

City of Pomona

Art in Public Places (AIPP) Application Corrections

Date: 04/23/2018

Property Address: 1833 Garey Ave., Pomona, CA 91767

Artist: Gunner Johnson

Art Piece: "The Goddess"

TTM#: 74171



Project Description:

New Construction of Mixed Use Building with
35 Residential Units
&
5 Commercial Spaces

Art in Public Places Application
City of Pomona
Property Address: 1833 Garey Ave., Pomona, CA 91767
Artist: Gunner Johnson
Art Piece: "The Goddess"

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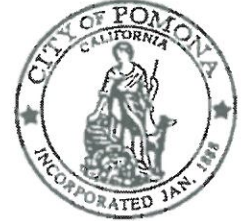
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Original Application (Green)

THE CITY OF POMONA

Planning Division

Development & Neighborhood
Services Department



January 17, 2017

MEL-Pomona, LLC
Attn: Emilia Levy
28348 Roadside Drive, Suite 205
Agoura Hills, CA 91301

Subject: Concept Design Plan for Proposed Art in Public Places at 1833 N. Garey Avenue, Pomona, CA 91767

Dear Ms. Levy:

Staff has reviewed the plans you submitted to us regarding the proposed metal sculpture public art for your development project located at 1833 N. Garey Avenue.

Staff has determined that your application is incomplete because the submitted plans are missing information required for consideration by the Cultural Arts Advisory Committee and the Cultural Arts Commission. In order to make your application complete, please submit a revised application to the Planning Division, addressing the following comments, based on the Art in Public Places Policy and Guidelines Manual Part 2 Section VI through Section XIV:

Required Application Materials

1. **Property Owners and Occupants List.** Please provide a list of all properties within 400' of project site and one set of mailing labels containing all property owners and occupants within 400' of the project site.
2. **Preliminary Sketches.** Please provide color renderings of the proposed metal sculpture from all four sides. Please label the width, depth, and height of the proposed sculpture on the renderings.
3. **Public Art Allocation.** Pursuant to Section .5809-24.F.1. of the City of Pomona Zoning Code, the public art, and all eligible expenditures associated with installation of the Public Art (as described in the Art in Public Places Policy and Guidelines Manual), shall be in an amount equal to or in excess of the Public Art Allocation

which is an amount equal to one percent (1%) of the Building Valuation for a Project. Our calculation based on this formula and our record of the building valuation shows that the public art allocation should be equal to or in excess of \$38,914.00. Please provide an appraisal or other evidence of the value of the proposed artwork, including the artist's hourly rate, materials, acquisition, and installation costs that satisfy the requirement of providing a public art piece valued at \$38,914.00 or higher. You may use the attached Project Budget form to complete this requirement, or submit your own customized budget table.

4. **Artist's Past Commissioned Works.** In the application package submitted, the descriptions of the artist's past commissioned work were shown in a document while the images of these past commissioned works were provided separately in the digital format in a flash drive. Please combine the two and submit a document that contains descriptions of the artist's past commissioned work with images of these pieces.
5. **Artist's Past Public Art Works.** Has Mr. Gunner created public art in the past? If yes, please provide images, addresses, descriptions, and the valuation for his past public art projects.
6. **Preliminary Plans for the Planning Department to evaluate compatibility.**
 - a) Include a scaled site plan of the vicinity areas immediately surrounding the proposed art piece located at the entrance of the project that shows Garey Avenue, sidewalks, and any public right of way.
 - b) Include the locations of any permanent fixtures on Garey Street or along the entrance driveway.
 - c) Provide a lighting plan demonstrating how the proposed sculpture will be lit at night.
 - d) Provide a statement to the durability of the proposed artwork.
 - e) Will the proposed metal sculpture be incorporated in a landscaped area? If so, please identify any planters (dimensions and height), seating areas, and other fixtures.
 - f) If the proposed metal sculpture will be incorporated in a landscaped area, please provide landscaping and irrigation plans.
 - g) Please provide rendering(s) showing the view of the proposed sculpture against the buildings on site as viewed from Garey Avenue. The rendering(s) shall accurately depict the height and scale of the proposed sculpture in relation to the buildings on the property.
7. **Maintenance of the Sculpture.** Provide information on how the proposed art work will be maintained subject to requirements set forth in Section .5809.24.I of the Zoning Code and Part 2, Section XII of the Art in Public Places Policy and Guidelines Manual.
8. **Identification of Artwork.** The City's Art in Public Places Policies and Guidelines Manual requires that each artwork piece be identified by a rosin plaque

approximately 8" by 8". The plaque should be placed in a location near the artwork piece. Please show on your plans that this requirement will be met.

9. **Electronic Plan.** On a CD-ROM, please submit the digital copy of the plans.
10. **Revised Plan Sets.** Please submit 10 copies of the revised plan sets for the Cultural Arts Advisory Committee and Commission meetings.
11. **Past Commission Agreements.** It was unclear to staff why two commission agreements for the artist's works dating back to 2003 and 2006 were included in the submittal package. Please clarify.

Please be advised that this letter contains preliminary comments on the material you submitted to date. Upon the submittal of your revised plans, staff may provide you future comments prior to deeming your submittal complete.

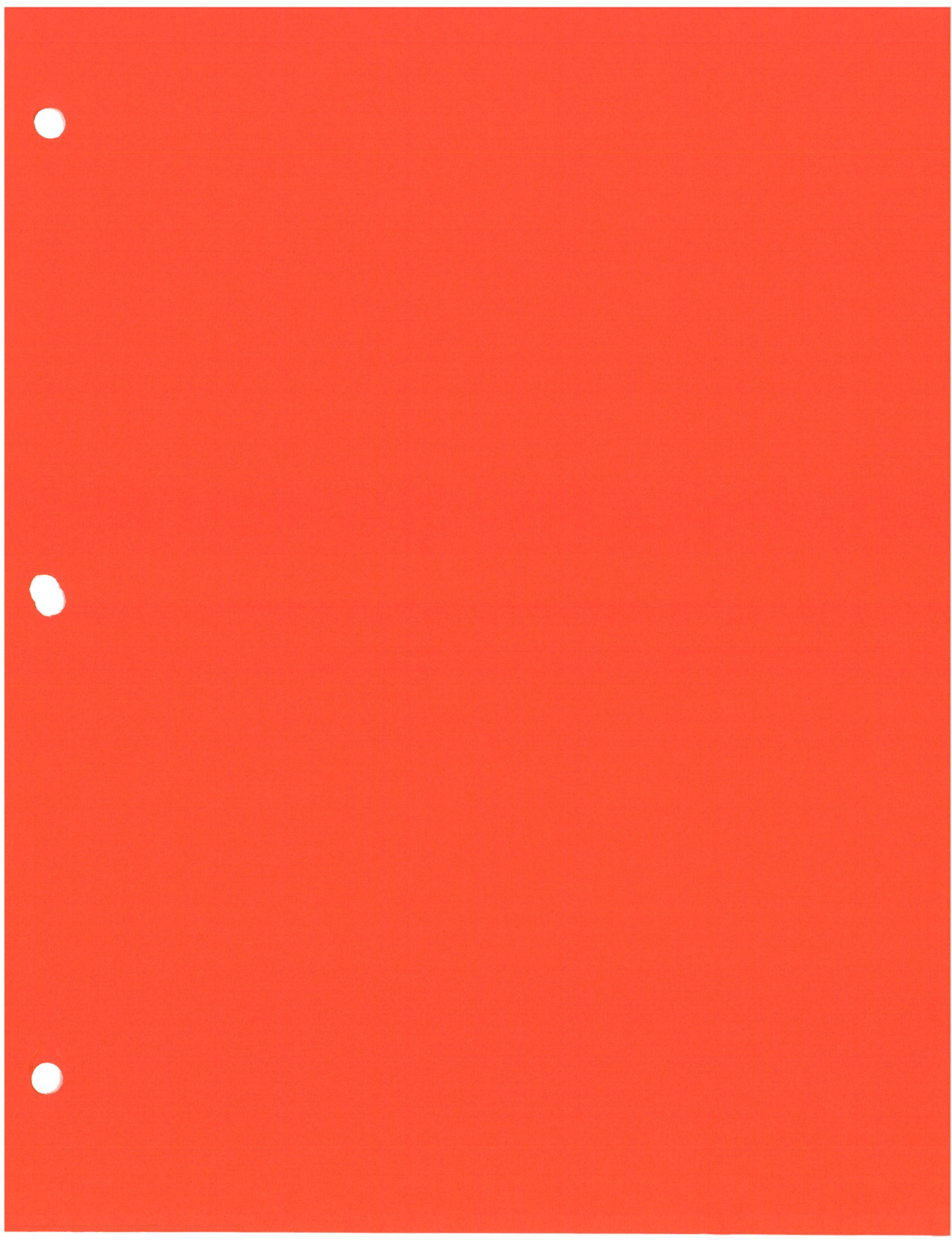
If you have any questions or comments, please contact Catherine Lin, Senior Planner, at (909) 620-3549.

Sincerely,



Brad Johnson
Development Services Manager

Enclosed:
AIPP Project Budget Form



04/23/18

To: City of Pomona Planning Department

Subject: Concept Design Plan for Proposed Art in Public Places at 1833 N. Garey Avenue, Pomona, CA 91767

RESPONSE TO CORRECTIONS:

1. Property Owners and Occupants List. Please provide a list of all properties within 400' of project site and one set of mailing labels containing all property owners and occupants within 400' of the project site.

- We will order this at a later time because Radius Map Mailing Labels expire. We use the company Data Pro for the Radius Map Mailing Lists. When the City is ready to mail the letters, Data Pro we will provide them to the City, generally within 48-72 hours of the time we place of order.

2. Preliminary Sketches. Please provide color renderings of the proposed metal sculpture from all four sides. Please label the width, depth, and height of the proposed sculpture on the renderings.

- Please see TAB 1
- Artist's response as follows: "I cannot send the rendering in color because it's organic and the computer cannot imitate the color and patina reality. I have supplied a picture of a sample of the material with the metal coatings on it. It will not be exactly like this as I will be blending shades to work with the sculpture and areas of shadow."

3. Public Art Allocation. Pursuant to Section .5809-24.F.1. of the City of Pomona Zoning Code, the public art, and all eligible expenditures associated with installation of the Public Art (as described in the Art in Public Places Policy and Guidelines Manual), shall be in an amount equal to or in excess of the Public Art Allocation which is an amount equal to one percent (1%) of the Building Valuation for a Project. Our calculation based on this formula and our record of the building valuation shows that the public art allocation should be equal to or in excess of \$38,914.00. Please provide an appraisal or other evidence of the value of the proposed artwork, including the artist's hourly rate, materials, acquisition, and installation costs that satisfy the requirement of providing a public art piece valued at \$38,914.00 or higher. You may use the attached Project Budget form to complete this requirement, or submit your own customized budget table.

- Please see TAB 6

4. Artist's Past Commissioned Works. In the application package submitted, the descriptions of the artist's past commissioned work were shown in a document while the images of these past commissioned works were provided separately in the digital format in a flash drive. Please combine the two and submit a document that contains descriptions of the artist's past commissioned work with images of these pieces.

- Please see TAB 2

5. Artist's Past Public Art Works. Has Mr. Gunner created public art in the past? If yes, please provide images, addresses, descriptions, and the valuation for his past public art projects.

- Mr. Gunner Johnson has not been commissioned for Public Art in the past, but his private commissioned pieces have been viewed by the public, for instance, at his exhibitions, in Batman Forever and his John Lennon Glasses can be seen by the public for miles around and from Pacific Coast Highway.
- Please see TAB 3

6. Preliminary Plans for the Planning Department to evaluate compatibility.

a) Include a scaled site plan of the vicinity areas immediately surrounding the proposed art piece located at the entrance of the project that shows Garey Avenue, sidewalks, and any public right of way.

- Please see TAB 7

b) Include the locations of any permanent fixtures on Garey Street or along the entrance driveway.

- Please see TAB 7

c) Provide a lighting plan demonstrating how the proposed sculpture will be lit at night.

- Please see TAB 8 Lighting Plan for Art and Lighting Submittal

d) Provide a statement to the durability of the proposed artwork. Please see TAB 5

- The sculpture will last for 100 years plus as it is made from steel and sealed. The metal coatings will last for ten to fifteen years, or more.
- The sculpture will be installed in such a way that the supports from the feet leading into the base can be unbolted, spot weld cut and the sculpture removed to re-coat it. Both removal and re-install can be done by the artist if another coat of metal coating or clear coat is desired in years to come.
- Metal coatings can be replaced every fifteen years or longer.

e) Will the proposed metal sculpture be incorporated in a landscaped area? If so, please identify any planters (dimensions and height), seating areas, and other fixtures.

- The sculpture will not be in a landscaped area. Please see TAB 1 for seating area around sculpture.

f) If the proposed metal sculpture will be incorporated in a landscaped area, please provide landscaping and irrigation plans.

- The sculpture will not be incorporated into a landscaped area.

g) Please provide rendering(s) showing the view of the proposed sculpture against the buildings on site as viewed from Garey Avenue. The rendering(s) shall accurately depict the height and scale of the proposed sculpture in relation to the buildings on the property.

- Please see TAB 1

7. Maintenance of the Sculpture. Provide information on how the proposed art work will be maintained subject to requirements set forth in Section .5809.24.1 of the Zoning Code and Part 2, Section XII of the Art in Public Places Policy and Guidelines Manual. Please see TAB 5

- Artists Statement of Maintenance: "I can do the maintenance of the sculpture when the time comes. In ten to fifteen years (labor and materials) redo the patina and clear coat of the sculpture. If just a clear coat is needed, it will be \$3,500-\$4,000 from start to finish. It is difficult to estimate this cost fifteen years into the future as costs may go up or down depending on the economy and the price of the material."

8. Identification of Artwork. The City's Art in Public Places Policies and Guidelines Manual requires that each artwork piece be identified by a rosin plaque approximately 8" by 8". The plaque should be placed in a location near the artwork piece. Please show on your plans that this requirement will be met.

- The sculpture will be identified per the The City's Art in Public Places Policies and Guidelines Manual and will be 8" x 8". Please see TAB 4 for example font (the title will be centered), sample of a Rosin plaque from the company that will make the identification plaque and product data on the custom plaque material.

Please see TAB 1 for the location of the plaque. The identification plaque will be placed at the front of the base as shown on TAB 4

Please note in the renderings in Attachment # 1 the Pomona Plaza Sign will not be on the base of the sculpture but will be per Please see TAB 4 with a size of 8" x 8". **The base of the sculpture will only have the artwork identification plaque.**

9. Electronic Plan. On a CD-ROM, please submit the digital copy of the plans.

- A full copy of the approved plans for the project will be provide on a USB Memory Stick

10. Revised Plan Sets. Please submit 10 copies of the revised plan sets for the Cultural Arts Advisory Committee and Commission meetings.

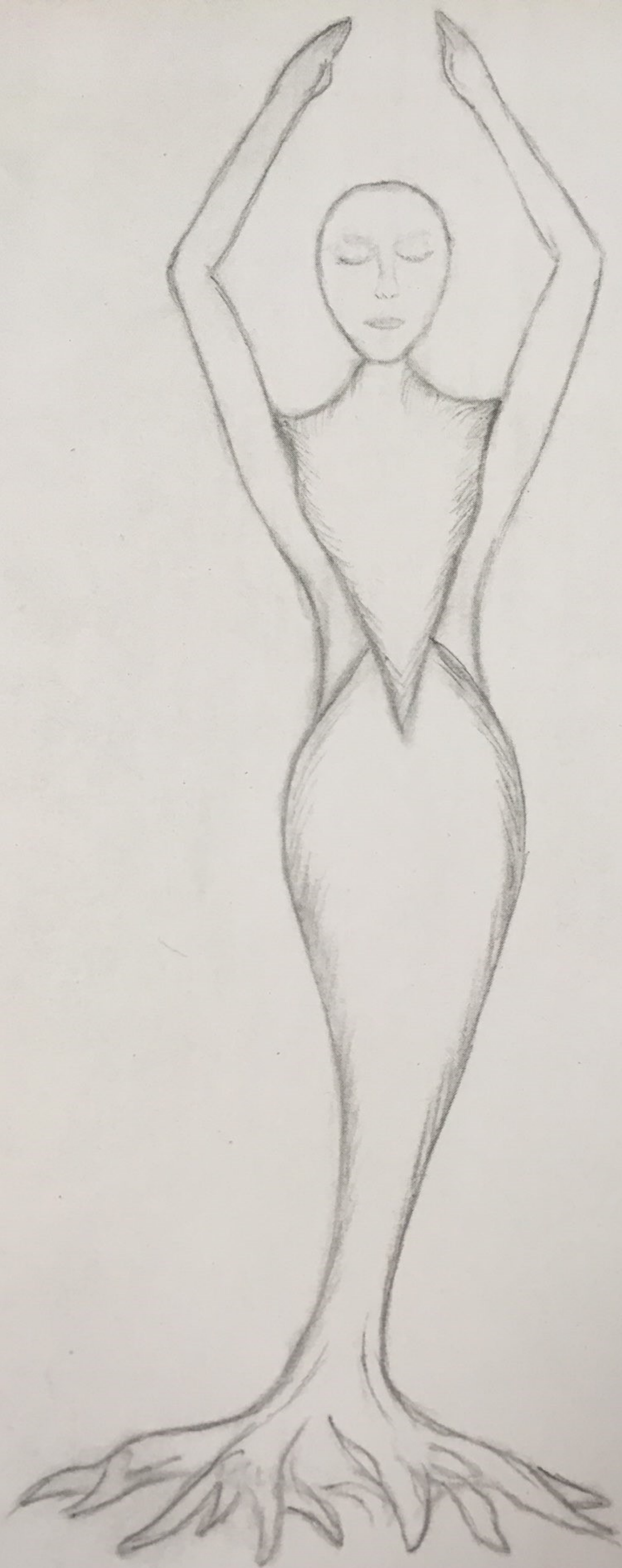
- We will submit 10 copies (size 24 x 36) of the 4 sheets in Attachment # 4 and the Lighting Plan sheet for the sculpture in Please see TAB 7.

11. Past Commission Agreements. It was unclear to staff why two commission agreements for the artist's works dating back to 2003 and 2006 were included in the submittal package. Please clarify. Please see TAB 3

- A partial list of Mr. Gunner Johnson's commissioned works was provided along with rates of pay, evidence of pay and selling/re-selling value to show proof of the value of the artist's past commissioned pieces. Please note that when considering the past pay rates and values for older pieces, one must consider the economy of that time. Mr. Gunner Johnson has been a professional artist working on commissioned pieces for decades and the value of his work can be seen in the sale price of his art. Gunner Johnson's art will endure the test of time in both material and artistic quality. "The Goddess" will be enjoyed by the public for many years to come. Metal sculptures are not a common medium for artist so we know that when you meet Gunner, you will agree that he is the right artist for this piece.

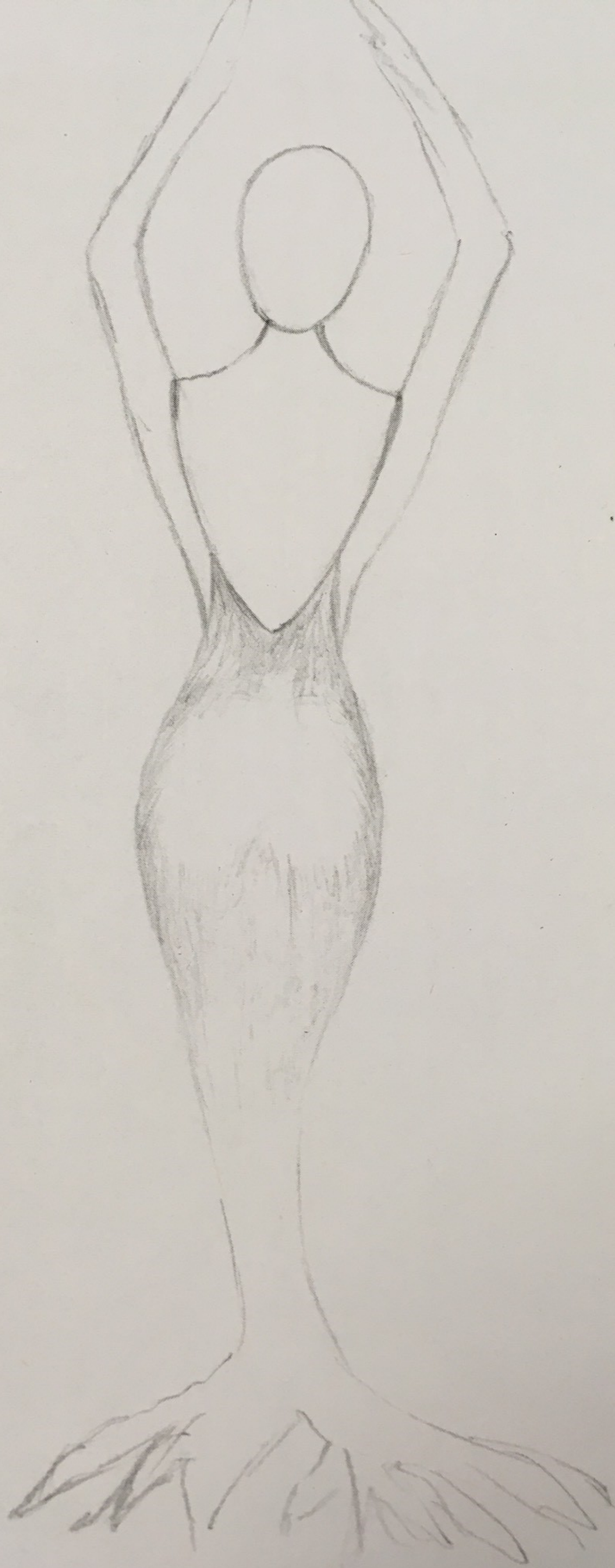
Preliminary Sketches

Tab 1

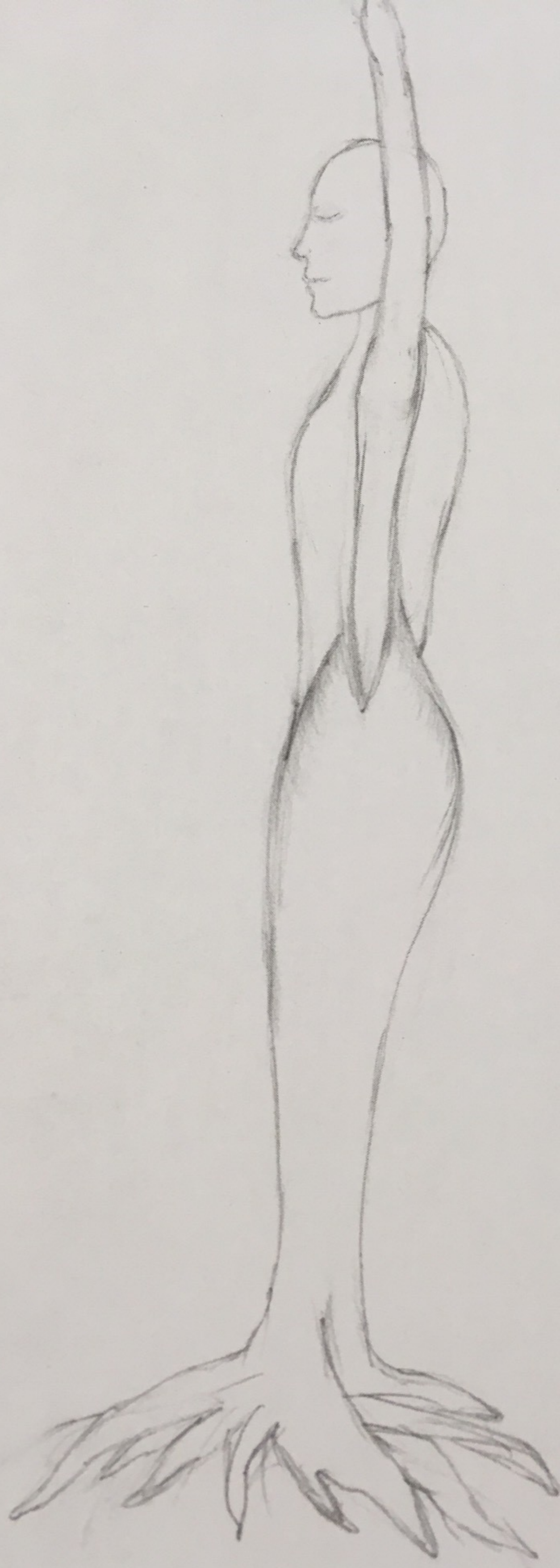


(FRONT VIEW)

GUNNER
JOHNSON

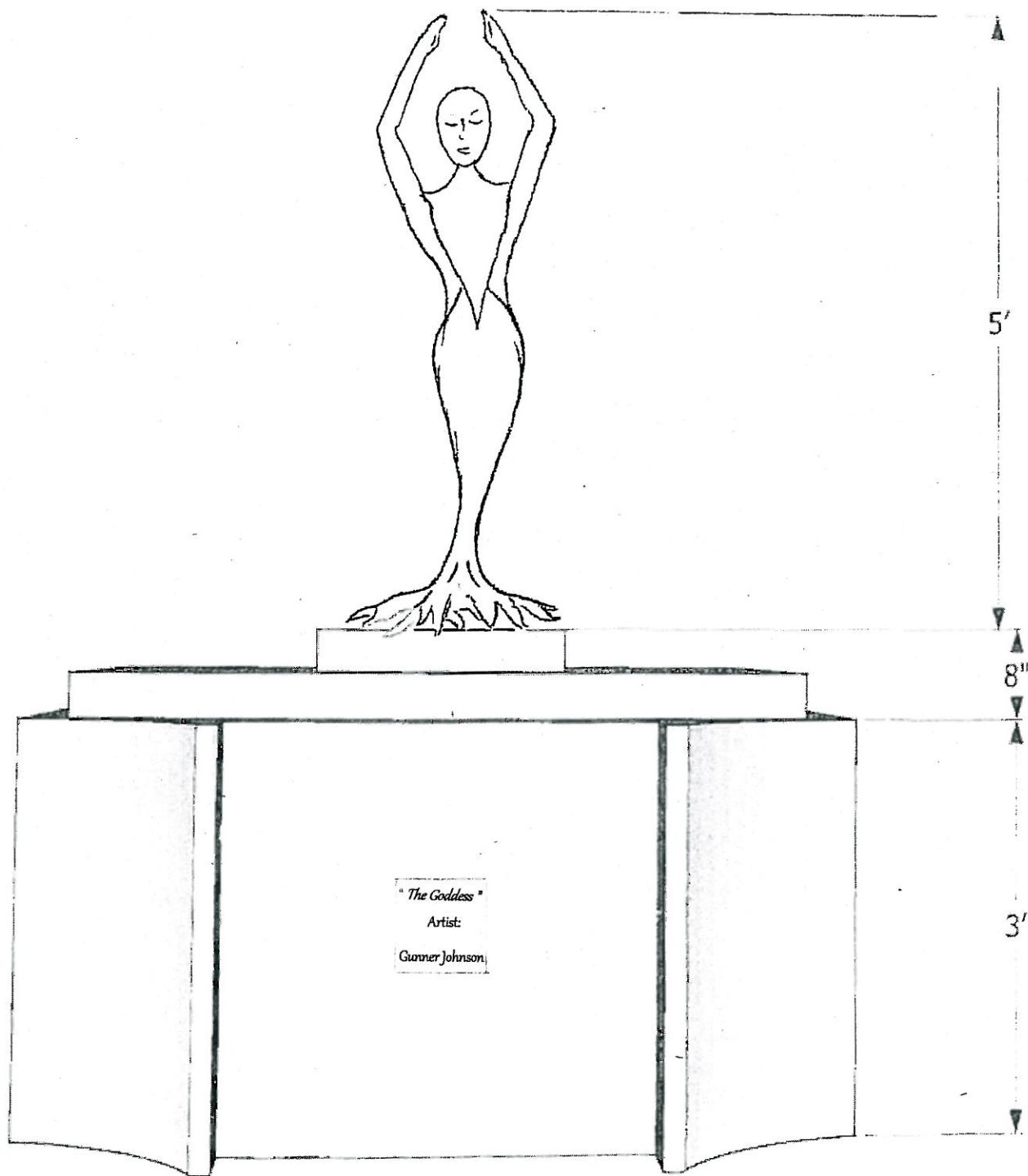


BACK



SIDE

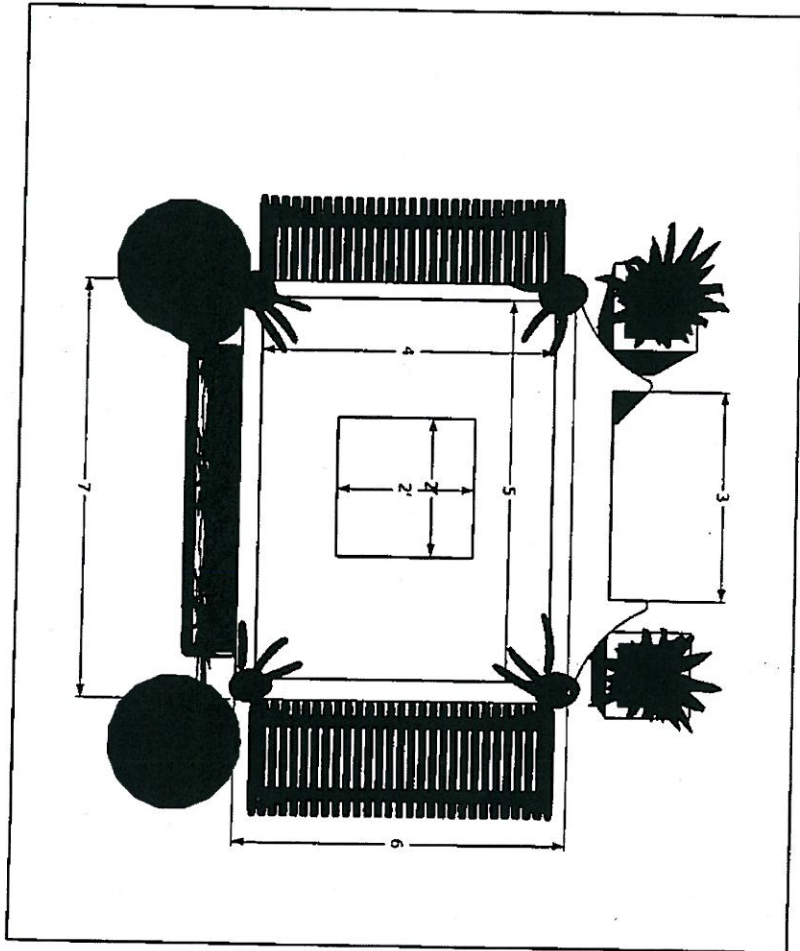


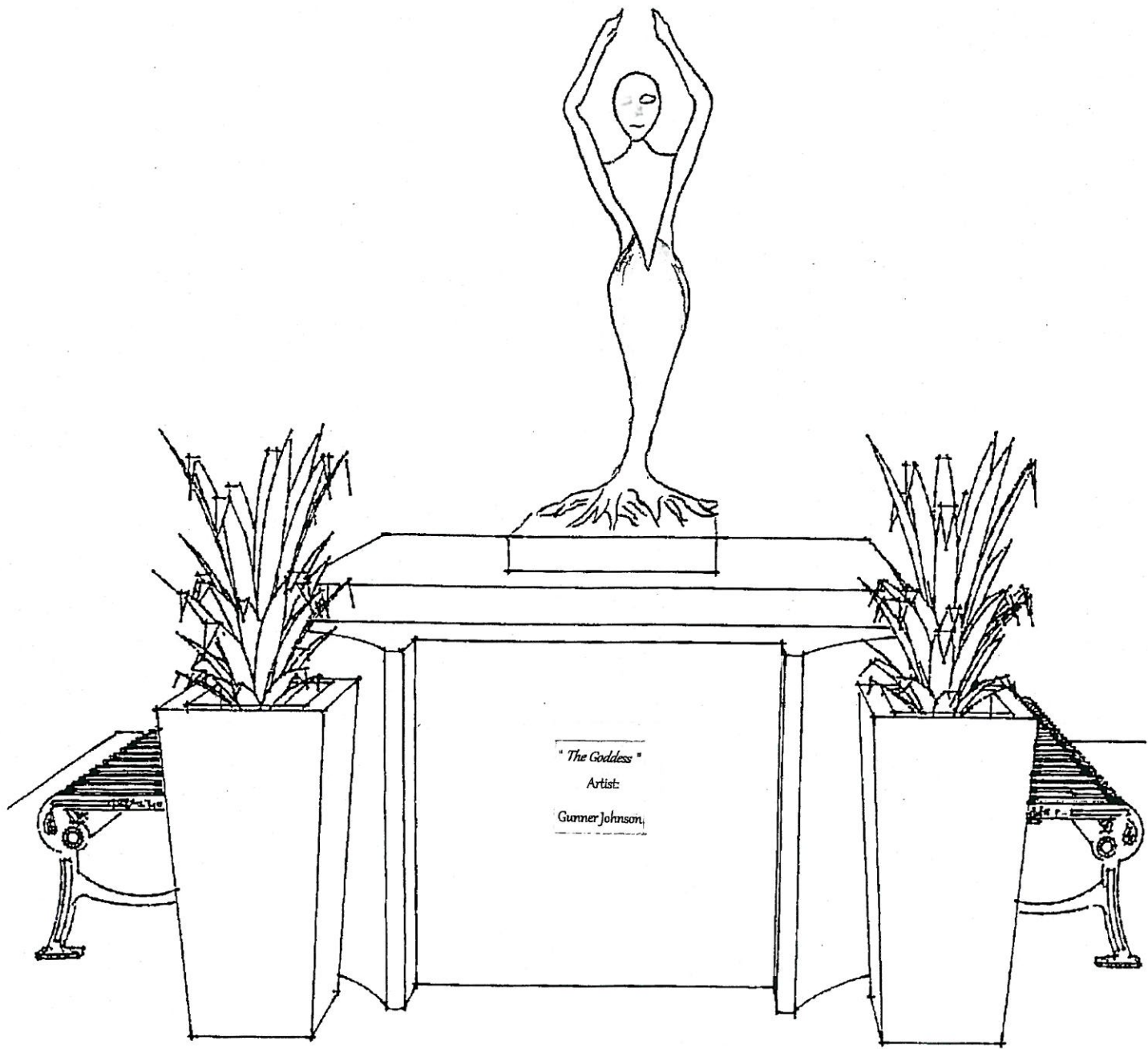


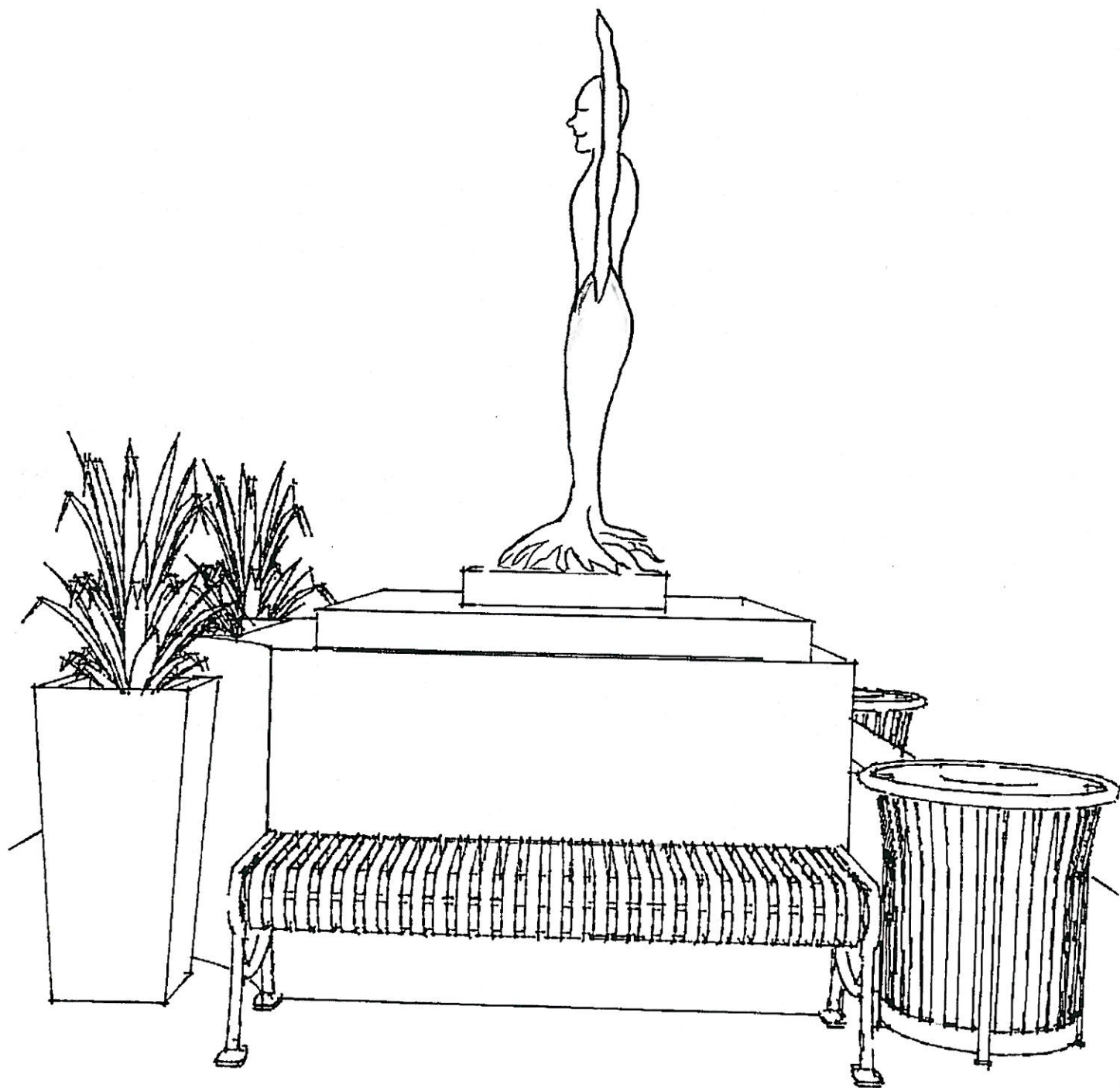
"The Goddess"

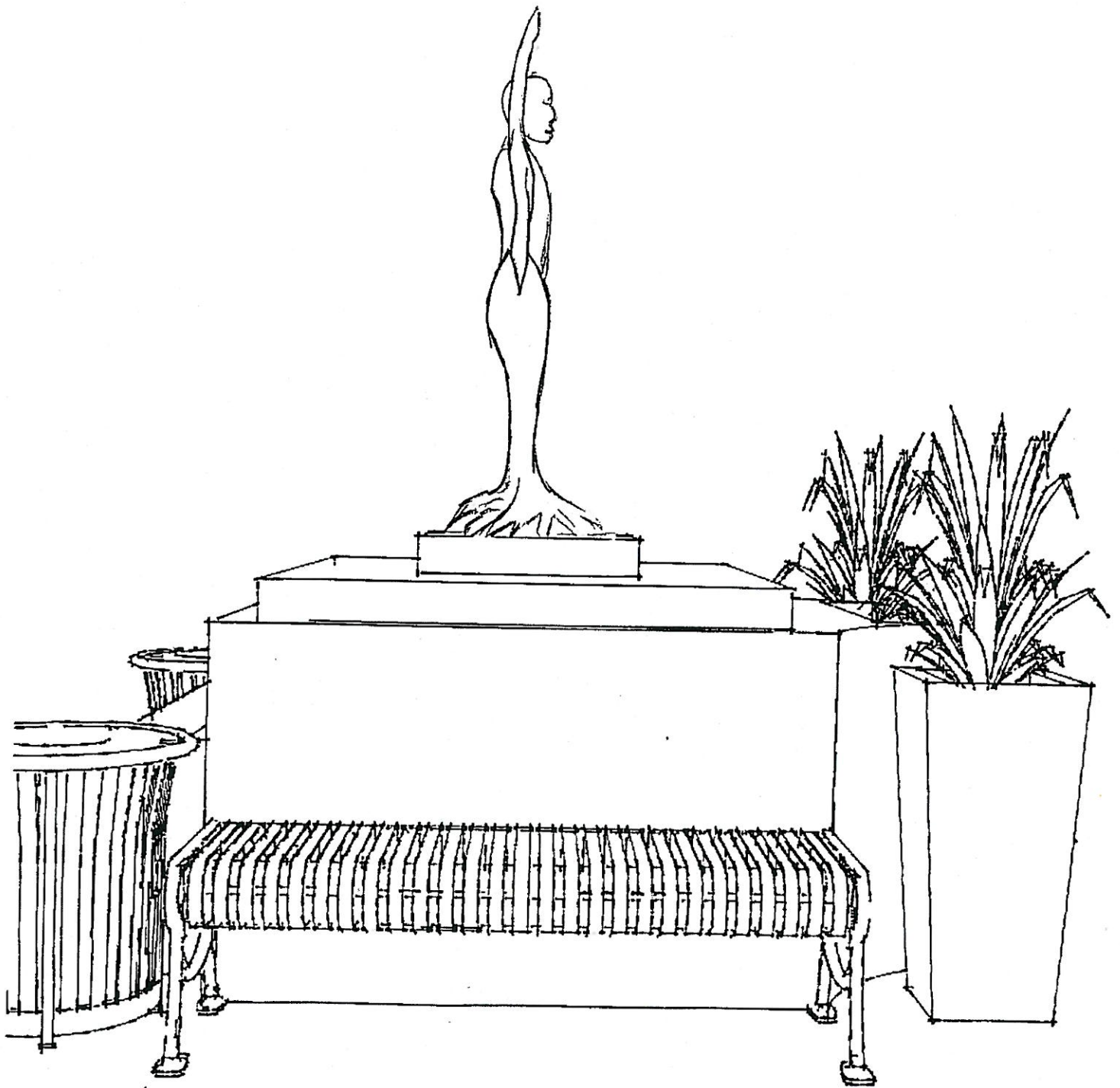
Artist:

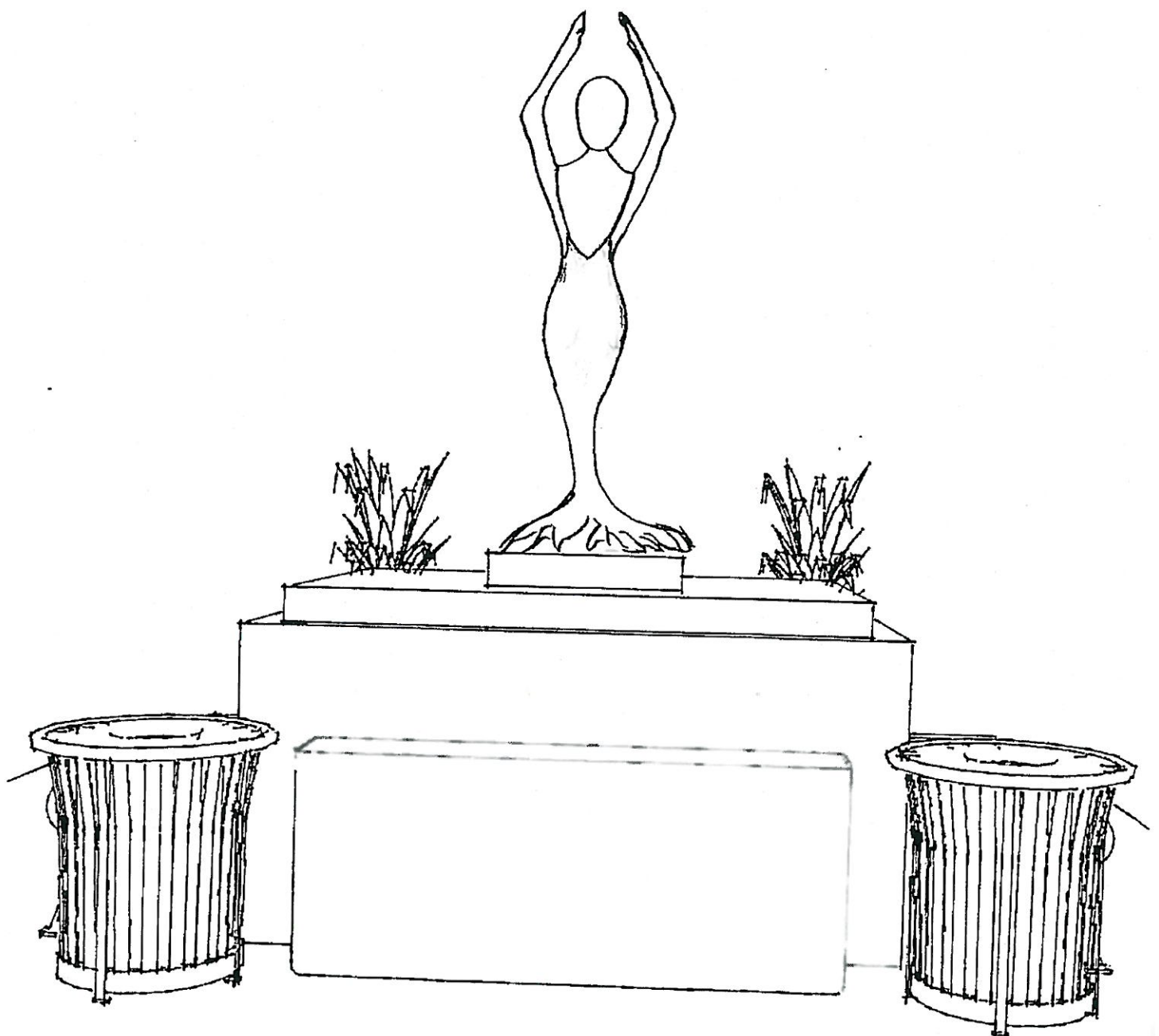
Gunner Johnson











Artists Past Commissioned Pieces

Tab 2



1. Whole Foods Market: "Chopper" and "Bike Wheel" Sculptures \$ 13,000.00. Materials costs \$ 460.00 Artist worked for 160 hrs. at \$ 78.38/hr.



lb. Whole Foods Market: "Bike Wheel" Sculpture \$ 13,000.00. Materials costs \$460.00. Artist worked for 160 hrs. at \$ 78.38/hr.



1b. Whole Foods Market: "Bike Wheel" Sculpture \$ 13,000.00. Materials costs \$460.00. Artist worked for 160 hrs. at \$ 78.38/hr.



2. Fireplace Company: 3 Fireplace screens: Total of \$ 5,500.00
(2 @ 1,000.00 and 1 @3,500.00). Resold all for \$ 8,500.00.
Materials cost \$ 120.00. Artists worked for 90 hrs. @ \$59.78/hr.



3. Commissioned by a website company to build 9ft. long John Lennon Glasses modeled after a vintage pair selling on e-bay. Fully functional mounted on a roof top overlooking Pacific Coast Highway. \$ 4,000.00. Material Costs: \$ 600.00. Artist worked for 55 hrs. at \$ 62.00/hr.



3. Commissioned by a website company to build 9 ft. long John Lennon Glasses modeled after a vintage pair selling on e-bay. Fully functional mounted on a roof top overlooking Pacific Coast Highway. \$ 4,000.00. Material Costs: \$ 600.00. Artist worked for 55 hrs. at \$ 62.00/hr.



4. "Batman Forever" (Movie) Rentals and Commissions.
"Throne-Is" - \$ 5,000.00 Rental for 1 day at \$5,000.00 / day. Artist took 400 hrs. to create.



4a "Batman Forever" (Movie) Rentals and Commissions.

"Throne-Is" (side view) \$ 5,000.00 Rental for 1 day at \$5,000.00 / day. Artist took 400 hrs. to create.



4b. Batman Forever: 1994 Harvey Two Face (played by Tommy Lee Jones) SOFA: \$6,500.00. Materials cost \$ 665.00. Artist hours to complete welding and sculpting in 60 hours at \$97.25/hr.



4c. Batman Forever: Two Face End Tables: \$6,000.00. Materials cost \$ 230.00.
Artist hours to complete welding and sculpting 60 hours at \$ 96.17/hr.



5a.Traffic (High End Boutique in Beverly Center and Dallas, TX):
Sculptural Jewelry Showcases. A total of 6 Sculptured Metal Showcases.
\$3,400 - \$3,700 per showcase. Artist made \$100.00/hr.



5b.Traffic (High End Boutique in Beverly Center and Dallas, TX):
Sculptural Jewelry Showcases. A total of 6 Sculptured Metal
Showcases. \$3,400 - \$3,700 per showcase. Artist made \$100.00/hr.



5c.Traffic (High End Boutique in Beverly Center and Dallas, TX):
Sculptural Jewelry Showcases. A total of 6 Sculptured Metal Showcases.
\$3,400 - \$3,700 per showcase. Artist made \$100.00/hr.



5d.Traffic (High End Boutique in Beverly Center and Dallas, TX):
Sculptural Jewelry Showcases.A total of 6 Sculptured Metal
Showcases. \$3,400 - \$3,700 per showcase. Artist made \$100.00/hr.



5e.Traffic (High End Boutique in Beverly Center and Dallas, TX): Sculptural Jewelry Showcases.A total of 6 Sculptured Metal Showcases. \$3,400 - \$3,700 per showcase. Artist made \$100.00/hr.



5f. Traffic (High End Boutique in Beverly Center and Dallas, TX):
Sculptural Jewelry Showcases. A total of 6 Sculptured Metal
Showcases. \$3,400 - \$3,700 per showcase. Artist made \$100.00/hr.



6.Commissioned by Home Owner, Wine Cellar Door made of Dual Glazed glass and steel with sculpted tree inside.
\$ 3,500.00. Materials Cost \$400.00.
Artist's hours to complete 60 hrs. at \$50/hr.



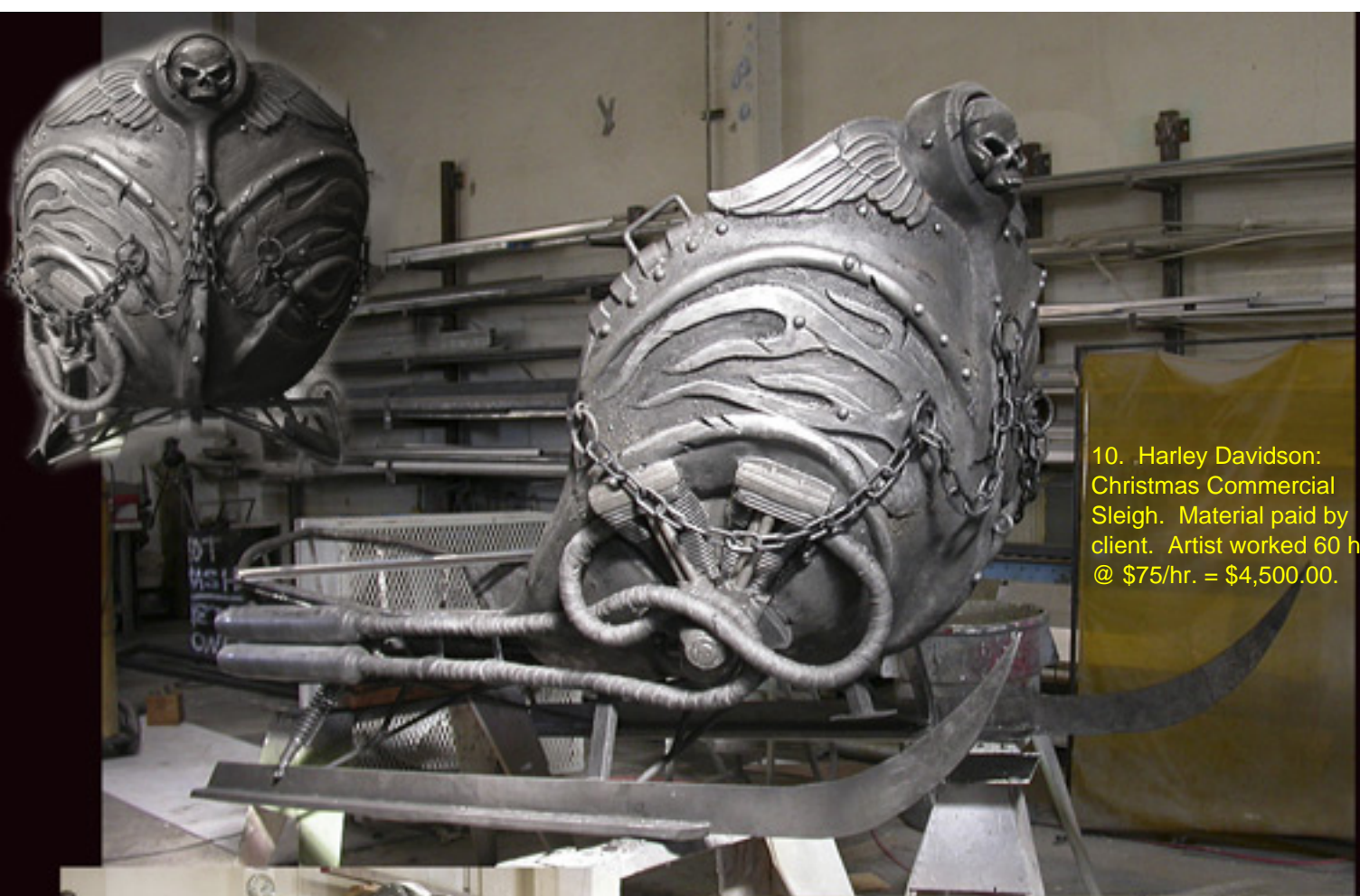
7. Commissioned by Interior Designer for Custom Built Luxury Home, Wine Cellar Door made of Dual Glazed glass and steel with sculpted tree inside. \$ 3,500.00. Materials Cost \$400.00. Artist's hours to complete 60 hrs. at \$50/hr.



8. Zip Restaurant (Thai Fusion Restaurant) Commission to Design and Oversee the construction of 15 Patron Tables, 45 Chairs and 16 stools, \$ 30,000.00. Production Costs \$10,000.00. Artists Time 25 hours @ \$800/hr.



9. Leaf Wall Sculpture: \$ 2,500.00. Materials cost \$200.00. Piece was resold for \$5,000.00. Artists time to complete 35 hrs. @ \$65.71/hr.



10. Harley Davidson:
Christmas Commercial
Sleigh. Material paid by
client. Artist worked 60 hr.
@ \$75/hr. = \$4,500.00.





11. Individual commissioned Table. "Molecule Table"
\$ 2,900.00. Materials costs: \$ 200.00. Artists worked
for 32 hrs. @ \$84.00/hr.



13. "Sere" wall sculpture for private home in Hollywood Hills:
\$5,000.00. Artist worked for 20 hrs. @ \$250.00/hr.



14. Harry Siegal: Pop Furniture Designer.
"His and Her Thrones" \$ 7,000.00. Artist
worked for 80 hrs. @\$87.50/hr. Pieces resold
for \$ 12,000.00.



14. Clothing Designer for a store called Skkin: Store Sign \$ 2,000.00. Artist worked for 30 hrs. @ \$67.00/hr.



16. L.A.17. L.A. Docs (TV Show): Multiple Wall
Sculptures for Set. \$ 5,000.00 at \$125.00/hr.





17. Deloitte and Touche, LLP. Financial Advisors commissioned pieces as rewards for highest sellers. Artists Designed Prototypes for Awards. \$ 1,000.00. Artists worked for 10 hours at \$ 100/hr.

About the Artist

Tab 3

GUNNER JOHNSON

Artist Statement

The quote from my biography that most accurately describes my art is that it is “a blend of magic, mysticism, demons and heroes.”

I'm some what of a romantic and seem to find the story in the materials I am creating from as they find their newly destined form. I want my work to appear to have some sort of life and movement and ultimately transform the thoughts and views of those experiencing it, giving them another perspective in a world full of possibilities. I don't work off the usual visual mark that people would normally conceive. I blend the past and future in the present. I want to inspire people to look inside at there own creativity. To think outside of the box. Expand there minds.

Gunner Johnson

Exhibits:

1991 Cure Gallery – Melrose Ave. L.A., Group Show
1992 World Collection – Melrose Ave., L.A., Selected Pieces
1994 Gallerie Cathedrale – Fairfax Ave., L.A., One Man Show
1995 Hartog Gallery – Wilshire Blvd., L.A., Group Show
1995 Celebrity Center – Franklin Ave., L.A., Group Show L.A.V.A.
1996 Desmond Gallery – Sunset Blvd., L.A., Group Show
1997 Darks Art Parlor – Lankershim Blvd., L.A., Group Show
1997 Artagonist – L.A., One Man Show
1998 B.G.H. Gallery – Bergamot Station, S.M., Group Show
1999 In Studio Gallery – Beverly Blvd., L.A., Group Show
2001 Gallery Of Functional Art – Bergamot Station, S.M., Group Show
2002 – 2007 Gallery Of Functional Art – Bergamot Station, S.M. (cont.)
2007 – 2008 Fund Raising Shows in L.A.
2009 James Gray Gallery – Bergamot Station, S.M. Group Show
2010 Create Fixate - “Vitalize” Culver City, Ca. Group Show
2011 James Gray Gallery - Bergamot Station, S.M. Solo Exhibition
2014 Create Fixate - “Serendipity” - DT Los Angeles, Group Show
2014 The Fold Gallery – DT Los Angeles, Group Show – 9/6/14
2015 Create Fixate “Branching Out” – DT Los Angeles, Group Show
I have done private commissions since 1990

Films/Video

Batman Forever
Breakaway
The Craft
Marilyn Manson

Personal You Tube video-
mag.)
Heavy Metal Toy Factory

Television

Awsome Interiors
Babylon 5
LA Doctors
School of Rock
Major Crimes – season 5

Featured Magazine Articles

L.A. Daily News, July 25th, 1995
The Christian Science Monitor, July 21, 1995
Film Crew Magazine, Issue 9, 1995
Furniture Today, July 24th, 1995
Action West Magazine, 3rd quarter, 1995
Agenda Magazine (on line) 2007
Thirteenminutes (a bicultural Asian American
volume 2 issue 3, 2007
Raging Artists November 18, 2011

<http://www.gunnerjohnson.com/>

ARTS

Gothic Design with a Welded Edge

When the 'Batman Forever' crew came calling, Gunner Johnson gave them a major eyeful

By Gloria Goodale

Special to The Christian Science Monitor

AS a child, artist Gunner Johnson destroyed his toys and wreaked havoc in his room. As a teenager, he stole cars. As an adult, he never had the patience to pursue formal artistic training. "I was full of anger and passion. I needed a way to channel it," he says today, calmly sitting in his Hollywood apartment, surrounded by sculpture, drawings, and paintings.

One might expect wild, undisciplined work. Instead, his art is supremely controlled.

The range of materials and styles is startling and eclectic. A walking-stick sculpture made of palm fronds and crystal looks native American, as does a wood, fur, and plaster mask dangling from the ceiling corner. A realistic female arm, dangling a bracelet and gripping a gun, juts from the wall above the couch.

Detailed pen drawings of part-animal, part-human beings on the wall and a large, unfinished oil painting of a dragon-being in his kitchen show off an illustrator's story-

telling sensibility.

His small living room is completely dominated by "IS," a fantastical 7-by-5-foot wood and steel throne, weighing over 250 pounds. In it, Johnson transforms gnarled, Manzanita tree roots and salvage sheet steel into silky soft curves and feathery surfaces covered with painstakingly sculpted and welded details. The steel webbed wings that make up the throne back look poised to take flight, light as air, belying their industrial material.

Futuristic yet primitive work

The throne embodies the dominant themes of Johnson's work: a futuristic, Gothic sensibility combined with classic mythological themes, painstakingly worked out in primitive materials.

Gotham City artifacts, one might even call them. In fact, set designers for the current "Batman Forever" film called Gunner after he sent them slides of his oeuvre.

Unable to find anything to express their concept of the dark side of the Two-Face lair, they paid Johnson a single visit and nabbed the throne, "IS," as well as two tables. The menacing, yet sophisticated furniture perfectly fused Two-Face's evil power with the smooth elegance of his good side. The tab? More than \$12,000.

Johnson is attracting critical attention as well.

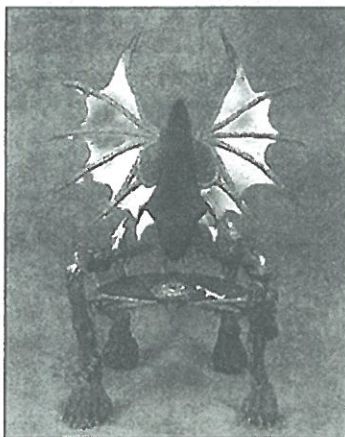
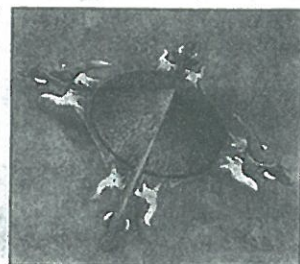
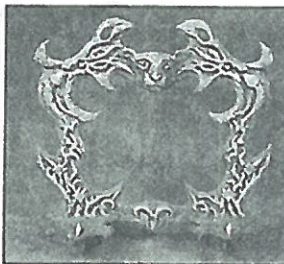
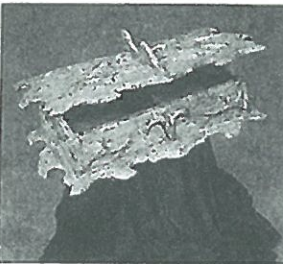
Harry Segal, well-known Los Angeles artist and furniture designer, compares Johnson to artists such as photographer Robert Mapplethorpe when they were starting out. "His art makes people look at the culture," he explains.

Segal says Johnson takes cold, inanimate metal and creates poignant angel wings with delicate scales that make a powerful statement about our ability to express spirituality or whiteness in a harsh, material age. He believes Johnson has a promising future. "His work exists on many levels."

Segal also says that the job of an artist is to absorb and internalize what's happening, and then to express an encounter with the culture and its effect on the individual. Johnson does that. "He's got his [finger on] the pulse of what's happening," Segal muses.



CREATIVE OFFSPRING: The artist sits on his steel couch, which is 6-1/2-foot tall and weighs 600 pounds. Below, his carved-wood works made in 1994 include (from left to right) 'Neptune's Chest,' 'Look Into U,' and 'Task.' He is known for 'softening' even the hardest materials.



GOATHAM CITY ARTIFACT: The throne "IS," made of steel and charred wood, attracted 'Batman Forever' set designers, who rented it for Two-Face's lair.

Johnson uses natural materials "in a way that keeps people in touch with their fantasy and spirituality," while at the same time reminding them of the harsh realities of daily life. The Manzanita wood used in the throne, numerous tables, and candlesticks came from the Topanga Hills, which were scarred in the Malibu, Calif., fires.

A steel and wood candlestick, entitled "Eternal Life," is dedicated to fire victim Duncan Gibbons and is constructed of wood found on the property surrounding Gibbons's house, which was consumed in the fire. Johnson's first one-man show in 1994, at the Gallerie Cathedrale, was dedicated to those who died in the fires.

"Gunner's work is very masculine, very primal, but very tender at the same time," says Alexander Andree, a German painter and owner of the Gallerie Cathedrale. He says Johnson possesses a wonderful combination of primal power and softness.

Andree says that when Johnson walked into his Fairfax Avenue gallery in March 1994, he was flabbergasted by the way he could bring softness into the hardest of materials, such as wood and steel. "He is a [finger on] the pulse of what's happening," Segal muses.

Johnson uses natural materials "in a way that keeps people in touch with their fantasy and spirituality," while at the same time reminding them of the harsh realities of daily life. The Manzanita wood used in the throne, numerous tables, and candlesticks came from the Topanga Hills, which were scarred in the Malibu, Calif., fires.

It is only within the past 18 months that he has felt like a real artist, Johnson says. Before Jan. 17, 1994, a date scarred into the consciousness of any Los Angeles resident by the massive Northridge earthquake, Johnson built homes in Beverly Hills, designed neon, and constructed movie sets while pursuing his art at night.

First show drew raves

After he was injured in the quake and went on federal disability, he was finally freed, for the first time, to pursue his art full time. He got a Small Business Administration loan of \$1,200 to buy welding gear and plunged into a frenzy of creation. His first solo show at the Gallerie Cathedrale was extended to two and a half months after what owner Andree calls an overwhelming public response.

Johnson himself, who is the grandson of a crowned king of the Kalyzai tribe in Afghanistan, says he is influenced by many things, such as classic mythology and images from native American cultures, but his main goal is to take people higher, to

make them find the light after destruction, as he has had to do in his own life.

Although he maintains he has had no formal artistic training, Johnson's years of work as a carpenter and set designer have given him an understanding of form and structure that are critical to the power of his furniture sculpture. "I like people to get a sense of their own power. If they can sit in my throne and feel that, that's my god."

In keeping with his desire to empower others through his work, Johnson also teaches art at Options House, an Los Angeles facility for troubled teens.

Prices for Johnson's pieces begin at \$5,000. He still works on commission, but won't accept a project assignment for under that amount, because "I know what it takes out of me to create something." Below a certain amount, the investment of time and materials isn't worth it.

Johnson would like to go both smaller and bigger. He has a short-story series in mind, accompanied by finely detailed, fantastical drawings. Johnson says he also wants to influence people "in big ways." Next up from the Johnson studio? A skyscraper-sized sculpture. Just as soon as he finds the space to build it.



Gus Ruelas/Daily News

Holy thingamajig, Batman! Gunner Johnson sits on "Is," the winged creation that decorates Two-Face's hideout in "Batman Forever."

Creating order from chaos

Gunner Johnson describes himself as an artist without real inspiration until he ventured into fire-ravaged Topanga in January 1994. His work would never be the same.

"I was standing on this cliff, and it looked like some burned planet with all these skeletal trees," said Johnson, 35, of Hollywood. "All of a sudden, I had this feeling like there was a heat rush coming up from the ground. It was so hot, I broke out in a sweat; it was almost like reliving the fire."

Johnson had a vision: a throne with wings.

The former commercial set designer didn't know what to make of the experience until he awoke that same night to the awful rumblings of the Northridge Earthquake.

"It was a spiritual thing that happened," said Johnson, who severed a toe tendon in the temblor and, while recuperating, set out to duplicate the vision. "Now I'm able to build these wild pieces that I only used to dream about."

The result is Is, a 7-foot, 300-pound chair featured in the hideaway of the two-sided district attorney/villain, Harvey Dent/Two-Face, in "Batman Forever."

Johnson spent days in a walking cast searching for charred manzanita branches to complement the steel frame and black cowhide upholstery. Over the two months of

sculpting, he put a lifetime of angry energy into the project.

As a youngster, he shook his crib until the rails ripped out. He burned down his bedroom at age 5 and buried some of his mother's jewelry in treasure chests in the woods. Some of it has never been found. In high school, the self-described "pothead" graduated to stealing cars.

"It was rage," said Johnson, the grandson of an Afghanistan tribal king. "My dad was very angry, and my mom had a lot of energy — too much."

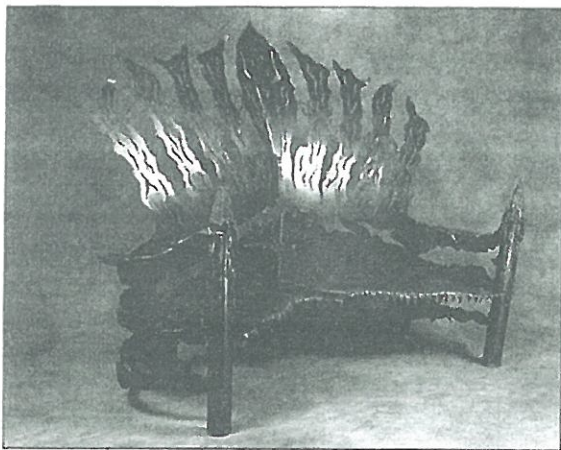
He vents by working with gnarled and blackened wood and steel — a representation of his "deviant side."

Johnson finished the chair in June and sent a picture to Warner Bros. after hearing about the Batman sequel. Cricket Rowland, set decorator for "Batman Forever," said Johnson's work "has expression and his own mythology."

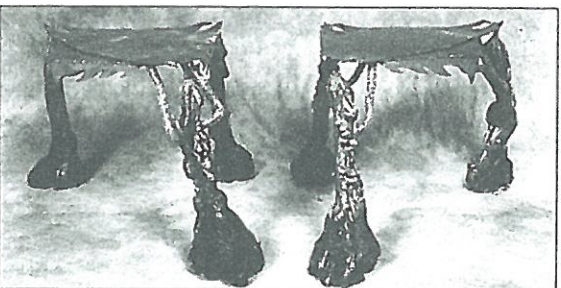
"It's like therapy," said Johnson, who teaches art to gang members, runaways and other troubled teens in his spare time. "Instead of destructing, I'm creating; then I take destruction and create with it. I like using grinders on steel, all the sparks and the heat — medieval stuff."

— Brett Pauly

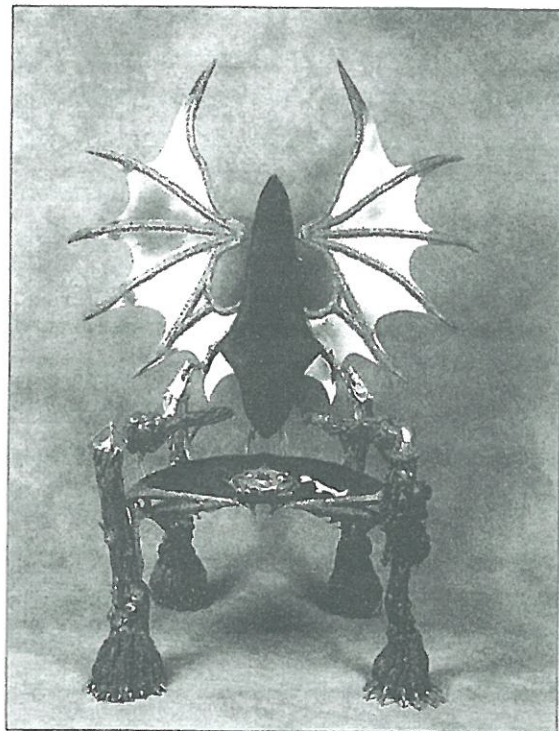
Furniture fit for a 'Batman' bad guy



RIGHT: Johnson's "Is," a throne fit for a dark and twisted villain — Harvey Two-Face in the movie "Batman Forever."



LEFT: This sofa, top, and tables created by Johnson also are seen in "Batman Forever."



By Susan M. Andrews

GOTHAM CITY — Now here's seating you're not likely to see at the October market — a 250-pound winged throne of burned wood and steel complete with lizard head seat.



Johnson

You can, however, see it in "Batman Forever," as millions of moviegoers already have.

Finding dark and nasty furniture for evil personalities can't be easy, but the film's set designers found a chair that perfectly reflects one bad guy's tormented and deviant side and "fused the balance of (his) scething power with elegance."

The villainous Harvey Two-Face, played by Tommy Lee Jones in "Batman Forever," has a two-sided lair to match his split personality and countenance. One side is a filmy celestial fantasy of white satin and creamy lilies; the other, dark and hellish, conjures up brimstone and the cries of lost souls.

The centerpiece of the dark side is "Is," a 7-foot-high, 5-foot-wide throne of steel and gnarled wood, created by artist Gunner Johnson of Hollywood.

Johnson, whose functional

art furniture sells for up to \$20,000, conceived the throne while viewing the scorched earth and skeletal trees of the Topanga Canyon following the California fires of 1993.

After he was injured in the Northridge earthquake in January 1994, Johnson was drawn back to the ravaged area to search for powerfully shaped pieces of charred manzanita wood. Without sketch or written plan, he spent two months sculpting "Is" entirely by hand, using the fire-hardened wood and massive steel. Upholstered in black cowhide, "Is" has been valued at \$100,000.

Johnson describes himself as "a transformational artist who sees the beauty inherent in nature, even in the face of apparent destruction, and from that vision I create more life."

Johnson says his personal history has its dark side. As a child, he buried his mother's jewelry in treasure chests, some of which have never been found. When he was 5, he burned down his bedroom, and in his teens he stole cars.

Prior to 1990, Johnson says he supported himself doing construction work and building movie sets. Then he discovered his art. "I opened a door and found a sky," he said.

Johnson has had several exhibits in Los Angeles and teaches art as a volunteer at Options House, a facility for troubled teen-agers.

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From Disaster to Divan

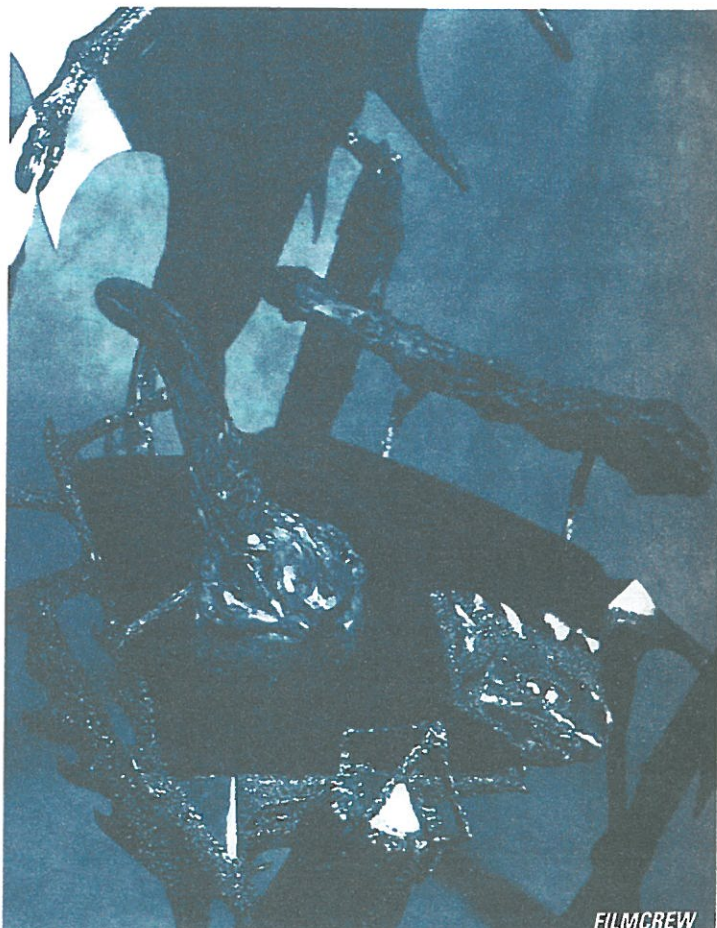
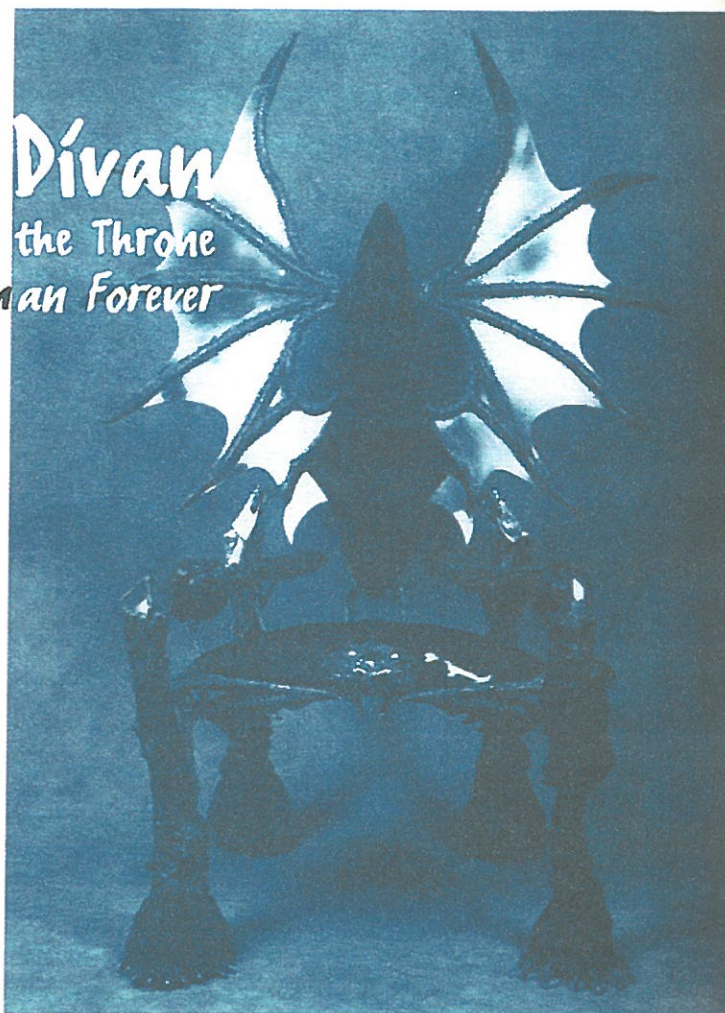
The Making of the Throne For *Batman Forever*

*The devastation of the Topanga/Malibu fires and the Northridge earthquake left many people to rebuild their lives. Gunner Johnson, a functional artist, used these furies of nature to create furniture from the actual ashes of the devastation, furniture that would eventually adorn the dark hide-away of Harvey Two-Face in *Batman Forever*.*

On a Sunday in mid-January, 1994, I stood on a cliff in Topanga Canyon looking at the remains of the Topanga/Malibu fires that had scorched the land the previous fall. On my shoulder sat a lizard, tame now, which I had found earlier in the rubble. At that moment, I felt what is best described as a rush of heat from the mountain below me as if it was a flash back of the fire. As unlikely as it may seem, I had a vision of a throne built of steel and the charred wood of the skeletal trees—a lizard throne.

At 4:31 the following morning, flying glass caused by the Northridge earthquake severed the tendon in my right foot. Three weeks later, wearing a walking cast, I returned to Topanga. Day after day I hiked for hours in search of powerfully shaped pieces of charred manzanita wood. It was wood to start the throne that would eventually be used in *Batman Forever*.

Lizard Throne Specs: 7', 2" tall, 63" wide and more than 250 lbs. For comparison, a regular tall back chair is less than 4' tall, 20" wide and weighs a lot less than 250 lbs.



FILMCREW



Toy Guns and Real Life: Gunner Johnson

inspired by RA's "High November 2011" Campaign. Featured: Gunner Johnson's latest exhibit, a show at the James Gray Gallery that brings together children and weapons in a truly unique – and entertaining – fashion. Yes, entertaining. In fact, our featured Raging Artist is all about entertainment and humor. "I didn't set out to make a statement about violence or guns per se," says Johnson, who gained prominence with his Gothic set pieces for films such as Batman Forever (and who turned down work on the new Dark Knight film to complete this new exhibit). "I just feel that when you juxtapose imposing, even terrifying, weapons with the innocence of youth, it puts things in perspective. "With art pieces that range from the cartoonish (a miniature red trike pulling a Radio Flyer wagon with a round black bomb as its cargo) to the truly provocative (a Russian Roulette wheel that sets its sights on corporate America among other targets), Johnson sheds light on childhood fears, adult contradictions, and the relationship between the two. "As kids, all weapons seem out-sized," says the artist. "As adults, we should outgrow violence and weapons, but instead we allow them to diminish the scale of life."



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November 19, 2011 marks the debut of Gunner Johnson's latest exhibit, a show at the James Gray Gallery that brings together children and weapons in a truly unique – and entertaining – fashion. Yes, entertaining. In fact, our featured Raging Artist is all about entertainment and humor. "I didn't set out to make a statement about violence or guns per se," says Johnson, who gained prominence with his Gothic set pieces for films such as Batman Forever (and who turned down work on the new Dark Knight film to complete this new exhibit). "I just feel that when you juxtapose imposing, even terrifying, weapons with the innocence of youth, it puts things in perspective. "With art pieces that range from the cartoonish (a miniature red trike pulling a Radio Flyer wagon with a round black bomb as its cargo) to the truly provocative (a Russian Roulette wheel that sets its sights on corporate America among other targets), Johnson sheds light on childhood fears, adult contradictions, and the relationship between the two. "As kids, all weapons seem out-sized," says the artist. "As adults, we should outgrow violence and weapons, but instead we allow them to diminish the scale of life."



As adults, we should outgrow violence and weapons, but instead we allow them to diminish the scale of life."

Johnson's art is always designed to instigate a reaction. With his famous throne from Batman Forever (one of many pieces he designed for Two-Face's lair), he conveyed a haunting, other-worldly mood. Conversely, with his new pieces, he creates imagery that is, in his own words, "Not surreal...but rather too real."



He has also made the exhibit interactive, full of moving parts. "These pieces should provoke a response, not dictate it," he explains. "Handling these guns, turrets, and toys is a visceral experience, it is impossible not to have a reaction, and ultimately the comical aspect of this provides a release."



Connecting his past and present work, Johnson may have inspired reactions of an other-worldly kind in the course of creating the exhibit: in the form of a poltergeist. "Take this for what it's worth," he muses, shaking his head. "But while I was doing this stuff, tools and other items would move from place to place on occasion. I'm a very organized sculptor, I don't leave things lying around. So when a set of drill bits moved around or a piece of metal fell inexplicably to the floor, I thought WTF?" A friend of Johnson's suggested that the mischief might be attributable to a poltergeist – a harmless, childlike spirit. "That made sense to me," Johnson reasons.



As he stands back and observes his completed works, Johnson notes that his exhibit is as much about contrasts as cohesion. "To appreciate beauty, you first have to acknowledge ugliness," he concludes. "A fully realized human being is equally aware of both."

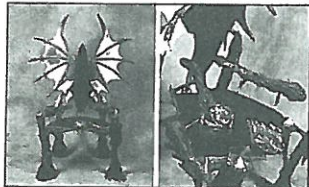
ACTION WEST

THE QUARTERLY JOURNAL OF FILM & BROADCAST PRODUCTION / THIRD QUARTER 1995

ITS & BDA

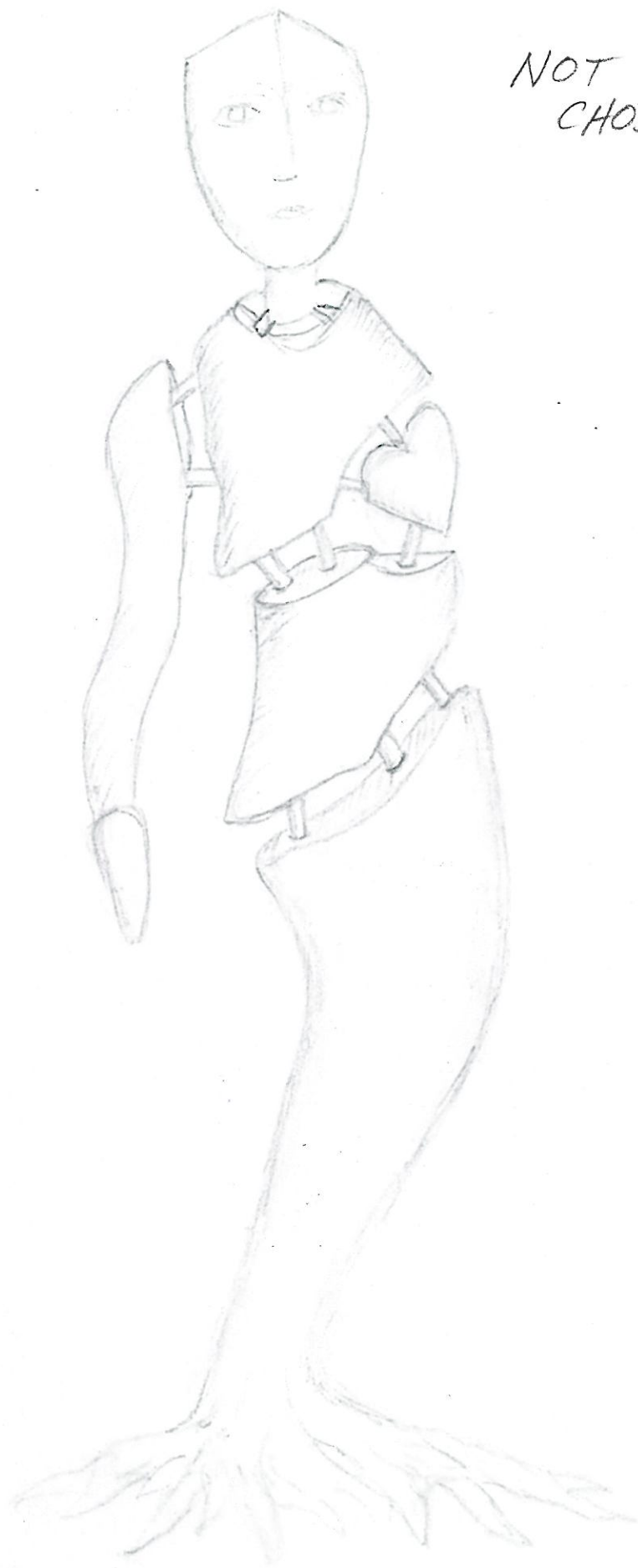
CREATION OF "IS"

HOLLYWOOD—Artist and steel sculptor Gunner Johnson recently designed and constructed functional Gothic furniture for Harvey Two-Face in "Batman Forever." One of the artist's most popular pieces in the film was Harvey Two-Face's throne, "IS", which took more than 2 months to construct and has been valued at upwards of ...



"IS" throne created by Gunner Johnson, featured in "Batman Forever" in the hideaway of Harvey Two-Face. 7-feet, 2-inches tall, 63-inches wide, more than 250 lbs., upholstered in black cowhide.

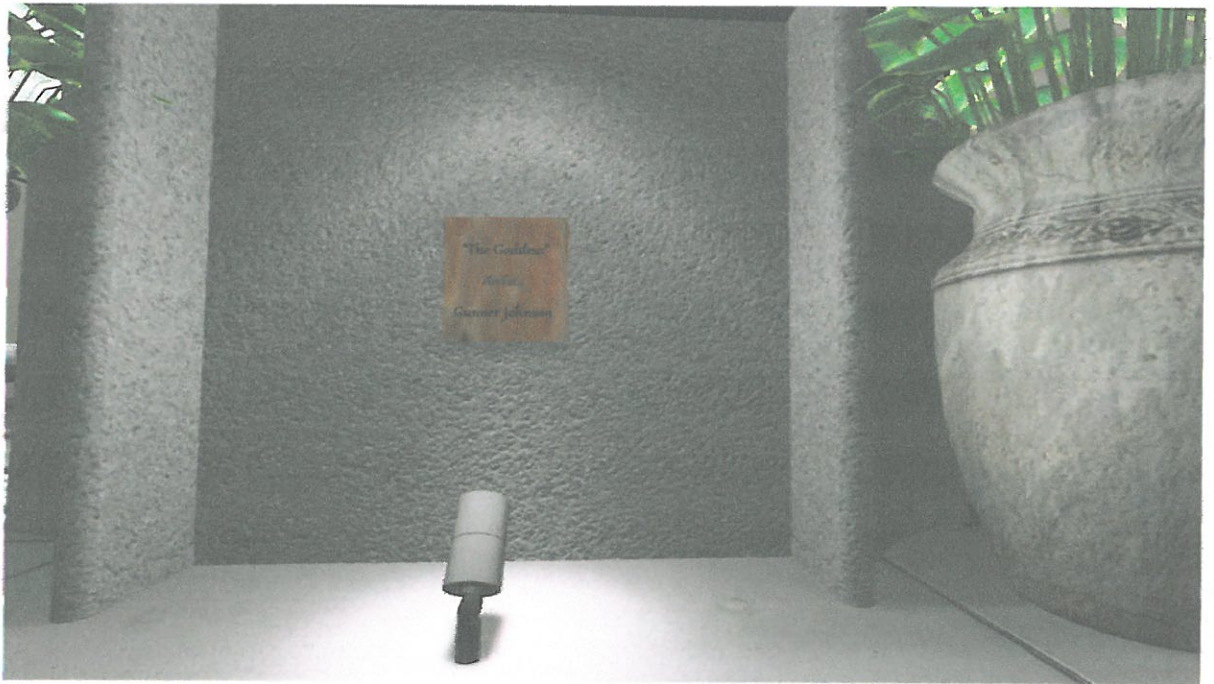
NOT
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Artist Identification Plaque

Tab 4







"The Goddess"

Artist:

Gunner Johnson

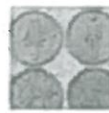
“The Goddess”

Artist:

Gunner Johnson

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Item details

★★★★★ (16)

Shipping & Policies

This is a custom cold cast bronze resin plaque. Personalize this sign with your own custom names or saying.

Suitable for Indoors or Outdoors, this personalised worded sign looks 100 years old, but is custom made new for you.

- Custom worded plaque up to 10x4 inches (25x10cm)
- Any font - (However, we can not cast letters shorter than 1/2 inch)
- Black background also an option

★PRODUCT DESCRIPTION★

Lightweight, indoor or outdoor shed, garage, house or garden wall plaque.

Brand New! Hand made to order here in South Australia.

Photos are a representation only. Each plaque has unique light green patina/rust patterning.

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Get what you ordered or your money back.

[Learn more](#)**Overview**

- Handmade item
- Primary color: Bronze
- Secondary color: Copper
- Room: Entryway, Garage, Kids, Living, Patio & outdoor
- Craft: Molding & casting
- Height: 4 Inches
- Horizontal width: 10 Inches
- Materials: Bronze, Resin, Rusty, Metal, Steel, Iron, polyurethane, sign, plaque, patina, Cast Resin, Cold Cast Bronze, door sign
- Made to order
- Ships worldwide from Australia
- Feedback: 16 reviews
- Favorited by: 3 people

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★PRODUCT DETAILS★

- Real Bronze Powder mixed with rigid polyurethane resin. "Cold Cast process".
- Hand Cast, patina applied, 2 coats of matte UV protectant clear coat
- 210 x 45 x 6mm (8 1/2 x 1 3/4 x 1/4 inch)
- Only weighs 53g (1.8 oz)
- 4mm countersunk mounting holes (or could be glued to wall)
- No screws supplied. Plaque only.



About the Material

Tab 5

Statement of Durability:

- The sculpture will last for 100 years plus as it is made from steel and sealed. The metal coatings will last for ten to fifteen years, or more.
- The sculpture will be installed in such a way that the supports from the feet leading into the base can be unbolted, spot weld cut and the sculpture removed to re-coat it. Both removal and re-install can be done by the artist if another coat of metal coating or clear coat is desired in years to come.
- Metal coatings can be replaced every fifteen years or longer.

Artists Statement of Maintenance:

"I can do the maintenance of the sculpture when the time comes. In ten to fifteen years (labor and materials) redo the patina and clear coat of the sculpture. If just a clear coat is needed, it will be \$3,500-\$4,000 from start to finish. It is difficult to estimate this cost fifteen years into the future as costs may go up or down depending on the economy and the price of the material."

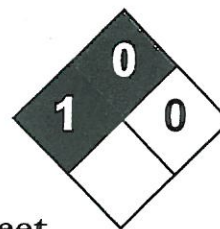
- Gunner Johnson

Graffiti Prevention:

In addition to the Pantina and Clear Coat the artist will apply Sculpt Nouveau "Shield Up" product (see attached product data sheets). The Shields Up product will provide protection from Graffiti damage (paint or markers) to the coated surface in conjunction with Sculpt Nouveau's Graffiti Remover.

SCULPT NOUVEAU

Date Revised 03-09-12



Health	1
Fire	0
Reactivity	0
Personal Protection	A

Material Safety Data Sheet Metal Coatings - All

1. CHEMICAL PRODUCT AND COMPANY IDENTIFICATION

PRODUCT NAME: SCULPT NOUVEAU METAL COATINGS

MANUFACTURED BY: SCULPT NOUVEAU
570 N. Tulip St.
Escondido, CA 92025 USA
Product Information Contact Information: (800) 728-5787 (8-5pm PST)
Fax Number: (760) 741-1074
www.sculptnouveau.com

24 HOUR TRANSPORTATION EMERGENCY NUMBER: CHEMTREC 800-424-9300 U.S. & CANADA
202-483-7616 INTERNATIONAL

2. COMPOSITION / INFORMATION ON INGREDIENTS

<u>DESCRIPTION</u>	<u>CAS NUMBER</u>	<u>WEIGHT%</u>
Metal Powders	12001-26-2	±25
Non Hazardous Acrylic Polymer	N/A	±25
Water	7732-18-5	±50
V.O.C. = 0		

3. HAZARDS IDENTIFICATION

EMERGENCY OVERVIEW: Liquid, colored paint-like product.

EYE CONTACT: Irritation upon direct contact.

SKIN CONTACT: Irritation and possible sensitization with certain individuals.

INGESTION: Irritation to the gastrointestinal tract. Other possible symptoms include nausea, vomiting, abdominal pain.

INHALATION: Toxic fumes are not generated.

CHRONIC: Not established.

4. FIRST AID MEASURES

EYE CONTACT: Flush immediately with clean water. Continue for at least 15 minutes. Consult a doctor.

SKIN CONTACT: Remove contaminated clothing. Wash exposed area with soap and water.

INHALATION: Remove to fresh air and seek medical attention if necessary.

INGESTION: Give water, milk of magnesia, induce vomiting. Never administer anything by mouth to an unconscious person. If breathing is difficult, give oxygen. Seek medical attention.

5. FIRE FIGHTING MEASURES

FLAMMABLE PROPERTIES

FLASHPOINT: None

FLAMMABLE LIMITS: N/A

EXTINGUISHING MEDIA: Compatible with water CO₂

FIRE & EXPLOSION HAZARDS: Polymer (Dry) Film can burn

6. ACCIDENTAL RELEASE MEASURES

STEPS TO BE TAKEN IN CASE MATERIAL IS RELEASED: Do not discharge into natural water. Review current, local, state and federal laws, codes, statutes, and regulations to determine appropriate agencies to be notified, and the conditions under which they are to be notified. Wear recommended protective equipment.

WASTE DISPOSAL METHODS: Review current local, state and federal laws, codes, statutes and regulations to determine current status and appropriate disposal method for the ingredients listed in Section 2. The wastes can be disposed of through a licensed waste disposal company.

7. HANDLING AND STORAGE

Wear protective equipment when handling. Use respiratory protection if spraying.
Store at room temperature in closed containers.

8. SPECIAL PROTECTION INFORMATION

RESPIRATORY PROTECTION (type): Avoid breathing vapor. Use NIOSH Canister for organics

PROTECTIVE GLOVES: Rubber

LOCAL EXHAUST VENTILATION: Use in well ventilated areas.

EYE PROTECTION: Use NIOSH goggles or face shield. Avoid contact w/eyes

MECHANICAL VENTILATION: No information

OTHER PROTECTIVE EQUIP:
Rubber/plastic apron to prevent skin contact.

SPECIAL VENTILATION: N/A

9. PHYSICAL AND CHEMICAL PROPERTIES

APPEARANCE & ODOR:

Colored paint-like liquid, characteristic acrylic odor

FLASHPOINT:

None

AUTO IGNITION:

Unknown

MELTING POINT:

N/A

SOLUBILITY IN WATER:

Dilutable

VAPOR DENSITY:

Similar to water

PERCENT VOLATILE by VOLUME:

Similar to water

10. STABILITY AND REACTIVITY

STABILITY: Stable

CONDITIONS TO AVOID: None

INCOMPATIBILITY: None

HAZARDOUS DECOMPOSITION PRODUCTS: None

HAZARDOUS POLYMERIZATION: Will not occur

11. TOXICOLOGICAL INFORMATION

Inhalation or ingestion of this product could be harmful. This product may irritate mucosae, the upper respiratory tract and eyes. Exposure symptoms may include irritated eyes, mouth, nose and throat, respiratory disorders, dizziness, headache and nausea. Ingestion of even a small amount of this product may cause health disorders including stomach pain, nausea and diarrhea.

12. ECOLOGICAL INFORMATION

No information available

13. DISPOSAL CONSIDERATIONS

Observe national and local requirements. Residues should be disposed of in the same manner as the substance/product. Contact the appropriate agency for specific information. Recycle, incinerate, or use waste management facility for disposal.

14. TRANSPORT INFORMATION

DOT & HAZARDOUS MATERIALS DESCRIPTION AND PROPER SHIPPING NAME:
Not Regulated Non Hazardous Product

15. REGULATORY INFORMATION

Not regulated - non hazardous product

16. OTHER INFORMATION

NFPA RATINGS:
HEALTH: 1
FLAMMABILITY: 0
REACTIVITY: 0

Sculpt Nouveau

Patinas and Metal Finishes

TECHNICAL DATA SHEET SHIELDS UP

Shields Up self-crosslinking, polyurethane dispersion is a water-based product that is intended to produce nondiscoloring, high-performance, protective top finishes for metal, rigid plastics and wood. Primers for these types of substrates also may be formulated with use of Shields Up urethane dispersion as part of the vehicle.

Optimum film properties can be achieved by drying coatings at ambient temperatures. Crosslinking of the polymer occurs during the drying cycle, and approximately a 90% level of the ultimate film properties can be achieved after overnight drying. After a 5 day cure period, Shields Up provides protection from graffiti damage from paint or markers. Graffiti damage can be removed from the Shields Up coated surface with Sculpt Nouveau's Graffiti Remover

Coatings based on Shields Up urethane dispersion have been found to exhibit exceptional resistance to abrasion, hydrolysis, oxidative discoloration, impact, solvents and staining.

RESISTS:

- Abrasion
- Hydrolysis
- Oxidative discoloration
- Impact
- Solvents
- Staining
- Yellowing & blistering
- UV & weather

USES:

- Interior/exterior copper, bronze & brass surfaces
- Lighting fixtures
- Architectural hardware
- Steel & Wood
- Architectural trim
- Terracotta & Concrete
- Buildings and walls

SURFACE PREPARATION: The life and quality of a coating depends greatly upon the preparation of the receiving surface. Surfaces to be coated should be dry and free of contaminants, moisture and oils. Careful selection of commercial metal cleaners is crucial because of the possibility of introducing harmful residues. Sculpt Nouveau's Metal Cleaner and Degreaser is the recommended cleaner.

NEVER USE ACETONE OR ANY TYPE OF SOLVENT FOR SURFACE PREP OR TREATMENT.

The Shields Up and metal surfaces should be normalized to room temperature before use (70°F - 85°F). Use Sculpt Nouveau's Metal Cleaner and Degreaser before and after abrading the surface. Rinse well with water each time.

IMPORTANT NOTE: Unseen moisture may be on the metal surface, and in some cases, for example, on humid days, the coating can trap moisture underneath the film. This trapped moisture will manifest itself as a "cloudy" coating and/or create a possible bonding problem. Oxidation can occur as well over time. Such occurrence can be prevented by heating the metal surface with a heat gun or torch to remove surface moisture before applying. Apply the Shields Up to the warm surface or allow the metal to cool to room temperature. Use only white paper towels for drying. Never use blue towels or shop towels.

APPLICATION INSTRUCTIONS: Mix well. Apply 2 - 3 light coats, making sure the first layer of Shields Up saturates the rust or patina. If spraying, use a HVLP sprayer with a 1.2 tip at about 18 - 25 psi. The spray should look as though it is being atomized through a spray can. May also be applied with a brush or roller. Allow 1 hour to cure between coats.

PACKAGING: 16 oz, 32 oz, 1 Gallon, 5 Gallon

LATEX PROPERTIES:

Appearance	Translucent
Solids %	30
Particle Charge	Anionic
Particle Size	Colloidal
Surface Tension, dynes/cm	54
pH	7-9
Viscoisty (Brookfield LV), cps @ 25°C	<75
Density (lbs/gallon)	8.7
Specific gravity at 25°C	1.05
Flash Point (°C Pensky-Martens closed cup)	>100 °C
Freeze/thaw stability	Passed 6 + cycles
Thermal stability (28 days @ 52°C)	Satisfactory
Mechanical stability	Excellent
VOC, g/l by weight	2.25 lbs/gallon

Sculpt Nouveau

Patinas and Metal Finishes

TECHNICAL DATA SHEET SHIELDS UP

FILM PROPERTIES:

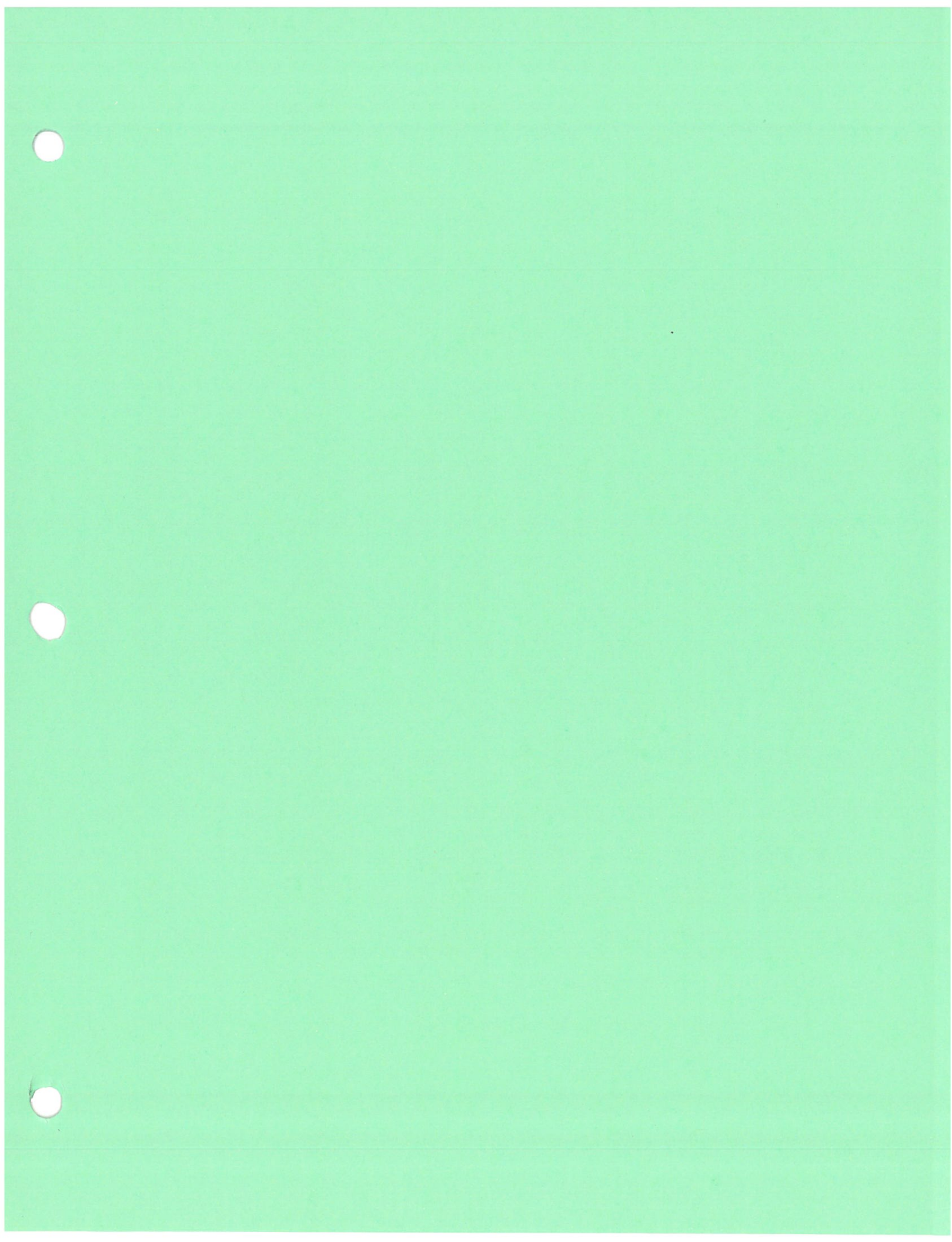
1. Application Properties of Films	
Set to touch, minutes	10
Dry to touch, minutes	15
Dry Through, minutes	70
2. Physical Performance Properties of Dry Films	
Hardness	
Pencil	F
Sward	48
Impact resistance, in lbs.	
Direct	160
Reverse	160
QUV weatherometer (aluminum, 500 hrs)	
Oxidation	No effect
Loss of gloss	No effect
Blistering	No effect
Yellowing	No effect
UV Stability (Fadeometer), hours	1,500
Untreated cold rolled steel	5B
Untreated aluminum	5B
Polycarbonate	5B
Rigid Vinyl	5B
Urethane (RM)	5B
3. Free Film Properties	
Tensile strength, psi	6000
Ultimate elongation, %	70
4. Solvent Resistance, # Rubs Passed	
MEK	>150
Cellosolve Solvents	>200
5. Hydrolytic Stability	
8 hours at 15 psi in pressure cooker	Excellent; no loss
2 weeks at 70° C, (158° F), 95% relative humidity	Excellent; no loss

All tests were concluded on 1.0 to 1.5 mil films, air-dried for seven days at room temperature.

Storage and Handling:

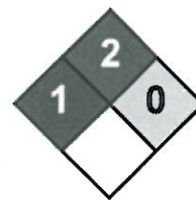
Please refer to our Safety Data Sheet (SDS) at sculptnouveau.com

Shields up should be mixed well before use. Shelf life is one year.



SCULPT NOUVEAU

Safety Data Sheet






Health	1
Fire	2
Reactivity	0
Personal Protection	H

1. CHEMICAL PRODUCT AND COMPANY IDENTIFICATION

Product Name:	GRAFFITI REMOVER
Chemical Name:	GRAFFITI REMOVER
Trade Name:	Graffiti Remover
Product Use:	Cleaner
Distributor's Name:	Sculpt Nouveau, LLC
Distributor's Address:	1155 Industrial Ave. Escondido, CA 92029
Emergency Phone:	CHEMTREC 800-424-9300 U.S. and Canada; +1-703-527-3887 International
Business Phone:	+760-432-8242

2. HAZARDS IDENTIFICATION

Hazard Identification:	<p>This product is classified as a hazardous substance as assessed in accordance with OSHA 29 CFR 1910.1200.</p> <p>DANGER! FLAMMABLE LIQUID AND VAPOR. MAY CAUSE AN ALLERGIC SKIN REACTION.</p> <p>Hazard Statements (H): H226- Flammable liquid and vapor. H304 May be fatal if swallowed and enters airways. H315 - May cause skin irritation. H317 May cause an allergic skin reaction. H319 Causes serious eye irritation. Precautionary Statements (P): P210 - Keep/Store away from heat/sparks/open flames hot surfaces - No Smoking. P240 - Ground/bond container and receiving equipment. P233 - Keep container tightly closed. P241 - Use explosion-proof electrical/ventilating/lighting/equipment. P242 - Use non-sparking tools. P243 - Take precautionary measures against static charge. P261 - Avoid breathing /dust/fume/gas/mist/vapors/spray. P264 - Wash skin thoroughly after handling. P280 - Wear protective gloves/eye protection. P301+P310 - IF SWALLOWED: Immediately call a POISON CENTER or doctor/physician. P331 - Do NOT induce vomiting. P303+P353+361 - IF ON SKIN: Remove immediately all contaminated clothing. Wash with plenty of soap and water. P305+P351 - IF IN EYES: Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing. P333+P313 - If skin irritation or rash occurs, get medical attention/advice. P337+P313 If eye irritation persists, get medical attention/advice.</p>		  
Effects of Exposure:	Eyes: Skin: Ingestion: Inhalation:	Irritation upon direct contact. Irritation and possible dermatitis. Irritation to gastrointestinal tract.. Inhalation of high vapor concentrations may cause CNS effects, headache, dizziness.	
Symptoms of Overexposure:	Eyes: Skin: Ingestion: Inhalation:	Redness, burning, irritation, and swelling around eyes. Redness, burning, itching, rash, and scaling of the skin (dermatitis). Nausea and vomiting, severe abdominal pain. Harmful or fatal if ingested. Coughing, wheezing, swelling of throat, irritation in mucous membranes, difficulty breathing.	
Acute Health Effects:	May be fatal if swallowed and enters airways. May cause an allergic skin reaction. May be harmful if swallowed. Breathing of high vapor concentrations may cause headaches, stupor, irritation of throat and eyes, kidney effects.		
Chronic Health Effects:	May damage the nervous system, kidney and/or liver.		
Target Organs:	Eyes, skin, lungs.		

3. COMPOSITION & INGREDIENT INFORMATION

CHEMICAL NAME(S)	CAS No.	%	EXPOSURE LIMITS IN AIR (mg/m ³) ppm							
			ACGIH		OSHA		NOHSC			
			TLV	STEL	TWA	STEL	IDLH	TWA	STEL	
2 - Ethoxyethanol	110-80-5	20-60	5	NA	5	NA	NA	NA	NF	
Citrus Terpenes	9426-47-4	20-60	8	NA	8	8	NA	NF	NF	
Proprietary Ingredient		20-60	NA	NA	NA	NA	NA	NA	NA	

NA = Not Available; ND = Not Determined; NE = Not Established; NF = Not Found;

All WHMIS required information is included. It is located in appropriate sections based on the ANSI Z200.1-2010 format.

4. FIRST AID MEASURES

First Aid:	<p>Ingestion: DO NOT INDUCE VOMITING. Contact nearest Poison Control Center for assistance and instructions. Seek immediate medical attention. If vomiting occurs spontaneously, keep victim's head lowered (forward) to reduce the risk of aspiration.</p> <p>Eyes: If product gets in eyes, flush eyes thoroughly with large amounts of water for at least 15 minutes, holding eyelid(s) open to ensure complete flushing. If the eyes or face become swollen during or following use, consult a physician or emergency room immediately.</p> <p>Skin: Remove contaminated clothing and wash affected areas with soap and water. If discomfort or a skin reaction occurs, contact a physician. Do not wear contaminated clothing until cleaned.</p> <p>Inhalation: Remove victim to fresh air at once. Seek immediate medical attention if breathing is difficult.</p>
Medical Conditions Aggravated by Exposure:	Pre-existing dermatitis, other skin conditions, and disorders of the eyes or respiratory system or impaired kidney function may be more susceptible to the effects of this substance.

5. FIREFIGHTING MEASURES

Fire and Explosion Hazard :	Material is a combustible liquid. Keep away from heat, sparks, and open flame. When firefighting, water jet spreads flames. Product floats on water. Firefighters must wear SCBA.
Extinguishing Methods :	Alcohol-resistant foam, Carbon Dioxide, Dry Chemical
Firefighting Procedures :	As with any fire, firefighters should wear appropriate protective equipment including a NIOSH approved or equivalent self contained breathing apparatus and protective clothing. Fight fires as for surrounding materials. Water may be used to cool containers. If water is used, fog nozzles are preferred.

6. ACCIDENTAL RELEASE MEASURES

Spills:	Before cleaning any spill or leak, individuals involved in spill cleanup must wear appropriate personal protective equipment (PPE). Use safety glasses and face shield, gloves and other protective clothing to prevent skin contact. Insure adequate ventilation. Eliminate all source (flares, flames including pilot lights, electrical sparks). Pay attention to the spreading of gases especially at ground level (heavier than air) and to the direction of the wind. Absorb spillage with inert material and dispose of in accordance of E.P.A. and other local, state and federal authorities. For waste disposal methods, consult federal, state and local regulations. Place in closed containers. Dispose of product in accordance with these regulations.
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7. HANDLING & STORAGE INFORMATION

Work and Hygiene Practices:	Avoid breathing mists or spray. Avoid eye and skin contact. Wear protective equipment when handling product. Keep out of the reach of children. Do not eat, drink or smoke when handling this product. Wash thoroughly after handling. Do not expose to heat and flame, keep away from sparks. Use only in ventilated areas. Immediately clean up and decontaminate any spills or residues.
Storage and Handling:	Use and store in a cool, dry, well ventilated location (e.g., local exhaust ventilation, fans), away from heat and sources of ignition, keep away from sparks. Ground and bond all transfer equipment.
Special Precautions:	Empty containers may retain hazardous product residues. Do not reuse empty containers for other purposes.

8. EXPOSURE CONTROLS & PERSONAL PROTECTION

Ventilation and Engineering Controls:	Use local or general exhaust ventilation to effectively remove and prevent buildup of vapors or mist generated from the handling of this product. Ensure appropriate equipment is available (eye wash station, sink, etc.).
Respiratory Protection:	NIOSH/OSHA approved respirator types suitable for materials in section 2 recommended. Approved chemical or mechanical filters recommended when ventilation is restricted. Do not breathe vapors or spray mist. Wear appropriate respirator during and after application unless air monitoring records vapor/mist levels below acceptable limits. Follow manufacturer directions for use.
Eye Protection:	Safety glasses with side shields must be used when handling this product. A face shield is also recommended.
Hand Protection:	Wear protective, chemical-resistant gloves, (e.g., neoprene) when handling this product.
Body Protection:	A chemical resistant apron and protective clothing are recommended when handling or using this product.

9. PHYSICAL & CHEMICAL PROPERTIES

Appearance:	Colorless liquid
Odor:	Strong odor, characteristic of oranges
Odor Threshold:	N/D
pH:	N/A
Melting and Freezing Point:	-86°C (186.8°F)
Boiling Point/Range:	137°C - 175°C (278.6 - 347°F)
Flashpoint:	43°C (289.4°F)
Flammability Limits:	N/A
Vapor Pressure:	< 2 mmHg @ 20°C (68°F)
Vapor Density:	3.1 - 4 (air =1)
Relative Density:	0.838 - 0.843 @ 25°C (77°F)
Solubility:	Insoluble in water
Evaporation Rate:	.2 - .4 (N-Butyl acetate = 1)

10. STABILITY & REACTIVITY

Stability:	Stable at normal temperatures and pressures.
Hazardous Decomposition:	Smoke, oxides of carbon, explosive peroxides may form in fire
Hazardous Polymerization:	Will not occur
Conditions to Avoid:	Excessive heat, shock, friction, build up of static electricity, exposure to air because of possible emission of vapors.
Incompatible Substances:	Strong oxidizers, strong alkalis, strong acids, acidic agents, peroxides

11. TOXICOLOGICAL INFORMATION

Routes of Entry:	Inhalation: Yes	Absorption: Yes	Ingestion: Yes	
Toxicity Data:	Citrus Terpenes: LD ₅₀ (oral, rabbit) = 5000 mg/kg; LD ₅₀ (dermal, rabbit) = 5000 mg/kg 2 - Ethoxyethanol: LD ₅₀ (oral, rat) = 8100 mg/kg; LD ₅₀ (dermal, rabbit) = 3310 mg/kg			
Acute Toxicity:	See section Section 2 for acute toxicity			
Chronic Toxicity:	See section Section 2 for chronic toxicity			
Suspected Carcinogen:	NA			
Reproductive Toxicity:	This product is not reported to cause problems with fertility or the unborn child.			
Mutagenicity:	This product is not reported to cause mutagenic effects in humans.			
Embryotoxicity:	This product is not reported to cause embryotoxic effects in humans.			
Teratogenicity:	This product is not reported to cause teratogenic effects in humans.			
Irritancy of Product:	See Section 2			
Biological Exposure Indices:	NE			
Physician Recommendations:	Treat symptomatically			

12. ECOLOGICAL INFORMATION

Environmental Stability	No data available
Effects on Plants & Animals:	No data available
Effects on Aquatic Life:	2 - Ethoxyethanol: LC ₅₀ (Lepomis macrochirus & Menidia beryllina, 96h) = >10,000 mg/L, LC ₅₀ (Daphnia magna, 48 h), >100 mg/L

13. DISPOSAL CONSIDERATIONS

Waste Disposal:	Review current local, state and federal laws, codes, statutes and regulations to determine current status and appropriate disposal method for the ingredients listed in Section 2. Any disposal practice must be in compliance with local, state, and federal laws and regulations. Contact the appropriate agency for specific information. Treatment, transport, storage and disposal of hazardous waste must be provided by a licensed facility or waste hauler. Should not be allowed to enter drains, water courses or the soil.
Special Considerations:	N/A

14. TRANSPORTATION INFORMATION

49 CFR (GND) IATA (AIR) IMDG (OCN) TDGR (Canadian GND) ADR/RID (EU) SCT (MEXICO) ADGR (AUS)	UN2319, TERPENE HYDROCARBONS, N.O.S., 3, III
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15. REGULATORY INFORMATION

SARA Reporting Requirements:	This product contains <u>Citrus terpenes</u> , a substance subject to SARA Title III, section 311, 312 reporting requirements.
SARA Threshold Planning Quantity	NA
TSCA Inventory Status:	The components of this product are listed on the TSCA Inventory.
Federal and State Regulations:	<u>Citrus terpenes</u> is found on the following state criteria lists: Right-to-Know List, Pennsylvania, Massachusetts, New Jersey.
Other Canadian Regulations:	This product has been classified according to the hazard criteria of the CPR and the SDS contains all of the information required by the CPR. The components of this product are listed on the DSL/NDL. None of the components of this product are listed on the Priorities Substances List. WHMIS Class B2(Flammable Liquid).
CERCLA Reportable Quantity:	N/A
Other Federal Requirements:	N/A
Other Requirements:	The primary components of this product are listed in Annex 1 of EU Directive 67/548/EEC. Flammable. Irritating to eyes, respiratory tract and skin. Keep out of reach of children. Keep container tightly closed. Keep container in a well ventilated place. Keep away from sources of ignition. No smoking. Do not breathe fumes/mists/vapor spray.

16. OTHER INFORMATION

Other Information:	DANGER! MAY BE FATAL IF SWALLOWED AND ENTERS AIRWAY. Flammable liquid and vapor. May cause an allergic skin reaction. Keep away from heat/sparks/open flames/hot surfaces. No Smoking. Take precautionary measures against
Disclaimer:	This Safety Data Sheet is offered pursuant to OSHA's Hazard Communication Standard, 29 CFR §1910.1200. Other government regulations must be reviewed for applicability to this product. To the best of Sculpt Nouveau's knowledge, the information contained herein is reliable and accurate as of this date; however, accuracy, suitability or completeness are not guaranteed and no warranties of any type, either expressed or implied, are provided. The information contained herein relates only to the specific product(s). If this product(s) is combined with other materials, all component properties must be considered. Data may be changed from time to time. Be sure to consult the latest edition.
Prepared For:	Sculpt Nouveau, LLC 1155 Industrial Ave. Escondido, CA 92029 USA Tel: 760 432 8242 Fax: 760-741-1074 www.sculptnouveau.com

Financials

Included in Binder

Tab 6

Plans Included in Binder

Tab 7