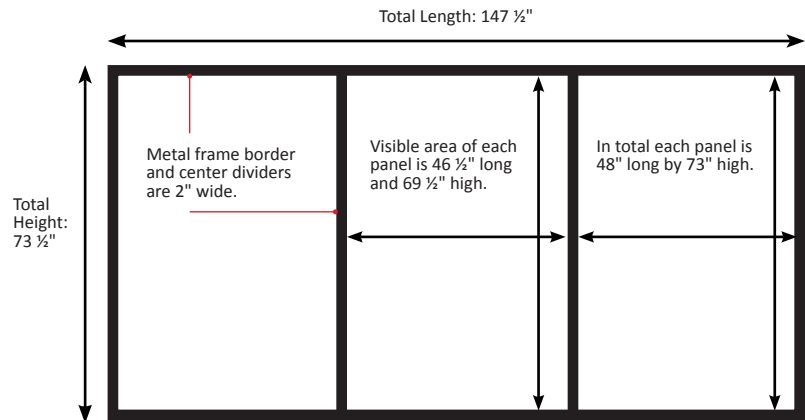




# TIPS FOR MURAL PREPPING AND PAINTING.



Blank panels shown installed with frame in place.



## Format.

The tips and methods outlined here describe how to work with the 3-panels of provided polywrap (aka, parachute cloth), and are approximately 4' x 6' each.

## Wrinkling.

**Before you start to paint or further prepare the material, there are two big things to be mindful of:**

- Polywrap wrinkles if you're not careful with it early on. If you have access to an assistant to help you carefully move the panels at various stages, it will make life easier.
- Be careful of using **heavy** pencil marks on the surface. They are hard to erase on this material and can show through solid areas of lighter color applied over it.

## Studio area prep.

It is recommended that a large enough studio space is available for the pieces to be hung up while waiting to be started (**Fig.1**), and **not** kept rolled up somewhere. The examples here reflect a studio space where three panels are being worked on vertically, with a counter used for those times when pieces needed to be worked on horizontally.

Fig. 1

One panel

Second panel



## Workspace prep.

No matter if you work on horizontal surfaces or walls, work on as smooth a surface as possible. Plastic can be used on walls that are a little rough, placed behind the polywrap material. Use .3 mil or heavier.

(Fig.2) If studio or wall space is limited, the panels can be hung over each other with plastic drop cloth between layers to protect the face of the work.

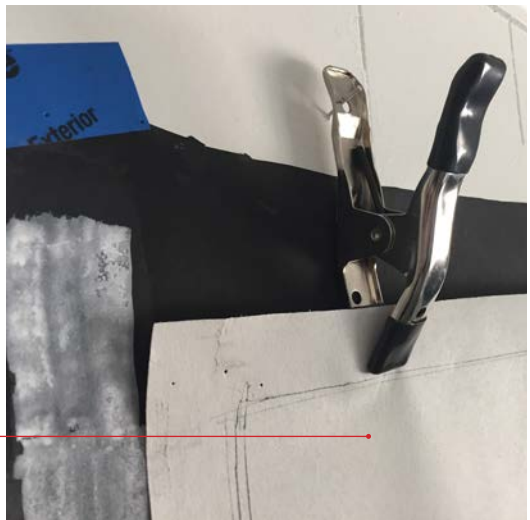
Although the pre-primed polywrap you will be given can crease or wrinkle, the surface will become more sturdy once you add additional topcoats of gesso, paint, etc. Fasten the polywrap using typical methods (Fig. 2), including stapling, taping or pushpins. (Fig. 3) Clamps can be used as a last resort, but they tend to be unstable for long-term use. Also because the material wrinkles, they might not be the best solution to secure the material (Fig. 4).



**Fig.2**  
Plastic behind the polywrap.



**Fig. 3**  
Clamps can make paper unstable.



**Fig. 4**  
Avoid wrinkles.

## Cropping and the metal frame.

**It is critical to know where your crop falls.** Due to the fixed dimensions of the material the panels are provided with literally no extra room top and bottom but will have extra room on the sides. This will allow you to at least have something with which to grab the piece to hang or otherwise move it.

Keep important parts of your artwork **away from the edges.** (Fig. 5) Shows the blue dotted lines that indicate the area of the art where the 2" metal frame covers during final install. Allow yourself **another 2"** min safe area to stay within **in addition to** the 2" of frame width (as indicated by the green line).

2" Blue painter's tape is a useful visual indicator as to where the metal frame will fall on your artwork, without interfering while you paint. (Fig. 6), the tape is on the back so that you will always know where the border is.

Fig. 5 Live area safety margins.

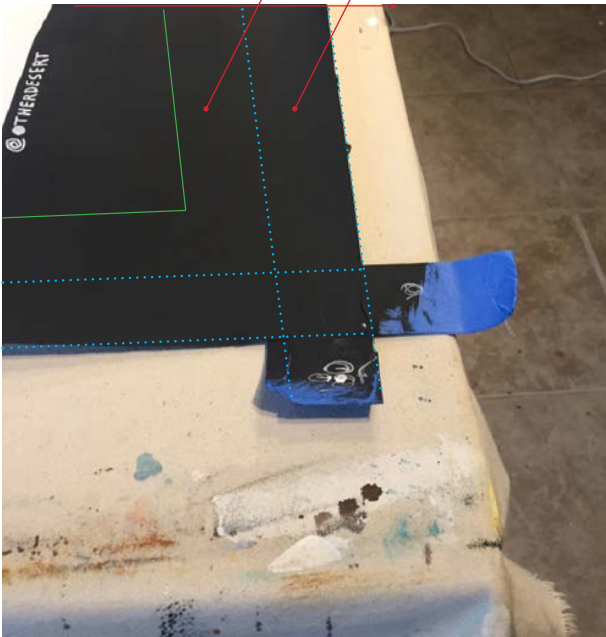
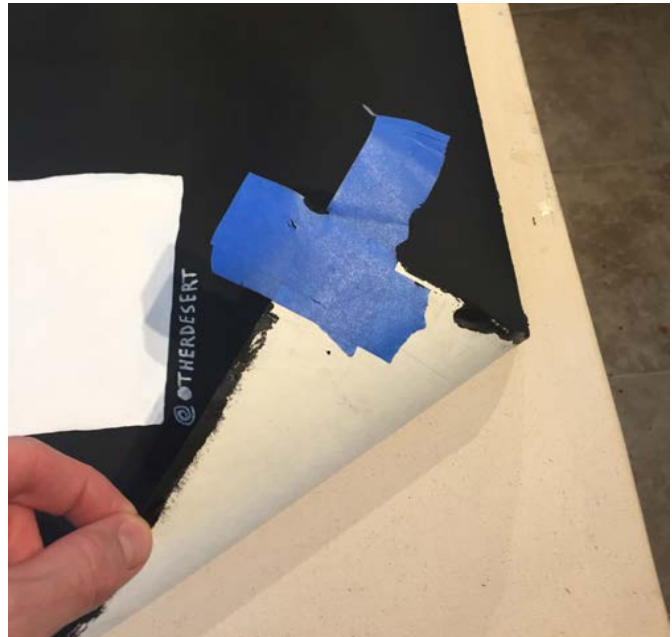


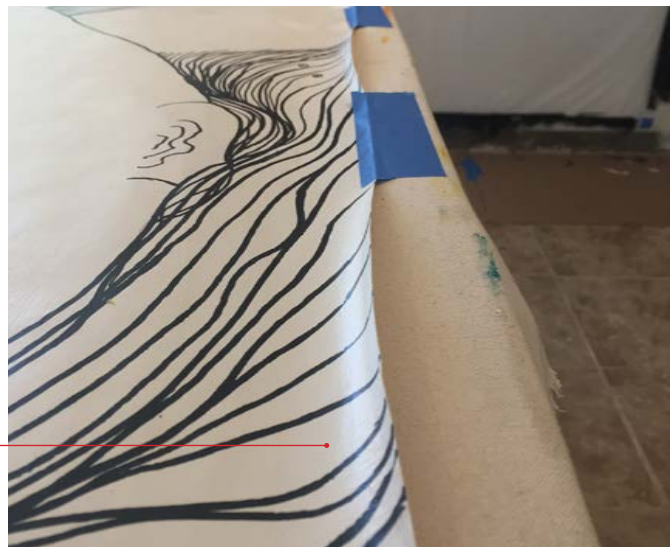
Fig. 6 Tape safety zones from behind.



## Curling.

As noted, the more layers of paint you put on the surface, the thicker the material becomes and is overall less susceptible to wrinkles (Fig. 7). But, more paint also means the top, bottom and sides curl up more, so make sure to secure the material while working on it with whatever you use (tape, staples, etc.).

Fig. 7  
Edges curled after final  
paint and varnish coats applied.



## Topcoat

The varnish provided is for preventing fading to the art as well making it easier to clean up markings in the event someone writes on them.

**Important:** It is assumed the artist will have applied some form of matte medium or spray fix over their final art prior to application of this varnish. Test the varnish on an inconspicuous area **first**. Certain paints or pastels might smear otherwise, even with a fix over them.

- The mix works well with a 3:1 ratio of varnish to water, with two (2) lighter coats of varnish applied vs. one heavy coat.
- Apply with a good wide brush (3-4") in a clean container. (Foam brushes tend to produce more visible streaks and bubbles.)
- Do not apply the varnish **too quickly** as it will streak.
- Apply it in **one direction**, and if you need to rework a section, don't overwork too much. Larger and more solid areas of darker colors will tend to show the brush strokes otherwise.
- The varnish has a slight warm tone, and is somewhat noticeable on large areas of solid white, but not overly so.
- A hair dryer can be used to speed up drying time between coats.

## Delivery to JTAG

The finished panels can be laid on top of each other, but it is recommended that you use sheets of plastic to protect the faces of each panel before you roll them up. Start with a sheet of plastic down on a flat surface first, then place your first panel on it, face up. This will help protect the are when unrolling it on the ground in front of the mural frame at JTAG (**Fig. 9**).

Use a large mailing tube or other type, and roll them loosely, not too tight (**Fig. 8**). It is recommended you don't roll too far in advance of the day of install, so that they don't need time to straighten out. The finished artwork roll should fit diagonally in most any car with the seats down (**Fig. 8**).

**Fig. 8** Large tube in center of panels to roll with.



**Fig. 8 A** Prius.



**Fig. 9** Plastic on ground under art.