

Chapter 1 : How to Repaint a Metal Building - The Blogging Painters : The Blogging Painters

Painting Straight Lines in Acrylic Painting - "Painting Problem Solver" by Paul Taggart - Duration: artworkshopwithpaul - painting & drawing tutorials , views

Learn how to simplify with brush marks while still maintaining the identity of a building, understand linear and aerial perspective in creating the illusion of form and dimension, and examine what makes an engaging composition. We have a large car park if you are driving. Have breakfast at our Guest House if you stayed the night before. All details are sent when you book. Come up to the upstairs lounge and have a coffee, tea or water. Meet your fellow artists. You are encouraged to tell us a bit about yourself if you want to and what you particularly want from the painting weekend. Everyone is nervous but there is always laughter and fun!! Then choose your painting station downstairs in the studio. Everyone has their own painting table, easel, chair. Professional paints, professional brushes and canvases. We take a maximum of 7 students per class. Do what you gotta do!! We motivate, inspire and teach originally. A delicious fresh buffet with wine. Or eat outside if weather is good 1. Your tutor will talk you through again! Students are still seen with heads in art books, pencils on drawing pads or flicking through ipads! The studio stands in the shadow of the historic Mapledurham House and a few seconds to the River Thames and famous watermill. You are advised on the colours to use, the brush to use in each space. There are many ways to paint a painting so your tutor will help you make decisions. Concepts, approach, style, technicalities etc are discussed depending on which workshop you are attending. Or outside if weather is good. Your tutor is only there for you. She is NOT painting her own paintings but gives you constant attention and help. We have everything you need in the studio for experimental work, all art products. You can also pop into our weekday workshops.

Chapter 2 : Commercial Building Paint Trends | Painting Your Office Building

I mentioned how painting buildings with harsh, straight lines creates an uncomfortable image for the viewer, and suggested some techniques to compensate for this. When painting man-made structures and placing them in context, you'll be faced with another problem: edges.

Abaddon Black Base 1. Undercoat the terrain piece black. You can use an aerosol spray if you have one. Be warned though, if using a rattle can make sure any exposed foam has been covered with PVA glue. Aerosols will melt foam. Basecoat walls, floor and rubble. I used an airbrush to paint the walls, floors and rubble with Eshin Grey. I mixed Eshin Grey with Tamiya Xa thinners Just need a single coat. If painting by hand will need to water your paints, use a large brush and probably need to paint on several coats. Basecoat the dirt and gravel. I airbrushed on a As you can see I also worked this into the corners of the ruins. The decorative wall colour choice is preferential. Do you remember the cardboard ruins in the 2nd edition box set? Adds to the tonal variance. All you do is dip your brush into your paint Dawnstone Grey in this instance and then wipe the brush across an old rag or some tissue paper to remove the majority of paint from the bristles, effectively leaving it "dry". Drybrushing the interior walls and exterior detail. Using the same technique but with a smaller flat bristled drybrush use a lighter colour Tallarn Sand to pick out the raised detail on the interior walls and exterior wall detail. Using a large flat dry brush highlight the dirt with a lighter colour then what you used previously. I used Mournfang Brown. Over time the winds and the ran has made the mud and earth run and collect at the bottom of the crater and around the building edges. From a gaming point of view these ruins will be able to be placed on muddy rubble areas, pavement areas or even grassy areas. One more highlight for the dirt. Repeat step 7 but use a lighter colour for the final highlight on the dirt. Final highlight for the interior walls and exterior wall detail. Using Screaming Skull I lightly dry brush the inner walls and exterior wall detail, being careful not to get any on the grey wall areas. Final highlight for floors, window frames, exterior walls and rubble. I see this step almost as a light dusting. It will help tie it all together. Dirtying up the ruins. Typhus Corrosion has a fine grit mixed into it. So it also adds a little texture to the grime. You can mix fine sand into any paint with water and use that if you want a different colour. You could paint these as stone, wood, metal, rust. I love these Gloss Shades for metals. They really make the metals shine. Reikland Fleshshade is great for golds and coppers. Weathering the Ornaments These ruins have been exposed to the elements for decades so the copper needs to look weathered. It really helps to tie the copper pieces to the weathered old ruins. Adding fire and smoke damage. In reality these ruins would probably be pure black smoke damaged shells but that would look naff in a table top wargaming setting so I went easy with the black. Adding Static Grass Before adding the static grass, give your ruin a spray with matte varnish. A few patches of static grass have been glued on using PVA glue. Conclusion Despite there being 16 steps these ruins were really quick to paint because I used an airbrush for the base colours you can use rattle cans to the same effect and drybrushing for all the highlighting. Having the building on a base with rubble, grass and dirt just looks really nice. I think I could mix their terrain pieces with my own scratch built terrain and have it all tied together by the bases.

Chapter 3 : what kind of paint for exterior metal building | The Home Depot Community

How to Paint Colorful Buildings in Watercolors With Tom Jones Description Join professional watercolorist Tom Jones for an exciting Free Video Art Lesson demonstrating his technique for painting colorful buildings.

Those in recently developed kits seem to be more comprehensive. Following the basic directions trim the pieces, glue them together, paint if you wish, and add the windows will probably produce a pretty good structure. A better building can be made, however, by planning ahead, using the right tools and supplies, and working carefully. We have also added online construction articles with lots of color photos for a different DPM structure and a RIX Smalltown USA structure which use the same techniques explained in this article. To begin building any structure, first review the directions, any diagrams, and the parts of the kit. Visualize how the pieces will go together and how you wish to paint them. Consider ways you might individualize your building. Useful tools include an x-acto knife, scissors, tweezers, files, side-cutting pliers, and grit sandpaper. Tools for model railroad structure construction. All major pieces must be prepared before gluing and painting. DPM and Smalltown USA structures usually have four side walls, roof materials a sheet of plastic for the roof and small plastic brace strips, and small details such as chimney pieces. Major parts of a model railroad structure kit. Determine how sides will be glued together. Most structures butt an edge of one piece to the back of an adjoining wall. Since edges are usually slightly beveled to facilitate removal from the manufacturing molds, they must be sanded square. This is an important step for kits with this type of corner construction as it prevents assembly problems and a very visible and unsightly gap: Side gap on a DPM model structure kit. If your kit uses this type of corner assembly, smoothly sand off the bevel, test fitting to ensure the edge is square. For those kits that will need the sanding such as DPM and Smalltown USA, note that one edge usually is plain for glue and the other has molded-in detail. Sanding the edge on a DPM model structure kit. The back sides of the walls should also be sanded on a flat surface to clean up window openings and assure a good fit, without gaps at the corners or window panes. Casting tabs at the wall bottoms, and small pieces molded together on sprues, may be cut with small nippers or an x-acto knife. The sandpaper technique is used to smooth the wall bottoms. Very small pieces may be left on the sprues until they are painted and touched up. Where a surface will remain unpainted, small parts can be placed on masking tape, sticky side up, for painting and security until they are needed. Wood filler eliminates casting holes on DPM model structures. Some pieces may have dimples or holes on the back as a result of the molding process. When the filler has completely dried, it is sanded smooth. More than one application may be necessary for larger holes as these fillers can shrink as they dry. When all pieces fit accurately, they are ready to be glued. The liquid glue is applied with a small brush or a needle applicator. Coat the two surfaces edges to be glued, and while still wet firmly squeeze together. This technique ensures a solid bond. After it starts to set, go back and apply additional liquid glue on the inside of the joint, which will wick into the joint. Do this sparingly to avoid glue running to the outside and etching the brickwork details. Assemble the four walls first. You usually start with the front wall and one side. Then attach the other side wall, and finally the back wall. On many of these kits the back wall installs between the two side walls. Basic DPM model structure wall assembly. At this point attach the other half of the chimney pieces, if your kit has part of the chimney molded into the side wall like the kit in the photo above. Make sure to sand flush the bottom of the chimney pieces before gluing them in place or the roof will not fit properly. After the wall joints are thoroughly dried, the roof is fitted. Many of these kits have a styrene sheet roof which must be cut to fit. You may wish to cut a test roof from cardboard before cutting the styrene. Some kits will fit the roof in from the bottom against the base of the chimneys see the photo below; others may provide styrene strips which are to be cut and glued as a shelf for the roof to rest on. Scissors work best to cut and trim the plastic styrene roof material. The roof and supporting strips are assembled with liquid styrene glue. Styrene roof installed in DPM model railroad structure. One way to improve the appearance of the structure is to add holes to the chimney tops. Three ways include drilling a round hole which is the hardest method, slicing a section of Plastruct square rod which has a built-in round hole in the middle and gluing it on top of the chimney, or attaching a small slice of brass tubing. Chimney

options for basic DPM model structures. When the glue sets, rub the base of the entire assembled structure on the sandpaper atop a flat surface to assure that the bottoms of all walls are even. This provides a solid bond with the ground when the building is installed on your layout. If the kit has recessed doors or windows, trim the casting tabs or excess material and assemble the bay as a unit, carefully checking the fit into the structure before the glue totally sets. Doorway assembly for DPM model structure. On this structure, the recessed door has been improved by adding a ceiling at the top of the door bay from a surplus piece of the roof styrene. The styrene is attached flush with the front of the door unit, so it fits inside the building. After the door assembly dries, glue it into the door opening. Our example kit has the doors and windows as part of the walls. Before painting, wash the entire building using dishwashing detergent to remove sanding residue and finger oils. Rinse with plain water and air-dry thoroughly. This ensures that the paint will bond properly, and will prevent paint blemishes caused by finger and casting oils on the plastic. These, as well as craft paints, may be brushed or airbrushed on your model. Craft paints are available in colors other than the standard railroad colors which may be more appropriate for buildings. Paint the inside of your building a dark color to prevent an unnatural glow in lighted buildings or buildings with large windows. The example building was painted tuscan oxide red, which is a good brick color. This red is dark enough to use to paint the interior as well. DPM structure painted with basic brick color. After painting the interior, paint the entire exterior, including the roof, your brick color to ensure the building has an even base color coating. When you look at any structure, you see the paint. The quality and detail of the paint job makes the difference between a toy building and a scale structure. Brickwork is enhanced by additional attention to detail. Brick masons add texture to brickwork by laying a contrasting or darker color of brick in random or carefully-planned patterns, especially on the front of buildings. This is duplicated by brushing on a contrasting color paint on individual bricks or coloring them with a fine-point art marker, such as a Berol Prismacolor marker. The Berol mahogany red color is a good contrast to the tuscan oxide red base brick color. Highlighting bricks on a DPM model structure. Mortar is an essential detail for brick buildings. It makes the brick detail stand out. Two buildings may have the same color of brick but look very different because they have different mortar colors. They are applied and then wiped off so that the color remains only in the joints. Art hobby acrylics, such as Ceramcoat by Delta, are available at craft stores. Off-white, sand, light earth and gray colors are all appropriate for mortar. Coloring the mortar makes a big difference even if you choose to keep the original color of the plastic model and not paint the walls. Scotch tape works very well for most masking tasks. Very small brushes may be used to hand paint these details. More expensive kits have the doors, windows and window sills as separate pieces, making them easier to paint and then attach to the structure after the brick have been weathered. Weathering a model railroad structure. Add signs representing those that are painted or papered on the structure. Dry-transfer signs, like those from Woodland Scenics, are usually easier to apply than decals. Purchasing and using the burnishing tool for dry-transfers makes them easier to apply as well. The signs are applied before the weathering, as the signs are weathered too. Painted-on signs are added before weathering. Weathering with colored chalk or copier toner is the quickest method. Apply it vertically, as rain pours down. The chalk or toner needs to be fixed in place with Dullcoat or cheap lacquer hair spray. A final bit of detail painting on the trim, perhaps in gold or brass, will give a hint as to the era or level of maintenance for that corner store. Since we usually are looking down at model structures, pay careful attention to roof finish and details. Seams or the splash onto the wall may be done with super glossy black paint.

Once the last coat of primer is completely dry, clean the paint sprayer according to the directions and then continue in the same manner using an appropriate acrylic-latex paint for metal buildings. Acrylic latex, weather tough, semi-gloss top coats are recommended for metal buildings, two coats being the ideal.

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 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. The paint on this exterior decorative feature is sound. While never expected to be more than a temporary physical shieldâ€”requiring reapplication every 5 to 8 yearsâ€”its importance should not be minimized. Another important purpose for painting wood is, of course, to define and accent architectural features and to improve appearance. 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, ornamentalâ€”and possibly fragileâ€”exterior wood surfaces necessarily requires an extremely cautious approach. When historic buildings are involved, however, a special set of problems arisesâ€”varying in complexity depending upon their age, architectural style, historical importance, and physical soundness of the woodâ€”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. 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 repaintingâ€”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. 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. 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. Nor is color fading, of itself, sufficient justification to repaint a historic building. When the paint on the wood windows became too thick, it was removed and the window repainted. 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. 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. 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. 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 alligating. 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: 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. 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. 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: 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. 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 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.

Crazing or surface cracking is an exterior surface condition which can be successfully treated by sanding and painting. Courtesy, National Decorating Products Association. 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 alligating, a Class III condition which requires total paint removal.

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 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.

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 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.

Chapter 5 : How to Paint Commercial Buildings | eHow

The "CABINS AND BUILDINGS" video is available as one of over videos in our lifetime, on-line video club. This club contains every single video Darrell has made that teaches how to paint landscapes, seascapes, flowers, tall ships, wildlife, people, pop-art, children, painting from photographs, color mixing and more with over painting projects to put into practice what you learn in.

By Guest on October 25, in How do I? Typically, a building should be repainted if you notice: Signs of peeling, lifting or flaking. Patches of rust or corrosion, no matter how small. The panels look chalky. A Little More About Rust Rust is the enemy of a metal building and even the smallest patch warrants serious attention. If there are corroded holes and cracks, use an autobody filler to start. Then proceed with rust removal. This can be done in several ways: Sanding or wire brushing. If the patch is on the smaller side, a drill with a wire brush or sanding will do the trick. If sanding, use a grit paper to remove the rust and grit to smooth it. If you use a wire brush, use grit sandpaper afterwards to yield a smooth surface. Larger rust issues may require sandblasting, using an air compressor and fine sand. You can use chemicals to resolve rust issues but this is the least desirable method as it is dangerous and toxic. These are ideal for hard-to-smooth surfaces and use a gel-like organic compound that dissolves the rust completely and then acts like a rust-protective film. The large majority of paint failures are due to improper surface preparation, thus your surface must be free from dirt, debris, chalk or rust. Smaller buildings can be washed with warm, soapy water and a brush with an extended handle. Larger buildings will probably require the use of a pressure washer. Be safe when using ladders, scaffolding or other means of accessing upper-walls and roofing surfaces. Make sure there is no remaining chalky residue. If you wipe your hand across the surface and chalk is visible on your palm, continue washing until your hand comes away clean. If mold or mildew is present, use a 1: Use pressure washers cautiously. Instead, use a setting of about psi or slightly more if necessary. For heavy chalking or dirt residue, you can use a mild household detergent. Make sure the detergent or cleaning agent is rinsed completely and then allow the surface to dry, which may require a day or two. Protect doors and windows. Use a paint sprayer recommended for larger projects or a paint roller. First, apply the primer " working from the top of the siding or roofing panel, moving your way down from one side to the other. Primers are recommended where severe chalking or oxidation is present. In these cases, you may want to use two coats of primer. If not, use your discretion to decide whether or not one or no coats of primer are needed. You should use a solvent-thinned primer acceptable for metal buildings. If there are any bare spots as the result of extreme weathering or rust repair, they should be spot primed with a rust-inhibitive primer. Once the last coat of primer is completely dry, clean the paint sprayer according to the directions and then continue in the same manner using an appropriate acrylic-latex paint for metal buildings. Acrylic latex, weather tough, semi-gloss top coats are recommended for metal buildings, two coats being the ideal. Be careful on the roof. Most metal roofing products are tough, which means you can walk on them without worrying about dents, creases, or other forms of permanent damage. Steve Wright works for Whirlwind Steel Buildings. Whirlwind Steel metal buildings and components are designed and manufactured to meet the highest quality standards.

Chapter 6 : How to draw and paint architecture | Creative Bloq

Painting commercial buildings requires the proper equipment and skill. You may be asked to paint a commercial building on a professional basis, or you may own your own business and need to spruce up the exterior.

Whereas a bold color may suit your three-bedroom bungalow on a half-acre lot, it may not work on a larger structure in a business district. Keep the following considerations in mind when choosing the color scheme for your commercial building. Commercial Buildings Typically Are Bigger A neutral color palette may be the best option for a large building. Allow these elements to stand out against the color scheme, also picking up bold colors on accents, such as trim and doors. If your commercial building has historic status, know that your options are limited to those approved by the governing body. For example, the historic district in Grapevine, Texas, specifies the paint manufacturer preservation color palettes for all landmarks and buildings that must be used, and plans must be submitted to the city for approval before any modifications are made. Be sure to check with the appropriate office in your city if painting a historic building. Consider the Architecture and Exterior Material In addition to picking a color palette that you like and that would serve your business well, also consider the style of building and its exterior materials. The material itself not only affects the appearance of a paint color, it also may dictate a specific product to use. Wood requires different paint than concrete and different paint than stucco to get complete coverage. Your professional painter can best advise on this front. Look at Surroundings of the Building Just as you factored in your company graphics, also look at what surrounds your building when choosing paint colors. Does it sit on a small lot? A darker color will keep the building from looking oversized. Do you have evergreen or seasonal landscaping? Are the driveways and walkways neutral or must their color be considered, as well? What colors are the surrounding buildings? What services does your business offer? A law office, for example, would require a more sedate in tone palette than, say, an ice cream shop. And just as you must follow guidelines and get approval if your commercial building sits in a historical district, the same applies if you lease within a business or industrial park. The owners of the property likely have architectural standards that all occupants must adhere to-check before starting the creative process. Ask These Questions of Commercial Painters When getting estimates for your commercial painting project, ask if the companies are licensed and insured in order to protect your business and its employees during the application. Also request references and examples, calling past clients to inquire as to the professionalism of the painters and driving by the past projects to see the work done. This will be an investment of time and finances for your business, so you want to ensure the work will be done in the time frame given and to the standards promised. You can also get more advice on choosing a professional painter on our website. Once the exterior painting has been completed, move on to the interior. It makes sense to complete the entire painting of your commercial building in this order, as depending on the size of the building and what your business does, you may need to halt operations during the process. Using a company that has proven itself outside can mean staying on schedule during an interior painting job. Specializing in exterior and interior painting, on residential and commercial projects, ProTect Painters provides local businesses and homeowners across the country with highly-skilled, trustworthy, and fully insured and licensed painting professionals who provide superior craftsmanship. Utilizing a myriad of paint options and finishes, combined with flawless customer service, ProTect Painters guarantees a stress-free home improvement experience for its customers.

Chapter 7 : Preservation Brief Exterior Paint Problems on Historic Woodwork

Acrylic Painting Lesson - How to Paint Grasses and Other Plants Using Fan Brush by JM Lisondra - Duration: Art of John Magne Lisondra , views.

Chapter 8 : How to Draw Buildings: 5 Steps (with Pictures) - wikiHow

DOWNLOAD PDF HOW TO PAINT BUILDINGS

Paint the building after the coats of primer are completely dry. Acrylic latex house paint suitable for painting on metal is recommended unless the previous coats of paint were oil-based. If the paint on the building was an oil-based paint, you must use oil-based primer and paint.

Chapter 9 : Tutorial: How to Paint 40K Ruined Buildings - Tale of Painters

The commercial painters at New Look Painting are dedicated to helping customers improve the curb appeal of their commercial buildings. If you are interested in learning more about our commercial painting services or our exterior painting services, give our Grand Rapids painters a call at ()