



Notes for artists

Our sponsors are responsible for arranging the decoration of the pigs and if they haven't got their own artist, we encourage them to choose one from the list we compile, regularly up-date and circulate to sponsors.

Pigs are readily available. As soon as sponsors tell us who their artist will be we contact you to discuss collection of a pig from our workshop. Artists can also work from our workshop on Crescent Lane, behind the Royal Crescent, corner Marlborough Buildings.

HOW SHOULD PIGS BE DECORATED?

This will depend on the sponsor's and/or the artist's particular ideas. We are hoping for some really exceptional designs, and are sure that some amusing ideas will also come forward. Some sponsors might prefer to make their sculpture available for a school or community to decorate, working with an artist.

PAINTING/DECORATING

Each blank pig is finished in a coat of white primer providing a tough, durable, water-resistant surface which can be painted over with virtually any paint, water or solvent based. Please do check your pig over carefully before starting work and let us know of any problems. A gentle rub-down with medium-grade sand paper and then a water wash and wipe dry will optimise the adhesion of top coats.

The use of acrylic paints such as Daler-Rowney System 3 is recommended although oil paints and artificial resin paint or two-component paint can also be used to paint or spray a design.

If applying mosaics, please remove the primer by sanding and apply a coat of PVA primer to promote adhesion to the fibreglass.

VARNISHING PIGS PAINTED WITH ACRYLICS

Please finish the sculpture with two coats of exterior-grade varnish such as oil based Yacht varnish, Blackfriars Exterior UV77 Varnish (Available from Davies) or acrylic varnish such as Lascaux transparent UV Varnish (available via internet from GreatArt (www.greatart.co.uk)). These products have enhanced UV resistance and are available in either matt, satin or gloss.

All oil-based varnishes will yellow slightly (this will progress with aging) so avoid using over light colours if you want the colours to retain their true shade and ensure you do not over-apply or allow it to run. (Runs and overly thick areas can turn almost brown in UV light). It is best to thin the varnish with white spirits to assist flow and brush out well to ensure thin layers.

The Lascaux varnish, though difficult to get hold of, is excellent. It is crystal clear and has good weathering properties. It should be thinned with water before use so goes a long way.

We have ordered in some of this varnish so that we have a back-up stock and we will be happy to sell on to you at cost. If you use it and have any left that you don't want you can sell it to us so we can pass it on to others. Let us know - stating whether it's matt or gloss.

ANTI-GRAFFITI TREATMENT

We have tested and proven an anti-graffiti treatment which involves applying over the exterior grade varnish two additional coats of any soluble picture varnish (must be a soluble varnish not the ordinary picture varnish). If this is used then graffiti can be removed with white spirits together with the soluble varnish (the underlying exterior grade varnish is white spirits resistant) and the soluble varnish then reapplied to the cleaned up area. Daler-Rowney produces versions of this for brush or spray application and it should be available from art shops in Bath or order on-line from www.Daler-Rowney.com). Our pig patrol team will be equipped with white spirits and soluble varnish to conduct running repairs. We particularly recommend you do use it if your design contains any large areas of monotone colour which might attract tag sprayers. In past events detailed design work is usually 'respected'.

The soluble picture varnish should also be thinned with white spirits to assist easy brushing. Do not apply until you have allowed the underlying varnish (Oil based or acrylic) to fully dry (so allow at least 48hrs for oil based and 24hrs for acrylic). Brush well out - you only need thin layers. Allow 24hrs between coats. It is a softer and slower-drying varnish so the pig will remain slightly tacky for several weeks after painting.

TELL US WHAT YOU'VE USED

When you have completed the decoration of the pig could you please email Justin at justin@kingbaldudspigs.org and advise exactly what paints you have used so that as far as possible if we need to do any repairs we can use the same materials.

APPLIQUÉS AND TRANSFERS

Please - if you can help it - do not apply transfers, ie glue bits of paper or fabric to the pig, hoping that varnishing over them will make it all weatherproof. In variable temperatures these 'appliqués' develop a mind of their own and start peeling off - we've already had this with some of the finished pigs. We then have to find indoor locations for them - but there are very few such locations, they are not nearly as accessible to the public and they might even be locked up over the weekend, causing disappointment to pig trail followers!

Most of the pigs will be on display in the open air, fully accessible to the public. The sculptures will certainly be touched and most will be ridden by children and at night by adult city revellers. Artists may attach accessories to the pig but please bear in mind that unless attached very securely, they will be removed. Fun though they are, 'accessories' are at risk. One very excellent sculpture in Kingsmead Square lost its 'decorations' the first night. Such a shame!

If attachments are essential to your design you will need to agree with your sponsor special arrangements such as "stabling" the pig at night.

STRUCTURAL CHANGES

Artists wishing to alter the basic pig shape should consult with the organisers. Only those experienced in working with fibreglass should attempt to do so, and of course It is important that the finished work remains structurally sound. You may wish to consult with us first if planning anything extreme.

AND FINALLY

One strict rule: NO ADVERTISING, i.e. no company lettering or logos on the actual pigs. There WILL be a small plaque on the base of each pig stating the name of the sponsor, the name of the artist and the name they have given to their pig.

We do need to retain a veto on designs to safeguard against offensive or poor quality designs or ones likely to present a safety hazard - but we will not be unreasonable! The aim is to have a good collection of attractive, interesting, artistic, colourful, amusing sculptures. If in doubt artists should consult with us before commencing work.

If you need any advice on any of the above then please contact Justin Braithwaite on Justin@kingbladudspigs.org.

Please visit www.kingbladudspigs.org for any updates and for examples of other public art projects like this one – should you be looking for some inspiration.



