

ADDENDUM

REGULAR MEETING OF CITY COUNCIL

2010 06 14

4:30 P.M.

PART ONE – CONSENT AGENDA

3. APPROVE ADDENDUM AS PRESENTED

Mover - Councillor F. Manzo

Seconder - Councillor J. Caicco

Resolved that the Addendum for the 2010 06 14 City Council meeting as presented be approved.

4. DELEGATIONS/PROCLAMATIONS

- (d) Robert Reid, 1st Vice President of the Chamber of Commerce will be in attendance concerning Proclamation – Dr. Celia Ross Day.

5. COMMUNICATIONS AND ROUTINE REPORTS OF CITY DEPARTMENTS; BOARDS AND COMMITTEES

- (k) Correspondence requesting permission for a private property liquor license extension is attached for the consideration of Council.

Mover - Councillor F. Manzo

Seconder - Councillor S. Butland

Resolved that City Council has no objection to the proposed extended licensed areas as detailed in the written requests for liquor license extension on private property for outdoor events on the following stated dates and times:

- 1) Loplop Gallery Lounge
651 Queen Street East
Downtown Days and Rotaryfest
July 16th and July 17th, 2010
Other Dates
July 9th to 22nd
July 23rd to August 5th
August 6th to August 19th
August 20th to September 2nd

(l) City of Sault Ste. Marie Credit Rating

A report of the Commissioner of Finance and Treasurer is attached for the consideration of Council.

5. (l) Mover - Councillor O. Grandinetti
Seconded - Councillor S. Butland
Resolved that the report of the Commissioner of Finance and Treasurer dated 2010 06 14 concerning City of Sault Ste. Marie Credit Rating, be accepted as information.

- (m) **Installing of Stakes, Pickets, Etc. by the Public on the City's Right-Of-Way**
A report of the Commissioner of Public Works and Transportation Department is attached for the consideration of Council.

Mover - Councillor O. Grandinetti
Seconded - Councillor J. Caicco
Resolved that the report of the Commissioner of Public Works and Transportation Department dated 2010 06 14 concerning Installing of Stakes, Pickets, Etc. by the Public on the City's Right-Of-Way, be accepted as information.

7. **UNFINISHED BUSINESS, NOTICE OF MOTIONS AND RESOLUTIONS PLACED ON AGENDA BY MEMBERS OF COUNCIL**

- (b) Further information from Councillor Sheehan is attached for the information of Council.

(c) **Notice of Motion**

Mover - Councillor J. Caicco
Seconded - Councillor S. Myers
Whereas Algoma University and Sault College are in a phase of unprecedented expansion and positive growth; and
Whereas the post secondary institutions will strive to continue their expansion of infrastructure with new proposed buildings which are now being planned for; and
Whereas a Post Secondary Expansion will have a positive affect on the community including the Downtown as well as an economic generator for the community. Both institutions are an essential element of the future success of the City of Sault Ste. Marie, and
Whereas the Post Secondary institutions have approached the City for a contribution to make this expansion possible;
Therefore Be It Resolved that representatives from Sault College and Algoma University make presentation to City Council regarding their expansion plans;
Further Be It Resolved that City Council refer this matter to the EDC and the Economic Development Fund for their recommendation on this initiative.

5(K)

June 11, 2010



Donna Irving, City Clerk
99 Foster Drive
Sault Ste Marie, On
P6A 5N1

Dear Ms. Irving,

Loplops Gallery~Lounge (651 Queen Street East) is requesting a temporary extension of their license through the AGCO regarding the space directly in front of our building. The AGCO allows Liquor License owners in good standing to extend their license 4 times throughout the course of a year for a total of 2 weeks per time.

We would like to extend our license from July 9th – July 22nd, July 23rd – August 5th, August 6th – August 19th and August 20th – September 2nd 2010.

The patio will be visible but not intrusive and will only operate from 4:30pm – 12:00pm Wednesday through Friday and 7:00pm – 12:00pm on Saturdays. On special occasions/events the patio may be set up on different days and/or different times but will not be open at anytime past 12:00pm in the evenings.

If you require any further information please do not hesitate to contact me at 945.0754.

Thank you for your consideration,

Sincerely,

Stephen Alexander
Owner – Loplop Gallery Lounge

5(K)

June 11, 2010



Donna Irving, City Clerk
99 Foster Drive
Sault Ste Marie, On
P6A 5N1

Dear Ms. Irving,

We are once again requesting to extend the liquor license at 651 Queen St East (Loplop Gallery Lounge) to include the sidewalk immediately in front of the business. The approximate area to be licensed is 25' by 25'. We are requesting the extension for Friday July 16 and Saturday July 17, 2010. This licensing will coincide with free musical entertainment provided by Loplops during the Downtown Days and Rotaryfest (Loplop Second Stage).

If you require any further information please do not hesitate to contact me at 945.0754.

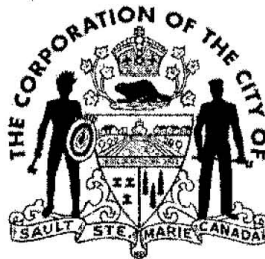
Thank you for your consideration,

Sincerely,

Stephen Alexander
Owner – Loplop Gallery Lounge

5(1)

William Freiburger, CMA
Commissioner of Finance
and Treasurer



Finance Department

2010 06 14

Mayor John Rowsell and
Members of City Council

Re: City of Sault Ste. Marie Credit Rating

The credit rating for the City of Sault Ste. Marie has been maintained at "A" (stable).

The rating last changed on January 15, 2009 when the City of Sault Ste. Marie was upgraded from A (minus) to A.

This report is provided for the information of Council.

Respectfully submitted,

W. Freiburger, CMA
Commissioner of Finance and Treasurer

WF/kl
attachment

June 11, 2010

Research Update:

**City of Sault Ste. Marie 'A' Rating
Affirmed On Low Debt Levels And
Healthy Liquidity; Outlook Stable**

Primary Credit Analyst:

Bhavini Patel, CFA, Toronto (1) 416-507-2558; bhavini_patel@standardandpoors.com

Secondary Credit Analyst:

Adam Gillespie, Toronto (1) 416-507-2565; adam_gillespie@standardandpoors.com

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Research Update:**City of Sault Ste. Marie 'A' Rating Affirmed On Low Debt Levels And Healthy Liquidity; Outlook Stable****Overview**

- We are affirming our 'A' long-term rating on the City of Sault Ste. Marie.
- In part, the affirmation reflects what we consider the city's low debt levels, healthy liquidity position, and strong demonstrated support from senior levels of government. The rating also reflects our view of its solid budgetary performance.
- The stable outlook reflects our expectation that the expected near-term debt issuances will not materially affect Sault Ste. Marie's financial risk profile and that the city will maintain its net creditor position in the medium term.
- The outlook also reflects our expectation that Sault Ste. Marie's economy will continue to diversify slowly, although it will remain exposed to the mature steel industry.

Rating Action

On June 11, 2010, Standard & Poor's Ratings Services affirmed its 'A' long-term issuer credit rating on City of Sault Ste. Marie, in the Province of Ontario (AA-/Stable/A-1+). The outlook is stable.

Rationale

The rating on Sault Ste. Marie reflects Standard & Poor's opinion of the city's very low debt burden, a strong liquidity position, and notably strong support from senior levels of government. A relatively limited economic diversity somewhat mitigates these strengths, in our opinion.

Sault Ste. Marie is the third-largest city in Northern Ontario, with a population of about 75,000. The city is connected to Sault Ste. Marie, Mich., by the International Bridge that spans the St. Mary's River and the American Soo locks. These locks are among the busiest in the world, as they are the only means by which large ships can travel between Lake Superior and the lower Great lakes.

In our view, Sault Ste. Marie, Ont.'s very low debt burden strengthens its financial risk profile. At year-end 2008, the city's direct debt totaled C\$28.4 million, or 14.9% of operating revenue (Standard & Poor's-adjusted). This is down from 17.1% at year-end 2007, and is slightly below the five-year average of 16.6%. Rising cash balances have helped Sault Ste. Marie maintain

*Research Update: City of Sault Ste. Marie 'A' Rating Affirmed On Low Debt Levels And Healthy Liquidity;
Outlook Stable*

its net creditor position for the past several years, with net debt (after netting off cash and liquid investments) amounting to about negative 19.7% in 2008, from negative 9.2% in 2007. In the next 18 months, we expect that the city will issue about C\$5 million for a community recreational center and library and about C\$5 million for water infrastructure, the latter of which it will fund with water rates and sees as necessary to keep pace with roadwork. Even with this additional issuance, we expect that direct debt will not exceed 20% of adjusted operating revenues and that Sault Ste. Marie will maintain its net creditor position during the next three years.

The city enjoys what we view as a healthy liquidity position which has been growing since 2005. Free cash and liquid assets totaled about C\$65.9 million at year-end 2008, or 40.7% of adjusted operating expenditures, up from 31.6% in 2007. The city also has access to a C\$25 million line of credit that it had not drawn at the end of 2008. Total reserves and reserve funds at fiscal year-end 2008 were C\$46.7 million, although close to half is earmarked for the Sault Area Hospital and will be paid out in 2011. The city does not use its reserves as a source of revenue as it does not have the reserve base to do so continually.

Sault Ste. Marie has maintained its liquidity, increased its reserves, and largely used pay-as-you-go financing due to its long history of generating what we see as strong operating balances. In 2008, the operating surplus equaled 15.2% of adjusted operating revenues. Although this is lower than the five-year average of 16.3%, larger-than-normal conditional operational grants from the province inflated the 2006 surplus. The city's after-capital operating balance has increased the past several years, and was 8.8% of total revenues at year-end 2008, reflecting a solid improvement from 2007's 5.0%. Standard & Poor's expects budgetary performance to remain at historical levels in the near term.

Also bolstering Sault Ste. Marie's credit profile are the high levels of support it receives from the federal and provincial governments (the latter in particular). The city typically receives about a third of its total revenues in the form of transfers from senior levels of government, which is well above the average and median for Canadian municipalities. In 2008, 41% of transfers, totaling C\$28.8 million, were unconditional grants from the Ontario Municipal Partnership Fund (OMPF). We expect the uploading to the province of some social support program costs to result in less OMPF funding during the next several years, but the program cost savings to the city along with increasing residential assessment values should offset this somewhat. The city has also received both federal and provincial fiscal stimulus funding for a variety of projects, including upgrades to local postsecondary institutions and a new International Bridge complex that will facilitate cross-border trade and travel.

In our opinion, Sault Ste. Marie's considerably limited economic diversity and prospects mitigate these credit strengths. The city is highly exposed, both in terms of employment and taxable assessment base, to the mature steel and cyclical pulp and paper industries. Essar Steel Algoma Inc. (B-/Negative/--)

remains Sault Ste. Marie's largest employer, with about 3,300 employees. The company is looking to expand, although inadequate infrastructure, particularly the need for a deep water port, remains a barrier. The city's unemployment rate, which is more volatile than the provincial average, was 9.5% in 2009 up materially from 5.6% in 2008. Moreover, Sault Ste. Marie's relative remoteness limits its medium-term growth prospects. To counter this, officials have focused on diversifying the city's economic base and have succeeded somewhat in shifting its economy from a primarily manufacturing-based one to a more serviced-based one. In particular, Sault Ste. Marie bills itself as the alternative energy capital of North America on a megawatt-per-capita base and aims to develop a creative cluster where alternative energy solutions are developed and manufactured locally. Other top employers in the city include the area hospitals, school boards, the city itself, and the Ontario Lottery and Gaming Corp.

Outlook

The stable outlook reflects Standard & Poor's expectations that Sault Ste. Marie will maintain low debt levels and solid liquidity, and that operating performance will continue to be strong. In addition, we expect that the city will continue to receive support from higher levels of government and that efforts to diversify the economy will continue. A positive rating action is unlikely within the forecast period, given Sault Ste. Marie's relatively weaker economic profile compared with that of other rated Canadian municipalities. Any unexpected and meaningful debt issuances, liquidity erosion, or significant shock to the local economy could put downward pressure on the rating.

Related Criteria And Research

- Rating International Local And Regional Governments, Jan. 5, 2009
- Request for Comment: International Public Finance: Methodology For Rating International Local And Regional Governments, May 11, 2010

Ratings List

Rating Affirmed

Sault Ste. Marie (City of)
Issuer credit rating

A/Stable/--

Complete ratings information is available to RatingsDirect on the Global Credit Portal subscribers at www.globalcreditportal.com and RatingsDirect subscribers at www.ratingsdirect.com. All ratings affected by this rating action can be found on Standard & Poor's public Web site at www.standardandpoors.com. Use the Ratings search box located in the left column.

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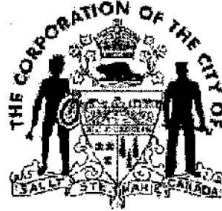
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J. M. Elliott P. Eng
Commissioner



Public Works &
Transportation department

June 14, 2010

Mayor John Rowswell
And Members of Council
Civic Centre

Subject: Installing of Stakes Pickets Etc. by the Public on the City's Right-Of-Way

Purpose

This report has been prepared to address the issue of the public installing pickets, stakes etc. within the City's right of way.

Discussion

Since the City's right of way contains underground plant i.e. gas lines, power lines, Bell cable etc. there are a number of agencies that have authority over whether stakes, pickets etc. can be driven into the ground.

The agencies that govern these underground utilities are as follows:

- Gas lines - Technical Standards and Safety Authority (TSSA)
- Underground Power Lines - Electrical Safety Association (ESA) and Public Utilities Commission
- Bell Canada Cable-Bell Canada
- PUC Water lines-Public Utilities Commission
- Sanitary and Storm Sewers - City

Areas of Concern Regarding Safety

Gas lines and underground power lines present the greatest concern for someone driving stakes or working within the City's right of way. If one of these utilities is struck by either a steel or wooden stake there could be significant injuries or even death.

City's Construction Practice

The City forces on a routine basis are required to obtain locates that indicate the location of all the utilities that are in the area where they are working i.e. excavation, driving stakes to certain depths etc. No work is allowed until all locates have been obtained and the supervisor in charge understands the locate description.

Past Practice for the Public Installing Signs on the City's Right of Way

In the past, when the public wanted to install signs within the City's right of way, they applied at the Building Division where there was a list of authorized locations prepared by the Manager of Traffic. Upon reviewing the application, the Building Division would then send the application to the Manager of Traffic for final approval.

Regulations and How They Apply to the Public Installing Signs

Public Works staff recently had a presentation from Union Gas and Technical Standards and Safety Authority (TSSA) concerning the requirements for carrying out work or driving stakes etc. within the City's right of way. The Technical Standards and Safety Authority made it clear that any excavation work including the driving of stakes pickets etc. required locates. This means that we must have locates for digging or driving stakes and we are liable if we give permission to other parties such as the public to drive stakes, pickets etc. within our right of way.

If the City does not adhere to these regulations TSSA has the authority to fine the Corporation. This is in the form of a municipal compliance order which is a fine of \$1000 per incident.

Proposed Direction

Public works staff has been discussing this matter with the Technical Standards and Safety Authority and they have held firm to what they have told us with respect to placing stakes etc. within the right of way. We are now in the process of discussing this with other municipalities and determining some method/procedure that will meet the requirements of TSSA and allow the public to place signs within the City's right of way. We will be preparing a report on this matter along with recommendations on how we should remedy this problem.

This report has been prepared for Council's information.

Respectfully submitted



J.M. Elliott, P. Eng
Commissioner
Public Works and Transportation Department

Graffiti terminology

From Wikipedia, the free encyclopedia

A number of words and phrases have come to describe different styles and aspects of **graffiti**. Like other jargon and colloquialisms, some phrases vary in different cities and countries. The following terminology comes primarily from the United States.

all city

The state of being known for one's graffiti throughout a city. Originally, this term meant to be known throughout the five boroughs of New York City through the medium of subway cars.

back to back

Graffiti that covers a wall from end to end, as seen on some parts of the West-Berlin side of the Berlin Wall. Similarly, trains sometimes receive **end to end** painting when a carriage has been painted along its entire length. This is often abbreviated as *e2e*. End to ends used to be called **window-downs** but this is an older expression that is falling from popularity.



Graffiti on the Berlin Wall

backjump

A quickly executed throw up or panel piece. Backjumps are usually painted on a temporarily parked train or a running bus.

black book

A graffiti artist's sketchbook. Often used to sketch out and plan potential graffiti, and to collect tags from other **writers**. It is a writer's most valuable property, containing all or a majority of the person's sketches and **pieces**. A writer's sketchbook is carefully guarded from the police and other authorities, as it can be used as material evidence in a graffiti vandalism case and link a writer to previous illicit works.^[1]

bite

To steal another artist's ideas or lettering schemes. Seasoned artists will often complain about **toys** that bite their work.^{[2][3]}

bomb

To *bomb* or *hit* is to paint many surfaces in an area. Bombers often choose **throw-ups** or **tags** over complex **pieces**, as they can be executed more quickly.^{[3][4]}

buff

To remove painted graffiti with chemicals and other instruments, or to paint over it with a flat color.^{[2][3]}

burn

To beat a competitor with a style.

burner

1. A large, more elaborate type of **piece**. The piece could be said to be "burning" out of the wall or train-side. Because they take so much time and effort, burners in downtown areas are more likely to be legal pieces, painted with the consent of the property owner. The early writers of New York also did burners illegally on trains, and adventurous modern writers sometimes still do large scale illegal pieces in heavily-trafficked areas.^{[3][5]}

2. More recently, any quick chrome **bombing** or **throwup**.^[citation needed]

burning

Any work having not been removed. "That piece is still burning on main street."

cannon(s)

A slang term for spray paint cans. This term is thought to originate in Brooklyn, New York.

cap

To cross out or in any other way ruin a piece made by others. Derives from a writer named "Cap" who was infamous for making throw-ups over others' pieces.

crew

A *crew*, *krew*, or *cru* is a group of **writers** or graffiti artists. Some crews are members of gangs or are associated with gangs (sometimes for procurement of art materials or for protection while painting), but most crews are unaffiliated with gangs. Any group of friends can form a crew if they are interested in graffiti and want to start collaborating. There is a smaller risk of being held responsible for crew works if a single member gets arrested. From a legal point of view, the name could have been painted by anyone in the group.^{[2][3]}

dress-up

To completely write all over a specific area like a door-way, wall or window that is untouched.

dubs

London/UK style of graffiti executed in silver or chrome paint. Usually on railway walls or street locations, it is done quickly by a crew or group of writers.

end-to-end (...)

The opposite of *top-to-bottom* - meaning a train-car covered with paint from one side of it to the other. Used as an adjective and non-commonly as a noun.^[6]

etch

The use of acid solutions intended for creating frosted glass, such as Etch Bath, to write on windows. In Norway some trains have even been taken temporarily out of service because of the *acid tagging*, which is potentially dangerous for other people's health.^[7]

fills

Also referred to as "bombs" "throw ups" or "throwies". Fills describe a piece of graffiti that is either filled in a rush or a solid fill. A fill is also the interior base color of the piece of graffiti.

gallery

Locations such as overpasses and walls facing train tracks that are secluded from the general public but are popular with writers. Since anything that is written is likely to stay for a while, an accumulation of styles and skills can be viewed.

going over

To "go over" a piece of graffiti simply means to paint on top of it.^[3] While most writers respect one another's artwork, to intentionally and disrespectfully paint on top of another's work is akin to a graffiti declaration of war. However (due partially to the limited amount of desirable wall-space) most graffiti writers maintain a hierarchy of sorts; a tag can legitimately be covered by a throw-up, and a throw-up by a piece, and this is commonly done without incident. If a piece has previously been slashed (or "dissed"), it is also acceptable for another writer to go over it. To violate these guidelines, or to simply paint lower-quality graffiti on top of a higher-quality artist's work will quickly characterize a writer as an annoyance, or "toy." This is thought to be dangerous as a few remarkable crews are rumored to be physically violent to people not respecting their self-claimed rank in the hierarchy. *also: hot 110*^[8]

getting up

to work your reputation or "rep" through graffiti. (see King)

heaven spots (or shorter as *heavens*)

Pieces that are painted in hard-to-reach places such as rooftops and freeway signs, thus making them hard to remove. Such pieces, by the nature of the spot, often pose dangerous challenges to execute, but may increase an artist's notoriety. This term also encompasses a double-meaning as the locations are often very dangerous to paint there and it may lead to death, thus, going to heaven (also known as "hitting up the heavens").



"Heavens" or "giraffiti"

hat (honor-among-thieves)

A person who is described as wearing a "hat" is an artist who is considered trustworthy in the graffiti community. A person who knows a lot of information about other artists but does not spread such knowledge to the authorities.

head

similar to a king or queen, a "head" is a writer who has much skill and a high reputation among other writers in his area.

hollows

also referred to as "outlines" and "shells". A hollow is a piece of graffiti that contains no **fill**.

insides

Graffiti done inside trains, trams, or buses. In 1970s New York, there was as much graffiti inside the subway trains as outside, and the same is true of some cities today (like Rome, Italy and Melbourne, Australia). While still very common, *insides* are often perceived as being less artistic.

king

The opposite of **toys**, kings or **queens** (feminine) are writers especially respected among other writers. This is sometimes separated into "inside" and "outside" kings. To be a king of the inside means you have most tags inside trains (to "own the inside"), and to "own the outside" means having most pieces on the train surface. One should note that there are kings of *style* among a variety of other categories and the term is regionally subjective. Self-declared kings will often incorporate crowns into their pieces; a commonly used element of style. However the people must

be very self-confident when doing it, since other great writers tend to slash out self-proclaimed kings who have not gained that rank yet in their eyes. Typically a writer can only become a king if another king with that status already has expressed so.^{[3][9]}

knight

A respected graffiti writer whose skills are still progressing. They are not as good as a king, but are much better than a toy.

landmark

When an individual "tags" on a certain location that becomes very difficult for removal. Can also be a location that will not get noticed too much, therefore it stays on longer.

legal

A graffiti piece or production that is made with permission.

married couple

Two simultaneous *whole cars* painted next to each other.^[3] Some artists make fun of the term by connecting the two paintings across the car-gap often in a humoristic or obvious way to signal the *marriage*. (Subway cars permanently coupled and sharing a single air-compressor and electrical generator between them are technically *married pairs*.)

massacre

When municipal authorities take down or cover up an accumulation of tags and pieces, leaving a blank space.

mop

A type of homemade graffiti marker used for larger tags that often has a round nib and leaves a fat, drippy line. Mops may be filled with various inks or paints.

pawn

Another name used to describe **toys**. This name pawn is used in conjunction with the "King/Queen" and "Knight" terminology which is a reference to Chess.

paint-eater

an unprimed surface such as raw wood or concrete that eats up standard spray paint. If a location has been given the reputation of being a "paint eater" than in such cases a thicker paint should be obtained and executed.

patch

A tag that has been rubbed out by being painted over usually by gray paint or "patched" over.

pichação

Brazilian name for the unique form of tagging found in that country. [1]

piece (short form of *masterpiece*)

A large and labor-intensive graffiti painting. *Pieces* often incorporate 3-D effects, arrows, and many colors and color-transitions, as well as various other effects. Originally shorthand for masterpiece, considered the full and most beautiful work of graffiti). A piece requires more time to paint than a throw-up. If placed in a difficult location and well executed it will earn the writer more respect. Piece can also be used as a verb that means: "to write".^{[3][10]}

racking

Shoplifting or robbing, not limited to but including paint, markers, inks, caps, and clothes. Although disputed whether racking is an essential part of graffiti, there are writers who do not consider using legitimately acquired paint or pens as proper graffiti.^{[3][11]}

roller

An enormous piece done with a paint roller instead of aerosol.

run

The length of time graffiti remains up before being covered or removed. If a piece has been up for a year, it is said to have "run for a year".

rusto

Rust-Oleum brand spray paint.

scribe

Also called "scratchitti," *scribing* creates hard-to-remove graffiti by scratching or etching a tag into an object, generally using a key, knife, stone, ceramic drill bit, or diamond tipped Dremel bit. The Mohs scale of mineral hardness determines which stones or other objects will scratch what surfaces. Often accompanied by etch, which is a faster method only applicable on glass surfaces

slam

To paint an extremely conspicuous or dangerous location.

slash

To put a line through, or tag over, another's graffiti. This is considered a deep insult. It is also known as "marking", "dissing" and "capping" (because of an infamous writer called CAP going over almost every piece on every car of the New York transit system in the early 70s and has become sort of a criticized legend because of that). Also referred to as "crossing out", "dissing" or "going over".

stainer

A marker used to tag with, generally with a 12mm or 20mm tip. In some countries such as Australia possession of these without a reason can result in an on the spot fine

sticker

Also referred to as "labels" or "slaps". A sticker (often obtained from shipping companies and name greeting labels) with the writer's tag on it. A sticker can be deployed more quickly than other forms of graffiti, making it a favorite in any public place such as newspaper dispensers, stop signs, phone booths etc. A popular sticker that was used originally was the "Hello my name is" red stickers in which a writer would write his or her graffiti name in the blank space.

straight letter

Also referred to as "straights" and sometimes "simples" are a direct blocky, more readable and simpler style of graffiti. Straight letters can be read by anyone and usually contain only 2 colors.

tag (scribble)

A stylized signature, normally done in one color. The simplest and most prevalent type of graffiti, a tag is often done in a color that contrasts sharply with its background. *Tag* can also be used as a verb meaning "to sign". Writers often tag on or beside their

pieces, following the practice of traditional artists who sign their artwork. A less common type of tag is a "dust tag", done in dust by writers to practice. The verb tagging has even become a popular verb today in other types of occasions that are non-graffiti-related. Tagging first appeared in Philadelphia, with spraypainted messages of "Bobby Beck In '59" on freeways surrounding the city. The first "king" was also crowned in Philly: Cornbread (graffiti), a student who began marking his nickname around the city to attract the attentions of a girl. In New York City, TAKI 183 inspired a newspaper article about his exploits, leading to an explosion of tagging in the early seventies.^[12]



throw-up

A throw-up or "*throwie*" sits between a *tag* and a *piece* in terms of complexity and time investment. It generally consists of a one-color outline and one layer of fill-color. Easy-to-paint bubble shapes often form the letters. A throw-up is designed for quick execution, to avoid attracting attention to the writer. Throw-ups are often utilized by writers who wish to achieve a large number of tags while competing with rival artists. Most artists have both a tag and a throw-up that are essentially fixed compared to pieces. It is mostly so because they need to have a recognizable logo for others to identify them and their own individual styles.^{[3][13]}

top-to-bottom

Pieces on trains that cover the whole height of the car.^[3] A top-to-bottom, *end-to-end* combined production is called a *whole-car*. A production with several writers might cover a *whole-train*, which means the entire side of the train has been covered. In the U.S. this term can also be used as a single noun instead of only an adjective.

toy

1. Used as an adjective to describe poor work, or as a noun meaning an inexperienced or unskilled writer.^[3] Graffiti writers usually use this as a derogatory term for new writers in the scene or writers that are old to the scene that still do not have any skill or reputation. The act of "toying" someone else's graffiti is to disrespect it by means of going over it (see "slash"/"going over").
2. "toys" often added above or directly on a "toy" work. An acronym meaning Tag Over Your Shit.

undersides

Tags or signatures painted on the under carriage of passenger trains. Undersides are normally marked in the yard after painting the train panel, most undersides will last somewhat longer than the original piece, as the railway workers primarily focus on the most visible things and sometimes do not have resources to clean everything.

up

Writers become *up* when their work becomes widespread and well-known.^[3] Although a writer can "get up" in a city by painting only tags (or throw-ups), a writer may earn more respect from skillfully executed pieces or a well-rounded repertoire of styles than from sheer number of tags. Usually the more spots a writer can hit, the more respect he or she gains. A writers ups is determined by how much prolific graffiti he/she has accomplished and that is actively running.

whole car

A single or collaborative piece that covers the entire visible surface of a train car, usually excluding the front and rear of the train. A whole car is usually worked upon by either a single artist or several artists from the same crew and is completed in one sitting.

whole train

All train cars (usually between four and eight or more, regardless of the train length) completely covered with paint reaching the far end of the train on one or both sides. Such demanding actions are often done by multiple artists or crews and with a limited variation of colors - commonly in black and silver - because of the stressing time limitation they are facing when painting in the train yards (very often less than 30 minutes). However the more artists who participate, the better works can come out of it and the cars are done quicker too. This type of graffiti, if finished successful, is one of the most respected forms amongst other writers, but is also rarer due to the higher risk of getting caught.

wildstyle

Graffiti with text so stylized as to be difficult to read, often with interlocking, three-dimensional type.^[3]

window-down (...)

Used mostly as a prefix for a *whole car* (other variations are possible too) where the content has been painted below the window borders, almost always covering the whole surface in its length (see *end to end*). Can be used as a more precise alternative to the mentioned term within the brackets, but though not in addition to *top-to-bottom* as that will exceed the definition of the term.^[3]

**woodblock graffiti**

Artwork painted on a small portion of plywood or similar inexpensive material and attached to street sign posts with bolts. Often the bolts are bent at the back to prevent removal.

writer

A practitioner of writing, a graffiti artist.^{[2][3]}

References

- ¹ ^ "The participants, who didn't keep the traditional type of graffiti black book, still had a sketchbook and a photo album that documented and preserved the ephemeral nature of their graffiti paintings." Rahn, Janice. *Painting Without Permission: Hip-Hop Graffiti Subculture*, Westport: Greenwood, 2002. (p. 205)
- ² ^ *a b c d* Whitford (p. 1)
- ³ ^ *a b c d e f g h i j k l m n o p q* *Subway Art*, Martha Cooper and Henry Chalfant, p27. Henry Holt and Company, 1984. ISBN 978-0805006780.
- ⁴ ^ "Graffitiists' slang ... *Bomb*: To apply graffiti intensively to a location ... *Hit*: To tag or bomb a surface" Whitford, M. J. *Getting Rid of Graffiti: A Practical Guide to Graffiti Removal*, London: Taylor & Francis, 1992. (p. 1)
- ⁵ ^ "Burner: A great piece" Whitford (p. 1)
- ⁶ ^ "End to end: A piece covering the entire length of a train carriage." McDonald, Nancy. *The Graffiti Subculture: Youth, Masculinity and Identity in London and New York*, New York: Palgrave Macmillan,

2001.

7. ^ <http://www.aftenposten.no/nyheter/iriks/article1260136.ece> Norwegian newspaper article about acid tagging (foreign language)
8. ^ <http://www.subwayoutlaws.com/Hot110/Hot110.htm>
9. ^ *"King/Queen: Dominant graffitist on bus route or underground railway line"* Whitford (p. 1)
10. ^ *"Piece: Coloured, complex pictorial graffiti in spray paint (from masterpiece)"* Whitford (p. 1)
11. ^ SEEN, an early graffiti writer, states, at 1:39, that they use to steal paint back in the day, referring to it as "racking."
12. ^ http://www.ni9e.com/blog_images/taki_183.pdf First graffiti-related article from New York Times (scanned in PDF-format)
13. ^ Whitford (p.1)

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