

# SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

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C. April Boling  
Board Chair

Greg Cox  
Jim Desmond  
Robert H. Gleason  
Lloyd B. Hubbs  
Jim Janney  
Mark Kersey  
Paul Robinson  
Mary Sessom

## SPECIAL AIRPORT ART ADVISORY COMMITTEE

### AGENDA

Wednesday, September 7, 2016  
9:00 a.m.

San Diego International Airport  
SDCRAA Administration Building – Third Floor  
Board Room  
3225 N. Harbor Drive  
San Diego, CA 92101

## Ex-Officio Board Members

Laurie Berman  
Eraina Ortega  
Col. Jason Woodworth

## President / CEO

Thella F. Bowens

This Agenda contains a brief general description of each item to be considered. If comments are made to the Committee without prior notice, or are not listed on the Agenda, no specific answers or responses should be expected at this meeting pursuant to State law.

Copies of written documentation relating to each item of business on the Agenda are on file in the Airport Authority's office and are available for public inspection.

PLEASE COMPLETE A "REQUEST TO SPEAK" FORM PRIOR TO THE COMMENCEMENT OF THE MEETING AND SUBMIT IT TO THE LIAISON OF THE COMMITTEE.

*The Authority has identified a local company to provide oral interpreter and translation services for public meetings. If you require oral interpreter or translation services, please telephone the Corporate & Information Governance /Authority Clerk Department with your request at (619) 400-2400 at least three (3) working days prior to the meeting.*

**CALL TO ORDER**

**PLEDGE OF ALLEGIANCE**

**ROLL CALL**

Committee Members: Bob Bolton, Ben Fyffe, Indra Gardiner, Robert H. Gleason, Diana Lucero, Chike Nwoffiah, Gail Roberts, Michael Soriano, Deborah Van Huis

**NON AGENDA PUBLIC COMMENT:**

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on any matter for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Committee. Please submit a completed speaker slip to the Clerk of the Committee. ***Each individual speaker is limited to three (3) minutes.***

**NEW BUSINESS:**

1. **ACTION – APPROVAL OF MINUTES:**  
RECOMMENDATION: Approve the minutes from the July 1, 2016 special meeting.
2. **PRESENTATION –PARKING PLAZA PUBLIC ART OPPORTUNITY UPDATE:**  
Presented by: Benjamin Ball and Gaston Nogues, Ball-Nogues Studio, LLC
3. **ACTION – REVIEW PROPOSED ARTWORK DONATION:**  
RECOMMENDATION: Review proposed artwork donation from Pat and Stephanie Kilkenny and provide recommendation to President/CEO.
4. **ACTION – APPOINT PERFORMING ARTS RESIDENCY PROGRAM SELECTION PANEL MEMBERS:**  
RECOMMENDATION: Appoint five qualified panelists to review respondent submissions for the Performing Arts Residency Program Opportunity.
5. **DISCUSSION – PUBLIC ART OPPORTUNITIES:**  
RECOMMENDATION: Discuss and consider potential, future public art opportunities and provide direction to staff.

## **OLD BUSINESS**

### **6. STAFF UPDATES:**

- **Public Art**
- **Temporary Exhibitions**
- **Performing Arts Program**
- **Brand Update**
- **Hiring Update**

## **COMMITTEE MEMBER COMMENTS**

*Each committee member speaker is limited to five (5) minutes.*

## **ADJOURNMENT**

**NOTE:** Members of the public wishing to address the Committee on Agenda Items must submit a speaker slip to the Liaison of the Committee. When called to speak, please state your name and city of residence for the record. Each speaker is limited to three (3) minutes per Agenda Item.

This information is available in alternative formats upon request. To request an Agenda in an alternative format, or to request a sign language or oral interpreter, or an Assistive Listening Device (ALD) for the meeting, please telephone the Authority Clerk's Office at (619) 400-2400 at least three (3) working days prior to the meeting to ensure availability.

For your convenience, the agenda is also available to you on our website at [www.san.org](http://www.san.org).

**DRAFT**  
**SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY**  
**ART ADVISORY COMMITTEE (AAC)**  
**MEETING MINUTES: FRIDAY, JULY 1, 2016**  
**SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY ADMINISTRATION BUILDING**  
**BOARD ROOM, 3RD FLOOR**

**CALL TO ORDER:** AAC Chair Deborah Van Huis called the meeting of the Art Advisory Committee to order at 9:04 a.m. on Tuesday, May 3, 2016, at San Diego International Airport, Administration Building Board Room, 3225 N. Harbor Drive, San Diego, CA 92101.

**ROLL CALL**

**AAC Members Present:**

Bob Bolton	Director, Airport Design and Construction
Ben Fyffe	Deputy Director, City of El Paso Museums & Cultural Affairs
Indra Gardiner	Founder/Chief Influence Officer, i.d.e.a.
Robert H. Gleason	Board Chair, Airport Authority
Diana Lucero	Director, Vision, Voice & Engagement, Airport Authority
Chike Nwoffiah	Executive Director, Oriki Theater
Gail Roberts	Professor, University of California San Diego
Michael Soriano	Owner, Onairos Design
Deborah Van Huis	Owner, Expertise on Demand

**AAC Members Absent:**

**Airport Authority Staff Present:**

Chris Chalupsky	Senior Manager, Art & Community Partnerships
Lauren Lockhart	Art Program Manager
Tony Russell	Director, Corporate & Information Governance/Authority Clerk

**PLEDGE OF ALLEGIANCE:** Chair Van Huis led the pledge of allegiance.

**NEW BUSINESS:**

- ACTION - APPROVAL OF MINUTES:** Committee Member Gleason moved to approve the minutes of the May 3, 2016 meeting. The Motion was seconded by Committee Member Gardiner. **Motion Passed unanimously.**
- ACTION - ELECTION OF COMMITTEE OFFICERS:** Van Huis informed the committee that her term as chair had come to an end and shared that Vice Chair Gardiner had expressed interest in chairing the committee. Van Huis moved to approve Gardiner as the Chair of the Art Advisory Committee. The Motion was seconded by Gleason. **Motion Passed unanimously.**

Art Program Manager Lauren Lockhart reminded the committee that according to Authority Policy 8.50 both the Chair and Vice Chair must reside in San Diego. There was a brief discussion regarding the roles and responsibilities of the Vice Chair and it was agreed that the election would be revisited at the next meeting.

- ACTION - APPROVE RECOMMENDED ARTIST FOR THE PARKING PLAZA LOBBY STAIR PUBLIC ART OPPORTUNITY:** Lockhart presented an overview of the opportunity as defined in the Request for Qualifications for the Parking Plaza Lobby Stair Public Art Opportunity. Lockhart confirmed that the panel recommended Mark A. Reigelman II for the opportunity, and shared that

they appreciated Reigelman's approach, which is rooted in extensive research of the site and argued that while his proposal explored familiar themes, his reframing of these themes resulted in a highly original and compelling concept. Committee Member Gail Roberts echoed Lockhart's summary of the panel's sentiments towards Reigelman and felt his approach was refreshing and innovative. Committee Member Nwoffiah inquired about the perspective from the interior of the building and the materials of the artwork. Lockhart explained that each airplane would show details of the underside, but that an attachment method has yet to be determined by the artist. She shared that the artist proposed to use powder coated aluminum, but that he is researching other materials. Multiple committee members noted the importance of the artist maintaining negative space between the airplanes. Committee Member Bob Bolton shared that the artist would work with the structural engineer to finalize the attachment method. Gleason complimented the artist's conceptual design. Nwoffiah and Fyffe inquired about the artwork's visibility at night and how the work will look from the interior and exterior of the Parking Plaza. Lockhart and Bolton confirmed that the artist will work with the design team to ensure that the artwork is illuminated at night. Gardiner moved to approve the recommended artist for the Parking Plaza Lobby Stair public art opportunity. The Motion was seconded by Fyffe. **Motion Passed unanimously.**

## **OLD BUSINESS**

### **4. STAFF UPDATES:**

#### **— Public Art:**

- Parking Plaza: Lockhart shared that Ball-Nogues Studio is currently in their schematic design phase and the committee can expect a presentation at the next meeting.
- Palm Street Park Public Art Project: Lockhart shared that artist team Legge Lewis Legge have completed their schematic design phase and are currently in their design development phase.
- Wind Tunnel: Lockhart shared that she has formed a think-tank group to tour the Wind Tunnel site to consider the committee's feedback and to connect with stakeholders about a potential public art opportunity. A revised project description would be brought to the committee in the future.
- Maintenance & Conservation: Lockhart reported that maintenance cleaning was completed on *Taxonomy of Cloud* and *The Journey* by professional art conservators Rosa Lowinger & Associates.

#### **— Temporary Exhibitions:**

- *Point of Entry*: Lockhart shared a brief digital video tour of the exhibition.
- *Intergalactic Dreaming*: Lockhart informed the committee that the call for proposals for the 2017 temporary exhibition *Intergalactic Dreaming* has been released. She encouraged the committee to distribute the opportunity.

#### **— Community Outreach:**

- Senior Manager Chris Chalupsky informed the committee that a new artwork created by High Tech High Media Arts students in collaboration with Cat Chiu Phillips is on view at Terminal 2 East. The artwork was inspired by the *Point of Entry* exhibition. A reception was held in June in celebration of the students' efforts.

#### **— Performing Arts Program:**

- Chalupsky shared the positive national and international press coverage of the Performing Arts Residency Program.
- Chalupsky gave a status report of the Request for Proposals for a Performing Arts Production Specialist.
- Chalupsky shared Fern Street Circus' performance schedule.

**OLD BUSINESS:**

None

**COMMITTEE MEMBER REPORTS/ COMMENTS:**

None

**ADJOURNMENT:** The meeting was adjourned at 10:02 a.m.

APPROVED BY A MOTION OF THE AIRPORT ART ADVISORY COMMITTEE MEETING ON THE SEVENTH DAY OF SEPTEMBER, 2016.

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LAUREN LOCKHART  
ARTS PROGRAM MANAGER

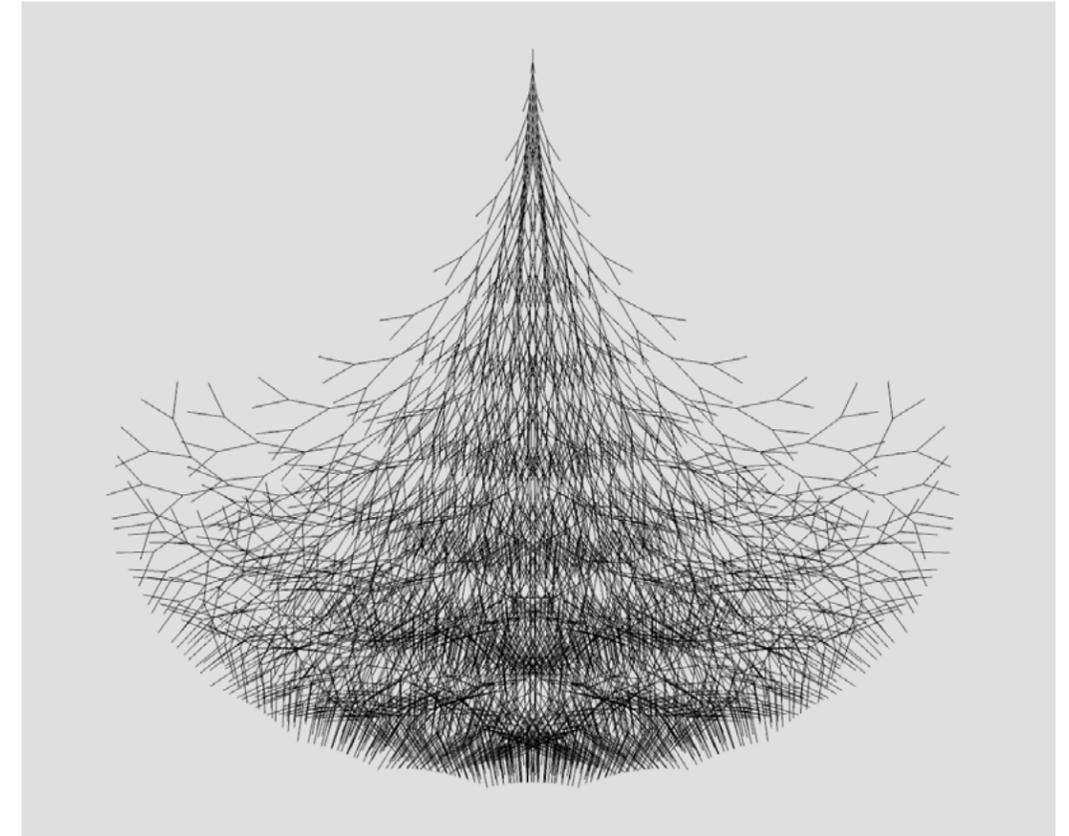
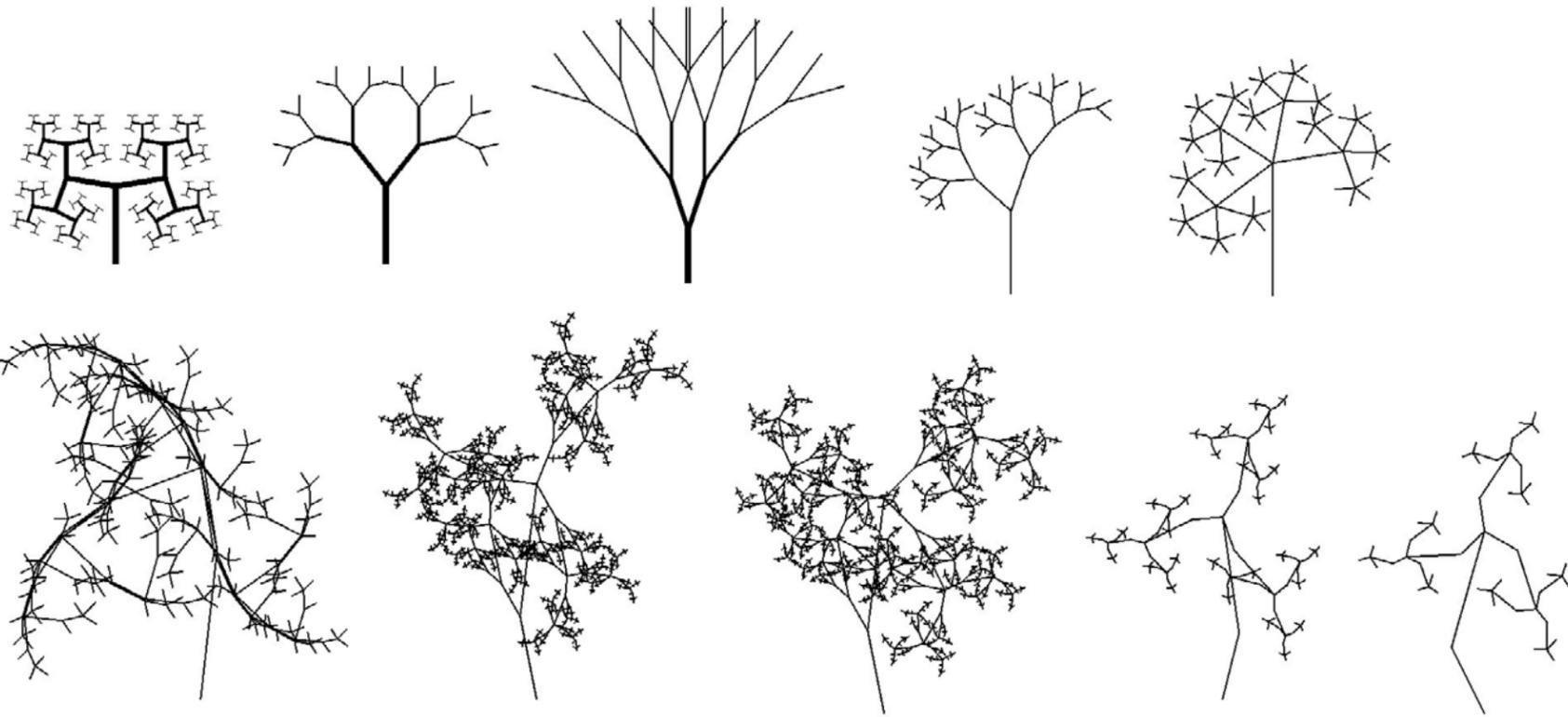


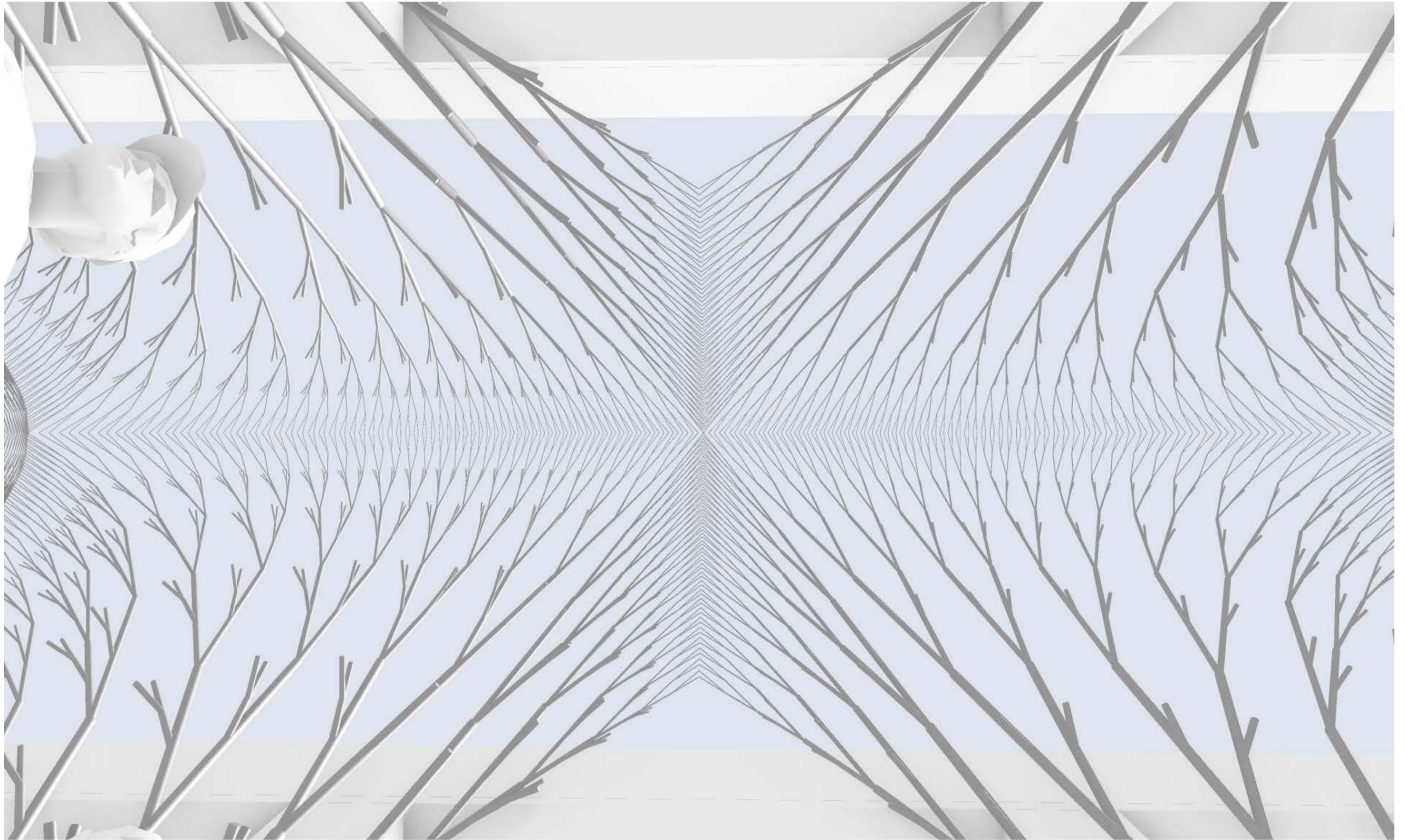
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***San Diego International Airport***  
Phase 3 Schematic Design Proposal

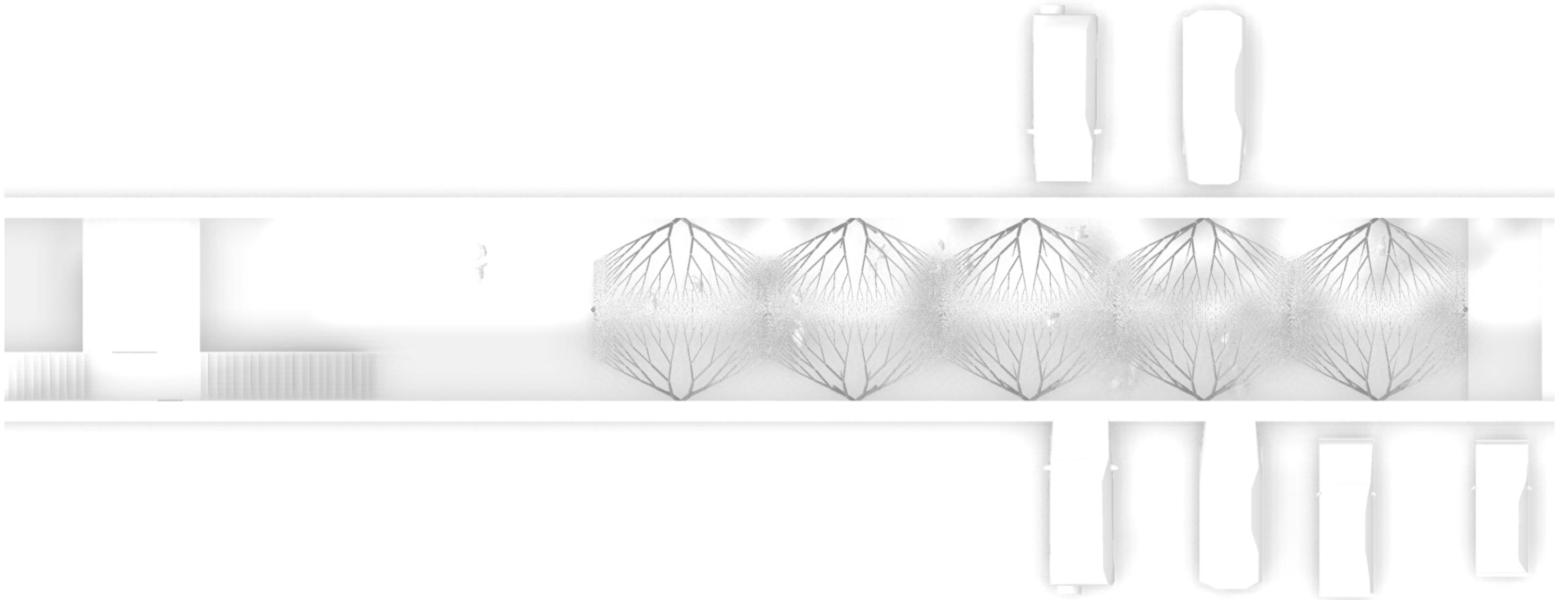
**BALL-NOGUES STUDIO**

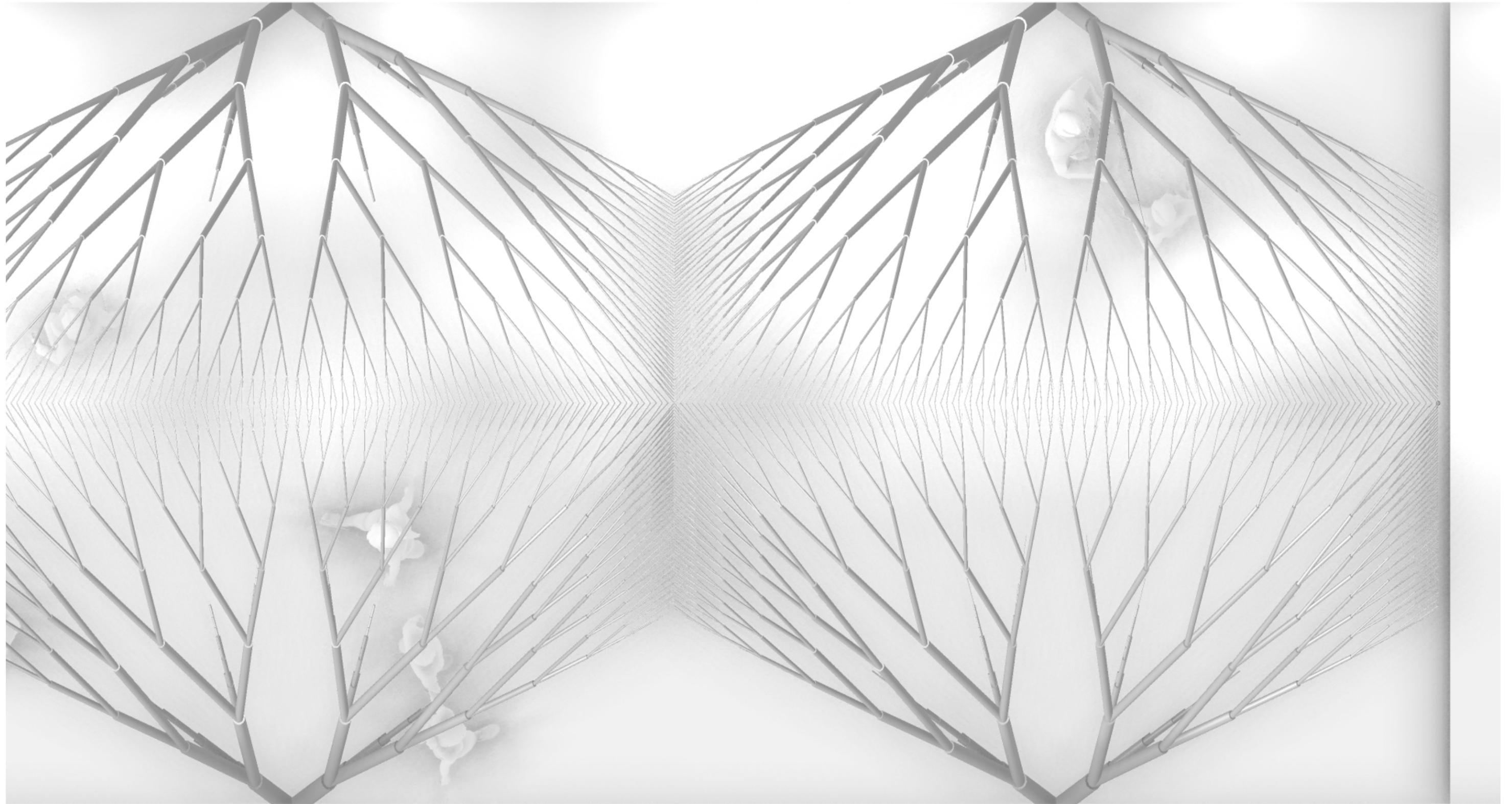
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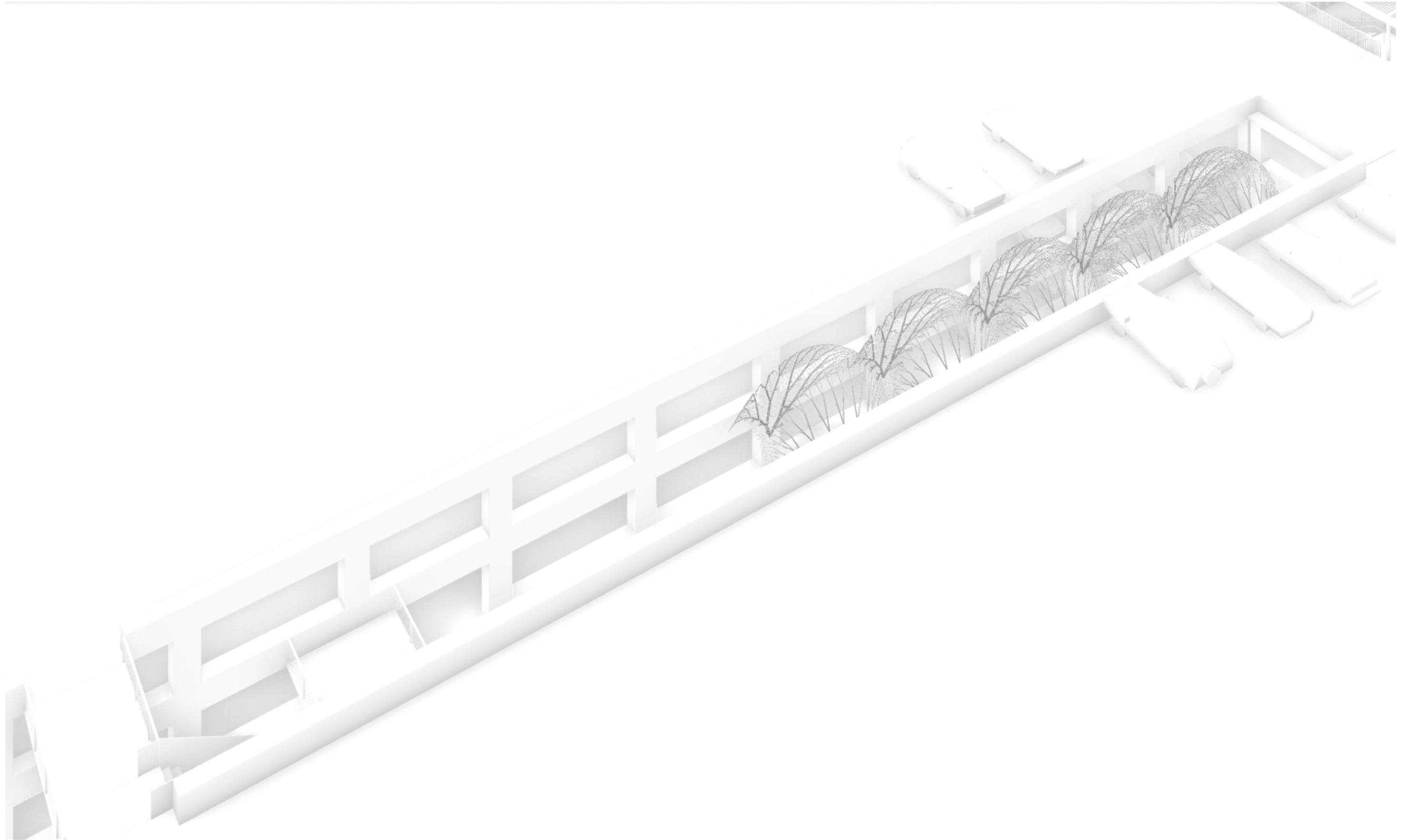


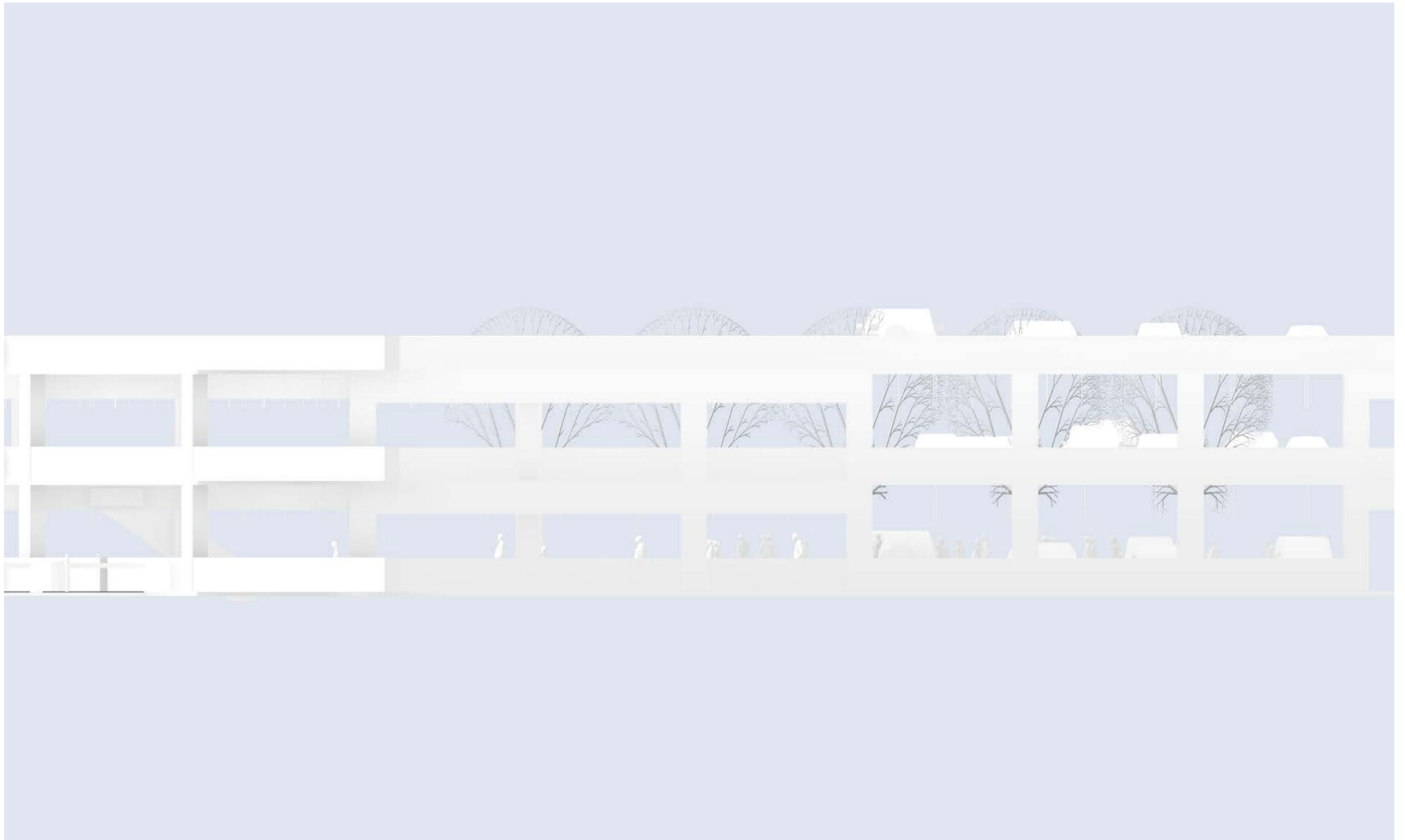


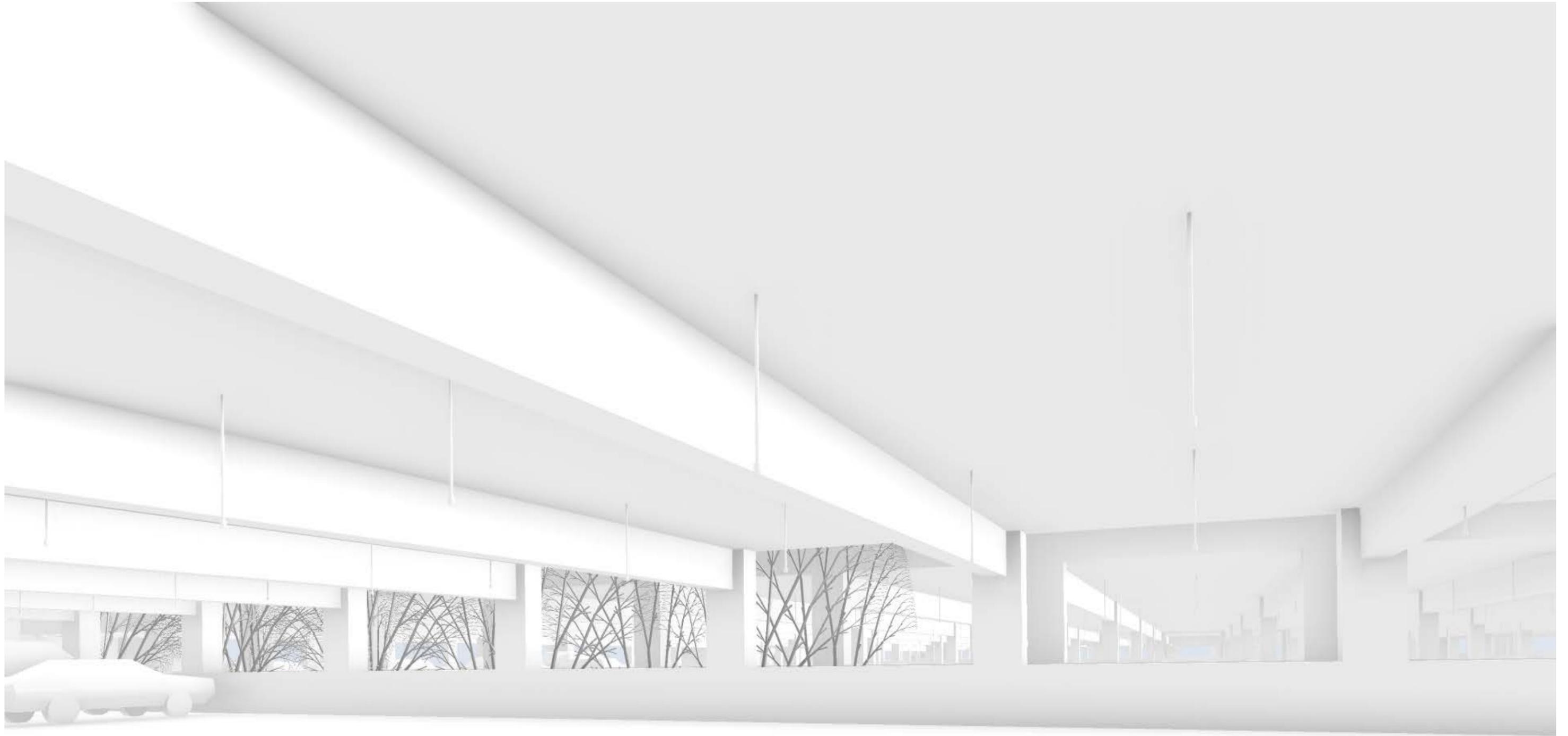


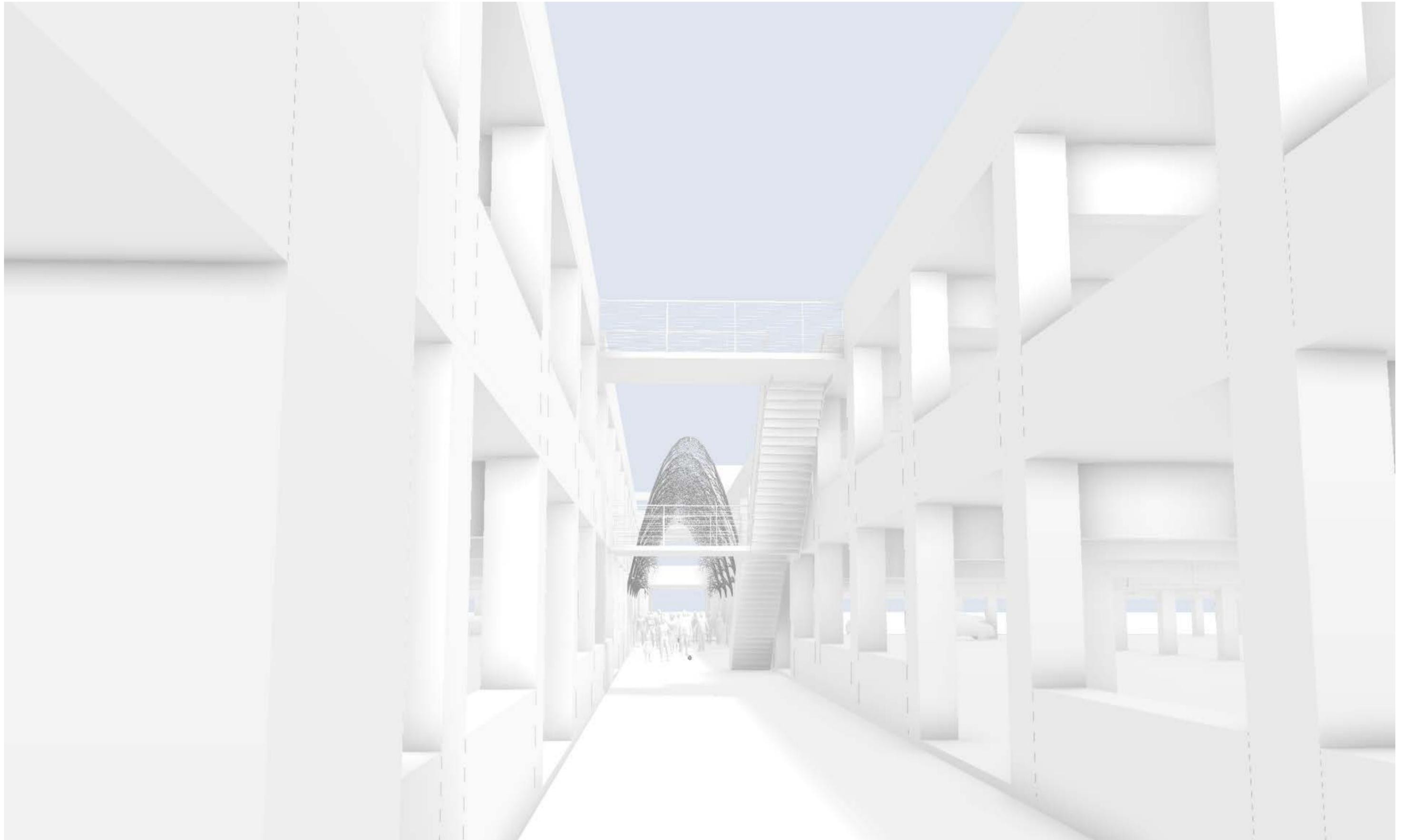


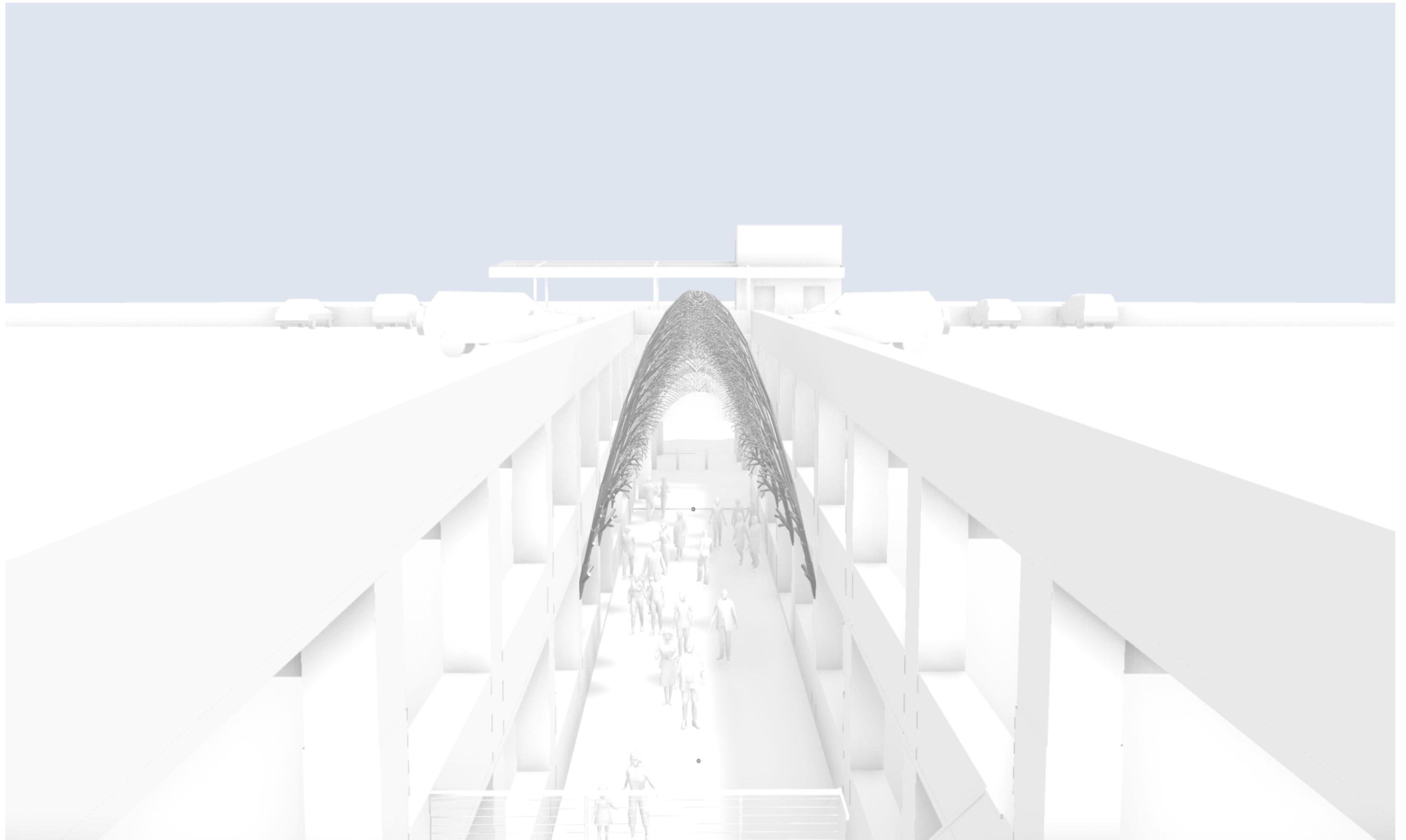


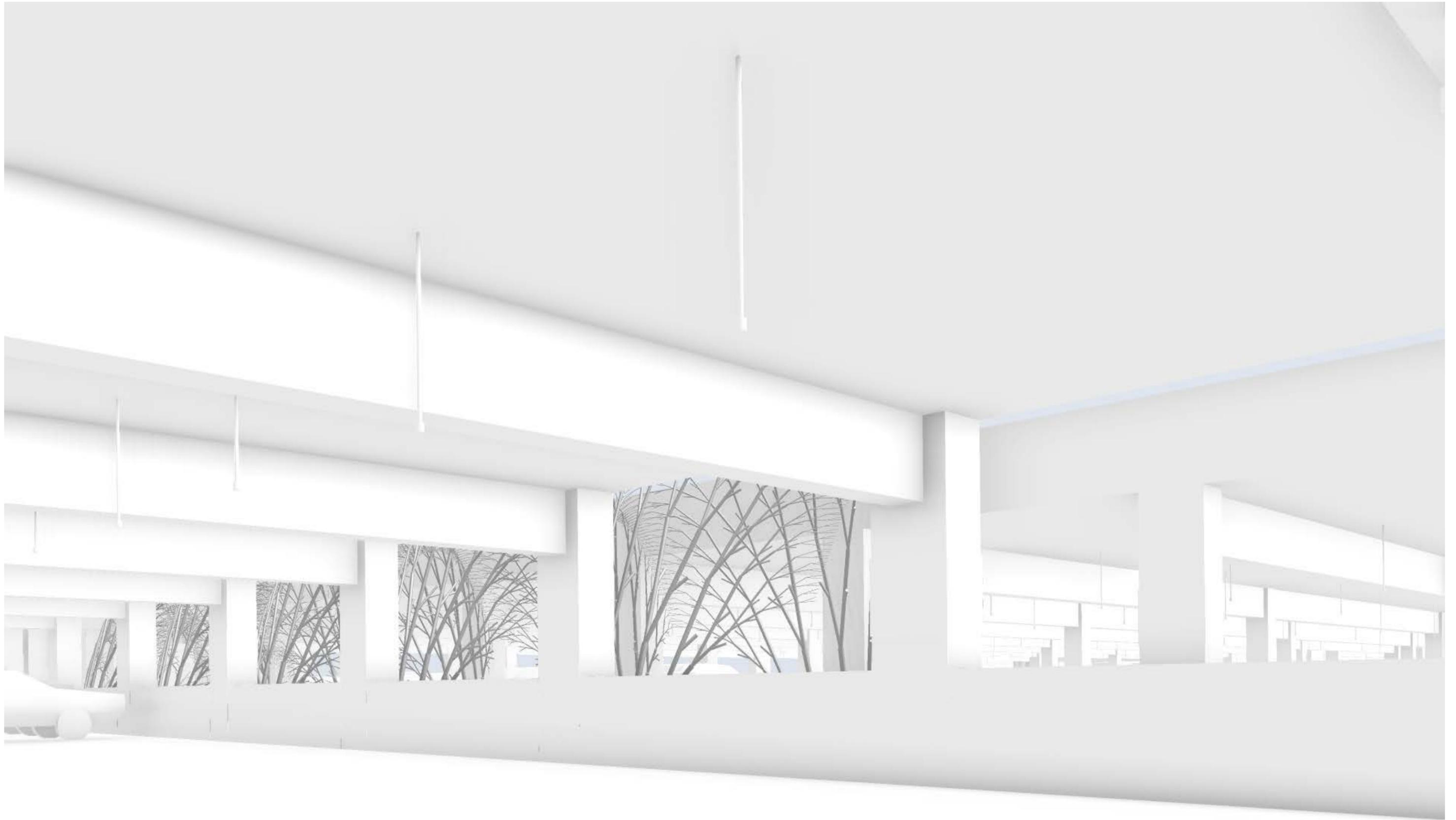


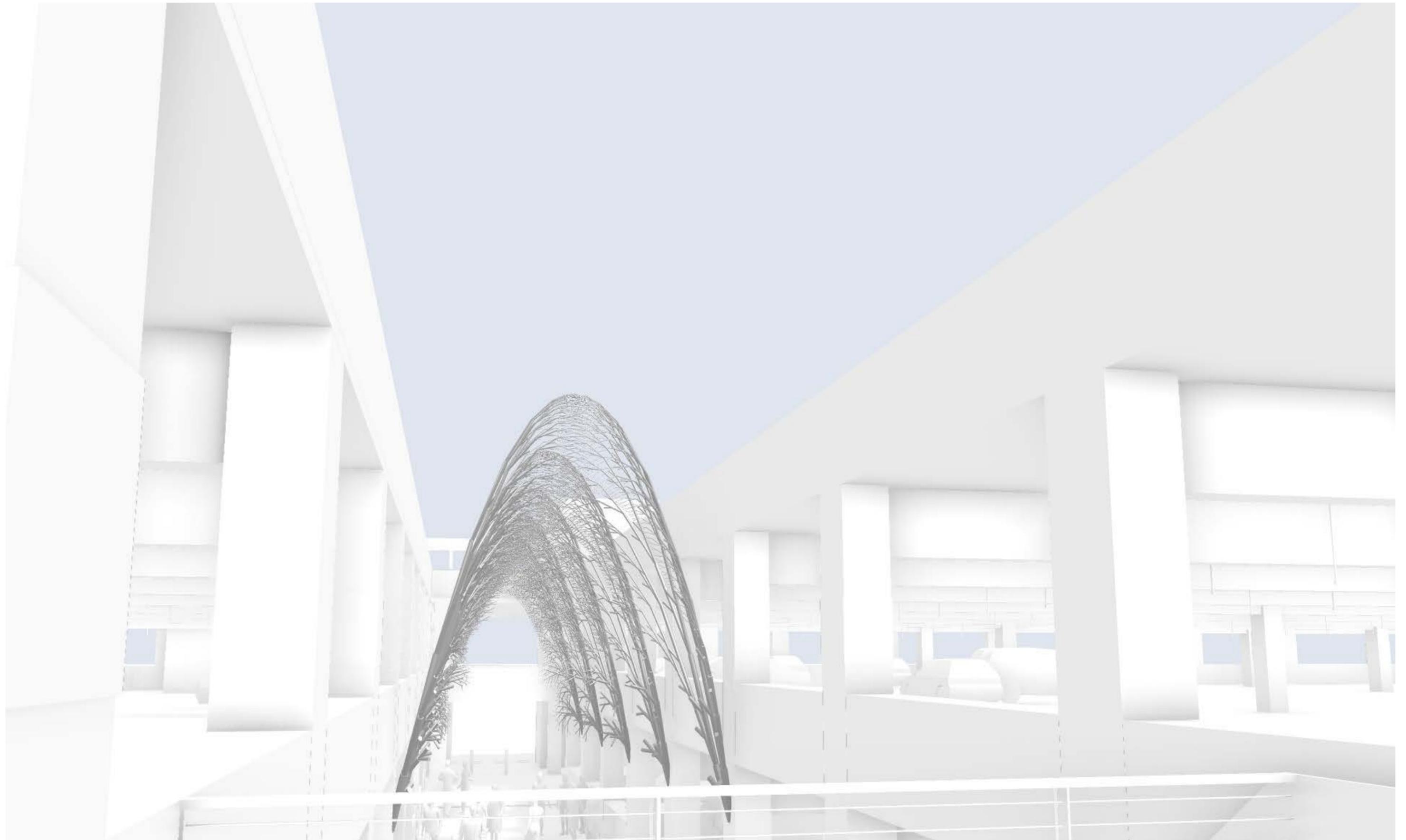


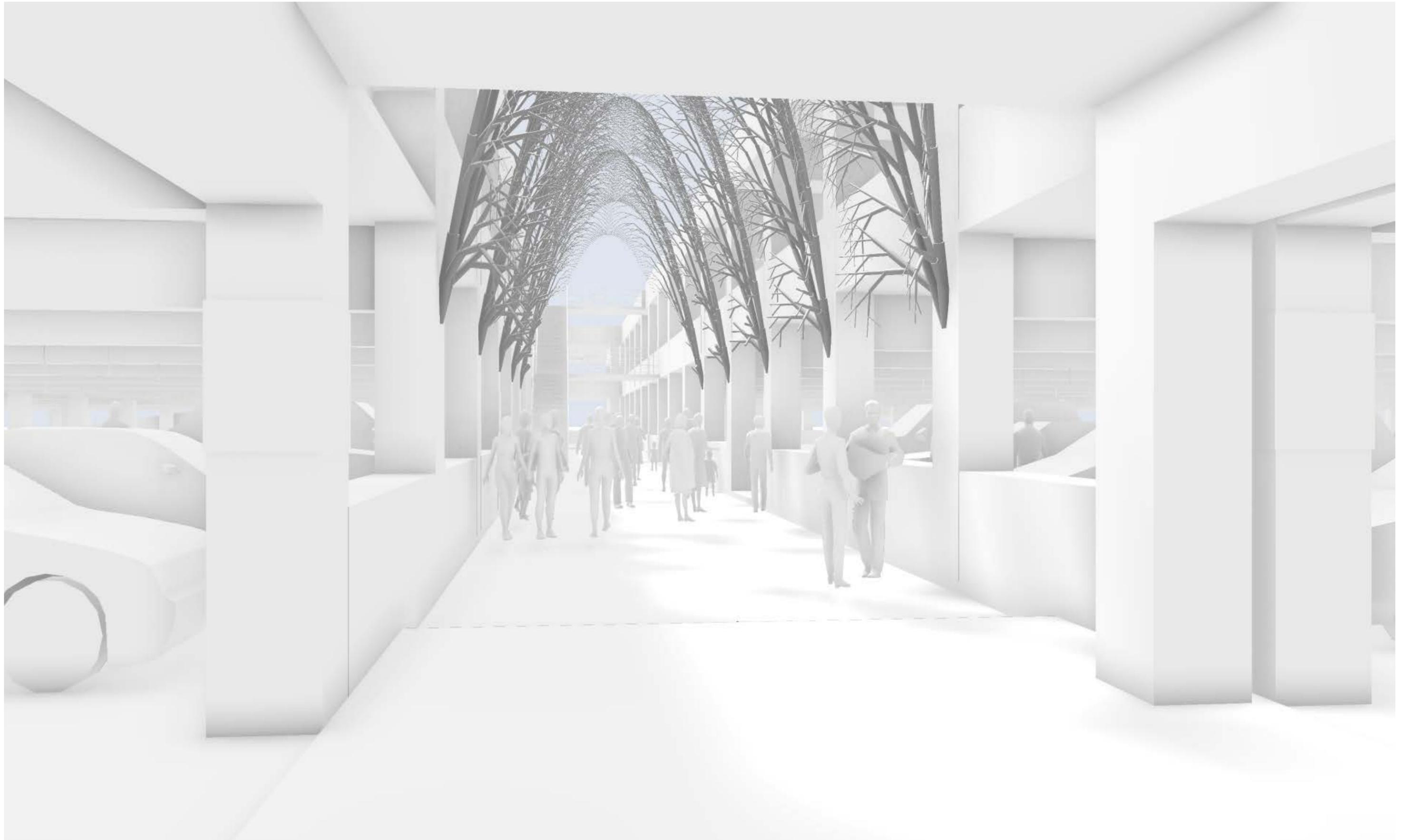


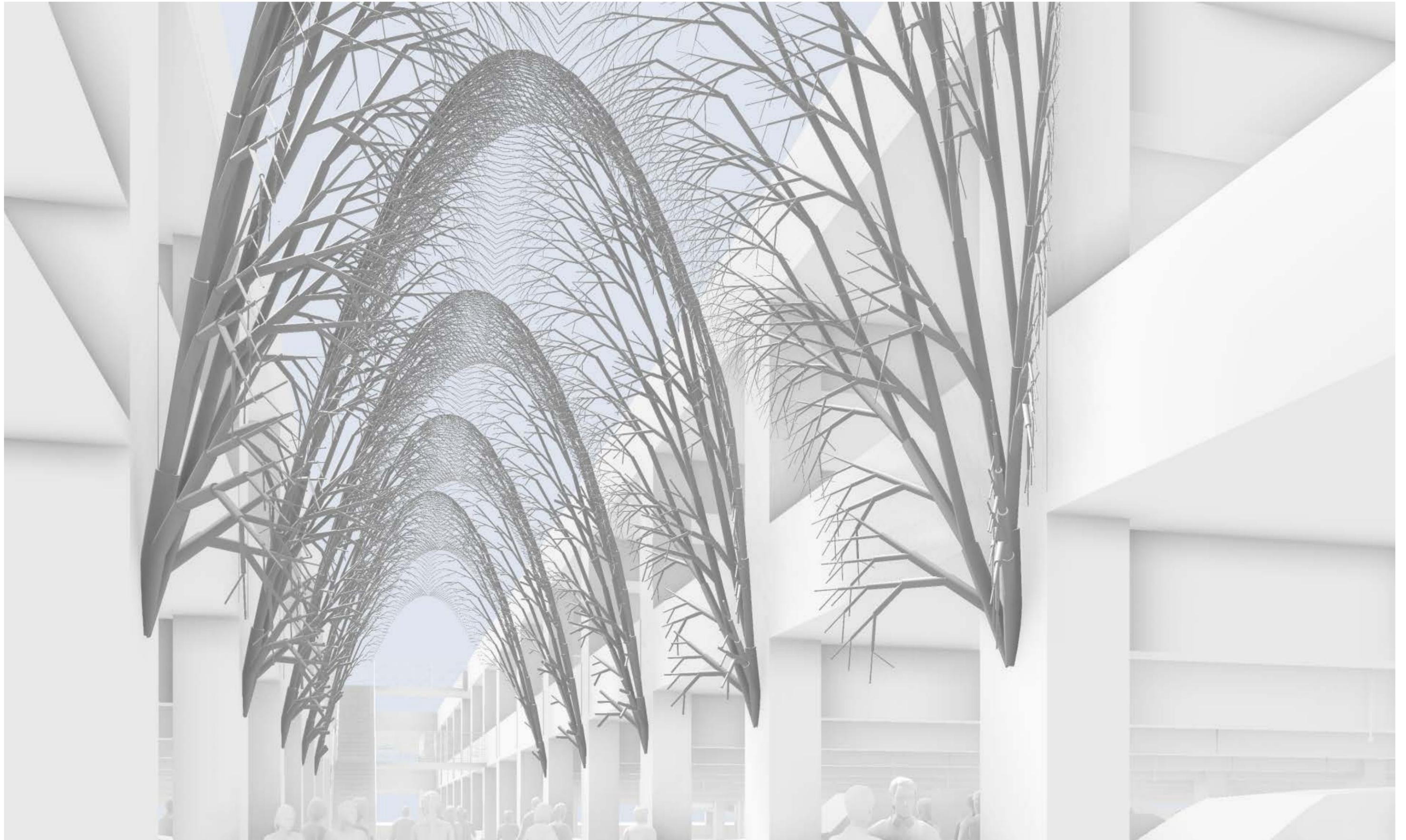


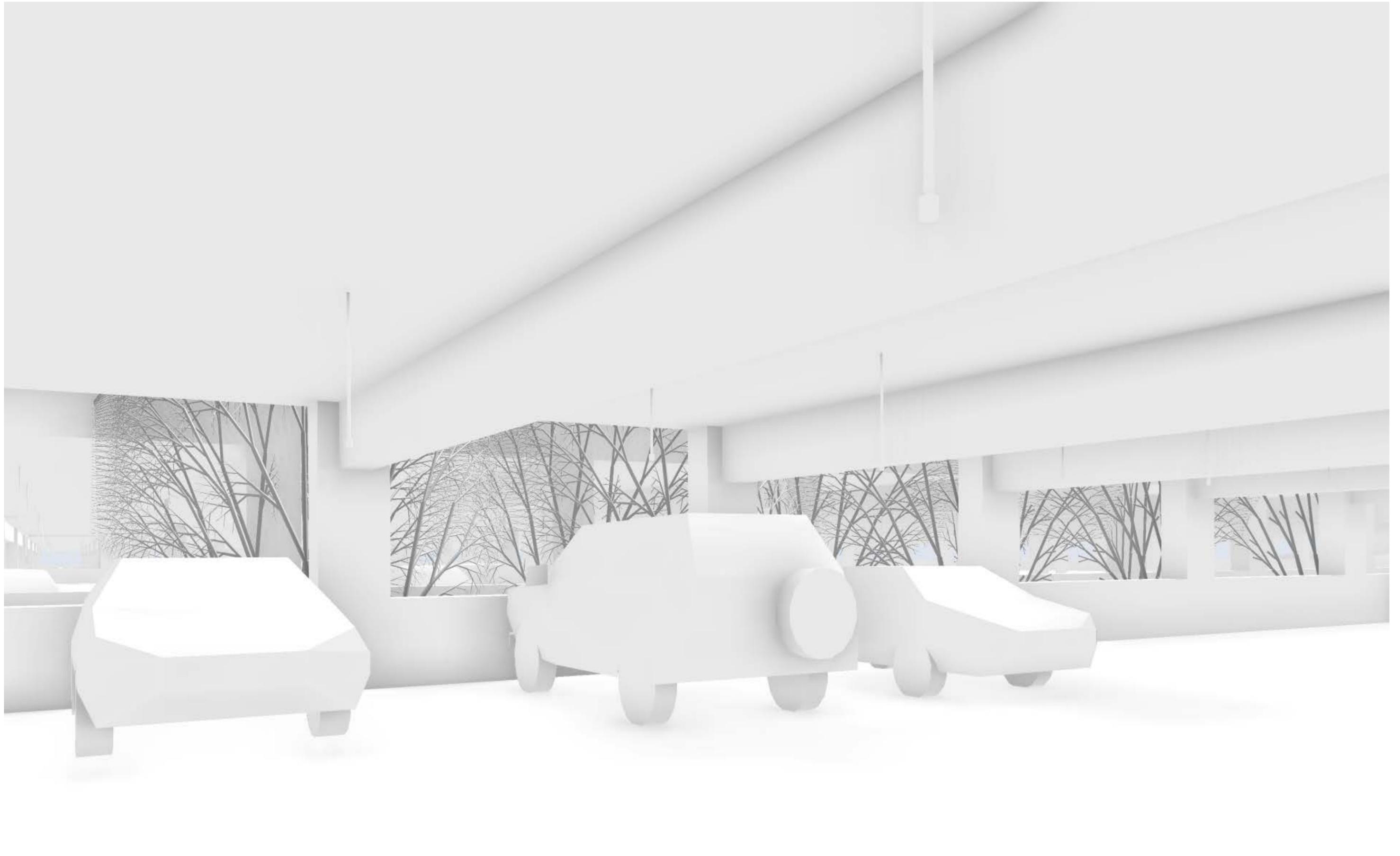


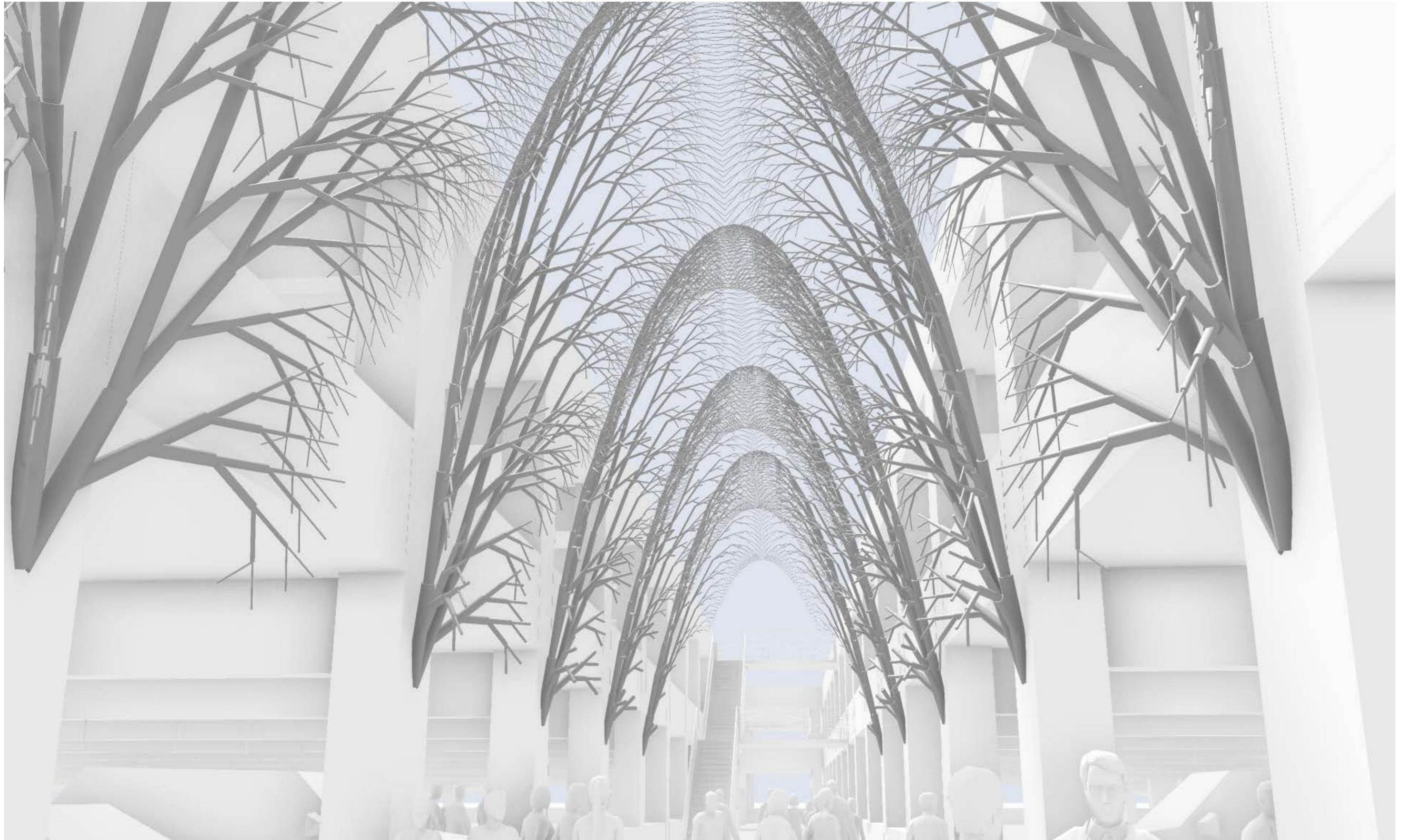




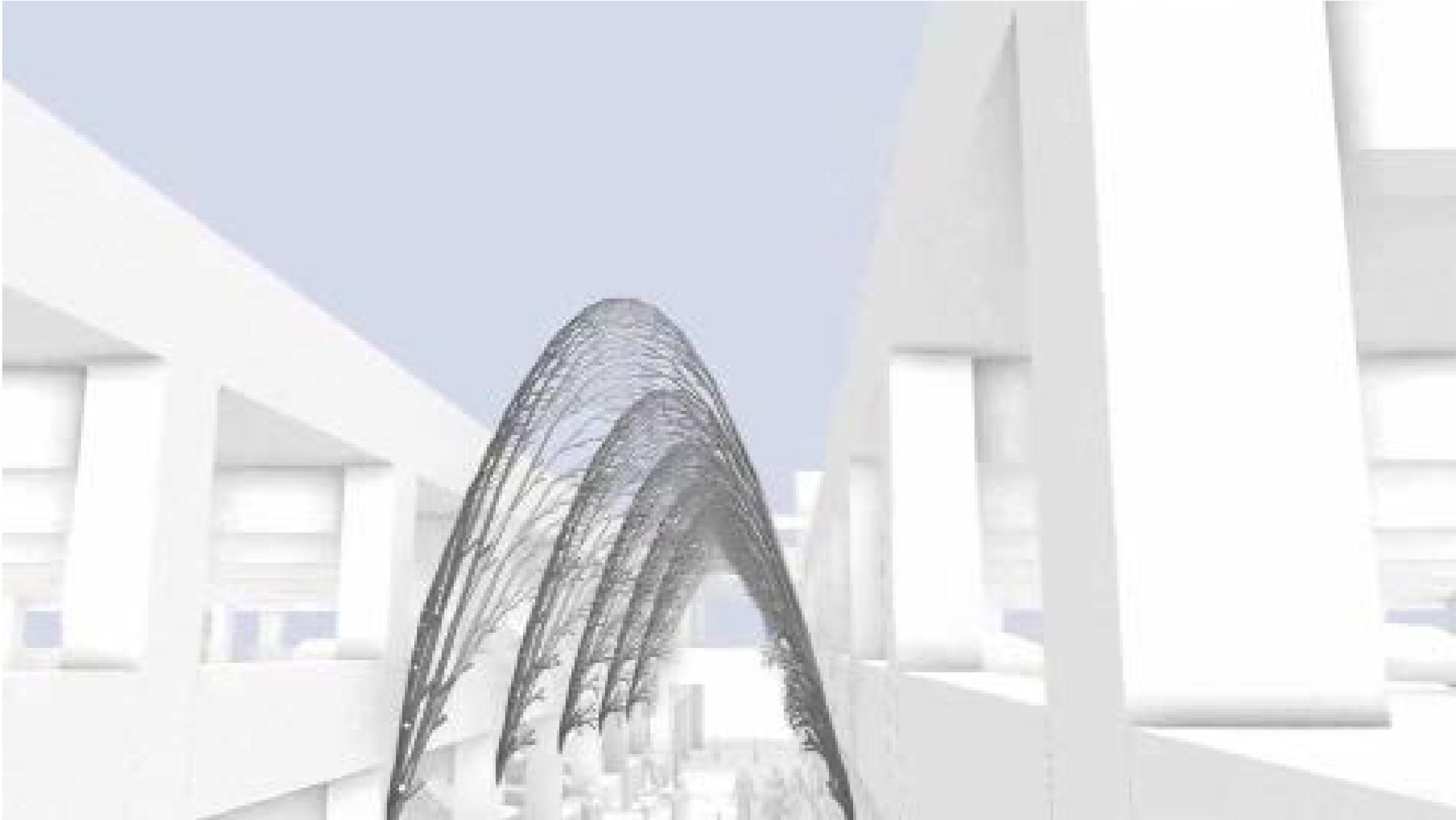


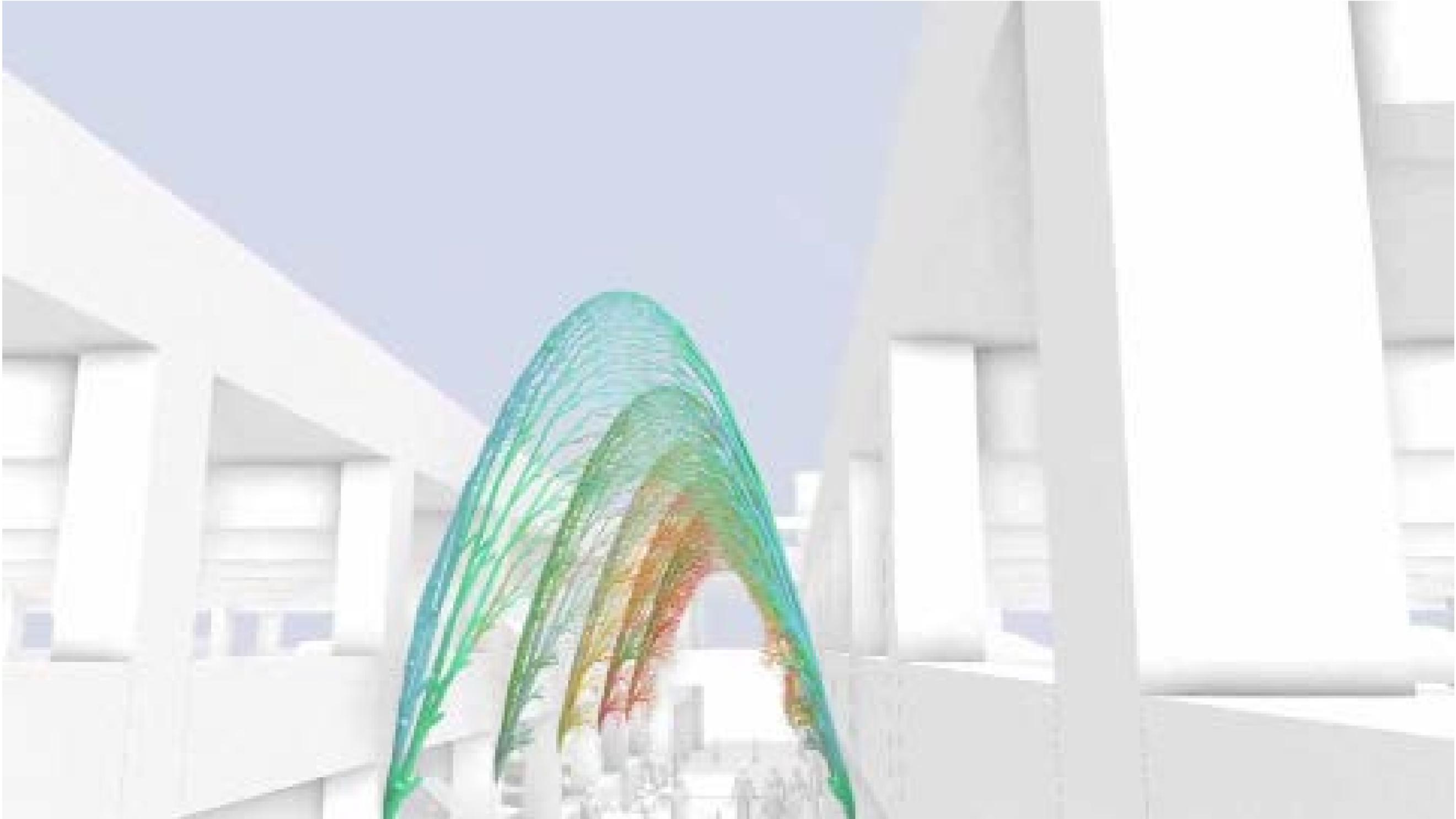






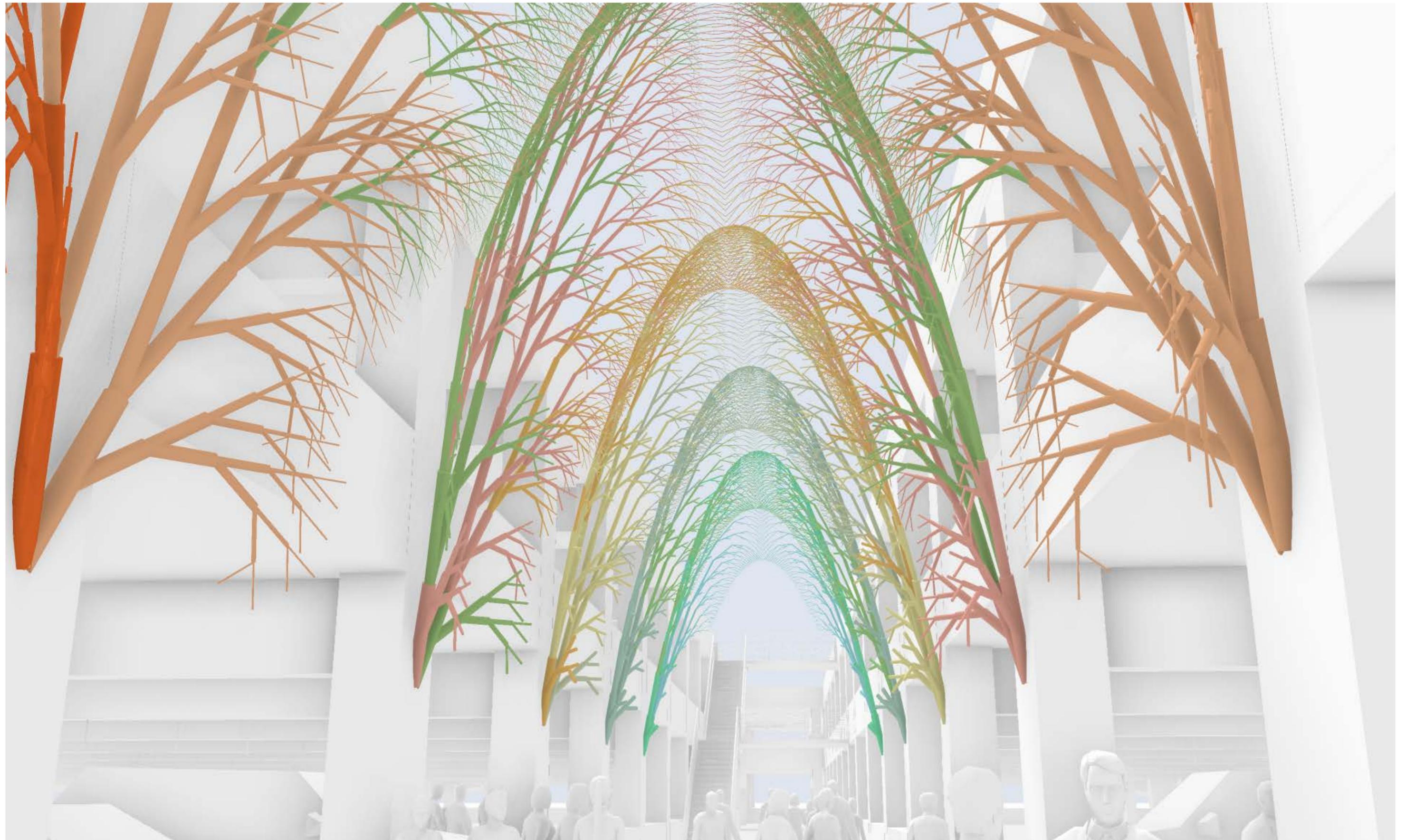


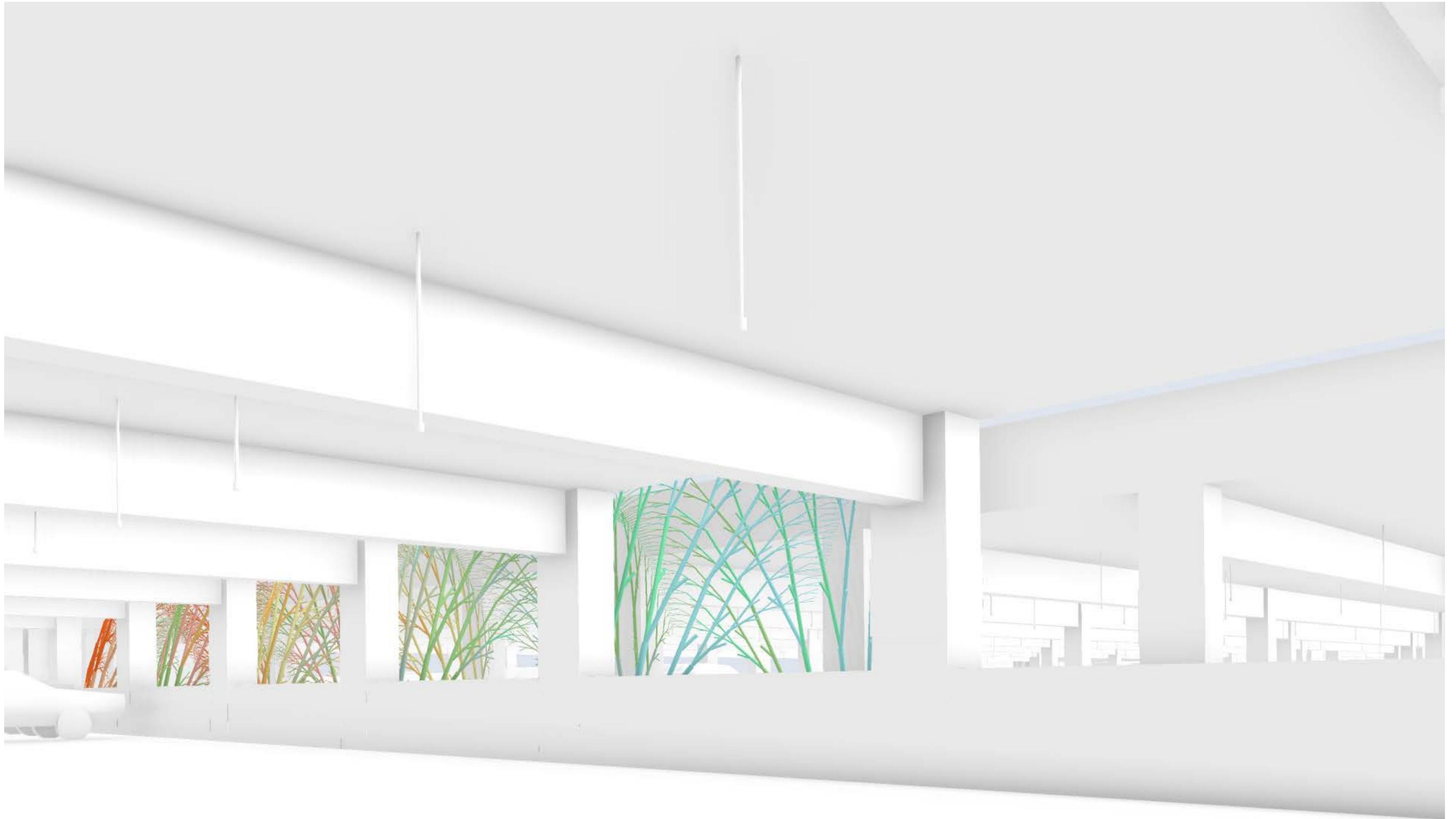


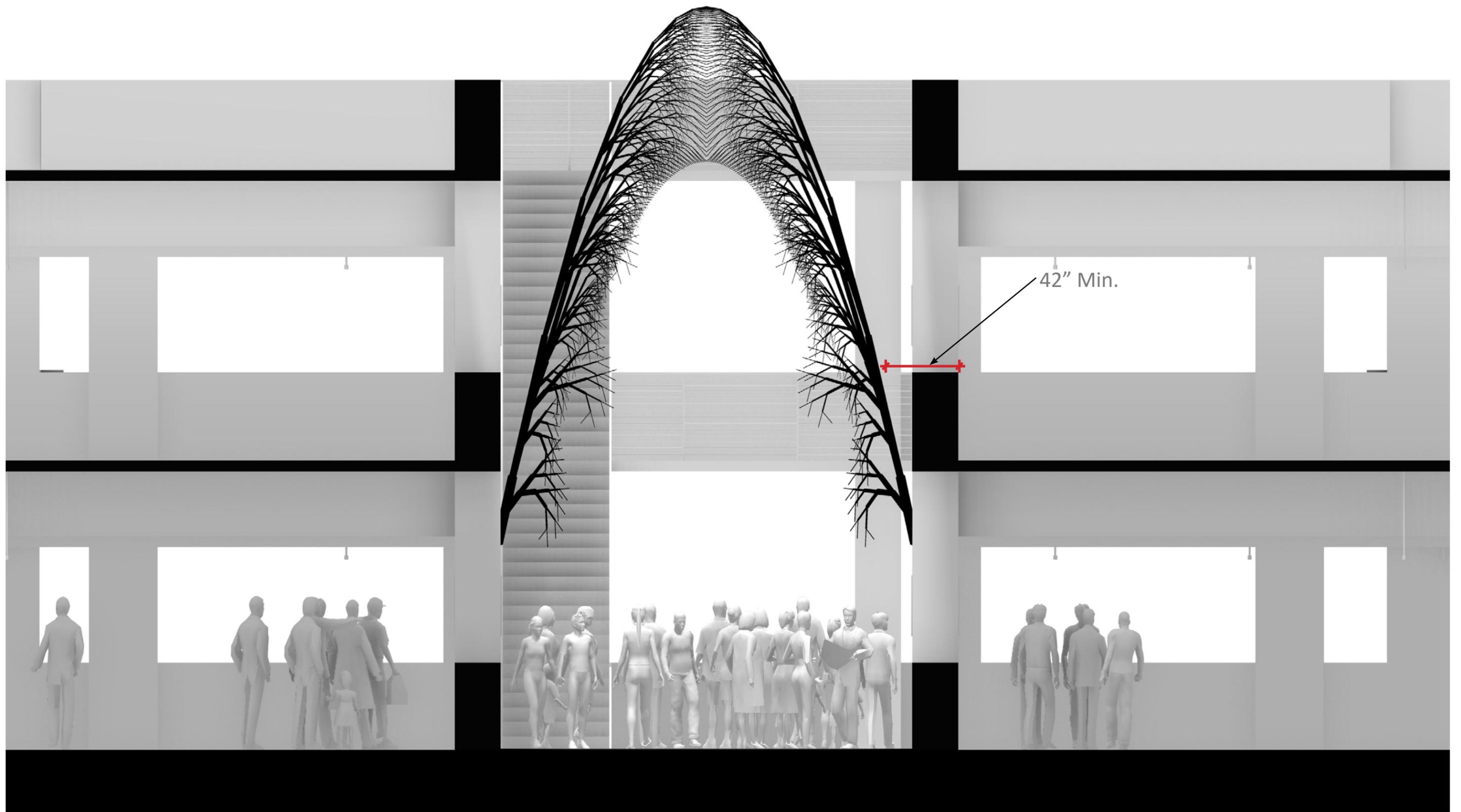


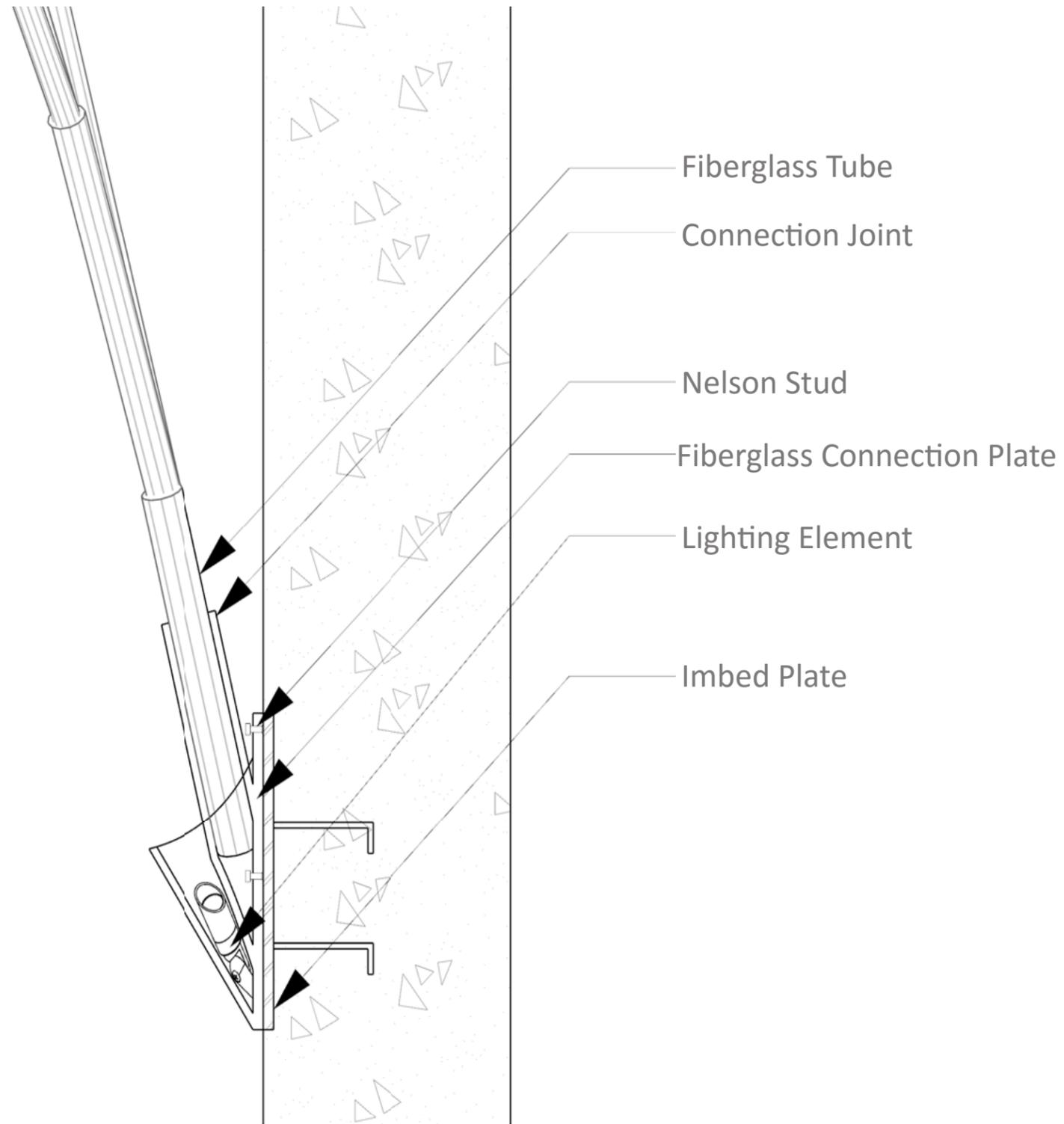


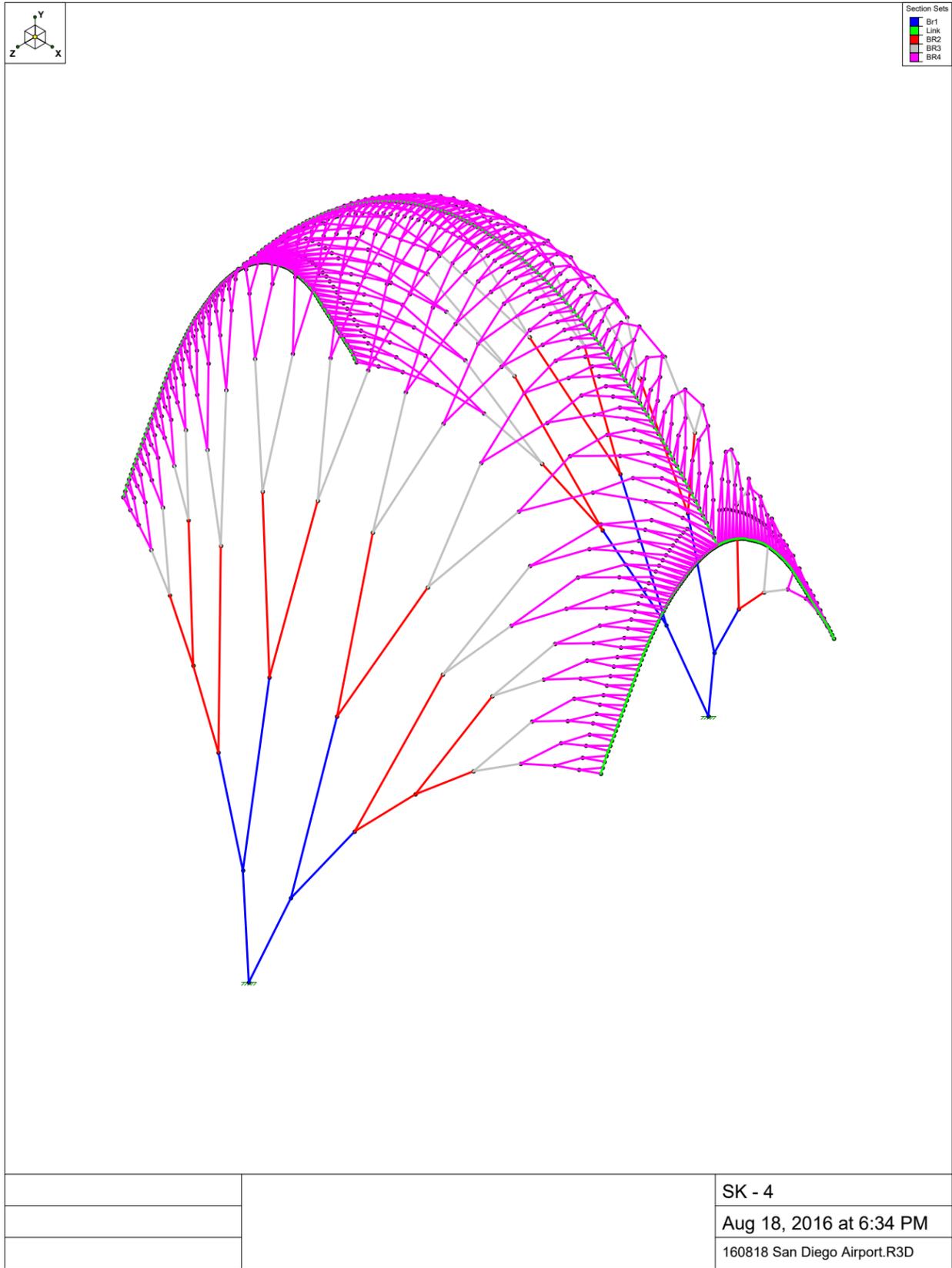












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**General Material Properties**

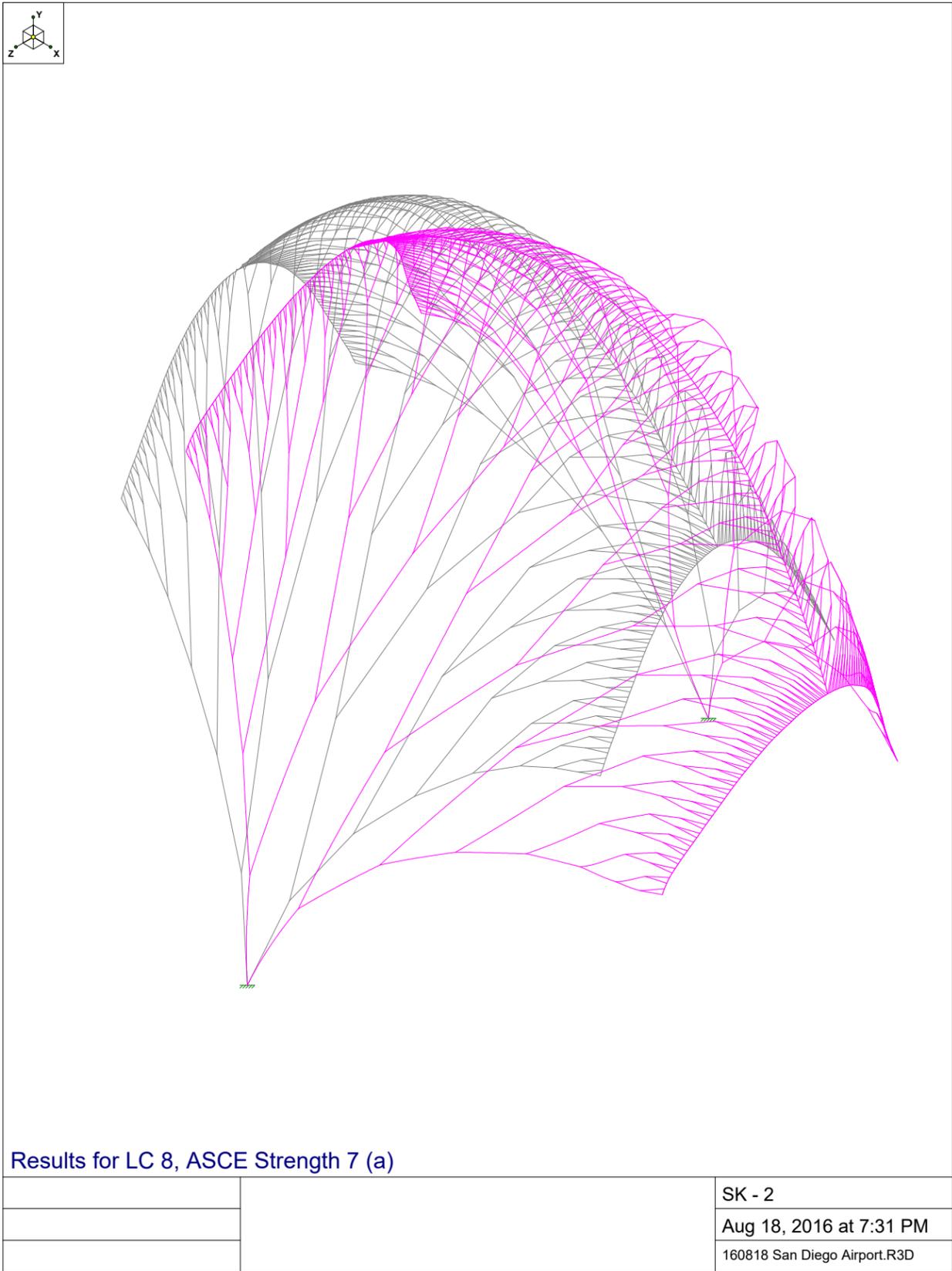
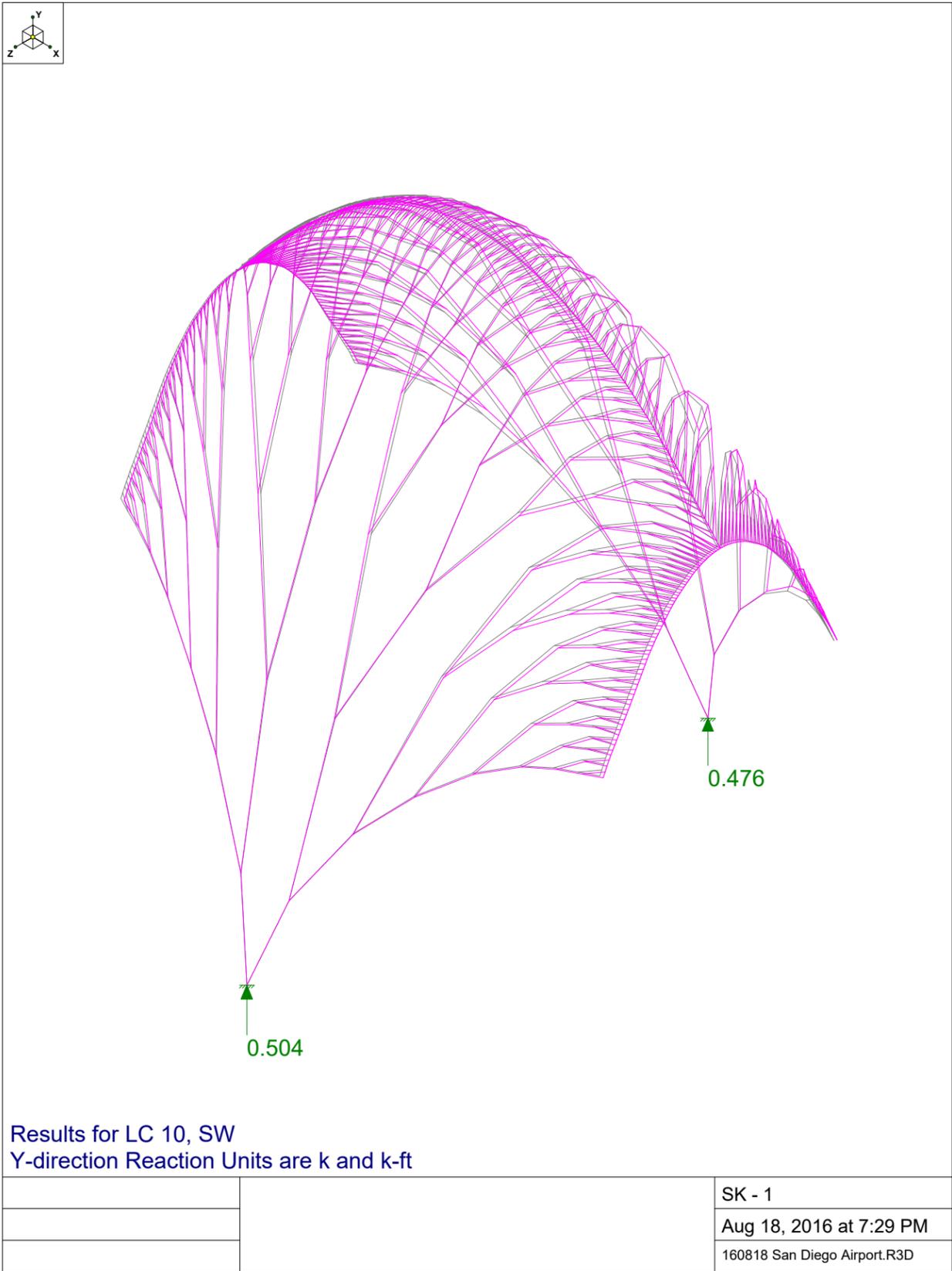
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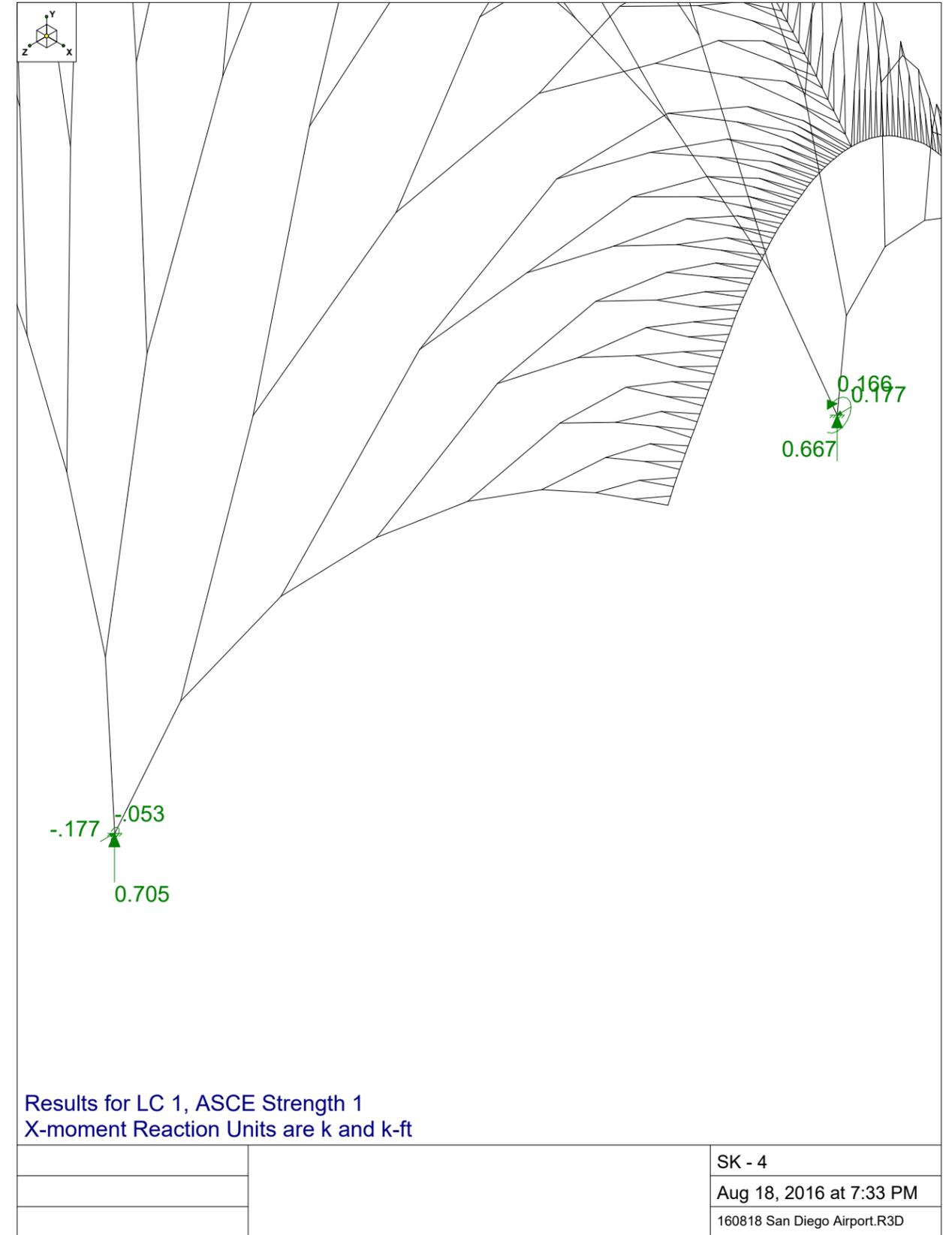
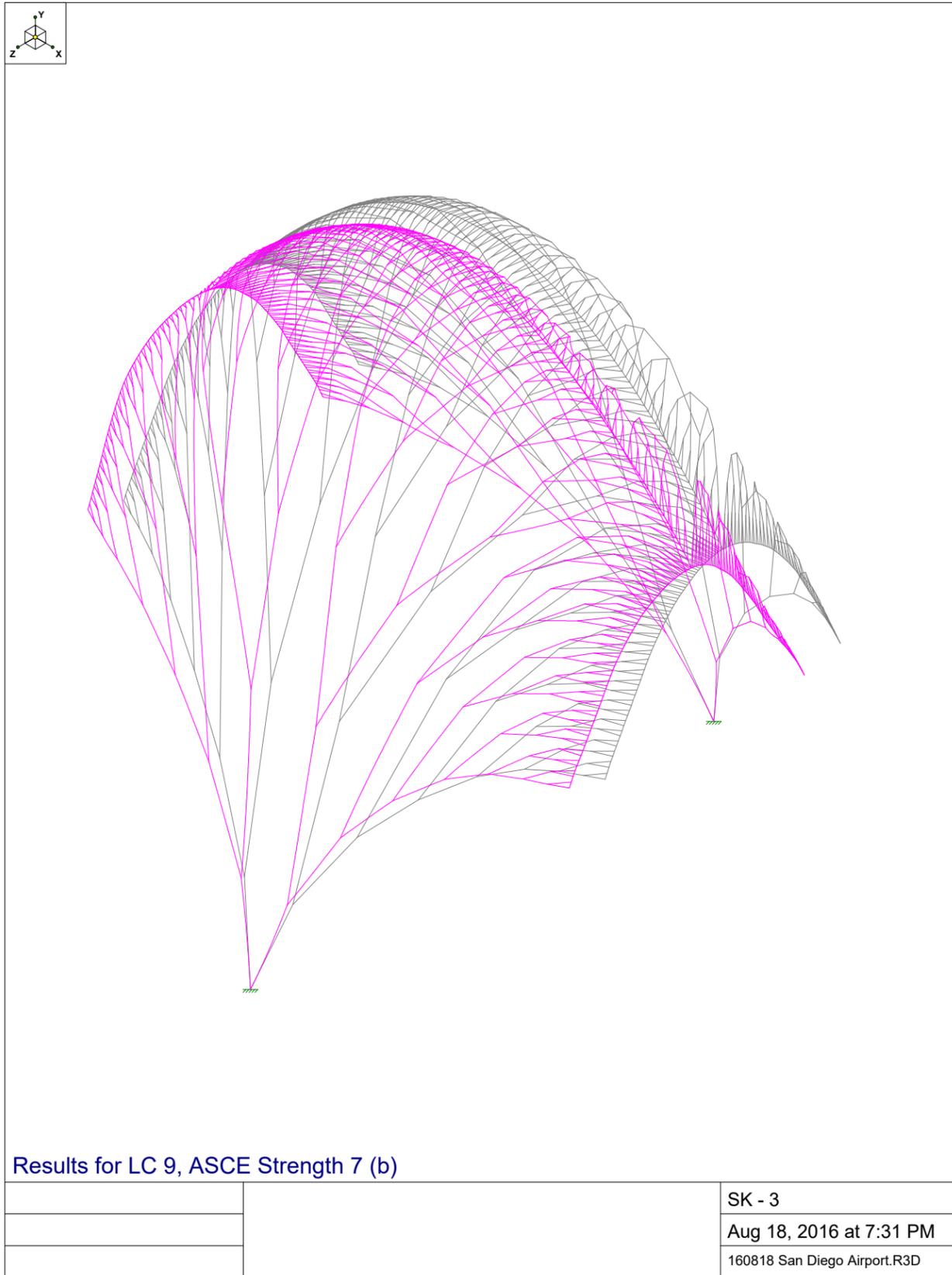
**General Section Sets**

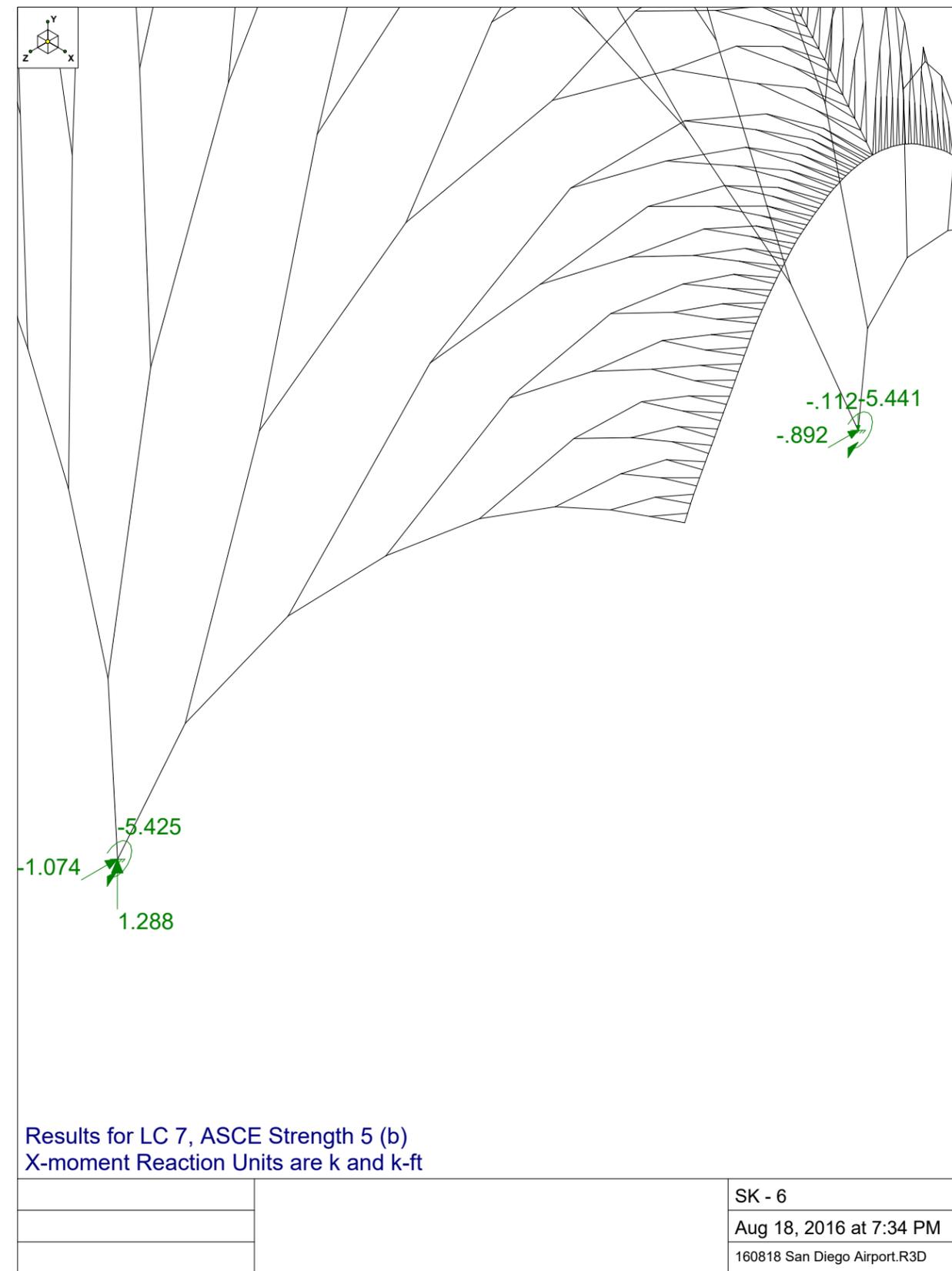
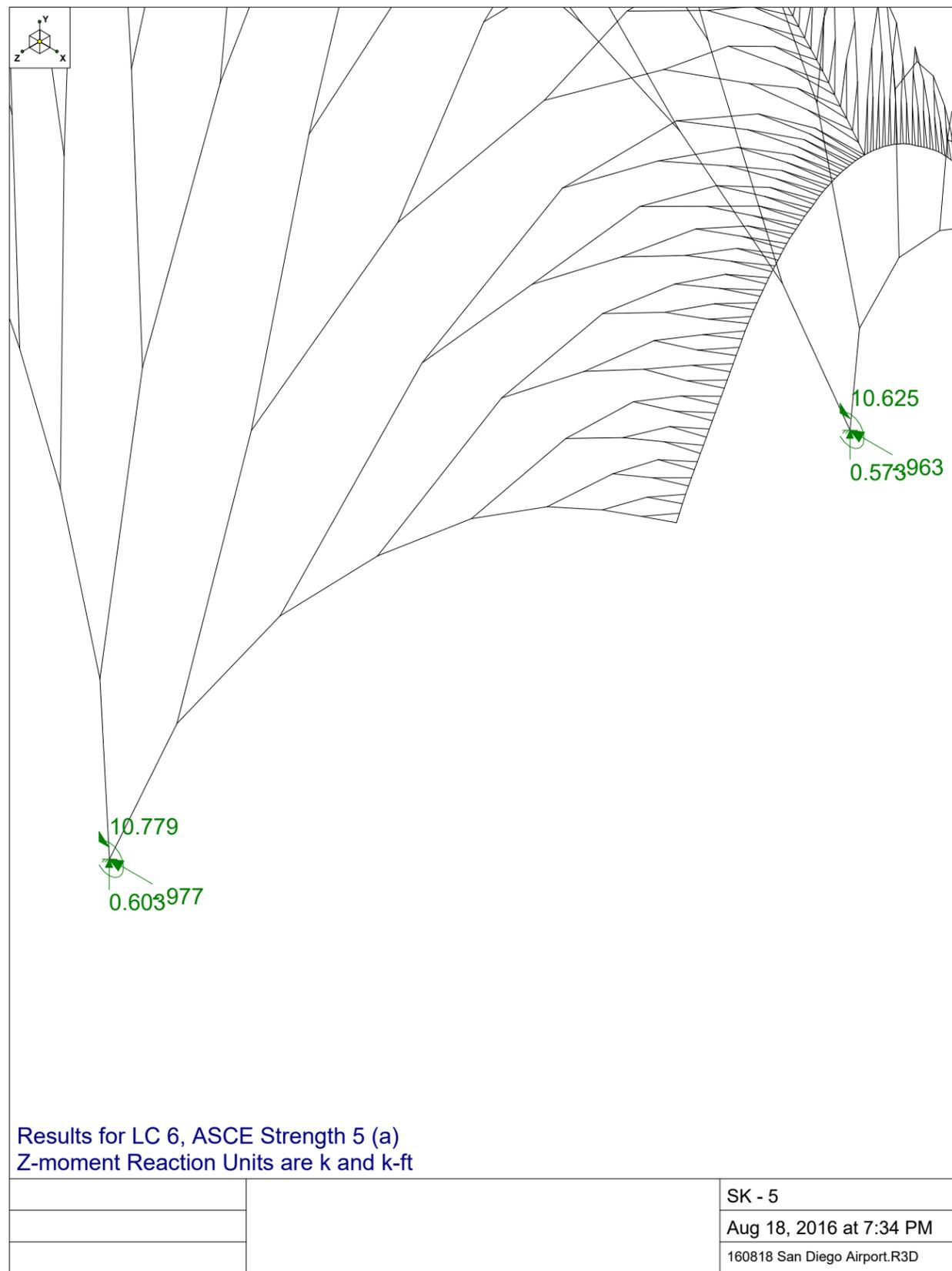
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2 Link	PI1.5X0.25	VBrace	Fibreglass	.98	.2	.2	.4
3 BR2	PI3X0.5	VBrace	Fibreglass	3.93	3.19	3.19	6.38
4 BR3	PI2X0.25	VBrace	Fibreglass	1.37	.54	.54	1.07
5 BR4	PI1X0.25	VBrace	Fibreglass	.59	.05	.05	.09

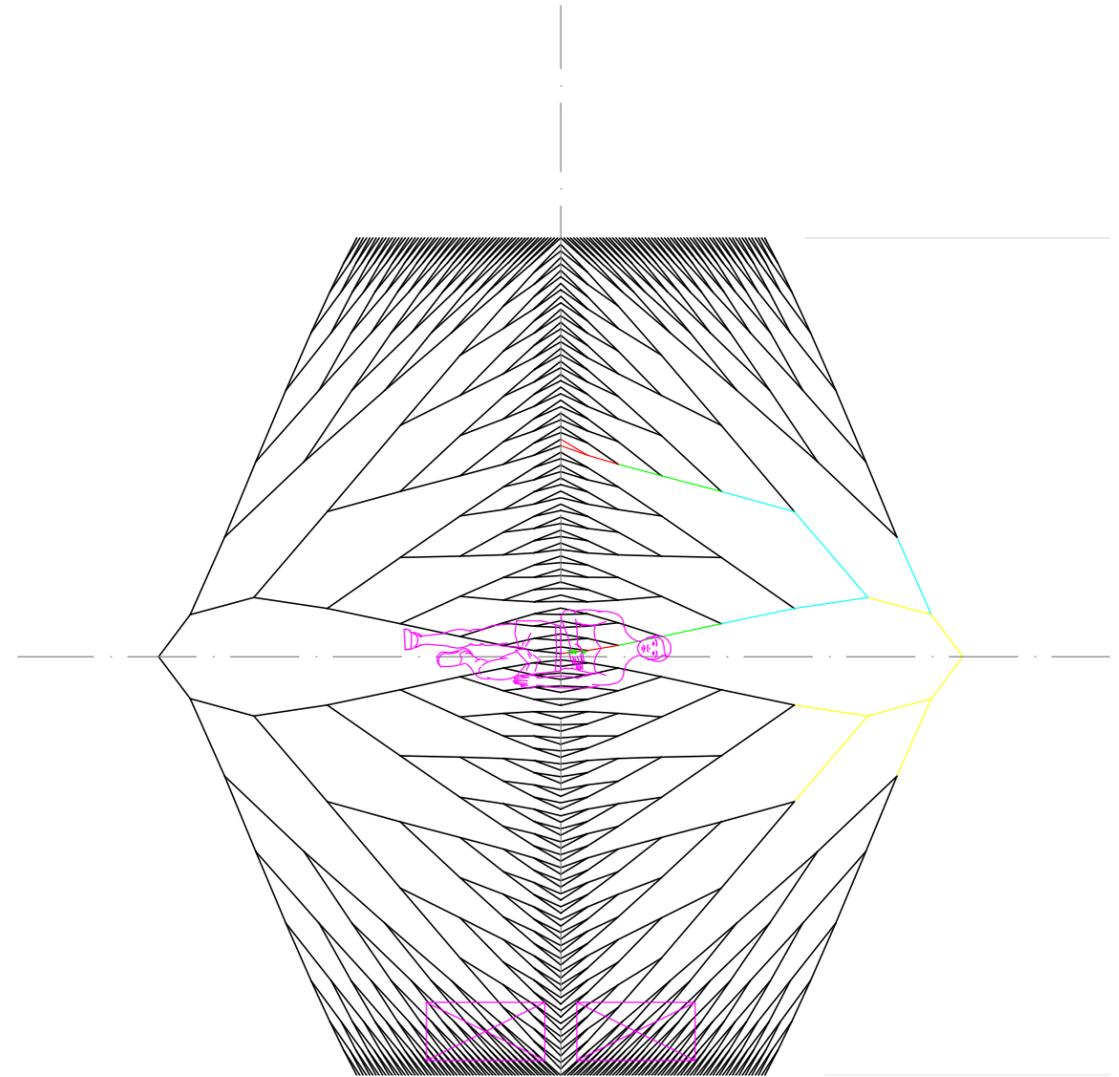
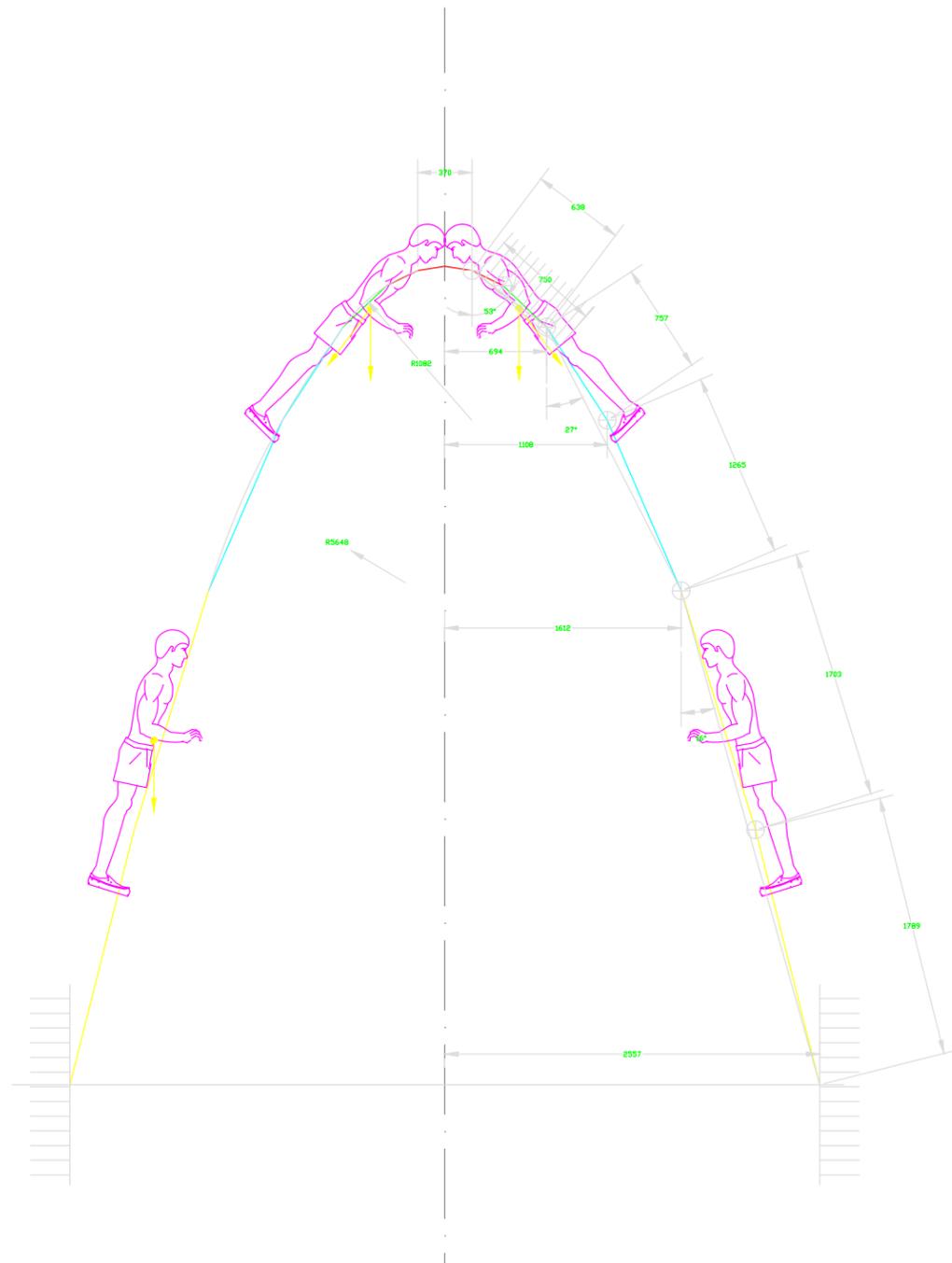
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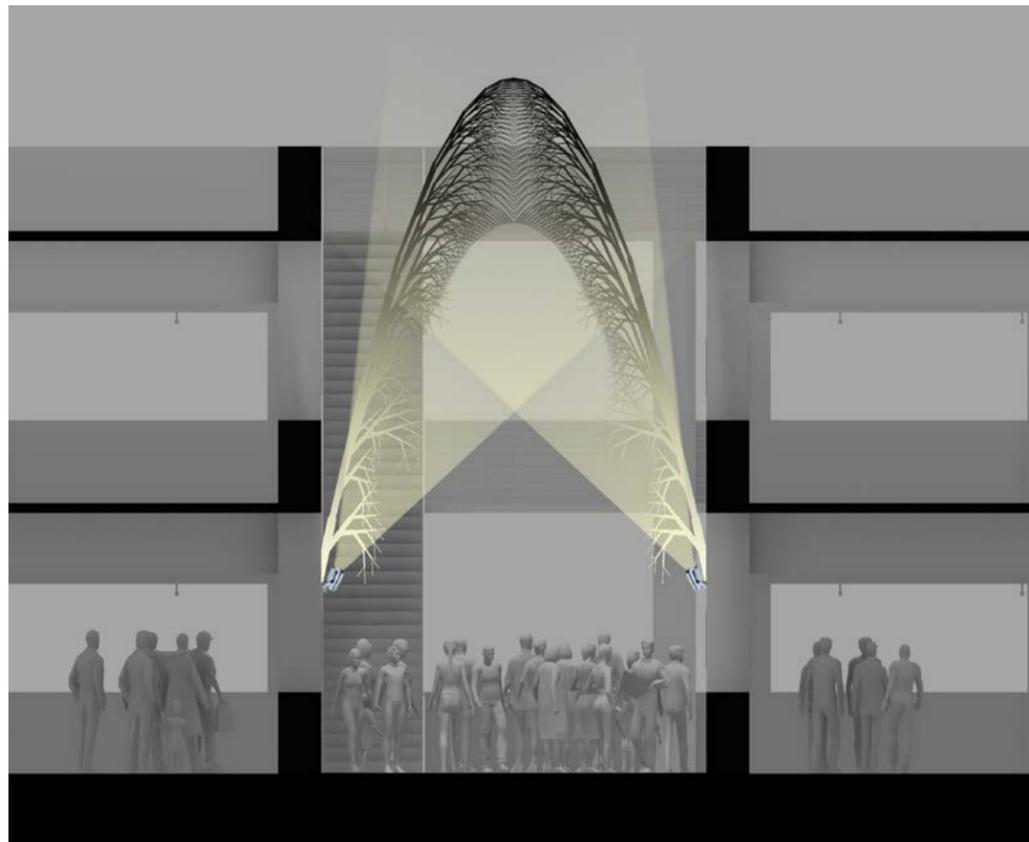
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2 LIVE	LL								
3 EQX	ELX	2							
4 EQZ	ELZ			2					



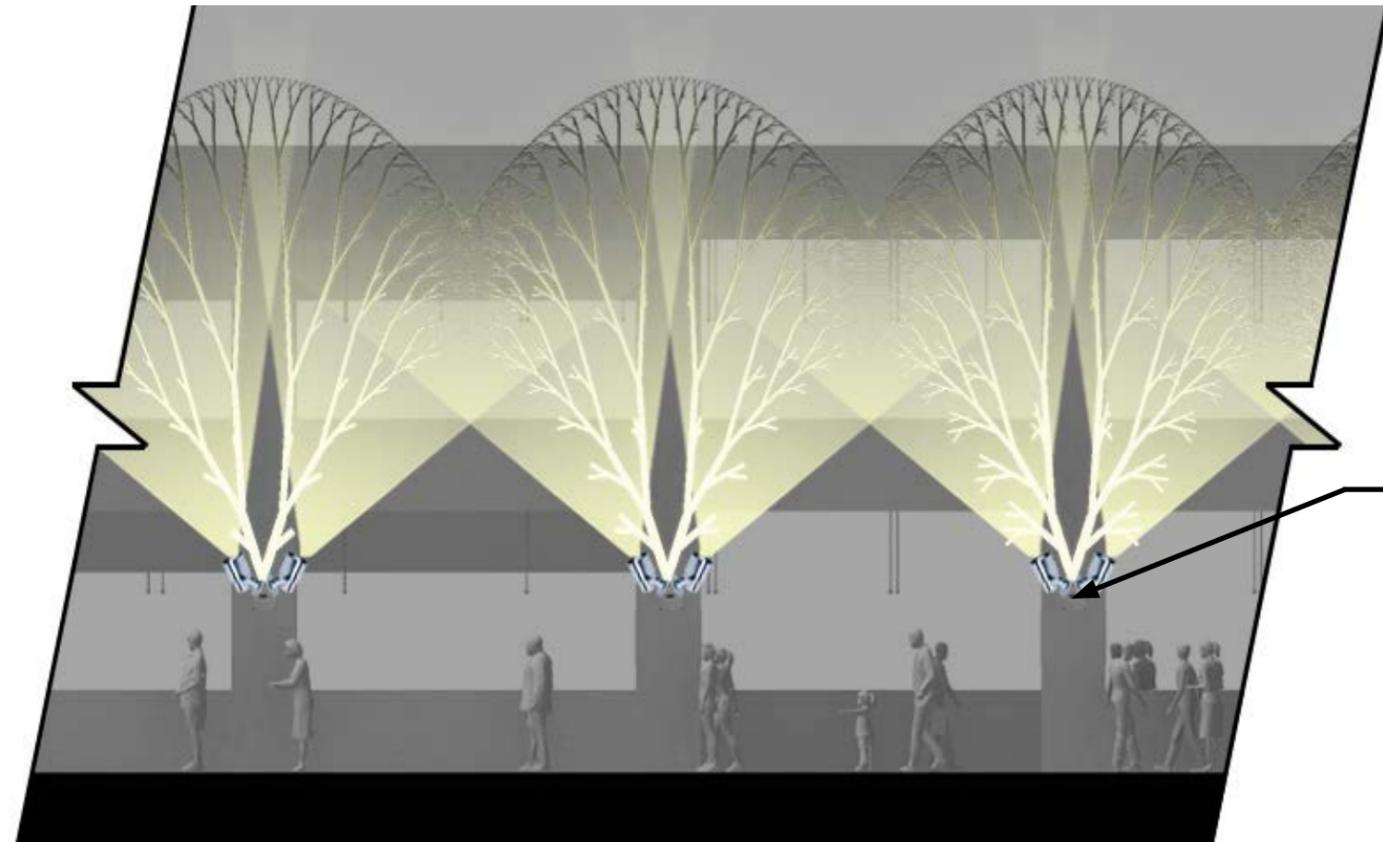








Cross Section

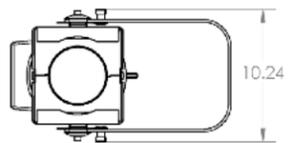
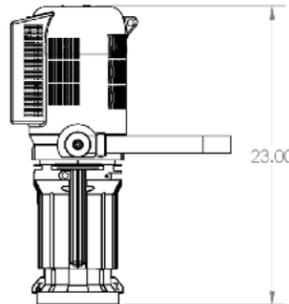
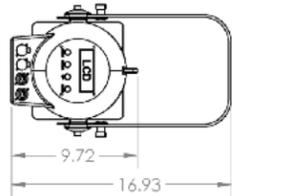


Elevation

Lighting Fixtures  
and J-Box

**PHOENIX LED PROFILE SPOT**

The 5°, 10°, 19°, 26°, 36° and 50° fixed focus Phoenix LED Profile Spots are state of the art luminaires in function, style, and efficiency. These Profile Spots have been designed and engineered with a number of innovative details and features enhancing versatility and efficiency without sacrificing performance. A diverse line of LED choices the Phoenix LED is available in 250 watt RGBA, RGBW, 3000k and 5600k versions. Fully locking shutters and a 360° rotating barrel help keep your keep the artistic part of your fixture's focus intact and easy to attain, and with virtually no light leak from the fixture itself you wont have to worry about any extra light illuminating unwanted parts of the ceiling. The aesthetic appearance and ergonomically designed function controls only add to the appeal. All of these new and innovative options are what makes the Phoenix LED Profile Spots ideal for theatres, Special Events, television studios, or wherever superior, energy efficient lighting performance is required.



**LIGHTING**

- Catalog Numbers  
 PHX-5-\*  
 PHX-10-\*  
 PHX-19-\*  
 PHX-26-\*  
 PHX-36-\*  
 PHX-50-\*

**250 WATT LED LED PHOENIX PROFILE SPOT Features**

- 250w RGBA, RGBW, 3000K & 5600k LED Profile Spots available.
- 360 degree rotating barrel
- Locking shutter
- Completely enclosed accessory holder
- Heat resistant Plano-Convex Lensing
- Die cast aluminum and sheet metal fabrication
- Color frame and spring clip safety cable included
- Tool free interchangeable barrels
- 3 foot PowerCON® power cable included
- C-Clamp included with fixture
- 26.45 lbs. (11.99 kgs.)
- ETL, cETL & CE listed.
- Lens tube included (except 5° & 10° lens)

Ordering Example: (Select item from each box)

Fixture	-	Wattage	-	LED Array	-	Lens	-	Color

Project:	Approval Date:
Location:	Fixture Type:

\*Wattage: 2=250 watt

57 Alexander St., Yonkers, NY 10701 Tel: 914-476-7987 Visit our website at www.altmanlighting.com  
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**PHOENIX LED PROFILE SPOT**

**Specifications:**

**Housing:** Die-cast aluminum construction

**Yoke:** Rigid flat steel with dual locking dog tilt handles, two mounting positions, indexed tilt angle markings.

**Light Engine:** RGBA, RGBW, 3000k, 5600k 50,000 hour LED Life. Quiet fan cooling for 250w.

**Lenses:** Color coded crown glass (white plate) lenses provided with anti-reflective coating. Molded front lens made out of polymeric plastic for 5 and 10 degree units only.

**Body Color:** Black, White, Silver and Custom

**Rating:** 100-240volt 50/60Hz Universal Power Input.

**Electrical & Data:** PowerCON® in and out connections. 5-pin DMX in and out. Requires power from non-dim source.

**Shutters:** Four .037" stainless steel, fully adjustable and lockable. Constructed with oversized heat resistant handles.

**Weight:** 26.45 lbs. (11.99 kgs.)

**PROFILE SPOT LIGHTING**

Included Accessories	
6-CFB	Black Color Frame, 6.25"x6.25"
510	Malleable Iron Pipe Clamp
SC-36-BK	36" Black Safety Cable with Spring Clamp
Additional Accessories	
10-CFB	Black Color Frame, 12"x12" included with PHX-10 and C10)
12-CFB	Black Color Frame, 14"x14" included with PHX-5 and C5
510-HD	Heavy Duty Malleable Iron Pipe Clamp
4.5-DN	6.25"x6.25" Donut, Black with 2-1/2" Hole
10-DN	12"x12" Donut, Black
12-DN	14"x14" Donut, Black
4.5-SN	6.25"x6.25" Snoot, Black
10-SN	12"x12" Snoot, Black
12-SN-BK	14"x14" Snoot, Black
PHX-PH	Phoenix Steel Pattern Holder, "B" Size
PHX-GPH	Phoenix Glass Pattern Holder, "B" Size
PDII	Phoenix Drop-In Iris

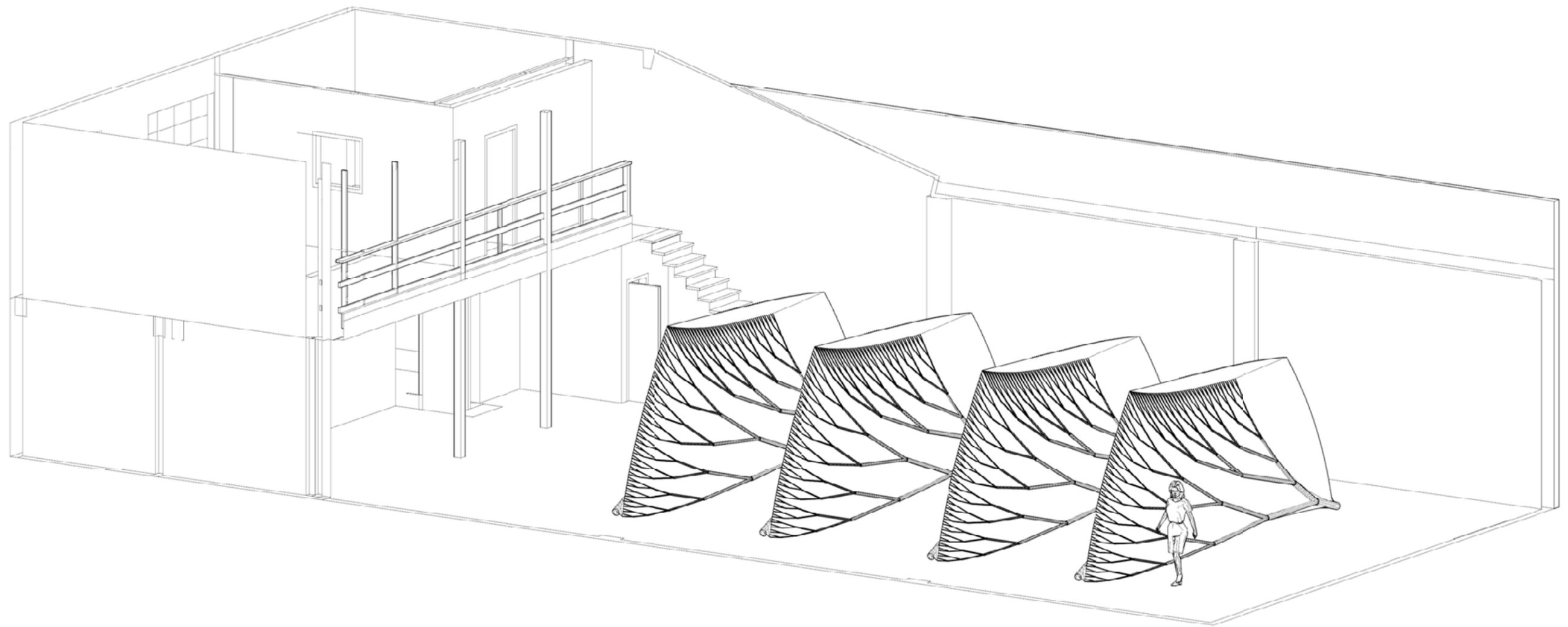


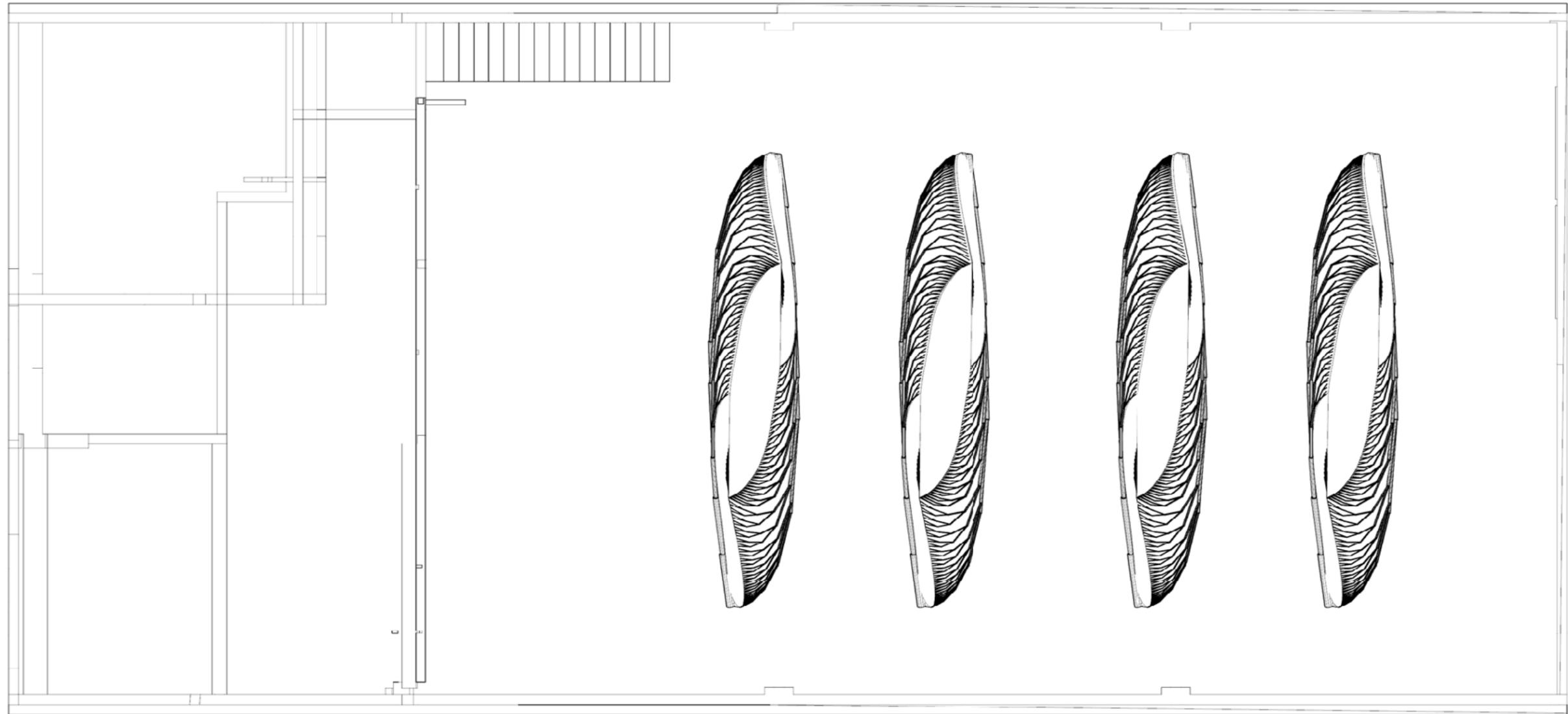
**Photometrics: Pending**

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## MATERIALS AND PROCESSES





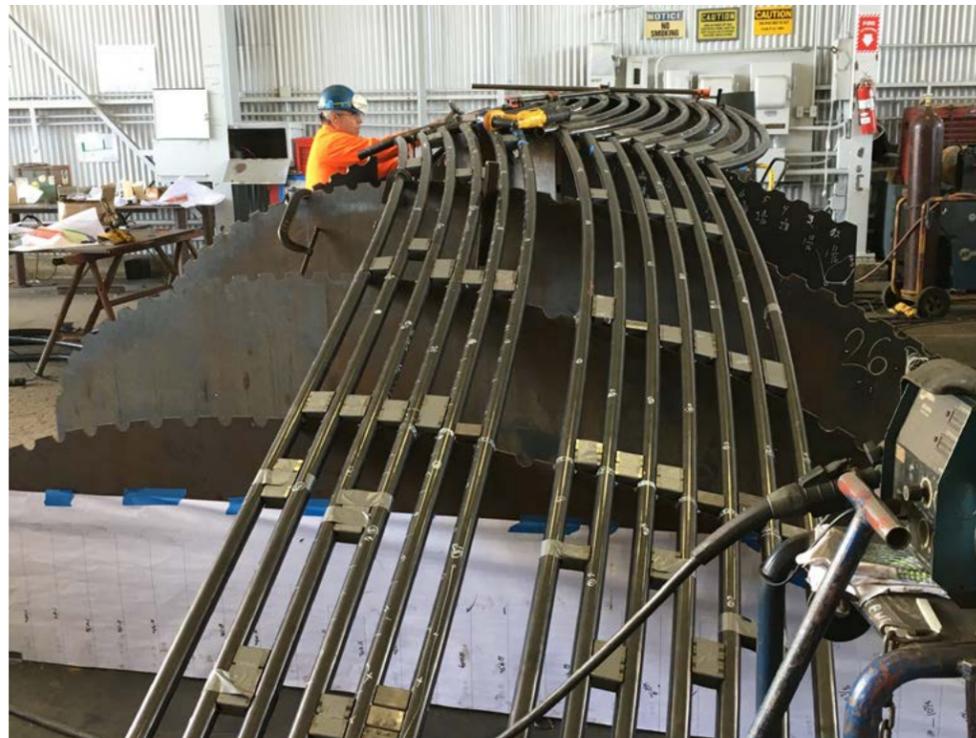




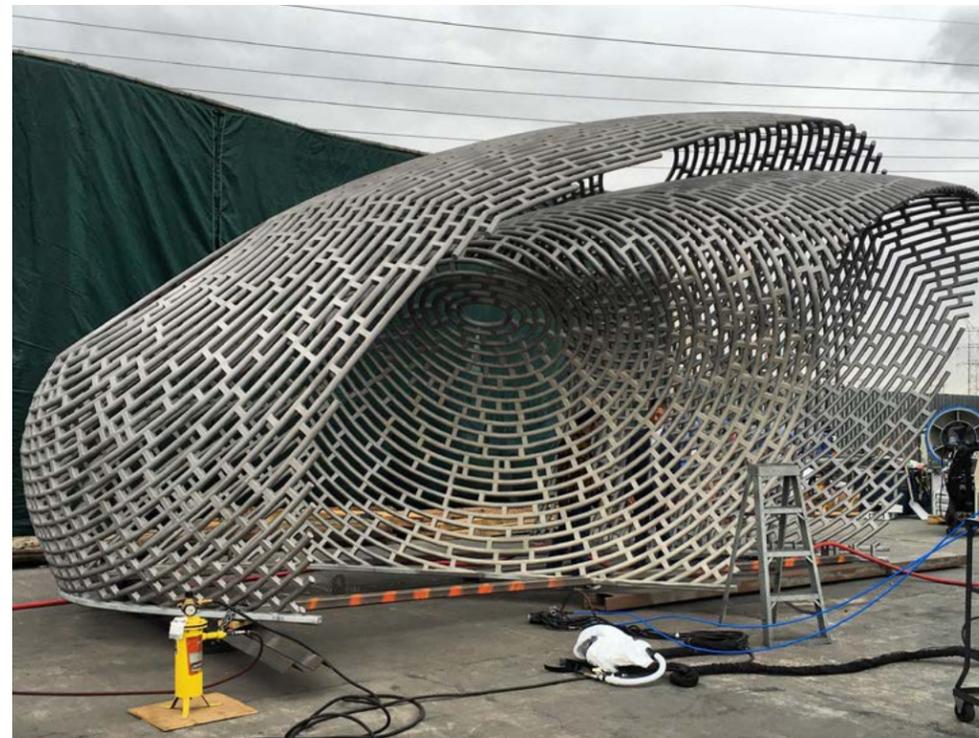
Fixture



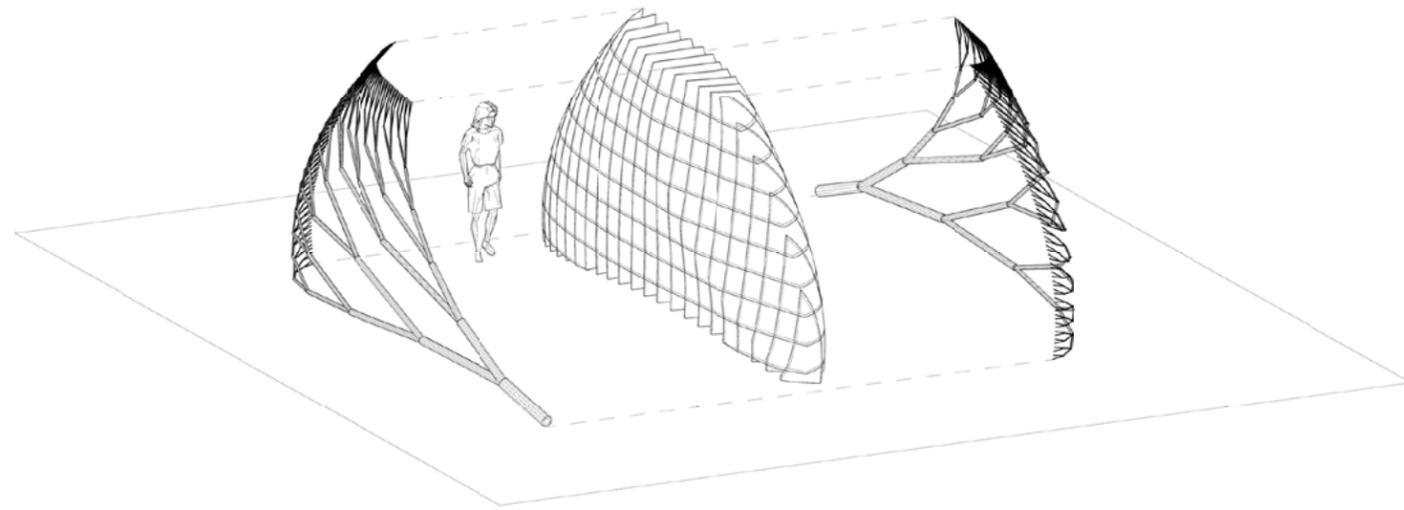
Fixture with tubes



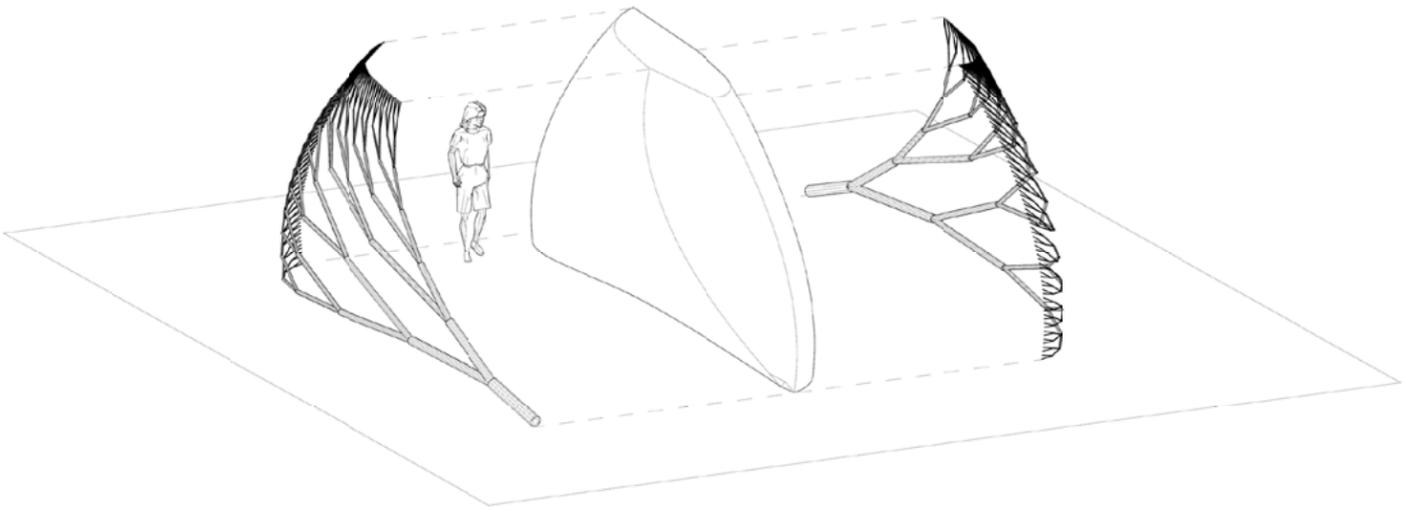
Fixture with tubes



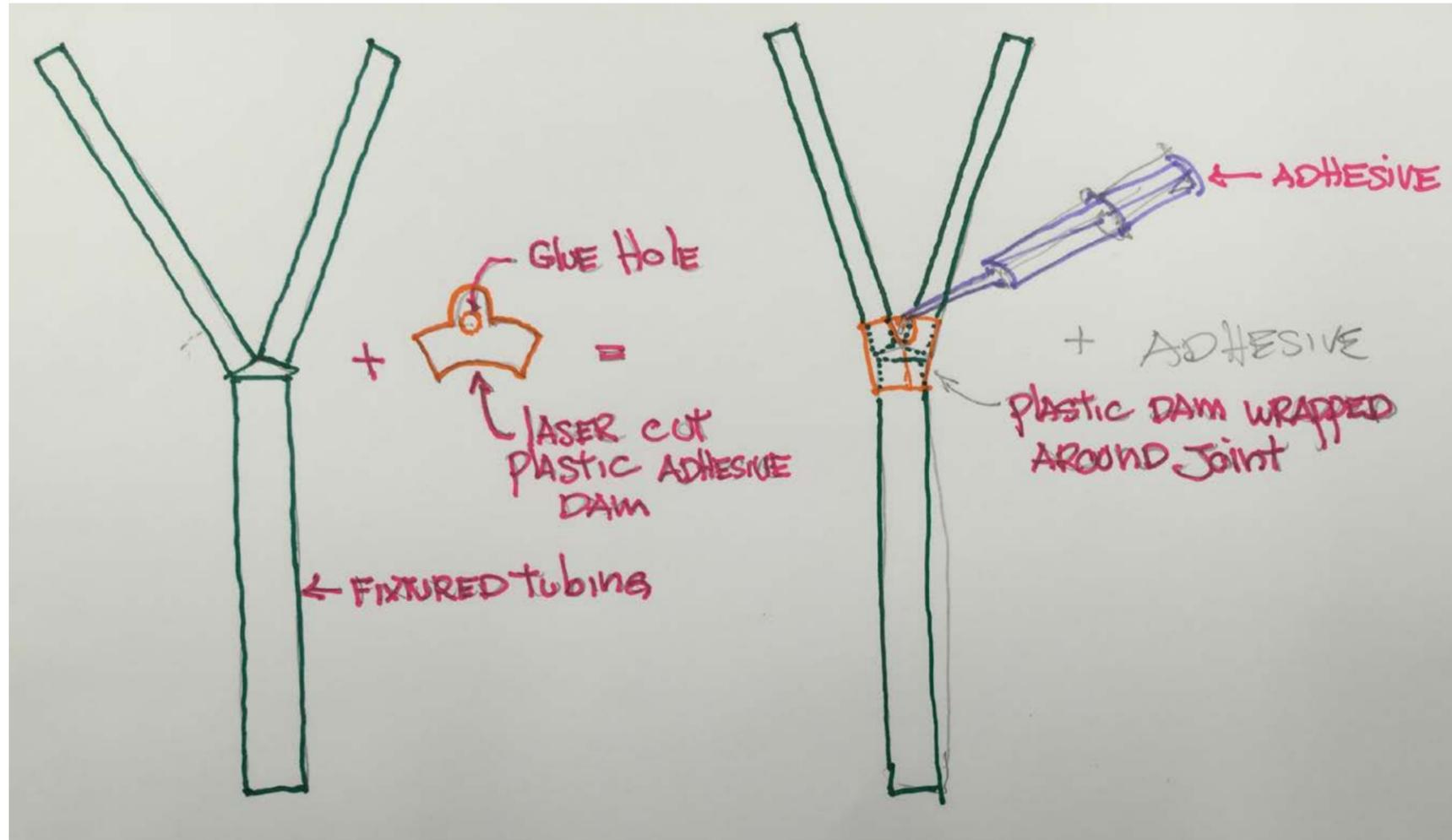
Final Piece



Wooden Fixture



Foam Fixture





Application Process



Color samples



# Rhino SolarMax 21-50 Data Sheet

Part A – SolarMax® 21-50 Iso – Part # 60350  
Part B – SolarMax® 21-50 Resin – Part # 60360

**DESCRIPTION:** SolarMax® is a two-component, 100% solids (no VOCs, no solvents), exothermic, rapid curing, elastomeric polyurethane lining system. SolarMax® is based on aliphatic chemistry which has excellent color and gloss stability. This product combines the durability of a tough elastomer with the color and gloss stability of a urethane topcoat into one product.

**TYPICAL USES:**

- Paint replacement
- Color stable applications
- Excellent protective lining for applications requiring color stability and durability such as:
  - Floor and wall protection in industries such as food processing, food storage, veterinary, production area and laboratories
  - Marine applications such as boat decks
  - Walkways, stairwells and decks
- Spray-on application creates a monolithic, seamless lining which conforms to any shape and size.
- Elastomeric properties allow for application to surfaces subject to: vibration, expansion, contraction, movement, flexing, abrasion, and impact.
- Bonds to virtually all substrates of any dimension, including metals, woods, concrete and fiberglass
- Reduces noise from vibration and impact
- Stable from -40° – 175°F (-40° to 79.4° C)

**FEATURES & BENEFITS:**

- Lining thickness varies based on application, ranging from 40 mils (1 mm) to 100 mils (2.5 mm).  
Truck bed floor minimum: 80 mils (2 mm)
- High tensile strength and tear strength properties
- Excellent corrosion resistance
- Very good abrasion and impact resistance
- Good chemical resistance

CHEMICAL PROPERTIES*:	Standard Test	Isocyanate (A)	Resin (B)
Specific Gravity (grams/cc)	ASTM D-792	1.07	1.07
Viscosity, CPS		1300 – 1700	800 – 1200
Mix Ratio, Parts per Volume		1	2
Mix Ratio, Parts per Weight		53	100
Solids by Volume/Weight		100%	100%
Volatile Organic Compounds		0 lbs/gal	0 lbs/gal
Gel Time, Seconds		22 – 25	
Tack-free, Seconds		45 – 55	
Shelf Life - Unopened Containers		6 months	6 months
Base Color		clear	light amber

\*Properties were tested at 77°F (25°C).

TYPICAL PHYSICAL PROPERTIES:	Test	Result
Hardness (Shore D)	ASTM D-2240	50±5
Tensile Strength (psi)**	ASTM D-412	1300 – 1700
Elongation (%)**	ASTM D-412	140 – 200
Compressive Strength (psi)	ASTM D-695	800
Taber Abrasion Resistance (mg of loss/1000 cycles) CS17 Wheel; 1000 grams weight	ASTM D-4060	25 – 30
Tear Resistance (pli)** Die C	ASTM D-624	170 – 230
Ross Flex (% crack growth per 50,000 cycles)	ASTM FIA-308	0

**SOLARMAX® 21-50**

**TYPICAL PHYSICAL PROPERTIES (continued):**

Test	Result
Coefficient of Friction on Steel	
Static	ASTM D-1894-95 .6
Kinetic	ASTM D-1894-95 .5
Water Absorption (%)	ASTM D-570 ≤1.6
Dielectric Strength (volts/mil)	ASTM D-149 300
Volume Resistancy (ohm/inches)	ASTM D-257 6 X 10 (12)
Dielectric Constant (MHz)	ASTM D-150 5.4
Dissipation Factor (MHz)	ASTM D-150 0.058 A
Cathodic Disbonding	ASTM G-8 Pass

\*\*Properties were checked of SolarMax® polyurethane lining, 80 mils (2 mm) thick stock.

**DRY FILM THICKNESS RANGE:**

Varies based on application, typically minimum of 40 mils (1 mm) up to 100 mils (2.5 mm)

**PROCESSING CHARACTERISTICS:**

Equipment Used	Process Pressure	Spray Gun	Mix Module
RhinoPro™ HP-21	2000 – 2500 psi	Fusion - Air Purge or Mechanical Purge	AR 2232

**Process Temperatures**

Isocyanate Temperature	Resin Temperature	Hoses*
140° – 150°F (60° – 66°C)	150° – 160°F (66° – 70°C)	140° – 160°F (60 – 70°C)

\*Hose heat cannot drop below the lowest set temperature

**NOT RECOMMENDED FOR:**

- Sustained temperatures below -40° F (-40° C) or above 175° F (79.4° C)
- Application to high density polyethylene or thermo plastics

**CHEMICAL RESISTANCE:** Good resistance to many commercial and industrial chemicals such as acids, alkalies, oils and cleaning chemicals. For specific applications and information, please consult our chemical resistance chart available on our website or speak to a Rhino Linings® representative.

**SUBSTRATES:** Metals, wood, concrete, fiberglass, and geotextiles

**COLOR OPTIONS:** Selected colors available by special order with the exclusion of special effect pigments such as metallics and pearlescents. Color range includes pastels to deep shade colors based on pigment availability. Please contact Rhino Linings Corporation for a color evaluation.

**SAFETY PRECAUTIONS: Health Considerations: Consult the Rhino Linings® Safety Data Sheets (SDS)**

This chemical system requires the use of proper safety equipment and procedures. Please follow the Rhino Linings® product SDS and Safety Manual for detailed information and handling guidelines.

**For Your Protection:** The information and recommendations in this publication are, to the best of our knowledge, reliable. Suggestions made concerning the products and their uses, applications, storage and handling are only the opinion of Rhino Linings Corporation. Users should conduct their own tests to determine the suitability of these products for their own particular purposes and of the storage and handling methods herein suggested. The toxicity and risk characteristics of products made by Rhino Linings Corporation will necessarily differ from the toxicity and risk characteristics developed when such products are used with other materials during a manufacturing process. The resulting risk characteristics should be determined and made known to ultimate end-users and processors.

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# HI-BUILD EPOXOLINE® II SERIES L69

PRODUCT DATA SHEET

## PRODUCT PROFILE

**GENERIC DESCRIPTION** Polyamidoamine Epoxy

**COMMON USAGE** A versatile low VOC epoxy for protection and finishing of steel and concrete. It has excellent resistance to abrasion and is suitable for immersion as well as chemical contact exposure. Contact your local Tnemec representative for a list of chemicals. This product can also be used for lining storage tanks that contain demineralized, deionized or distilled water. Can also be used as a block filler on cementitious or masonry substrates.

**COLORS** Refer to Tnemec Color Guide. **Note:** Epoxies chalk with extended exposure to sunlight. Lack of ventilation, incomplete mixing, miscatalyzation or the use of heaters that emit carbon dioxide and carbon monoxide during application and initial stages of curing may cause yellowing to occur.

**FINISH** Satin

**SPECIAL QUALIFICATIONS** A two-coat system at 4.0-6.0 dry mills (100-150 dry microns) per coat passes the performance requirements of MIL-PRF-4556F for fuel storage.

**PERFORMANCE CRITERIA** Extensive test data available. Contact your Tnemec representative for specific test results.

## COATING SYSTEM

**SURFACER/FILLER/PATCHER** 215

**PRIMERS**  
**Steel:** Self-priming or Series 1, 27, 37H, 66, L69F, N69, N69F, V69, V69F, 90E-92, 90G-1K97, 90-97, H90-97, 90-98, 91-H<sub>2</sub>O, 94-H<sub>2</sub>O, 135, 161, 394, 530  
**Galvanized Steel and Non-Ferrous Metal:** Self-priming or Series 66, L69F, N69, N69F, V69, V69F, 161  
**Concrete:** Self-priming or Series 130, 215, 218  
**CMU:** Self-priming or Series 130, 215, 218, 1254

**TOPCOATS** 22, 46H-413, 66, L69, L69F, N69, N69F, V69, V69F, 72, 73, 84, 104, 113, 114, 141, 156, 157, 161, 175, 180, 181, 287, 446, 740, 750, 1028, 1029, 1070, 1070V, 1071, 1071V, 1072, 1072V, 1074, 1074U, 1075, 1075U, 1077, 1078, 1080, 1081. Refer to COLORS on applicable topcoat data sheets for additional information. **Note:** The following recoat times apply for Series L69: Immersion Service—Surface must be scarified after 60 days. Atmospheric Service—After 60 days, scarification or an epoxy tie-coat is required. When topcoating with Series 740 or 750, recoat time for L69 is 21 days for atmospheric service. Contact your Tnemec representative for specific recommendations.

## SURFACE PREPARATION

**PRIMED STEEL** **Immersion Service:** Scarify the epoxy prime coat surface by blasting with fine abrasive before topcoating if it has been exterior exposed for 60 days or longer and L69 is the specified topcoat.

**STEEL** **Immersion Service:** SSPC-SP10/NACE 2 Near-White Blast Cleaning with a minimum angular anchor profile of 1.5 mils. **Non-Immersion Service:** SSPC-SP6/NACE 3 Commercial Blast Cleaning with a minimum angular anchor profile of 1.5 mils.

**GALVANIZED STEEL & NON-FERROUS METAL** Surface preparation recommendations will vary depending on substrate and exposure conditions. Contact your Tnemec representative or Tnemec Technical Services.

**CAST/DUCTILE IRON** Contact your Tnemec representative or Tnemec Technical Services.

**CONCRETE** Allow new concrete to cure 28 days. For optimum results and/or immersion service, abrasive blast referencing SSPC-SP13/NACE 6, ICRI-CSP 2-4 Surface Preparation of Concrete and Tnemec's Surface Preparation and Application Guide.

**CMU** Allow mortar to cure for 28 days. Level protrusions and mortar spatter.

**PAINTED SURFACES** **Non-Immersion Service:** Ask your Tnemec representative for specific recommendations.

**ALL SURFACES** Must be clean, dry and free of oil, grease, chalk and other contaminants.

## TECHNICAL DATA

**VOLUME SOLIDS** 65.0 ± 2.0% (mixed) †

**RECOMMENDED DFT** 2.0 to 10.0 mils (50 to 255 microns) per coat. **Note:** MIL-PRF-4556F applications require two coats at 4.0-6.0 mils (100-150 microns) per coat. Otherwise, the number of coats and thickness requirements will vary with substrate, application method and exposure. Contact your Tnemec representative.

**CURING TIME AT 5 MILS DFT** Without 44-700 Accelerator

Temperature	To Handle	To Recoat	Immersion
90 °F (32 °C)	5 hours	7 hours	7 days
80 °F (27 °C)	7 hours	9 hours	7 days
70 °F (21 °C)	9 hours	12 hours	7 days
60 °F (16 °C)	16 hours	22 hours	9 to 12 days
50 °F (10 °C)	24 hours	32 hours	12 to 14 days

Curing time varies with surface temperature, air movement, humidity and film thickness. **Note:** For faster curing and lower temperature applications, add No. 44-700 Epoxy Accelerator; see separate product data sheet for cure information

**VOLATILE ORGANIC COMPOUNDS**  
**Unthinned:** 0.82 lbs/gallon (98 grams/litre)  
**Thinned 5%:** 0.82 lbs/gallon (98 grams/litre)  
**TBAC (non-exempt):** 1.09 lbs/gallon (130 grams/litre) †

**HAPS**  
**Unthinned:** 0 lbs/gal solids  
**Thinned 5%:** 0 lbs/gal solids

**THEORETICAL COVERAGE** 1,043 mil sq ft/gal (25.6 m<sup>2</sup>/L at 25 microns). See APPLICATION for coverage rates. †

**NUMBER OF COMPONENTS** Two: Part A (amine) and Part B (epoxy) — One (Part A) to one (Part B) by volume

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Published technical data and instructions are subject to change without notice. The online catalog at www.tnemec.com should be referenced for the most current technical data and instructions or you may contact your Tnemec representative for current technical data and instructions.

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PRODUCT DATA SHEET

# HI-BUILD EPOXOLINE® II | SERIES L69

**PACKAGING** 5 gallon (18.9L) pails and 1 gallon (3.79L) cans — Order in multiples of 2.

**NET WEIGHT PER GALLON** 13.60 ± 0.25 lbs (6.17 ± .11 kg) (mixed) †

**STORAGE TEMPERATURE** Minimum 20°F (-7°C) Maximum 110°F (43°C)

**TEMPERATURE RESISTANCE** (Dry) Continuous 250°F (121°C) Intermittent 275°F (135°C)

**SHelf LIFE** Part A: 24 months; Part B: 12 months at recommended storage temperature.

**FLASH POINT - SETA** Part A: 98°F (37°C) Part B: 95°F (35°C)

**HEALTH & SAFETY** Paint products contain chemical ingredients which are considered hazardous. Read container label warning and Material Safety Data Sheet for important health and safety information prior to the use of this product. **Keep out of the reach of children.**

## APPLICATION

COVERAGE RATES	Dry Mills (Microns)	Wet Mills (Microns)	Sq Ft/Gal (m <sup>2</sup> /Gal)
Suggested (1)	6.0 (150)	9.0 (230)	174 (16.1)
Minimum	2.0 (50)	3.0 (75)	521 (48.4)
Maximum	10.0 (255)	15.5 (395)	104 (9.7)

**Dense Concrete & Masonry:** From 100 to 150 sq ft (9.3 to 13.9 m<sup>2</sup>) per gallon.  
**CMU:** From 75 to 100 sq ft (7.0 to 9.3 m<sup>2</sup>) per gallon.  
**(1) Note for Steel:** Roller or brush application requires two or more coats to obtain recommended film thickness. Also, Series L69 can be spray applied to an optional high-build film thickness range of 8.0 to 10.0 dry mils (205 to 255 dry microns) or 12.5 to 15.5 wet mils (320 to 395 wet microns). Allow for overspray and surface irregularities. Film thickness is rounded to the nearest 0.5 mil or 5 microns. Application of coating below minimum or above maximum recommended dry film thicknesses may adversely affect coating performance. †

**MIXING**  
 1. Start with equal amounts of both Parts A & B.  
 2. Using a power mixer, separately stir Parts A & B.  
 3. (For accelerated version. If not using 44-700, skip to No. 4.)  
 Add four (4) fluid ounces of 44-700 per gallon of Part A while Part A is under agitation.  
 4. Add Part A to Part B under agitation, stir until thoroughly mixed.  
 5. Both components must be above 50°F (10°C) prior to mixing. For application of the unaccelerated version to surfaces between 50°F to 60°F (10°C to 16°C) or the accelerated version to surfaces between 35°F to 50°F (2°C to 10°C), allow mixed material to stand 30 minutes and restir before using.  
 6. For optimum application properties, the material temperature should be above 60°F (16°C).  
**Note:** The use of more than the recommended amount of 44-700 will adversely affect performance.

**THINNING** Use No. 49 Thinner. For air spray, thin up to 5% or 1/4 pint (190 mL) per gallon. For airless spray, roller or brush, thin up to 5% or 1/4 pint (190 mL) per gallon.

**POT LIFE** Without 44-700: 6 hours at 50°F (10°C) 4 hours at 75°F (24°C) 1 hour at 100°F (38°C)  
 With 44-700: 2 hours at 50°F (10°C) 1 hour at 75°F (24°C) 30 minutes at 100°F (38°C)

**SPRAY LIFE** Without 44-700: 1 hour at 75°F (24°C)  
 With 44-700: 30 minutes at 75°F (24°C)  
**Note:** Spray application after listed times will adversely affect ability to achieve recommended DFT.

### APPLICATION EQUIPMENT

**Air Spray •**

Gun	Fluid Tip	Air Cap	Air Hose ID	Mat'l Hose ID	Atomizing Pressure	Pot Pressure
DeVilbiss JGA	E	704	5/16" or 3/8" (7.9 or 9.5 mm)	3/8" or 1/2" (9.5 or 12.7 mm)	70-90 psi (4.8-6.2 bar)	10-20 psi (0.7-1.4 bar)

Low temperatures or longer hoses require higher pot pressure.

**Airless Spray •**

Tip Orifice	Atomizing Pressure	Mat'l Hose ID	Manifold Filter
0.015"-0.019" (380-485 microns)	3500-5100 psi (241-351 bar)	1/4" or 3/8" (6.4 or 9.5 mm)	60 mesh (250 microns)

Use appropriate tip/atomizing pressure for equipment, applicator technique and weather conditions.  
 • Spray application of first coat on CMU should be followed by backrolling.  
**Note:** Application over inorganic zinc-rich primers: Apply a wet mist coat and allow tiny bubbles to form. When bubbles disappear in 1 to 2 minutes, apply a full wet coat at specified mil thickness.  
**Roller:** Use 3/8" or 1/2" (9.5 mm or 12.7 mm) synthetic woven nap roller cover. Use longer nap to obtain penetration on rough or porous surfaces.  
**Brush:** Recommended for small areas only. Use high quality natural or synthetic bristle brushes.

**SURFACE TEMPERATURE** Minimum 50°F (10°C), Maximum 135°F (57°C). The surface should be dry and at least 5°F (3°C) above the dew point. Coating will not cure below minimum surface temperature.

**CLEANUP** Flush and clean all equipment immediately after use with the recommended thinner or MEK. † **Values may vary with color.**

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# FLUORONAR® SERIES 1071V

PRODUCT DATA SHEET

## PRODUCT PROFILE

**GENERIC DESCRIPTION** Advanced Thermoset Solution Fluoropolymer

**COMMON USAGE** A low VOC, fluoropolymer coating that provides an ultra-durable finish with user friendly brush, roll and conventional spray application. It has outstanding color and gloss retention even in the most severe exposures. Under certain conditions, it may be used to restore aged fluoropolymer coil applied coatings or for OEM applications. Contact Tnemec Technical Services or your local Tnemec representative for details.

**COLORS** Refer to Tnemec Color Guide. **Note:** Certain colors may require multiple coats depending on method of application and finish coat color. The preceding coat should be in the same color family, but noticeably different. Upon selection of the finish coat color, the intermediate coat color will be selected by Tnemec's color lab.

**FINISH** Semi-Gloss

**PERFORMANCE CRITERIA** Contact your Tnemec representative for specific test results.

## COATING SYSTEM

**PRIMERS** Series 1, 27, L69, L69F, N69, N69F, V69, V69F, 90-97, H90-97, 91-H<sub>2</sub>O, 94-H<sub>2</sub>O, 135, 394. **Note:** Series 1 and 394 require an intermediate coat prior to topcoating with Series 1071V.

**INTERMEDIATE** Series 73, 750, 1075, 1075U. (Intermediate coat may be required for some applications, please contact your Tnemec coating consultant.) **Note:** When topcoating with Series 1071V, the following maximum recoat times apply: Over 27, L69, L69F, N69, N69F, V69, V69F or 135, 14 days; over itself, 30 days; over 750, 1075 or 1075U, 45 days; over 73, 90-97, H90-97, 91-H<sub>2</sub>O or 94-H<sub>2</sub>O, 90 days.

## SURFACE PREPARATION

**EXTERIOR EXPOSURE ALL SURFACES** See primer product data sheet for surface preparation recommendation. Must be clean, dry and free of oil, grease and other contaminants.

## TECHNICAL DATA

**VOLUME SOLIDS** 56.0 ± 2.0% (mixed) †

**RECOMMENDED DFT** 2.0 to 3.0 mils (50 to 75 microns) per coat. **Note:** Number of coats and thickness requirements will vary with substrate, application method and exposure. Contact your Tnemec representative.

CURING TIME	Temperature	To Touch	To Handle	Minimum Recoat ‡
	90°F (32°C)	30 minutes	3-4 hours	4-6 hours
	70°F (21°C)	30 minutes	6-8 hours	12-16 hours
	50°F (10°C)	30 minutes	12-16 hours	16-20 hours

‡ Maximum recoat: 30 days. Curing time varies with surface temperature, air movement, humidity and film thickness. **Note:** For faster curing and low-temperature applications, add No. 44-710 Urethane Accelerator; see separate product data sheet.

**VOLATILE ORGANIC COMPOUNDS** **Unthinned:** 0.81 lbs/gallon (97 grams/litre)  
**Thinned 10% (No. 65 Thinner):** 0.81 lbs/gallon (97 grams/litre)  
**Thinned 10% (No. 63 Thinner):** 1.58 lbs/gallon (189 grams/litre) (TBAC Exempt)  
**Thinned 8% (No. 63 Thinner):** 2.03 lbs/gallon (244 grams/litre) (TBAC Non-Exempt) †

**THEORETICAL COVERAGE** 898 mil sq ft/gal (22.0 m<sup>2</sup>/L at 25 microns) †

**NUMBER OF COMPONENTS** Two: Part A and Part B

**MIXING RATIO** By volume: Eight (Part A) to one (Part B)

**PACKAGING**

	PART A	PART B	Yield (mixed)
Medium Kit	5 gallon pail partially filled	1 half gallon can partially filled	3 gallons (11.35L)
Small Kit	1 gallon can partially filled	1 pint can partially filled	1 gallon (3.79L)

**NET WEIGHT PER GALLON** 12.43 ± 0.25 lbs (5.64 ± .11 kg) (mixed) †

**STORAGE TEMPERATURE** Minimum 20°F (-7°C) Maximum 110°F (43°C)

**TEMPERATURE RESISTANCE** (Dry) Continuous 250°F (121°C) Intermittent 275°F (135°C)

**SHelf LIFE** 12 months at recommended storage temperature

**FLASH POINT - SETA** Part A: 86°F (28°C) Part B: >200°F (93°C)

**HEALTH & SAFETY** Paint products contain chemical ingredients which are considered hazardous. Read container label warning and Material Safety Data Sheet for important health and safety information prior to the use of this product. **Keep out of the reach of children.**

PRODUCT DATA SHEET

# FLUORONAR® | SERIES 1071V

## APPLICATION

COVERAGE RATES	Dry Mils (Microns)	Wet Mils (Microns)	Sq Ft/Gal (m <sup>2</sup> /Gal)
Suggested	2.5 (65)	4.5 (115)	359 (33.4)
Minimum	2.0 (50)	3.5 (90)	449 (41.7)
Maximum	3.0 (75)	5.5 (140)	299 (27.8)

Allow for overspray and surface irregularities. Film thickness is rounded to the nearest 0.5 mil or 5 microns. Application of coating below minimum or above maximum recommended dry film thicknesses may adversely affect coating performance. †

**MIXING** Stir contents of the container marked Part A, making sure no pigment remains on the bottom. Add the contents of the can marked Part B to Part A while under agitation. Continue agitation until the two components are thoroughly mixed. Do not use mixed material beyond pot life limits. **Caution: Part B is moisture-sensitive and will react with atmospheric moisture. Keep unused material tightly closed at all times.**

**THINNING** For brush, roller, and air spray, thin up to 10% per gallon with No. 63 Thinner. Thinning is required for proper application. **Note:** In areas that require lower VOC, use No. 65 Thinner. **Caution: Do not add thinner if more than thirty (30) minutes have elapsed after mixing.**

**POT LIFE** 2 hours at 50°F (10°C), 70°F (21°C), 90°F (32°C).

## APPLICATION EQUIPMENT

**Air Spray**

Gun	Fluid Tip	Air Cap	Air Hose ID	Mat'l Hose ID	Atomizing Pressure	Pot Pressure
DeVilbiss JGA	E	765 or 704	5/16" or 3/8" (7.9 or 9.5 mm)	3/8" or 1/2" (9.5 or 12.7 mm)	70-90 psi (4.9-6.2 bar)	10-20 psi (0.7-1.4 bar)

Low temperatures or longer hoses require higher pot pressure. Use appropriate tip/atomizing pressure for equipment, applicator technique and weather conditions. **Roller:** Use 1/4" (6.4 mm) synthetic woven nap cover. Do not use medium or long nap roller covers. **Brush:** Recommended for small areas only. Use high quality natural or synthetic bristle brushes.

## SURFACE TEMPERATURE

Minimum 40°F (4°C) Maximum 120°F (49°C)  
 The surface should be dry and at least 5°F (3°C) above the dew point.  
 Cure time necessary to resist direct contact with moisture at surface temperature:

50°F (10°C): 4 hours	70°F (21°C): 4 hours	90°F (32°C): 1 hour
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If the coating is exposed to moisture before the preceding cure parameters are met, dull, flat or spotty-appearing areas may develop. Actual times will vary with air movement, film thickness and humidity.

## CLEANUP

Flush and clean all equipment immediately after use with the recommended thinner or MEK.

† Values may vary with color.

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# Fluoronar® SERIES 1071

Performance Criteria

## ABRASION

**METHOD:** ASTM D 4060, (CS-17 Wheel, 1,000 gram load).  
**SYSTEM:** Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned steel and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No more than 134 mg loss after 1,000 cycles, average of three tests. (TR5332)

## ADHESION

**METHOD:** ASTM D 4541 (Method B, Type II Tester).  
**SYSTEM:** Series 90-97 Tneme-Zinc/Series 73 Endura-Shield/Series 1071 Fluoronar applied to SSPC-SP5/NACE No. 1 White Metal Blast Cleaned steel and cured 14 days at 75°F (24°C).  
**REQUIREMENT:** No less than 950 psi (6.55 MPa) pull-off strength, average of three tests. (TR5409)

**METHOD:** ASTM D 4541 (Method E, Type V Tester).  
**SYSTEM:** Series 90-97 Tneme-Zinc/Series 73 Endura-Shield/Series 1071 Fluoronar applied to SSPC-SP5/NACE No. 1 White Metal Blast Cleaned steel and cured 14 days at 75°F (24°C).  
**REQUIREMENT:** No less than 1,733 psi (11.95 MPa) pull-off strength, average of three tests. (TR5410)

## CLEANABILITY

**METHOD:** MIL-PRF-85285D Section 4.6.13.  
**SYSTEM:** Series 20 Pota-Pox/Series 1071 Fluoronar applied to aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No less than 99% cleaning efficiency, average of two tests. (TR5838-A)

## EXTERIOR EXPOSURE

**METHOD:** ASTM D 4141, Method C (EMMAQUA).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 67% gloss retention, no more than 11 units gloss loss and no more than 0.83 DE<sub>Hunter</sub> color change (beige) after 3,500 MJ/m<sup>2</sup> (128,951 MJ/m<sup>2</sup> total) EMMAQUA exposure. (TR5740)

**METHOD:** ASTM D 4141, Method C (EMMAQUA).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 62% gloss retention, no more than 14 units gloss loss and no more than 0.68 DE<sub>Hunter</sub> color change (gray) after 3,500 MJ/m<sup>2</sup> (128,951 MJ/m<sup>2</sup> total) EMMAQUA exposure. (TR5740)

**METHOD:** ASTM D 4141, Method C (EMMAQUA).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 74% gloss retention, no more than 16 units gloss loss and no more than 0.43 DE<sub>Hunter</sub> color change (blue) after 3,500 MJ/m<sup>2</sup> (128,951 MJ/m<sup>2</sup> total) EMMAQUA exposure. (TR5740)

**METHOD:** ASTM D 4141, Method C (EMMAQUA).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 79% gloss retention, no more than 9 units gloss loss and no more than 0.45 DE<sub>Hunter</sub> color change (white) after 3,500 MJ/m<sup>2</sup> (128,951 MJ/m<sup>2</sup> total) EMMAQUA exposure. (TR5745)

## FLEXIBILITY & ELONGATION

**METHOD:** ASTM D 522 (Method A, Conical Mandrel).  
**SYSTEM:** Series 135 Chembuild/Series 1071 Fluoronar applied to SSPC-SP7/NACE No. 4 Brush-Off Blast Cleaned steel and cured 14 days at 75°F (24°C).  
**REQUIREMENT:** No less than 12.80% elongation, average of three tests. (TR6118)

**METHOD:** ASTM D 522 (Method B, Cylindrical Mandrel).  
**SYSTEM:** Series 135 Chembuild/Series 1071 Fluoronar applied to SSPC-SP7/NACE No. 4 Brush-Off Blast Cleaned steel and cured 14 days at 75°F (24°C).  
**REQUIREMENT:** No cracking, checking or delamination of film with 1/8" mandrel and no less than 38.9% elongation after 14 days cure, average of three tests. (TR6119)

Performance Criteria

# Fluoronar® | SERIES 1071

## HARDNESS

**METHOD:** ASTM D 3363.  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP7/NACE No. 4 Brush-Off Blast Cleaned steel and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No gouging with an 8H or less pencil. (TR5334A)

## HUMIDITY

**METHOD:** ASTM D 4585.  
**SYSTEM:** Series 90-97 Tneme-Zinc/Series N69 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP10/NACE No. 2 Near-White Metal Blast Cleaned steel cured 14 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking, checking, rusting or delamination of film after 2,000 hours exposure. (TR5415)

**METHOD:** ASTM D 4585.  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP10/NACE No. 2 Near-White Metal Blast Cleaned steel and cured 14 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking, checking, rusting or delamination of film after 2,000 hours exposure. (TR5413)

## IMPACT

**METHOD:** ASTM D 2794.  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP7/NACE No. 4 Brush-Off Blast Cleaned steel and cured seven days at 75°F (24°C).  
**REQUIREMENT:** No visible cracking or delamination of film after 28 inch-pounds (3.2 J) or less direct impact, average of three tests. (TR5398)

## QUV EXPOSURE

**METHOD:** ASTM D 4587 (UVA-340 bulbs, Cycle 4: 8 hours UV/4 hours condensation).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 82% gloss retention (8.3 units gloss change) and 2.96 DE<sub>FMC2</sub> color change (beige) after 10,000 hours exposure. (TR5785)

**METHOD:** ASTM D 4587 (UVA-340 bulbs, Cycle 4: 8 hours UV/4 hours condensation).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 77% gloss retention (11.0 units gloss change) and 4.74 DE<sub>FMC2</sub> color change (red) after 10,000 hours exposure. (TR5785)

**METHOD:** ASTM D 4587 (UVA-340 bulbs, Cycle 4: 8 hours UV/4 hours condensation).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 82% gloss retention (8.2 units gloss change) and 1.18 DE<sub>FMC2</sub> color change (gray) after 10,000 hours exposure. (TR5785)

**METHOD:** ASTM D 4587 (UVA-340 bulbs, Cycle 4: 8 hours UV/4 hours condensation).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 81% gloss retention (12.9 units gloss change) and 1.26 DE<sub>FMC2</sub> color change (blue) after 10,000 hours exposure. (TR5785)

**METHOD:** ASTM D 4587 (UVA-340 bulbs, Cycle 4: 8 hours UV/4 hours condensation).  
**SYSTEM:** Series 66 Hi-Build Epoxoline/Series 1071 Fluoronar applied to SSPC-SP1 Solvent Cleaned aluminum panels and cured 30 days at 75°F (24°C).  
**REQUIREMENT:** No blistering, cracking or chalking. No less than 92% gloss retention (3.4 units gloss change) and 3.12 DE<sub>FMC2</sub> color change (white) after 10,000 hours exposure. (TR5788)

# San Diego Airport Artwork – Preliminary Timeline

## Design Development

Approximately 22 weeks (including approvals)

- Establish Stakeholder Requirements
- Site/Data Collection and Research
- Establish Impact Facilities
- Establish Inter-Team Workflow and Deliverables
- Design Development and Documents
- Stakeholder Design Presentation and Meetings
- Schematic Structural Engineering
- Mock-up Testing
- Finalize Design
- Maintenance and Conservation Requirements and Procedures
- Final Design Approvals

## Construction Documents

Approximately 4 weeks

- Order Fiberglass
- 50% Construction Documents / Present to Stakeholders
- Structural Engineering Construction Drawings
- 100% Construction Documents / Present to Stakeholders
- Plan Check (if required)
- Permitting and Licensing (if required)
- Process Reports
- Construction Document Revision
- Submit to Stakeholders
- Prepare Bid Set
- Bidding Assistance and Bid Evaluation

## Fabrication and Installation

Approximately 13 months

- Fabricator Meetings / Coordination / Quality Control
- Programming Coordination
- Material Deliverables
- Finish Samples / Sample Parts
- Deliver Work
- Stakeholder Acceptance / Notice to Proceed
- Installation Schedule Review
- Site Preparation
- Revisions and Change Orders
- Evaluate Change and Cost Proposal
- Staging
- On Site Installation
- Progress Reports
- Record Set
- Notification of Completion
- Stakeholder / City Inspection
- Outline Maintenance Guidelines
- Final Acceptance

# San Diego Airport Artwork – Preliminary Fabrication & Installation Plan

## 1. Structural Anchorage and Lighting Preparation (by building contractor or equivalent)

The particulars of this step will be determined after discussions with the architects, contractor, and building engineer. The steps will be conducted in coordination with the building construction schedule. While it is too soon to know the precise steps, we have outlined one possible scenario here.

1. Calculate structural reactions of artwork at imbed plates
2. Provide reactions to facility structural engineer
3. Coordinate lighting infrastructure with lighting designer
4. Facility structural engineer to design imbed plate in collaboration with Ball-Nogues
5. Submit permit set for structural imbed plate to San Diego Department of Buildings and Safety
6. Shop drawings of imbed plates and lighting mounting plates
7. Fabrication of imbed plates (by general contractor)
8. Coordinate installation sequence with General Contractor/Facilities team and client
9. Ball-Nogues approval of imbed plates
10. City and facility approval of imbed plates, if necessary

## 2. Fabrication and Assembly (by Ball-Nogues Studio)

The project will be constructed primarily using fiberglass materials with a colored coating.

1. Generate custom programming and content
2. Design and fabricate custom fixtures
3. Cut primary components to length
4. Assemble precut components onto custom fabricated fixtures to make one quarter sections of domes.
5. Apply finish coating
6. Organize quarter domes for sequential assembly
7. Label and package all parts for installation
8. Pack all parts for shipping, as necessary
9. Ship to site

## 3. Installation (By Ball-Nogues Studio)

Domes will be fabricated at Ball-Nogues Studio in Los Angeles and shipped to San Diego, California, then preassembled and installed by Ball-Nogues with the help, if necessary, of a local contractor. In San Diego, they will be attached to imbed plates that will be seamlessly integrated into the building prior to the commencement of install. The precise method of hoisting will be determined according to a professional rigging contractor's recommendations and in conjunction with the building logistics schedule.

1. Staging of components and equipment
2. Layout domes in order and appropriate position
3. Erect falsework as necessary
4. Sequentially install artwork and secure to structure
5. Ball-Nogues, Client and City approval
6. Clean up

## San Diego Airport Artwork – Preliminary Materials & Suppliers List

### Materials

Materials for scheme may include:

1. FRP Tubing
2. Rhinoliner
3. Epoxy Finish
4. Resin and Fiberglass

### Potential Suppliers

**Rock West Solutions**  
1602 Precision Park Ln,  
San Diego, CA 92173  
Phone 858-537-6260  
[www.rockwestcomposites.com](http://www.rockwestcomposites.com)

**TPC Consultants, Inc.**  
417 East Weber Ave,  
Compton, CA 90222  
Phone 310-637-4161  
[www.tnemec.com](http://www.tnemec.com)

**Rhino Linings Corporation**  
9747 Businesspark Ave  
San Diego, CA 92131  
Phone 858-450-0441  
[www.rhniolinings.com](http://www.rhniolinings.com)

**McMaster-Carr Supply Co**  
9630 Norwalk Blvd.  
Santa Fe Springs, CA 90670  
Phone 562-692-5911  
[www.mcmaster.com](http://www.mcmaster.com)

# San Diego Airport Artwork – Preliminary Maintenance and Safety Plan

## Routine Maintenance

In the event that the installation acquire dirt or dust, we recommend using pressurized sprayer to clean when necessary.



It is also recommended that the artwork is cleaned with a pressure washer at least twice per year (see pictures below). Mild soap can be used and then followed by a water rinse, then allowed to air dry.



In the event of a component breaking, contact the Artists.

## Long Term Maintenance

The fiberglass tubes will be completely finished and covered with polyaspartic polyurea, polyamidoamine epoxy, or equivalent materials. These lining systems have excellent weather, abrasion, and corrosion resistance. As well as excellent color and gloss retention for both dark and light colors. See attached data sheets and performance tests for more details. The precise long term maintenance suggestions will be determined on final material selection.

## Safety

The installation is out of reach of physical interaction and should not represent any safety issues to the public.

Date:	8/22/2016	<b>San Diego Airport - Preliminary Cost Estimate</b>			
				Budget:	<b>\$905,000.00</b>
Phase	Item Discription	Quantity	Units	Price/Unit	Projected Price \$
<b>Design, Engineering and Administration</b>					
	Artists Fee - Design & Administration	15%	of total contract value		\$135,750.00
	Structural Engineering				\$20,000.00
	Facility Engineer				\$3,000.00
				<b>Services Subtotal:</b>	<b>\$158,750.00</b>
<b>Shop</b>					
	Shop rent & utilities	5%	of total contract value		\$45,250.00
	Production Manager and Foreman				\$50,000.00
	Business Management - Wood Freeman	5%	of total contract value		\$45,250.00
				<b>Shop Subtotal:</b>	<b>\$140,500.00</b>
<b>Fixture Fabrication (Four Fixtures)</b>					
	Fixture Design Prep	40	hours	\$30.00	\$1,200.00
	Mill Time	96	hours	\$30.00	\$2,880.00
	Fixture Assembly	64	hours	\$30.00	\$1,920.00
	Fixture Labor				<b>Fixture Labor Subtotal: \$6,000.00</b>
	Formwork Materials	120	4' x 8' Sheets	\$30.00	\$3,600.00
	Misc. Hardware				\$2,000.00
				<b>Fixture Materials Subtotal:</b>	<b>\$5,600.00</b>
<b>Dome Fabrication and Assembly Estimate</b>					
	Component Cutting	18	hours	\$30.00	\$540.00
	Dam Lasercutting	10	hours	\$30.00	\$300.00
	Component Positioning	22	hours	\$30.00	\$660.00
	Dam Placement	20	hours	\$30.00	\$600.00
	Joining Filling	36	hours	\$30.00	\$1,080.00
	Fiberglass Reinforcement	36	hours	\$30.00	\$1,080.00
	Tubing				\$15,000.00
	Adhesive				\$2,500.00
	Layups				\$1,500.00
	Misc. Materials				\$2,000.00
				<b>Single Dome Fabrication and Assembly Subtotal:</b>	<b>\$25,260.00</b>
	Dome Fabrication and Assembly	10	Domes	\$25,260.00	\$252,600.00
				<b>Dome Fabrication and Assembly Subtotal:</b>	<b>\$252,600.00</b>
<b>Outside Fabrication</b>					
	Die Cutting Fiberglass				\$4,000.00
				<b>Outside Fabrication Subtotal:</b>	<b>\$4,000.00</b>
<b>Tools</b>					
	Misc. Tools				\$3,940.00
				<b>Tools Subtotal:</b>	<b>\$3,940.00</b>
<b>Outside Services</b>					
	Finish Coating				\$45,000.00
	Spray Application Labor				\$40,000.00
	File Prep - Pylon Technical	2%	of total contract value		\$18,100.00

	Composites Consultant				\$10,000.00
				<b>Outside Services Subtotal:</b>	<b>\$113,100.00</b>
<b>Site Preparation</b>					
	Fiberglass Anchorage Bracket Fabrication	30		\$500.00	\$15,000.00
				<b>Site Preparation Subtotal:</b>	<b>\$15,000.00</b>
<b>Installation</b>					
	BNS Installation Labor	14	days, 4 people		\$13,000.00
	Equipment Rental				\$10,000.00
				<b>Installation Subtotal:</b>	<b>\$23,000.00</b>
<b>Permitting</b>					
	Permit Fees	3%	of total contract value		\$27,150.00
	Inspections				\$5,000.00
				<b>Permitting Subtotal:</b>	<b>\$32,150.00</b>
<b>Insurance</b>					
	Liability Ins Policy	1.50%	of total contract value		\$13,575.00
	Umbrella Policy	0.25%	of total contract value		\$2,262.50
	Workers Comp	1.50%	of total value of BNS labor		\$2,452.50
	Business Auto Liability	0.50%	of total contract value		\$4,525.00
	Endorsements	3		\$50.00	\$150.00
				<b>Insurance Subtotal:</b>	<b>\$22,965.00</b>
<b>Disposal</b>					
	Studio waste disposal				\$1,000.00
				<b>Disposal Subtotal:</b>	<b>\$1,000.00</b>
<b>Transportation</b>					
	Local Shipping Between Shop & Vendors				\$1,000.00
	Shipping to Site				\$7,000.00
	Materials for packing & shipping				\$3,600.00
				<b>Transport Subtotal:</b>	<b>\$11,600.00</b>
<b>Travel</b>					
	Commuter Train	20	round trips	\$75.00	\$1,500.00
	Hotel Rental	14	days, 4 people	\$200.00	\$11,200.00
	Food Allowance	14	days, 4 people	\$80.00	\$4,480.00
	Mileage	2000	miles	\$0.57	\$1,140.00
				<b>Travel Subtotal:</b>	<b>\$18,320.00</b>
<b>Miscellaneous</b>					
	Contingency	10%	of total contract value		\$90,500.00
	Photography				\$2,000.00
	Samples, Mockups, etc				\$2,000.00
	Legal fees				\$1,000.00
	Postal Services				\$250.00
	Drawings/Prints				\$250.00
	Phone/fax/Webex				\$250.00
	Supplies				\$225.00
				<b>Misc. Subtotal:</b>	<b>\$96,475.00</b>
				<b>TOTAL</b>	<b>\$905,000.00</b>
	Storage for longer than 60 days will be paid by the client at a rate of \$1500 / month				



ARRIVE, DEPART,  
**BE INSPIRED.**

### **Evaluation Criteria for Reviewing Gifts or Incoming Loans of Artwork**

1. Relevance of the Gift or Incoming Loan of Artwork to the Public Art Collection;
2. Appropriateness of the Gift or Incoming Loan of Artwork to the Airport;
3. Artistic excellence of the Gift or Incoming Loan of Artwork;
4. Costs for delivery, site preparation, installation, maintenance and ongoing display of the Gift or Incoming Loan of Artwork; and
5. Any special restrictions, conditions, or considerations required by the donor regarding the use of the Gift or Incoming Loan of Artwork.



**August 7, 2016**

*Proposal for consideration for the placement of public art:  
William Theodore "Bill" Walton III bronze statue*

**Presented to:**

Thella F. Bowens, President and Chief Executive Officer  
San Diego Regional Airport Authority

**Presented by:**

Pat & Stephanie Kilkenny





***“Bronzed Bill Walton is San Diego gold standard.”***

***“In many ways, Bill Walton is the most San Diego thing about San Diego.”***

August 7, 2016

Ms. Thella F. Bowens  
President and Chief Executive Officer  
San Diego Regional Airport Authority  
3225 N. Harbor Drive F13  
San Diego, CA 92101

RE: Formal proposal for the inclusion of Public Art – Bill Walton Statue at San Diego Regional Airport

Dear Ms. Bowens:

With this correspondence, we respectfully request the San Diego Regional Airport Authority's consideration to accept a donation of public art to be placed within Lindbergh Field, at the Authority's discretion. The art is a nearly 7' bronze statue of San Diegan, basketball legend, and local philanthropic hero: Bill Walton. The \$200,000 bronze art sculpture of Bill Walton was commissioned by a group of San Diegans who chose to recognize Mr. Walton's enumerable contributions to the quality of all walks of life for San Diegans. The Walton statue received broad-reaching acknowledgement by city and county elected officials, civic and business leaders, non-profit organizations, and ordinary citizens who have been positively impacted by his generosity.

This proposal lays out the attributes and contributions that Bill Walton - a San Diego icon - has gifted to the people of this city, while recognizing the importance of the public process in order to proceed with the placement of public art. In reviewing the public art policy of the San Diego Regional Airport Authority, we understand that the Authority does not "purchase" art without commissioning bids for artwork. The difference in our proposal, however, is that the proposed Walton statue is a public gift, not a "purchase". A gift that we believe, as supported by the outpouring of support for the bronze sculpture, will be an emblem that signifies all the good in San Diegans, and a warm welcome to visitors who come to our fine city.

It is understood that there is a process for review of public art through the SDRAA's public art committee, and we welcome the opportunity to formally present before the committee and to answer any questions the committee might have.

With this proposal is information about Mr. Walton; the sculpture itself, the artist, and reasoning behind why we believe that – not only is this piece of public art well-deserved, but also why San Diegans deserve an emblem - a reminder, of the wonderful people who make up the fabric of our community.

In support of Mr. Walton's contributions to San Diegans, the San Diego Padres will be displaying the Walton statue for public viewing at PETCO Park during August and September. Our goal now is to find a permanent home for this tribute to a local icon by September. We fully appreciate the opportunity to present this gift to, not only the San Diego Regional Airport Authority – but to the people of San Diego and its visitors as well. We would welcome arranging a showing of the statue to you and the committee at your convenience.

We very much appreciate your consideration and look forward to hearing from you.

Pat Kilkenny

CC: San Diego Regional Airport Authority Board Members:  
Laurie Berman, Ex-Officio Member  
C. April Boling, Executive Committee Member  
The Honorable Greg Cox, San Diego County Board of Supervisors  
Jim Desmond, North Inland Area Mayors  
Robert Gleason, Appointed by Mayor, City of San Diego  
Lloyd B. Hubbs, North Coastal Area Mayors  
The Honorable Jim Janney, South County Area Mayors  
The Honorable Mark Kersey, City of San Diego  
Eraina Ortega, Ex-Officio Member  
Paul Robinson, Vice Chair, Executive Committee  
The Honorable Mary Sessom, East County Area Mayors  
Colonel Jason G. Woodworth

## ABOUT *Bill Walton*

William Theodore Walton, III (Bill) was born on November 5th, 1952, in San Diego, California.

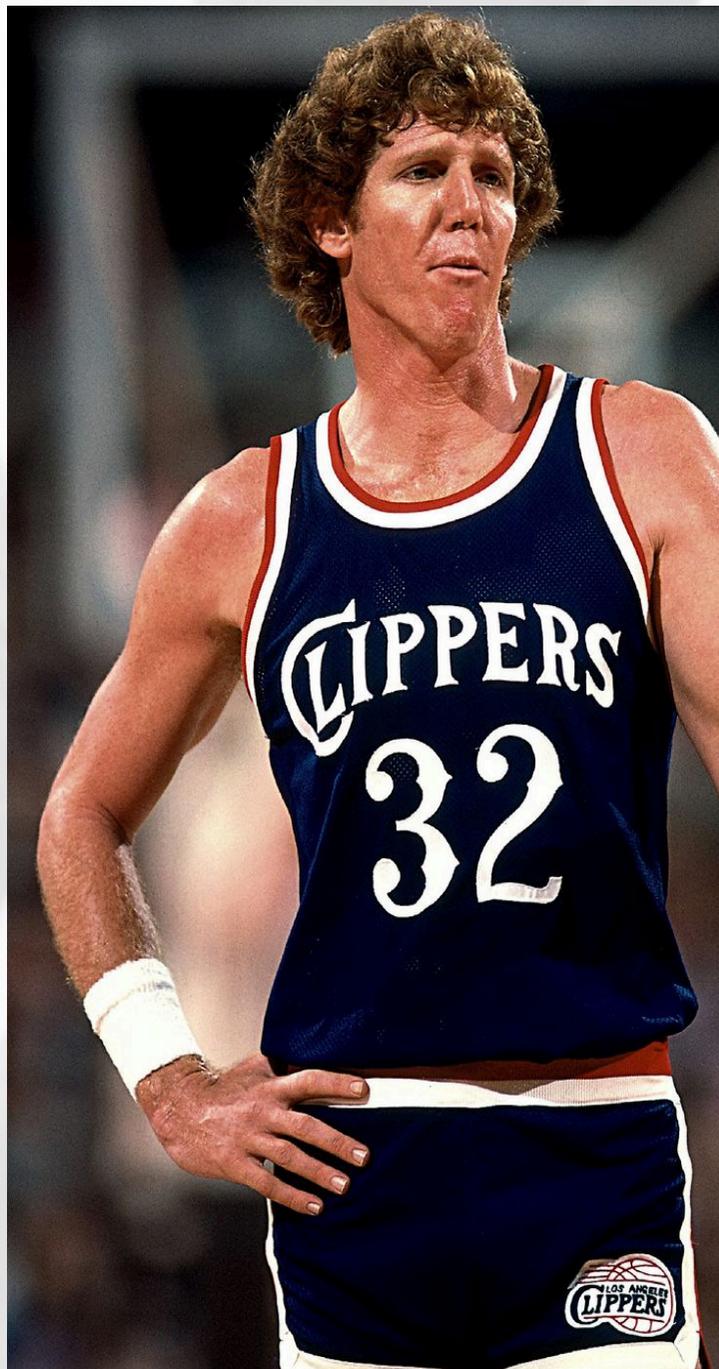
Bill was introduced to the game of basketball while in the fourth grade at Blessed Sacrament Elementary School by coach Frank “Rocky” Graciano. Walton then attended Helix High School, where the basketball coach was Gordon Nash. At Helix, his team won the California Interscholastic Federation High School title two years in a row, while winning their final 49 consecutive games. While at Helix, Walton became the first and only high school player to ever make the USA Senior Men’s National Basketball Team and play in the World Championship and/or Olympics. Walton is the first of only two male California high school basketball student-athletes to be enshrined in the National High School Hall of Fame. Nearly 45 years after graduating from Helix in 1970, Walton still holds the national all the time high school record for FG % at 79%. He is also still the #3 all-time rebounder nationally in the history of high school basketball.

Walton enrolled at UCLA in 1970. He played center for John Wooden’s Varsity team for three seasons (1972-1974), after an undefeated year with the freshman team in 1971. He was a member of two undefeated NCAA championship teams compiling an NCAA record 88 consecutive game winning streak.

Bill Walton is a three-time recipient of the NCAA Player of the Year Award, 1972, ‘73 and ‘74. Walton is a 3-time All-America College Player and winner of the Sullivan Award for the United States Best Amateur Athlete of 1973.

He was named to the Pacific 8 All-Conference first team 3 times and was Pac-8 Conference Player of the Year for three consecutive years. At UCLA Walton was a scholar-athlete who also earned Academic All-America honors three years in a row. He graduated with honors with a B.A. in history. Walton also attended Stanford University Graduate School of Law in the early 1980’s.

Walton’s professional career began when he was the number one overall pick in the 1974 NBA Draft by the Portland Trailblazers. He was a member of their championship team in 1977. Nine years later he earned another championship title, this time with the Boston Celtics in 1986. He played with the Trailblazers 1974-1979, the San Diego Clippers 1979-1984, the relocated Los Angeles Clippers in 1985, and The Boston Celtics 1985-1988.



Bill Walton was the NBA's Most Valuable Player, 1978; all-NBA First Team, 1978; NBA All-Star Team, 1977 and 1978; NBA Playoff's MVP, 1977; all-NBA second team, 1977; winner of the NBA Sixth Man Award, 1986. Walton is one of only four players in the history of basketball to have won multiple NCAA and multiple NBA Championships. Walton is also the second of only five players in the history of the NBA to lead the league in both blocked shots and rebounding in the same season.

He remains active in basketball through clinics, camps, coaching, and television commentary. He started his broadcasting career in 1990 as an analyst for the then Prime Ticket Network. Walton worked for CBS Sports in the early 90's during the NCAA Final Four and then for NBC for many years, including work on the 1996 Atlanta and 2000 Sydney Summer Olympic Games. Over the last 21 years he has worked for ABC, ESPN, NBC, CBS, Fox, MSNBC, Turner Sports, KCAL, NESN, and the NBA. Walton is also involved in numerous internet ventures providing content and business acumen.

Walton received the 1991 NBPA's Oscar Robertson Leadership Award. In 2002, he received the NBA Retired Player's Association Humanitarian Award. In 1992, 1993, 1995, 1996, 1998, 1999 and 2000, the Southern California Sports Broadcasters Association honored Walton with the Best Television Analyst/Commentator award. In 2002, he was hired as the lead analyst for ESPN/ABC's coverage of the NBA. He is also a regular contributor to ESPN.com, NBA.com, ESPN The Magazine, and ESPN Radio. During the 2002 NBA Playoffs, Walton exhilarated in the Love It Live Tour of America - a 30 game, 30-day extravaganza - covering over 40,000 miles. This life-changing experience was chronicled in a daily journal published on NBA.com, and consists of over 56,000 words, hundreds of photos, and endless fun.

Walton has also been the lead subject of his own reality TV show: Bill Walton's Long Strange Trip, a dramatic saga that still plays continuously.



In 1993, Walton was inducted into the Basketball Hall of Fame in Springfield, Massachusetts. Walton also became a member of the Academic All-America Hall of Fame during the spring of 1994. For his television broadcasting work, Walton has been nominated for numerous Emmy awards and in 2001 won an Emmy for best live sports television broadcast.

In 1997 Walton was selected as one of the NBA's Fifty Greatest Players of all Time. Also in 1997, Walton was inducted into the National High School Sports Hall of Fame, making him the first male basketball player to be so honored from the state of California.

The NCAA honored Walton with their Silver Anniversary Award in 1999 for having made significant professional and civic contributions since he completed his intercollegiate eligibility 25 years ago.

Walton has also been inducted into the San Diego Breitbard Sports Hall of Fame, The UCLA Hall of Fame, the Oregon Sports Hall of Fame, the Boys and Girls Club Hall of Fame and the Guinness Hall of Brilliance.

In 1979 Walton received an Emmy for his work on an environmental documentary filmed on location in the Philippines. He has also had roles in feature films such as: Little Nicky, He's Got Game, Forget Paris, Celtic Pride and Ghost Busters. And he is a regular contributor to television shows including The Wheel of Fortune, The Jeff Foxworthy Show, The Sentinel, Pacific Blue, Inside Schwarz, and The Weakest Link. His commercials include: Tostito's, Reebok, Anacin, Best Western Hotels, Guinness and Capital One.

In 2007, Walton was named one of the top 10 pundits in America by Forbes. That same year he was also named one of the top 20 Business Athlete representatives by TSE Sports and Entertainment Group.

In 2009, Walton was named one of the top 50 sports broadcasters of all time by the American Sportscasters Association.

In June 21, 2001, Bill was named as the inaugural inductee into the Grateful Dead Hall of Honor, and signed memorabilia is available. All proceeds go to benefit the Rex Foundation, the non-profit charitable organization founded by members of the Grateful Dead and friends.

Walton and his older brother Bruce (UCLA 1973) are the only brother combination in history to have played in the Super Bowl and to have won an NBA Championship.

Walton and his third son Luke are only the third father/son pairing to have ever won NBA Championships. They are also the only father/son combination in history to have each won multiple NBA Championships.

Walton has also won the Wheel of Fortune World Championship, and he is the reigning titleholder of the Jimmy Kimmel Live Scavenger Hunt.

Walton is currently the Executive Chairman of Connect SD Sport Innovators (SDSI), a non-profit, business accelerating, trade organization that connects and drives the growth of Southern California's vibrant sports economy by offering innovative programs and services for startups, mature companies and service providers. SDSI offers mentoring, education and capital funding opportunities for start-ups; best practice collaboration, access to new technology, and public policy advocacy for mature companies; as well as deal flow to our service providers and the Southern California Investment Community. Bill is also a board member for the Junior Seau foundation.

Walton currently resides in his hometown of San Diego with his wife Lori. They are the proud parents of four sons: Adam, Nathan, Luke and Chris, and the lucky grandparents of Olivia, Avery Rose and Chase.





## ABOUT BILL WALTON'S *Contributions to San Diego*

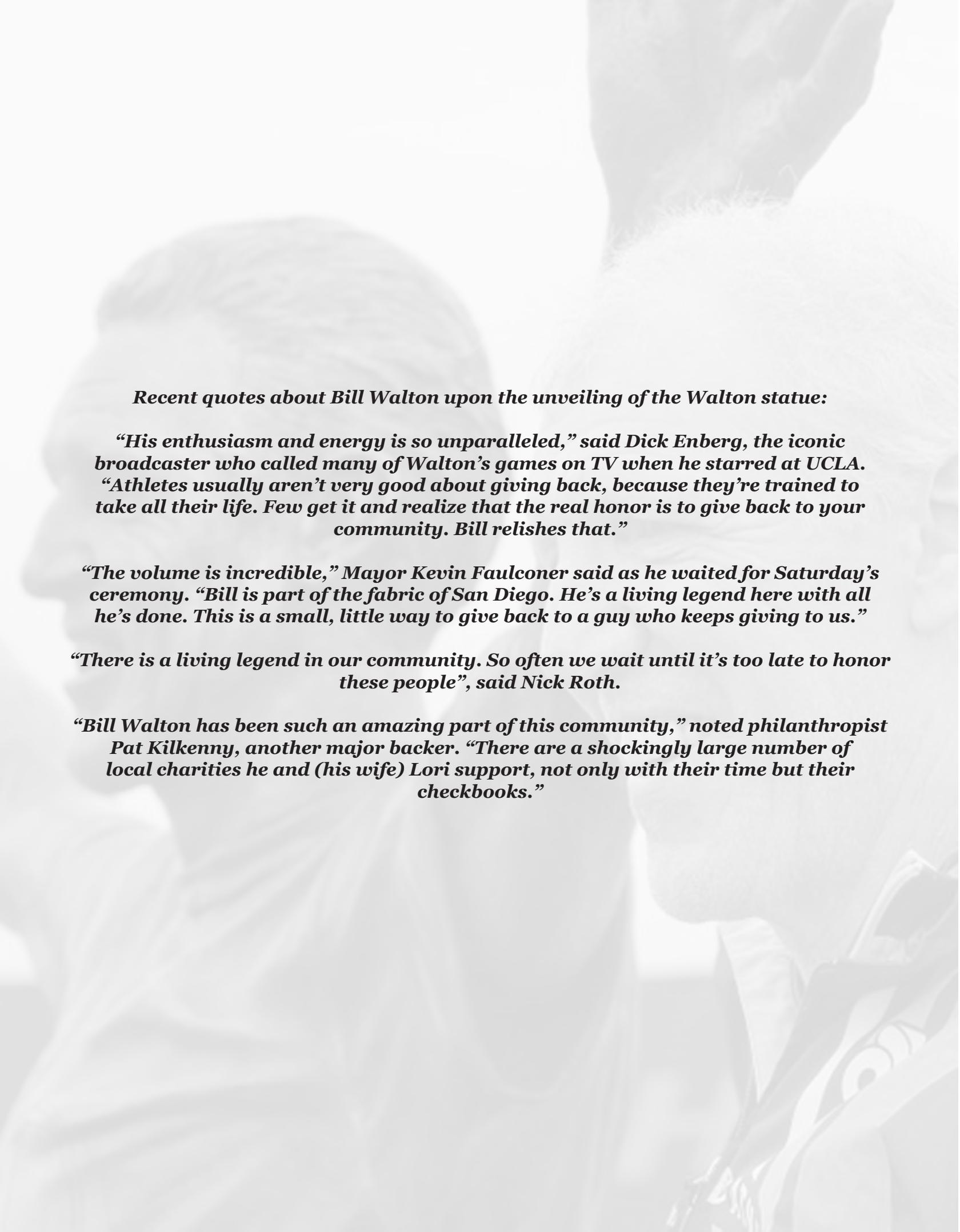
**Excerpt from Union-Tribune  
article by reporter Bryce Miller:**

*“That’s the magic gift, said Rolf Benirschke”, “People gravitate toward him.”*

*“Fortunately for San Diego, Walton returned the favor.”*

Since overcoming debilitating back surgeries, and muscling through other post-play physical ailments, Bill Walton has come back full force. How does that look? It looks like this: contributions – both financially and through leadership, to dozens upon dozens of non-profit organizations that benefit the well-being of all San Diegans alike. Here is a small sampling of Mr. Walton’s dedication to San Diego:

San Diego Hall of Champions, San Diego Sports Alliance, Challenged Athletes Foundation, YMCA, Boys and Girls Club, USO, San Diego Library Foundation, San Diego Symphony, Junior Seau Foundation, Rex Foundation, Lucky Duck Foundation, Tony Hawk Foundation, Star/Pal, Connect, BIOCOM, Clean Tech SD, ComNexus, Adventure Corps, Balboa Park Cultural Partnership, Barrio Logan College Institute, John Brockington Foundation, CCSD, Coronado Sharp Hospital, Educational Enrichment Systems, Feeding America, Brad Fowler Scholarship, Freedom Dogs, Fresh Start Surgical, ISA, Juvenile Diabetes, La Jolla Playhouse, Lions Club Encinitas, Monarch School, Natural History Museum, New Children’s Hospital, No Silence No Violence, Patrons of the Prado, Planned Parenthood, Pro Athletes for Life, Promises for Kids, Resounding Joy, Salvation Army, San Diego Museum of Man, San Diego Police Foundation, San Diego Velo Youth, Senior Community Center, Serving Seniors, Spray Neuter Action Project, Sports for Exceptional Athletes, Brad Fowler Memorial Scholarship, UCSD Athletic Board, United Way and Voices for Children.



***Recent quotes about Bill Walton upon the unveiling of the Walton statue:***

***“His enthusiasm and energy is so unparalleled,” said Dick Enberg, the iconic broadcaster who called many of Walton’s games on TV when he starred at UCLA. “Athletes usually aren’t very good about giving back, because they’re trained to take all their life. Few get it and realize that the real honor is to give back to your community. Bill relishes that.”***

***“The volume is incredible,” Mayor Kevin Faulconer said as he waited for Saturday’s ceremony. “Bill is part of the fabric of San Diego. He’s a living legend here with all he’s done. This is a small, little way to give back to a guy who keeps giving to us.”***

***“There is a living legend in our community. So often we wait until it’s too late to honor these people”, said Nick Roth.***

***“Bill Walton has been such an amazing part of this community,” noted philanthropist Pat Kilkenny, another major backer. “There are a shockingly large number of local charities he and (his wife) Lori support, not only with their time but their checkbooks.”***

## ABOUT *The Artist*



***“The statue brought to life by sculptor Alison Brown, who previously produced pieces for Oregon, USC and others, offers Walton as so many San Diegans know him. He’s a joyful, bike-riding giant preparing to embrace the roads and trails of his home – not an homage to a former athlete unable to let go.”***

An Oregon native, Alison Brown first discovered sculpture during a Will Vinton “Claymation” class at age eleven. She felt a unique joy working with clay, but did not consider sculpting professionally until her junior year of college when she walked into the Rip Caswell Gallery in Troutdale, Oregon. After finishing her education at the University of Oregon, she returned to the gallery and assisted Caswell on three large-scale monument projects. Applying what she learned from Caswell, she began creating bronze sculptures of her university’s “Duck” mascot.

Since working closely with Nita Nickell, Lisa Cannell and Matt Dyste at UO Marketing and Brand Management to get her artwork licensed, she has been doing a lot of sculpting and promoting. “The Duck Store has been very generous in allowing me to use store space to do live sculpting demos, educate people about the process of creating a bronze piece and connect with customers,” Alison said. “I owe so much of my progress to the support of Brand Management and The Duck Store’s willingness to support entrepreneurial alumni! These wonderful people nurtured my sales from the beginning, and are consistently offering assistance and advice as I grow my business. I don’t want to overlook the importance of those at the UO who have truly offered a helping hand.”

Alison’s sculpture was gifted by Athletics and her to Phil Knight for his induction into the Hall of Fame.

Alison says as a result of this support, her business is really taking off. Through her art, she has had opportunities to meet exceptional people who have become clients and are now collectors. She has added to the art collections of Ed Maletis, Peter Jacobsen and Phil Knight. Jacobsen and Maletis recently got into a friendly bidding war for her “Yell-O” sculpture at the Oregon Club of Portland which raised more than \$12,000 in scholarships for student athletes. Alison reports, “This dynamic is what I’m loving most about being in business; I’m feeling a connectedness to my school and to the Duck ‘family.’”

Officially licensed by Disney and the UO Marketing and Brand Management department, her mascot work is available at The Duck Store and through her business Campus Sculptures

**Creative Brief as written by artist Alison Brown:**

Dear Bill and Lori,

Thank you for your joy.

In creating this sculpture, I was inspired by your triumphant happiness and passion for health, athleticism and community giving.

Bill, it has been a pleasure to learn your story and realize the magnitude of your accomplishments, the obstacles you've surmounted and how much you give to those who need someone in their court.

The bronze sculpture is a symbol of thanks from Pat Kilkenny, the Roth family, John Sarkisian, Ron Fowler and the San Diego community. This book is my symbol of thanks for being a part of your lives in a small way and my appreciation for having been impacted by you.

I'm the luckiest artist in the world!

Alison



*These are the images everyone gravitated toward for the sculpture's expression- everyone agreed you needed to be smiling!*



The sculpture will stand in bronze forever.





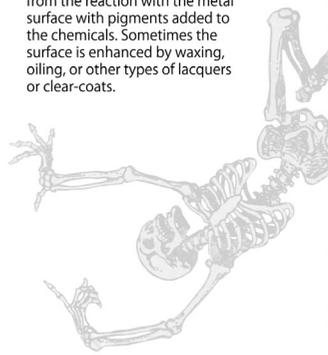
The bike was cast in about 40 separate parts and was welded together.



The figure and the bike were fitted together, welded into place and reinforced. The foundry crew is comprised of about 20 skilled artists, each masters in their field. It took an incredible team to create this sculpture.



Patina artists add the final surface detail by applying chemicals with heat. Colors can range from matte sandstone yellow to deep blues, greens, whites, reds and various blacks. Some patina colors are achieved by the mixing of colors from the reaction with the metal surface with pigments added to the chemicals. Sometimes the surface is enhanced by waxing, oiling, or other types of lacquers or clear-coats.



## Bill Walton Sculpture – Bringing his generosity to life

It is fair to say that San Diegans admire and respect Bill Walton – not only for his world-class athletic accomplishments in the NBA, but also for his contributions and commitment to his home town of San Diego. Bill is a beloved fixture, contributor, mentor and leader; not only in San Diego, but throughout the United States.

National heroes often take the form of statues so they can be remembered and commemorated for generations. They are honored not only for their elite athletics and dedication to the game, but they also contribute to the fabric and culture of society.

A few examples include:

### Al Kaline

Detroit, Michigan: Statue of Al Kaline sculpture dedicated in 2000. Kline was named one of the six greatest players of his team – the Detroit Tigers



### Willie Stargell

Pittsburgh, Pennsylvania: A twelve-foot tall bronze sculpture stands outside of PNC Park in Pittsburgh, where Willie Stargell played for the Pirates.



### Arnold Palmer

Latrobe, Pennsylvania: Arnold Palmer, “The King”, has a statue dedicated to him right outside of the airport in Latrobe PA



### Doug Flutie

Boston, Massachusetts: The Doug Flutie statue is located at the front of Boston College. The statue was made in remembrance of the unforgettable “Hail Mary” pass that won the college football game against the University of Miami in 1984

## Summary

Throughout these examples, it is well known that public art pieces are not only beautiful to see, but they also create a sense of community; pay tribute to local heroes, and provide a platform for national and global visibility. Social media is a key platform. It is well documented that public art of this stature is posted as “selfies” on Instagram, Facebook, Snapchat, check-in’s and other social media outlets. It goes without saying that Bill Walton is a household name, not only locally, but throughout our country. With the likes of Tony Gwynn, this Bill Walton sculpture will serve as a tribute to a San Diego icon, and one deserving of welcoming San Diegans and visitors alike with open arms at the San Diego International Airport.





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## Performing Arts Residency Program Selection Panel

### **Jordan Peimer, Executive Director, ArtPower at UCSD**

A graduate of the University of Pennsylvania and UCLA, Peimer recently joined ArtPower! at UC San Diego as the new executive director. Peimer previously served as the vice president and director of public programs for the Skirball Cultural Center in Los Angeles. At the Skirball he developed many series and festivals including the Sunset Concerts, Viva!, and Zeitgeist. Under his leadership, the Skirball emerged as a major presenter of music and performance in the Los Angeles Area. Before joining Skirball, Peimer was co-artistic director of the Highway Performance Space in Santa Monica and served as a performance consultant for dance companies and other cultural institutions included the J. Paul Getty Museum.

### **Bonnie Wright, Founder/Director, Henceforth Records and Fresh Sounds Music Series**

Bonnie Wright got her start in the music world at the age of 50 as stage manager for legendary composer/trombonist George Lewis. Wright followed this role by founding the Spruce Street Forum new music co-op in Bankers Hill, which she ran for ten years as a home for avant garde performances. In 2009 she created Fresh Sounds, the San Diego music series which has brought more than 150 of the world's finest experimental, electronic, contemporary classical and improvised artists to the region. Wright continues to present Fresh Sounds at Bread & Salt in Barrio Logan while managing her record label, Henceforth Records.

### **Chike Nwoffiah, President, Rhesus Media Group**

Chike Nwoffiah is an actor, theater director, educator, award-winning filmmaker, and president of Rhesus Media Group, a full service film and television production company with offices in the United States, South Africa, and Nigeria. Known equally for his consultant work on theater, film, television and multimedia projects, Nwoffiah has also served on national grant review panels including the National Endowment for the Arts, Pennsylvania Council on the Arts, Sacramento Arts Commission, San Francisco Arts Commission, Arts Council Silicon Valley, Walter and Elise Haas Fund and the Center for Cultural Innovation. In addition to his presidency at RMG, Nwoffiah is an adjunct professor at Menlo College in Northern California. He won the Freedom Fighter Award from the San Jose / Silicon Valley Chapter of the NAACP (2003) and the Director's Award from the California Arts Council (2204). Nwoffiah currently presides as a member of San Diego International Airport's Art Advisory Committee.

### **John Highkin, Co-Director, Fern Street Community Arts**

John Highkin is co-director of San Diego's Fern Street Community Arts program, an organization devoted to serving families and transforming neighborhoods through the performance and after-school teaching of circus arts. As a circus impresario, educator, and arts leader, Highkin has over 25 years of arts management experience. He has served as executive director of the Arts and Humanities Commission of Salina, Kansas and as executive director of Young Audiences San Diego. Highkin currently oversees San Diego International Airport's inaugural Performing Arts Residency group, Fern Street Circus, during the 2016 season.

**Matthew Duvall, Percussionist, eighth blackbird**

Matthew Duvall is the percussionist for eighth blackbird, the Chicago-based, four-time GRAMMY Award-winning ensemble. One of the premier music groups in the world, now in its 20th season, eighth blackbird has won both the Naumburg Chamber Music Award and the Concert Artists Guild International Competition and is additionally a multiple recipient of the CMA/ASCAP Award for Adventurous Programming. A winner of the 2016 MacArthur Award for Effective and Creative Institutions, Eighth Blackbird has been described as “one of the smartest, most dynamic contemporary classical ensembles on the planet” (Chicago Tribune).

Item 5—Discussion: Public Art Opportunities

Recommendation: Discuss and consider potential, future public art opportunities and provide direction to staff.



ARRIVE, DEPART,  
**BE INSPIRED.**

## Item 6: Staff Updates

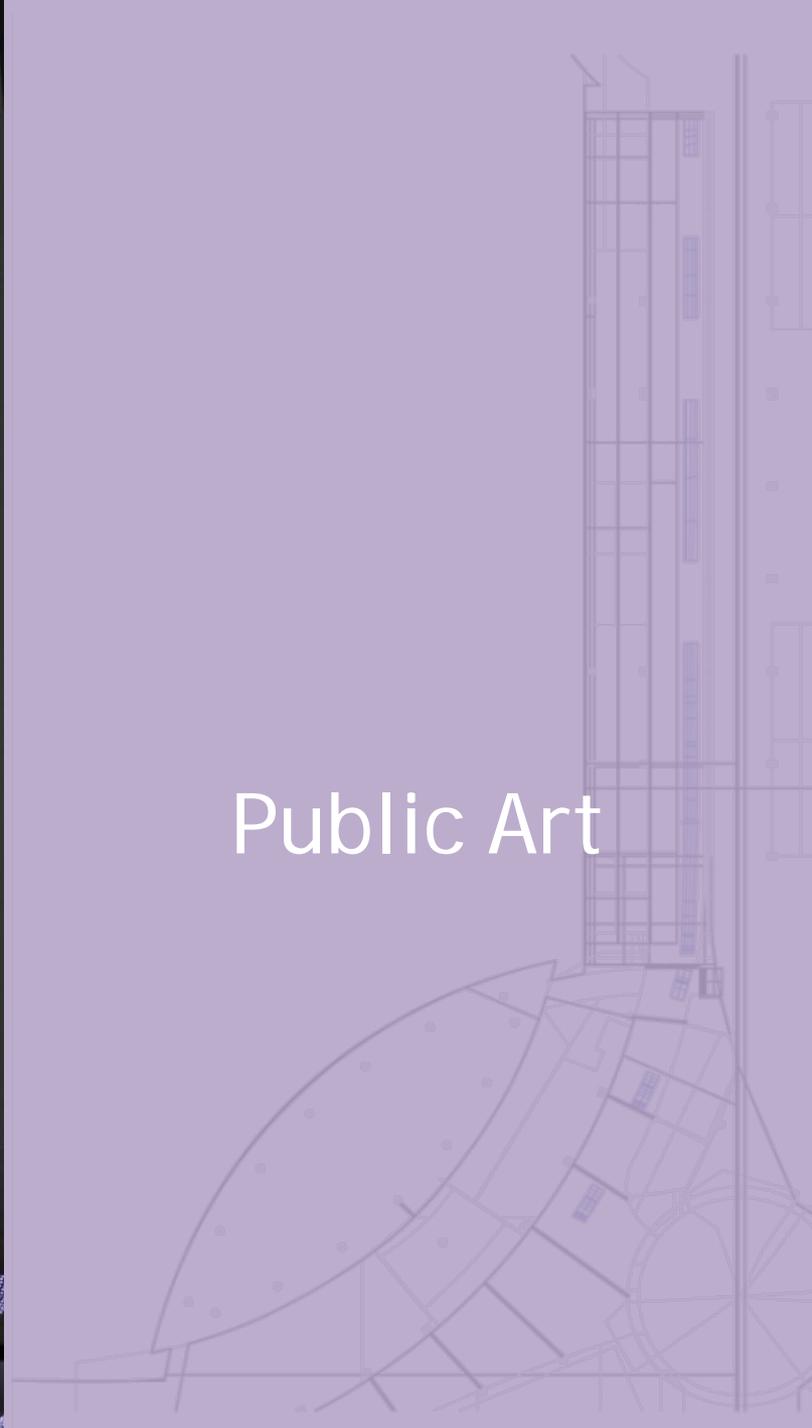
Lauren Lockhart  
Arts Program Manager

Chris Chalupsky  
Sr. Manager, Arts & Community Partnerships

September 7, 2016



# Public Art







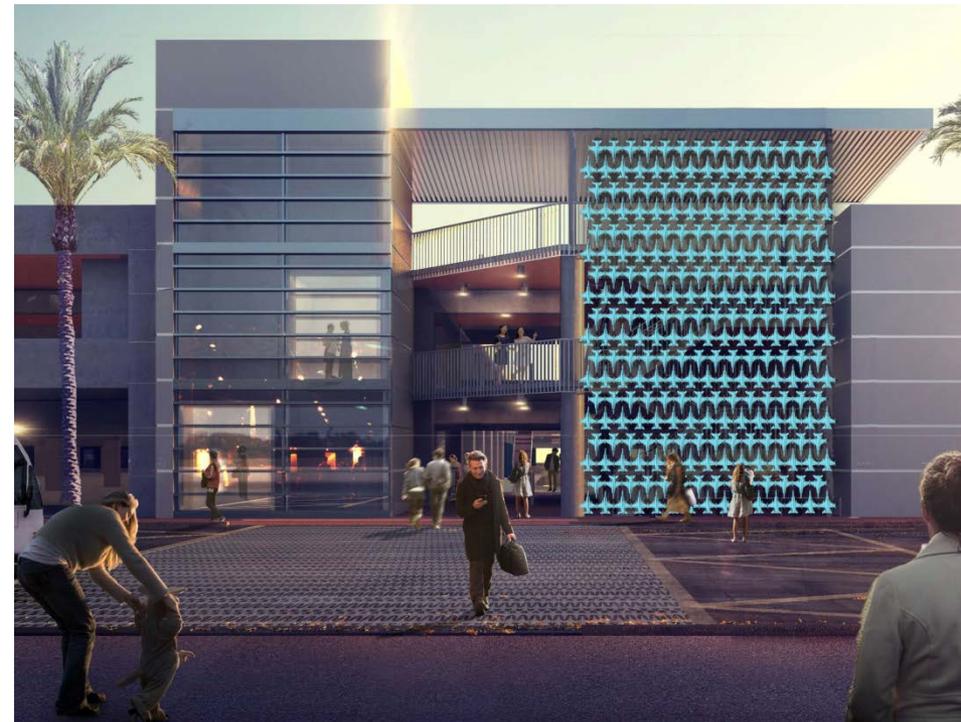


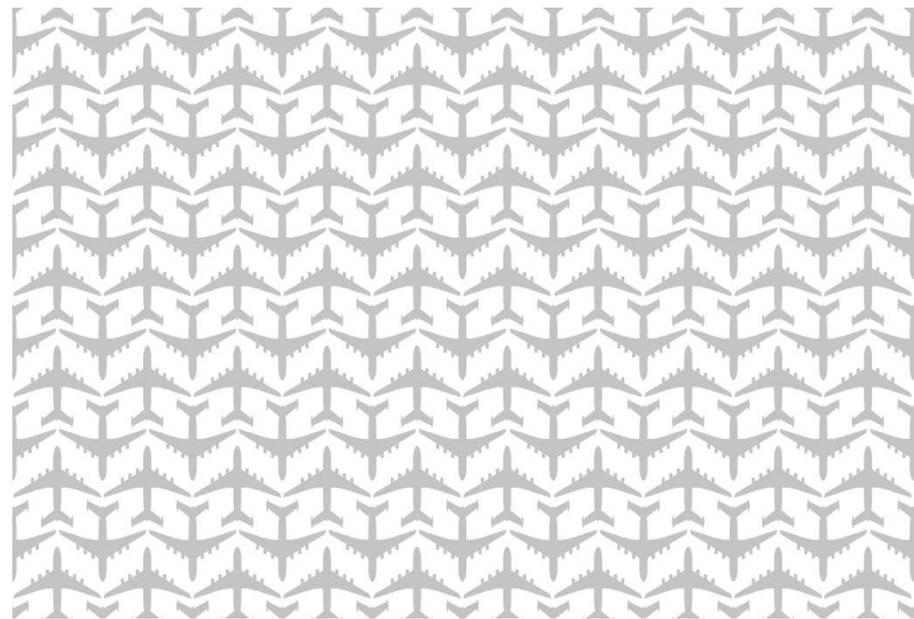
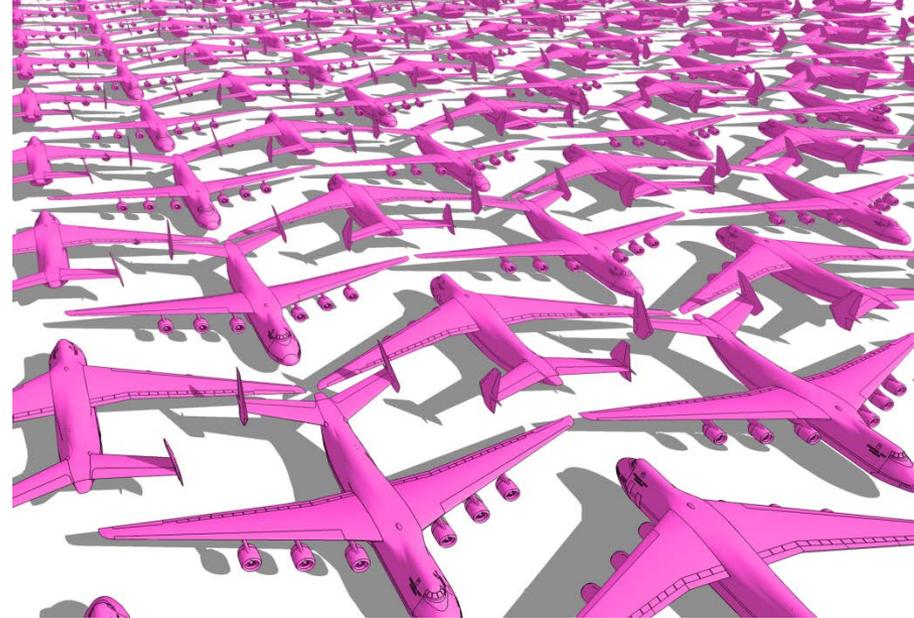


Palm Street Park Public Art Schematic Design Rendering

Artist: Legge Lewis Legge

Anticipated completion: Early Summer 2017

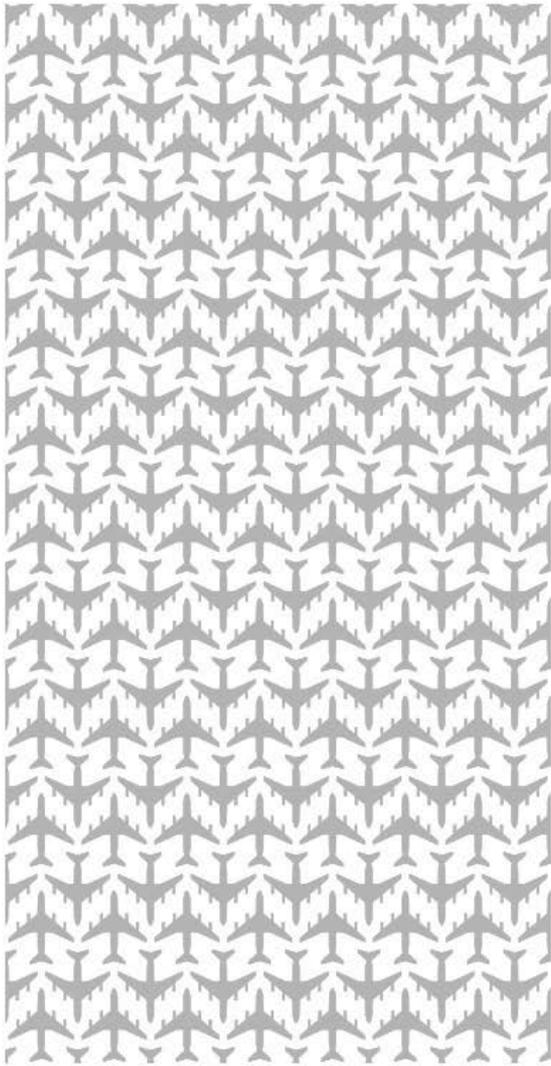




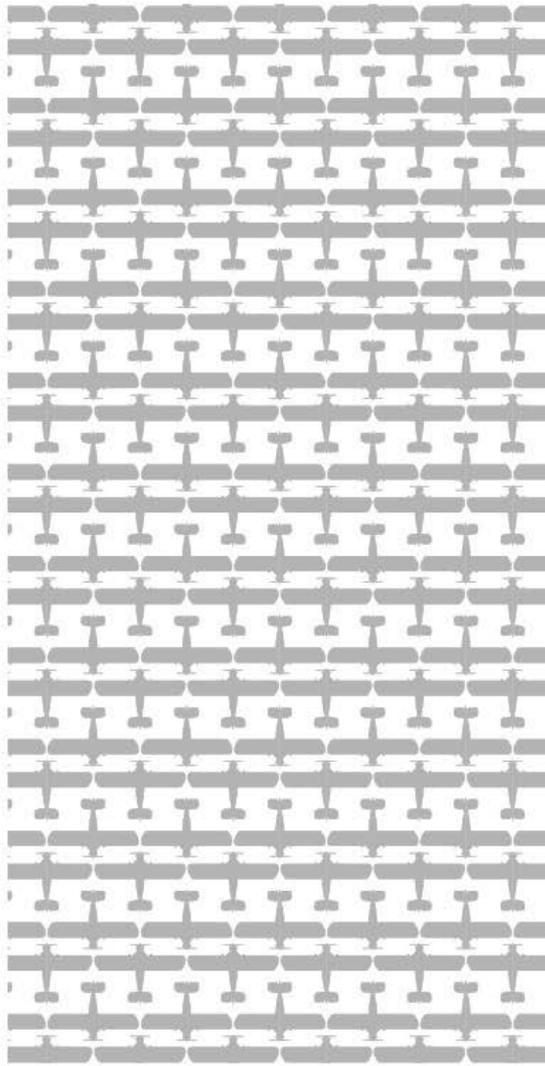
Parking Plaza Lobby Stair Public Art Conceptual Rendering

Artist: Mark Reigelman II

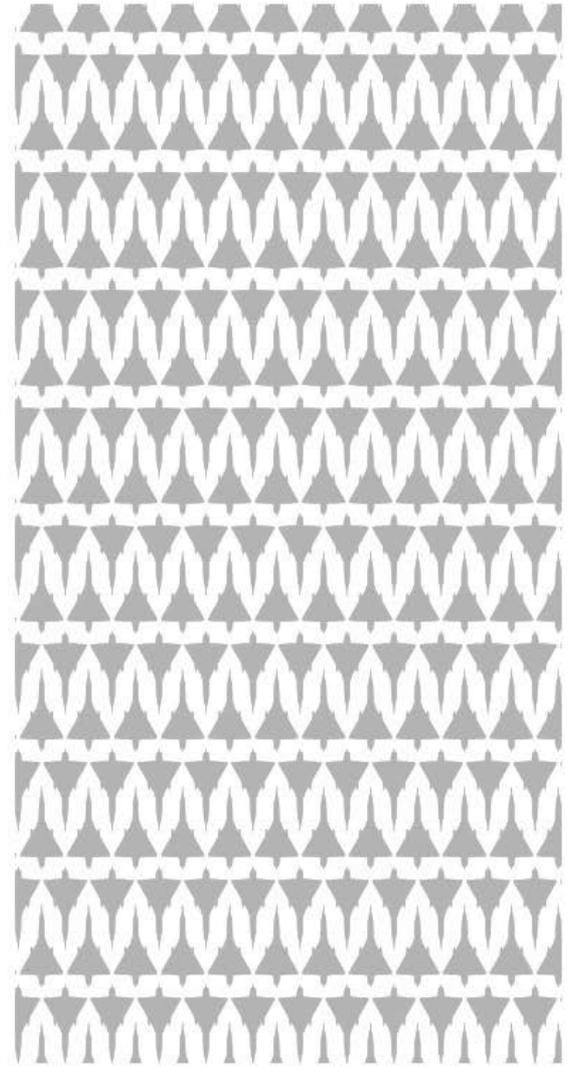
Anticipated completion: Spring 2018



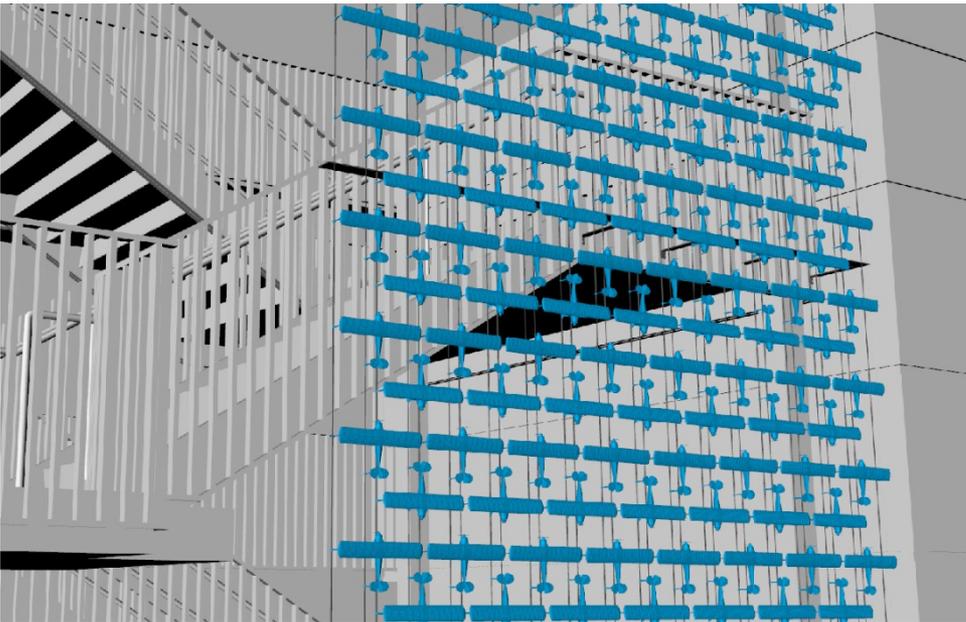
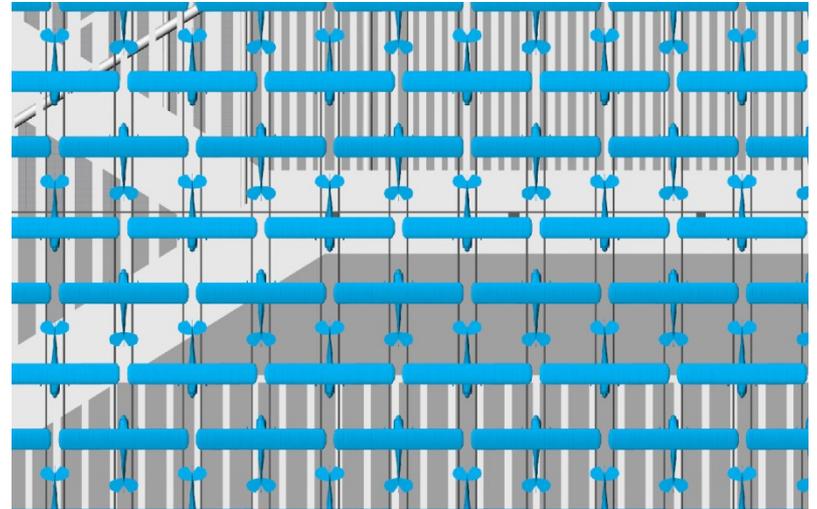
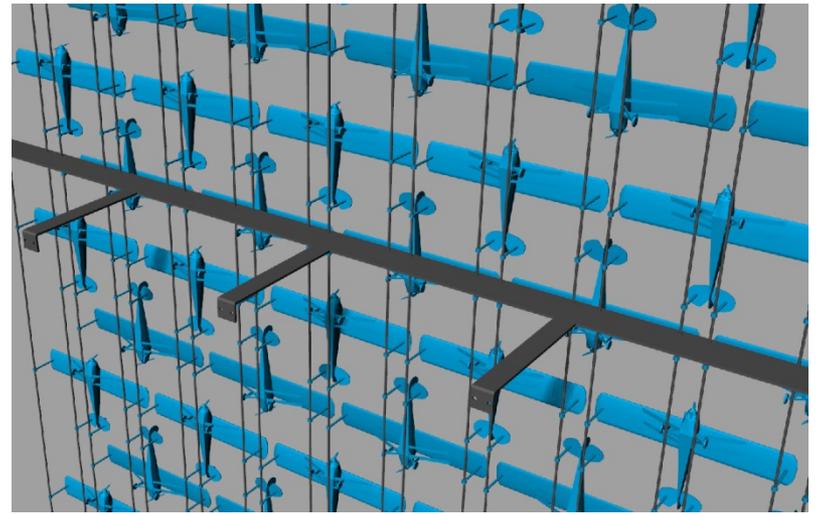
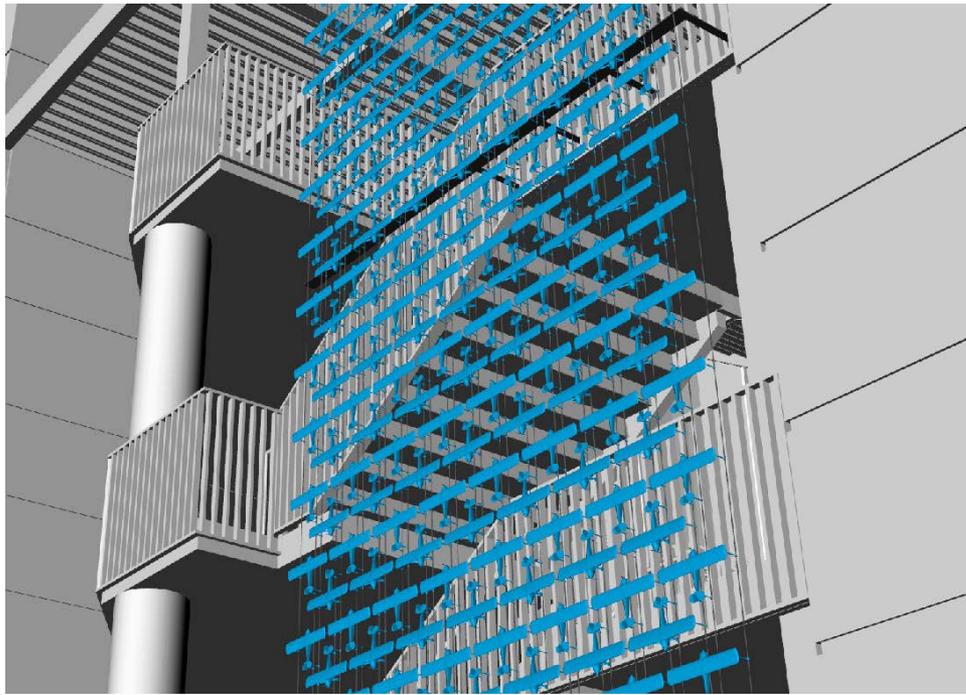
Convair 880



Ryan NYP/Spirit of St. Louis



NF-106B

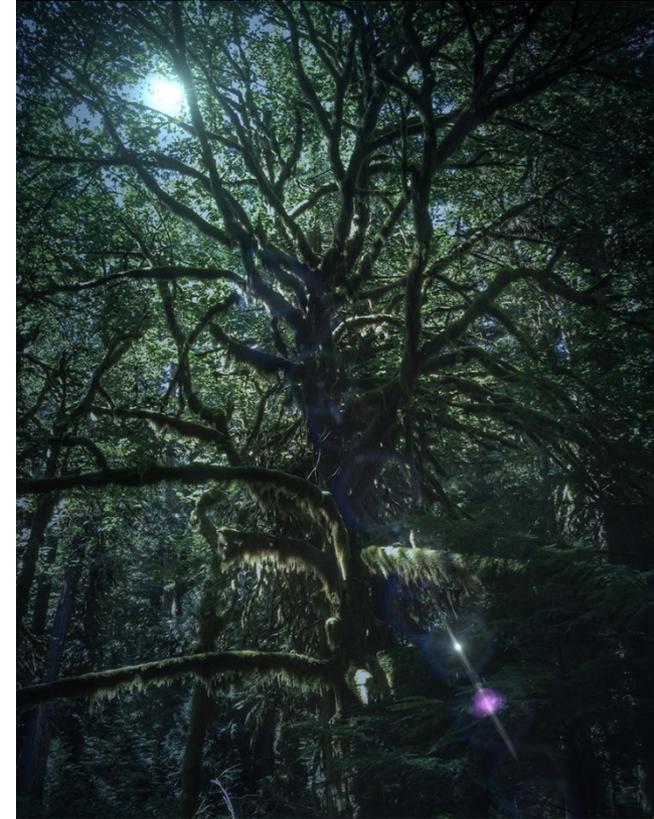
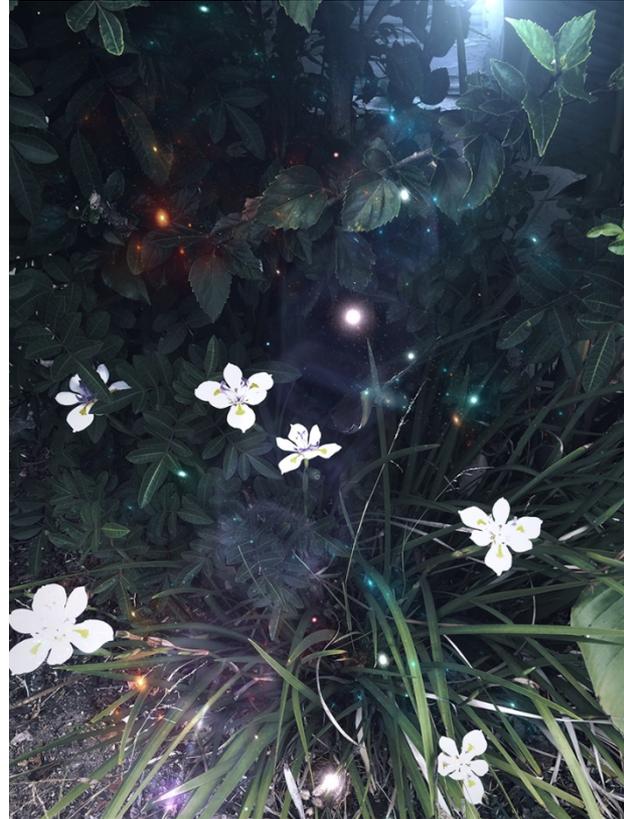


Parking Plaza Lobby Stair  
Schematic Design Rendering  
Artist: Mark Reigelman II  
Anticipated completion: Spring 2018



# Temporary Exhibitions Program

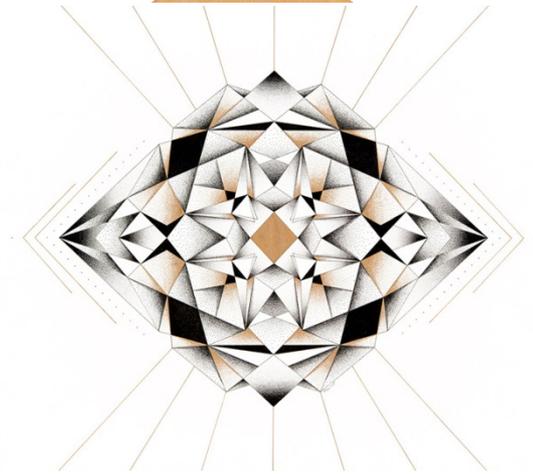
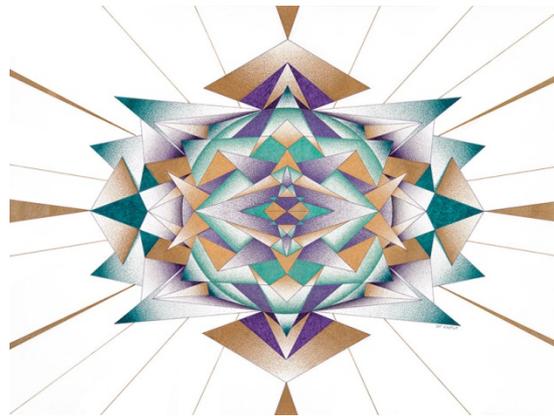
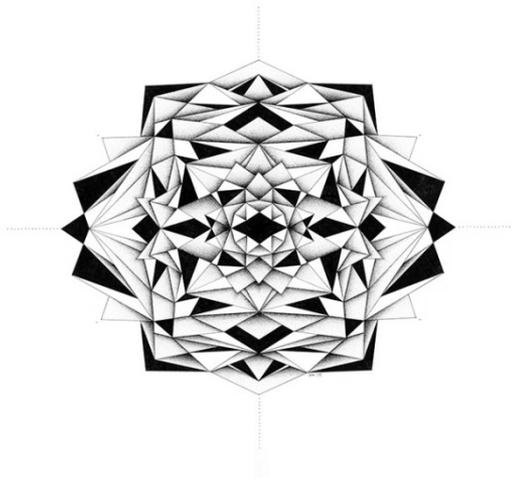
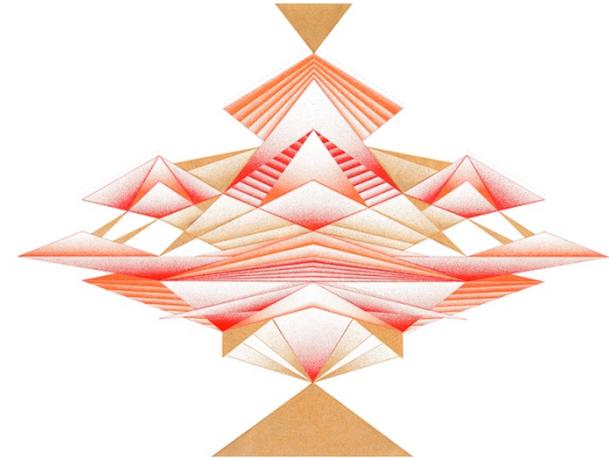
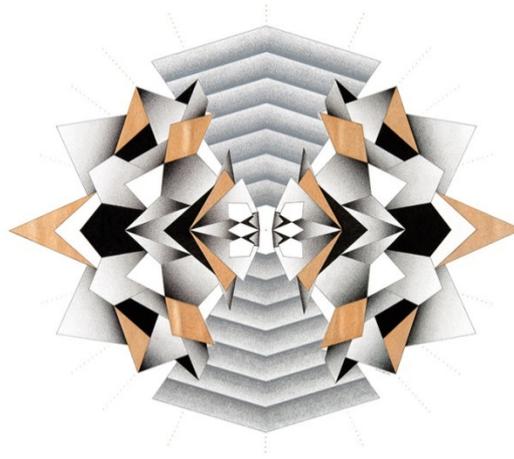
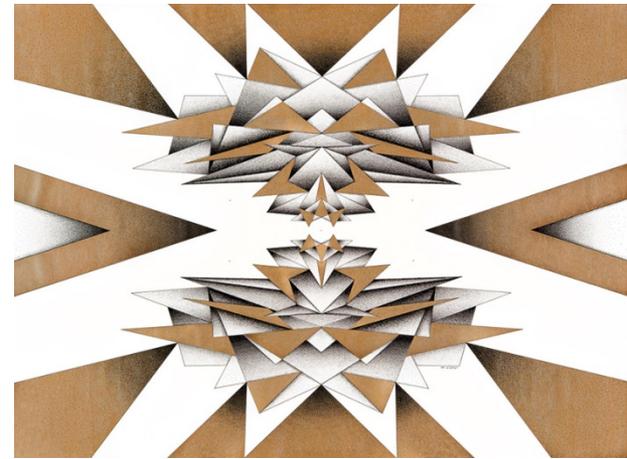
# INTERGALACTIC DREAMING



Exhibitor : Adriene Hughes  
Site: Terminal 2 East  
International Arrivals (pre-security)  
Installation: January 2017



Exhibitor : Joshua Krause  
Site: Terminal 2 East  
Gate 22 (post-security)  
Installation: January 2017







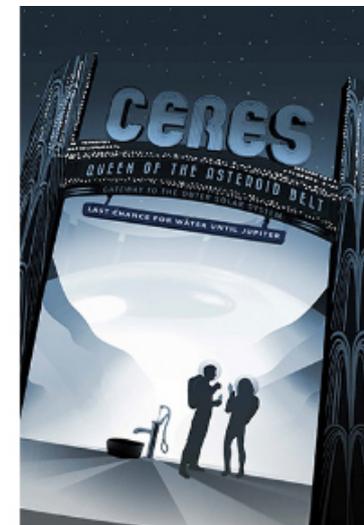
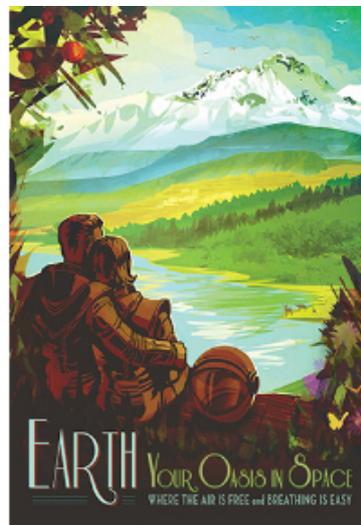
Exhibitor : High Tech High Chula Vista  
Site: Terminal 2 West (pre-security)  
Installation: January 2017



Exhibitor : Michael Giancristiano  
Site: Terminal 2 East  
International Arrivals (pre-security)  
Installation: December 2016

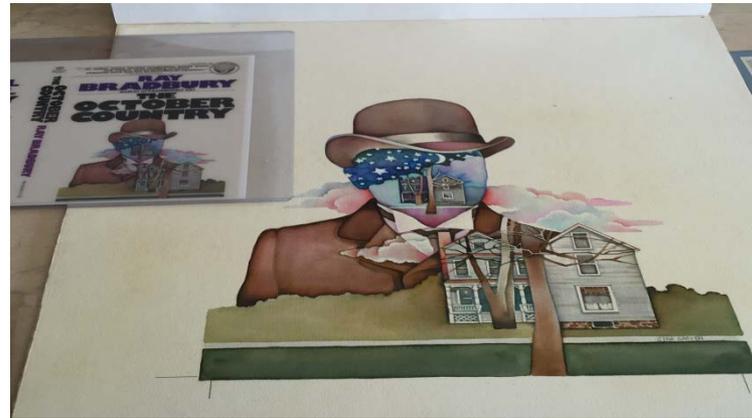






Exhibitor : NASA/Cal-Tech with Dan Goods and David Delgado  
 Site: Terminal 2 East  
 Connecting Corridor (post-security)  
 Installation: January 2017





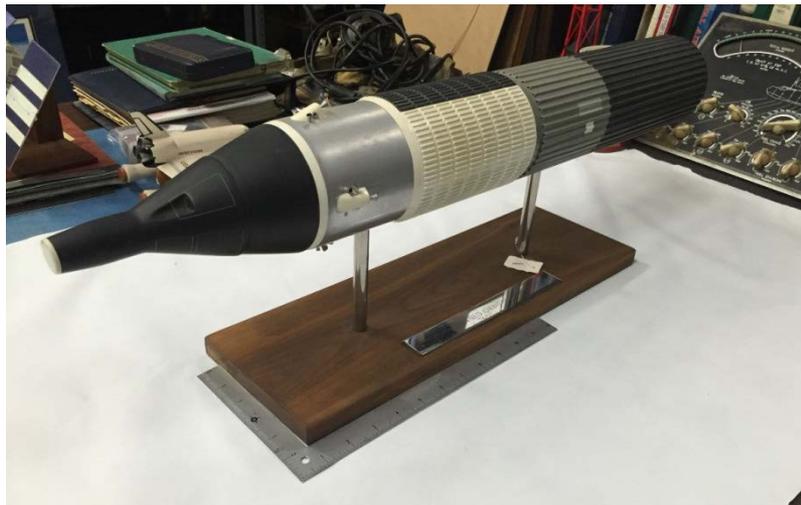


Exhibitor : Matthew Bradley  
Site: Terminal 2 West  
Be Relax Alcove (post-security)  
Installation: January 2017





Exhibitor : Sheena Rae Dowling  
Site: Terminal 2 West  
TSA Checkpoint (pre-security)  
Installation: January 2017







# Performing Arts Program





# SAN DIEGO

INTERNATIONAL AIRPORT

ARTS PROGRAM

Brand Update



## About The Arts Program

Arrive. Depart. Be Inspired.

The Art Programs' offerings surprise and delight travelers with presentations of the arts of the highest caliber, and showcase San Diego's rich cultural community. The program provides enhanced customer service by exhibiting artwork and presenting programs that engage travelers in innovative, memorable and considerate experiences, creating an ambiance unique to San Diego and welcoming people to the airport and to the region.

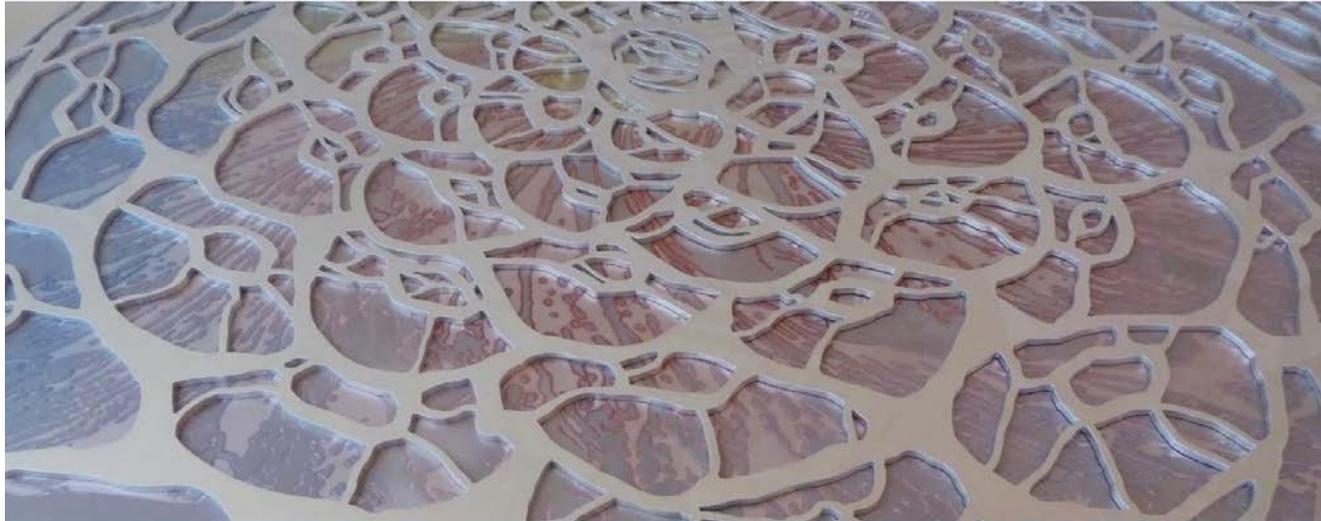
### Arts At SAN

In 2006, SAN formalized its Arts Program by establishing an Arts Program Master Plan that created guidelines and policies that were adopted by the Airport Authority Board. Since that time, the program has offered diverse and site specific arts programming throughout the airport through each of the three program components:

- Public Art
- Temporary Exhibitions
- Performing Arts



The Arts Program at San Diego International Airport infuses the Airport with light, levity, comfort, and life-enriching experiences.



## The Spirit of Silence Norie Sato



### About The Artwork

#### Artist

Norie Sato

#### Year

2014

#### Description

The "Spirit of Silence" is a contemplative and serene environment for meditation and reflection. With shifting glass panels, visitors may sit and create their own quiet place shielded from the bustling and constantly moving airport environment. Offering a calm respite before and after flights, this religiously unbiased space is sensitive to the diversity of domestic and international travelers.

#### Location

Terminal 2 West Central Rotunda, Upper Level (post-security)

#### Map



Google

[Back To Public Art](#)





## Autoplast II: Side Mirror Hive Amy Landesberg



### About The Artwork

#### Artist

Amy Landesberg

#### Year

2015

#### Description

In creating her two-part installation, "Autoplast" artist Amy Landesberg contemplates our relations to cars, and imagines how an assembly of their parts might take on a life of its own. Using humor and dramatic scale, both artworks transform common car parts into life forms, and model behaviors observed in nature.

"Autoplast II: Side Mirror Hive" is composed of four massive honeycombs made of chrome side-view mirrors nestled below an overhang three stories above. Hanging parallel as "bee space" requires, these suspended forms simulate the nest geometry of a productive colony.

#### Location

Rental Car Center East Core, Ground Level (pre-security)

#### Map





Questions?