

# HISTORIC AND DESIGN REVIEW COMMISSION

June 20, 2018

**HDRC CASE NO:** 2018-263  
**ADDRESS:** 415 DONALDSON AVE  
**LEGAL DESCRIPTION:** NCB 6695 BLK 4 LOT 4  
**ZONING:** R-6 H  
**CITY COUNCIL DIST.:** 7  
**DISTRICT:** Monticello Park Historic District  
**APPLICANT:** Tiffany Dumond/Nook Rehab  
**OWNER:** Tiffany Dumond/Nook Rehab  
**TYPE OF WORK:** Limewashing of brick  
**APPLICATION RECEIVED:** May 11, 2018  
**60-DAY REVIEW:** July 10, 2018  
**REQUEST:**

The applicant is requesting a Certificate of Appropriateness to limewash two brick arches on the front façade of the primary structure, totaling approximately 50 bricks.

## APPLICABLE CITATIONS:

*Historic Design Guidelines, Chapter 2, Exterior Maintenance and Alterations*

2. Materials: Masonry and Stucco

A. MAINTENANCE (PRESERVATION)

i. *Paint*—Avoid painting historically unpainted surfaces. Exceptions may be made for severely deteriorated material where other consolidation or stabilization methods are not appropriate. When painting is acceptable, utilize a water permeable paint to avoid trapping water within the masonry.

## FINDINGS:

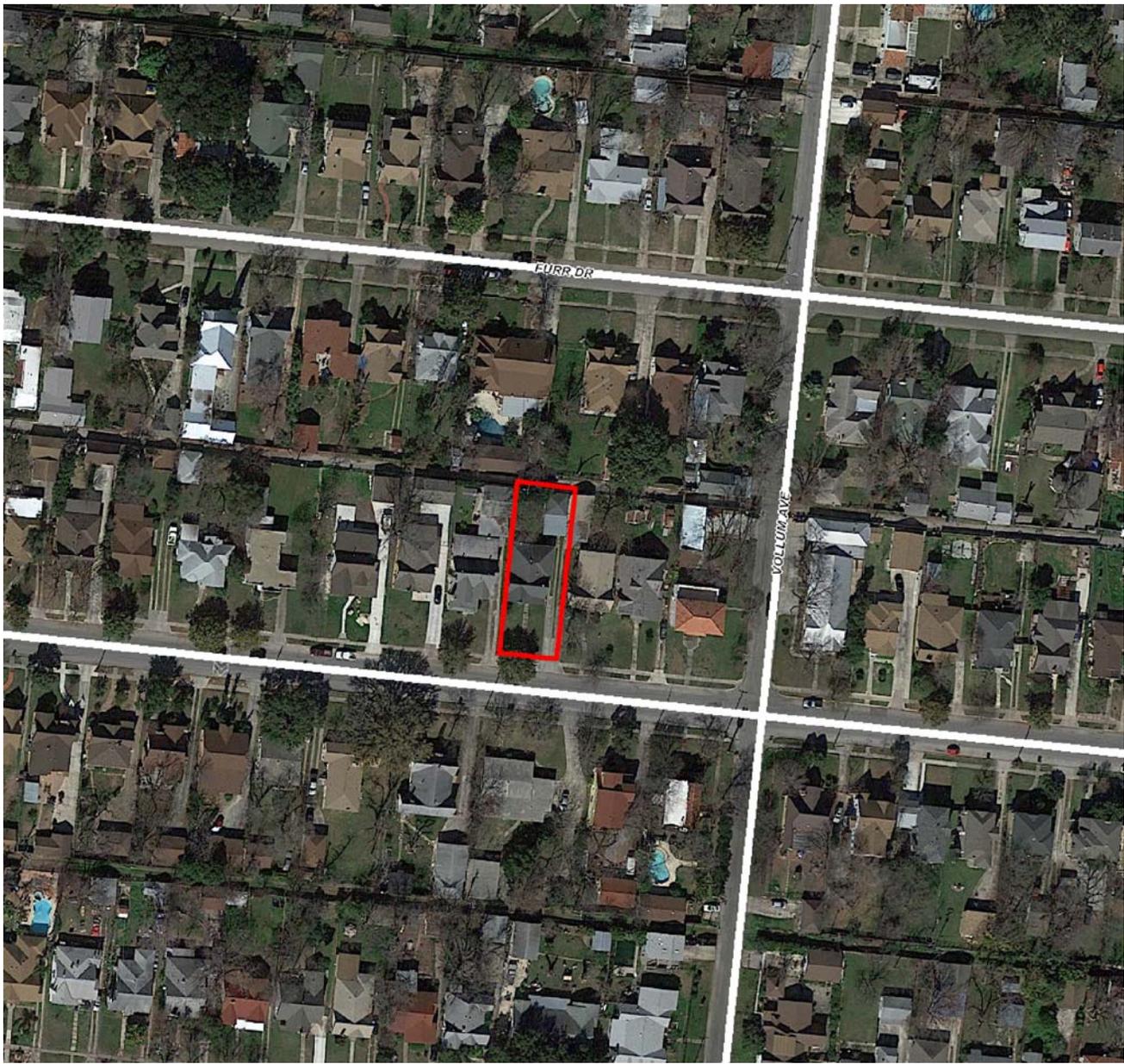
- a. The primary structure located at 415 Donaldson Ave is a 1-story single family home constructed in approximately 1930 in the Tudor Revival style. The home features a buff beige brick façade, a steeply pitched cross gable roof, and a prominent front brick chimney. The home is contributing to the Monticello Park Historic District.
- b. The applicant is requesting approval to limewash two brick arches on the front façade. The limewashing will span approximately 50 bricks, which form the base of the two arches. The brick façade is currently unpainted. According to the Historic Design Guidelines for Exterior Maintenance and Alterations, painting or coating historically unpainted surfaces should be avoided, unless the material is severely deteriorated. The existing brick is in good shape and does not require stabilization.
- c. According to the Secretary of the Interior’s Standards for Rehabilitation, historically unpainted brick should not be painted. Brick structures built prior to the 1870s were largely constructed of handmade bricks, which were generally softer, more porous, and weaker than bricks made at the turn of the 20th century. These handmade bricks were frequently painted or coated because the strength of the brick was insufficient without a coating for stabilization. However, as machine-made bricks became the norm during the latter half of the 19th century, bricks became inherently stronger and did not require paint or coatings for protection and strength. These bricks commonly featured harder “dress” surfaces, which were meant to face the exterior of the structure and remain unpainted and uncoated. 415 Donaldson was constructed in the 1930s and was historically unpainted. Unpainted brick of this era is inherently high strength and low-maintenance on its own. Once these structures are painted or limewashed, consistent recoating is required to maintain the aesthetics of the brick. A limewash coating typically fails within 5-7 years, often quicker on bricks with harder, less porous dress surfaces.

**RECOMMENDATION:**

Staff does not recommend approval based on findings a through c.

**CASE MANAGER:**

Stephanie Phillips



## Flex Viewer

Powered by ArcGIS Server

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## Technical Preservation Services

Brick, Stone, Terra Cotta, Concrete, Adobe, Stucco and Mortar

Building Exterior **Masonry**

Identify | Protect | Repair | Replace | Missing Feature | Alterations/Additions

&lt; HOME &gt;

Standards  
GuidelinesMasonry  
Wood  
Metals  
Roofs  
Windows  
Entrances/Porches  
StorefrontsStructural Systems  
Spaces/Features/Finishes  
Mechanical SystemsSite  
SettingEnergy  
New Additions  
Accessibility  
Health/Safety

The longevity and appearance of a masonry wall is dependent upon the size of the individual units and the mortar.

Stone is one of the more lasting of masonry building materials and has been used throughout the history of American building construction. The kinds of

stone most commonly encountered on historic buildings in the U.S. include various types of sandstone, limestone, marble, granite, slate and fieldstone. **Brick** varied considerably in size and quality. Before 1870, brick clays were pressed into molds and were often unevenly fired. The quality of brick depended on the type of clay available and the brick-making techniques; by the 1870s--with the perfection of an extrusion process--bricks became more uniform and durable. **Terra cotta** is also a kiln-dried clay product popular from the late 19th century until the 1930s. The development of the steel-frame office buildings in the early 20th century contributed to the widespread use of architectural terra cotta. **Adobe**, which consists of sun-dried earthen bricks, was one of the earliest permanent building materials used in the U.S., primarily in the Southwest where it is still popular.

**Mortar** is used to bond together masonry units. Historic mortar was generally quite soft, consisting primarily of lime and sand with other additives. After 1880, portland cement was usually added resulting in a more rigid and non-absorbing mortar. Like historic mortar, early **stucco** coatings were also heavily lime-based, increasing in hardness with the addition of portland cement in the late 19th century. **Concrete** has a long history, being variously made of tabby, volcanic ash and, later, of natural hydraulic cements, before the introduction of portland cement in the 1870s. Since then, concrete has also been used in its precast form.

While masonry is among the most durable of historic building materials, it is also very susceptible to damage by improper maintenance or repair techniques and harsh or abrasive cleaning methods.



1880s brick building with terra-cotta trim.

**Masonry**

....Identify, retain, and preserve

recommended.....



Materials and craftsmanship illustrated in stone wall.

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and details such as tooling and bonding patterns, coatings, and color.

**not recommended.....**

Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically painted masonry.

Radically changing the type of paint or coating or its color.

**Masonry .....Protect and Maintain****recommended.....**

Chemical cleaning to remove dirt from granite.

Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long range effects are known to enable selection of the gentlest method possible.

Cleaning masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.

Inspecting painted masonry surfaces to determine whether repainting is necessary.

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., handscraping) prior to repainting.

Applying compatible paint coating systems following proper surface preparation.

Repainting with colors that are historically appropriate to the building and district.



**Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to the masonry features will be necessary.** **Removing felt-tipped marker graffiti with poultice.**

**not recommended.....**

Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.



**Historic brick damaged by sandblasting.**

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.

Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure waterblasting.

Failing to follow manufacturers' product and application instructions when repainting masonry.

Using new paint colors that are inappropriate to the historic building and district.

Failing to undertake adequate measures to assure the protection of masonry features.

**Masonry**

**....Repair**



**recommended.....**

**Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.**

**Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.**

**Duplicating old mortar in strength, composition, color, and texture.**

**Duplicating old mortar joints in width and in joint profile.**

**Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.**

**Using mud plaster as a surface coating over unfired, unstabilized adobe because the mud plaster will bond to the adobe.**

**Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete.**



Preparation for stucco repair.



Replacement stones tooled to match original.

**Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terra-cotta brackets or stone balusters.**

**Applying new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.**

#### not recommended.....

Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with a synthetic caulking compound.

Using a "scrub" coating technique to repoint instead of traditional repointing methods.

Changing the width or joint profile when repointing.



Loss of the historic character due to insensitive repointing.

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Applying cement stucco to unfired, unstabilized adobe. Because the cement stucco will not bond properly, moisture can become entrapped between materials, resulting in accelerated deterioration of the adobe.

Patching concrete without removing the source of deterioration.

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is

physically or chemically incompatible.

Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

**Masonry**

**....Replace**



**recommended.....**

**Replacing in kind an entire masonry feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.**

**not recommended.....**

Removing a masonry feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

**Design for Missing Historic Features**

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of rehabilitation projects and should only be considered after the preservation concerns listed above have been addressed.*

**recommended.....**

**Designing and installing a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation;**

**or be a new design that is compatible with the size, scale, material, and color of the historic building.**

not recommended.....

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Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new masonry feature that is incompatible in size, scale, material and color.



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