

Markers, Monuments, and Public Art Master Plan and Guidelines For the City of Savannah

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The purpose of the Markers, Monuments, and Public Art Master Plan and Guidelines is to ensure that markers, monuments, murals, and public art erected in the City of Savannah and Chatham County, are sited in appropriate locations, and relate to their surroundings, and are of the highest quality and design.

This Master Plan is intended to serve as a guide to applicants interested in erecting a marker, monument or public art. It is intended to aid in selecting the theme, site, design, and artist. Additionally, it should serve as a basis for evaluating applications for markers, monuments, and public art by the Technical Advisory Committee, Historic Site and Monument Commission, and the Mayor and Alderpeople.

Savannah has a long history and tradition of erecting markers, monuments and public art in its public spaces. Oglethorpe's original design for the city, which included the repeated ward pattern with a central square, has provided the City with a number of ideal locations for public monuments and art as focal points in the squares. Additionally, the grid pattern and key building placement have provided the city with a natural hierarchy of streets. This is most apparent on Bull Street, where the sight line starts at City Hall, runs through Johnson Square, Wright Square, Chippewa Square, Madison Square, Monterey Square, and to Forsyth Park. These public spaces have consistently been very desirable for monuments because of their high status, and by 1910, the centers of these spaces were filled with significant monuments.

Markers, monuments and public art have served a wide variety of purposes in Savannah's history, including: honoring military heroes or events, remembering significant historical events, recognizing the

contributions (civic, humanitarian, artistic, etc.) of particular people or groups of people, and generally enhancing public spaces.

Markers have historically been erected in site specific locations. They commemorate historically significant events (such as the marker to the Yellow Fever Epidemic of 1820 in Colonial Park) people (such as the Jane Cuyler marker in Emmet Park) or places (such as the marker erected in 2006 to recognize the childhood home of Johnny Mercer at 226 East Gwinnett Street). Markers have frequently been erected by civic or historical societies including the Daughters of the American Revolution, the National Society of the Colonial Dames in the State of Georgia, and the Georgia Historical Society. A large majority of markers erected have been installed through the Georgia Historical Marker Program administered by the Georgia Historical Society (GHS). The GHS marker program offers matching funds for successful applicants and seeks to educate the public about historically significant people, places, and events in Georgia's history.



City Hall Marker, Bay Street (GHS Marker)

Chapter 1: Purpose and History

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Early monuments in Savannah were primarily inspired by military events and leaders. The first monument in Savannah consists of two cannons (Washington Guns located on Bay Street, east of City Hall) which were given to the Chatham Artillery in 1791. That year, President Washington visited Savannah, among other southern cities, and sent the cannons as a gift.

Other monuments to Revolutionary War heroes followed, including the Nathanael Greene Monument in Johnson Square completed in 1830 (markers added later) and the Pulaski Monument in Monterey Square, which was completed in 1854. The Jasper Monument was completed in 1888 and is located in Madison Square.

Monuments memorializing wars and/or war casualties have been consistently popular since the nineteenth century. The Civil War Monument, located in Forsyth Park Extension, was originally completed in 1875 with a design including figures of "Judgement" and "Silence". The people of Savannah, however, feeling the design was too ornate, opted to move forward with alterations leading to the current design being dedicated in 1879. Victory Drive is considered a Memorial Drive and a marker was erected in 1929. The Spanish War Monument, at the southern end of the Forsyth Park Extension, was unveiled in 1931; while the Marine Monument (commemorating World War II Marines) located at the northern end of Forsyth Park was dedicated in 1947. More recently, the Vietnam Veteran's Memorial (1991) and the Dog Company Korean War Memorial (2006) were both erected in Emmet Park. Additionally a memorial to the Revolutionary War dead is present in Battlefield Park on the corner of MLK Jr. Blvd. and Louisville Road.



Battlefield Park, MLK Jr. Blvd. and Louisville Road

In addition to military events, other significant historical occurrences have frequently inspired monuments. Located in the Upper Factors Walk Park, between Bull and Whitaker Streets, the Oglethorpe Memorial Bench was erected in 1906 and the Yamacraw Bluff Marker in 1930 commemorating the landing site of Oglethorpe and the original colonists and the founding of the colony of Georgia.

Monuments recognizing the contributions of various people or groups have had broad appeal throughout Savannah's history. The types of contributions vary widely and include arts and humanities, religious, scientific and engineering, civic and institutional, social and humanitarian, industrial and commercial, and political. Some examples include the Big Duke Alarm Bell, originally constructed in 1872 and recast in 1901, which served as a fire alarm bell for the city but was dedicated to firefighters in 1985 and currently sits in the Oglethorpe Avenue median. The Gordon Monument located in Wright Square was erected in 1883 to honor William Washington Gordon, the first president of the Central Railroad. The Moravian Monument located in Oglethorpe Square was unveiled in 1933 and commemorates the contributions of the Moravians who were among the early settlers of Savannah. The Wesley Monument was erected in 1969 in Reynolds Square and commemorates the contributions of John Wesley, the founder of Methodism and an influential figure in Savannah.

Public art has frequently been utilized to enhance Savannah's public spaces for residents and visitors alike. Historically, fountains were a common form of enhancement. Examples include Forsyth Park Fountain, erected in 1858 as part of several improvements to Forsyth Park, and the Cotton Exchange Fountain installed in 1889. More contemporary forms of public art began to be installed in the later

twentieth century. The Armillary Sphere was installed in Troup Square in 1968 and in 2006 Jerome Meadow's bronze sculptures were unveiled in the new Yamacraw Public Art Park.



Cotton Exchange Fountain, Bay Street

Murals are widely considered one of the oldest methods of artistic expression. Its significance is not based on age; but rather its ability to bring art into the public sphere. Murals have long proven their efficacy as a method used to revitalize neighborhoods, restore communities, and beautify cities; giving residents a sense of pride in their community and a sense of place.

In the United States, murals moved to the exterior of buildings in the late nineteenth and early twentieth centuries. Because of their prominence, murals often reflect the history of the community, political issues or public symbols of pride. As time passes, murals can become snapshots of the evolution of a city, time period, or specific demographic.

After the devastations suffered to urban areas from post- WWII suburban sprawl, depopulation of downtowns, and urban renewal, many communities established mural programs as an effort to bring attention to the creative, cultural and other histories and experiences within under-resourced and disinvested neighborhoods.

The main difference between a mural and a sign is content. While a sign is specifically advertising a business, product, or service through graphics or text; a mural is solely artistic in nature. There are multiple types of artistic murals, including environmental, historical, inspirational and aesthetic. Unsanctioned drawing, painting, or other forms of vandalism on private or public property are considered graffiti.



Historic Site and Monument Commission

The Savannah-Chatham County Historic Site and Monument Commission was established in 1949 through the Georgia Legislature (Georgia Act No. 229, Senate Bill No. 68) as a department of the City government. The Commission consists of five members, appointed by the Mayor and Alder people, who serve five year terms. In addition, the Chairperson of the Park and Tree Commission serves as an ex-officio member of the Commission. The Commission meets on the first Thursday of every month at the Metropolitan Planning Commission (110 East State Street) at 4:00 PM. This meeting is open to the public.

The purpose of the Commission is to ensure that existing markers, monuments, and works of art are restored and/or repaired, and that new appropriate markers, monuments, and works of art are erected in the City of Savannah. The Commission is charged with establishing procedures for receiving and processing applications and with creating guidelines by which to evaluate applications. The Commission makes recommendations to the Mayor and Aldermen regarding these matters.

Review is required by the Historic Site and Monument Commission if:

- A marker, monument, or public art (excluding murals) is on public property within Savannah city limits.
- A marker, monument, or public art (greater than 27 cubic feet) is on private property, is visible from a public right-of-way (streets, sidewalks, lanes), and is within a local historic district in the City of Savannah.
- A mural is on public property within Savannah city limits.
- A mural is on private property, is visible from the public right-of-way, and is within Savannah city limits.

The HSMC may, through MPC staff, solicit input and technical advice from professionals and experts in the community to assist in the evaluation of markers, monuments, and works of art.

The Commission has a standing Technical Advisory Committee which consists of ten members or their designees, representing various institutions within the City. This Committee meets at the Metropolitan Planning Commission on an as-needed basis. Members include:

- Director of the City of Savannah's Greenscapes Department
- Director of the City of Savannah's Department of Cultural Affairs
- President and CEO of the Historic Savannah Foundation, Inc.
- A professor of art from Georgia Southern University, Armstrong Campus
- A professor of history from Savannah State University
- Director of the King-Tisdell Cottage Foundation/Beach Institute
- Director of the Telfair Museum of Art
- Director of the MPC's Historic Preservation Department
- Director of the Georgia Historical Society
- A professor of building or visual arts from the Savannah College of Art and Design

Upon request by the Historic Site and Monument Commission, the Technical Advisory Committee provides a technical review of the proposed monument or work of art examining the appropriateness of the theme, appropriateness of the location, and the aesthetic quality of the proposed monument or work of art and provides comments to the Historic Site and Monument Commission.

Chapter 2: Markers, Monuments, Public Art, Murals, & Other Objects 6

Existing Markers:

Defined as any permanent or semi-permanent plaque with text embedded in the ground, mounted to a structure, or erected on a freestanding pole for the primary purpose of informing the public about a historical event, place or person. If a marker is physically attached to a structure, the marker and structure operate independently. The aesthetic significance of a marker is generally minimal and markers are typically made of cast metal.

Existing Monuments:

Defined as any permanent or semi-permanent object (including statues, fountains, obelisks, and significant plantings) installed specifically to commemorate or memorialize an event, place, or person.

Public Art:

Defined as any permanent or semi-permanent crafted object installed specifically to enhance the public space. Public art erected on private property visible from the public right-of-way in a locally designated historic district which is less than 27 cubic feet was not surveyed and is exempt from review. Frequently monuments are also public art, hence they are combined for classification and design guidelines within this document.

Murals:

Murals are defined as singular, flat works of art applied (with property owner and HSMC approval) on a building, structure, fence, or other object within public view. The work does not contain text, graphics, or symbols which advertise or promote a business, product, or service; nor does it promote a political candidate or party.

*Lists and corresponding maps for Markers, Monuments, and Public art located either on public property or on private property in a local historic district within view of the public right-of-way within Savannah's city limits, and erected by a wide variety of organizations and for varied purposes are kept up to date by the staff of the Historic Preservation Department at the MPC. This information is stored at the MPC and is available to the public upon request at the Metropolitan Planning Commission's office or online at thempc.org

*Lists and corresponding maps for Murals located either on public property or on private property within view of the public right-of-way within Savannah's city limits, and erected by a wide variety of organizations and for varied purposes are kept up to date by the staff of the Historic Preservation Department at the MPC. This information is stored at the MPC and is available to the public upon request at the Metropolitan Planning Commission's office or online at thempc.org

Other Objects

There are other objects of historic relevance and importance on public property throughout the city which do not necessarily fall into the defined categories of marker, monument, or public art. Examples include historic mile markers and historic signage. These objects are part of the historic fabric of the city and have therefore been inventoried and mapped. This information is stored at the MPC and is available to the public upon request at the Metropolitan Planning Commission's office or online at thempc.org



White Bluff Road Marker, Bull Street



Plaque, Broughton Street

Established Themes

Existing objects in Savannah are categorized into one or more of the following established theme categories:

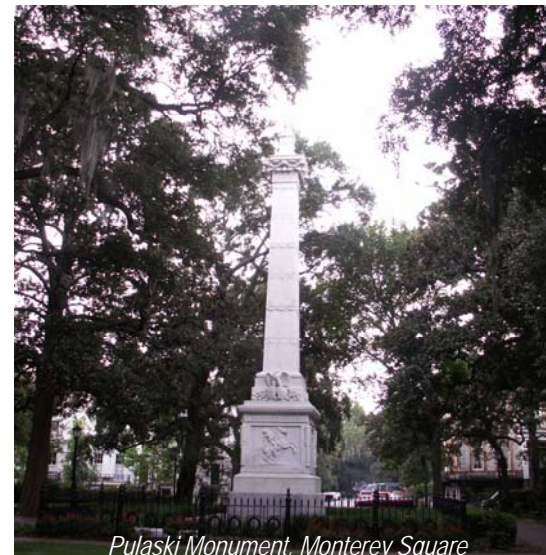
- Arts and Humanities (including art, architecture, music, theater, literature, education, etc.)
- Science and Engineering (including technology, inventions, medical, communications, etc.)
- Civic and Institutional
- Social and Humanitarian
- Industry and Commerce (including economics, agriculture, transportation, etc.)
- Politics and Government
- Military History (people, places, or events)
- Religious History (people, places or events)
- Maritime History
- Colonial History
- Local History (folklore and/or local heroes)
- Cultural and Ethnic Heritage
- Education

Some of the categories overlap and many markers and monuments embody several themes.

Theme Patterns

There are several established theme patterns of existing monuments in Savannah. These are general patterns and may occasionally have variations or deviations.

Bull Street Military Theme: The Bull Street squares, including Forsyth Park and Forsyth Park Extension, represent the most pronounced pattern of monuments commemorating military events and people. The following monuments (from north to south) follow this pattern: World War II Monument 'A World Apart' (River Front), Nathanael Greene Monument (Johnson Square), the two Military Memorial Flagpoles (adjacent to Wright Square), the WWI Flagpole (at Oglethorpe Ave.), WWII and Korean War Veterans Flagpole (at Liberty St.), Southern Line of Defense Monument (Madison Square), Jasper Monument (Madison Square), Pulaski Monument (Monterey Square), Marine Memorial (Forsyth Park), General McLaws Bust (Park Extension), Civil War Monument (Park Extension), General Bartow Bust (Park Extension), Georgia Veterans of the Spanish American War (Park Extension), and British Evacuation of Savannah (Park Extension).



Pulaski Monument, Monterey Square

River Street Maritime History Theme: River Street serves as a focal point for maritime themed monuments, due to its geographical association with maritime history. Maritime monuments include (from west to east): the Maritime Savannah Fountain, the Anchor Monument, and the Waving Girl (though classified as “Local History” this monument also has a significant maritime association). This theme spills over into Emmet Park on Bay Street with the Beacon Light Range and its associated anchors.

approved by City Council in April of 1922 in order to honor the soldiers of WWI. A monument was erected in 1929 by the Savannah Women’s Federation in the median of Victory Drive but was moved to Daffin Park at a later date due to danger from automobiles. The Veteran’s Tree and plaque were installed nearby in 2001 as a tribute to all veterans. Though not within Savannah city limits, further east lies the Wilmington Island Memorial Bridge and its corresponding monument situated to the south of the bridge. The monument was installed in 1954 to commemorate veterans of all wars.



Girl Scouts Insignia, Telfair Square

Telfair Square Art and Humanities Theme:

Telfair Square, though without a central monument, has evolved into an art-related square. Two major art museums, the Telfair Museum of Art and the Jepson Center for the Arts, are located on the square in addition to several public art objects in and around the square. These art objects

include the Nautilus Sculpture in the northeast quadrant of the square and the Girl Scout Insignia Sculpture in the southeast quadrant of the square.

Victory Drive Military History Theme: Victory Drive itself, has a military theme. Victory Drive, runs through several municipalities, though the City of Savannah portion includes the former Estill and Dale Avenues. The ordinance to change the name to Victory Drive was



World War I Monument, Daffin Park

Evaluating Themes

New markers and monuments commemorate and honor people, places, and/or events. The first step in proposing a new marker or monument is to determine and evaluate the theme.

1. Proposed themes should fall into one or more of the established theme categories found on page 8.
2. The proposed theme should have documented significant, clear and direct local relevance to the history and development of the City of Savannah. The local focus should be the predominant theme of the monument.
3. The level of significance should be high enough to warrant a public presence.
4. A specific person, place or event being commemorated should not have been sufficiently commemorated elsewhere in the City of Savannah. The theme, if commemorating a specific person, place or event, should be distinct and original, and not be duplicated in other existing markers or monuments. Broad histories and movements may duplicate, as they are part of an overarching theme within the city as a whole.
5. The theme should reflect a larger connection to the community as a whole, and not to one distinct group.
6. Commemorated events should have enduring historical significance and have occurred a minimum of fifty years from application.
7. Commemorated persons should have enduring historical significance and have been deceased a minimum of twenty-five years from application. Living persons should not be commemorated.
8. There should be significant documented evidence (photographic, written, or oral) of the commemorated event, person, or place.



African American Monument, River Street

Evaluating Sites

Certain factors are required to be taken into consideration when evaluating whether a site is the appropriate location for a marker, monument or public art* [hereto referred to as "object" to indicate the inclusion of all three types]. These factors include:

1. The installation of an object should not cause overcrowding of the site, if there are existing objects. Objects should be sited far enough away from other objects as to allow the visitor proper appreciation of each individually.
2. The proposed object should not damage or disturb existing established vegetation on the site, even including parts of trees, such as low limbs, or significant tree roots.
3. The proposed object should not require the removal or alteration of existing above or below ground utilities.
4. The proposed site should be large enough to accommodate an object, and should not encroach on other existing object sites, buildings, or designated green space.
5. The proposed site should not be utilized for special events (such as sports, festivals, ceremonies, etc.) on a regular basis which an object would disrupt.
6. The proposed site should not be prone to frequent automobile accidents which could damage the proposed object.
7. The proposed site should be easily accessible to pedestrians and ADA compliant (excluding marker sites).
8. The proposed site should be visible and accessible from a public right of way. As the public realm changes over time, some markers may become obscured.
9. The proposed site should have adequate parking nearby (excluding marker sites).
10. The proposed site should not have a high probability of significant archaeology unless an archaeological study is part of the proposal.
11. The proposed site should be easy to maintain.
12. The installation of the object should enhance the space and character of the surrounding neighborhood.
13. The installation of the object should not require the alteration or removal of existing signage (traffic, street, etc.).
14. The installation of the object should not significantly affect automobile traffic sight lines.
15. The installation of the object should enhance the design of the overall site.
16. The installation of the object should not require the removal or alteration of existing sidewalks, unless it is part of a comprehensive re-design for the entire site.
17. If periodic memorial services are likely, the site should be able to accommodate them without causing undue disruption to the neighborhood, plantings, etc.

*See Chapter 6 for site evaluation for murals.

Available Public Sites

Public sites that have been evaluated and determined to be eligible for potential monuments or public works of art have been included in a list and corresponding map. The list and corresponding map should serve only as a guide, as only a preliminary evaluation of the site was performed. The inclusion of a site on this list does not guarantee its availability or appropriateness for the installation of a monument or public art. Sites will be examined on an individual basis for the appropriateness of a particular monument or work of art. The exact placement of a monument or public art will be determined after thorough evaluation of the site.

Sites appropriate for markers have not been evaluated. Due to their relatively small size and didactic function, there are far fewer site constraints and therefore there are many more sites appropriate for markers than for monuments or public art. Sites appropriate for murals have not been evaluated.

This information is stored at the MPC and is available to the public upon request at the Metropolitan Planning Commission's office or online at thempc.org



Site in Relation to Theme

The relationship between site and theme for a marker or monument is critical in determining the appropriate site for a particular theme. While a site may be appropriate for one theme, it may be inappropriate for another theme.

Marker: Should be erected in as close proximity to the site to which it is related as possible and be clearly visible from a public right-of-way.

1. If commemorating an event should be sited within 100 feet of the event site or adjacent to the nearest public right-of-way.
2. If commemorating a person should be sited where that person was born, lived, died, or performed some act of enduring significance or adjacent to the nearest public right-of-way.
3. If commemorating a place, such as a significant piece of architecture, should be located within 100 feet of the place or adjacent to the nearest public right-of-way.

Monument: Should be erected on sites to which the theme has relevance.

1. The proposed site should not disrupt an established theme pattern (see Chapter 3, Theme Patterns).
2. If the proposed theme falls into an existing theme pattern, the proposed site should also follow the corresponding site pattern.
3. The proposed site should be the most relevant location available to the monument theme, as demonstrated through the documentation regarding the direct local relevance of the proposed theme.
4. The context of the proposed site should be a major consideration in the mass and scale of the proposed object.
5. The location of monuments and public art in the Landmark District

should respect the Oglethorpe Plan, particularly in terms of historic viewsheds and sight lines.

Public Art: While public art by definition does not commemorate historical people, places, or events, its location is therefore less limited by relevance to the site. The theme of public art is considered Arts and Humanities and therefore the site should be appropriate for that theme. See Chapter 6 for mural evaluation criteria.

Future Sites

There are currently a number of sites which may be appropriate for monuments and public art in the future, either through the creation of new sites, or improvements to existing sites. These sites will be evaluated for their appropriateness as they become available. The list of available public sites will be updated periodically to reflect current available sites.



Salzburger Monument,
Salzburger Park

The design of a marker, monument, or public work of art should be of the highest quality and caliber, and enhance public space. In order to promote the high standards the City of Savannah has historically enjoyed in its markers, monuments, and public art, the following guidelines should be observed.

Markers

May be mounted on a freestanding pole, wall-mounted, or embedded in the ground. As the primary purpose is to inform the public about an event, place or person, the aesthetic significance of a marker is generally minimal.



1. If on a freestanding pole should be the standard Georgia Historical Society (GHS) Marker style: two-sided, cast aluminum with a 30" x 42" plate size. The shape should match the GHS marker shape. The marker should have a black background with white, silver or gold text. Temporary markers may be other

- shapes, sizes, and colors (see #6 below)
- 2. Markers not erected through the GHS's marker program shall not bear the GHS or state seal.
- 3. Except the marker title, the marker text should be not more than 1" in height, and not less than 1/2".
- 4. Text should be created in a manner that, to the extent possible, prevents fading and erosion.
- 5. Should be made of an enduring, non-corroding material.
- 6. Should be considered permanent and designed accordingly. Temporary markers may be considered provided they serve an educational function, are made of a material designed to last for the proposed life of the marker, and a plan for removal or replacement of the marker at the end of the temporary period is submitted.
- 7. The installation of a marker on a building should not damage the historic fabric of the building.



Oglethorpe Memorial Bench, Bay Street

Monuments and Public Art

Monuments may take on many forms including works of art, benches, statues, sculptures, obelisks, sundials, etc. Monuments are typically commissioned, site-specific pieces. It is strongly recommended that the applicant utilize the recommended artist selection process outlined in Appendix 3.

Public art may consist of a variety of media including, but not limited to, sculpture, mosaic, fountains, or other water elements. Public art may be existing artwork or commissioned artwork. See Chapter 6 for mural design criteria.

The applicant may choose to donate an existing work of art for installation in a public space in cases where the project budget doesn't allow for a commissioned piece, the timeframe for installation doesn't allow for a commissioned piece, the applicant desires the posthumous acquisition of art by a desired artist, or the applicant has a work of art in a collection he/she wishes to donate. However, the public art work should follow the guidelines (except Guidelines 19-22) and it is strongly recommended that the applicant obtain approval prior to purchase.

The applicant may choose to commission a work of art or monument. While the process for artist selection is determined by the applicant, it is strongly recommended that the applicant utilize the recommended artist selection process outlined in Appendix 3. The artwork or monument must be of the highest quality and should adhere to the guidelines. See Chapter 6 for mural design criteria.

1. Monuments should not be fabricated prior to approval.
2. Monuments should be considered permanent and designed accordingly.
3. Public art should generally be considered permanent and be designed accordingly, except in special situations which will be evaluated on an individual basis.
4. Murals should not be installed on historic buildings without historical precedent.
5. Monuments and public art should be designed and constructed of materials suitable for outdoor display. All proposed materials should have performed satisfactorily in the local climate for a period of time long enough to assure permanence. Future maintenance and conservation requirements should be considered.
6. Monuments and public art should be designed to be reasonably resistant to vandalism.
7. Monuments and public art should be designed so as not to pose a danger to the curious public, such as the use of sharp objects or loose parts.
8. Monument and public art design should include landscaping, paving, seating, drainage, lighting, fencing, or other protective measures which may be considered necessary.
9. Monuments and public art should be of superior quality and craftsmanship.
10. Monuments should not resemble gravestones.
11. A monument should be of original design, and public art should be an original work of art (one of a kind) or reproduced in editions of less than 200.
12. Monuments and public art should not replicate an original monument or work of art.
13. Monuments and public art should be designed to complement and enhance the site in which it is located. It should not compete with, dominate or encroach upon existing monuments, public art, or buildings.
14. Monuments and public art should be respectful of the architectural, historical, geographical, and social/cultural context of the site.
15. Monuments and public art should be compatible in scale, materials, and form with its context. Context includes the buildings, monuments, public art, landscaping and open space to which the monument or public art is visually related.
16. The format of the monument should effectively convey the message of the monument to the public.
17. Donor names and monument sponsors may be incorporated into the design (such as inscribed on bricks or on a separate plaque) but should be discreet and not detract from or dominate the monument or artwork.
18. The artist's name may be incorporated into the design but should be in a discreet location on the work of art
19. The designer and/or fabricator (monument) and the artist (public art) should have completed projects of similar size and scale in the public arena and be able to provide appropriate documentation.
20. The designer and/or fabricator (monument) and the artist (public art) should have an excellent reputation and be able to provide verifiable references attesting to the quality of work.
21. The designer and/or fabricator (monument) and the artist (public art) should be able to provide images or samples of existing similar monuments or works of art.
22. The designer and/or fabricator (monument) and the artist (public art) should be able to demonstrate the ability to meet the proposed timeframe.

Text

The text for Markers, Monuments, Murals or Public Art is considered part of the overall design concept. Placement of the text, font type and size, etc. should be included with the final design drawings.

1. Should be well-researched and based on historically accurate, documented facts.
2. Should accurately and effectively convey to the reader the desired message.
3. Quotations should be noted accordingly and permission from the appropriate authority received.
4. Should avoid offensive, obscene, or inflammatory language.
5. Donor names may be included provided the names are in an identical but smaller font than the rest of the text and that no slogans or corporate logos are included.



Statement of Purpose: The purpose of regulating murals is to ensure the continued visual aesthetic of the community, by establishing a process for compatible artistic and creative expression through murals in appropriate locations and designs. The review criteria seek to establish guidance as to the compatibility and appropriateness of the theme, location and design of murals, with minimal intrusion into artistic expression and/or the substantive, personal or social/political expressive content of the artwork. Murals will be evaluated on a case-by-case basis.

Theme

- The theme of the mural should be respectful of the greater context of the community, including historic and socio-cultural contexts.
- The content of a mural is protected under the laws of free speech.
- The mural must comply with Georgia obscenity laws, as defined by O.C.G.A. § 16-12-80, and cannot depict sexual conduct or sexual explicit nudity, as defined on O.C.G.A. § 36-60-3, nor advertise any activity illegal under the laws of Georgia or the United States.

Location

- The installation of a mural should complement and enhance the building and be incorporated architecturally into the façade.
- The location of the mural on the building should not cover or detract from significant or character-defining architectural features.
- Murals should enhance and complement the character of the surrounding neighborhood.
- Murals should not be located in an area which may cause undue distraction to drivers thereby creating a safety hazard.
- Generally murals should be located in mixed use and commer-

cial areas.

- Neighborhood support or opposition should be taken into consideration.
- Murals should be sited far enough away from other murals as to allow the visitor proper appreciation of each individually.
- Murals are not permitted on unpainted historic materials.
- The treatment and application of murals located on any historic material should follow all relevant Preservation Briefs as published by the National Park Service Technical Preservation Services.
- If proposed for a strictly residential area, neighborhood support is required.

Design

- The scale of the mural should be appropriate to the building and the site.
- The mural should be appropriate within the context of the surrounding neighborhood.
- The mural should be an original design.
- Sponsor and artist names may be incorporated but should be discreet and not exceed 5% of the design.
- Paint utilized should be of superior quality and intended for exterior use. Generally reflective, neon and fluorescent paints should not be used.
- If intended to be permanent, the mural should have a weather-proof and vandalism-resistant coating.
- If other, non-paint materials, are proposed to be used, their life-span should be considered and incorporated into the removal plan, if temporary.
- Artist qualifications (see Chapter 5, guidelines 19-22)



Review

The review of murals shall follow the same review process as for monuments and public art with the addition of the following elements:

Rotating Murals

Upon approval from the HSMC of the location and process for rotating murals, (in which the petitioner plans to apply more than one mural to the same wall within a year), staff may review the individual submissions. A posting 15 days in advance is required, and a public hearing shall be held if requested within the 15 days. Rotating murals must be noted at the time of the initial application, otherwise any new designs at the same location are subject to a new application.

Neighborhood Support

In neighborhoods which are strictly residential in nature (no commercial uses or zoning within any block adjacent to the proposed mural), support

from the neighborhood association or neighbors within the same block face is required.

Enforcement

- Any mural without approval may be considered graffiti and enforced accordingly.
- When an official interpretation is deemed necessary, the Zoning Administrator will determine if a proposal is a mural or a sign. His/her decision may be appealed to the Zoning Board of Appeals.

Maintenance

- The maintenance and removal of the mural will be the responsibility of the property owner.
- The mural must be properly maintained to ensure that material failure (peeling paint) is corrected and vandalism removed promptly in accordance with the Property Maintenance Ordinance.



Chapter 7: Naming and Renaming of Public Property, Facilities and Streets

19

Sec. 4-1100. - General policy.

As a general policy, the Mayor and alderpeople find that public property should be named after its principal function, location, or historical reference; however, significant community events, organizations or well-known persons with important contributions to the community, state or nation may deserve public recognition, which may occur by way of naming or renaming public rights-of-way or facilities.

(Ord. of 10-26-2017(2) , § 1)names

The full Article E: Naming and Renaming of Public Property, Facilities and Street. Can be found on the City of [Savannah's City of Savannah Code of Ordinances] online at: <http://online.encodeplus.com/regs/savannah-ga/doc-viewer.aspx#secid-937>



Budget

The Mayor and Alder people do not fund new Markers, Monuments, or Public Art. The applicant is fully responsible for funding the design, construction, installation and any necessary landscaping, paving or lighting involved with a new marker, monument or work of art.

The applicant must provide a realistic budget in Part II: Final Design and Funding. The budget should be based on cost estimates provided by the manufacturer, artist, installer and/or contractor, as appropriate. The budget should include funding goals and deadlines. Should funding goals and deadlines fail to be met, the HSMC may, at its discretion, reconsider the application. The applicant must be capable of raising the necessary funding. Construction of the monument or installation of the work of art will not begin until all of the funding has been secured.

Escrow Payment

All markers, monuments and public art erected on public property become the property of the Mayor and Alder people. The Mayor and Alder people assume responsibility for the future maintenance and upkeep of the marker, monument or artwork. Therefore, an initial Escrow Payment is required of the applicant subsequent to approval of the application. The Mayor and Alder people, or their designee, will determine the appropriate Escrow Payment and will notify the applicant. The Escrow Payment must be paid prior to construction/installation of the monument or public art. Any marker, monument or artwork erected on private property is the responsibility of the property owner.



Waving Girl, Emmet Park

Application

Applications may be obtained from the Metropolitan Planning Commission (MPC), located at 110 East State Street or online at www.thempc.org. All applications should be submitted to the MPC.

There are five (5) items available on the application:

1. Marker
2. Monument
3. Public Art
4. Mural
5. Request for Naming and Renaming of Public Property, Facilities and Streets.

Marker: Application is intended to be submitted in its entirety. See page 23 for process and procedure.

Monument: Applications are divided into two distinct parts. Part I consists of Theme, Location and Preliminary Design; and Part II consists of Final Design and Funding. It is recommended that the applicant submit the two parts separately. See pages 24 and 25 for process and procedure.

Public Art: Applications are divided into two distinct parts. Part 1 consists of Theme, Location, and Preliminary Design; and Part 2 consists of Final Design and Funding. It is recommended that the applicant submit the two parts separately. See pages 26 and 27 for process and procedure.

Mural: Application should be for any mural visible from the public right-of-way within the City and shall be submitted in its entirety. See pages 28 and 29 for process and procedure.

Request for Naming and Renaming of Public Property, Facilities and Streets: This application process is started at the City Manager's Office, who will then initiate the Historic Site and Monument Commission's application process. See page 30 for process and procedure.



Staff Level Reviews

The MPC staff person to the HSMC may make staff decisions in consultation with the Chairperson, on the following items, provided that they have been reviewed by the HSMC at a public meeting previously:

- Any detail referred by the HSMC to staff at a public meeting;
- The design of a rotating mural after the location and theme have been approved by the HSMC;
- Changes to the text of a marker or monument which do not involve any substantive change in meaning or interpretation of the text;
- Updates to the text of a marker or monument such as adding the name of the officers of an organization to the list of previous officers of that organization;
- Changes to the colors used in a mural;
- Minor changes in the location of a marker or monument in order to avoid utilities, trees, or other infrastructure, in coordination with City Staff;
- Minor changes to materials of a monument or public art work which involve no substantive changes to the aesthetics, durability, or structural integrity of the piece; and
- The correction of any text which, after approval by the HSMC, was discovered to be incorrect, such as a date.

The MPC staff person is not required to render a decision on any of the above mentioned items and may, at his or her sole discretion, refer the item to the HSMC for review.

The MPC staff person will inform the HSMC of the decisions at the next HSMC meeting. Appeals of staff decisions will be heard by the HSMC.



Chatham Artillery Monument, Emmet Park

Figure 9.1 Process for Marker Application

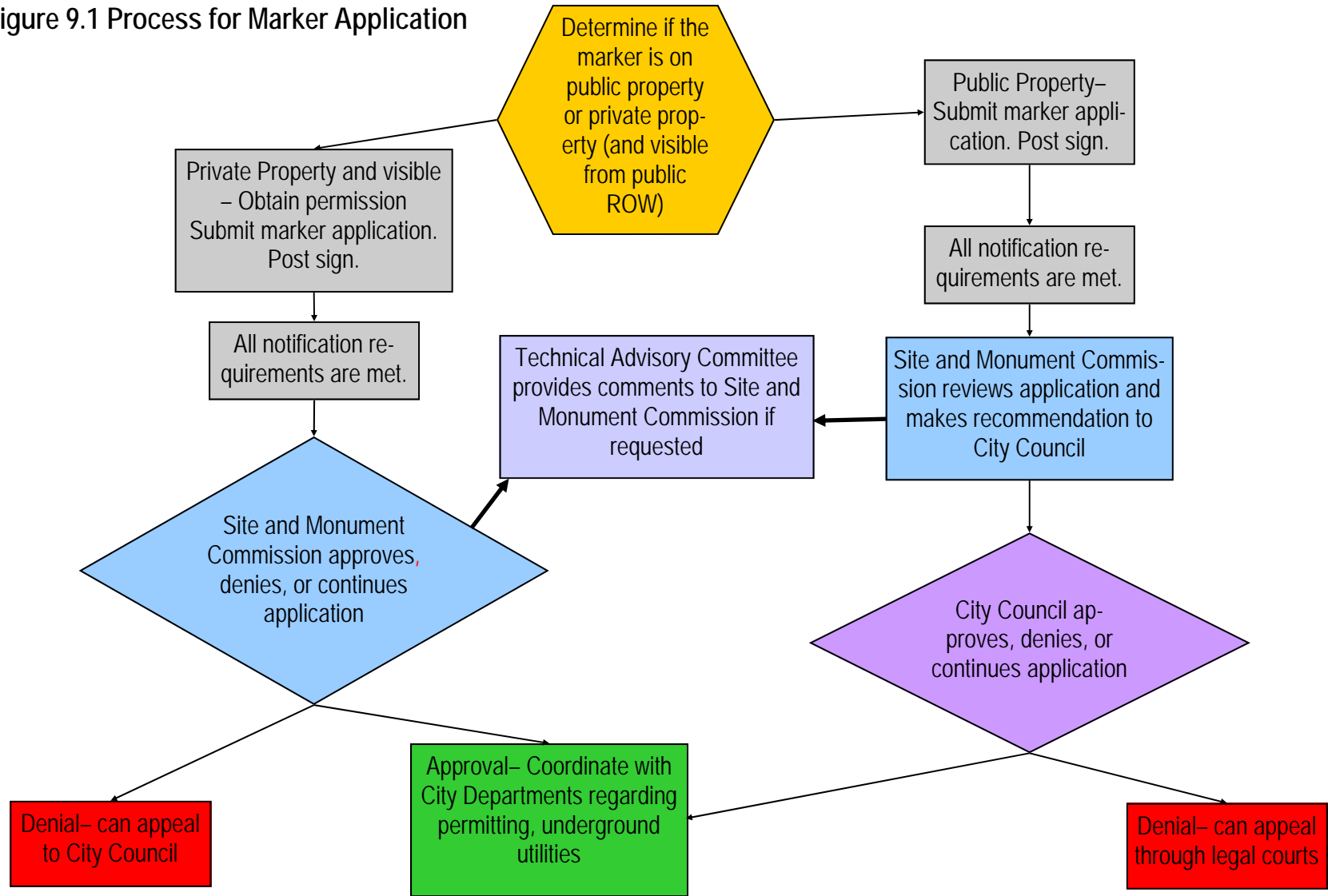


Figure 9.2 Process for Monument Application on Private Property

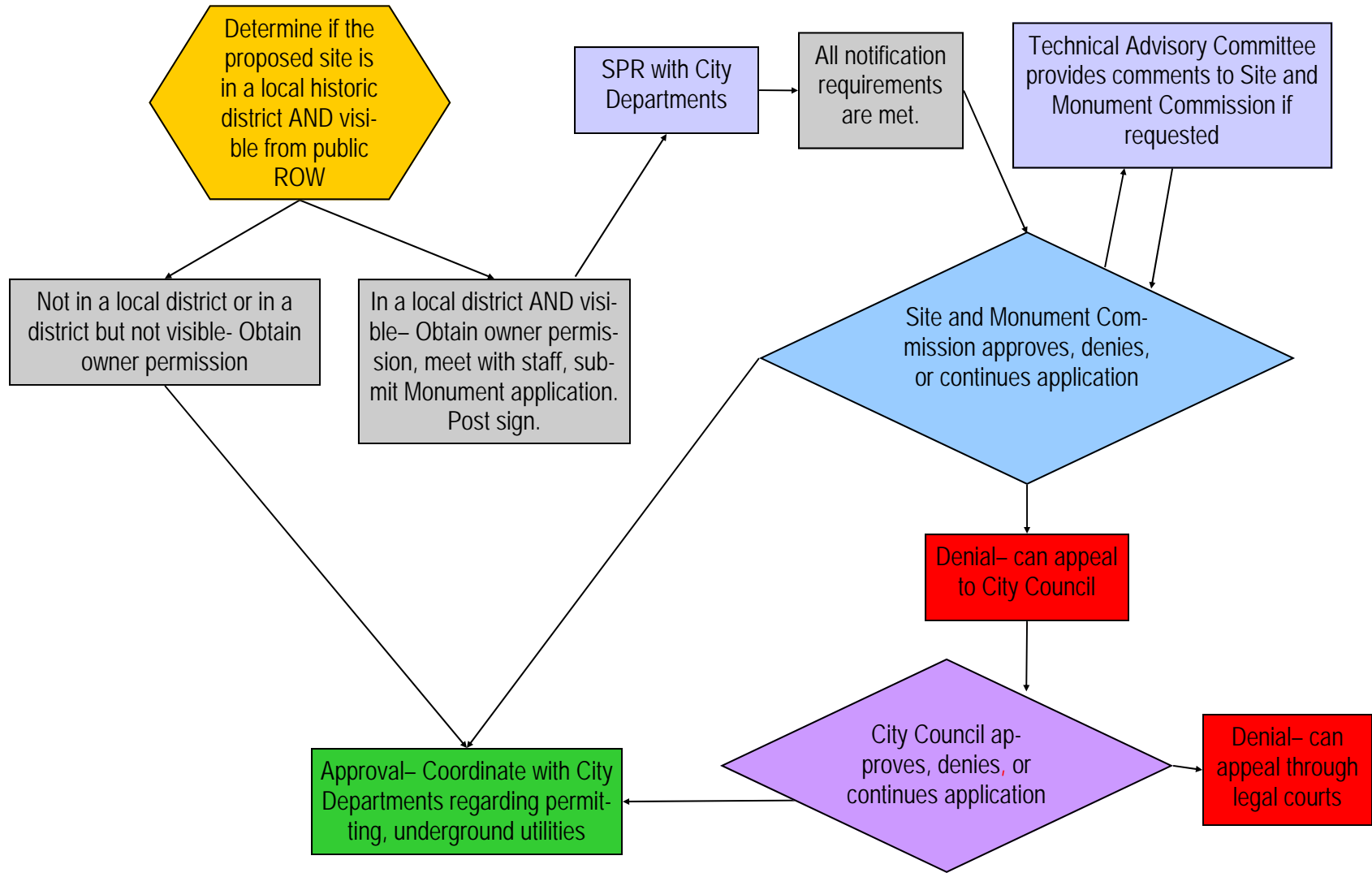


Figure 9.3 Process for Monument Application on Public Property

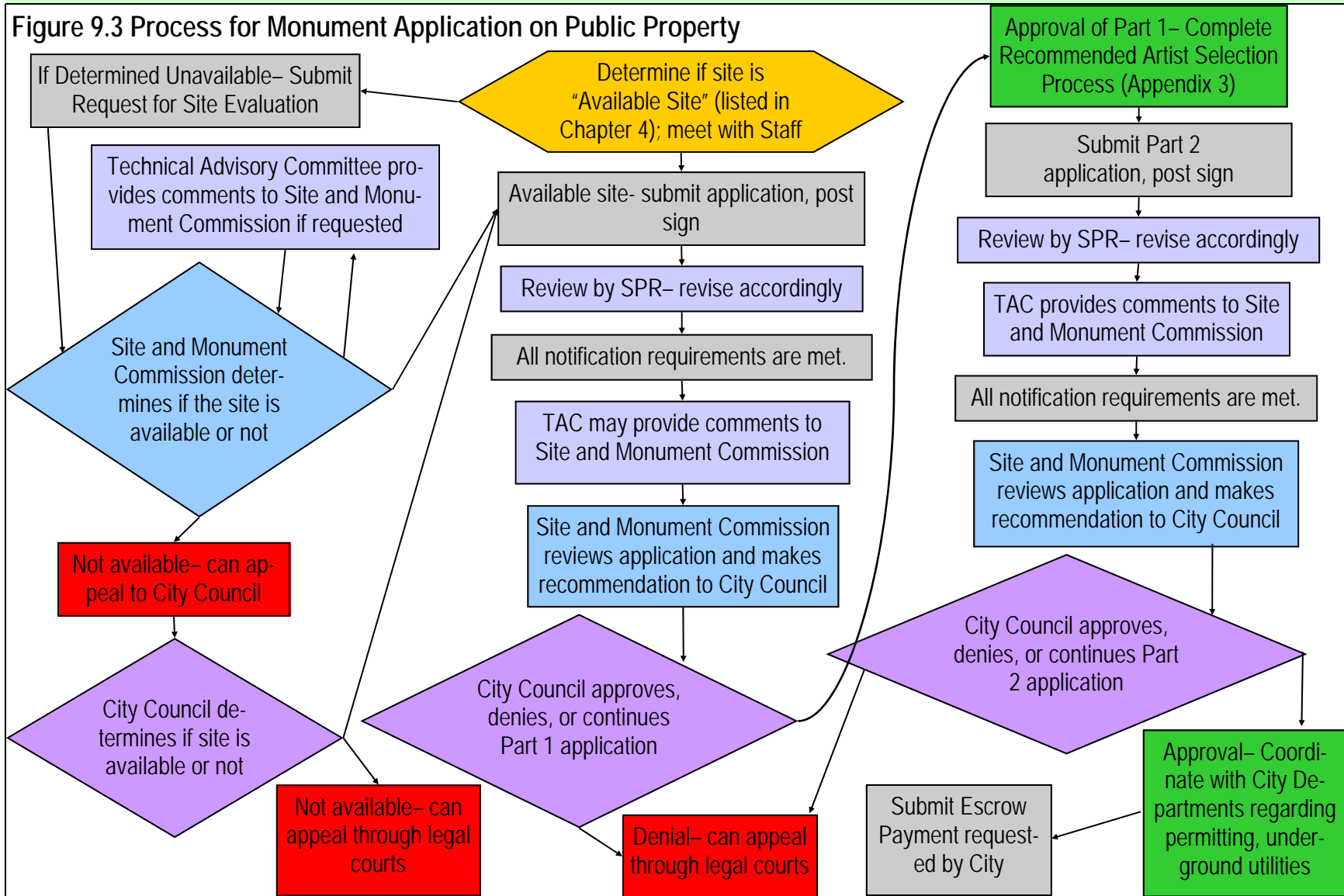


Figure 9.4 Process for Public Art Application on Private Property

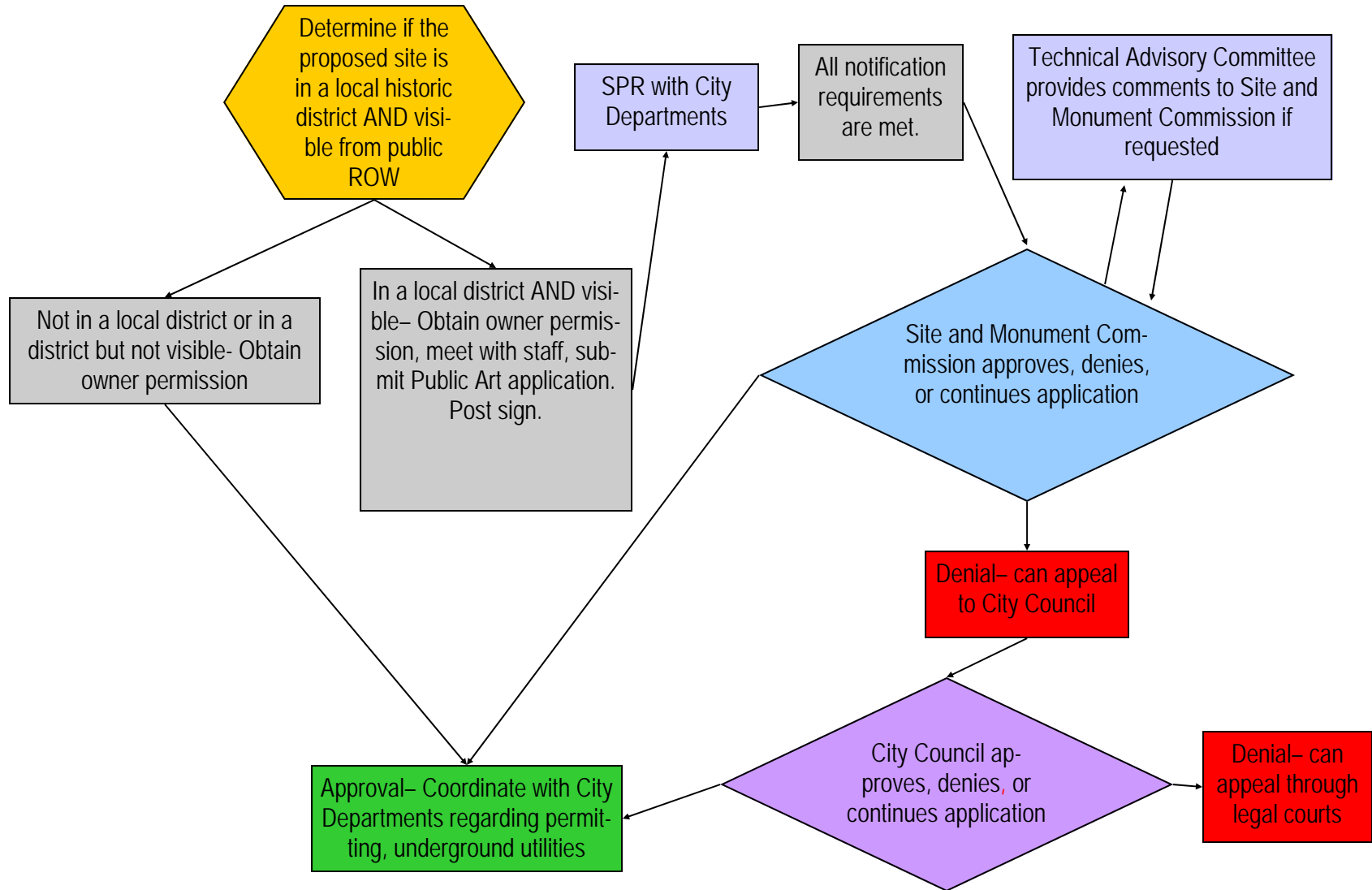


Figure 9.5 Process for Public Art Application on Public Property

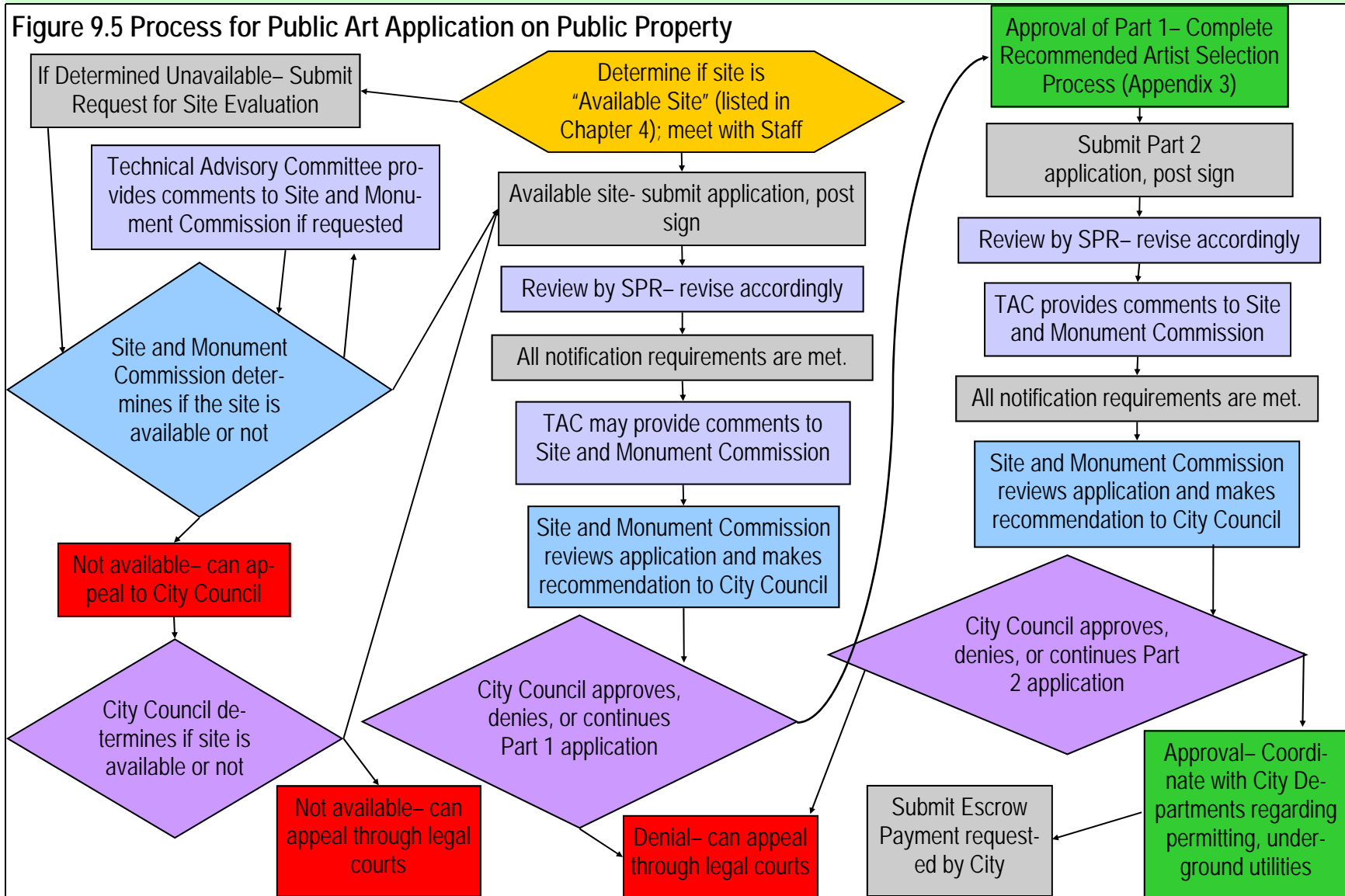


Figure 9.6 Process for Mural on Private Property

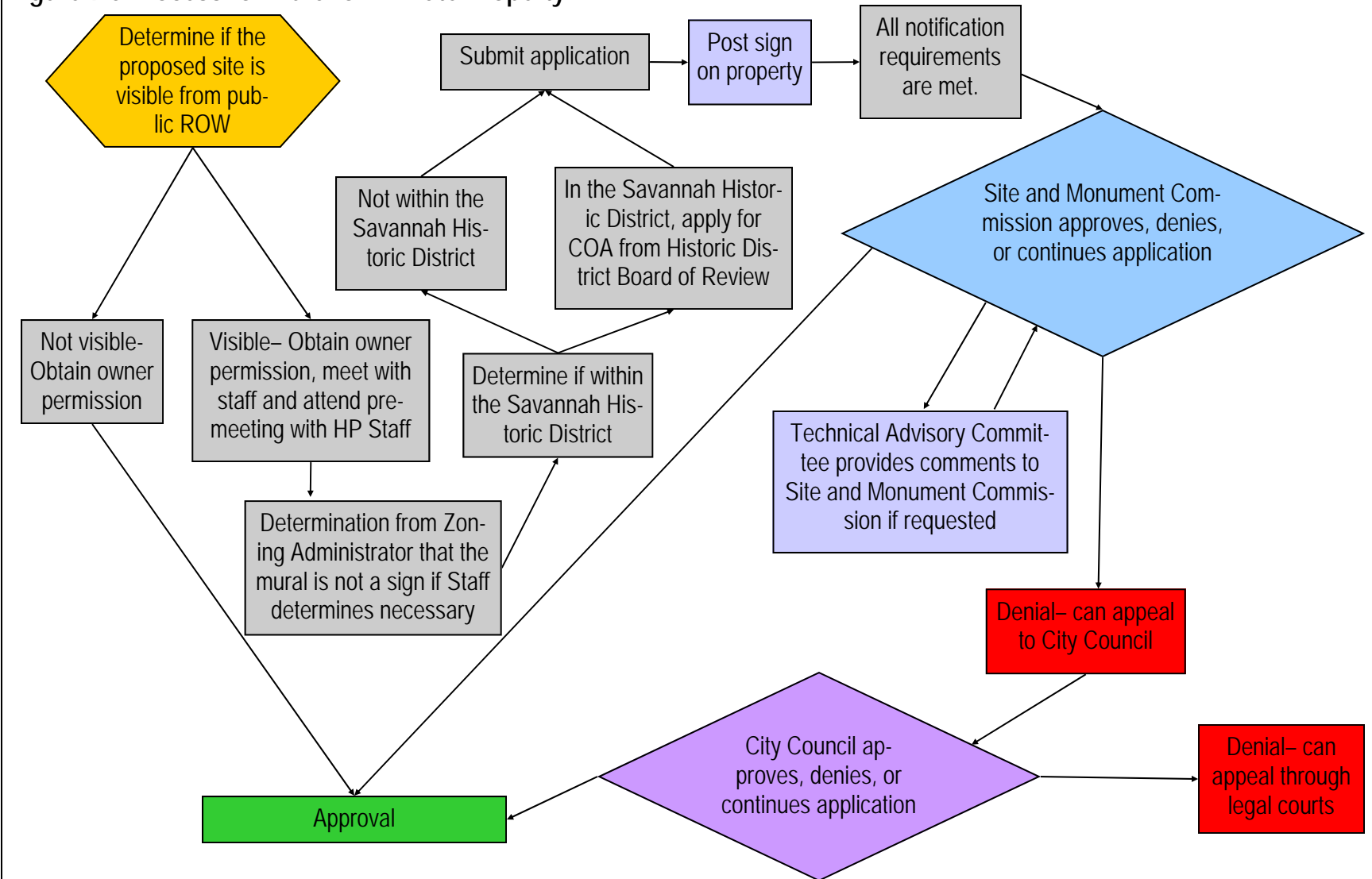


Figure 9.7 Process for Mural Application on Public Property

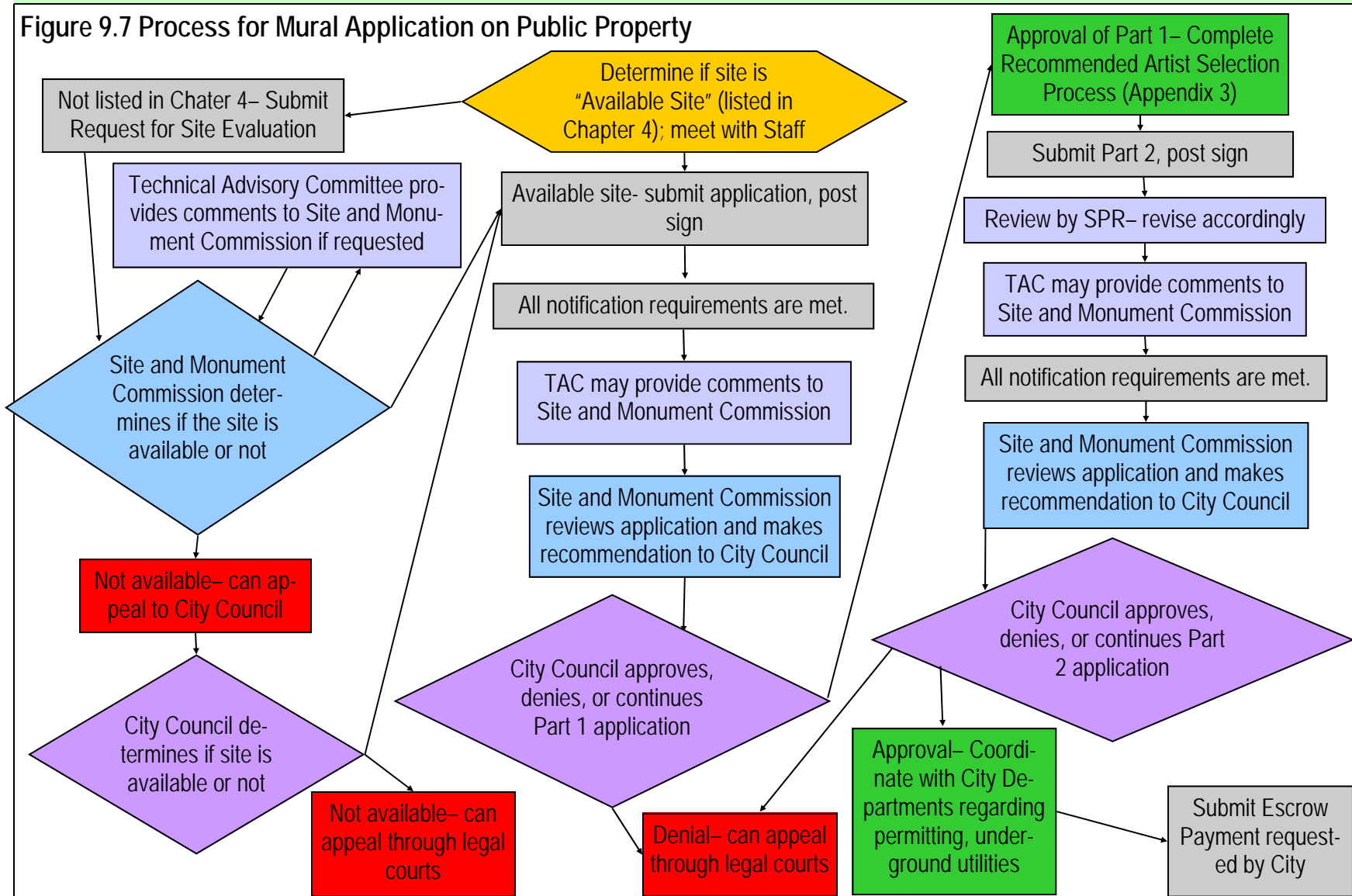
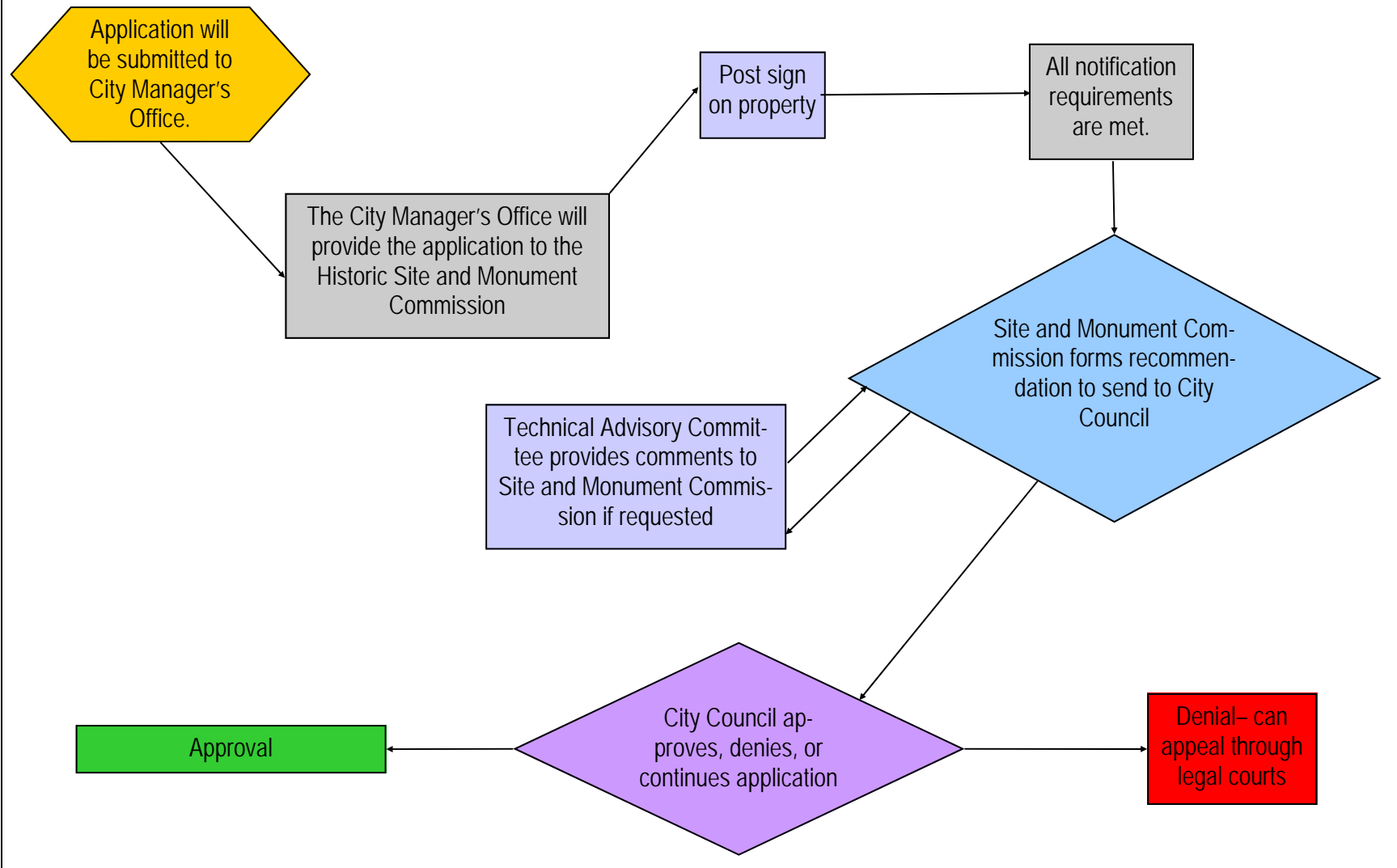


Figure 9.8 Process for Naming and Renaming of Public Property, Facilities and Streets



Notifications

- Written notification will be sent to all property owners within 200 feet of the proposal at least seven days in advance of the hearing.
- Email notification will be sent to the neighborhood association, at least seven days in advance of the hearing. If no email address is known for the neighborhood, written notification will be sent.
- Email notification will be sent to the City Manager and City Council at least seven days in advance of the hearing.
- The petitioner must post a sign, provided by staff, on the property fifteen days in advance of HSMC review. If a site is on a corner lot, a sign on each street must be posted. The sign must be posted on the property in such a way as to be clearly visible from the nearest street. The petitioner is responsible for ensuring that the sign remains posted through the fifteen day period. Should the posting requirement not be met, the HSMC will not review the petition.
- In the Savannah Landmark Historic District, for any mural proposal on a contributing building, staff will notify the State Historic Preservation Office and ask for comments on the proposal.



Applicant

It is the applicant's responsibility to:

- Arrange a pre-meeting with MPC Staff to review the viability of the proposed monument or artwork (markers exempt).
- Submit applications and all required supplementary information (as indicated on the applications) before the application can be reviewed.
- Post the sign on the property and ensure that the sign remains posted until the HSMC reviews the petition.
- Provide additional requested material in a timely manner.
- Contract directly with engineers or surveyors to analyze the viability of a proposed site for the installation of a marker, monument, or artwork (if necessary).
- Contract directly with architects, artists, engineers, contractors, or other parties which may be involved in the design and installation of a marker, monument, work of art (unless otherwise negotiated with the Mayor and Alder people in writing).
- Obtain permission from the property owner (if located on private property).
- Coordinating with the Site Plan Review team.
- Complete all historical research and provide a written document supporting all historic claims with proper footnotes and bibliography.
- Obtain all necessary and legal permissions to use any quotations.
- Provide all funding for the design, construction, installation, transportation, landscaping, or other costs involved with the construction or installation of a marker, monument, or artwork.
- Coordinate with City Departments to ensure no utilities are damaged during installation and obtain all necessary permits.
- Submit the required escrow payment upon notification of the amount by the Mayor and Alder people (or their designee).
- Attend public meetings concerning the marker, monument, or artwork to address questions which may arise.

Private Property Owner

A private property owner wishing to install a marker, monument or work of art is responsible for the upkeep, maintenance and removal of the marker, monument, or work of art.

MPC Staff

The MPC Staff person to the HSMC is responsible for:

- Receiving and processing all marker, monument, and public art applications in a timely manner.
- Notifying the applicant of missing or incomplete information.
- Satisfying public notice requirements.
- Notifying the applicant of Technical Advisory Committee and HSMC meetings at which the application will be reviewed.
- Reviewing the application and presenting a report of findings and a recommendation to the Technical Advisory Committee and HSMC as to whether the proposed marker, monument, or artwork follows the guidelines.
- Reviewing and making decisions on staff level reviews, as outlined in Chapter 8.

Technical Advisory Committee

It is the responsibility of the Technical Advisory Committee to:

- Provide a technical review of monument and public art applications.
- Provide comments to the HSMC regarding the appropriateness of the theme, location, and aesthetic quality of the proposed monument or artwork.
- Be subject to all conflict of interest laws set forth in Georgia Statutes and in the City Ordinance.

Historic Site and Monument Commission

It is the responsibility of the Historic Site and Monument Commission to:

- Review marker, monument and public art applications.
- Approve, deny or continue marker, monument, and artwork applications on private property if in view of the public right-of-way and located within a local historic district.
- Approve, deny or continue mural applications on private property if in view of the public right-of-way.
- Review appeals of any staff decision.
- Make a recommendation to the Mayor and Alderpeople for approval or denial of a proposed marker, monument or artwork located on public property within City limits.
- Be subject to all conflict of interest laws set forth in Georgia Statutes and in the City Ordinance.

Historic District Board of Review

The Historic District Board of Review typically does not review applications concerning markers, monuments, or works of art. Exceptions would be if a monument involved significant signage or a building, such as a mural on a building. Staff will determine if the Historic District Board of Review should review an application and will coordinate accordingly.

Greenscapes Division

The Greenscapes Division is responsible for the maintenance of monuments and public art in historic and passive parks as well as landscaped medians within the City of Savannah.

Leisure Services Department

The Leisure Services Department is responsible for the maintenance of monuments and public art in active parks within the City of Savannah.

Zoning Administrator

Determine if a mural proposal is a mural or a sign.

Site Plan Review Team

Various City Departments make up the Site Plan Review Team and provide a technical review of the proposed monument or work of art. Issues such as storm water run-off, structural integrity, drainage, underground utilities, tree limbs and roots, etc. are addressed.

Savannah Development and Renewal Authority

Any proposed monument or public art located within the MLK and Montgomery Corridor should be coordinated with the Savannah Development and Renewal Authority (SDRA) to ensure compliance with the MLK and Montgomery Corridor Revitalization Plan (available at www.sdra.net).

Mayor and Alderpeople

It is the responsibility of the Mayor and Alderpeople to:

- Approve, deny or continue marker, monument and public art applications on public property.
- Review appeals of any HSMC decision.
- Develop the Escrow Payment required for future maintenance of the marker, monument, or work of art if located on public property.

Escrow Payment: The amount of funds as determined by the Mayor and Aldermen (or their designee) required for the future maintenance and upkeep of a marker, monument or artwork. This payment is required of the applicant subsequent to approval of the application and must be paid prior to construction/installation.

GHS: Acronym for the Georgia Historical Society.

Graffiti: Any writings, drawings, etchings, or other marks of paint, ink, dye or similar substance on a building, sidewalk, structure, fence or other object within public view, which are not authorized or permitted by the property owner or possessor. Graffiti does not include temporary, easily removable chalks or other water soluble markings. A mural erected without the approval of the HSMC is also considered graffiti.

Local historic district: Refers to areas of the City designated by the Mayor and Aldermen as local historic districts. A full list and map of these areas is available at the MPC.

Marker: Any permanent or semi-permanent plaque with text embedded in the ground, mounted to a structure, or erected on a freestanding pole for the primary purpose of informing the public about an event, place or person. If a marker is physically attached to a structure, the marker and structure operate independently. The aesthetic significance of a marker is generally minimal and markers are typically made of cast metal.

Mayor and Alderpeople: Mayor and eight alderpeople form City Council.

Monument: Any permanent or semi-permanent object (including statues, fountains, obelisks, plantings, etc.) installed specifically to commemorate or memorialize an event, place, or person. A major monument is characterized by its volume, being greater than 500 cubic feet. A minor monument is characterized by its volume being less than 500 cubic feet.

MPC: Acronym for the Metropolitan Planning Commission.

Mural: A singular, flat work of art applied (with property owner and HSMC approval) on a building, structure, fence, or other object within public view. The work does not contain text, graphics, or symbols which advertise or promote a business, product, or service; nor does it promote a political candidate or party.

Object: Term used to refer to markers, monuments, murals, and public art.

Permanent: Lasting or intending to last perpetually.

Public Art: Any permanent or semi-permanent artwork crafted by an artist or craftsman and installed specifically to enhance the public space. Public art may consist of a variety of media including, but not limited to, sculpture, mosaic, fountains or other water elements. Public art may be existing artwork or commissioned artwork. Public art erected on private property visible from the public right-of-way in a locally designated historic district which is less than 27 cubic feet is exempt from review.

ROW: Acronym for right-of-way. Includes public streets, lanes, parks, etc.

SDRA: Acronym for the Savannah Development and Renewal Authority, an independent public agency supported by the City of Savannah.

Semi-Permanent: Intended to last over 60 days, but not permanent.

Sign: Refer to Savannah Zoning Ordinance 9.9

SPR: Acronym for Site Plan Review.

Temporary: Intending to last no more than 60 days.

While completing the survey of existing markers, monuments, and public art, several underrepresented themes were immediately obvious. This list may be updated periodically as more themes are identified. This list is not intended to be all inclusive.

- African-American History
- African-American Contributions
- Native American History
- Native American Contributions
- Women's History
- Women's Contributions
- LGBTQIA+ History
- LGBTQIA+ Contributions



Club One, 1 Jefferson Street

Applicants seeking to erect monuments and public art in public spaces are strongly encouraged to follow the Recommended Artist Selection Process. Marker applicants are exempt from the process.

Step 1: Establish a Selection Committee composed of representatives from interested parties as well as knowledgeable professionals. These may include representatives from the applying entity, neighborhood or community representatives, visual art professionals, architects, historians, planners, etc. Members of the HSMC or its Technical Advisory Committee should not serve on the Selection Committee as it could constitute a conflict of interest. MPC or City staff may serve on a Selection Committee in an advisory capacity only, provided they are not members of the Technical Advisory Committee.

Step 2: Create a Request for Proposals. The Selection Committee should determine the requirements for the proposal and ensure that only artists who meet the requirements are considered. Examples of proposal requirements include proposal format, design format, evidence of minimum prior experience, references, fees, timeframe, examples of previous work, evidence experience in a particular medium, etc. The Americans for the Arts has developed a "Call for Artists Resource Guide" available on their website www.AmericansForTheArts.org. This is an excellent guide to assist the Selection Committee in developing the Request for Proposals. Discrimination against any artist on the basis of race, color, religion, national origin or ancestry, disability, age, gender, or sexual orientation is prohibited.

Step 3: Advertise the Request for Proposals. The Selection Committee should notify the public via newspapers, newsletters, website, television, radio, etc. The Selection Committee should also make an effort to

notify professional visual artists. The "Call for Artists Resource Guide" provides a list of recommended national resources in which to advertise. The Selection Committee should also advertise locally.

Step 4: Select the Artist. The selection process should take into consideration any comments and concerns expressed by the neighborhood or community. The Selection Committee should select the artist and contract directly with the artist and any other professionals necessary (including architects, landscape architects, engineers, etc.).

Step 5: The Artist should develop the design and the applicant should submit the application and all accompanying required material indicated or requested for Part 2– Design and Funding for approval.

Step 6: After the design has been approved by City Council the artist may begin fabrication.



Gwinnett Monument, Colonial Park