

Mural Routes

REPORT

5th National MURAL Symposium

**Friday Nov. 16-Sunday Nov. 18, 2001
At
Harbourfront Centre, Toronto, Ontario**

To

“Teach, Learn & Share Initiatives in Mural Art”

Hosted by Mural Routes

**With the generous support of the City of Toronto through the Economic
Development Banner and Mural Program**

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MURAL ROUTES is a not-for-profit, charitable organization whose purpose is to facilitate the creation of public art murals for the benefit of communities. Through its website, artists' database and annual symposium, it helps to maintain a network of individuals and groups who have an interest in murals. Mural Routes is responsible for the Heritage Trail murals on Kingston Road in Scarborough, (Toronto) Ontario and consults with other communities to assist with the creation of mural projects. As a millennium project, it launched the Mural Map of Canada which continues to be developed and is available on the website at www.muralroutes.com

GETONTHEMAP

If your town or project is not already on the Mural Map of Canada, please ask for information about how to put get on the map. You supply me images and information and we will create a link and a mini-site. You can link to your own website if you have one. There is a one time set up fee of \$100.

MEMBERSHIP IN MURAL ROUTES

Mural Routes depends on memberships, grants and donations of time and money to continue its work. If you believe Mural Routes provides a valuable service, you can support it by becoming a member. Annual membership fees are \$25 for individuals, and \$50 for non-profit organizations. Member artists and towns are listed on the website.

ACKNOWLEDGMENTS

Mural Routes would like to thank all of the participants of the symposium for sharing their experiences and helping to build the knowledge about murals.

Special thanks to Janice Bennink, Hedi Greenwood, John Hood, Colleen Wilder and Karin Eaton for compiling the symposium report and to Colleen Wilder, Laura Mendes and Lindsay Vallesi for assisting with registration.

Mural Routes is funded in part by the City of Toronto through the Toronto Arts Council. In 2001, support for mural projects was provided by the Banner and Mural Program, Graffiti Transformation and Human Resources Development Canada Jane Golden's presence at the symposium was made possible by the generous support of the City of Toronto through the Economic Development Banner and Mural Program

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Mural Routes 5th National MURAL Symposium Report

INTRODUCTION

Participants of the 5th National Mural Symposium experienced three days of intensive networking, information sharing and celebration. There was a great feeling of camaraderie and high energy as old and new friends gathered from as far away as Winnipeg and Windsor to share their passion for mural art. The strong contingent of youth participants was a welcome and valuable addition to the symposium. During the symposium, *Off the Wall* exhibition of 20 mural maquettes was on show in Harbourfront's Community Gallery and individual artists and groups set up displays of their projects in the Brigantine Room. The presentation by guest speaker Jane Golden from the Mural Arts Program in Philadelphia was the highlight of the symposium. Excellent and thought provoking sessions were facilitated by Sady Ducros, Karin Eaton, Kirsten Gardner, John Hands, John Hood, Courtenay McFarlane and Mark Dias. Bill Wrigley did a special mural project with the HarbourKids program.

Day One: Friday, November 16, 2001

Registration started at 4:00 p.m. in the Community Gallery where *Off the Wall*, the exhibition of mural maquettes was hung. The collection of maquettes made an excellent display showing the work of a number of artists, Michael Brown, John Hood, Jeff Jackson, Randy Knott, Karole Marois, Phil Richards, Frank Perna, Risto Turunen, Philip Woolf, Bill Wrigley, Noreen Mallory, Dan Sawatzky and David Yeatman. The pieces in the exhibit were original designs for murals painted in towns across Ontario. The exhibit also included constantly changing digital images on a TV screen of Toronto murals interspersed with images of the symposium delegates, courtesy of photographer John Hands. Following the preview of *Off the Wall*, Kristine Germann, the Community Arts Programmer, led a guided tour of Harbourfront Centre's site for those who were interested. The evening ended at a nearby Thai restaurant.

Day Two: Saturday, November 17, 2001

WELCOME

Karin Eaton, President of Mural Routes, welcomed everyone to the symposium and Harbourfront Centre. After a few housekeeping notes, she talked about the cooperative nature of the symposium which is to teach, learn and share information. She encouraged active participation in the sessions. She reminded everyone to visit the displays set up around the room by artists and groups. Karin then said that she was delighted to introduce the keynote speaker, Jane Golden, mural painter and Director of the City of Philadelphia Department of Recreation Mural Arts Program whose credits were too long to list.

Jane Golden became a mural painter in Los Angeles in 1977 after graduating with degrees in fine arts and political science from Stanford University. In 1981 she set her sights on using mural art to help youth. She co-founded the Public Art Foundation in Los Angeles. In 1984, after overseeing a summer program and working on several large projects in the City of Philadelphia, she was hired as the full-time Artistic Director of the mural component of the AntiGraffiti Network. Today, Jane is the Director of the City of Philadelphia Department of Recreation Mural Arts Program. She has tirelessly led the struggle to keep the Mural Arts Program in a

well-respected and fully funded position.

SESSION 1: MURAL ART & SOCIAL CHANGE

Speaker, Jane Golden

Jane Golden captivated the audience as she shared her incredible story of development of the Mural Arts Program. She was happy to be in Toronto and to see that murals were of great interest across Canada. Golden began her career as an artist in Los Angeles where she painted a mural, of the Ocean State Pier, which has since become a national landmark. In 1984 Golden returned to the east coast. She heard about the Mayor of Philadelphia's plans (Mayor Wilson Goode) to clean up the city's major graffiti problem. Intrigued by the project Golden immediately contacted the Mayor's office and was hired to work with the Philadelphia Anti Graffiti Network. It took patience and perseverance to get the program on track. She had to win the trust of the taggers, graffiti artists and community members. There were many challenges along the way but she met many graffiti artists who were very talented and who worked with her to make the program successful. The Anti Graffiti Network under the next Mayor (Mayor Rendell) became the Mural Arts Program and it began to offer after school programs. They hoped that by offering classes to children and teens, who were interested in art, that this might keep them from becoming future taggers.

Jane said that she loves the way murals make art accessible to all people. She has found that once a mural is up in a community, the area is often improved in other ways. There is a new pride. The area will be cleaned and in some cases community gardens have been planted to complement the murals. "Murals, become a catalyst for positive social change," she said. In one community where racial tensions were high, a mural was thought to have a calming affect when people of all cultures joined in to make the *Peace Wall* mural. The neighbourhood was rejuvenated by working together on this mural. Jane spends a lot of time working with communities finding out just what the community wants on a wall.

The Mural Arts Program has won accolades for its innovation and impact The City of Philadelphia has over 2,000 murals, both indoor and outdoor. The award-winning program is multi-faceted with hundreds of requests on waiting lists. October has been dedicated as Mural Art Month in the City. Numerous spin-offs have occurred as a result of the program which have added to both the social and economic well-being of the communities involved.

Jane Golden followed her talk with a slide show of some of Philadelphia's murals. The stories behind each mural and the stunning, bold images were inspirational. A question and answer period followed. Jane also made herself available to answer questions for the rest of the day. *(Just a note: its impossible to capture the importance and impact of Jane's talk in this brief report All of the people present went away with a new perspective on mural art in a community context, its potential and impact on society. For more information you can contact Jane Golden at jane.goMen@phtla.gov or www-mwalarts.org.*

SESSION 2: MURAL PROJECTS IN PROCESS

Interactive presentations and discussions about mural projects

Fadlitor: Kirsten Gardner

Kirsten led a round-table discussion with each participant introducing themselves and speaking briefly about various projects finished and on-going within their communities. There were representatives from a diversity of backgrounds and types of organizations, including arts, business, social, government and grants agencies. While the majority of people came from Toronto, other towns represented were

Essex, Kitchener, Ottawa (Vanier), Town of South Dundas, Windsor and Winnipeg. There were 14 individual artists. There were many youth participants who reported about their work with the Graffiti Transformation program supported by the City of Toronto.

The Township of South Dundas is a small municipality (pop. 11,000) located one hour south of Ottawa on the St. Lawrence River. Starting from scratch in 2001, by the end of the year, six heritage murals were created with plans to keep going with eight more the next year. Working with community committees, a jury process and intensive local fundraising, they have created a mural in each former municipality. Winnipeg reported that they had some 200 murals with a total of 232 next year. Vanier boasted that they had the most murals per capita - 21 - within their one square mile city. Toronto has numerous projects ongoing across the city, each one managed by a different community or arts organization. Mural Routes tries to keep track of the different projects and has proposed creating a guide to the murals of Toronto.

Individual artists talked about their work with a great deal of passion. Everyone was moved by Chrysanthi Michaelides' vision to work on a partnership with NYC for a September 11 memorial mural. She was open to ideas and input and welcomed the participation of other artists.

After hearing about the variety of murals being created, it was obvious that Canada is rich in public art murals with a range of styles, themes and community involvement.

Kfrsten Gardfner is the Heritage Project Coordinator for the Township of South Dundas. Over the past summer she managed the ambitious new mural project for the Township. Her energy and drive are major factors in the success of the project.

LUNCH

A lunch was served in the Community Gallery giving participants further opportunity to network and to enjoy the exhibits of artists and participating communities.

Barbara Hall took time from her busy schedule to welcome the delegates and to encourage them in their endeavours. A great supporter of the arts, she stressed the value of the work of organizations that help to invigorate the community through arts programs. *The popular former Mayor of the City of Toronto, prior to amalgamation, Barbara Hall is the President of Harbourfront Centre and Chair of the National Strategy on Community Safety and Crime Prevention for the [department of Justice].*

SESSION 3A: GETTING THE WORD OUT

Marketing on a shoestring

Facilitator: Karin Baton

The session was designed to share and explore ways of promoting/marketing mural projects on a tight budget. A Marketing Template was used to discuss the many aspects of marketing. Calling this "Marketing for Mural Projects 101" Karin led the group through each point in the template. There was lively discussion from the participants. For more detail, please see the *Marketing Template* attached.

Karin Baton has had over 20 years of experience as an arts administrator and programmer. She was the driving force behind the creation of the Heritage Trail Mural Project for the Scarborough Arts Council and helped to incorporate Mural Routes as a not-for-profit charitable organization. Her "day job" is Executive Director of Scarborough Arts Council and she is also a Vice President of Harbourfront Centre

and co-chair of the Toronto Community Arts Alliance.

SESSION 3B: THE COLLABORATIVE PROCESS

Artists' Round-table

Facilitator: Jane Golden

Jane Golden facilitated a lively discussion that encompassed issues, concerns and solutions for artists working in collaboration with others. She opened the floor by posing the question "What are your problems?" and encouraged the participants to air their views.

Karole Marois asked "How do you get people to take more risks, becoming more political, expressive or controversial in their mural art?" Jane responded by bringing to the fore some of the issues faced by the successful Mural Arts Program in Philadelphia. Established in 1984, it has now reached a point where communities are chomping at the bit for the artists to take risks and express themselves. This is an opinion that has changed drastically since the program's inception. At first, communities wanted traditional paintings such as landscapes. They were content to escape into a pleasant piece of scenery, preferring waterfalls etc. as opposed to anything that would be political, controversial or a reminder of the evils that lurk today. They were wary of "outsiders" involving themselves within their circles, wondering "who are they to tell us what they want in OUR community".

Programmers often thought they had a hand on the pulse of a community's needs, falling into the "Missionary" phase; i.e. "White interlopers" coming into black or racially mixed neighbourhoods assuming their needs. Today the program is experiencing a waiting list of communities wanting murals.

John Hood asked if there is a strong reluctance to do a mural in a community, how long does it take for a community to accept a proposal? Jane responded that it could take anywhere from 2 to 5 years to gain acceptance and trust. Jane stressed the importance of building trusting relationships within communities. Once relationships are strong, communities will open up to new, creative ideas and artists will then gain support for more figurative works or art that tackles issues. Jane's advice, gained from the program, was to "be prepared for some struggles while consciousness raising" and that a time line of several years can be expected before communities overcome scepticism and donations and sponsorships can be forthcoming. It is important to have tenacity, to earn trust and to "never lose sight of the prize". In the case of a fragmented community, where there is no agreement, or a vocal opposition group, the mural can become a target or a serious bone of contention. Opposition can sabotage a project Walk away from a split community. Jane made it known that she does not do murals when there are "nay sayers" involved.

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

Discussions began involving difficulties in sustaining interest in existing murals and getting funds for their maintenance. The collective vision from initial community workshops was stressed. It was felt that, having a strong collaborative input from the community, would lead to stronger commitments thereby making funding easier to obtain. Artists can offer a community positive benefits and can be its goodwill ambassadors. Artists have a responsibility to identify with the community and speak with and for it. "Utilize the collective power of artists." Jane suggested, She stated

that it is incumbent on artists to be vigilant in creating a positive climate and demand for this work. She recommends being visible, going door-to-door, meeting individuals and collecting signatures in order to raise public awareness.

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

As an example, she discussed the use of children's art in murals. "Everybody wants to see kids doing murals but nobody wants to see kids' murals". Within this realm, the art must be managed carefully, with children's work done under the guidance of a master muralist.

The City of Philadelphia has a three year program geared towards this called *The Big Picture*. This involves Philadelphia's Social Services & Health Dept. and is held in a chosen community's recreation centre or church. Students are recruited from neighbourhood schools; parents are met, agreements signed with participating children. In the early part of the program, students go on mural tours, learn techniques and work on panels while learning conflict resolution and the collaborative process. They work on summer mural projects and make enrichment trips to Washington and NYC. As the program progresses, they learn more advanced techniques such as portraiture and mosaic. They learn community leadership and work with landscape architects. During the summer, they are paid a stipend. Evaluations of the participants are done, testing to assess learning and seeing their level of self esteem - all important measures for potential sponsors who want to see hard data. Over 1,000 youth participate annually in *The Big Picture* workshops.

SESSION 4A - SHOW ME THE MONEY

Fundraising for Mural Projects

Facilitator: Karin Eaton

Karin suggested that a diversified fundraising plan be adopted. Using a check list the group explore a variety of fundraising strategies. Karin pointed out that it was desirable to have charitable status and important to keep it up to date if you are trying to solicit individual donations. Some of the most successful fundraising is done by having the right contacts. But hard work and perseverance pay off too. Developing credibility as an organization is essential to gain the trust of donors.

- Corporate fundraising - Many agreed that corporate fundraising is currently flat and has become even worse since 9/11. Nevertheless, murals are often sponsored by corporations in smaller communities if they see a benefit to the local economy.
- Government grants - There are many grant opportunities, federal, provincial and municipal. Accessing these requires some research into the grants available for specific purposes and regions. Grants officers are available to provide assistance. There is a great deal of information on the Internet about these grants. Ontario Trillium Foundation receives revenue from Casino revenues and

is good grant option.

- Foundation grants - It is a labour intensive process researching and applying to private foundations, but the rewards can be great. Several groups use Big On Line as a research tool. This data service is available for a fee.
- Individual giving campaigns - These can be very successful in a community that really "buys" into the concept of public murals. Simple flyers with a tear-off portion asking for donations to a local project can be distributed through local merchants, service clubs, churches etc. Some murals have been funded through the sponsorship of "blocks" of the mural. For long term fundraising it important to develop mailing lists. Don't be shy to send more than one solicitation each year but give each outreach a new angle.
- Fundraising events - These are limited only by your imagination. They include silent and live auctions, "rainbow" auctions, bake sales, concerts and much more. Some events are done for promotional purposes but can generate income as well
- Lotteries - These include bingo, nevada (break-open tickets), and raffles. In Ontario, these are provincially regulated through the local municipality and require a lottery licence.
- Merchandise sales - Several mural projects have been funded by the sale of prints, calendars, books and other merchandise. Chemainus, B.C. is very successful with the sales of their book. Mural Routes has funded three murals from the sales of prints. A note of caution. It is possible to be over enthusiastic about the potential revenue from sales. You don't want to incur debts that you can't repay through purchase of merchandise that doesn't sell. Postcards and T shirts are better used for promotion than fundraising.
- Gifts -in-kind - There can be great cost savings in getting donations of products and services for your project These are often much easier to get than cash donations. The donation of scaffolding, paint, supplies, printing might be available in your community.
- Partnership programs - Sharing the costs and labour with a community, arts or service group is another way of saving expenses.

Karin concluded that the energy, enthusiasm and leadership from individuals within a community, municipality or business group usually drive these projects. That energy can be contagious. Fan the flame and use it to raise funds to make the projects happen. Nothing captivates more successfully than the sincerity and passion of those who are dedicated to improving their communities for the benefit of everyone.

SESSION 4B - TIPS AND TECHNIQUES

Artists' Round-table

Facilitators: Sady Ducros & John Hood

Report prepared by

John Hood

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

continued discussion and debate. Questions were posed and some answers were supplied by the group at large.

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

There are a number of critical factors to be considered in the use of such products, however; firstly laminated products are by definition composed of a number of layers that have a "sponge-like" effect at the edges of the panels. Therefore it is of extreme importance to ensure that the edges of such panels have been carefully and thoroughly sealed with at least one and preferably two or more coats of a top grade water resistant primer that is known to be compatible with the panel system you have selected. Sealing the back of the panels with primer would always be a good method as well. Employing this procedure will help to prevent the separation of laminations at the edges of panels, an occurrence that renders a very undesirable appearance to a mural panel should it occur. Caulking the join lines between sheets in a mural surface is another important precaution against this type of damage.

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

Another material that was discussed for these types of application was Dibond. This is a rubber core sandwiched by aluminum sheets. It is available in standard sized panels and must be primed prior to painting. Similar products may be marketed under different trade names. It would have the advantage of being impervious to cracking and puncturing, but care would have to be taken to prime with a primer that would adhere sufficiently well to the aluminum as well as providing an acceptable

ground for your top coat media, whether oil or water-based. As with all products, be aware of manufacturers specs and recommendations for use and follow them closely.

A further product available in Canada under the trade name Hardipanel may be worthy of consideration for use in such instances. This is a fibre cement panel composed of Portland cement, sand, cellulose fibres and glue additives. It is available in 4 foot widths and lengths of 8, 9 and 10 feet A 4 x 8 sheet weighs 751bs. This product comes pre-primed and is designed to accept paint finishes on either a smooth or stucco finish. It is recommended for 100% acrylic top coats. It is designed to be installed with corrosion resistant nails, for vertical installation. It can be used like siding in building construction or can be set into frames for free-standing walls. Contact James Hardie Building Products Inc. 1-888-JHARD1E (542-7343) for further information of this product.

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

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

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

A review of the discussion regarding different sorts of elevating mechanisms follows:

1. Scissor lifts: A type of lift truck, electric, gasoline or propane powered, which lifts by the scissors effect of metal frame arms. Very safe as the weight is centered over the lifting platform. Not suitable for uneven ground. Maximum working height on the larger lifts is about fifty or sixty feet Easy to learn to operate. Excellent for mural work. There can be an access gap between the lift's ground height and the floor, as the work deck of the lift is about 4-6 feet off the ground in lowered position.

2. Scaffold: Metal frames and plywood covered decks, assembled to different heights. Can be erected to great heights but especially useful for mural work at one or two stories. More fatiguing to work than a scissors lift, but possibly cheaper for long term use and keeps the artist in good shape. Can be adjusted for use on uneven ground. Anything over three scaffold levels high must be base plated and jack-screwed to level and requires use of plastic fencing around the base for safety codes. For a one storey mural, a single or double cell height on wheels can be rolled along in front of the mural for a very cost effective work platform solution. A heavy base frame with automobile wheels and large rubber tires, like a kind of heavy

wagon, can be used to erect scaffolding on. This is useful on rough surfaces, and may be stabilized with outriggers.

3. Swing stage: Typically used by window washers and maintenance crews as well as muralists, the swing stage is a long narrow platform with safety rails. It is suspended from metal arms off the roof of the building, by process of counter weighting, and raised and lowered by electric motors on cables at either end of the stage. Can be used at skyscraper heights. Good for height work and safe if set up correctly, but must be installed by a qualified contractor. A mistake in the calculations of the counter weighting could have disastrous consequences. Relatively easy to learn but more must be taken in its operation than a scissor lift. Important to avoid tangling or jamming the cables as they feed into the electric motors.

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

For priming on Masonry or Stucco use the best quality available exterior latex primer. For situations where there may be holes in pointing or a rough surface, use a thicker formulation of latex primer known as block filler intended to fill in holes and cracks in a previously unpainted surface but may be used over old paint as well. For full treatment use a coat of block filler then a coat of regular primer. One of the brands of block filler that was mentioned was Potyck (# 1 latex or #3 Alkyd). Some of the manufacturers whose products may be relied upon for quality are Pratt and Lambert, Pittsburgh Paints, Para, Benjamin Moore. For applications where stain coverage is required Zinsser Bullseye 1-2-3 is a high hide primer sealer that will cover fire damage, staining, and resists bleed through to provide an even topcoat over an uneven base and is a useful product. Pittsburgh Paints will sometimes send a scientist on site, on request, to advise appropriate materials, and will willingly provide a catalogue and material safety data sheet

The question of sealer (clear) coats over finished murals as a preservative device was raised. The use of sealers can prove problematic. In the event that the decision is taken to employ a sealer coat, it must be done with the strict knowledge that the paint media and sealer coat are chemically compatible. Check material data sheets or with manufacturers to determine this information. Sealers tend to be highly non-porous which can prove detrimental over surfaces, especially brick where moisture transfer is organic to the site. Sealers may change colour over time with a detrimental effect. Some acrylic varnishes are being manufactured which may prove highly compatible with acrylic painted murals. Check with Binney and Smith who manufacture Uquitex acrylics for their recommendations on sealers for exterior mural work. Acrylic varnishes must be applied with great care as over-brushing or over-rolling a wet application of clear coat can produce a milky or grainy effect in the finish which has an undesirable appearance when dry. If compatible and applied carefully sealers may add some life span to a finished piece, however, when in doubt avoid an extra coating over your paint system which may fail.

In order to get the best life span out of exterior mural work, always employ the following maxim: "sight selection is absolutely critical to the life span and general success of the mural project". Check the composition of the wall in question for

efflorescence or signs of conspicuous moisture passage or damage. Look for a very dry inert site for best results and remember that a south or east facing site may be warmer to work on than a north or west exposure, but may exhibit fading comparatively sooner. Murals are more visually effective in shade than in direct sunlight, especially if there is a surface texture like brick pointing or stucco. When in doubt about the physical suitability of a site, consider other sites.

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

Sady Ducros: An artist with a strong affinity for work'ng with youth and the community, Sadyhas completed numerous outdoor murals and community art projects, as well as doing commercial murals. In the summer of 2001 Sady worked with Mural Routes as the Youth Coordinator for two murals on Kingston Road and also traveled to Sudbury where he coordinated a youth mural entitled Respect for Myths and Mirrors.

John Hood is an accomplished mural artist with numerous outdoor murals to his credit, John s work can be seen across Ontario in towns such as Athens, Collingwood, Fort Frances, Kenora, Toronto and Welland. John has been affiliated with Mural Routes from its inception and as an ex-officio member of the board of directors, he continues to provide advice and assistance to Mural Routes.

Day Three: Sunday, November 18, 2001

YOCITH MURAL PROJECTS

Interactive presentations and discussion

FachHitators: CourtnayMcFarlane & Mark Dias

Courtnay McFarlane opened the session by expressing the awe he felt after hearing Jane Golden speak. He echoed the sentiments of the group when he said that she had provided information and inspiration to everyone at the sessions. Courtnay talked about the positive experiences he has had working with youth and the Graffiti Transformation program.

Many of the participants had been involved in the GraffitiTransformation Projects funded by the City of Toronto. Most groups had been in existence for some time and they all agreed that working with disadvantaged youth not only meant helping artistically but also helping them to develop other skills including some business acumen. In some cases, the most difficult aspect of the program was fundraising and trying to convince politicians that these projects were worthwhile to the community. Mark Dias spoke of experiences in helping youth express themselves through art. He had supervised many youth projects, one of which now hangs in the Lester B. Pearson International Airport in Toronto.

Mabinti Dennis of L.A.M.P shared her experiences of working with youth interested in a variety of arts disciplines and manages visual arts, music or dance programs. The youth team from each other, develop new skills and confidence while thoroughly enjoying the process. She felt that involving youth in the symposium was very beneficial and would like to see more opportunities for youth participation

Blaine Felix from O'Connor Community Centre in Flemingdon Park talked about his vision as a youth outreach worker to transform the area around the community centre with murals and other creative improvements. He asked the group for help in starting a program. He was advised that even those without artistic ability can take part with marketing, administration and fundraising to make a project happen. Karin Eaton volunteered to attend a meeting at the community centre and to provide some background material on funding, contracts and other information needed to get a project off the ground.

Michael Brown shared the information that York University has a mural arts program which he attends.

Courtney McFarlane is the Coordinator of Youth and Children's Programs at Davenport-Perth Neighbourhood Centre. A trained artist, he has been working with young people on arts-based projects and murals in Toronto for many years. Mark Dias is a teacher and artist who has taken a keen and active interest in developing the skills of young artists. He formed a group called Homo Air Ectus specifically to train youth 'in airbrush techniques and other skills and techniques useful for creating murals.

DEVELOPING THE MURAL NETWORK

Karin Baton facilitated the discussion on how to improve the network of those involved with the creation of murals. It was unanimously agreed that the annual symposium was of great value and that the network could grow much larger. Artists in Toronto wanted to get together at least one more time in the year and Karin agreed that Mural Routes would hold an informal gathering at the Scarborough Arts Council office in June or July 2002.

Other valuable tools for maintaining communication are the newsletter *Off the Wall* which was not produced in 2001 due to lack of volunteers. A number of people immediately volunteered to help compile a newsletter. Mural Routes will coordinate it Web sites and email communications are excellent Karin reminded everyone of the Mural Routes website www.muralroutes.com which has a mural map of Canada, a message board and other valuable information including useful links. Communities that have murals can be included on the mural map. Mural Routes also maintains an artists' data base. Member artists are listed on the website.

Joint marketing of mural towns was briefly discussed and it was suggested it be a component of the next symposium with a more in-depth marketing session. In wrapping up, it was felt that the weekend was a great learning experience. Everyone felt that the facility was ideal and that the keynote speaker had been inspiring.

Symposium 2002 - Delegates from Publiart Vanier made a formal proposal to host next year's Symposium in Ottawa. (Vanier has been amalgamated into the City of Ottawa.) They extolled the benefits of holding the event in the Nation's

Capital and offered an active group of volunteers to help. A decision will be made shortly. It was suggested that the York University Mural Arts Professor be invited as a speaker next year.

IMAGES OF CANADA'S MURALS

Slide show presented by John Hands John has documented the changes in outdoor mural art in Canada for many years. During his cross- country tour, *Hands-En Routes*, in the summer of 2000, he traveled from Toronto to Vancouver Island and north to the Inuvik. During the trip, he added to his vast collection of mural photos and slides and has helped to form links with many "mural" towns across Canada. John's route can be traced on the Mural Routes website on the Mural Map of Canada. His slide show took the group on a photo-journey of stunning images that once again reminded everyone of the beauty, variety and power of outdoor murals.

John Hands 'interest in photographing murals led him to become a founding member of the Mural Routes board of directors. He is currently the Mural Routes Board Secretary.

GUIDED TOUR OF TORONTO 's MURALS

A small but enthusiastic group set off after lunch on a three hour tour of some of Toronto's murals. Due to a conflict in timing with the Santa Claus Parade it wasn't possible to cover the entire proposed route. Volunteer driver, Peter Swinton, deftly avoided parade congestion and toured the group past more than forty murals. An added bonus of the tour was having a number of artists who had painted or been involved in the creation of many of the murals to provide commentary.

THANK YOU

Mural Routes would like to thank all those who attended the Symposium and made it the great success that it was. A special thank you to Karin Eaton for all of her hard work and dedication