SECTION 090395 - HISTORIC TREATMENT OF ARTISTIC PAINTING

Revise this Section by deleting and inserting text to meet Project-specific requirements.

1. GENERAL
	* + 1. SUMMARY
				1. Section includes historic treatment of artistic painting in the form of [**freehand painting**] [**and**] [**trompe l'oeil**] <**Insert item**> applied over substrates in good condition.
				2. Related Requirements:

Retain subparagraphs below to cross-reference requirements Contractor might expect to find in this Section but are specified in other Sections.

Section 013591 "Historic Treatment Procedures" for general historic treatment requirements.

Section 090391 "Historic Treatment of Plain Painting" for removing paint, substrate repair, and plain painting of historic surfaces.

Section 090394 "Historic Treatment of Decorative Painting" for graining, marbleizing, stenciling, and striping on historic surfaces.

Section 090398 "Historic Treatment of Gilding" for gilding on historic surfaces.

* + - 1. ALLOWANCES

Retain products and Work in this Section that are covered by cash or quantity allowance. Do not include amounts. Insert descriptions of items in Part 2 or 3 to provide information affecting the cost of the Work that is not included under the allowance. Delete this article if all work is done by lump-sum price.

Quantity allowances require a Schedule of Quantity Allowances coordinated with a Unit-Price Schedule. See "Planning the Work" Article in the Evaluations for a discussion of the bidding method.

* + - * 1. Allowances for historic treatment of artistic painting are specified in Section 012100 "Allowances."

If using quantity allowances, retain three subparagraphs below or include similar language in Section 012100 "Allowances" to clarify how work covered by quantity allowances is to be authorized.

Perform historic treatment of artistic painting under quantity allowances and only as authorized. Authorized work includes [**work required by Drawings and Specifications and**] [**only**] work as directed in writing by Director’s Representative .

Retain first subparagraph below to suit Project.

Notify Director’s Representative [**weekly**] <**Insert time interval**> of extent of work performed that is attributable to quantity allowances.

Perform work that exceeds quantity allowances only as authorized by Change Orders.

Paragraph below is an example only; revise to suit Project. Insert additional allowances according to retained types of work and allowances established.

* + - * 1. Infill missing parts of ballroom mural as part of <**Insert name of allowance**>.
			1. UNIT PRICES

Retain this article if Work specified in this Section is measured and paid for under the provisions of unit prices. Do not include amounts. Insert descriptions of items in Part 2 or 3 to provide information affecting the cost of the Work that is not included under the unit price.

Retain this article with "Allowances" Article for unit-price adjustments to quantity allowances.

Retain this article without "Allowances" Article if using a single Unit-Price Schedule with a column of estimated quantities on which bids are priced and evaluated.

* + - * 1. Work of this Section is affected by unit prices specified in Section 012200 "Cost Computations."

Unit prices apply to authorized work covered by [**quantity allowances**] [**estimated quantities**].

Unit prices apply to authorized additions to and deletions from Work as authorized by Change Orders.

* + - 1. DEFINITIONS

Retain terms that remain after this Section has been edited for a project.

* + - * 1. Artistic Painting: Painting requiring a higher level of skill than plain painting. This classification includes freehand painting and trompe l'oeil.
				2. Decorative Painting: Painting requiring a higher level of skill than plain painting. This classification includes graining, marbleizing, stenciling, and striping.
				3. Freehand Painting: Artistic polychromatic painting applied using only a paintbrush.
				4. Glazing: Applying translucent paint material (glaze coat) to protect paint beneath it and impart a more uniform surface gloss.

Definitions of gloss levels in first six subparagraphs below are from MPI's "MPI Maintenance Repainting Manual" (hereafter, the "MPI Manual").

* + - * 1. Gloss Level 1: Not more than 5 units at 60 degrees and 10 units at 85 degrees, according to ASTM D523.
				2. Gloss Level 2: Not more than 10 units at 60 degrees and 10 to 35 units at 85 degrees, according to ASTM D523.
				3. Gloss Level 3: 10 to 25 units at 60 degrees and 10 to 35 units at 85 degrees, according to ASTM D523.
				4. Gloss Level 4: 20 to 35 units at 60 degrees and not less than 35 units at 85 degrees, according to ASTM D523.
				5. Gloss Level 5: 35 to 70 units at 60 degrees, according to ASTM D523.
				6. Gloss Level 6: 70 to 85 units at 60 degrees, according to ASTM D523.
				7. Historic Paint Materials: Paint materials manufactured to match historic paint formulations; either custom-formulated products or standard products of manufacturers of historic paint materials.
				8. Modern Paint Materials: Paint materials not designed to match historic paint formulations but that may be required to match historic paint colors.
				9. Plain Painting: For historic treatment, this means painting that requires attention to historic treatment requirements, but no special, decorative or artistic painting skill.
				10. Trompe L'oeil: Artistic painting that simulates three-dimensional architectural detailing.
			1. PREINSTALLATION MEETINGS

Retain "Preinstallation Conference" paragraph below if Work of this Section is extensive or complex enough to justify a conference.

* + - * 1. Preinstallation Conference: Conduct conference at [**Project site**] <**Insert location**>.

If needed, insert list of conference participants not mentioned Section 013591 "Historic Treatment Procedures."

Retain one or both subparagraphs below if additional requirements are necessary; include information about conference.

Review minutes of Preliminary Historic Treatment Conference that pertain to historic treatment of artistic painting.

Review methods and procedures related to historic treatment of artistic painting including, but not limited to, the following:

Verify historic treatment specialist's personnel, equipment, and facilities needed to make progress and avoid delays.

Materials, material application, colors, patterns, and sequencing.

Fire-protection plan.

Artistic painting historic treatment program.

Coordination with building occupants.

* + - 1. SEQUENCING AND SCHEDULING

Paragraph below is an example only; revise to suit Project. Insert other sequences for different areas of building or types of work if needed.

* + - * 1. Perform historic treatment of artistic painting in the following sequence, which includes work specified in this and other Sections:

Retain subparagraphs below and insert others if required; revise to suit Project. If adjacent materials are to be replaced, consider inserting them in sequence to ensure that restored and new materials are not damaged by the work.

Dismantle existing surface-mounted objects and hardware that overlie artistic painting work except items indicated to remain in place. Tag items with location identification and protect.

Verify that temporary protections have been installed.

Examine condition of surfaces to be painted.

Repair and repaint or touchup existing, substrate and substrate paint to the degree required for a uniform, tightly adhered surface on which to apply artistic painting.

Apply artistic paint.

Reinstall dismantled surface-mounted objects and hardware unless otherwise indicated.

* + - 1. SUBMITTALS
				1. Submittals for this section are subject to the re-evaluation fee identified in Article 4 of the General Conditions.
				2. Manufacturer’s installation instructions shall be provided along with product data.
				3. Submittals shall be provided in the order in which they are specified and tabbed (for combined submittals).
				4. Product Data: For each type of product.

Include recommendations for product application and use. Include test data substantiating that products comply with requirements.

Retain "Shop Drawings" paragraph below if required; revise to suit Project.

* + - * 1. Shop Drawings: For [**freehand painting**] [**and**] [**trompe l'oeil**] <**Insert item**>. Show location and extent of work, whether new, replacement, inpainting, or touchup; and with finishes and colors noted. Include field-verified dimensions and the following:

Full-size design cartoons with complete dimensions and relation to existing work.

Provisions for design modifications as required for each location to artistically trim or otherwise accommodate penetrations through painted surfaces for items such as pipes and ductwork.

* + - * 1. Samples: For each type of paint coating and each pattern, color, and gloss; [**in sizes indicated below**] [**minimum 6 inches long in least dimension, but not less than whole pattern**].

Include stepped Samples defining each separate coat. Resubmit until each required sheen, color, and texture is achieved.

Retain first subparagraph below if citing color codes of Munsell color or Plochere color systems. See Evaluations.

For each painted color being matched to a standardized color-coding system, include the color chips from the color-coding-system company with Samples.

Include a list of materials for each coat of each Sample.

Label each Sample for location and application.

Retain "Sample Size" subparagraph below if retaining first option in "Samples" paragraph above; revise to suit Project.

Sample Size:

Freehand Painting: [**24-by-24-inch** ] <**Insert dimensions**> Sample for each required artwork design, on [**hardboard**] [**building surface where indicated**] <**Insert requirement**>.

Trompe L'oeil: [**24-by-24-inch** ] <**Insert dimensions**> Sample for each required artwork design, on [**hardboard**] [**building surface where indicated**] <**Insert requirement**>.

* + - * 1. Product List: For each paint product indicated, include the following:

Cross-reference to locations of application areas. Use same designations indicated on Drawings and in schedules.

See "Writing Guide" Article in the Evaluations for discussion on first subparagraph below.

Printout of current MPI's "MPI Approved Products List" for each MPI-product category specified, with the proposed product highlighted.

VOC content.

* + - * 1. Artistic Painting Historic Treatment Program: Submit before work begins.
				2. Color Matching Certificate: For computer color matching of historic colors.
			1. QUALITY ASSURANCE

In "Historic Treatment Specialist Qualifications" paragraph below, insert additional, specific requirements for demonstrating unique skills of firm and personnel to suit Project. See Section 013591 "Historic Treatment Procedures" for general qualifications of historic treatment specialist.

* + - * 1. Historic Treatment Specialist Qualifications: A qualified historic painting specialist with expertise in matching and touching up existing, artistic painting. Experience only in new painting work is insufficient experience for historic treatment work.

Retain "Historic Treatment Worker Qualifications" subparagraph below if required; option is an example only.

Historic Treatment Worker Qualifications: [**Persons who specialize in matching and touching up existing, artistic painting**] <**Insert requirement**>.

Retain last option in "Color Matching" paragraph below if citing color codes of Munsell color or Plochere color systems. See Evaluations.

* + - * 1. Color Matching: Custom computer-match paint colors to colors indicated [**in artistic painting schedule(s) at the end of Part 3**] [**in the Historic Structure Report**] [**on Drawings**] <**Insert requirement**>.[**For colors indicated by a standardized coding system, obtain a color chip for each color indicated from the color-coding-system company; computer match paint colors to the color chips.**]
				2. Artistic Painting Historic Treatment Program: Prepare a written, detailed description of materials, methods, equipment, and sequence of operations to be used for historic treatment work, including protection of surrounding materials and Project site.

Retain first subparagraph below if condition of substrates to receive artistic painting are particularly vulnerable to damage risks that may increase during construction operations; revise to suit Project. Consider indicating specific locations for this protection on Drawings or by inserts.

Include methods and procedures to protect painted surfaces from damage caused by construction operations, including but not limited to exposure to moisture, vibration, mechanical damage, and soiling.

If materials and methods other than those indicated are proposed for any phase of historic treatment work, add a written description of such materials and methods, including evidence of successful use on comparable projects, and demonstrations to show their effectiveness for this Project.

Retain required mockups in "Mockups" paragraph below; insert others to suit Project. Test areas that were prepared or are required as part of a separate contract to evaluate and establish that historic treatment materials and processes are not mockups. In some regions, the term "benchmark sample" is used for painted finishes in lieu of "mockup."

* + - * 1. Benchmarks: Prepare benchmarks of historic treatment processes for each type of artistic painting and substrate indicated and each color and finish required to demonstrate aesthetic effects and to set quality standards for materials and execution. Duplicate appearance of approved Sample submittals.

Locate benchmarks [**on existing surfaces where directed by** Director’s Representative ] [**in locations that enable viewing under same conditions as the completed Work**] <**Insert requirement**>.

Number and Size: [**Two**] <**Insert number**> wall surfaces of at least [**100 sq. ft.** ] <**Insert dimension**> to represent surfaces and conditions for application of each type of artistic painting under same conditions as the completed Work.

Approval of benchmarks does not constitute approval of deviations from the Contract Documents contained in benchmarks unless Director’s Representative specifically approves such deviations in writing.

* + - 1. DELIVERY, STORAGE, AND HANDLING
				1. Store materials not in use in tightly covered containers in well-ventilated areas with ambient temperatures continuously maintained at not less than 45 deg F .

Maintain containers in clean condition, free of foreign materials and residue.

Remove rags and waste daily.

If necessary, insert special requirements for fire protection, heating, ventilation, and other conditions for storage areas on-site.

* + - 1. FIELD CONDITIONS

Generally retain this article; revise to suit Project.

* + - * 1. Weather Limitations: Proceed with historic treatment of artistic painting only when existing and forecasted weather conditions are within the environmental limits set by each manufacturer's written instructions and specified requirements.

Revise first two paragraphs below for unique requirements of historic paint materials and to suit Project.

* + - * 1. Apply paints only when temperature of surfaces to be painted and ambient air temperatures are between 50 and 95 deg F .
				2. Do not apply paint in snow, rain, fog, or mist; when relative humidity exceeds 85 percent; at temperatures less than 5 deg F above the dew point; or to damp or wet surfaces.

Painting may continue during inclement weather if surfaces and areas to be painted are enclosed and heated within temperature limits specified by manufacturer for surface preparation and during paint application and drying periods.

* + - * 1. Concealed and undocumented historic items, murals, and similar objects encountered during historic treatment remain Director’s Representative 's property. Carefully protect each item or object.

Coordinate with Director’s Representative's [**archaeologist**] [**historical adviser**] <**Insert requirement**>, who will establish special procedures for protection.

1. PRODUCTS
	* + 1. PAINT, GENERAL
				1. Material Compatibility:

Paint systems could fail if paints used for individual coats are incompatible. MPI's paint systems match primers and topcoats and take compatibility into consideration.

Provide paint materials that are compatible with one another and substrates indicated, under conditions of service and application as demonstrated by manufacturer, based on testing and field experience.

For each coat, provide products recommended in writing by manufacturer for use over substrate paint system or on substrate indicated.

* + - * 1. Colors: [**As indicated in artistic painting schedule(s) at the end of Part 3**] [**Match Director’s Representative 's samples] [As selected by Director’s Representative from full range of industry colors**] <**Insert requirement**>.
			1. HISTORIC PAINT MATERIALS

Retain this article if historically accurate paint formulations are required; delete article if painting with only modern paint materials pigmented to match historic colors.

"Milk Paint" paragraph below is an example only; revise to suit Project. Insert paragraphs for other types of historic paint such as linseed-oil-based paint and calcimine if required. Include precise chemical formulations for historic paint materials if Project's unique historic paint formulations are required. See Evaluations.

* + - * 1. Milk Paint: [**Manufacturer's standard**] <**Insert requirement**> casein paint emulsion produced primarily from organic milk casein, lime, pigments, and natural fillers; containing zero VOCs.

Transition Coat: [**Manufacturer's recommended**] <**Insert requirement**> coating for [**locations where existing coating is incompatible with milk paint**] [**locations indicated on Drawings**] <**Insert requirement**>.

Sealer: [**Manufacturer's recommended**] <**Insert requirement**> clear[**, matte**] <**Insert requirement**> sealer for [**surfaces within 5 feet of sidewalk**] <**Insert requirement**>.

Insert product reference and requirements in "Glaze Coat" paragraph below if required. Copy and revise paragraph if more than one type of glaze coating is required.

* + - * 1. Glaze Coat: [**Manufacturer's standard**] <**Insert requirement**> translucent paint material for application over <**Insert coating designation or description**>.

Retain "Modern Paint Materials, General," "Modern Paint Material Manufacturers," and "Modern Paint Materials" articles below for painting with modern paint materials pigmented to match historic colors; delete these articles if only historically accurate paint formulations are required.

* + - 1. MODERN PAINT MATERIALS, GENERAL
				1. MPI Standards: Provide products that comply with MPI standards indicated and that are listed in its "MPI Approved Products List."
				2. VOC Content: Products comply with VOC limits of authorities having jurisdiction.
				3. Transition Coat: Paint manufacturer's recommended coating for use where a residual existing coating is incompatible with the artistic paint material.

Insert product reference and requirements in "Glaze Coat" paragraph below if required. Copy and revise paragraph if more than one type of glaze coating is required.

* + - * 1. Glaze Coat: [**Manufacturer's standard**] <**Insert requirement**> translucent paint material for application over <**Insert coating designation or description**>.
			1. MODERN PAINT MATERIAL MANUFACTURERS
			2. MODERN PAINT MATERIALS

Manufacturers' names and product designations can be inserted in this article. Paints in these paragraphs are specified by reference to MPI paint categories and optional MPI numbers. See manufacturers currently approved by MPI in its "MPI Approved Products List," www.paintinfo.com. Note that each paint category below is unique within this Section and is identical to that used in the artistic painting schedules at the end of Part 3.

If retaining paragraphs below, first revise the artistic painting schedules; then retain, delete, and insert appropriate modern paint products in paragraphs to correspond with paint systems specified in the artistic painting schedules.

Retain "Basis-of-Design Product" subparagraphs in remainder of this article if applicable. Coordinate with specification method retained above.

* + - * 1. Water-Based Paints:

Latex, Exterior, Low Sheen (Gloss Levels 3-4):[**MPI #15.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Exterior, Semigloss (Gloss Level 5):[**MPI #11.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Exterior, Gloss (Gloss Level 6):[**MPI #119.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Flat (Gloss Level 1):[**MPI #53.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior (Gloss Level 2):[**MPI #44.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior (Gloss Level 3):[**MPI #52.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior (Gloss Level 4):[**MPI #43.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Semigloss (Gloss Level 5):[**MPI #54.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Gloss (Gloss Level 6, except Minimum Gloss of 65 Units at 60 Degrees):[**MPI #114.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Institutional Low Odor/VOC, Flat (Gloss Level 1):[**MPI #143.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Institutional Low Odor/VOC (Gloss Level 2):[**MPI #144.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Institutional Low Odor/VOC (Gloss Level 3):[**MPI #145.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Institutional Low Odor/VOC (Gloss Level 4):[**MPI #146.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Institutional Low Odor/VOC, Semigloss (Gloss Level 5):[**MPI #147.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Latex, Interior, Institutional Low Odor/VOC, Gloss (Gloss Level 6):[**MPI #148.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

* + - * 1. Solvent-Based Paints:

Alkyd, Exterior, Semigloss (Gloss Level 5):[**MPI #94.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Alkyd, Exterior, Gloss (Gloss Level 6):[**MPI #9.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Alkyd, Interior, Flat (Gloss Level 1):[**MPI #49.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Alkyd, Interior (Gloss Level 3):[**MPI #51.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Alkyd, Interior, Semigloss (Gloss Level 5):[**MPI #47.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

Alkyd, Interior, Gloss (Gloss Level 6):[**MPI #48.**]

[**Basis-of-Design Product:**] <**Insert manufacturer's name; product name or designation**>.

1. EXECUTION
	* + 1. HISTORIC TREATMENT SPECIALIST

Retain this article if list of preapproved firms is used as quality-control procedure. Insert additional lists of preapproved firms for specific categories of historic treatment specialists if required.

If retaining second option in "Historic Treatment Specialist Firms" paragraph below, include procedure for approving other firms in Document 002213 "Supplementary Instructions to Bidders."

* + - * 1. Historic Treatment Specialist Firms: Subject to compliance with requirements, [**provide historic treatment of artistic painting by one of the following**] [**firms that may provide historic treatment of artistic painting include, but are not limited to, the following**]:

<**Insert, in separate subparagraphs, names of historic treatment specialist firms**>.

* + - 1. HISTORIC TREATMENT OF ARTISTIC PAINTING, GENERAL

Retain "Historic Treatment Appearance Standard" paragraph below to control overall appearance from a distance. If retaining paragraph and using historic paint materials, such as milk paint that has characteristic irregularities, or for artistic tones and shading, consider revising paragraph to suit Project.

* + - * 1. Historic Treatment Appearance Standard: Completed work is to have a uniformly delineated appearance as viewed by Director’s Representative from building interior at [**5 feet** ] [**10 feet** ] <**Insert distance**> away from painted surface and from building exterior at [**20 feet** ] [**50 feet** ] <**Insert distance**> away from painted surface.
				2. Execution of the Work: In treating historic items, disturb them as minimally as possible and as follows:

Remove failed coatings and corrosion before painting.

Verify that substrate surface conditions are suitable for painting.

Allow other trades to repair items in place and retain as much original material as possible before painting.

Reproduce original, historic paint systems where indicated or scheduled.

Install temporary protective measures to protect historic painted surfaces that are to be treated later.

* + - 1. EXAMINATION
				1. Examine substrates and conditions, with historic treatment specialist present to review conditions affecting performance of the painting work. Comply with paint manufacturer's written instructions for inspection.
				2. Verify suitability of substrates, including surface conditions and compatibility with existing finishes and primers.

If existing surfaces cannot be prepared to an acceptable condition for proper finishing, notify Director’s Representative in writing.

* + - * 1. Begin coating application only after unsatisfactory conditions have been corrected and surfaces are dry.

Beginning coating application constitutes Contractor's acceptance of substrates and conditions.

* + - 1. PAINT APPLICATION, GENERAL
				1. Comply with manufacturers' written instructions for application methods unless otherwise indicated in this Section.
				2. Substrate Surface Preparation: Before painting, prepare surfaces for painting according to manufacturer's written instructions for each substrate condition.

Generally, retain paragraph below for unanticipated conditions where residual existing coating may not be compatible with new paint or substrate materials.

* + - * 1. Apply a transition coat over incompatible existing coatings and substrate materials.
			1. ARTISTIC PAINTING APPLICATIONS
				1. General: Apply artistic painting with adequate illumination that does not distort the colors of surfaces or paint being applied.

Copy "Freehand Painting Artwork Design" and "Trompe L'oeil Artwork Design" paragraphs below and re-edit for significantly different artistic designs.

Insert drawing designation for each design. Use these designations on Drawings to identify locations.

* + - * 1. Freehand Painting Artwork Design <**Insert drawing designation**>: Match [**artwork indicated on Drawings**] [**design reference sample**] [**artwork to be replicated or touched up**].

Location of Design to be Matched: <**Insert location**>.

* + - * 1. Trompe L'oeil Artwork Design <**Insert drawing designation**>: Match [**artwork indicated on Drawings**] [**design reference sample**] [**artwork to be replicated or touched up**].

Location of Design to be Matched: <**Insert location**>.

* + - 1. FIELD QUALITY CONTROL
				1. Testing Agency: Director’s Representative will engage a qualified testing agency to perform tests and inspections. Allow inspectors use of lift devices and scaffolding, as needed, to perform inspections.
				2. Notify testing agency in advance of times when lift devices and scaffolding will be relocated. Do not relocate lift devices and scaffolding until testing agency has had reasonable opportunity to inspect work areas at lift device or scaffold location.

Retain "Paint Material Testing" paragraph below for large projects or critical coatings where additional control is needed. Delete if tests are not required.

* + - * 1. Paint Material Testing: Director’s Representative may engage the services of a qualified testing and inspecting agency to inspect and test paint for composition and dry film thickness.

Paint Composition: The following procedure may be performed at any time and as often as Director’s Representative deems necessary during the period when paints are being applied:

Testing agency will sample paint materials being used. Samples of material delivered to Project site will be taken, identified, sealed, and certified in presence of Contractor.

Testing agency will perform tests for compliance of paint materials with product requirements.

If test results show materials being used do not comply with product requirements. Contractor removes noncomplying-paint materials from Project site, pay for testing, and repaint surfaces painted with rejected materials. Remove rejected materials from previously painted surfaces if, on repainting with complying materials, the two paints are incompatible.

Dry Film Thickness:

Contractor touches up and restore painted surfaces damaged by testing.

If test results show that dry film thickness of applied paint does not comply with paint manufacturer's written instructions, Contractor pays for testing and applies additional coats as needed to provide dry film thickness that complies with paint manufacturer's written instructions.

* + - 1. CLEANING AND PROTECTION
				1. At end of each workday, remove rubbish, empty cans, rags, and other discarded materials from Project site.
				2. After completing paint application, clean spattered surfaces. Remove spattered paints by washing, scraping, or other methods. Do not scratch or damage adjacent finished surfaces.
				3. Protect work of other trades against damage from paint application. Correct damage to work of other trades by cleaning, repairing, replacing, and refinishing, as approved by Director’s Representative, and leave in an undamaged condition.
				4. At completion of construction activities of other trades, touch up and restore damaged or defaced painted surfaces.

Insert locations and requirements or coating designations of glaze coats, if required, in the artistic painting schedules.

* + - 1. EXTERIOR ARTISTIC PAINTING SCHEDULE

Paragraphs and optional colors below are examples only; copy and revise for each item in Project. If not using MPI coatings and systems, delete options containing MPI designations. Coordinate terms and drawing designations, if retained, with the Specifications and Drawings.

"(Freehand Painting) (Trompe L'oeil) on Painted (Wood Porch Ceiling)" paragraph below uses a historic paint material for exterior substrates; revise to suit Project.

* + - * 1. [**Freehand Painting**] [**Trompe L'oeil**] on Painted [**Wood Porch Ceiling**] <**Insert item description or drawing designation, or both**>:

Retain last option in first subparagraph below for applications where existing coating or substrate is incompatible with new paint; consult manufacturer or a paint analyst on compatibility, or verify compatibility by preconstruction testing.

Historic [**milk paint**] <**Insert description**> coating[**over a transition coat**].

Munsell and Plochere color numbers in "Color(s)" subparagraph below are examples only.

Color(s): Match [**Munsell Color 10 G 8/2**] [**Plochere Color System #8da399**] [**colors indicated in the Historic Structure Report**] [**colors indicated on Drawings**] <**Insert color(s) or requirement**>.

Insert other exterior substrates and historic paints to suit Project.

Remaining paragraphs below include examples of modern paint materials for exterior substrates. Many other paints are in the "MPI Manual; insert other paints to suit Project.

* + - * 1. [**Freehand Painting**] [**Trompe L'oeil**] on Painted [**Wood Siding**] [**Brick Wall**] <**Insert item description or drawing designation, or both**>:

Retain option in first subparagraph below for applications where existing coating or substrate is incompatible with new paint; consult manufacturer on compatibility, or verify compatibility by preconstruction testing.

Latex paint[**over a transition coat**]:

Type:

Retain one of first three subparagraphs below based on gloss level.

Latex, exterior, low sheen (Gloss Levels 3-4)[**, MPI #15**].

Latex, exterior, semigloss (Gloss Level 5)[**, MPI #11**].

Latex, exterior, gloss (Gloss Level 6)[**, MPI #119**].

Munsell and Plochere color numbers in "Color(s)" subparagraph below are examples only.

Color(s): Match [**Munsell Color 10 G 8/2**] [**Plochere Color System #8da399**] [**colors indicated in the Historic Structure Report**] [**colors indicated on Drawings**] <**Insert color(s) or requirement**>.

Retain option in first subparagraph below for applications where existing coating or substrate is incompatible with new paint; consult manufacturer on compatibility, or verify compatibility by preconstruction testing.

Alkyd paint[**over a transition coat**]:

Type:

Retain one of first two subparagraphs below based on gloss level.

Alkyd, exterior, semigloss (Gloss Level 5)[**, MPI #94**].

Alkyd, exterior, gloss (Gloss Level 6)[**, MPI #9**].

Munsell and Plochere color numbers in "Color(s)" subparagraph below are examples only.

Color(s): Match [**Munsell Color 10 G 8/2**] [**Plochere Color System #8da399**] [**colors indicated in the Historic Structure Report**] [**colors indicated on Drawings**] <**Insert color(s) or requirement**>.

* + - 1. INTERIOR ARTISTIC PAINTING SCHEDULE

Paragraphs and optional colors below are examples only; copy and revise for each item in Project. If not using MPI coatings and systems, delete options containing MPI designations. Coordinate terms and drawing designations, if retained, with the Specifications and Drawings.

"(Freehand Painting) (Trompe L'oeil) on Painted (Plaster Ceiling) (Wood Ceiling)" paragraph below uses a historic paint material for interior substrates; revise to suit Project.

* + - * 1. [**Freehand Painting**] [**Trompe L'oeil**] on Painted [**Plaster Ceiling**] [**Wood Ceiling**] <**Insert item description or drawing designation, or both**>:

Retain last option in first subparagraph below for applications where existing coating or substrate is incompatible with new paint; consult manufacturer or a paint analyst on compatibility, or verify compatibility by preconstruction testing.

Historic [**milk paint**] <**Insert description**> coating[**over a transition coat**].

Munsell and Plochere color numbers in "Color(s)" subparagraph below are examples only.

Color(s): Match [**Munsell Color 10 G 8/2**] [**Plochere Color System #8da399**] [**colors indicated in the Historic Structure Report**] [**colors indicated on Drawings**] <**Insert color(s) or requirement**>.

Insert other interior substrates and historic paints to suit Project.

Remaining paragraphs below include examples of modern paint materials for interior substrates. Many other paints are in the "MPI Manual;" insert other paints to suit Project.

* + - * 1. [**Freehand Painting**] [**Trompe L'oeil**] on Painted [**Ceilings**] [**and**] [**Walls**] <**Insert item description or drawing designation, or both**>:

Retain option in first subparagraph below for applications where existing coating or substrate is incompatible with new paint; consult manufacturer on compatibility, or verify compatibility by preconstruction testing.

Latex paint[**over a transition coat**]:

Type:

Retain one of first 12 subparagraphs below based on gloss level.

Latex, interior, flat (Gloss Level 1)[**, MPI #53**].

Latex, interior (Gloss Level 2)[**, MPI #44**].

Latex, interior (Gloss Level 3)[**, MPI #52**].

Latex, interior (Gloss Level 4)[**, MPI #43**].

Latex, interior, semigloss (Gloss Level 5)[**, MPI #54**].

Latex, interior, gloss (Gloss Level 6)[**, MPI #114**].

Retain one of first six subparagraphs below for low-odor latex paint.

Latex, interior, institutional low odor/VOC flat (Gloss Level 1)[**, MPI #143**].

Latex, interior, institutional low odor/VOC (Gloss Level 2)[**, MPI #144**].

Latex, interior, institutional low odor/VOC (Gloss Level 3)[**, MPI #145**].

Latex, interior, institutional low odor/VOC (Gloss Level 4)[**, MPI #146**].

Latex, interior, institutional low odor/VOC, semigloss (Gloss Level 5)[**, MPI #147**].

Latex, interior, institutional low odor/VOC, gloss (Gloss Level 6)[**, MPI #148**].

Munsell and Plochere color numbers in "Color(s)" subparagraph below are examples only.

Color(s): Match [**Munsell Color 10 G 8/2**] [**Plochere Color System #8da399**] [**colors indicated in the Historic Structure Report**] [**colors indicated on Drawings**] <**Insert color(s) or requirement**>.

Retain option in first subparagraph below for applications where existing coating or substrate is incompatible with new paint; consult manufacturer on compatibility, or verify compatibility by preconstruction testing.

Alkyd paint[**over a transition coat**]:

Type:

Retain one of first four subparagraphs below based on gloss level.

Alkyd, interior, flat (Gloss Level 1)[**, MPI #49**].

Alkyd, interior (Gloss Level 3)[**, MPI #51**].

Alkyd, interior, semigloss (Gloss Level 5)[**, MPI #47**].

Alkyd, interior, gloss (Gloss Level 6)[**, MPI #48**].

Munsell and Plochere color numbers in "Color(s)" subparagraph below are examples only.

Color(s): Match [**Munsell Color 10 G 8/2**] [**Plochere Color System #8da399**] [**colors indicated in the Historic Structure Report**] [**colors indicated on Drawings**] <**Insert color(s) or requirement**>.

END OF SECTION 090395