



Redondo Beach

Mural Concept Notes

Polytab mural canvas

Polytab, or Non-Woven Media, will be used as the mural canvas and will be applied on location somewhat like wallpaper. This is a dimensionally stable material that I use now for all projects, interior or exterior.

The finished non-woven-media "canvas" is actually a combination of acrylic and a type of sizing material that one might find in a couch or suit. I purchase large rolls of this material - 250 yards long and 60" wide. To complete the preparation process I hang the material slightly away from the wall in my studio to coat it with 6 coats of pure acrylic liquid. The end result is a dimensionally-stable sheet of acrylic. Prior to the acrylic coating the actual material consists of 70% polyester and 30% cellulose, but after the acrylic saturation, it becomes a thin permanent exterior / interior mural canvas.

Next I overlap and seam the prepared sheets in my studio, securing the seams on the back side with blue tape. Then the entire "canvas" is stretched and hung securely to a large studio so that the entire mural can be painted here. Once finished, it's then re-rolled back up and transported to the destination location.

When on-location I 'wallpaper' the mural to the smoothed wall. I use acrylic gel as the paste, then double-cut the material not unlike wallpaper. On a molecular level, it's pretty much identical to painting the mural on location, but stronger. I've used this approach for over 15 years and the result is a seamless mural.

With final touch ups and adjustments on-location, I make sure that the transition line between the painting's edge and the actual building wall - the line between illusion and reality - is undetectable. The result is complete integration with the architectural environment. It never looks like I did the project anywhere other than at the final location.

Mural Durability and B-72

B-72 is a state-of-the-art new approach to making a mural last generations. It's completely resistant to the elements and is so strong that even if the mural gets tagged, any strong solvents can be used to remove the graffiti without damaging the mural.

When sprayed on the mural, this product penetrates and replaces the acrylic binding without disturbing the pigment. Murals that look faded or even "gone" can be attributed to the oxidation of the acrylic binding. When acrylic binding oxidizes - usually from a combination of sun, water, especially sea water - it creates micro fractures in the binding (like a cracked windshield). This obscures the mural to the point of eventually appearing fading beyond recognition.

On a quality acrylic mural the life expectancy for a south / west facing exposure (northern hemisphere) could be from about 10 to 15 years, and a north / east facing exposure could be from 15 to 30 years. Yet assuming that the mural artist used only the finest color-fast pigments, the mural will, with simple maintenance, become a permanent public art form, and last 100 years. Like mosaics or bronze sculpture, B-72 breaks the stigma or paradigm that murals do not have long lives.

Redondo Beach Mural Proposal

Warranty, Maintenance and Touch up

Warranty

I warrantee that this work Will been free defects for the first eight years, This does not include ask of God or vandalism

Maintenance

Besides the later application of B-72, the murals are protected with 2 coats acrylic exterior varnish (Nova Color) in order to create a safe shield for moderate cleaning. All acrylic products - including the non-woven-media - are from Nova Color. You can visit their site for all spec sheets: <http://www.novacolorpaint.com> .

Warm water and even mild detergent may be used with a soft rag to clean off surface of murals. No alcohol Products should ever be used as this might result in damage to acrylic paint. I suggest that the mural be rubbed down with a damp rag at least every 6 months. Regularly scheduled maintenance cleanings also provide and opportunity to inspect the murals closer for specific cleaning needs.

Touch-Up

Hopefully this will not become necessary, but in the event touch-up painting is needed – or you have any questions regarding the mural -- please contact me. Contact information is below. I will leave an archived box of the murals main colors with a mural representative as can be arranged.

John Pugh Cell: 408 835-4341 Email: artofjohn@gmail.com
Address: 143 Van Ness Ave, Ashland, OR 97520

Redondo Beach Mural Project - John Pugh

Budget Estimate

Itemized Budget Estimate

The mural project budget of \$100,000 will include all contracted labor, materials, studio expenses, travel expenses, and general liability insurance. This project will be fabricated and partly painted in the studio, with about 33% of the process saved for the on location installation, painting and integration.

Paint and Materials

Nova Color Paints, Varnishes, and Gels for installation:	\$5,000
Prepared PolyTab (outdoor mural canvas):	\$1,000
Architectural Foam Elements and Coatings:	\$1,000

Wall Prep and Skim Coating

Pressure Washing (included with skim coat)	\$1,000
Skim Coating (estimate / not included):	\$2,000
Prime Wall (estimate / not included):	\$1,000

Travel and Lodging (months on location)

Gas, and Food (one month):	\$5,000
Lodging for 2-3 People (if needed):	\$3,000

On Site Expenses

\$2,000,000 General Liability Insurance (pro-rated):	\$1,000
Scaffolding / Lifts:	\$0
Safety, Rental Equipment, and Misc.	\$2,000

Artist Fees and Studio Overhead

Artist Fee / ARTIST TIME (includes Designing, Model Making, Painting, Managing, Research and Materials, <u>Photography</u>):	\$60,000
Studio Overhead (based on three months studio time):	\$8,000
Other Professional Artist (studio and on location)	\$7,000
Two Artist / Assistants (in studio & on location):	\$3,000

Estimated Total(s): **\$100,000**