



City of Sunnyvale

Notice and Agenda Arts Commission

Wednesday, January 20, 2021

6:00 PM

Telepresence Meeting: City Web Stream

Special Meeting: Study Session - 6:00 PM | Regular Meeting - 7 PM

TELECONFERENCE NOTICE

Because of the COVID-19 emergency and the “shelter in place” orders issued by Santa Clara County and the State of California, the meeting of the Arts Commission on January 20, 2021, will take place by teleconference, as allowed by Governor Gavin Newsom’s Executive Order N-29-20.

- *Watch the Arts Commission meeting at: <http://youtube.com/SunnyvaleMeetings>*
- *Submit written comments to the Arts Commission up to 4 hours prior to the meeting to artscommission@sunnyvale.ca.gov or by mail to City Clerk, 603 All America Way, Sunnyvale, CA 94086.*
- *Teleconference participation: You may provide audio public comment by connecting to the teleconference meeting online or by telephone. Use the Raise Hand feature to request to speak (*9 on a telephone):*

Meeting online link: <https://sunnyvale-ca-gov.zoom.us/j/96704441776>

Meeting call-in telephone number: 833-548-0276 | Meeting ID: 967 0444 1776

Pursuant to the Americans with Disabilities Act (ADA) and Executive Order N-29-20, if you need special assistance to provide public comment, contact the City at least 2 hours prior to the meeting in order for the City to make reasonable alternative arrangements for you to communicate your comments. For other special assistance; please contact the City at least 48 hours prior to the meeting to enable the City to make reasonable arrangements to ensure accessibility to this meeting. ADA contact: Tracey Gott may be reached at 408-730-7599 or ncs@sunnyvale.ca.gov (28 CFR 35.160 (b) (1)).

6:00 P.M. SPECIAL ARTS COMMISSION MEETING (Study Session)**CALL TO ORDER**

Call to Order via teleconference.

ROLL CALL**Study Session**

The public may provide comments regarding the Study Session item(s). If you wish to address the Council, please refer to the notice at the beginning of this agenda.

A [21-0057](#) Master Plan for Public Art: Project Identification and Process

Adjournment Special Meeting**7 P.M. ARTS COMMISSION MEETING****CALL TO ORDER**

Call to Order via teleconference.

ROLL CALL**ORAL COMMUNICATIONS**

This category provides an opportunity for members of the public to address the commission on items not listed on the agenda and is limited to 15 minutes (may be extended or continued after the public hearings/general business section of the agenda at the discretion of the Chair) with a maximum of up to three minutes per speaker. Please note the Brown Act (Open Meeting Law) does not allow commissioners to take action on an item not listed on the agenda. If you wish to address the commission, please complete a speaker card and give it to the Recording Secretary. Individuals are limited to one appearance during this section.

CONSENT CALENDAR

All matters listed on the consent calendar are considered to be routine and will be acted upon by one motion. There will be no separate discussion of these items. If a member of the public would like a consent calendar item pulled and discussed

separately, please refer to the notice at the beginning of this agenda.

- 1A** [21-0058](#) Approve the Arts Commission Meeting Minutes of October 21, 2020

Recommendation: Approve the Arts Commission Minutes of October 21, 2020 as submitted.

- 1B** [21-0140](#) Approve the Arts Commission Meeting Minutes of December 16, 2020

Recommendation: Approve the Arts Commission Minutes of December 16, 2020 as submitted.

PUBLIC HEARINGS/GENERAL BUSINESS

If you wish to speak to a public hearing/general business item, please refer to notice at the beginning of this agenda. Each speaker is limited to a maximum of three minutes.

- 2** [21-0141](#) Approve Art in Private Development Project - Harvest Properties/Catalyst/684-870 W. Maude Ave.

Recommendation: 1. Recommend approval of the artwork as it is proposed.

- 3** [21-0059](#) Rank 2021 Study Issues

STANDING ITEM: CONSIDERATION OF POTENTIAL STUDY ISSUES

- 4** [21-0060](#) Arts Commission Proposed Study Issues, Calendar Year: 2022

NON-AGENDA ITEMS & COMMENTS

-Commissioner Comments

-Staff Comments

ADJOURNMENT

Notice to the Public:

Any agenda related writings or documents distributed to members of this meeting body regarding any item on this agenda will be made available for public inspection in the originating department or can be accessed through the Office of the City Clerk located at 603 All America Way, during normal business hours and

in the Council Chamber on the evening of the Arts Commission Meeting, pursuant to Government Code §54957.5.

Agenda information is available by contacting Ricky Le at 408-730-7336 or rle@sunnyvale.ca.gov. Agendas and associated reports are also available on the City's website at sunnyvale.ca.gov or at the One-Stop Desk, City Hall, 456 W. Olive Ave., Sunnyvale, CA, 72 hours before the Meeting.



City of Sunnyvale

Agenda Item

21-0057

Agenda Date: 1/20/2021

Master Plan for Public Art: Project Identification and Process



City of Sunnyvale

Agenda Item

21-0058

Agenda Date: 1/20/2021

Approve the Arts Commission Meeting Minutes of October 21, 2020

Approve the Arts Commission Minutes of October 21, 2020 as submitted.



City of Sunnyvale

Meeting Minutes - Draft Arts Commission

Wednesday, October 21, 2020

7:00 PM

Telepresence Meeting: City Web Stream

TELECONFERENCE NOTICE

CALL TO ORDER

Pursuant to Section 3 of Executive Order N-29-20, issued by Governor Newsom on March 17, 2020, the meeting was conducted telephonically.

Chair Eskridge called the meeting to order at 7:00 p.m. via teleconference.

ROLL CALL

Present: 4 - Chair Dawna Eskridge
Vice Chair Sue Serrone
Commissioner Susannah Vaughan
Commissioner Agnes Veith
Absent: 1 - Commissioner Jeremie Gluckman

Council liaison Melton (absent)

ORAL COMMUNICATIONS

Chair Eskridge opened oral communications and there being no public testimony, closed oral communications.

CONSENT CALENDAR

Commissioner Veith moved and Commissioner Vaughan seconded the motion to approve of the consent calendar as presented.

The motion carried with the following vote:

Yes: 4 - Chair Eskridge
Vice Chair Serrone
Commissioner Vaughan
Commissioner Veith

No: 0

Absent: 1 - Commissioner Gluckman

- 1 [20-0566](#) Approve the Arts Commission Meeting Minutes of September 16, 2020

PUBLIC HEARINGS/GENERAL BUSINESS

- 2 [20-0779](#) Review & Approve 2021 Master Work Plan

Superintendent of Recreation Services, Damon Sparacino presented the draft 2021 Master Work Plan.

Commissioners inquired and staff responded:

Can we include the State of the City to the 2021 Master Work Plan? Absolutely.

Commissioner Veith requested a motion to amend the 2021 Master Work Plan to include the State of the City.

Commissioner Serrone moved and Commissioner Veith seconded the motion to Approve the 2021 Master Work Plan.

The motion carried by the following vote:

Yes: 4 - Chair Eskridge
 Vice Chair Serrone
 Commissioner Vaughan
 Commissioner Veith

No: 0

Absent: 1 - Commissioner Gluckman

- 3 [20-0780](#) Annual Review and Acceptance - Code of Ethics

Superintendent of Recreation Services, Damon Sparacino presented the 2021 Code of Ethics.

Commissioners inquired and staff responded:

Does a commissioner need the City Manager or City Attorneys' approval to contact staff members? Commissioners should contact the Commissioner liaison to direct to

the appropriate staff.

Commissioner Vaughan motioned and Commissioner Serrone seconded the motion to approve the Annual Review and Acceptance - Code of Ethics.

The motion carried by the following vote:

Yes: 4 - Chair Eskridge
Vice Chair Serrone
Commissioner Vaughan
Commissioner Veith

No: 0

Absent: 1 - Commissioner Gluckman

4 [20-0832](#) Approve Art in Private Development Project - Fortinet/901 Kifer Road

Recreation Services Coordinator II, Kristin Dance presented the Art in Private Development project and introduced Fortinet developer, Brian Hill, and artist, Xiaoze Xie, to provide detailed information regarding the project. Highlights included: Fortinet background, location of art piece, scale of sculpture, 3D rendering, glass panel details, construction and maintenance.

Commissioners inquired and the developer, artist and staff responded:

How far away would a pedestrian need to be to read the words on the sculpture? Pedestrians will be able to read all of the words surrounding the brain panel from the edge of the lawn. The wording on the software data panel may be too small to read.

Will the architectural plans include a space so that the public can view the sculpture? The landscape architect will look into the possibility of creating a pathway that will loop around the sculpture and include benches.

How does the artist envision the public participating with the sculpture? Would like the audience to be able to walk around the art piece and spend time exploring the content of the sculpture. As the sculpture is made of glass, the art piece is not meant to be physically interactive, just intellectually.

Will the words on the sculpture be in English or will other languages be included?

Although the sculpture only includes English, it will include subtle universal and astrological influences.

Will the sculpture have sharp edges or be tempered? The sculpture will be tempered and edges softened for safety reasons.

Commissioner Vaughan moved and Commissioner Serrone seconded the motion to approve the Art in Private Development Project - Fortinet/901 Kifer Road.

The motion carried by the following vote:

Yes: 4 - Chair Eskridge
Vice Chair Serrone
Commissioner Vaughan
Commissioner Veith

No: 0

Absent: 1 - Commissioner Gluckman

STANDING ITEM: CONSIDERATION OF POTENTIAL STUDY ISSUES

5 [20-0567](#) Discussion and Consideration of Potential Study Issue:
Artist-in-Residence Program

Arts Commissioner, Agnes Veith presented a potential study issue on an Artist-in-Residence Program. The program would identify a bay area professional artist or a local college student to provide workshops to Sunnyvale residents.

Commissioners inquired and Commissioner Veith responded:

How do you envision the Artist-in-Residence Program? As an opportunity for local college artists to perform virtual or in-person art pieces. We can contact local colleges for students to submit an essay and artwork for the Commission to review - possibly provide students college credit in exchange for services.

How long do you envision each residency? Quarterly basis, as it would allow for more artists to participate.

How would you narrow the entry of applications? We can ask chairs of art departments to recommend a few students.

Would this be limited to college students? Ideally, limited to local colleges.

Would the artist need to be a college student and Sunnyvale resident? Originally wanted Sunnyvale artist, but believed it was too narrow of a scope.

Staff added:

Some projects may not interest local artists working with a particular medium or scale, so instead of proposing a program exclusively for Sunnyvale residents, would recommend opening the program countywide. Although living within the county does not need to be required, residency would be taken into account.

Commissioners inquired and staff responded:

What would amending the municipal code look like for the Artist-in-Residence program? Changing the municipal code/ordinance could allocate public art funds for the project, as opposed to coming from the general fund.

Could we use grants, such as the Silicon Valley Foundation? Yes, other possibilities could include the commission creating a "Friends of the Arts" group to generate funds. Also, each year the commission can work with staff to incorporate the Art-in-Residence program with events such as Hands on the Arts or State of the City.

The motion to approve the potential study issue carried by the following vote:

Yes: 4 - Chair Eskridge
Vice Chair Serrone
Commissioner Vaughan
Commissioner Veith

No: 0

Absent: 1 - Commissioner Gluckman

6 [20-0897](#) Discussion and Consideration of Potential Study Issue:
Recycle, Reuse and Repurpose

Chair of the Arts Commission, Dawna Eskridge presented a potential study issue on Recycle, Reuse and Repurpose. The proposal requires developers solicit sculptural artists that are interested in using recycled materials.

Commissioners inquired and staff responded:

Can we ask artists to use recycled materials before they use new materials? Private art projects give developers the flexibility to use materials as they see fit. As the number of artists that work with recycled materials may be limited, we could recommend private developers use recycled materials, but not require artists to use them. However, for municipal projects, like the Water Pollution Control Plant, we may ask for artists that specifically work with recycled materials.

Do we need to have a study issue for private developers, or would we be able to influence developers to use recycled materials? Most private developers that contact the City know exactly what they want to do with their sculpture, but we can always work with developers to come up with creative ideas.

Can we have an event the coincides with the Artist-in-Residence program that would solicit artist that solely works with recycled materials, ie. Art at the Dump? Yes, or the event can be an annual fundraiser for "Friends of the Arts."

Chair Eskridge clarified her proposal is to encourage artists to use recycled materials, whether it is private or municipal projects.

Commissioners added:

Projects could be done as an exhibition and perhaps the Sustainability Commission could co-sponsor it.

The motion to approve the potential study issue carried by the following vote:

Yes: 4 - Chair Eskridge
Vice Chair Serrone
Commissioner Vaughan
Commissioner Veith

No: 0

Absent: 1 - Commissioner Gluckman

7 [20-0911](#) Arts Commission Proposed Study Issues, Calendar Year: 2021
Standing item. No study issues approved in previous meeting were proposed.

NON-AGENDA ITEMS & COMMENTS

-Commissioner Comments

None.

-Staff Comments

Damon Sparacino informed commissioners the Master Plan for Public Art is going to Council on Tuesday, Oct. 27, 2020.

ADJOURNMENT

Chair Eskridge adjourned the meeting at 8:51 p.m.



City of Sunnyvale

Agenda Item

21-0140

Agenda Date: 1/20/2021

Approve the Arts Commission Meeting Minutes of December 16, 2020

Approve the Arts Commission Minutes of December 16, 2020 as submitted.



City of Sunnyvale

Meeting Minutes - Draft Arts Commission

Wednesday, December 16, 2020

6:00 PM

Telepresence Meeting: City Web Stream

Special Meeting: Study Session

TELECONFERENCE NOTICE

CALL TO ORDER

Pursuant to Section 3 of Executive Order N-29-20, issued by Governor Newsom on March 17, 2020, the meeting was conducted telephonically.

Chair Eskridge called the meeting to order at 6:02 p.m. via teleconference.

ROLL CALL

Present: 4 - Chair Dawna Eskridge
Vice Chair Sue Serrone
Commissioner Jeremie Gluckman
Commissioner Agnes Veith
Absent: 1 - Commissioner Susannah Vaughan

Commissioner Vaughan's absence is unexcused.

Council Liaison Melton (absent)

Study Session

A [20-0989](#) Master Plan for Public Art: Project Identification and Process
Recreation Services Manager, Trenton Hill, and Recreation Services Coordinator II, Kristin Dance gave a presentation on Master Plan for Public Art: Project Identification and Process. Highlights included: MPPA overview, history of program, outreach plan, funding sources and process for project approval.

Commissioners provided staff with project ideas and ideal locations for art pieces. Staff took notes and will provide commissioners with a list of projects to review at the next study session.

Chair Eskridge opened public comment.

City Resident, MTE, encouraged the City to fund projects that involved technology, art and hydroponics.

Chair Eskridge closed public comment.

ADJOURNMENT

Chair Eskridge adjourned the meeting at 7:18 p.m.



City of Sunnyvale

Agenda Item

21-0141

Agenda Date: 1/20/2021

REPORT TO ARTS COMMISSION

SUBJECT

Approve Art in Private Development Project - Harvest Properties/Catalyst/684-870 W. Maude Ave.

BACKGROUND

Under the City's Art in Private Development Ordinance (Sunnyvale Municipal Code (SMC) Chapter 19.52), the Harvest Properties project at 684, 810 and 870 W. Maude Ave. is required to provide public art. This project was permitted in 2017 prior to the adoption of the Master Plan for Public Art in 2020. Therefore, it is subject to a minimum requirement of 1% of the project's construction valuation or \$618,196.

The procedure established for reviewing the artwork is:

- 1) Review the artist's background, including their experience and ability to design, fabricate and install large-scale artwork(s).
- 2) Review the artwork to determine whether the nature and style of the artwork is appropriate for the site.
- 3) Determine whether the proposed artwork is appropriate in scale for the overall development.
- 4) Review the location of the artwork for accessibility to the public.
- 5) Review the maintenance and durability of the artwork.

The purpose of this report is to request the Arts Commission review and approve the proposed artwork. Under the Art in Private Development Ordinance, the Arts Commission is authorized to make a final determination on the proposed artwork and the City Council is not scheduled to consider this item.

EXISTING POLICY

Sunnyvale Municipal Code 19.52 - Art in Private Development

ENVIRONMENTAL REVIEW

A Program-level Environmental Impact Report (EIR) was prepared for the Peery Park Specific Plan (PPSP). The underlying project in this case (construction of three four-story office buildings and a five-story parking structure) was found to be within the scope of the PPSP Program EIR and therefore exempt from additional CEQA review pursuant to CEQA Guidelines sections 15168(c)(2) and (4). The City completed an initial study and determined that the environmental impacts associated with the proposed development were adequately addressed and analyzed in the Peery Park Specific Plan Program EIR and/or could be substantially mitigated with the imposition of uniformly applied development policies and standards. Consistent with SMC Chapter 19.52 (Art in Private Development), art was a required component of the project, and project conditions of approval required the applicant to provide a bond for the required art and obtain Arts Commission approval of the proposed art. The Planning Commission made findings approving the CEQA exemption and

approved the project on or around Nov. 12, 2018 (RTC 18-0842).

DISCUSSION

Project Location: The project is located at 684, 610 and 870 W. Maude Ave. between Mathilda and Potrero avenues. (Attachment 1-Vicinity Map). The site is along a busy road in a predominately industrial area and is bordered by industrial uses on all sides. Staff anticipate heavy vehicular and pedestrian traffic on or near the site.

Project Description: The Harvest Properties/Catalyst project consists of three new, four-story corporate/research and development office buildings and a six-level parking structure (Attachment 2-Site Plan). The overall site is just under 15 acres and will be developed in three phases. Phase 1 is currently under construction and includes an office building on the east side of N. Pastoria Avenue at W. Maude Avenue. Phase 2, on the west side of N. Pastoria Avenue at W. Maude Avenue, includes an office building and the six-level parking structure. The third office building will be located on the east side of Potrero Avenue at W. Maude Avenue.

Artwork Location: The proposed locations for the artwork are on the north, west and east facades of the parking structure (Attachment 3-Building Elevations Showing Art Locations). The massive size of each facade will provide visibility of the artwork to passing motorists and pedestrians, as well as tenants and employees housed in the buildings:

East façade: 109-feet long by 44-feet tall

North façade: 251-feet long by 44-feet tall

West façade: 69-feet long by 44-feet tall

The artist and developer are also planning an interactive display for visitors (Attachment 4-Interactive Display Rendering). Installed along Pastoria Avenue on the eastern façade, the display will be approximately 5-feet tall by 3-feet wide and will include a description of the artwork and the artist's inspiration, as well as a reduced size sample of the sculptural elements that visitors will be encouraged to interact with.

Selected Artist:

The selected artist for this project is southern California sculptor Rob Ley. Mr. Ley has been working in the public art field since 2000 and has completed several public commissions (Attachment 5-Artist's Resume). Locally, his work can be found at Kaiser Permanente in Dublin and the City of Hayward's Library. His work has also been commissioned by the City of Chicago, Los Angeles Arts Commission, Portland Zoo, Municipal Art Commission Kansas City and the Seattle Office of Arts & Cultural Affairs.

More information on the artist and visuals of his work can be found at rob-ley.com.

Artwork Proposal: For this project, the artist has created a design based on his desire to create places of congregation and individual reflection. Early in the project, the artist visited the site and was struck by the existing Maple, Oak and Cypress trees that frame Pastoria Avenue.

Folded Forest is a 3-part artwork that wraps three sides of the garage building (Attachment 6-Renderings of *Folded Forest*). Each section's overall dimensions are significant in scale and will allow view corridors from all three streets bounding the site; Pastoria, W. Maude and Potrero. The

imagery for each façade is individual, but connected, 3-dimensional foliage sculptures that evoke the subtle flow of leaves in a steady breeze. The art is not kinetic, but it embodies a high level of motion and varying experiences depending on the viewer's location and the existing lighting on the site.

Composed of approximately 7,000 'leaves,' the artwork will be a series of origami-like folded aluminum plates (3/16-inch thick) painted in hues of light green, dark green and white (Attachment 7-Material Information Sheets). The back of each 'leaf' will be painted a vivid blue, which will be visible at varying angles from the side. The resulting imagery, from afar, will resemble an abstract, 2-dimensional painting of plant foliage.

All materials will be architectural grade and treated for UV and weather resistance.

Lighting Plan: At night the artwork will be illuminated from adjustable high-output wide-beam floodlights mounted on 16-foot tall poles at a 30 to 50-degree tilt. The artist has conferred with a lighting consultant to ensure uniform illumination. Additional optical accessories and lenses may also be required to achieve the desired lighting effect (Attachment 8-Lighting Plan).

Due to the artwork's size and the project's LEED certification, the lighting for the artwork will need to be turned off from midnight to 6 a.m. Only ambient lighting will be available during those hours. Lighting the artwork during those hours will cause the luminaire ratings and emissions to exceed the allowed limits for LEED certification.

Maintenance: The artist and developer have developed a detailed maintenance program for the artwork (Attachment 9-Maintenance Plan). Although the maintenance required is not complicated (power washing with filtered water and hand cleaning with soap and water), the volume of elements in the sculpture will make the maintenance significant. The developer is responsible for the on-going maintenance and associated costs of the artwork. As with all private development artworks, if the artwork falls into disrepair, staff will work with the developer to address this concern. If the artwork is not properly maintained there is the potential for fines to be imposed.

Art Bond: The City has collected a security in the form of a bond to guarantee installation of the art. The bond will be held until completion of the public art requirement, consistent with SMC Chapter 19.52 (Art in Private Development). The requirement will be deemed complete when the following conditions are met:

1. Installation of the art.
2. Installation of a plaque identifying the artwork and artist.
3. Installation of the informational display.
4. Installation of lighting for the artwork.
5. Registration of the artwork, and the property owner's obligation to maintain the artwork, with the County of Santa Clara.
6. Verification of the 1% expenditure.

FISCAL IMPACT

If approved, the developer will be responsible for the design, fabrication and installation, as well as ongoing maintenance costs of the artwork. There is no fiscal impact on the City's operating budget other than incidental staff time to monitor the project, which is budgeted in the Art in Private Development Program.

PUBLIC CONTACT

Public contact was made through posting of the Arts Commission agenda on the City's official-notice bulletin board, on the City's website, and the availability of the agenda and report in the Office of the City Clerk.

ALTERNATIVES

1. Recommend approval of the artwork as it is proposed.
2. Do not recommend approval of the artwork as it is proposed.

RECOMMENDATION

1. Recommend approval of the artwork as it is proposed.

Prepared by: Kristin Dance, Recreation Services Coordinator II

Reviewed by: Trenton Hill, Recreation Services Manager

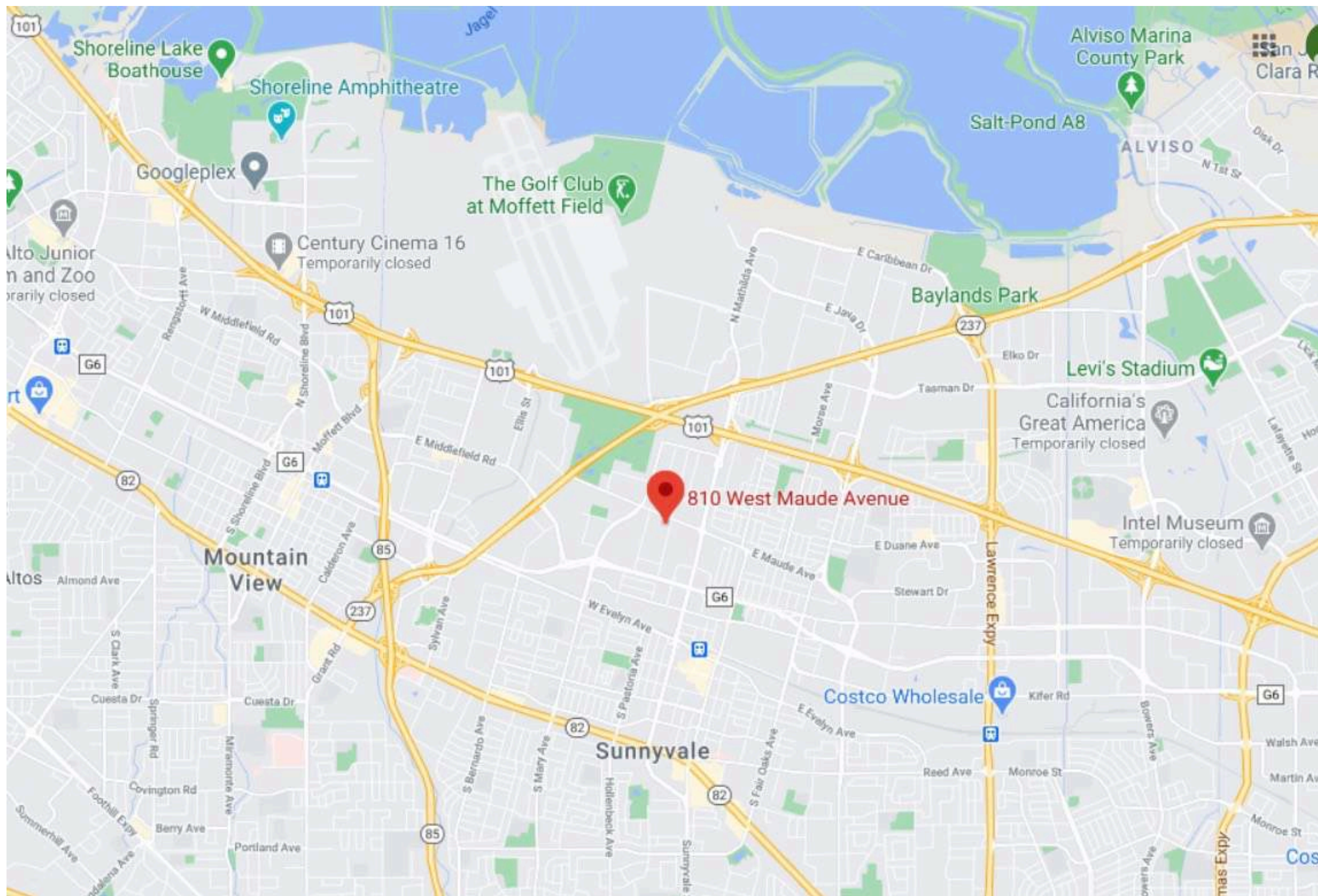
Reviewed by: Damon Sparacino, Superintendent of Recreation Services

Approved by: Cherise Brandell, Director, Department of Library and Recreation Services

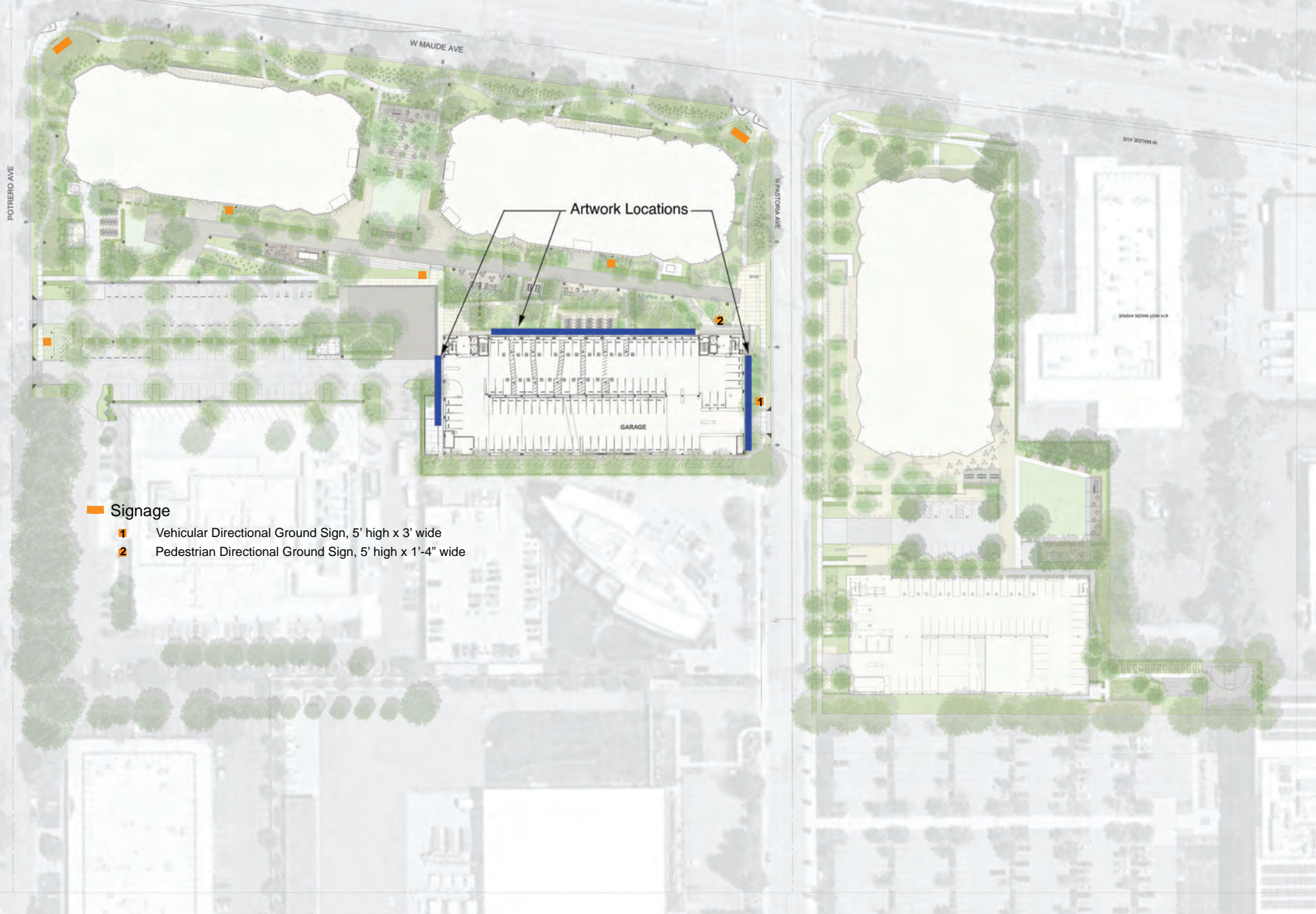
ATTACHMENTS

1. Vicinity Map
2. Site Plan
3. Building Elevations
4. Interactive Display Rendering
5. Artist's Resume
6. Renderings of *Folded Forest*
7. Material Information Sheets
8. Lighting Plan
9. Maintenance Plan

Vicinity Map - 810 W. Maude Avenue

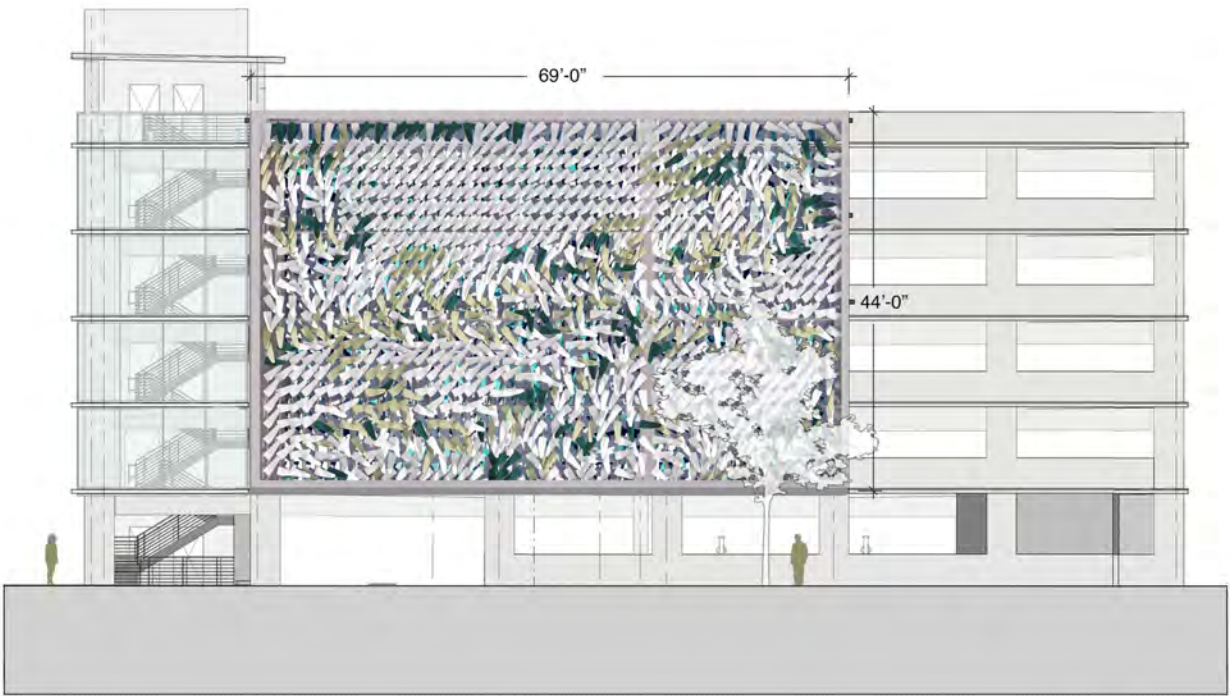


Catalyst
SITE PLAN
for Public Art Submittal 12-9-20

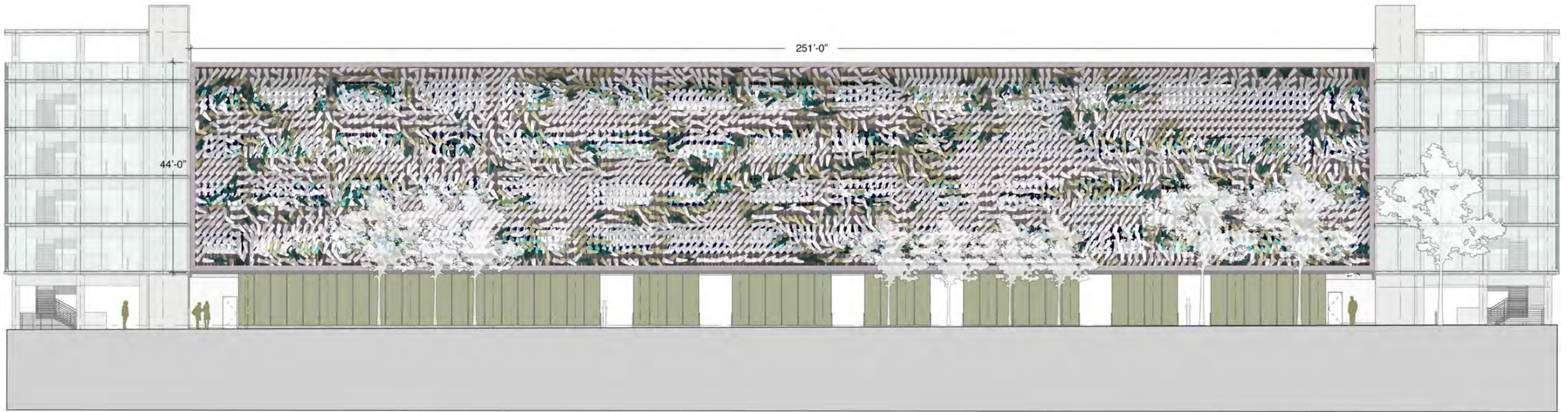




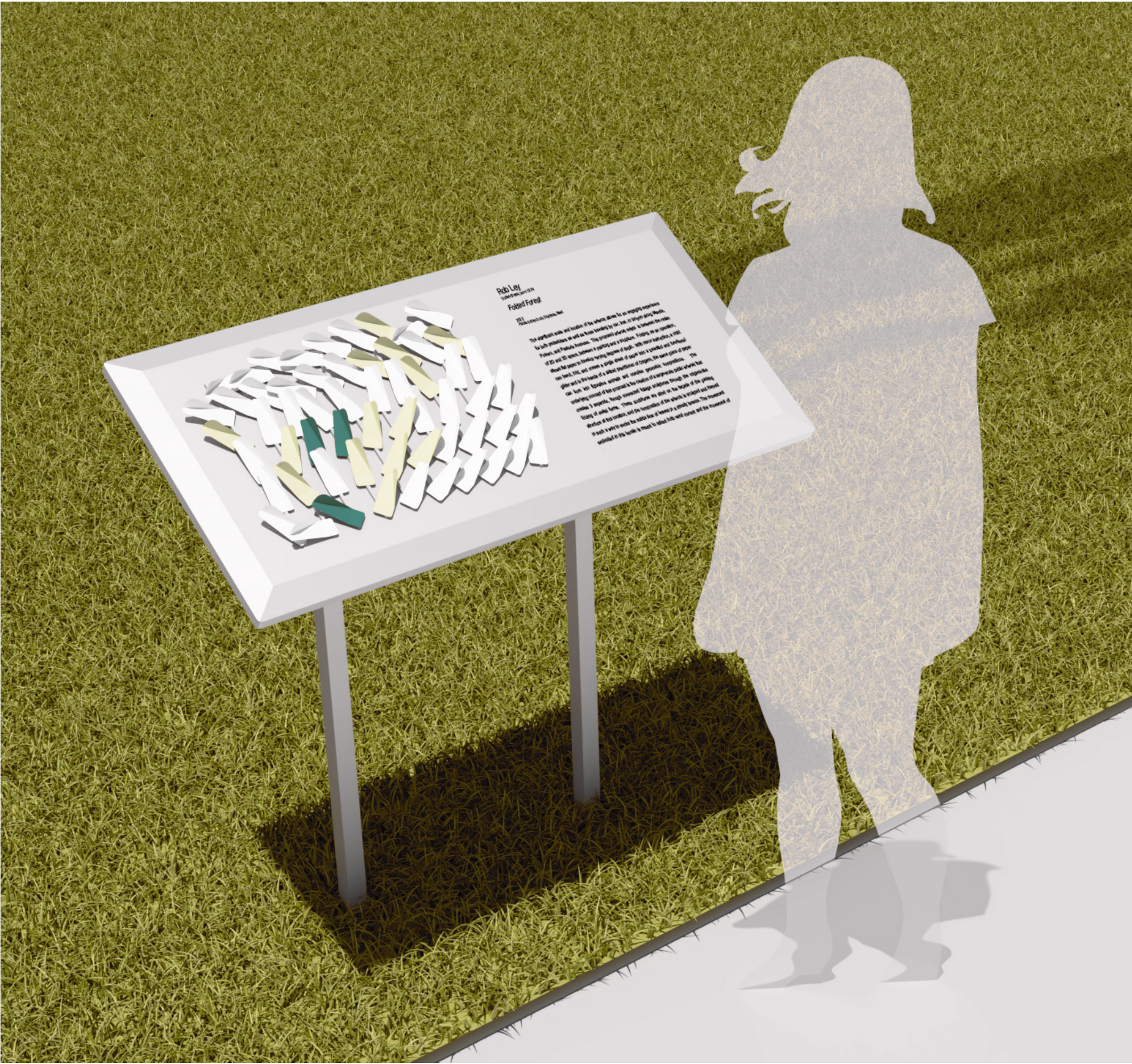
EAST ELEVATION
3/32"=1'-0"



WEST ELEVATION
3/32"=1'-0"



NORTH ELEVATION
3/32"=1'-0"



Rob Ley CV

Professional Experience

Rob Ley Studio

Art Studio, Los Angeles, CA, 2002–Present

Cliff Garten Studio

Public Art Studio, Assistant, Los Angeles, CA, 2000–2002

Academic Appointments

University of Southern California (USC), Los Angeles, CA

Adjunct Professor, 2011 - Present

Southern California Institute of Architecture (SCI-Arc), Los Angeles, CA

Design Faculty, Graduate/Undergraduate Design Studios / Graduate Thesis Advisor, 2002 – 2012

University of Illinois – Champaign (U of I), Champaign, IL

Research Assistant, Materials Research Arch/Eng Depts, 1994-1996

Education

MArch, Master of Architecture, 2000

University of California (UCLA) – Los Angeles

BSArch, Bachelor of Science in Arts & Architecture, 1996

University of Illinois (U of I) – Champaign

Awards / Grants

The Seattle Design Commission, Design Excellence Award, "Wind & Water" piece at Fire Station 20, 2017

American's for the Arts, PAN Year in Review Award, "May/September" sculpture, 2015

CoD+A Public Art Award, 2014

CoD+A Public Art Award, 2013

AIA Upjohn Research Grant, (Joint award with Doris Sung) 2011

The Municipal Art Society for New York, Best Storefront Design - "Reef", 2010

Graham Foundation for Advanced Studies Grant, Supporting funds for "Reef"; An interactive installation at the Storefront for Art and Architecture, NY 2009

AIA Upjohn Research Grant, (Joint award with Joshua Stein), Supporting funds for "Reef"; An interactive installation at the Storefront for Art and Architecture, NY 2009

AIA Knowledge Program Research Grant, Supporting funds for "Reef"; An interactive installation at the Storefront for Art and Architecture, NY 2009

IDEC Special Projects Grant

Woodbury Project Grant, (Joint award with Joshua Stein) 2006

Chicago Burnham Prize, *Finalist*, 2005

Lectures / Exhibits

Coercion, University of Southern California, Los Angeles, CA, 2017
"Spatial Inhabitation", *Digital Media Lab*, Los Angeles, CA, 2015
Acadia Design Conference, Cooper Union/Pratt Institute, Invited Exhibitor, New York, NY, 2010
"Out There Doing It:", LA Forum, Los Angeles, CA, 2010
"Immediate Material Futures in Art" Virginia Tech, Blacksburg, VA, 2010
"Behavior, Not Intelligence", Storefront for Art and Architecture, New York, NY, 2009
"Responsive Materials", California Polytechnic University, Pomona, CA, 2009
"Light & Materiality", American Institute Vienna, Vienna, Austria, 2007
"Empathy or Beauty?", Woodbury University, Burbank, CA, 2006
"Intro", (SCI-Arc), Los Angeles, CA, 2004
"A Fair and Balanced Look at Making", Materials and Applications Gallery, Los Angeles, CA, 2004
"Space, Manufactured", Milwaukee Institute of Art and Design (MIAD), Milwaukee, WI, 2003

Recent Publications

Interactive Installations, Xue, editor of Phoenix Publishing, Tianjin Feng space Media, 2016
Beyond, "Eskenazi Hospital Façade", Tang-Art Design & Information Group Limited, Beijing 2015
Byspace 360, "Parking Structure Art Façade", Sun, Susan, 2015
AN News, "Overseas Design- Parking Structure Art Facade by Urbana", Lee, Hyejeong, Seoul, Korean, 2015
[Exterior] Magazine, "Parking Structure Art Façade", Lee, Hwa-joeng, Seoul Korea, 2014
Luel, "Eskenazi Hospital Façade", Jong Sung, Kim, Seoul, Korea, 2014
BVD, "Eskenazi Hospital Façade", Kohler, Limor, Tel Aviv, Israel, 2014
Details Architecture Magazine, Jung, Youngran, 37th Issue, pp. 122-127, Seoul, Korean, 2014
A+A, "May/September", Yide, Dou, Issue 2014.12, pp. 60-63, 2014
City Installations, "Draper", Sun, Siren, Hong Kong, 2014
Launching the Imagination: A Guide to Three-Dimensional Design, Stewart, Mary, 5th ed., 2014
Input_Output, Patel, Sneha and Ng, Rashida, 2013
Installations, Choi, Beijing, 2013
Installation Art 2, Wang Shaoqiang, 2013
Interior Design: The positivity issue no. 3, "Ripple Effect", Tamarin, Nicholas (March 2012): pp. 90-91, 2012
Interior Design China, "Rob Ley: Urbana Studio" issue 05 (2012): pp 40-43, 2012
See Yourself Sensing: Redefining Human Perception, "Environments", Schwartzman, Madeline. London, UK, 2011
Installation Art, Wang, Shaoqiang, ed. "Reef" pp. 104-107. Berkeley, CA, 2010
IA&B, "Material Kinetics" vol. 23 no. 6, Yadav, Hema. (February 2010): pp. 110-115, 2010
Storefront Newsprints, Grima, Joseph. 1982-2009. New York: Storefront for Art and Architecture, 2010
Form Journal, "Urbana": *Pioneering Design, 5 to Watch*, p. 31, October 2009

Recent Work

Double Exposure, (Private Commission), Dublin, CA, 2019

Commissioned by Kaiser Permanente in Dublin, CA, this large scale relief sculpture uses double-exposure photography techniques as inspiration to create a visually kinetic composition. From the west, imagery depicts the native autumn canopy and from the east imagery depicts a cloud filled sky.

Index #1, (Public Art Commission), Hayward, CA, 2019

Commissioned by the City of Hayward for their new public library, this three-story artwork is composed of laminated acrylic, formed by carving patterns in alternating color layers. Nine large pieces connect all floors of the library's atrium lobby and read as a singular, continuous sculpture when viewed from afar.

Field Lines, (Public Art Commission), Chicago, IL, 2018

Commissioned by the City of Chicago for the Chicago O'Hare Airport, this permanent public art installation is a static interpretation of wind. Constructed from thousands of formed aluminum "ribbons", arranged in a fluid composition, the monumental sculpture greets guests as they arrive and depart the O'Hare Transportation center.

Endless Miles, (Public Art Commission), Los Angeles, CA, 2018

Commissioned by the Los Angeles County Arts Commission, this building façade is composed of thousands of painted, bent metal panels. This large scale artwork frames the major east entrance of the newly expanded Martin Luther King Jr. Hospital in South Central Los Angeles.

Ambiguous, (Public Art Commission), Portland, OR, 2017

Commissioned by the Oregon Zoo, this free standing sculpture takes inspiration from varying examples of the beginnings of life (seeds, spores, pollen, and eggs). Constructed from hundreds of uniquely shaped and formed stainless steel components, the piece is the result of a sophisticated software/hardware approach to making.

Pseudorandom, (Private Commission), New York, NY, 2016

Commissioned by Hewlett-Packard in New York, The term random typically implies an output of unpredictable values, though it is fundamentally impossible to produce truly random numbers within a logic based system. This installation exploration of the moment when a seemingly chaotic field reveals an emergent, ordered pattern. This permanent installation is located at the main public entrance to facility.

Formidable, (Public Art Commission), Kansas City, MO, 2014

Commissioned by the Municipal Art Commission for the Kansas City Police Department, this permanent public art installation reflects the dual role of public servants, both maintaining a sense of strength and authority, while engaging the community through openness and transparency. The work is suspended within a newly constructed community room adjacent to the police station.

May/September, (Public Art Commission), Indianapolis, IN, 2014

Commissioned by Eskenazi Hospital, this building façade project serves as a large art installation situated on the entire south façade of the new facility's parking structure. Comprised of 7,000 colored aluminum panels, the piece abstractly depicts the growing fields which define the regions historic agricultural economy, as well as the hospital's vocal mission to encourage health through prevention and nutrition.

Wind & Water, (Public Art Commission), Seattle, WA, 2014

Commissioned by the Seattle Office of Arts & Cultural Affairs, this permanent public art sculpture is an exterior, site-specific installation situated on the exterior of a new city fire station. The piece is made from coiled spring-steel clusters, assembled in a gradient pattern that reflects the diversity of the surrounding neighborhood that the station serves.

Reef, (Temporary Installation), Storefront for Art and Architecture, New York, NY, 2004 and Taubman Museum of Art, Roanoke, VA, 2005

Collaboration with Joshua Stein. The movement of the piece's 800 flexible panels evokes the responsive motion of a field of sunflowers as they track the sun across the sky, or a reef covered with sea anemones.



View from Pastoria at W. Maude



View from Pastoria



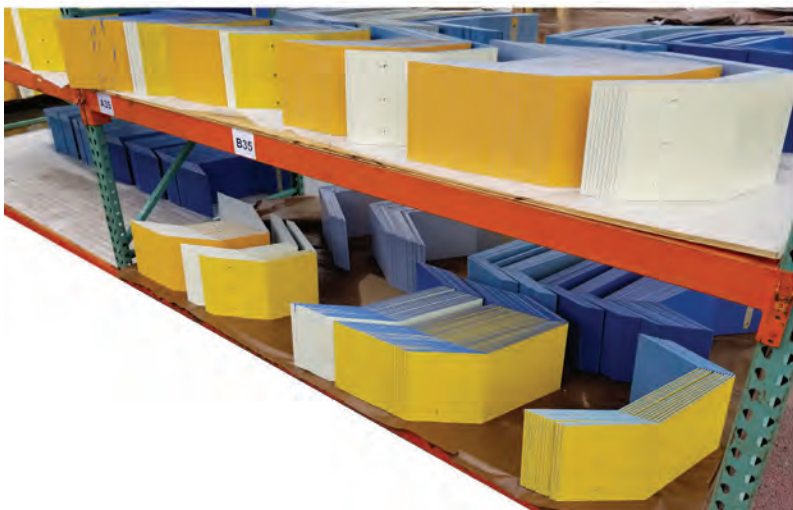
View from W. Maude, mid-block



View from Potrero



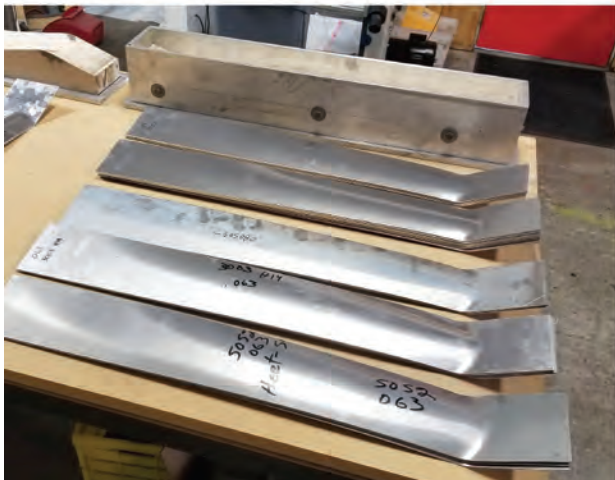
Images above and to the left - Past projects by Artist showing combination of painted aluminum plate elements, fastened to aluminum extrusion structure.



Artwork Material Samples

The Artwork is to be fabricated from aluminum, stainless steel, and coated structural steel elements.

- **“Leaf”** elements to be constructed from 3/16” thick 5052 Aluminum plate material, coated with high-durability urethane paint.
- **Vertical structural elements** to be constructed from custom aluminum T-slot extrusions.
- **Horizontal structural elements** to be constructed from structural steel, coated with high-durability urethane paint.
- All **fasteners** to be stainless steel and/or weather rated galvanized hardware.



Images above - Past projects by Artist showing painted aluminum plate elements with fade-resistant Urethane color coating.

Image to left - 3/16" thick aluminum plate material press formed into final sculptural forms.

Artwork Material Samples

The Artwork is to be fabricated from aluminum, stainless steel, and coated structural steel elements.

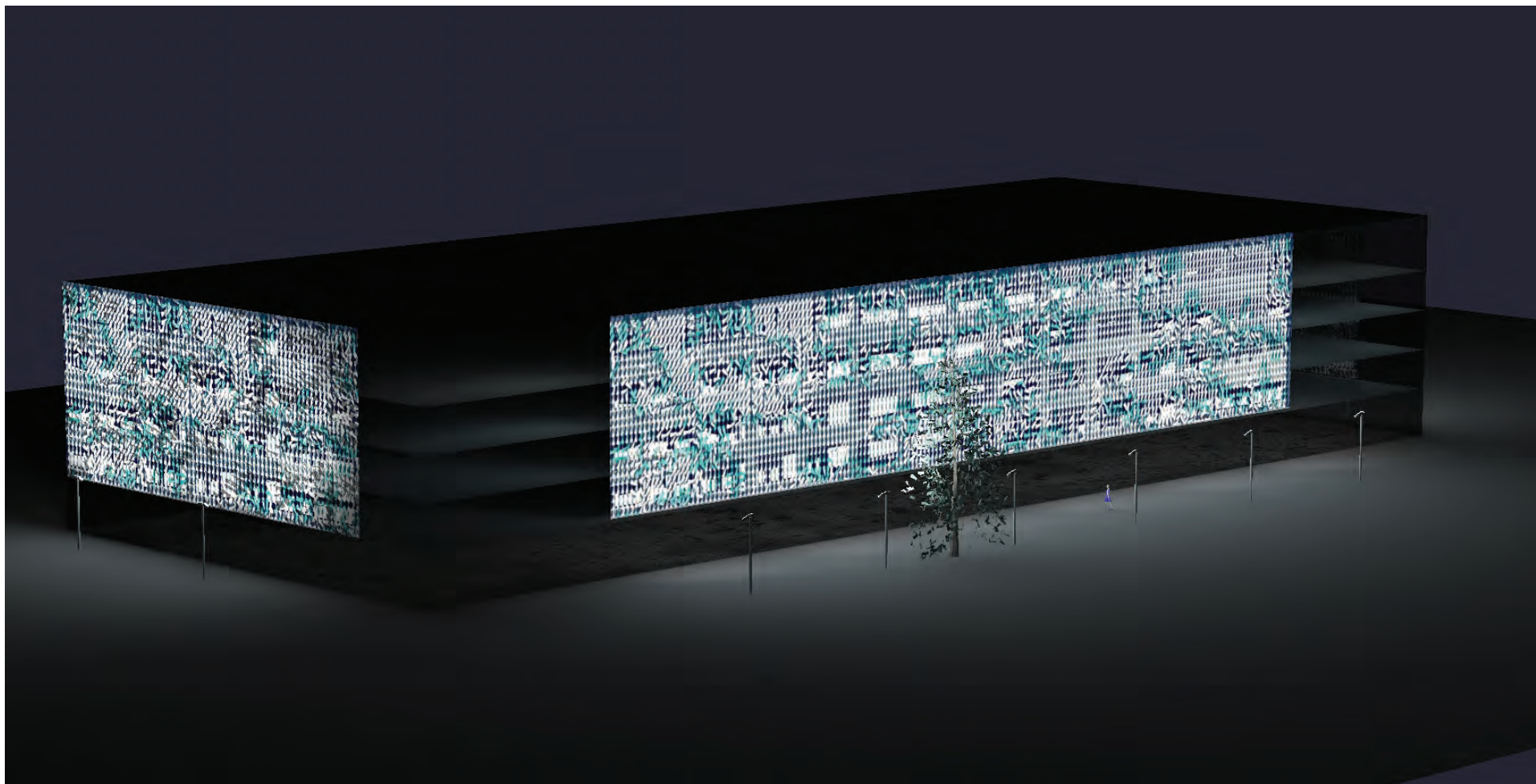
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Lighting Concept | Synergy

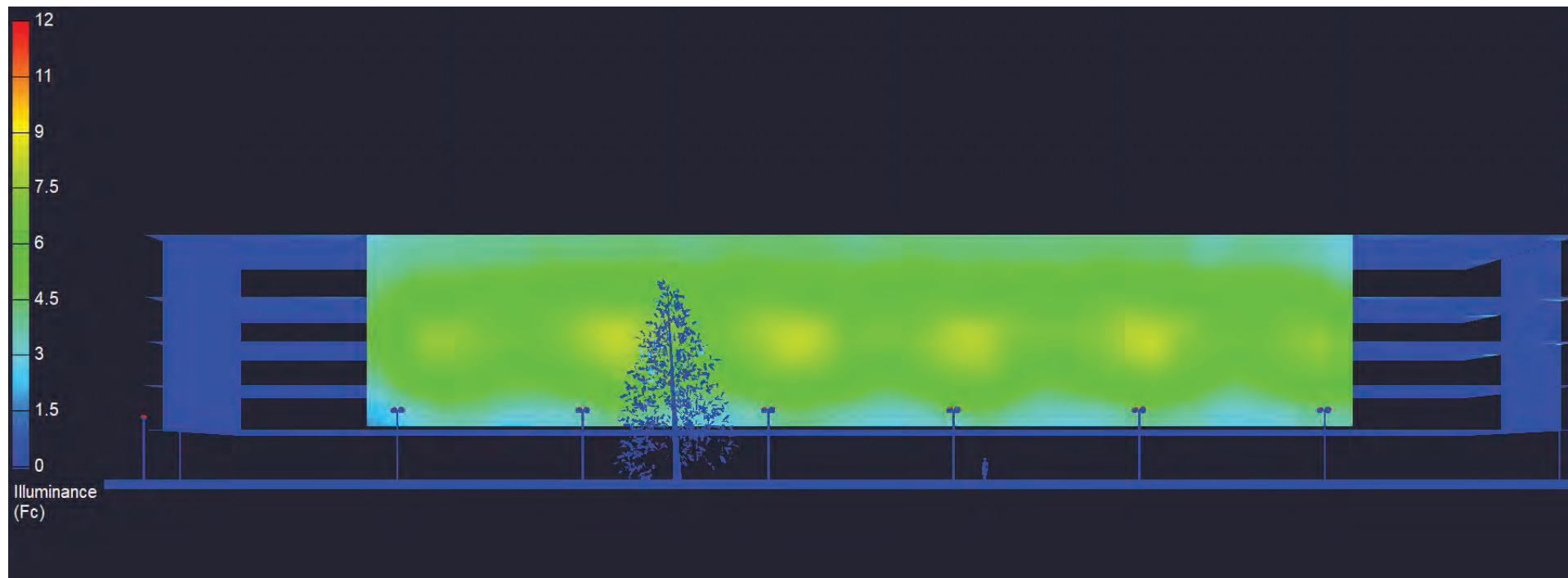


The lighting concept aims to accentuate the art piece's and sculptural form, revealing the intricate variations in texture with uniform illumination. Movement is only discernable amid stillness.

Pole-mounted adjustable high-output wide-beam floodlights provide uniform illumination on the art piece. Pole locations will require coordination with site lighting and landscape architecture. Trees should be located to avoid conflict with the light distribution.

November 30, 2020

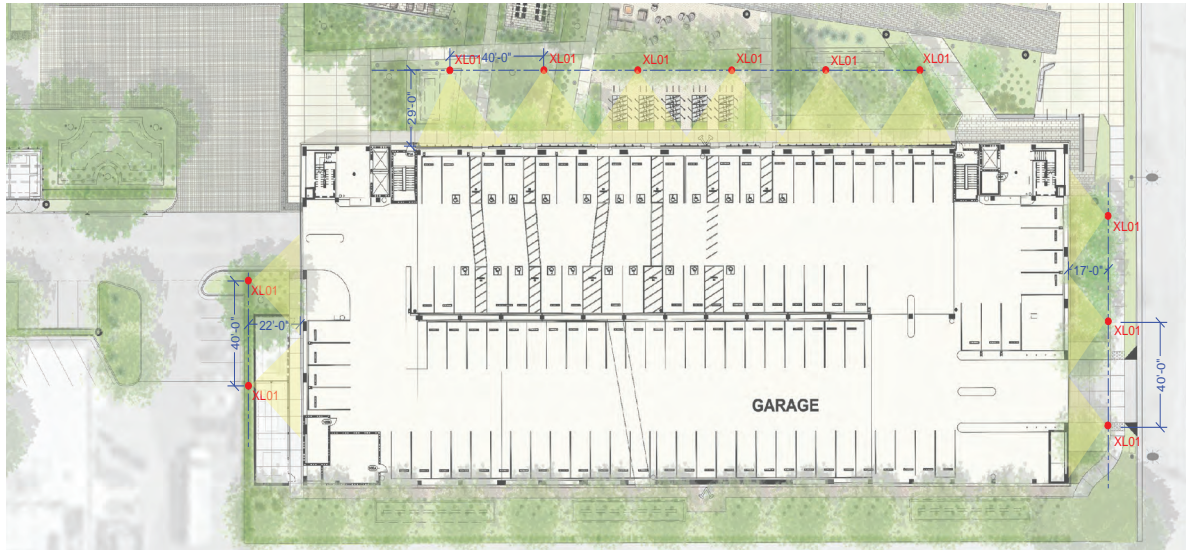
Design | Criteria



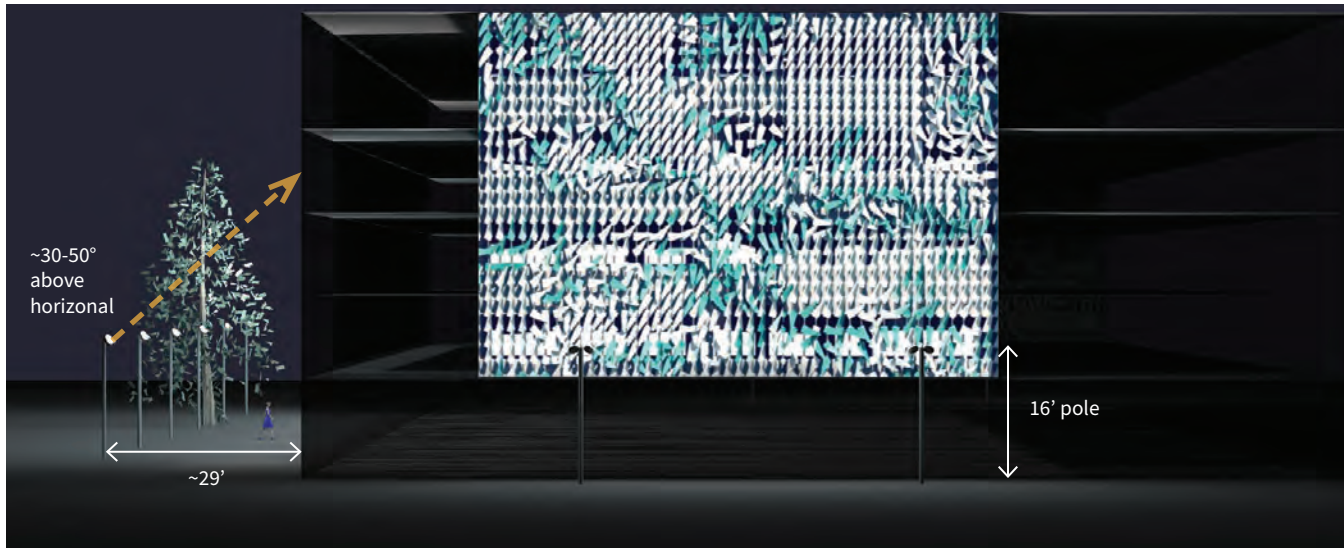
Photometric calculation pseudo-color diagram

Approximately 8 footcandles of illuminance will ensure that the sculptural elements of the art piece are distinguishable from afar. This takes into account a medium reflectance metal finish and the ambient light in the surrounding area.

Design | Layout



Plan



Elevation

November 30, 2020

2 adjustable white light fixtures with ~60 degree beam optics are mounted on 16' poles (Type XL01 and XL01A) are located approximately 18' - 35' away from the vertical surface of the art piece.

A 30-50 degree tilt will illuminate the height of the art piece uniformly. The fixtures can be oriented horizontally to uniformly illuminate the piece across its width.

Fixture sample mock-ups will be necessary to determine what optical accessories may be required to achieve the desired lighting effect. Possible accessories are glare mitigation devices like visors, snoots, and hexcell louvers as well as beam distorting devices like linear spread lenses.

Design | Specification



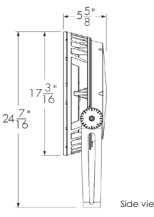
XL01
Two per pole

Specification Sheet

lumenbeam

LBX
WHITE AND STATIC COLORS

Project Name _____ Qty _____
Type _____ Catalog / Part Number _____



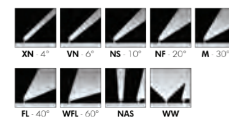
Photometric Summary

Symmetric	Delivered output (lm)	Intensity (peak cd)
XN (4°)	14,193	1,169,800
VN (6°)	13,032	783,520
NS (10°)	13,218	461,820
NF (20°)	21,223	217,985
M (30°)	19,939	81,257
FL (40°)	19,198	41,544
WFL (60°)	17,942	16,127

Asymmetric	Delivered output (lm)	Intensity (peak cd)
NAS	11,306	174,373
WW	17,610	42,817

Based on HO, 4000K configuration.
Photometric performance is measured in compliance with IESNA LM-79-08.
Consult website for the latest photometric files.

Optics



Description

The Lumenbeam XL01 is an IP66-rated luminaire for lighting landscapes, trees, columns, monuments, and architectural details. It has numerous options, including two outputs RO (140W) and HO (205W), optics for flood or accent lighting, a choice of color temperatures and colors, as well as various accessories, spread lenses, and controls. The luminaire also has an anti-corrosion option for use in harsh, chemical, or coastal environments.

Features

Color and Color Temperature	2200K, 2700K, 3000K, 3500K, 4000K, 5000K, Red, Green, Blue
Optics (nominal distribution)	XN (4°), VN (6°), NS (10°), NF (20°), M (30°), FL (40°), WFL (60°), NAS (Narrow Asymmetric), WW (Asymmetric Wallwash)
Optical Option	Linear spread lens horizontal distribution, Linear spread lens vertical distribution
Options	Short Yoke, 3G ANSI C136.31-2010 Vibration Rating for bridge applications, Corrosion-resistant coating for hostile environments
Cable Color	Black, White
Power Consumption	140 W (RO version), 205 W (HO version)
Warranty	5-year limited warranty

Performance

Maximum Delivered Output	16,353 lm (4000K, NF 20°, RO version), 21,223 lm (4000K, NF 20°, HO version)
Maximum Delivered Intensity	903,836 cd at nadir (4000K, XN 4°, RO version), 1,169,800 cd at nadir (4000K, XN 4°, HO version)
Illuminance at Distance	Minimum 1 fc at 951 ft (4000K, XN 4°, RO version), Minimum 1 fc at 1082 ft (4000K, XN 4°, HO version)
Color Consistency	2 SDCM
Color Rendering	Minimum CRI 80

Specification Sheet

lumenbeam

LBX
WHITE AND STATIC COLORS

Colors and Color Temperatures



Controls



Ratings

IP66 IK09

Certifications



Lumen Maintenance	L70 > 250,000 hrs (Ta 25 °C) > 80,000 hrs for XN 4°, NAS optics only
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Physical

Housing Material	Low copper content high pressure die-cast aluminum
Yoke Material	Steel (standard yoke included)
Lens Material	Clear tempered glass
Hardware Material	Stainless steel
Gasket Material	Silicone
Surface Finish	Electrostatically applied polyester powder coat
Weight	38 lbs
EPA	Front = 1.93 sq ft, Side = 0.45 sq ft

Electrical and control

Voltage	100 to 277 volts
Fixture Cable	Power and data in one cable
Conductors	3C #14-3 (NO, LT control), 5C #16-5 (DM, DALI, ES control), 6C #14-3/ #24-3 (DMX/RDM control)
Control	On/Off control, Lumentalk, 0-10V dimming, DALI dimming, Lutron® Ecosystem® Enabled dimming, DMX/RDM enabled
Resolution (DMX/RDM)	Per fixture, 8-bit or 16-bit

Environmental

Storage Temperature	-40 °F to 158 °F (device must reach start-up temperature value before operating)
Start-up Temperature	-13 °F to 122 °F
Operating Temperature	-40 °F to 122 °F
Ingress Protection Rating	IP66, Wet location rated
Impact Resistance Rating	IK09

Accessories (order separately)

Optical Accessories	Lumenbeam LBX Snoot, Lumenbeam LBX Snoot Wide, Lumenbeam LBX Visor, Lumenbeam LBX Linear Spread Lens Adjustable, Lumenbeam LBX Wire Guard
Control Boxes	DMX/RDM enabled (daisy chain or star configuration), Ethernet enabled (daisy chain or star configuration)
Control Systems	Lumentone™ 2, Pharos® kit
Diagnostic and Addressing Tools	LumenID, LumentalkID

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Design | Specification



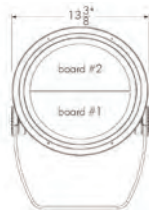
XL01A
Two per pole

Specification Sheet

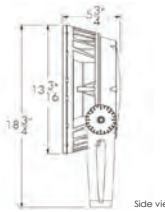
lumenbeam
Grande
LBC

WHITE AND STATIC COLORS

Project Name _____ Qty _____
Type _____ Catalog / Part Number _____



Front view



Side view

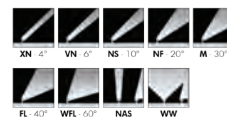
Photometric Summary

Symmetric	Delivered output (lm)	Intensity (peak cd)
XN (4°)	6442*	583,070*
VN (6°)	6665*	479,060*
NS (10°)	6714*	259,070*
NF (20°)	11,348	117,790
M (30°)	10,406*	43,940*
FL (40°)	9545*	21,151*
WFL (60°)	8670*	7645*

Asymmetric	Delivered output (lm)	Intensity (peak cd)
NAS	5960*	98,638*
WW	9046	22,828

Based on 4000K configuration.
Photometric performance is measured in compliance with IESNA LM-79-08.
*Estimated. Consult website for the latest photometric files.

Optics



Description

The Lumenbeam Grande is an IP66-rated luminaire for lighting landscapes, trees, columns, monuments, and architectural details. It has numerous options, including optics for flood or accent lighting, color temperatures and colors, various accessories, spread lenses, and controls. The luminaire also has an anti-corrosion option for use in harsh, chemical, or coastal environments.

Features

Color and Color Temperature	2200K, 2700K, 3000K, 3300K, 4000K, 5000K, 5700K, Red, Green, Blue
Optics (nominal distribution)	XN (4°), VN (6°), NS (10°), NF (20°), M (30°), FL (40°), WFL (60°), NAS (Narrow Asymmetric), WW (Asymmetric Wallwash)
Optical Option	Linear spread lens horizontal distribution, Linear spread lens vertical distribution
Options	Short Yoke, 3G ANSI C136.31-2010 Vibration Rating for bridge applications, Corrosion-resistant coating for hostile environments
Cable Color	Black, White
Power Consumption	100 W
Warranty	5-year limited warranty

Performance

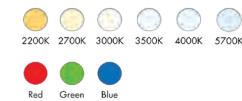
Maximum Delivered Output	11,348 lm (4000K, NF 20°)
Maximum Delivered Intensity	583,070 cd of nadir (4000K, XN 4°)
Illuminance at Distance	Minimum 1 fc at 764 ft (4000K, XN 4°)
Color Consistency	2 SDCM
Color Rendering	Minimum CRI 80
Lumen Maintenance	L70 > 250,000 hrs (Ta 25 °C) (> 80,000 hrs for XN 4°, NAS optics only)

Specification Sheet

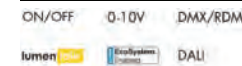
lumenbeam
Grande
LBC

WHITE AND STATIC COLORS

Colors and Color Temperatures



Controls



Ratings

IP66 IK09

Certifications



Physical

Housing Material	Low copper content high pressure die-cast aluminum
Yoke Material	Heavy aluminum (standard yoke included)
Lens Material	Clear tempered glass
Hardware Material	Stainless steel
Surface Finish	Electrostatically applied polyester powder coat
Weight	24 lbs
EPA	Front = 1.12 sq ft, Side = 0.34 sq ft

Electrical and control

Voltage	100 to 277 volts
Fixture Cable	Power and data in one cable
Conductors	3C #16-3 (NO, LT control), 5C #16-5 (DM, DALI ES control), 6C #14-3/ #24-3 (DMX/RDM control)
Control	On/Off control, Lumentalk, 0-10V dimming, DALI dimming, Lutron® EcoSystem® Enabled dimming, DMX/RDM enabled

Resolution (DMX/RDM)

Per fixture, 8-bit or 16-bit

Environmental

Storage Temperature	-40 °F to 158 °F (device must reach start-up temperature value before operating)
Start-up Temperature	-13 °F to 122 °F
Operating Temperature	-40 °F to 122 °F
Ingress Protection Rating	IP66, Wet location rated
Impact Resistance Rating	IK09

Accessories (order separately)

Optical Accessories	Lumenbeam Grande Snoot, Lumenbeam Grande Snoot wide, Lumenbeam Grande Visor, Lumenbeam Grande Linear spread lens adjustable, Lumenbeam Grande Wire guard
Control Boxes	DMX/RDM enabled (daisy chain or star configuration), Ethernet enabled (daisy chain or star configuration)
Control Systems	Lumentalk™ 2, Pharos® kit
Diagnostic and Addressing Tools	LumenID, LumentalkID

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December 6, 2020

Rob Ley Studio
2425 Glover Place
Los Angeles, CA 90031

Artwork:
Folded Forest, 2022
Catalyst Development -West Maude, Sunnyvale, CA
Artwork located on the parking structure

Date of Fabrication: 2021-2022

Dimensions: (Side 1) 110'w x 44'h
(Side 2) 256'w x 44'h
(Side 3) 70'w x 44'h

Materials: Painted Aluminum, Anodized Aluminum, Galvanized/Powder Coated Steel

General Care and Maintenance:

I. Introduction

A. Use Common Sense

Guidelines for care and maintenance are provided as a courtesy and are for reference only. Duty of care and common sense supersede any and all verbal and/or written instructions provided. These guidelines may not be applicable depending on one or more factors including, but not limited to site conditions, availability and skill of personnel, access to necessary equipment and/or supplies.

B. Artwork Placement

The design and fabrication of the Artwork is for a site specific location:
Catalyst Development
Parking Structure
684/810/870 West Maude
Sunnyvale, CA

C. Materials and Finishes

1. Horizontal ledge angles and support brackets: Hot dipped galvanized A36 steel

2. Vertical structural members: Custom shaped extruded 6063-T6 alloy aluminum with clear anodized finish
3. Aluminum panels: Custom brake shape 5052 alloy aluminum with painted urethane finish

II. General Care and Maintenance Guidelines

A. Vigorous Rubbing or Wiping Will Damage the Finish

All surfaces of the artwork are susceptible to burnishing. Care should be exercised to prevent this from happening during routine maintenance. Vigorous rubbing or wiping will alter the appearance of the artwork.

B. Ladders, Scaffolds and Other Equipment Must Never Contact the Artwork

Boom Lifts and other equipment necessary to reach portions of the artwork must be carefully placed to avoid any contact with the artwork. Personnel working on the cleaning and inspection of this artwork must avoid leaning on, or supporting themselves using any portion of the artwork. Articles of clothing and other related materials or devices must never come into contact with the artwork.

C. Routine Cleaning

The frequency of the cleaning will be dependent on a number of factors including build-up of dust, air borne particulates and weather conditions including frequency of precipitation.

1. Pressure Cleaning: Pressure washing is likely the most efficient method of cleaning the painted and galvanized surfaces to remove dirt and grime. The pressure washer should be used on a low-pressure setting with filtered water. Do not use unfiltered tap water or groundwater. Any soap used should be non-toxic and biodegradable.
2. Hand washing: The urethane painted and anodized aluminum surfaces can be cleaned by hand by first rinsing with filtered water to remove surface contaminants that can scratch the paint. Beginning at the top, wash with diluted soap such as Dawn dish detergent and micro fiber mitt. As sections are cleaned they should be immediately rinsed with filtered water. Do not allow the soaped surfaces to dry prior to rinsing.

Any surface contaminants i.e. bird guano; sap, graffiti etc. should be removed immediately by a trained conservator or building maintenance technician. Artist should be notified of any significant incident and of the proposed cleaning procedure to be performed by the conservator prior to cleaning.

III. Additional Routine Cleaning Notes

Utmost care should be exercised to prevent burnishing, scratching and altering of any and all of the Artwork's surfaces during cleaning.

If the presence of birds on the horizontal surfaces becomes a regular nuisance it is recommended a bird deterrent such as Bird-X bird wire be installed by a qualified technician.

IV. Steps for Repair or Replacement due to Significant Damage to the Artwork

In the event of significant damage to the artwork, the Artist should be contacted to give additional instruction on the proper remedy, based on the nature of the damage.

In addition, the following pages include the specifications for the paint finish that is used for the painted artwork elements:



Matthews Paint Finish Maintenance

The maintenance and care of a painted or clearcoated Matthews polyurethane surface should utilize commercially available non-abrasive cleaners and polishes/waxes recommended for finishes exposed to the environment.

For new finishes, it is recommended to wait at least 30 days after painting before any cleaning, polishing or waxing* is attempted to allow the finish to fully cure.

Fully cured finishes should be routinely cleaned to remove dirt, hard water spots/staining, or other forms of environmental or biological contamination.

***Caution:** Although polishes or waxes can be used to clean and protect gloss finishes, their use over low-gloss finishes may result in an increased gloss level.

General Maintenance Guidelines:

- Remove animal droppings or tree sap upon discovery, as they can do permanent damage to the finish.
- Use mild detergent water solution utilizing a soft wash mitt or cloth followed by a thorough clean water rinse.
- Dry with a damp chamois, microfiber towel, or soft cloth.
- **Full gloss finishes:** if polishing or waxing is desired, apply with a soft, damp, cloth-covered sponge and buff with a soft microfiber cloth. Procedure best performed in the cooler hours of the day, avoiding direct sunlight if possible.
- **Low-gloss finishes:** polishing or waxing is generally **NOT recommended**. If polishing or waxing is desired, be sure to use a product specifically designed for low-gloss finishes and follow all manufacturer's recommendations. Always test the product in an **inconspicuous** area before using on the entire surface.



Precautions:

- Do not wash*, polish or wax a finish that is less than 30 days old.
- Do not use abrasive detergents or harsh chemicals to clean surface.
- Exposure to water sprinklers on the painted surface can cause hard water stains.
- Use caution when cleaning painted surfaces with a pressure washer. **DO NOT** use pressure washers that exceed 1,200 psi.
- Do not use a mechanical polisher or buffer on low-gloss finishes.
- For low-gloss finishes, do not use any type of wax, polish, or any other product made for full gloss finishes.
- Once a low-gloss finish has become damaged or glossy, the original low-gloss appearance cannot be restored without refinishing.
- Do not use chemical cleaners on acrylic or polycarbonate.

*If necessary, gently wash a new finish with clean water and a soft wash mitt and dry immediately.

If you have any questions, call Matthews Paint toll-free 1-800-323-5693.

Important: Use appropriate Personal Protective Equipment (PPE) and observe all applicable precautions

See Safety Data Sheet and Labels for additional safety information and handling instructions.

EMERGENCY MEDICAL OR SPILL CONTROL INFORMATION - US (412) 434-4515; CANADA (514) 645-1320; Mexico 01-800-00-21-400
Materials described are designed for application by professional, trained personnel using proper equipment and are not intended for sale to the general public. Products mentioned may be hazardous and should only be used according to directions, while observing precautions and warning statements listed on label. Statements and methods described are based upon the best information and practices known to Matthews Paint. Procedures for applications mentioned are suggestions only and are not to be construed as representations or warranties as to performance, results, or fitness for any intended use, nor does Matthews Paint warrant freedom from patent infringement in the use of any formula or process set forth herein. If you require technical assistance, please call us toll-free 800/323-6593.



The World's Finest Coating For Architectural Signage

760 Pittsburgh Drive
Delaware, OH 43015
Toll Free: 800/323-6593
Toll Free FAX: 800/947-0377



Low VOC PreCleaner

6410SP/01

6410SP/01 Low VOC PreCleaner is a superior waterborne surface cleaner used for removing most contaminations including wax and grease, mold release agents and sanding dust.

6410SP/01 can be used on a wide variety of substrates including; bare metal, plastics, primers, etc.

6410SP/01 has a VOC of 0.19 lbs/gal and is compliant with the most stringent VOC regulations nationwide.



Features:

Low VOC.....Compliant with the most stringent VOC regulations nationwide
Universal.....Cleans all substrates

Benefits:

Directions for Use

6410SP/01 VOC PreCleaner:



- Apply a generous amount of 6410SP/01 on the surface with a clean cloth or a hand held spray bottle and wipe the surface.
- The initial application will float contaminants to the surface, and the second wipe using a separate clean dry cloth, will remove contaminants.
- For maximum results, wipe the surface dry while it is still wet, using a clean white cloth in one direction. This will eliminate the smearing of contaminants. Be sure to change rags frequently.
- Never let the cleaner dry on the surface.
- Use 6410SP/01 before and after sanding.

Technical Data:

Color	Clear
VOC Actual	0.19 lbs/gal
VOC Actual	23 g/L

6410SP/01

Low VOC PreCleaner

Important: Refer to SDS for safety guidelines. Use in a well ventilated area with appropriate Personal Protective Equipment (PPE) to protect eyes, skin, and respiratory system.

See Safety Data Sheet and Labels for additional safety information and handling instructions.

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2.1 VOC Epoxy Primers

274528SP/01 Gray
274530SP/01 White
274531SP/01 Black

Matthews 2.1 VOC Epoxy Primers are corrosion resistant primers that provide excellent adhesion to many types of substrates, including stainless steel, and can also be used in areas where a maximum 2.1 VOC is required.

Packaged in Gray, White, and Black, primers can be mixed together to achieve shades from light gray to dark gray.



Features:

Benefits:

Low VOC technology	Environmentally friendly, meets 2.1 VOC regulations
Chromate-free.....	Meets EPA regulations for chromate restrictions
Available in Black, White, and Gray	Combine together for any shade of gray
Topcoat with any Matthews Acrylic Polyurethane finishes.....	Versatile, multi-purpose
Compatible over various substrates, including stainless steel.....	For multiple applications, fewer products to stock
Brush and roll capability	For use in areas where air spraying is prohibited
Epoxy technology	Excellent corrosion resistance, superior adhesion to substrate
Excellent filling properties.....	Capable of hiding minor metal substrate defects
Easy mix ratio	Less time mixing
Four day topcoat window	No sanding required prior to topcoating within window

Compatible Surfaces:

2.1 VOC Epoxy Primers may be applied over properly prepared:

Steel	Galvanized steel	Body filler
Stainless steel	Aluminum	Masonry
Blasted steel	Fiberglass	Wood
Carbon steel	Previously painted surfaces	

Associated Products:

Catalyst

274529SP/04 2.1 VOC Epoxy Hardener

274528SP/01 Gray, 274530SP/01 White, 274531SP/01 Black

Directions for Use

Surface Preparation:

Substrate should be prepared according to Matthews Substrate Preparation Guide prior to primer application.

Mix Ratio:



Mix Ratio for Spraying (by volume)

274528SP/01 / Gray
274530SP/01 / White
274531SP/01 / Black 274529SP/04

4 parts 1 part

- All components should be mixed thoroughly before using
- Strain material after mixing



Pot Life: 4 hours

Pot-life is the amount of time before spray viscosity doubles. These are estimates based on lab results at 50% relative humidity, 70°F/21°C—results will vary based on application conditions, reducer selection, and accelerator choice.

Note: mix no more product than can be used within pot life.

Additives:



None

Spray Set Up:



Air Pressure: Conventional: 40 - 50 psi at the gun*
HVLV: 10 psi at the cap*

* Refer to spray gun manufacturer recommendations for inlet pressure.



Pressure Pot Fluid Delivery: 8 - 12 Fluid Ounces per Minute



Gun Set Up: Siphon Feed: 1.3 - 1.5 mm 0.051 - 0.059 fluid tip
HVLV: 1.3 - 1.5 mm 0.051 - 0.059 fluid tip
Pressure Pot: 1.0 - 1.2 mm 0.039 - 0.047 fluid tip

274528SP/01 Gray, 274530SP/01 White, 274531SP/01 Black

Directions for Use

Application:



Apply:

Apply one to two full wet coats, allowing proper flash time* between coats.
Apply additional coats as necessary to achieve total dry film thickness.
***Flash times will vary dependent upon film thickness, temperature, solvent selection, spray gun set-up, application, etc.**

Recommended
Film Thickness:

	One Coat Application	Two Coat Application
Wet Film Thickness (WFT)	2 - 3 mils	4 - 6 mils
Dry Film Thickness (DFT)	1 - 1.5 mils (minimum)	2 - 3 mils

Caution: All 2-component crosslinking slows significantly at temperatures below 60°F or 16°C. Never spray or subject freshly painted coatings to these conditions or loss of gloss, decreased durability and improper curing can occur.

Estimated Drying Times:



Air-Dry @ 50% Relative Humidity, 70°F/21°C
Dust Free 15 - 20 minutes
Dry to Touch 20 - 30 minutes
Dry to Handle 30 - 45 minutes
Dry to Topcoat 30 minutes - 4 days (max)*

*After 4 days, sand with a 220-400 grit dry, or equivalent sanding pad. Do not sand below minimum dry film thickness, otherwise reprime before topcoating.

Equipment Cleaning:

Clean equipment promptly with lacquer thinner or equivalent cleaning solvent.

Note: Do not leave mixed material in equipment.

Technical Data:

VOC Information

VOC Actual RTS	1.28 - 1.29 lbs/gal
VOC Actual RTS	153 - 154 g/L
VOC Regulatory (less water less exempt) RTS	2.09 - 2.1 lbs/gal
VOC Regulatory (less water less exempt) RTS	250 g/L

For complete VOC information, visit MatthewsPaint.com > Quick Links > VOC Data

Performance Characteristics

Volume solids (RTS)	43.7%
Theoretical Coverage (1 mil @ 100% transfer efficiency)	702 sq.ft./RTS gal
Application Conditions - Temperature	60°F (16°C) Minimum 100°F (38°C) Maximum
Application Conditions - Relative Humidity	85% maximum 5° above dew point



Matthews Acrylic Polyurethane

Satin MAP[®]

Matthews Acrylic Polyurethane Satin MAP incorporates the same quality performance of MAP[®] but in a uniform satin finish. Satin MAP produces a “Satin-in-the Can” gloss level. Ideal substrates include signage components, graphic arts and architectural metals. Satin MAP is also suitable for use on metal, wood and various plastics. Satin MAP is available in standard colors plus an unlimited selection of custom colors.



Features:

Benefits:

Satin-in-the-can	No additional flattening agent needed; Consistent gloss and finish; Less time to mix
Air-dry or force-dry capable.....	Fits most shop conditions
Excellent UV resistance	Excellent color and gloss retention; Extended life cycle; Reduced maintenance costs
2K Acrylic polyurethane	Resistance to weathering; Resistance to chalking; Long-term durability
Brush and roll capability	For use in areas where air spraying is prohibited

Compatible Surfaces:

Satin MAP Acrylic Polyurethane may be applied over properly prepared:

6001SP/01 Polyester Primer Surfacer	74350SP/01 3.5 Non-Chromate Primer	LVU100/01 Ultra Low VOC Epoxy Primer
6007SP/01 3.5 Gray Epoxy Primer	74734SP/01 Metal Pretreatment	SMPFV205A/01 Chromate Free 3.5 VOC Wash Primer
274685SP/01 U Prime	74760SP/01 PT Filler	SMHB404A/01 Urethane Filler
274808SP/01 Black Epoxy Primer	74770SP/01 HBPT	SMP001A/01 Epoxy Gray Primer
274908SP/01 White Epoxy Primer	74780SP/01 HBEF	SMP002A/01 Epoxy White Primer
274528SP/01 2.1 VOC Gray Epoxy Primer	74777SP/01 Tie Bond	SH5106/01* White Primer
274530SP/01 2.1 VOC White Epoxy Primer	274777SP/01 Low VOC Tie Bond	Z6248/01 1K WB White Primer
274531SP/01 2.1 VOC Black Epoxy Primer	274793SP/01 Low VOC Spray Bond	*Also available in /PL or /DR

Associated Products:

Catalyst

43270SP/01* Universal Catalyst
43621SP/04 Brushing Catalyst
(For brush or roller application)
43999SP/01 Slow Catalyst
(For hot weather, bake application
or for very large substrates)

*Also available in /04

Reducer

6379SP/01 Cool temperature, 60 - 75°F (16 - 24°C)
45280SP/01 Warm temperature, 70 - 80°F (21 - 27°C)
45290SP/01 Very warm temperature, 75 - 85°F (24 - 29°C)
6396SP/01 Hot temperature, 80°F (27°C) & above
45251SP/01 Retarder, to be blended up to 50%
with reducer. Not to be used by itself.

Accelerator

287437SP/08 HS Accelerator
47117SP/04 MAP Accelerator
287484SP/08 HS Turbo Enhancer
MAP-LVA117/08 Ultra Low VOC Accelerator

Satin MAP[®]

Directions for Use

Surface Preparation:

Substrate should be prepared according to Matthews Substrate Preparation Guide prior to topcoat application.

Mix Ratio:



Mix Ratio for Spraying (by volume)

Satin MAP	43270SP/04*, 43999SP/01	Reducer**	with Accelerator
3 parts	1 part	1 part	Optional***

*Also available in /04

**Choose MAP reducer

- 6379SP/01 Cool temperature, 60 - 75°F (16 - 24°C)
- 45280SP/01 Warm temperature, 70 - 80°F (21 - 27°C)
- 45290SP/01 Very warm temperature, 75 - 85°F (24 - 29°C)
- 6396SP/01 Hot temperature, 80°F (27°C) & above
- 45251SP/01 Retarder, to be blended up to 50% with reducer. Not to be used by itself.
- NOTE: Larger jobs may require a hotter temperature reducer.
- ***Refer to MPC218 for optional accelerators and amounts.
- For Brushing and Rolling, refer to Technical Data Sheet MPC159.
- All components should be mixed thoroughly before using
- Strain material after mixing



Pot Life: Pot-life is the amount of time before spray viscosity doubles. These are estimates based on lab results at 50% relative humidity, 70°F/21°C—results will vary based on application conditions, reducer selection, and accelerator choice.

Note: mix no more product than can be used within time limits listed below:

Application Method	Accelerator*	Max load of accelerator per RTS qt	Pot-Life
Spraying	Without Accelerator		8 hours
	287437SP/08	1.5 oz	2 hours
	MAP-LVA117/08	1 oz	45 min
	47117SP/04	1 oz	1 hour
	287484SP/08	.5 oz	1 hour
Brush and Roll	Accelerator is Not Recommended when brushing or rolling		8 hours

*Times listed in the chart above are for a full load of accelerator. Refer to MPC218 for optional accelerators and amounts.

Additives:



None required, but the following may be used for specific application or project needs:

- 47888SP/01 Flattening Paste (refer to MPC204)
- 287112SP/04 Medium Suede Additive
- 287113SP/04 Suede Additive
- 287103SP/01 Low VOC Basecoat Converter
- 47444SP/04 Brush/Roller Additive
- 47474SP/04 Flex Additive
- SOA955SP/01 Matting Clear (refer to MPC205)

Satin MAP[®]

Directions for Use

Spray Set Up:



Air Pressure:

Conventional:

40 - 50 psi at the gun*

HVLP:

10 psi at the cap*

* Refer to spray gun manufacturer recommendations for inlet pressure.



Pressure Pot Fluid Delivery:

8 - 12 Fluid Ounces per Minute



Gun Set Up:

Siphon Feed:

1.2 - 1.4 mm 0.047 - 0.055 fluid tip

HVLP:

1.2 - 1.4 mm 0.047 - 0.055 fluid tip

Pressure Pot:

1.0 - 1.2 mm 0.039 - 0.047 fluid tip

Application:



Apply:

Apply two full wet coats, allowing proper flash time* between coats. Apply additional coats as necessary to achieve total dry film thickness and/or metallic control.

*Flash times will vary dependent upon film thickness, temperature, solvent selection, spray gun set-up, application, etc.

Recommended
Film Thickness:

Wet Film Thickness (WFT)

Per Coat

3 - 4 mils

Total

6 - 8 mils

Dry Film Thickness (DFT)

1 mils

2 mils

Caution: All 2-component crosslinking slows significantly at temperatures below 60°F or 16°C. Never spray or subject freshly painted coatings to these conditions or loss of gloss, decreased durability and improper curing can occur.

Estimated Drying Times:



Air-Dry @ 50% Relative Humidity, 70°F/21°C

Satin MAP (mixed 3:1:1 with catalyst and reducer)

Accelerator*	Dust Free	Set to Touch	Dry to Handle	Tape Time	Vinyl Application (2-3 mils)	Reflective Metallic Vinyl Application
Without Accelerator	15 minutes	30 min-1 hour	1.5-2 hours	16 hours	48 hours	96 hours
287437SP/08	15 minutes	30-45 minutes	1-1.5 hours	1 hour	24 hours	48 hours
MAP-LVA117/08	15 minutes	30-45 minutes	1-1.5 hours	45 minutes	24 hours	48 hours
47117SP/04	15 minutes	30-45 minutes	45 min-1 hour	45 minutes	24 hours	48 hours
287484SP/08	15 minutes	30-45 minutes	45 min-1 hour	2 hours	8 hours	24 hours

*Times listed in the chart above are for a full load of accelerator. Refer to MPC218 for optional accelerators and amounts.

Recoating: Paint films cured over 24 hours should be cleaned, lightly dry scuff sanded with 320 – 400g by hand/machine or wet sanded with 600g, then cleaned again before recoating.

Force Dry: Allow 30 minute purge before baking to prevent solvent popping. Bake for 40 minutes at 140°.

Equipment Cleaning:

Clean equipment promptly with lacquer thinner or equivalent cleaning solvent.

Note: Do not leave mixed material in equipment.

Satin MAP[®]

Matthews Acrylic Polyurethane

Technical Data:

VOC Information

VOC Actual RTS	4.46 - 5.50 lbs/gal
VOC Actual RTS	534 - 659 g/L
VOC Regulatory (less water less exempt) RTS	4.46 - 5.49 lbs/gal
VOC Regulatory (less water less exempt) RTS	534 - 658 g/L

For complete VOC information, visit MatthewsPaint.com > Quick Links > VOC Data

Performance Characteristics

Volume solids (RTS)	25% - 31%
Theoretical Coverage (1 mil @ 100% transfer efficiency)	500 sq.ft./RTS gal
Application Conditions - Temperature	60°F (16°C) Minimum 100°F (38°C) Maximum
Application Conditions - Relative Humidity	85% maximum 5° above dew point

For specifications and other technical data refer to MPC101 MAP specifications document

Important: The contents of this package may have to be blended with other components before the product can be used. Before opening the packages, be sure you understand the warning messages on the labels of all components, since the mixture will have the hazards of all its parts. Improper spray technique may result in a hazardous condition. Follow spray equipment manufacturer's instructions to prevent personal injury or fire. Follow directions for respirator use. Wear eye and skin protection. Observe all applicable precautions.

See Safety Data Sheet and Labels for additional safety information and handling instructions.

EMERGENCY MEDICAL OR SPILL CONTROL INFORMATION - US (412) 434-4515; CANADA (514) 645-1320; Mexico 01-800-00-21-400
Materials described are designed for application by professional, trained personnel using proper equipment and are not intended for sale to the general public. Products mentioned may be hazardous and should only be used according to directions, while observing precautions and warning statements listed on label. Statements and methods described are based upon the best information and practices known to Matthews Paint. Procedures for applications mentioned are suggestions only and are not to be construed as representations or warranties as to performance, results, or fitness for any intended use, nor does Matthews Paint warrant freedom from patent infringement in the use of any formula or process set forth herein.
If you require technical assistance, please call us toll-free 800/323-6593.



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Toll Free FAX: 800/947-0377



Matthews Conventional Gloss Clear

42208SP/01

Matthews Acrylic Polyurethane (MAP®)
42208SP/01 Gloss Clear is produced from the same technology which makes our colors unparalleled in their resistance to the elements.

42208SP/01 Gloss Clear is formulated with UV agents that ensure excellent gloss retention and protection of the color and substrate underneath.

42208SP/01 Gloss Clear is designed to protect color coated signage components, vinyl graphics and to highlight architectural metals.



Features:

Benefits:

Durable gloss finish	Adds depth and appearance
Air-dry or force-dry capable.....	Fits most shop conditions
Excellent UV resistance	Excellent color and gloss retention; Extended life cycle; Reduced maintenance costs
2K Acrylic polyurethane	Resistance to weathering; Resistance to chalking; Long-term durability
Brush and roll capability	For use in areas where air spraying is prohibited
Graffiti Resistant	Most chemical graffiti can be removed with an appropriate solvent once finish is fully cured

Compatible Surfaces:

42208SP/01 Gloss Clear may be applied over properly prepared:

MAP Acrylic Polyurethane	74777SP/01 Tie Bond
Satin MAP Acrylic Polyurethane	274777SP/01 Low VOC Tie Bond
Low VOC Satin Acrylic Polyurethane	274793SP/01 Low VOC Spray Bond

Associated Products:

Catalyst

43270SP/01* Universal Catalyst
43621SP/04 Brushing Catalyst
(For brush or roller application)
43999SP/01* Slow Catalyst
(For hot weather, bake application
or for very large substrates)

*Also available in /04

Reducer

6379SP/01 Cool temperature, 60 - 75°F (16 - 24°C)
45280SP/01 Warm temperature, 70 - 80°F (21 - 27°C)
45290SP/01 Very warm temperature, 75 - 85°F (24 - 29°C)
6396SP/01 Hot temperature, 80°F (27°C) & above
45251SP/01 Retarder, to be blended up to 50%
with reducer. Not to be used by itself.

Accelerator

287437SP/08 HS Accelerator
47117SP/04 MAP Accelerator
287484SP/08 HS Turbo Enhancer
MAP-LVA117/08 Ultra Low VOC Accelerator

42208SP/01

Directions for Use

Surface Preparation:

Substrate should be prepared according to Matthews Substrate Preparation Guide prior to topcoat application.

Mix Ratio:



Mix Ratio for Spraying (by volume)

42208SP/01	43270SP/01 or /04, 43999SP/01 or /04	Reducer*	with Accelerator
3 parts	1 part	1 part	Optional**

*Choose MAP reducer

- 6379SP/01 Cool temperature, 60 - 75°F (16 - 24°C)
- 45280SP/01 Warm temperature, 70 - 80°F (21 - 27°C)
- 45290SP/01 Very warm temperature, 75 - 85°F (24 - 29°C)
- 6396SP/01 Hot temperature, 80°F (27°C) & above
- 45251SP/01 Retarder, to be blended up to 50% with reducer. Not to be used by itself.
- NOTE: Larger jobs may require a hotter temperature reducer.

**Refer to MPC218 for optional accelerators and amounts.

- For Brushing and Rolling, refer to Technical Data Sheet MPC159.
- All components should be mixed thoroughly before using
- Strain material after mixing



Pot Life: Pot-life is the amount of time before spray viscosity doubles. These are estimates based on lab results at 50% relative humidity, 70°F/21°C—results will vary based on application conditions, reducer selection, and accelerator choice.

Note: mix no more product than can be used within time limits listed below:

Application Method	Accelerator*	Max load of accelerator per RTS qt	Pot-Life
Spraying	Without Accelerator		8 hours
	287437SP/08	1.5 oz	2 hours
	MAP-LVA117/08	1 oz	45 min
	47117SP/04	1 oz	1 hour
	287484SP/08	.5 oz	1 hour
Brush and Roll	Accelerator is Not Recommended when brushing or rolling		8 hours

*Times listed in the chart above are for a full load of accelerator. Refer to MPC218 for optional accelerators and amounts.

Additives:



None required, but the following may be used for specific application or project needs:

- 47888SP/01 Flattening Paste (refer to MPC204)
- 287112SP/04 Medium Suede Additive
- 287113SP/04 Suede Additive
- 287103SP/01 Low VOC Basecoat Converter
- 47444SP/04 Brush/Roller Additive
- 47474SP/04 Flex Additive
- SOA955SP/01 Matting Clear (refer to MPC205)

42208SP/01

Directions for Use

Spray Set Up:



Air Pressure:

Conventional:

40 - 50 psi at the gun*

HVLP:

10 psi at the cap*

* Refer to spray gun manufacturer recommendations for inlet pressure.



Pressure Pot Fluid Delivery:

8 - 12 Fluid Ounces per Minute



Gun Set Up:

Siphon Feed:

1.2 - 1.4 mm 0.047 - 0.055 fluid tip

HVLP:

1.2 - 1.4 mm 0.047 - 0.055 fluid tip

Pressure Pot:

1.0 - 1.2 mm 0.039 - 0.047 fluid tip

Application:



Apply:

Apply two full wet coats, allowing proper flash time* between coats. Apply additional coats as necessary to achieve total dry film thickness and/or metallic control.

*Flash times will vary dependent upon film thickness, temperature, solvent selection, spray gun set-up, application, etc.

Recommended
Film Thickness:

Wet Film Thickness (WFT)

Per Coat
3 - 4 mils

Total
6 - 8 mils

Dry Film Thickness (DFT)

1 mils

2 mils

Caution: All 2-component crosslinking slows significantly at temperatures below 60°F or 16°C. Never spray or subject freshly painted coatings to these conditions or loss of gloss, decreased durability and improper curing can occur.

Estimated Drying Times:



Air-Dry @ 50% Relative Humidity, 70°F/21°C

42208SP/01 (mixed 3:1:1 with catalyst and reducer)

Accelerator*	Dust Free	Set to Touch	Dry to Handle	Tape Time	Vinyl Application (2-3 mils)	Reflective Metallic Vinyl Application
Without Accelerator	15 minutes	30 min-1 hour	1.5-2 hours	16 hours	48 hours	96 hours
287437SP/08	15 minutes	30-45 minutes	1-1.5 hours	1 hour	24 hours	48 hours
MAP-LVA117/08	15 minutes	30-45 minutes	1-1.5 hours	45 minutes	24 hours	48 hours
47117SP/04	15 minutes	30-45 minutes	45 min-1 hour	45 minutes	24 hours	48 hours
287484SP/08	15 minutes	30-45 minutes	45 min-1 hour	2 hours	8 hours	24 hours

*Times listed in the chart above are for a full load of accelerator. Refer to MPC218 for optional accelerators and amounts.

Recoating: Paint films cured over 24 hours should be cleaned, lightly dry scuff sanded with 320 – 400g by hand/machine or wet sanded with 600g, then cleaned again before recoating.

Force Dry: Allow 30 minute purge before baking to prevent solvent popping. Bake for 40 minutes at 140°.

Equipment Cleaning:

Clean equipment promptly with lacquer thinner or equivalent cleaning solvent.

Note: Do not leave mixed material in equipment.

42208SP/01

**Matthews Conventional
Gloss Clear**

Technical Data:

VOC Information

VOC Actual RTS	5.23 lbs/gal
VOC Actual RTS	627 g/L
VOC Regulatory (less water less exempt) RTS	5.23 lbs/gal
VOC Regulatory (less water less exempt) RTS	627 g/L

For complete VOC information, visit MatthewsPaint.com > Quick Links > VOC Data

Performance Characteristics

Volume solids (RTS)	27.81%
Theoretical Coverage (1 mil @ 100% transfer efficiency)	500 sq.ft./RTS gal
Application Conditions - Temperature	60°F (16°C) Minimum 100°F (38°C) Maximum
Application Conditions - Relative Humidity	85% maximum 5° above dew point

Important:

The contents of this package may have to be blended with other components before the product can be used. Before opening the packages, be sure you understand the warning messages on the labels of all components, since the mixture will have the hazards of all its parts. Improper spray technique may result in a hazardous condition. Follow spray equipment manufacturer's instructions to prevent personal injury or fire. Follow directions for respirator use. Wear eye and skin protection. Observe all applicable precautions.

See Safety Data Sheet and Labels for additional safety information and handling instructions.

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City of Sunnyvale

Agenda Item

21-0059

Agenda Date: 1/20/2021

Rank 2021 Study Issues



City of Sunnyvale

Agenda Item

21-0092

Agenda Date: 2/25/2021

2021 COUNCIL STUDY ISSUE

NUMBER

LRS 21-01

TITLE Establish an Artist in Residence Program

BACKGROUND

Lead Department: Department of Library and Recreation Services

Support Departments: Office of the City Attorney

Sponsor(s): Arts Commission

History: 1 year ago: N/A
2 years ago: N/A

SCOPE OF THE STUDY

What precipitated this Study?

In order to expand arts-related recreation programming and provide the community with exposure to the arts year-round, the Arts Commission sponsored this Study Issue. The program would provide an opportunity for artists looking to expand their portfolio while supporting arts in the community.

What are the key elements of the study?

The purpose of this Study is to consider funding an Artist in Residence program in Sunnyvale. The key elements of this Study are as follows:

- 1) The review and identification of best practices of organizations that have similar programs, identifying key elements that create a successful program;
- 2) Recommended program investments to fill identified gaps in service;
- 3) Analyze costs and resources, including, but not limited to dedicated staff resources, operating budget, public art fund allocations, and organization oversight;
- 4) The identification of grants, donations and/or other outside financial resources available to public art programs; and
- 5) Community outreach to seek input on recommendations with members of the public and stakeholders.

Estimated years to complete study: 1 year

FISCAL IMPACT

Cost to Conduct Study

Level of staff effort required (opportunity cost): Moderate

Funding Required for Non-Budgeted Costs: \$30,000

Funding Source: Will seek budget supplement

21-0092

Agenda Date: 2/25/2021

The Study would require moderate staff time from the Department of Library and Recreation Services to conduct research and analysis on the Study. Cost would include hiring of a consultant and staff time to conduct the organizational analysis of the City's current efforts, the identification of best practices, assistance with community engagement and development of a proposed program. Staff time would also be required from multiple departments to review and advise on results of research.

Cost to Implement Study Results

Unknown. Study would include assessment of potential costs, including capital and operating, as well as revenue/savings.

EXPECTED CITY COUNCIL, BOARD OR COMMISSION PARTICIPATION

Council-Approved Work Plan: No

Council Study Session: No

Reviewed by Boards/Commissions: Arts Commission

STAFF RECOMMENDATION

Drop. This policy issue does not merit discussion at a Study Issues Workshop.

This item can be added to the list of potential projects for consideration of use of the Public Art Fund. With the Master Plan for Public Art approved, staff will be working with the Arts Commission and community to prioritize new public art programs and projects. An Artist in Residence program can be funded by the Public Art Fund if the program results in public art for the City.

Prepared by: Trenton Hill, Recreation Services Manager

Reviewed by: Damon Sparacino, Superintendent of Recreation Services

Reviewed by: Cherise Brandell, Director, Library and Recreation Services

Reviewed by: Teri Silva, Assistant City Manager

Approved by: Kent Steffens, City Manager



City of Sunnyvale

Agenda Item

21-0093

Agenda Date: 2/25/2021

2021 COUNCIL STUDY ISSUE

NUMBER

LRS 21-02

TITLE Art in Private Development - Recycle, Reuse, Repurpose

BACKGROUND

Lead Department: Department of Library and Recreation Services

Support Departments: Office of the City Attorney
Environmental Services Department
Community Development Department

Sponsor(s): Arts Commission

History: 1 year ago: n/a

2 years ago: n/a

SCOPE OF THE STUDY

What precipitated this Study?

In effort to more closely align with sustainability and climate action efforts in Sunnyvale, the Arts Commission sponsored this Study Issue to recommend private developers solicit sculptural artists that are interested and experienced in using recycled materials. Recycled materials can be molded into larger pieces, as opposed to using metal or glass, and can be used as a part of a multi-media installation.

What are the key elements of the Study?

The purpose of this Study is to consider amending Sunnyvale Municipal Code Chapter 19.52 (Art in Private Development) to encourage developers commission artists who work with recycled materials.

The key elements of this Study are as follows:

- 1) Review and analyze the existing program;
- 2) Review and identify best practices of municipalities or organizations currently encouraging or requiring use of recycled materials;
- 3) Recommend policy changes or municipal code modifications;
- 4) Analyze costs and resources, including but not limited to:
Staff resources, operating budget and organization oversight;
- 5) Community engagement to seek input on recommendations with members of the public, stakeholders and private developers.

Estimated years to complete Study: 1 year

FISCAL IMPACT

Cost to Conduct Study

Level of staff effort required (opportunity cost): Minor

21-0093

Agenda Date: 2/25/2021

Funding Required for Non-Budgeted Costs: \$0
Funding Source: Existing operating funds

The Study would require minor staff time from the Department of Library and Recreation Services to conduct program research and analysis. Costs would include hiring casual staff to conduct the organizational analysis of the City's current efforts, the identification of best practices, and development of proposed municipal code changes. Staff time would also be required from the Community Development Department and Office of the City Attorney to review and advise on amending Sunnyvale Municipal Code Chapter 19.52 (Art in Private Development).

Cost to Implement Study Results

Minimal to zero. Minor changes to the Sunnyvale Municipal Code and minimal staff time working with developers to consider recycled materials art projects in the future.

EXPECTED CITY COUNCIL, BOARD OR COMMISSION PARTICIPATION

Council-Approved Work Plan: No

Council Study Session: No

Reviewed by Boards/Commissions: Arts Commission, Planning Commission, Sustainability Commission

STAFF RECOMMENDATION

Drop. This policy issue does not currently merit discussion at a Study Issues Workshop.

Sunnyvale Municipal Code Chapter 19.52 is worded in a such a way to provide private developers flexibility when selecting their artist or electing the in-lieu fee. There may be a limited number of artists that work with recycled materials. The Study could be conducted to potentially recommend use of recycled materials; however, during the Master Plan for Public Art stakeholder engagement process, a majority of developers expressed their preference for flexibility when meeting/fulfilling the Art in Private Development requirement.

With the Master Plan for Public Art approval, staff will be working with the Arts Commission and community to prioritize new public art programs and projects. A recycled materials project can be completed and funded by the Public Art Fund. A recycled art project could be added to the list of potential projects. Additionally, recycled art can be considered when conducting Request for Proposals (RFPs) for artists on upcoming capital improvement projects such as the: Civic Center, Lakewood Branch Library, and/or the Water Pollution Control Plant.

Prepared by: Trenton Hill, Community Services Manager

Reviewed by: Damon Sparacino, Superintendent of Community Services

Reviewed by: Cherise Brandell, Director, Library and Recreation Services

Reviewed by: Teri Silva, Assistant City Manager

Approved by: Kent Steffens, City Manager



City of Sunnyvale

Agenda Item

21-0060

Agenda Date: 1/20/2021

Arts Commission Proposed Study Issues, Calendar Year: 2022

Proposed Study Issues*

Date	Working Title	Summary of Scope	Staff Comments

*The study issues have been proposed for future sponsorship

Toward the end of the calendar year, no later than October, boards and commissions will review the list of proposed study issues and officially vote on sponsorship for each individually listed study issue. Official sponsorship means that the study issue is approved for ranking with a majority vote of the board or commission. Staff will then prepare the sponsored study issue papers, including fiscal impact **but not** the staff recommendation.