



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
DCH11077

PAGE
1

ADDRESS CORRESPONDENCE TO ATTENTION OF
SHELLY MURRAY 304-558-8801

RFQ COPY
 TYPE NAME/ADDRESS HERE

VENDOR

SHIP TO

DIVISION OF CULTURE & HISTORY

WV INDEPENDENCE HALL
1528 MARKET STREET
WHEELING, WV
26003-3532 304-238-1300

DATE PRINTED	TERMS OF SALE	SHIP VIA	F.O.B.	FREIGHT TERMS
03/17/2011				

BID OPENING DATE: **04/04/2011** BID OPENING TIME **01:30PM**

LINE	QUANTITY	UOP	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
0001	1	LS		961-04		
<p style="text-align: center;">----- ADDENDUM NO. 1 -----</p> <p>THIS ADDENDUM IS ISSUED TO INCORPORATE THE ATTACHMENTS THE BID OPENING DATE IS EXTENDED: FROM: 03/22/2011 TO : 04/04/2011</p> <p>DESIGNED DECORATIVE ARCHITECTURAL DETAILING</p> <p>EXHIBIT 10</p> <p style="text-align: right;">REQUISITION NO.:</p> <p>ADDENDUM ACKNOWLEDGEMENT</p> <p>I HEREBY ACKNOWLEDGE RECEIPT OF THE FOLLOWING CHECKED ADDENDUM(S) AND HAVE MADE THE NECESSARY REVISIONS TO MY PROPOSAL, PLANS AND/OR SPECIFICATION, ETC.</p> <p>ADDENDUM NO.'S:</p> <p>NO. 1</p> <p>NO. 2</p> <p>NO. 3</p>						

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. Prior to any award, the apparent successful vendor must be properly registered with the Purchasing Division and have paid the required \$125 fee.
4. 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.
5. Payment may only be made after the delivery and acceptance of goods or services.
6. Interest may be paid for late payment in accordance with the *West Virginia Code*.
7. Vendor preference will be granted upon written request in accordance with the *West Virginia Code*.
8. The State of West Virginia is exempt from federal and state taxes and will not pay or reimburse such taxes.
9. The Director of Purchasing may cancel any Purchase Order/Contract upon 30 days written notice to the seller.
10. The laws of the State of West Virginia and the *Legislative Rules* of the Purchasing Division shall govern the purchasing process.
11. Any reference to automatic renewal is hereby deleted. The Contract may be renewed only upon mutual written agreement of the parties.
12. **BANKRUPTCY:** In the event the vendor/contractor files for bankruptcy protection, the State may deem this contract null and void, and terminate such contract without further order.
13. **HIPAA BUSINESS ASSOCIATE ADDENDUM:** The West Virginia State Government HIPAA Business Associate Addendum (BAA), approved by the Attorney General, is available online at www.state.wv.us/admin/purchase/vrc/hipaa.htm and 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.
14. **CONFIDENTIALITY:** The vendor agrees that he or she will not disclose to anyone, directly or indirectly, any such personally identifiable information or other confidential information gained from the agency, unless the individual who is the subject of the information consents to the disclosure in writing or the disclosure is made pursuant to the agency's policies, procedures, and rules. Vendor further agrees to comply with the Confidentiality Policies and Information Security Accountability Requirements, set forth in <http://www.state.wv.us/admin/purchase/privacy/noticeConfidentiality.pdf>.
15. **LICENSING:** Vendors must be licensed and in good standing in accordance with any and all state and local laws and requirements by any state or local agency of West Virginia, including, but not limited to, the West Virginia Secretary of State's Office, the West Virginia Tax Department, and the West Virginia Insurance Commission. The vendor must provide all necessary releases to obtain information to enable the director or spending unit to verify that the vendor is licensed and in good standing with the above entities.
16. **ANTITRUST:** In submitting a bid to any agency for the State of West Virginia, the bidder offers and agrees that if the bid is accepted the bidder will convey, sell, assign or transfer to the State of West Virginia all rights, title and interest in and to all causes of action it may now or hereafter acquire under the antitrust laws of the United States and the State of West Virginia for price fixing and/or unreasonable restraints of trade relating to the particular commodities or services purchased or acquired by the State of West Virginia. Such assignment shall be made and become effective at the time the purchasing agency tenders the initial payment to the bidder.

I certify that this bid is made without prior understanding, agreement, or connection with any corporation, firm, limited liability company, partnership, or person or entity submitting a bid for the same material, supplies, equipment or services and is in all respects fair and without collusion or Fraud. I further certify that I am authorized to sign the certification on behalf of the bidder or this bid.

INSTRUCTIONS TO BIDDERS

1. Use the quotation forms provided by the Purchasing Division. Complete all sections of the quotation form.
2. 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. Unit prices shall prevail in case of discrepancy. All quotations are considered F.O.B. destination unless alternate shipping terms are clearly identified in the quotation.
4. 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
5. Communication during the solicitation, bid, evaluation or award periods, except through the Purchasing Division, is strictly prohibited (W.Va. C.S.R. §148-1-6.6).



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LINE	QUANTITY	UOP	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
	NO. 4					
	NO. 5					
<p>I UNDERSTAND THAT FAILURE TO CONFIRM THE RECEIPT OF THE ADDENDUM(S) MAY BE CAUSE FOR REJECTION OF BIDS.</p> <p>VENDOR MUST CLEARLY UNDERSTAND THAT ANY VERBAL REPRESENTATION MADE OR ASSUMED TO BE MADE DURING ANY ORAL DISCUSSION HELD BETWEEN VENDOR'S REPRESENTATIVES AND ANY STATE PERSONNEL IS NOT BINDING. ONLY THE INFORMATION ISSUED IN WRITING AND ADDED TO THE SPECIFICATIONS BY AN OFFICIAL ADDENDUM IS BINDING.</p> <p>..... SIGNATURE</p> <p>..... COMPANY</p> <p>..... DATE</p> <p>NOTE: THIS ADDENDUM ACKNOWLEDGEMENT SHOULD BE SUBMITTED WITH THE BID.</p> <p>----- END OF ADDENDUM NO. 1 -----</p>						

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SIGN IN SHEET

Request for Proposal No. DCH11077

PLEASE PRINT

Page 1 of 1
Date: 3/3/11

RECEIVED

2011 MAR -6 PM 1:11

* PLEASE BE SURE TO PRINT LEGIBLY - IF POSSIBLE, LEAVE A BUSINESS CARD

TELEPHONE & FAX NUMBERS

MAILING ADDRESS

FIRM & REPRESENTATIVE NAME

Company:	A.J. Venter & Co	201 Munson Ave	PHONE (412) 331-4477
Rep:	Bob Bonnett	Meeker Rocks, PA 15136	TOLL FREE (800) 832-3287
Email Address:	Bob@AJVenter.com		FAX (412) 331-9625
Company:	EVERGREEN ARCHITECTURAL ARTS	450 West 31 Street	PHONE (212) 244-2800
Rep:	Bill Menschling	New York, NY 10001	TOLL FREE
Email Address:	bmenschling@evergreenarts.com	7th Floor	FAX
Company:	Conrad Schmitt Studios	2405 S. 162nd St.	PHONE 262-786-3030
Rep:	Howard HAA	New Berlin, WI 53151	TOLL FREE 800-969-9033
Email Address:	howard@conradschmitt.com		FAX 262-786-9036
Company:	John Canning + Co	150 Commerce Court	PHONE 203-272-9868
Rep:	David Riccio	Cheshire, CT 06430	TOLL FREE
Email Address:	driccio@canning-studios.com		FAX 203-272-9879
Company:	JOHN CANNING + CO.	150 COMMERCE CT.	PHONE 203 272 9868
Rep:	John Canning	CHESHIRE, CT 06430	TOLL FREE
Email Address:	JOHN CANNING + CO. CANNING-STUDIOS.COM		FAX 203 272 9879

October 7, 1975

REPORT OF EXAMINATION AND TREATMENT:

Wall paintings in the Custom House, Wheeling, West Virginia.

Description: Multiple layers of paint have been removed from sections of ceiling and walls in the "Post Office" on the first floor and in the third floor "Court Room" of the Custom House building. In these areas the remains of uncovered wall paintings can be observed.

The paintings are mainly of decorative nature, that is architectural elements such as niches, arches, ornaments and profiled stucco moldings are rendered with highlights and shadows to create the illusion of three dimensions. The decorations in the Post Office room are of a more elaborate design and a richer color scheme as the Court Room paintings which are essentially linear and show a simple range of basically three to four colors. There are however, randomly placed and freely executed brush drawings of various types of animals and caricatures of human figures between and overlapping the architectural paintings which obviously have no relation to the former.

The paintings in the Post Office could not be examined at close range at the time of the examination. Therefore, this report refers to the Court Room paintings only.

Condition: Except for the "cleaned" sections, ceilings and walls are covered with numerous coats of paint. In one of the areas examined on the Court Room walls, twelve to fifteen layers were counted. Most, if not all of them, are oil base paint. The paintings are executed on what appears to be a wall plaster composed of slaked lime and sand. It has a somewhat grainy surface texture. This finish is achieved by "felting", i.e. rubbing the surface of the partly set plaster with a wet felt which is attached to a trowel-like board with a handle. This grainy surface texture is an important part of the original appearance and character of the walls.

In the test areas the overlying paint layers were lifted off mechanically and scraped away. No solvents were used in order not to alter the original colors.

The original ground layer is a light colored dull orange, onto which lines of various width and color - white, off-white or light gray and a dark "chocolate"-brown are applied, de-

Wall paintings in the Custom House, Wheeling, W.Va.

Page 2

pecting architectural elements such as stucco moldings and ornaments. No evidence was found that these architectural paintings were executed in the technique known as "true" fresco (fresco buono). The orange ground layer was found to be highly soluble in water: when a damp cotton applicator (Q-Tip) was rolled over it, the cotton picked up color immediately. The binding medium of this layer may have been a vegetable gum or an animal glue. The other colors, applied on top of the orange, the white, gray and particularly the brown, are more resistant to the above described method of testing. They apparently are applied more thickly and they form a distinct layer or "cake" on the surface. Here, the binder may have been a casein type or similar (the materials to make casein, slaked lime and cottage cheese were easily available in rural areas, but even milk was often used as a paint medium). However, upon removal of the orangey ground layer and in areas where the heavier applied "caked" paint had chipped off, the plaster remained stained. Some of the paint seems to have become an integral part of the wall which may indicate that the paintings were done while the plaster was still damp but not as wet as is necessary to achieve total integration of the paint with the wall plaster as in true fresco painting.

If properly done, wall plaster is applied in spring or fall, i.e. during the cool and wet seasons rather than in the dry and hot summer months. This allows the plaster to set slowly and therefore it will be more solid and durable. If the paintings have been executed on not yet fully dry plaster, aqueous medium based paint will adhere more thoroughly than to a dry plaster wall).

The freely and naturalistically drawn figures of animals and caricatures in a dark brown color are close to true frescos in appearance if not in technique. In the area tested they resisted rubbing with a damp cotton swab although they appear to "sit" on the wall rather than being part of it as in true fresco. They have been applied before the architectural paintings were executed and they were presumably covered by the orangey paint which is the background for them. The orangey layer exists only as a faint stain around these drawings; it could not be found to cover them (whereas the architectural line drawings are beyond doubt painted over the animal figures). This is obviously due to the definitely wrong method by which the layers of overpaint were removed.

The removal of the paint layers covering the wall paintings was done with a commercial water-rinsable paint stripper by a house painter unaccustomed to the proper restoration of wall

paintings. The result is disastrous. Except for the animal drawings and caricatures which are both executed in a similar dark brown color, practically all of the orangey background as well as most of the lighter colors of the architectural paintings are gone, only a vague image of the original paintings remains here and there. These remains are still covered with a film of paint stripper in most areas. To remove this, paint stripper again has to be applied, followed by rinsing with water. Only the less soluble colors as the brown tones may survive this treatment.

Commercial paint removers consist of a combination of relatively potent solvents such as alcohols, acetone, methyl ethyl ketone, pyridine, but mainly methylene chloride. Although they are mostly effective in the removal of oil paints, they can be damaging to other binders. Especially since they require a final rinse with water, they are not suitable for the restoration of wall paintings executed in an aqueous medium. The action of paint removers cannot easily be controlled, therefore, they should never be employed unless a complete removal of all paint layers from any given surface is desired. In any case where such materials are considered to be used, tests should be made and such work should be performed only by an accomplished conservator who is trained in the proper conservation and restoration of wall paintings.

Suggestions for treatment:

If the original character of the rooms of the Post Office and the Court Room is to be restored, all the paint layers covering the original wall paintings will have to be removed. In many areas these heavy layers are cracked, peeling and flaking and they can be lifted off mechanically with relative ease. Other areas appear quite solid and they presumably will not yield easily to this treatment. There, the paint may have to be chipped off with tools shaped like hammers but with sharp edges as on a hatchet. This may cause some losses of the "skin" of the original layer of the "felted" finish of the walls. This could however, be corrected by the re-"felting" of the walls in the traditional manner and it would thereby restore their original character.

An effort should be made to uncover representative sections of the repetitive pattern of the architectural paintings by mechanical means, or by any method which assures the unaltered recovering of their original appearance. These areas can be used as guides for a restoration by inpainting or repainting, if the latter should become necessary. They could be incorporated in the completed restoration or repainting and be preserved as representative samples of the original paintings.

Wall paintings in the Custom House, Wheeling, W.Va.

Page 4

If solvents need to be employed in the removal of the overlying paint layers only such solvents or combinations thereof should be used which are not hygroscopic and not miscible with water. Such work should be done only by qualified conservators familiar with the proper restoration of wall paintings.

Because of circumstances beyond human control, less than two hours' time was available for examination and testing. To confirm the findings and the opinions expressed in this report, a more thorough examination and testing would be necessary.

AJK:ip

cc: Mr. Paul Perrot



February 3, 1976

copy to Stewart 8
- full -

MEMORANDUM

TO: Viggo Bech Rambusch ✓
FROM: Allan Stewart
RE: West Virginia Independence Hall
Wheeling, West Virginia

Wednesday, January 14th

Picked up Howard Zucker. Left office 10 o'clock to drive to Wheeling.
Arrived 6:35 p. m.

Thursday, January 15th

Started work on courtroom ceiling. Found that decoration is painted on top of tinted plaster and was later painted over with a sand finish texture paint, grey in color, and many other coats of paint including green, ivory, beige. Original ornament highlights and shadows were painted with tempera color and therefore comes off and leaves very little trace of the ornament except for the shadow lines which gives us something to go on as it is basically Renaissance ornament.

Columns - after removing two coats of paint - blue and tan color. - we came to graining. Below graining we came to black; under the black there was beige; under the beige there was grey undercoat on top of the original factory delivered columns.

Capitol - color we found that to be brown and that the gold we found had been applied over a later coat of beige.

Friday, January 16th

Continued to strip areas on walls and ceiling. Found all the measures to lay out entire mouldings. Center pieces still undetermined. Found ornament on first moulding area between the large rosettes. Made a few controlled measure drawings for ceiling and wall panel. Also for rosettes and above judge's bench area which is an imitation alcove with Renaissance ornament above and should be left in during the final paint job; just touch up here and there, but leave about 80% of it.

Saturday, January 17th

Stripped center ceiling area but we were unable to come up with anything substantial, but have enough feeling and data from walls and other areas in the room that we can reconstruct what is indicated. Biggest problem is that

(continued...)

someone had applied a coat of sand finish over the original decoration and acts like an abrasive and remove any detail of the ornament. Ornament that we found on the space between the mouldings on the large surround was very weak but I was able to pick out small fragments and build it to a full drawing and fits into the space perfect.

I think this is what they did.

Sunday, January 18th

At this point of the job I am convinced that the only way to do this job successfully is to ~~remove the white coat of plaster from the ceiling and walls~~ as there will always be a problem with peeling paint as the first paint job was applied over the tempera colors and therefore has nothing to bind to. The other alternate would be to strip all the paint off the areas and that would be a major job and there are about 40% of the plaster that is unsound and would have to be taken care of. The area above the judge's bench should, no matter what solution we decide on, be kept intact for museum purposes to show the original. The color shows a beige pink plaster color with limestone colored ornament.

Monday, January 19th

Today, showed all drawings to Beverly Fluty, Doug McKay and architect Tracy Stephens. All seemed very happy. Moved the shop down to first floor after substantiating same color on columns except for column caps and base which are a reddish brown. First floor "C" has many layers of paint on top of a lining paper underneath which there are many more coats before getting down to a bluish casien type paint over the original painted ornament and very tough in some areas to remove.

Tuesday, January 20th

Made drawings for the center ornament in the oblong panels on the first floor ceiling. Have concrete evidence that there are 4 large panels, one on either side of the small oblong panel above the center door and one on either side of the intermediate size panels above the two end doors. There are two panels at the opposite ends of the room, running at right angle to the seven panels that run parallel to the front doors; one is larger than the other - about 10"; center ornament is the same. There are 4 different center ornaments for the oblong panels, one for the 4 large panels, one for the small center panel, one for the panels over the two end doors, and one for the right-angle panels at the end of the area.

Wednesday, January 21st

Continued with the drawings for the first floor ceiling deco and exposing the last remaining panel to enable us to lay out the entire first floor ceiling. Center portion of the center deco has been lost due to broken plaster; therefore, we will make a new drawing. Had lunch with the Renaissance committee

headed by Beverly Floty. Five members attended and Howard Zucker was invited to sit in on this meeting. Worked until 7:30 so that we could get drawings to the architect tomorrow morning,

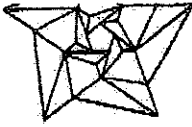
Thursday, January 22nd

Finished up drawings; took them up to the architect, and had them duplicated. He kept one copy and the original. I brought one copy back with me.

Friday, January 23rd

Drove back to New Jersey.

AS:jeh



October 3, 1975

Douglas McKay
Keefer McKay and Honicker
83 12th Street
Wheeling, West Virginia 26003

Dear Mr. McKay:

I very much enjoyed visiting you and seeing Ammi Young's Custom House in Wheeling, even though we arrived quite late and by a very circuitous route. The restoration of the building is a massive job and you all are to be congratulated on your enthusiasm for the work. In the end it will be a splendid accomplishment and I only hope that our visit will assist in your efforts. The building is a particularly valuable one, not only architecturally, but for the history of West Virginia.

As for the restoration of the painted architectural decoration on the interior of the building, I can make suggestions of an historical and aesthetic nature, but you should refer to Anton Konrad for technical advice. Although most of the decoration in the building is still under wall paint, the visible sections are, I believe, representative of the remainder. The stylistic features of the decoration, and their proximity to the base layer of paint as well as your research in the construction correspondence suggest that they are original and not from succeeding redecorations, including the 1989 additions.

There is no question that the ornament should be saved, for without it the rooms would lose their original decorative ambience. Although there appears to be no figurative or allegorical compositions in the decoration, as in that of a similar date, recently uncovered in the Treasury Building in Washington, D.C., its complexity is still rather surprising.

Very few buildings of the period of this type have such extensive ornamental work remaining. In my opinion, this is the general course you should follow in restoring the architectural decoration. Follow the technical procedures outlined by Anton Konrad and remove as much over paint as is possible in order to determine the structure of the decoration and the original wall color. Document the decoration and

RAMBUSCH

40 west 18th street, new york, n.y. 10011 - tel. 212-675-0400

February 20, 1976

Mr. Tracy R. Stephens, AIA, Architect
Paris Assoc.
1117 Chapline Street
Wheeling, West Va. 26003

Re: West Virginia Independence Hall

Dear Mr. Stephens:

Enclosed is a draft of the specification for the work that we feel should be done at the above project. If you have any questions, please do not hesitate to call me.

Very truly yours,

RAMBUSCH DECORATING COMPANY



Allan Stewart

AS:jeh
Enc.

cc: Mrs. Beverly Fluty ✓
Mr. Douglas McKay

space planning | designing | lighting | crafts

SPECIFICATION

West Virginia Independence Hall, Wheeling, West Virginia

Report on treatment to be carried out. I have made a verbal report to the committee on the solution to restore the courtroom and the first floor ceiling and walls to resemble the original work. The courtroom has a decorative treatment that at first appears to be a fresco but on further experiments we found that the work seems to have been applied on top of dry plaster and therefore can be removed when and if any method of removing the top layers is tried; the only evidence is the shadow lines that have dyed the surface on which they were applied, giving us the clues necessary to lay out the decorative scheme.

The basic colors are a beige-pink limestone and burnt siennas. Of course, the decorator will have to mix the necessary colors to achieve the highlight, shadow, and cast shadow lines to duplicate the illusion of three dimension of the Renaissance ornament. The courtroom column caps and bases are painted a solid deep chestnut brown; the columns themselves are painted the same color as the walls -- beige-pink. Above also applies to the first floor ceiling, the only difference is the treatment of the wall. The court walls are divided into panels with leaf decoration whereas the walls on the first floor were striated and grooves to simulate blocks. The color on those walls is a glazed reddish brown color with a black stripe to simulate the mortar joints. The ceiling color is basically the same color as the courtroom walls with the center of the panels a tanish color and the ornament all done in a true limestone color with light shade and shadow.

Main ceiling rosettes approximately 16" square total #44
 #12 right angle corner leaf ornament straight moulding
 1010 running feet of 4" moulding)
 396 running feet of 8" moulding) ceiling
 237 running feet of 2" moulding)
144 running feet 2-1/2" moulding soffite beams between columns

713 running feet of 6" moulding on wall panels (drawing)
 118 right angle leaf
 14 flowing leaf
 27' circle Renaissance center to be design by decorator
 19 x 4 oval Renaissance center for middle ceiling area

Paint chips with architect, Mr. Tracy Stephens. Wilson Paint Co., Wheeling, West Virginia.

Column bases and caps bark brown Z4925

~~Court room walls and ceiling orange auora 10-18 more grey~~

Also foyer or first floor ceiling styles

Inside panel color on first floor Bombay Z47-19

~~All mouldings are a typical limestone color~~

~~Adjustment to be made by decorator to match the existing plaster samples that are to~~

~~be kept by the architect when they remove the old plaster.~~ The above colors are for the plain painter to apply the ground coats so that the decorator can then proceed with decorative treatment to simulate the original Renaissance ornament. There are three solutions as how to handle the completion of this work.

One - prepare the walls by having the local painter scrape off peeling paint and draw to the attention of the plasterer any unsound surfaces that he finds during the proceeding. When plaster patches are complete, painter should then proceed to prepare walls with spackling compound or U. S. C. joint cement to smooth out the wall ready for priming with a full-bodied coat of Benjamin Moore Primer Sealer #24600. Allow the specified drying time before applying the finish coat of Benjamin Moore Semi-flat #20401.

The second alternate would be to prepare similar to the first alternate with the exception that after the preparation and primer coat has been applied a good grade of canvas (linen) should be applied to the wall with a vinyl cement. The wider the canvas the better. Canvas runs from 54" to 120" and from \$13.80 per yard to \$17.00 per yard. I would recommend (120-12 SP) all edge double cut to give maximum seam hiding. When dry, should then be primed and finished with the same finish as Alternate 1.

Alternate 3. Is that all the plaster should be removed as on the first floor as all the keys are broken and therefore plaster has a slight corrugate look. When plaster is removed and all new plaster applied and given the normal time to dry, to make double sure use a moisture meter to test plaster before giving two coats of the primer sealer and one coat of the semi-flat finish as described in Alternates 1 and 2. The reason for replastering the courtroom is because the paint which is a sand finish was used over the original decoration to try to hide the ridges of paint used on the decoration. Has very little bond due to the fact that the original paint was of a casien type.

I would not recommend the first alternate if you plan to decorate.

The second is a good choice.

~~But the third choice would be a very fine job.~~

The first floor ornament ceiling and wall have to be removed in any case due to its condition.

Committee should contact local painters for the bids on the plain painting of the plaster surfaces. A plasterer or plasterers should be asked to give bids to re-do the plaster work. A store-front bronze finisher should be contacted for bidding who would apply a much more even coat of bronze to the metal doors and partitions using a spray gun and would leave a longer-lasting finish.

Thereafter receive bids on the decorative treatment as described above.

Make sure that a clause in spec reads: All bidders must qualify by having completed work of this nature within a five year period and of this size.

WEST VIRGINIA INDEPENDENCE HALL

COURT ROOM:

Areas for Fresco Work:

Ceiling:

West Panel	43x18 =	774	
Center Panel	43x12 =	516	
East Panel	43x18 =	<u>774</u>	
	Sub-Total	2,064	2,064

Walls:

North	(19x12)-(5x5) =	203	
	(19x12)-(5x5) =	203	
South	19x12 =	228	
	(14x12)-(7x6) =	126	
	19x12 =	228	
East	(45x12)-3(6.5x6) =	423	
West	(45x12)-3(6.5x6) =	<u>423</u>	
	Sub-Total	1,834	<u>1,834</u>
	TOTAL		3,898

50 04



