



RECEIVED 10.4.19

*"Dedicated to the beautification of everyday life
through the use of public art."*

Resubmittal of the Huntington Beach Public Art Alliance (HBPAA) Public Art Mural Project on the Frontier Building at 602 Main Street.

Now Presenting ... "Windows on Main Street, The Downtown Art Collective"

Project Narrative:

After careful deliberation and with considerable community input, HBPAA resubmits its application for a Public Art Project on the facade of the Frontier building at 602 Main Street.

In the intervening weeks between our last DRB meeting and this resubmittal, HBPAA reached out to ten community members, some of whom opposed our previous project, to form an Ad Hoc Steering Committee. This Committee helped determine the process we are presenting here with a focus on community participation and a "we can do better" attitude. As such, it was determined to change the project from a single mural covering each side of the building and instead present six unique 20 x 12 foot murals, three on each side.

By doing this, we have reduced the size of the mural from 100% coverage to 25% coverage. Additionally, to better support our local Huntington Beach artist community, we will now be featuring six different local artists rather than just one muralist. The distinction between "artist" and "muralist" will become more clear and significant as one reads through the entire submittal package.

In addition to changing the overall concept for this project, we went back to a process that has been extremely successful for HBPAA and the community; specifically our "Utility Box Public Art Competition" and "Dumpsters on Parade," both of which included 1) a call for artists, 2) an art competition and 3) a public voting process. As such, no art will be submitted with this application. Rather we are submitting the detailed process that our Board of Directors and our Ad Hoc Committee members created with input from an additional 78 members of the community who attended one of our four open house workshops. We anticipate announcing the winners after a month-long open call for artists if the project process is approved.

The information laid out within this submittal package gives detail as to how the process will focus the artists into thinking about the guidelines in the DTSP and setting a voting criterion that the community will follow while voting. While there are conflicting guidelines between the Design Guidelines in the DTSP and the Public Art Handbook, we believe that

the process allows for First Amendment rights while complying with the spirit of public art in the Downtown area. We contend that the Design Guidelines for facade improvements never anticipated public art as a facade improvement and therefore the references to “muted colors and design” would be superseded by the Public Art Guidelines referenced in the DTSP allowing for public art that is both tasteful and appropriate.

We believe that with this process, City Staff will still have a ministerial permit process, very similar to the advertising on the freeway side of Bella Terra (though none of these pieces will contain advertising). An example of sponsorship credit is included in this submittal package.

All comments received from the DRB have been addressed in the updated project as well, including scale as previously mentioned - the murals take up 25% of the surface area of the building, down from 100%, and with the reduced scale, pedestrians will be able to take in each mural at a much closer angle instead of having to be hundreds of feet away to see the entire building. Additionally, with the murals being eight feet off the ground, they address potential graffiti and vandalism issues as well as allowing for unimpeded traffic along the sidewalk.

We contend that the City should evaluate the facade improvements as six 20 x 12 foot attachments to the facade of the building, then move to the Public Art Handbook to evaluate the Public Art component by that criteria. The Urban Design Guidelines for the DTSP call for articulation and color change. The colors of the murals are the Public Art and should be evaluated as such and not to the “muted colors” of the Urban Design Guidelines which are specifically intended for actual construction of a building as opposed to Public Art. The Public Art guidelines should be evaluated in tandem with the Design Guideline of the DTSP. The process that we are presenting should allow for six public art pieces in the spirit of the Public Art Handbook called out within the DTSP.

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DTSP CODE REFERENCES AND RESPONSES

Shall be:

a) Of artistic excellence and innovation.

The community with vote for the best artwork based on excellence and innovation.

b) Appropriate to the design of the project.

Not applicable.

c) Reflective of the community's cultural identity, including ecology, history, and society.

This is specified in the Call for Artists.

d) Consistent with the design guidelines in Section 4.2.6. Public Art and Resolution #2000-87, the existing City of Huntington Beach Design Guidelines, Chapter 10.

Section 4.2.6 uses the word “can” and not “shall” and therefore isn't prescriptive. And “Chapter 10” lays out how to do development-based Public Art. Since this is not Public Art as part of a development, we try to follow this guideline as best as possible.

The following are the relevant sections of the DTSP with relation to Facades:

DTSP 4.2.3.1.2) Monolithic street wall facades should be broken by horizontal and vertical articulation.

The six panels with not be flush with the vertical surface of the wall and will be mounted to the wall and therefore offset. This will cause articulation in the facade.

DTSP 4.2.3.1. 7) Minimize blank walls by:

a) Adding window openings and/or entrances and other relief.

b) Providing recessed glazing and storefronts.

c) Adding vertical pilasters which may reflect internal building structure.

d) Changing color and texture along the wall surface.

e) Varying the planes of the exterior walls in depth and/or direction.

f) Adding trims, projections, and reveals along different wall surfaces.

g) Articulating the building facade by varying juxtaposition of building elements.

The “windows” concept of the murals will help break up the enormous blank walls of the building. The different murals will also provide color change and texture.

DTSP 4.2.3.2 1) Building facades should be detailed in such a way to make the structure appear smaller in scale. Building scale can be reduced by articulating the separate floor levels with horizontal bands or by increasing the level of detail on the structure at the street level.

2) Architectural details and materials on lower walls that relate to human scale should be utilized. Examples include arches, trellises, or awnings, structural bays, roof overhangs, wall materials, moldings, fixtures, and other details.

3) Windows and storefront distribution and shape can be a significant building scale determinant.

4) Articulated storefronts with carefully arranged doors, windows, arches, trellises, or awnings, rather than blank walls, should face onto pedestrian spaces and streets.

The murals placed at their eight foot height will interact at the human scale. And since they don't move into the second floor space of the building, they help to minimize the scale. Additionally the "windows" concept helps to break up the sheer scale of the building.

DTSP 4.2.3.7 1) Buildings located at key intersections should incorporate special architectural elements that create an emphasis of importance on that location. Example elements include:

a) Clock towers.

b) Diagonal walls at the corner.

c) Windows. Restaurants and cafes should use sides of buildings for outdoor seating. Buildings located at key intersections should incorporate special architectural elements that create an emphasis of importance on that location.

d) A substantial art form or fountain.

e) A taller, prominent rooftop element.

This building is on the corner and meets the goals of section "d)" by providing "a substantial art form."

4.2.3.15. Colors

The appropriateness of any given color for a particular building depends on a number of factors, including architectural style, building material, building features and details, building size, building orientation, building context, and climactic considerations. Well-coordinated color palettes that integrate with the other exterior features of a building should be used.

- 1) Use subtle or muted colors on larger and simpler buildings.
- 2) Use multiple and more intense colors on small buildings or those with elaborate detailing.
- 3) Contrasting colors that accent architectural details are encouraged.
- 4) No more than three colors should be used on any given facade, including natural colors such as unpainted brick or stone.
- 5) Avoid using colors that are not harmonious with colors found on adjacent buildings.
- 6) Light building colors in soft tones are encouraged; large areas of intense light color should be avoided. Soft tones ranging from white to very light pastels are preferred. Neutral colors such as off-white, beige, and sand are also acceptable. Avoid using bright whites for wall planes.
- 7) Muted, earth tone colors should be used on the primary building surfaces. Richer accent colors should be used on architectural details. Contrasting colors that accent architectural details are encouraged. Muted earth tones should be used on the primary building surfaces with richer colors used as accents be limited to windows, doors, trims, inlays, wall recesses, reveals, and other special architectural features.
- 8) Door and window trims, awnings, and wall tiles should be used to provide an opportunity for color that adds interest and texture to storefronts or building bases. The color of trim should be coordinated with the wall colors and accent colors.
- 9) Colors should coordinate with natural, unpainted materials used on the facades such as pressure treated wood, terra cotta tile, brick, and stone.
- 10) Natural materials should remain unpainted.
- 11) The orientation of buildings affects color appearance and should be considered when selecting colors. Colors on south and west facades appear warmer than if placed on north or east sides.

The building itself has subtle and muted colors. We don't believe it was the intent of the DTSP to have its Public Art be "subtle and muted"; that's counter to all literature on public art including section 4.2.6 and Chapter 10. We believe that our Public Art project fits within the "windows" concept – that our "windows" add "...color that adds interest and texture to ... building bases".

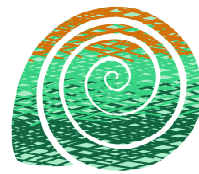
The facade improvement is the six 20 x 12 foot mural panels, the "color" is the Public Art. We contend that as this project is evaluated that we start with the DTSP guidelines for Facades and Improvements and then move onto the Public Art Guidelines in DTSP 4.2.6 and Chapter 10. This makes the most sense as the DTSP never envisioned a mural not part of an original development rather than a private project.

Public Outreach:

In addition to the initial DRB meeting, HBPA received 78 comment cards from our four days of public open house whereby members of our Board and Ad Hoc Committee met with interested members of the public at the Community Bible Church at 6th and Orange. The schedule for the open houses are contained in this submittal package. We had an overwhelming positive response and approval of the new design of the project, with only three comment cards citing "no approval."

The next phase of our public outreach will be contingent on approval of the facade improvement and implementation of the art contest called for within this submittal package. HBPA is happy to have conditions of approval associated with this project detailing that the permits to place the murals on the building will be conditioned upon completion of the art contest.

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HUNTINGTON BEACH
PUBLIC ART
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*"Dedicated to the beautification of everyday life
through the use of public art."*

WINDOWS ON MAIN STREET

"The Downtown Art Collective"

*brought to you by Frontier Communications and
Huntington Beach Public Art Alliance*

CALL FOR ARTISTS

***A Local Art Competition for Artists
that Live, Work or Play in Huntington Beach.***

\$15K Cash Prize Pool • Six Winners • \$5K First Prize.

PROJECT OVERVIEW

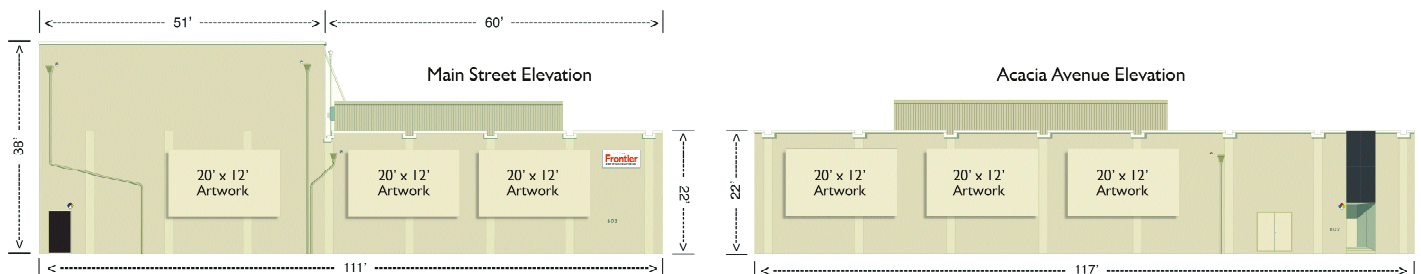
AN ARTISTIC APPROACH TO AN ART COLLECTIVE

“Windows on Main Street” is a public art project featuring a collective of six different artworks by local artists displayed on the exterior facade of the Frontier building at 602 Main Street in Downtown Huntington Beach. The six artworks by six different artists will be chosen as part of a public art competition with artists competing for first place or their share of a \$15,000 prize pool. The first place winner will receive \$5,000 with the additional \$10,000 being split among the remaining five winning artists at \$3500, \$2500, \$1500, \$1250 and \$1250 respectively.

The competition is designed for artists who live, work or play in Huntington Beach. The artwork will be created at 1/10th scale at 24 x 14.5 inches, enlarged to 20 x 12 feet and then printed on vinyl wrap with an anti-uv and anti-graffiti laminate. The vinyl wrap will be mounted onto the building using a sign board specifically designed for this purpose. There will be no loss of resolution during this process.

The competition will feature artists experienced in oil painting, acrylic painting, watercolor, pencil drawing, digital art or photography. The winning artworks will be chosen by the Huntington Beach community at large by casting their votes online through local social media sites and other outlets. The artists will remain anonymous during the voting process. In order to keep this public art project fresh and relevant, all six artworks will be replaced every few years with another art competition and public vote.

An eleven-member Ad Hoc Committee of local residents with related experiences has been working with the Huntington Beach Public Art Alliance in developing this program. In addition, a series of public workshops are being held for interested community members and artists who wish to participate in this process by providing their opinions, ideas and suggestions. Once this process is completed, the project will be agendaized for a vote by the Huntington Beach City Council.



WINDOWS ON MAIN STREET

“The Downtown Art Collective”

ELIGIBILITY

*This Public Art Competition is open and welcoming to all artists, amateur and professional alike, who **Live, Work or Play** in Huntington Beach and have experience in oil painting, acrylic painting, watercolor, pencil drawing, digital art or photography.*

If you are an artist that works in any of these six media, please read on and see how you can have your art seen at this prominent site in Downtown Huntington Beach and in the process, earn \$5,000 as the first place winner. An additional \$ 10,000 will be split among the remaining five winning artists at \$3500, \$2500, \$1500, \$1250 and \$1250 respectively.

SITE LOCATION

The public art site location is the Frontier building located in Downtown Huntington Beach at 602 Main Street at the corner of Main Street and Acacia Avenue. Across the street is the Main Street Library, Triangle Park, Huntington Beach Art Center and the Downtown Residential Neighborhood. This location is the northern gateway to the downtown business district, but this is also the gateway to an established residential community. Please visit the site location for inspiration.



WINDOWS ON MAIN STREET

“The Downtown Art Collective”

ABOUT US

The Huntington Beach Public Art Alliance is a 501(c)(3) nonprofit public benefit corporation and the only organization in Huntington Beach established specifically to create public art. Everyone associated with HBPAA are unpaid volunteers which includes many artists who donate their time and talent to beautify our City. We have 49 public art installations in the downtown area from 17th Street to the beach boardwalk with artistically decorated utility boxes and dumpsters.

Our public art projects are privately funded with no tax-payer dollars used. Some of our projects, such as the utility boxes and dumpsters have been competitions with cash prizes to the winning artists. But even with the sense that we are “commissioning” art because of the cash prizes, we never require any of our artists to abide by a theme nor a set of artistic rules. We believe that art is about freedom of expression and the best art is realized when artists are able to convey their artistic vision in every respect without any encumbrance.

SUBJECT MATTER

As you might now suspect, there is no theme required for this competition. However, as to subject matter, the City’s Downtown Specific Plan calls for public art to reflect the “community’s cultural identity, including ecology, history and society.” This covers a broad spectrum of subject matter from which to choose, while still allowing each artist their guaranteed freedom of expression. Let’s celebrate Huntington Beach, past, present and future!



“There are no rules for good photographs, there are only good photographs.”

Ansel Adams

WINDOWS ON MAIN STREET

“The Downtown Art Collective”

NUMBER OF ENTRIES

You may submit up to three different artworks. Only one of your artworks with the most votes will be considered, however, by submitting more than one artwork, you increase your chance of winning.

ANONYMITY

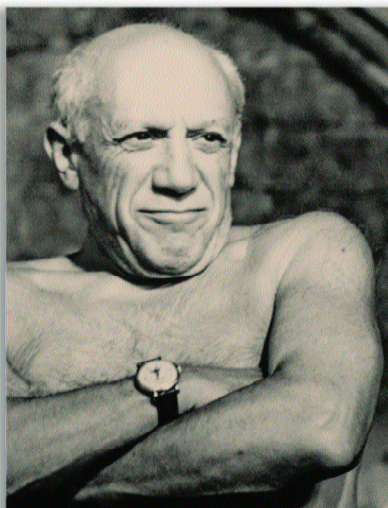
Do not sign your art as the voting process to select the six winners will be anonymous. Instead, please name your file with your personal name, for example, “BobSmith.jpg”. If you are submitting art for more than one artwork (you may submit up to three), please follow the example: “BobSmith_1.jpg”, “BobSmith_2.jpg” etc. After the voting is completed, the six winners will sign their art and they will also be credited in white space at the bottom of the printed artwork.

THE SELECTION PROCESS

The final artwork submissions will be reviewed by our Board of Directors, Ad Hoc Committee and three community members who will be selected through an application process. This group of Huntington Beach residents will then whittle the number of submissions which will be voted on by the Huntington Beach community at large. All submissions will be anonymous during the entire voting process.

If you would like to participate in this process as one of the community members, you may apply here: <https://www.surveymonkey.com/r/APPLY-HERE>

The Huntington Beach community will vote online using a “star” rating system for each artwork. This is the same process used for the “Dumpsters on Parade” Art Competition which received votes from 5,920 community members.



“[The artist] paints not what he sees, but what he feels, what he tells himself about what he has seen.”

Pablo Picasso



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ARTISTS, YOU MAY REGISTER TODAY AT

www.surveymonkey.com/r/WindowsOnMainStreet

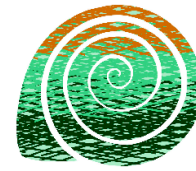
THE FINAL DATE TO SUBMIT YOUR ARTWORK IS XXXXXXXXXXXXXXXXXX

For questions or additional information

www.hbpublicart.org • info@hbpublicart.org

www.facebook.com/groups/WindowsOnMainStreet

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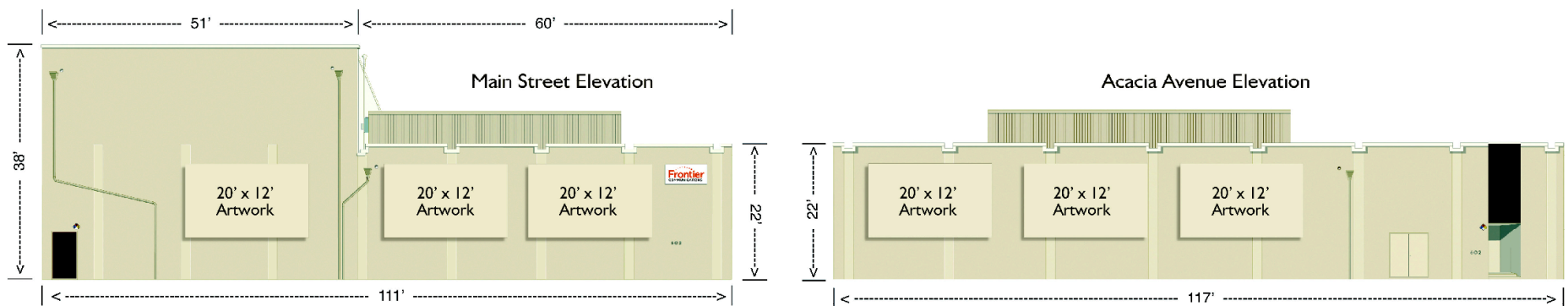
HUNTINGTON BEACH
PUBLIC ART
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WINDOWS ON MAIN STREET

"The Downtown Art Collective"

**THE "COLLECTIVE" IS SIX DIFFERENT ARTWORKS
FEATURING SIX DIFFERENT ARTISTS**



FRONTIER BUILDING AT 602 MAIN STREET



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THE SITE LOCATION

The public art site location is the Frontier building located in Downtown Huntington Beach at 602 Main Street. Across the

street is the Main Street Library, Triangle Park, Huntington Beach Art Center and the Historic Downtown Residential Neighborhood.



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A PUBLIC ART COMPETITION WILL INVOLVE THE ENTIRE COMMUNITY

*The six artworks by six different artists will be chosen as part of a **Public Art Competition** with artists competing for first place or their share of a \$ 15,000 prize pool. The first place winner will receive \$5,000.*

The other five winners will receive \$3500, \$2500, \$ 1500, \$ 1250 and \$ 1250 respectively.



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*brought to you by Frontier Communications and
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CALL FOR ARTISTS

**A Local Art Competition for Artists
that Live, Work or Play in Huntington Beach.**

\$15K Cash Prize Pool • Six Winners • \$5K First Prize.

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KEEPING IT LOCAL FOR ALL HB ARTISTS

*The art competition is designed for
artists who **live, work or play** in
Huntington Beach.*



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WINDOWS ON MAIN STREET "The Downtown Art Collective"

ABOUT US

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SUBJECT MATTER

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there are only
good photographs."*

Ansel Adams

KEEPING IT SMALL WILL MAKE IT A BIG

The artwork will be created at 1/10th scale, enlarged to 20 feet by 12 feet and then printed on vinyl wrap with an anti-uv and anti-graffiti laminate. The vinyl wrap will then be mounted onto the building using a sign board specifically designed for this purpose.



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THE FOLLOWING MEDIA ARE INCLUDED:

- *Oil Painting*
- *Acrylic Painting*
- *Water Color*
- *Pencil Drawing*
- *Digital Art*
- *Photography*



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LET THE COMMUNITY DECIDE

*The winning artworks will be chosen by the Huntington Beach community at large by **casting their votes** online through local social media sites and other outlets. The artists will remain anonymous during the voting process.*



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KEEPING THE ART FRESH AND RELEVANT FOR YEARS TO COME

*In order to keep this public art project fresh and relevant, all six artworks will be **replaced every few years** with another art competition and public vote.*



ADDRESSING COMMUNITY CONCERNS WITH THE PREVIOUSLY PROPOSED MURAL

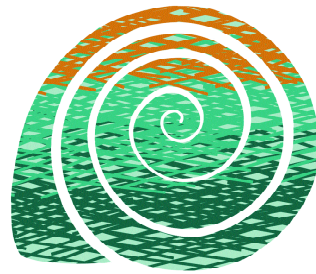
- ✓ "The mural is too big."
- ✓ "We don't like the art; we can do better."
- ✓ "We don't want the same art for the next 20 years."
- ✓ "The mural needs to mitigate building height and size."
- ✓ "The art is derivative."
- ✓ "The community needs to be involved."



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ABOUT HBPAA

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PROJECT HIGHLIGHTS

- Each of the six murals will be mounted onto a 20 x 12 foot Alupalite™ panel attached to the building. Alupinite is a rigid, light-weight aluminum composite that withstands the elements over time with incredible durability. Alupalite specifications are included in this submittal package.
- The Alupalite panels will be mounted onto the building per manufacturing specifications and best practices in accordance with City requirements. Each 4 x 8 foot panel will be mounted separately and each panel weighs only 25 lbs.
- The murals will be enlarged and printed on Avery® vinyl wrap and applied to the Alupalite boards with a clear overlay of anti-uv and anti-graffiti laminate. In the enlargement process, there will be no visual loss of resolution or quality. Avery specifications are included in this submittal package.
- Our first public art installation of this type was on the large utility box on the municipal pier which was installed in May 2017. This location represents the harshest environmental conditions in all of Huntington Beach. Yet, upon inspection, this public art has maintained all of its initial qualities and appears to have been installed “yesterday” rather than 2-1/2 years ago. This is the affect of using anti-uv inks and Avery materials.
- The artist canvas size is 24 x 14.5 inches or any other size proportional to 20 x 12 feet and any canvas material or digital file is acceptable. By working with a smaller format, the mural art will be a better quality with more detail and more artistic control over the finished product. Additionally, we can include more artists (not just muralists) and more artistic media, providing a wider range of artistic expression, to include oil painting, acrylic painting, watercolor, pencil drawing, digital art and photography. As part of our community outreach, we have been asked to include oil pastels. Although we have not yet begun to promote the Call for Artists, we already have 26 artists who have signed up to participate in this project should it get approved by the City.

- Based on our experience working with almost 300 artists on previous HBPAA art competitions, we expect at least 300 artists will participate in this competition. This is due in part to our track record of success and a very generous prize pool of \$15,000 with a first place prize of \$5,000. As each artist is allowed to submit up to three different designs, we expect to receive more than 600 pieces of mural art. The generous prize pool combined with a broad range of art media, will also attract a high echelon of artists who might not otherwise participate.
- We also expect community-wide participation. With our first public art competition, "Utility Box Beautification," we received votes from 2,900 residents. On our second competition, "Dumpsters on Parade," we received votes from 5,920 residents. Although there are no guarantees, but based on our experience and the significance of this public art project, we expect to receive votes from more than 10,000 residents.
- We have paid special attention to the public and other comments at the last DRB meeting. We believe we have addressed the concerns expressed at that time.

THE MURAL IS TOO BIG. The previous mural covered 100% of the building. We have reduced the mural coverage by 78% on Main Street and by 75% overall.

WE DON'T LIKE THE ART, WE CAN DO BETTER. The previous art has been scrapped. The new process will include significant public participation by both artists and residents. By allowing artists to work in a smaller format and increasing the media selection, we believe this issue will resolve itself. We trust the artists and the community to make the right choices.

WE DON'T WANT TO SEE THE SAME ART FOR THE NEXT 20 YEARS. The art will be replaced every 3-5 years based on community input as to the specific timeframe. We will most likely have another art competition. Artists who did not win the first time may provide new art or re-submit some or all of their previous art.

THE MURAL NEEDS TO MITIGATE THE BUILDING HEIGHT AND SIZE. By reducing the overall size of the art by 75% and by lowering the art to the first floor only, we believe we have successfully mitigated this concern.

THE ART IS DERIVATIVE. The previous art has been scrapped. By providing a new process which is based on an art competition with community voting and a variety of artistic media, we believe there will be a wide and diverse selection of art from which to choose.

THE COMMUNITY NEEDS TO BE INVOLVED. Our new process has significant community involvement with our Ad Hoc Steering Committee, a focus on local artists and a voting process by which the community will decide which art will be installed.

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SHOWING CREDITS TO BE PRINTED ON EACH ARTWORK.

20 x 12 foot artwork with 3" at the bottom
for credits to be printed in black letters
2.5" tall on one line, showing:

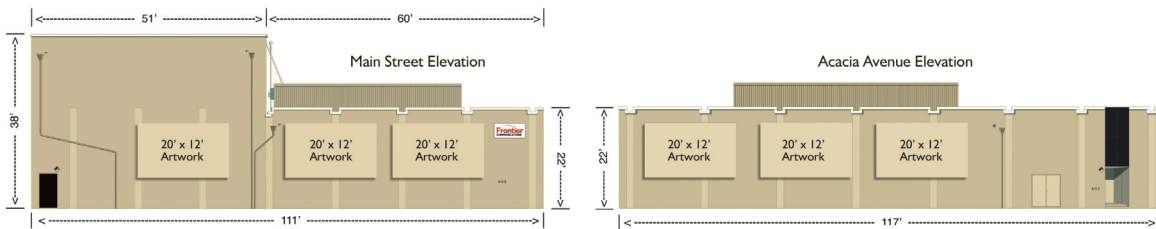
Name of Artist and Date
Name of Artwork, if any
Name of Sponsor, in any

These proportions are correct.
3" is 2.08% of the total height.

WINDOWS ON MAIN STREET

“The Downtown Art Collective”

**THE “COLLECTIVE” IS SIX DIFFERENT ARTWORKS
FEATURING SIX DIFFERENT ARTISTS**



FRONTIER BUILDING AT 602 MAIN STREET

COMMUNITY OPEN HOUSE

***Stop in anytime (see schedule below) for a few minutes to
LEARN ABOUT THE NEW PUBLIC ART PROJECT
PROPOSED FOR THE FRONTIER BLDG DOWNTOWN.***

SATURDAY	September 21	10 am - 4 pm
MONDAY	September 23	4 pm - 7 pm
WEDNESDAY	September 25	4 pm - 7 pm
SATURDAY	September 28	10 am - 4 pm

***LOCATION: COMMUNITY BIBLE CHURCH
401 6TH STREET / DOWNTOWN***

COMMENT CARD



*"Dedicated to the beautification of everyday life
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WINDOWS ON MAIN STREET

"The Downtown Art Collective"

Community Workshop

Name: _____ Zip Code _____

Comments:

- ☐ *I approve of this public art project.*
- ☐ *I would like to volunteer to help with this public art project. Please contact me.*

Please add me to your mailing list:

Email: _____ Phone _____

ALUMALITE™
SPECIFICATIONS
(Using 6mm thickness)

ALUMALITE™ FINISHED PRODUCT SPECIFICATION

1.0 STANDARD CONSTRUCTION: (Two Thicknesses)

6mm	0.012" painted aluminum face / corrugated polyallomer core / 0.012" painted aluminum back
10mm	0.012" painted aluminum face / corrugated polyallomer core x 2 / 0.012" painted aluminum back


2.0 PANEL DIMENSIONS:

<u>Characteristics</u>	<u>Size</u>	<u>Tolerance</u>
Length:	8' or 10'	± 1/4"
Width:	4' or 5'	± 1/4"
Thickness:	6mm (nominal) = 0.232"	± 1/32"
	10mm (nominal) = 0.396"	± 1/32"
Squareness:	Diagonals equal within 1/8"	
Flatness:	Maximum variation allowed is ¼" in 4' (0.52%)	

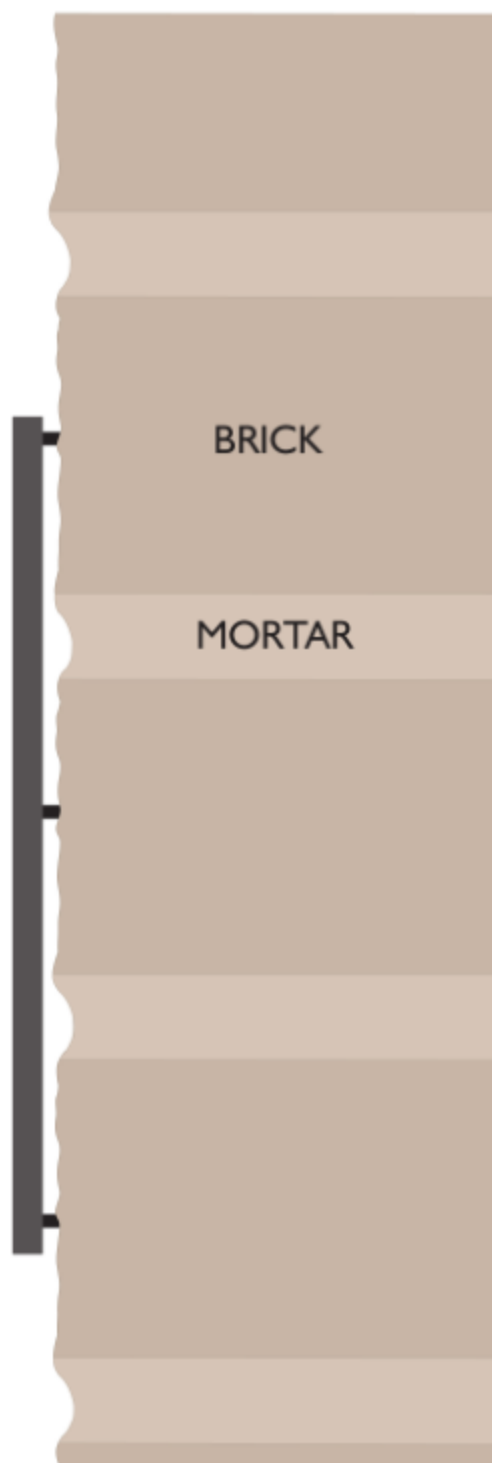
3.0 MISCELLANEOUS PROPERTIES:

<u>Properties</u>	<u>Units</u>	<u>6mm</u>	<u>10mm</u>
Weight	lb/ft ² avg.	0.78	0.99
Strength L/180	0.040" Aluminum = 1	16.9	48.5
AAMA L/175	0.040" Aluminum = 1	74	213
Wind Load (for 4' x 8' panel supported on four sides)	mph	120+	240+
Max. Warp (20°F difference from front to back)	inches	0.141	0.083

Warranty:	<i>Glue Bond</i> – 5 year limited warranty <i>Chalking</i> – No change greater than 8 units over 10 years, measured per ASTM D-4214 <i>Fade/Color Change</i> – No change greater than 8 E units (CIE L*a*b*) color difference measured using ASTM D-2244 <i>Paint</i> – Typical polyester paint finish that will not crack, chip, flake, peel (10 year warranty)
Fire Rating:	ASTM E84: Class A flame spread rating
Bond Test:	ASTM C481-A modified, cyclic aging: PASS
Colors:	Refer to color chart
Average Outdoor Life Expectancy: 10 years	

 **US** CPA
UL File Number E60612

ALUMALITE
with "anchor bolts"
and spacers
0.25" offset



**AVERY DENNISON®
PRINTED FILM LAMINATE
SPECIFICATIONS**

Avery Dennison® MPI2105 Series

Long Term Removable StaFlat™

Revision: 9 Dated: 07/10/18

Uses:

Avery Dennison MPI2105 Easy Apply and Easy Apply RS Calendered Vinyl films is a flexible high gloss calendered vinyl. MPI2105 Series films offer exceptional value for applications requiring premium calendered film durability combined with a permanent or removable adhesive performance. MPI2105 Series offers the benefits of reduced wrinkling and air entrapment inherent in the application of decals.



Face: 3.1 mil (80 microns)
gloss calendered



Adhesive: Long Term
Removable Acrylic (gray)



Liner: 90# Easy Apply™
90# Easy Apply™ RS

Application Surfaces:

Flat, simple curves (restricted to
non-spill areas)

Features:

- Air egress technology helps eliminate wrinkles and bubbles
- RS provides repositionability for repositioning of graphic without great force
- Gloss finish
- Outstanding durability and outdoor performance
- Dimensionally stable liner for easy converting
- ICC profiles available on Avery Dennison's website (<https://avery-us.color-base.com>)
- Clean removability

Conversion:

- Latex Inkjet
- Solvent based inkjet
- UV inkjet*
- Mild/Eco Solvent inkjet
- Flatbed Sign-Cut
- Drum Roller Sign-Cut
- Steel Rule Die-Cutting

* For flat surfaces only, except for qualified flexible UV inks.

Common Applications:

- Vehicle
- Fleet
- Window Graphics
- Outdoor Signage
- POP/ Trade Show
- Wall Murals
- Indoor Floor Graphics

Product Data Sheet

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Graphics
Solutions

www.graphics.averydennison.com
Customer Service: 800-282-8379

Avery Dennison® MPI2105 Series

Long Term Removable StaFlat™

Revision: 9 Dated: 07/10/18

Physical Characteristics:

Property	Measurement	Typical Value
Caliper, face		3.1 mil (80 µm)
Caliper, adhesive		1.0mil (25 µm)
Dimensional stability		<0.04" (1.016 mm) Note: Ink loads in excess of 250% may cause increased shrinkage and/or increased initial adhesion of the printed film
Tensile at Yield		9.0 -15.0 lb/in (1.6 - 2.7 kg/cm)
Elongation		100% min.
Gloss	Hunter Gloss @ 60 degrees	85 GU
Adhesion:	15 min 24 hr	2.5 lbs/in (450 N/m) 3.5 lbs/in (613 N/m)
Flammability	FMVSS 302 ASTM E-84	Self Extinguishing Class 1 or A rating
Shelf-Life		2 years from the date of manufacture (when stored at the following temperatures and humidity conditions 68°-77° F (20° - 25° C) and 50±5% R. H.)
Durability	Vertical Exposure	Unprinted – 6 years Printed – Up to 6 years vertical. See ICS Performance Guarantee for printer specific information
Min. Application Temperature		50° F (10° C)
Service Temperature		-50° to 176°F (-45° to 80° C) (Reasonable range of temperatures which would be expected under normal environmental conditions).
Chemical resistance		Resistant to most mild acids, alkalis, and salt solutions

Product Data Sheet

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Avery Dennison® MPI2105 Series

Long Term Removable StaFlat™

Revision: 9 Dated: 07/10/18

Data represents average values where applicable, and is not intended for specification purposes.

Warranty:

This Warranty applies to the Product listed in this Data Sheet. All statements, technical information (including physical and chemical characteristics) and recommendations about Avery Dennison products are based upon tests believed to be reliable but do not constitute a guarantee or warranty. All Avery Dennison products are sold subject to the Purchaser's assent and agreement that Purchaser is responsible for, and has independently determined, the suitability of such products for its purposes or its customer's purposes. Avery Dennison products are warranted to be free from defects in material and workmanship (i) for two years from the date of manufacture, or (ii) from the date of manufacture until the expiration of the period stated on the specific Product Data Sheet in effect at the time of delivery.. Such time periods are subject in either case to the proper storing and application of said product, and the failure to properly store or apply the product, including without limitation the failure to follow any applicable Instructional Bulletin, negates any warranty. It is expressly agreed and understood that Avery Dennison's sole obligation and Purchaser's exclusive remedy under this warranty, under any other warranty, express or implied, or otherwise, shall be limited exclusively to: (a) repair or replacement of defective product without charge at Avery Dennison's plant or at the location of the product (at Avery Dennison's election), or (b) in the event repair or replacement are not commercially practical, a credit amount up to the price of the product taking into account the defect in the product in Avery Dennison's sole discretion.

THE WARRANTY EXPRESSLY SET FORTH ABOVE IS IN LIEU OF ANY OTHER WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, ANY IMPLIED WARRANTIES OF MERCHANTABILITY, FITNESS FOR ANY PARTICULAR USE AND/OR NON-INFRINGEMENT. SELLER SPECIFICALLY DISCLAIMS AND EXCLUDES ALL OTHER SUCH WARRANTIES. NO WAIVER, ALTERATION, ADDITION OR MODIFICATION OF THE FOREGOING CONDITIONS SHALL BE VALID UNLESS MADE IN WRITING AND MANUALLY SIGNED BY AN OFFICER OF AVERY DENNISON.

AVERY DENNISON'S LIABILITY FOR DEFECTIVE PRODUCTS SHALL NOT EXCEED THE PURCHASE PRICE PAID THEREFORE BY PURCHASER AND IN NO EVENT SHALL AVERY DENNISON BE RESPONSIBLE FOR ANY INCIDENTAL OR CONSEQUENTIAL DAMAGES WHETHER FORESEEABLE OR NOT, CAUSED BY DEFECTS IN SUCH PRODUCT, WHETHER SUCH DAMAGE OCCURS OR IS DISCOVERED BEFORE OR AFTER REPLACEMENT OR CREDIT, AND WHETHER OR NOT SUCH DAMAGE IS CAUSED BY AVERY DENNISON'S NEGLIGENCE.

All sales and contracts for sale of Products are subject to Purchaser's assent and agreement to this Warranty. Avery Dennison hereby objects to any terms or conditions contained in any purchase order or other communication of any kind from the Purchaser that is conflicting, inconsistent or additional to this Agreement.

⚠ WARNING

Failure to install the film in full compliance with Avery Dennison's installation instructions may result in personal injury or property damage. Read and follow all instructions when installing the film.

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Graphics
Solutions

www.graphics.averydennison.com
Customer Service: 800-282-8379

Avery Dennison® MPI2105 Series

Long Term Removable StaFlat™

Revision: 9 Dated: 07/10/18

Related Documents:

The following Avery Dennison literature will provide complete information to the user for proper application, storage, and other requirements and is available upon request from your Avery Dennison representative or from the Avery Dennison website (www.graphics.averydennison.com).

Document Title	Reference Number
<i>Substrate Cleaning and Preparation</i>	<i>Instructional Bulletin #1.10</i>
<i>Storage, Maintenance, and Cleaning of PVC Films</i>	<i>Instructional Bulletin #1.20</i>
<i>Warranty of Avery Dennison Films</i>	<i>Instructional Bulletin #1.30</i>
<i>Multi Purpose Inkjet OEM Qualification Matrix, Durability Reference, & Troubleshooting Guide</i>	<i>Instructional Bulletin #5.80</i>
<i>Premask Recommendations</i>	<i>Instructional Bulletin #5.50</i>
<i>Removal Instructions</i>	<i>Instructional Bulletin #4.10</i>
<i>Wall Graphics</i>	<i>Instructional Bulletin #6.50</i>
<i>Application and maintenance of the Avery floor marking System</i>	<i>Instructional Bulletin #6.30</i>

Application:

Avery Dennison MPI2105 Series is designed for application onto solid surfaces with flat and simple curves such as passenger vehicles, buses, and trains. To ensure color consistency when wrapping a vehicle, ensure the material used is from one production lot # of material. Some slight color shift may occur between rolls or lots, therefore, minimizing the mixing of rolls/lots on a specific vehicle is encouraged. If multiple rolls are needed be sure to use only rolls from the same production lot.

MPI2105 Series films can be used for short-term fleet and vehicle applications. Calendered films do exhibit memory for its original shape. Subsequently, when heating and stretching the film shrinkage can be induced. As a calendered film shrinks some tenting and lifting can be expected in areas such as complex, compound and concave curves (i.e. channels). Convex curves (i.e. rivets) should be avoided when using a calendered film.

Important Note: Never use a wet application method to apply this film.

All vehicle substrates must be cleaned according to Avery Dennison recommended cleaning practices as outlined in IB #1.10 "Substrate Cleaning and Preparation".

NOTE: Signcutting of letters and graphics is not recommended with MPI2105. Cutting for the purposes of preparing sizes or shapes has proven to be feasible.

Important Note: Only use Avery Dennison recommended cleaning products and solutions (noted in IB 1.50). Cleaning and maintenance products should conform to the following:

- Free from abrasive components
- Ideally pH balanced, thus not highly acidic or alkaline (pH level between 5 and 9)
- Free from alcohol (non isopropyl), acids, ammonia, chlorine, glycol ethers, harmful detergents, petroleum distillates and phosphates

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Graphics
Solutions

www.graphics.averydennison.com
Customer Service: 800-282-8379

Avery Dennison® MPI2105 Series

Long Term Removable StaFlat™

Revision: 9 Dated: 07/10/18

Unsuitable Uses:

This Avery Dennison product is not designed or recommended for the following uses. Unsuitable applications or exposure conditions include:

- Paint that is not thoroughly cured or dried
- Low surface energy substrates (i.e. Tedlar® coatings, rubber, unpainted plastic etc)
- Substrate surfaces that are not clean and smooth (little or no variation in texture)
- Painted substrates with poor paint-to-substrate, or paint-to-paint bond
- Film applied to non-Avery Dennison Films
- *Film applied to pre-existing graphics (pre approval required)*
- Watercraft below the static water line
- Watercraft which are not edge sealed
- Non-OEM painted vehicles
- Graphic removal from paint with poor adhesion or existing graphics
- Graphics exposed to oil, harsh chemicals, or gasoline vapors or spills
- Graphics where application tape must adhere to liner
- Signcutting of letters and graphics

Removability:

The removability listed in the features section “Clean removability” means removable with less than 20% adhesive residue when using appropriate heat and chemical removal methods. See Instructional Bulletin 4.10 for removal instructions. Avery Dennison will reimburse a reasonable portion of extra removal costs, not to exceed the cost of the film used on the application.

Avery Dennison does not warrant removability from the following substrates:

- **Surfaces with poor paint-to-substrate adhesion**
- **Wallboard (painted or unpainted)**
- **Pre existing graphics that must remain intact; damage to existing graphic when film is removed**
- **Improperly cured paint**
- **Oxidized or chalked substrates**
- **Horizontally exposed outdoor applications (as defined in Instructional Bulletin 1.30).**
- **Stainless Steel**

Avery Dennison makes no warranty for:

- **Paint Staining: Avery Dennison does not warrant vehicle paint staining that may be visible after removing material which has cracked or discolored. To reduce the risk of this problem, always remove the graphic at the first sign of a change in the surface of the material.**
- **Ease or speed of removal of any graphic**
- **Removal from automotive paint that is greater than 5 years old.**
- **Removal from paint that is improperly cured**
- **Removal from aged paint or metals, surface oxidation or chalking; user must test, approve and accept liability for such applications.**
- **Removal from horizontally-exposed outdoor applications.**

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Graphics
Solutions

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Avery Dennison® MPI2105 Series

Long Term Removable StaFlat™

Revision: 9 Dated: 07/10/18

Application to Glass:

- Because of the unique properties and varieties of glass, special considerations must be considered for windows and graphic applications. Avery Dennison accepts no liability for glass breakage.
- Glass absorbs heat when exposed to sunlight. The degree of absorption across windows can vary because of shading, heating, and cooling ventilation, and insulation from window frames. These temperature differences across the window produce stress, which can cause glass breakage. The ability of glass to resist breakage because of temperature stress is affected by window size, glass thickness, glass treatments, quality, and design.
- Window cleaning methods also vary, from the type of cleaners used, to the washing methods employed. Specific chemicals used in window cleaners may affect the adhesion of pressure-sensitive graphics. Power washing methods may impact the adhesion of graphics, if the water pressure or temperature exceeds the graphic's adhesion capability. Power washing window graphics is not recommended.

Revisions are italicized

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Product Data Sheet

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Graphics
Solutions

www.graphics.averydennison.com
Customer Service: 800-282-8379

**AVERY DENNISON®
ANTI-GRAFFITI FILM LAMINATE
SPECIFICATIONS**

AveryDennison® SF DOL 6060 Anti-Graffiti

Permanent Kraft

(formerly: DOL 5100 – 78#)

Revision: 3 Dated: 12/02/13

Uses:

Avery Dennison® SF DOL 6060 Anti-Graffiti is a clear polyester overlaminating film designed to protect indoor and outdoor markings and decorations against permanent damage from chemicals, solvents or graffiti paints. SF DOL 6060 Anti-Graffiti overlaminate can be used over screen and digital graphics to protect the graphic against chemical or mechanical attack.



Face: 1.0 mil (25 microns) polyester



Adhesive: Permanent Acrylic (clear)



Liner: 78# Bleached Kraft



Durability: Up to 3years

Application Surfaces:

Flat or simple curves

Features:

- High gloss finish
- Protects image from scratches
- Enhances color and depth of image
- Provides durability and outdoor performance
- Aids in application of printed graphic
- Excellent UV, temperature, humidity, and salt-spray resistance
- Anti-Graffiti protects graphic from vandals

Conversion:

- Thermal Die-Cutting
- Flat Bed Sign-Cut
- Drum Roller Sign-Cut
- Steel Rule Die-Cutting
- Cold Overlaminating

Common Applications:

- Backlit Signs
- Wall Murals
- POP/ Tradeshow
- Window Graphics
- Outdoor Signage

Product Data Sheet

Page 1 of 3



Graphics and
Reflective Solutions

averygraphics.com
AnswerLine: 800-231-4654

AveryDennison® SF DOL 6060 Anti-Graffiti

Permanent Kraft

(formerly: DOL 5100 – 78#)

Revision: 3 Dated: 12/02/13

Physical Characteristics:

Property		Value
Caliper, face		1.0 mil (25µm)
Caliper, adhesive		1.0mil (25 µm)
Dimensional stability	DIN30646	<0.004"(0.1mm)
Tensile at Yield		
Elongation		
Gloss	Hunter Gloss @ 60	90
Adhesion: 15 min.		2.8lbs/in (500 N/m)
24 hour		3.4 lbs/in (600 N/m)
Flammability		Self Extinguishing
Shelf-Life		2 years from date on label (up to 2 years unprocessed, OR process within one year and apply within 1 year of processing)
Durability	Vertical Exposure	Up to 3 years
Min. Application Temperature		40° F (4° C)
Service Temperature		-40° - 180°F (-40° - 82° C) (Reasonable range of temperatures which would be expected under normal environmental conditions).
Chemical resistance		Resistant to most mild acids, alkalis, and salt solutions.

Important:

Information on physical and chemical characteristics are based on tests believed to be reliable. The values are intended only as a source of information. This information is given without guaranty and do not constitute a warranty. The purchaser should independently determine, prior to use, the suitability of any material for their specific purpose. (Data represents average values where applicable, and is not intended for specification purposes)

Warranty:

All statements, technical information and recommendations about Avery Dennison products are based upon tests believed to be reliable but do not constitute a guarantee or warranty. All Avery Dennison products are sold with the understanding that Purchaser has independently determined the suitability of such products for its purposes. Avery Dennison products are warranted to be free from defects in material and workmanship for either *two years* (or the period stated on the specific product information literature in effect at time of delivery, if longer) from date of shipment if said product is properly stored and applied. It is expressly agreed and understood that Avery Dennison's sole obligation and Purchaser's exclusive remedy under this warranty, under any other warranty, express or implied, or otherwise, shall be limited to repair or replacement of defective product without charge at Avery Dennison's plant or at the location of product (at Avery Dennison's election), or in the event replacement or repairs is not commercially practical, to Avery Dennison's issuing Purchaser a credit reasonable in light of the defect in the product.

Avery Dennison's liability for defective products shall not exceed the purchase price paid therefore by Purchaser and in no event shall Avery Dennison be responsible for any incidental or consequential damages whether foreseeable or not, caused by defects in such product, whether such damage occurs or is discovered before or after replacement or credit, and whether or not such damage is caused by Avery Dennison's negligence.

NO EXPRESS WARRANTIES AND NO IMPLIED WARRANTIES, WHETHER OF MERCHANTABILITY OR FITNESS FOR ANY PARTICULAR USE, OR OTHERWISE (EXCEPT AS TO TITLE), OTHER THAN THOSE EXPRESSLY SET FORTH ABOVE WHICH ARE MADE EXPRESSLY IN LIEU OF ALL OTHER WARRANTIES, SHALL APPLY TO PRODUCTS SOLD BY AVERY DENNISON. AVERY DENNISON SPECIFICALLY DISCLAIMS AND EXCLUDES ALL OTHER SUCH WARRANTIES. NO WAIVER, ALTERATION, ADDITION OR MODIFICATION OF THE FOREGOING CONDITIONS SHALL BE VALID UNLESS MADE IN WRITING AND MANUALLY SIGNED BY AN OFFICER OF AVERY DENNISON.

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Graphics and
Reflective Solutions

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AnswerLine: 800-231-4654

AveryDennison® SF DOL 6060 Anti-Graffiti

Permanent Kraft

(formerly: DOL 5100 – 78#)

Revision: 3 Dated: 12/02/13

Limitation of End Uses:

Certain applications are not recommended or warranted by Avery Dennison®. Unsuitable applications or exposure conditions include:

- Lamination of PVC based MPI print media with DOL 6060 applied to glass is not warranted. The thermal expansion values of the PVC MPI print media, the polyester DOL 6060 and glass differ and based on ink coverage and exposure conditions, the laminated graphic may wrinkle/tunnel after application. This wrinkling/tunneling is not covered under any warranty.

Dimensional stability:

Is measured on a 6" x 6" (150 x 150 mm) aluminum panel to which a specimen has been applied; 72 hours after application the panel is scored in a cross pattern, exposed for 48 hours to 150°F (65°C), after which the shrinkage is measured.

Adhesion:

(FTM-1, FINAT) is measured by peeling a specimen at a 180° angle from a stainless steel panel, 24 hours after the specimen has been applied under standardized conditions. Initial adhesion is measured 15 minutes after application of the specimen.

Flammability:

A specimen applied to aluminum is subjected to the flame of a gas burner for 15 seconds. The film should stop burning within 15 seconds after removal from the flame.

Temperature range:

A specimen applied to stainless steel is exposed at high and low temperatures and brought back to room temperature. 1 hour after exposure the specimen is examined for any deterioration. Note: Prolonged exposure to high and low temperatures in the presence of chemicals such as solvents, acids, dyes, etc. may eventually cause deterioration.

Chemical Resistance:

All chemical tests are conducted with test panels to which a specimen has been applied 72 hours after application the panels are immersed in the test fluid for the given test period. 1 hour after removing the panel from the fluid, the specimen is examined for any deterioration.

Revisions are italicized

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Product Data Sheet

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Graphics and
Reflective Solutions

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AnswerLine: 800-231-4654



*"Dedicated to the beautification of everyday life
through the use of public art."*

**THANK YOU
FOR THE OPPORTUNITY
TO RESUBMIT OUR PROPOSAL.**