WAKE FOREST

HISTORIC PRESERVATION COMMISSION

AGENDA

Wednesday, December 14, 2016
6:00 PM Home Tour Committee Meeting
7:00 PM REGULAR HISTORIC PRESERVATION COMMISSION MEETING
GROUND FLOOR TRAINING ROOM, TOWN HALL
301 S. Brooks Street, Wake Forest, NC

6:00 p.m. Home Tour Committee

7:00 p.m. Regular Business

1. Call to Order/Roll Call

2. Approval of the Agenda

3. Approval of Minutes of the November 9, 2016 Meeting

4. **Public Hearing: Consideration of application regarding COA 16-16 A request from the Nancy B. Bates to paint the brick piers and chimneys at 409 N. Main Street, Wake Forest, NC 27587 being Wake County Tax Pin 1841-53-3740.**

5. Public Comment (limited to 3 minutes per person)

6. Treasurer's Report

7. Old Business

8. New Business and Announcements

9. Adjourn

TOWN *of*
WAKE FOREST

301 S. Brooks Street
Wake Forest, NC 27587
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HISTORIC PRESERVATION COMMISSION MINUTES

GROUND FLOOR TRAINING ROOM

WAKE FOREST TOWN HALL

WEDNESDAY, NOVEMBER 9, 2016

7:30 PM

Commission Members Present: Ann Welton (Chair), Parker Schlink, Dawn Daria, Sandy Smart, Ellen Turco, Jackie Logan, Tom Neal, Liz Johnson, Wayne Pratt, Jim Thompson (Ex-Officio)

Members Absent: None

Staff Present: Michelle Michael (HPC Staff Liaison), Toby Hampson, (Town Attorney)

Guests: Ed Austin, Bev Whisnant, Lisa Roberson, Dan Egan

1. **CALL TO ORDER/ROLL CALL**
   The meeting was called to order by Chairperson, Ann Welton at 7:30 p.m.

2. **AGENDA**
   Wayne Pratt made a motion to approve the agenda, Ellen Turco seconded, the motion passed unanimously (9-0).

3. **APPROVAL OF THE MINUTES**
   Liz Johnson made a motion to approve the minutes from the October 12, 2016 meeting, Sandy Smart seconded the motion, the motion passed unanimously (6-0).

4. **PUBLIC HEARING: COA 16-15, a request from the Town of Wake Forest Parks, Recreation, and Cultural Resources Department to demolish the pool structure at the Community House property, 133 W. Owen Avenue, Wake Forest, NC 27587 being Wake County Tax Pin 1841-30-6922/1841-31-9028.** Chairperson Welton introduced the application and asked if there are any members who feel they have a conflict of interest in the case. There being none, Chairperson Welton opened the public hearing and asked staff to provide the staff report. Michelle Michael was sworn in and submitted the staff report, preliminary historical research report, COA application, email from the Historic Preservation Office and all substantiating materials into the record for evidence. Michelle Michael showed the property location map. Ms. Michael submitted that staff completed research

looking at aerial maps from 1938, 1956, and 1972 or 1973. The aerials show the changes in the structure over time. In 1980, it was completely renovated, filling in the deep end in the middle and making a new deep end on the west end. In staff's opinion, the pool structure is no longer contributing as it has been extensively changed. However, the pool is listed as contributing in the National Register of Historic Places and under our ordinance anything listed as contributing requires a COA before demolition. The Community House and wall structure will not be altered as part of this project. Staff submitted the staff report to the State Historic Preservation Office (HPO) for review and opinion on status. The HPO concurred with staff finding that the pool is no longer considered contributing to the Wake Forest National Register Historic District. Staff submitted the email correspondence into the record. Staff asked if there were any questions.

Chairperson Welton asked Ed Austin if he would come forward and be sworn in. Toby Hampson swore in Ed Austin to testify for the applicant. Mr. Austin asked if there were any questions for him. Tom Neal asked if the lap pool was going to be large enough for the town to have a swim team. Mr. Austin responded that the pool will be 25 meters long and regulation so could accommodate a swim team. It will be 3 – 10 feet deep. There will also be a zero entry pool area with shade structures, children's pool, and a plunge pool. The Town will be able to teach swim lessons because the activity pools will be separate. Ellen Turco asked if everything pictured in those activity areas will be inside the fence. Mr. Austin responded yes, the new footprint fits inside the existing footprint. They will not be impacting the wall or the community house. At some point we will have to do some structural reinforcement to the diving platform. Jackie Logan stated that she is happy that the town is going to keep a community pool as she sees it as an asset to the community. Jim Thompson stated that the community response was huge in favor of keeping the pool.

Chairperson Welton asked the audience if there was anyone else who wished to speak regarding the project. There were none. She closed the public hearing. Liz Johnson made a motion to approve the Certificate of Appropriateness 16-15 for the demolition of the pool structure at the Community House provided that the community house and retaining wall/stair structure will not be affected. Tom Neal seconded. There was no discussion and the motion passed unanimously (9-0).

Dawn Daria asked if they Dawn Daria asked if it would be appropriate to recommend that a sign be erected to discuss the history of the pool and the Community House. Tom Neal suggested that perhaps the HPC can assist with the research and some of the cost. Dawn Daria made a motion that the HPC recommend to the town to incorporate signage discussing the history of the Community House and Diving Structure into the plan.

5. PUBLIC COMMENT

None

6. TREASURER'S REPORT

Staff Liaison, Michelle Michael read the treasurer's report for November as provided by Aileen Staples. The beginning balance on September 28, 2016 of the HPC checking account is $26,889.70. There was an interest payment in the amount of $8.01 There was a deposit from home tour ticket sales of $2,984.00 and a charge of $13.25 for deposit tickets. The ending balance as of October 27, 2016 is $29,868.46.

The Ailey Young Account beginning balance is $13,623.76. Interest earned equaled $ 3.91. Therefore, the available balance in the Ailey Young Account is $13,627.67.

Tom Neal made a motion to approve the Treasurers Report, Liz Johnson seconded, the motion passed unanimously (9-0).

7. **Old Business –** There was no old business to discuss

8. **New Business and Announcements**

A. Introductions and Recommendations of New Members. Chairperson Welton asked if the applicants would like to introduce themselves. Lisa Roberson introduced herself as living in the Local Historic District in the Poteat House. She has background in Investment Banking and has lived in North Carolina for about twelve years. She grew up in San Francisco in a neighborhood similar to N. Main Street. Bev Whisnant introduced herself as a past member of the Commission and house tour volunteer. She also lives in the Mill Village Historic District. The third applicant Jennifer Douglas was not present. Toby Hampson explained the balloting and that since there were three openings and three applicants the Commission can make a motion to recommend all three instead of completing the ballots. He further explained that if they only wanted to recommend a portion of the applicants they can. Wayne Pratt made a motion to recommend all three, Bev Whisnant, Lisa Roberson, and Jennifer Douglas to the Board of Commissioners for appointment to the Historic Preservation Commission. Parker Schlink seconded the motion and it passed unanimously (9-0).

B. Southeast High Speed Rail MOA Changes. Changes were made to the MOA that necessitated another signature. The Town has also signed it as a concurring party. Tom Neal made a motion for Chairperson Welton to sign the document on behalf of the Commission. Ellen Turco seconded, the motion passed unanimously (9-0).

C. COA in December. In order to avoid ex-parte communication, there will likely be a COA submitted by Nancy Bates for December.

ADJOURNMENT

Tom Neal made a motion to adjourn it was seconded by Liz Johnson and passed unanimously (9-0). The meeting adjourned at 8:15 PM.

Respectfully submitted,

Ann Welton, Chair Michelle Michael, Secretary

409 N. Main Street

N

0 25 50 100 ft

1 inch = 50 feet

TOWN of
WAKE FOREST

Planning Department
Wake Forest Town Hall – 3rd Floor
301 S. Brooks Street
Wake Forest, NC 27587
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CERTIFICATE OF APPROPRIATENESS APPLICATION

(Last updated: July 2013)

PROCESS INFORMATION:

Per Section 2.4.2 of the Wake Forest Unified Development Ordinance (UDO), no exterior feature of any building or other structure in an HL-O (Historic District and Landmarks Overlay District), shall be erected, altered, restored, moved or demolished until an application for a Certificate of Appropriateness (COA) has been submitted to and approved by the Administrator (Minor COA) or Historic Preservation Commission (Major COA). A COA is required to be issued prior to the issuance of a building permit or other permit granted for the purposes of constructing, altering, moving or demolishing structures. A COA shall be required whether or not a building or other permit is required. A COA is also required for the demolition of any building that is listed on any federal, state or local historic register, for any building listed in the Town of Wake Forest and Suburban Areas Historic Buildings Update, and for any building located on the Historic Building Survey map, whether or not property is located in any historic district.

FILING INSTRUCTIONS:

- ☐ An applicant for a Certificate of Appropriateness must complete this application in full. This application will not be processed unless all information requested is provided.
- ☑ Provide a Sketch Plan & Building Elevations in accordance with Chapter 15 of the Wake Forest UDO. This requirement may be waived by the Administrator as appropriate. Photos may replace the elevations if no change is to be made to the exterior. A Sketch Plan is required if any new addition or accessory structures are to be constructed or if there will be any change in the location of fences, walls, walkways, driveways, parking areas, light poles, signs, etc.
- ☑ The application must be signed by the owner or by an authorized agent of the subject property.

GENERAL INFORMATION:

COA Case #:

Submission Date:	**HPC Meeting Date:**
Property Owner: Nancy Bates	Phone: 919-210-2524
Address: 409 N. Main St.	Email: nancybbates@gmail.com
City, State, Zip: Wake Forest, NC 27587	Fax:

Applicant (if different from property owner):	Phone:
Address:	Email:
City, State, Zip:	Fax:

PROJECT INFORMATION:

Property Address/Location: 409 N. Main St.
Wake Forest, NC 27587

Long Tax PIN(s):

Zoning Classification:

Land Use(s):

Description of proposed work. The following statement & documents are provided for the use in the review of this application. *(Attach photographs, slides, drawings, plans, renderings, materials, cut sheets, etc. to give as much information as possible to show that the use or structure complies with the standards set forth in the UDO and Historic District Design Guidelines – please attach additional sheets if needed).*

see attachments.

Note - I did not know about the guideline re: not to paint unpainted brick surfaces not painted historically. I apologize for not seeking direction on this prior to having some of this work already started.
NB

SIGNATURES:

Submittal of this application constitutes permission for HPC members, as well as staff, to enter the property for the purpose of reviewing the case and performing their duty as commission members.

I/we the undersigned do hereby certify that all information given above is true, complete, & accurate to the best of my/our knowledge.

NANCY BATES	Nancy Bates	11/10/16
(Applicant Print Name)	(Applicant Signature)	(Date)

COA for Brick & Mortar Painting Project 409 N Main St., Wake Forest, NC

Attach to COA form (separate)

Description of proposed new work

Request: Paint the exterior brick, masonry & mortar.

Goals :

- To better preserve exterior brick, mortar & masonry elements.
- To provide an updated, tasteful, cohesive look to a historic property consistent with basic design of home's exterior.
- To add property value to the dwelling.
- To reflect to potential home buyers house is being maintained.

Historically, many brick house exteriors were painted many years ago now located in old, historic districts, particularly on the East Coast (think Boston, Washington DC, Charleston, Savannah).

Reasons in the past for painting brick & mortar included, as described by William Kibbell III, home inspector & restoration consultant specializing in historic residential & commercial buildings :

1. To conceal alterations, previous repairs.
2. To cover up years of coal soot, grime.
3. Attempting to seal & protect old, spalled* bricks.
4. As a design feature.
5. Vinyl siding hadn't been invented yet.

* Spalling: partial loss of masonry material & is caused by water trapped in a masonry system. Leaking roofs & other systems can be sources of trapped water.

(See link: www.oldhouseweb.com/how-to-advice/brick-houses.shtml)
(Also see link:
www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf) P. 31

Partial History of exterior work on 409 N Main:

This house's original structure was built c. 1899. It included double chimneys & a mortar foundation.
The front porch including its brick posts with masonry caps, steps & bilateral stoops with masonry caps as well, was added c. 1920's. Along with other exterior changes, the exterior of the house was changed to a Bungelow style with Craftsman features.

The current homeowner & her late husband purchased the house in Dec.,1988. See attached photo of the house as it appeared at that time. The cedar shakes above the porch & wrapped around the entire second story were so brittle they crumbled & could not be treated with paint or any other material. There was 10” rose-colored aluminum siding around the exterior, date of installment unknown. The house had suffered from neglect inside & out for the prior 30 plus years, after the College left. The first project to be done after the current homeowner moved in was replacing the roof. There were 5 layers of old roofing removed in 1989.

In Spring of 1989 a COA was obtained to allow the homeowners to cover the brittle cedar shakes (all) with 4” vinyl siding on a temporary basis, as the homeowners were not financially able to manage new cedar shakes at that time. A COA was was also obtained to have 3 sides of the 10” aluminum siding removed (the sides that showed from the street. Again, the homeowners could only afford to do part of the project at a time). The original wood siding underneath had to be repaired & or replaced in many areas, then the entire house was painted except for the new vinyl siding pieces on the second story, the brick pillars & stoops on the front porch, and the foundation. Some years later, the remaining aluminum siding was removed, the wood siding underneath those areas repaired or replaced & the house painted again.

Between 1989 through 2010 the house was repainted several times as part of routine maintenance of the property. Each time, old paint was scraped off but not ‘shaved’ down to the bare wood so as not to damage the original wood siding as well as to show more character of the home’s history.

In 2010 a COA was obtained to allow the vinyl siding on the 2nd floor exterior be removed and (finally) be replaced with new cedar shakes. The shakes were left their natural color. This completed the original look to the house as it appeared c. 1920’s except for wood siding color which is unknown (no photos exist of house prior to 1988).

The house was determined to need a new paint job this year, 2016, again for routine maintenance.
Previously, the house was only painted with 3 colors at a time: one color for the siding including the same color for the vinyl siding on the second floor, white for the trim all over, gray for the porch floor.

This year a slightly expanded color palette was chosen: gray for the siding, white for the trim, a red front door, a gray-green accent color to better show the Craftsman detail of the front porch pillars. The gray-green paint was selected to also include painting the (masonry) pillar caps, the masonry covering the posts in front of the porch pillars by the porch steps, the risers of the porch steps & the entire mortar foundation. Additionally, the very porous brick work was to be painted white, using an old, proven technique for historic brick called lime wash. Last, the cedar shakes were first gently power washed & then a clear coat of sealant applied (a process already completed).

Brick Houses

William Kibbel III, The Home Inspector

Dear Home Inspector: Why would anyone want to paint over a brick house -- especially an early 19th century home? Like many of the historic homes in our neighborhood, our house is painted, and we'd like to return it to natural brick. I've heard that sandblasting off the paint can damage the bricks. Is there some other method to remove the paint? How about power washing?

It's a common misconception that painting brick houses is a 20th century aberration. Some historic brick houses were painted very early on in their lives. Then, as now, there were several reasons for painting brick:

- To conceal alterations, like previous repairs, bricked up windows, or door openings.
- To cover up a century of coal soot, grime or graffiti.
- Attempting to seal and protect old, spalled bricks.
- To disguise or protect poor quality bricks.
- As a design feature.
- Vinyl siding hadn't been invented yet.

Erosion of the hard surface of this historic brick was the unfortunate (but common) result of sandblasting.

Paint can successfully be removed from brick exteriors provided the bricks were in good shape before they were painted. Unfortunately, proper paint removal is a tedious job. You mention sandblasting and power washing, and I can understand the temptation to find an easy way to remove the paint. But aiming a piece of equipment that looks like heavy artillery and firing it at an old building is something that should be avoided.

I've seen plenty of disasters from improper methods of removing paint, stucco or grime from old brick buildings. Sandblasting isn't the only culprit, but it is among the worst.

5. Old house additions: how to add on a sunroom
6. The top old house expos in the U.S.
7. Taking the rebate: How to score incentives for home retrofit projects
8. The home audit that saves money
9. Solutions for old house heating problems
10. 6 of America's most popular old home styles

Pressure washing also can quickly erode the surface of bricks. Some caustic chemical solutions can cause surface failures or can change the color of old bricks. Even low-pressure washing or gentle liquid chemical solutions can force excessive moisture through the porous brick surface and cause damage. Damage is especially likely if the brick can't dry completely before freezing weather.

Clay bricks are heat fired, producing a hard outside skin. Paint removal often damages this hard surface, leaving the soft, porous inner part of the clay brick susceptible to erosion, moisture intrusion and freeze damage. Rapid deterioration is then likely to occur, resulting in the need for major repairs. Old bricks are the most likely to be damaged, because before 1870, bricks were molded by hand. The firing was often uneven, and final quality depended on the type of clay used and the skill of the brick maker. Modern bricks are more uniform and are harder in the center, but even they can damaged by harsh methods of paint removal. Their surfaces can be severely pitted and micro-cracks will make the bricks less able to withstand the elements.

It's no wonder that once painted, many brick buildings remain painted.

Best method: Gel or paste removers

In my experience, a paint removal system that uses a gel or paste to dissolve the paint is least likely to cause damage to historic bricks. Most paint before 1970 contained lead, making removal a potential safety and environmental hazard. Finding a safe method for exterior lead paint abatement has led to products that can be applied to large surfaces and that contain the removed paint for proper disposal.

The safest method employs strips of fabric material that are applied over the paint removal paste. When the paint softens, it adheres to the fabric and the whole mess can be peeled off without dispersing lead paint chips throughout the neighborhood. Some of these stripping chemicals now are biodegradable or non-toxic. Not only are these formulas safer for people and the environment, the less caustic chemicals are less likely to cause damage to historic bricks.

Test A Small Area First

Before stripping the paint off your house, you should first test the procedure on a small, inconspicuous area. This test can help you determine several things:

- The effectiveness of the paint removal system.
- The condition of the bricks under the paint.
- How the chemicals affect the bricks
- How much work removing all the paint will be.

Some stubborn paint and chemicals will remain and will need to be cleaned off after the initial paint removal. Scrubbing with a stiff bristle brush (not a wire brush) and rinsing with clean water, using no pressure, is least likely to cause damage or force excessive moisture into soft bricks. Any paint removal should be completed months ahead of freezing weather to allow any moisture to migrate out of the bricks and mortar.

It's easy to see why the owner of this building chose to paint the heavily damaged brick.

After All That, Repainting

Of course, removing the paint might just reveal the reason your house was painted in the first place. If bricks are spalled, damaged or of inferior quality, your best recourse is to repaint. Spalling is the partial loss of masonry material, and is caused by water trapped in a masonry system. Leaking roofs, leaking plumbing and other systems problems are sources of trapped water.

Brick should be painted with latex paint or a lime wash. Both are considered breathable coatings. They allow water vapor, but not liquid water, to pass through the masonry. Waterproof (as opposed to water repellant) coatings should not be applied to above ground masonry house sections.

If you really want the look of natural brick, but must paint, take heart. I've seen quite a few old brick buildings that were painted brick red with all of the mortar joints meticulously painted white. I couldn't even tell that many of these homes were painted until I was a few feet away.

About the Author

William Kibbel III is a home inspector and restoration consultant specializing in historic residential and commercial buildings. He is vice president of Tri-County Inspection Company, serving Southeastern Pennsylvania and Central New Jersey.

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Study on the Durability of Traditional and Modified Limewash

BY SARAH JACKSON ON JULY 8, 2011 · 1 COMMENT · IN ARCHITECTURE & ENGINEERING

Durability of Traditional and Modified Limewash

Download ()

In 2004, NCPTT partnered with Cane River Creole National Park (CARI) and Quality Finish to study the durability of limewash for use on buildings in the Park.

Study on the Durability of Traditional and Modified Limewash

NCPTT partnered with CARI to determine the durability of traditional and modified limewash recipes. CARI wanted to identify a lasting, low-cost limewash that was applied in approximately three layers and would last three to five years. Quality Finish, a local paint contractor, joined the project to ensure that limewash could be applied by local craftsmen outside of a laboratory setting.

The study looked at traditional and modified limewashes made from four different lime sources. Traditional additives such as salt, alum, molasses and others were tested. Different limewashes were applied to handmade brick, modern brick, weathered wood, rough sawn wood, and epoxy fill materials.

Standard test methodologies were used as defined by the American Society for Testing and Materials (ASTM) standards. We measured abrasion, adhesion, and color change on samples before and after artificial weathering. The amount of solids applied to the samples was estimated by weighing. Next we developed numerical ranking system to take into consideration performance on various tests.

The Laboratory Tests

Abrasion testing was based on ASTM D 968-96, allowing us to rank how a limewash might stand up over time to abrasion from wind and rain borne particles. The results were averaged for each wash

Brick cabins at Magnolia Plantation at CARI. Photograph by Sarah Jackson

and the best performers were those samples that required the highest amount of sand, indicating that they had formed a harder, more cohesive finish.

Adhesion testing was performed to evaluate how firmly the limewash bonded to the samples, following ASTM D 3359-95.The results were averaged and the best performers were the samples with the least limewash loss, indicating the limewashes that bonded most tightly to the material.

Limewash Recipes

	Lime, Water, Table Salt, Alum, Unsulphured Molasses and Laundry Bluing	Lime, Water, Clove Oil, Unsulphered Molasses, Laundry Bluing and Casein Binder	Lime, Water and Acrylic Binder	Lime and Water
Graymount Ivory Hydrated Lime	Wash A	Wash D	Wash G	Wash L
Graymount Niagara Lime Putty	Wash B	Wash E	Wash H	Wash M
Virginia Limeworks Lime Putty	Wash C	Wash F	Wash I	Wash K
Mississippi Lime Architectural Lime Putty				Wash N
	Applied to handmade brick, modern brick, weathered wood and rough-sawn new wood.			
	Applied to handmade and modern brick.			
	Applied to handmade and weathered wood.			

Limewash Recipes

History of Limewash

Quicklime slaking after water was added to the pan. Steam rising above the pan was created by the exothermic reation of the quicklime slaking.

Limewash was the traditional finish for centuries on both the exterior and interior surfaces worldwide. Lime is one of the world's oldest building materials. It was readily available at most job sites. Limewash was applied to surfaces for both it's protective and aesthetic qualities.

Limewash is a mixture of slaked lime and water that, as it dries, reacts with carbon dioxide in the air carbonating creating a tough, "rock" like coating. Lime begins as limestone that is burned (heated) at high temperatures removing the carbon dioxide and moisture from the stone creating calcium oxide (quicklime). The quicklime is then slaked, water is added, to create a workable material. Hydrated lime is a dry powder that is created

when a minimum amount of water is added to quicklime. Lime putty is created when an excess amount of water is added to quicklime.

Limewash is often considered to be a tactful historic building material because it allows a greater water transfer than most modern finishes. If a structure suffers from rising damp, where water moves up the interior of walls before evaporating, a modern paint often does not allow for moisture transfer. Thus the moisture becomes trapped in the wall creating a environment that could lead to damage or material deterioration.

Hydrated lime is a dry powder that is created when a minimum amount of water is added to quicklime. Lime putty is created when an excess amount of water is added to quicklime.

Closeup of quicklime slaking. As water is added the quicklime releases calcium hydroxide is created.

Limewash is often considered to be more sympathetic to historic building materials as it allows for greater water transfer than most modern finishes. If a structure suffers from rising damp, when water moves up the interior of walls before evaporating, a modern paint often does not allow for the wall to dry out. Thus the moisture becomes trapped in the wall creating a environment that could lead to damage or material deterioration.

Limewash was traditionally prepared on site by skilled craftsmen and applied in the spring or fall for optimal temperatures. Additional ingredients may be included in limewash to provide additional chemical or physical properties. Additives require careful consideration due to the possible adverse affects.

Brick fireplace at Oakland Plantation, part of CARI, which was limewashed with a colorwash after color analysis. Photograph by Sarah Jackson

Pigments were a common additive included in limewash to vary the color of the finish. Earth pigments are recommended to maintain consistent color and limit changes from the alkalinity of the limewash. Moderation was necessary when adding pigments to limit the weakening effect of excessive amounts of additives.

To maintain consistency in the limewash an amount large enough to complete the project was mixed and agitated throughout application. If the limewash dried too quickly carbonation would be disrupted, forming a finish that tended to crack, powder, and lacked strength.

Limewash was applied in thin layers, constantly maintaining a wet edge. Multiple layers were applied with sufficient time to dry between applications. Drying times were 24 hours or longer depending on exterior conditions such as humidity and temperature.

Three or more layers were recommended for the initial limewashing. Annual reapplication was necessary to counter weathering from exposure. Successive limewashings required fewer layers.

Beginning in the 1900's limewash became less used in urban areas while its popularity continued in rural settings until as late as mid-20th century. An increase in modern, long-lasting buildings materials and the rising cost of labor may have contributed to its waning popularity.

Results of Study

Wood outbuildings at Oakland Plantation after limewashing. Photograph by Sarah Jackson

A variety of limewash recipes were tested on multiple sample materials for possible use at CARI. Based on the results, the most important distinction among the recipes tested was the additives used, rather than the type of lime. The adhesion of the limewash was also greatly affected by the substrate to which it was applied.

The more porous material, brick, allowed for a better adhesion of the limewash, creating a more cohesive coat and increased durability. On porous materials such as brick, soluble salts can be very detrimental. Therefore, limewash prepared with a salt additive may be detrimental to porous materials. Washes with salt did not perform better than limewash prepared without additives after artificial weathering. On the handmade brick Wash M performed almost twice as well on all tests after artificial weathering.

The porous structure of handmade brick makes a primer unnecessary to assist in the adhesion of limewash to the surface. For application on handmade or historic brick wash M, Graymont Niagara lime putty and water, would likely provide the best results in field applications.

None of the limewashes tested were long-lasting on the wood samples, which could be attributed to using only three layers of limewash on the wood samples. The wood itself has been unfinished for numerous years, which most likely contributed to the poor adhesion and would have affected any finish applied to it. However, there was a noticeable difference in performance between the washes applied after Edison Coatings Primer #342 and those that were applied to bare wood.

The limewashes applied to wood samples after primer performed better during the study. In applications where an acrylic primer is deemed an inappropriate treatment on wood, Wash E with Graymont Niagara lime putty and casein would likely be a good choice for use. Epoxy samples experienced results that were comparable to the same recipes on the wood samples. Wash E was the best performer on the wood and epoxy samples.

Additional research is needed on the physical and chemical properties of limes commercially available in the United States and Europe in order to gain a clearer understanding of its role in limewash. Application of a greater number of coats of thin layers and investigation of the effects of temperature and humidity on carbonation may provide greater insight into the durability of limewash.

TAGGED WITH → ASTM D 3359-95 • ASTM D 968-96 • ASTM Standards • Cane River Creole National Park • CARI • exothermic reaction • historic building materials • history of limewash • hydrated lime • Limewash • Limewash Recipes • modified limewash • moisture transfer • pigments • Quicklime • quicklime slaking • slaked lime • traditional limewash • water

One Response to *Study on the Durability of Traditional and Modified Limewash*

Wesley Rademaker says:
June 21, 2016 at 4:08 AM

I have A new recipie you may want to try
recipie Lime wash outside use only
500ml warm water dillute borax powder 250 grams
casien powder 200grams dillute 600 ml of water do not stirr
ad thes two together after 24 hours
mix Lithiumwaterglass liquid 1 liter in 4 liters of cold water that you'll get from slaking lime
take 10 kilo's of marbeldust fine grane
take 15 kilo's of slaked lime
mix al together in a bucket. let the mixture stand for 24 hours
before you begin ad 3 tablespoons of
poppy seed oil to thicken the mixture zo you can paint with it if to thick ad more lime water DO NOT!! ad normal water
gif to hands of very fine grane of sand to the mixture and you ready to go
keep stirring the bucket once in a wile.
Happy painting
Lime 20%

REPLY

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OUR RULE OF THREE: PRODUCING A VIDEO ON STATUE CONSERVATION
IDENTIFYING MUSEUM INSECT PEST DAMAGE

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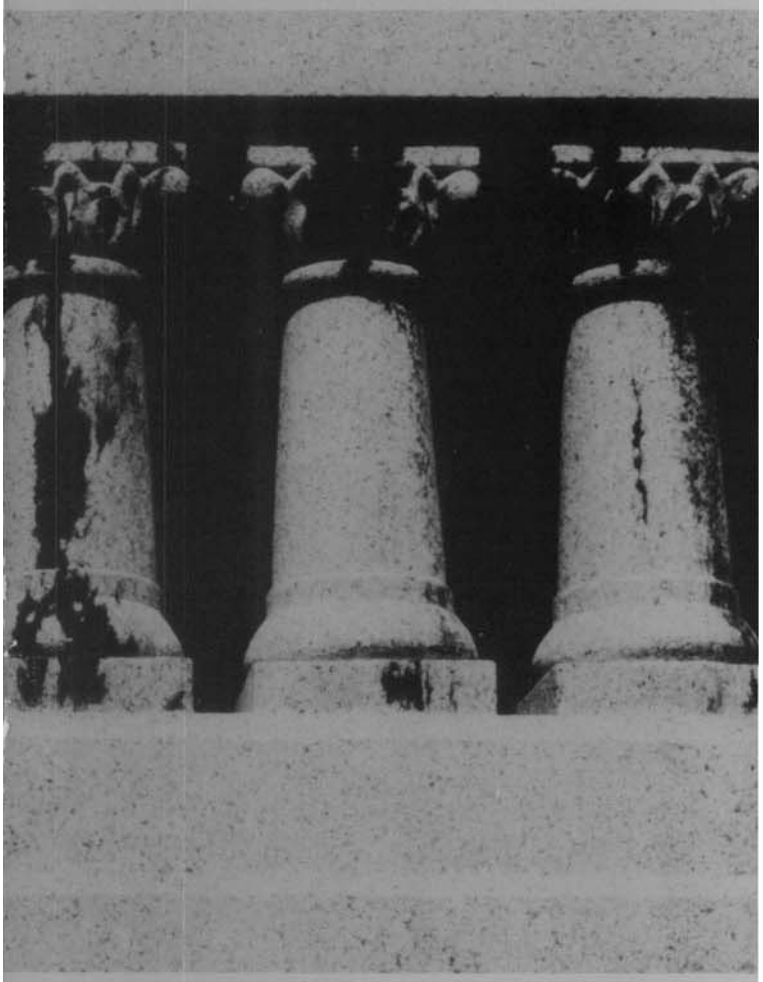
A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments



A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments

Compiled by Anne E. Grimmer

Department of the Interior
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Preservation Assistance Division

1984

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Contents

Preface

In 1981, the Preservation Assistance Division of the National Park Service initiated the Census of Treated Historic Masonry Buildings in order to fulfill its responsibility to provide sound technical advice to Federal, State, and local officials concerning the preservation of historic structures. The purpose of the Census is to establish a system for documenting all types of treatments carried out on historic masonry and for keeping a record of environmental and treatment effects on the long-term preservation of the masonry. How to identify the many kinds of deterioration to which historic masonry is susceptible, and how to determine what, if any, treatment is best, or what degree of intervention might be necessary for its preservation, are not easy questions to answer. The continuing influx of new "miracle" products on the market makes these questions even more problematic. Although most of these products were originally developed for application in new construction, many are now being promoted by the manufacturer, or by architects and building contractors, as equally suitable for older and historic masonry materials. Too often, an incorrect and uninformed diagnosis of masonry deterioration results in the application of many such products—in particular water-repellent coatings and consolidants—to historic buildings without adequate, or in most cases without *any,* testing. Unfortunately, this haphazard use of inappropriate or incompatible materials often results in extensive and irreversible damage to the historic masonry.

To date, twenty historic masonry buildings have been recorded on the Census, reflecting a variety of treatments, masonry types geographical locations, and it is estimated that the project will ultimately include one hundred structures. As the Census project has evolved, we have realized the need for a standard set of definitions for masonry deterioration as well as the preservation treatments prescribed. There is a plethora of terms used to describe problems of historic masonry deterioration and preservation treatments. Because so many of these terms originate from different sources—the architectural profession, the building trades and industry, and scientific fields such

as geology and chemistry—many of them are used interchangeably, often indiscriminately and incorrectly. As a result, the preservation architect or building conservator is left in confusion, uncertain not only how to diagnose a problem, but what to call it, and whether to recommend a treatment.

To help clarify these different, but sometimes nearly synonymous terms, we have developed this illustrated glossary. The glossary is *not* a "how to" manual; it will not supply the technical information, such as specifications, necessary to carry out a cleaning or repair project. Instead it is intended as a general reference and interpretive tool to provide an explanation of all terms likely to be used in the Census to describe conditions of masonry deterioration and repair techniques and treatments to preserve historic masonry.

For purposes of the Census and the glossary, the term "masonry" includes all types of natural stone, brick, terra cotta and adobe, as well as concrete and other cementitious materials. Preservation treatments are broadly defined to include almost everything done to or applied to historic masonry in an effort to prolong its life. The glossary is illustrated and consists of two sections: Part 1 lists and defines problems of masonry deterioration in alphabetical order. Part 2 describes preservation treatments, grouped according to maintenance or repair techniques. It is hoped that the glossary will be useful to all those who are faced with the myriad problems of evaluating, preserving, restoring and rehabilitating historic masonry buildings. This includes historic preservation specialists and architects, architectural and museum conservators, and conservation scientists, as well as representatives of the building industry—such as contractors and masons, and building product representatives.

Although gathered from a wide variety of sources, we realize this glossary is by no means conclusive. It is presented as an initial effort and is intended as the first of many expanded editions to be improved through use and application in the field. We solicit your comments and suggestions for additional terms explaining historic masonry deterioration, and, as the science of masonry conservation continues to evolve, descriptions of new, more suc-

cessful and long-lasting preservation treatments for historic masonry.

The Preservation Assistance Division would like to express its appreciation to all those who have conveyed their experience with historic masonry through the publications which were consulted in the preparation of this glossary, and which are included in the selected reading list. In addition, I would like to personally acknowledge the contribution of the following individuals who provided technical comments on the manuscript: Michael F. Lynch; Erhard M. Winkler; the AIA Committee on Historic Resources; the National Park Service Regions; and the staff of the Preservation Assistance Division, including Michael J. Auer, Bruce Doe, Susan Dynes, Charles E. Fisher, Martha A. Gutrick, Alicia Hardison, H. Ward Jandl, Sharon C. Park, Susan I. Sherwood, Mae Simon, Christopher A. Sowick, and Kay D. Weeks.

This publication has been prepared pursuant to The National Historic Preservation Act Amendments of 1980, which direct the Secretary of the Interior to make available to Federal agencies, State and local governments, private organizations, and individuals information concerning professional methods and techniques for the preservation of historic properties and for the administration of the historic preservation programs at the Federal, State, and local levels. The publication is further evidence of the National Park Service commitment to identify and assess damage to materials and cultural resources as part of its participation in Taskgroup G of the National Acid Precipitation Assessment Program. *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments* has been developed under the technical editorship of Lee H. Nelson, AIA, Chief, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, Washington, D.C. 20240. Comments on the usefulness of this information are welcomed and can be sent to Mr. Nelson at the above address.

September, 1984

Part 1
Deterioration Problems

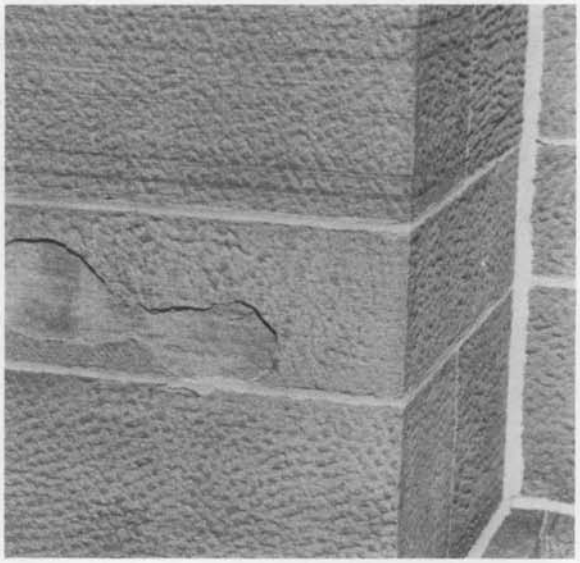
Part 1 provides definitions of the most common deterioration problems affecting historic masonry buildings. While there is an obvious similarity of meaning in a number of the terms—the terms blistering, delamination, exfoliation, flaking, peeling and salt fretting are notable examples—all possible definitions have been included in order to be comprehensive. The 22 terms include all levels of deterioration. For example, they run the gamut from lesser problems which appear to be fairly insignificant, such as blistering, to the more serious conditions of delamination or exfoliation. While it would be ideal to reference a treatment for every deterioration problem in the glossary, the very nature of masonry—the fact that stone is not a homogeneous substance, and manufactured masonry materials are not much more consistent—means that any treatment must be carried out only after testing and on a case-by-case basis. Some traditional preservation treatments have been tried and used successfully for a long time, as have some "modern scientific" treatments. But many others have not, and their application has resulted in greater damage to the masonry. Thus, it is clear that technology has not advanced to the point where there is a treatment for every problem. Where a preservation treatment or approach *can* be suggested, however, it is referenced after the description of the problem.

Finally, the reader should understand that if the degree of deterioration is minimal, it is preferable to leave the masonry alone, as long as the problem does not threaten the structural integrity of the building or detract too much from the architectural character. Historic buildings are old and they should not be expected to look perfect.

Blistering

Swelling accompanied by rupturing of a thin uniform skin both across and parallel to the bedding plane, usually a condition found on sandstone, but also on granite. Because blistering can be caused by de-icing salts and ground moisture, it is generally found on a surface close to the ground. Blistering may remain a relatively constant condition scattered over the masonry surface but, more often, it eventually results in greater surface peeling (exfoliation, delamination or spalling).

Preservation Treatment: To date, no completely effective treatment has been developed for this condition.



Blistering of sandstone. Photograph: Anne E. Grimmer.

Chipping

Small pieces or larger fragments of masonry separating from the masonry unit, often at corners or mortar joints. This may be the result of damage caused by later alterations or repairs, such as use of too hard a mortar, or by accident or through vandalism.

Preservation Treatment: See Dutchman Repair, p.56; Replacement/Patching with Like or Compatible Substitute Materials, p.59.

Chipping of granite sill. Photograph: Anne E. Grimmer.

Coving

The hollowing out of an adobe wall just above grade level. Coving may be caused by standing rainwater or rainwater splash off the ground. It can also be caused by salts deposited in the adobe by the evaporation of water.

Preservation Treatment: See Replacement/Patching with Like or Compatible Substitute Materials, p.59.

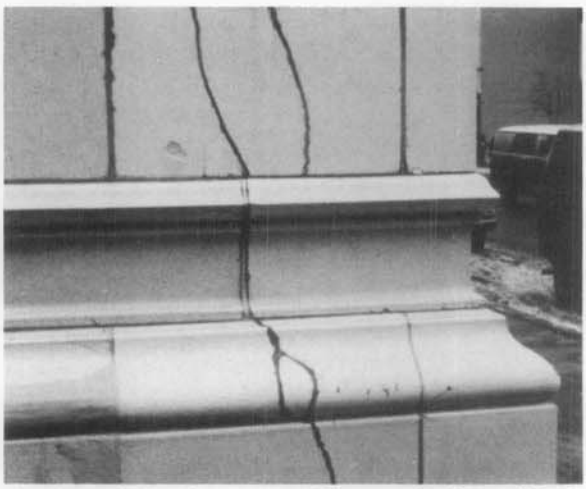
Coving of adobe wall. Photograph: National Park Service.

Cracking

A term describing narrow fissures from 1/16 to 1/2 inch wide in a block of masonry. Cracking may result from a variety of conditions, such as structural settlement of a building, too hard a repointing mortar, or it may be an inherent characteristic of the masonry itself, such as unfired brick or adobe. Small cracks within a single block of masonry may not be serious, but longer and wider cracks extending over a larger area may be indicative of structural problems, and should be monitored.

Preservation Treatment: See Mechanical Repair, p.58; Replacement/Patching with Like or Compatible Substitute Materials, p.59.

Cracking of limestone. Photograph: John H. Myers.



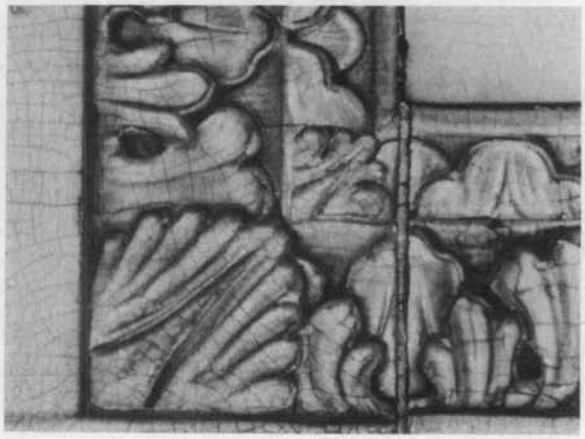
Cracking of glazed terra cotta. Photograph: National Park Service.

Crazing

The formation of a pattern of tiny cracks or crackles in the glaze of glazed terra cotta. Crazing (dunting as it is called when it occurs immediately after the firing process and is caused by too rapid cooling) may develop over time as the terra cotta is exposed to the weather. When a terra cotta unit first comes from the kiln after firing, it has dried to its smallest possible size. With the passage of time it expands as it absorbs moisture from the air. The glaze then goes into tension because it has a lesser capacity for expansion than the porous tile body; it no longer "fits" the expanding unit onto which it was originally fired. If the strength of the glaze is exceeded by this expansion, the glaze will crack or craze (sometimes called moisture crazing). Unless the cracks visibly extend into the porous tile body beneath the glaze, crazing should not be regarded as highly serious material failure. It does, however, tend to increase the water absorption capability of the glazed terra cotta unit.

Crazing can also occur on the surface of concrete, generally due to its expansion and contraction, or by excessive water or improper trowelling of a too-rich mix.

Preservation Treatment: To date, no completely effective treatment has been developed for this condition.



Crazing of glazed terra cotta. Photograph: National Park Service.

Crumbling

This condition is indicative of a certain brittleness or tendency of the masonry to break up or dissolve. It may be caused by an inherent weakness of the masonry and gradual dissolution of the binder, or it may be the result of external factors affecting the strength or durability of the masonry, such as salts or moisture entering the masonry.

Preservation Treatment: See Consolidation, p.52.

Crumbling limestone resulting primarily from excess moisture penetration. Photograph: National Park Service.

Delamination

A condition of stone in which the outer surface of the stone splits apart into laminae or thin layers and peels off the face of the stone. Because of their layered composition, this may be a natural condition of sedimentary stones such as sandstone or limestone; and the presence of clay-rich layers can accelerate the process. Delamination differs from spalling in that it is a condition confined to natural, primarily sedimentary, stone and is not a condition that occurs in manufactured products, such as brick.

When sedimentary stones are used in building, this tendency to peel off in layers can be exacerbated by improperly laid stones. Delamination takes place along the natural bedding planes of the stones when they are laid vertically, instead of horizontally—the correct way—and, as a result, are exposed to weathering.

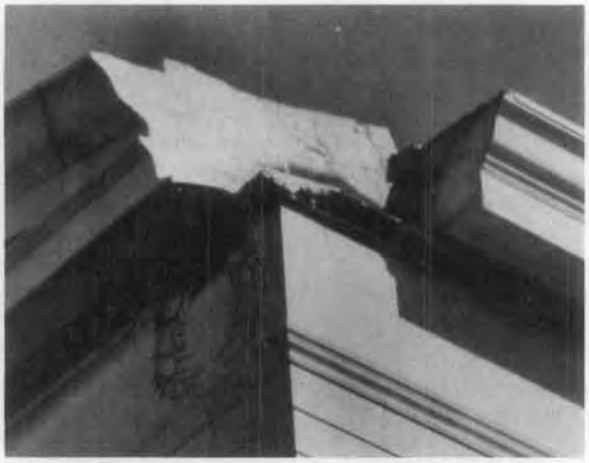
Preservation Treatment: See Stucco, p. 33; Composite Patching/Plastic Repair, p.50; Mechanical Repair, p.58; Replacement/Patching with Like or Compatible Substitute Materials, p.59.

Delamination of sandstone along the bedding planes. Photograph: U.S. Corps of Engineers.

Detachment

The result of a complete break (or failure of an original construction joint) in which the detached portion of masonry survives intact.

Preservation Treatment: See Mechanical Repair, p.58.



Detachment of section of marble pediment. Photograph: Walter Smalling.

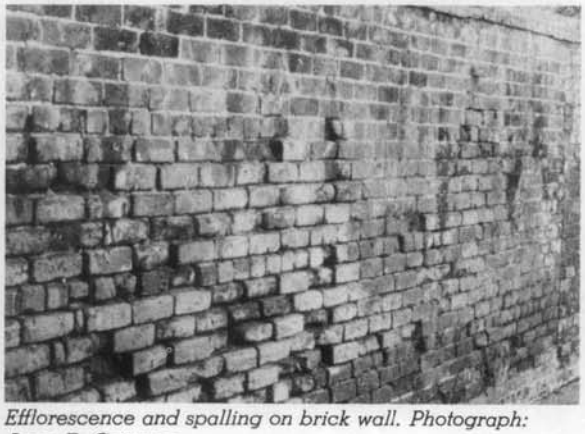
Section of marble lying on the ground at base of building after it had separated from pediment above. Photograph: Walter Smalling.

Efflorescence

A whitish haze of soluble salts on masonry generally caused by excessive "pulling" of soluble salts into the masonry and out through the surface. Capillary action may pull soluble salts which result in efflorescence from the ground into the masonry, such as chlorides from salting of streets and sidewalks in winter and nitrates from fertilizers. In addition, carbonates from lime mortar and air-borne or water-deposited pollutants in the atmosphere may cause sulfates to be deposited on the surface of the masonry. Sulfates resulting from the curing and firing process are a common source of efflorescence in brick. Finally, efflorescence may be a combined salt residue left on the masonry surface by chemical cleaning, too strong a chemical solution, or improper rinsing.

Efflorescence itself may be more unsightly than harmful, but its presence on an older or historic masonry building often serves as a warning, indicating that water has found a point of entry into the structure. Once this has occurred, more serious damage can usually be predicted. Efflorescence may also indicate salt accumulations under the surface of the masonry (subflorescence) which are potentially damaging to the masonry, and are most definitely a matter of concern.

Preservation Treatment: See Poulticing, p.44; Water Washing, p.46.

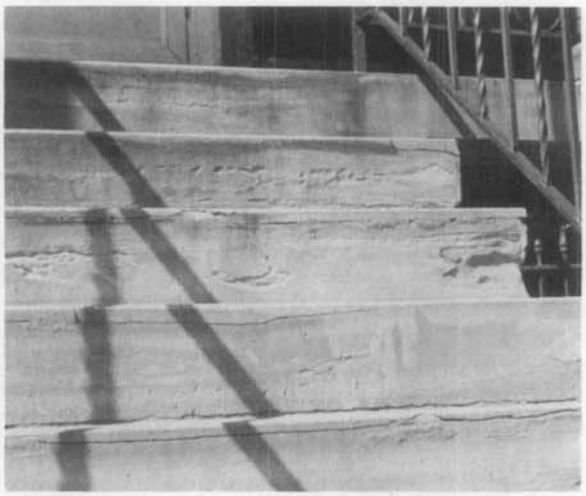


Efflorescence and spalling on brick wall. Photograph: Anne E. Grimmer.

Erosion

Wearing away of the surface, edges, corners or carved details of masonry slowly and usually by the natural action of wind or windblown particles and water. Erosion is one of the most serious kinds of adobe deterioration.

Preservation Treatment: See Replacement/Patching with Like or Compatible Substitute Materials, p.59.



Differential erosion of sandstone steps follows bedding planes of greater and lesser resistance. Photograph: Anne E. Grimmer.

Exfoliation

Exfoliation, like delamination, is a term primarily used to describe natural stone deterioration. Peeling, scaling or flaking off of the surface of stone in thin layers is caused by the expansion and contraction of trapped moisture, by chemical action such as rusting of metal, or by weathering. Exfoliation most often occurs along natural bedding planes, resulting in an unevenly layered surface. Incorrectly laid stones with their bedding plane laid up parallel or perpendicular to the surface of the building thus have a natural tendency to exfoliate faster, following the lines of the bedding planes.

Preservation Treatment: See Stucco, p.33; Composite Patching/Plastic Repair, p.50; Mechanical Repair, p.58; Replacement/Patching with Like or Compatible Substitute Materials, p.59.

Exfoliation of sandstone. Photograph: Anne E. Grimmer.

Flaking

Flaking is an early stage of peeling, exfoliation, delamination or spalling, and is best explained as the detachment of small, flat, thin pieces of the outer layers of stone from a larger piece of building stone. Flaking is usually caused by capillary moisture or freeze-thaw cycles that occur within the masonry. The application of a water-repellent coating may result in flaking of the masonry when trapped moisture is forced to the surface.

Flaking also commonly occurs in masonry coatings, such as paint, or stucco, and results from a loss of adhesion between the coating and the masonry substrate.

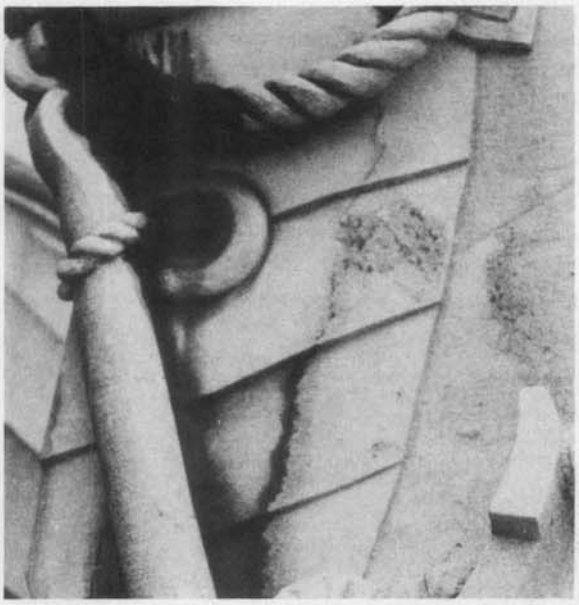
Preservation Treatment: To date, no completely effective treatment has been developed for this condition.

Flaking of granite. Photograph: Baird M. Smith, AIA.

Friability

An inherent characteristic of some types of stone, particularly sandstone or limestone, which have a tendency to break up, crumble or powder easily.

Preservation Treatment: See Consolidation, p.52.



Friability in limestone. Photograph: Anne E. Grimmer.

Peeling

Peeling of stone may be caused by an inherent defect in the surface of the masonry or the result of weathering. Improper application of a masonry coating may result in a lack of adhesion to the substrate, and cause the surface of the masonry or coating to flake or peel away from the substrate in strips or layers.

Peeling may also describe a condition of terra cotta in which the glaze or slip has separated from the body of the terra cotta unit. It may be caused when slip is applied to a terra cotta unit that is too dry or a glaze is applied too thickly or to a dusty surface.

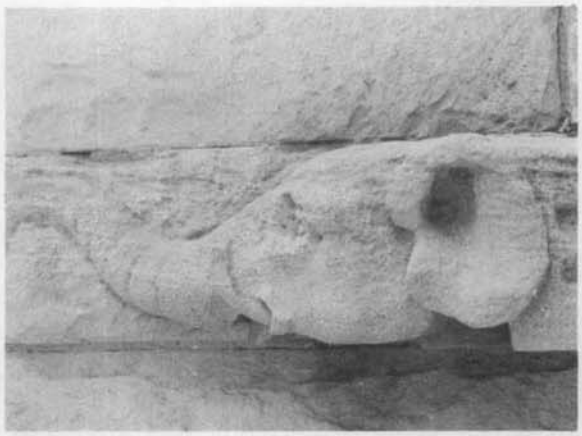
Preservation Treatment: To date, no completely effective treatment has been developed for this condition.

Peeling of granite. Photograph: Baird M. Smith, AIA.

Pitting

The development or existence of small cavities in a masonry surface which may be caused by the differential removal of individual components of the masonry and may be the result of natural weathering or erosion of an inherently porous type of masonry. Pitting may also result from a harsh or abrasive cleaning method. Pitting of concrete can be caused by improper mixing, and usually occurs during the curing period.

Preservation Treatment: To date, no completely effective treatment has been developed for this condition.



Pitting of limestone. Photograph: John H. Myers.

Rising Damp

The suction of groundwater into the base of masonry walls through capillary action is called rising damp. Moisture is drawn up into the building walls and released at the interior and exterior surfaces where a horizontal wet stain or tidemark is left. The moisture often carries with it salts in solution, which can result in efflorescence and lead to deterioration of masonry, plaster, wood and paint. Rising damp, often the result of improper drainage, is a problem common to many older masonry structures, and one that is difficult to solve completely.

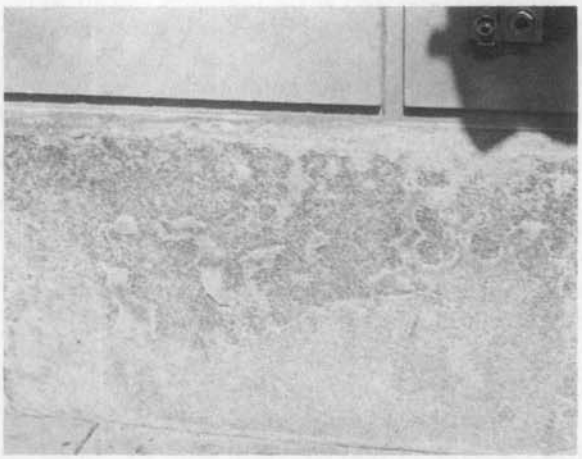
Preservation Treatment: See Dampproof Course, p.54.

Rising damp evidenced on parged foundation. Photograph: John Stubbs.

Salt Fretting

Sometimes called salt erosion, this condition results in an obvious pattern of erosion or etching of the stones caused by salt, usually from the salting of icy sidewalks. Unless the use of de-icing salts is discontinued, this condition can eventually result in spalling and exfoliation of the stone surface.

Preservation Treatment: To date, no completely effective treatment has been developed for this condition.



Salt fretting on granite base probably resulting from use of de-icing salts on sidewalk. Photograph: Anne E. Grimmer.

Spalling

A condition of masonry in which the outer layer or layers begin to break off (unevenly), or peel away in parallel layers from the larger block of masonry. Unlike exfoliation and delamination, spalling is not confined to natural stone, but is also common to brick, and other fabricated masonry materials such as cement products and terra cotta. Spalling is usually caused by the pressure of salts and freeze-thaw cycles of moisture trapped under the surface (subflorescence) which forces off the outer surface or layers of masonry. Spalling can also result from improper laying of stone, exposing bedding planes to weathering and consequent accelerated deterioration, or can be caused by improper repointing techniques utilizing too hard a mortar which does not allow for expansion and contraction of the masonry blocks, thus causing pieces or edges of the masonry blocks to chip or spall off. Improper cleaning techniques, especially abrasive methods, may remove the outer protective layer of brick, terra cotta, or stone, thereby hastening deterioration and spalling of masonry.

Spalling of terra cotta is of two types: glaze spalling and material spalling. Both are the result of air-borne water or water from other sources being trapped behind the glazed surface of the clay. When the water builds up in sufficient pressure to cause expansion of the clay body, the relatively impervious glaze prevents the water from escaping, and the glaze will blister or pop off from the clay surface (glaze spalling), or the clay body itself may fracture or disintegrate (material spalling). Spalling in terra cotta, as in other types of masonry, may also be caused by deterioration of the internal anchoring system which holds the units to the building structure. Water infiltration causes the metal anchors or metal reinforcement to rust which in turn creates increased internal pressure in the masonry units or concrete, resulting in spalling, and potential failure of the structural system if the anchoring fails completely.

Preservation Treatment: See Stucco, p.33; Water-Repellent Coating, p.36; Composite Patching/Plastic Repair, p.50; Consolidation, 52

p.50; Replacement/Patching with Like or Compatible Substitute Materials, p.59.

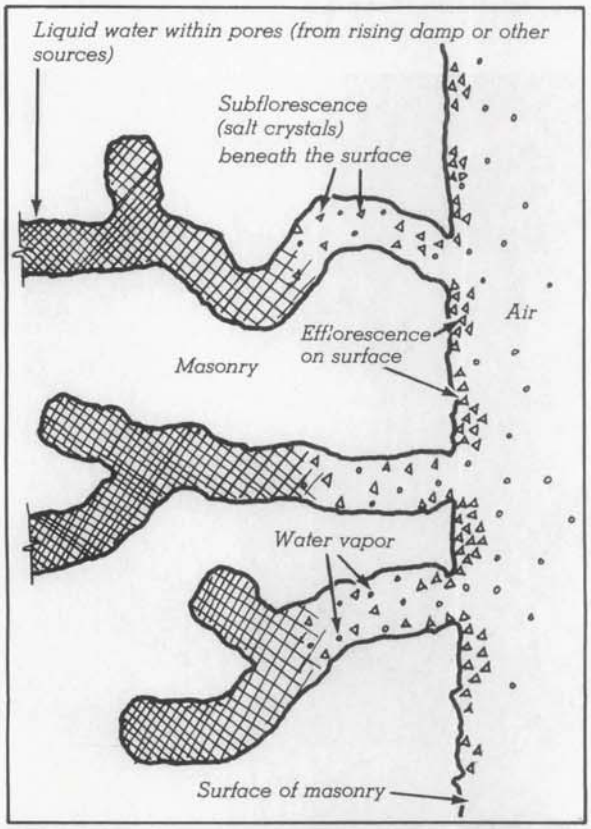
Spalling of brick. Photograph: Susan Dynes.

Glaze spalling of glazed terra cotta. Photograph: John H. Myers.

Subflorescence

Subflorescence is a potentially harmful accumulation, or hidden build-up, of soluble salts deposited under or just beneath the masonry surface as moisture in the wall evaporates. Particularly during the freeze-thaw cycle, the moisture and salts in the wall freeze and expand, building up pressure within the masonry, which, if sufficient, may cause parts of the outer surface of the masonry to spall off or delaminate. External signs of efflorescence may indicate the presence of subflorescence beneath the surface. (Subflorescence is sometimes referred to as cryptoflorescence.)

Preservation Treatment: See Dampproof Course, p. 54.

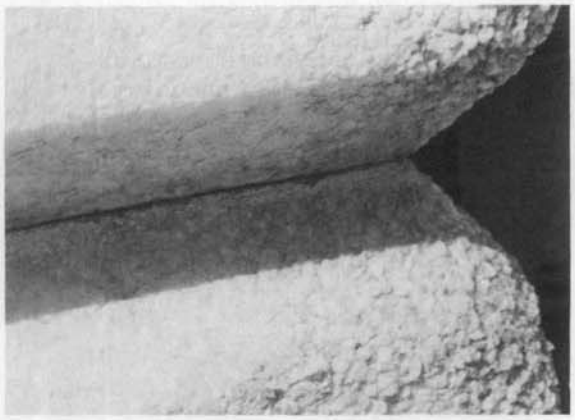


Salts dissolved in water drawn into stone through capillary action evaporate as subflorescence beneath the surface of the stone, and may be evidenced on the stone surface as efflorescence. Illustration: Christina Henry.

Sugaring

A characteristic of some masonry indicative of gradual surface disintegration, possibly caused by salts dissolved in and transported through the stone by moisture and consequent dissolution of the binder. Carbonate stones, especially fine grained marble, are particularly susceptible to this granular, sometimes powdery condition.

Preservation Treatment: See Consolidation, p.52.



Sugaring of marble. Photograph: Anne E. Grimmer.

Surface Crust/Surface Induration

The movement of moisture toward the surface of stone and the outer edges results in the formation of a hard crust on the surface parallel to the worked surface. Some of these crusts, particularly if they are calcitic in nature, can provide a protective surface to the stone. Other such crusts resulting from a chemical reaction of the stone to airborne pollutants leading to the dissolution of, and migration of, cementing material from within the stone, may be temporary and, in fact, could be indicative of impending disintegration of the stone (especially sandstone), when the disintegrating block of stone through spalling or exfoliation is itself creating this temporary and superficial surface. (Sometimes this phenomenon is referred to as surface hardened or quarry crust.)

Preservation Treatment: To date, no completely effective treatment has been developed for this condition.

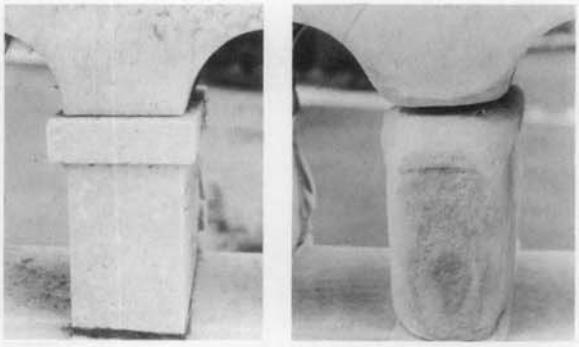
Surface crust on sandstone resulting from dissolution of the stone. Photograph: Erhard M. Winkler.

Weathering

The natural disintegration and erosion of stone caused by wind and rain, resulting in granular and rounded surfaces. Weathering is particularly pronounced on sharp corners, or highly carved or projecting architectural details. Acid rain water in particular, in contact with acid soluble, carbonate stone, can be very damaging, increasing the natural weathering rates, and also resulting in noticeable softening or loss of masonry details.

Honeycomb or alveolar weathering is a type of erosion common to sandstones and limestones, and other non-homogeneous masonry materials. It is characteristic of arid climates, but may also be found in more humid areas. Cavities (alveoles) are created in a honeycomb pattern on surfaces exposed to strong winds where evaporation of salts occurs directly below the surface.

Preservation Treatment: Replacement/Patching with Like or Compatible Substitute Materials, p.59.



Weathering has reduced the formerly sharp edges and rounded the corners of this marble baluster. Photograph: John H. Myers.

Part 2
Preservation Treatments

The preservation treatments defined in Part 2 are divided into two general categories: *Maintenance* (such as application of surface coatings, caulking and cleaning); and *Repair* (such as consolidation, plastic repair or patching/replacement). *Maintenance* treatments described and illustrated include those basic day-to-day practical and preventive procedures that should be carried out in an effort to preserve historic building material and prevent the need for repairs. *Repair* treatments imply that a greater degree of intervention into the historic fabric is necessary and thus describe and illustrate techniques which must be undertaken when regular maintenance treatments are not adequate to halt deterioration. Often, there simply is no effective preservation treatment that has been developed to date that can be recommended; however, where an appropriate treatment has been developed for a specific masonry problem that is defined and illustrated in Part 1, it is referenced in the Part 2 text.

The reader should be aware that Part 2 includes a number of treatments (such as abrasive cleaning and the application of a water-repellent coating) which are not generally recommended preservation treatments for historic masonry. Such treatments have been included here in an effort to be as comprehensive as possible, and because they may occasionally be recommended preservation treatments, if applied under appropriate professional supervision.

Maintenance

Application of Surface Coatings

Paint

Any pigmented liquid, liquefiable, or mastic composition designed for application to a substrate in a thin layer which is converted to an opaque solid film after application. Paint is generally applied as a protective coating to poor quality or porous masonry to keep out moisture; it may also be used purely for decoration on a historic building.

Paint applied to masonry may be solvent or water based, or may be a masonry paint of a slightly cementitious nature specially formulated with various types of aggregate or thickening agents to smooth rough or uneven masonry walls. Color washes based on lime, such as whitewash, although not technically considered to be paint, and color stains which do not form a film on top of the masonry, but instead penetrate into the masonry substrate, have traditionally provided many of the same benefits as paint.

Paint used as a purely decorative aspect to simulate marble on a stucco surface. Photograph: National Park Service.

Parging/Pargeting

In masonry construction, a thin coat of cement mortar (often containing dampproofing ingredients) applied to provide a smooth surface for rough masonry, or as a dampproofing measure for rough masonry, foundation and basement walls. In Great Britian, parging or pargeting describes the traditional decorative plastering of the exterior, including timbers, with a tough lime plaster reinforced with oxhair and decorated with impressions or patterns made with a mold or comb.

Parging over brick. Photograph: National Park Service.

Stucco

An exterior finish for masonry or frame walls, usually composed of cement, sand, and hydrated lime, which, when mixed with water and applied wet to a surface, adheres to it and subsequently sets or hardens, preserving in a rigid state the form or texture imposed during the period of elasticity. This term was originally used for all plasterwork, but now is generally confined to smooth plastering on the outside of a wall. Stucco was originally made with lime and sand, or gypsum plaster, often with the addition of mud, animal hair or other fibrous material to give color and/or body to the stucco mixture. Stucco is the term given to exterior plasterwork, which in some geographical regions may still be called plaster, in part to differentiate traditonal stucco (plaster) from the more common type used today which is composed primarily of portland cement and sand. Historically, stucco was generally smooth surfaced, and often scored to imitate ashlar; however, sometimes rough cast and pebble-dashed surfaces may also be included in the category of stucco.

Rendering is a term frequently used in Great Britain to mean stucco or coats of mortar applied to an external wall to produce a smooth surface and to prevent rain penetration. When referring to exterior or interior plastering, "render" can also mean the first thick or coarse coat of plaster on a wall, usually followed by a second or third finishing coat.

(continued)

Stucco scored to resemble blocks of stone. Photograph: Anne E. Grimmer.

Stucco (continued)

Rendering can also mean the process of applying stucco with a trowel or float.

If **delamination, exfoliation,** or **spalling** is present, the application of a stucco coating may be an appropriate repair treatment for stone. First, however, try to determine the source of the problem, and eliminate that if possible. While there are no satisfactory treatments known to prevent further spalling, there are a number of repair techniques available which may be successful. Depending on the cause and the degree of severity of the spalling, one option is to cover the deteriorated stone surface with a stucco coating which can be painted and scored to resemble the original masonry material.

Waterproof Coating

These coatings seal the masonry surface from both liquid water and water vapor; they may be clear or opaque—and include bituminous coatings such as those applied to building foundations, and also some paints. They generally do not cause problems as long as they exclude all water from masonry, but if water does enter the wall, the coating can intensify the damage to the wall because the water will not be able to escape. Basically, waterproof coatings make a surface *impervious* to water.

A neoprene coating over a limestone cornice has trapped water (which entered through leaks in the parapet) inside these stone dentils. The built-up water pressure has finally forced the coating to pop off, taking with it pieces of the stone. Photograph: National Park Service.

Water-Repellent Coating

A clear coating which keeps liquid water from penetrating the surface but allows water vapor to enter and leave through the "pores" of the masonry; although usually colorless or transparent (such as silicone coatings), they may change the reflective property of the masonry, and therefore change its visual qualities or appearance. Since these coatings do not seal the surface against water vapor, it can enter and leave the wall. But once inside the wall, the water vapor can condense into liquid water, which will not be able to get back out through the water-repellent coating. Trapped inside the masonry by the water-repellent coating, this liquid water may do considerable damage to interior finishes, or if it freezes,to the exterior. Water-repellent coatings create a surface that *repels* water.

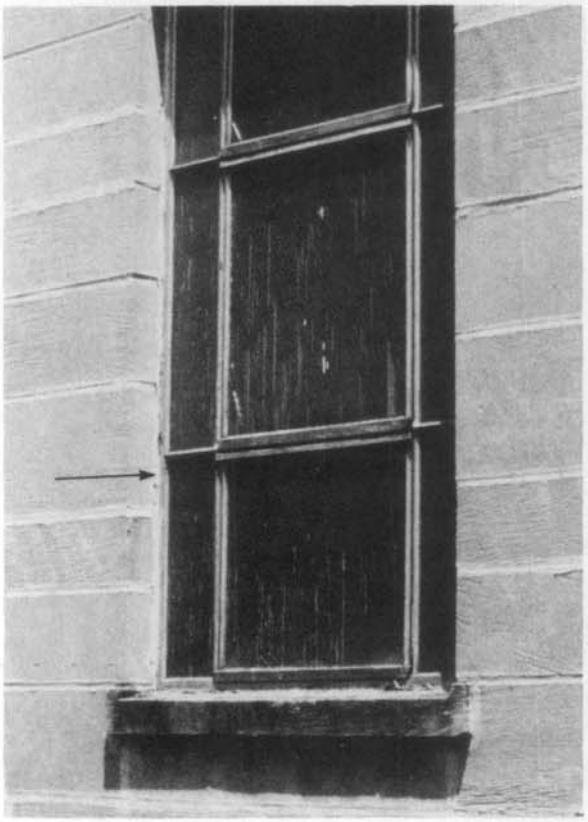
If **spalling** is present, and depending on the cause and the degree of its severity, the application of a water-repellent coating to a *limited* area, may—in some instances—serve to slow down the rate of deterioration. This treatment should only be employed when the masonry is completely dry before the water repellent is applied, when water is prevented from reentering, and when all other remedial techniques have been investigated. The application of a water-repellent coating will not, however, prevent further spalling and would be, at best, a temporary solution.

A water-repellent or waterproof coating should never be applied to an already damp or wet building which may be likely to have **subflorescence** under its surface. Such a coating would further prevent the excessive moisture (and dissolved salts) within the wall from evaporating out through the walls, thereby almost ensuring that the walls retain the water and salts, and thus increasing the possibility of spalling.

Water-repellent coating improperly applied gives a blotchy appearance to the stonework. Photograph: Walter Smalling.

Caulking

A resilient (semi-drying or slow-drying) mastic compound, usually of a synthetic composition such as silicone or acrylic, used to seal cracks, fill joints, prevent leaks and, in general, provide weatherproofing and waterproofing. Most caulking materials used today are non-historic materials (i.e., synthetic) and are used primarily in new construction. Caulking should not be used as a substitute for mortar in repointing; however, it does have some useful application on historic masonry, to seal between materials of different coefficients of expansion, such as caulking around wood or metal windows on a masonry building.



Caulking used as weatherproofing between window frame and masonry wall. Photograph: National Park Service.

Cleaning Methods

Abrasive Cleaning

Abrasive cleaning methods include all techniques that remove soil, discolorations or coatings. Such techniques involve the use of certain materials which impact and abrade the surface under pressure, or abrasive tools and equipment. Sand, because it is readily available, is probably the most commonly used type of grit material. However, many other materials may be substituted for sand and all can be classified, in varying degrees, as abrasive substances: ground slag or volcanic ash, crushed (pulverized) walnut or almond shells, rice husks, ground corncobs, ground coconut shells, crushed eggshells, silica flour, synthetic particles and glass beads, to name a few. Even water under pressure can be an abrasive substance. Tools and equipment that are abrasive and damaging to historic building materials include wire brushes, rotary wheels, power sanding disks and belt sanders.

The use of water in combination with grit may also be classified as an abrasive cleaning method. Depending on the manner in which it is applied, water may soften the impact of the grit, but water that is too highly pressurized (over 400 psi) can itself be very abrasive to historic masonry. There are basically two different methods which can be referred to as "wet grit." One technique involves the addition of a stream of water to a regular sandblasting nozzle, done primarily to cut down dust, and has very little, if any, effect on reducing the cutting action of the grit particles. With the second technique, a very small amount of grit is added to a pressurized water stream. This method can be somewhat gentler, its abrasive action controlled by regulating the water pressure and the amount of grit fed into the water stream. Other more euphemistic terms, such as "hydrosilica blasting" or "silica dusting," are used to refer to some abrasive cleaning methods, usually sandblasting.

Abrasive cleaning is generally not an acceptable cleaning method for historic masonry buildings except in a few very limited, and carefully controlled situations.

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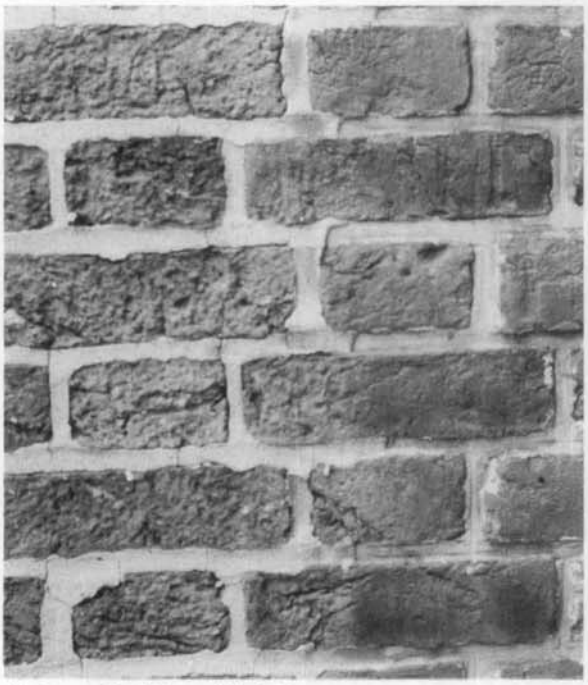
Abrasive Cleaning (continued)



Photograph: National Park Service.

Chemical Cleaning

Chemical cleaners for historic masonry buildings are of two types: acidic (low pH) cleaners which are formulated for use on *most* granite, slate, sandstone, and all non-calcareous stones, and unglazed brick; and alkaline (high pH) cleaners which are used on acid-sensitive masonry materials, such as limestone and marble, glazed brick and glazed terra cotta. Common to both types of chemical cleaners is the inclusion of surfactants (organic compounds with powerful properties of detergency and wetting). Acidic cleaners must be removed from the masonry by a thorough water rinse or a "neutralizer." Alkaline cleaners are rinsed off in a two-part process: first they are given a slightly acidic wash, then a thorough water wash.

Although chemical cleaning is generally an acceptable technique for cleaning historic masonry buildings, and certainly the most effective and least damaging method of removing paint, if not carried out with adequate precautions, it can also be damaging to historic masonry. Some of the potential hazards of chemical cleaning include inappropriate or too strong a chemical solution, cleaning during cold weather or when there is a possibility of frost, insufficient rinsing of the masonry after application of the chemical mixture, and environmental or health hazards.

Chemical cleaning to remove urban dirt and pollution from granite without causing damage or abrasion to the surface of the stone.
Photograph: H. Ward Jandl.

Paint Removal

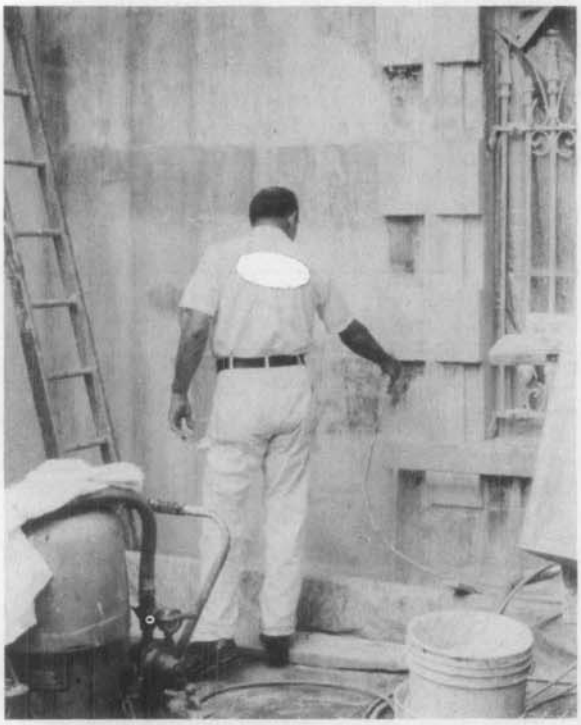
Total paint removal from masonry can usually be accomplished only with the application of chemical paint removers containing either alkalis such as sodium or potassium hydroxide, or organic solvents such as methylene chloride or combinations of other solvents. The dissolved paint is then rinsed from the masonry using a low pressure water wash. Most of these commercially prepared paint strippers also contain a thickening agent or gel that enables the remover to cling to a vertical surface.

Most paints are soluble in organic solvents; paints which have a linseed oil binder are also soluble in alkalis. Some other coatings, such as lime washes (including whitewash or color wash), are soluble in acid. None of these paint removal methods is without problems, however. Both organic solvents and alkalis can be dangerous to cleaning personnel. Organic solvents are expensive, and can also spread stains deeper into the masonry (unless used in poultice form—not always a practical method if removing paint from large areas); alkali-based cleaners can cause efflorescence unless the masonry surface is pre-soaked, and after cleaning, is thoroughly rinsed with water. Sometimes after cleaning the surface must be neutralized by rinsing with a mild acidic solution such as acetic acid, or brownish stains may occur if there are any iron compounds in the stone. Acidic cleaners can also result in efflorescence, or yellow staining, and can cause considerable damage to adjacent shrubbery, metalwork and glass.

Because of the problems inherent in any chemical removal of paint from masonry, it is not advisable to undertake such a project without first weighing the pros and cons of total paint removal, and of course, carrying out tests in an inconspicuous location on the building. Limited paint removal or removal of excess layers of paint or badly peeling paint in preparation for repainting, should be carried out by hand using natural bristle brushes and hand scrapers.

Paint which is significant as a historic finish should not be removed from those buildings which were painted initially or soon after con-

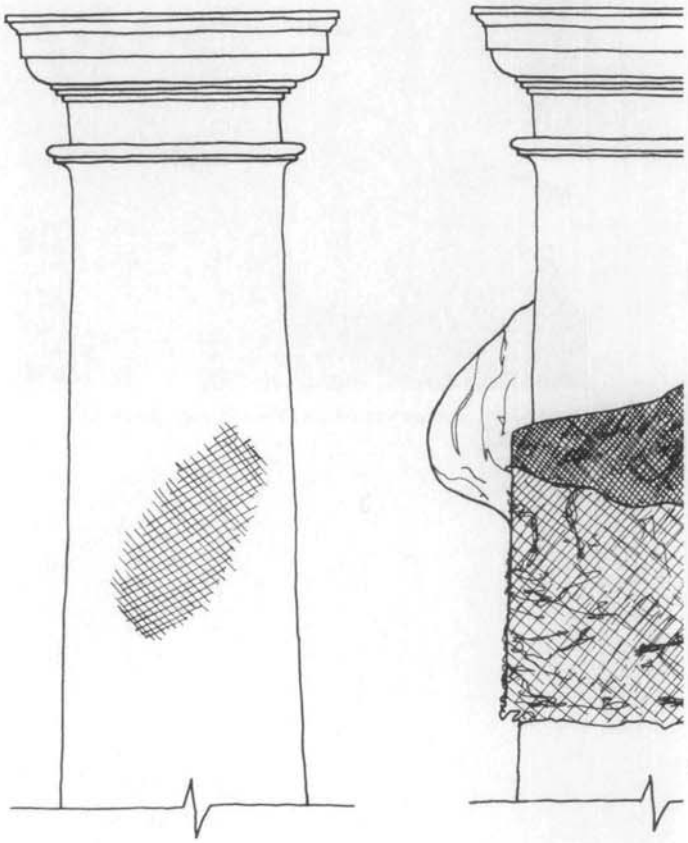
struction, either for aesthetic reasons or to protect inherently poor quality brick.



Paint removal from sandstone. Photograph: Baird M. Smith, AIA.

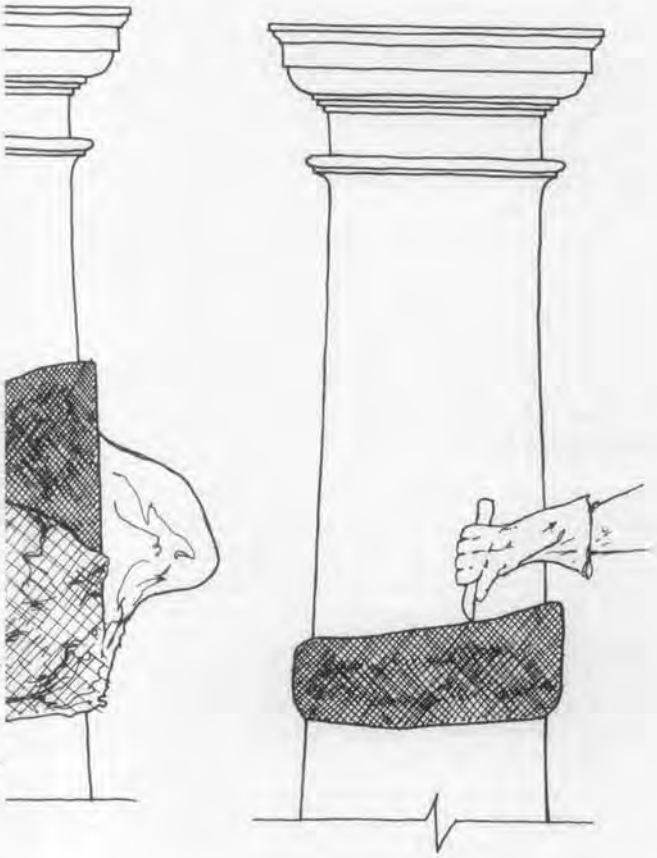
Poulticing

A technique used for cleaning or removal of stains from porous masonry. The principle of poulticing is to draw the stain out of the masonry, to be reabsorbed by the poultice material, while other cleaning methods would just tend to redeposit the stain in the masonry or push it deeper into the masonry. A poultice is composed of an absorbent material, such as



Poultice is applied (saturated with solvent appropriate to remove particular stain). Polyethylene sheet prevents too rapid drying of poultice. After poultice has dried out, the

talc, fuller's earth, whiting, or even shredded paper that has been saturated with a solvent chosen to dissolve the specific type of stain. Poultices may be successfully applied to remove such stains as: oil, tar, plant materials (lichens and algae), graffiti (including spray paint), metallic stains such as iron and copper, and occasionally, some types of salt deposits or **efflorescence.**

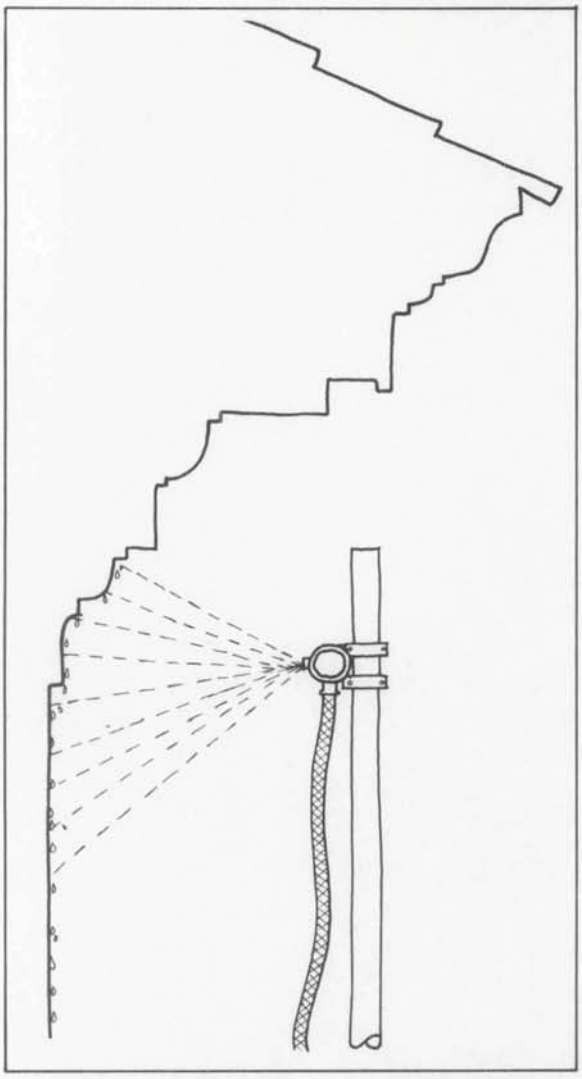


pack is removed carefully by hand with the aid of wooden spatulas. Finally, the column is rinsed with water. Illustration: Christina Henry.

Water Washing

Water washing may be the most versatile and gentle technique used for cleaning, or dirt removal, from historic masonry buildings. Different water washing methods include: prolonged spraying using a fine mist, high or low pressure washes, steam, water in combination with detergents, and water in combination with chemicals. But even simple water-based cleaning procedures and high pressure (over 400 psi) water blasting can damage historic masonry. The large quantities of water necessary to clean a large structure can seep into the masonry, often causing corrosion of hidden metal elements, and consequent staining of the masonry. Water used for cleaning may contain minerals or may bring out impurities in stone masonry causing permanent discoloration of the stone. Soft water, for example, should not be used on carbonate stone because of the possibility of dissolution of the stone. Any wet method of cleaning must be carried out only when there is no danger of frost or freezing; if there is not adequate time for thoroughly saturated masonry to dry out before a frost, liquid water may freeze inside the masonry, resulting in hastened deterioration and eventual spalling. Water washing is also an effective, if sometimes temporary, technique for removing **efflorescence** from the surface of masonry.

Steam cleaning, another method of water washing, is no longer as popular as it once was, in part because it is slow, generally no more effective than plain water, and poses safety hazards to the operator. However, it is still useful in some stain removal and as a means of removing dirt from highly carved or highly ornamented surfaces without risk of abrading the surface. Steam is generated in a flash boiler, and directed against the masonry surface at a low pressure of about 10-30 psi using a nozzle with a ½ inch aperture. Detergents and chemicals may be added to supplement the cleaning power of the steam.

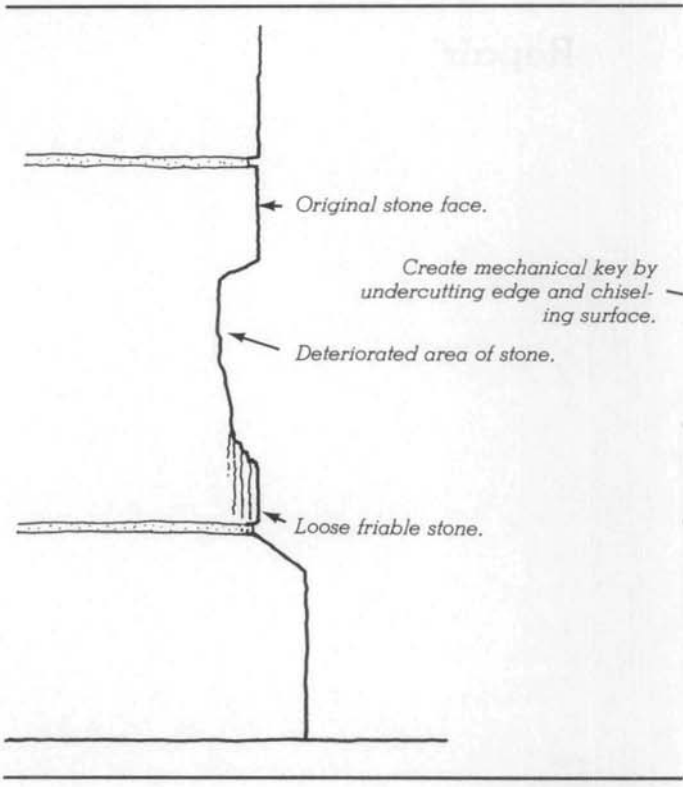


Water washing over an extended period of time using a fine spray or mist to gently soften areas of heavy dirt deposit. Water is sprayed through holes of a pipe or hose suspended from above area being washed. Illustration: Christina Henry.

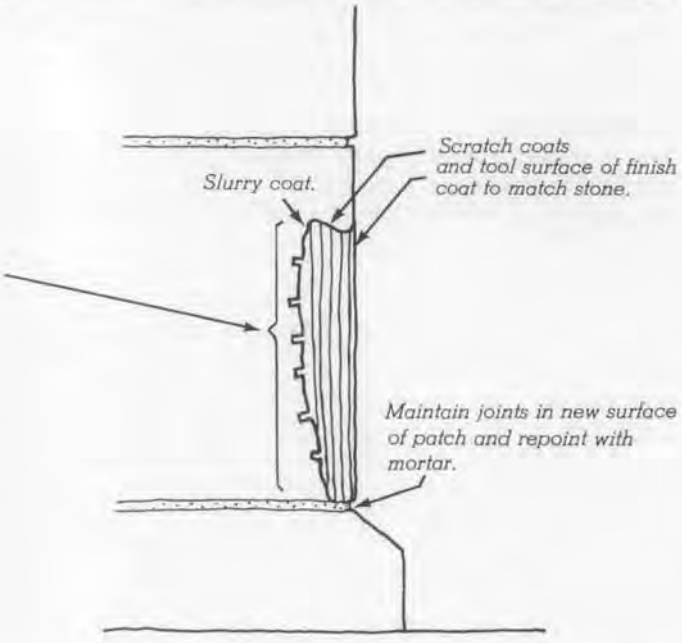
Repair

Composite Patching/
Plastic Repair

A repair treatment carried out by patching selected areas of deteriorating masonry with a cementitious material. Plastic repair can be quite successful if limited to small cavities or small areas of missing stone (no larger than 1-3 inches deep). If carried out by a skilled workman, plastic repair can sometimes be less obtrusive than a replacement in natural stone, and much cheaper. Mixes vary according to the type of masonry being repaired, but are based on a cementitious mix, and should always be weaker than the masonry being repaired. Sand and/or crushed stone is the usual aggregate. Some artificial coloring may be needed to make the patch blend in with the historic masonry, but it may reduce the strength of the repair and the color may fade. While larger patches may seem to require ad-



ditional support, in the form of stainless steel or polyester pins or anchors, use of such supplementary devices is not always very satisfactory. Successful composite patches should match the stone in color and texture, replicate surface tooling, adhere well to the stone substrate, and should not cause deterioration of surrounding stone. In comparison with natural stone, plastic repairs can look rather dull and lifeless, and for this reason also, should be used only in small areas; however, such repairs can sometimes be painted to match adjacent areas of masonry. If composite patching or plastic repairs are carried out using too hard a mix, they may not adhere, or may accelerate weathering and deterioration of the adjacent natural stone, partly because of the different rates of expansion. This type of repair may also be referred to as dental repair, and is sometimes appropriate for **delamination, exfoliation,** or **spalling.**



Shape cementitious patching material to match original profile of stone. Maintain joints in new patched surface and repoint with mortar. Illustration: Christina Henry.

Consolidation

Consolidation is a process carried out in a effort to strengthen masonry, particularly natural stone and concrete and is generally undertaken in an attempt to bring back together or consolidate deteriorating or disintegrating masonry (through **crumbling, friability, spalling,** or loss of binder in **sugaring**). Consolidation generally involves application of an inorganic substance such as barium hydroxide or injection of some type of a chemically-curable monomer such as methyl methacrylate and n-butyl methacrylate or a clear silicone polymer such as the group of silanes, silicones, alkoxysilanes, and silicone esters. Silicone surface coatings, wax or other water-repellent coatings are also often tried as consolidants—often without success. The difficulty or near impossibility of achieving a deep enough penetration or impregnation of the masonry with a consolidant makes the application of consolidants of somewhat dubious value at this time. However, it is anticipated that in coming years with continued scientific research, a consolidant will be perfected with qualities of greater penetration, and which will actually perform as a true masonry consolidant.

Limewater is the clear saturated solution of lime in water (slaked lime or calcium hydroxide) and traditionally was applied to historic limestone in Great Britain as a kind of natural consolidant.

A barium hydroxide consolidant (nearly invisible in the photograph) has been applied here in an attempt to consolidate this sugaring marble. Photograph: Christina Henry.

Dampproof Course

Installation in masonry of a horizontal layer of material which is impervious to water, such as tile, slate, lead-cored bituminous sheet or bituminized felt, polyethylene sheeting, or metal, to prevent the capillary rise of moisture—**rising damp**—from the ground into the masonry wall. Historically, some masonry buildings were constructed with a dampproof course, but usually dampproof courses must be added later as a remedial measure to correct problems caused by rising damp. A traditional dampproof course is not installed without difficulty, as a continuous horizontal course must be cut out of the mortar or brick at a level just above the ground and below first floor joists, and the dampproofing material inserted in an uninterrupted horizontal course. This system

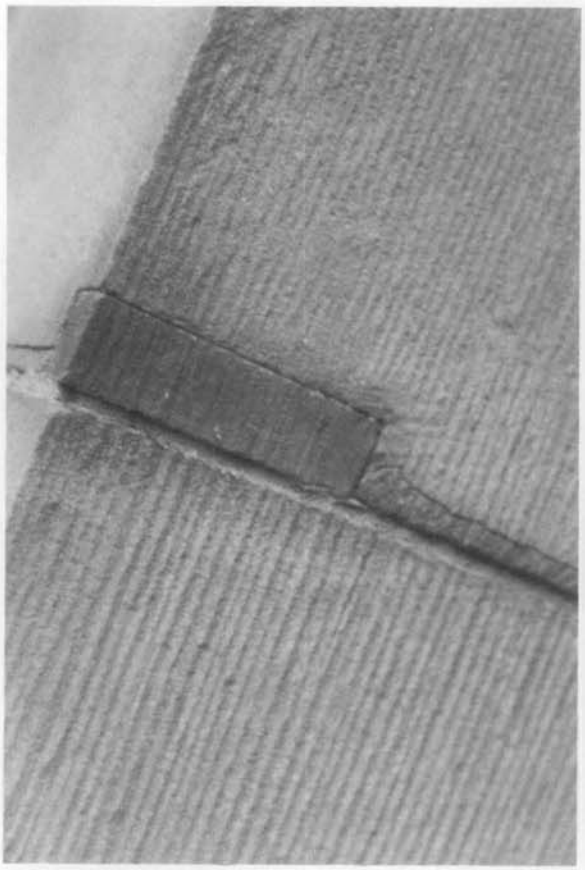
The horizontal row of white dots in the brick headers indicates that a chemical dampproof course has been injected. Photograph: Baird M. Smith, AIA.

can be utilized on walls that are regularly coursed and stable. If the mortar is severely deteriorated, the wall may be too unstable to cut out the joint without dislodging masonry units above. For walls more than eight inches thick, it may be necessary to work from both sides. Because of the difficulty of inserting this type of dampproofing, in recent years other techniques have been devised such as injection of a chemical dampproof course, insertion of a synthetic or plastic course, and a system based on electro-osmosis to create a dampproof barrier.

Some type of dampproofing treatment may be necessary to minimize **subflorescence,** or to eliminate the source of moisture which is carrying harmful salts into the building.

Dutchman Repair

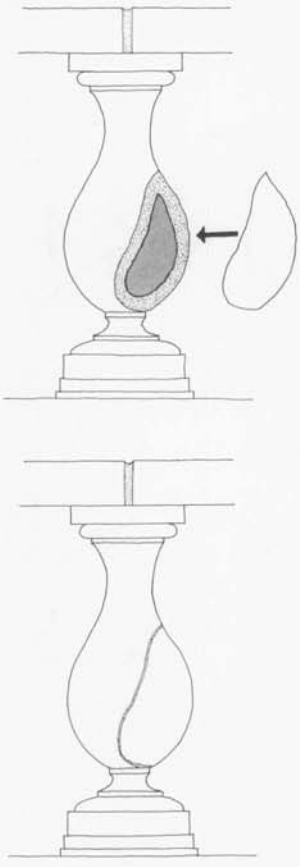
This type of partial replacement or "piecing-in" can be done either with natural stone or with a pre-cast imitation as a treatment for **chipping** stone. It involves replacing a small area of damaged stone with a new unit. The new stone is either wedged in place or secured with an adhesive. The joint between new and old should be kept as narrow as possible to maintain the appearance of a continuous surface.



Dutchman repair using sandstone to match original tooled sandstone. Photograph: Anne E. Grimmer.

Epoxy Repair

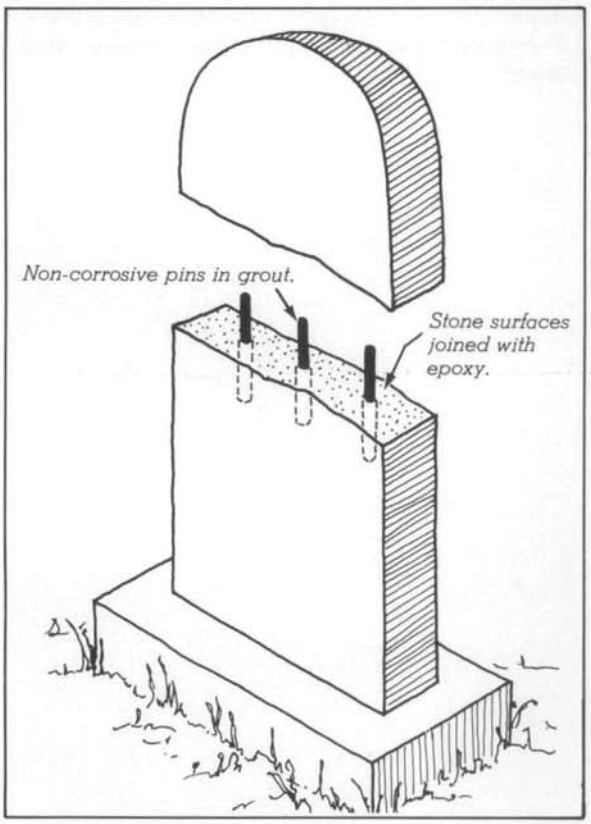
Repair carried out by patching selected areas of deteriorating masonry using an epoxy mixture, which is part of a class of synthetic, thermosetting resins which produce tough, hard, chemically resistant coatings and excellent adhesives. Epoxy resins can be used for repairing broken stones, and are particularly good for putting back together small, carved or other decorative details. Epoxies can also sometimes be used to repair small defects, imperfections, or thin pieces of detached stone by veneering or "gluing" on new replacement pieces.



Epoxy repair of broken terra cotta baluster in which epoxy is applied to the break. The broken piece is reattached and the joint smoothed so repair is not visible. Illustration: Christina Henry.

Mechanical Repair

This treatment may be defined as the use of cutting back, drilling, reinforcement pinning, and grouting methods to fasten together fractured masonry. This type of repair may be appropriate for use on the following kinds of deterioration: **cracking, delamination, detachment,** and **exfoliation.** Each of these problems merits a slightly different variation of mechanical repair.



Mechanical repair of detached tombstone using grout and pins. Illustration: Christina Henry.

Replacement/Patching with Like or Compatible Substitute Materials

The replacement of missing, broken, cracked or otherwise deteriorated historic masonry units with a new piece or pieces of the same material, such as stone, terra cotta, brick or adobe. This repair technique is generally preferable to repair with a non-matching or synthetic material, if suitable matching materials are available.

Areas of adobe that have been subject to **coving** should be patched with adobe, using clay with a texture and color close to the original, after improving the drainage and eliminating, if possible, the moisture problem. **Cracking** in adobe may be repaired using a procedure similar to repointing. It is necessary to rake out the cracks to a depth of 2 or 3 times the width of a mortar joint to obtain a good "key", and patch with adobe mud.

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The two sections in the center have been replaced with marble matching the original. Photograph: Anne E. Grimmer.

Replacement/Patching (continued)

Once stone **delamination** or **exfoliation** has begun, there are at this time no methods of consolidation or of preventing further deterioration known to be completely successful. If the degree of delamination is only slight, it may be best to leave the stone as it is. In some instances however, there are several primarily cosmetic repair techniques which may be successful. If the block of stone is thick enough (and does not have decorative detailing), one method is to cut back the delaminating layers to sound stone, or another approach might be to remove the delaminating stones, then reverse and replace them on the facade. If these techniques are not feasible, it may be necessary to replace the deteriorating stone, either with matching stone, or a stone-like substitute (such as precast concrete or cast stone); or patch individual stones with a cementitious mixture; or cover the deteriorating stone facade with a stucco coating and scoring the surface to resemble blocks of stone, after cutting back to sound stone. Individual masonry units, badly damaged or disfigured by **chipping, erosion,** or **weathering,** may have to be replaced with a matching masonry material, an appropriate substitute material, or patched with a cementitious mixture.

Like delamination, there are no satisfactory treatments known to prevent further **spalling,** but there are a number of repair techniques available which may sometimes be at least temporarily successful. Depending on the cause, and the degree of severity of the spalling, there are a number of options. If deterioration is severe, the historic masonry can be resurfaced with natural stone or brick veneer; or the deteriorated masonry units patched with like or compatible substitute materials (such as cast stone or concrete).

Repointing/Tuckpointing

Repointing, or tuckpointing, is the process of removing deteriorated mortar by hand from the joints of a masonry wall to a depth of ½ to one inch, replacing the deteriorated mortar with new mortar, and finishing the joints with a profile to match the original. Ideally, repointing mortar should duplicate the original as closely as possible. This frequently means using a soft, high-lime content mortar that is softer (measured in compressive strength) than the bricks or stone and no harder than the historic mortar. Repointing mortar for most historic buildings (constructed before the 20th century) should ideally be composed only of lime and sand in water. White portland cement may be substituted for up to 20% of the lime to achieve workability or plasticity without adversely affecting the most desirable qualities of lime mortar. It may also be necessary to add pigment, crushed shells or colored sand to achieve a mortar that resembles the original.

In British usage, tuckpointing refers to a method of pointing in which a lime putty or

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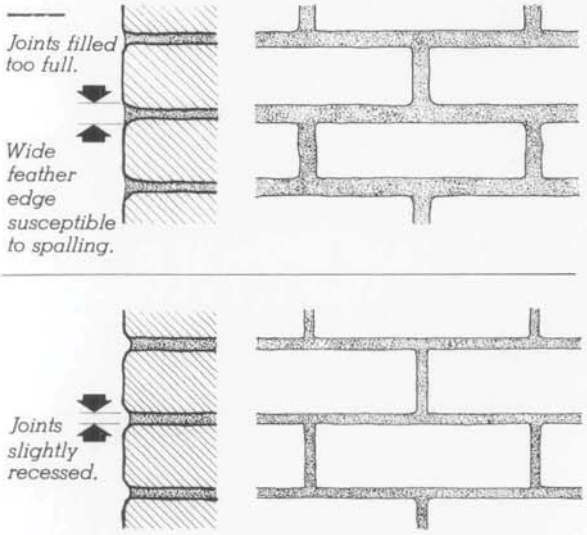

Comparison of visual effect of full mortar joints vs. slightly recessed joints. Filling joints too full hides the actual joint thickness and changes the character of the original brickwork. Illustration: National Park Service.

Repointing/Tuckpointing (continued)

mortar (white or black) is placed over a regular mortar joint as a decorative treatment to give the illusion of very fine joints.

Use of a scrub coating or face grouting is generally not an appropriate treatment for historic masonry and should not be substituted for repointing.

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Wake Forest Local Historic District
Certificate of Appropriateness (COA) Application
Staff Report

To: Wake Forest Historic Preservation Commission
Date: December 5, 2016
Case: COA-16-16
Prepared By: Michelle Michael, Senior Planner (Historic Preservation)

General Information

Applicant: Nancy Bates
409 N. Main Street
Wake Forest, NC 27587

Property Owner: Same as Above

Requested Action: Certificate of Appropriateness to paint brick piers and chimneys.

Tax PIN: 1841-53-3740

Location: 409 N. Main Street, Wake Forest, NC (See Attached Map)

Lot Size: .3 acres +/-
Lot Width: 66 feet +/-
Lot Depth: 198 feet +/-

Current Zoning: Residential District/Historic District Overlay

Property Description: The property at 409 N. Main Street is historically known as the Brewer-Holiday House. The original, small, two-story house was built here circa 1890. The unpainted brick chimneys and foundation are from the original construction. It was enlarged into its current Bungalow appearance by W.D. Holiday circa 1925. It is a side gable form with full-width shed-roof dormer. The engaged Craftsman-style porch has brick piers and tapered posts which is characteristic of the Craftsman style. The brick porch piers were unpainted masonry.

Special Information

COA History for 409 N. Main Street:
COA 14-5 Replace and construct new fencing for rear yard.
COA 13-1 Minor-Replace existing aluminum storm windows with Velv-A-Lume brand storms
COA 12-10-To reconfigure the windows in the back room on the first floor on the south side of the house by adding a window and repositioning the remaining window, using two new windows of a design matching those on the 2nd story.
COA 11-1- To replace the concrete walkway between the sidewalk and front porch, to replace the concrete driveway strips, to pave the unpaved parking pad at the end of the driveway, and to permanently cover the basement windows on the north side of the house.
COA 11-6- To replace the vinyl siding with wood cedar shakes to match the original on the second floor, above the front porch roof, extending onto either side of the house.
COA 10-1 Minor- To replace the roofing with CertainTeed XT 25 shingles in Moire Black.
COA 10-9 Minor- To attach a lattice panel on the north end of the front porch to match the style, color and application of panel already on the south end of the front porch.

Current Request

COA 16-16: Paint previously unpainted brick masonry and mortar. Per the supplemental information provided by the applicant the project involves: 1) painting the masonry foundation, 2) applying lime wash to the brick chimneys and painting the mortar joints, 3) applying lime wash to the brick porch piers and painting the mortar joints.

Additional Information

Under the Wake Forest Historic District Design Guidelines, painting of previously painted materials does not require a Certificate of Appropriateness. However, painting of previously *unpainted* materials does require an approved Certificate of Appropriateness. It is also considered a major work requiring approval from the Historic Preservation Commission.

Analysis

In reviewing this request, staff believes the following guidelines have particular relevance:
Secretary of the Interior's Standards for Rehabilitation (Applicable Standards):
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided. *The brick chimneys and foundations from the original construction were unpainted brick as was the 1920 brick porch piers. The historic intent of the architecture was unpainted brick. Painting previously unpainted masonry is an alteration of a character-defining feature.*

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved. *The 1920s renovation resulted in a Craftsman Bungalow-style home with Craftsman porch that is now over fifty years old and is considered historically and architecturally significant. Further, the property was in its Craftsman Bungalow form when it was included in the Local Historic District boundaries. The historic features from that era must be retained and preserved.*

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved. *The unpainted brick masonry is an example of the craftsmanship that characterizes the property.*

Chapter XI: Masonry: Brick and Stone list the following guidelines:

NOT TO DO:

1). Don't apply paint or other coatings to unpainted historic masonry surfaces that were not painted historically. *The brick piers and chimneys were not originally coated or painted.* ***(Inappropriate.)***

Findings of Fact

Staff offers the following findings for the Commission's consideration for COA 16-16:

1. Based upon the information contained in the application, specifications, and staff report, the Commission finds that the application for COA 16-16 is inappropriate according to the Secretary of Interior standards, in that:

a. *The proposed work does not preserve the historic character of the property as it alters the features that characterize the property.*

2. Based upon the information contained in the application, attachments, and staff report, the Commission finds the application for COA 16-16 is inappropriate according to the Wake Forest Historic District Design Guidelines, in that:

a. The proposed work does not meet the Design Guidelines for Masonry: Brick and Stone.

Staff Recommendation

Staff recommends two options for the Historic Preservation Commission consideration:

1) Based on the information and testimony the Historic Preservation Commission votes to approve, approve with conditions, or deny the application.
2) Make a motion to continue the public hearing until January to afford the applicant an opportunity to acquire information regarding cost and feasibility associated with removing the paint.

Photos of 409 N. Main Street

Photo 1: 409 N. Main Street circa 1988, provided by applicant

Photo 2: 409 N. Main Street in Spring 2016

Photo 3: 409 N. Main Street on December 7, 2016

Photo 4: Detail 409 N. Main Street on December 7, 2016

Photo 5: Detail 409 N. Main Street on December 7, 2016