

Heritage Problems, Causes and Solutions

Calogero Bellanca and Susana Mora Alonso-Muñoyerro



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In this volume have collaborated specially these architects:
IGNACIO MORA MORENO, ALEJANDRO INIESTA MUNOZ, MAGDALENA PRIETO DE LA LASTRA

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In copertina | *Cover image: Colosseum, detail. Photo by Susana Mora and Calogero Bellanca.*

Dedicated to our parents

MARIA and ANTONINO

CONSUELO and JUSTO

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CHAPTER 13. SURFACE FINISHES, INTERIOR WOODWORK

“It is first and foremost, the recognition of this architectural value of the external surfaces of artefacts composed of multiple parts, each in strict rapport with the others and inseparable from them, which leads to the direct consequence of the necessity of intervention and, therefore, of studying and considering the surfaces of the architecture, as a question of real and proper restoration. Thus it would not be appropriate to tackle the issue of the treatment of surfaces of edifices as a separate problem”.

From MURATORE O., The colour of the historical town, in *Methodical approach to the restoration of Historic Architecture*, edited by Bellanca C., Firenze 2011, p. 41.

SURFACE FINISHES

- SURFACE CONSOLIDATION
- PLASTER
- PAVEMENTS
- INTERIOR WOODWORK

SURFACE CONSOLIDATION

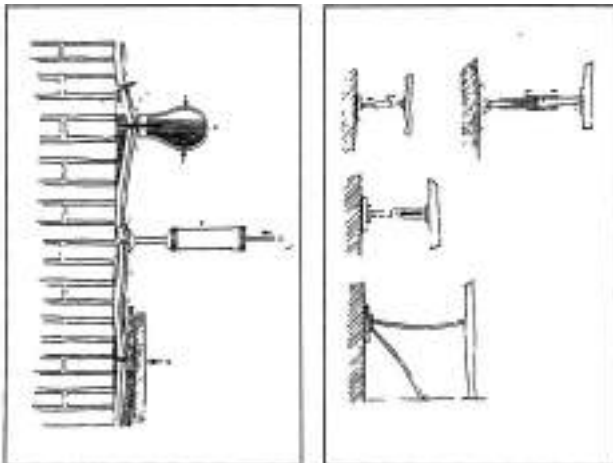


Fig. 1. Escuela-Taller San Isidoro, León, Acabados, Diputación de León, 1999.

CERAMIC ELEMENTS TO FIX SURFACES

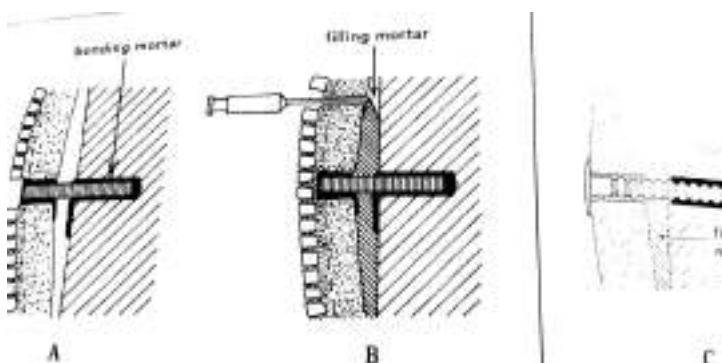


Fig. 2. From A. Ugolini, “Ceramica per l’architettura, L’uso sperimentale dei prodotti ceramici ‘avanzati’ nel restauro delle opere d’arte (1988-1995)”, in *Materiali e strutture*, n. 12, anno 2017, p. 68.

PLASTER

- (1) The most common work is the “*intonaco*” with three layers called “*rinzaffo*”, “*arriccio*” and “*intonachino*”. There are many ways to finish it. A particular way to finish is “*affresco*”, with the last layer with paint.

STUCCO:

- WORK PROCESS:

1. Creation of a floating render with lime mortar in mixed paste or mortar.
2. Application of the first layer of lime and marble sand with granulometry of 1.2 mm.
3. Floating.

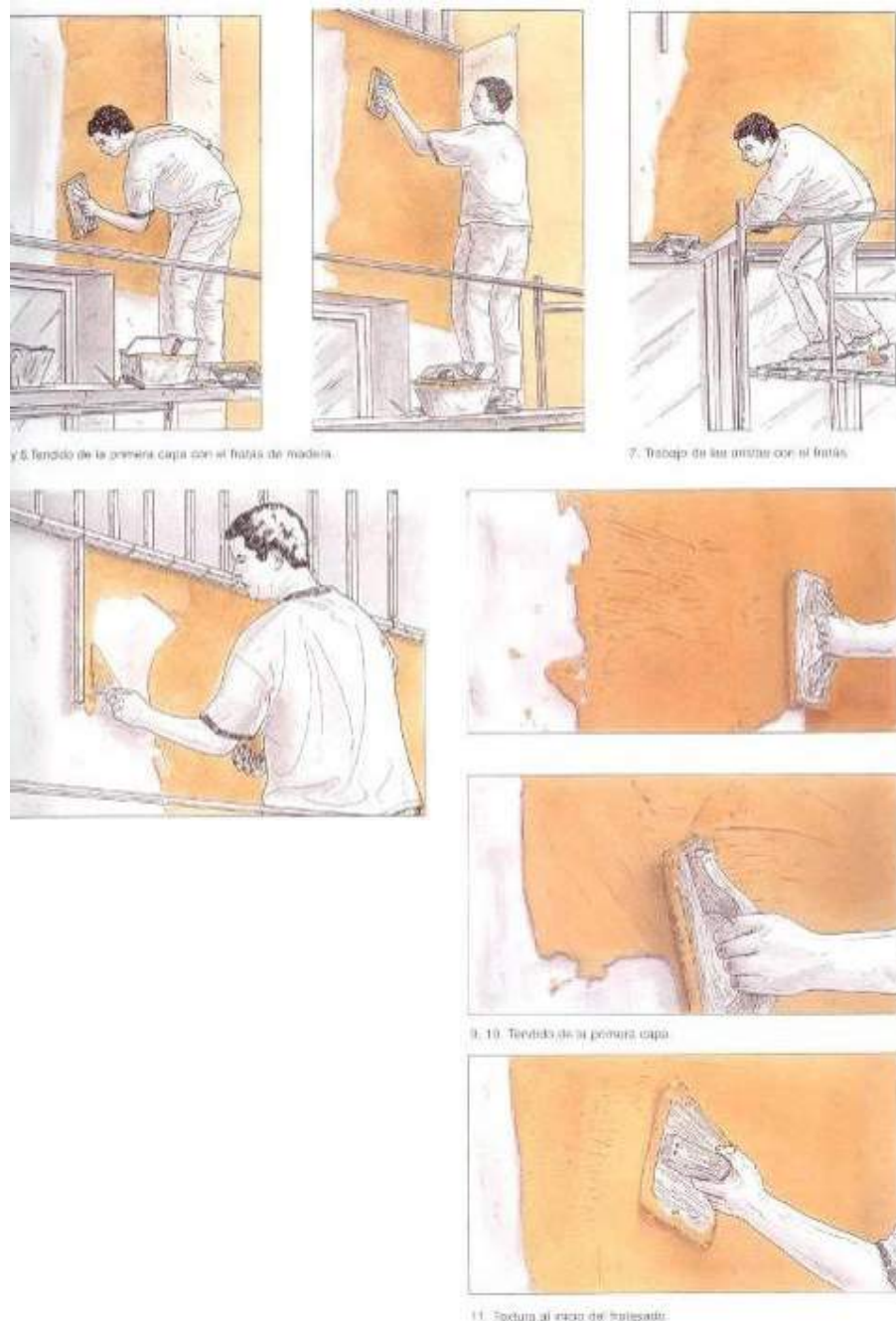


Fig. 3. Escuela-Taller San Isidoro, León, *Acabados*, Diputación de León, 1999.

4. Application of the second layer of lime and marble sand with granulometry of 0.8 mm.
5. Floating.
6. Render with lean lime mass and marble sand with 0.8 mm granulometry.
7. Floating to achieve a regular surface.
8. Application with the trowel of the third layer or coating of fat mass composed of lime, dust and marble sand with a granulometry of 0.8 mm.
9. Re-floating with the grout.
10. Washing the fresh facing with a trowel wet in water, plumb and level.
11. Burnished with esparto brush or brush, plumb and level.

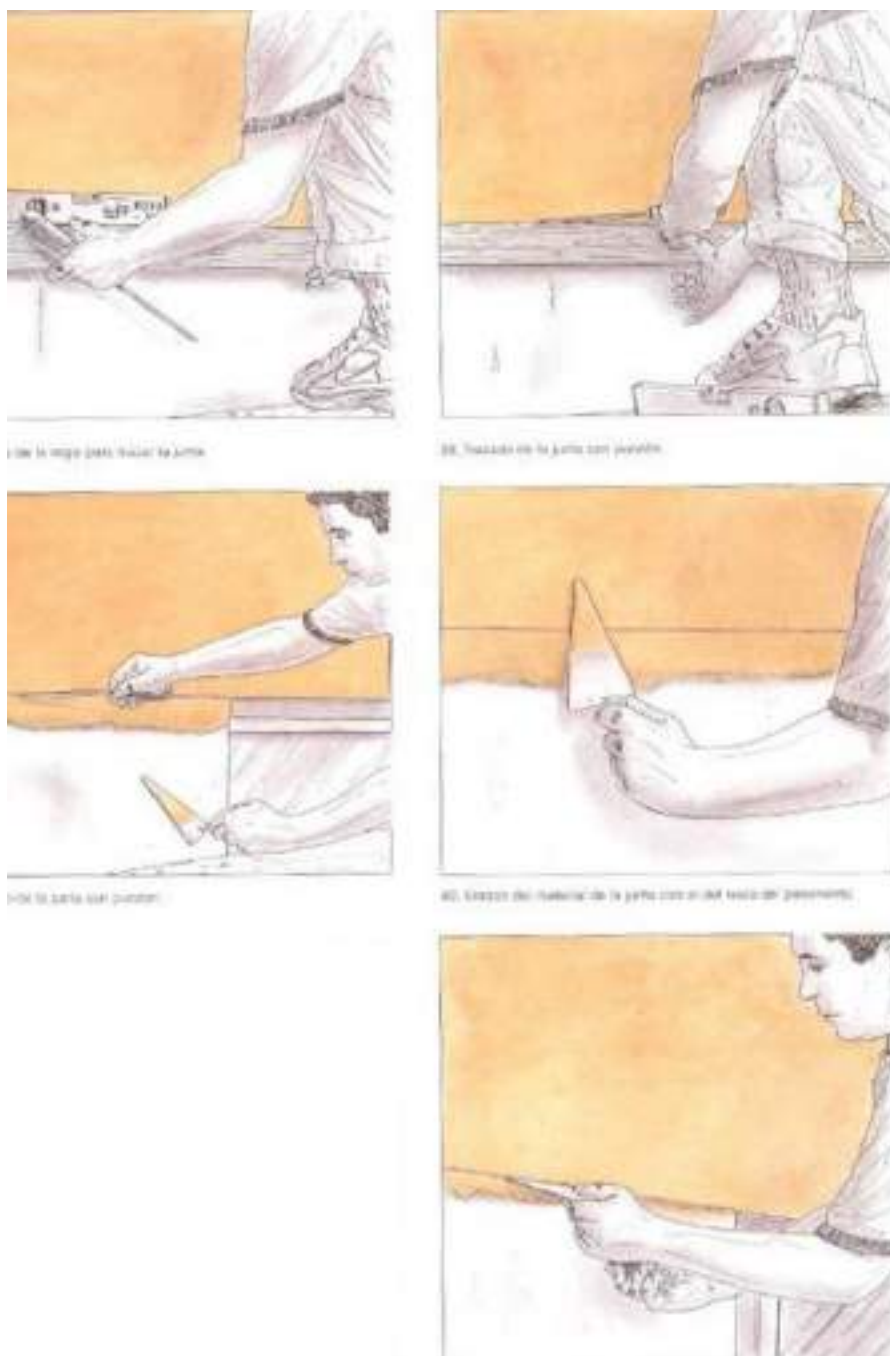
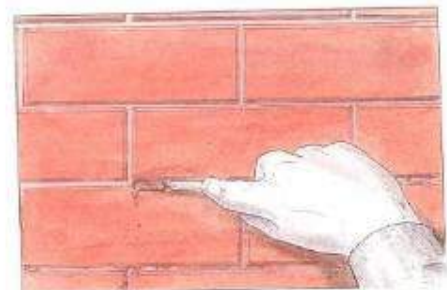


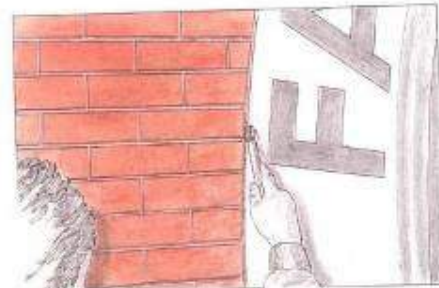
Fig. 4. Escuela-Taller San Isidoro, León, *Acabados*, Diputación de León, 1999.

IMITATION STUCCO

- (2) Faux brick stucco can be executed with a red plaster with the joints cut with a knife. This type of stucco was very popular during the Baroque, and was even used to cover facades built with low quality brick.



4. Limpieza de las juntas con el cangrejo.



5. Perforado de las juntas de encuentro con otros materiales.



6. Vista de la fachada terminada con estuco enlucido imitación de ladrillo.

Fig. 5. Escuela-Taller San Isidoro, León, *Acabados*, Diputación de León, 1999.

TRADITIONAL LIME IRONED STUCCO

Ironed stucco, also called burnished, hot-ironed stucco or “by fire”, is a technique with which surfaces are obtained with an incredibly bright texture, achieved thanks to the heating, with special irons, of coconut soap mixed with water, lime and pigments.

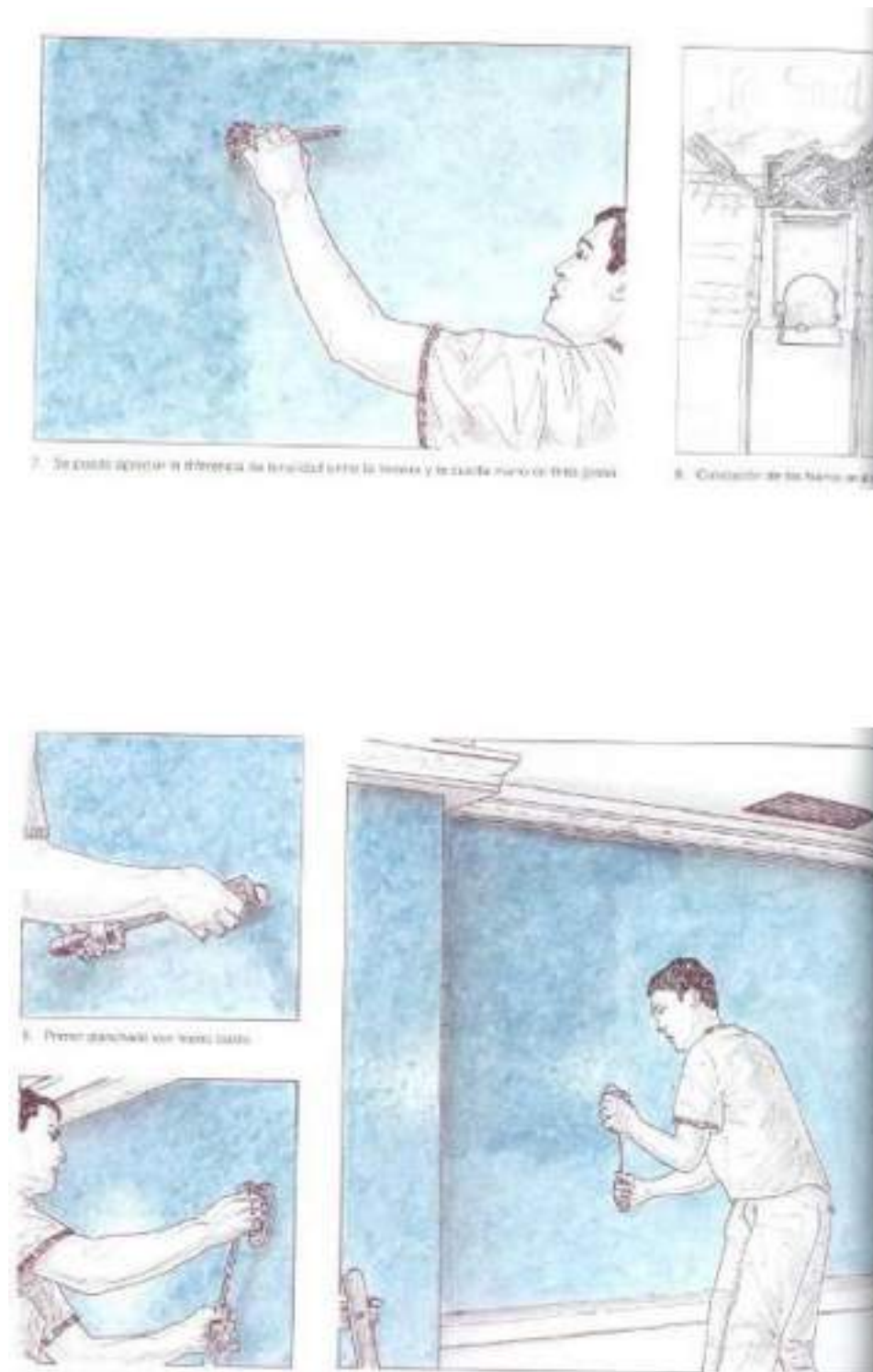


Fig. 6. Escuela-Taller San Isidoro, León, *Acabados*, Diputación de León, 1999.

There are many other ways of finishing the surface and also decoration elements with volume in plaster.

PAVEMENTS

OLD AND NEW JOINT

(3)



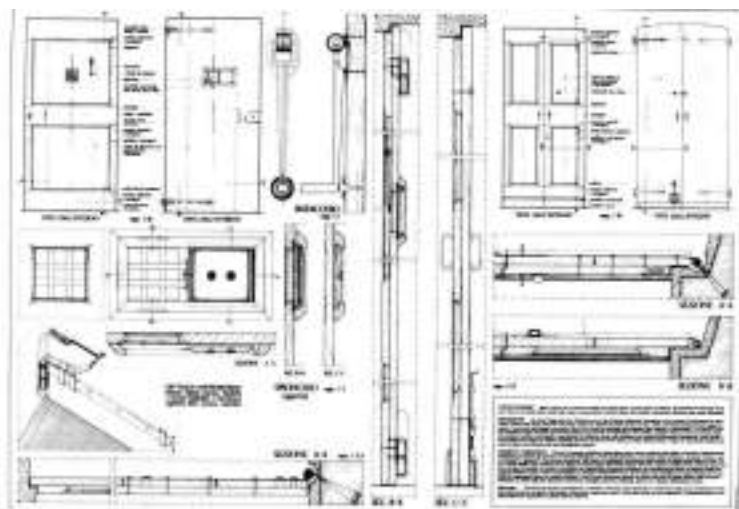
Figs. 7-8. Cloister of Santa María de Carracedo Monastery, Leon, Spain. Restoration by Susana Mora and Salvador P. Arroyo. Photos by Susana Mora.



Figs. 9-10. Pavement of Library of Santa María de Carracedo Monastery, Leon, Spain. Restoration by Susana Mora and S. Perez Arroyo. Photos by Susana Mora.

INTERIOR WOODWORK

DOORS WITH SIMPLE LINING WITH CROSS-TIES



(4)

Fig. 11. Designs by G. Palmerio. From G. Carbonara, *Atlante del restauro architettonico*, V. II, Utet, Torino 2004, C.7, pp. 326, 331.

WINDOW OF MEZZANINE

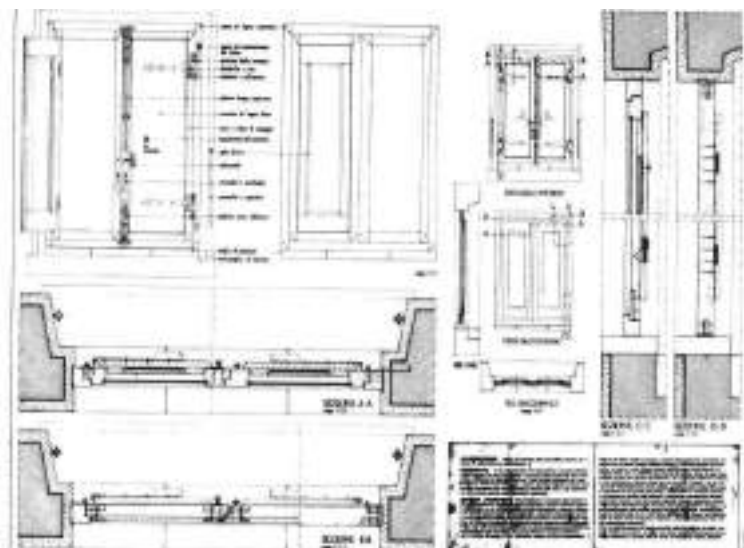


Fig. 12. Designs by G. Palmerio. From G. Carbonara, *Atlante del restauro architettonico*, V. II, Utet, Torino 2004, C.7, pp. 326, 331.



Fig. 13. From Donald Insall, *Living Buildings, Architectural Conservation: Philosophy, Principles and Practice*, Victoria, 2008.

NOTES

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