State of West Virginia
Department of Administration
Purchasing Division
2019 Washington Street East
Post Office Box 50130
Charleston, WV 25305-0130

Request for Quotation

RFQ NUMBER	PAGE
DNR209014	1

ADDRESS CORRESPONDENCE TO ATTENTION OF:
FRANK WHITTAKER
304-558-2316

VENDOR
RFQ COPY
TYPE NAME/ADDRESS HERE

SHIP TO
DIVISION OF NATURAL RESOURCES
ELKINS OFFICE
RANDOLPH CENTER - SUITE 222
1200 HARRISON AVENUE
ELKINS, WV
26241

DATE PRINTED	TERMS OF SALE	SHIP VIA	F.O.B.	FREIGHT TERMS
10/22/2008				

BID OPENING DATE: 11/05/2008 BID OPENING TIME 01:30PM

LINE	QUANTITY	UOP	CAT. NO.	ITEM NUMBER	UNIT PRICE	AMOUNT
	********** ADDENDUM NO. 2 **********					
	THIS ADDENDUM IS ISSUED PROVE THE VENDOR TECHNICAL QUESTIONS AND AGENCY RESPONSES PER THE ATTACHED.					
	BID OPENING HAS CHANGED TO: NOVEMBER 5, 2008 AT 1:30 PM					
0001	1	LS		968-42		
	GENERAL CONSTRUCTION					
	****** THIS IS THE END OF RFQ DNR209014 ****** TOTAL:					

SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE	TELEPHONE	DATE

TITLE	FEIN	ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO RFQ, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'

GENERAL TERMS & CONDITIONS
REQUEST FOR QUOTATION (RFQ) AND REQUEST FOR PROPOSAL (RFP)

1. Awards will be made in the best interest of the State of West Virginia

2. The State may accept or reject in part, or in whole, any bid.

3. All quotations are governed by the ***West Virginia Code*** and the ***Legislative Rules*** of the Purchasing Division.

4. Prior to any award, the apparent successful vendor must be properly registered with the Purchasing Division and have paid the required $125 fee.

5. All services performed or goods delivered under State Purchase Order/Contracts are to be continued for the term of the Purchase Order/Contracts, contingent upon funds being appropriated by the Legislature or otherwise being made available. In the event funds are not appropriated or otherwise available for these services or goods, this Purchase Order/Contract becomes void and of no effect after June 30.

6. Payment may only be made after the delivery and acceptance of goods or services.

7. Interest may be paid for late payment in accordance with the ***West Virginia Code***.

8. Vendor preference will be granted upon written request in accordance with the ***West Virginia Code***

9. The State of West Virginia is exempt from federal and state taxes and will not pay or reimburse such taxes.

10. The Director of Purchasing may cancel any Purchase Order/Contract upon 30 days written notice to the seller.

11. The laws of the State of West Virginia and the ***Legislative Rules*** of the Purchasing Division shall govern all rights and duties under the Contract, including without limitation the validity of this Purchase Order/Contract.

12. Any reference to automatic renewal is hereby deleted. The Contract may be renewed only upon mutual written agreement of the parties.

13. BANKRUPTCY: In the event the vendor/contractor files for bankruptcy protection, this Contract may be deemed null and void, and terminated without further order.

14. HIPAA BUSINESS ASSOCIATE ADDENDUM: The West Virginia State Government HIPAA Business Associate Addendum (BAA), approved by the Attorney General, and available online at the Purchasing Division's web site (**http://www.state.wv.us/admin/purchase/vrc/hipaa.htm**) is hereby made part of the agreement. Provided that, the Agency meets the definition of a Cover Entity (45 CFR §160.103) and will be disclosing Protected Health Information (45 CFR §160.103) to the vendor.

15. WEST VIRGINIA ALCOHOL & DRUG-FREE WORKPLACE ACT: If this Contract constitutes a public improvement construction contract as set forth in Article 1D, Chapter 21 of the West Virginia Code ("The West Virginia Alcohol and Drug-Free Workplace Act"), then the following language shall hereby become part of this Contract: "The contractor and its subcontractors shall implement and maintain a written drug-free workplace policy in compliance with the West Virginia Alcohol and Drug-Free Workplace Act, as set forth in Article 1D, Chapter 21 of the West Virginia Code. The contractor and its subcontractors shall provide a sworn statement in writing, under the penalties of perjury, that they maintain a valid drug-free work place policy in compliance with the West Virginia and Drug-Free Workplace Act. It is understood and agreed that this Contract shall be cancelled by the awarding authority if the Contractor: 1) Fails to implement its drug-free workplace policy; 2) Fails to provide information regarding implementation of the contractor's drug-free workplace policy at the request of the public authority; or 3) Provides to the public authority false information regarding the contractor's drug-free workplace policy."

INSTRUCTIONS TO BIDDERS

1. Use the quotation forms provided by the Purchasing Division.

2. SPECIFICATIONS: Items offered must be in compliance with the specifications. Any deviation from the specifications must be clearly indicated by the bidder. Alternates offered by the bidder as **EQUAL** to the specifications must be clearly defined. A bidder offering an alternate should attach complete specifications and literature to the bid. The Purchasing Division may waive minor deviations to specifications.

3. Complete all sections of the quotation form.

4. Unit prices shall prevail in case of discrepancy.

5. All quotations are considered F.O.B. destination unless alternate shipping terms are clearly identified in the quotation.

6. BID SUBMISSION: All quotations must be delivered by the bidder to the office listed below prior to the date and time of the bid opening. Failure of the bidder to deliver the quotations on time will result in bid disqualifications: Department of Administration, Purchasing Division, 2019 Washington Street East, P.O. Box 50130, Charleston, WV 25305-0130

ALPHA
ASSOCIATES, INCORPORATED
ARCHITECTS • ENGINEERS • SURVEYORS
209 PRAIRIE AVENUE • MORGANTOWN, WV 26501
PHONE: 304-296-8216 • FAX: 304-296-8218
TOLL FREE: 800-640-8216 • www.alphaassoc.com

Cass Clubhouse Museum
RFQ No.: DNR 209014
Addendum Bulletin No. 2

DEPT. of Natural Resources
Cass Scenic Railroad
Clubhouse Renovation

AAI PROJECT NO.: 0404039.01
DNR-209014

October 21, 2008

TO ALL BIDDERS:

1.0 GENERAL NOTES:

1.01 This Addendum is part of the Contract Documents for the Project.

1.02 Acknowledge receipt of this Addendum on the Form of Proposal in the space provided. Failure to do so may be cause for rejection of bid.

1.03 This is the second Addendum.

2.0 CORRECTIONS/ADDITIONS TO THE PROJECT MANUAL DATED JUNE 30, 2008:

There are no corrections to the project manual in this addendum.

3.0 CORRECTIONS/ADDITIONS TO THE PROJECT DRAWINGS DATED JUNE 30, 2008:

3.01 Sheet A-1.02; General Notes:

ADD: Note 16: "The owner is not interested in new gypsum board walls and is seeking to retain the historic character of the plaster walls. However, the Contractor has **option** to remove existing plaster walls. Replacement wall substrate must be through the use of Veneer Plaster as outlined in the attached Preservation Brief 21. Acceptable materials are Kal-Kore Plaster Base as manufactured by National Gypsum, it is a tapered edge gypsum plaster base having a blue absorptive face paper surface designed to permit rapid trowel application and strong bond of Kal-Kote Base

Plaster. Veneer Plaster system must be smooth trowel and installed and finished according to manufacturer's instructions."

3.02 **Sheet A-2.01 through A3.05; General Notes:**
ADD: Note 8: "Existing Exterior painted siding and trim to be taken to sound "fresh" wood fiber substrate, due to continued deterioration of 80% of painted surfaces having adhesion failure. All exposed currently bare weathered "gray" siding should also be taken to sound "fresh" wood fiber substrate. Ferrous nail heads are to be primed, loose nails to be removed and replaced with stainless steel nails. Paint shall be removed with either an electric heat plate or electric heat gun. Blow torch removal is not allowed. Paint removal to sound substrate is to be accomplished with the recommendations listed in the attached Preservation Brief No. 10."

3.03 **Sheet E-0.01 General Notes:** Add note #35 "Fire Alarm system manufacturer shall be Edwards, EST, Simplex or approved equal."

3.04 **Sheet E-1.01:** Add to existing Plan Note #5 "UPS system manufacturer shall be Centaurus, LightGuard or approved equal."

3.05 **Sheet E-1.02** Add to existing Plan Note #4 "Smoke detector shall be Gentex, Simplex, EST, Edwards or approved equal."

3.06 **Sheet E-1.02** "Emergency circuit # in Display room #110 shall be circuit B-11 instead of B-17."

3.07 **Sheet E-5.01 Light Fixture Schedule** Delete all reference to light fixtures "WSA, FO & FL" which are not used on this project.

4.0 QUESTIONS AND ANSWERS:

4.01 Q.: Due to location and time of the year can we allow for more time to complete the project?
A.: 180 days is the length of the project after the owner provides a written Notice to Proceed. The owner's Representative, Don Smith stated at the pre-bid, given the time of the year, the timing of Notice to Proceed will take the existing weather into account.

4.02 Q.: Are we to include in our bid the replacement of the entire roof system?
A.: No, only those details shown on Sheet A-5.1 which are details not performed by the Park's emergency roof repairs of 2005, when the existing shingles were removed, and the new shingles were installed.

4.03 Q.: May we salvage siding from the old school house to do the repairs to the Luke House?

A.: That would have to be negotiated with a credit proposed to the owner, in lieu of supplying new siding that matches in size and shape. The exact species does not have to be matched, since the siding is to be painted

4.04 Q.: The specs are somewhat unclear on the exterior painting.
A.: See Preservation Brief No. 10 attached to the Addendum 2. See 3.02 above.

4.05 Q.: I have not been able to find on the drawings to fix the floor areas that are not structurally sound. There are several areas that the floor has settled. Are we to lift this area and fix them structurally? Room 112 has a slope. Room 110 Room 108 and Room 107.
A.: No, only the supports shown on sheet S-1.01.

4.06 Q.: (Sheet A-1.02) Note 10 Reads: Where electrical outlets have been installed in wood baseboards. Remove and relocate to new locations as outlined on electrical drawings. What do you want done to the hole in the baseboard?
A.: Provide recessed box w/ blank wood cover plate, to match baseboard finish.

4.07 Q.: (Sheet A-1.02) Note 13. Old heating pipes that have been abandoned are to be removed. Do these pipes contain any asbestos?
A.: To our knowledge, the pipes are not wrapped with material containing asbestos; however, consult the report included with the project manual. Should the contractor encounter material that is suspicious, they are to stop work at once and consult with the project manager.

4.08 Q.:Due to the penetrations needing to take place by the MEP's I recommend to remove all the plaster walls and ceilings on the first floor to allow for a safe working environment and the appearance of the newly constructed walls and ceilings would be greater than the appearance of patched areas on the existing conditions. If you would allow including in the specifications, the removal of the asbestos-containing walls and ceilings on the first floor, this would minimize the request for change orders from the abatement contractor and the MEP contractors who may be held up due to hazardous materials.
A.: The Asbestos and Lead report contained in the project manual was conducted in two stages. July 2005 was the initial report concentrating on Lead paint. The second report, dated March/February 2006 was conducted to establish the extent of asbestos. The drawings reflect the plaster locations that are identified as containing asbestos on Sheet A-0.01, thru A-0.04. The bulk of the work is confined to the first floor, of which three principal rooms have been identified as containing asbestos.

As previously stated in the Addendum No.1, the first floor ceilings are of gypsum board, and may be removed, if the GC chooses. The GC may also choose to remove the plaster wall back to the wood stud. However, cellulose insulation is inside the cavity, and must be reinstalled, should that method be chosen. Once removed, a Veneer plaster system must be installed in accordance with the Preservation Brief No. 21, attached to Addendum 2. All wood trim, casings, base boards, etc. must appear as original with original depths and reveals between the plaster and the trim. See 3.01 above.

4.09 Q.: Sheet E-0.01 Fire Alarm System. Mfg. not specified. Recommend Edwards or EST.
A.: See Addenda Section 3.03. Add note #35 "Fire Alarm system manufacturer shall be Edwards, EST, Simplex or approved equal."

4.10 Q,: Sheet E-1.02 Plan note 4. Smoke Detector requires Gentex #9120T. Not familiar with brand. Is this correct or could it be Simplex or other?
A.: See Addenda 2 Section 3.05. "Smoke detector shall be Gentex, Simplex, EST, Edwards or approved equal."

4.11 Q.: Sheet E-1.02 Circuits B-3, B-7 & B-9 cannot be located, nor can the locations of WH-1, WH-2 & WH-3.
A.: Panel Board Schedules were replaced in Addendum No. 1, see AD-002 and AD-003 dated 9-25-08.

4.12 Q.: Sheet E-1.02 Cannot find location of UPS. Also cannot locate circuit B-11 per plan note 5. Could it be a misprint that 5 should have been B-13 & B-17?
A.: See Addenda 2 Section 3.06. "Emergency circuit # in Display room #110 shall be circuit B-11 instead of B-17."

4.13 Q.: Sheet E-1.02 Could not locate the following lights: WSA, FO & FL.
A.: See Addenda 2 Section 3.07. Delete all reference to light fixtures "WSA, FO & FL" which are not used on this project.

4.14 Q.: Sheet E-1.02 Two sets of S3aS3b switches not connected to circuits.
A.: The small a and small b next to the switch indicates which light fixture is controlled by which switch.

4.15 Q.: The roof is already in place, but the State issued bid documents are requiring a two year maintenance bond on the roofing system. Is this an error on the part of the bid documents?
A.: See Q. & A. 4.02 above. The maintenance bond would cover only the work performed to the roof system by this General Contractor and would not be required to bond the entire roof.

4.16 Q.: Are there any plans to open walls and ceilings?
A.: See Q.& A. 4.08 above. See 3.01 above.

4.17 Q.: If not will patching and repairs be the responsibility of the General or Electrical Contractor?
A.: This is a single prime contract and not a multiple prime contract. The General Contractor may designate whom he deems fit to perform the patching and repairs.

4.18 Q.: Specs require fishing wire through walls and ceilings. Inspection of facility indicates plasterboard and drywall in poor condition. Also walls and ceilings assumed to have blown-in insulation based on evidence in basement. Porch ceilings falling down and attached to 2" x 8" trusses further inhibiting installation of wiring.
A.: See Q. & A. 4.08 above. See sectional drawing Detail 2, sheet A-3.02. Porch ceiling is to be repaired or replaced.

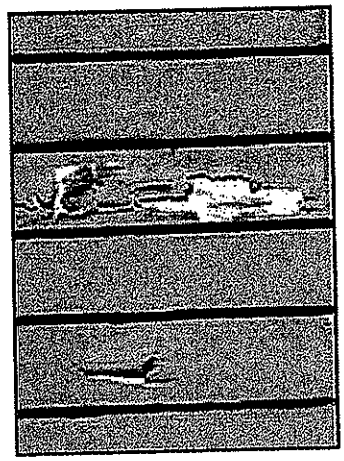
Issued October 21, 2008
Alpha Associates, Incorporated
Rebecca Jean Key, AIA
Rebecca Jean Key, AIA

10 Preservation Briefs

Technical Preservation Services
National Park Service
U.S. Department of the Interior

Exterior Paint Problems on Historic Woodwork

Kay D. Weeks and David W. Look, AIA



A NOTE TO OUR USERS: The web versions of the **Preservation Briefs** differ somewhat from the printed versions. Many illustrations are new, captions are simplified, illustrations are typically in color rather than black and white, and some complex charts have been omitted

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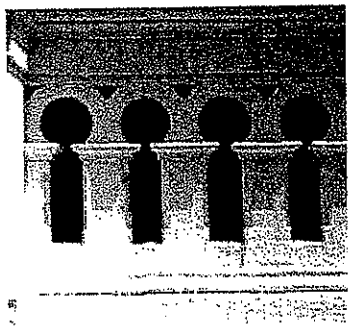
A cautionary approach to paint removal is included in the guidelines to the *Secretary of the Interior Standards for Rehabilitation.* Removing paints down to bare wood surfaces using harsh methods can permanently damage those surfaces; therefore such methods are not recommended. Also, total removal obliterates evidence of the historical paints and their sequence and architectural context.

This Brief expands on that advice for the architect, building manager, contractor, or homeowner by identifying and describing common types of paint surface conditions and failures, then recommending appropriate treatments for preparing exterior wood surfaces for repainting to assure the best adhesion and greatest durability of the new paint.

Although the Brief focuses on responsible methods of "paint removal," several paint surface conditions will be described which do not require any paint removal, and still others which can be successfully handled by limited paint removal. In all cases, the information is intended to address the concerns related to exterior wood. It will also be generally assumed that, because houses built before 1950 involve one or more layers of lead-based paint, the majority of conditions warranting paint removal will mean dealing with this toxic substance along with the dangers of the paint removal tools and chemical strippers themselves.

Purposes of Exterior Paint



The paint on this exterior decorative feature is sound. Photo: NPS files.

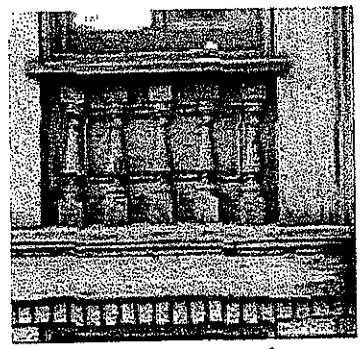
Paint applied to exterior wood must withstand yearly extremes of both temperature and humidity. While never expected to be more than a temporary physical shield--requiring reapplication every 5 to 8 years--its importance should not be minimized. Because one of the main causes of wood deterioration is moisture penetration, a primary purpose for painting wood is to exclude such moisture, thereby slowing deterioration not only of a building's exterior siding and decorative features but, ultimately, its underlying structural members. Another important purpose for painting wood is, of course, to define and accent architectural features and to improve appearance.

Treating Paint Problems in Historic Buildings

Exterior paint is constantly deteriorating through the processes of weathering, but in a program of regular maintenance--assuming all other building systems are functioning properly--surfaces can be cleaned, lightly scraped, and hand sanded in preparation for a new finish coat. Unfortunately, these are ideal conditions. More often, complex maintenance problems are inherited by owners of historic buildings, including areas of paint that have failed beyond the point of mere cleaning, scraping, and hand sanding (although much so-called "paint failure" is attributable to interior or exterior moisture problems or surface preparation and application mistakes with previous coats).

Although paint problems are by no means unique to historic buildings, treating multiple layers of hardened, brittle paint on complex, ornamental--and possibly fragile--exterior wood surfaces necessarily requires an extremely cautious approach. In the case of recent construction, this level of concern is not needed because the wood is generally less detailed and, in addition, retention of the sequence of paint layers as a partial record of the building's history is not an issue.

When historic buildings are involved, however, a special set of problems arises--varying in complexity depending upon their age, architectural style, historical importance, and physical soundness of the wood--which must be carefully evaluated so that decisions can be made that are sensitive to the longevity of the resource.



When the protective and decorative paint finish was removed and an inappropriate clear finish applied, the exterior character of the building was altered. Photo: NPS files.

Justification for Paint Removal

At the outset of this Brief, it must be emphasized that removing paint from historic buildings--with the exception of cleaning, light scraping, and hand sanding as part of routine maintenance--should be avoided unless absolutely essential. ***Once conditions warranting removal have been identified the general approach should be to***

remove paint to the next sound layer using the gentlest means possible, then to repaint. Practically speaking as well, paint can adhere just as effectively to existing paint as to bare wood, providing the previous coats of paint are also adhering uniformly and tightly to the wood and the surface is properly prepared for repainting-- cleaned of dirt and chalk and dulled by sanding.

But, if painted exterior wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, then the old paint should be completely removed before repainting. The only other justification for removing all previous layers of paint is if doors, shutters, or windows have literally been "painted shut," or if new wood is being pieced-in adjacent to old painted wood and a smooth transition is desired.

Paint Removal Precautions

Because paint removal is a difficult and painstaking process, a number of costly, regrettable experiences have occurred--and continue to occur--for both the historic building and the building owner. Historic buildings have been set on fire with blow torches; wood irreversibly scarred by sandblasting or by harsh mechanical devices such as rotary sanders and rotary wire strippers; and layers of historic paint inadvertently and unnecessarily removed. In addition, property owners, using techniques that substitute speed for safety, have been injured by toxic lead vapors or dust from the paint they were trying to remove or by misuse of the paint removers themselves.

Owners of historic properties considering paint removal should also be aware of the amount of time and labor involved. While removing damaged layers of paint from a door or porch railing might be readily accomplished within a reasonable period of time by one or two people, removing paint from larger areas of a building can, without professional assistance, easily become unmanageable and produce less than satisfactory results. The amount of work involved in any paint removal project must therefore be analyzed on a case-by-case basis. Hiring qualified professionals will often be a cost-effective decision due to the expense of materials, the special equipment required, and the amount of time involved. Further, paint removal companies experienced in dealing with the inherent health and safety dangers of paint removal should have purchased such protective devices as are needed to mitigate any dangers and should also be aware of State or local environmental and/or health regulations for hazardous waste disposal.

All in all, paint removal is a messy, expensive, and potentially dangerous aspect of rehabilitating or restoring historic buildings and should not be undertaken without careful thought concerning first, its necessity, and second, which of the available recommended methods is the safest and most appropriate for the job at hand.

Re-painting Historic Buildings for Cosmetic Reasons

If existing exterior paint on wood siding, eaves, window sills, sash, and shutters, doors, and decorative features shows no evidence of paint deterioration such as chalking, blistering, peeling, or cracking, then there is no physical reason to repaint, much less remove paint! Nor is color fading, of itself, sufficient justification to repaint a historic building.

The decision to repaint may not be based altogether on paint failure. Where there is a new owner, or even where ownership has remained constant through the years, taste in colors often changes. Therefore, if repainting is primarily to alter a building's primary and accent colors, a technical factor of paint accumulation should be taken into consideration.

When the paint on the wood windows became too thick, it was removed and the window repainted. Photo: NPS files.

When paint builds up to a thickness of approximately 1/16" (approximately 16 to 30 layers), one or more extra coats of paint may be enough to trigger cracking and peeling in limited or even widespread areas of the building's surface. This results because excessively thick paint is less able to withstand the shrinkage or pull of an additional coat as it dries and is also less able to tolerate thermal stresses. Thick paint invariably fails at the weakest point of adhesion--the oldest layers next to the wood. Cracking and peeling follow. Therefore, if there are no signs of paint failure, it may be somewhat risky to add still another layer of unneeded paint simply for color's sake (extreme changes in color may also require more than one coat to provide proper hiding power and full color). When paint appears to be nearing the critical thickness, a change of accent colors (that is, just to limited portions of the trim) might be an acceptable compromise without chancing cracking and peeling of paint on wooden siding.

If the decision to repaint is nonetheless made, the "new" color or colors should, at a minimum, be appropriate to the style and setting of the building. On the other hand, where the intent is to restore or accurately reproduce the colors originally used or those from a significant period in the building's evolution, they should be based on the results of a paint analysis.

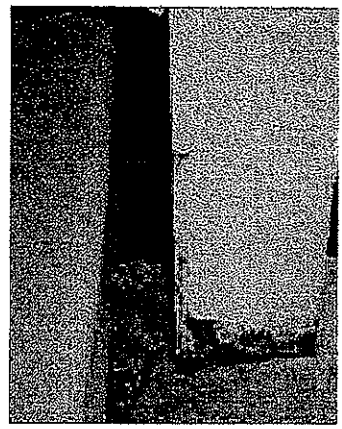
Identification of Exterior Paint Surface Conditions/Recommended Treatments

It is assumed that a preliminary check will already have been made to determine, first, that the painted exterior surfaces are indeed wood--and not stucco, metal, or other wood substitutes--and second, that the wood has not decayed so that repainting would be superfluous. For example, if any area of bare wood such as window sills has been exposed for a long period of time to standing water, wood rot is a strong possibility. Repair or replacement of deteriorated wood should take place before repainting. After these two basic issues have been resolved, the surface condition identification process may commence.

The historic building will undoubtedly exhibit a variety of exterior paint surface conditions. For example, paint on the wooden siding and doors may be adhering firmly; paint on the eaves peeling; and paint on the porch balusters and window sills cracking and alligatoring. The accurate identification of each paint problem is therefore the first step in planning an appropriate overall solution.

Paint surface conditions can be grouped according to their relative severity: CLASS I conditions include minor

blemishes or dirt collection and generally require no paint removal; CLASS II conditions include failure of the top layer or layers of paint and generally require limited paint removal; and CLASS III conditions include substantial or multiple-layer failure and generally require total paint removal. It is precisely because conditions will vary at different points on the building that a careful inspection is critical. Each item of painted exterior woodwork (i.e., siding, doors, windows, eaves, shutters, and decorative elements) should be examined early in the planning phase and surface conditions noted.



The problem evidenced here by mossy growth and deteriorated wood must be resolved and the wood allowed to dry out before the wood is repainted. Photo: NPS files

CLASS I Exterior Surface Conditions Generally Requiring No Paint Removal

Dirt, Soot, Pollution, Cobwebs, Insect Cocoons, etc.

Cause of Condition

Environmental "grime" or organic matter that tends to cling to painted exterior surfaces and, in particular, protected surfaces such as eaves, do not constitute a paint problem unless painted over rather than removed prior to repainting. If not removed, the surface deposits can be a barrier to proper adhesion and cause peeling.

Recommended Treatment

Most surface matter can be loosened by a strong, direct stream of water from the nozzle of a garden hose. Stubborn dirt and soot will need to be scrubbed off using 1/2 cup of household detergent in a gallon of water with a medium soft bristle brush. The cleaned surface should then be rinsed thoroughly, and permitted to dry before further inspection to determine if repainting is necessary. Quite often, cleaning provides a satisfactory enough result to postpone repainting.

Mildew

Cause of Condition

Mildew is caused by fungi feeding on nutrients contained in the paint film or on dirt adhering to any surface. Because moisture is the single most important factor in its growth, mildew tends to thrive in areas where dampness and lack of sunshine are problems such as window sills, under eaves, around gutters and downspouts, on the north side of buildings, or in shaded areas near shrubbery. It may sometimes be difficult to distinguish mildew from dirt, but there is a simple test to differentiate: if a drop of household bleach is placed on the suspected surface, mildew will immediately turn white whereas dirt will continue to look like dirt.

Recommended Treatment

Because mildew can only exist in shady, warm, moist areas, attention should be given to altering the environment that is conducive to fungal growth. The area in question may be shaded by trees which need to be pruned back to allow sunlight to strike the building; or may lack rain gutters or proper drainage at the base of the building. If the

shady or moist conditions can be altered, the mildew is less likely to reappear. A recommend solution for removing mildew consists of one cup non-ammoniated detergent, one quart household bleach, and one gallon water. When the surface is scrubbed with this solution using a medium soft brush, the mildew should disappear; however, for particularly stubborn spots, an additional quart of bleach may be added. After the area is mildew-free, it should then be rinsed with a direct stream of water from the nozzle of a garden hose, and permitted to dry thoroughly. When repainting, specially formulated "mildew-resistant" primer and finish coats should be used.

Excessive Chalking

Cause of Condition

Chalking--or powdering of the paint surface--is caused by the gradual disintegration of the resin in the paint film. (The amount of chalking is determined both by the formulation of the paint and the amount of ultraviolet light to which the paint is exposed.) In moderation, chalking is the ideal way for a paint to "age," because the chalk, when rinsed by rainwater, carries discoloration and dirt away with it and thus provides an ideal surface for repainting. In excess, however, it is not desirable because the chalk can wash down onto a surface of a different color beneath the painted area and cause streaking as well as rapid disintegration of the paint film itself. Also, if a paint contains too much pigment for the amount of binder (as the old white lead carbonate/oil paints often did), excessive chalking can result.

Recommended Treatment

The chalk should be cleaned off with a solution of l/2 cup household detergent to one gallon water, using a medium soft bristle brush. After scrubbing to remove the chalk, the surface should be rinsed with a direct stream of water from the nozzle of a garden hose, allowed to dry thoroughly, (but not long enough for the chalking process to recur) and repainted, using a non-chalking paint.

Staining

Cause of Condition

Staining of paint coatings usually results from excess moisture reacting with materials within the wood substrate. There are two common types of staining, neither of which requires paint removal. The most prevalent type of stain is due to the oxidation or rusting of iron nails or metal (iron, steel, or copper) anchorage devices. A second type of stain is caused by a chemical reaction between moisture and natural extractives in certain woods (red cedar or redwood) which results in a surface deposit of colored matter. This is most apt to occur in new replacement wood within the first 10-15 years.

Recommended Treatment

In both cases, the source of the stain should first be located and the moisture problem corrected.

When stains are caused by rusting of the heads of nails used to attach shingles or siding to an exterior wall or by rusting or oxidizing iron, steel, or copper anchorage devices adjacent to a painted surface, the metal objects themselves should be hand sanded and coated with a rust-inhibitive primer followed by two finish coats. (Exposed nail heads

should ideally be countersunk, spot primed, and the holes filled with a high quality wood filler except where exposure of the nail head was part of the original construction system or the wood is too fragile to withstand the countersinking procedure.)

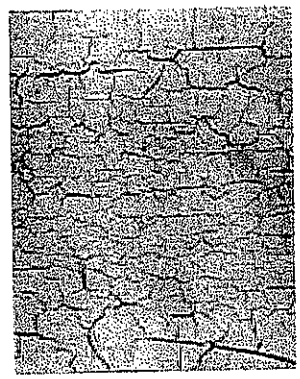
Discoloration due to color extractives in replacement wood can usually be cleaned with a solution of equal parts denatured alcohol and water. After the affected area has been rinsed and permitted to dry, a "stainblocking primer" especially developed for preventing this type of stain should be applied (two primer coats are recommended for severe cases of bleeding prior to the finish coat). Each primer coat should be allowed to dry at least 48 hours.

CLASS II Exterior Surface Conditions Generally Requiring Limited Paint Removal

Crazing

Cause of Condition

Crazing--fine, jagged interconnected breaks in the top layer of paint--results when paint that is several layers thick becomes excessively hard and brittle with age and is consequently no longer able to expand and contract with the wood in response to changes in temperature and humidity. As the wood swells, the bond between paint layers is broken and hairline cracks appear. Although somewhat more difficult to detect as opposed to other more obvious paint problems, it is well worth the time to scrutinize all surfaces for crazing. If not corrected, exterior moisture will enter the crazed surface, resulting in further swelling of the wood and, eventually, deep cracking and alligatoring, a Class III condition which requires total paint removal.



Crazing--or surface cracking--is an exterior surface condition which can be successfully treated by sanding and painting. Photo: Courtesy, National Decorating Products Assocation.

Recommended Treatment

Crazing can be treated by hand or mechanically sanding the surface, then repainting. Although the hairline cracks may tend to show through the new paint, the surface will be protected against exterior moisture penetration.

Intercoat Peeling

Cause of Condition

Intercoat peeling can be the result of improper surface preparation prior to the last repainting. This most often occurs in protected areas such as eaves and covered porches because these surfaces do not receive a regular rinsing from rainfall, and salts from airborne pollutants thus accumulate on the surface. If not cleaned off, the new paint coat will not adhere properly and that layer will peel.

Another common cause of intercoat peeling is incompatibility between paint types. For example, if oil paint is applied over latex paint, peeling of the top coat can sometimes result since, upon aging, the oil paint

Here, a latex top coat was applied directly over old oil paint, resulting in intercoat peeling. The latex was unable to adhere. If latex is used over oil, an oil-base primer should be applied first. Photo: Mary L. Oehrlein, AIA.

becomes harder and less elastic than the latex paint. If latex paint is applied over old, chalking oil paint, peeling can also occur because the latex paint is unable to penetrate the chalky surface and adhere.

Recommended Treatment

First, where salts or impurities have caused the peeling, the affected area should be washed down thoroughly after scraping, then wiped dry. Finally, the surface should be hand or mechanically sanded, then repainted.

Where peeling was the result of using incompatible paints, the peeling top coat should be scraped and hand or mechanically sanded. Application of a high quality oil type exterior primer will provide a surface over which either an oil or a latex topcoat can be successfully used.

Solvent Blistering

Cause of Condition

Solvent blistering, the result of a less common application error, is not caused by moisture, but by the action of ambient heat on paint solvent or thinners in the paint film. If solventrich paint is applied in direct sunlight, the top surface can dry too quickly and, as a result, solvents become trapped beneath the dried paint film. When the solvent vaporizes, it forces its way through the paint film, resulting in surface blisters. This problem occurs more often with dark colored paints because darker colors absorb more heat than lighter ones. To distinguish between solvent blistering and blistering caused by moisture, a blister should be cut open. If another layer of paint is visible, then solvent blistering is likely the problem whereas if bare wood is revealed, moisture is probably to blame. Solvent blisters are generally small.

Recommended Treatment

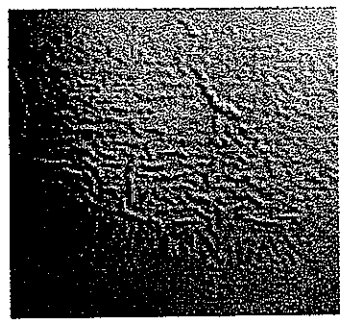
Solvent-blistered areas can be scraped, hand or mechanically sanded to the next sound layer, then repainted. In order to prevent blistering of painted surfaces, paint should not be applied in direct sunlight.

Wrinkling

Cause of Condition

Another error in application that can easily be avoided is wrinkling. This occurs when the top layer of paint dries before the layer underneath. The top layer of paint actually moves as the paint underneath (a primer, for example) is drying. Specific causes of wrinkling include: (1) applying paint too thick; (2) applying a second coat before the first one dries; (3) inadequate brushing out; and (4) painting in temperatures higher than recommended by the manufacturer.

Recommended Treatment



Wrinkled layers can generally be removed by scraping and sanding as opposed to total paint removal. Photo: Courtesy, National Decorating Products Association.

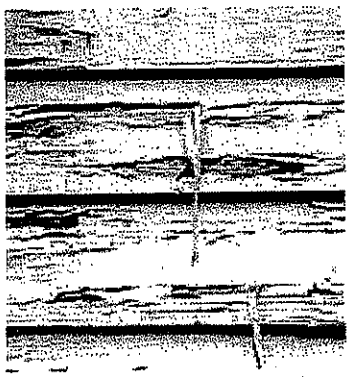
The wrinkled layer can be removed by scraping followed by hand or mechanical sanding to provide as even a surface as possible, then repainted following manufacturer's application instructions.

CLASS III Exterior Surface Conditions Generally Requiring Total Paint Removal

If surface conditions are such that the majority of paint will have to be removed prior to repainting, it is suggested that a small sample of intact paint be left in an inconspicuous area either by covering the area with a metal plate, or by marking the area and identifying it in some way. (When repainting does take place, the sample should not be painted over). This will enable future investigators to have a record of the building's paint history.

Peeling

Cause of Condition



Extensively deteriorated paint needs to be removed to bare wood, then primed and re-painted. Photo: NPS files.

Peeling to bare wood is most often caused by excess interior or exterior moisture that collects behind the paint film, thus impairing adhesion. Generally beginning as blisters, cracking and peeling occur as moisture causes the wood to swell, breaking the adhesion of the bottom layer.

Recommended Treatment

There is no sense in repainting before dealing with the moisture problems because new paint will simply fail. Therefore, the first step in treating peeling is to locate and remove the source or sources of the moisture, not only because moisture will jeopardize the protective coating of paint but because, if left unattended, it can ultimately cause permanent damage to the wood. Excess interior moisture should be removed from the building through installation of exhaust fans and vents. Exterior moisture should be eliminated by correcting the following conditions prior to repainting: faulty flashing; leaking gutters; defective roof shingles; cracks and holes in siding and trim; deteriorated caulking in joints and seams; and shrubbery growing too close to painted wood. After the moisture problems have been solved, the wood must be permitted to dry out thoroughly. The damaged paint can then be scraped off with a putty knife, hand or mechanically sanded, primed, and repainted.

Cracking/Alligatoring

Cause of Condition

Cracking and alligatoring are advanced stages of crazing. Once the bond between layers has been broken due to intercoat paint failure, exterior moisture is able to penetrate the surface cracks, causing the wood to swell and deeper cracking to take place.

This process continues until cracking, which forms parallel to grain, extends to bare wood. Ultimately, the cracking becomes an overall pattern of horizontal and vertical breaks in the paint layers that looks like reptile skin; hence, "alligatoring." In advanced stages of cracking and alligatoring, the surfaces will also flake badly.

Recommended Treatment

If cracking and alligatoring are present only in the top layers they can probably be scraped, hand or mechanically sanded to the next sound layer, then repainted. However, if cracking and/or alligatoring have progressed to bare wood and the paint has begun to flake, it will need to be totally removed. Methods include scraping or paint removal with the electric heat plate, electric heat gun, or chemical strippers, depending on the particular area involved. Bare wood should be primed within 48 hours then repainted.

Selecting the Appropriate/Safest Method to Remove Paint

After having presented the "hierarchy" of exterior paint surface conditions--from a mild condition such as mildewing which simply requires cleaning prior to repainting to serious conditions such as peeling and alligatoring which require total paint removal--one important thought bears repeating: if a paint problem has been identified that warrants either limited or total paint removal, the gentlest method possible for the particular wooden element of the historic building should be selected from the many available methods.

The treatments recommended--based upon field testing as well as onsite monitoring of Department of Interior grant-in-aid and certification of rehabilitation projects--are therefore those which take three overriding issues into consideration (1) the continued protection and preservation of the historic exterior woodwork; (2) the retention of the sequence of historic paint layers; and (3) the health and safety of those individuals performing the paint removal. By applying these criteria, it will be seen that no paint removal method is without its drawbacks and all recommendations are qualified in varying degrees.

Methods for Removing Paint

After a particular exterior paint surface condition has been identified, the next step in planning for repainting--if paint removal is required--is selecting an appropriate method for such removal.

The method or methods selected should be suitable for the specific paint problem as well as the particular wooden element of the building. Methods for paint removal can be divided into three categories (frequently, however, a combination of the three methods is used). Each method is defined below, then discussed further and specific recommendations made:

Abrasive--"Abrading" the painted surface by manual and/or mechanical means such as scraping and sanding. Generally used for surface preparation and limited paint removal.

Thermal--Softening and raising the paint layers by applying heat followed by scraping and sanding. Generally used for total paint removal.

Chemical--Softening of the paint layers with chemical strippers followed by scraping and sanding. Generally used for total paint removal.

Abrasive Methods (Manual)

If conditions have been identified that require limited paint removal such as crazing, intercoat peeling, solvent blistering, and wrinkling, scraping and hand sanding should be the first methods employed before using mechanical means. Even in the case of more serious conditions such as peeling--where the damaged paint is weak and already sufficiently loosened from the wood surface --scraping and hand sanding may be all that is needed prior to repainting.

Recommended Abrasive Methods (Manual)

Putty Knife/Paint Scraper: Scraping is usually accomplished with either a putty knife or a paint scraper, or both. Putty knives range in width from one to six inches and have a beveled edge. A putty knife is used in a pushing motion going under the paint and working from an area of loose paint toward the edge where the paint is still firmly adhered and, in effect,"beveling" the remaining layers so that as smooth a transition as possible is made between damaged and undamaged areas.

Paint scrapers are commonly available in 1-5/16, 2-1/2, and 3-1/2 inch widths and have replaceable blades. In addition, profiled scrapers can be made specifically for use on moldings. As opposed to the putty knife, the paint scraper is used in a pulling motion and works by raking the damaged areas of paint away.

The obvious goal in using the putty knife or the paint scraper is to selectively remove the affected layer or layers of paint; however, both of these tools, particularly the paint scraper with its hooked edge, must be used with care to properly prepare the surface and to avoid gouging the wood.

Sandpaper/Sanding Block/Sanding sponge: After manually removing the damaged layer or layers by scraping, the uneven surface (due to the almost inevitable removal of varying numbers of paint layers in a given area) will need to be smoothed or "feathered out" prior to repainting. As stated before, hand sanding, as opposed to harsher mechanical sanding, is recommended if the area is relatively limited. A coarse grit, open-coat flint sandpaper--the least expensive kind--is useful for this purpose because, as the sandpaper clogs with paint it must be discarded and this process repeated until all layers adhere uniformly.

Blocks made of wood or hard rubber and covered with sandpaper are useful for handsanding flat surfaces. Sanding sponges--rectangular sponges with an abrasive aggregate on their surfaces--are also available for detail work that requires reaching into grooves because the sponge easily conforms to curves and irregular surfaces. All sanding should be done with the grain.

Summary of Abrasive Methods (Manual)

Recommended: Putty knife, paint scraper, sandpaper, sanding block, sanding sponge.

Applicable areas of building: All areas. For use on: Class I, Class II, and Class III conditions.

Health/Safety factors: Take precautions against lead dust, eye damage; dispose of lead paint residue properly.

Abrasive Methods (Mechanical)

If hand sanding for purposes of surface preparation has not been productive or if the affected area is too large to consider hand sanding by itself, mechanical abrasive methods, i.e., power-operated tools may need to be employed; however, it should be noted that the majority of tools available for paint removal can cause damage to fragile wood and must be used with great care.

Recommended Abrasive Methods (Mechanical)

Orbital sander: Designed as a finishing or smoothing tool--not for the removal of multiple layers of paint--the orbital sander is thus recommended when limited paint removal is required prior to repainting. Because it sands in a small diameter circular motion (some models can also be switched to a back-and-forth vibrating action), this tool is particularly effective for "feathering" areas where paint has first been scraped. The abrasive surface varies from about 3x7 inches to 4x9 inches and sandpaper is attached either by clamps or sliding clips. A medium grit, open-coat aluminum oxide sandpaper should be used; fine sandpaper clogs up so quickly that it is ineffective for smoothing paint.

Belt sander: A second type of power tool--the belt sander--can also be used for removing limited layers of paint but, in this case, the abrasive surface is a continuous belt of sandpaper that travels at high speeds and consequently offers much less control than the orbital sander. Because of the potential for more damage to the paint or the wood, use of the belt sander (also with a medium grit sandpaper) should be limited to flat surfaces and only skilled operators should be permitted to operate it within a historic preservation project.

Not Recommended

Rotary Drill Attachments: Rotary drill attachments such as the rotary sanding disc and the rotary wire stripper should be avoided. The disc sander--usually a disc of sandpaper about 5 inches in diameter secured to a rubber based attachment which is in turn connected to an electric drill or other motorized housing--can easily leave visible circular depressions in the wood which are difficult to hide, even with repainting. The rotary wire stripper--clusters of metals wires similarly attached to an electric drill-type unit--can actually shred a wooden surface and is thus to be used exclusively for removing corrosion and paint from metals.

Waterblasting: Waterblasting above 600 p.s.i. to remove paint is not recommended because it can force water into the woodwork rather than cleaning loose paint and grime from the surface; at worst, high pressure waterblasting causes the water to penetrate exterior sheathing and damages interior finishes. A detergent solution, a medium soft bristle brush, and a garden hose for purposes of rinsing, is the gentlest method involving water and is recommended when cleaning exterior surfaces prior to repainting.

Sandblasting: Finally--and undoubtedly most vehemently "not recommended"--sandblasting painted exterior woodwork will indeed remove paint, but at the same time can scar wooden elements beyond recognition. As with rotary wire strippers, sandblasting erodes the soft porous fibers (spring wood) faster than the hard, dense fibers (summer wood), leaving a pitted surface with ridges and valleys. Sandblasting will

also erode projecting areas of carvings and moldings before it removes paint from concave areas. Hence, this abrasive method is potentially the most damaging of all possibilities, even if a contractor promises that blast pressure can be controlled so that the paint is removed without harming the historic exterior woodwork. (For Additional Information, See Preservation Briefs 6, "Dangers of Abrasive Cleaning to Historic Buildings".)

Summary of Abrasive Methods (Mechanical)

Recommended: Orbital sander, belt sander (skilled operator only).

Applicable areas of building: Flat surfaces, i.e., siding, eaves, doors, window sills.

For use on: Class II and Class III conditions.

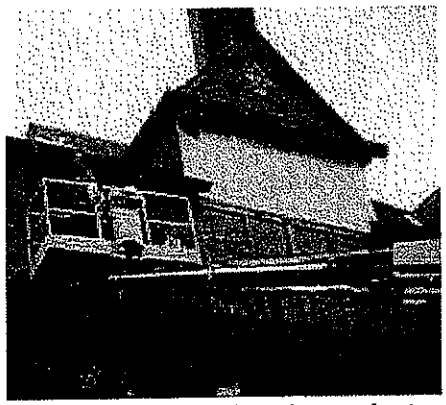
Health/Safety factors: Take precautions against lead dust and eye damage; dispose of lead paint residue properly.

Not Recommended: Rotary drill attachments, high pressure waterblasting, sandblasting.

Thermal Methods

Where exterior surface conditions have been identified that warrant total paint removal such as peeling, cracking, or alligatoring, two thermal devices--the electric heat plate and the electric heat gun--have proven to be quite successful for use on different wooden elements of the historic building. One thermal method--the blow torch--is not recommended because it can scorch the wood or even burn the building down!

Recommended Thermal Methods



A heat plate was used on the cornice to remove paint. Photo: NPS files.

Electric heat plate: The electric heat plate operates between 500 and 800 degrees Fahrenheit (not hot enough to vaporize lead paint), using about 15 amps of power. The plate is held close to the painted exterior surface until the layers of paint begin to soften and blister, then moved to an adjacent location on the wood while the softened paint is scraped off with a putty knife (it should be noted that the heat plate is most successful when the paint is very thick!). With practice, the operator can successfully move the heat plate evenly across a flat surface such as wooden siding or a window sill or door in a continuous motion, thus lessening the risk of scorching the wood in an attempt to reheat the edge of the paint sufficiently for effective removal. Since the electric heat plate's coil is "red hot," extreme caution should be taken to avoid igniting clothing or burning the skin. If an extension cord is used, it should be a heavy-duty cord (with 3-prong grounded plugs). A heat plate could overload a circuit or, even worse, cause an electrical fire; therefore, it is recommended that this implement be used with a single circuit and that a fire extinguisher always be kept close at hand.

Electric heat gun: The electric heat gun (electric hot-air gun) looks like a hand-held hairdryer with a heavy-duty metal case. It has an electrical resistance coil that typically

heats between 500 and 750 degrees Fahrenheit and, again, uses about 15 amps of power which requires a heavy-duty extension cord. There are some heat guns that operate at higher temperatures but they should not be purchased for removing old paint because of the danger of lead paint vapors. The temperature is controlled by a vent on the side of the heat gun. When the vent is closed, the heat increases. A fan forces a stream of hot air against the painted woodwork, causing a blister to form. At that point, the softened paint can be peeled back with a putty knife. It can be used to best advantage when a paneled door was originally varnished, then painted a number of times. In this case, the paint will come off quite easily, often leaving an almost pristine varnished surface behind. Like the heat plate, the heat gun works best on a heavy paint buildup. (It is, however, not very successful on only one or two layers of paint or on surfaces that have only been varnished. The varnish simply becomes sticky and the wood scorches.)

The nozzle on the electric heat gun permits hot air to be aimed into cavities on solid decorative surfaces, such as this carriage house door. After the paint has been sufficiently softened, it can be carefully removed with a scraper. Photo: NPS files.

Although the heat gun is heavier and more tiring to use than the heat plate, it is particularly effective for removing paint from detail work because the nozzle can be directed at curved and intricate surfaces. Its use is thus more limited than the heat plate, and most successfully used in conjunction with the heat plate. For example, it takes about two to three hours to strip a paneled door with a heat gun, but if used in combination with a heat plate for the large, flat area, the time can usually be cut in half. Although a heat gun seldom scorches wood, it can cause fires (like the blow torch) if aimed at the dusty cavity between the exterior sheathing and siding and interior lath and plaster. A fire may smolder for hours before flames break through to the surface. Therefore, this thermal device is best suited for use on solid decorative elements, such as molding, balusters, fretwork, or "gingerbread."

Not Recommended

Blow Torch: Blow torches, such as hand-held propane or butane torches, were widely used in the past for paint removal because other thermal devices were not available. With this technique, the flame is directed toward the paint until it begins to bubble and loosen from the surface. Then the paint is scraped off with a putty knife. Although this is a relatively fast process, at temperatures between 3200 and 3800 degrees Fahrenheit the open flame is not only capable of burning a careless operator and causing severe damage to eyes or skin, it can easily scorch or ignite the wood. The other fire hazard is more insidious. Most frame buildings have an air space between the exterior sheathing and siding and interior lath and plaster. This cavity usually has an accumulation of dust which is also easily ignited by the open flame of a blow torch. Finally, leadbase paints will vaporize at high temperatures, releasing toxic fumes that can be unknowingly inhaled. Therefore, because both the heat plate and the heat gun are generally safer to use--that is, the risks are much more controllable--the blow torch should definitely be avoided!

Summary of Thermal Methods

Recommended: Electric heat plate, electric heat gun.

Applicable areas of building: Electric heat plate--flat surfaces such as siding, eaves,

sash, sills, doors. Electric heat gun--solid decorative molding, balusters, fretwork, or "gingerbread."

For use on: Class III conditions.

Health/Safety factors: Take precautions against eye damage and fire. Dispose of lead paint residue properly.

Not Recommended: Blow torch.

Chemical Methods

With the availability of effective thermal methods for total paint removal, the need for chemical methods--in the context of preparing historic exterior woodwork for repainting--becomes quite limited. Solvent-base or caustic strippers may, however, play a supplemental role in a number of situations, including:

- Removing paint residue from intricate decorative features, or in cracks or hard to reach areas if a heat gun has not been completely effective;
- Removing paint on window muntins because heat devices can easily break the glass;
- Removing varnish on exterior doors after all layers of paint have been removed by a heat plate/heat gun if the original varnish finish is being restored;
- Removing paint from detachable wooden elements such as exterior shutters, balusters, columns, and doors by dip stripping when other methods are too laborious.

Recommended Chemical Methods

(Use With Extreme Caution)

Because all chemical paint removers can involve potential health and safety hazards, no wholehearted recommendations can be made from that standpoint. Commonly known as "paint removers" or "strippers," both solvent-base or caustic products are commercially available that, when poured, brushed, or sprayed on painted exterior woodwork are capable of softening several layers of paint at a time so that the resulting "sludge"--which should be remembered is nothing less than the sequence of historic paint layers--can be removed with a putty knife. Detachable wood elements such as exterior shutters can also be "dip-stripped."

Solvent-base Strippers: The formulas tend to vary, but generally consist of combinations of organic solvents such as methylene chloride, isopropanol, toluol, xylol, and methanol; thickeners such as methyl cellulose; and various additives such as paraffin wax used to prevent the volatile solvents from evaporating before they have time to soak through multiple layers of paint. Thus, while some solvent-base strippers are quite thin and therefore unsuitable for use on vertical surfaces, others, called "semi-paste" strippers, are formulated for use on vertical surfaces or the underside of horizontal surfaces.

However, whether liquid or semi-paste, there are two important points to stress when

using any solvent-base stripper: First, the vapors from the organic chemicals can be highly toxic if inhaled; skin contact is equally dangerous because the solvents can be absorbed; second, many solvent-base strippers are flammable. Even though application out-of-doors may somewhat mitigate health and safety hazards, a respirator with special filters for organic solvents is recommended and, of course, solvent-base strippers should never be used around open flames, lighted cigarettes, or with steel wool around electrical outlets.

Although appearing to be the simplest for exterior use, a particular type of solvent-base stripper needs to be mentioned here because it can actually cause the most problems. Known as "water-rinsable," such products have a high proportion of methylene chloride together with emulsifiers. Although the dissolved paint can be rinsed off with water with a minimum of scraping, this ultimately creates more of a problem in cleaning up and properly disposing of the sludge. In addition, these strippers can leave a gummy residue on the wood that requires removal with solvents. Finally, water-rinsable strippers tend to raise the grain of the wood more than regular strippers.

On balance, then, the regular strippers would seem to work just as well for exterior purposes and are perhaps even better from the standpoint of proper lead sludge disposal because they must be hand 'scraped as opposed to rinsed off (a coffee-can with a wire stretched across the top is one effective way to collect the sludge; when the putty knife is run across the wire, the sludge simply falls into the can. Then, when the can is filled, the wire is removed, the can capped, and the lead paint sludge disposed of according to local health regulations).

Caustic strippers: Until the advent of solvent-base strippers, caustic strippers were used exclusively when a chemical method was deemed appropriate for total paint removal prior to repainting or refinishing. Now, it is more difficult to find commercially prepared caustic solutions in hardware and paint stores for homeowner use with the exception of lye (caustic soda) because solvent-base strippers packaged in small quantities tend to dominate the market.

Most commercial dip stripping companies, however, continue to use variations of the caustic bath process because it is still the cheapest method available for removing paint. Generally, dip stripping should be left to professional companies because caustic solutions can dissolve skin and permanently damage eyes as well as present serious disposal problems in large quantities.

If exterior shutters or other detachable elements are being sent out for stripping in a caustic solution, it is wise to see samples of the company's finished work. While some companies do a first-rate job, others can leave a residue of paint in carvings and grooves. Wooden elements may also be soaked too long so that the wood grain is raised and roughened, requiring extensive hand sanding later. In addition, assurances should be given by these companies that caustic paint removers will be neutralized with a mild acid solution or at least thoroughly rinsed with water after dipping (a caustic residue makes the wood feel slippery). If this is not done, the lye residue will cause new paint to fail.

Summary of Chemical Methods

Recommended, with extreme caution: Solvent-base strippers, caustic strippers.

Applicable areas of buildings: decorative features, window muntins, doors, exterior shutters, columns, balusters, and railings.

For use on: Class III Conditions.

Health/Safety factors: Take precautions against inhaling toxic vapors; fire; eye damage; and chemical poisoning from skin contact. Dispose of lead residue properly

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General Paint Type Recommendations

Decorative features were painted with a traditional oil-based paint as a part of the rehabilitation. Photo: NPS files.

Based on the assumption that the exterior wood has been painted with oil paint many times in the past and the existing top coat is therefore also an oil paint, it is recommended that for CLASS I and CLASS II paint surface conditions, a top coat of high quality oil paint be applied when repainting. The reason for recommending oil rather than latex paints is that a coat of latex paint applied directly over old oil paint is more apt to fail. The considerations are twofold. First, because oil paints continue to harden with age, the old surface is sensitive to the added stress of shrinkage which occurs as a new coat of paint dries. Oil paints shrink less upon drying than latex paints and thus do not have as great a tendency to pull the old paint loose. Second, when exterior oil paints age, the binder releases pigment particles, causing a chalky surface. Although for best results, the chalk (or dirt, etc.) should always be cleaned off prior to repainting, a coat of new oil paint is more able to penetrate a chalky residue and adhere than is latex paint. Therefore, unless it is possible to thoroughly clean a heavily chalked surface, oil paints---on balance--give better adhesion.

If however, a latex top coat is going to be applied over several layers of old oil paint, an oil primer should be applied first (the oil primer creates a flat, porous surface to which the latex can adhere). After the primer has thoroughly dried, a latex top coat may be applied. In the long run, changing paint types is more time consuming and expensive. An application of a new oil-type top coat on the old oil paint is, thus, the preferred course of action.

If CLASS III conditions have necessitated total paint removal, there are two options, both of which assure protection of the exterior wood: (1) an oil primer may be applied followed by an oil-type top coat, preferably by the same manufacturer; or (2) an oil primer may be applied followed by a latex top coat, again using the same brand of paint. It should also be noted that primers were never intended to withstand the effects of weathering; therefore, the top coat should be applied as soon as possible after the primer has dried.

CONCLUSION

The recommendations outlined in this Brief are cautious because at present there is no completely safe and effective method of removing old paint from exterior woodwork. This has necessarily eliminated descriptions of several methods still in a developmental

or experimental stage, which can therefore neither be recommended nor precluded from future recommendation. With the ever-increasing number of buildings being rehabilitated, however, paint removal technology should be stimulated and, in consequence, existing methods refined and new methods developed which will respect both the historic wood and the health and safety of the operator.

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Acknowledgements

Special thanks go to Baird M. Smith, AIA (formerly Chief, Preservation Technology Branch, TPS) for providing general direction in the development of the manuscript. In addition, the following individuals are to be thanked for their contributions as technical experts in the field: Royal T. Brown, National Paint and Coatings Association, Washington, D.C.; Dr. Judith E. Selwyn, Preservation Technology Associates, Boston, Massachusetts; and Dennis R. Vacca, Pratt & Lambert Co., Carlstadt, New Jersey. Finally, thanks go to several National Park Service staff members whose valuable comments were incorporated into the text and who contributed to the production of the brief: James A. Caufield, Anne E. Grimmer, Jean E. Travers, David G. Battle, Sharon C. Park, AIA, Charles E. Fisher III, Sara K. Blumenthal, and Martha A. Gutrick. The peeling paint photo used as the logo is provided, courtesy, John Leeke, Preservation Consultant, 2001, and is copyrighted.

Washington, D.C. September, 1982

Home page logo: Peeling paint on historic wood siding. Photo: ©John Leeke, 2002.

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Repairing Historic Flat Plaster Walls and Ceilings

Mary Lee MacDonald

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Plaster in a historic building is like a family album. The handwriting of the artisans, the taste of the original occupants, and the evolving styles of decoration are embodied in the fabric of the building. From modest farmhouses to great buildings, regardless of the ethnic origins of the occupants, plaster has traditionally been used to finish interior walls.

A versatile material, plaster could be applied over brick, stone, half-timber, or frame construction. It provided a durable surface that was easy to clean and that could be applied to flat or curved walls and ceilings.

Plaster could be treated in any number of ways: it could receive stenciling, decorative painting, wallpaper, or whitewash. This variety and the adaptability of the material to nearly any building size, shape, or configuration meant that plaster was the wall surface chosen for nearly all buildings until the 1930s or 40s.

Historic plaster may first appear so fraught with problems that its total removal seems the only alternative. But there are practical and historical reasons for saving it. First, three-coat plaster is unmatched in strength and durability. It resists fire and reduces sound transmission. Next, replacing plaster is expensive. A building owner needs to think carefully about the condition of the plaster that remains; plaster is often not as badly damaged as it first appears.

Of more concern to preservationists, however, original lime and gypsum plaster is part of the

Plaster was used as the interior surface coating of this elegant 1911 church located in Eugene, Oregon. Photo: NPS files.

building's historic fabric--its smooth troweled or textured surfaces and subtle contours evoke the presence of America's earlier craftsmen. Plaster can also serve as a plain surface for irreplaceable decorative finishes. For both reasons, plaster walls and ceilings contribute to the historic character of the interior and should be left in place and repaired if at all possible.

The approaches described in this Brief stress repairs using wet plaster, and traditional materials and techniques that will best assist the preservation of historic plaster walls and ceilings--and their appearance. Dry wall repairs are not included here, but have been written about extensively in other contexts. Finally, this Brief describes a replacement option when historic plaster cannot be repaired. Thus, a veneer plaster system is discussed rather than dry wall. Veneer systems include a coat or coats of wet plaster--although thinly applied--which can, to a greater extent, simulate traditional hand-troweled or textured finish coats. This system is generally better suited to historic preservation projects than dry wall.

To repair plaster, a building owner must often enlist the help of a plasterer. Plastering is a skilled craft, requiring years of training and special tools. While minor repairs can be undertaken by building owners, most repairs will require the assistance of a plasterer.

Historical Background

Plasterers in North America have relied on two materials to create their handiwork--lime and gypsum. Until the end of the 19th century, plasterers used lime plaster. Lime plaster was made from four ingredients: lime, aggregate, fiber, and water. The lime came from ground-and-heated limestone or oyster shells; the aggregate from sand; and the fiber from cattle or hog hair. Manufacturing changes at the end of the 19th century made it possible to use gypsum as a plastering material. Gypsum and lime plasters were used in combination for the base and finish coats during the early part of the 20th century; gypsum was eventually favored because it set more rapidly and, initially, had a harder finish.

Not only did the basic plastering material change, but the method of application changed also. In early America, the windows, doors, and all other trim were installed before the plaster was applied to the wall. Generally the woodwork was prime-painted before plastering. Obtaining a plumb, level wall, while working against built-up moldings, must have been difficult. But sometime in the first half of the 19th century, builders began installing wooden plaster "grounds" around windows and doors and at the base of the wall. Installing these grounds so that they were level and plumb made the job much easier because the plasterer could work from a level, plumb, straight surface. Woodwork was then nailed to the "grounds" after the walls were plastered. Evidence of plaster behind trim

The builders of this mid-18th century house installed the baseboard molding first, then applied a mud and horse hair plaster. Lime was used for the finish plaster. Photo: NPS files.

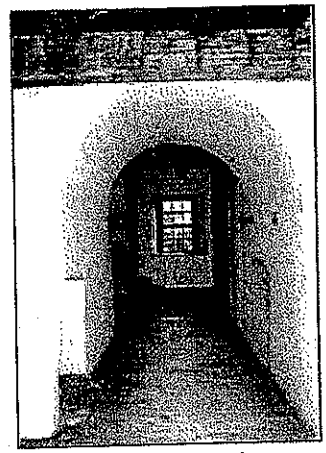
is often an aid to dating historic houses, or to discerning their physical evolution.

Lime Plaster

When building a house, plasterers traditionally mixed bags of quick lime with water to "hydrate" or "slake" the lime. As the lime absorbed the water, heat was given off. When the heat diminished, and the lime and water were thoroughly mixed, the lime putty that resulted was used to make plaster.

When lime putty, sand, water, and animal hair were mixed, the mixture provided the plasterer with "coarse stuff." This mixture was applied in one or two layers to build up the wall thickness. But the best plaster was done with three coats. The first two coats made up the coarse stuff; they were the scratch coat and the brown coat. The finish plaster, called "setting stuff," contained a much higher proportion of lime putty, little aggregate, and no fiber, and gave the wall a smooth white surface finish.

Compared to the 3/8-inch-thick layers of the scratch and brown coats, the finish coat was a mere 1/8-inch thick. Additives were used for various finish qualities. For example, fine white sand was mixed in for a "float finish." This finish was popular in the early 1900s. (If the plasterer raked the sand with a broom, the plaster wall would retain swirl marks or stipples.) Or marble dust was added to create a hard-finish white coat which could be smoothed and polished with a steel trowel. Finally, a little plaster of Paris, or "gauged stuff," was often added to the finish plaster to accelerate the setting time.



Schifferstadt, a simple house of German origin that dates to 1756, utilized plaster for both flat and curved walls. The building is located in Frederick, Maryland Photo: NPS files.

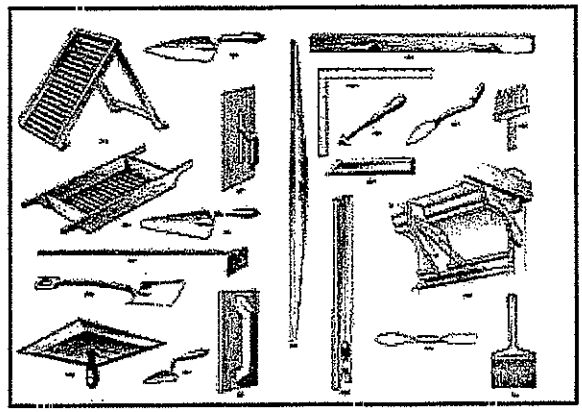
Although lime plaster was used in this country until the early 1900s, it had certain disadvantages. A plastered wall could take more than a year to dry; this delayed painting or papering. In addition, bagged quick lime had to be carefully protected from contact with air, or it became inert because it reacted with ambient moisture and carbon dioxide. Around 1900, gypsum began to be used as a plastering material.

Gypsum Plaster

Gypsum begins to cure as soon as it is mixed with water. It sets in minutes and completely dries in two to three weeks. Historically, gypsum made a more rigid plaster and did not require a fibrous binder. However it is difficult to tell the difference between lime and gypsum plaster once the plaster has cured.

Despite these desirable working characteristics, gypsum plaster was more vulnerable to water damage than lime. Lime plasters had often been applied directly to masonry walls (without lathing), forming a suction bond. They could survive occasional wind-driven moisture or water winking up from the ground. Gypsum plaster needed

protection from water. Furring strips had to be used against masonry walls to create a dead air space. This prevented moisture transfer.



Many of these traditional plastering tools are still used today. Drawing: NPS files.

In rehabilitation and restoration projects, one should rely on the plasterer's judgment about whether to use lime or gypsum plaster. In general, gypsum plaster is the material plasterers use today. Different types of aggregate may be specified by the architect such as clean river sand, perlite, pumice, or vermiculite; however, if historic finishes and textures are being replicated, sand should be used as the base-coat aggregate. Today, if fiber is required in a base coat, a special gypsum is available which includes wood fibers. Lime putty, mixed with about 35% gypsum (gauging plaster) to help it harden, is still used as the finish coat.

Lath

Lath provided a means of holding the plaster in place. Wooden lath was nailed at right angles directly to the structural members of the buildings (the joists and studs), or it was fastened to nonstructural spaced strips known as furring strips. Three types of lath can be found on historic buildings.

Wood Lath. Wood lath is usually made up of narrow, thin strips of wood with spaces in between. The plasterer applies a slight pressure to push the wet plaster through the spaces. The plaster slumps down on the inside of the wall, forming plaster "keys." These keys hold the plaster in place.

Metal Lath. Metal lath, patented in England in 1797, began to be used in parts of the United States toward the end of the 19th century. The steel making up the metal lath contained many more spaces than wood lath had contained. These spaces increased the number of keys; metal lath was better able to hold plaster than wood lath had been.

Rock Lath. A third lath system commonly used was rock lath (also called plaster board or gypsum-board lath). In use as early as 1900, rock lath was made up of compressed gypsum covered by a paper facing. Some rock lath was textured or perforated to provide a key for wet plaster. A special paper with gypsum crystals in it provides the key for rock lath used today; when wet plaster is applied to the surface, a crystalline bond is achieved.

Rock lath was the most economical of the three lathing systems. Lathers or carpenters could prepare a room more quickly. By the late 1930s, rock lath was used almost exclusively in residential plastering.

Common Plaster Problems

When plaster dries, it is a relatively rigid material which should last almost indefinitely.

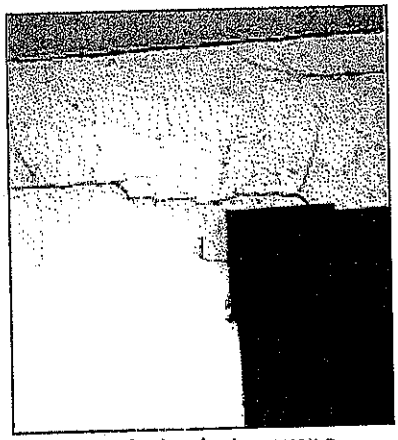
However, there are conditions that cause plaster to crack, effloresce, separate, or become detached from its lath framewor. These include:

- Structural Problems
- Poor Workmanship
- Improper Curing
- Moisture

Structural Problems

Overloading. Stresses within a wall, or acting on the house as a whole, can create stress cracks. Appearing as diagonal lines in a wall, stress cracks usually start at a door or window frame, but they can appear anywhere in the wall, with seemingly random starting points .

Builders of now-historic houses had no codes to help them size the structural members of buildings. The weight of the roof, the second and third stories, the furniture, and the occupants could impose a heavy burden on beams, joists, and studs. Even when houses were built properly, later remodeling efforts may have cut in a doorway or window without adding a structural beam or "header" across the top of the opening. Occasionally, load-bearing members were simply too small to carry the loads above them. Deflection or wood "creep" (deflection that occurs over time) can create cracks in plaster.



Stress cracks in plaster over a kitchen door frame can be repaired using fiberglass mesh tape and joint compound. Photo: NPS files.

Overloading and structural movement (especially when combined with rotting lath, rusted nails, or poor quality plaster) can cause plaster to detach from the lath. The plaster loses its key. When the mechanical bond with the lath is broken, plaster becomes loose or bowed. If repairs are not made, especially to ceilings, gravity will simply cause chunks of plaster to fall to the floor.

Settlement/Vibration. Cracks in walls can also result when houses settle. Houses built on clay soils are especially vulnerable. Many types of clay (such as montmorillonite) are highly expansive.

In the dry season, water evaporates from the clay particles, causing them to contract. During the rainy season, the clay swells. Thus, a building can be riding on an unstable footing. Diagonal cracks running in opposite directions suggest that house settling and soil conditions may be at fault. Similar symptoms occur when there is a nearby source of vibration-blasting, a train line, busy highway, or repeated sonic booms.

Lath movement. Horizontal cracks are often caused by lath movement. Because it absorbs moisture from the air, wood lath expands and contracts as humidity rises and falls. This can cause cracks to appear year after year. Cracks can also appear between rock lath panels. A nail holding the edge of a piece of lath may rust or loosen, or structural movement in the wood framing behind the lath may cause a seam to open. Heavy loads in a storage area above a rock-lath ceiling can also cause ceiling cracks.

Errors in initial building construction such as improper bracing, poor corner construction,

faulty framing of doors and windows, and undersized beams and floor joists eventually "telegraph" through to the plaster surface.

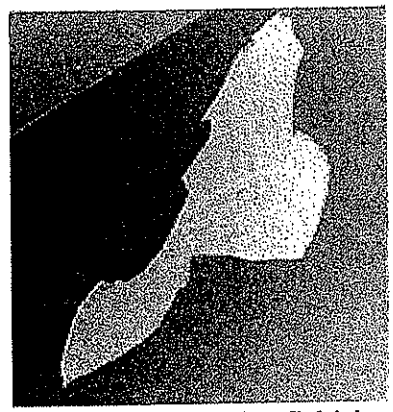
Poor Workmanship

In addition to problems caused by movement or weakness in the structural framework, plaster durability can be affected by poor materials or workmanship.

Poorly proportioned mix. The proper proportioning and mixing of materials are vital to the quality of the plaster job. A bad mix can cause problems that appear years later in a plaster wall. Until recently, proportions of aggregate and lime were mixed on the job. A plasterer may have skimped on the amount of cementing material (lime or gypsum) because sand was the cheaper material. Over sanding can cause the plaster to weaken or crumble. Plaster made from a poorly proportioned mix may be more difficult to repair.

Incompatible base coats and finish coats. Use of perlite as an aggregate also presented problems. Perlite is a lightweight aggregate used in the base coat instead of sand. It performs well in cold weather and has a slightly better insulating value. But if a smooth lime finish coat was applied over perlited base coats on wood or rock lath, cracks would appear in the finish coat and the entire job would have to be redone. To prevent this, a plasterer had to add fine silica sand or finely crushed perlite to the finish coat to compensate for the dramatically differing shrinkage rates between the base coat and the finish coat.

Improper plaster application. The finish coat is subject to "chip cracking" if it was applied over an excessively dry base coat, or was insufficiently troweled, or if too little gauging plaster was used. Chip cracking looks very much like an alligatored paint surface. Another common problem is called map cracking--fine, irregular cracks that occur when the finish coat has been applied to an over sanded base coat or a very thin base coat.



The smooth-trowled lime finish has defaminated from the brown coat underneath. Photo: Marylee MacDonald.

Too much retardant. Retarding agents are added to slow down the rate at which plaster sets, and thus inhibit hardening. They have traditionally included ammonia, glue, gelatin, starch, molasses, or vegetable oil. If the plasterer has used too much retardant, however, a gypsum plaster will not set within a normal 20 to 30 minute time period. As a result, the surface becomes soft and powdery.

Inadequate plaster thickness. Plaster is applied in three coats over wood lath and metal lath--the scratch, brown, and finish coats. In three-coat work, the scratch coat and brown coat were sometimes applied on successive days to make up the required wall thickness. Using rock lath allowed the plasterer to apply one base coat and the finish coat--a two-coat job.

If a plasterer skimped on materials, the wall may not have sufficient plaster thickness to withstand the normal stresses within a building. The minimum total thickness for plaster on gypsum board (rock lath) is 1/2 inch. On metal lath the minimum thickness is 5/8 inch; and for wood lath it is about 3/4 to 7/8 inch. This minimum plaster thickness may

affect the thickness of trim projecting from the wall's plane.

Improper Curing

Proper temperature and air circulation during curing are key factors in a durable plaster job. The ideal temperature for plaster to cure is between 55 to 70 degrees Fahrenheit. However, historic houses were sometimes plastered before window sashes were put in. There was no way to control temperature and humidity.

Dry outs, freezing, and sweat-outs. When temperatures were too hot, the plaster would return to its original condition before it was mixed with water, that is, calcined gypsum. A plasterer would have to spray the wall with alum water to reset the plaster. If freezing occurred before the plaster had set, the job would simply have to be redone. If the windows were shut so that air could not circulate, the plaster was subject to sweat-out or rot. Since there is no cure for rotted plaster, the affected area had to be removed and replastered.

Moisture

Plaster applied to a masonry wall is vulnerable to water damage if the wall is constantly wet. When salts from the masonry substrate come in contact with water, they migrate to the surface of the plaster, appearing as dry bubbles or efflorescence. The source of the moisture must be eliminated before replastering the damaged area.

Sources of Water Damage. Moisture problems occur for several reasons. Interior plumbing leaks in older houses are common. Roofs may leak, causing ceiling damage. Gutters and downspouts may also leak, pouring rain water next to the building foundation. In brick buildings, dampness at the foundation level can wick up into the above-grade walls. Another common source of moisture is splashback. When there is a paved area next to a masonry building, rainwater splashing up from the paving can dampen masonry walls. In both cases water travels through the masonry and damages interior plaster. Coatings applied to the interior are not effective over the long run. The moisture problem must be stopped on the outside of the wall.

Repairing Historic Plaster

Many of the problems described above may not be easy to remedy. If major structural problems are found to be the source of the plaster problem, the structural problem should be corrected. Some repairs can be made by removing only small sections of plaster to gain access. Minor structural problems that will not endanger the building can generally be ignored. Cosmetic damages from minor building movement, holes, or bowed areas can be repaired without the need for wholesale demolition. However, it may be necessary to remove deteriorated plaster caused by rising damp in order for masonry walls to dry out. Repairs made to a wet base will fail again.

Canvassing Uneven Wall Surfaces

Uneven wall surfaces, caused by previous patching or by partial wallpaper removal, are common in old houses. As long as the plaster is generally sound, cosmetically unattractive plaster walls can be "wallpapered" with strips of a canvas or fabric-like

material. Historically, canvassing covered imperfections in the plaster and provided a stable base for decorative painting or wallpaper.

Filling Cracks

Hairline cracks in wall and ceiling plaster are not a serious cause for concern as long as the underlying plaster is in good condition. They may be filled easily with a patching material. For cracks that reopen with seasonal humidity change, a slightly different method is used. First the crack is widened slightly with a sharp, pointed tool such as a crack widener or a triangular can opener. Then the crack is filled. For more persistent cracks, it may be necessary to bridge the crack with tape. In this instance, a fiberglass mesh tape is pressed into the patching material.

After the first application of a quick setting joint compound dries, a second coat is used to cover the tape, feathering it at the edges. A third coat is applied to even out the surface, followed by light sanding. The area is cleaned off with a damp sponge, then dried to remove any leftover plaster residue or dust.

When cracks are larger and due to structural movement, repairs need to be made to the structural system before repairing the plaster. Then, the plaster on each side of the crack should be removed to a width of about 6 inches down to the lath. The debris is cleaned out, and metal lath applied to the cleared area, leaving the existing wood lath in place. The metal lath usually prevents further cracking. The crack is patched with an appropriate plaster in three layers (i.e., base coats and finish coat). If a crack seems to be expanding, a structural engineer should be consulted.

In this New Hampshire residence dating from the 1790s, the original plaster was a single coat of lime, sand, and horsehair applied over split lath. A one-coat repair, in this case, is appropriate. Photo: John Leeke.

Replacing Delaminated Areas of the Finish Coat

Sometimes the finish coat of plaster comes loose from the base coat. In making this type of repair, the plasterer paints a liquid plaster-bonding agent onto the areas of base-coat plaster that will be replastered with a new lime finish coat. A homeowner wishing to repair small areas of delaminated finish coat can use the methods described in "Patching Materials."

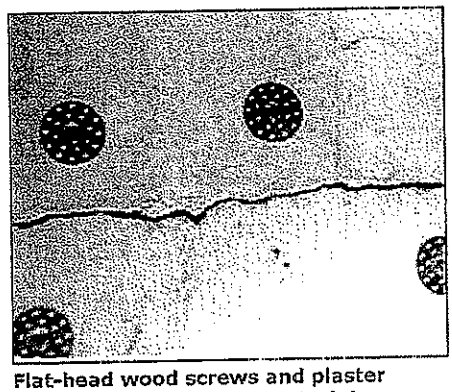
Patching Holes in Walls

For small holes (less than 4 inches in diameter) that involve loss of the brown and finish coats, the repair is made in two applications. First, a layer of base coat plaster is troweled in place and scraped back below the level of the existing plaster. When the base coat has set but not dried, more plaster is applied to create a smooth, level surface. One-coat patching is not generally recommended by plasterers because it tends to produce concave surfaces that show up when the work is painted. Of course, if the lath only had one coat of plaster originally, then a one-coat patch is appropriate.

For larger holes where all three coats of plaster are damaged or missing down to the wood lath, plasterers generally proceed along these lines.

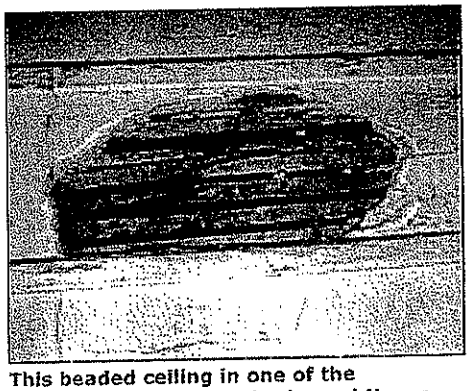
First, all the old plaster is cleaned out and any loose lath is re-nailed. Next, a water mist is sprayed on the old lath to keep it from twisting when the new, wet plaster is applied, or better still, a bonding agent is used.

To provide more reliable keying and to strengthen the patch, expanded metal lath (diamond mesh) should be attached to the wood lath with tie wires or nailed over the wood lath with lath nails. The plaster is then applied in three layers over the metal lath, lapping each new layer of plaster over the old plaster so that old and new are evenly joined. This stepping is recommended to produce a strong, invisible patch. Also, if a patch is made in a plaster wall that is slightly wavy, the contour of the patch should be made to conform to the irregularities of the existing work. A flat patch will stand out from the rest of the wall.



Flat-head wood screws and plaster washers were used to reattach loose ceiling plaster to the wood lath. After the crack is covered with fiberglass mesh tape, all will be skim-coated with a patching compound. Photo: John Obed Curtis.

Patching Holes in Ceilings



This beaded ceiling in one of the bedrooms of the 1847 Lockwood House, Harpers Ferry, West Virginia, is missing portions of plaster due to broken keys. Photo: NPS files.

Hairline cracks and holes may be unsightly, but when portions of the ceiling come loose, a more serious problem exists. The keys holding the plaster to the ceiling have probably broken. First, the plaster around the loose plaster should be examined.

Keys may have deteriorated because of a localized moisture problem, poor quality plaster, or structural overloading; yet, the surrounding system may be intact. If the areas surrounding the loose area are in reasonably good condition, the loose plaster can be reattached to the lath using flathead wood screws and plaster washers. To patch a hole in the ceiling plaster, metal lath is fastened over the wood lath; then the hole is filled with successive layers of plaster, as described above.

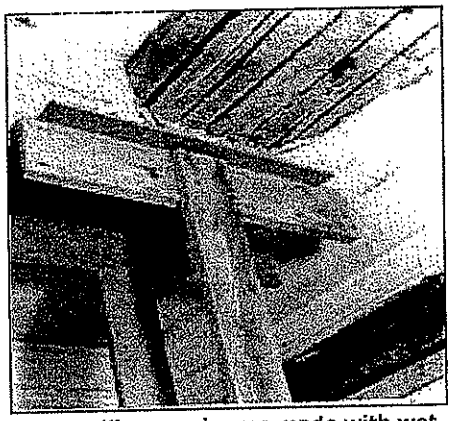
Establishing New Plaster Keys

If the back of the ceiling lath is accessible (usually from the attic or after removing floor boards), small areas of bowed-out plaster can be pushed back against the lath. A padded piece of plywood and braces are used to secure the loose plaster. After dampening the old lath and coating the damaged area with a bonding agent, a fairly liquid plaster mix (with a glue size retardant added) is applied to the backs of the lath, and worked into the voids between the faces of the lath and the back of the plaster. While this first layer is still damp, plaster-soaked strips of jute scrim are laid across the backs of the lath and pressed firmly into the first layer as reinforcement. The original lath must be secure, otherwise the weight of the patching plaster may loosen it.

Loose, damaged plaster can also be re-keyed when the goal is to conserve decorative

surfaces or wallpaper. Large areas of ceilings and walls can be saved. This method requires the assistance of a skilled conservator--it is not a repair technique used by most plasterers.

The conservator injects an acrylic adhesive mixture through holes drilled in the face of the plaster (or through the lath from behind, when accessible). The loose plaster is held firm with plywood bracing until the adhesive bonding mixture sets. When complete, gaps between the plaster and lath are filled, and the loose plaster is secure.



When ceiling repairs are made with wet plaster or with an injected adhesive mixture, the old loose plaster must be supported with a plywood brace until re-keying is complete. Photo: John Leeke.

Replastering Over the Old Ceiling

If a historic ceiling is too cracked to patch or is sagging (but not damaged from moisture), plasterers routinely keep the old ceiling and simply relath and replaster over it. This repair technique can be used if lowering the ceiling slightly does not affect other ornamental features. The existing ceiling is covered with 1x3-inch wood furring strips, one to each joist, and fastened completely through the old lath and plaster using a screw gun. Expanded metal lath or gypsum board lath is nailed over the furring strips. Finally, two or three coats are applied according to traditional methods. Replastering over the old ceiling saves time, creates much less dust than demolition, and gives added fire protection.

When Damaged Plaster Cannot be Repaired --Replacement Options

Partial or complete removal may be necessary if plaster is badly damaged, particularly if the damage was caused by long-term moisture problems. Workers undertaking demolition should wear OSHA-approved masks because the plaster dust that flies into the air may contain decades of coal soot. Lead, from lead based paint, is another danger. Long-sleeved clothing and head-and-eye protection should be worn. Asbestos, used in the mid-twentieth century as an insulating and fireproofing additive, may also be present and OSHA-recommended precautions should be taken. If plaster in adjacent rooms is still in good condition, walls should not be pounded--a small trowel or pry bar is worked behind the plaster carefully in order to pry loose pieces off the wall.

When the damaged plaster has been removed, the owner must decide whether to replaster over the existing lath or use a different system. This decision should be based in part on the thickness of the original plaster and the condition of the original lath. Economy and time are also valid considerations. It is important to ensure that the wood trim around the windows and doors will have the same "reveal" as before. (The "reveal" is the projection of the wood trim from the surface of the plastered wall). A lath and plaster system that will give this required depth should be selected.

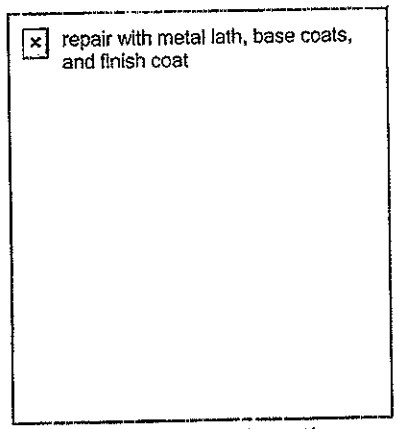
Replastering--Alternative Lath Systems for New Plaster

Replastering old wood lath. When plasterers work with old lath, each lath strip is re-

nailed and the chunks of old plaster are cleaned out. Because the old lath is dry, it must be thoroughly soaked before applying the base coats of plaster, or it will warp and buckle; furthermore, because the water is drawn out, the plaster will fail to set properly. As noted earlier, if new metal lath is installed over old wood lath as the base for new plaster, many of these problems can be avoided and the historic lath can be retained. The ceiling should still be sprayed unless a vapor barrier is placed behind the metal lath.

Replastering over new metal lath. An alternative to reusing the old wood lath is to install a different lathing system. Galvanized metal lath is the most expensive, but also the most reliable in terms of longevity, stability, and proper keying. When lathing over open joists, the plasterer should cover the joists with kraft paper or a polyethylene vapor barrier. Three coats of wet plaster are applied consecutively to form a solid, monolithic unit with the lath. The scratch coat keys into the metal lath; the second, or brown, coat bonds to the scratch coat and builds the thickness; the third, or finish coat, consists of lime putty and gauging plaster.

Replastering over new rock lath. It is also possible to use rock lath as a plaster base. Plasterers may need to remove the existing wood lath to maintain the woodwork's reveal. Rock lath is a 16x36-inch, 1/2-inch thick, gypsum-core panel covered with absorbent paper with gypsum crystals in the paper. The crystals in the paper bond the wet plaster and anchor it securely. This type of lath requires two coats of new plaster--the brown coat and the finish coat. The gypsum lath itself takes the place of the first, or scratch, coat of plaster.



Repairs are being made to the historic plaster. Expanded metal lath is cut to fit the hole, then attached to the wood lath with a tie-wire. Two ready-mix gypsum coats are applied, then a smooth-trowled coat of gauged lime. Photo: Walter Jowers.

Painting New Plaster

The key to a successful paint job is proper drying of the plaster. Historically, lime plasters were allowed to cure for at least a year before the walls were painted or papered. With modern ventilation, plaster cures in a shorter time; however, fresh gypsum plaster with a lime finish coat should still be perfectly dry before paint is applied--or the paint may peel. (Plasterers traditionally used the "match test" on new plaster. If a match would light by striking it on the new plaster surface, the plaster was considered dry.) Today it is best to allow new plaster to cure two to three weeks. A good alkaline-resistant primer, specifically formulated for new plaster, should then be used. A compatible latex or oil-based paint can be used for the final coat.

A Modern Replacement System

Veneer Plaster. Using one of the traditional lath and plaster systems provides the highest quality plaster job. However, in some cases, budget and time considerations may lead the owner to consider a less expensive replacement alternative. Designed to reduce the cost of materials, a more recent lath and plaster system is less expensive than a two-or-three coat plaster job, but only slightly more expensive than drywall. This plaster system is called veneer plaster.

The system uses gypsum-core panels that are the same size as drywall (4x8 feet), and specially made for veneer plaster. They can be installed over furring channels to masonry walls or over old wood lath walls and ceilings. Known most commonly as "blue

board," the panels are covered with a special paper compatible with veneer plaster. Joints between the 4-foot wide sheets are taped with fiberglass mesh, which is bedded in the veneer plaster. After the tape is bedded, a thin, 1/16-inch coat of high-strength veneer plaster is applied to the entire wall surface. A second veneer layer can be used as the "finish" coat, or the veneer plaster can be covered with a gauged lime finish-coat--the same coat that covers ordinary plaster.

Although extremely thin, a two-coat veneer plaster system has a 1,500 psi rating and is thus able to withstand structural movements in a building or surface abrasion. With either a veneer finish or a gauged lime putty finish coat, the room will be ready for painting almost immediately. When complete, the troweled or textured wall surface looks more like traditional plaster than drywall.

The thin profile of the veneer system has an added benefit, especially for owners of uninsulated masonry buildings. Insulation can be installed between the pieces of furring channel used to attach blue board to masonry walls. This can be done without having to fur out the window and door jambs. The insulation plus the veneer system will result in the same thickness as the original plaster. Occupants in the rooms will be more comfortable because they will not be losing heat to cold wall surfaces.

Patching Materials

Plasterers generally use ready-mix base-coat plaster for patching, especially where large holes need to be filled. The ready-mix plaster contains gypsum and aggregate in proper proportions. The plasterer only needs to add water.

Another mix plasterers use to patch cracks or small holes, or for finish-coat repair, is a "high gauge" lime putty (50 percent lime; 50 percent gauging plaster). This material will produce a white, smooth patch. It is especially suitable for surface repairs.

Although property owners cannot duplicate the years of accumulated knowledge and craft skills of a professional plasterer, there are materials that can be used for do-it-yourself repairs. For example, fine cracks can be filled with an all-purpose drywall joint compound. For bridging larger cracks using fiberglass tape, a homeowner can use a "quicksetting" joint compound. This compound has a fast drying time--60, 90, or 120 minutes. Quick-setting joint compound dries because of a chemical reaction, not because of water evaporation. It shrinks less than all-purpose joint compound and has much the same workability as ready-mix base-coat plaster. However, because quick-set joint compounds are hard to sand, they should only be used to bed tape or to fill large holes. All-purpose point compound should be used as the final coat prior to sanding.

Homeowners may also want to try using a ready-mix perlited base-coat plaster for scratch and brown coat repair. The plaster can be hand-mixed in small quantities, but bagged ready-mix should be protected from ambient moisture. A "millmixed pre-gauged" lime finish coat plaster can also be used by homeowners. A base coat utilizing perlite or other lightweight aggregates should only be used for making small repairs (less than 4 ft. patches). For large-scale repairs and entire room replastering, see the precautions in Table 1 for using perlite.

Homeowners may see a material sold as "patching plaster" or "plaster of Paris" in hardware stores. This dry powder cannot be used by itself for plaster repairs. It must be combined with lime to create a successful patching mixture.

When using a lime finish coat for any repair, wait longer to paint, or use an alkaline-resistant primer.

Summary

The National Park Service recommends retaining historic plaster if at all possible. Plaster is a significant part of the "fabric" of the building. Much of the building's history is documented in the layers of paint and paper found covering old plaster. For buildings with decorative painting, conservation of historic flat plaster is even more important. Consultation with the National Park Service, with State Historic Preservation Officers, local preservation organizations, historic preservation consultants, or with the Association for Preservation Technology is recommended. Where plaster cannot be repaired or conserved using one of the approaches outlined in this Brief, documentation of the layers of wallpaper and paint should be undertaken before removing the historic plaster. This information may be needed to complete a restoration plan.

Plaster Terms

Scratch coat. The first base coat put on wood or metal lath. The wet plaster is "scratched" with a scarifier or comb to provide a rough surface so the next layer of base coat will stick to it.

Brown coat. The brown coat is the second application of wet, base-coat plaster with wood lath or metal systems. With gypsum board lath (rock lath, plasterboard), it is the only base coat needed.

Finish coat. Pure lime, mixed with about 35 percent gauging plaster to help it harden, is used for the very thin surface finish of the plaster wall. Fine sand can be added for a sanded finish coat.

Casing Bead. Early casing bead was made of wood. In the 19th century, metal casing beads were sometimes used around fireplace projections, and door and window openings. Like a wood ground, they indicate the proper thickness for the plaster

Corner Bead. Wire mesh with a rigid metal spline used on

Outside corners. Installing the corner bead plumb is important.

Cornerite. Wire mesh used on inside corners of adjoining walls and ceilings. It keeps corners from cracking.

Ground. Plasterers use metal or wood strips around the edges of doors and windows and at the bottom of walls. These grounds help keep the plaster the same thickness and provide a stopping edge for the plaster. Early plaster work, however, did not use grounds. On early buildings, the woodwork was installed and primed before plastering began. Some time in the early 19th century, a transition occurred, and plasterers applied their wall finish before woodwork was installed.

Gypsum. Once mined from large gypsum quarries near Paris (thus the name plaster of

Paris), gypsum in its natural form is calcium sulfate. When calcined (or heated), one-and-a-half water molecules are driven off, leaving a hemi-hydrate of calcium sulfate. When mixed with water, it becomes calcium sulfate again. While gypsum was used in base-coat plaster from the 1890s on, it has always been used in finish coat and decorative plaster. For finish coats, gauging plaster was added to lime putty; it causes the lime to harden. Gypsum is also the ingredient in moulding plaster, a finer plaster used to create decorative moldings in ornamental plaster work.

Lime. Found in limestone formations or shell mounds, naturally occurring lime is calcium carbonate. When heated, it becomes calcium oxide. After water has been added, it becomes calcium hydroxide. This calcium hydroxide reacts with carbon dioxide in the air to recreate the original calcium carbonate.

Screed. Screeds are strips of plaster run vertically or horizontally on walls or ceilings. They are used to plumb and straighten uneven walls and level ceilings. Metal screeds are used to separate different types of plaster finishes or to separate lime and cement plasters.

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Acknowledgements

Preservation Brief 21 was based on an article in *Old House Restoration* on repairing historic plaster, published by the University of Illinois at Urbana-Champaign, 1984. **Kay D. Weeks,** Preservation Assistance Division, Technical Preservation Services Branch, expanded the article and made substantial contributions to its development as a Brief. Special thanks go to the technical experts in the field who reviewed and comment upon the draft manuscript: Andrew Ladygo (Society for the Preservation of New England Antiquities), David Flaharty, Gilbert Wolf (National Plastering Industries), Michael Kempster, and Walter Jowers. Insightful comments were offered by the Technical Preservation Services Branch which is directed by H. Ward Jandl. Finally, staff member Karen Kummer, Small Homes Council-Building Research Council, University of Illinois, provided invaluable production assistance.

Washington, D.C. October, 1989

Home page logo: Plasterers applying rough and finish coats of plaster. Drawing: From the "Book of Trades."

This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended, which directs the Secretary of the Interior to develop and make available information concerning historic properties. Technical Preservation Services (TPS), Heritage Preservation Services Division, National Park Service prepares standards, guidelines, and other educational materials on responsible historic preservation treatments for a broad public.

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