aboff's Painting & Wallcovering, Advance, Ahlstrom Fiber Composites, All Island Painting & Wallcovering, BladeEater, Commercial Painters Supply Corporation, Duron Paints, 4walls.com, Gundersen Paperhanging, Infinity Printers, Janovic, PLS Laser Systems, New Age Wallcovering, Ramco, Roman Decorating Products, Seabrook Wallcovering, Sherwin Williams, Safe & Simple Removal, Tapo-Fix Pasting Machines, Cavalier Wallliner and Zinsser.

National NGPP President, Joe Parker, C.P. was on hand to present the South Jersey Chapter of NGPP with its charter and personally welcome their first chapter associate member, Duron Paints, Atlantic City. Lou Frankel was on hand representing Duron Paints.

The day ended with two rounds of tabletop demonstrations from Jim Parodi's "Holenpoker" (a hot topic for years on the list serves) to fabric installation to pasting machines to wallpapered floors, and so many others.

The Metro NY CT NJ Region 's workshop is just another example how membership in NGPP returns a tremendous dividend to its members for just a small investment. Members who attend events such as this workshop leave with knowledge and skill provided by their peers, who understand the frustrations and satisfaction of the artistic trade of the wallcovering installer.

The Guild would like to thank the Metro NY CT NJ Regional leadership who worked hard to bring such a great event to area professionals as well as introduce what the Guild offers to potential members and craftsmen. There are five chapters under the regional director, Elsie Kapteina, C.P., which provided that support: New York, Northern New Jersey, South Jersey, Westchester County and Connecticut.

Successful one day workshops such as this event, help wet the appetite for the National Paperhanger's Forum & Tradeshow which is planned for September 18-20, 2003 in Columbus, Ohio.

(EFFECTS - continued from page 5)

naturally occurring slubs and paneling where seams join

- **Flocked tropical** – tropical palm leaves in a soft, velvety, raised flocked texture
- **Elephant spot** – small scale elephants, framed in ornate medallions, form a geometric pattern with each design precision dusted with fine crystal beads creating shimmer against a woven raw silk textile ground
- **Don Song grasscloth** – finely woven grasscloth with the look of random, distinctive, natural loose threads
- **Sand stripe** – wide textured stripes alternate sand surfaces with texture
- **Sand check** – 1 ½" squares dusted with sand against iridescence
- **Large fern** – plucked from a woodland clearing, delicate life-size ferns arranged against wood plank rough hewn texture
- **Calligraphy loop** – delicate scrolls of a fine handed pen suggest architectural renderings – acanthus leaf tassel swirls in pen and ink and fine script on a vintage dappled textured ground
- **Oriental block texture** – soft blocks of color artistically melt into one other

- **Scroll** – fanciful large scale feathery swirls against woven natural silk texture
- **Sand dot** – small scale of polka dot geometric dusted with shimmering crystal beads
- **Petite vine** – delicate leafy vines and leaves scroll in a vertical stripe against fine crackle
- **Striae scroll stripe** – subtle vertical scroll stripe
- **Raised branches** – raised printed wispy branches against grasscloth texture
- **Exotex damask string** – small scale vintage damask printed on fine strings

"Special Effects," from York's Ronald Redding Design Studio, is unpasted, strippable, scrubbable and vinyl protected. Suggested retail prices range from \$49.99 to \$119.99 for a single roll. Two coordinating fabrics are included in the collection, suggested to retail at \$97.99 a yard. To locate an interior designer, trade showroom or quality specialty retailer, call: York at 800-375-YORK, email York at [ad@yorkwall.com](mailto:ad@yorkwall.com) or log on to [www.yorkwall.com](http://www.yorkwall.com)

## CALENDAR

### August 2

Lower Great Lakes Regional Annual Picnic

### August 11-12

WFCP Tour in Boston, MA

### August 25-26

WFCP Tour in San Antonio, TX

### September 8-9

WFCP Tour in Philadelphia, PA

### September 18-20

National Paperhanger's Forum & Tradeshow in Columbus, OH

### September 18-20

Restoration & Renovation at the Navy Pier, Chicago, IL

### September 29-30

WFCP Tour in Chicago, IL

### October 13-14

WFCP Tour in Naples, FL

*Note: WFCP Tour may have 125-150 designers and Window Wall Fashions is offering NGPP a complimentary booth to help educate designers on wallcovering. This is a great opportunity for ASID and NGPP to network.*

## Advance Equipment Makes Offer

Advance Equipment is now offering a 1 1/2" Stainless Steel Seam Roller, (product #685) with a nylon bearing designed to prevent rusting.

The comfortable contouring handle is made of cherry stained maple with an attractive nickel plated frame.

Browse our new Advance Equipment on-line catalog at <http://www.advance-equipment.com>

**(ACCESSORIES - continued from page 2)**

tube plumb. The pole is inserted into the conduit. Waltler inserts a gallon can of prep coat into the bucket as ballast.

Bill Archibald, Boston Chapter, cut a hole in a bucket top to hold snug an aluminum extension pole. To keep the pole stable, a piece of wood with a similar hole has been glued to the bottom of the bucket. His PLS2 on its supplied angle bracket is then positioned on the pole with a spring clamp. This six to eleven foot extension pole can also be set between floor and ceiling. A non-marring rubber chair leg cup is used to protect the ceiling.



Jerry Poirier of Chester, NH and also a Boston Chapter member, has taken a more refined approach by developing a self supporting laser pole stand. He has designed

a very stable base fabricated out of steel. It has a soft black powder coating finish. His self supporting base can be used with both the round and square laser poles.

Jerry has also developed another useful item. As the Gizmo sits in a cup while attached to a round LaserPole, one must lift it up from the cup to rotate it. He has designed a "Lazy Susan", which fits in the cup underneath the laser. It allows one to easily turn the Gizmo 360° without having to pick it up. He is selling both the pole stand and "Lazy Susan" and can be contacted at 603-887-3114.



## THE KILL POINT Humor

*By Chris Murphy*

A lady calls, says she was referred to me by a decorator. She asks what I charge a roll. She has, she says brightly, **TWO** (count 'em) bathrooms. (Since this was way before I joined the Guild, I could be had cheap.)

"\$12," I said.

"But I have **TWO** bathrooms !! Can't you give me a discount?," she says.

Now, it was about 12 rolls total, and she lived in an Atlanta suburb that would take me over an hour of intense driving where my life would be in danger at approximately five minute intervals. I was not amused.

"No, I don't discount," I said.

She pleads, "Well I'm saving for a vacation!"

I relent. "How about I just send you 20 bucks and we'll call it even?"

## LASERJAMB'S Q2 *By Barry Blanchard, CP*

When looking for a laser level, I considered the following; affordability, usability, durability, adaptability, and availability. I decided on the Q2 from LaserJamb™.

The Q2 laser is a bit pricey compared to others in its class, costing about \$400, but still affordable. The basic functions of the Q2 are a plumb line, a horizontal line, or both lines simultaneously. It is self-leveling and functions within a 10-degree tilt range. It works on two "AA" batteries and has a 635 nm 5W diode laser. The case is substantially heavier than other comparable lasers I've used, giving the impression that it will withstand some abuse.

The laser sits on a metal disk that slides onto a post on a larger magnetic base. This is a very secure set up and allows the unit to turn easily and smoothly when lining the laser up on a particular point.

Under normal use, the Q2 is self-leveling, but on the top of the laser is a plastic knob that when tightened down locks the diode so that the laser lines can be purposefully tilted off level. This enables one to follow a ceiling line that is out of level. The locking function works with the horizontal, vertical or both.

By laying the laser on its back, it can project a line on the ceiling. However, the back of the Q2 is rounded necessitating some kind of "bed" to keep it in position.

Operating on only two "AA" batteries, the light is somewhat feeble, especially



on the horizontal. In a brightly lit room, it can be difficult to see.

One aspect of lasers I have found to be important for paperhangers, is the length of line the laser will cast at a close distance. This is important in tight spaces, such as powder rooms. Using an arbitrary distance of two feet from a wall, the Q2 projects a horizontal and/or vertical line approximately 45

inches long.

All in all I find this to be a very good laser, adaptable and durable. It can

*(Q2 - continued on page 12)*

# CST/BERGER GIZMO LASERS

By Jerry Poirier, CP

When I first used a laser five years ago, I knew I would never again work without one. Since then, I have tested a number of different models, ranging in price from \$150 to \$1700. I have been most satisfied with three products manufactured by CST/Berger: the Gizmo II, LaserCross, and Gizmo IV laser levels.

Why CST products? They are reasonably priced, accurate, durable and have praiseworthy customer service.

The Gizmo II is so durable that it can withstand a fall from a 10 foot step



ladder. I use it the most. The

Gizmo IV is best for ceiling installations as it gives a longer line negating constant repositioning.

Because the LaserCross is not self leveling, it is well suited to hanging parallel, rather than level and plumb. This procedure is made easy when the LaserCross is used in conjunction with the Laser Grade Adaptor. When one turns a screw, adjustments are made from 0° to 90°.

The Gizmo II and Gizmo IV are both self-leveling, which is advantageous as it is not necessary to

adjust the instrument every time there is the slightest commotion in the work environment.

CST offers a four-piece sectional "floor-to-ceiling" pole for use with their lasers. Each section is two feet long plus one telescoping section to adjust to desired height. If one wishes to reach higher than twelve feet, one can always buy another pole and connect the necessary number of sections.

Companies continue to change, and laser products continue to change and be improved. The CST products have worked well for me, but there are other companies with products on the market. When you find the one that works for you, you'll go home with a smile on your face and more money in your pocket!

(Q2 - continued from page 11)

easily be ordered on line and functions very well.

## Q2 Specifications

Accuracy	1/16" @ 30'
Power	2 "AA" Batteries
Range	60 feet
Operating Time	16 hours

LaserJamb, 3725 Irongate Road,  
Suite 105, Bellingham, WA 98226  
888-443-3750

[www.laserjamb.com](http://www.laserjamb.com)

## Gizmo Specifications

Accuracy	1/8" @ 30'
Power	3 "AA" Batteries
Range	30 feet
Operating Time	20—25 hours

## LaserCross Specifications

Line Length	60' @ 30"
Accuracy	3/16" @ 30'
Power	2 "AA" Batteries
Range	32 feet
Operating Time	10 hours

CST/Berger, 450 S. CIPS Street  
Waukega, IL 60970  
800-435-1859

[www.cstsurvey.com](http://www.cstsurvey.com)

# PACIFIC LASER SYSTEMS - PLS2

By Bill Archibald

The PLS2 is small. It measures 2" x 2 7/8" x 3 3/8" and weighs

approximately 10 ounces. It self levels and can project a horizontal beam, a vertical beam, or both.

When it is tilted more than 6 degrees, the beams shut off. A fourth option locks both horizontal and vertical beams "ON". The laser can then be tilted beyond six degrees to create two

perpendicular lines as needed. This mode is superb when hanging a pattern to a non-level ceiling. Tilt the laser so the horizontal line runs parallel to the ceiling and hang the edge to the vertical beam.



A magnetic mounting bracket comes with this level to which it attaches using a standard camera mount thread. The magnets are strong enough to hold the laser to a finished metal drywall corner bead. With an inexpensive spring clamp,

the bracket mounted PLS2 can be made fast to any number of surfaces such as bookshelves, spindles,

work ladders or doors.

At a distance of two feet from a wall, the projected lines are approximately 63 inches long, depending on ambient brightness and battery strength.

This compact laser level is moderately priced (\$260—\$340) and serves many purposes excellently. I chose the Pacific Laser Systems PLS2 for its ability to align to non-level situations and it's size. Its cost appealing to my "thriftiness" was an added bonus.

## PLS2 Specifications

Line Length	60' @ 30'
Accuracy	1/8" @ 30'
Power	3 "AA" Batteries
Range	100 feet
Operating Time	+30 hrs. continuous
Class II laser product	

Pacific Laser Systems, 2656 Bridgeway  
Sausalito, CA 94965  
800-601-4500

[www.plslaser.com](http://www.plslaser.com)