Staff Report

PLANNING DIVISION

DEPARTMENT *of* COMMUNITY *and* NEIGHBORHOODS

To: Salt Lake City Planning Commission
From: Aaron Barlow, Principal Planner, aron.barlow@slcgov.com, 801-535-6182
Date: February 1, 2024
Re: PLNHLC2023-00100 – Painted Brick at 217-219 West 300 North

MINOR ALTERATION (ENFORCEMENT)

PROPERTY ADDRESS: 217-219 West 300 North
PARCEL ID: 08-36-403-013-0000
HISTORIC DISTRICT: Capitol Hill Local Historic District
ZONING DISTRICT: SR-1A Special Development Pattern Residential District
OVERLAY DISTRICT: H Historic Preservation Overlay District
DESIGN GUIDELINES: Residential Design Guidelines, Chapter 2: Building Materials and Finishes
MASTER PLAN: Capitol Hill

REQUEST:

This is a request by Joshua Eaton of JL Eaton, LLC, the property owner, for Minor Alteration approval to paint the exterior brick of the house located at approximately 217 West 300 North. The property is under enforcement for having painted the brick without a Certificate of Appropriateness, and the matter has been referred to the Historic Landmark Commission for a decision. The 2006 reconnaissance level survey (RLS) of the district found the building to contribute to the character and integrity of the Capitol Hill Local Historic District.

RECOMMENDATION:

Based on the analysis and findings outlined in this staff report, it is Planning staff's determination that the painted brick generally does not meet the applicable approval standards. Consequently, staff recommends that the Commission deny the request.

ATTACHMENTS:

BACKGROUND

PROPERTY INFORMATION

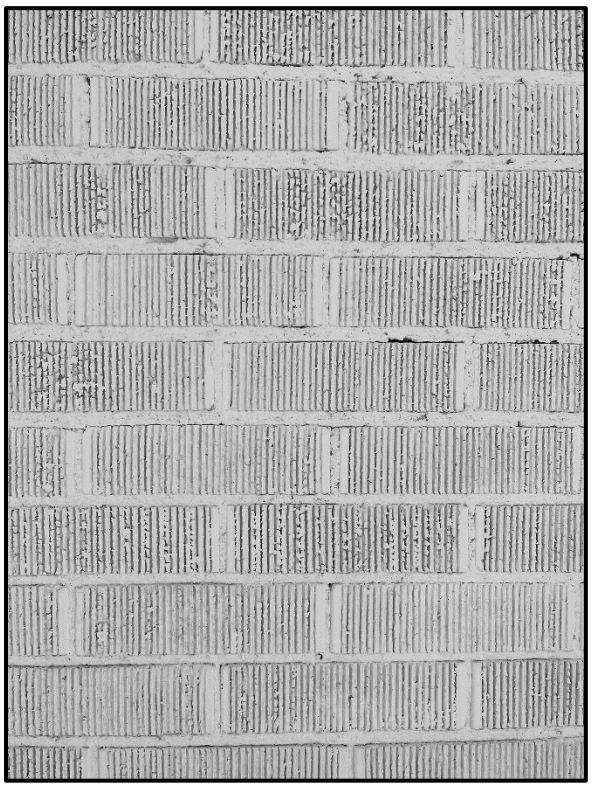
The most recent Reconnaissance Level Survey (RLS) of the Capitol Hill Historic District (completed in 2006) indicates that the building contributes to the character and integrity of the Capitol Hill Local and National Historic Districts. Known as the Peters-Thomas Duplex in historical records and constructed in 1954, the building was constructed at the same time as the other similarly-styled duplexes near the intersection of 300 North and 200 West that replaced an early pioneer homesteader's two-story adobe house built in 1848 (see Attachment D for additional historical resource information). Exterior materials mainly consist of striated brick, vinyl windows, aluminum siding, and wrought-iron rails. The building features glass at each corner on both the lower and upper levels, giving it a modernist look. Staff's review of historic photos and Google Street imagery found that masonry visible from the street was originally unpainted and remained so as recently as June 2019.

Subject Property on October 21, 2022

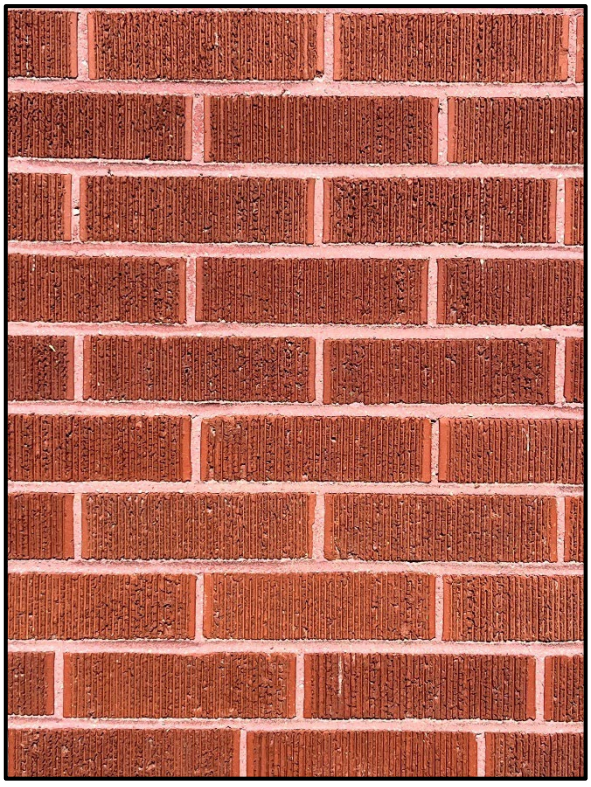
PROJECT HISTORY

Enforcement Case and 2022 Application

This building at 217 West 300 North is one of several horizontally stacked duplex residences along the southwest corner of 300 North and 200 West. The property is currently not in compliance with Salt Lake City regulations because the brick masonry was painted at some point in 2019 without the issuance of a Certificate of Appropriateness. Salt Lake City Civil Enforcement contacted the property owner about the violation in July 2022. He was informed that section 21A.34.020E of the Zoning Ordinance requires a Certificate of Appropriateness for alterations to the exterior of structures within a Local Historic District.



Left: Detail view of painted brick on subject building



Right: Detail view of adjacent duplex's brick, which is similar to the subject building's original color

In 2022, the applicant submitted a minor alteration application requesting approval of the existing paint. That their November 2022 meeting, the Historic Landmark Commission reviewed that request and voted to deny it. The material provided by staff at that time is included in this report.

Current Application (2023)

In late February 2023, as directed by staff, the applicant submitted this petition in order to begin testing methods of paint removal. Because of the snowy weather at that time, the application was placed on hold until early spring. During that spring and summer, the applicant tested a variety of paint removal methods on the back of the house. Their methods included two different types of chemical treatments, listed below:

- **Smart Strip Gel (poultice)**: Smart Strip is applied to the brick surface and then wrapped with plastic for 12-24 hours.
- **EcoChem Liquid Caustic Stripper**: EcoChem is a water-based stripper that can be sprayed or brushed on a brick surface. According to the applicant, the effects typically take up to an hour.

After each type of chemical treatment was applied, the applicant tested different approaches to removing the stripped paint to measure their effectiveness. They are listed below:

- **Wire brush**: After applying each type of chemical paint remover, the applicant attempted to brush off the chemically stripped paint with a wire brush. They have claimed that brushing off the paint is difficult due to the striated nature of the brick.
- **Low-pressure wash**: The applicant tried a low-pressure wash to remove the chemically stripped paint. The applicant argues that, due to the striated character, a wash without enough added pressure does not effectively remove the paint from the brick crevasses.
- **High-pressure wash**: The applicant also tried following up the chemical strippers with a powered wash. They argue that a pressure wash is the most effective method for removing the chemically stripped paint. However, they have found that it also destroys the mortar and outside layer of the brick.
- **Water and sand pressure wash**: The contractor that made the initial test patch used a machine that added sand to a pressure wash to remove the chemically stripped paint. As expected by staff, this damaged the brick and cleared a significant amount of mortar.

According to the applicant, in cases where they could get paint removed, mortar was also removed, and, in some cases, some of the brick's exterior was also damaged. Photos provided by the applicant show the effectiveness of (and extent of damage from) each method.

Examples of brick after different wash methods.
Left: high-pressure *Right: sand and water*

Chemical removal patches: Smart Strip Gel (left) and EcoChem Liquid Caustic Stripper (right)

Test patches on rear of house

Because they have struggled to remove the paint from the building's surface and found that their methods may cause damage to the structure, the applicants asked staff to forward their petition to the Historic Landmark Commission to request that the paint remain on the building. The applicant claims that they have exhausted all possible methods of removal and are requesting to keep the paint that was applied in 2019. **Denial of this request would require removal of the paint.** The applicant's materials are included in Attachment B.

APPROVAL PROCESS AND COMMISSION AUTHORITY

The applicant has submitted an application for a Minor Alteration in the Capitol Hill Local Historic District. The Historic Landmark Commission has decision-making authority in said matters. The Historic Landmark Commission may approve, approve with conditions, or deny the requested Minor Alteration.

STAFF RECOMMENDATION

After review of the information provided by the applicant, Planning staff has found that allowing the subject property's masonry to be painted is contrary to the relevant preservation standards and guidelines and that any paint that was already applied will need to be removed.

NEXT STEPS

Denial of the Design Review Request

If the Commission denies the proposal, the applicant will not be issued a Certificate of Appropriateness to keep the paint on the building, and the property will continue to be in noncompliance with Salt Lake City code. *The applicant will need to remove the paint to bring the property into compliance.*

Approval of the Request

If the Historic Landmark Commission disagrees with Planning staff's recommendation and approves the request, then a Certificate of Appropriateness will be issued for the existing paint.

KEY CONSIDERATIONS

Staff identified the following considerations through analysis and review of the proposed project:

1. Mortar's Sacrificial Nature
2. Past Examples of Paint Removed from Brick Surfaces
3. Preservation Design Guidelines for Masonry
4. Gentlest Means Possible

Consideration 1 – Mortar's Sacrificial Nature

When applied correctly, mortar is intended to function as an adhesive and cushion between bricks. It also helps to prevent efflorescence (crystalized salt on a brick's exterior) by allowing water and salt to pass through its relatively more porous surface. Salt crystals that form between brick pours can break down brick from the inside, causing slices of masonry to spall, or peel off the surface. If left unchecked, spalled brick may eventually crack and crumble.

Because it is intended to allow water to move through its pours, mortar is considered a *sacrificial* element. Mortar is meant to be replaceable, and some deterioration is expected. Maintenance, known as repointing, ensures the longevity of the mortar.

Since mortar is considered a sacrificial element of a brick wall, Planning staff anticipates some damage during the paint removal process. However, the replacement mortar must be softer than the existing brick to avoid spalling and ensure the wall's longevity.

(Information for this section was taken from "Mortar, Unsung Hero of History," by the National Park Service)

Consideration 2 – Past Examples of Paint Removed from Brick Surfaces

The Historic Landmark Commission has reviewed multiple cases of painted masonry. Many of those cases have involved buildings with similar materials on buildings that were constructed during a similar time period. Below are some examples:

The Jo-An Apartments – 171 W 300 N (2019):

The Commission reviewed an enforcement case for brick and stone painted on three facades. Before a decision was made (to require the removal of the paint), they requested an estimate and report on the removal process. Abstract Masonry explained the removal process in that report, which involved testing two different chemical strippers in gel (or poultice) form (*Dumond Chemicals Peel Away 1* and *ProSoCo Heavy Duty Paint Stripper*) for 48 hours. The strippers were covered with plastic and tightly sealed with duct tape for 48 hours. The chemically stripped paint was then scrubbed and scraped. The remaining paint and stripper were washed off with a pressurized steam wash. Finally, they applied an acidic solution to the masonry to neutralize the highly alkaline and caustic stripper chemicals. The estimated cost for the project was $58,280. The contractor noted that some mortar would need to be repointed after completing the process. The commission determined that the paint could effectively be removed and voted to deny the request to keep the paint.

Jo-An Apartments with painted masonry in 2019

Test patch on Jo-An Apartments using the process described in their report.

Jo-an Apartments in 2020 after paint removal

239 Ardmore Place:

In January 2022, the Commission reviewed another case involving painted brick. The house on the property, located at approximately 239 West Ardmore Place, was also constructed in the 1950s (1956) and features striated brick. The commission also elected to require the removal of the paint.

239 Ardmore, painted Brick 2021

239 Ardmore, paint removed 2022.

After the commission's decision, the applicant provided a plan describing the removal process (included in Attachment D of this report). They applied *Multi-Strip Professional Pain Remover by Sunnyside Co.* with plastic sheets and duct tape for 24 hours. After that, they applied a hot water pressure wash and then a scrub with a heavy-duty brush. The process was completed in August 2022.

Consideration 3 – Preservation Design Guidelines for Masonry

2006 Survey Photo of Subject

The design guidelines within the Preservation Handbook for residential neighborhoods emphasize the importance of preserving brick in historic neighborhoods. Masonry is described as "one of the most important character-defining features of a historic building." The guidelines explain the importance of the contrast of the darker brick material and lighter mortar in creating the historic character in local districts. While painted mortar is not the focus of this review, as the material is expected to deteriorate over time, the guidelines encompass maintaining the characteristics of the historic mortar. This includes the profile, characteristics, and color. The overall appearance of the building material, encompassing the patterning of the brick, the choice of cut of the brick, and the thickness of the mortar, creates a distinctive character that is relative to its time. The building in question was characterized (like the duplex to the east) by red brick and light-colored mortar. It reflects the modernist masonry construction style of many buildings constructed during the district's post-World Ward II boom in the 1940s and 1950s.

The City's adopted historic guidelines consistently discourage using paint that was not traditionally painted on masonry. The Residential Design Guidelines address building materials and finishes in Chapter 2. Page 1 states that:

Painting the masonry should be avoided. Painting alters the architectural character, seals in moisture, causes gradual damage to the walls and their thermal performance, and also builds in the recurring cost of periodic repainting.

It also emphasizes, "*Painting traditional masonry will obscure and may destroy its original character.*"

The design guidelines dispute the idea that painting brick helps in its preservation, saying, *"Painting brick or stone is rarely if ever warranted to enhance water resistance. Rather, it tends to seal moisture into the wall, hastening deterioration.*" Additionally, the guidelines discourage covering original brick or masonry in any way, including stucco: *"Painting a historic masonry retaining wall, or covering it with stucco or other cementitious coating, is usually inappropriate."* Attachment F further shows that the Residential Design Guidelines discourage the painting of masonry while providing specific guidelines for the preservation of the material.

Consideration 4 – Gentlest Means Possible

The City's standards for alterations of contributing structures and the Secretary of the Interior's Standards for Rehabilitation both require "the gentlest means possible" when using chemical or physical treatments (which includes paint strippers and power washes) on historic materials. "Gentlest means possible" in the context of historic preservation means using the least invasive and least damaging methods when undertaking cleaning or restoration efforts on historic masonry structures. Projects that require physical or chemical treatments need to be approached with caution and sensitivity, so the authenticity and integrity of the building is preserved.

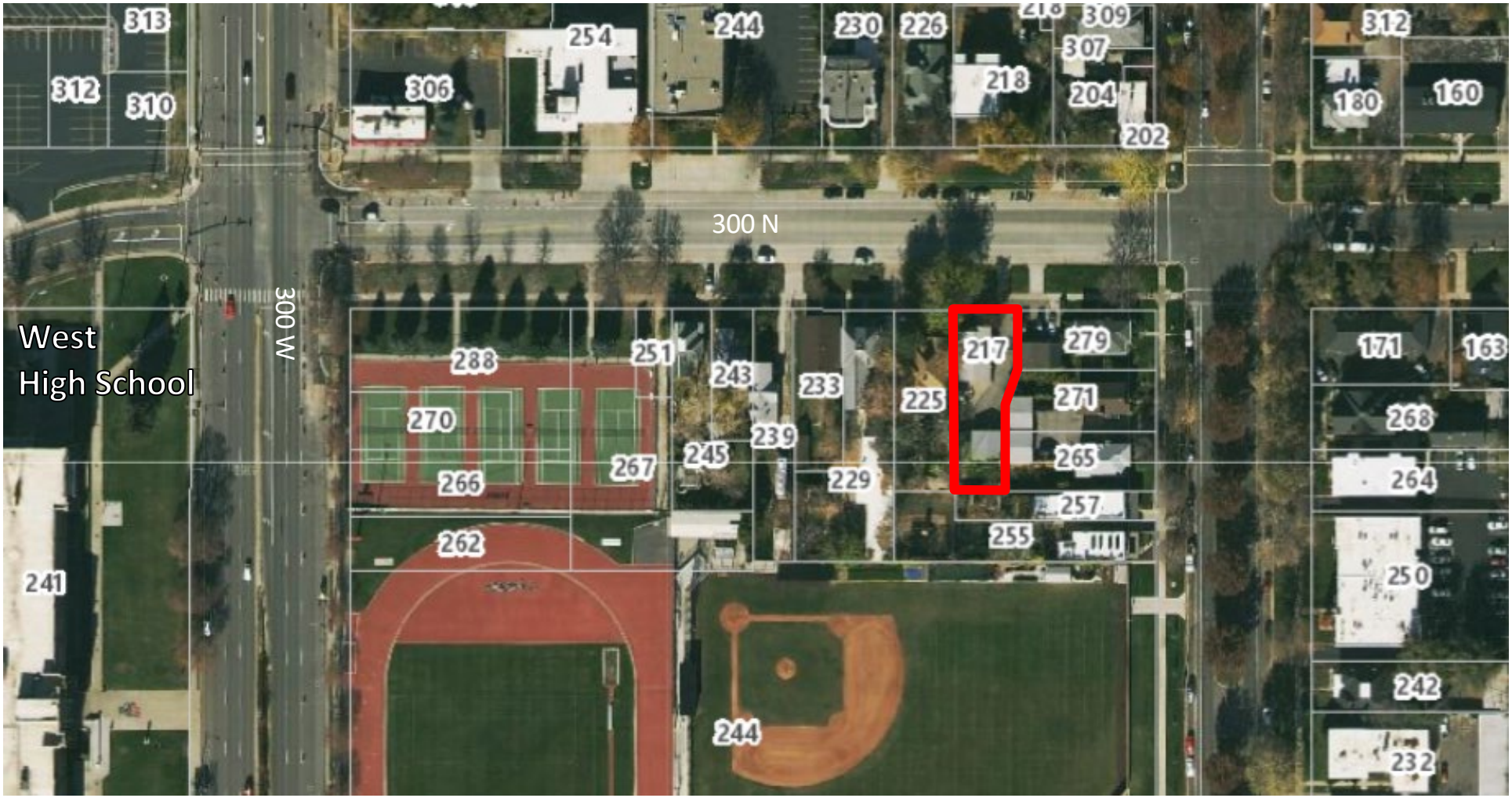
The National Parks Service's Preservation Brief #1 "Assessing Cleaning and Water-Repellant Treatments for Historic Masonry Buildings" lays out a process for determining the "gentlest means possible." While these steps were written with *cleaning* in mind, the process is still applicable to any process that may use abrasive chemicals or materials on historic masonry:

1. **Identify what is to be removed:** Prior to beginning the process, it is important to identify the material that needs to be removed. In the case of paint, determining the type of paint can help determine the most effective method of removal. For example, acrylic paint will likely require a different method of removal compared to latex or oil-based paints.
2. **Study the masonry:** The age of the masonry will help determine what methods will be most effective. Methods of brick manufacturing have changed over the course of history, affecting the hardness, durability, and porosity of a given material. Types of stone (i.e. marble vs. granite) also vary in hardness, durability, or porosity.
3. **Identify prior treatments**: This includes prior treatments to the project building and removal methods that may have been used on structures of a similar age with similar materials. Successful attempts to remove paint from a similar type of masonry should be studied and tested on the building in question.
4. **Test appropriate methods:** Because a litany of factors can affect the state of a historic building's exterior materials, it is absolutely essential to test multiple methods before determining how the paint should be removed and beginning the project. Test patches should be out of site from public view and small enough to easily repair if a method ends up damaging material.
5. **Apply gentlest possible method:** Once all options have been tested, determine which method will cause the least amount of damage to the site. If every tested option causes substantial damage, then additional research may be necessary.

Attachment A: Maps

CAPITOL HILL HISTORIC DISTRICT

RECONNAISSANCE LEVEL SURVEY 2006
SALT LAKE CITY, SALT LAKE COUNTY, UTAH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Attachment B: Applicant Submittal

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07/05/23

To whom it may concern,

In testing different paint removal methods at 217 West 300 North, we have found that we do a great deal of damage to the masonry. In multiple tests patches, using different chemical removal techniques, our contractors found that regardless of which caustic or non-caustic chemicals were applied, (Figure A) it must be followed by a high pressure wash to remove the paint from the tiny crevices of the brick to avoid an unsightly mess. These hundreds of crevices within each brick (figure B) are so small that neither a light pressure wash, nor a wire brush will suffice after the paint removal chemicals are applied. Because the brick is softer than brick fired in kilns today and the mortar was most likely a lime-based soft mortar no longer in use, the pressure wash process severely damages both the brick but especially the mortar, breaking it up and washing it away. (figure C). We understand that re-pointing the mortar has been suggested after the pressure wash to attempt to restore the mortar that will certainly be loosened and removed. According to our contractors, when repointing mortar joints, the old mortar must first be removed, generally to a depth of at least 1", This is usually done with hand tools. Pressure washing will randomly damage the mortar at different depths and to varying degrees, creating a mess of random missing mortar that will be difficult to repoint properly. Additionally it may damage the bricks and encourage spalling. Our contractors have also discouraged this process because (See letters attached) the new mortar can expand and contract at different rates during freezing and thawing periods, loosening the new mortar. Ultimately, the removal process will cause further damage that we are unable to repair properly and even necessitate an entirely new exterior finish.

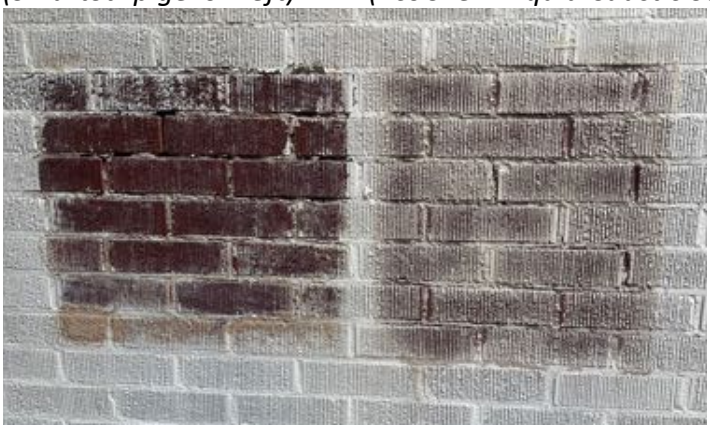
(Figure A) – Smart strip Gel & EcoChem Liquid Caustic Striper

Smart strip is a paste that is applied and the wrapped with plastic for 12-24 hours. LCS is a caustic chemical that can either be sprayed or brushed on with a one hour wait time.

(figure B)

Examples of chemical removal patches:

(SmartStrip gel on left) (EcoChem Liquid Caustic Stripper on right)



(Figure C)

Examples showing small crevices on brick and despite the chemical stripping process, the pressure washing eats away at the mortar:

From: Korral Broschinsky <kbro@kbropreservation.com>
Subject: Re: ILS
Date: November 3, 2022 at 4:42:08 PM MDT
To: suzette eaton <suzetteeatondesign@gmail.com>

Hi Suzette:

My thoughts are a good news - bad news scenario.

Good news: An ILS was completed in 2006 for your duplex (see attached). You would not need to get a full ILS, just have it updated.

Bad news: I would consider the building still contributing. I do not believe the paint color alters the historic character substantially.

I believe your best case for appeal is the language of the design guidelines (see below), painted masonry in the area near your house, and the confusion surrounding the local landmark district boundaries (see attached map). I believe you were not informed you were in the district. You were not informed that an ILS existed.

At the very least, you should request the exact language in the ordinance regarding paint and documentation of the HLC precedents that the letter describes. Property owners should be guided to the guidelines, but how are they supposed to be aware of all pertinent HLC precedents?

Good luck this evening.

Korral

Korral Broschinsky
Architectural Historian & Preservation Consultant
Preservation Documentation Resource
kbro@kbropreservation.com
(801) 913-5645

To Whom it may concern:

My name is Dallin Albertson. I have been a licensed General Contractor in Utah since 2006. Most of the work I specialize in is renovations/remodels/restorations.

I have reviewed the property located at 217 W 300 N in Salt Lake City. The brick structure has been painted with an acrylic paint. In my past experience with trying to remove paint from an “extruded” style brick is next to impossible without severely damaging, if not destroying the integrity of both the brick and mortar joints. The only way to attempt to remove the paint is using an acrylic paint remover followed by high pressure water treatments. Water pressure needs to exceed 3500 PSI in order to remove the paint. Pressures this high will also remove the mortar and also some of the brick face. The high pressure water can also push paint particles further into the porous brick. This process does not guarantee 100% removal of the paint and will leave the brick with an undesirable presence.

My professional opinion would be to not remove the paint.

Dallin Albertson
Owner
Albertson Construction
801-230-5331
License #: 11870981-5501

June 28th 2023

To Whom It May Concern:

Regarding the paint removal at 217 West 300 No, it is my professional opinion that removing the paint will do permanent harm to the structure. After applying chemicals and pressure washing to the test patch areas, it was apparent that a large amount of mortar would come loose during the process. Because of the small grooves on the brick, anything other than the pressure washing will not be successful at removing the paint.

In my 20 years in the painting business, I have been involved in several historic masonry restoration projects, including removing paint from the bricks at the historic Eagle Gate building in downtown SLC. This brick is unique because it takes a lot of water pressure to get all the paint out of the tiny crevices and that results in washing away the mortar.

Josh Banks
Owner
Salt City Painting
801-712-0191

July 23, 2023

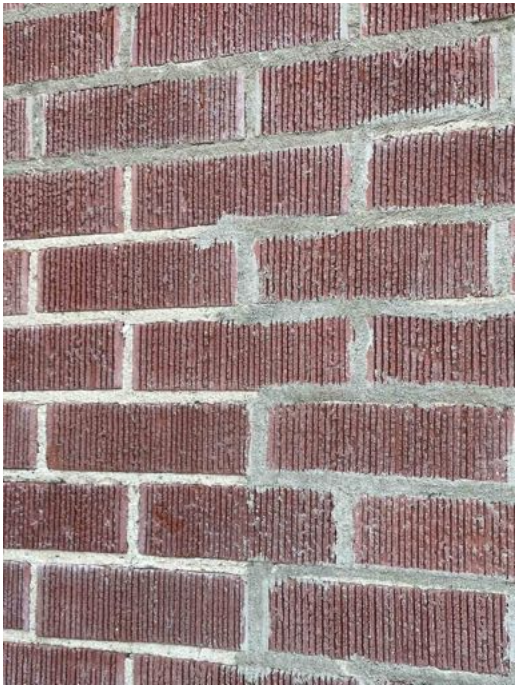
To Whom It May Concern:

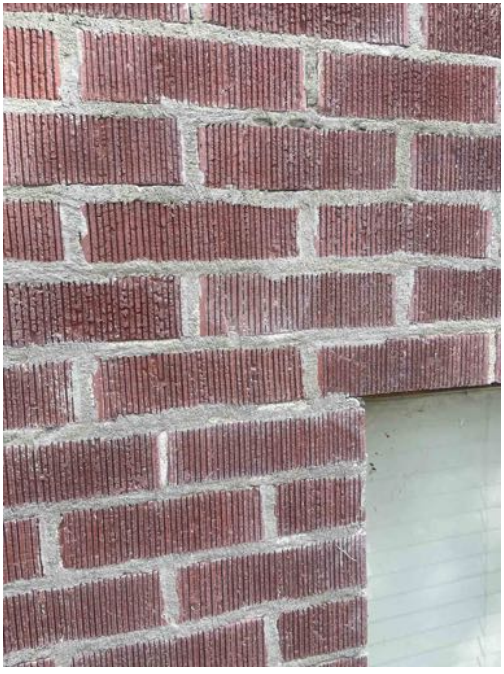
In my 45 years of experience in the masonry business, I have been involved with many historic masonry restoration projects, including having worked with Sue Wilkerson, the chairman of the Ogden Landmark Historical Society.

In my evaluation of removing the paint at 217 West 300 North, it is my professional opinion that removing the paint will continue to do permanent harm to the antique brick. Back when the antique brick was first laid, they did not put enough cement into the mortar. This causes the mortar to be weaker. The only way to get all the paint out is with power washing, but this will result in inconsistently removing too much mortar.

Jake Oenes

J & J Enterprises Masonry
(801) 510-5170
joenes@comcast.net





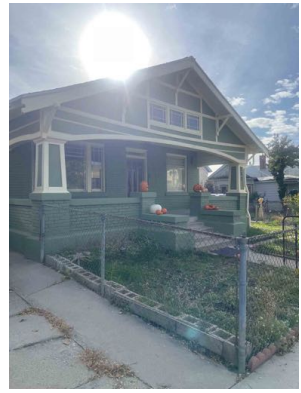
Example of similar brick condition at JOANN appartments after paint was removed. It was subsequently re-pointed. The mortar is does not match already appears to be coming off.

Homes within one block with painted brick

307North 200 West

328 North 200 West

268 North 200 West



233 West 300 North

229 west 300 north

220 west 300 north

Josh Banks Salt City Painting
2275 East Downington Ave
Salt Lake City, Utah 84108
United States

Mobile: 8017120191

Estimate

BILL TO
Suzette Eaton
Suzette Eaton

801 230 8257
Suzetteeatondesign@gmail.com

Estimate Number:	19
Estimate Date:	January 27, 2023
Expires On:	January 27, 2023
Grand Total (USD):	**$10,000.00**

Items	Quantity	Price	Amount
Sand blasting Paint removal for exterior house on 217 West 300 North I am recommending a pressure washing sandblast system for removal of paint on the brick surface. I believe this is a better system than using chemicals to remove paint . It is more environmentally friendly NON chemical process and can get into the very small groves in this particular brick. I also believe it is more efficient as well. For a reference, I used a similar system on the interior brick of Eagle building down town. 1) Apply duct tape to windows, soffit and areas not to be sand blasted, to protect surfaces 2) Pressure wash using sand as a abrasive to clean and remove paint (This is a specific machine that is a pressure washer and sand blaster in one unit) 3) Clean and pressure wash/sandblast all brick surfaces 2 to 3 passes until paint is removed 1 sample area will be performed before project is started to get approval. Approximate amount depending on test sample $10,000.00 to $12,000.00	1	$10,000.00	$10,000.00

Josh Banks Salt City Painting
2275 East Downington Ave
Salt Lake City, Utah 84108
United States

Mobile: 8017120191

Estimate

Items	Quantity	Price	Amount
Sand blasting Due to the nature of the pressure washer sandblast system. All work will be performed in April or May when temperatures are better.	1	$0.00	$0.00

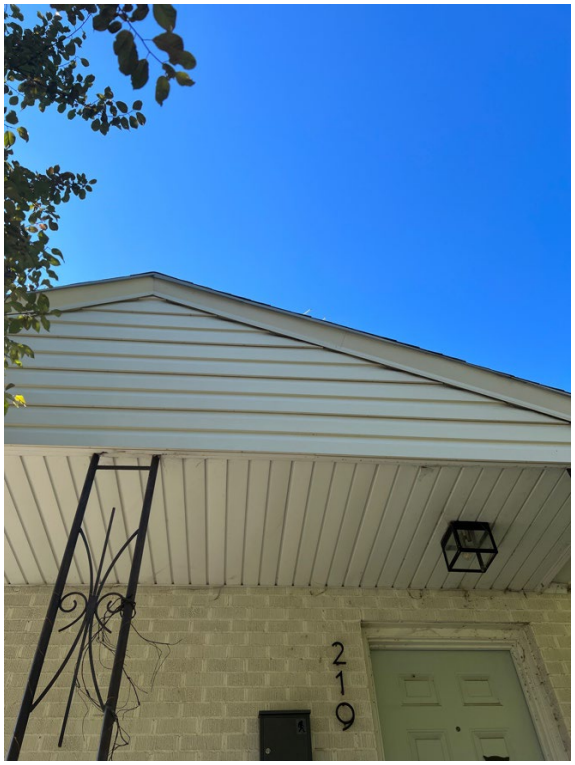
Total:	$10,000.00
Grand Total (USD):	**$10,000.00**

217-219 W. 300 No. (Built in 1954)

Painted white in 2019:

Original brick color before painting:

Fr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APPLICANT'S ANALYSIS OF STANDARDS

H Historic Preservation Overlay District – Standards for Certificate of Appropriateness for Altering of a Landmark Site or Contributing Structure (21A.34.020.G)

In considering an application for a Certificate of Appropriateness for alteration of a landmark site or contributing structure, the Historic Landmark Commission shall find that the project substantially complies with all of the general standards that pertain to the application and that the decision is in the best interest of the City.

Standard	Response
Standard 1: A property shall be used for its historic purpose or be used for a purpose that requires minimal change to the defining characteristics of the building and its site and environment;	The existing structure on site was constructed in c. 1955 as a dwelling. A change in use is not proposed.
Standard 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 property was built in 1955. Had it been built 2 years later, it would not have qualified for the historic designation. Since most properties on the block, which are much older, have been painted, we're requesting that ours be recognized as not having historical significance. (See attached)
Standard 3: All sites, structures, and objects shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create a false sense of history or architecture are not allowed.	The proposed work does not involve such alterations.
Standard 4: Alterations or additions that have acquired historic significance in their own right shall be retained and preserved.	The proposed work does not involve such alterations.
Standard 5: Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.	The softer mortar was used between bricks in 1955, present day mortar techniques will damage the brick due to expansion and contraction.
Standard 6: Deteriorated architectural features shall be repaired rather than replaced wherever feasible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects.	The proposed work does not involve such alterations.
Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.	In test patches, we've found that do to the small grooves within each brick, it is nearly impossible to remove the paint without using harsh chemicals and power-washing, which will also damage the mortar and the structural nature of the exterior brick.
Standard 8: Contemporary designs for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural or archaeological material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment.	Other than paint, we have not altered the physical structure of the property. Because a majority of dwellings within the block have already been painted, our paint does not alter the character of the neighborhood or environment.
Standard 9: Additions or alterations to structures and objects shall be done in such a manner that if such additions or alteration were to be removed in the future, the essential form and integrity of the structure would be unimpaired. The new work shall be differentiate from the old and shall be compatible in massing, size, scale and architectural features to protect the historic integrity of the property and its environment.	Removing the paint would trigger a series of future problems do to repointing the mortar and long term damage. Unintended consequences may include spalling and cracking.
Standard 10: Certain building materials are prohibited including the following: vinyl, asbestos, or aluminum cladding when applied directly to an original or historic material.	The proposed work does not involve such alterations.

Standard 11: Any new sign and any change in the appearance of any existing sign located on a landmark site or within the H historic preservation overlay district, which is visible from any public way or open space shall be consistent with the historic character of the landmark site or H historic preservation overlay district and shall comply with the standards outlined in part IV, Chapter 21A.46 of this title.	The proposed work does not involve such alterations.

APPLICANT'S ANALYSIS OF GUIDELINES

Masonry

Masonry includes a range of solid construction materials. The following guidelines apply to the masonry surfaces, features, and details of historic buildings in the city's designated residential districts.

Masonry in its many forms is one of the most important character-defining features of a traditional building. Brick, stone, adobe, terra-cotta, ceramics, stucco, cast artificial stone, and concrete are typical masonry construction materials used across the city, reflecting its sequence of settlement and development, as well as personal means and architectural style. Masonry materials of various types exist as walls, cornices, pediments, steps, chimneys, foundations, and functional and/or decorative building features and details.

In a brick wall, the particular size of brick used and the manner in which it is laid is a distinctive characteristic. Similarly, the pattern or 'bond' in the construction of a brick or stone wall helps to establish its character. This pattern combines with the choice and nature of the material, the choice of cut, rough and/or dressed stone, to create a unique physical and visual character.

Masonry is usually comprised of the masonry unit, e.g. the individual brick of stone, and the medium used to bind these units, e.g. the mortar, each with a mutually supporting role. The pattern used to lay the brick (the bond) is directly influenced by the hardness, color, thickness and profile of the mortar coursing with which it is laid. Historically, a soft mortar was used. In post-war years the use of a harder brick was matched by a harder mortar. The mortar should always be softer than the brick or the stone.

In earlier masonry buildings, a soft mortar was used, which employed a high ratio of lime. (Little, if any, Portland cement was used.) This soft mortar was usually laid with a finer joint than we see today. The inherent color of the material was also an important characteristic; mortars would be mixed using sand colors to match or contrast with the brick. The size of the bricks contributed to the sense of scale of the wall and building, expressed by the profile and color of the mortar joints; both express a range of construction patterns or brick bonds. When repointing such walls, it is important to use a mortar mix that approximates the original in color, texture and strength.

Most contemporary mortars are harder in composition than those used historically. They should not be used in mortar repairs because this stronger material is often more durable than the brick itself, causing the brick to fracture or spall during movement or moisture evaporation/freezing. When a wall moves during the normal changes in season and temperatures, the brick units themselves can be damaged and spalling of the brick surface can occur.

Normally, moisture within the wall should be able to evaporate through the softer ("sacrificial") mortar course, requiring repointing after a number of years. Where the mortar is harder than the brick, water evaporates through the brick, damaging and destroying its harder surface. If moisture in the brick freezes, it accelerates the deterioration.

Guideline	Response
Guideline 2.2: Traditional masonry surfaces, features, details and textures should be retained. • Traditional masonry surfaces, features, details and textures should be retained.	Because the property was built in 1955, it does not retain great historical significance. Metal windows and vinyl siding we're added in the early 1980's. Other than paint, textures have been retained.
Guideline 2.3: The traditional scale and character of masonry surfaces and architectural features should be retained. • This includes original mortar joint characteristics such as profile, tooling, color, and dimensions. • Retain bond or course patterns as an important character-defining aspects of traditional masonry	Because repointing between the brick will be necessary, matching the softer lime based mortar of the era will potentially cause long term damage to the structure.
Guideline 2.4: Match the size, proportions, finish, and color of the original masonry unit, if replacement is necessary.	The proposed work does not involve such alterations.

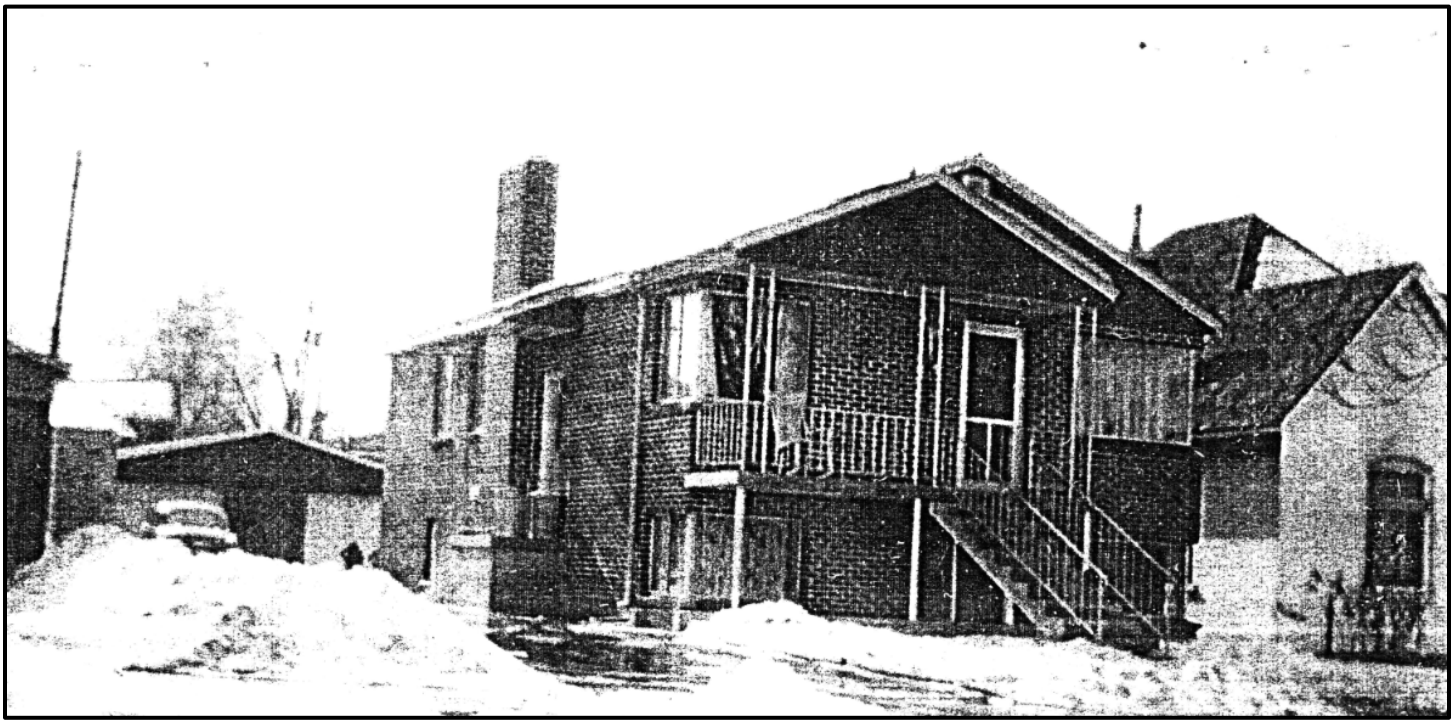
Guideline 2.5: The existing mortar mix should be retained if it was designed for the physical qualities of the masonry. • Retain original mortar in good condition. • Match the mix of the existing mortar as closely as possible when re-pointing mortar. • Ensure that the strength of the mortar mix is weaker than the material it bonds, since it will damage the existing brick or stone otherwise. • Mortar is intended to be the sacrificial (see Glossary) component of a masonry system. • When the mortar mix is harder than the strength of the masonry units, the brick or block will be damaged and deterioration accelerated as the new system ages. • If previous re-pointing mix is comprised of hard cement mortar (e.g. "Portland cement"), this should be removed and the masonry repointed with an appropriate mortar mix. • Mortar mix for re-pointing original masonry should be compatible with the qualities of the masonry, local climate characteristics, and exposure to extremes of weather.	Matching the softer mortar is difficult because these types of lime based softer mortars will allow expansion and contraction between the new and older mortor.
Guideline 2.6: Masonry that was not painted traditionally should not be painted. • Brick has a hard outer layer, also known as the 'fire skin,' that protects it from moisture penetration and deterioration in harsh weather. • Natural stone often has a similar hard protective surface created as the stone ages after being quarried and cut. • Painting traditional masonry will obscure and may destroy its original character. • Painting masonry can trap moisture that would otherwise naturally evaporate through the wall, not allowing it to "breathe" and causing extensive damage over time. • See [guidelines for Cleaning Materials & Methods].	The home was built in 1955 and has fairly newer brick that we've been told doesn't need to breath like older brick of the earlier eras. The home was painted in 2019 with a newer exterior latex paint that does not do it harm, however the necessity of re-pointing the brick due to the paint removal process would indeed cause long term harm.
Guideline 2.7: Protect any masonry structures from water deterioration. • Provide proper drainage so that water does not stand on horizontal surfaces or accumulate in decorative features. • Provide positive drainage away from masonry foundations to minimize rising moisture.	The proposed work does not involve such alterations.

Cleaning Materials & Methods and Repair

Original building materials rarely need to be cleaned. Some cleaning materials and methods can harm the building fabric. Many cleaners can be harsh and abrasive, often permanently damaging the surface and durability of building materials, such as brick and stone. In particular, abrasive cleaning methods can remove the hard outer layer of masonry material, and thereby accelerate the deterioration and failure of the masonry. When maintaining historic buildings, only cleaning materials and methods that do not harm the original building materials should be used. Cleaning is a specialized area of expertise, and much irreparable damage can be caused by inexperience or misapplication.

Guideline	Response
Guideline 2.12: Cleaning original building materials should be avoided in most circumstances.	
• **Guideline 2.15: Use the gentlest cleaning method possible to achieve the desired result, if cleaning is needed.** • Avoid abrasive cleaning methods including sandblasting, pressurized water blasting, or other blasting techniques using any kind of materials, such as soda, silica, or nut shells. • Research appropriate cleaning methods for the material and the location prior to any cleaning procedures. (See in particular the references sources at the end of this chapter and in the Appendix.) • Test any proposed cleaning in a small, less visible location first. • Hire a specialist in the cleaning of historic buildings to advise on the lowest impact method of cleaning.	Because of the dozens of small grooves within each "Antique" style brick, the only way to remove the paint is with harsh chemicals and high pressure washing. Test patches confirm that removing the paint also removes too much of the soft mortar. See attached Multiple specialists have been consulted regarding removing the paint. All have stated that there is no 'gentle' way to remove the paint without damaging. (see letters)
Guideline 2.16: Repair deteriorated primary building materials. • Isolated areas of damage may be stabilized or strengthened, using consolidants. • Resins and epoxies are effective for wood repair. • Special repair compounds for brick, stone and terra-cotta are also available.	The proposed work does not involve such alterations.
Guideline 2.17: When repointing masonry, preserve original mortar characteristics, including composition, profile, and color. • In some cases, matching the composition of the historic mortar mix will be essential to the preservation of the brick itself	Once the paint is removed, a good portion of mortar will need to be replaced and repaired . This will always be a point of failure with the brick from this point forward.
Guideline 2.18: 2.18 Consider removing later covering materials, except where these might have achieved historic significance. • Repair of the original material may be required after it is uncovered. • Removal of other materials, such as stucco, should be tested in a small area to ensure that the original material will not be damaged. • If masonry has a stucco finish, removing the covering may be difficult and may reveal extensive damage to the original material. For example, original brickwork was sometimes chipped to provide a 'key' for the stucco. • If removing stucco is considered, first remove the material from a test patch to determine the condition of the underlying masonry.	The proposed work does not involve such alterations.

Attachment C: Building Photographs



1955 Salt Lake County Tax Photo

2006 Survey Photo of Subject Property

Current Photo of Subject Property

Current Photo of Subject Property

229 West 300 North

279 North 200 West – Property to the east of similar style and brick color

273 North 200 West – While the brick is a different color than the subject property, the red vertical siding on the porch gable is likely similar to what was originally on subject property's porch gable.

Attachement D: Supplementary Materials

Click here for Utah State History File

HISTORIC SITE FORM

(10-91)

UTAH OFFICE OF PRESERVATION

1 IDENTIFICATION

Name of Property:	**Peters-Thomas Duplex**	*Twnshp Range Section:*	
Address:	217-219 W. 300 North	*UTM:*	
City, County:	Salt Lake City, Salt Lake County	*USGS Map Name & Date:*	
Current Owner Name:	Thomas & Rhonda Walker	Salt Lake City North, 1998	
Current Owner Address:	PO Box 7179, Incline Village, NV	*Tax Number:*	08 – 36 – 403 – 013

Legal Description (include acreage): COM 112.72 FT W FR NE COR LOT 6 BLK 103 PLAT A SLC SUR W 52.28 FT S 148.5 FT E 41.86 FT N 76.75 FT E 3.7 FT N 20^38'38" E 19.06 FT N 53.95 FT TO BEG. (0.16 ACRES)

2 STATUS/USE

Property Category	*Evaluation*	*Use*	
X *building(s)*	X *eligible/contributing*	*Original Use:*	Domestic – multiple dwelling
___ *structure*	___ *ineligible/non-contributing*		
___ *site*	___ *out-of-period*	*Current Use:*	Domestic – multiple dwelling
___ *object*			

3 DOCUMENTATION

Photos: Dates
___ *slides:*
X *prints:* 2006
X *historic:* 1955

Drawings and Plans
___ *measured floor plans*
X *site sketch map:* Sanborn Map
___ *Historic American Bldg. Survey*
___ *original plans available at:*
X *other:* footprint from tax card, 1955

Research Sources (check all sources consulted, whether useful or not)

X *abstract of title*	X *city/county histories*
X *tax card & photo*	__ *personal interviews*
X *building permit*	X *USHS Library*
___ *sewer permit*	X *USHS Preservation Files*
X *Sanborn Maps*	__ *USHS Architects File*
__ *obituary index*	X *LDS Family History Library*
X *city directories/gazetteers*	__ *local library:*
__ *census records*	X *university library(ies):* Marriott Library, University of Utah
__ *biographical encyclopedias*	
X *newspapers*	

Bibliographical References (books, articles, interviews, etc.)
Attach copies of all research notes, title searches, obituaries, and so forth.

[*Ancestral File*]. Available online at the Family Search website (www.familysearch.org).

Carter, Thomas and Peter Goss, *Utah Historic Architecture, 1847-1940: A Guide*, Salt Lake City, Utah: University of Utah Press, 1988.

Polk Directories, Salt Lake City, 1952-2003. Published by R.L. Polk & Co. Available at the Utah State Historical Society and the Marriott Library, University of Utah.

[Salt Lake City Building Permit Cards and Register]. Available at the Salt Lake City and Utah History Research Center.

[Salt Lake County Tax Assessor's Cards and Photographs]. Available at the Salt Lake County Archives.

[Salt Lake County Title Abstracts]. Available at the Salt Lake County Recorder's Office.

Salt Lake Tribune.

Sanborn Fire Insurance Maps for Salt Lake City, 1950, 1969, and 1986. Available at the Utah State Historical Society and the Marriott Library, University of Utah.

[*Utah State Historical Society Burials Database*]. Available online at Historical Society's website.

Researcher/Organization: Korral Broschinsky, Preservation Documentation Resource *Date:* **2006**

4 ARCHITECTURAL DESCRIPTION

Building Style/Type: Horizontal Duplex (Double House B) Exterior Entrance / Modern *No. Stories:* 1.5

Foundation Material: Concrete *Wall Material(s):* Brick

Additions: X *none* ___ *minor* ___ *major (describe below)* *Alterations:* ___ *none* X *minor* ___ *major (describe below)*

Number of associated outbuildings 1 *and/or structures* 0 .

Briefly describe the principal building, additions or alterations and their dates, and associated outbuildings and structures. Use continuation sheets as necessary.

The Peters-Thomas Duplex is a 1½-story brick building, constructed in 1954, and located at 217-219 W. 300 North.[1] The duplex is a horizontally stacked residence, similar to the Double House B, of an earlier generation of multiple-family housing.[2] The main difference between this duplex and the earlier horizontal double houses is the exterior entrances. This configuration was typical of a general move away from interior foyers and corridors in multi-family housing in the 1950s. This duplex is one of four built by the Chapman Realty and Construction Company at the corner of 200 West and 300 North in 1954. The duplex was constructed of a red-colored, striated brick with flush, light-colored mortar joints. The brick is laid in a running bond. The foundation is concrete and is visible above grade. The footprint is a 25 feet x 40 feet rectangular with the narrow end facing the street (north elevation). The roof is a simple-gable roof with a projecting front gable at the porch. The gable trim was originally wood plank, but was replaced with white-colored, horizontal vinyl siding (circa 1990). The roof is covered in asphalt shingles (circa 1990). There is a brick chimney stack on the east elevation. The façade includes glass at each corner on both the lower and upper levels giving the building a Modernist look.

The bottom unit (217 W.) is halfway below grade. It is accessed via a concrete stair well that is sheltered by the concrete porch deck of the upper unit (219 W.). The upper unit is accessed from a set of concrete steps perpendicular to the street. The porch roof is supported with wrought-iron rails.[3] The porch deck is supported on metal posts. There is also a simple wrought-iron rail for the steps and around the porch. The windows originally included a combination of picture windows and casements in aluminum frame. The front windows have vinyl replacements, but the configuration is still the same. The replacement windows are dark brown in color, as are the newer screen doors. There is a side entrance on a raised concrete stoop in the center of the east elevation. The stoop has a simple shed roof. On the interior each unit has 1,000 square feet of space. Each unit has a living room, kitchen, two bedrooms, and a bath. Minor modifications to the exterior (gable trim, doors and windows) have minimal impact on the historic integrity of the building.

The Peters-Thomas Duplex is the only duplex of the four that faces 300 North. The yard is landscaped in front with lawn, evergreen shrubs, and a hedge along the edge of the driveway. The side yard (west of the house) is enclosed with a wood slat fence and some chain link. The asphalt driveway runs along the east side of the house. The duplex has an associated double-car garage, also built in 1954. The garage has a wide simple gable roof and is constructed of concrete block with a brick facing to match the duplex. The garage have their original 24-panel doors. The gable trim consists of the original vertical planks, painted red.

The Peters-Thomas Duplex is located just south of the National Register-listed *Capitol Hill Historic District,* and within the Salt Lake landmark *Capitol Hill Historic District.* The building was not considered eligible when the districts were established in 1982 and 1984 respectively. Since that time it has become a contributing building in its eclectic Salt Lake City neighborhood.

[1] Today's 300 North was known as Second North or 2nd North until 1972.
[2] Thomas Carter and Peter Goss*, Utah Historic Architecture, 1847-1940: A Guide,* (Salt Lake City, Utah: University of Utah Press, 1988): 77.
[3] Each of the four duplexes has a different pattern of wrought iron.

5 HISTORY

Architect/Builder: Chapman Realty & Construction Company, builder *Date of Construction:* 1954

Historic Themes: Mark themes related to this property with "S" or "C" (S = significant, C = contributing). (see instructions for details)

__ *Agriculture*	__ *Economics*	__ *Industry*	__ *Politics/ Government*
S *Architecture*	__ *Education*	__ *Invention*	__ *Religion*
__ *Archeology*	__ *Engineering*	__ *Landscape Architecture*	__ *Science*
__ *Art*	__ *Entertainment/ Recreation*	__ *Law*	C *Social History*
__ *Commerce*	__ *Ethnic Heritage*	__ *Literature*	__ *Transportation*
... *Communications*	__ *Exploration/ Settlement*	__ *Maritime History*	__ *Other*
C *Community Planning & Development*	__ *Health/Medicine*	__ *Military*	
__ *Conservation*		__ *Performing Arts*	

Write a chronological history of the property, focusing primarily on the original or principal owners & significant events. Explain and justify any significant themes marked above. Use continuation sheets as necessary.

The land at the corner of 200 West and 300 North in Salt Lake City was part of the original holdings of pioneer Charles and Sarah Rich. In 1888, they sold the property to John H. Bailey. The Bailey family built a small adobe house on the property with several agricultural outbuildings. The land remained in the Bailey family through a rental property in the early part of the twentieth century. The old house appears to have been demolished a few years before the property was sold by Pearl N. Bailey Clawson in four separate lots to the Utahna Lumber and Hardware Company on January 4, 1954. A month later, on February 7, 1954, Utahna Lumber and Hardware sold the property to the Chapman Realty and Construction Company. The Chapman Realty Company applied for four building permits on February 19, 1954, each one for a"2 story [9 room] brick duplex and garage" to be built for at an estimated cost of $14,000. The Chapman Realty Company was organized in the early 1950s with Leroy J. Chapman as owner and president. Leroy J. Chapman had previous served as the vice president in the real estate and insurance firm the Utah Realty and Construction Company owned by builder and developer, B. L. Farnsworth. The Chapman Realty Company appears to have added "construction" shortly before the duplexes were built.

The Peters-Thomas Duplex at 217-219 W. 300 North was completed in 1954, as were the associated duplexes at 265-267 N. 200 West, 271-273 N. 200 West, and 279-281 N. 200 West. The first occupants were listed in the 1955 Polk Directory for Salt Lake City. They were two married couples. Ralph E. and Maxine S. Thomas occupied the lower unit (217 W.) and Stanley J. and Mildred Peters occupied the upper unit (219 W.). Ralph Thomas owned his own barbershop. Stanley Peters was listed as an inspector for the Utah Livestock Production Credit Union. Neither family stayed for more than a few years. In November 1954, the Chapman Realty and Construction Company issued a Special Warranty Deed to L. Ray and Alta Robinson, who managed the duplex, but did not live there. The Chapman Company also provided $14,700 mortgage on the property. In 1957, the Robinsons sold the property to John G. and Lydia C. Perkins, who lived in one of the units. The subsequent owners represent the ethnic diversity of the time period. The Perkins sold the property to Kinsaku and Urako Inouye in 1960, whose family lived there for several years. It stayed in the Inouye family until 1992 when it was sold to Zoltan Cseh. Zoltan Cseh sold the property to the current owners in 1997. The current owners live in Nevada.

The Peters-Thomas Duplex represents the physical transformation the building's west Capitol Hill neighborhood in the 1950s. While many older homes had been converted to rental units beginning in the 1920s, by the early 1950s, numerous older buildings were torn down to make way for residences designed specifically as multi-family housing. The duplex represents a new building type developed in the 1950s for a post-war generation of urban families. The most salient feature of the duplex is the exterior entrance for each unit, a dramatic departure from the previous generation of horizontal double houses, which usually had an interior foyer and staircase for the upper unit.

5 HISTORY

-continued-

Beginning in the early 1950s, exterior entrances were popular, not only for duplexes, but also for larger apartment buildings, of which there are several examples in the neighborhood. There are three possible explanations for the adaptation in multi-family domestic architecture. The first is maintenance: shared interior corridors needed maintenance and fewer complexes were owner-occupied or had on-site managers than the previous generations. The second is security: as more home owners took flight to the new suburbs in the post-war period, higher rates of rental units created more security concerns. With the new design, each private entrance is clearly visible from the street. The third was probably a need to meet the demand for multi-family housing that resembled the popular and ubiquitous tract housing in Salt Lake's new suburban neighborhoods. The duplexes built by the Chapman Company used the same materials (e.g. striated brick, wrought-iron railing, etc.) and design elements (low-pitched roofs, picture windows) as ranch houses of the same period. The materials and designs, popular in the first half of the twentieth century, were probably considered old-fashioned by the potential renters of the 1950s. Of note is the size of the associated double garage built with the duplex, which is large even by the suburban standards of the period. The garage reflects the importance of the automobile in 1950s' Salt Lake City, even for downtown dwellers of this west Capitol Hill neighborhood. The Peters-Thomas Duplex is a contributing resource in this Salt Lake City neighborhood.

6 PHOTOGRAPH

2006, Camera facing south.

ABSTRACT
MASONRY RESTORATION

EXPERTS AT CLEANING,
REPAIRING AND PRESERVING
HISTORIC MASONRY

Natalie Johnson
Project Manager
Preserve Partners
2019 Main Street, Suite 2
Salt Lake City, UT 84115
801.529.4302
natalie.johnson@preservepartners.com

Aug. 6, 2019

Natalie,

Thanks for the enlisting our services to determine the feasibility of removing the paint off the exterior brick and mortar surfaces at the historic Jo An Apartment building in Salt Lake City, Utah.

On July 1, 2019 we applied 2 different paint stripping products on the west facing brick and mortar wall of the building. The two products were Dumond Chemicals Peel Away 1 and ProSoCo Heavy Duty Paint Stripper. Both products are high ph and caustic. In order to prevent the products from drying out in the hot summer temperatures, both strippers were covered with plastic and tightly sealed around the perimeter with duct tape, and were let be for approximately 48 hours. The purpose of this dwell time is to maximize the effectiveness of the paint strippers in softening the layers of paint.

Following the 48 hour dwell time, we returned to the site, removed the plastic / duct tape covering and then gently scraped the paint strippers and softened paint off the wall. The purpose of the scraping is to capture as much of the paint and stripper as possible before rinsing. Then, using pressurized steam, we slowly and thoroughly rinsed the remaining stripper and softened paint off the wall. Waste water must be effectively contained and properly disposed of during the rinsing process. Following the initial rinsing, we then proceed to “touch-up” any remaining remnants of paint that were not yet successfully removed. We then applied an acidic solution to the masonry in order to thoroughly neutralize any remaining alkalinity in the masonry.

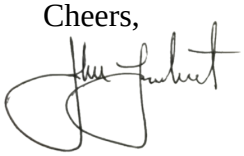
Because the paint was applied by spray application followed by back rolling, the paint was exceptionally well adhered to the masonry. A higher degree of effort and more resources than normal were required to successfully remove the paint due to the highly textured and “raked” texture of the brick.

The mortar between the brick on Jo An Apartments is substantially softer than the brick itself. *While the paint can be successfully removed, the single greatest challenge is doing it without pitting or otherwise damaging the mortar.* It is a slower, more labor intensive process than normal, but we were successful in doing so.

Some small areas of the mortar throughout this building is in a pre-existing state of distress. Because the mortar in these small areas is already loose and in a state of deterioration, it may be removed as part of the pressurized steam rinsing process. Therefore, very small areas of the mortar may need to be repointed following the paint stripping process. I don’t anticipate this to be extensive.

Hope this helps.

Cheers,



John Lambert
Founder / President
Abstract Masonry Restoration, Inc.
801.509.5099 cell
john@masonry-restoration.com

ABSTRACT
MASONRY RESTORATION

EXPERTS AT CLEANING,
REPAIRING AND PRESERVING
BRICK AND STONE

SERVICE PROPOSAL AND ACCEPTANCE

Proposal submitted to:

Natalie Johnson
Project Manager
Preserve Partners
2019 Main Street, Suite 2
Salt Lake City, UT 84115
801.529.4302
natalie.johnson@preservepartners.com

Aug. 14, 2019

The following services to be performed at:

The historic Jo An Apartments located at 171-177 South 300 North in Salt Lake City, UT

ABSTRACT MASONRY RESTORATION, INC., herein after referred to as Abstract, proposes to furnish materials and perform the labor necessary to:

1. Supply and build scaffolding around the perimeter of the north, east and west exterior walls. Attach scaffolding enclosure materials to the outside perimeter of the scaffolding. Dismantle the scaffolding at the end of the project and remove from the site.
2. Using specialty historic masonry paint stripping solutions, and pressurized steam/hot water, gently remove as much of the paint as possible off the exterior north, east and west brick and mortar walls and the roof top chimney. Approximately 98% removal is expected. There may be some very small flecks of paint remaining in the deep recesses of the brick. These will hardly be noticeable.
3. Following the removal of the paint, use specialty historic masonry cleaning solutions to further clean the masonry, and neutralize the alkalinity in the masonry.

The following are specifically excluded:

1. The cost of heating inside the scaffolding enclosure - if necessary.
2. Removal of landscaping / plant life next to the perimeter of the walls. Replanting and situating the landscaping / plant life after Abstract finishes their scope of work.
3. Anything not specifically included in the scope of work in this proposal is specifically excluded.

It is the responsibility of Preserve Partners to:

1. Provide full access to 2 working hose bib faucets capable of a minimum of 8 gallons of water each.
2. Provide electricity.
3. Provide access to an interior drain for disposal of the filtered and neutralized waste water.
4. Provide 1 on-site porta potty for the workmen.
5. Effectively communicate with the building occupants what to expect and what they need to do while the project is in process.

GENERAL AGREEMENTS AND UNDERSTANDINGS

1) This proposal is priced and based on the waste water being collected, filtered and neutralized and then being disposed of in an inlet to the sanitary sewer (not the storm drain) on the property or in the building. Therefore access to a drain on the interior of the building will be needed at all times.

2) On rare occasion, the drain pipes in a building may not be 100% free flowing and able to handle the disposal of the waste water. It is the customer's responsibility to make sure that all drain pipes in and outside of the building are completely free flowing and unclogged before and during the paint stripping operations. If a drain pipe becomes clogged during the paint stripping process, it is the responsibility of the customer to quickly get it unclogged at their own cost so the project can continue with out delay. The customer agrees to hold ABSTRACT harmless and not liable for any damage done to the property as a result of clogged drain pipes.

3) The customer agrees to provide no less than 2 working exterior hose bib faucets with a flow of no less than 8 gallons of water per minute each for the rinsing process.

4) A temporary electrical disconnect *may* be required when we are working around the electrical mast (if there is one) on the building. If needed ABSTRACT will arrange for this disconnect with the electrical company, and will correlate with the customer as to when it will be done so they can unplug computers, appliances and other potentially sensitive equipment in the building to protect them from potential power surges.

5) Due to the workmen foot traffic, the volume of water that is used, the waste water containment system, and the scaffolding that will extend out approximately 8 feet from the perimeter of the building, any plant life with in this area may not survive the paint stripping process. It is the responsibility of the customer to move, transplant, or relocate any and all plant life in this area.

6) Some of the non masonry surfaces, such as window and door frames, that are directly contiguous to the masonry to be stripped, may have a small amount of the paint stripped off of them. These surfaces will be masked with plastic and tape, but the stripper is designed to penetrate and often creeps behind the masking materials. The "touch up" painting of these surfaces that may be necessary after the stripping process is completed is excluded from the scope of this proposal.

7) In order to cover the window and other openings on the building, plastic may be stapled onto the wood frames (if any) around the openings. This will leave small staple holes in the wood frames after the staples are removed. It is beyond the scope of this proposal to repair these small holes.

8) The glass window surfaces will be rinsed with fresh clear water after the surrounding brick surfaces are cleaned. The detail "squeegee cleaning" of the windows is excluded from the scope of this proposal.

9) On older buildings such as this one, on occasion, some water from the stripping process may intrude into the interior of the building through cracks, voids, ineffective caulk, below grade foundations, window and door frames etc.. It is the responsibility of the customer to notify ABSTRACT in advance of areas where this may have occurred in the past. It is also the responsibility of the customer to move all item no less than 4 feet away from all windows and doors, and completely out of basement areas where the potential for water intrusion exists. The customer agrees to hold ABSTRACT harmless and not liable for any damage done to the property as a result of interior water intrusion.

10) The intent is to strip the paint and clean the underlying masonry using the gentlest means possible so as to not damage the historic masonry. Excessive water pressure and/or too concentrated stripping or cleaning solution could damage the masonry. Therefore, it is agreed and understood that the paint will be stripped, and /or the masonry will be cleaned only to the point that if greater water pressure and/or too concentrated stripping or cleaning solutions were used that it would pit, discolor or otherwise damage the masonry. This means that on occasion, there may be some areas on the building that are so severely stained that they will not clean up 100%.

11) On rare occasion, there may be plaster, cement, lime, caulk, tar, unusual paint or other similar materials under, or between the layers of paint, that the chemical paint stripper will not react upon or strip off. Removal of these materials are considered unforeseen conditions and are excluded and beyond the scope of this proposal. If they are discovered during the paint stripping process, ABSTRACT will inform the customer of such and perform some testing (at ABSTRACT'S expense and cost), in order to determine the most effective method of removing them, and then provide the customer with a cost proposal to do so.

12) On rare occasion, the brick, stone or mortar may contain soluble salts. As the masonry is drying out following the stripping and / or cleaning process, these salts may manifest themselves on the face of the masonry in the form of a white powdery substance commonly known as efflorescence. Removal of efflorescence is considered an unforeseen condition and is excluded and beyond the scope of this proposal. If efflorescence appears after the paint stripping and cleaning processes, ABSTRACT will inform the customer of such and perform some testing (at ABSTRACT'S expense and cost), in order to determine the most effective method of removing them, and then provide the customer with a cost proposal to do so.

13) This proposal is priced on the assumption that the masonry cleaning, paint stripping, repair and sealing will be scheduled by the customer to occur *before* any demolition, stucco work, window installation, gutter work, landscaping, painting, roofing or similar work is performed on the exterior surfaces of the building.

14) Due to the age and existing condition of the masonry, some of the existing unsound mortar may be fall out during the cleaning process. This proposal specifically excludes masonry repair, caulking and repointing

15) It is the responsibility of the building owner to obtain a building permit from the city.

16) Anything not specifically included in the above scope of work is specifically excluded.

The above work is to be completed in a workmanlike manner for the sum of:

$58,280

Payment(s) to be made as follows:

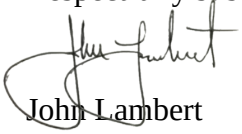
> Progress payments equal to the total percentage of completion may be provided to the customer approximately every 2 - 3 weeks. Payment due in full within 14 days of invoice date.

If payment is not received by Abstract as indicated above, Abstract reserves the right to stop work.

Customer agrees to allow Abstract Masonry Restoration, Inc. to place a small yard sign containing their company logo and contact information etc. in the yard of the subject property while the work is being performed

This proposal may be withdrawn by Abstract Masonry Restoration, Inc. if not accepted within 14 days from the date of this proposal. If accepted by the customer after that date, the prices in this proposal are subject to increase due to potential increases in fuel, material, labor and / or other costs.

Respectfully submitted via email by:



John Lambert
Founder / President
Abstract Masonry Restoration, Inc.

ACCEPTANCE OF PROPOSAL

The above prices, specifications and conditions are satisfactory and are accepted. You are authorized to do the work as specified and payment(s) will be made as outlined above.

A penalty service charge or a finance charge of 2% per month, which is an annual rate of 24%, will be charged on the unpaid balance of all past due invoices. The minimum monthly charge is $15.00. In addition, customer agrees to pay all costs incurred in collecting the unpaid balance, including court costs and attorney's fees.

Signature _____ Date _____

PRESERVE
PARTNERS

To Whom it May Concern,

Included with this statement is the feasibility report and bid to remove the exterior paint of our property, The Arches. John Lambert of Abstract Masonry Restoration describes a largely successful sample removal of the paint on a flat unobstructed surface. However, it is not without compromise to the brick, noting in his report that, "while the paint can be successfully removed, the single greatest challenge is doing it without pitting or otherwise damaging the mortar". The bid shows the success as a 98% removal of the paint. This leaves 2% even through the most exhaustive effort by one of the most qualified masonry experts in the nation. The $58,250 bid for removing will be financially taxing to the ownership leaving no funds to maintain the property on a whole. To put this bid into perspective, in the past 12 months, after paying only monthly bills and the mortgage, we have a gross profit of roughly $15,000, more than $43,000 short of the bid with no acceptable sources of credit to rely on. The "profit" does not include any non-routine maintenance that is required for the property.

Our mission is to improve the buildings we invest in and the lives of those who call our apartment buildings home. During our initial renovation at The Arches, we restored the original mailboxes, exterior lighting fixtures, along with keeping and restoring the front doors that we felt provided historical significance to the building. We are eager to begin restoration on three nationally registered historic buildings located downtown, The Lincoln Arms, The Bigelow, and The Chapman that will include both market rate and affordable units. This kind of penalty puts us at risk of losing investors, therefore the ability to complete these types projects despite a proven track record of proactively working with state and federal agencies involved in the preservation of historic properties.

In our previous hearing on this matter, we explained our misinterpretation of the historic district's overlay guidelines as it relates to painting exteriors. We would like to restore historic components of the property, including the "Jo An" sign and the sandstone door surrounds as a means of curing this issue, as they bestow a sense of place to the neighborhood.

We would like to be part of the solution and play a part in spreading the word so that owners are aware of what they can and cannot do to their buildings. Possibly through some form of user-friendly online database or semi-annual letters reminding owners of their responsibilities as stewards of their buildings. We appreciate your time and look forward to resolving this in a positive manner for all of us dedicated to preserving a sense of place in the Salt Lake City community.

Sincerely,

Preserve Partners

2019 S Main St, Ste 2

Salt Lake City, UT 84115

Ardmore Paint Removal Project
239 Ardmore Place Salt Lake City UT

1.- Remove 1 layer of white paint on North, West, East , South walls of the property using the least abrasive method in order to preserve the brick and grout.

2.- Multi-Strip Professional Pain Remover made by Sunnyside Co. is an environmentally safe paint remover that can remove up to 15 layers of paint. The stripper is low odor, neutral PH, requires no neutralization, and is one hundred percent biodegradable

A. https://www.homedepot.com/p/MULTI-STRIP-Advanced-Series-5-gal-Multiple-Layer-Paint-and-Varnish-Remover-657G5A/309750387

B.- This remover will be required to sit on the paint for 24 hours after application. High density plastic sheeting and duct tape will be used to cover the paint remover to prevent from drying.

3.-A hot water pressure washer that can produce steam at low pressure will be used to wash the paint stripper from the brick. The gas-power hot water pressure washer from United rentals is trailer mounted and meets these requirements. See link below for example.

A.- https://www.unitedrentals.com/marketplace/equipment/surface-preparation/pressure-washers/pressure-washer-hot-gas#/

4.- A deck scrub brush with nylon bristles in combination of a nylon bristle grout and tile brush to aid in removing any left-over paint with the grooves of the brick. An additional layer of paint remover may be used in the event of a stubborn loaction. See for brush examples.

A.- https://www.homedepot.com/p/QEP-Grout-and-Tile-Cleaning-Brush-20840Q/203264283

B.-https://www.homedepot.com/p/Carlisle-10-in-Deck-Srub-Brush-with-stiff-Polypropylene-Bristles-in-Blue-Case-of-12-3617514/203883740

5.- Use Labor Finders to hire on 2 Temporary workers. Painter/Paint removal labor is quoted at $19.99 per hour.

A.- https://www.laborfinders.com/

6.- All safety equipment and PPE will be used for the duration of the project. Including but not limited to Harness, safety googles, mask/ventilators an earplugs.

Cost of Materials and Rentals

1.- Home Depot Order - $1725

A.- Includes paint stripper, brushes, PPE , tools and materials

2.-Hot Water/ Steam Pressure washes -United Rental $250 per day/850 per week

3.-Labor Finder- 2 Skilled workers $19.99 per hour $1600 per week

For one week of work - $4,175

Each additional week -$2.450

Linzer 4 ft. Wood Extension Pole with Metal Tip

Store SKU #785149 Model #RP 548 HM

$13.94
($6.97/item)

Store Pickup	Ship To Home	Scheduled Delivery
43 in stock at 21St South 84115 | Change FREE	Free with $45 order	Starting at $6.99 for delivery as soon as tomorrow How It Works

Curbside Available

2

Save for Later | Save to List | Remove

Anvil Soft Grip Carbon Wire Brush 4 x 16 Rows

Store SKU #1004644053 Model #SB416-ANV

$12.54
($6.27/item)

Store Pickup	Ship To Home	Scheduled Delivery
51 in stock at 21St South 84115 | Change FREE		Starting at $8.99 for delivery as soon as tomorrow How It Works

Curbside Available

2

Save for Later | Save to List | Remove

Carlisle 10 in. Stiff Polypropylene Deck Scrub Brush (12-Case)

Store SKU #1000594069 Model #3617514

$87.77

Ship To Store	Ship To Home	Scheduled Delivery
21st South 84115 FREE	Estimated Arrival: Wed, Feb 2 FREE	Not Available for this item

1

Save for Later | Save to List | Remove

3M ScotchBlue 1.88 in. x 60 yds. Original Multi-Surface Painter's Tape (6-Pack)

Tape Width (in.): 1.88
Number of Rolls Included: 6

$38.48

Get Bulk Pricing of $32.71 on this item when you purchase at least 4 units.

Store Pickup	Ship To Home	Scheduled Delivery
121 in stock at 21st South 84115 FREE	Estimated Arrival: Wed, Jan 26 FREE	Starting at $8.99 for delivery as soon as tomorrow How It Works

1

Save for Later | Save to List | Remove

HANDy Paint Pail HANDy 16 oz. Red Plastic Paint Cup with Magnet

Store SKU #638752 Model #1500-CT

$8.91
($2.97/item)

Store Pickup	Ship To Home	Scheduled Delivery
106 in stock at 21St South 84115 | Change FREE	Free with $45 order	Starting at $8.99 for delivery as soon as tomorrow How It Works

Curbside Available

3

Save for Later | Save to List | Remove

ERB Boas Original Eye Protection Gray/Clear Temple/Frame and Clear Lens — **$17.97** ($5.99/item)

FIRM GRIP X-Large White with Orange Nitrile Coated General Purpose Glove (5-Pair)

$15.48
($5.16/item)

ANSI/ISEA Cut Rating: **Not Rated**
Pack Size: **5**
Color: **Orange/White**
Glove Size: **Extra Large**

3

Ship To Store	Ship To Home	Scheduled Delivery
21st South 84115	Estimated Arrival: Tue, Feb 1	Not Available for this item
FREE	FREE	

Save for Later | Save to List | Remove

UTILITY 2 in. Flat Cut, 3 in. Flat Cut and 2 in. Angled Sash Utility Paint Brush Set (3-Piece)

$29.91
($9.97/item)

Store SKU #971847 Model #A227

3

Store Pickup	Ship To Home	Scheduled Delivery
41 in stock at 21St South 84115 | Change		Starting at $8.99 for delivery as soon as tomorrow
FREE	Free with $45 order	How It Works

Curbside Available

Save for Later | Save to List | Remove

Anvil 2.5 in. x 7 in. Carbon Block 6-Row x 19-Row Wire Brush

$14.54
($7.27/item)

Store SKU #1004644050 Model #SB619-ANV

2

Store Pickup	Ship To Home	Scheduled Delivery
38 in stock at 21St South 84115 | Change		Starting at $8.99 for delivery as soon as tomorrow
FREE		How It Works

Curbside Available

HDX 12 ft. W x 400 ft. L 0.31 mil High Density Painters Plastic Sheeting

$128.00
($32.00/item)

Sheet Length (ft.): **400**
Sheet Width (ft.): **12**

Store Pickup	Ship To Home	Scheduled Delivery
83 in stock at **21St South** 84115 | Change		Starting at $8.99 for delivery as soon as **tomorrow**
FREE	Free with $45 order	How It Works

4

Curbside Available

Save for Later | Save to List | Remove

Nashua Tape 1.89 in. x 60 yd. 394 General Purpose Duct Tape Silver Pro Pack (12-Pack)

$95.98
($47.99/item)

Store SKU #1002194651 Model #1408981

Ship To Store	Ship To Home	Scheduled Delivery
21st South 84115	Estimated Arrival: Thu, Feb 3	Not Available for this item
FREE	FREE	

2

☐ **SUBSCRIBE AND GET 5% OFF**
Learn More
Ships Every:
12 Months (Most Common)

Save for Later | Save to List | Remove

Limit 10 per Order

HDX Spray Sock Hood

$8.94
($2.98/item)

Store SKU #471712 Model #09308/36WF

Get Bulk Pricing of $2.53 on this item when you purchase at least 4 units.

Store Pickup	Ship To Home	Scheduled Delivery
31 in stock at **21St South** 84115 | Change		Starting at $8.99 for delivery as soon as **tomorrow**
FREE		How It Works

3

Curbside Available

Save for Later | Save to List | Remove

Wooster 9 in. Sherlock Roller Frame

Store SKU #150345 Model #00R0170090

$22.44
($7.48/item)

Store Pickup	Ship To Home	Scheduled Delivery
68 in stock at 21St South 84115 | Change		Starting at $8.99 for delivery as soon as tomorrow
FREE	Free with $45 order	How It Works

Curbside Available

3

Save for Later | Save to List | Remove

Husky 1.5 in. Flexible Putty Knife

Blade Width (in.): **1.5**
Blade Stiffness: **Flexible**

$23.91
($7.97/item)

Store Pickup	Ship To Home	Scheduled Delivery
0 in stock at 21st South 84115	Estimated Arrival: Wed, Jan 26	Starting at $8.99 for delivery as soon as tomorrow
FREE	FREE	How It Works

3

Save for Later | Save to List | Remove

Element 3/4 in. Dia x 100 ft. Contractor Farm

Hose Length (ft): **100**

$79.98

Store Pickup	Ship To Home	Scheduled Delivery
100 in stock at 21St South 84115 | Change		Starting at $8.99 for delivery as soon as tomorrow
FREE		How It Works

Curbside Available

1

Save for Later | Save to List | Remove

MULTI-STRIP Advanced Series 5 gal. Multiple Layer Paint and Varnish Remover

$1,032.40
($206.48/item)

Store SKU #1004386545 Model #657G5A

Ship To Store	Ship To Home	Scheduled Delivery
Feb. 01–Feb. 04 21St South 84115 | Change FREE	Free with $45 order	Not Available for this item

5

Curbside Available

Save for Later | Save to List | Remove

Out of stock. Save for Later

Cordova Encore Disposable Ear Plugs (200 per Box)

$26.38

Store SKU #1000819708 Model #EPFU01

Store Pickup	Ship To Home	Scheduled Delivery
	Estimated Arrival: Jan 31 - Feb 3 FREE	Not Available for this item

1

Receive an email when this item is back in stock.

Email address **Notify Me**

View Similar Items in Stock

Save for Later | Save to List | Remove

Anvil 6-in-1 Painter's Tool

$20.91
($6.97/item)

Store SKU #1004643584 Model #18PT0833

Store Pickup	Ship To Home	Scheduled Delivery
59 in stock at 21St South 84115 | Change FREE		Starting at $8.99 for delivery as soon as tomorrow How It Works

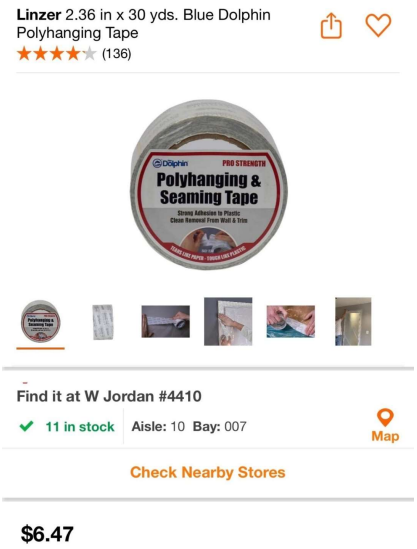
3

Curbside Available

Save for Later | Save to List | Remove

Total **$1,725.52**

To Protect the soil we will be using two rolls of of 4 millimeter ~~2~~0’x100’ Flame Retardant Poly and Especial Polyhanging Tape
additional $180 will be part of the budget



Cat Class: 350-3050

Pressure Washer, Hot Water, 3,500 PSI, Gas Powered

QTY: 1 at ~ $172 each

Duration: 04/24/2020 - 04/24/2020

jobsite

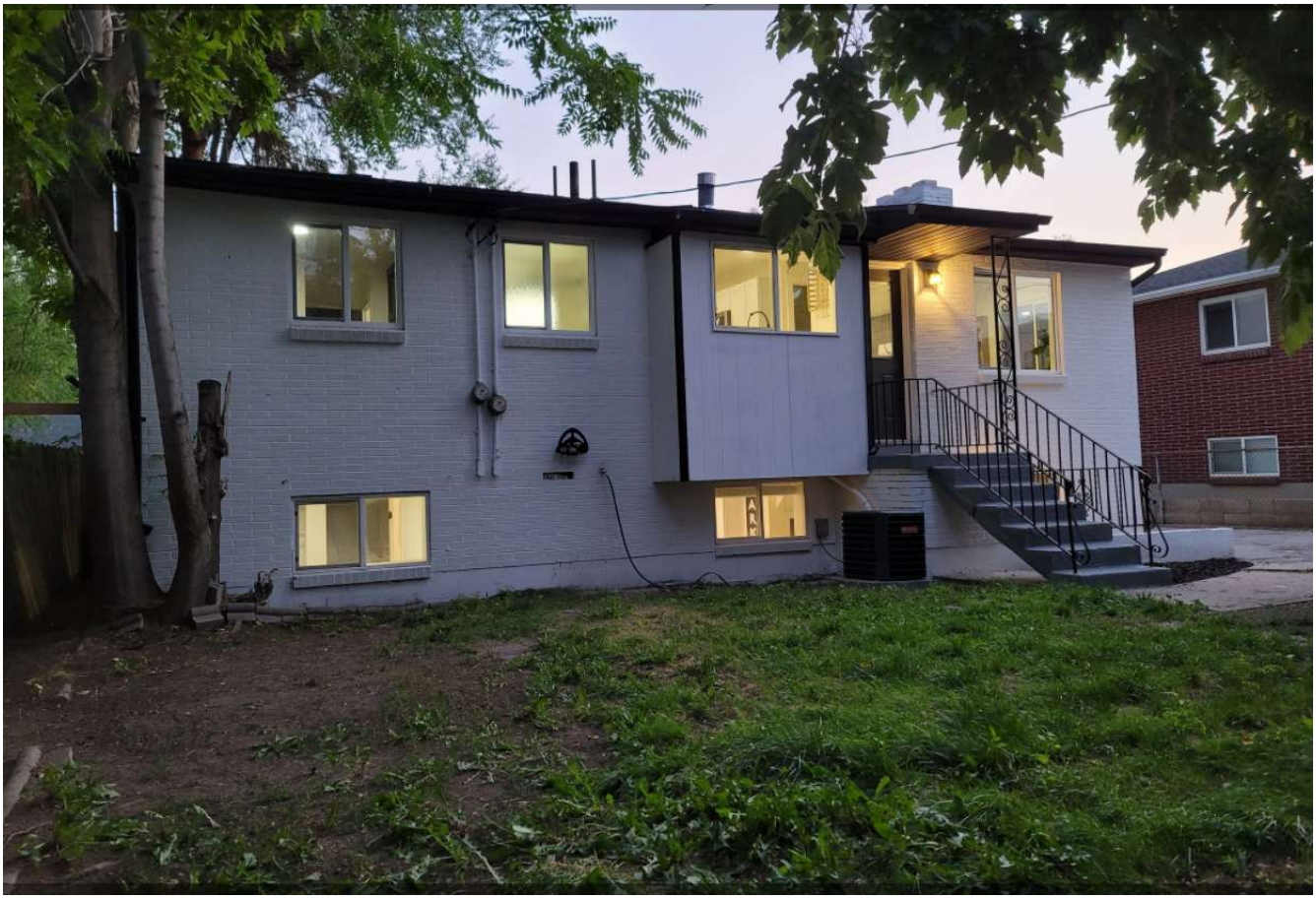
The Arches

171 W 300 N
Salt Lake City, UT 84103

Contact

Ryan Barrett
(385) 314-1552
ryan.barrett@preservepartners.com


239



Attachement E: Analysis of Standards for Minor Alterations in a Historic District

H Historic Preservation Overlay District – Standards for Certificate of Appropriateness for Alteration of a Contributing Structure (21A.34.020.G)

In considering an application for a certificate of appropriateness for alteration of a landmark site or contributing structure, the Historic Landmark Commission, or the Planning Director, for administrative decisions, shall find that the project substantially complies with all of the following general standards that pertain to the application and that the decision is in the best interest of the City.

Standard	Analysis	Finding
1. A property shall be used for its historic purpose or be used for a purpose that requires minimal change to the defining characteristics of the building and its site and environment;	The existing structure on site was constructed in 1954 as a horizontally stacked duplex. The applicant is proposing to continue using it as a duplex.	**Complies**
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;	Masonry is one of the building's several character-defining features identified in the intensive level survey (ILS). The texture of the brick, its color, and the light-colored mortar all contribute to the building's character. The applied paint hides these features and damages the historic masonry walls.	**Does not Comply**
3. All sites, structures and objects shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create a false sense of history or architecture are not allowed;	The brick was not painted before 2019. While there are houses within the city and the Capitol Hill Local Historic District that were historically painted, the paint applied to the subject building does not have a historical basis. Obscuring the textured brick and contrasting mortar	**Does not Comply**
4. Alterations or additions that have acquired historic significance in their own right shall be retained and preserved;	The proposal does not include work that would modify or remove any existing alterations or additions that have acquired historic significance in their own right.	Not applicable
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved;	The red, striated brick and the light-colored mortar are distinctive features of apartments built during this time. The subject building is one of four stacked duplexes at the corner of 200 West and 300 North. The other duplexes exhibit similar character-defining features, including striated brick and light-colored mortar. The red brick's contrast with the mortar joint's light color gives this building its distinctive character and creates a sense of continuity between the four stacked duplex buildings. The applied paint diminishes these features and would eventually damage the historic masonry walls.	**Does not Comply**

6. Deteriorated architectural features shall be repaired rather than replaced wherever feasible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects;	This proposal does not include repairing or replacing any deteriorated architectural features, so this standard does not apply.	Not applicable
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible;	The methods the applicant has attempted did cause some damage to the building's masonry, especially the mixed water/sand wash. However, not every method has been exhausted. Both examples listed under Key Consideration 2 appear to have applied gentler mean. Specifically, they both sealed the gel (poultice) material under duct tape and made multiple applications. Additionally, both examples scrubbed the surface of the brick and then applied a hot water/steam wash. The applicants have not indicated that they sealed the gel (poultice) or applied multiple coats. There has also been no indication of a hot water/steam wash. Staff is of the opinion that there are still potentially effective methods that need to be tested on the building.	**Does not comply**
8. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural or archaeological material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment;	As discussed in Standard 2, the ILS notes the brick as one of several character-defining features of the building. It represents a construction method common during the structure's period of significance (1930-1961, called the "Adapting American Domestic Architecture Period" in the reconnaissance level survey). Painting the brick obscures the deep red color, intended to mimic ranch-style trach homes that were rapidly being built in suburbs outside the city. It also detracts from the brick's striated texture and contrast with the lighter-colored mortar. Because paint is so difficult to remove from masonry, it is not an appropriate contemporary alteration. Removal brings the risk of damage to the masonry (both mortar and brick). While mortar is able to function as a sacrificial material (meaning, it is designed for some deterioration, as discussed in Key Consideration 1), damaged brick is much more difficult to repair or replace.	**Does not comply**
9. Additions or alterations to structures and objects shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired. The new work shall be differentiated from the old and shall be compatible in massing, size, scale and architectural features to protect the historic integrity of the property and its environment;	As discussed above, paint cannot be easily removed from masonry and requires professional expertise and extra care. Additionally, Moisture trapped underneath the paint prevents the mortar from removing excess water and salts and can lead to damaged brick over time.	**Does not comply**

10. Certain building materials are prohibited including the following: **a. Aluminum, asbestos, or vinyl cladding when applied directly to an original or historic material.**	The project does not involve the direct application of aluminum, asbestos, or vinyl cladding.	Not applicable
11. Any new sign and any change in the appearance of any existing sign located on a landmark site or within the H Historic Preservation Overlay District, which is visible from any public way or open space shall be consistent with the historic character of the landmark site or H Historic Preservation Overlay District and shall comply with the standards outlined in chapter 21A.46 of this title.	The project does not involve signage.	Not applicable

Attachment F: Applicable Design Guidelines

Design Guidelines for **Historic Residential Properties & Districts in Salt Lake City, Chapter 2: Building Materials & Finishes** are the relevant historic guidelines for this design review and are identified below for the Commission's reference.

Masonry

Masonry includes a range of solid construction materials. The following guidelines apply to the masonry surfaces, features, and details of historic buildings in the city's designated residential districts.

Masonry in its many forms is one of the most important character-defining features of a traditional building. Brick, stone, adobe, terra-cotta, ceramics, stucco, cast artificial stone, and concrete are typical masonry construction materials used across the city, reflecting its sequence of settlement and development, as well as personal means and architectural style. Masonry materials of various types exist as walls, cornices, pediments, steps, chimneys, foundations, and functional and/or decorative building features and details.

In a brick wall, the particular size of brick used and the manner in which it is laid is a distinctive characteristic. Similarly, the pattern or 'bond' in the construction of a brick or stone wall helps to establish its character. This pattern combines with the choice and nature of the material, the choice of cut, rough and/or dressed stone, to create a unique physical and visual character.

Masonry is usually comprised of the masonry unit, e.g. the individual brick of stone, and the medium used to bind these units, e.g. the mortar, each with a mutually supporting role. The pattern used to lay the brick (the bond) is directly influenced by the hardness, color, thickness and profile of the mortar coursing with which it is laid. Historically, a soft mortar was used. In post-war years the use of a harder brick was matched by a harder mortar. The mortar should always be softer than the brick or the stone.

In earlier masonry buildings, a soft mortar was used, which employed a high ratio of lime. (Little, if any, Portland cement was used.) This soft mortar was usually laid with a finer joint than we see today. The inherent color of the material was also an important characteristic; mortars would be mixed using sand colors to match or contrast with the brick. The size of the bricks contributed to the sense of scale of the wall and building, expressed by the profile and color of the mortar joints; both express a range of construction patterns or brick bonds. When repointing such walls, it is important to use a mortar mix that approximates the original in color, texture and strength.

Most contemporary mortars are harder in composition than those used historically. They should not be used in mortar repairs because this stronger material is often more durable than the brick itself, causing the brick to fracture or spall during movement or moisture evaporation/freezing. When a wall moves during the normal changes in season and temperatures, the brick units themselves can be damaged and spalling of the brick surface can occur.

Normally, moisture within the wall should be able to evaporate through the softer ("sacrificial") mortar course, requiring repointing after a number of years. Where the mortar is harder than the brick, water evaporates through the brick, damaging and destroying its harder surface. If moisture in the brick freezes, it accelerates the deterioration.

2.2 Traditional masonry surfaces, features, details and textures should be retained.

- Regular maintenance will help to avoid undue deterioration in either structural integrity or appearance.

2.3 The traditional scale and character of masonry surfaces and architectural features should be retained.

- This includes original mortar joint characteristics such as profile, tooling, color, and dimensions.
- Retain bond or course patterns as an important character-defining aspects of traditional masonry.

2.6 Masonry that was not painted traditionally should not be painted.

- Brick has a hard outer layer, also known as the 'fire skin,' that protects it from moisture penetration and deterioration in harsh weather.
- Natural stone often has a similar hard protective surface created as the stone ages after being quarried and cut.
- Painting traditional masonry will obscure and may destroy its original character.
- Painting masonry can trap moisture that would otherwise naturally evaporate through the wall, not allowing it to "breathe" and causing extensive damage over time.

Attachment G: Public Process & Comments

Public Notice, Meetings, Comments

The following is a list of public meetings that have been held, and other public input opportunities, related to the proposed project since the applications were submitted:

Public Hearing Notice:

Notice of the public hearing for this project includes:

- Public hearing notice mailed on January 18, 2024.
- Public hearing notice posted on City and State websites on January 18, 2024
- Sign posted on the property on January 22, 2024.

Public Comments:

No public comments were received prior to the publication of this report.

Attachment H: Department Review Comments

This proposal was reviewed by the following departments. Any requirement identified by a City Department is required to be complied with.

Civil Enforcement (inspection on 7/11/2022):

Verified the complaint that the brick exterior of this duplex has been painted. The property is located within a historic overlay area. There is no record of a COA. Will attempt to make phone contact with the property owner prior to sending a warning letter.