



Where Georgia comes together.

Application # _____

Application for Mural Permit

Contact Community Development (478) 988-2720

Applicant/Owner Information

*Indicates Required Field

	Applicant	Property Owner
*Name		
*Title		
*Address		
*Phone		
*Email		

Property Information

*Street Address or Location
*Tax Map #(s)

Instructions

- The application and \$95.00 fee (made payable to the City of Perry) shall be submitted to the Community Development Office. Applications for a mural to be located in the Downtown Development Overlay District must be received before the 3rd Thursday of the month to be scheduled for the regular monthly meeting of the Main Street Advisory Board.
- In addition to completing this application form, the applicant/owner must submit the following additional documentation:
 - A scaled color rendering of the proposed mural;
 - Photographs of the building on which the mural is proposed;
 - Artist's credentials, including photos of previous works, and references;
 - A statement indicating if the mural will be painted on a substrate material or directly on the building. If a substrate is used, identify the material and how will it be attached to the building;
 - A statement regarding the type of wall preparation, primers, paints, and sealers to be used;
 - A written plan for routine maintenance prepared in coordination with the building owner for proper long-term care of the artwork. The plan must address graffiti removal, maintenance of peeling/flaking paint, fading, etc.; and
 - A statement addressing how the proposed mural meets each of the 'standards' on page 2 of this application.
- The staff will review the application to verify that all required information has been submitted. The staff will contact the applicant with a list of any deficiencies which must be corrected prior to consideration by the decision-making body.
- Applications for a mural to be located in the Downtown Development Overlay District will be heard and decided by the Main Street Advisory Board. The administrator will decide on all other applications for mural permit.
- The applicant and property owner must be present at the Main Street Advisory Board meeting to present the application and answer questions that may arise.
- The applicant and property owner affirm that all information submitted with this application, including any/all supplemental information, is true and correct to the best of their knowledge and they have provided full disclosure of the relevant facts. The property owner further affirms that he/she is responsible for maintenance of the mural and approves of the maintenance plan submitted with this application.*

*Applicant	*Date
*Property Owner/Authorized Agent	*Date

Standards for Granting a Mural Permit

A mural permit shall be approved only upon a finding of the decision-making body that the applicant has demonstrated compliance with ALL of the following standards:

(1) *Content, design and location.*

- (a) A mural shall not be a sign which includes words, letters, figures, symbols, or logos which advertise, identify, direct or attract attention to a business, institution, organization, person, idea, product, or service. Directional elements, such as super graphics, signage and color-coding shall not be allowed, except where these elements are an integral part of the work of art. Work that portrays school, team, corporate or organizational mascots, and art that has singularly religious or sectarian purposes shall not be allowed. The mural artist's signature may appear, provided that it is not so prominent as to detract from the mural display.
- (b) Murals shall have relevance to the building, the neighborhood or to Perry, its values, culture, and people, and contribute to the fabric of the city. Murals should be based on the natural beauty of Perry and its surroundings; Perry's history or historic figures; local agriculture; or other relevant themes.
- (c) Murals must be of appropriate scale. Mural size shall be determined by the wall surface to be covered. Smaller walls may be completely covered. On large walls, murals should be large enough to dominate the wall surface, but not so large as to overwhelm the local streetscape.
- (d) A mural must be composed of one cohesive design, not disparate elements. Generally, only one mural will be permitted per structure.
- (e) Colors, though vibrant, should be complimentary and harmonious with the exterior colors of the building structure, as well as consistent with the chosen theme. Neon, fluorescent, or reflective-type paints or materials are discouraged. In the Downtown Development Overlay District colors should complement the approved color palette for this district.
- (f) A mural shall be an original work of art. If the artwork is a multiple, it will only be accepted if it is a limited edition. Reproductions; unlimited editions; decorative, ornamental and functional elements of architecture shall not be allowed.
- (g) Relationship to the building on which a mural is proposed. A mural, by its design, construction, and location, shall not obscure or detract from the significant architectural features of the building structure; nor should the building's architecture be altered to accommodate the mural. A mural should not obscure windows or entrances.
- (h) A mural may be painted on an appropriate substrate and attached to the building. A mural should not be painted on a brick or stone wall that has not been previously painted.
- (i) A mural, by its design, construction, and location, shall not have an adverse impact on adjacent properties or permitted uses. It should not be so large as to overwhelm adjacent architecture or become a visual distraction.
- (j) A mural shall not be located in a residential zoning district.
- (k) A mural should be located in a site where it will enhance and activate the pedestrian and the streetscape experience. The proposed site should be one with high levels of pedestrian traffic and is part of the city's circulation paths or should help to create a place of congregation and activity. A map of appropriate locations for murals may be provided by the City.
- (l) A mural should not cause distraction for pedestrians or drivers, nor should it cause any other negative impact on public safety and welfare.

(2) *Construction and Maintenance.*

- (a) The mural shall be designed and painted by a qualified artist/muralist with a successful track record of construction and installation of murals.
- (b) Murals shall be well designed and incorporate high-quality materials that enhance the overall appearance of the site. Materials may include paint or other media appropriate for exterior use, such as tile or mosaic. Materials shall be long-lasting and graffiti-resistant to the greatest extent possible.
- (c) Consideration of the structural and surface soundness, operational costs, and inherent resistance to nuisance, vandalism, weathering and excessive maintenance of the artwork.
- (d) If a substrate material is proposed, the material shall be appropriately weather resistant, and the method of attachment shall not permanently damage the building.
- (e) An acceptable plan for routine maintenance shall be submitted. Routine maintenance of an artwork becomes the responsibility of the owner of the building on which the artwork is located. The artist should develop a maintenance program in coordination with the building owner for the proper long-term care of the artwork.

Surface Considerations and Paint Systems for Murals

Surface Conditions

The condition of the surface to be painted is perhaps the greatest concern. If the structural or surface integrity of the wall or other surface is failing, the paint will, too. Even a dirty surface can cause paint to fail. To ensure a successful and long-lasting mural, a prospective mural surface should be carefully inspected for:

- loose or peeling paint
- loose or broken concrete
- cracked stucco material
- signs of water leaks (new or old)
- staining or rusting
- the ability to remove metal screws, anchors, or nails (recommended)
- large cracks
- foreign material, such as plant or synthetic material growing through or being deposited from an adjacent or nearby source
- bird or bat droppings, insects, etc.
- electrical wiring or other nearby safety and access hazards

The best type of surface to receive paint is one that is a raw, unpainted stone or concrete material that is free of any of the above conditions. Wood, metal, and other materials that are in new or good condition can also be satisfactory if properly prepared and sealed. If the surface is not new, or if there are any causes for concern, consult a reputable artist, mason, or painting contractor for further assessment and recommended treatment.

Alternatives to Working on Existing Surfaces

If your selection of a particular venue demands that you utilize a wall or other surface that is not in satisfactory condition, you might consider painting on a separate substrate that can be affixed to the surface either before or after the artwork has been applied to it.

Examples of excellent substrates include, but are not limited to:

- aluminum sheet or panel
- aluminum composite sheets, such as Dibond, Alucobond, or Reynobond
- medium density fiberboard (MDF)
- cement board, such as Wonderboard; Cement board is also known as backerboard and is typically used with mosaic tile murals
- polyester fabric (aka “parachute cloth”)

These types of substrates have been used very effectively for large-scale murals where site conditions required use of a substandard wall. Painting the mural on a separate substrate is also beneficial when community members such as children are participating in the painting as it allows access to the full surface while avoiding creating hazardous conditions that would require climbing a high scaffolding. Another benefit is that the artwork can be created in a sheltered space, including during winter or inclement weather conditions.

Utilizing a substrate can also allow the removal and relocation of your mural, on the possibility of the property changing owners or if the wall is scheduled for future destruction or removal. Some spaces even utilize a fixed structure that offers the ability to display temporary fabric or vinyl murals in an outdoor revolving “gallery.”

Substrates should always be carefully installed by professionals, and when the scale might require so, engineers to calculate weight, load, fasteners, and spacers upon a particular wall surface.

Surface Preparation

Before you start any painting, including priming, your surface should be clean, dry, and free of loose material. Make any patches or repairs that are required and allow sufficient time for materials, such as mortar and cement, to cure and dry thoroughly. If you are working on an existing surface that has been in place for some

time (e.g., not new construction), you should power-wash the wall. Allow sufficient time for the wall to dry out after washing. Remember that some materials such as masonry will absorb water and “wick” it to the interior, so even if a surface appears to be dry quickly, give it some additional time.

Selecting a Paint System

Choosing quality paint is essential to the long-term viability of a mural. A three-part “paint system” consisting of primer, paint, and final clear coat is recommended.

Primer

First, you must always match the type of primer to the type of substrate or surface that you are painting. Primer can be purchased at any quality paint retailer. Primers will come in gallon or five-gallon buckets and they will be labeled as to which surface types they are conducive. Primers are simple and straightforward, but remember that any paint store will tint the primer to any color for no additional charge. A light neutral grey, for instance, is typically preferred to a bright white when painting on a large-scale, highly visible/bright wall—simply for an easier painting experience, or for a particular effect of the subsequent artwork.

The most common surface is masonry of some sort. For this application, a good, time-tested product for large-scale painting is 100% acrylic artist-grade paint/primer. As noted above, always begin with a power-washing of the wall, and then apply a 100% acrylic primer made for the same surface type.

For surfaces other than masonry, use a corresponding primer type. There are myriad types for several surface types, and any good paint retailer can provide advice. A primer that is 100% acrylic, water-based or “water borne” is always preferred for longevity, clean up, and environmental concerns, but some materials, such as certain metals, may require a different type of primer. Consult with a paint supplier about the specifics of your surface if you have questions.

Primer can be applied to the surface by spray, roller, and/or brush. Roller, combined with brush, is the most typical and usually most effective method. Choose a roller type based on the surface texture you will be painting. Spray rigs can be rented and/or implemented by a paint contractor. Sometimes for rougher surfaces, or surfaces that have deep grooves or mortar lines, spraying can either cut down on prep time or be the only good solution.

Paint

When selecting the actual paint, 100% artist-grade acrylic is preferred. Try to avoid using commercial-grade paint—the type of paint that is tinted on site at the retail store using a base paint and sometimes described as “house paint”. Artist-grade paint is pigmented at the factory, and the difference is readily apparent when painting artwork at large scale. The artist-grade paint is more opaque, rich, and vibrant than commercial-grade paint.

There are many retailers that offer 100% acrylic artist-grade paint in larger quantities made for large-scale application. Typically, these quantities are gallon and five-gallon increments, but increasingly can be found in pints and quarts as well. These paints are similar or identical to other artist-grade paints in nomenclature, i.e., cadmium orange, dioxazine purple, pthalo blue, etc., and also should have lightfastness ratings that describe each color’s ability to resist fading in sunlight. Lightfastness ratings of #1 are best, decreasing in resistance from there as numbers increase to #2, #3, etc. Always pay close attention to reds and yellows on this rating as you can greatly affect the longevity of your artwork by simply choosing one type of red over another while not really changing the initial palette at all.

Always use a manufacturer’s directions on paint dilution. A mural painter will always want to make the paint as spreadable as possible over the large surface while also retaining opacity or creating a desired translucency. Typically, most acrylic paint manufacturers advise no more than 10% dilution of water by volume. Acrylic mediums and extenders/retarders can be utilized as well—again, check the manufacturer’s advice on such things before using, and perhaps utilize a test area before using at scale. Above all, don’t skimp on the paint. Use quality paint and use a lot of it. Even when translucency is desired, try to achieve the effect by carefully mixing shades rather than “washing” the paint over the surface, as one might prefer on a canvas. By painting as much as possible with undiluted lightfast paint you will extend the life of your mural by years.

Clear Coat

Finally, the clear coat. There are a few different opinions on the type of clear coat to apply to your finished mural, but there should not be any argument as to the need of some type of clear final coat.

In order to understand the purpose of a clear coat, think of automobile paint, as the same principle is applied in both. These are paintings that are outside 24/7. They get rain, dirt, wind, and all kinds of abuse constantly; they must have a protective coating of some kind in order to last and age well. These coatings not only protect from the elements and vandalism, but make it a lot easier to clean or repair when necessary. There are even some UV filtering coatings on the market that would further help keep the piece from fading in the sun. This is not typically necessary or cost effective when lightfast paint is used, but it is an option on the market.

The most common type of clear coat used on murals is simply a 100% clear acrylic, which is the same composition as the primer and paint that was used on the mural itself. In this way, retouching can be made directly upon the surface, with a subsequent retouch of clear coat in a very easy manner over its entire lifespan. 100% acrylic clear coat is also available in many different types of sheen. You can choose from matte, semi-gloss, high gloss, etc. Semi-gloss is the most commonly selected sheen, as it most closely resembles the fresh, undiluted paint itself.

Acrylic clear coats can be applied by spray, brush, or lint-free rollers (always try for the lowest nap for clear coat) and are typically applied in one to two coats. Only use products labeled as “non-yellowing.” They are readily available from artist-grade retailers, home improvement stores, and commercial/residential paint retailers.

Certainly, if you are painting a mural in or on a highly vandalized area or surface, you might want to explore a true “anti-graffiti” type of clear coat. There are two categories of anti-graffiti coatings: sacrificial and non-sacrificial.

Sacrificial coatings are typically also water-borne acrylics that create a protective layer between the final paint and any graffiti that is applied to it. To remove the graffiti, the sacrificial coating is also removed. A new layer of the coating is then applied to the painted surface to protect the artwork from future graffiti. If you choose to use a sacrificial coating, always test it on a sample area or mock-up to make sure that the removal technique works without damaging the artwork.

Non-sacrificial coatings create a “scrubbable” barrier between the artwork and the graffiti, and traditionally have been two-part epoxy paint systems. This allows graffiti to be removed without removing the coating. Epoxy systems can contain very harsh chemicals and should be used with caution as they can be highly toxic. They may be even illegal in your state. However, there are increasingly more environmentally friendly products on the market in many states. It is critical that manufacturer’s instructions are followed and highly recommended that they are applied by a certified professional.

Be well aware that once an epoxy system is applied to the artwork, there is no going back. No removal or repair can be made to the painting underneath should you experience spalling, discoloration, peeling, etc. Regarding discoloration, this type of clear coat may experience adverse chemical reactions to the paint underneath—sometimes an acidic yellowing, or worse. This type of clear coat should only be used in extreme circumstances, over top of the highest grade of acrylic paint, and under the highest of professional supervision. Always consult your local retailers regarding the availability and proper use and disposal of these types of products in your area.