

Research on Definitions & Policies regarding Historical Remembrances

DEFINITIONS

- **Historical memory** refers to the way by which groups of people create and then identify with specific narratives about historical periods or events.
- **Historic-Cultural Monument Designation** is reserved for those resources that have a special aesthetic, architectural, or engineering interest or value of a historic nature.
- **What is an “object of remembrance”?**
 - The term “object of remembrance” to mean “a monument, memorial, plaque, statue, marker, or display of a permanent character that commemorates an event, a person, or military service that is part of North Carolina’s history.”
- **Historical significance** is the process used to evaluate what was significant about selected events, people, and developments in the past. It is defined by four basic criteria:
 - Connection to Historical Theme - review of the thematic framework that suggests the subject’s relationship with other historical aspects; or the selection of a theme that most effectively connects to the event under review.
 - Temporal Extent of Historical Influence - as a single, discrete event that can be seen as the inaugural moment of a whole concatenation of events and activities that follow – and that also can be seen as describing the history of that particular theme
 - Demographic Extent of Historical Influence - events and themes whose impact affected more people will have more significance than those whose impact was focused only a few people or even only on one generation
 - Connections to Extant Sites - Events and themes that can be connected to a site or place (even if the original site qualities have been changed) that can still allow visitors and community members to “get close” to the actual site of a certain event, and to imaginatively connect with history.
 - Nature of Leadership/Claims (additional criterion for people and groups)

Five Traits for Determining Historical Significance

1. Importance:	Refers to what was considered of primary influence or concern to those who lived the event, irrespective of whether their judgments about the importance of the event were subsequently shown to be justified. Key importance questions include: Who were/have been affected by the event? Why was it important to them? How were people's lives affected?
2. Profundity:	Refers to how deeply people were/have been affected by the event. Key profundity questions include: Was the event superficial or deeply affecting? How were people's lives affected?

3. Quantity:	Refers to the number of people affected by the event. Key quantity question include: Did the event affect many, everyone, just a few?;
4. Durability:	Refers to how long were people affected by the event. Key durability questions include: How durable was the event in time? Was the event lasting or only ephemeral?; and
5. Relevance:	Refers to the extent to which the event has contributed to historical understanding or meaning-making supported by evidence. Comparisons and analogies are more complex and lead to better appreciation of the past. Key relevance questions include: Is the event relevant to our understanding of the past and/or present? Does the event have a sense or signification to us?

Retrieved from http://history.furman.edu/benson/hst121/Historical_Significance_Traits.pdf

MUNICIPALITIES

Atlanta

- The mayor established the Advisory Committee on City of Atlanta Street Names and Monuments Associated with the Confederacy. The committee was given 70 days to submit recommendations. The committee issued a 40-page report (attached).
 1. The committee separated historical eras in three categories:
 - a. Post-Civil War (1865-1889)
 - b. Jim Crow Era (1890s-1930s)
 - c. Civil Rights Era/Massive Resistance (began 1954)
- The city utilizes a Confederate Monument Interpretation Template (attached) to guide researchers in providing factual information to use in a community dialogue about Confederate monuments. If determined that contextualization is the best option, this template can also assist in the narrative of a new historical marker.

City of Port Phillip

- The City of Port Phillip is home to more than sixty historic monuments and memorials which commemorate people, places and events.
- Memorial and Monuments Policy (attached) established 2008.

San Jose, CA

- The Monument Policy (attached) was enacted in 2010.

Los Angeles, CA

- The policy is addressed in Section 22.171, Article 1, Chapter 9, Division 22 of the Los Angeles Administrative Code.
- Ordinance 185472 (attached) was revised March 19, 2018

St. Augustine

- The St. Augustine City Commission voted unanimously to keep the city's Confederate monument, by adding a plaque to detail its historical significance.

Raleigh, NC

- The State Historical Commission voted not to move three Confederate monuments on state Capitol grounds in Raleigh, adopting a recommendation from its task force that a 2015 state law prohibits them from relocating the statues.
- The commission instead voted to add signage providing more context about the statues, as well as adding memorials to African-Americans and other underrepresented groups. Among that context: that slavery caused the Civil War and information about the oppression black people continued to suffer following the war.

Richmond, VA

- The Monument Avenue Commission submitted a 115-page report (attached) that recommended several steps to place the city's monuments into a richer context which included, but not limited to:
 1. Add signage around the statues to fully explain the biographies (context) of the men and their "changing meaning over time."
 2. Create a tourism video and mobile applications so visitors can learn about the full context of a monument
 3. Add new art and more monuments to highlight a more diverse set of city heroes, as well as to commemorate "the resilience of the formerly enslaved."

Commonwealth of Kentucky

- Procedures for approval of memorials/monuments in the Capitol listed

REFERENCES

- Facing the Past Shaping the Future (n.d.). Historical significance. Retrieved from <http://facingthepastshapingthefuture.com/teacher-guidance/teaching-learning-strategies/history/historical-significance/>
- Ky.gov (n.d.). Historic properties. Retrieved from <https://historicproperties.ky.gov/hp/ncs/Pages/criteria.aspx>
- Lovelady, A. (2017). Statues and Statutes: Limits on Removing Monuments from Public Property. Retrieved from <https://canons.sog.unc.edu/statues-statutes-limits-removing-monuments-public-property/>
- Los Angeles Department of City Planning (n.d.). What Makes a Resource Historically Significant? Retrieved from <https://preservation.lacity.org/commission/what-makes-resource-historically-significant>
- Special Commission to Review Baltimore's Public Confederate Monuments (2016). Special Commission to Review Baltimore's Public Confederate Monuments. Retrieved from <https://www.baltimorecity.gov/sites/default/files/Confederate%20Monuments%20report.pdf>
- Study.com (n.d.). What is Historical Memory? - Biases & Examples. Retrieved from <https://study.com/academy/lesson/what-is-historical-memory-biases-examples.html>

ORDINANCE NO. 185472

An ordinance amending Section 22.171 of Article 1, Chapter 9, Division 22 of the Los Angeles Administrative Code to clarify Historic-Cultural Monument designation criteria, enhance due process and notification procedures affecting property owners, and provide for extensions of time limits.

**THE PEOPLE OF THE CITY OF LOS ANGELES
DO ORDAIN AS FOLLOWS:**

Section 1. Section 22.171 of the Los Angeles Administrative Code is amended in its entirety to read as follows:

Sec. 22.171. Purpose of the Commission.

The Cultural Heritage Commission (Commission) shall perform those functions relating to historic and cultural preservation of sites, buildings or structures that embody the heritage, history and culture of the City.

Sec. 22.171.1. Composition of the Commission and Term of Office.

(a) **Qualifications.** The Commission shall be composed of five members who are qualified electors of the City of Los Angeles. Each Commissioner shall be appointed and may be removed in accordance with Charter Section 502. The Commissioners shall have a demonstrated interest, competence or knowledge of historic preservation. At least two of the Commissioners should be professionals who meet the qualifications for various disciplines outlined by the U.S. Secretary of the Interior, Code of Federal Regulations, 36 CFR Part 61. These disciplines include history, architecture, architectural history, planning, pre-historic and historic archeology, folklore, cultural anthropology, curation, conservation and landscape architecture or related disciplines, such as urban planning, American studies, American civilization or cultural geography.

(b) **Term.** The term of office for each Commissioner shall begin with the first day of July and shall be a term of five years. An appointment to fill a vacancy on the Commission shall be for the period of the unexpired term.

Sec. 22.171.2. Members' Compensation.

The members of the Commission shall be paid \$25.00 per meeting for each Commission meeting attended, but not to exceed \$125.00 in any one calendar month.

Sec. 22.171.3. Organization of the Commission.

During the last meeting of July of each year, the Commission shall elect a President and Vice President, which officers shall hold office for one year and until their successors are elected, unless their membership on the Commission expires sooner. The Commission may at any meeting fill any vacancy for any unexpired term occurring in the office of President or Vice President.

Sec. 22.171.4. Appointment and Duties of Commission Secretary.

The Director of Planning (Director) of the Department of City Planning (Department), or his or her designee, shall assign an employee of the Department, other than the Director, to be the Secretary of the Commission and assign duties to the employee, which shall be in addition to the duties regularly prescribed for that employee.

The Secretary shall attend Commission meetings and keep a record of the proceedings and transactions of the Commission, specifying the names of the Commissioners in attendance at each meeting and the ayes and noes upon all roll calls. The Secretary shall post and publish all orders, resolutions and notices, which the Commission shall order to be posted and published, and shall perform any other duties imposed by this chapter or by order of the Commission.

Sec. 22.171.5. Quorum and Actions of the Commission.

A majority of the members of the Commission must be present at any meeting to constitute a quorum.

The powers conferred upon the Commission shall be exercised by resolution or motion and adopted by a majority vote of its members and recorded in the minutes with the ayes and noes. The action shall be attested to by the signature of the Secretary of the Commission.

Sec. 22.171.6. Duties of the Commission.

In addition to the duties set forth in this article, the Commission shall perform those duties imposed on it by Los Angeles Municipal Code Section 12.20.3 relating to Historic Preservation Overlay Zones.

Sec. 22.171.7. Monument Designation Criteria.

For purposes of this article, a Historic-Cultural Monument (Monument) is any site (including significant trees or other plant life located on the site), building or structure of particular historic or cultural significance to the City of Los Angeles. A proposed Monument may be designated by the City Council upon the recommendation of the Commission if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

Sec. 22.171.8. Inspection and Investigation.

The Commission, its sub-committee or the staff of the Department acting on behalf of the Commission shall inspect and investigate any site, building or structure, including, but not limited to, touring or reviewing photographic or videographic records of the site, building or structure, in the City of Los Angeles which it has reason to believe is or will in the future be a Historic-Cultural Monument. Inspection and investigation shall also include soliciting opinions and information from the office of the Council District in which the site, building or structure is located and from any department or bureau of the City whose operations may be affected by designating the site, building or structure as a Monument.

Sec. 22.171.9. List of Monuments.

The Department shall compile and maintain a current list of all sites, buildings and structures that have been designated as Historic-Cultural Monuments (List of Monuments or List).

Sec. 22.171.10. Procedures for Designation of Monuments.

A site, building or structure may be designated as a Monument in accordance with the procedures set forth in this section.

(a) **Initiation.** The City Council, the Commission or the Director may initiate consideration of a proposed designation of a site, building or structure as a Monument. Any initiation by the Council or the Commission shall be by majority vote. The City Council or the Commission shall forward the proposed designation to the Director for a report and recommendation.

(b) **Application.** Any interested individual may apply for a proposed designation of a Monument. The applicant shall complete the application for the proposed designation on a form provided by the Department; include all information required; pay the required fee, if any; and file the application with the Department.

(c) **Action on the Initiation or Application.**

1. **Authority.** The Commission may recommend approval or disapproval in whole or in part of an application or initiation of a proposed designation. Unless otherwise specified, the recommendation shall be made to the City Council for its action pursuant to the procedures set forth in this section. No designation of a site, building or structure as a Monument shall be effective unless the designation has been adopted by the City Council.

2. **Procedure for City Council-Initiated Designations.** Upon receipt of any proposed designation initiated by the Council, the Commission shall, pursuant to Section 22.171.8 of this article, inspect and investigate the proposed Council-initiated designation. The Director shall thereafter prepare a report and recommendation on the proposed designation. After receipt of the Director's report and recommendation, the Commission shall hold a public hearing regarding the proposed designation and determine whether the site, building or structure conforms with the definition of a Monument as set forth in Section 22.171.7 of this article. After the Commission submits a report and recommendation, the City Council may consider the matter. If the Commission recommends approval of a City Council-initiated designation, the City Council may adopt the designation by a majority vote. If the Commission recommends disapproval of a City Council-initiated designation, the City Council may adopt the proposed designation by a two-thirds vote. The City Council shall act within the time specified in Subsection (f) of this section.

3. **Procedure for Commission or Director-Initiated Designations.** After initiation of a proposed designation by the Commission or the Director, the Commission shall, pursuant to Section 22.171.8 of this article, inspect and investigate the proposed designation. The Director shall thereafter prepare a report and recommendation on the proposed designation. After receipt of the Director's recommendation, the Commission shall hold a public hearing regarding the proposed designation and determine whether the site, building or structure conforms with the definition of a Monument set forth in Section 22.171.7 of this article. If the Commission recommends approval of a Commission- or Director-initiated designation, the Commission shall submit a report and recommendation to the City Council. The City Council may consider the matter and may approve the recommendation by a majority vote. If the Commission disapproves the proposed designation, the Commission's decision is final.

4. **Procedure for Applications for Designations.** Once a complete application is received, as determined by the Director, the Commission shall determine at a public meeting whether the proposed designation merits further consideration. If the Commission determines to take the proposed designation under consideration, it shall conduct an inspection and investigation pursuant to Section 22.171.8 of this article. The Director shall thereafter prepare a report and recommendation on the proposed designation. After receipt of the Director's

report and recommendation and conducting its inspection and investigation, the Commission shall hold a public hearing regarding the proposed designation and determine whether the site, building or structure conforms with the definition of a Monument as set forth in Section 22.171.7 of this article. If the Commission recommends approval of an application for a proposed designation, the Commission shall submit a report and recommendation to the City Council. The City Council may consider the matter and may adopt the designation by a majority vote. If the Commission disapproves the proposed designation, the decision is final.

(d) **Notice.** Notice shall be given as set forth below.

For the purpose of this article, the owner of the site, building or structure shall be deemed to be the person appearing as the owner of the property on the last Equalized Assessment roll of the County of Los Angeles and appearing as the owner of the property on the records of the City Clerk. If the records of the City Clerk and the County Assessor indicate the ownership in different persons, those persons appearing on each of those lists shall be notified.

1. **Initiation of a Proposed Designation by the City Council, Commission or Director.** The owner of record of a property shall be notified in writing forthwith of: any determination by the City Council, Commission or Director to initiate a proposed designation; and the Temporary Stay pursuant to Section 22.171.12 of this article. The Notice shall be sent via Certified Mail, Return Receipt Requested.

2. **Director's Action on Proposed Designation.** The owner of record of a property shall be notified in writing forthwith of the Director's determination that an application is complete, and that the Temporary Stay pursuant to Section 22.171.12 of this article has been initiated. The Notice shall be sent via Certified Mail, Return Receipt Requested.

3. **Commission Action to Take Under Consideration Proposed Designation by Application.** Additionally, the owner of record of a property shall be notified in writing within 10 days of the Commission's decision after the Commission determines to take a proposed designation under consideration. The Notice shall be sent via Certified Mail, Return Receipt Requested.

4. **Commission Action on Proposed Designation by Initiation or Application.** The time, place and purpose of the public hearing on the proposed designation shall be given by mailing written notice at least ten days prior to the date of the hearing, to the applicant, if any, and to the owner of record of a property or the owner's representative, if different from the applicant or if the designation was proposed by initiation. Notice to the record owner or the owner's representative shall be sent via Certified Mail, Return Receipt Requested.

5. City Council Action on Proposed Designation by Initiation or Application. The time, place and purpose of the public hearing on the proposed designation shall be given by mailing a written notice at least ten days prior to the date of the hearing, to the applicant, if any, and to the owner of record of a property or the owner's representative, if different from the applicant or if the designation was proposed by initiation. Notice to the record owner or the owner's representative shall be sent via Certified Mail, Return Receipt Requested.

(e) Time for the Cultural Heritage Commission to Act.

1. Action on Application. The Commission shall determine at a public meeting held within 30 days of the filing of a complete, verified application, as determined by the Director, whether to take under consideration a proposed designation of a Monument. The time limit to take a proposed designation under consideration may be extended by mutual consent of the applicant, property owner, and the Director or Commission. After providing all notice required under this article, the Commission shall hold a public hearing on the proposed designation. The Commission shall, pursuant to Section 22.171.10 of this article, make a report and recommendation on the application within 75 days of the meeting where the proposed designation was taken under consideration. With written consent of the owner, the time for the Commission to act may be extended by up to an additional 60 days. If the Commission fails to act on an application within the time allowed by this section, the Commission shall be deemed to have denied the application.

2. Action on Initiation. If the proposed designation of a Monument was proposed by initiation rather than application, the Commission shall, after providing all notice required under this article, hold a public hearing on the proposed designation. The Commission shall, pursuant to Subsection (c) of this section, make a report and recommendation on the application within 75 days of the date of the receipt of the proposed initiation. With written consent of the owner, the time for the Commission to act may be extended by up to an additional 60 days. If the Commission fails to act on the initiation within the time allowed by this section, the Commission shall be deemed to have recommended denial of the proposed designation.

(f) Time for City Council to Act. The City Council may approve or disapprove in whole or in part an application or initiation for a proposed designation of a Monument. The City Council shall act within 90 days of the public hearing held before the Commission on the proposed designation. The City Council may unilaterally extend the 90-day time limit to act for a maximum of 15 days for good cause. With written consent of the owner, the time for the City Council to act may be extended by up to an additional 60 days. If the City Council does not act on the application or initiation within the specified time limit, the application or initiation to designate a Monument shall be

deemed to have been denied. The City Council may override a Commission recommendation of denial of a City Council-initiated designation by a minimum of ten votes.

Sec. 22.171.11. Preservation of Monuments.

The Commission shall take all steps necessary to preserve Monuments not in conflict with the public health, safety and general welfare, powers and duties of the City of Los Angeles, or its several boards, officers or departments. These steps may include assistance in the creation of civic citizens' committees, assistance in the establishment of a private fund for the acquisition or restoration of designated Monuments, and recommendation that a Monument be acquired by a governmental agency where private acquisition is not feasible.

Sec. 22.171.12. Temporary Stay of Demolition, Substantial Alteration or Removal Pending Determination to Designate a Monument.

Upon the filing of an application for a Monument, the Director or his or her designee shall determine whether the application is complete and whether the proposed Monument warrants further investigation by the Commission. Upon the determination by the Director that the application is complete, or upon initiation by the City Council, the Commission or the Director, no permit for the demolition, substantial alteration or removal shall be issued; and the site, building or structure regardless of whether a permit exists, shall not be demolished, substantially altered or removed, pending final determination by the Commission and City Council on whether the proposed site, building, object or structure shall be designated as a Monument. The Commission shall notify the Department of Building and Safety in writing not to issue any permits for the demolition, alteration or removal of a building or structure. The owner of the site, building or structure shall notify the Commission, in writing, whenever application is made for a permit to demolish, substantially alter, or remove any site, building or structure proposed to be designated as a Monument.

If, after the expiration of the final period of time to act contained in Section 22.171.10(f) of this article, the City Council has not taken an action on the application or initiation to designate a Monument, then the demolition, alteration or removal of the site, building or structure may proceed.

EXCEPTION: If the Commission determines that the site, building or structure proposed to be designated does not meet the definition for Monument set forth in Section 22.171.7 of this article, then the temporary prohibition on the issuance of a permit to demolish, substantially alter or remove the site, building or structure, and the temporary prohibition on demolition, substantial alteration or removal of the site, building or structure shall terminate, except when the designation of a site, building or structure as a Monument was proposed by City Council-initiation.

Sec. 22.171.13. Notice of Designation and Subsequent Actions.

The Commission shall notify the appropriate Department and Board, if any, and the owner of each site, building or structure in writing that his or her site, building or structure has been designated a Monument, and shall give the owner, as defined in Section 22.171.10(d) of this article, written notice of any further action that it takes with respect to the Monument. Notice shall be mailed to the address shown on the Assessment Roll or the City Clerk's records, as applicable, as soon as practicable after the property is designated or the Commission takes any further action regarding the site, building or structure. The designation shall be recorded with the County Recorder.

Sec. 22.171.14. Commission Review.

No permit for the demolition, substantial alteration or relocation of any Monument shall be issued, and no Monument shall be demolished, substantially altered or relocated without first referring the matter to the Commission, except where the Superintendent of Building or the City Engineer determines that demolition, relocation or substantial alteration of any Monument is immediately necessary in the interest of the public health, safety or general welfare.

(a) **Standards for Issuance of a Permit for Substantial Alteration.** The Commission shall base a determination on the approval of a permit for the substantial alteration of a Monument on each of the following:

1. The substantial alteration, including additional buildings on a site containing multiple buildings with a unified use, complies with the Standards for Rehabilitation approved by the United States Secretary of the Interior;
2. Whether the substantial alteration protects and preserves the historic and architectural qualities and the physical characteristics that make the site, building or structure a designated Monument; and
3. Compliance with the California Environmental Quality Act, Public Resources Code Section 21000, *et seq.*

(b) **Standards for Issuance of a Permit for the Demolition or Relocation of a Site, Building or Structure Designated a Monument.** The Commission shall base its determination on the approval of a permit for the demolition or removal of any Monument on the following:

1. A report regarding the structural soundness of the building or structure and its suitability for continued use, renovation, restoration or rehabilitation from a licensed engineer or architect who meets the Secretary of the Interior's Profession Qualification Standards as established by the Code of Federal Regulations, 36 CFR Part 61. This report shall be based on the

Secretary of the Interior's Standards for Architectural and Engineering Documentation with Guidelines; and

2. Compliance with the California Environmental Quality Act, Public Resources Code Section 21000, *et seq.*

Sec. 22.171.15. Time for Objection by the Commission.

Where any matters subject to Section 22.171.14 of this article are referred to the Commission by its staff, the Commission shall have 30 days from the date of the referral to object to the proposed demolition, substantial alteration or relocation. If no objection is filed with the appropriate department or board within 30 days, all objections shall be deemed to have been waived. If the Commission objects to the proposed demolition, substantial alteration or relocation, it shall file its objection with the appropriate department or board.

Any objection by the Commission shall be set for a public hearing. The objection and the fact that the matter will be scheduled for a public hearing by the Commission shall be noted by Commission staff on the clearance worksheet utilized by the appropriate department or board for the issuance of the permit. The filing of an objection shall suspend the issuance of any permit for the demolition, substantial alteration or relocation of the Monument (Stay) for a period of not less than 30 days nor more than 180 days, during which time the Commission shall take all steps within the scope of its powers and duties as it determines are necessary for the preservation of the Monument to be demolished, altered or relocated.

At the end of the first 30 days of the Stay, the Department shall report any progress regarding preservation of the Monument to the Commission, which may, upon review of the progress report, withdraw and cancel its objection to the proposed demolition, substantial alteration or relocation. If the Commission determines, upon the basis of the progress report to withdraw and cancel its objection, it shall promptly notify the appropriate department or board concerned of its action. Upon receipt of notification of withdrawal of the objection, the permit may be issued and the Monument may be demolished, altered or relocated. If the Commission does not withdraw and cancel its objection, the Stay shall remain in effect.

If the Commission, or the Department acting on the Commission's behalf, finds at the end of the first 100 days of the Stay that the preservation of the Monument cannot be fully accomplished with the 180-day Stay period, and the Commission determines that preservation can be satisfactorily completed within an additional period not to exceed an additional 180-day Stay, the Commission may recommend to the City Council that the Stay be extended to accomplish the preservation. No request for an extension shall be made after the expiration of the original 180-day Stay.

The Commission's recommendation for an extension of the Stay shall set forth the reasons for the extension and the progress to date of the steps taken to preserve the Monument. If it appears that preservation may be completed within the time extension requested, the City Council may approve the request for extension of the Stay not to exceed an additional 180 days for the purpose of completing preservation of the Monument.

No request for an extension of the Stay shall be granted where the City Council determines, after consulting with the appropriate department or board that granting an extension is not in the best interest of the public health, safety or general welfare.

Sec. 22.171.16. No Right to Acquire Property.

The Commission shall have no power or right to acquire any property for or on behalf of itself or the City, nor shall it acquire or hold any money for itself or on behalf of the City.

Sec. 22.171.17. Rules and Regulations of the Commission.

The Commission may adopt rules and regulations necessary to carry out the purpose and intent of this article.


Sec. 22.171.18. Cooperation with the Commission.

All boards, commissions, departments and officers of the City shall cooperate with the Commission in carrying out the spirit and intent of this article.

Sec. 2. The City Clerk shall certify to the passage of this ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall; one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall East; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

Approved as to Form and Legality

MICHAEL N. FEUER, City Attorney

By 
OSCAR MEDELLIN
Deputy City Attorney

Date January 24, 2018

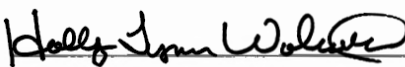
File No. 16-0126


m:\real prop_env_land use\land use\oscar medellin\ordinances\chc ordinance\chc ordinance revised 01.24.18.docx

I hereby certify that the foregoing ordinance was passed by the Council of the City of Los Angeles.

CITY CLERK

MAYOR





Ordinance Passed 03/07/2018

Approved 03/16/2018

Ordinance Effective Date: 04/28/2018
Council File No.: 16-0126

DECLARATION OF POSTING ORDINANCE

I, **Ottavia Smith** state as follows: I am, and was at all times hereinafter mentioned, a resident of the State of California, over the age of eighteen years, and a Deputy City Clerk of the City of Los Angeles, California.

Ordinance No. **185472** - a copy of which is hereto attached, was finally adopted by the Los Angeles City Council on **03/07/2018**, and under the direction of said City Council and the City Clerk, pursuant to Section 251 of the Charter of the City of Los Angeles and Ordinance No. 172959, I conspicuously posted a true copy of said ordinance at each of the three public places located in the City of Los Angeles, California, as follows: 1) one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall; 2) one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall East; 3) one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records beginning on **03/19/2018** and will be continuously posted for ten or more days.

I declare under penalty of perjury that the foregoing is true and correct.



Deputy Clerk

Date: 03/19/2018

Ordinance Effective Date: 04/28/2018

Council File No.: 16-0126

City of San José, California

COUNCIL POLICY

TITLE MONUMENT POLICY	PAGE 1 of 8	POLICY NUMBER 9-14
EFFECTIVE DATE March 23, 2010	REVISED DATE	
APPROVED BY COUNCIL ACTION		3/23/2010, Item 9.1(a), Res. No. 75316;

SECTION I. PURPOSE AND INTRODUCTION

The City may, from time to time, decide to install permanent outdoor Monuments on City property to provide the City's commemoration of persons or events of note, or to otherwise convey the City's position on various topics ("referred to as "Government Speech").

By placing Monuments on City property, the City intends only to engage in government speech and does not intend to open a public forum for free speech activity.

The purpose of this Policy is to establish criteria and guidelines for the consideration and installation of Monuments outdoors in parks or plazas deemed by the City to be appropriate to serve as the site for a Monument. In doing so, the City recognizes the following considerations:

- ❑ Monuments can convey a powerful connection between San José and its history, and in some instances its future.
- ❑ It is therefore important that the placement of Monuments be limited to circumstances of the highest community-wide importance, both to maintain the significance of such Monuments and to minimize conflicts with the active and variable use of public spaces.

Notwithstanding the foregoing, the City may decide, in its sole discretion, to reject a proposal for a Monument and/or may determine the appropriate site for any and all City Monuments.

SECTION II. MONUMENT DEFINITION

"Monuments" are markers, statues and other similar permanent installations to express Government Speech, as further described in this policy, and which are installed by the City on City property, or which are accepted by the City and installed on City property with City permission. Monuments may be in various forms including statues, fountains, or gardens among other forms of monuments as determined by the City.

Monuments must be of City approved materials, size, design and specifications, with a goal toward simplifying their review and long-term care.

TITLE MONUMENT POLICY	PAGE 2 of 8	POLICY NUMBER 9-14
------------------------------	-----------------------	------------------------------

SECTION III. GOVERNMENT SPEECH ON MONUMENTS

City's Government Speech Topics

The City may install or accept City-approved Monuments on City property as a form of "Government Speech" as City recognition of significant events or people or to provide information from the City on topics approved by the City, as set forth below:

- The contributions of individuals or groups who made a substantial impact upon the City of San Jose or Santa Clara County;
- The City's position on topics of interest to the community, as determined by City Council;
- The history of San Jose, California, or of the United States;
- Historical or cultural influences on San Jose;
- Native flora, fauna and wildlife of San Jose and the greater Bay area;
- Local innovation or creativity that has contributed to San Jose's growth and prosperity; or
- Other criteria selected by City Council and set forth in an amendment to this Policy.

The City shall not place Monuments on City property which have the purpose of promoting, favoring or inhibiting any religion or which would appear to a reasonable person that the City is promoting, favoring, or opposing a religion.

SECTION IV. ADMINISTRATION

The City Manager may approve or deny monument proposals and may enact administrative guidelines and procedures to implement this Policy, including without limitation, designation of locations deemed amenable to Monuments. The City Manager shall also designate the lead Department for Monuments located on City property.

Notwithstanding that certain City property is operated or managed by a private operator pursuant to an agreement, the evaluator of the Monument and the final decision maker shall be the City and not the private operator or manager. The Director of the lead Department shall coordinate with the Director of Public Art with regard to any Monument that is primarily Public Art, as further described below.

SECTION V. DONATED AND PRIVATE FUNDING OF MONUMENTS

The City encourages private donations to the City to support various City programs and City operations, which may include without limitation, the cost of acquisition, installation and maintenance of Monuments on City property. The City prefers to receive private donations in the form of funds that may be used by the City to review, design, fabricate, acquire, install

TITLE MONUMENT POLICY	PAGE 3 of 8	POLICY NUMBER 9-14
------------------------------	-----------------------	------------------------------

and/or maintain Monuments, rather than the donation of a completed Monument.

However, the City may from time to time, at City's sole option, consider accepting a completed Monument as a form of Government Speech, provided that the Monument meets the City's approved Government Speech topics and also meets all of the other criteria set forth in this Policy and in any related administrative guidelines or procedures. After City's acceptance of a Monument and subject to City's explicit approval of installation of the Monument upon City property, title to the Monument shall vest with City and the City may remove, relocate and shall otherwise have sole control over the Monument.

While the City appreciates donations of Monuments to the City, the City is under no obligation to accept any donated Monument even if the Monument meets all of the criteria set forth in the Policy. The City's decision to accept a donated Monument may also depend upon the cost to the City or Redevelopment Agency of design, fabrication, installation and maintenance of the Monument and site considerations, among other factors.

The City may, at its option, decide for budgetary reasons to prioritize Monuments where the City expects to receive donated funding to cover the cost of design, fabrication, installation and maintenance of the Monument. Unless otherwise agreed by City Council, the donor of a proposed Monument is responsible for providing the City with funds to cover the cost of review, design, fabrication, installation and maintenance to ensure adequate care for the Monument.

SECTION VI. REVIEW PROCESS

The City Manager or his or her designee shall provide the initial screening of Monument proposals to determine if the proposed Monument complies with the provisions of this Policy including without limitation, to evaluate the suitability of the proposed Monument site, if any. The City Manager (or his or her designee) shall decide whether to forward the proposal for further review or to decline further City consideration of the proposed Monument based upon considerations consistent with this Policy. If the City Manager's decision is to conduct further review of the proposal, the City Manager or his or her designee, shall refer the proposal to the appropriate department for consultation with the City commission most closely associated with the proposed site of the Monument. If there is a doubt regarding the appropriate commission, the City Manager shall determine the appropriate commission for review of the proposal.

The department shall prepare a report for consideration by the commission, and coordinate with other departments such as the Office of Cultural Affairs and the Department of Public Works. The commission shall review the proposed Monument to make an advisory recommendation to the City Manager regarding the Monument based upon the factors set forth in this Policy and the Review Criteria set forth below.

City shall have final approval of a City project to design and construct a Monument, or to accept a donated Monument. The City Manager shall consider the commission

TITLE MONUMENT POLICY	PAGE 4 of 8	POLICY NUMBER 9-14
------------------------------	-----------------------	------------------------------

recommendation and make a final determination regarding the proposed Monument and whether to approve the Monument or to seek City Council approval of the Monument if the cost or value of the Monument exceeds City Manager authority level. (Currently Municipal Code Section 4.01.010 authorizes the City Manager to accept donations up to and including \$100,000 in estimated value. The City Manager's authority level for contracts or projects paid for by the City, including review, design, construction and/or installation of monuments, will depend upon the particular circumstances as determined by the San Jose Municipal Code and City Charter.) The City Manager shall provide an informational memo to Rules Committee on at least a quarterly basis, informing City Council of all of the Monument donations and application proposals received by the City Manager, and the City Manager's decision regarding each proposal.

Each Monument applicant or donor shall be informed in writing of their right to appeal the City Manager's decision, as described below, in the Monument donation/application materials prepared by the City. If a proponent for a proposed Monument disagrees with the City Manager's decision regarding a proposed Monument, the proponent may submit a written appeal of the City Manager's decision to the Rules Committee of the City Council within 30 calendar days of the City Manager's decision. Rules Committee shall evaluate the merits of the appeal and determine whether to forward the appeal to City Council pursuant to the Council meeting rules. City Council shall make a final determination on the approval or denial of the Monument proposal by evaluating (i) the merits of the Monument proposal based upon the criteria set forth in this Policy, (ii) City Manager's reason for denial, (iii) the results of any staff review of the proposal, and (iv) the recommendations of the appropriate City Commission.

All required environmental review shall be approved by the City's planning department before the City commits to installing a Monument. The Monument shall be consistent with adopted City master plans and adopted Redevelopment Agency master plans unless those plans are amended as a part of the review process.

Notwithstanding the foregoing, the City may decide, in its sole discretion, to reject a proposal for a Monument and/or may determine the appropriate site for any and all City Monuments.

Additional Review Process if a Monument is Primarily an Original "Work of Art"

The Director of Public Art shall recommend and advise the City Manager, whether a proposed Monument is primarily an original "work of art". A "work of art" is defined as a monument that is designed by and crafted by or under the supervision of a professional artist. A Monument that is deemed primarily a "work of art" shall be considered "public art" and shall become part of the City's Public Art Program inventory.

For Monuments determined to be primarily Public Art, the Office of Cultural Affairs through its Public Art Program shall:

- Coordinate the review of Monuments that are Public Art with the Arts Commission through its Public Art Committee. The Public Art Committee shall review and make

TITLE MONUMENT POLICY	PAGE 5 of 8	POLICY NUMBER 9-14
------------------------------	-----------------------	------------------------------

recommendations regarding the Monument as to proposed site, artistic merit, durability and maintainability and consistency with this Policy. Further, the Office of Cultural Affairs shall coordinate with the appropriate Commission regarding the findings and recommendations of the Public Art Committee.

- Coordinate with the lead Department and with the Department of Public Works, the inspection, design, location, and other logistical components of Monuments that are Public Art.
- Prepare and monitor all necessary records and documentation of Monuments that are Public Art.
- Oversee the maintenance of Public Art Monuments.

Application to Redevelopment Agency Funded Monuments

This Policy shall apply to the Redevelopment Agency of San Jose. The Agency shall coordinate with the lead City Department and shall obtain the City Manager's approval pursuant to this Policy prior to designing or planning for any Monument to be located on City property, and prior to entering into discussions regarding donations for Monuments to be located on City property. The Redevelopment Agency shall also consult with the lead City Department and obtain City Manager approval prior to the design, fabrication or installation of any Monuments on Redevelopment Agency property which is intended to be transferred to the City. Notwithstanding the foregoing, nothing in this Policy shall require the Redevelopment Agency to make payments for maintenance of Monuments to the extent such payments are prohibited by law. The Redevelopment Agency shall also obtain City Council approval of any proposed Monument that exceeds the City Manager's authority level, prior to entering into discussions regarding donations or prior to commencement of design, fabrication or installation of any Monument.

SECTION VII. REVIEW CRITERIA

A proposed Monument must conform to the approved Government Speech topics. Also, a Monument must be made of durable materials, able to withstand the elements for a minimum of 50 years with minimum maintenance, shall be made of materials resistant to vandalism and graffiti as much as is reasonably possible, shall be of a scale, materials, color and style appropriate and consistent with aesthetics of the proposed location of the Monument and such other reasonable factors as City Manager determines.

The City may decline to approve or to accept a Monument for any lawful reason.

Monument proposals shall be considered by the applicable (or closest applicable) City commission associated with the proposed location for the Monument. That commission shall make a recommendation to the City Manager for approval or disapproval based on consistency with this Policy and as further described in the Review Process below. The City

TITLE MONUMENT POLICY	PAGE 6 of 8	POLICY NUMBER 9-14
------------------------------	-----------------------	------------------------------

Manager may accept or deny the recommendation from the commission as further provided in the review process below.

The City shall only proceed with the design, fabrication, and installation of a Monument after completion of the review process and the conclusion is to move forward. In reviewing a proposed monument, the relevant Departments, the applicable City Commission and City Manager shall review the proposal based upon the criteria set forth in this Policy including the following:

- A. Whether the person, group or event being memorialized deemed by the City to have made a significant enough contribution to merit a Monument of the scale, cost and visibility of the proposed Monument.
- B. The Monument does not duplicate existing Monument themes. Multiple monuments for similar or related groups shall be avoided.
- C. The Monument proposal has been through community outreach conducted by the group or person suggesting that the City install the Monument, and that the installation and maintenance of the Monument is within the priorities of the work plan of the responsible Department. Outreach should inform the community that this Policy only authorizes one Monument to honor a particular event, person or topic.

The community outreach should be consistent with the outreach conducted for similar City projects. City Council Policy 6-30 discusses outreach for land use projects and that policy may provide guidance in developing community outreach for a Monument proposal.

- D. The proposed Monument is not objectionable to the persons or community that the Monument is intended to honor. If through the public outreach process, the City Manager finds that a proposed Monument is a source of substantial dissention or discord within the City, the City Manager shall seek further direction from Rules Committee before making a final determination.
- E. The proposed site in the park or plaza for the Monument is related to the underlying purpose of the Monument or the site in the park or plaza has been designated in a master plan or other approval of the City Council or City Manager as a particularly appropriate site for a proposed Monument.
- F. The Monument has been designed by or under the direct supervision of a qualified professional in the art or design field, and provides a quality, scale, and character commensurate with the location, circulation, and use patterns of the City property.

Qualified professionals include registered architects, engineers, landscape architects and artists who can demonstrate professional recognition in the form of public commissions or permanent public installations. The City may solicit input from art and design professionals such as artists, architects, landscape architects, planners or urban

TITLE MONUMENT POLICY	PAGE 7 of 8	POLICY NUMBER 9-14
------------------------------	-----------------------	------------------------------

designers in making this determination. Monuments shall not displace the intended function and or use of said property, as articulated in adopted master plans or similar City documents.

- G. There is a committed and verifiable funding source for the review, design, fabrication, installation and maintenance of the Monument before proceeding to incur City costs and staff time.

Suggestions that the City recognize a significant event, person or other approved topic by means of a Monument, will be more favorably received if the advocates for the Monument provide the City with funds that cover the cost of review, design, fabrication and installation, and an adequate endowment to cover the cost of the Monument's maintenance as determined by City. While less desirable, the City may consider accepting an agreement from a group to maintain a Monument in perpetuity and in accordance to City Standards rather than a cash endowment; however, this will require the City to incur additional effort and cost, including without limitation, compliance with the City's public-private competition policy. In any Monument maintenance agreement, the City will require an up-front endowment or deposit to cover at least one year's maintenance of the Monument to protect the City against future default. Notwithstanding the City's decision to enter into a maintenance agreement, the Monument remains City property and City's Government speech and the City may remove the Monument at any time and for any reason.

The following additional criteria and factors shall be considered in evaluating a site (which must be within a park or plaza) for a proposed Monument:

- Due to the unique features, limited capacity and uses of the Municipal Rose Garden, Plaza de Cesar Chavez, the Japanese Friendship Garden, and the Trail Network, these facilities will not be considered for use as monument sites. Streets and other public rights-of-way also shall not be considered for use as monument sites, except to honor City employees who have died in the line of duty, as further provided below.
- Monuments may be considered in Neighborhood Parks of more than five acres and that have at least one Community Serving Amenity as defined in the City's approved master strategic plan for parks and community facilities. Monuments in Neighborhood Parks should have a connection to the neighborhood through history, individual or group contributions and accomplishments, or similar factors.

SECTION VIII. PUBLIC RIGHT OF WAY

The public right of way shall not be considered as a site for Monuments, except that the City may honor City employees who die or have died in the line of duty while serving the City, by placing a memorial plaque at or near the location of each employee's death. The City's Director of Transportation is authorized to install memorial plaques in the public right-of-way to commemorate City employees who have died in the line of duty while serving the City if each of the following conditions exists:

TITLE MONUMENT POLICY	PAGE 8 of 8	POLICY NUMBER 9-14
------------------------------	-----------------------	------------------------------

1. The property owner adjacent to the location of the proposed memorial plaque has been consulted on the placement of the memorial. In the event the property owner does not agree to the proposed location, the City will attempt to locate a nearby alternative location.
2. The memorial plaque must be flat and level with the sidewalk, and placed behind the curb.
3. The memorial plaque must not interfere with the public use of the sidewalk or right-of-way area.

SECTION IX. OTHER POLICIES

Nothing in this Policy is intended to supersede or limit any other City Council Policy including without limitation, the City's Naming Policy (City Council Policy 7-5), Community Identification Policy (City Council 9-3) or the City's Revenue Generating Policy (City Council Policy 1-17).

This Policy does not cover temporary installations on City property, nor does this Policy limit the City's ability to place signage or plaques on City property to provide donor or sponsor recognition, public information regarding a City project, or to place historical markers or to provide other information to the public. City Departments may enact administrative guidelines regarding plaques or signage for donor or sponsor recognition in a manner consistent with Policy 1-17.

MARKERS, MONUMENTS, AND PUBLIC ART



Markers, monuments, and public art are important elements of Savannah's urban landscape. The Historic Site & Monument Commission (HSMC) reviews these and provides an opportunity for public input. All markers, monuments, and public art visible from the public right-of-way must be reviewed by HSMC.

For more information about HSMC go to www.thempc.org.

What does HSMC Review?

HSMC reviews any markers, monuments, or public art visible from the public right of way, including those on private property. These can include murals, historical markers, monuments, and more.

If the object is located on public property, HSMC provides a recommendation to City Council who makes the final decision. HSMC reviews markers, monuments, or public art on private property located in historic districts. HSMC also reviews murals on private property throughout the city of Savannah, including the historic districts.

Review Process

The HSMC meets on the first Thursday of every month to review applications. The applications and instructions can be found on the MPC website, www.thempc.org. Once an application is submitted, a sign, provided by the MPC, must be placed on the property and public notice will be sent out to nearby property owners and neighborhood groups.

All HSMC meetings are open to the public, and the applicant and any member of the public may provide comments to the Commission. If the art is located in the Savannah Historic District, it may also require review by the Historic District Board of Review.

Guidelines

The guidelines for markers, monuments, and public art are provided in the Markers, Monuments, and Public Art Master Plan and Guidelines for the City of Savannah, also available at www.thempc.org. This document provides guidance for a variety of markers, monuments, and public art projects; however, a meeting with staff prior to submitting an application is recommended. These guidelines also do not cover every type of public art, so staff welcomes proposals that may not be explicitly covered in them. The HSMC considers criteria relevant to the location, theme, design, and funding.

Resources

There are many resources available to learn more about HSMC and the review process. A few are listed below:

- Master Plan and Guidelines: <http://www.thempc.org/docs/lit/Hist/Masterplan.pdf>
- Application and Instructions: <http://www.thempc.org/Forms/App>
- Overview of the HSMC and Review Process: <http://www.thempc.org/Dept/Smc>

Examples

There are many examples of successful projects approved by the HSMC. These include:



Kayak Kafe Midtown Mural (66th St and Paulsen St, Photo by Andrea Six)



Judge Reality Moss Mural (347 Abercorn St, Savannah Art Informer)



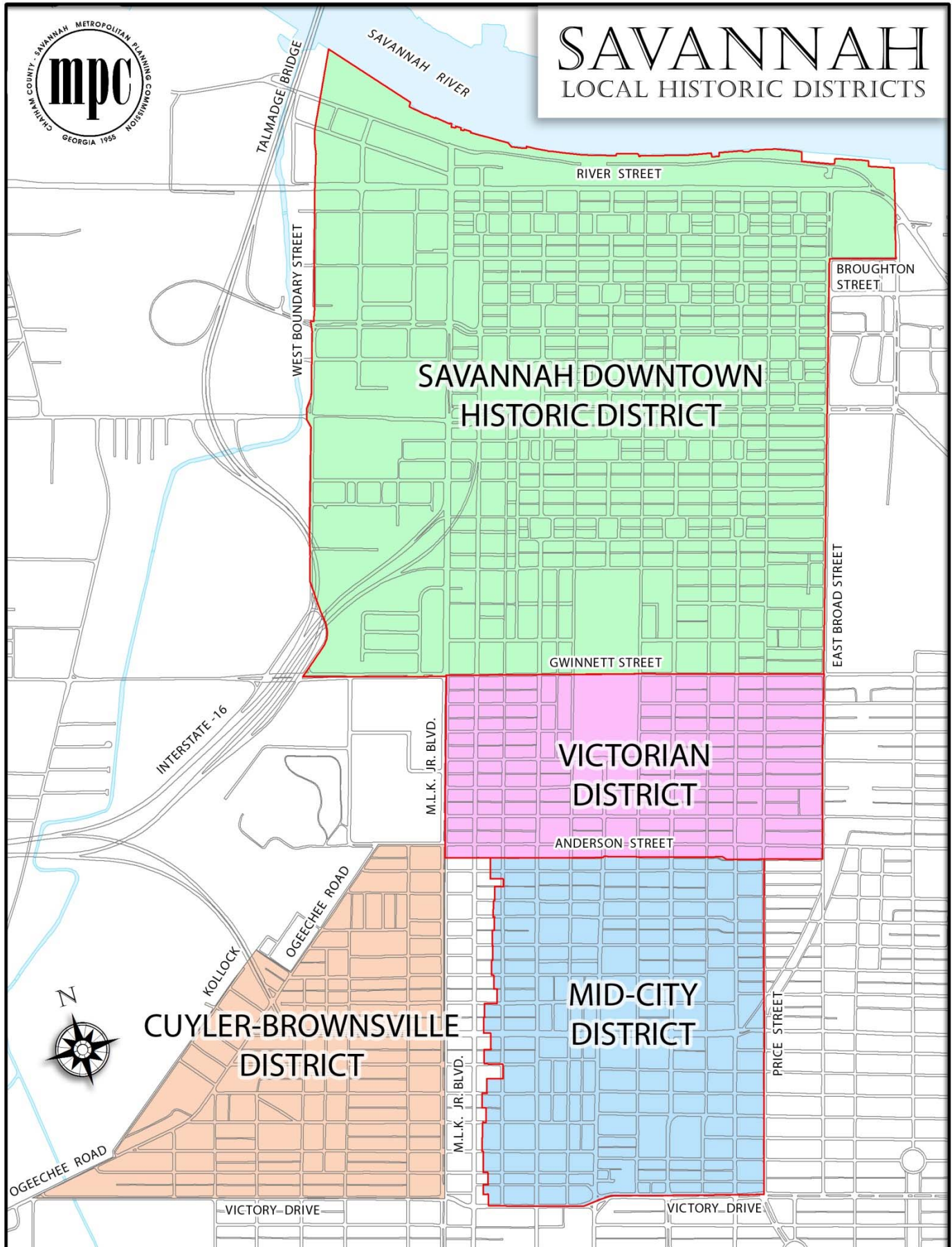
Miracle on 34th Street Mural (34th St and Reynolds St, Photo by Scott Boylston)


Contact the Historic Preservation Department:
historic@thempc.org or 912-651-1440



SAVANNAH

LOCAL HISTORIC DISTRICTS





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

*Adopted by the Mayor and Aldermen of the City of Savannah
March 1, 2007, Revised January 24, 2013*

Historic Site and Monument Commission
January 2013



Produced by:

The Chatham County-Savannah Metropolitan Planning Commission

MPC Staff

Thomas L. Thomson, P.E. AICP, Executive Director
Ellen Harris, LEED A.P., AICP, Cultural Resource and
Urban Planning Manager, Author

Historic Site and Monument Commission Members

Mary Soule, Chairman
Eli Karatassos, Vice-Chairman
Walt Harper, Ex-Officio, Secretary
Thomas Gensheimer
Ryan Madson
Robert Pirro

HSMC Technical Advisory Committee Members

Dr. Peggy Blood, Chairwoman, Savannah State University
Eileen Baker, Cultural Affairs
Patrick Mohr, Savannah College of Art and Design
Daniel Carey, Historic Savannah Foundation
Stan Deaton, Georgia Historical Society
Harry Delorme, Telfair Museum
Ella Howard, Armstrong Atlantic State University
Pete Liakakis, King-Tisdell Cottage Foundation
Sarah Ward, MPC
Jerry Flemming, Park and Tree Department

Created February 2007, Revised January 2013



C H A T H A M C O U N T Y - S A V A N N A H
METROPOLITAN PLANNING COMMISSION

"Planning the Future - Respecting the Past"

110 EAST STATE STREET, P.O. BOX 8246, SAVANNAH GEORGIA 31412 - 8246 PHONE 912-651-1440 FACSMILE 912-651-1480

Mayor and Aldermen

Edna B. Jackson, Mayor
Carolyn Bell, Alderwoman Post 1 At-Large
Tom Bordeaux, Alderman, Post 2 At-Large
Van R. Johnson, II, Mayor Pro Tem, Alderman District 1
Mary Osborne, Vice-Chairman, Alderwoman District 2
John Hall, Alderman District 3
Mary Ellen Sprague, Alderwoman District 4
Dr. Estella Edwards Shabazz Alderman District 5
Tony Thomas, Chairman, Alderman District 6

Metropolitan Planning Commission Members

J. Adam Ragsdale, Chairman
W. Shedrick Coleman, Vice-Chairman
Ellison Cook, Secretary
Tanya Milton, Treasurer
Russell Abolt
James Blackburn
Stephanie Cutter
Ben Farmer
Stephen Lufburrow
Timothy S. Mackey
Lacy A. Manigault
Murray Marshall
Susan R. Myers
Joseph T. Welch

Created February 2007, Revised January 2013



C H A T H A M C O U N T Y - S A V A N N A H

METROPOLITAN PLANNING COMMISSION

"Planning the Future - Respecting the Past"

110 EAST STATE STREET, P.O. BOX 8246, SAVANNAH GEORGIA 31412 - 8246 PHONE 912-651-1440 FACSMILE 912-651-1480

Table of Contents

List of Tables and Figures

Chapter 1:	History and Purpose	
	Markers, Monuments and Public Art within the City of Savannah	1
	Site and Monument Commission	5
Chapter 2:	Existing Markers, Monuments and Public Art	
	Existing Markers	6
	Existing Monuments and Public Art	14
	Other Objects	22
Chapter 3:	Themes	
	Established Themes	23
	Theme Patterns	23
	Evaluating Themes	25
Chapter 4:	Sites	
	Evaluating Sites	26
	Available Public Sites	27
	Site in Relation to Theme	34
	Future Sites	34
Chapter 5:	Design	
	Markers	35
	Monuments and Public Art	35
	Text	37
Chapter 6:	Mural Policy	
	Review Criteria	38
	Review Process	39

Table of Contents

Chapter 7: Funding	
Budget/Schedule	40
Escrow Payment	40
Chapter 8: Processes and Procedures	
Applications	41
Review Process	41
Staff Level Reviews	42
Applicant Checklist for Marker Application	44
Applicant Checklist for Monument/Public Art on Private Property	46
Applicant Checklist for Monument/Public Art on Public Property	48
Applicant Checklist for Mural on Private Property	50
Notification Process	51
Chapter 9: Roles and Responsibilities	
Applicant	52
Private Property Owner	52
MPC Staff	52
Technical Advisory Committee	52
Historic Site and Monument Commission	53
Historic District Board of Review	53
Park and Tree Department	53
Leisure Services Department	53
Zoning Administrator	53
Site Plan Review Team	53
Savannah Development and Renewal Authority	53
Mayor and Aldermen	53
Appendices	
Appendix 1: Definitions	54
Appendix 2: Identified Underrepresented Themes	55
Appendix 3: Recommended Artist Selection Process	56

List of Tables and Figures

Tables

Table 2.1	Existing Markers	5
Table 2.2	Existing Monuments and Public Art	13
Table 4.1	Available Public Site for Monuments and Public Art	26

Figures

Figure 2.1	Existing Markers	12
Figure 2.2	Existing Monuments and Public Art (1)	18
Figure 2.3	Existing Monuments and Public Art (2)	19
Figure 2.4	Existing Monuments and Public Art (3)	20
Figure 4.1	Available Public Sites for Monuments and Public Art (Downtown)	29
Figure 4.2	Available Public Sites for Monuments and Public Art (Midtown)	30
Figure 4.3	Available Public Sites for Monuments and Public Art (East)	31
Figure 4.4	Available Public Sites for Monuments and Public Art (West)	32
Figure 8.1	Process for Marker Application	43
Figure 8.2	Process for Monument/Public Art Application on Private Property	45
Figure 8.3	Process for Monument/Public Art Application on Public Property	47
Figure 8.4	Process for Mural Application on Private Property	49

Chapter 1: Purpose and History

1

The purpose of the Markers, Monuments, and Public Art Master Plan and Guidelines is to ensure that markers, monuments and public art erected in the City of Savannah are relevant to the citizens of Savannah, are sited in appropriate locations throughout Savannah, 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 within the City of Savannah. 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, Site and Monument Commission, and the Mayor and Aldermen.

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, key building placement, and development have provided the city with a natural hierarchy of streets. This is most apparent in Bull Street, whose sight line starts at City Hall, runs through Johnson Square (the financial center of the city), Wright Square, Chippewa Square, Madison Square, Monterey Square, and through 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 con-

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

Markers have historically been erected in very 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 Commission. More recently, the majority of markers erected have been installed through the Georgia Historical Marker Program administered by the Georgia Historical Society. This competitive 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

Chapter 1: Purpose and History

2

Early monuments in Savannah were primarily inspired by military events and leaders. The first monument in Savannah consists of two cannons (called the 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 (plaques 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 Confederate Monument located in Forsyth Park Extension was completed 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 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. A memorial to the Revolutionary War dead was recently completed 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. The Oglethorpe Memorial Bench was erected in 1906 and the Yamacraw Bluff Marker in 1930 commemorate 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 of people have had broad appeal throughout Savannah's history. The types of contributions vary widely and include artistic 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 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 cen-

ture. The Armillary Sphere was installed in Troup Square in 1968 and the Two Worlds Apart Sculpture (just to the east of Telfair Square) was installed in 1991. Most recently, in 2006, Jerome Meadow's bronze sculptures were unveiled in the new Yamacraw Public Art Park. This new park seeks to utilize art to renew and revitalize an older neighborhood that has recently suffered from crime and apathy.



Cotton Exchange Fountain, Bay Street

Chapter 1: Purpose and History

4

Mural art is widely considered one of the oldest methods of artistic expression. Its significance is not based on age, however, 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. 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.

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, if they survive, 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 combat vandalism and blight and revitalize declining neighborhoods.



Philadelphia established the mural arts program in 1984, as part of the Philadelphia Anti-Graffiti Task Force. A muralist was hired to work with youth offenders and direct their energies from vandalism to public art. The program is among the most successful in the

nation and has to date produced over 3,000 murals. In turn, the murals have helped to beautify Philadelphia's neighborhoods, renewed the resident's sense of community, and given Philadelphia international recognition. While Philadelphia's program is a large-scale example involving a wide range of support from city officials, community members, and business owners, on a smaller scale, murals can also have positive effects. Murals can help to beautify areas of vandalism and blight, promote community togetherness, and raise public awareness for an area.

Savannah has a more recent tradition of murals. Often these murals are decorative in nature.

For regulatory purposes, hand-painted signs are not considered murals. Signs are regulated through the zoning ordinance. However, philosophically and artistically hand-painted signs are similar to murals. Savannah has a long tradition of hand-painted signage, particularly within the African American community. While most of these signs are commercial in nature, the graphics and font are often singularly expressive and resemble artwork more than advertising. From this tradition, it can be argued that there is an historic precedent for murals in Savannah.



Celtic Cross, Emmet Park

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 Aldermen, who serve five year terms. In addition, the Chairman 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.

The Commission reviews all applications for markers, monuments and works of art erected on public property within the City of Savannah and makes recommendations to the Mayor and Aldermen regarding their appropriateness. The Commission also reviews and makes decisions regarding all markers, monuments, and works of art (greater than 27

cubic feet) erected on private property, visible from the public right-of-way and located within a locally designated historic district. The Commission reviews and makes decisions on all murals on private property visible from the public-right-of-way within 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 Park and Tree Department
- Director of the City of Savannah's Department of Cultural Affairs
- Director of the Historic Savannah Foundation, Inc.
- A professor of art from Armstrong Atlantic State University
- 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

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.

Existing Markers

Markers are defined as any permanent or semi-permanent plaque with text embedded in the ground, mounted to a structure, or erected on a free-standing 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.

There are currently 140 markers within Savannah's city limits marking a wide variety of events, places, and people. The following table is intended to be comprehensive as of July 2010, although the information was compiled from a variety of sources and not every marker has been field verified:

Table 2.1 Existing Markers		
Marker Name	Approximate Location	Marker Type
1812 Wesley Chapel UMC	Oglethorpe Avenue and Lincoln Street	Pole Marker
American Grand Prize Races, 1910 and 1911/ Vanderbilt Cup Race	Waters Avenue and 46th Street	Pole Marker
Ancient and Accepted Scottish Rite of Freemasonry	Madison Square	Pole Marker
Andrew Bryan	575 West Bryan Street	Pole Marker
Archibald Bulloch	Colonial Park Cemetery	Pole Marker
Armstrong Junior College	Bull and Gaston Streets	Pole Marker
Attack on British Lines October 9, 1779	Visitors Center- MLK and Liberty	Pole Marker
Beach Institute	502 East Harris Street	Pole Marker
Birthplace of Eighth Air Force	Old Chatham Artillery- Bull Street near Park Avenue	Pole Marker
Birthplace of Juliette Low (1860-1927) Founder of the Girl Scouts	Bull Street and Oglethorpe Avenue	Pole Marker
Birthplace of the University of Georgia	Bay and Drayton Streets in Emmet Park	Pole Marker
Blue Star Memorial Highway	Stephenson Ave. entrance to Hunter AAF at White Bluff Road	Pole Marker
Burial Ground Plaque	5 West York Street	Wall plaque
Capt. Denis N. Cottineau (1745-1808)	Colonial Park Cemetery	Pole Marker

Table 2.1 Existing Markers (cont.)

Marker Name	Approximate Location	Marker Type
Capture of Savannah, December 29, 1778	Liberty and Randolph Streets	Pole Marker
Casimir Pulaski	Monterey Square	Pole Marker
Cathedral of St. John the Baptist	222 East Harris Street	Pole Marker
Chatham Artillery's "Washington Guns"	Bay and Drayton Streets in Emmet Park	Pole Marker
Chatham Artillery's "Washington Guns"	Bay and Drayton Streets in Emmet Park	Pole Marker
Chippewa Square Plaque	Chippewa Square	Ground Plaque
Christ Church, The Mother Church of Georgia	Johnson Square	Pole Marker
City Hall	Bay Street at Bull	Pole Marker
Col. James S. McIntosh (1784-1847)	Colonial Park Cemetery	Pole Marker
Colonial Park	Colonial Park Cemetery	Pole Marker
Colonial Town Gate Davenport House	Columbia Square	Pole Marker
Comer House	Bull and Taylor Streets	Pole Marker
Congregation Mickve Israel (Founded 1733)	Bull and Taylor Streets	Pole Marker
Conrad Aiken	Oglethorpe Avenue across from Colonial Park	Pole Marker
Dorothea Abrahams	Broughton Street at East Broad	Ground Plaque
Dr. Wm. A. Caruthers (1802-1846) Early American Novelist	Chippewa Square	Pole Marker
Duelist's Grave	Colonial Park Cemetery	Pole Marker
Edward Greene Malbone (1777-1807)	Colonial Park Cemetery	Pole Marker
Evacuation of Savannah	Bay and Jefferson in Emmet Park	Pole Marker
First Baptist Church	223 Bull Street	Pole Marker
First Girl Scout Headquarters in America	Drayton and Macon Streets	Pole Marker
First Synagogue in Georgia	Liberty and Whitaker Streets	Ground Plaque

Table 2.1 Existing Markers (cont.)

Marker Name	Approximate Location	Marker Type
Flannery O'Connor Childhood Home	207 East Charlton Street	Pole Marker
Former Home Henry R. Jackson, Union Army Headquarters, 1865	Bull and Gaston Streets	Pole Marker
Forsyth Park	Forsyth Park at Fountain	Pole Marker
Gen. Lachlan McIntosh (1727-1806)	Colonial Park Cemetery	Pole Marker
General Casimir Pulaski, Sergeant William Jasper	Visitors Center- MLK and Liberty	Pole Marker
George Washington Marker	At intersection of Barnard and State	Wall plaque
Georgia Historical Society Founded 1839	Gaston and Whitaker Streets	Pole Marker
German Memorial Foundation	Orleans Square	Pole Marker
Great Indian Warrior/Trading Path (The Great Philadelphia Wagon Road)	Visitors Center- MLK and Liberty	Pole Marker
Great Yellow Fever Epidemic of 1820	Colonial Park Cemetery	Pole Marker
Hugh McCall (1767-1823) Early Georgian Historian	Colonial Park Cemetery	Pole Marker
Independent Presbyterian Church	Bull Street and Oglethorpe Avenue	Pole Marker
Independent Presbyterian Church	Whitaker Street at rear of Church	Hanging sign
Italians in Georgia's Genesis	Reynolds Square	Pole Marker
James Edward Oglethorpe (1696-1785)	Chippewa Square	Pole Marker
James Habersham	Colonial Park Cemetery	Pole Marker
James Johnston Georgia's First Newspaper Publisher	Colonial Park Cemetery	Pole Marker
James Johnston's Printing Office Plaque	Marshall House	Wall plaque
James Moore Wayne, 1790-1867	Bull Street and Oglethorpe Avenue	Pole Marker
Jane Cuyler	Emmet Park	Pole Marker
"Jingle Bells"	Habersham and Macon Streets	Pole Marker

Table 2.1 Existing Markers (cont.)

Marker Name	Approximate Location	Marker Type
John Ryan's Excelsior Bottle Works	Bay and Montgomery Streets	Pole Marker
Johnny Mercer	226 East Gwinnett Street	Pole Marker
Joel Chandler Harris in Savannah, 1870-1875	100 block of West Bay Street	Pole Marker
John P. Rousakis Riverfront Plaza Marker	River Street	Ground Plaque
John Wesley 1703-1791 Founder of Methodism	Reynolds Square	Pole Marker
John Wesley Plaque	Custom House	Wall plaque
John Wesley's American Parish	Reynolds Square	Pole Marker
Johnson Square	Johnson Square	Pole Marker
Johnson Square	Johnson Square	Ground Plaque
Joseph Clay, Patriot	Colonial Park Cemetery	Pole Marker
Joseph Habersham (1751-1815), John Habersham (1754-1799), and James Habersham, Jr. (1745-1799)	Colonial Park Cemetery	Pole Marker
Joseph Vallence Bevan (1798-1830)	Colonial Park Cemetery	Pole Marker
Lafayette Square	Lafayette Square	Ground Plaque
Landing of Oglethorpe and the Colonists	Bull and Bay Streets	Pole Marker
Largest Slave Sale in GA History	2053 Augusta Avenue	Pole Marker
Laurel Grove South Cemetery	2101 Kollock Street	Pole Marker
Lawton Memorial: St. Paul's Greek Orthodox Church	14 West Anderson Street	Pole Marker
Lowell Mason (1792-1872)	Bull Street and Oglethorpe Avenue	Pole Marker
Lutheran Church of the Ascension (Founded, 1741)	Wright Square	Pole Marker
Madison Square	Madison Square	Pole Marker
Major General James Jackson	Off Oglethorpe Square	Wall plaque

Table 2.1 Existing Markers (cont.)		
Marker Name	Approximate Location	Marker Type
Major John Berrien (1759-1815)	Colonial Park Cemetery	Pole Marker
Marquis de Lafayette	Off Oglethorpe Square	Wall plaque
Massie Common School House	Calhoun Square	Pole Marker
Monterey Square	Monterey Square	Ground Plaque
Mother Mathilda Beasley, O.S.F. Georgia's First Black Nun	1707 Bull Street	Pole Marker
Nathanael Greene Monument	Johnson Square	Pole Marker
Nathanael Greene, Maj. Gen. Continental Army/ John Maitland, Lt. Col. 71st Regt. Of Scotch Foot	Colonial Park Cemetery	Pole Marker
Nina Anderson Pape (1869-1944)	906 Drayton Street (Drayton and Bolton)	Pole Marker
Oglethorpe's House	Custom House	Wall Plaque
Oglethorpe Landing Site	River Street at Hyatt	Ground Plaque
Old City Exchange Bell	Emmet Park	Pole Marker
Old Harbor Light	Emmet Park	Pole Marker
Old Jewish Burial Ground	Cohen Street and West Boundary	Pole Marker
Old Savannah Cotton Exchange	Emmet Park	Pole Marker
Old Sorrel-Weed House	Bull and Macon Streets	Pole Marker
Owens-Thomas House/Marquis de Lafayette	Abercorn and President Streets	Pole Marker
Poetter Hall	340-344 Bull Street	Pole Marker
Public Store	Broughton and Whitaker Streets	Wall Plaque
Pulaski Monument	Monterey Square	Pole Marker
Reconstructed Presbyterian Meeting House	Chippewa Square	Wall Plaque
Revolutionary War Barracks and Fortification	Bull and Liberty Streets	Wall Plaque
River Street Interpretive Markers	Along River Street	Pole Marker

Table 2.1 Existing Markers (cont.)

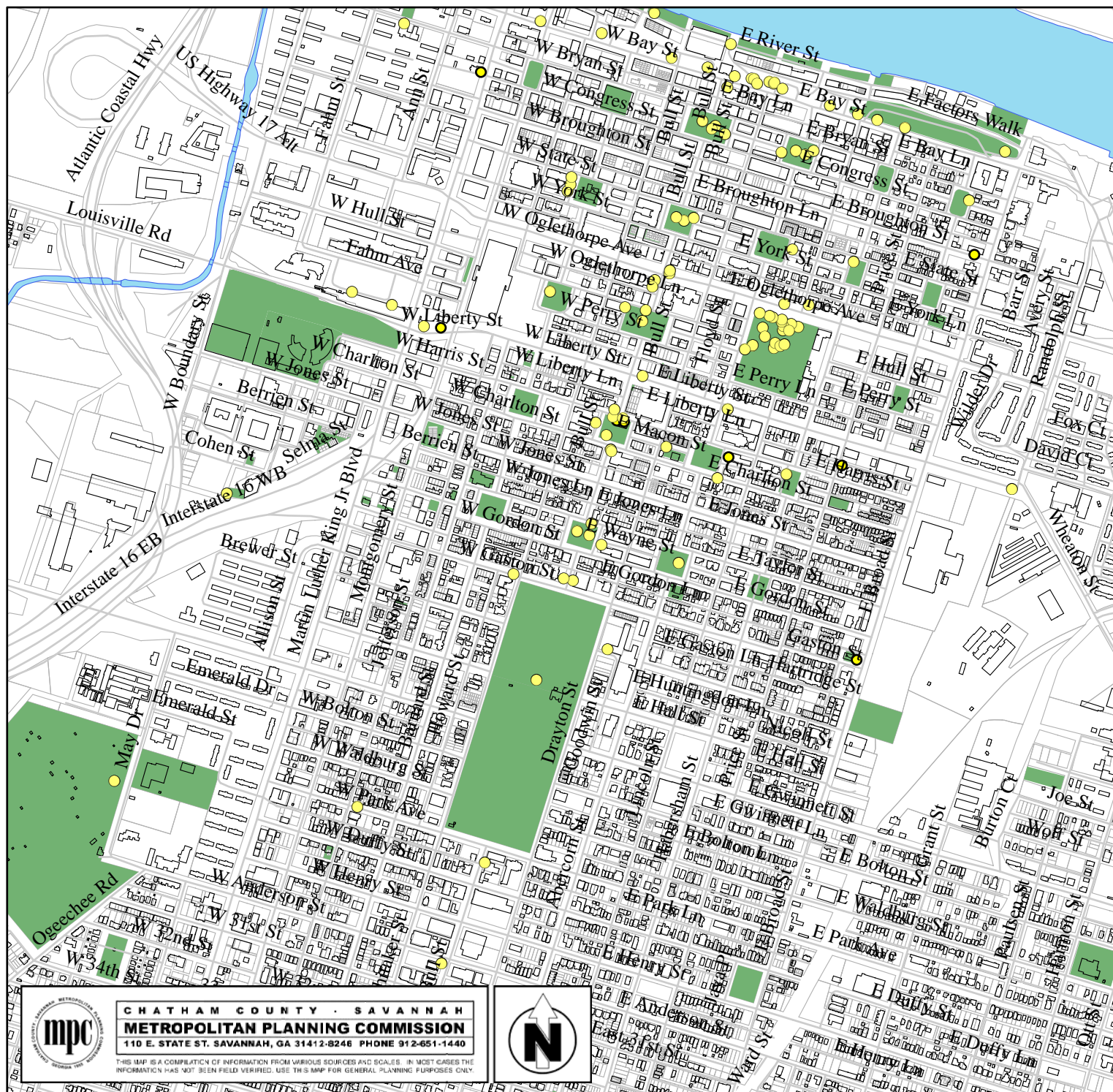
Marker Name	Approximate Location	Marker Type
Riverfront Plaza Plaque	River Street	Ground Plaque
Robert Sengstacke Abbott	3001 West Bay Street	Pole Marker
SS Savannah and SS John Randolph	Bull and Bay Streets	Pole Marker
Sailor's Burial Ground	Laurel Grove Cemetery North	Pole Marker
Saint Phillips Monumental A.M.E. Church	Jefferson Street and West Park Avenue	Pole Marker
Salzburger Monument of Reconciliation	Emmet Park	Pole Marker
Savannah City Hall	2 East Bay Street	Pole Marker
Savannah High School	500 Washington Avenue	Pole Marker
Savannah Volunteer Guards Organized 1802	Madison Square	Pole Marker
Savannah Waterfront	River Street at Visitor's Center	Pole Marker
Savannah, Birthplace of Prince Hall Masonry in Georgia	Emmet Park	Pole Marker
Savannah's African-American Medical Pioneers	400 Block East Liberty Street	Pole Marker
Savannah's Irish and Robert Emmet Park	Emmet Park	Pole Marker
Sergeant Jasper	Madison Square	Pole Marker
Sherman's Headquarters, Green-Meldrim Mansion	Bull and Macon Streets	Pole Marker
Solomon's Lodge No. 1, F. & A.M.	Emmet Park	Pole Marker
St. Benedict the Moor Catholic Church	East Broad Street at East Gordon	Pole Marker
St. Vincent's Academy	207 East Liberty Street	Pole Marker
Telfair Academy of Arts and Sciences	Barnard and State Streets	Pole Marker
Telfair Family Mansion (1818- William Jay, Architect)	Barnard and President Streets	Pole Marker
The Flame of Freedom Plaque	In front of Courthouse on Montgomery Street	Pole Marker
The Georgia Hussars Organized 13 February 1736	Emmet Park	Pole Marker

Table 2.1 Existing Markers (cont.)		
Marker Name	Approximate Location	Marker Type
The Georgia Infirmary: First African-American Hospital in the United States	1900 Abercorn Street	Pole Marker
The Georgia Medical Society	Washington Square	Pole Marker
The Invention of the Cotton Gin	Emmet Park	Pole Marker
The "John Randolph"	City Hall	Wall plaque
The Oliver Sturges House	Abercorn and St. Julian Streets	Wall plaque
The Savannah	City Hall	Wall plaque
The Trustees' Garden	Bay and East Broad Streets	Pole Marker
Tomo-Chi-Chi's Grave	Wright Square	Pole Marker
Trinity Methodist Church Mother Church of Savannah	Barnard and President Streets	Pole Marker
United States Customhouse	Bull and Bay Streets	Pole Marker
Warren A. Candler Hospital	Huntingdon and Drayton Streets	Pole Marker
Washington's Southern Tour	Johnson Square	Pole Marker
White Bluff Meeting House	10710 White Bluff Road	Pole Marker
William Bartram Trail Traced (1773-1777)	River and Barnard Streets	Pole Marker
William Scarbrough House	41 MLK Jr. Blvd.	Pole Marker
William Scarborough Promoter of the First Transoceanic Steamship	Colonial Park Cemetery	Pole Marker
William Stephens First Grand Master, Grand Lodge of Georgia F&AM	Colonial Park Cemetery	Pole Marker
Wright Square	Wright Square	Pole Marker

Figure 2.1 Existing Markers

The intent of this map is to show the location of the majority of markers within the City. Because of the limited size of the map, several markers furthest from the city center are not shown.

More complete maps showing the location of all markers may be obtained by contacting the Metropolitan Planning Commission.



0 250 500 1,000 1,500 2,000
 Feet

Existing Monuments and Public Art

Monuments are 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 is 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.

There are currently 96 monuments and public art objects (not including murals) 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 erected by a wide variety of organizations and for varied purposes. The following list is intended to be comprehensive as of July 2010:

Table 2.2 Existing Monuments and Public Art			
Monument/Pubic Art Name	Approximate Location	Type	No.
African-American Monument	Riverfront	Statue	5
Alfred E. Mills Bell	Oglethorpe Ave.	Bell	82
Anchor Monument	Riverfront	Pool	10
Armillary Sphere	Troup Square	Art Object	65
ASLA Monument	Johnson Square	Monument	93
Battlefield Park Memorial Field	MLK Jr. Blvd at Liberty Street	Monument	91
Beacon Range Light	Emmet Park	Light	23
Big Duke Fire Alarm Bell Memorial	Oglethorpe Avenue Median	Bell Tower	52
Bishop Henry McNeal Turner Monument	Turner Boulevard and Fahm	Monument	44
British Evacuation of Savannah Marker	Forsyth Park	Monument	75
Chatham Artillery Monument	Emmet Park	Monument	16

Table 2.2 Existing Monuments and Public Art (cont.)			
Monument/Public Art Name	Approximate Location	Type	No.
Chatham County Firefighters Memorial	Oglethorpe Avenue Median	Obelisk	51
Cisterns Monument	Crawford Square	Monument	89
Civic Center Fountain	Oglethorpe Avenue at Jefferson Street	Fountain	87
Cohen Humane Fountain	Victory Drive Median	Fountain	77
Colonial Road Markers	Madison Square	Cannon (2)	62
Confederate Memorial	Laurel Grove North Cemetery	Monument	76
Confederate Monument	Forsyth Park	Statue	72
Cotton Exchange Fountain	Bay Street	Fountain	8
Coutineau de Kerloguen Memorial	Colonial Park Cemetery	Monument	54
Daffin Park Lake Beautification	Daffin Park	Monument	80
D-Company (Korean War) Memorial	Emmet Park	Obelisk	13
Flame of Freedom	Montgomery Street	Torch	34
Forsyth Park Fountain	Forsyth Park	Fountain	70
GA Veterans of Spanish-American War	Park Extension	Statue	74
General Francis F. Bartow	Park Extension	Bust	73
General Lafayette McLaws	Park Extension	Bust	71
German Memorial Fountain	Orleans Square	Fountain	45
Girl Scouts Insignia	Telfair Square	Art Object	36
Gordon Monument	Wright Square	Monument	39
Greene Monument	Johnson Square	Monument	27
Gwinnett Monument	Colonial Park Cemetery	Monument	55
Haitian Monument	Franklin Square	Statue	24

Table 2.2 Existing Monuments and Public Art (cont.)			
Monument/Public Art Name	Approximate Location	Type	Map #
Herty Pines	Daffin Park	Tree Grove	85
Historic Civil Engineering Landmark	Johnson Square	Monument	29
Hohenstein Memorial Flagpole	Adjacent to Washington Square	Flagpole	33
Hussars Memorial	Emmet Park	Cannon	12
Irish Monument	Emmet Park	Monument	14
Jasper Monument	Madison Square	Statue	61
Jasper Springs Marker	Highway 80	Monument	81
Jewish Cemetery Marker	Oglethorpe Avenue Median	Monument	46
Jewish Colonists Marker	Riverfront	Monument	6
Johnny Mercer Bench	Johnson Square	Bench	30
Johnny Mercer Statue	Ellis Square	Statue	94
Johnny Mercer Tree	Civic Center	Tree	84
Johnson Square Fountains	Johnson Square	Fountain (2)	86
Lion's Club Flagpole	Riverfront	Flagpole	17
Marine Memorial	Forsyth Park	Monument	69
Maritime Savannah Fountain	Riverfront	Fountain	2
Memorial Arch	Colonial Park Cemetery	Monument	53
Military Memorial Flagpoles	Wright Square	Flagpole (2)	38
Moravian Colonists Monument	Oglethorpe Square	Monument	41
Myers Drinking Fountain	Troup Square	Fountain	66
National Register District Landmark	Johnson Square	Monument	26
Nautilus	Telfair Square	Art Object	35

Table 2.2 Existing Monuments and Public Art (cont.)			
Monument/Public Art Name	Approximate Location	Type	Map #
Noble Wimberly Jones Monument	Emmet Park	Bust	22
Oglethorpe Memorial Bench	Bay Street	Bench	3
Oglethorpe Monument	Chippewa Square	Statue	50
Old City Exchange Bell	Bay Street	Bell Tower	9
Olympic Yachting Cauldron	Morrell Park	Torch	19
Peace Pole	Morrell Park	Monument	21
Police Memorial	Oglethorpe Avenue Median	Statue	56
Pulaski Monument	Monterey Square	Monument	68
Recreation on Crawford Square	Crawford Square	Monument	95
Rotary Centennial Clock	City Market	Clock	25
Rotary Monument	Liberty Street Median	Art Object	59
Salzburger Monument	Salzburger Park	Monument	11
Savannah Police Steps	Oglethorpe and Habersham Streets	Monument	57
Scottish Forbears	Oglethorpe Avenue Median	Obelisk	47
Second Baptist Church Marker	Greene Square	Monument	43
Semiquincenterary Fountain	Lafayette Square	Fountain	64
Southern Line of Defense	Madison Square	Monument	60
St. John the Baptist Sculpture	Abercorn and Liberty (on St John the Baptist Cathedral)	Art Object	63
Sons of the Revolution Monument	Battlefield Park	Monument	92
The Liberty	Morrell Park	Monument	20
Thomas Square Fountain	Thomas Square	Fountain	88
Tomochichi Memorial	Wright Square	Monument	40

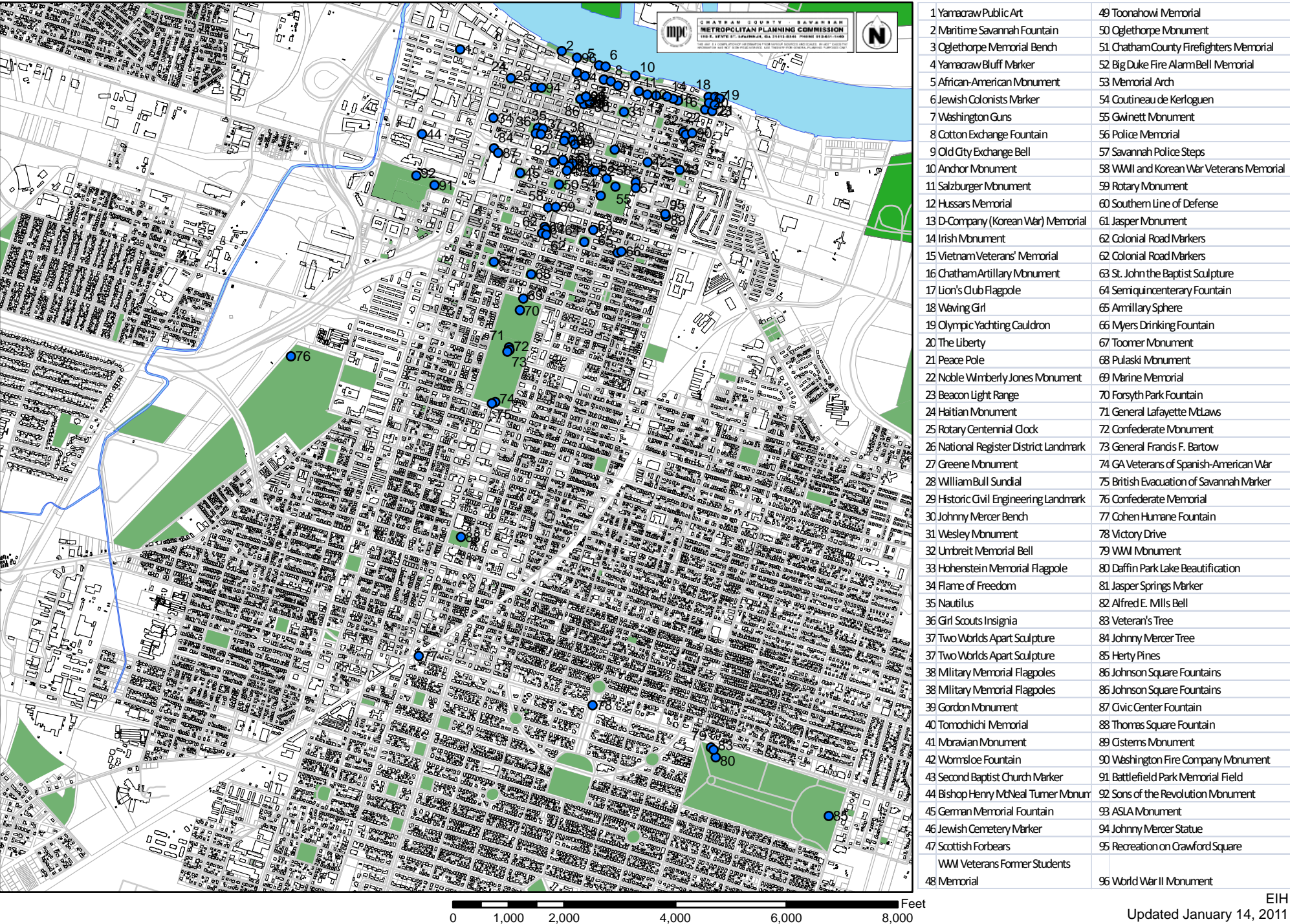
Table 2.2 Existing Monuments and Public Art (cont.)			
Monument/Public Art Name	Approximate Location	Type	Map #
Toomer Monument	Chatham Square	Sundial	67
Toonahowi Memorial	Bull Street	Bird bath	49
Two Worlds Apart Sculpture	Barnard Street at President	Art Object (2)	37
Umbreit Memorial Bell	Houston Street at President	Bell tower	32
Veteran's Tree	Forsyth Park	Tree	83
Victory Drive	Victory Drive	Memorial Military Boulevard	78
Vietnam Veterans' Memorial	Emmet Park	Pool	15
Washington Fire Company Monument	Washington Square	Monument	90
Washington Guns	Bay Street	Cannon (2)	7
Waving Girl	Emmet Park	Statue	18
Wesley Monument	Reynolds Square	Statue	31
William Bull Sundial	Johnson Square	Sundial	28
Wormsloe Fountain	Columbia Square	Fountain	42
WWI Monument	Daffin Park	Monument and palmetto trees	79
WWI Veterans Former Students Memorial	Bull Street	Flagpole	48
WWII Monument	River Street	Monument	96
WWII and Korean War Veterans Memorial	SW corner Liberty and Bull Streets	Flag pole	58
Yamacraw Bluff Marker	Bay Street	Monument	4
Yamacraw Public Art	Yamacraw Public Art Park	Fountain, statues, art objects	1

Figure 2.3 Existing Monuments and Public Art (2)



1 Yamoraw Public Art	49 Toonahowi Memorial
2 Maritime Savannah Fountain	50 Oglethorpe Monument
3 Oglethorpe Memorial Bell	51 Chatham County Firefighters Memorial
4 Yamoraw Bluff Marker	52 Big Duke Fire Alarm Bell Memorial
5 African-American Monument	53 Memorial Arch
6 Jewish Colonists Marker	54 Coutineau de Kerloguen
7 Washington Guns	55 Gwinett Monument
8 Cotton Exchange Fountain	56 Police Memorial
9 Old City Exchange Bell	57 Savannah Police Steps
10 Anchor Monument	58 WWII and Korean War Veterans Memorial
11 Salzburger Monument	59 Rotary Monument
12 Hussars Memorial	60 Southern Line of Defense
13 D-Company (Korean War)	61 Jasper Monument
14 Irish Monument	62 Colonial Road Markers
15 Vietnam Veterans' Memorial	63 Colonial Road Markers
16 Chatham Artillery Monument	64 St. John the Baptist Sculpture
17 Lion's Club Flagpole	65 Semiquincentenary Fountain
18 Waving Girl	66 Amillary Sphere
19 Olympic Yachting Cauldron	67 Myers Drinking Fountain
20 The Liberty	68 Toomer Monument
21 Peace Pole	69 Pulaski Monument
22 Noble Wimberly Jones Monument	70 Marine Memorial
23 Beacon Light Range	71 Forsyth Park Fountain
24 Haitian Monument	72 General Lafayette McLaws
25 Rotary Centennial Clock	73 Confederate Monument
26 National Register District	74 General Francis F. Bartow
27 Greene Monument	75 GA Veterans of Spanish-American War
28 William Bull Sundial	76 British Evacuation of Savannah Marker
29 Historic Civil Engineering	77 Confederate Memorial
30 Johnny Mercer Bench	78 Cohen Humane Fountain
31 Wesley Monument	79 Victory Drive
32 Umbreit Memorial Bell	80 WWII Monument
33 Hohenstein Memorial Flag	81 Daffin Park Lake Beautification
34 Flame of Freedom	82 Jasper Springs Marker
35 Nautilus	83 Alfred E. Mills Bell
36 Girl Scouts Insignia	84 Veteran's Tree
37 Two Worlds Apart Sculpture	85 Johnny Mercer Tree
38 Military Memorial Flagpole	86 Two Worlds Apart Sculpture
39 Gordon Monument	87 Johnny Pines
40 Tomochichi Memorial	88 Johnson Square Fountains
41 Mbravian Monument	89 Johnson Square Fountains
42 Womance Fountain	90 Civic Center Fountain
43 Second Baptist Church Memorial	91 Thomas Square Fountain
44 Bishop Henry McNeal Turner	92 Gistens Monument
45 German Memorial Fountain	93 Washington Fire Company Monument
46 Jewish Cemetery Marker	94 Battlefield Park Memorial Field
47 Scottish Forbear	95 Sons of the Revolution Monument
48 Students Memorial	96 ASIA Monument
	97 Johnny Mercer Statue
	98 Recreation on Crawford Square
	99 WWI Veterans Former
	100 World War II Monument

Figure 2.4 Existing Monuments and Public Art (3)



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.



White Bluff Road Marker, Bull Street



Plaque, Broughton Street

Established Themes

Existing markers and monuments in Savannah fall into one or more of following twelve established theme categories:

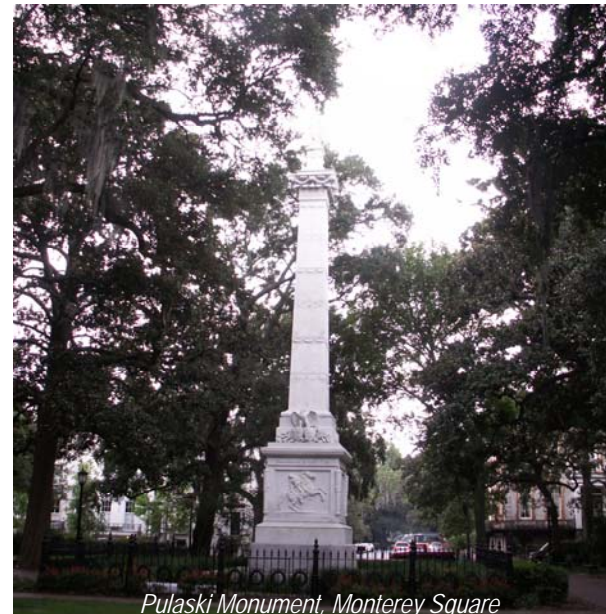
- Arts and Humanities (including art, architecture, music, theater, literature, education, etc.)
- Science and Engineering (including technology, inventions, medical, communications, etc.)
- Civic and Institutional
- Social and Humanitarian
- Industry and Commerce (including economics, agriculture, transportation, 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 certainly many markers and monuments embody several themes.

Theme Patterns

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

Bull Street Military Theme: The Bull Street squares all the way through Park Extension, represent the most pronounced pattern of monuments commemorating military events and people. The following monuments (from north to south) follow this pattern: 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), Confederate 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 Theme: River Street serves as a focal point for maritime themed monuments, due to its obvious 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 Morrell Park on Bay Street with the Beacon Light Range and its associated anchors.



Two Worlds Apart Sculpture, adjacent to Telfair Square

Telfair Square Art 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, the Girl Scout Insignia Sculpture in the southeast quadrant of the square and the Two Worlds Apart Sculptures, just to the east of the square. The Two Worlds Apart Sculptures are one of very few commissioned public art pieces in the City. There are opportunities to continue this theme into the two remaining quadrants of the square.

Victory Drive Military Theme: Victory Drive, itself a memorial boulevard, has a budding military theme associated with it. 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 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 (and to) automobiles. The Veteran's Tree and plaque were installed nearby in 2001 as a tribute to all veterans. Though not technically within 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.



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 following 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

2. The proposed theme should have documented significant, clear and direct local relevance to the history and development of Chatham County. 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. The person, place or event commemorated should not have been sufficiently commemorated elsewhere in the County. The theme should be distinct and original, and not be duplicated in other existing markers or monuments.

5. The theme should reflect a larger connection to the community as a whole, and not only to one distinct group.

6. Commemorated events should have enduring historical significance and have occurred over fifty years ago.

7. Commemorated persons should have enduring historical significance and have been dead at least twenty-five years. Living persons should not be commemorated.

8. There should be significant documented evidence (written or oral) of the commemorated event, person, or place.



African American Monument, River Street

Evaluating Sites

Certain factors should 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 including low tree 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 the physically challenged (excluding marker sites).
8. The proposed site should be visible and accessible from a public right of way.
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 redesign for the entire site (which is generally discouraged).
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

The following public sites have been evaluated and determined to be eligible for potential monuments or public works of art. The table should serve as a guide only, 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.

Under the “Special Considerations” column, recommendations as to the appropriateness of a major monument, minor monument (see Definitions Appendix 1), or work of art have been provided, as well as any other suggestions regarding appropriate themes, and/or possible site constraints have been noted. A total of 57 sites have been determined appropriate for a monument or public art, 12 of which are appropriate for a major monument.

Table 4.1 Available Public Sites for Monuments and Public Art			
Site Name	Map #	Map Name	Special Considerations
Adams Park	37	Midtown	Minor monument or art
Bay Street Strand (A)	7	Downtown	Minor monument or art
Bay Street Strand (B)	8	Downtown	Minor monument or art
Bay Street Strand (C)	9	Downtown	Minor monument or art
Bay Street Strand (D)	10	Downtown	Minor monument or art
Benjamin Van Clark Park	46	East	Minor monument or art
Blackshear Park	45	East	Minor monument or art
Bowles Ford Park	52	West	Major monument or art
Chatham Square (NW Quadrant)	19	Downtown	Minor monument or art
Chatham Square (NE Quadrant)	20	Downtown	Minor monument or art
Chatham Square (SE Quadrant)	21	Downtown	Minor monument or art
Chatham Square (SW Quadrant)	22	Downtown	Minor monument or art

Table 4.1 Available Public Sites for Monuments and Public Art (cont.)

Site Name	Map #	Map Name	Special Considerations
Daffin Park (A)	41	East	Major monument or art
Daffin Park (B)	42	East	Minor monument or art
Daffin Park (C)	43	East	Major monument or art
Daffin Park (D)	44	East	Minor monument or art
Dixon Park	28	Midtown	Minor monument or art
Ellis Square	55	Downtown	Minor monument or art, commerce-related theme, flat
Forest Hills Park	50	East	Major monument or art
Forsyth Park/Extension	23	Downtown	Minor monument or art
Forsyth Park/Extension	24	Downtown	Major monument or art
Forsyth Park/Extension	56	Downtown	Minor monument or art
Forsyth Park/Extension	57	Downtown	Minor monument or art
Greene Square	14	Downtown	Minor monument or art, possible underground utilities
Hudson Hill Park	50	West	Minor monument or art
Kavanaugh Park	34	Midtown	Minor monument or art
Kennedy Park	51	West	Minor monument or art
Lattimore Park	35	Midtown	Minor monument or art
Liberty Street Median	18	Downtown	Minor monument, possible underground utilities
Martin Luther King Jr. Blvd. (A)	25	Downtown/midtown	Minor monument or art
Martin Luther King Jr. Blvd. (B)	26	Downtown/midtown	Minor monument or art
Martin Luther King Jr. Blvd. (C)	27	Downtown/midtown	Minor monument or art
Morrell Park	6	Downtown	Minor monument or art
Myers Park	32	Midtown	Major monument or art
Nathaniel Greene Park	38	Midtown	Major monument or art
Oglethorpe Avenue Median (A)	15	Downtown	Minor monument or art, possible underground utilities, gateway into city

Table 4.1 Available Public Sites for Monuments and Public Art (cont.)			
Site Name	Map #	Map Name	Special Considerations
Oglethorpe Avenue Median (B)	16	Downtown	Work of art, possible underground utilities
Oglethorpe Avenue Median (C)	17	Downtown	Major monument or art, possible underground utilities
Oglethorpe Square	13	Downtown	Major monument or art, possible underground utilities
Pierpont Circle	47	East	Minor monument or art, possible underground utilities, examine traffic accident history
River Street (A)	2	Downtown	Minor monument or art
River Street (B)	3	Downtown	Major monument, Colonial or maritime history theme (Oglethorpe's landing site)
River Street (C)	5	Downtown	Major monument or art, possible underground utilities
Robbie Robinson Park	53	West	Minor monument or art
Rockwell Park	33	Midtown	Minor monument or art
Sunset Park	49	East	Minor monument or art
Tatemville Community Park	54	West	Major monument or art
Telfair Square (NW Quadrant)	11	Downtown	Work of art
Telfair Square (SW Quadrant)	12	Downtown	Work of art
Thomas Square	29	Midtown	Minor monument or art
Tiedman Park (A)	39	Midtown	Minor monument or art
Tiedman Park (B)	40	Midtown	Minor monument or art
Tompkins Park	30	Midtown	Minor monument or art
Vetsburg Park	36	Midtown	Minor monument or art
Wells Park	31	Midtown	Minor monument or art
Wessels Park	48	East	Minor monument or art
Yamacraw Park	1	Downtown	Minor monument or art, possible underground utilities, African American or Native American theme

Figure 4.1 Available Public Sites for Monuments and Art Downtown 30

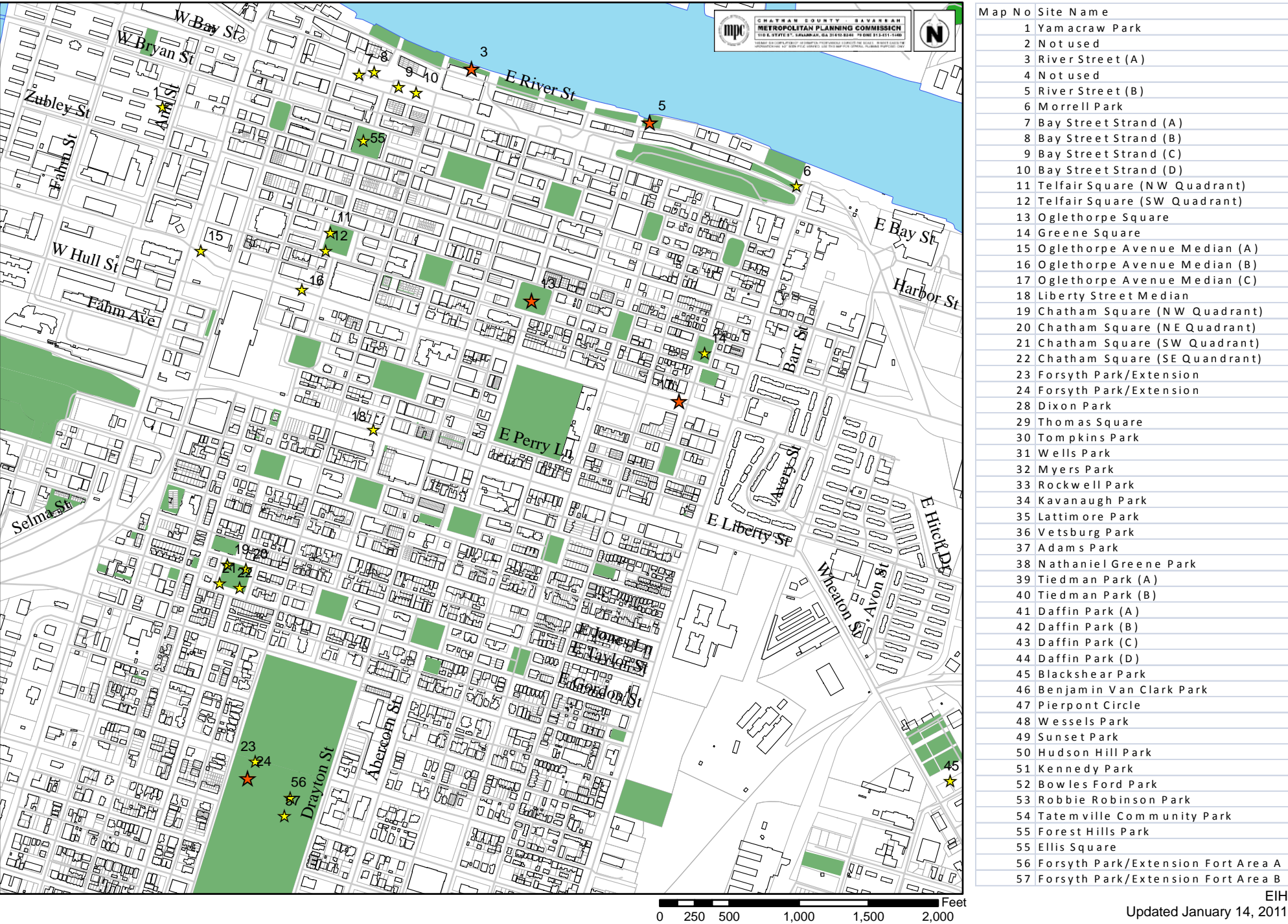


Figure 4.2 Available Public Sites for Monuments and Art Midtown 31

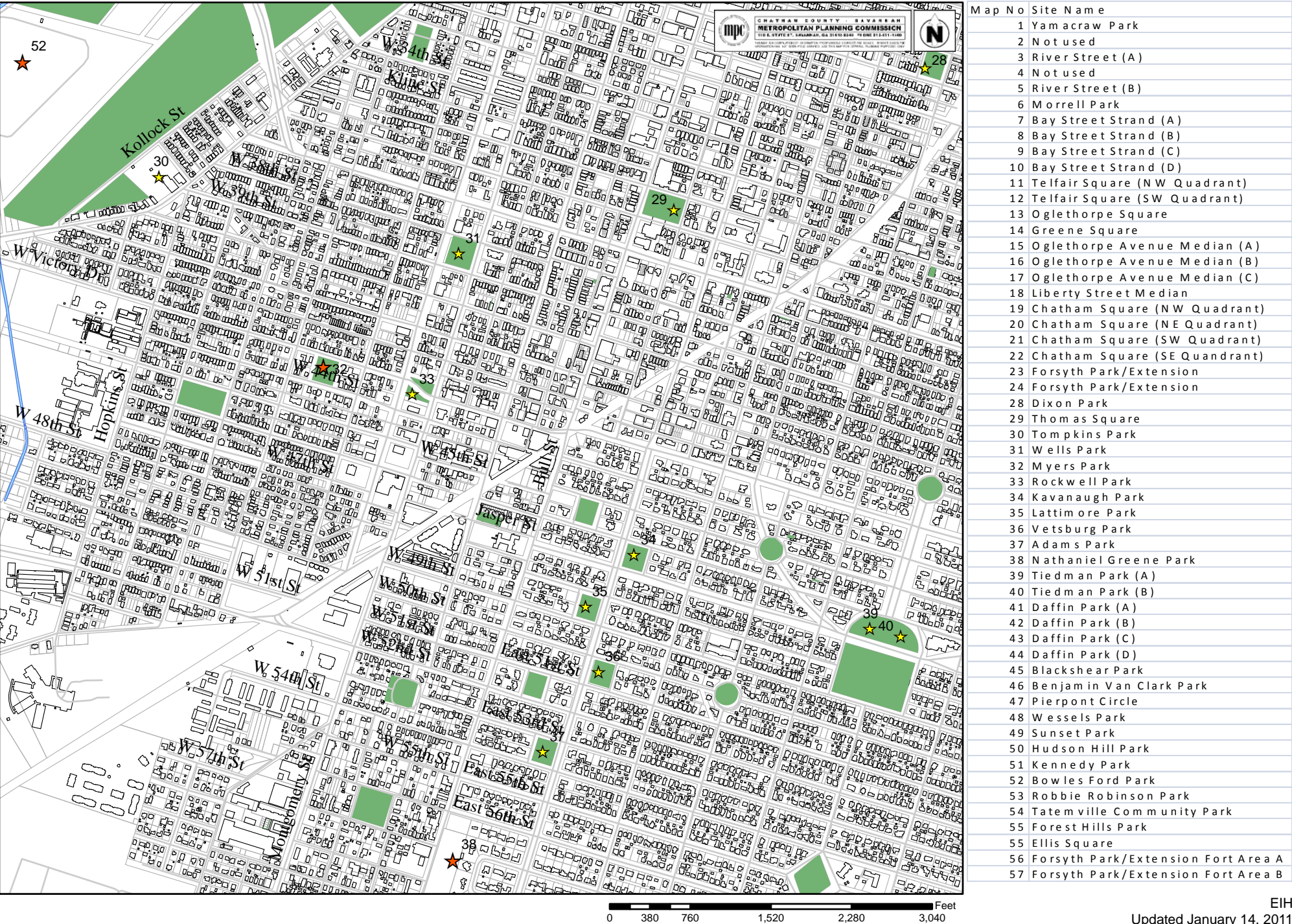
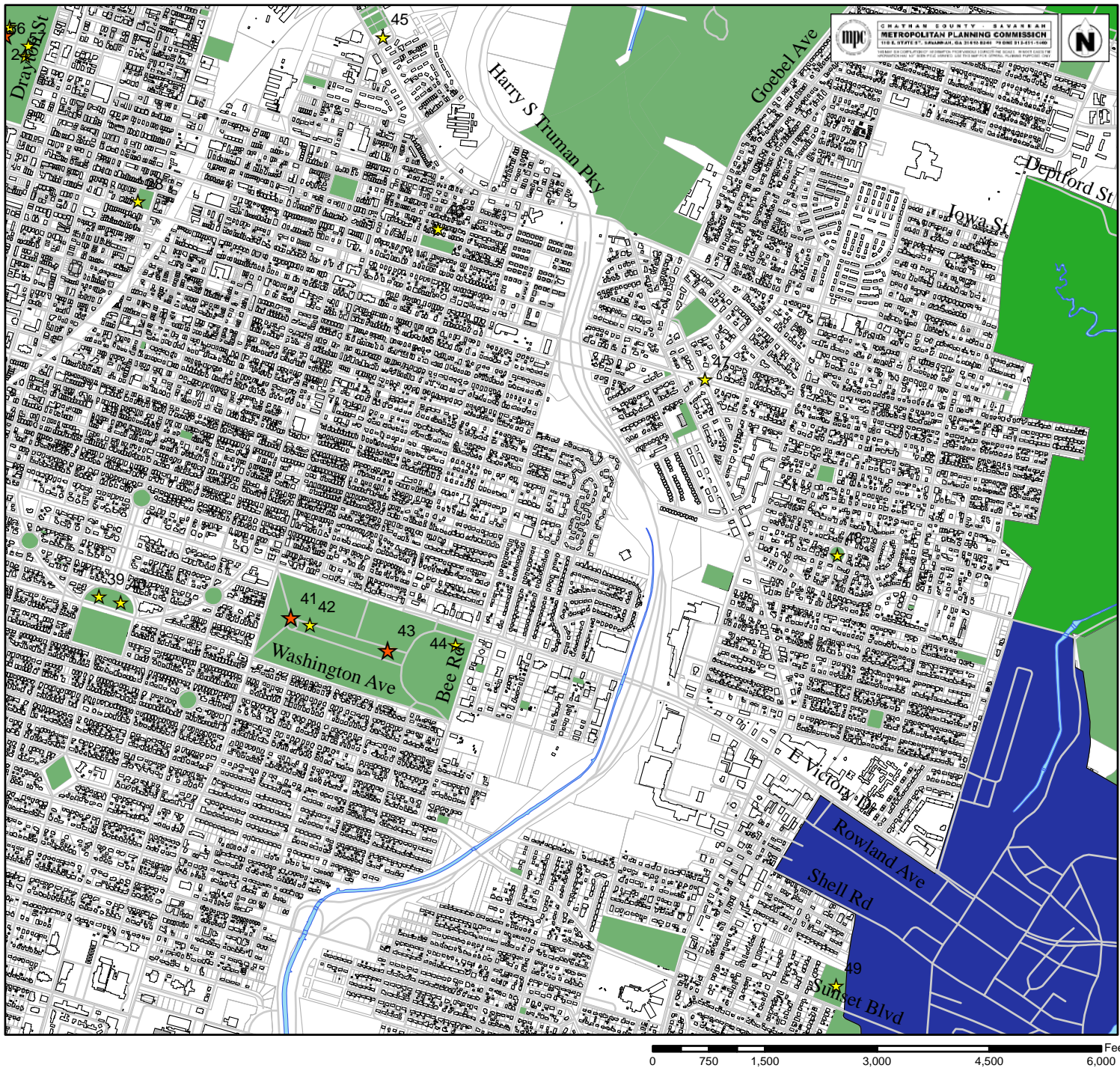
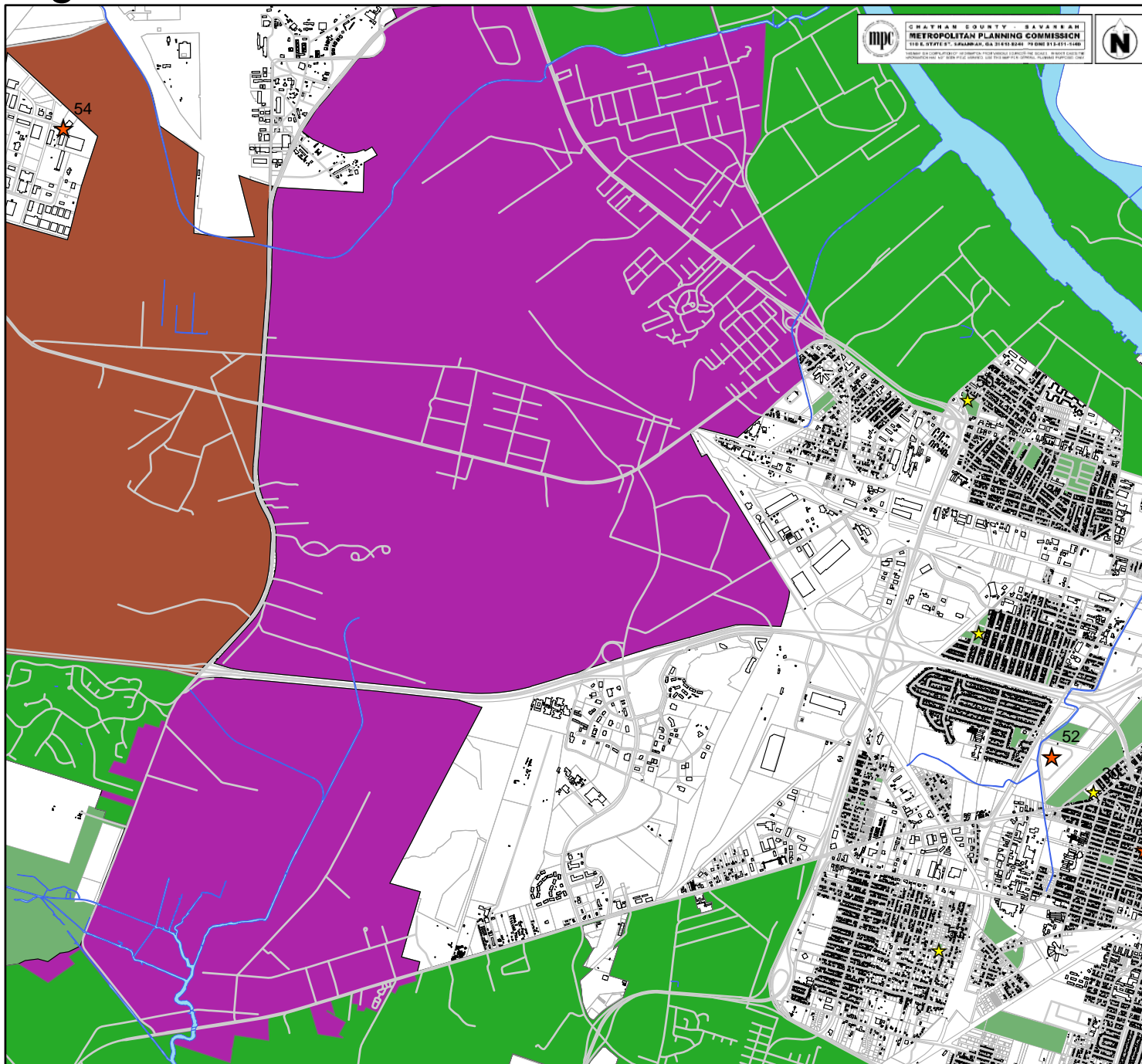


Figure 4.3 Available Public Sites for Monuments and Art East



Map No	Site Name
1	Yamacraw Park
2	Not used
3	River Street (A)
4	Not used
5	River Street (B)
6	Morrell Park
7	Bay Street Strand (A)
8	Bay Street Strand (B)
9	Bay Street Strand (C)
10	Bay Street Strand (D)
11	Telfair Square (NW Quadrant)
12	Telfair Square (SW Quadrant)
13	Oglethorpe Square
14	Greene Square
15	Oglethorpe Avenue Median (A)
16	Oglethorpe Avenue Median (B)
17	Oglethorpe Avenue Median (C)
18	Liberty Street Median
19	Chatham Square (NW Quadrant)
20	Chatham Square (NE Quadrant)
21	Chatham Square (SW Quadrant)
22	Chatham Square (SE Quadrant)
23	Forsyth Park/Extension
24	Forsyth Park/Extension
28	Dixon Park
29	Thomas Square
30	Tompkins Park
31	Wells Park
32	Myers Park
33	Rockwell Park
34	Kavanaugh Park
35	Lattimore Park
36	Vetsburg Park
37	Adams Park
38	Nathaniel Greene Park
39	Tiedman Park (A)
40	Tiedman Park (B)
41	Daffin Park (A)
42	Daffin Park (B)
43	Daffin Park (C)
44	Daffin Park (D)
45	Blackshear Park
46	Benjamin Van Clark Park
47	Pierpont Circle
48	Wessels Park
49	Sunset Park
50	Hudson Hill Park
51	Kennedy Park
52	Bowles Ford Park
53	Robbie Robinson Park
54	Taterville Community Park
55	Forest Hills Park
55	Ellis Square
56	Forsyth Park/Extension Fort Area A
57	Forsyth Park/Extension Fort Area B

Figure 4.4 Available Public Sites for Monuments and Art West



Map No	Site Name
1	Yamacraw Park
2	Not used
3	River Street (A)
4	Not used
5	River Street (B)
6	Morrell Park
7	Bay Street Strand (A)
8	Bay Street Strand (B)
9	Bay Street Strand (C)
10	Bay Street Strand (D)
11	Telfair Square (NW Quadrant)
12	Telfair Square (SW Quadrant)
13	Oglethorpe Square
14	Greene Square
15	Oglethorpe Avenue Median (A)
16	Oglethorpe Avenue Median (B)
17	Oglethorpe Avenue Median (C)
18	Liberty Street Median
19	Chatham Square (NW Quadrant)
20	Chatham Square (NE Quadrant)
21	Chatham Square (SW Quadrant)
22	Chatham Square (SE Quadrant)
23	Forsyth Park/Extension
24	Forsyth Park/Extension
28	Dixon Park
29	Thomas Square
30	Tompkins Park
31	Wells Park
32	Myers Park
33	Rockwell Park
34	Kavanaugh Park
35	Lattimore Park
36	Vetsburg Park
37	Adams Park
38	Nathaniel Greene Park
39	Tiedman Park (A)
40	Tiedman Park (B)
41	Daffin Park (A)
42	Daffin Park (B)
43	Daffin Park (C)
44	Daffin Park (D)
45	Blackshear Park
46	Benjamin Van Clark Park
47	Pierpont Circle
48	Wessels Park
49	Sunset Park
50	Hudson Hill Park
51	Kennedy Park
52	Bowles Ford Park
53	Robbie Robinson Park
54	Tatemville Community Park
55	Forest Hills Park
55	Ellis Square
56	Forsyth Park/Extension Fort Area A
57	Forsyth Park/Extension Fort Area B

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: A 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. Markers commemorating an event should be sited within 100 feet of the event site or adjacent to the nearest public right-of-way.
2. Markers 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. A marker 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: Monuments 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.

Future sites which may be appropriate for monuments or public art include, but are not limited to:

- Elbert Square
- River Street Extension
- Hutchinson Island
- Martin Luther King Jr. Blvd./ Montgomery St. Corridor
- Trustees Garden



Salzburger Monument,
Salzburger Park

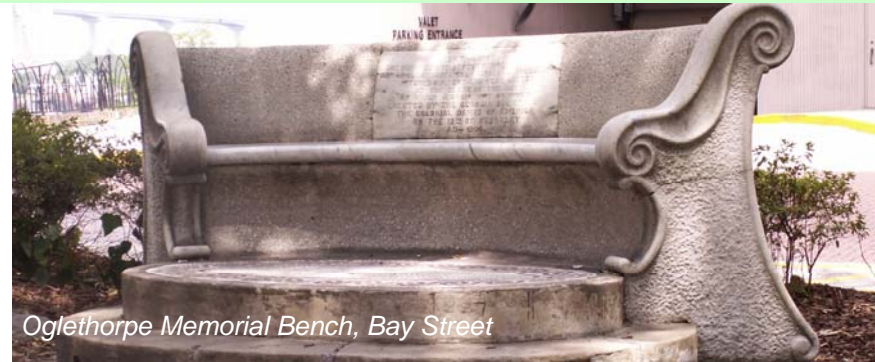
The design of a marker, monument, or public work of art should be of the highest quality and caliber, and enhance public space. In order to promote the high standards the City of Savannah has historically enjoyed in its markers, monuments, and public art, the following guidelines should be observed.

Markers

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. Markers 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. Marker text should be created in a manner that, to the extent possible, prevents fading and erosion.
5. Markers should be made of an enduring, non-corroding material.
6. Markers 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 building should not



Oglethorpe Memorial Bench, Bay Street

damage the historic fabric of the building.

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, or murals. 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 18-21) 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. 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.
5. Monuments and public art should be designed to be reasonably resistant to vandalism.
6. 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.
7. Monument and public art design should include landscaping, paving, seating, drainage, lighting, fencing, or other protective measures which may be considered necessary.
8. Monuments and public art should be of superior quality and craftsmanship.
9. Monuments should not resemble gravestones.
10. 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.
11. Monuments and public art should not replicate an original monument or work of art.
12. 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.
13. Monuments and public art should be respectful of the architectural, historical, geographical, and social/cultural context of the site.
14. 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.
15. The format of the monument should effectively convey the message of the monument to the public.
16. 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.
17. The artist's name may be incorporated into the design but should be in a discreet location on the work of art.
18. The designer and/or fabricator (for a monument) and the artist (for public art) should have completed projects of similar size and scale in the public arena and be able to provide appropriate documentation.
19. The designer and/or fabricator (for a monument) and the artist (for public art) should have an excellent reputation and be able to provide verifiable references attesting to the quality of work.
20. The designer and/or fabricator (for a monument) and the artist (for public art) should be able to provide images or samples of existing similar monuments or works of art.
21. The designer and/or fabricator (for a monument) and the artist (for public art) should be able to demonstrate the ability to meet the proposed timeframe.

Text

The text for a marker, monument or work of 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. Text should be well-researched and based on historically accurate, documented facts.
2. The text 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. Text 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.



Armillary Sphere, Troup Square

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 commercial 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 and not cause visual clutter to the block face.
- 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 18-21)

Funding (see Chapter 7)



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

Rotating Murals

Upon approval of 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.

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.
- Approved murals should display "Approved by the HSMC on [date] [application number]" in the bottom right-hand corner of the mural.
- 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.

Budget

The Mayor and Aldermen do not fund new markers, monuments, or works of 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 sole 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 Aldermen. The Mayor and Aldermen 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 Aldermen, 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

Applications

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 four application types: the Marker Application, the Monument/Public Art Application, Mural Application, and the Request for Site Evaluation.

Marker Application: The marker application is intended to be submitted in its entirety.

Monument/Public Art Application: The Monument/Public Art Application is 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.

Mural Application: This application is for any mural visible from the public right-of-way within the City.

Request for Site Evaluation: This application should be submitted if the applicant wishes to erect a monument or artwork on a public site which is not listed in the Available Sites section of Chapter 4. This application should be submitted prior to submitting Part 1 of the Monument/Public Art Application, though it may be submitted concurrently. Markers are exempt from this evaluation. Monuments and works of art proposed for private property are also exempt from this evaluation.

Review Process

1. The applicant should thoroughly review the Master Plan and Guidelines prior to submittal of the application.
2. The applicant should meet with MPC Staff to discuss viability of the proposal (markers exempt).
3. The applicant should submit an application (Parts 1 and 2 of the Monument/Public Art Application follow the same process and should be submitted separately).
4. For a monument or artwork on public property, the applicant should complete the Artist Selection Process (Appendix 3) after submitting Part 1 but before submitting Part 2.
5. Staff will forward the application to the City's Site Plan Review. The applicant may revise the plan as necessary.
6. The Technical Advisory Committee will review the application (markers exempt) and will provide comments to the Site and Monument Commission.
7. A sign must be posted at the site for 15 days in advance of the hearing.
8. Staff will notify the neighborhood association (via certified mail), property owners within 200 feet, the City Manager, and the Mayor and Aldermen.
9. The HSMC will review the application at a public meeting, of which the applicant and public will be notified in advance. Staff will present the application to the Commission. Both the applicant and public will be given the opportunity to address the Commission. If the object is located on private property, the Site and Monument Commission may approve, deny, or continue the application. If the object is on public property, the Site and Monument Commission will make a recommendation to the Mayor and Aldermen.
10. The Mayor and Aldermen will review the proposed object and will approve, deny, or continue the application at a public meeting.
11. The applicant will be notified by the Mayor and Aldermen, or their designee regarding the Escrow Payment required (see Chapter 7).
12. After approval, the applicant should contact the City's Department of Inspections to obtain a permit (if required).
13. The applicant should coordinate with any City Departments involved (such as Park and Tree or Leisure Services) before, during, and after construction.

Staff Level Reviews

The MPC staff person to the HSMC may make staff decisions, in consultation with the Chairman, 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.

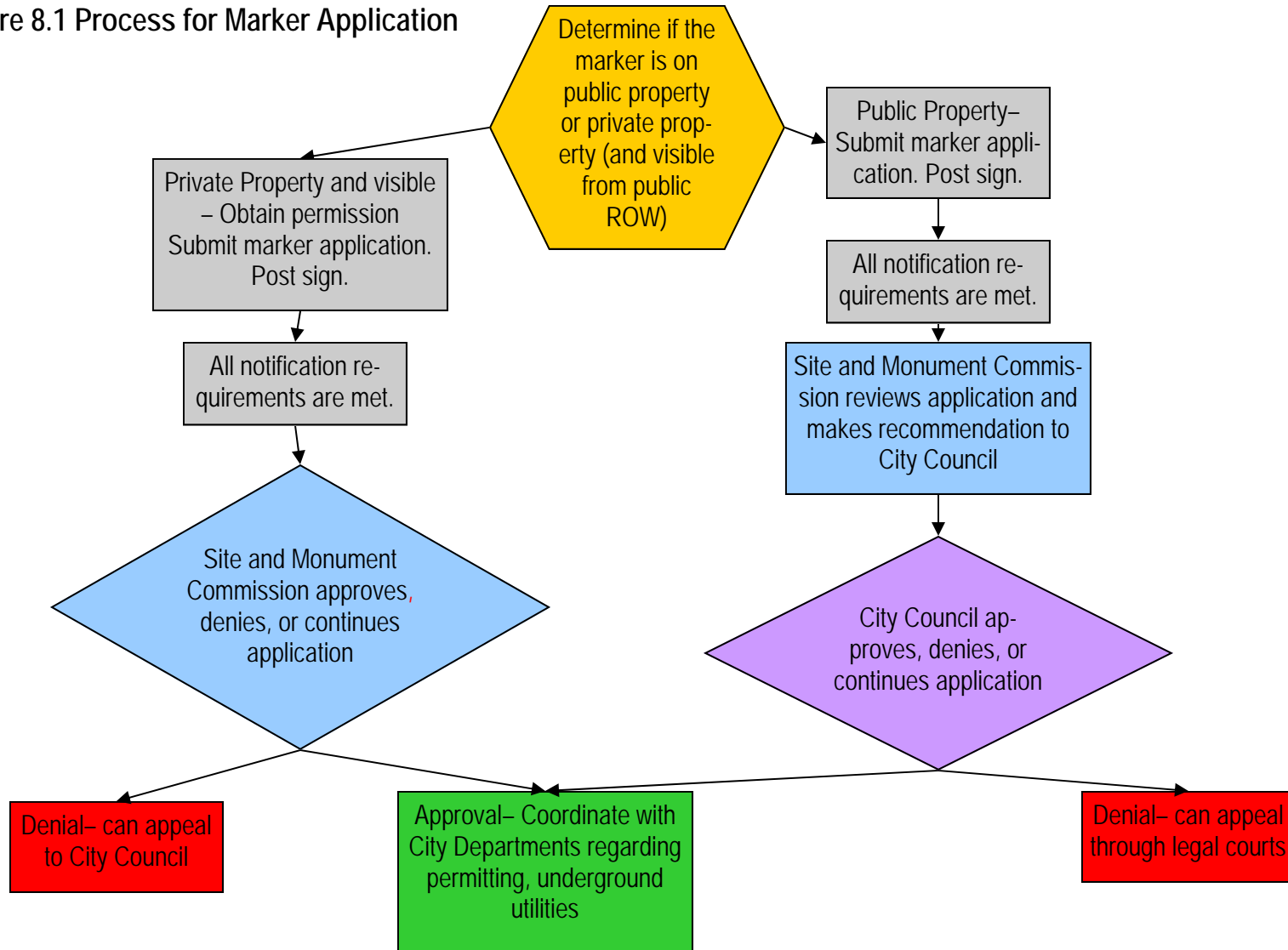
The MPC staff person is not required to render a decision on any of the above mentioned items and may, at his or her sole discretion, refer the item to the HSMC for review.

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

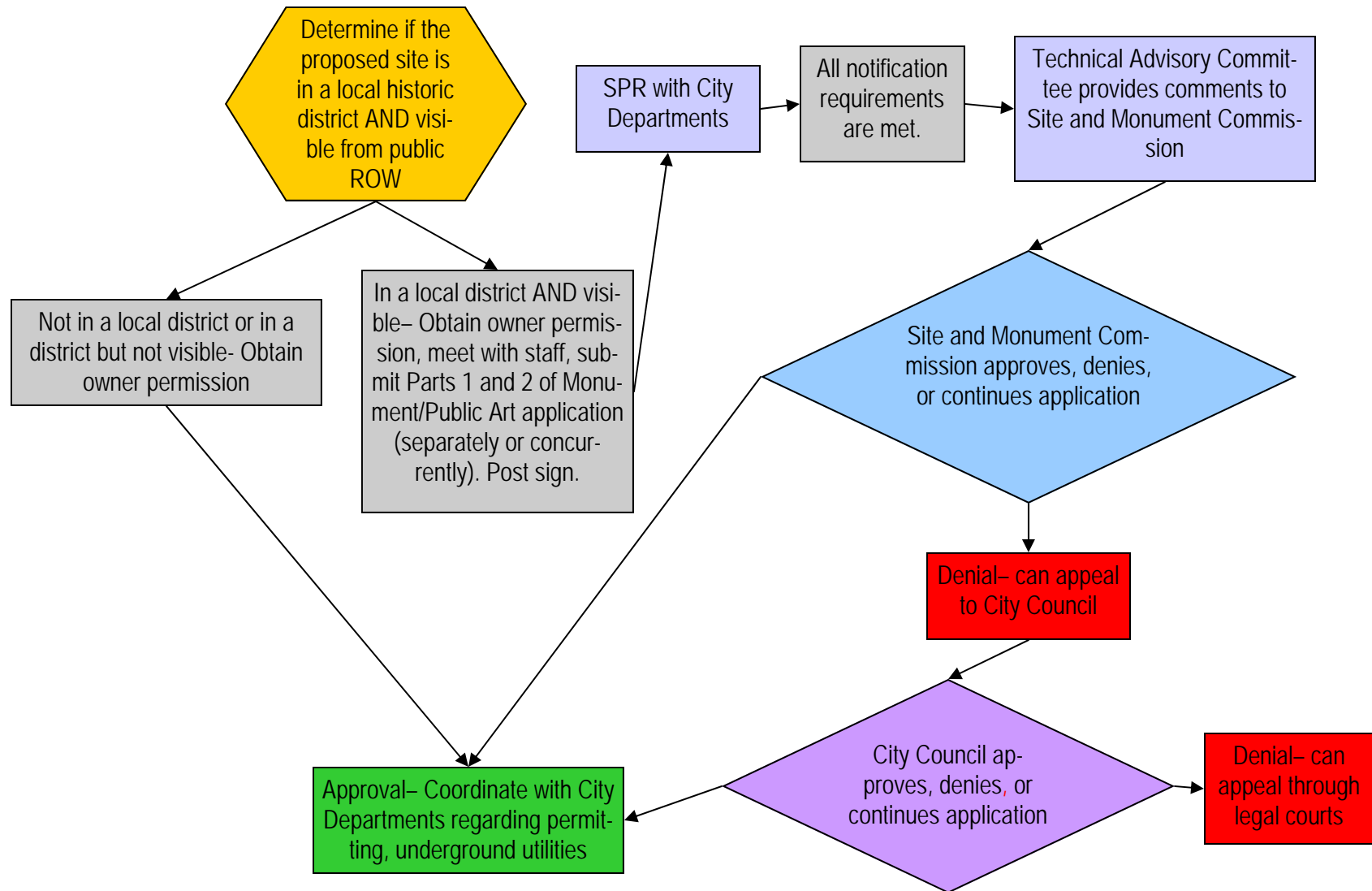
Figure 8.1 Process for Marker Application



Applicant Checklist for Marker Application

- ☐ 1. Decision to commemorate a person, place, or event via a marker.
- ☐ 2. Decision to pursue marker through Georgia Historical Society program or independently. [If pursuing through Georgia Historical Society, contact them directly and follow their procedure.]
- ☐ 3. Evaluate the proposed theme base on the Guidelines (Chapter 3).
- ☐ 4. Determine appropriate site for marker based on Guidelines (see Chapter 4). If on private property, obtain owner permission.
- ☐ 5. If on private property, determine if site is in a local historic district (contact MPC staff). If site is on private property and not in a local historic district, skip to Item #15.
- ☐ 6. If on private property and in a local historic district, determine if site is visible from a public right-of-way. If site on private property, in a local historic district, and not visible from the public right-of-way, skip to Item #16.
- ☐ 7. Determine marker design (freestanding pole, wall-mounted, or embedded in the ground) and material based on Guidelines (see Chapter 5).
- ☐ 8. Develop text for the marker based on historical, documented research (see Chapter 5).
- ☐ 9. Locate and contact a marker fabricator.
- ☐ 10. Develop realistic budget (see Chapter 7) and secure funding sources.
- ☐ 11. Submit complete Marker Application with all required materials to MPC. Post sign.
- ☐ 12. Staff will notify neighborhood association (via certified mail), property owners within 200 feet, City Manager and City Council.
- ☐ 13. Site and Monument Commission reviews application and either make a recommendation to City Council (if on public property) or decides (if on private property). If Site and Monument Commission approves application, proceed to Item #15.
- ☐ 14. City Council reviews application and makes a decision.
- ☐ 15. If approved, submit requested Escrow Payment.
- ☐ 16. Coordinate with City Departments to ensure no utilities are damaged during installation.
- ☐ 17. Contact Development Services to obtain a permit.
- ☐ 18. Install marker.

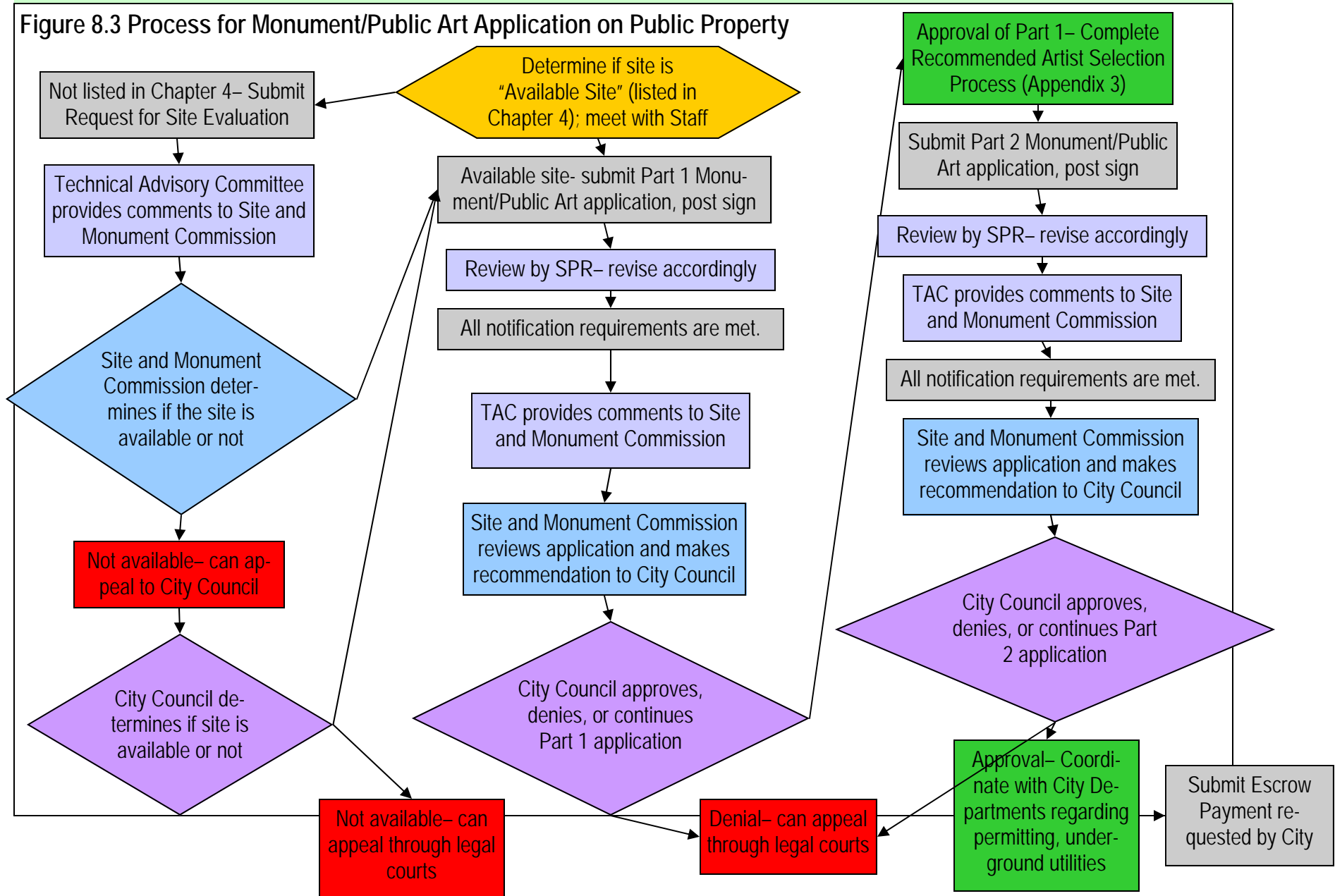
Figure 8.2 Process for Monument/Public Art Application on Private Property



Applicant Checklist for Monument/Public Art Application on Private Property

- ☐ 1. Decision to erect a monument or artwork on private property.
- ☐ 2. Meet with MPC Staff to discuss the viability of the project.
- ☐ 3. Evaluate the proposed theme based on the Guidelines (Chapter 3).
- ☐ 4. Determine appropriate site for monument or artwork based on Guidelines (see Chapter 4) and obtain owner permission.
- ☐ 5. Determine if site is in a local historic district (contact MPC staff). If site is not in a local historic district, skip to Item #20.
- ☐ 6. If site is in a local historic district, determine if it is visible from a public right-of-way. If it is not visible from the public right-of-way, skip to Item #20.
- ☐ 7. Submit Part 1 of the Monument/Public Art Application (Theme and Location) with all required materials to MPC. Post sign.
- ☐ 8. Staff will notify neighborhood association (via certified mail), property owners within 200 feet, City Manager and City Council.
- ☐ 9. Staff will forward application to Site Plan Review Team at City for comments and feedback. Revise as necessary.
- ☐ 10. Technical Advisory Committee will review and provide comments to Site and Monument Commission.
- ☐ 11. Site and Monument Commission will review and approve, deny, or continue application.
- ☐ 12. If approved, complete Artist Selection Process (Appendix 3).
- ☐ 13. Determine monument or artwork design based on Guidelines (see Chapter 5).
- ☐ 14. Develop text based on historical, documented research (see Chapter 5).
- ☐ 15. Locate and contact all relevant trades associated with the fabrication and installation of the monument or artwork.
- ☐ 16. Develop realistic budget (see Chapter 7) and secure funding sources.
- ☐ 17. Submit Part 2 of the Monument/Public Art Application (Design and Funding) with all required materials to MPC. Post sign.
- ☐ 18. Technical Advisory Committee will review and provide comments to Site and Monument Commission.
- ☐ 19. Site and Monument Commission will review and approve, deny, or continue application.
- ☐ 20. Coordinate with City Departments to ensure no utilities are damaged during installation.
- ☐ 21. Contact Development Services to obtain a permit.
- ☐ 21. Install monument or artwork.

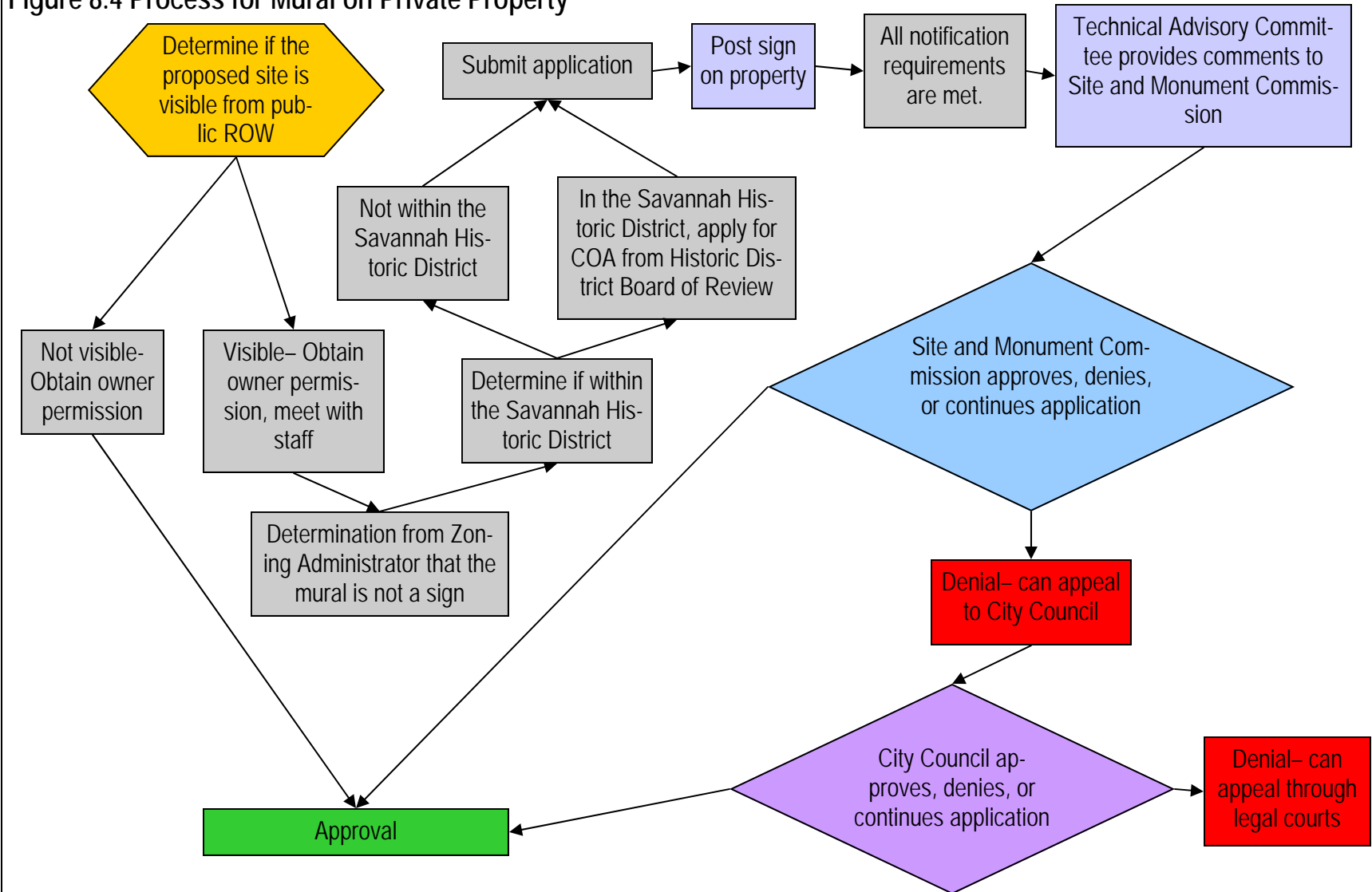
Figure 8.3 Process for Monument/Public Art Application on Public Property



Applicant Checklist for Monument/Public Art Application on Public Property

- ☐ 1. Decision to erect a monument or public artwork.
- ☐ 2. Meet with MPC Staff to discuss the viability of the project.
- ☐ 3. Evaluate the proposed theme based on the Guidelines (Chapter 3).
- ☐ 4. Determine appropriate site for monument or artwork based on Guidelines (see Chapter 4).
- ☐ 5. Working with staff, evaluate the proposed preliminary design based on the Guidelines (Chapter 5).
- ☐ 6. Determine if site is an "Available Site" as described in Chapter 4. If site is available, skip to Item #9. If site is not listed as an "Available Site," submit a Request for Site Evaluation.
- ☐ 7. Technical Advisory Committee will review and provide comments to Site and Monument Commission.
- ☐ 8. Site and Monument Commission will determine if proposed site is available.
- ☐ 9. If site is available, Submit Part 1 of the Monument/Public Art Application (Theme, Location, and Preliminary Design) with all required materials to MPC. Post sign.
- ☐ 10. Staff will notify neighborhood association (via certified mail), property owners within 200 feet, City Manager and City Council.
- ☐ 11. Staff will forward materials to Site Plan Review for comments– revise as necessary.
- ☐ 12. Technical Advisory Committee will review and provide comments to Site and Monument Commission.
- ☐ 13. Site and Monument Commission will review and make a recommendation to City Council.
- ☐ 14. City Council will approve, deny, or continue Part 1 application.
- ☐ 15. If approved, complete Artist Selection Process (Appendix 3).
- ☐ 16. Working with staff, develop the monument or artwork design based on Guidelines (see Chapter 5).
- ☐ 17. Develop text based on historical, documented research (see Chapter 5).
- ☐ 18. Locate and contact all relevant trades associated with the fabrication and installation of the monument or artwork.
- ☐ 19. Develop realistic budget (see Chapter 6) and secure funding sources.
- ☐ 20. Submit Part 2 of the Monument/Public Art Application (Final Design and Funding) with all required materials to MPC. Post sign.
- ☐ 21. Staff will forward materials to Site Plan Review for comments– revise as necessary.
- ☐ 22. Technical Advisory Committee will review and provide comments to Site and Monument Commission.
- ☐ 23. Site and Monument Commission will review and make a recommendation to City Council.
- ☐ 24. City Council will approve, deny or continue Part 2 application.
- ☐ 25. If approved, submit requested Escrow Payment.
- ☐ 26. Coordinate with City Departments to ensure no utilities are damaged during installation.
- ☐ 27. Contact Development Services to obtain a permit.
- ☐ 28. Install monument or artwork.

Figure 8.4 Process for Mural on Private Property



Applicant Checklist for Mural Application on Private Property

- ☐ 1. Decision to install a mural on private property.
- ☐ 2. Obtain owner permission.
- ☐ 3. Meet with MPC Staff to discuss the viability of the project.
- ☐ 4. Determination from the Zoning Administrator that the proposal is a mural, not a sign.
- ☐ 5. If within the Savannah Historic District, apply to the Historic Review Board for a Certificate of Appropriateness.
- ☐ 6. Evaluate the proposed theme, location, design and funding based on the Guidelines (Chapter 6).
- ☐ 7. Submit Mural Application with all required materials to MPC.
- ☐ 8. Staff will notify neighborhood association (via certified mail), property owners within 200 feet, City Manager and City Council.
- ☐ 9. Post property at least fifteen days in advance with sign provided by MPC staff.
- ☐ 10. Technical Advisory Committee will review and provide comments to Site and Monument Commission.
- ☐ 11. Site and Monument Commission will review and approve, deny, or continue application.
- ☐ 12. If approved, Install mural.



Notifications

- Staff will send written notification will be sent to all property owners within 200 feet of the proposal at least seven days in advance of the hearing.
- Staff will send a certified letter to the neighborhood association president of record, at least seven days in advance of the hearing.
- Staff will send 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 Aldermen in writing).
- Obtain permission from the property owner (if located on private property).
- 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 Aldermen (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 Historic Site and Monument Commission 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.
- Coordinating with the Site Plan Review team.
- Satisfying public notice requirements.
- Notifying the applicant of Technical Advisory Committee and Site and Monument Commission 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 Site and Monument Commission 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 Historic Site and Monument Commission 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 Aldermen 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.

Park and Tree Department

The Park and Tree Department 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 Aldermen

It is the responsibility of the Mayor and Aldermen 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 Aldermen: Mayor and eight aldermen 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 (measured from the outermost

edges of the monument) 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, and public art.

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, or murals. 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.

Sign: Refer to Zoning Ordinance

SPR: Acronym for Site Plan Review.

Appendix 2: Identified Underrepresented Themes

55

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 Contributions
- Oglethorpe's landing site on River Street is currently marked by an embedded ground plaque and merits a more significant recognition.
- The Peace Pole in Morrell Park is deteriorating and insignificant. It could be replaced with a more significant recognition of the values it embodies.



Peace Pole, Morrell Park

Appendix 3: Recommended Artist Selection Process

56

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 Site and Monument Commission 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 (see Figure 8.3 for Approval Process), the artist may begin fabrication.



Gwinnett Monument, Colonial Park