

CITY OF MONROE, GEORGIA



REPORT ON MURALS, SIGNS, & PUBLIC ART

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Chapter 1 – Purpose & Intent of this Report

The purpose and intent of this report is to provide information on murals, signage, and public art to the Downtown Development Authority, the Mayor and City Council, and City staff. Currently, the City does not have any guidance or regulation dealing with murals or public art. This report defines art and provides a history of murals and how they are regulated in different ways across the U.S. This report provides a history of sign regulation in the U.S. and the challenges regulating signs vs the 1st Amendment, the differences between signs, murals, and public art, and includes background on the City's current sign regulations. The report identifies the legal challenges of sign regulation and the relationship between signs and murals. The report also includes numerous examples from mural programs in other cities and discusses how those murals were implemented, how historical buildings require unique care and treatment before applying murals, and discusses the importance of long-term maintenance of murals. Opportunities are identified in the City for possible locations for mural installation, as well as mural ideas.

At the end of this report, recommendations are provided on how to proceed with the treatment and handling of murals and public art in the City of Monroe.



Chapter 2 – Art

Definition of Art

Art is defined as the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power. (*Oxford English Dictionary*)

Beauty of Art

The beauty of art lies in its diverse and subjective nature, encompassing a wide range of aesthetic, emotional, and intellectual experiences. It can evoke feelings, provoke thought, challenge perceptions, and transcend cultural boundaries. Ultimately, the beauty of art is in the eye of the beholder, influenced by individual perspectives and experiences.

Aspects of the Beauty of Art

Aesthetic Pleasure:

Art often appeals to our senses, offering visual, auditory, or tactile beauty that can be both pleasing and stimulating. This can range from the harmony of colors in a painting to the intricate details of a sculpture.

Emotional Resonance:

Art has the power to evoke a wide range of emotions, from joy and awe to sadness and contemplation. It can provide an outlet for processing complex feelings and experiences.

Intellectual Stimulation:

Art can challenge our perceptions, prompting us to question our assumptions and consider new perspectives. It can also be a powerful tool for storytelling and conveying complex ideas.

Cultural Significance:

Art reflects the values, beliefs, and historical context of a society. It provides insights into different cultures and helps us understand the human experience across time and space.

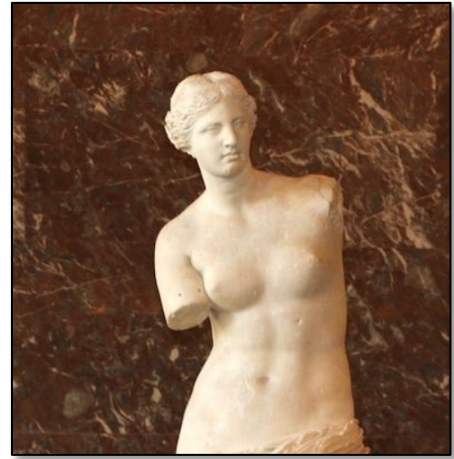


Subjectivity:

While some may find objective beauty in art, its appreciation is largely subjective. What one person finds beautiful, another may not, and that's perfectly valid.

Transcendence:

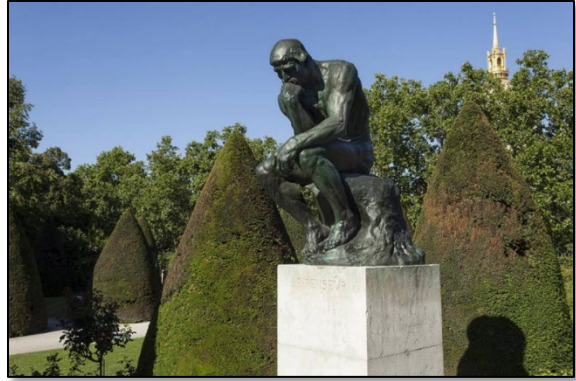
Art can transport us to other realms, spark our imagination, and connect us to something larger than ourselves. It has the power to inspire, heal, and transform.



Public Art

Public art is art in any media whose form, function and meaning are created for the general public through a public process. It is a specific art genre^[1] with its own professional and critical discourse. Public art is visually and physically accessible to the public; it is installed in public spaces in both outdoor and indoor settings. Public art seeks to embody public or universal concepts rather than commercial, partisan, or personal concepts or interests.^[2] Notably, public art is also the direct or indirect product of a public process of creation, procurement and maintenance.^{[3][4][5][6]}

Independent art created or staged in or near the public realm (for example, graffiti, street art) lacks official or tangible public sanction has not been recognized as part of the public art genre,^[7] however this attitude is changing due to the efforts of several street artists.^{[8][9]} Such unofficial artwork may exist on private or public property immediately adjacent to the public realm, or in natural settings but, however ubiquitous,^{[10][11]} it sometimes falls outside the definition of public art by its absence of public process or public sanction as "bona fide" public art.^[12]



Characteristics of Public Art:

Common characteristics of public art are public accessibility, public realm placement, community involvement, public process (including public funding); these works can be permanent or temporary. According to the curator and art/architecture historian, Mary Jane Jacob, public art brings art closer to life.^[13]



Public Accessibility, Placement in the Public Realm:

Public art is publicly accessible, both physically and visually.^{[13][14]} When public art is installed on privately owned property, general public access rights still exist.^[15]

Public art is characterized by site specificity, where the artwork is "created in response to the place and community in which it resides"^[6] and by the relationship between its content and the public.^[16] Cher Krause Knight states that "art's publicness rests in the quality and impact of its exchange with audiences ... at its most public, art extends opportunities for community engagement but cannot demand particular conclusion," it introduces social ideas but leaves room for the public to come to their own conclusions.^[16]



Public Process, Public Funding:

Public art is often characterized by community involvement and collaboration.^{[13][4][16]} Public artists and organizations often work in conjunction with architects, fabricators/construction workers, community residents and leaders, designers, funding organizations, and others.^[17]

Public art is often created in the context of formal "art in public places" programs that can include community arts education and art performance.^[17] Such programs may be financed by government entities through Percent for Art initiatives.^{[13][18]}



Longevity:

Some public art is planned and designed for stability and permanence.^[5] Its placement in, or exposure to, the physical public realm requires both safe and durable materials. Public artworks are designed to withstand the elements (sun, wind, water) as well as human activity. In the United States, unlike gallery, studio, or museum artworks, which can be transferred or sold, public art is legally protected by the Visual Artists Rights Act of 1990 (VARA) which requires an official deaccession process for sale or removal.^[4]

Forms of Public Art:

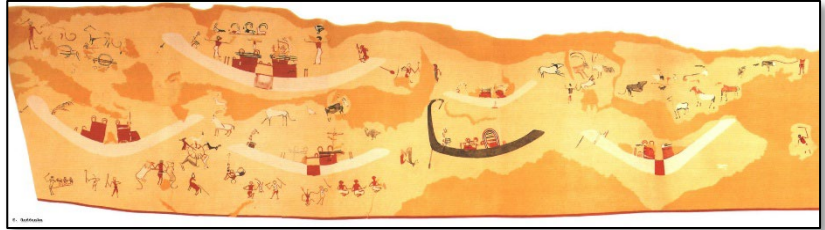
The following forms of public art identify to what extent public art may be physically integrated with the immediate context or environment. These forms, which can overlap, employ different types of public art that suit a particular form of environment integration.^{[13][19]}

- Stand Alone: sculptures, statues, structures
- Integrated (into façades, pavements, or landscapes): bas reliefs, Hill figure, Geoglyph, Petroglyph, mosaics, digital lighting
- Applied (to a surface): for example, murals, building-mounted sculptures
- Installation (where artwork and site are mutually embedded): for example, transit station art
- Ephemeral (or non-permanent): performances, temporary installations: for example, a precarious rock balance or an instance of colored smoke.^{[20][21][22]}

Murals

A mural is any piece of graphic artwork that is painted or applied directly to a wall, ceiling or other permanent substrate. Mural techniques include fresco, mosaic, graffiti and marouflage.

Murals are important as they bring art into the public sphere. Due to the size, cost, and work involved in creating a mural, muralists must



often be commissioned by a sponsor. Often murals are produced by non-profits which are funded by a local government or a business, but many murals have been paid for with grants of patronage. For artists, their work gets a wide audience who otherwise might not set foot in an art gallery. A city benefits from the beauty of a work of art.



Murals can be a relatively effective tool of social emancipation or achieving a political goal.^[23] Murals have sometimes been created against the law or have been commissioned by local bars and coffee shops. Often, the visual effects are an enticement to attract public attention to social issues. State-sponsored public art expressions, particularly

murals, are often used by totalitarian regimes as a tool of propaganda.

Murals can have a dramatic impact whether consciously or subconsciously on the attitudes of passers-by, when they are added to areas where people live and work. It can also be argued that the presence of large, public murals can add aesthetic improvement to the daily lives of residents or that of employees at a corporate venue. Large-format hand-painted murals were the norm for advertisements in cities across America, before the introduction of vinyl and

digital posters. It was an expensive form of advertising with strict signage laws but gained attention and improved local aesthetics.^[24]

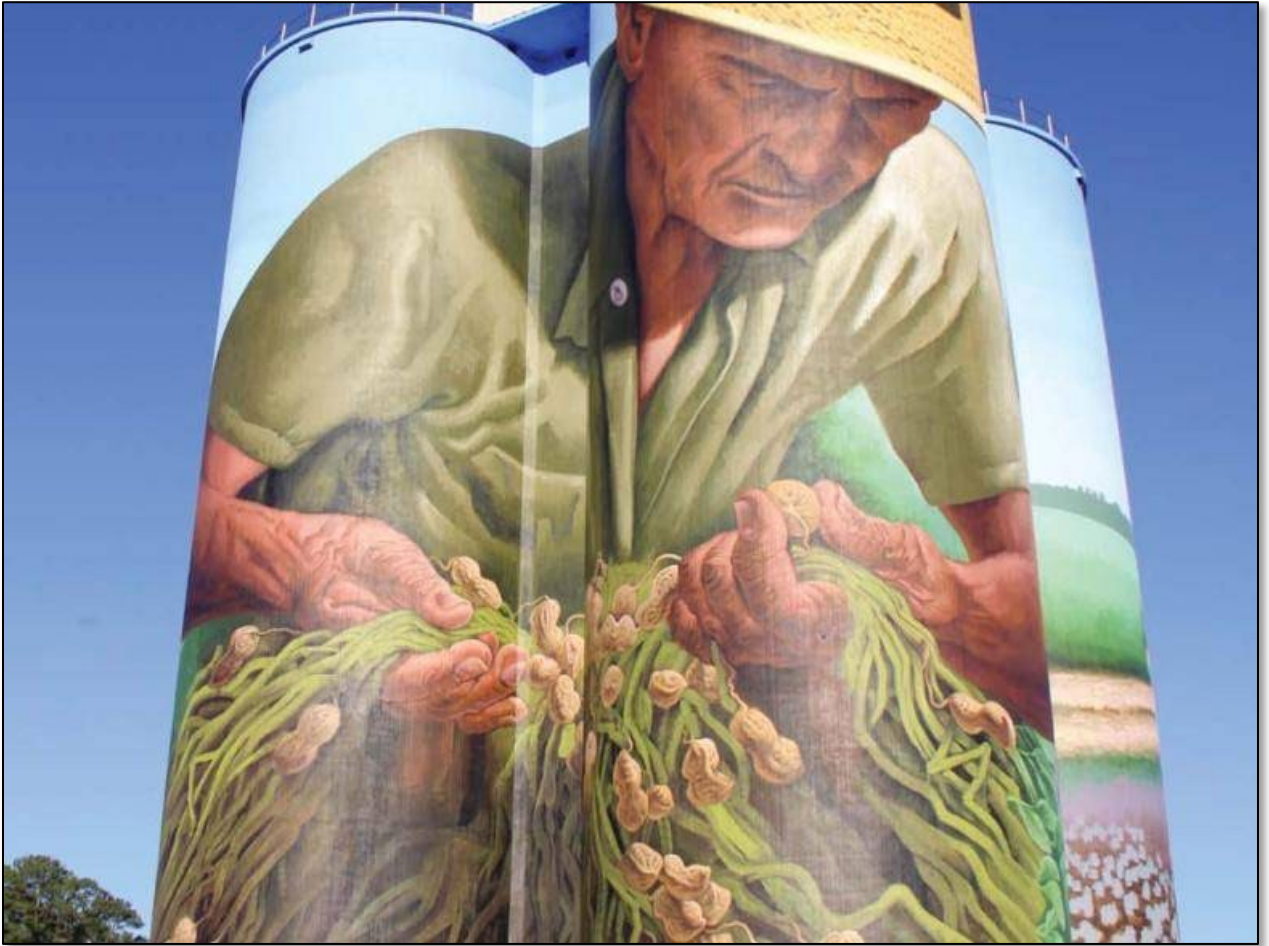
Other world-famous murals can be found in Mexico, New York City, Philadelphia, Belfast, Derry, Los Angeles, Nicaragua, Cuba, the Philippines, and in India.^[25] They have functioned

as an important means of communication for members of socially, ethnically and racially divided communities in times of conflict. They also proved to be an effective tool in establishing a dialogue and hence solving the cleavage in the long run. The Indian state Kerala has exclusive murals. These Kerala mural painting are on walls of Hindu temples. They can be dated from 9th century AD.

The San Bartolo murals of the Maya civilization in Guatemala, are the oldest example of this art in Mesoamerica and are dated at 300 BCE.



Many rural towns have begun using murals to create tourist attractions to boost economic income. Colquitt, Georgia was chosen to host the 2010 Global Mural Conference. The town had more than twelve murals completed, and hosted the Conference along with Dothan, Alabama, and Blakely, Georgia.



Chapter 3 – Signs

Signs

Signs are any kind of visual graphics created to display information to a particular audience. This is typically manifested in the form of wayfinding information in places such as streets or on the inside and outside buildings. Signs vary in form and size based on location and intent, from more expansive banners, and billboards, to smaller street signs, street name signs, sandwich boards and lawn signs. Newer signs may also use digital or electronic displays. Signs are essentially a form of entity identity or messaging to the public.

Why Are Signs Regulated?

Signs are regulated primarily for two reasons, traffic safety and maintaining community aesthetics. The US Supreme Court has routinely upheld these two elements as valid exercise of police powers of sign regulations (*Metromedia, Inc v City of San Diego*).^[26] Communities use sign regulations to control the visual landscape, ensuring a more pleasing and orderly environment and for

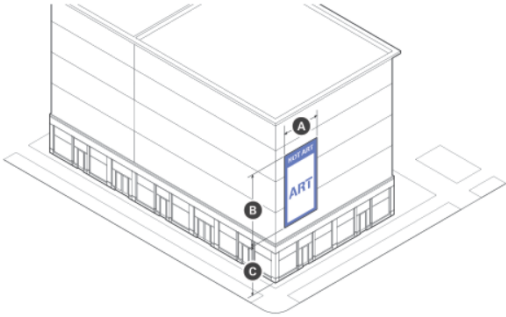


safety purposes. Sign regulations can help maintain a community's character and prevent visual clutter by controlling the size, placement, and types of signs allowed. By maintaining a desirable neighborhood appearance, sign regulations can indirectly help protect property values.

Sign ordinances can be very controversial, so the best policy is to attempt to create a level playing field where rules are applied uniformly and fairly to all businesses and do not unduly hinder business or favor certain businesses over other similar ones.

Are Signs & Murals the Same?

Yes and no. Murals and other works of creative expression on public walls can be classified as signs, artwork, or both^[26]. This presents a major challenge to jurisdictions attempting to regulate signs, murals or public art^[26]. Some jurisdictions, such as Somerville, Massachusetts (see the graphic below) have specifically regulated murals under the classification of “commercial signs” and limit their size, location, and content.

10.8 COMMERCIAL SIGNS	
10.8.19 Wall Mural	
a. A commercial sign that is attached to or directly painted on to the exterior wall of a building that identifies a commercial establishment. Wall murals are intended to be viewed by pedestrians and motor vehicles from a distance.	
b. Standards	
i. Up to twenty percent (20%) of the surface area of the wall mural may be lettering or logos.	
ii. Only external illumination is permitted.	
Size	
Area (max)	1,000 sq. ft.
Width (max)	50 feet
Height (max)	50 feet
Location	
Height above Ground (min)	1 Story
Number of Signs	1 per Building
	
(Ord. 2024-14, 11/26/2024)	

In the City of Monroe, the staff have not specifically dealt with art or the proposition of someone painting a mural with only artistic characteristics. The City does have a large sign in downtown that could be classified as a mural or a sign, and other City branded signs throughout downtown, on a water tower, and in rights-of-way, however the City itself is exempt from the Zoning Ordinance. How the City should handle murals in the future is addressed later in this report.

Chapter 4 – 1st Amendment

1st Amendment

Signs are a protected form of speech under the 1st Amendment. The United States Supreme Court has ruled jurisdictional control is essentially limited to regulating signs in the form of time, place, and manner. *Central Hudson Gas & Electric Corp. v. Public Service Commission*, 447 U.S. 557 (1980) was an important case decided by the US Supreme Court that laid out a four-part test for determining when restrictions on commercial speech violated the First Amendment of the United States Constitution. The Supreme Court has further ruled jurisdictions cannot regulate messaging or content of signage which is protected under the 14th Amendment (*Reed v. Town of Gilbert*, 576 U.S. 155 (2015)). Regulating signage is delicate balance of ensuring the sign applicant's rights are not violated while maintaining adherence to the City's regulations.



To determine how well regulations maintain that balance, courts apply one of three scrutiny frameworks to challenged sign regulations: rational basis, intermediate scrutiny, and strict scrutiny.

Rational Basis:

Rational basis is the default standard when 1st amendment challenges arise. The rational basis test affords great deference to governmental action because the end or objective needs to only serve a legitimate governmental purpose. When courts use rational basis against governmental regulatory action, it's usually the result if arbitrary, capricious, and irrational action that serves no legitimate governmental purpose.

Intermediate Scrutiny:

Intermediate Scrutiny is the middle level of review. Intermediate scrutiny is used in the evaluation of potential infringement of free speech related to the regulation of commercial speech, speech in public forums, content-neutral speech laws, and time-place-manner restrictions on speech.

Strict Scrutiny:

Strict Scrutiny the regulations must be necessary to achieve a compelling governmental purpose. This is the most stringent of review frameworks and applies to matters related to race or nationality, or a fundamental right

such as voting or freedom of speech. For a regulation to survive strict scrutiny, it must be the least restrictive method of achieving the regulation's goal.

Murals & the 1st Amendment

Mural regulations will be subject to the three scrutiny frameworks described above, in the same manner as a regulation dealing with signage. Under a generic dictionary definition, a mural is "a painting or other work of art executed directly on a wall." Based upon this definition, and on applicable case law, it is simple to classify murals as a painting or image on a structure. However, it is far less simple to determine whether a "mural" is a "sign" subject to regulation under a jurisdictional ordinance.^[26]

The US Supreme Court case addressing the validity of a sign ordinance is *Metromedia, Inc v City of San Diego, 453 U.S. 490 (1981)*, which it was decided that cities could regulate billboards and that municipal governments could treat commercial outdoor advertising more harshly than non-commercial messages.^[26]

Metromedia is the leading case on the distinction between commercial and non-commercial speech, which is the starting point for analysis with murals as they relate to businesses. There are five distinctive tests the courts will consider in analyzing sign regulations regulating murals.^[26]

Commercial Speech vs. Non-Commercial Speech:

Determining whether a mural constitutes commercial speech, and is subject to more rigid regulation as a sign, or non-commercial speech (and afforded greater protections under the First Amendment) is a fact-based inquiry. Making this determination is rarely simple and courts reach different conclusions in factually similar cases. Moreover, level and framework of judicial scrutiny plays a significant role in whether or not the court will deem government regulations permissible.^[26]

For example, in *Complete Angler, LLC v. City of Clearwater*, a Florida bait shop challenged the city's sign and banner ordinances, both on their face and as applied, regarding the marine-themed mural on the outside wall of its shop, (as well as the First Amendment banner the owners placed over the mural when the City of Clearwater attempted to order the mural's removal). The court applied strict scrutiny and concluded that the mural was protected non-commercial speech. The ordinance at issue included 26 different categories of signs exempt from the permit process, including "artwork and/or architectural detail." The court reasoned that the mural's



primary purpose was not commercial activity, but rather to promote the local marine environment. Stated differently, the mural qualified as artwork because it contained non-commercial speech. The local artist who had painted the mural, who demonstrated the mural was his impression of the local habitat, and that he intended it to bring attention to endangered species of fish, evidenced this non-commercial character. As a result, the court determined the mural did more than “propose a commercial transaction,” classifying it as artistic expression (non-commercial speech), which enjoys First Amendment protections. [26]

In contrast, the court in *Wag More Dogs, LLC v. Cozart* concluded that a mural on the side of a dog daycare business constituted commercial speech. Attempting to capitalize on their location near a dog park, the owners of Wag More Dogs, LLC commissioned a mural on the rear of their building that depicted happy cartoon dogs and dog-related imagery. Zoning administrators cited the business and demanded that it cover the cartoon dog mural. The owner filed suit. The court found that many of the cartoon dogs in the mural incorporated the Wag More Dogs, LLC cartoon logo and therefore concluded the mural was commercial speech. The locality’s restriction therefore satisfied intermediate scrutiny. [26]



The factual similarities between these two cases make it difficult to reconcile their differing outcomes. Both involved large painted murals which were located on the business-owners' respective shops, and both were commissioned with the goal to bring attention to the related commercial enterprise.^[26]

To reconcile these decisions, one must review the Supreme Court's definition of commercial speech. In *Central Hudson*, the Supreme Court characterized commercial speech as an "expression related *solely* to the economic interests of the speaker and its audience." Further, the court in *United States v. United Foods, Inc.* found that commercial speech typically consists of "speech that does *no more* than propose a commercial transaction." Thus, when applying the emphasized aspects of these definitions to *Complete Angler* and *Wag More Dogs* the fact that the artist in *Complete Angler* created the imagery in the mural to bring awareness to the local environment while the mural in *Wag More Dogs* incorporated elements of a business logo makes all the difference. Hence, while these murals ostensibly served the same purpose, the fact that the message in *Complete Angler* was not solely economically motivated and did more than market a commercial enterprise explains the divergent outcomes in the two cases.^[26]

Some may argue that any "secondary purpose" is a matter of semantics and can easily be crafted for the purposes of avoiding the commercial

speech label. This may be true, but these cases accurately depict the tightrope that lawmakers must walk when sign ordinances and regulations restrict speech. [26]

Another court's interpretation and application of the commercial and noncommercial definitions supports this view. In *Tipp City v. Dakin*, an Ohio municipality obtained an injunction against a business, alleging that its mural violated the local sign ordinance. The mural depicted a mad scientist with beakers and chemical molecules on a building occupied by "Warrior Racing," a business that sold racing fuel additives. The court framed the issue as "whether the expression depicted in the ... mural either extends beyond proposing a commercial transaction or relates to something more than the economic interests of the appellants and their customers," adding "if so, it qualifies as noncommercial speech and is entitled to stronger First Amendment protection." The court concluded that the mural constituted commercial speech since it "plainly is intended to attract attention to Warrior Racing" because "the chemicals and molecules depicted on the sign propose a commercial transaction to racing aficionados and others." [26]

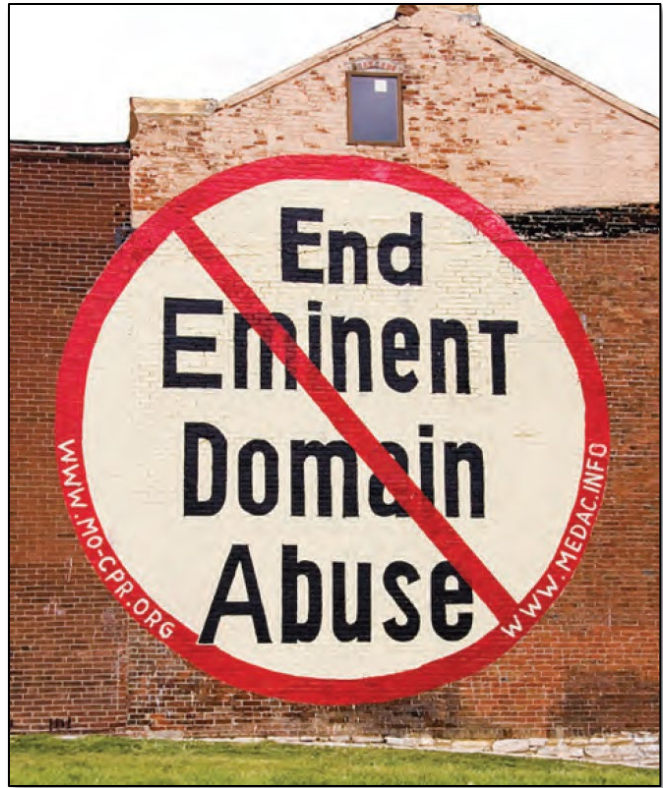
Content Neutral Speech vs. Non-Content Neutral Speech:

A second overriding issue in mural cases is the determination of whether the regulation is content-based. As previously mentioned, regulations must be justified without reference to the content of the mural. While most mural regulations will fall under intermediate scrutiny, if a regulation is content-based it is subject to strict scrutiny and a court is almost certain to find it unconstitutional. [26]

In *Neighborhood Enterprises, Inc. v. City of St. Louis*, an individual who "described himself as a critic of St. Louis's use of eminent domain for private development," painted a mural on a side of a building, stating "End Eminent Domain Abuse" in a red circle with a slash through it. As you can imagine, this caught the attention of code enforcement, who issued a citation on the basis that the mural was an illegal sign for which the owner had not obtained a permit. The owner then sought a permit, which the city's zoning administrator denied on the basis that the mural did not meet the requirements of the zoning code. Litigation commenced. The *Neighborhood Enterprises* decision is a good example of the steps necessary for a court to determine which scrutiny level to apply. Here, the court first looked at the definition of a "sign" under the St. Louis ordinance to determine whether the mural was subject to regulation, or whether it was a non-sign or exempt under the ordinance. To complete this analysis,

the court explained that it “must look at the content of the object.” The stated purposes or justifications for the sign restrictions by the city were “principally on concerns for traffic safety and aesthetics.”^[26]

The court concluded that the definition of “sign” was impermissibly content-based because “the message conveyed determines whether the speech is subject to the restriction.” Accordingly, strict scrutiny applied and the sign code failed in that it was not narrowly tailored. More specifically, the ordinance failed because its restrictions were not narrowly tailored to accomplish the city’s interests in aesthetics or traffic safety. The court reasoned that the zoning code recited the city’s interests “only at the highest order of abstraction, without ever explaining how they are served by the sign code regulations generally, much less by its content-based exemptions from those regulations,” and “offers no reason for applying its sign regulations to some types of signs but not to others.”



The content neutrality issue had also been raised in *Complete Angler*. The plaintiff in *Complete Angler* offered evidence of five other similar murals in the area which had been condoned or allowed by the City of Clearwater without enforcement or requiring that those businesses obtain a permit. Thus, the application of the code was not content-neutral and the City of Clearwater could not satisfy strict scrutiny.^[26]

Prior Restraint Doctrine:

In *Mahaney v. City of Englewood*, the plaintiff owned a smoking accessory shop and challenged a provision of the city’s sign ordinance requiring a special review procedure for wall murals. To prevent graffiti, the plaintiff hired artists to paint murals on the north and south exterior walls. The south wall mural consisted of famous musicians including Bob Marley, Jimi

Hendrix, Jim Morrison, Jerry Garcia, and Janis Joplin. The north wall mural depicted scenes from Alice in Wonderland. Following citizen “inquiries,” which likely meant complaints about the murals, code enforcement cited the plaintiff for various violations of the sign ordinance, namely failure to obtain a permit, failure to “obtain city manager approval,” having more than one mural, and having murals that exceeded the size permissible under the code.^[26]

The *Mahaney* court did not determine whether the murals constituted art under the sign ordinance, which would exempt the murals from regulation. Rather, the court noted that under either the work of art or the wall mural provisions of the sign ordinance, the City of Englewood could not prevail. The court concluded that the special review procedure for murals constituted an impermissible prior restraint on free speech in violation of the Constitution, requiring strict scrutiny.^[26]

The court explained, “a municipal ordinance is a prior restraint when it subjects constitutionally protected speech to governmental regulation prior to the time that such speech is to occur.”^[26]

The availability of judicial review, by itself, was insufficient to render the special review process constitutional because it still lacked the requisite procedural safeguards including a specified period in which the city manager must decide whether to issue a permit. As such, the city’s special review process on its face, and as applied to the plaintiff’s murals, constituted a “constitutionally impermissible prior restraint on protected speech” and the trial court erred in denying plaintiff’s cross-motion for summary judgment.^[26]

Historic Property or Historic District Ordinances:

The inclusion of special zoning districts related to historic properties and murals can raise interesting questions. Notably, these regulations may pose or raise prior restraint problems with the permitting and procedures to decide whether some alteration or proposed development of a historic building is compatible with the neighborhood’s historic character.^[26]

Most challenges to historic preservation ordinances are made under the takings provisions, Due Process Clause, or Equal Protection provisions in the Fourteenth Amendment. However, in *Burke v. City of Charleston*, the plaintiff challenged the city’s historic preservation ordinance under the First Amendment in relation to a mural. Plaintiff painted a pop art-style mural in bright colors on the side of a restaurant in a historic district and the city

ordered it removed. The mural included a section within the painting for the restaurant to advertise. Despite this fact, the court concluded that the mural constituted non-commercial speech for its First Amendment analysis.^[26]

The court held that the ordinance was content-neutral because the government's purpose was not to regulate the mural's content. Rather, the purpose of regulating the size, color, and format was the preservation of the historic district, and the restrictions went no further than necessary to achieve those goals.^[26]

Recent Mural Case Law:

In a recent case, the City of San Diego was granted summary judgment in a case involving art murals. *Architectureart, LLC v. City of San Diego* involved a requirement that signs visible from the right of way or signs on city-owned property obtain a permit. However, the San Diego sign ordinance exempted murals from the permitting process, or, specifically:

"painted graphics that are murals, mosaics, or any type of graphic arts that are painted on a wall or fence and do not contain copy, advertising symbols, lettering, trademarks, or other references to the premises, products or services that are provided on the premises where the graphics are located or any other premises."^[26]

The city interpreted its mural exception as applying to "any painted art that is not advertising" and found that the stated purpose of the sign ordinance "is to optimize communication while protecting the aesthetic character of the City." The plaintiff, a mural company, brought a challenge to the ordinance after being issued violations for its murals, which contained lettering. The plaintiff had received approval for previous murals. The plaintiff also alleged that an annual Comic-Con event received special treatment with its murals and advertising.^[26]

The court determined that the speech at issue was commercial, without much elaboration. It analyzed the regulations under the Central Hudson test and concluded that the sign regulations were constitutional, reasoning that the City had established that its interests in optimizing communication and community aesthetics were substantial, which justified the restrictions, and those restrictions advanced the City's interests without going further than necessary.^[26]

Chapter 5 – Monroe Sign Regulations & Murals

Zoning Ordinance

The City regulates signage with the Zoning Ordinance. There are two Articles in the Zoning Ordinance which govern signage. First, Article XIII regulates signage on properties that are zoned on the Official Zoning Map. Article XIII also contains a section addressing Historic Signs in the City. Second, Article VII-Section 730 regulates signage on properties that are located in character districts identified on the Character Based Code Regulating Plan. All the properties inside the Historic Districts and within the Downtown Development Authority boundaries are in character areas on the Character Based Code Regulating Plan. Refer to Appendix B in the back of this report for the Sign Types in the Character Based Code and the current maps of the City.

Signs are defined technically in the Zoning Ordinance in keeping with legal limitations and the City's ability to regulate signage. In Article XIII, Signs are defined as follows:

SIGN: means any surface, frame, letter, figure, character, mark, plane, point, design, picture, stroke, stripe, reading matter, material, fabric, device, object, three dimensional object, or display which bears lettered, numbered, pictorial, or sculptured matter, designed to convey information visually or to draw attention and which is exposed to public view. For the purpose of this chapter, the term "sign" shall not include those devices located entirely within a building or structure, unless such devices are considered window signs; additionally the term "sign" shall include all structural members used to erect or mount same, and any company colors, trademarks, service marks, brand names, logos, symbols, or roof shapes, which are generally used by the company in the design of its buildings, and are generally used, or identified, as trade styles or other identifying marks or symbols of the company's business.

Additionally, a sign face in the Zoning Ordinance is defined as follows:

SIGN FACE: means the part of a sign that is or can be used for display of a message.

Murals & the Zoning Ordinance

The City has not actively engaged any regulation of murals that are considered solely as "art", or only "artistic expression" in nature. There are signs throughout Monroe with traits of being a mural with commercial speech included on the sign, and those were required to obtain permits and meet the sign regulations. The topic of murals, painted only as art or artistic expression

that lack commercial speech, is where the Zoning Ordinance becomes vague. Staff has taken the approach that murals of artistic nature are not regulated by the Zoning Ordinance. Based upon the temperature of the current legal landscape regarding murals, sign regulations, and legal challenges between the two described in Chapter 4, it is necessary for the City to consider moving forward with a program to manage murals. If the murals do not contain commercial speech and are content neutral, the program should not be legally challenged as a violation of free speech under the 1st Amendment.

Monroe City Signs

Monroe signs are considered community signs. The signs were installed and are maintained by the City. Community signs, like our City's "Downtown Monroe," are typically in conspicuous locations as a means of community identification, to promote community morale and create a sense of community pride. The City has several signs throughout downtown, on a water tower, and in rights-of-way that are not permissible through the Zoning Ordinance. The branded signs with City seals and logos are exempt from the sign regulations in the Zoning Ordinance. The signs themselves, are classified as "signs", not murals or works of art. Any mural program adopted by the City will continue to separate any City branded sign as being exempt from regulation. Some of these signs, located on private buildings, have a façade easement established for a limited time. Other signs are placed prominently on the water tower downtown and on the right-of-way on N. Broad Street.

Here are the city branded signs located throughout Monroe:

133 N. Broad Street



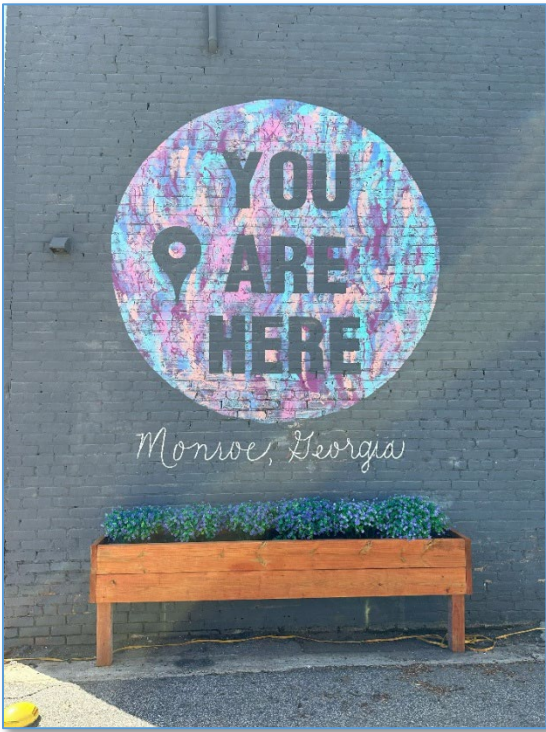
116 S. Broad Street



136 W. Spring Street



105 E. Washington Ave.



121 S. Broad Street



N.

Broad St. south of the intersection with Charlotte Rowell Blvd.



Water tower downtown



111 E. Washington St.



Private Murals in Monroe

Currently in Monroe, there are only two murals located on private buildings and are not sponsored by the City. The two murals are not considered commercial speech and would not be regulated as signage under the Zoning Ordinance. Both murals are located on the same building at 107 Milledge Ave.



Regulated Signs vs Murals in Monroe

Monroe also has several signs that are regulated under the Zoning Ordinance but do have a mural-like appearance. There are three total locations with these sign types that contain commercial speech and mural characteristics.

140 N. Broad St., regulated due to commercial speech in the sign, the name of the store is in the sign, despite the “welcome to Downtown Monroe” element



416 S. Broad St., commercial speech with the grocery store name and soda branding included within the sign



202 S. Madison Ave. (2 Signs), commercial speech and regulated signage even though the owner pays homage to the City's annual car show on one sign, the signs include the branding of the business making these regulated as commercial speech



Chapter 6 – Mural & Public Art Programs

Mural Programs

Mural programs are initiatives that support the creation and display of public art, often in the form of large-scale paintings on buildings or other structures. These programs aim to beautify communities, foster community pride, and provide opportunities for artists. They can vary significantly in scope and focus, ranging from city-wide initiatives to community-based projects.

There are many cities across Georgia with a mural located on a building in their town or city, typically as a welcoming or display of various locally important historical icons included in the mural. Atlanta, as a large metropolitan international city, has a wealth of murals located throughout its city. There are a few rural towns with a rich history of having many murals and having a presence on the international stage themselves.

Across the US, most major cities have artists, non-profits, guilds, collectives, and other types of entities with great interest in painting public murals and art to enhance their cities. Philadelphia has the nation's largest public arts programs. As result, the city is also known as the Mural Capital of the World with over an estimated 4,000 murals painted throughout metro Philly.

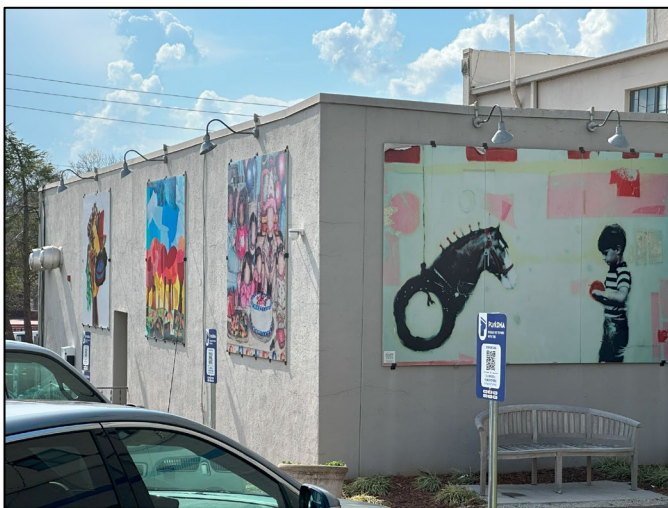
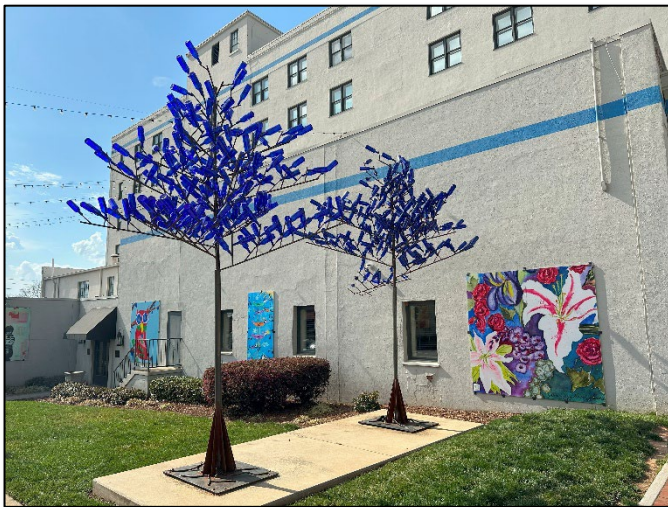
As part of the preparation of this report, research and site visits have been conducted for mural programs that are located other cities and towns here in Georgia. Georgia has several good examples of mural programs implemented in small towns. Although not all towns and cities visited are equal in size as Monroe, they all still provide an example of what can be accomplished. Large metropolitan cities outside of Georgia have also been visited and researched as part of the preparation of this report, to provide a better understanding of how public murals are created and painted on private and public buildings.

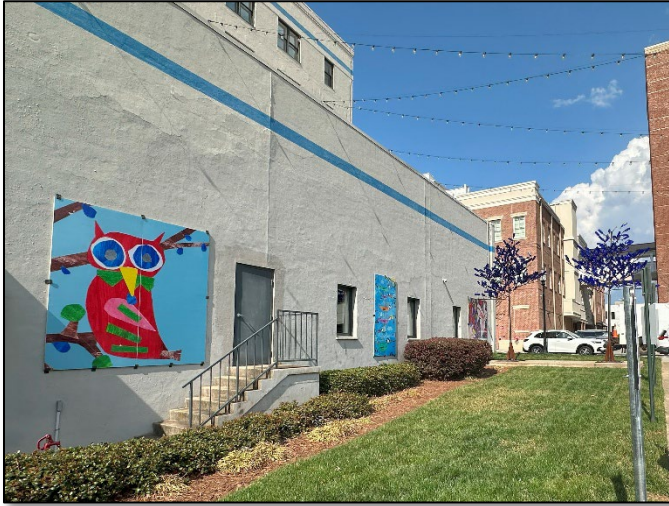
Georgia Cities with Mural Programs

The following are cities in our state with active art scenes, vibrant active murals and public art displays, including ones with active dedicated mural and art programs:

Gainesville, GA: Murals and public art in Gainesville are located on both public property and private property. All the private property murals and public art were installed without any oversight or regulation from the city. The murals and public art on public properties were paid for and installed by the city in parks and public spaces. Some signs in the city are painted like murals but are regulated as a sign. Below are examples of private and public murals and art, as well as the sign with a mural background:

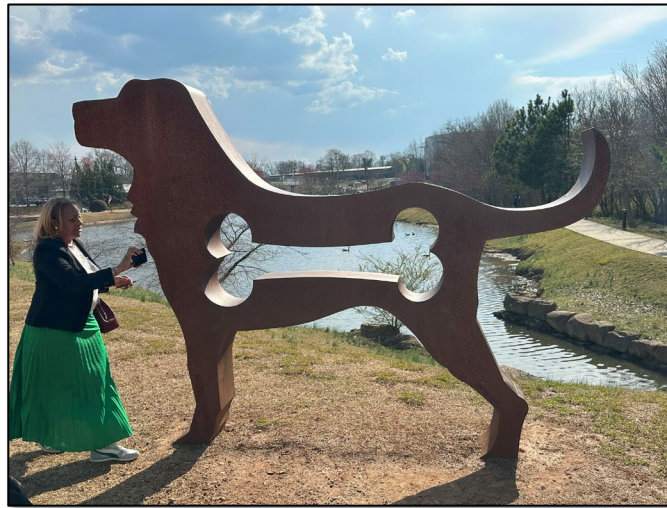
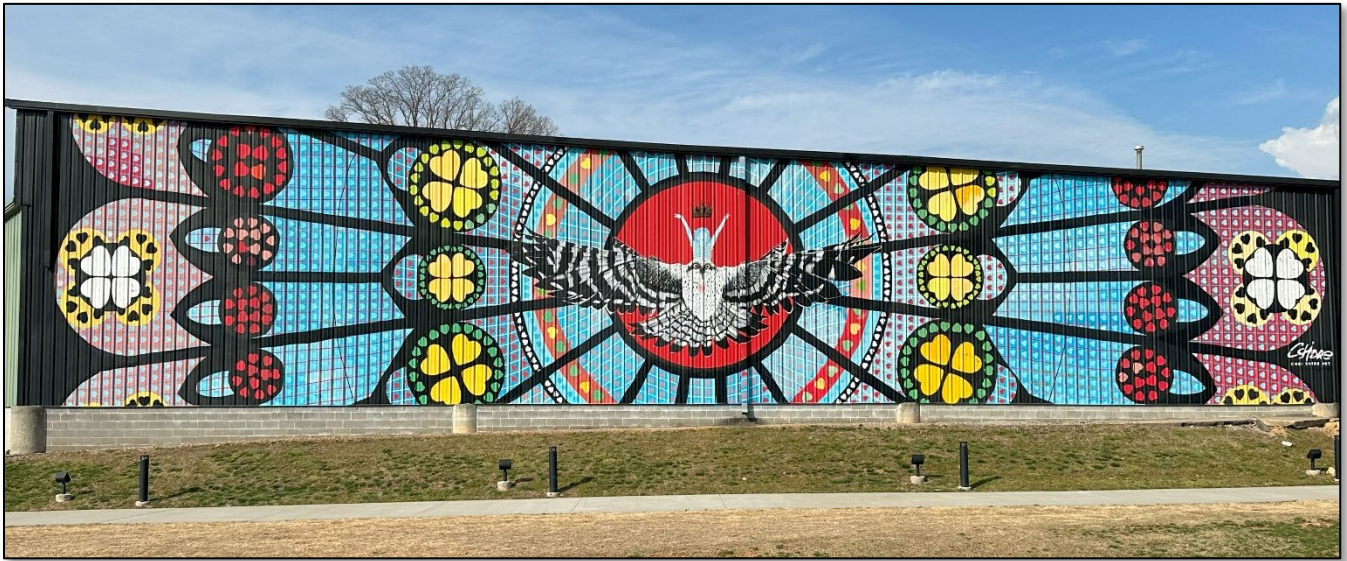
Private Murals and Art Displays:



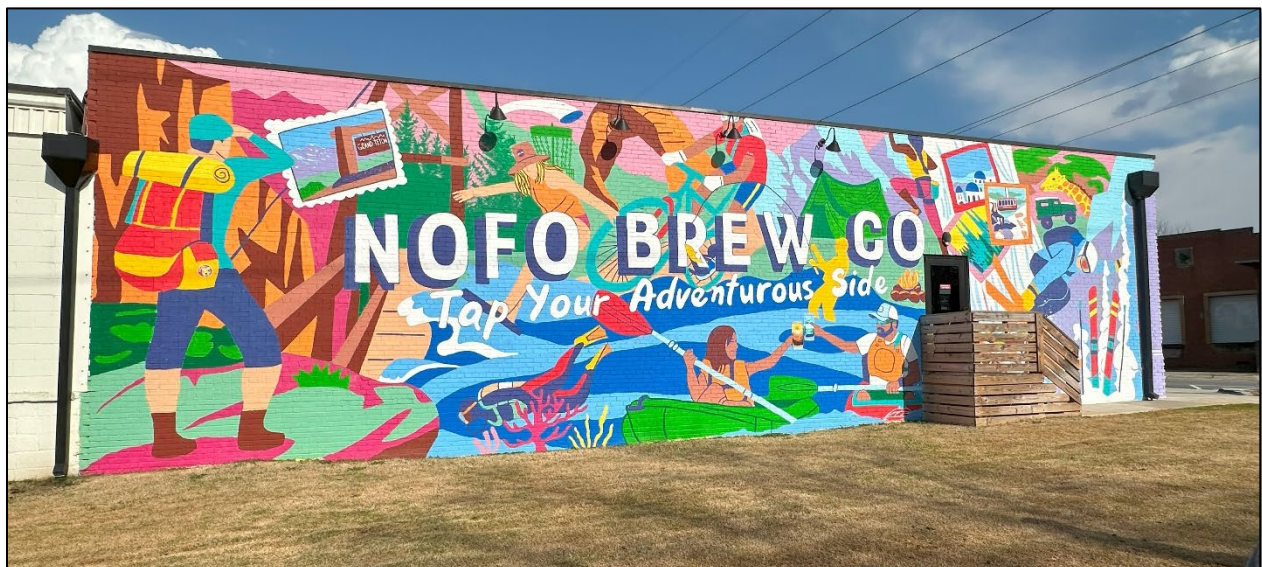


Public Murals and Art Displays:

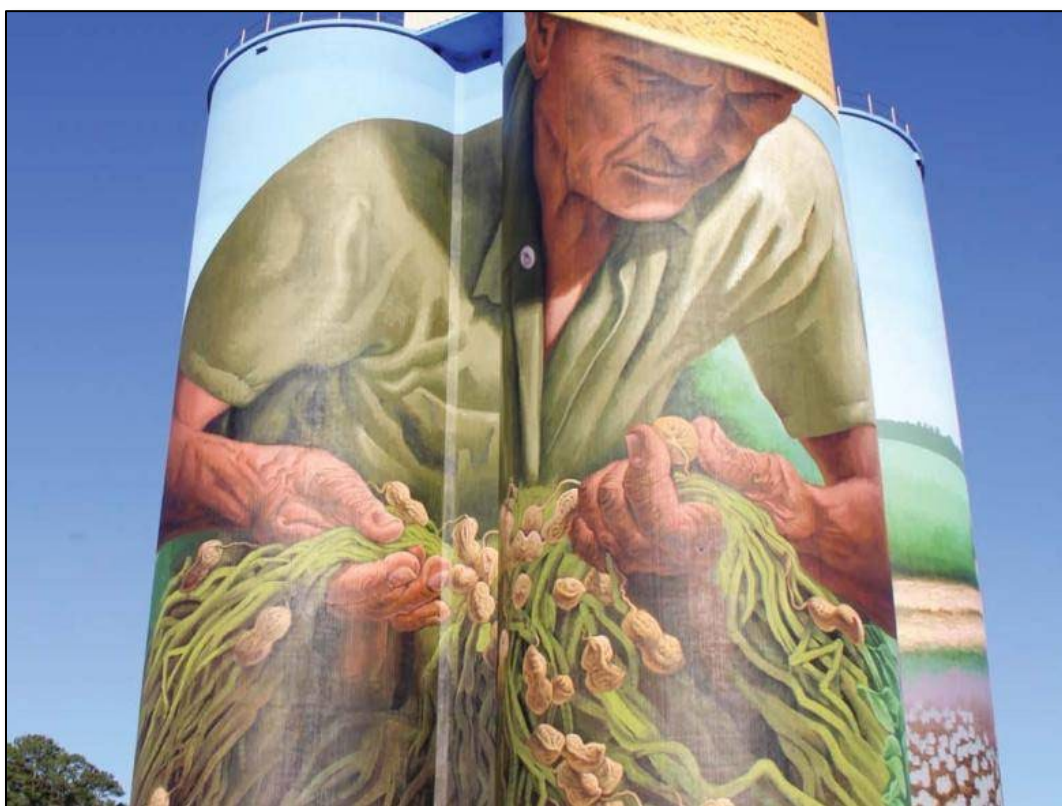




Private Sign (painted with a mural background, regulated by sign ordinance):



Colquitt, GA: designated by the Georgia state legislature in 2006 as “Georgia’s First Mural City”. The infamous murals of Colquitt are painted by the Colquitt/Miller Arts Council, a non-profit company promoting the arts in Colquitt. The Colquitt/Miller Arts Council began a millennium mural project in 1999 when they received a grant from the National Endowment for the Arts. In 2010, Colquitt hosted the Global Mural Conference. The Colquitt/Miller Arts Council sponsored the painting of a 100-foot tall iconic “peanut harvester” mural on a large silo in town by the artist Charles Johnston of Winnipeg, Canada. Colquitt hosted the conference along with Blakely, Georgia and Dothan, Alabama. The following are most of the murals in Colquitt, including one public art display.

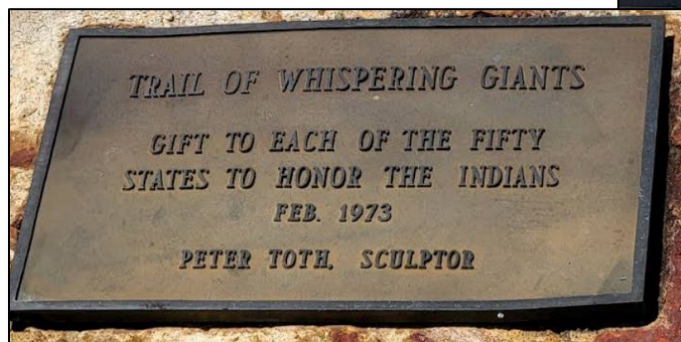








One interesting public art display is a wooden carving as part of The ***Trail of the Whispering Giants*** collection of sculptures by American artist Peter Wolf Toth. There is a total of 74 wooden carvings as part of the series placed across the US, Canada, and one in Hungary. The original sculpture was placed in Colquitt in February 1973 as the 4th sculpture in the entire series. Mr. Toth replaced the sculpture with a new one in 2009. The sculpture is on display at the Miller County Chamber of Commerce.



Blakely, Georgia: All of Blakely's outdoor murals were painted by artists Wes Hardin of Dothan, Alabama sponsored by local nonprofit civic and social clubs in Blakely. One mural is not painted outside but is quite historic. Located inside the Blakely Post Office is a mural established during the "New Deal" program under President Franklin D. Roosevelt. That mural is a scene depicting early Georgian colonists purchasing land from Native Americans.

"This Land is Bought From Indians" on display inside the Blakely Post Office:



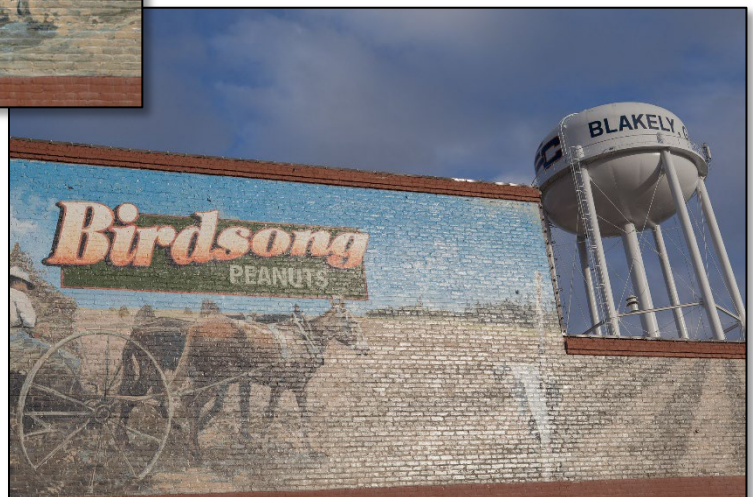
Outdoor murals in Blakely:







The Birdsong Peanuts mural is located on the historic older building at the Birdsong Peanut facility. This would technically be considered commercial speech and regulated as a sign.



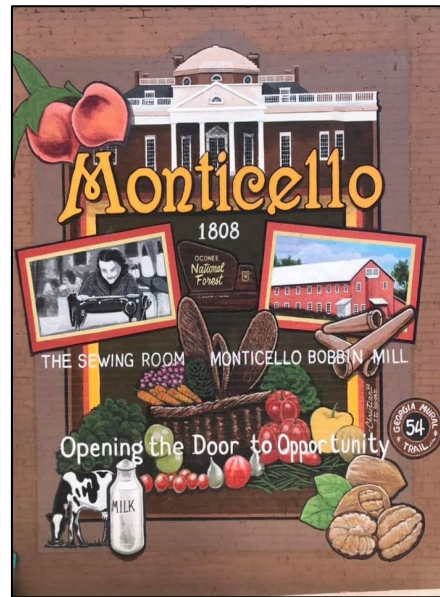
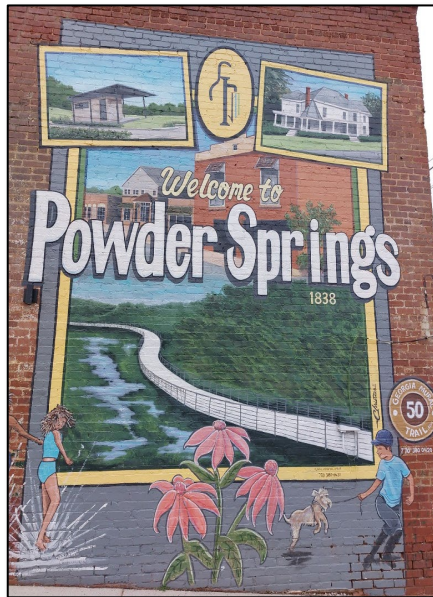
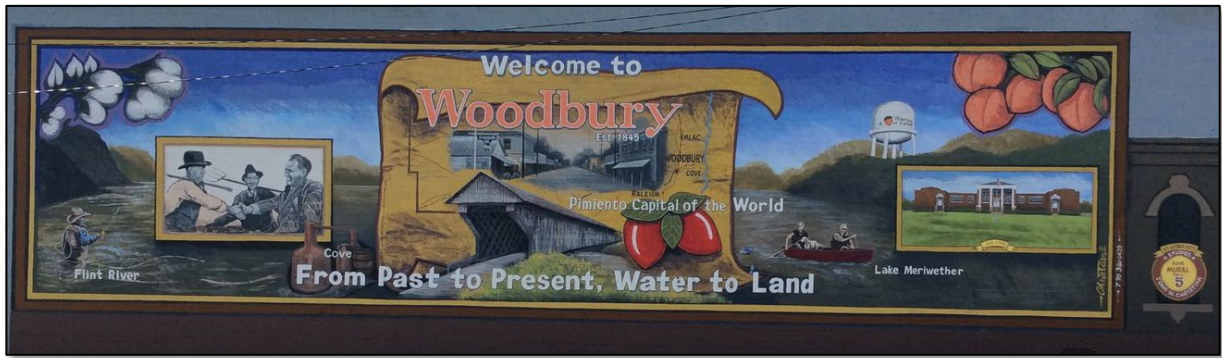
Tybee Island: Tybee Island has successfully implemented a robust mural program governed by their Development Authority and Main Street Board of Directors. All murals are located on private buildings and are privately painted and sponsored. The following are just a few examples.

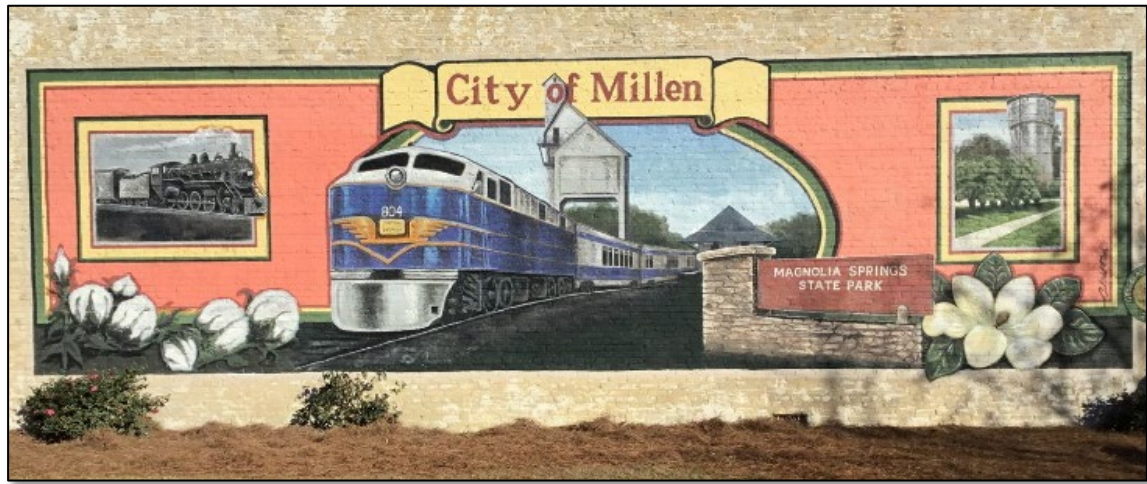




Georgia Mural Trail: The Georgia Mural Trail consists of community signs for cities, towns, and counties across Georgia and parts of Alabama painted by artist John W. Christian. His legacy includes *over 60 signs and murals* across Georgia. Mr. Christian passed away in 2022. The Georgia Mural Trail is a celebration of Mr. Christian's work for cities and towns across both states. He painted signs for towns and cities with the "welcome to..." or "City of..." slogans, like our "Welcome to Monroe Downtown" sign at 133 N. Broad Street. The following are just a few samples of some Mr. Christian's work. These are all considered to be community signs.







Athens, GA: Murals in Athens are all by private artists on private and public buildings.





Major Cities with Mural Programs

The following are examples of mural programs from major cities:

Cincinnati: Cincinnati currently has gone through a period of having many new murals painted in its city. A vast number of the murals are located on buildings inside one of the largest historical districts, the "Over The Rhine" (aka OTR) neighborhood just north of downtown Cincinnati. The OTR neighborhood hosts the largest collection of Italianate architecture in the US. The murals painted in OTR represent how art can be added to a historical neighborhood to invigorate and inspire redevelopment, re-spark the original vibrancy of the neighborhood and enhance the city by minimizing blight and restoring community pride. Most of the murals in Cincinnati are painted by a non-profit collective called ArtWorks. Artworks is responsible for painting more than 300 murals throughout the city. Funding for their murals is received through grants, fundraising, and cooperation from the local neighborhoods and the city. The following examples are only a fraction of the vast number of murals now located in Cincinnati.









Philadelphia: Philadelphia is known as the “Mural Capital of the World,” with over 4,000 murals created in the city. What started as an anti-graffiti program in 1984, Mural Arts Philadelphia is now the nation’s largest public art program and has grown into an international leader. The program has activated some of Philadelphia’s most unassuming locations with community-based public art.

Mural Arts Philadelphia is also part of a larger campaign by the city to repurpose public spaces and create positive dialogue in communities. Residents are often involved in the development of Philadelphia murals. Visitors can see these colorful creations on guided and self-guided tours provided by Mural Arts.

Mural Arts Philadelphia commissions up to 100 public art projects every year. Mural Arts Philadelphia is a non-profit organization. The following are just a few of the recent additions to the mural scene in Philadelphia.





As large as the mural is above, the attention to detail in every facet of the mural is quite impressive.



Similar to the mural on the preceding page, the details within details and depth of the mural itself reveal the talented artistry and mural culture that currently exists in Philadelphia.











Providence, RI: private artists on private buildings, supported by the city





Other Notable U.S. Cities with Famous Murals and Mural Programs:

New York City: Art Capital of the US

Toledo, Ohio: Largest Mural in the US located across 28 grain silos with an approximate size of 170,000 square feet

Saginaw, Michigan: 2nd Largest Mural in the US on grain silos

Los Angeles: the metro LA area has an extensive mural scene including the downtown arts district and along with Philadelphia is called the "Mural Capital of the World"

Miami: includes the infamous Wynwood Walls murals and murals throughout metro Miami are known for their aesthetic appeal and role in visual, social, and political commentary

San Francisco: mural scene dates back 100 years and includes works by Diego Rivera (famous Mexican artist known for social realism)

Richmond, Virginia: growing art scene with mural project contributing to the city's public art landscape

Denver: In Denver International Airport, there is a four panel mural series depicting a global struggle of world war, peace, and harmony with nature which fuels conspiracy speculation the airport is the "Illuminati" headquarters

Atlanta: metro Atlanta has numerous murals and hosts an annual street conference, Living Walls the City Speaks

Nashville: boasts a great selection of murals in the city's arts district

Detroit: has a thriving art scene with numerous murals and public art installed, and hosts an international mural festival each year

Baltimore: has a mural program that's been in place since 1975

Honolulu: has a thriving new mural scene and growing

Sacramento: hosts a mural festival each year, Wide Open Walls

St. Petersburg: has a rich mural scene in its downtown arts district

Chapter 7 – Historical Buildings

Preserving & Protecting Historical Buildings

Many of the older buildings in downtown Monroe are located within a Historic District. The older buildings all predominantly have brick or some other type of masonry exteriors. Older, historic buildings constructed with brick masonry exteriors require an extra level of care and scrutiny prior to any application of paint on the masonry surfaces. In appropriate cleaning or paint coating treatment of certain types of brick masonry on historic buildings can be a major cause of permanent damage to the structure. Typically, the damage comes in the form of water damage trapped behind the masonry after painting. Prior to painting on a historic building with brick or masonry surfaces, the property owner should consult with an expert on historic building renovations. A presentation brief titled *Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings* is a great source of information on the many factors involved in selecting, cleaning, water-repellent treatments for historic masonry buildings published by the Cultural Resources division of the National Park Service of the U.S. Dept. of the Interior.

Chapter 8 – Mural Maintenance

Importance of Mural Maintenance

Murals over time will be subject to the elements. Hot and cold weather, precipitation, and direct sunlight will age murals progressively so maintenance will be an important factor in the longevity and appearance of the mural. Improper paints upon installation on certain surface types can also be a contributing factor to limiting the lifespan of a mural. To ensure a mural is cared for and maintained properly over time, requiring some level of maintenance of the mural is necessary. The following are examples of both proper installation of murals and improper installation of murals as well as the impacts of time, weather, and use of the improper paint types on certain surfaces contributing to limiting the lifespan of the mural.

In Colquitt, the community which began its mural program over 26 years ago, time and exposure to the elements is becoming evident on some of the murals. Considering their age, the murals in Colquitt are in good shape and only need some moderate restoration.



The panel to the left is the original one installed in approximately 1999-2000, vibrant and rich with color.

Here's the same panel today 26 years later. Colors have faded and the weather and sunlight have taken its toll on the mural. The surface type also is a difficult one for maintaining a mural painting being 100% masonry.

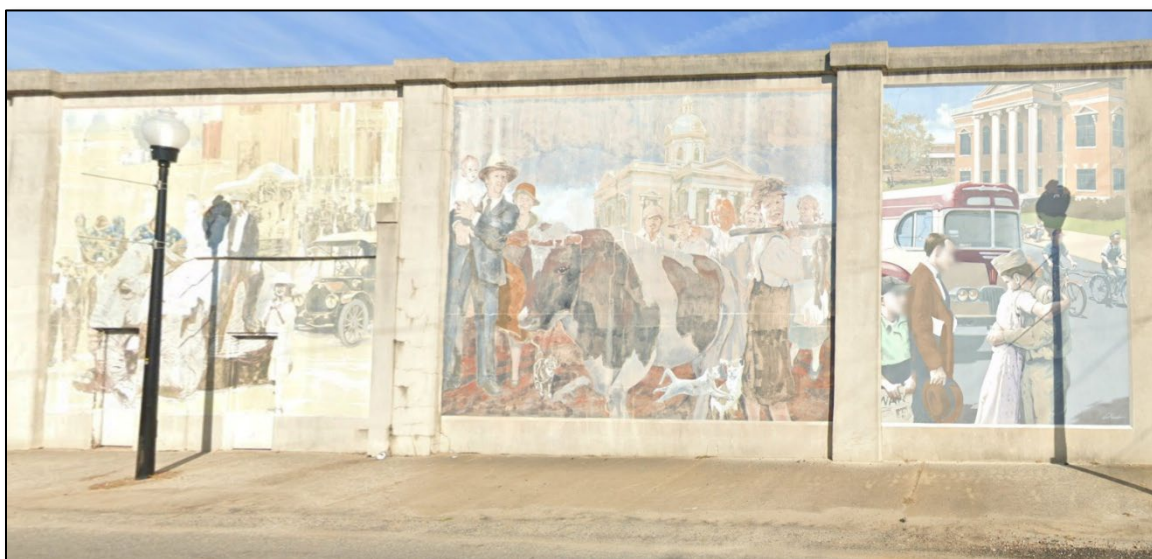


The downtown Colquitt scene with the courthouse to the right was taken approximately 10 years after originally being painted in 1999-2000. The mural had aged somewhat when the photo was taken but was still colorful and vibrant at the time of the World Mural Conference held in Colquitt that year.



The mural has faded substantially over the last 15 years since the photo above was taken and the masonry surface is becoming visible as the mural paint itself is wearing off.

The entire panel of the mural panel above is shown below. This mural is southern facing and takes the brunt of weather and sunshine each year, contributing to the aging and deterioration of the mural.



One of the more unique murals in Colquitt has three-dimensional elements. The original mural below contained a protruding sign for the train depot with the town's name, and the front of the locomotive had a cylinder with bolts simulating the front of a locomotive with a functioning light that would shine at night.



However, the mural was damaged by a hurricane with the light on the locomotive and the depot sign ripped off the wall. The details of the mural are still in decent condition considering its age and despite being weathered and the three-dimensional elements missing due to the hurricane damage.



The Colquitt-Miller Arts Council is currently fundraising to repair and restore all of their existing murals throughout Colquitt.

Here in Monroe, the largest mural in the City is the US Flag at 107 N. Milledge Ave. This mural was painted on the north side of the building in 2017.



An eagle was added a few years later but the mural of the flag itself is currently in bad condition.



The application of paint on the underlying brick does not appear to have been done properly as the mural is deteriorating rapidly. Another point of concern with this mural is the fact it is the US Flag. Representations of the US Flag should not be in poor condition. According to the US Flag Code, a painted mural of the US Flag should be in as pristine condition as any regular US Flag. This could be considered disrespectful representing the US Flag in this manner. The City has contacted the property owner, and they are currently in the process of repairing the mural and removing the eagle.

Mural Longevity

Use of the proper paint types at the time the mural is applied to the wall surface is critical to the life of the mural. Pre-treatment or priming of surfaces whenever possible will eliminate direct contact with mural paints with surface and protect the building walls. Certain historic buildings will require research to avoid applying paints that could damage the building itself. One effective way to extend the life of the mural is to apply glazing on the mural once the painting is complete. Glazing should protect the mural paint from the elements and in many cases will enable the mural to be graffiti proof and easily cleanable if vandalism does occur.

Alternative Surfaces

In lieu of painting murals directly on wall surfaces, an alternative surface type such as plywood or other large, paintable, sturdy surfaces could provide effective ways to install murals throughout the City. The alternative surface could be mounted to walls with appropriate brackets or mounts. This method would be highly effective for historic buildings to avoid unintentional water damage caused by paints applied to older brick. A major advantage of using alternative surfaces is the mural can be routinely replaced with new murals whenever desired without causing any major impact to the wall upon which it is mounted. This method would also be beneficial to the artist as new murals can be generated at the same location repeatedly with fresh, new scenes or artwork.

Chapter 9 – Summary of Findings & Conclusion

Municipalities & Mural or Public Art Programs

Some municipalities encourage and specifically implement programs to display murals or other forms of public art to address blight, encourage and foster community, develop appreciation of art, and promote aesthetic beauty. However, code enforcement and compliance with zoning regulations are typically not at issue in these circumstances since the municipalities implement mural design guidelines. Municipalities seek to use murals in various ways, such as to promote diversity, enhance or contribute to a neighborhood's identity, and signal that an area is the focus of revitalization efforts.

Opportunities in Monroe

There are many opportunities inside the City where murals can be added to existing buildings that are not intended for any particular commercial speech. More specifically, there are opportunities to add murals to the City of the type that would be considered more artistic and expressive in nature, as opposed to those with commercial messaging. The following are locations taken in a brief survey of the City, primarily in and around the downtown area:

111 E. Spring St. (East side of building, corner of N. Lumpkin St. and E. Spring St.)



100 N. Lumpkin Street (East side of building facing E. Spring St.)



115 E. Spring St. (North side of building facing parking lot adjacent to N. Lumpkin St.)



127 N. Lumpkin St. (South side of building)



127 N. Lumpkin St. (West side of building in alley)



123 N. Lumpkin St. (West side of building in alley)



320 S. Madison Ave. (North side of building facing Town Green)



320 S. Madison Ave. (South side of building facing Davis St.)



216 Davis St. (East of building facing S. Madison Ave. at future hotel site)



208 S. Broad St. (South side of building facing adjacent parking lot and S. Wayne St.)



125 S. Wayne St. (South side of building facing adjacent parking lot and S. Wayne St.)



136 2ND St. (South side of building facing 2ND St., note: this is a large expansive wall with no windows, ideal for a mural location)



121 S. Broad St. (North side of building facing Court Street)



The north wall of the Walton Tribune facing the courthouse presents an amazing opportunity to add a window simulation mural depicting an old scene from that period when the building operated as a hotel. The faux windows could be a scene peering into the hotel as if standing on the street looking into the lobby of the hotel with furniture, chandeliers, guests, clerks, bellhops, check-in counter, and porter station, like the faux scene depicted below. The scene's realism would be further enhanced with overhead lighting above each simulated window painted space.



Conclusion

Murals create value in public spaces while at the same time sending a message that the community values the space as a collective. In general, First Amendment protections across all media have expanded over time, and it is unlikely that this trend will change. Meanwhile, murals have become increasingly popular and business owners responding to this trend and commissioning murals on their property can often make credible claims to artistic or non-commercial expression, even when such a commission is likely to have some commercial motivation. As a result, First Amendment constitutional challenges related to regulations or ordinances restricting murals will likely increase. Additional open questions related to murals include First Amendment challenges based on local design requirements for murals in public art programs. In addition, potential challenges based on a municipality's restriction on size, height, or color of murals for aesthetic purposes may impermissibly restrict the messages conveyed by the murals. For example, it is not a stretch to see an artist of a mural argue that these types of restrictions regulate the communicative content of the mural.

It would be prudent for the City to consider whether our sign regulations in the Zoning Ordinance are outdated. In that process, keeping in mind the competing interests of the First Amendment and the City's interest in seeking to regulate protected forms of speech. Free speech principles require a balancing of the constitutional interest in freedom of expression against the City's need to regulate in the public interest.

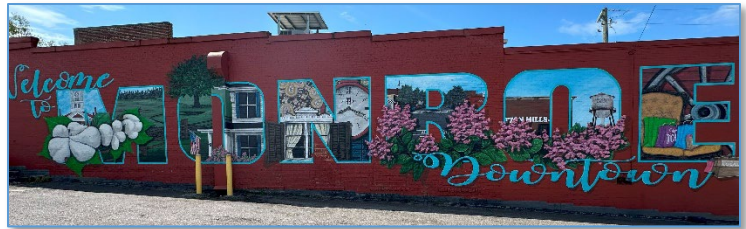
Some suggestions to keep in mind during the review, revision, or amending process include focusing on the type of sign being regulated and not its content, articulating a compelling purpose statement while referencing a comprehensive plan or other legislative findings, cleaning up definitions to reduce content-based distinctions, and determining whether the exemptions in the ordinance pose potential for challenges. Any attempt to define artwork in sign ordinances is likely to pose challenges because distinguishing between a sign and art requires an interpretation of the message conveyed and thereby becomes a content-based regulation.

For murals, it appears the better approach is to implement a mural program. We here in the City of Monroe can set forth design guidelines to enhance revitalization or beautification efforts in accordance with specific goals and objectives tailored to our City, reducing the likelihood of challenge. We can separate the treatment of regulated signage intended for commercial speech from murals and public art.

Recommendation & Next Steps

The City of Monroe should adopt a robust mural program to inspire murals in downtown Monroe. The adoption of the mural program will ensure the City is separating its police powers for sign regulation from the freedom of expression that is accomplished with murals and public art.

The proposed mural program accompanying this report delegates the authority to review and approve murals in the City to the Downtown Development Authority. With that being the case, it is further recommended the Downtown Development Authority refrain from pursuing the establishment of murals on private buildings to avoid direct conflict as the governing body overseeing the murals themselves. Public buildings, public property, and right-of-way would remain viable locations under the control of the DDA and the City for any City sponsored art or mural projects. Due to the number of existing city branded signs, it is further recommended that the City not install any additional City branded signs in downtown areas of the City. Most cities observed in preparation of this report only had one prominent sign identifying the city or town that like our “Welcome to Monroe Downtown” sign. The purpose of not adding additional City branded signs downtown will be to not diminish the value of the largest and most prominent City branded sign downtown, that also includes the most intricate and unique details of the City.



The Downtown Development Authority has certain powers that could be beneficial to the community in lieu of directly placing murals on private buildings by the DDA itself. By partnering with the Convention and Visitors Bureau, this method could be a stimulus to aid in funding non-profit organizations and artists to generate murals to enhance downtown.



APPENDIX A – Monroe City Branded Sign Inventory

133 N. Broad St.

Sign Condition: Excellent

Property Type: Private Building

Façade Easement Status: Expires 2/21/2028, current façade easement lease executed on 2/21/2018, recorded in Deed Book 4191, pgs. 217-223

Sign Status: Ok, Requires renewal on 2/21/2028



116 S. Broad St.

Sign Condition: Good

Property Type: Private Building

Façade Easement Status: None, no lease exists; Sign was painted on the building when the City owned the building. Building was sold to JEC Development LLC on 6/22/2023 and no façade easement was retained for the sign and painting

Sign Status: Potentially at risk



121 S. Broad St.

Sign Condition: Good

Property Type: Private Building

Façade Easement Status: None, no lease exists; Sign was painted on a private building in conjunction with pocket park below sign, but a façade easement does not exist for the adjacent building

Sign Status: Potentially at risk



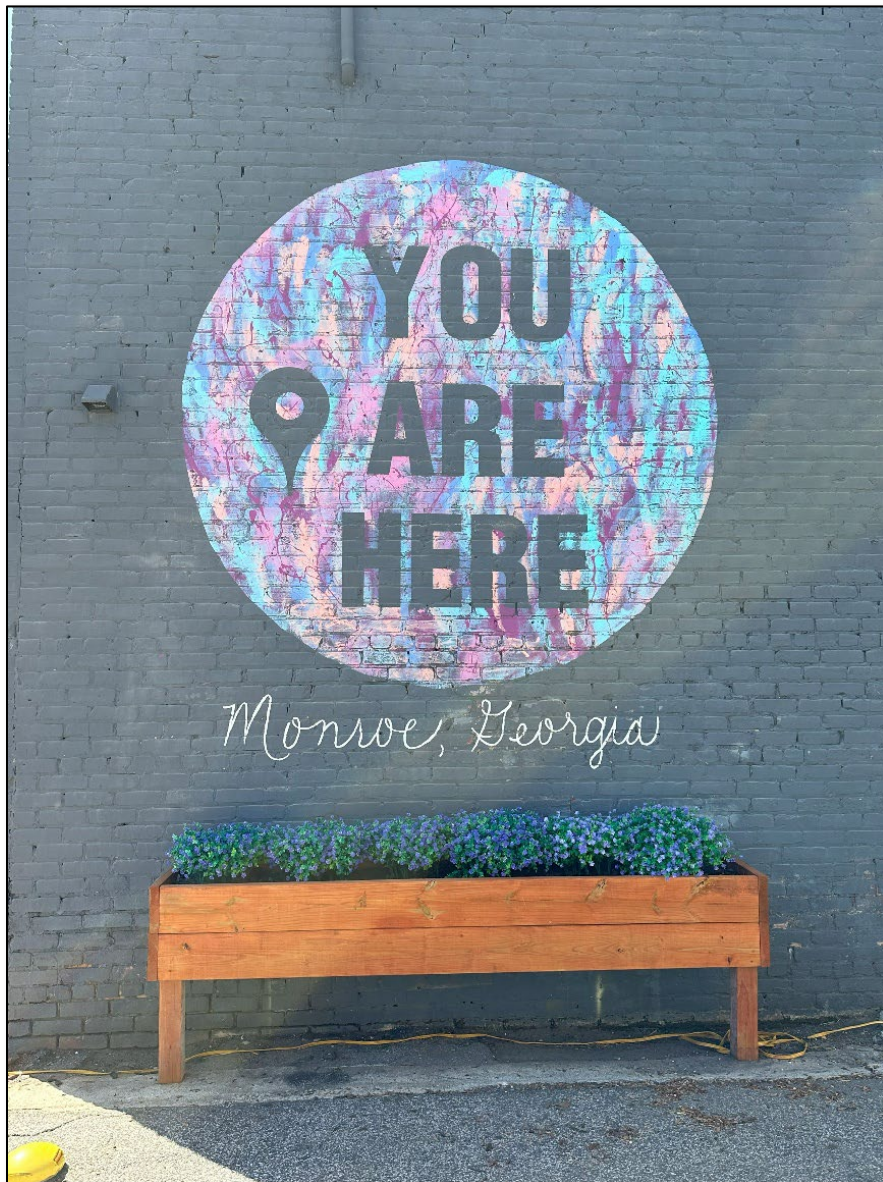
133 S. Broad St./105 E. Washington St.

Sign Condition: Good

Property Type: Private Building

Façade Easement Status: Expires 4/20/2028, current façade easement lease executed on 4/20/2018, recorded in Deed Book 4218, pgs. 142-150

Sign Status: Ok, Requires renewal on 4/20/2028



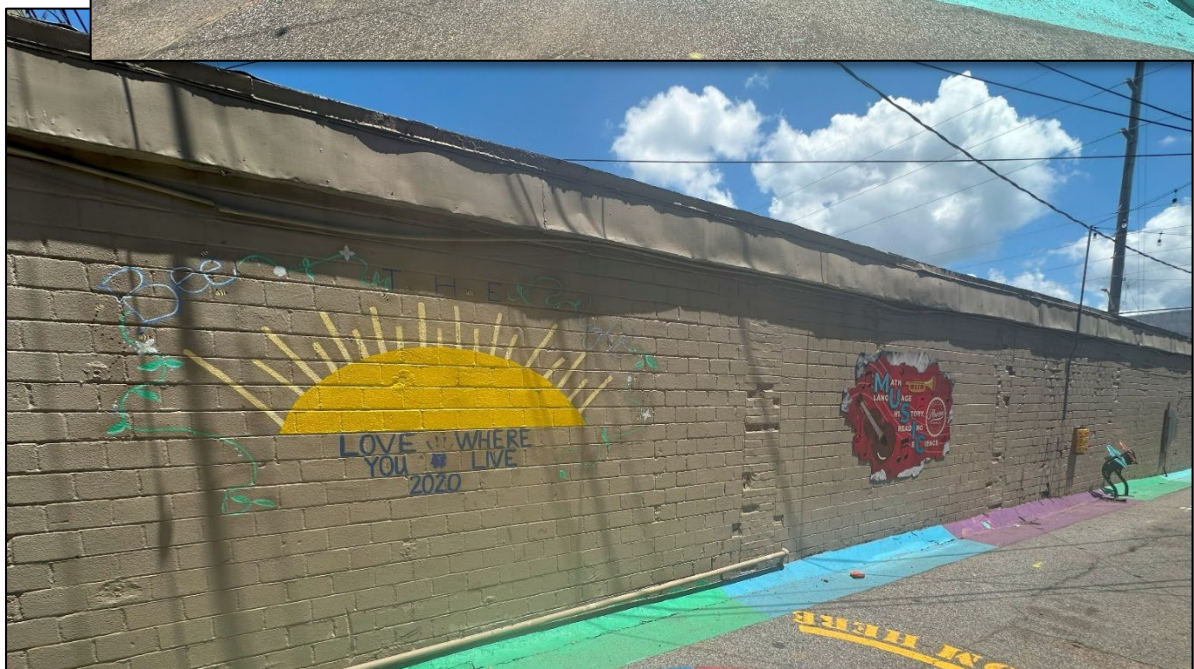
111 E. Washington St.

Sign Condition: Ok

Property Type: Private Building

Façade Easement Status: None, no lease exists; A draft façade easement was prepared but never signed by the City or property owners and never executed

Sign Status: Potentially at risk



136 W. Spring St.

Sign Condition: Good

Property Type: Private Wall

Façade Easement Status: Expires 7/12/2031, current façade easement lease executed on 7/12/2021, recorded in Deed Book 4913, pgs. 186-199

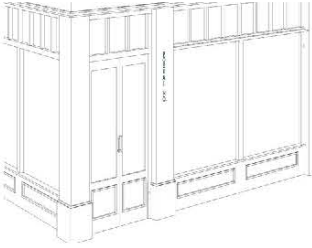
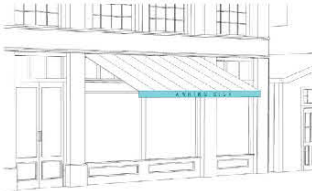

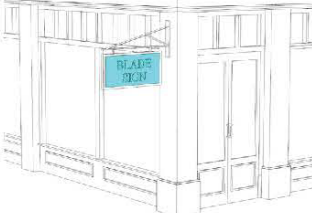

Sign Status: Ok, Requires renewal on 7/12/2031



APPENDIX B – Character Based Code Sign Types

SECTION 730: SIGN STANDARDS

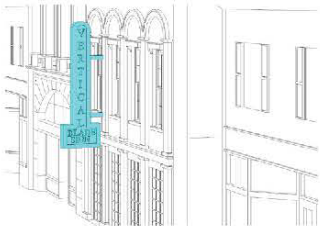
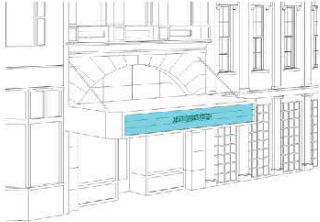
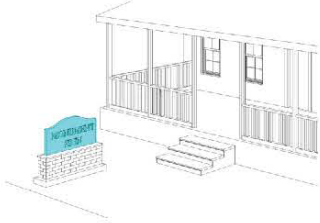
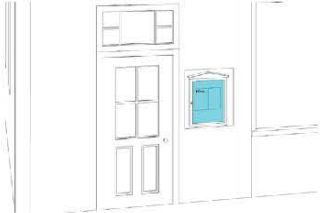
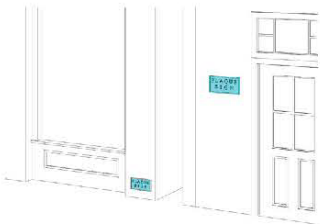
TABLE 730.2-1 SIGN TYPES – SUMMARY

Specific Sign Type	Illustration	Districts
<p>Address Sign A Sign that consists of a numeric reference to a Structure, mounted on the Building.</p>		<p>CD-3 CD-4 CD-5 SD-M CD-CV</p>
<p>Awning Sign An awning that contains lettering painted, screen printed, or appliquéd on the awning valance.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>
<p>Band Sign A Sign that is flat against the Facade and placed directly above the main entrance and often run horizontally along the entablature of traditional Buildings. Band Signs are typically intended to be seen from a distance and are often accompanied by additional pedestrian-scaled signage.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>
<p>Blade Sign A Sign mounted on the first floor of a Building perpendicular to a Building Facade Wall, typically hung from decorative cast or wrought iron bracket in a manner that permits it to swing slightly. These Signs are small, pedestrian-scaled, and easily read from both sides.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>
<p>Directory Sign A Sign that displays the tenant names and locations for a Building containing multiple tenants.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>

Illustrations are provided for illustrative purposes only.

SECTION 730: SIGN STANDARDS


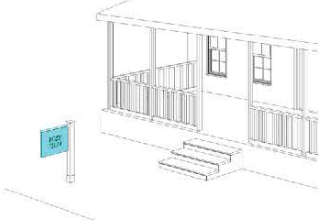

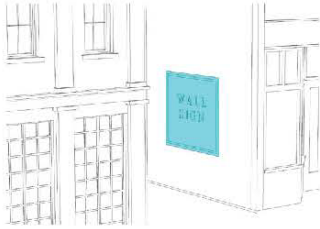

TABLE 730.2-1 SIGN TYPES – SUMMARY

Specific Sign Type	Illustration	Districts
<p>Large Projecting Sign A Sign attached above the first floor of a multi-floor Building and projecting from a Building Facade at a 90-degree angle, or if oriented to a Block corner, a 45 degree angle.</p>		<p>CD-5 CD-CV</p>
<p>Marquee Sign A Sign that is located either along the Facade where it projects perpendicular to the Facade or at the corner of a Building where it projects at a 45 degree angle. These Signs often extend beyond the parapet of the Building, but may also terminate below the cornice or eave. Marquee Signs may have neon lettering used in conjunction with painted colored or changeable lettering.</p>		<p>CD-5 CD-CV</p>
<p>Monument Sign A Sign that is erected on a solid base directly on the ground, and that is itself constructed of a solid material.</p>		<p>CD-4 SD-M CD-CV</p>
<p>Outdoor Display Case A Sign consisting of a lockable metal- or wood-framed cabinet with a hinged transparent door inside of which information may be viewed and accessed for maintenance and updating.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>
<p>Plaque Sign A Sign that identifies a Building or its builder, or on professional office Buildings, which might name the firm or partners in a firm. May also be referred to as an Architectural Sign.</p>		<p>CD-3 CD-4 CD-5 SD-M CD-CV</p>

Illustrations are provided for illustrative purposes only.

SECTION 730: SIGN STANDARDS

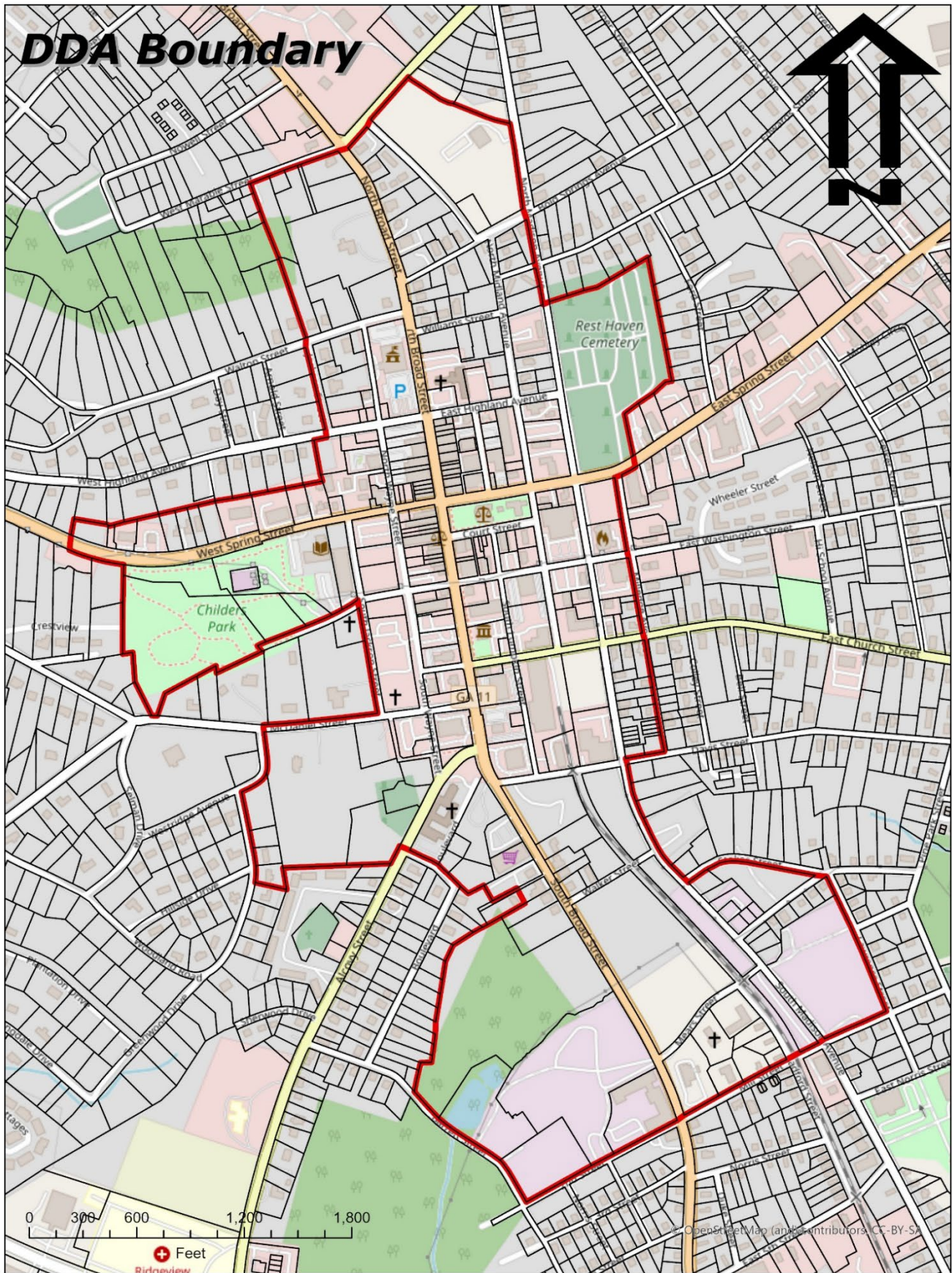
TABLE 730.2-1 SIGN TYPES - SUMMARY

Specific Sign Type	Illustration	Districts
<p>Porch Sign Signs that are mounted on a Porch. Signs must be parallel to the Building Facade.</p>		<p>CD-4 SD-M CD-CV</p>
<p>Post Sign A Sign that is mounted on one or two posts in the Front Yard.</p>		<p>CD-4 SD-M CD-CV</p>
<p>Sidewalk Sign A free-standing, double-sided Sign with lettering painted or applied to the surface, placed at the entrance to a Building in a primarily pedestrian environment. Sidewalk Signs provide secondary signage.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>
<p>Wall Sign A Sign that is flat against the Facade of a Secondary Frontage. These Signs are typically painted directly on the Building and contain a combination of text and graphic elements. They are intended to be visible from a greater distance and shall be accompanied by additional signage on the Facade at the Principal Frontage.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>
<p>Window Sign A Sign that is professionally painted, consisting of individual letters and designs, applied directly on the window or hanging inside or outside a window.</p>		<p>CD-4 CD-5 SD-M CD-CV</p>

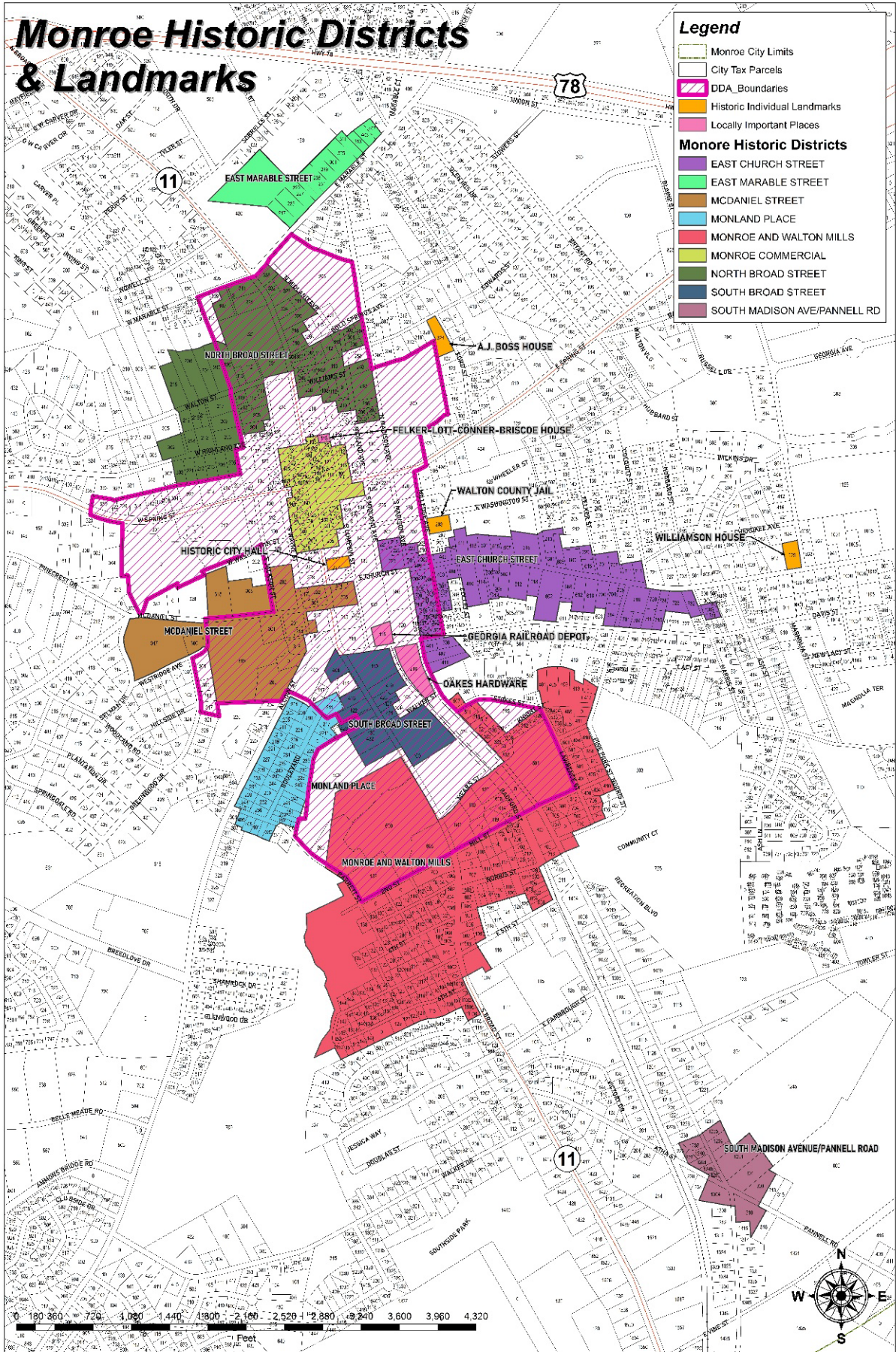
Illustrations are provided for illustrative purposes only.

APPENDIX C – Monroe City Maps

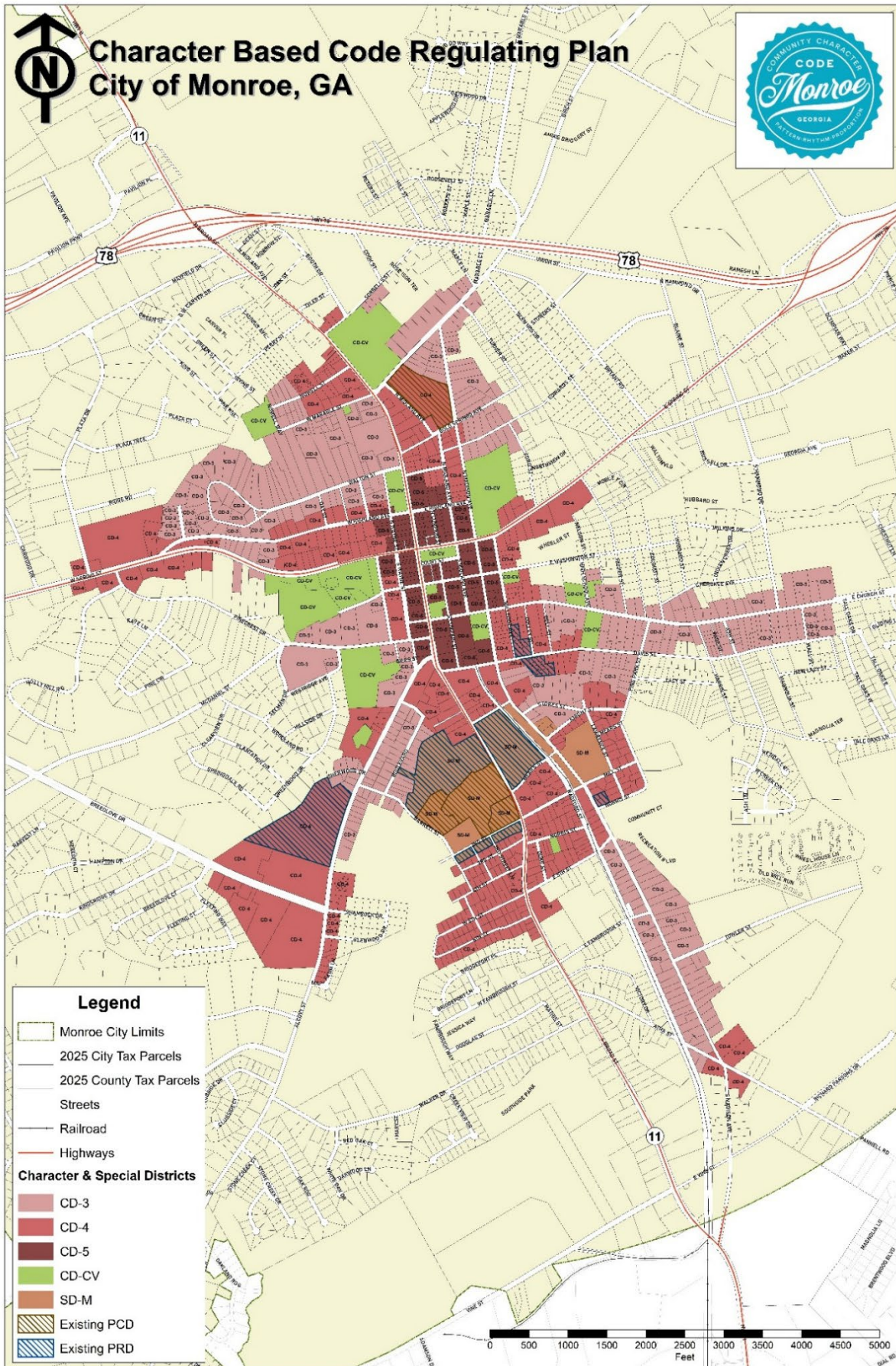
DOWNTOWN DEVELOPMENT AUTHORITY MAP



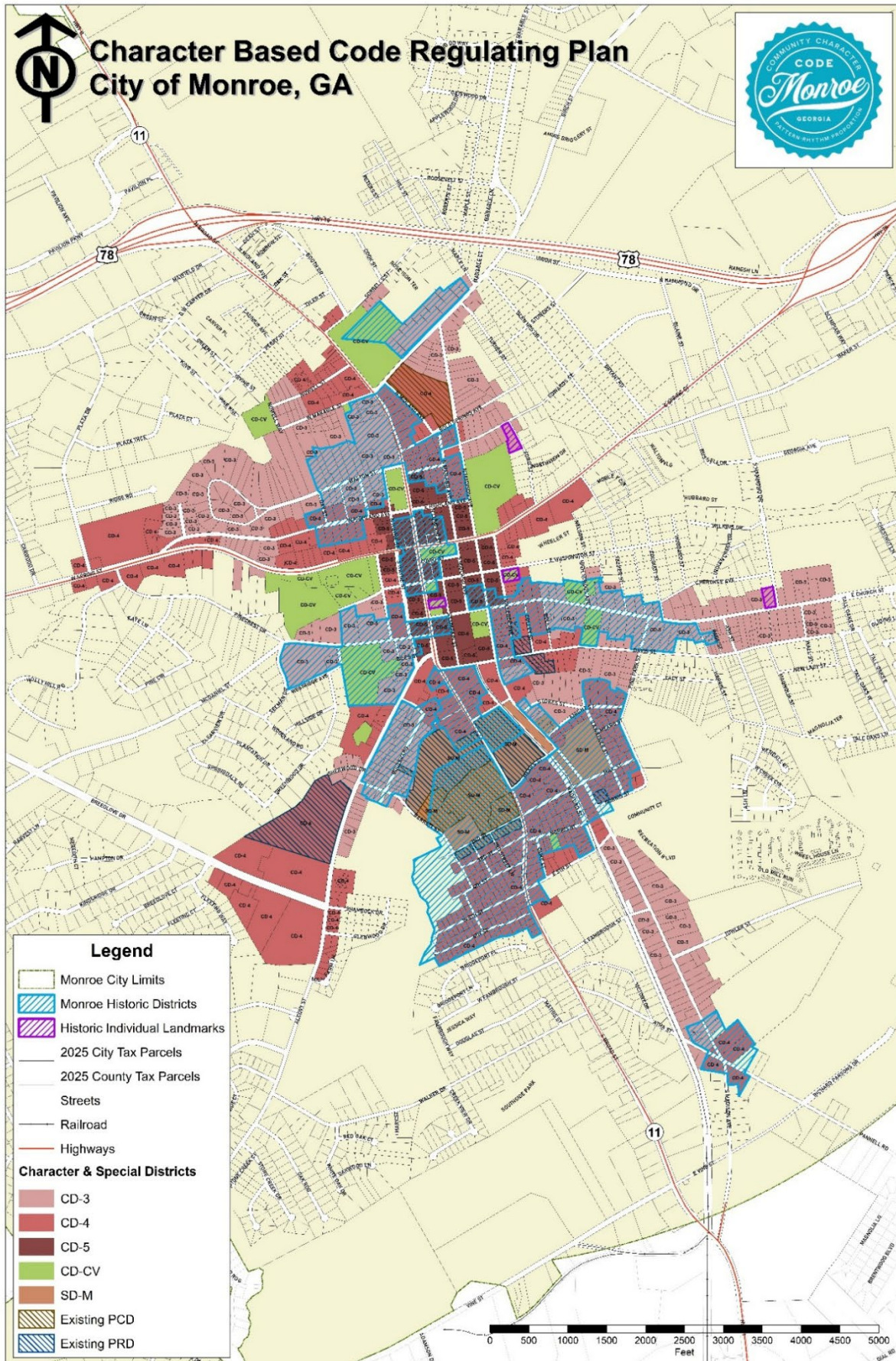
HISTORIC DISTRICTS MAP



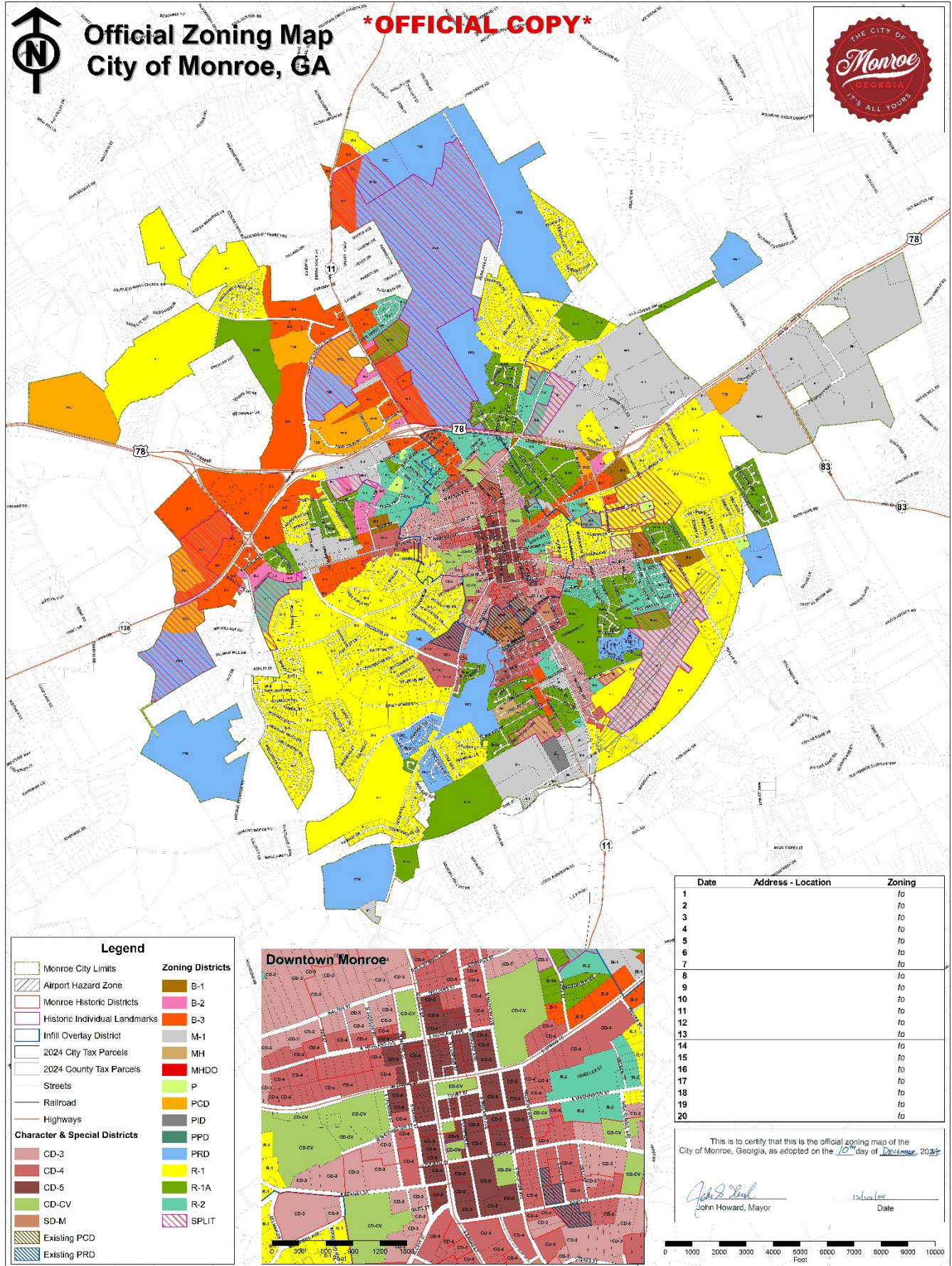
CHARACTER BASED CODE REGULATING PLAN



CHARACTER BASED CODE REGULATING PLAN WITH HISTORIC DISTRICTS



OFFICIAL ZONING MAP



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