



MURAL PRODUCTION

A RESOURCE HANDBOOK

2nd edition

Mural Routes

Mural Production: A Resource Handbook, 2nd edition

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Mural Routes creates, promotes, educates, advises and links artists, organizations and others who are interested in the development of wall art.

We are a primary advisor for communities engaged in producing public wall art in the Greater Toronto Area and beyond. Our goals are:

- To work in partnership with artists and communities to produce excellent public wall art;
- To teach, learn and share valuable insights in mural art;
- To educate, engage and enhance communities through public wall art;
- To elevate the quality and status of mural art;
- To secure a place for murals within the larger context of the arts in Canada;
- To create a world-wide network of artists, producers and supporters of mural art.

For information about Mural Routes, visit our website at www.muralroutes.com.
For program information, see our blog at www.muralroutes.ca.



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Improving communities through mural art

Mural Production: A Resource Handbook, 2nd edition

In 2005 Mural Routes published *Mural Production: A Resource Handbook* with the information we had compiled from the experience of 15 years of producing community murals and holding professional development workshops. This *Handbook* still appears to be unique as a basic primer for artists and mural producing organizations.

On review, we found the *Handbook* contents to be still relevant and valid, but have updated and added some items to create this Addendum which forms the 2nd Edition. We encourage you to use this as one of your tools in discovering the ever expanding body of knowledge about mural production.

To compile the material, we were fortunate to be able to call on Jackie Santos who did such a great job of assembling the first edition. For those who own the first edition, with the assistance of designer Janice Bennink, we have organized the Addendum pages to be inserted at the end. With a new page of contents, it all flows together smoothly.

The added components are:

- 1) An expanded section on Mural Conservation and Restoration with a Condition Report Template and some useful links.
- 2) Alternative Painting Surfaces including aluminum composite panels, MDO panels and non-woven media.
- 3) Health and Safety for mural artists
- 4) A list of Resource links

Thanks to the artists, administrators, technical experts, funders, donors and supporters, for helping to further the knowledge and standards in the field of mural art on a global scale. We hope you find this a useful companion to your mural production repertoire.



Karin Eaton
Executive and Artistic Director, Mural Routes



Tips: Promotion

Try to cluster murals in one or more areas, so that a walking or bus tour can be developed. The success of a mural program is determined, in part, by the ability to establish it as a tourist attraction. Information in accompanying guide maps should not overlap the information in the mural book, as this will undermine book sales.

Community Partnerships

Whether you are coordinating a mural through the municipality, a community association or the business sector, having the local community “buy into” the project is essential for it to be successful. An advisory committee with community partners is a good way to start this process. Experts from local art and neighbourhood groups should also be invited to join. This partnership should later extend to fundraising, special events and acknowledgements. The advisory group is not the jury, but can provide the input into ideas for location and theme. Building goodwill and community spirit is a great spin off of mural projects.

Setting Criteria

Before starting the selection process for artist or theme it is essential to be clear about the purpose of the mural

A number of other questions should be answered such as: Where is the money coming from? Are you accountable to the public or can you make the decisions on your own? Is this part of a larger project or is it a stand-alone mural?

Tips: Planning

Know the answer to the question
**“What do you want to accomplish
 by painting this mural?”**

Benefits

The benefits of doing outdoor, public murals in a community are numerous and you will have your own list. Here are a few more:

1. Builds goodwill and pride in the community
2. Fosters community partnerships
3. Boosts the local economy
4. Improves the visual appearance of the urban environment
5. Enhances the image of the local community
6. Has a social value in the celebration and documentation of the heritage, and unique features of the community and;
7. Its just plain fun

Project Management

The amount of administration will vary. It is always necessary to appoint one person to be the liaison with the artist(s) and the community or owner of the wall. In addition to that, the main administrative functions are: to run the competition (if needed), draw up contracts, deal with insurance, arrange equipment, materials, water and storage, manage the budget, organize promotion and work with a committee (if there is one involved) or funding agency. The first order of business for the administrator is to set a time line and budget for the project. However, before doing that, a number of other matters must be decided. It takes longer and usually costs more to run a competition than to simply commission an artist. Sufficient time must be allowed for the artist to develop the design and more time will be needed if a great deal of research is needed. Each location will need a specific type of scaffolding, ladders or lifts. This expense will be directly related to the length of time it takes to paint the mural. Different artists use different methods to paint and work at different speeds. Consider this information when creating the budget and selecting the artist. Don't forget to allow for bad weather when setting the schedule. A successful mural project, whether it is for one or for a number of murals, will have sound planning and good management. The structure of this administration will be unique to each project and can be managed by a committee, a staff/volunteer manager, the artist(s) or an art consultant.

Creating Murals

Artists create murals, however, before the artist even arrives on the scene, a huge amount of behind-the-scenes activity has to take place. The following are some general guidelines to facilitate the production of public art murals. The first rule is that each site and each community is different and it's important to acknowledge that at the outset. Adapt these guidelines for your own specific situation.



Risto Turunen in 1992, working on **The Bluffs as Viewed by Elizabeth Simcoe c. 1793**
2384 Kingston Road West of Midland Avenue, Scarborough, ON



Choosing the Site

The criteria you have set for your project will help determine the site. The cooperation of the local community, the businesses and support of the municipality will also be factors. Many muralists believe that murals should be painted directly onto the wall – whether it is brick, concrete or stucco. However, this is not always practical or possible. Make sure the artist is aware of the surface condition before agreeing to paint it.

ONE OF THE MAJOR CAUSES OF DAMAGE TO MURAL IS WATER - Ensure that there is no water seepage from roof or ground level

Condensation build up inside a wall, can become a costly problem once paint has been applied. Damage is also caused by snow piling up against the wall. Try to choose a wall where this will not be a continuing problem. Have the wall checked for soundness. If you're planning to spend a substantial sum of money on a good mural, make sure the wall is solid!

Mural on The Wall or Panel?

The Paint Spot Ltd., Fine Art Materials

Although some towns want to have artists working on site, painting directly onto the wall, as an additional tourist attraction, it is generally better to have the mural painting onto panels which when completed would be mounted onto the wall. The decision is yours, but perhaps this can help you by sharing some actual field experience from artists who have painted murals.

A rough plaster wall will require more preparation, will use more paint and varnish, and will wear out more brushes.

A mural painted onto 4' X 8' panels can be relocated anytime, or can be removed for wall repair. It will not be damaged when the wall cracks or seeps.

If painted on panels in a studio, the project can be overseen by progress inspections done in artist's studio, or artist can mail photos, post digital pictures on a website, or mail video tapes. Owner of proposed mural, or the jurors, are recommended to look at websites that may contain information that can help you decide.

The artist can work much more efficiently on panels in his or her studio. They can paint in known conditions, night or day, in any weather. They can even work on the project all year round. You can be more flexible with the location of the mural, not limited by same restrictions as if painted on site – can be mounted 'anywhere'. Rental of scaffolding will also be minimized.

It is quite difficult for an artist to paint and create while high on a scaffold, standing less than 6 feet from the wall, in what will often be hot (or cold), rainy or windy weather. For these reasons it could require about twice as long to do the same work.

An artist will be more likely to guarantee their work if they can do it under familiar and comfortable conditions, on a surface they know.

Panels can be of wood, pressed wood, particle board, or metal. Crezon Plywood is the most popular material used for outdoor murals.

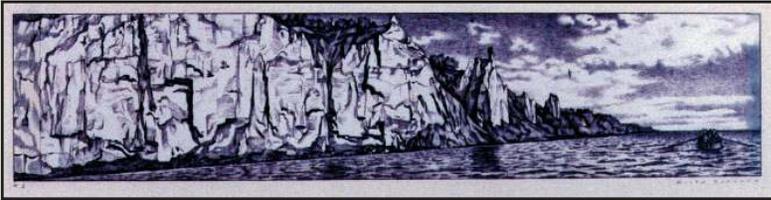
Care is needed in handling and shipping completed panels so as to not allow painted surfaces to touch one another because they can adhere to one another and can pull paint off, even if varnished.

Tips: Materials for 3D murals

Crezone, a sealed plywood that can be supported with metal structure. It was noted that with laminates, it is very important that the edges be sealed. **Dibond**, a rubber core sandwiched by aluminum. This material comes in panels, must be primed and top-coated.

Choosing the Theme

The theme of the mural should be chosen by considering the relevance to the mural location, the purpose of the mural and the community that will be most impacted by the mural. Historic murals are extremely popular, but they are not the only possibilities. In some cases they are becoming rather tired and similar. While considering the theme, also discuss whether a particular painting style will be more suitable than another. Don't be too rigid with this choice or you may miss the best design by having preconceived a "traditional" style.



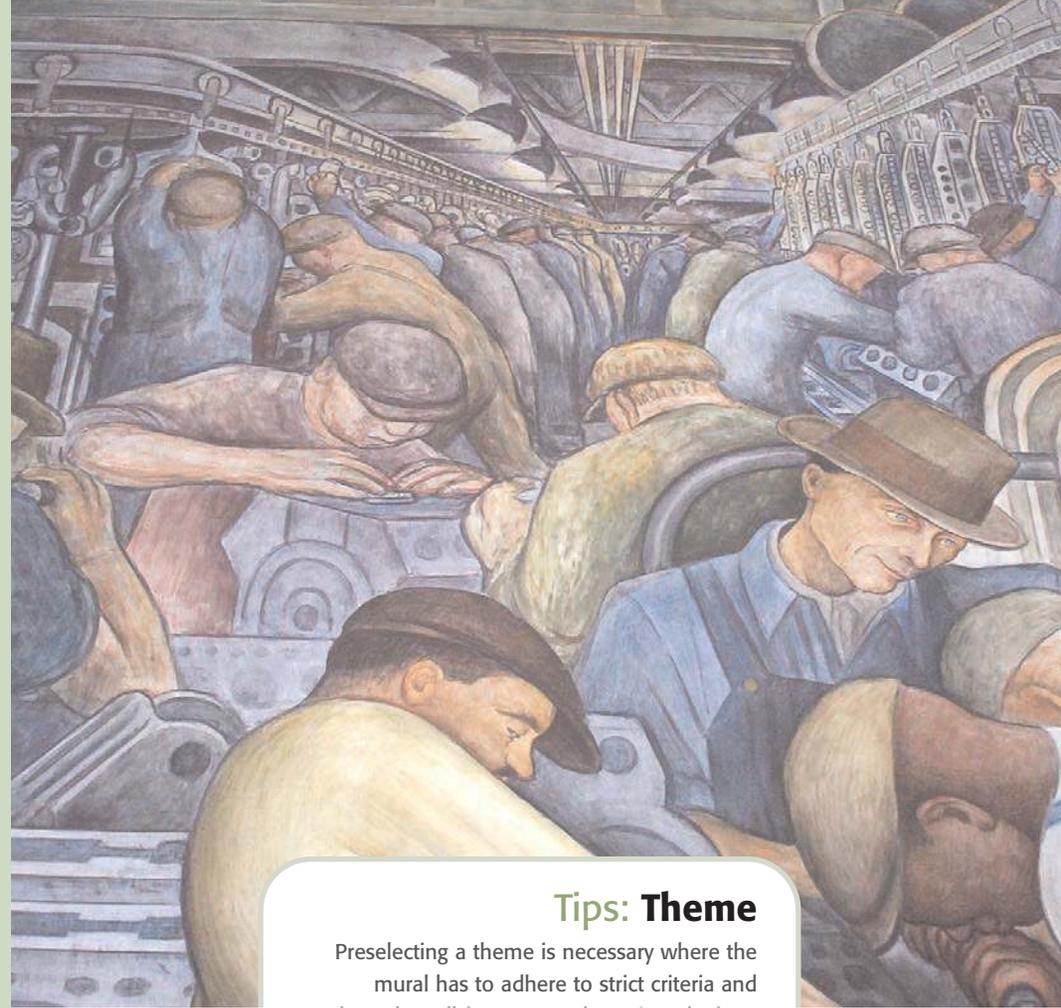
Design Maquette

The Bluffs as Viewed by Elizabeth Simcoe c. 1793
by Risto Turunen



The Bluffs as Viewed by Elizabeth Simcoe c. 1793
by Risto Turunen, October 1992

2384 Kingston Road West of Midland Avenue, Scarborough, ON
Elizabeth Simcoe, wife of Lieutenant-Governor John Graves Simcoe was so impressed with the sight of the Bluffs as she saw them from a small boat, that she convinced her husband to name the area after a town in England with similar cliffs. She wrote in her diary on August 4, 1793 "...after rowing a mile we came within sight of what is named in the map the highlands of Toronto. The shore is extremely bold and has the appearance of chalk cliffs...we talked of building a summer residence there and calling it Scarborough."
Stevenson's acrylics painted on cement block wall.



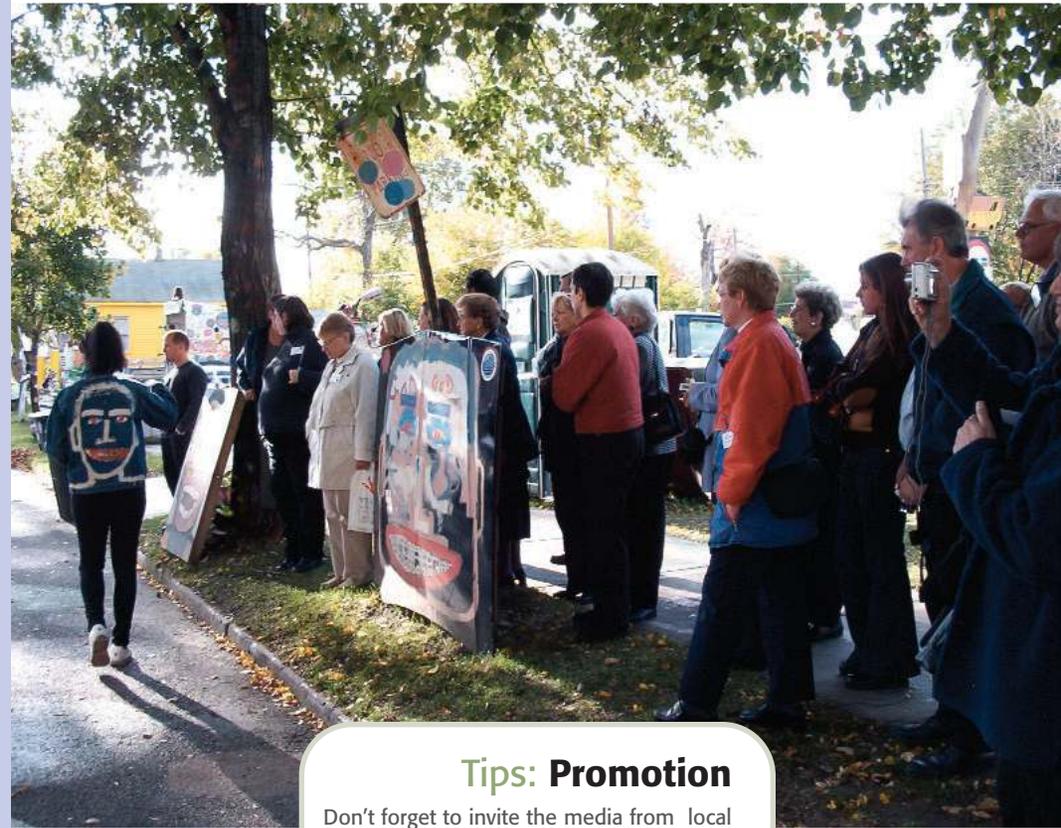
Tips: Theme

Preselecting a theme is necessary where the mural has to adhere to strict criteria and where the call for entry to the artist asks for a design drawing. However, it is often the better choice to ask the artist to collaborate on the theme selection.

If the mural is in a public space, keeping the public informed on its purpose and process is vital for the long term acceptance of the work (particularly if you're dealing with controversial subject matter or style.) The media love murals. They make good visuals in television and print. Send out regular media releases to announce the project, selection of the artist, or to announce fundraising or meet-the-artist events. Create special events at the start and finish of the mural. Keep a photographic copy of the process of the project. If there are several murals in your project, produce a map or flyer to distribute. If tourism is the main purpose of your project then the continued promotion through many different media will be an ongoing project. Karl Schutz from Chemainus, B.C. pioneered this type of project and travels the world giving presentations and encouragement. He founded the Global Mural Conference which is dedicated to world wide linkages and mural mural towns: www.globalart-sandtourism.net. Mural Routes Inc. is also anxious to work with mural towns across Canada to do joint marketing.



Mitchell's General Store,
by Phil Irish, September 1998
1728 Kingston Road at Birchmount Road, Scarborough, ON
Toronto artist Phil Irish completed the 11th mural on Mural Routes Heritage Trail in September 1998. Located at 1728 Kingston Road in Scarborough, the mural, entitled "Mitchell's General Store", depicts life in surrounding community of Birch Cliff in the early part of the century. The store was one of the first businesses to be established in the Birch Cliff area.
Stevenson's acrylics on stucco wall



Tips: Promotion

Don't forget to invite the media from local neighbourhood papers to large metro-wide publications!

Tips for Promoting Mural Projects

To successfully promote the murals, they must first be well documented

- Create an electronic library of your murals with pictures of the artist, the work in progress, and the finished mural.
- Keep the artists' resumes on file as raw material for books, or promotional ideas.
- Have several sets of slides or digital images on file for merchandising and for use by travel writers.

Try to cluster murals in one or more areas, so that a walking or bus tour can be developed. The success of a mural program is determined, in part, by the ability to establish it as a tourist attraction. Information in accompanying guide maps should not overlap the information in the mural book, as this will undermine book sales.

Develop partnerships with other organizations. For example work with a horticultural group to enhance the mural site through landscaping, or develop a local theatre program that would draw tourists. Having a conference center is another way to attract tourists. Remember, a successful mural program depends on the support of the community.



Detail from **Scarborough Rifle Company**, by John Hood
1577 Kingston Road at Kildonan Drive, Scarborough, ON

Why are you doing this?
What do you want to achieve?

Time line - Planning Ahead - Setting a Critical Path

- { } Budget
- { } Revenue
- { } Expenses
- { } In-kind services and products

Define Target Market(s) - Who Do You Want To Reach?

- { } Local
- { } Regional
- { } National
- { } Specific age, gender etc.
- { } Specific interest group

Manpower - Who Will Do The Work?

- { } Board / committee members
- { } Volunteers
- { } Staff
- { } Outside consultants
- { } Image - Developing Your Identity - Consistency and Style
- Product Knowledge - Research - Tracking
- Documentation - Education

Audience and participant surveys

- { } Archives
- { } Data base
- { } Seminars, workshops etc.
- { } Newsletter exchange
- { } Networking

Printed material

- set standards that include clarity and quality

- { } Business material (letterhead, envelopes, business cards etc)
- { } Publicity material (flyers/brochures etc.)
- { } Displays (signage, panels, videos etc.)



Spooner's Garage

by Phillip Woolf, October 1992
2340 and 2348 Kingston Road Scarborough, ON

The unique "double" mural, painted on facing walls by Phillip Woolf, depicts two eras in the life of Spooner's Garage. Built in 1926 and rebuilt in 1947, the garage was located on the south side of Kingston Road in Cliffside Village. Owner Art Spooner kept the business alive during the Depression of the 1930s by offering a variety of services such as driving lessons, a restaurant and a 24-hour towing service. For a few years a tame bear kept on the property was a popular local attraction. Stevenson's acrylics on brick.

Selecting The Artist

There are many different opinions on the best way to choose an artist. Artists often work with a crew or in partnership with other artists. If you are working on a student project, you might have to select an experienced artist as a teacher and a number of students as well. If you are publicly funded, it is most common to have some type of competition. For this you will need a jury or selection committee. Three is a good number for a professional jury. Juries can be paid or volunteer their time, but its important that the majority of the jury be arts professionals or have some specialized knowledge. You might include a member of the local community (preferably with some specific knowledge, either historic or technical). If there is an architect or designer related to the site, they should definitely be included. Large juries often end up compromising their selection to please everyone. Make sure the jury has all the information that was given to the artist and is well informed about the purpose and criteria for the mural. The administrator is not usually a member of the jury but should provide background material and administer the competition.



Artists from left to right: Rob Matejka, Katy Mulla, Minal Patel, and Fathima Mohiudden

Competitions can be open, invitational or limited to a certain membership or category of artist. Make this clear in the Call for Entry. Sometimes a “runner-up” is chosen as well as a finalist in a competition. Don’t do this unless you feel the second artist would also do an excellent job. They will only be used if through some technical difficulty the first artist is unable to complete the contract.

Three stage competition

Artists submit slides or photos of work. A limited number of artists are chosen to provide design drawings or maquettes for which they are paid. The finalist is chosen from these by the jury to create the mural.

Two stage competition

Artists would submit samples (slides or photos) of previous work and a proposal sketch for the mural.

Up to three finalists can be selected by the jury and paid to submit a completed maquette. The winner will be selected by the jury from maquettes. In this type of competition it would be necessary to decide on the theme of the mural prior to the competition.

Call of Interest for experienced mural artists

Artists submit samples of previous work and resumes. A limited number of artists are selected by the jury for interviews and discussion of preliminary ideas. Through this process, one artist is chosen to work on the project, from concept development through painting of the mural.

A summary of the session held at the 5th National Mural Symposium in Toronto

On Nov 2001, at the 5th National Mural Symposium in Toronto, Jane Golden facilitated a lively discussion that encompassed issues, concerns and solutions for artists working in collaboration with others. Jane brought some of the issues faced by the successfully Mural Arts Programs in Philadelphia. Established in 1984, it has now reached a point where communities are chomping at the bit for the artists to take risks and express themselves. This is an opinion that has changed drastically since the program's inception. At first, communities wanted traditional paintings and landscapes. They were content to escape into a pleasant piece of scenery, preferring waterfalls etc. as opposed to anything that would be political, controversial or a reminder of evils that lurk today. They were wary of "outsiders" involving themselves within their circles, wondering "who are they to tell us what they want in OUR community." Programmers often thought they had a hand on the pulse of racially mixed neighbourhoods assuming their needs. Today the program experiencing a waiting list of communities wanting murals.

If there is a strong reluctance to do a mural in a community, how long does it take for a community to accept a proposal? It could take anywhere from two to five years to gain acceptance and trust. Once relationships are strong, communities will open up new, creative ideas and artists will then gain support for more figurative works or art that tackles issues. One piece advice was to "be prepared for some struggles while consciousness raising" and that a time line of several years can be expected before communities overcome skepticism and donations and sponsorships are forthcoming. It is important to have tenacity, to earn trust

and to "never lose sight the prize." In the case of a fragmented community, where there is no agreement, or a vocal opposition group, the mural can become a target or a serious bone of contention. Opposition can sabotage a project.

Walk away from a split community

Jane Golden conveyed a vital message not to be self-serving, that community murals are done for the community and not for commercial purposes; however, a good spin off from this is an economic development goal of a tourist attraction that may be of benefit to the community. It was noted that in seeking sponsorships, corporations seem to understand advertising, not funding, in accepting sponsorships, we need to remind ourselves of the community's goals.



Cliffside Golf Course

by Dan Sawatzky, July 1991

2435 Kingston Road at Sandown Avenue, Scarborough, ON

The Cliffside Golf Course was located south of Kingston Road and West of Midland Avenue with a beautiful view of Lake Ontario. Many a golf ball was lost over the Bluffs. Started in 1931 by George McCordick, when he converted an old farmhouse into a clubhouse, it was closed in 1950 as new housing and commercial development spread along Kingston Road.

Latex from Benjamin Moore on existing brick wall .

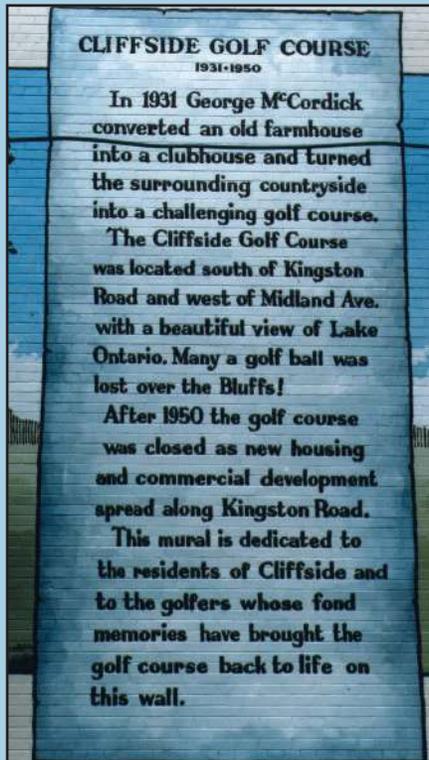
Mural vandalized in summer of 1992 and restored the same year by Philip Woolf (approved by Dan Sawatzky) who was working on other murals for Mural Routes in the area.

The Collaborative Process

Difficulties in sustaining interest in existing murals and getting funds for their maintenance is another issues to keep in mind. Strong collaborative input from the community brings benefits and creates goodwill ambassadors for the project. Artists also have a responsibility to identify with the community and speak with and for it. "Utilize the collective power of artists." Jane suggested, she stated that it is incumbent on artists to be vigilant in creating a positive climate and demand for this work. She recommends being visible, going door-to door, meeting individuals and collective signatures in order to raise public awareness.

Mural Content

On private spaces, permission from the owner is sufficient for the artist/patron to determine their content as long as it's within legalities. If an artist has created a controversial work, he/she must be prepared to withstand pressure from the public and press. All options should be carefully considered before doing the work. Do thorough research, talk about it and obtain feedback. Jane stated that often the controversy is not about a mural's politics, but its appearance instead. Keep in mind that bad mural art doesn't serve long term goals of acceptance. If you feel you must make a statement, "subtle politics" makes a bigger statement and gives a better message.



Detail from **Cliffside Golfcourse**
by Dan Sawatsky



Tips: For waterproofing

Artex Novacolour, a water based rubber coat material used for roof patching. Suggested that an eavestrough or flashing be installed to divert water and channel moisture.

To improve the network of those involved with the creation of murals, it was unanimously agreed that Mural Routes' annual National Mural Symposium was of great value and that the network could grow much larger.

Another valuable tool for maintaining communication are the newsletter *Off the Wall*, published by Mural Routes. Web sites and email communications are excellent. The Mural Routes website www.muralroutes.com has a mural map of Canada, a message board and other valuable information including useful links. Communities that have murals can be included on the mural map. Mural Routes also maintains an artists' data base. Member artists are listed on the website.

To develop a budget there are a few key things to consider

- Life expectancy of the mural
- Size and location of the site
- Selection process for the artist(s)

As a guide, the following items should be accounted for in the budget

- Administration, including office supplies, postage, telephone, salaries
- Design fee / maquette
- Competition costs, including jury fees
- Artist(s) fee, including taxes
- Insurance
- Wall preparation
- Supplies: paint, brushes, etc.
- Scaffolding, ladders
- Storage
- Signage: plaque, etc.
- Publicity and promotion, including media events
- Fundraising expenses



Tips: Support

Bungee Banner, very strong canvas anchored by bar mechanism, and stretched by bungee (bar clip that stretches).

No two fundraising models are the same. Each community has different resources and funds. Generally speaking these can be broken down into:

1. Grants
2. Donations and sponsorships
3. Fundraising events
4. Earned revenue through sales of prints, posters, cards etc.
5. Lottery funding (raffles, Nevada, bingo etc.)
6. Donations of goods and services

With community and municipal support, fundraising for public art murals is usually quite successful. Local businesses should be supportive and may even be the driving force behind the project. It is often possible to bring down the actual cost of production by using donations of goods and services. Look for donations such as: scaffolding, paint and other supplies.



A diversified fundraising plan should be adopted for maximum results. Some of the most successful fundraising is done by having the right contacts, but hard work and perseverance pay off too. Developing credibility as an organization is essential to gain the trust of donors.

The following check list is helpful in developing a variety of fundraising strategies.

Charitable status - It is helpful to be able to issue charitable tax receipts if you are trying to solicit individual donations.

Corporate fundraising - While corporate donations have decreased in recent years, murals are often sponsored by corporations in smaller communities if they see a benefit to the local economy. Corporate requests can also be targeted to marketing dollars.

Government grants - There are many grant opportunities, federal, provincial and municipal. Accessing these requires some research into the grants available for specific purposes and regions. Grants officers are available to provide assistance. There is a great deal of information on the Internet about these grants.

Foundation grants - It is a labour intensive process researching and applying to private foundations, but the rewards can be great. Several groups use Big On Line as a research tool.

This data service is available for a price at:
www.bigdatabase.ca

Sample 1: Contract between artist(s) and patron:

This Agreement is made in duplicate on day/month/year between Artist name (herein called "the Artist") of address and Patron name (herein called "the Patron") of address. The parties agree as follows:

I. Artist's Obligations

1. The Artist shall execute a mural depicting _____ which will be an accurate enlargement of the final maquette (proposal drawing).
2. The mural shall be painted on: _____
3. The mural shall be started on: _____ and completed by _____
4. Apart from paint, scaffolding and brushes, the Artist will be responsible for all materials, travel and living expenses during executing of the mural.
5. On receipt of the final payment, the Artist shall transfer ownership of the mural and maquette to the Patron.
6. Copyright of the mural and proposal drawing shall remain with the Artist.
7. The Artist shall assist with promotion of the mural, within reason.
8. The Artist shall have no right to claim or loss of damage in the event that the wall upon which the mural is located is torn down or repainted by the owner of the wall.

II. Patron's Obligations

1. The Patron shall instruct the Artist as to the details of the work being commissioned.
2. The Patron shall pay \$ _____ to the Artist for the completion of the mural.
On signing this agreement \$ _____ is payable to the Artist.
On the start date _____, the Artist receives an additional payment of \$ _____. On completion of the mural, to the satisfaction of the Patron, the Artist receives the final payment of \$ _____.
3. The total fee \$ _____ includes any applicable taxes.
4. The Patron shall ensure that the wall is cleaned prior to the execution of the mural.
5. The Patron shall supply scaffolding, paint and brushes for the execution of the mural.
6. The Patron shall have the sole and exclusive licence to make reproductions of the mural on all media for profit.
7. The Patron may authorize third parties with the right to reproduce the image for promotional purposes.
8. The Patron shall pay 10% royalty on the profit of sales of a signed, limited edition reproduction to the artist if such a reproduction is made for fundraising purposes.
9. A portion of fundraising profits shall be used for maintenance of the mural.

Artist _____ Witness _____

"Patron" _____ Date _____

Sample 2: Contract between artist(s) and patron:

This Agreement is made on day/month/year between: Artist name (herein called "the Artist") and Patron name (herein called "the Patron") of address.

I. Artist's Obligations

1. The mural shall be painted on _____ Address, being the exterior face of the west-facing wall of the building, consisting of approximately _____ square feet.
2. The mural must be completed by _____ (Date) _____
3. The Artist will work with the Patron, and other stakeholders to develop and design a maquette and mural.
4. The Artist shall assist with promotion of the mural through different community events.
5. If the image of the mural is used for fundraising purposes a separate agreement will be entered into between the Artist and the Patron.
6. The Artist shall have no right to a claim or loss of damage in the event that the wall upon which the mural is located is torn down or repainted by the owner of the wall.

II. Patron's Obligations

1. The Patron shall instruct the Artist as to details of the work being commissioned.
2. The Patron shall pay \$ _____ to the Artist for the completion of the mural.
3. On completion of this agreement \$ _____ is payable to the Artist. On completion of the maquette, a payment of \$ _____ shall be made. On (date) the Artist receives an additional payment of \$ _____.
4. On completion of the mural, to the satisfaction of the Patron, the Artist receives the final payment of \$ _____.
5. The total fee of \$ _____ includes applicable taxes.
6. The Patron shall supply ladders, scaffolding, clean and prime the wall for the execution of the mural.
7. The Patron may authorize third parties with the right to reproduce the image for promotional purposes.

Artist _____ Witness _____

"Patron" _____ Date _____

Sample 1: Contract between artist(s) and patron:

This Agreement made in duplicate this ____ day of ____, ____. BETWEEN: COMPANY NAME OF THE FIRST PART Hereinafter referred to as "the Patron"– and – OF THE SECOND PART OWNER COMPANY NAME Hereinafter referred to as the "Owner"

WHEREAS the Patron is a not-for-profit charitable organization with a mandate to create and promote public art murals.

AND WHEREAS the Owner is the registered Owner of the building at address.

The Owner hereby agrees to permit employees of the Patron to paint a Mural located at address, being the exterior face of the West facing wall of the building, hereinafter called the "Wall".

The Owner agrees not to deface, cover, destroy, damage, alter or directly obstruct the visibility of the Mural.

A theme for the mural will be established and a sketch proposal will be presented to the Owner for approval before painting.

The Owner agrees that if repairs are required to be made to the Wall, the Owner will notify the Patron in writing of this intention to repair. Once authorization has been received from the Patron, the Owner agrees to proceed with the approved repairs using all reasonable efforts to minimize the damage to the Mural.

The Patron will use all reasonable efforts not to interfere with the business being conducted by the Owner and tenants/occupiers of the Building. The Owner will assist the Patron to coordinate the painting of the Mural with the affected tenant(s)/occupier(s) of the Building.

The Owner agrees to permit by prior appointment the Patron and its employees access to the Lands at all reasonable times in order to complete the Mural and to undertake any necessary inspections, approvals or repairs and the Patron will use all reasonable efforts not to interfere with the business conducted by the Owner and other tenants/occupiers of the Building.

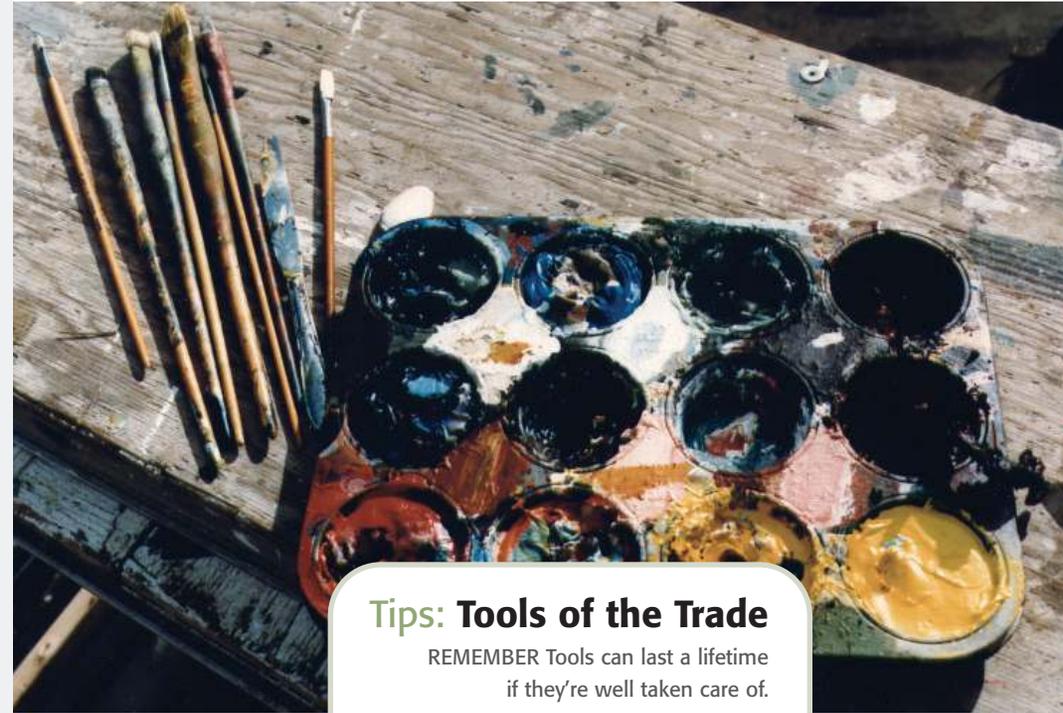
In the event that the Wall with the mural is to be demolished or painted over, the Owner will notify the Patron prior to the demolition or painting.

SIGNED Per: _____ "Owner Company Name"

Name: _____ **Title:** _____

"The Patron" Per: _____

Name: _____ **Title:** _____



Tips: Tools of the Trade

REMEMBER Tools can last a lifetime if they're well taken care of.

Insurance

Usually artists are required to provide their own personal accident/injury insurance. The organization managing the project should provide the third party liability insurance. The cost of insuring murals for damage is prohibitive. Try to get the owner of the wall to repair any damages that occur through deterioration of the wall.

Design Phase

The chosen artist(s) will design the mural; however, for community mural projects there is often a process for the artist to engage with community members to get their input. This can take place as a series of meetings or workshops, or a presentation of community vision. For heritage murals the artist should be provided with basic research material, references and local contacts. Allow sufficient time for proper research to be done. Most often, the artist will prepare a maquette, (small painting to scale) which will serve as a model for the mural. Keep whatever sketches, drawings and the maquette for archival and display purposes. The wall should be accurately measured so that the artist can do a maquette to scale.

Tips: Lifts

- Scissor lift:** for two stories or more
- Bricklayer scaffold:** for 1 ½ stories or less
- Swing stage On gravel or uneven surface:**
"wagon" with big car tires then scaffolding
add stabilizers, levelers



1. Copyright

Definition

Copyright can be understood as not simply the right to copy, but as a bundle of rights set out in Section 3 of the Copyright Act. It is essentially an economic right which gives the copyright owner, among other things, the right to reproduce and broadcast the artistic image or product. The Copyright Act protects forms of expression, such as artistic or literary works, not ideas.

Main Characteristics of Copyrights

Copyrights are:

1. Statutory rights
2. Separate and divisible
3. Intangible, and intellectual property
4. Exclusive, subject to certain exceptions, and therefore a limited monopoly

What is Considered an Artistic Work?

Artistic works take many forms and include paintings, drawings, maps, photographs, plans, engravings, sculptures, works of artistic craftsmanship and architectural works.

Exhibition Rights

Exhibition rights, set out in Section 3 (1) (f) of the Copyright Act, gives the copyright owner the right to publicly exhibit an artistic work (other than a map, chart, plan, or cinematography production that is protected as a photograph) for a purpose other than a sale or hire.

Acquiring Copyright

Subject to certain exceptions such as those set out below, Section 3 (1) of the Copyright Act states that the author is the first owner of the copyright and that copyright can be acquired if these three requirements are met:

1. Is a qualified person – The person acquiring the copyright must be either a Canadian citizen, a landed immigrant, or a citizen subject to the Berne Convention.
2. The work in question must be original and not copied from another.
3. The work must exist in a material form of more or less permanent endurance.

Commissions, Employment, and Crown Works

Section 13 (2) of the Copyright Act states that in the case of an engraving, photograph or portrait commissioned for valuable consideration, the person who commissioned such work owns the copyright. This section does not apply to the commission of other works.

If the artwork was created in an employment situation, Section 13 (3) of the Copyright Act states that the employer, not the employee owns the copyright. Artists however, are often not employees but independent contractors, and in these cases, the employer would not own the copyright. Determining if a person is an employee or independent contractor is a complex legal test, and one must, among other things, consider who controls the work hours.

Crown works are also an exception to the above, and are covered in Section 12 of the Copyright Act. Section 12 states that any work prepared for or under Her Majesty shall belong to the Crown, i.e. the government owns the copyright. The artist however, may contract out of any of these arrangements.

- Copyright protection varies from country to country.
- Canadian copyright laws are based on the Berne Convention.
- Copyright licenses can be for either a fixed term, or a term of life of the copyright. In Canada, under such license, a life term means that a person retains the copyright for a term equal to the life of the creator plus 50 years.
- Copyright can be shared, and the specific division of rights is often negotiated by the parties involved.

2. Moral Rights

Moral rights are set out under the Copyright Act and exist side by side with copyright. Moral rights consist of two main rights: the integrity right and the paternity right.

Integrity

Section 28.2 (1) of the Copyright Act gives the artist the right to the integrity of the work, that is, the right to prevent distortion, mutilation or other modification of the work which may be prejudicial to the artist's honour or reputation.

Paternity

Section 14.1 (1) of the Copyright Act gives the artist the right to claim authorship and also, where possible, to associate the artist with the work as author, either by name or pseudonym, or the right to remain anonymous.

General Comments

- Moral rights are acquired by the artist/author/creator, and not the work.
- Moral rights can not be assigned, but they can be waived.
- Moral rights can be invoked by an agent of the owner of such rights.
- The term of moral rights is the same as the term of copyright (life of the creator plus 50 years).
- It is a potential infringement of moral rights not only to distort, mutilate or modify a work but also to associate a work with a product, service or institution without the owner's consent. However, with respect to certain artworks, namely paintings, sculptures and engravings, there is a deemed infringement of moral rights, subject to two exceptions which are outlined in Section 28.2 (3) of the Copyright Act:
 1. A change in location of work would not, by that act alone, be considered an infringement of moral rights
 2. Steps taken in good faith to restore or preserve a work does not equal infringement per se

Moral rights are not economic rights but they can have economic implications as was demonstrated in the lawsuit brought against the Toronto Eaton Centre by Michael Snow in regards to his sculptural work "Flight Stop", the three dimensional flock of geese which hang in the Galleria of the mall. A few years ago, during the Christmas season, the owners of the Eaton Centre had decorative red ribbons tied around the necks of the geese. Michael Snow sued the owners claiming that they had infringed on his moral rights, and won, and the ribbons had to be removed.

3. Basic Contract Issues

A contract is a legally binding agreement by 2 or more parties to do an act or refrain from acting. Contracts are important because they define working relationships in our society, and legally bind the parties involved in those relationships.

Components

A contract has the following components:

1. An offer – to do, or refrain from doing a lawful act
2. An acceptance of the offer – based on the same terms and conditions as the offer
3. Consideration – which makes the offer binding, and usually involves the exchange of money

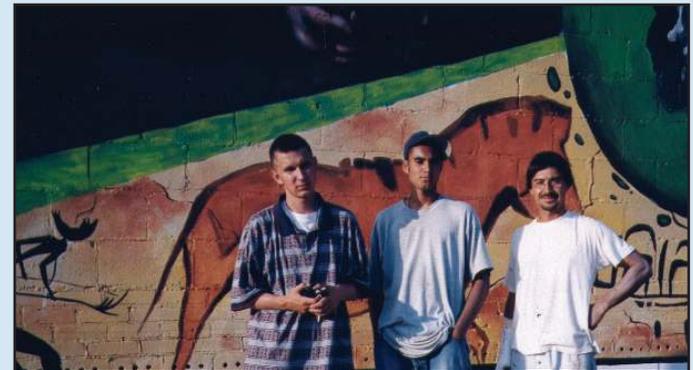
Form

Contracts generally do not have to be in any particular form. They can be verbal, written or an exchange of letters (exception: land and copyright contracts must be in writing to be binding). However, a clear concise written agreement is preferable in order to avoid disputes.

Contents

In general, a contract should contain:

1. Headings and sub-headings
2. Dates, signatures, and in the case of a corporation, a corporate seal
3. The specific provisions of the agreement
4. General provisions – these clarify the right of the parties and involve items such as amendments, artistic control, copyright, moral rights, incapacity, termination etc.



The Stages of Art

by Sady Ducros, Peter Adas and Amann Merali, September 2001
2327 Kingston Road, Scarborough, ON

4. Specific Contract Issues

The following is a list of some specific questions to consider when drafting a contract to commission a work of art:

- Do the artists have the right to exploit the copyright to the work?
- Does the artist have access to the work in order to exploit the copyright?
- Who owns the merchandizing rights, and to what extent can that party promote or exploit the work for commercial purposes (i.e. T-shirts, posters, mugs, books etc.)
- Has the issue of royalties been addressed?
- Does the client require the artist's warranty that copyright ownership is unencumbered?
- Will the copyright be registered?
- Have the artist's moral rights been addressed?
- Will the artist's name be posted by the work as credit for its creation?
- Who maintains artistic control?
- What is required with regard to the preliminary and the final design of the work?
- What happens if the work is rejected? Is the artist entitled to any remuneration?
- Are the materials, dimensions, schedule, fees, price, completion date, and travel costs specified in the contract?
- Has insurance for the following been considered: life, disability, third party liability, installation, repair and maintenance?
- Is the work also insured against loss, theft, and damage after installation?
- Who is responsible for restoration and repair of the work if it is damaged?
- If a building permit is required, who is responsible for obtaining it?
- Does the client warrant that the building site is ready for the commission of the artwork? If not, what are the consequences?
- Does the agreement state, as it should, that the artist is the owner of the work until paid in full?



Detail from **The Stages of Art** by **Sady Ducros**, Peter Adas and Amann Merali
2327 Kingston Road, Scarborough, ON

5. Key Issues & Common Problems

Copyright and Fair Dealing

Question: What does the Copyright Act state with regards to a person reproducing or photographing a work of art in a public place?

Answer: The Copyright Act sets out guidelines, referred to as fair dealing, to address the issue of the photographic reproduction of such artwork. These guidelines state that it is not considered an infringement of copyright for a person to reproduce or photograph an architectural work, drawing or sculpture that is permanently situated in a public place. However, this does not apply to a painting or mural. A photographer should obtain permission from the copy right owner when photographing a painting or mural.

Copyright vs. Realty

Question: Who owns the copyright to a mural that has been painted directly on a building wall – the artist or the building owner?

Answer: In the absence of a clear written agreement to the contrary, the artist is the first owner of copyright (exceptions – certain commissions, employment situations, and crown works, depending on each specific case, as previously noted). The copyright can be acquired from the artist. Copyright can also be shared. The specific terms of a shared copyright agreement are negotiable.

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Paul Sanderson currently practices law with Sanderson Taylor, a Toronto firm that specializes in arts and entertainment law. He has numerous legal journal and periodical articles to his credit, and is the author of several legal texts including "Model Agreements for Visual Artists: A Guide to Contracts in the Visual Arts" (Toronto, CARO 1982), which is available through Mural Routes or the publisher CARO. Paul is co-founder of ALAS (Artist Legal Advice Services), Canada's first summary legal advice service. He is also a skilled photographer, musician and poet.

For more information about Sanderson Taylor, please visit their website at:
www.sandersontaylor.com

Use this Golden Artist Colours Inc. Mural Procedure Quick Reference to decide course of action.

Mural Surface: Bare Wood

Cleaning – Remove all loose material and wash well.

Priming – Knots and pitch streaks should be sanded and spot primed. Apply primer coat (suitable for latex).

Painting – Apply Golden Acrylic Paints to surface.

Isolation & Varnish Coatings – Apply isolation coat. Let dry thoroughly (at least 48 hours). Apply Golden MSA Varnish* or alternative.

Mural Surface: Previously Painted Wood

Cleaning – Remove any loose material, power wash clean. Abrade non waterbased coatings.

Priming – Inspect knots of staining, sand and spot prime as needed. Apply primer coat (suitable for latex)

Painting – Apply Golden Acrylic Paints to surface.

Isolation & Varnish Coatings – Apply isolation coat. Let dry thoroughly (at least 48 hours). Apply Golden MSA Varnish* or alternative.

Mural Surface: Bare Masonry

Cleaning – None

Priming – Apply Masonry Conditioner. Apply water based latex primer.

Painting – Apply Golden Acrylic Paints to surface.

Isolation & Varnish Coatings – Apply isolation coat. Let dry thoroughly (at least 48 hours). Apply Golden MSA Varnish* or suitable alternative.

Mural Surface: Previously Painted Masonry

Cleaning – Remove any loose material, power wash clean. Abrade non-waterbased coatings.

Priming – Apply alkyd or latex based primer.

Painting – Apply Golden Acrylic Paints to surface.

Isolation & Varnish Coatings – Apply isolation coat. Let dry thoroughly (at least 48 hours). Apply Golden MSA Varnish* or suitable alternative.

Mural Surface: Bare Metal

Cleaning – Remove any grease, dirt, solvents. Abrade surface.

Priming – Apply alkyd or latex based primer

Painting – Apply Golden Acrylic Paints to surface.

Isolation & Varnish Coatings – Apply isolation coat. Let dry thoroughly (at least 48 hours). Apply Golden MSA Varnish* or suitable alternative.

Mural Surface: Previously Painted Metal

Cleaning – Remove any loose material, rust, grease, dirt. Abrade surface.

Priming – Apply alkyd or latex based primer.

Painting – Apply Golden Acrylic Paints to surface.

Isolation & Varnish Coatings - Apply isolation coat. Let dry thoroughly (at least 48 hours). Apply Golden MSA Varnish* or suitable alternative.

Disclaimer

The above information is based on research done by Golden Artist Colours, Inc. and is designed for general information purposes only, to make the user aware of the limitations. In our opinion, the information and suggestions presented above are reliable but because conditions and circumstances of use are varied and beyond our control, we make no express or implied warranties, an in no event shall be liable for any consequential or incidental damages that may occur during such applications. © 1997 Golden Artist Colours, Inc.

Wall Preparation

Before any paint touches the surface of the wall, make sure that it is thoroughly cleaned and that any loose material is removed. Small cracks will not cause a problem and usually get filled with paint. However, long cracks leading to the ground surface can cause a water seepage problem. If the surface of the wall is rough plaster, make sure it is something that the selected artist can paint on. If you choose to parge the wall for a smoother finish, be sure that a professional person is employed to do the job. The last thing you want is large chunks of plaster falling off after the mural is painted. There are materials that can be used to fill holes, but as each wall has its own character be sure to use expert advice. Prime the wall well with a latex primer. Don't spare expense on the primer. Having a good base will ensure a longer life for the mural.

Mural Surface Considerations

Careful selection of surface for mural work should be done first. The ideal situation would allow the artist to work on a smooth surface. If the mural is not an existing structure, but will be constructed specifically for your artwork, carefully consider the choice of building materials to be painted. For example, there are many plywood grades available. MDO plywood (Medium Density Overlay), often referred to as "sign painters board", is a high quality plywood that is made to be used outdoors. It could also be attached to a wooden, metal or brick wall before or after painting a mural. This would give the artist a surface that is clean, smooth and can be painted indoors in the studio, rather than on a scaffold at the mural site.

Surface Cleaning Considerations

The artist must be concerned with the nature of the surface to be painted. If the surface is already painted, then consider what kind of paint it is and its physical condition (the artist should realize that any surface that still has the previous coating on it will not be as permanent as one that has been completely stripped and freshly coated). If the paint is water-based polymer, chances are good that the acrylic paints will adhere sufficiently. If it is a high gloss oil paint (or of unknown materials), then it must be abraded (or removed) for good adhesion. If existing paint film is deteriorating, then it is best to have it removed (sand blasted, power washed, scraped, etc). If the paint film is intact but not new, with no deterioration, it is still recommended to power wash (water, high pressure) to remove loose foreign material, including dirt. A major coatings manufacturer states that as high as 80% of all coatings failure can be directly related to insufficient surface preparation.

Previously painted high gloss surface can be cleaned and dulled in one step by using a household kitchen abrasive cleaner. Wash off completely with clean water and allow to dry thoroughly.

Mould and Mildew

Mould and mildew must be removed by hand scrubbing with a mixture of 1 part household bleach to 3 parts water. Caution: Never add ammonia or ammonia based cleaners to bleach! Wear goggles and protective equipment while cleaning. After scrubbing with a brush, allow the solution to sit on the surface for 10 minutes before thoroughly rinsing off with clean water.

Cracks and Grooves

Cracks and grooves also need to be considered. If they warrant filling in, inject a construction adhesive followed by hard foam stripping pressed into the adhesive. Avoid applying a silicone sealer, as these products are usually too slick to get proper adhesion of the paint without additional preparatory abrasion.

Priming the Surface

Once the surface has been cleaned, a sufficient primer coat will give better adhesion for the paint. To determine the best primer for the specific surface, we suggest contacting a supplier of architectural coatings in your area for their recommendations. Such companies have extensive experience with priming the broad spectrum of building supplies, and typically have specific primers for the surface upon which the mural is to be painted. We have found that architectural and maintenance paints are competitively priced, meaning that a product that costs more than a similar product will typically perform better as well. One key feature to look for in this primer is that it is intended to be painted over by latex (water-borne) paints. When painting on brick, concrete, or other masonry surfaces, it is recommended to also use a Masonry Conditioner that can be purchased from a commercial coatings supplier.



Scaffolding

For larger murals, and particularly where a number of painters are involved, you might need to erect scaffolding. Usually, this means calling in the professionals who can advise you on safety and accessibility to the wall surface. Although it may sound extreme, sometimes it is easier to hire a suspending cradle like those commonly used by window cleaners or a hydraulic lift. Whatever is required, you will need to book hired equipment in advance. Make sure that ladders are never left up against scaffolding when it is not in use, or children might feel they are being invited to use this equipment as a climbing frame.

Precipitation, Humidity and Moisture

Avoid painting in adverse weather conditions, such as rain and fog. This addition of moisture can affect the drying times and will reintroduce water back into recently dried paint films. It is especially important to allow proper drying/curing time between isolation coat and the varnish layer (if you're using one). Trapped moisture can severely hinder adhesion, and can cause clouding of a clear layer. It should also be noted that sufficient drying time should be allowed between washing the surface and the initial primer or conditioner coats. High humidity can also affect the mural's drying times similar to the conditions cited above for precipitation. As the relative humidity climbs above 70%, more caution needs to be taken.

Temperature

Temperature, precipitation, and humidity should be considered during application. Ideally the temperature during application should be between 65°F and 75°F (18°C to 24°C). Higher temperatures can affect application, especially the evenness of the paint films, as they will dry much more quickly. Colder temperatures can harm the film formation of practically all of the coatings, and the absolute minimum temperature is 50°F and (10°C)



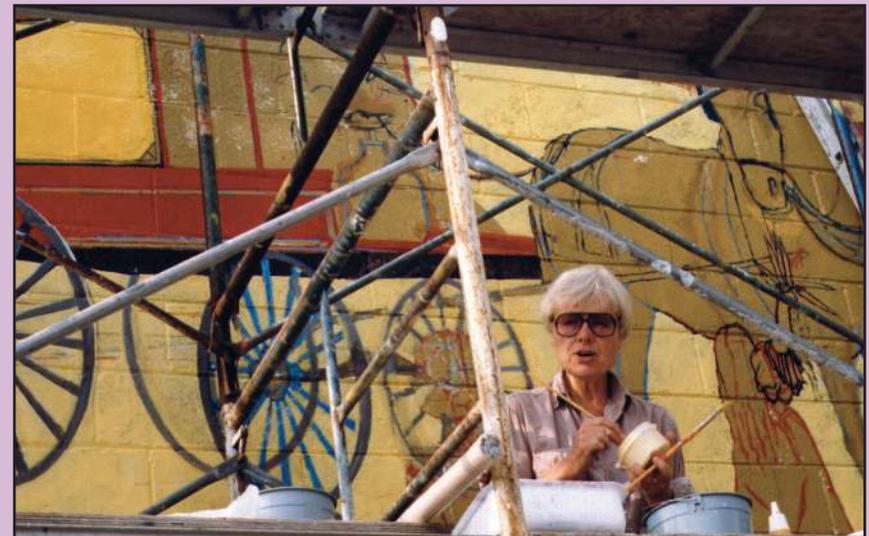
H.M. Schooner, Onondaga c. 1793

by Jeff Jackson, July 1992

2340 Kingston Road at Sharpe Street, Scarborough, ON

The Onondaga was built near Kingston in 1790 and served as flagship of the Provincial Marine until her retirement in 1797. This was the ship in which Lieutenant-Governor John Graves Simcoe and his wife Elizabeth sailed across Lake Ontario, from Niagara-on-the-Lake to the town of York, (now Toronto) to establish the capital of Upper Canada (now Ontario).

Painted with exterior grade latex, flat finish paint from Colour Your World



Noreen Mallory working on **Horse-Drawn Delivery Wagon** October 1992

2365 Kingston Road West of Midland Avenue, Scarborough, ON

**From the 5th National Mural Symposium:
“The Collaborative Process” - facilitated by Jane Golden**

The following is only to be used as a checklist of important items in regards to signing agreements for commissioned work.

Liability...who is responsible for what, get it in writing. Physical support on site i.e.: washrooms, water, electricity, storage, open coffee shop near by.

Resource person who has the authority to make decisions on site if necessary. You might need this person’s after hours for business phone number and where they may be reached on weekends.

Working conditions...are they humane?...long hours to get the job done quickly, provisions for bad weather. Deadlines...critical path of work schedule allowing for bad weather and hold ups because of wall preparation or delay in receiving materials.

Division of responsibility i.e.: work permits, ordering supplies and scaffolding. Who does what artists or administrator?

Condition of wall: a poor wall may inhibit the mural or promote disintegration of the mural after a short period of time. Discuss the wall condition up front before you paint.

Mural consent: written agreements or contracts which cover all of the above or more.

Fee payment schedule: have this written into the contract.



The Highland Creek Parade

by David Adolphus, August 1996

385 Old Kingston Road Highland Creek Village, Scarborough, ON

This mural depicts 100 years of Highland Creek life. The images, people, animals, vehicles and buildings are assembled in a logical sequence of a parade without chronology. They are icons in a continuum.

This mural is currently damaged in several places where the wall is stucco applied to plywood and is coming away from the interior.

Mural is painted with Stevenson's acrylic paint on stucco.

Tips: Before going forward

Determine ownership of the artistic decision!

Know your bottom line when it comes to alterations to an agreed upon design!

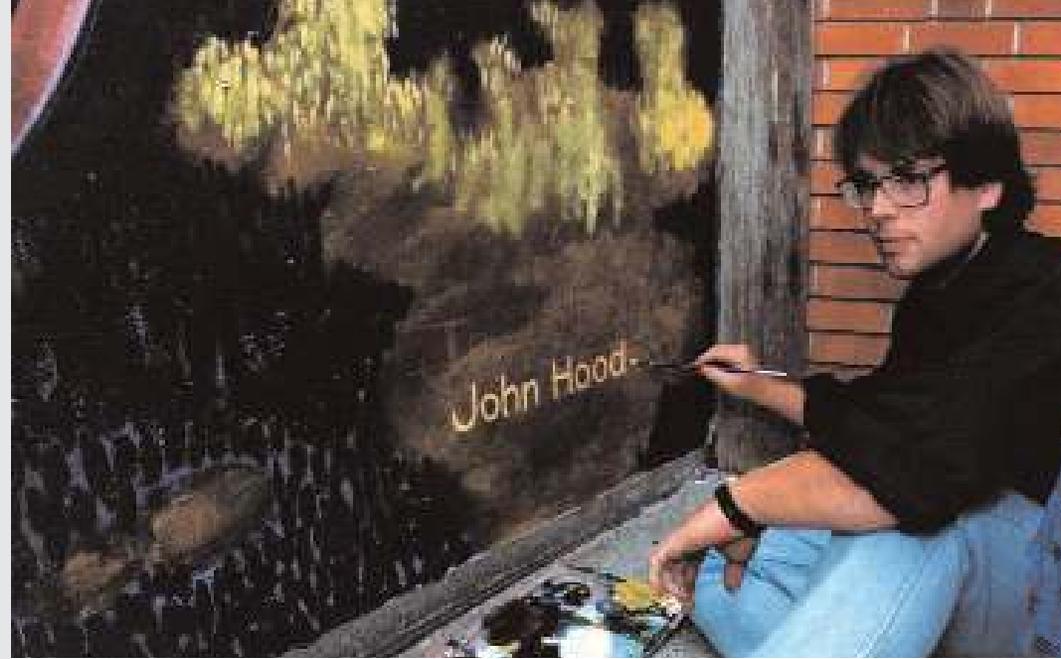
Painting Tips and Techniques

by JOHN HOOD

The intention of this report was to stimulate questions and answers, share ideas concerning media, methods and technical processes related to mural painting, attempt to identify and speak directly to any particular areas of concern that the delegates may have. Often we find that a discussion of this nature seems to raise as many questions as it answers, due to the multi-fold approaches and methods that artists employ to solve their on-site problems; however this seems to be part of the process, and invites continued discussion and debate.

3D murals: The concern is with methods to erect supports or surfaces to execute murals that are separate from or raised from the building surface. Among the solutions discussed for this type of situation was crezone which is a plywood laminate bonded with adhesives that make it very stable in exterior applications. Traditionally used by sign painters for outdoor signage, it is available in different thickness and can be cut with a circular saw. It has smooth heavy paper external skin which gives a good ground for oil based and acrylic media. There are many different types of laminated wood based products available from the building industry, some with resin or synthetic surface treatment that are designed for exterior cladding use and would lend themselves to erecting mural panels.

There are a number of critical factors to be considered in the use of such products. Laminated products are by definition composed of a number of layers that have a "sponge-like" effect at the edges of the panels. Therefore it is of extreme importance to ensure that the edges of such panels have been carefully and thoroughly sealed with at least one and preferably two or more coats of top grade water resistant primer that is known would always be a good method as well. Employing this procedure will help to prevent the separation of laminations at the edges of the panels.



Artist John Hood in September 1990 Signing **Halfway House**
2502 Kingston Road, Scarborough, ON



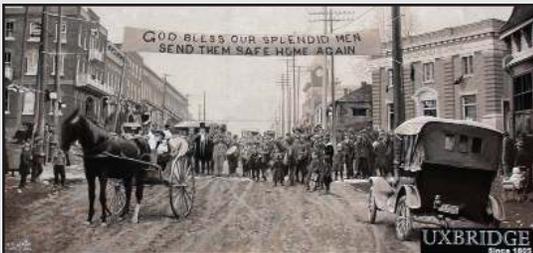
Single Working Panel In Studio

It is important to establish the chemical nature of the outer coating on products that are sold as “pre-primed” or “finished”. Some coatings are designed to accept paint coatings, whereas some are not.

Check with the distributor or even the manufacturer. Have them send you a spec sheet about the product and be sure to explain to the supplier the intended use of the product. Some suppliers are not above selling you a product that is unsuited for the intended purpose, so it is wise to use a little extra consideration when obtaining surface building materials. To forestall disaster, it is very wise to conduct a test of the intended paint media on a small section of the intended surface material, preferably prior to installation. Make a thinned solution of the paint media and apply it to the panel. It should flow smoothly onto the surface and coat evenly and appear to sink into the surface a little. In the event that the media pools or beads, or takes on the appearance of water brushed over a waxy surface (the “wax resist” effect) then the adhesion of the media is not acceptable. In this event, check the spec sheet for an appropriate solvent such as Varsol, Methyl Hydrate or a well diluted solution of Trisodium Phosphate (TSP). The effect you want to obtain is to get a matte surface which will allow thinned coats of paint to bond. Once you have achieved this effect you may install panels with confidence, but you must apply the same treatment to the entire surface to be painted. If you cannot achieve good adhesion with the test sample, look for a different sheeting material.



Upper Portion 7 panels
by James Gain



Full Mural 14 Panels
by James Gain

Most of the above products would usually be applied to a metal support structure which had been screwed to the building surface. This support structure should be constructed by a qualified installer. A wooden support structure could be employed, but it would have to be primed and sealed thoroughly to prevent saturation and subsequently transmission of moisture to the top panels. Again, as with all industrial products, care should be taken to follow manufactures recommendations.

A product used for peripheral waterproofing is **Atex Novacolour**. This is a water base rubber coating material which is designed for roof patching. A comprehensive examination of the potential mural site should be made to observe and detect moisture flow. It may be necessary to take the step of installing flashing or eaves troughs to divert water flow away from the surface of an installed mural. Moisture is one of the main causes of damage to outdoor murals.

The use of **Bungee Banner** is another option for large scale indoor or outdoor mural work. This is a strong canvas anchored and suspended by a bar mechanism and stretched taut by bungee cords. (a highly elastic tensile cord that clips to the bar at the edges and pulls the canvas taut). This type of system is widely used for exterior use where extreme longevity is not required. However, given that it is sufficiently strong to be erected and operate in wind and weather suggest that it would be highly permanent in an indoor environment, where sun and moisture would not cause deprecations to the fabric.



The Sun Mural
by John Hood, 1993
Front Street, Toronto, ON

Primers: There is no economy to be gained by using low cost or economy products in any type of painting but especially with regard to primers for exterior mural work. The primer is the coat on which all subsequent treatments depend and as such must be of top quality to ensure a good life span for the finished work. In short, the use of top quality, top of the line products is highly recommended for priming applications.

Sealer: The question of sealer (clear) coat over finished murals as a preservative is often asked. The use of sealers can prove problematic. In the event that the decision is taken to employ a sealer coat, it must be done with the strict knowledge that the paint media and sealer coat are chemically compatible. If the sealer is non-porous it can prove detrimental over surfaces, especially brick where moisture transfer is organic to the site. Sealers may change colour over time with a detrimental effect. Acrylic varnishes must be applied with great care as over-brushing or over-rolling a wet application of clear coat can produce a milky or grainy effect in the finish which has an undesirable appearance when dry. If compatible and applied carefully sealers may add some life span to a finished piece.

If your mural has been painted with top quality artist acrylics on a properly prepared surface, followed by a protective isolation gel coat and a final coat of Golden MSA Varnish, then you will find these steps to be sufficient for most requirements.



Priming the wall for 'Community Spirit in Early Highland Creek'

The isolation coat serves to absorb damage and protect the actual colours, while the MSA Varnish provides a range of benefits – it resists accumulation of dirt and dust, facilitates cleaning, it offers additional protection from fading due to UV light, and it makes possible the simple repairs outlined below.

In order to get the best life span out of exterior mural work, always employ the following maxim: **“site selection is absolutely critical to the life span and general success of the mural project.”** Check the composition of the wall in question for efflorescence or signs of conspicuous moisture passage or damage. Look for a very dry inert site for best results and remember that a south or east facing site may be warmer to work on than a north or west exposure, but may exhibit fading comparatively sooner. Murals are more visually effective in shade than in direct sunlight, especially if there is a surface texture like brick pointing or stucco. When in doubt about the physical suitability of a site, consider other sites.

Finally, some of the paint media that are tried and tested in mural application include but are not limited to: Stevenson (acrylic) Nova Golden (acrylic), and Liquitex. The above mentioned materials are marketed as artists material and generally have high viscosity and good light fastness and mixing capabilities. Many artists paint murals with commercial latex paints, which are generally lower viscosity and may not mix as readily as pure pigment to obtain true shades, due to the admission of tertiary tones into the colour bases. This is not a problem where flat “line and tone” style of mural is desired and colour matches can be taken from manufactures colour chips. If a “palette mixing” style of mural is required where custom shades are mixed on site to render a painterly artwork following a maquette, then artist materials are probably a better choice. (Commercial latex is generally used for spray applications, but the requisite thinning of media (and resultant loss of integrity to the binder in the paint) generally tends to preclude the use of spray technique for long term on-site murals.)

The Canadian Conservation Institute

The Role of the Conservator in an Outdoor Mural Program

Conservators can act as troubleshooters:

- During the planning stage by offering site and maintenance advice
- During the execution of the mural
- By participating in routine inspections and maintenance
- By suggesting treatment options and programs

As suggested by the Canadian Conservation Institute, outdoor mural should be inspected about four times a year to prevent minor problems from becoming major problems. The conservator can train people to do this type of inspection. In many communities, outdoor murals are a highly visible focal point and therefore, it is in everyone's best interest to invest a little money and effort to minimize maintenance problems in the future.

Visit the Canadian Conservation Institute website at:
www.cci-icc.gc.ca



Potential problems of outdoor murals

Peeling paint – may be due to either an inferior paint product, dampness in the wall, or to a delay between the stages of painting which may have allowed a thin layer of dirt to build up on the wall surface

Dented surfaces – are particularly a problem with murals that are painted on outdoor insulation products

Abrasions – often caused by people walking or parking too close to an unprotected mural

Faulty caulking of flashing, and flashing that has pulled away from the wall – this contributes to water damage

Vandalism – takes a number of forms: surface dents, graffiti

Efflorescence – a white powdery substance seen on the surface of some brick walls

Vertical cracks – these often rise from the bottom due to inadequate caulking along the base of the wall or lack of drainage

Mechanical damage – can be caused by cars, trucks, snow removal equipment etc.

General water damage – can cause cracks in the wall surface, peeling paint, deterioration of wall's integrity

Fading and bleaching of pigments – caused by light and pollution, check with paint manufacturer for colour fast pigments

Conservation and Maintenance

The greatest damage occurs to murals through pollution and water seepage. Annual washing with a gentle soap is excellent to minimize damage from pollution and other dirt. The damage from water usually requires scraping and repainting of those areas. This can be a big expense and each situation will need expert advice and attention. Over time all murals will fade. U.V. protective coating is recommended. Make sure that if you use a coating that it does not in itself cause damage to the murals. Use advice from a good paint supplier.

Vandalism through graffiti is a lesser problem as traditionally, taggers (the people who leave their mark) usually respect the fine art murals. However, from time to time there are occurrences of graffiti either with spray paint or paint marker. There are products available that will help clean them, but test the area carefully as they might crack and yellow.



John Hood Painting Detail from "Community Spirit of Early Highland Creek"
382 Old Kingston Road, Scarborough, ON

Factors Affecting Preservation

The site – Assess the effect of lawnmowers and snow removal at the site

Landscaping – Access the area with regards to drainage, trees, shrubs, shade and sun

The wall – Investigate the condition of the wall and any related support structures

Materials and techniques – This area requires more research, particularly with regards to:
-the stability and light-fastness of paints
-the long term effects of varnishes and anti-graffiti coatings

Public awareness – Increasing public awareness of conservation issues can help to identify problems in an early stage.

Maintenance – Your mural should be inspected for integrity once or twice each year, especially in the spring.



Mural Repair Suggestions

Dents and holes in the wall surface

- Smaller holes can be filled in using cement
- Medium sized holes may require the application of mesh before the cement is applied
- Larger holes may require strapping, foam, cement, then stucco, to match the original surface

Primers

- Use a good quality primer
- Make sure the coverage is adequate – do not skimp

Paint

- Use a paint made from a mixture of acrylic and urethane
- Caulk the wall where necessary to prevent future water damage



Mural Maintenance

Heritage Preservation, The National Institute for Conservation (USA)

A faded, flaking, or vandalized mural is a poor reflection on the neighborhood or city and detracts from quality of life. It can be challenging to raise funds for conservation, so it is much more cost effective at the start of a project to select materials that are designed to withstand the environment and to begin a schedule of regular maintenance that can cost a fraction of a complete restoration. In addition, a well maintained mural is less likely to be a target for vandalism. These recommendations are applicable to commissioning organizations or agencies as well as artists. However, during the planning stage, ongoing maintenance tasks and expenses should be discussed and included in contracts. Regular inspections should be assigned to one or more parties.

- Signage that is included in the mural design or erected near the mural should provide contact information for reporting graffiti or vandalism of the mural.
- Set a schedule for regular inspection of the mural. Ideally this should be twice a year, once after the winter and once after the summer—the two times of year with the most weather extremes. Annual checks of a large mural may be done with binoculars, but depending on the mural's condition, every three to five years it may be advisable to examine it using a lift or scaffolding.
- Maintenance activities may include removing or trimming vegetation, removing surface dirt (especially along the base of the mural), and reapplying coating. Price and budget these costs accordingly.
- Photograph any damage to the mural before any cleaning, graffiti removal, or repairs are attempted.
- Any washing of the mural should be done as gently as possible without detergents and with minimal water pressure. A plan for washing should be discussed with the artist(s) and instructions documented. Test an area before beginning any cleaning project.

Mural Cleaning

Michael O'Malley, Centre de Conservation du Quebec

Cleaning acrylic murals with water is not a routine activity – it should only be carried out every five years or as needed. Overall wet cleaning requires a special technique: washing in vertical strips from top to bottom, to avoid creating irregular patterns of water dripping onto dry areas of the mural.

The washing procedure entails gentle overall misting with water, blotting, then rinsing with water. Always test first on a small area to observe the behaviour and effects of the materials. The use of harsh detergents or solvents, stiff brushes or excessive abrasion can damage the relatively soft surface of acrylic paint.

Do not use hot water over 50°C or high pressure water sprays for wet cleaning, as this may cause paint to soften or crack; it may also introduce unwanted moisture into the wall or the painting support. Do not wet clean murals in cold temperatures (below 10°C).

The Question of Coatings

Karin Eaton, Mural Routes

There is extensive and ongoing discussion and much debate about the right coating for murals. Although there are several ongoing studies about coatings, as of yet there is no definitive data on the subject.

The use of coatings can prove problematic. In the event that the decision is taken to employ a coating or sealer coat, it must be done with the strict knowledge that the paint media and coating are chemically compatible. Check material data sheets or with manufacturers to determine this information. Sealers tend to be highly non porous which can prove detrimental over surfaces, especially brick where moisture transfer is organic to the site. Sealers may change colour over time with a detrimental effect. Some acrylic varnishes are being manufactured which may prove highly compatible with acrylic painted murals. See Golden Artist Colors for information on their MSA Varnish.

Paraloid B-72 made by Rohm and Haas is a durable and non-yellowing acrylic polymer used by conservators in restoration of ceramic and glass objects as well as for consolidating paintings and fragile wood. When applied correctly, B72 is a useful coating for restoration and protection of outdoor murals. B-72 should only be applied to murals by someone with experience of the product and the correct proportion with xylene (similar solvent). Proper safety measures should be practiced during application. Currently (2013) the only practitioner that we know of this method in North America is The Mural Medic, Wayne Winiacki from 29 Palms, California.

Acrylic varnishes must be applied with great care as over-brushing or over-rolling a wet application of clear coat can produce a milky or grainy effect in the finish which has an undesirable appearance when dry. If compatible and applied carefully, coatings may add some life span to a finished piece, particularly if it provides some UV protection. When in doubt avoid an extra coating over your paint system which may fail the test of time.

More information about mural coatings can be found on the Canadian Conservation Institute web site:

<http://www.cci-icc.gc.ca/caringfor-prendresoindes/articles/murals/creating-eng.aspx#surface14>

and on the Rescue Public Murals web site:

<http://www.heritagepreservation.org/RPM/MuralBestPractices/coating.html>

Mural Treatment Approaches

Debra Daly Hartin, Canadian Conservation Institute

The approach, or “roadmap” to making treatment decisions should have been outlined in the initial planning stage or conservation policy within the mural program. For example, when treatment is required, the policy should indicate who should be contacted (i.e. program administrator, a conservator and/or artist), whether or not a committee (i.e. program administrator, artist, conservator, community members, and/or funding body) will discuss the proposed treatment options, and who will approve the proposed treatment.

Treatment decisions will be unique for each mural. A professional conservator should ideally be involved. He/she can undertake challenging treatment procedures, provide treatment options, perform initial tests, advise on the materials and procedures to be used and/or provide guidance to a competent individual performing the work. A conservator can also advise when other professionals, such as masonry experts or architects, are required.

Prior to undertaking the agreed-upon treatment, the cause of deterioration should be determined and corrected. The original artist should also be consulted prior to major treatment or alteration of the work or its context, both as a moral right and because he/she can provide detailed information on the materials, techniques, and visual characteristics of the original surface.

The actual treatments can range from a traditional conservation approach – to treatments in which a conservator supervises or advises an artist and/or a group of community volunteers in restoration or reconstruction activities – to treatments undertaken by an artist, who has proved he/she is respectful of a conservation approach and undertakes relatively basic procedures that have been approved by the artist and owner.

All treatments should be carefully documented. The treatment decisions should be recorded, and a detailed record kept of the work undertaken, the materials used, the person(s) doing the work, and the date. Before, during, and after treatment photographs should also be taken.

For more information on conservation guidelines for murals, please visit the Canadian Conservation Institute website: <http://www.cci-icc.gc.ca/caringfor-prendresoindes/articles/murals/index-eng.aspx>

Condition Report

The following condition report template can be used to document the results of regularly scheduled mural inspections.

Adapted from Condition Report of Centre de conservation du Québec

Mural Title		Installed date:			
Artist		Report date:			
Location					
Substrate					
Materials					
Condition of wall / auxiliary support / surrounding area					
Overall condition:		stable / precarious / unacceptable		Support type:	
Comments		minor / major / no changes since last inspection			
Work required					
masonry	cracks	caulking	mortar	flashing	eaves troughs
water damage	dents	corrosion	moss/mould	animals/insects	surrounding area
Condition of ground, paint and varnish layers					
Overall condition:		stable / precarious / unacceptable		Paint type:	
Comments		minor / major / no changes since last inspection			
Work required					
abrasion	stains	dirt	fading	graffiti/vandalism	moss/mould
lifted paint	cracking	paint loss	powdering	retouching	coating/varnish
Other					
Examined by:					

Painting on portable surfaces has obvious advantages. You can paint indoors year-round and if the installed mural is not site specific, the panels can be removed and relocated if the building is sold or torn down.

Aluminum Composite Panels

Donna Mayne, Independent Graphic Design Professional

Aluminum panels are ideal for murals because, unlike wood, they're not affected by moisture. They don't buckle, swell or delaminate. They are lighter in weight, can be bent to form curves, and can be precisely cut to any shape.

Dibond, Alucobest, and Alucobond are registered trade names for aluminum composite panels that can be ordered from most distributors of sign products. The panels are made up of two thin sheets of aluminum that sandwich a plastic core. The front and back are finished with a hard and shiny coating of paint. They can be ordered in a variety of colours.

Visit the following links for detailed specifications:

Dibond: http://www.graphicdisplayusa.com/prod_dibond

Alucobest: <http://www.huayuanfu.com/e/faq.htm>

Alucobond: http://www.alucobondusa.com/products/alucobond_pe/

Preparing and painting:

1. Remove the plastic film that is covering the panels. If desired, you can also draw on the plastic film, cut and peel away only the areas of the panels you want to paint. The film acts as a perfect masking material. However, if you're working with acrylic paints, exposed areas should still be gently sanded and primed first to ensure proper paint adhesion.
2. The panels can be cut with a jigsaw or table saw using metal blades. Eye protection is a must as the fine metal shaving pose obvious hazards.
3. Pre-drill ¼ inch anchor holes (see *installation*). The newly cut edges and anchor holes can have sharp burrs and should be rasped or sanded to make handling safer.
4. Lightly sand with 100-grit sandpaper – just enough to dull the panel's sheen and provide a tooth for the primer. Avoid over-sanding, as this will expose the bare aluminum.
5. Remove all the dust with a damp cloth and then prime with a good quality metal primer.
6. After the painting is complete, a clear coat can be applied – no need to worry about this material "breathing." One way to do this is to send the panels to an auto-body shop and have them professionally cleared. The result is a beautiful car-like finish that can be easily washed and has the added protection of UV filters.

Installation:

Installation varies according to the surface to which the panels are mounted. It is recommended that an architectural engineer be consulted. For simple installations on brick, 1 ½ inch stainless steel flathead screws with nylon Mungo plugs can be used.

1. While holding the panel to the location on the wall, use the pre-drilled holes (placed at 16" intervals around the perimeter and 32" intervals in the middle) as guides to drill into the wall.
2. Tap in the plugs and then drive in the screws. The screw heads can also be primed ahead of time and painted on site to match the mural.

Considerations:

Uneven walls will prevent the panels from lying flat and tight together. If the walls are too rough to work with, it is possible to create a framework of 16" centered steel or wooden studs that are secured to the wall by specially engineered brackets, epoxy and steel rods. The mural can then be secured to the frame using appropriate stainless steel screws or rivets.

MDO Panels

Rob Matejka, Mural Routes

MDO (Medium Density Overlay), also known as sign board or tradename *Crezone*, are weather resistant, compact plywood panels that are often used for signage. Panels are 4' x 8', come in different thicknesses and are also sold pre-primed.

Preparation and installation of MDO panels:

1. All surfaces, including the sides, of the panel should be lightly sanded and primed with a good quality primer. Be sure to seal the edges well.
2. The mural can then be painted with acrylic (recommended) or latex paint.
3. Depending on the location and sun exposure of the wall, the finished pieces can be coated with 1 to 4 coats of exterior water based varathane, satin finish for extra U/V protection. The coating can be brushed or rolled on. Brushing is preferred to avoid bubbles.
4. Panels can be installed directly onto the wall or on frame
5. Installation of the panels should be done with hammer drill and tapcon screws. After installation screw holes should be sealed with paint. On brick walls, drill directly into the brick, not the mortar joints.
6. It is possible to use construction epoxy, such as *Lepage No More Nails*, for some smaller installations. It adheres wood to wood or wood to brick.



Artist Rob Matejka finishes installed panel mural *Puzzle*, Scarborough ON



Detail from *Urban Bouquet*, aluminum composite panels by Charles Johnston, Brampton ON

Non-Woven Media

Non-woven media (80% polyester/20% cellulose fabric) is being used for indoor and outdoor murals in the U.S.A. by an increasing number of mural artists. The following is the method that is favoured by artist John Pugh in painting large-scale outdoor murals comprised of multiple sections that are joined on site. John's finished murals have thus far withstood a variety of outdoor locations and weather conditions.

Non-woven fabric that is recommended for the creation of outdoor murals is sold as *Polytab*. It is distributed in the United States by QST Industries (Chicago), can be purchased in 46" wide or 60" wide, 250 yard rolls, 320 weight, and is inexpensive.

Advantages of working on non-woven media:

- painted off-site, in studio
- easily rolled and transported
- found to be as durable as any outdoor mural

Preparation and painting:

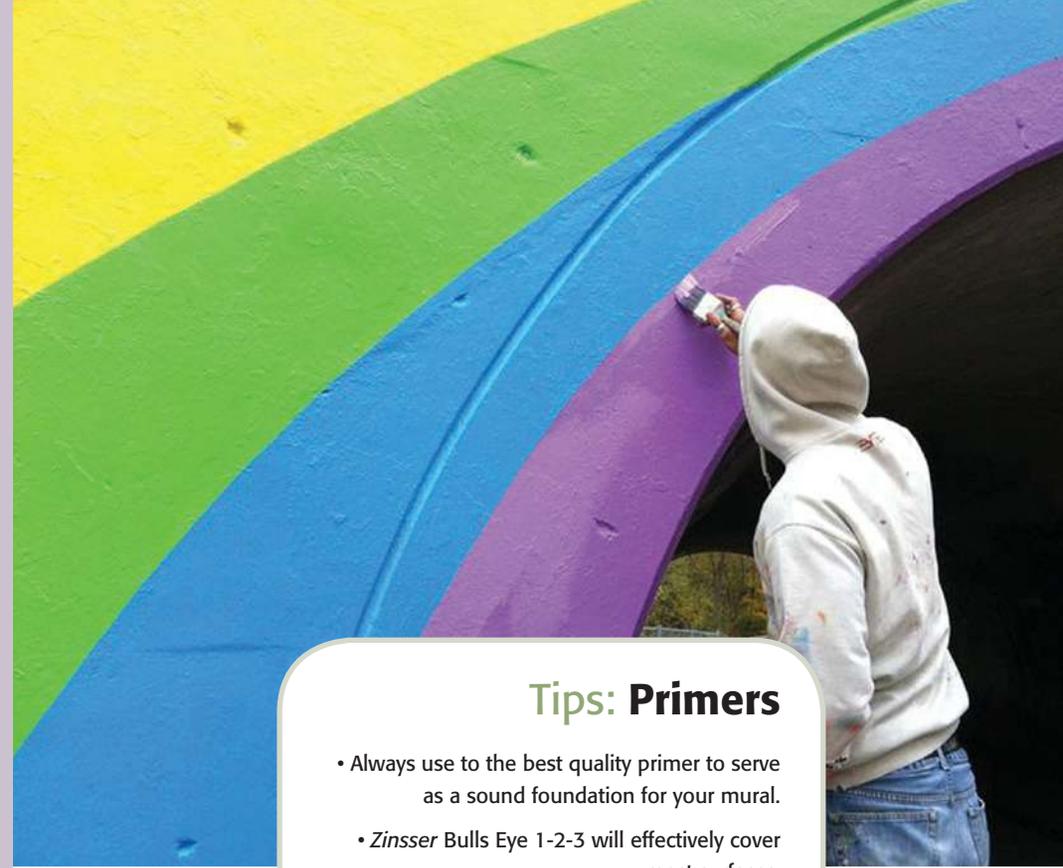
1. Clip or pin the length of *Polytab* to a smooth wall surface. Either wood, primed with an oil-based paint or use a thin painter's tarp to cover the wall.
2. Prime with 3 to 4 coats of *Nova Mat Urethane* diluted: 10 parts urethane/1 part water. The first coat will soak through and seal the *Polytab*.

3. You can remove the *Polytab* from the wall and hang it on a line until dry. Be careful not to crease the *Polytab* as you work.
4. After the first coat of primer has dried, re-attach the *Polytab* to the wall to finish priming. Allow sufficient drying time between coats.
5. Prior to painting, plumb line the wall to ensure a straight hang. The primed canvas can be hung on wall with (blue) *Scotch 8 day painter's tape*. Tape the top and sides; burnish the pieces firmly.
Hang the subsequent panels with a 3" overlap on the plumb line.
6. The mural can now be painted without further priming. Do not allow paint to bleed under overlap.
7. After the paint has dried, move tape strips over to fill the unpainted taped spaces.

Installation:

1. Prime the wall with a good quality primer and allow sufficient time to cure.
2. Use professional wallpaper hangers with *Nova 207 Mat Gel Urethane* to adhere the mural to the wall.
3. Cut and remove the overlap while hanging the mural.
4. Apply a top coating such as *Nova 205 Urethane Mat* to seal.

A primer to working on smaller murals on non-woven media written by Susan Durgin, Pennsylvania Art Education Association (USA), can be found online at http://www.ucarts.com/fabric_mural_basics.doc



Tips: Primers

- Always use to the best quality primer to serve as a sound foundation for your mural.
- *Zinsser Bulls Eye 1-2-3* will effectively cover most surfaces.
- For concrete and masonry – *Durabond Durex Brush Coat Architectural Coating* provides an excellent base and can be tinted with a limited colour range.
- Check composition of walls for efflorescence and moisture. Try to find the source of any dampness prior to painting.
- For problem damp areas – *Durabond* (and other Architectural Coatings manufacturers) make a number of products to seal and protect your base layer. Consult the manufacturer for the most suitable product for your problem situation.

Health & Safety

Michael Brown, Artist and Teacher Toronto District School Board.
Former Project Coordinator, Harbourfront Community Centre Project.
Coordinator, Harbourfront Community Centre

Creating a mural can be an extremely rewarding experience, but it is important that the proper steps be taken to prevent injury and ensure the safety of everyone involved in the process.

Potential hazards should be identified before and during the production of a mural. Potential hazards include:

1. Exposure to products such as paint, thinners and sealers.
2. Working on ladders and specialized equipment including scissor lifts and scaffolding.
3. Working near high traffic areas (pedestrian and vehicular)
4. Exposure to extreme weather (heat or cold)

Any organization that is undertaking a mural project should create a “health and safety binder” that is kept on location for the duration of the project.

The **health and safety binder** includes:

1. An emergency contact sheet with names, contact information, emergency contact information and any allergies or medical conditions for each person working on the project.
2. Contact information for any supervisors and labour boards that must be notified in the case of critical injury.
3. The organization’s critical injury action plan.
4. Records of completing first aid/CPR (photocopies of certificates).
5. Written procedures for operating/setting up/breaking down equipment to be used on site.
6. Fall prevention test scores.
7. Any training sheets that have been provided over the course of the project.
8. Each staff member should initial and date the documents that you have covered.

Recommended Personal Protective Equipment for Mural Artists

Activity	Equipment
Scraping, sanding, airbrushing water-based paint	Particle mask or respirator with pink particle filters Goggles
Spray painting	Respirator with charcoal filters, nitrile gloves or green gloves or barrier cream Goggles
Setting up or taking down scaffolding	CSA approved safety boots/shoes, harnesses, lanyards, hard hats
Working at a jobsite with scaffolding	Hard hats, safety boots/safety shoes
Working in a high traffic area (alley, sidewalk, street, parking lot)	Fluorescent orange safety vests
For all job sites	Hand cleaner, hand sanitizer, sunscreen, first aid kit

Where Incidents Can Occur

Incident	Cause	Solutions
Falling objects	No toe boards on scaffolding, forgetting to put cans/brushes back in bucket.	Install toe boards on scaffolding. Wear hard hats at the job site. Improve housekeeping.
Altercations with traffic/traffic accidents/damaged equipment	Lack of communication, narrow spaces, isolation, workers distracted, poor house-keeping.	Wear safety vests , use delineators and caution tape to mark off the jobsite. Get and post street occupation permit . Direct traffic. Headphones not to be used at job site.
Conflict with members of public	Any number of reasons.	Avoid areas at night. Work in large numbers. Staff supervisor present.
Bio hazards	Discarded syringes	Use nitrile glove, place syringe carefully in empty glass juice bottle. Goes to HHW.

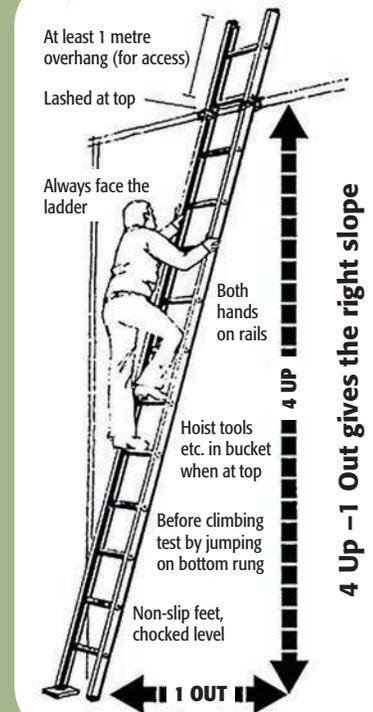
Options for Working at Heights

1. Stop the mural at a height of 8 - 10 feet (reachable by step ladders or by one tier of scaffolding).
2. Extension Ladders:
Pros: can be moved around a job site with relative ease.
Cons: Difficult to perform prolonged work from a ladder. Hydro wires may need to be insulated.
3. Scissor Lift:
Pros: Safer than scaffolding if operated correctly.
Cons: need to have wide clearance at the wall (no curbs). Hydro wires may need to be insulated. In Canada: CSAO Basics of Fall Protection training is mandatory for all staff at site. A harness and lanyard is required for each worker on the lift.
4. Scaffolding:
Pros: It's modular and can be reconfigured at the job site. Hydro wires may need to be insulated. In Canada: CSAO Basics of Fall Protection training is recommended for all staff on jobs with 2 tiers of scaffolding and is mandatory for all staff on jobs with 3 or more tiers of scaffolding. CSA safety boots/shoes are required for scaffolding set up.
5. Do the work on panels and have the work installed professionally. This tends to increase the material cost of the project but it does minimize risks relating to working at heights.

Ladder Safety Tips

1. If you are working on a ladder and your feet are more than three feet from the ground, it is recommended that you use fall protection (for example: a restraint, tether or harness).
2. While working, both feet should be on the ladder at all times.
3. Do not overreach. Move the ladder as you work instead.
4. When climbing up or down a ladder, use three-point contact (two hands and one foot, or one hand and two feet) at all times.
5. Extend the top of the ladder three feet above the surface of the upper landing.
6. Secure the ladder at the top and bottom to prevent it from moving.
7. Be aware of any overhead power lines.

8. Clean mud or snow from your shoes before climbing.
9. Keep the area at the top and bottom of the ladder clear of debris and tools.
10. Ensure that the ladder is set up at a 75-degree angle: for every four feet up, it should be one foot out from the wall.
11. When using a stepladder, the legs must be fully splayed and locked.
12. Ladders need to be maintained and in good condition. A damaged ladder should be tagged and removed from use until it is repaired.



More information about mural health and safety can found at:

http://www.muralroutes.com/resources/HandS_rickard05.pdf (presentation notes from a seminar by Ted Rickard, presented at Mural Routes 9th National Mural Symposium, Kitchener/Waterloo 2005)

http://www.muralroutes.com/resources/HandS_references.pdf (a list of printed and online resources compiled by Ted Rickard)

http://www.muralroutes.com/resources/HandS_rights.pdf (employer and employee responsibilities, links to national and regional information - Canada)

Selected Mural Resources and References

Canadian Conservation Institute, *Conservation Guidelines for Outdoor Murals*

<http://www.cci-icc.gc.ca/caringfor-prendresoindes/articles/murals/creating-eng.aspx>

Centre de conservation du Québec

<http://www.ccq.gouv.qc.ca/>

Chicago Public Art Group, *Community Public Art Guide*

<http://cpag.net/guide/>

City of Ottawa's Mural Program

<http://ottawa.ca/en/residents/water-and-environment/green-living/ottawas-mural-program>

The Getty Conservation Institute, *Publications and Resources*

http://www.getty.edu/conservation/publications_resources/index.html

Global Mural Arts & Cultural Tourism Association

<http://www.globalartsandtourism.net/global/index.html>

Golden Artist Colors, Inc., *Painting Exterior Murals*

<http://www.goldenpaints.com/technicaldata/murals.php>

Heritage Preservation, *Rescue Public Murals*

<http://www.heritagepreservation.org/rpm/>

LinkedIn group for mural artists

<http://www.linkedin.com/groups/MURALS-1262667>

Mural Routes

<http://www.muralroutes.com>

<http://www.muralroutes.com/learning.htm>

Philadelphia Mural Arts Program

<http://www.muralarts.org>