



**CITY OF ST. AUGUSTINE CITY COMMISSION
REGULAR MEETING AGENDA
FRIDAY, JANUARY 19, 2024 - 1:00 PM
ALCAZAR ROOM**

- 1. CALL TO ORDER**
- 2. GENERAL PUBLIC COMMENTS**
- 3. WELCOME TEAM MEMBERS**
- 4. REVIEW OF MEETING MINUTES**
 - 4.A. Minutes - December 1, 2023**
- 5. REVIEW AND DISCUSS DOOCUMENTS**
 - 5.A. Call for Artists**
 - 5.B. Request for Qualifications**
- 6. ADDITIONAL MATTERS FOR DISCUSSION**
- 7. ADJOURN**

NOTICES: In accordance with Florida Statute 286.0105: "if a person decides to appeal any decision made by the board, agency, or commission with respect to any matter considered at such meeting or hearing, he or she will need a record of the proceedings, and that, for such purpose, he or she may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based." ***In accordance with the Americans with Disabilities Act, persons needing a special accommodation to participate in this proceeding should contact the individual or agency sending notice not later than seven days prior to the proceeding at the address given on the notice. Telephone 904-825-1007; 1-800-955-8771 (TDB) or 1-800-955-8770 (V) via Florida Relay Services. ***The City of St. Augustine encourages anyone wishing to present the invocation at city commission meetings to contact the City Clerk's office, to be placed on the rotation list, and encourages people of all religious affiliations or of no religious affiliation to present a non-denominational invocation to inspire us in the work of the City Commission. The materials prepared and presented are part of the City's ongoing Florida Public Records and Government in the Sunshine compliance and are not intended to be relied upon or to reach investors or the trading markets.

CITY OF ST. AUGUSTINE, FLORIDA

Public Art Committee Meeting
December 1, 2023

The Public Art Committee met in formal session at 9:00 A.M., Friday, December 1, 2023, in the Alcazar Room at City Hall. The meeting was called to order by Roxanne Horvath, Chairwoman, and the following were present:

1. ROLL CALL: Roxanne Horvath
Diane Mataraza
Christina Parrish-Stone

Absent: Julie Dickover (excused)
David Bagnall (excused)

Also Present: Isabelle Lopez, City Attorney
Darlene Galambos, City Clerk
Colleen Kuhn, Recording Secretary

2. GENERAL PUBLIC COMMENTS

Public comment was opened; however, there was no response.

3. WELCOME TEAM MEMBERS AND GUEST

4. REVIEW OF MEETING MINUTES

4.A. Minutes: November 3, 2023

MOTION

Diane Mataraza **MOVED** to approve the November 3, 2023, Meeting Minutes. The motion was **SECONDED** by Roxanne Horvath and **APPROVED BY UNANIMOUS VOICE VOTE**.

5. REVIEW AND DISCUSS REQUEST FOR QUALIFICATIONS

5.A. RFQ

Ms. Mataraza thanked Ms. Lopez and staff for putting the Request for Qualifications (RFQ) together. She provided the following comments on the draft:

- Replace exterior statue with public art installation
- Submit versus deliver the proposal

Isabelle Lopez, City Attorney, said the City was unable to accept digital submittals. She suggested that applicants submit their proposals on a flash drive.

Ms. Parrish and Ms. Lopez discussed the Café' platform, its purpose and functions, and whether it would work with the City's RFQ process.

Ms. Parrish said she would investigate the Café platform to determine if it could work.

Ms. Mataraza suggested asking if other municipalities had used Café and how it worked for them.

Ms. Mataraza recommended using broader language like landmark installation in the RFQ.

Ms. Lopez said light and reflective features could not be used and that the art would have to be static.

Ms. Horvath and Ms. Lopez discussed the option of a fountain and whether there was a water conduit at the site.

Ms. Lopez said she would check with the Florida Department of Transportation (FDOT) on their requirements and the type of conduits available.

Randall Roark, a citizen, agreed that the RFQ should be as broad as possible to encourage greater response. He noted that public artwork and installation were terms typically used in this type of RFQ. He expressed his concerns about FDOT's restrictions and the site itself.

Ms. Lopez noted that FDOT told the City the spot for the artwork was just under 16 feet. She referred to the updated landscaping information provided to the Committee.

Mr. Roark shared that he had marked up the RFQ and would provide that information and the project goals to the Committee and staff.

Ms. Mataraza, Ms. Horvath, and Ms. Lopez discussed engineering requirements. Ms. Horvath recommended that the artist be responsible for identifying and contracting with an engineer and paying for those expenses out of the project budget.

Mr. Roark said applicants should name their team of contractors and expenses in the project submittal. He said the City could establish a technical overview committee made up of internal staff or local professionals for review purposes.

Ms. Parrish offered the following suggestions:

- Use outdoor versus exterior throughout the RFQ
- Refer to artwork, not sculpture or statue

- Spread the art throughout the area versus on a small spot in the corner
- Do not require the art to be on a plinth
- Reference southern coastal climate versus Florida coastal climate
- Revisit stipend amount
- Include that anti-graffiti material may be required
- Explore electronic submission options
- Move the RFQ release date to February

Staff and the Committee discussed the RFQ's question and answer (Q & A) component, applicant submissions, project phases, and scheduling.

Ms. Lopez reviewed the following process and timelines:

- RFQ released (February 1st)
- Q & A
 - Applicant questions due date (six-weeks from release)
 - City's responses to questions due date (eight-weeks from release)
- Applicant proposals due (ten- weeks from release)
- City staff to open RFQs (mid-April)
- Committee reviews submittals (four-weeks)
- Committee meets to discuss submittals and decide on the top three artists to move forward (mid-May)
- Top three artists visit St. Augustine to obtain community input (June)
- Artists submit final concepts (70-days after public input received)
- Artists present their final submissions to the Committee
- Committee ranks proposals and selects finalist to propose to the City

Commission (two-weeks after presentations)

The Committee and staff discussed a stipend for the three finalists. The Committee decided to cap travel reimbursement at no more than \$1000 per trip. They agreed to provide a stipend of \$5000 per artist for the creation of their concepts.

Ms. Horvath requested that a graphic designer review the RFQ and add language that was appealing and artist friendly. She suggested a two-to-three-page synopsis with links to detailed information.

Ms. Lopez and the Committee agreed that obtaining answers from FDOT on the water conduit, fountain, and space should be gathered before more work was done on the RFQ.

Mr. Roark and the Committee reviewed his project goals and agreed it was important to expand upon cultural diversity and viability in the RFQ.

The Committee tentatively scheduled their next meeting for January 19th, 2024, at 9:00 a.m. They asked staff to confirm the date and time.

6. ADDITIONAL MATTERS FOR DISCUSSION

7. ADJOURNMENT

The meeting was adjourned at 10:23 A.M.¹

¹ Transcribed by Colleen Kuhn



CITY OF
ST AUGUSTINE
EST. 1565

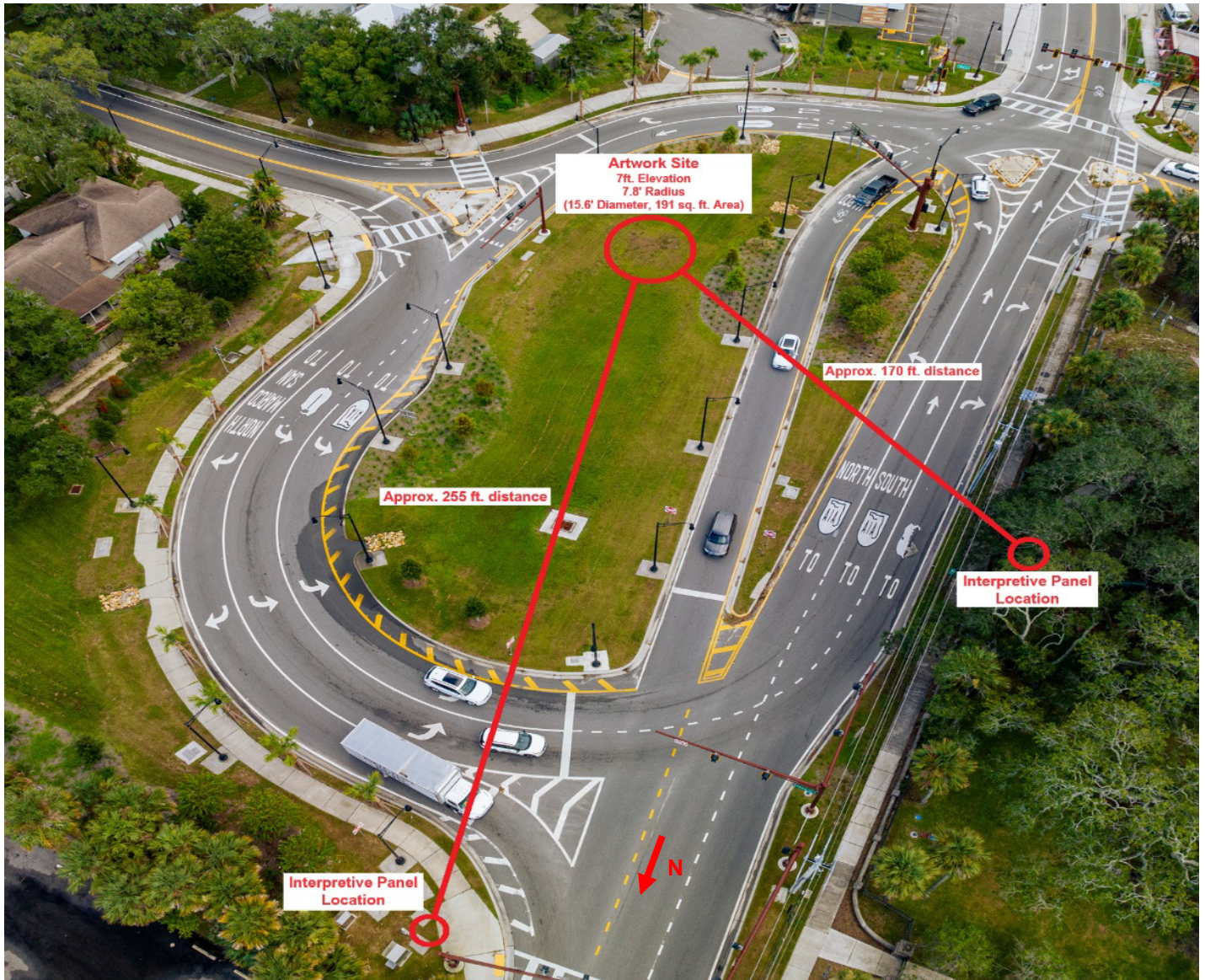
CALL FOR ARTISTS

Outdoor Public Art Installation

Apply By: March 29, 2024

**City of St. Augustine
ATTN: Purchasing
75 King Street, 4th Floor, Lobby D
St. Augustine, Florida 32084**

www.callforentry.org/



OVERVIEW

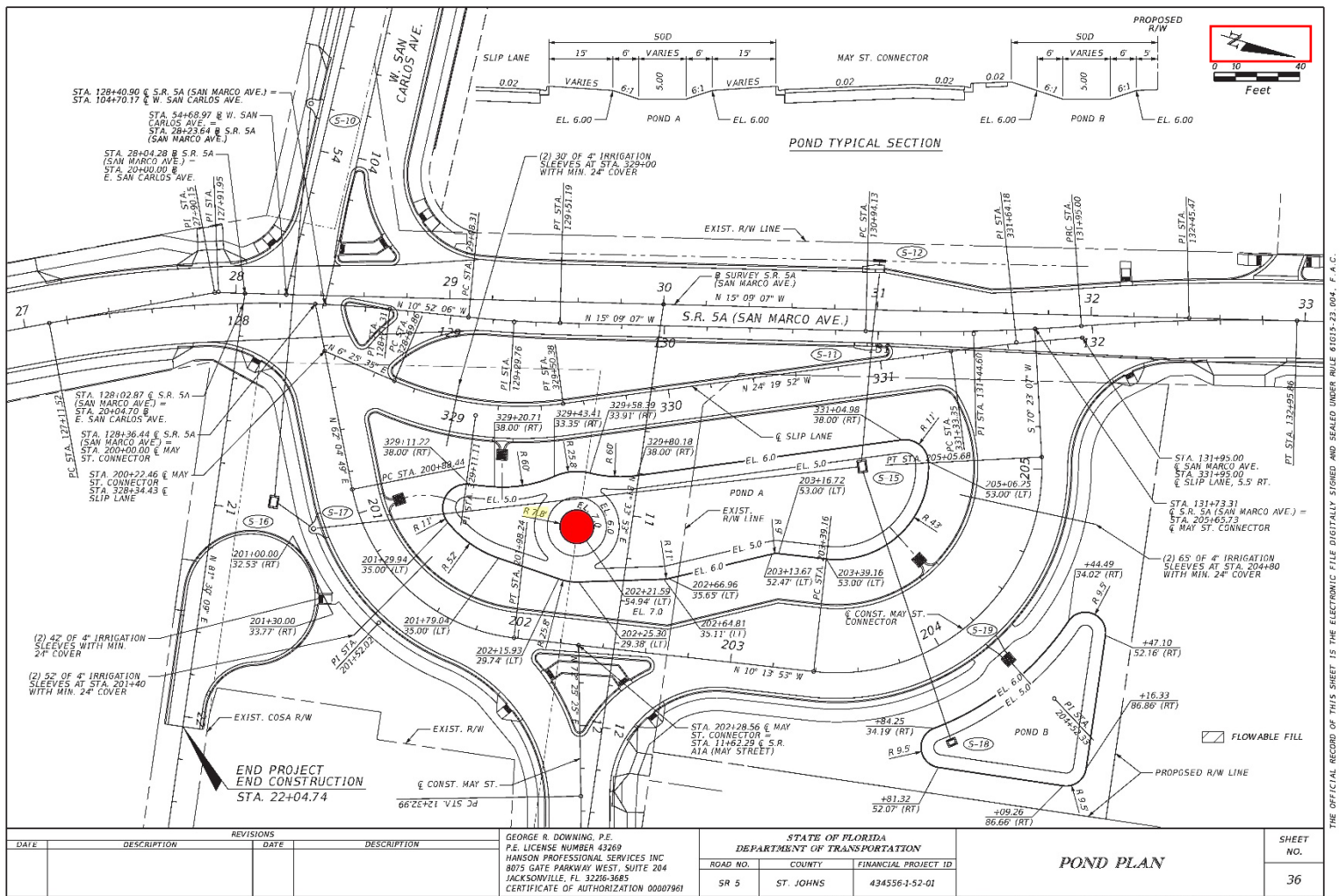
The City of St. Augustine is seeking an artist or team of artists to create an original, large-scale, outdoor, public art installation for the roundabout at the intersection of May Street and San Marco Avenue.

INTENT

The public art installation should be a signature piece for the St. Augustine community and should reflect some aspect of the City's culture, unique history, or natural environment. The artwork should appeal to a broad audience and should be site-responsive, and properly scaled to the surroundings. The materials used must be able to withstand extreme weather and heavy traffic and must be structurally sound and require low upkeep and minimal maintenance costs. The site is located within a Florida Department of Transportation roadway and the artwork will have to meet all [FDOT requirements](#) and have signed and sealed engineering plans. This public art should reflect civic content and be a form of symbolic speech of the municipality, therefore no logos, words, symbols, or statements should be included.

BUDGET

The budget for this project is \$250,000 and is inclusive of all costs associated with this project, including but not limited to: artist expenses, administration, sub-consultants, travel and lodging, conservation assessment, artwork fabrication, storage, transportation and installation, related permits, licenses, taxes, and insurance. The artist will be responsible for submitting an artwork maintenance manual upon completion.





CITY OF
ST. AUGUSTINE
EST. 1695

MAY STREET / SAN MARCO AVENUE LANDSCAPE GROWTH IMAGING

City of St. Augustine | St. Augustine, Florida
MLHH Project No. 23.30.0

Marquis Latimer + Halback
LANDSCAPE ARCHITECTURE • PLANNING
www.mlhhl.com Florida Office 32689/2225

ELIGIBILITY

Visual artists experienced in media compatible with large-scale, permanent, civic outdoor public artwork who are at least eighteen (18) years of age are eligible to apply. Candidates must be United States residents and legally authorized to work in the United States. City of St. Augustine staff, Public Art Committee members and their family members are not eligible to apply.

HOW TO APPLY

Artists who wish to be considered for this project must submit completed proposals to the City by 5:00pm on March 29, 2024. Incomplete or illegible submissions will not be considered.

- Physical Address: City of St. Augustine
ATTN: Purchasing
75 King Street
4th Floor, Lobby D
St. Augustine, Florida 32084
- Electronic Submittals: CaFE website portal at www.callforentry.org/

Required documents include:

- A current professional resume of no more than two (2) pages for each submitting artist and an artist's statement.
- A list of exterior sculpture/artwork installations completed in the last 5 years. Please include owner contact information.
- A maximum of 8 digital images of completed exterior sculpture/artwork. The images shall be in .JPG format. Any masking or borders should be black, not white. Image files must be properly labeled each with artist's last name and a number (1-8) assigned per image list. (e.g.:

smith_1.jpg, smith_2.jpg). The artist's name should NOT appear on the image. The first five (5) artworks presented should be those that are most related to this call. Provide details, close-ups, or multiple viewpoints of large or complex artworks. Paper versions of the images should be submitted along with a digital flash drive.

- Image ID sheet, explain the content and context of each image.

Optional documents include:

- A written description of the artist's initial reaction and possible narrative of the artist's concept for this project. If images are submitted to convey the design intent of the proposed artwork, they will be counted towards the 8 image maximum.
- This is optional and will not be part of the preliminary competitive selection for the finalists.

Scans of publications, reviews or other items that may assist the City in evaluation of the artist's capabilities. (No more than 3 items of this type should be included in the submission.)

FINAL ARTIST SELECTION

The artist's statement and qualifications will initially be reviewed and ranked by the Public Art Committee. The Public Art Committee will then invite up to three finalists from the RFQ submissions to visit the site and take part in a public forum to get input from the public in an interactive format towards a conceptual design. Drawing from conversations and engagement with the Public Art Committee and the community, artists will develop their proposal. The artists short-listed will then provide conceptual drawings and/or maquette to the Public Art Committee during a subsequent public meeting. Three finalists will be selected to provide site specific proposals. Each selected finalist will be paid a stipend not to exceed \$5,000 (five thousand dollars) towards the cost of travel, accommodations, and the artist's preliminary preparation. Site Specific Proposals must include a site-specific maquette and/or other visual depictions of the proposed artwork. The Art Committee will make a recommendation to the City Commission for final selection.

AWARD

An Agreement will be negotiated with the selected artist. The Agreement will require the artist to provide the complete artwork and meet all related costs such as travel, materials, fabrication, transportation, insurance, and installation of the work within a mutually agreed time period and for a fixed fee. Progress payments will be made over the course of the contract in accordance with a mutually agreed upon schedule. Compliance with financial arrangements between the artist and any subcontractors is the responsibility of the artist. The artist selected must also agree to transfer of certain artist's rights.

ADDITIONAL INFORMATION

Any artist requesting additional information, interpretation, and/or clarifications relating to this Call shall make a written request addressed to:

Sharon Whitener, Procurement Manager
City of St. Augustine
75 King Street
4th Floor, Lobby D
St. Augustine, Florida 32084
swhitener@citystaug.com

The complete Request for Qualifications (RFQ) can be found online at: www.link.com.

**CALL FOR ARTISTS
REQUEST FOR QUALIFICATIONS**

CITY OF ST. AUGUSTINE is inviting interested artists to provide responses to this **REQUEST FOR QUALIFICATIONS** for an outdoor art installation for the roundabout at the intersection of May Street and San Marco Avenue in St. Augustine, Florida.

INSTRUCTIONS TO PROPOSERS

PROJECT TITLE: Public art project for the roundabout at the intersection of May Street and San Marco Avenue, in St. Augustine, Florida.

- A. **PROJECT GOALS:** The City of St. Augustine (City) is seeking an artist or team of artists to create an original design, outdoor, permanent, large-scale, site-specific civic art installation for the roundabout at the intersection of May Street and San Marco Avenue. The artist(s) selected for the commission will be responsible for the design, fabrication, and installation of the outdoor public art installation, including the structural design and related permitting through the Florida Department of Transportation (FDOT) and City staff. Experience in large scale installations, civic content, and the southern coastal climate is preferred. The artwork should be a signature piece for the St. Augustine community, and although no specific narrative or representational content is required, the artwork should reflect some aspect of the City's multifaceted culture taking into consideration the unique characteristics of the site and its neighborhood. The artwork should appeal to a broad audience and should be site-responsive, and properly scaled to the surroundings. The materials used must be able to withstand extreme weather and heavy traffic and must be structurally sound and require low upkeep and minimal maintenance costs. The City of St. Augustine intends this public art to reflect civic content and be a form of symbolic speech of the municipality, therefore no logos, words, symbols, or statements should be included.
- B. **LOCATION:** The outdoor art installation will be located within a traffic roundabout at the intersection of May Street and San Marco Avenue in St. Augustine, Florida.
- C. **SITE CONSTRAINTS:**
- Outdoors, located in a southern coastal environment. This includes consideration for salt air, heat, sun exposure, and wind velocity. Tree coverage at maturity must be considered in relation to the artwork.
 - Within a traffic roundabout. The art installation must meet all FDOT requirements, including non-reflective paint, no movement or mobile component, placement outside of sight triangle for traffic, and otherwise not obstructing traffic signalization. The art installation will not be accessible to the public but must be viewed from external sidewalks or the public park across the street from the roundabout.
 - One primary artwork site location, with smaller components possible along the perimeter, and two (2) off-site interpretative panels.
 - Primary site dimensions are specific: the artwork must fit within a roughly circular surface 7.8' radius (15.6' diameter, 191 square feet area), and may not exceed 25' in elevation above the road.
 - The art installation must be capable of being permanently anchored in place and stabilized. The artist should provide details of means and methods, suitability of materials for the environment, and specifications.
- D. **BUDGET:** The budget for this project is \$250,000 (two hundred and fifty thousand dollars) and is inclusive of all costs associated with this project, including but not limited to: artist expenses, administration, sub-consultants and engineered drawings, travel and lodging, conservation assessment, artwork fabrication, storage, transportation and installation, related permits, licenses, taxes, and insurance. The selected artist will be responsible for submitting an artwork maintenance manual upon completion.
- E. **TRAVEL STIPEND:** The City will only provide a stipend to the finalists, to defray the cost of travel, accommodations, and preparation for the public meetings. The stipend may not exceed \$5,000 (five thousand dollars) total per artist or artist team selected as finalists. The stipend is inclusive of reimbursement for travel and accommodations not to exceed \$4,000 per artist or artist team as a whole, and \$1,000 for preparation for the finalist artist or artist team.

F. SELECTION PROCESS:

- Phase 1: The artist's statement and qualifications will initially be reviewed and ranked by the Public Art Committee. The Public Art Committee will then invite up to three finalists from the RFQ submissions to visit the site and take part in a public forum in St. Augustine.
- Phase 2: Drawing from conversations and engagement with the Public Art Committee and the community, artists will develop their proposal.
- Phase 3: The Public Art Committee will invite the finalists to present their proposals at a public meeting in St. Augustine and will rank the final proposals.
- Phase 4: The City Commission will determine the final ranking of the proposals and City staff will proceed to negotiate and finalize an agreement with the top ranked artist. The City does not guarantee that any commissioned artwork will result from this call.
- Phase 5: The selected artist will design, permit, construct, and install the outdoor public art installation on site in St. Augustine.

G. ESTIMATED SCHEDULE (*all dates subject to change*):

2024

February 1	Call for Artists RFQ issued by the City
February 29	Deadline for artist questions
March 5	City deadline to respond to questions
March 29	5 p.m. deadline for completed submittals
April 1	Opening of responses by City Purchasing Dept.
April 26	Public Art Committee selects up to three finalists to visit St Augustine and produce more detailed scopes of work.
May (<i>date TBA</i>)	Finalists visit to St. Augustine for site visit and public outreach meeting (town hall/community meeting format)
June 28	5 p.m. deadline for finalists to submit a site-specific proposal
July 12	Finalists present their proposal to Public Art Committee at public meeting
July 19	Public Art Committee recommended ranking of finalists' proposals
August 12	City Commission determines final ranking and instructs City staff to negotiate an agreement with the top-ranked artist
Fall	Artist presents to Corridor Review Committee for permitting approval, and thereafter commences fabrication and installation.

- H. **WHO MAY APPLY:** Visual artists experienced in media compatible with large-scale, permanent, civic outdoor public artwork, at least 18 years of age are eligible to apply. Candidates must be United States residents and legally authorized to work in the United States. City of St. Augustine staff, Public Art Committee members and their family members are not eligible to apply.

- I. **SUBMISSION DEADLINE:** Friday, March 29, 2024 at 5:00 pm

J. DELIVER PROPOSAL TO:

Physical Address: City of St. Augustine, Attn: Purchasing, 75 King Street, 4th Floor, Lobby D, St. Augustine, Florida 32084.

Or Electronic Submittals: **This RFQ will be available to view on the City of St. Augustine's website at www.citystaug.com, on the commercial service DemandStar at www.demandstar.com/ and complete electronic submittals may be submitted through the CaFE website portal at www.callforentry.org/**

2.0 SUBMITTAL INSTRUCTIONS:

2.1 Artists who wish to be considered for this project must submit the materials described below at the City. Incomplete or illegible submissions will not be considered.

The following documents are required:

- 2.1.1 A current professional resume of no more than two (2) pages for each submitting artist and an artist's statement.
- 2.1.2 A list of exterior sculpture/artwork installations completed in the last 5 years. Please include owner contact information.
- 2.1.3 A maximum of 8 digital images of completed exterior art installation/sculpture/artwork. The images shall be in .JPG format. Any masking or borders should be black, not white. Image files must be properly labeled each with artist's last name and a number (1-8) assigned per image list. (e.g.:smith_1.jpg, smith_2.jpg). Artist's name should NOT appear on the image. The first five artworks presented should be those that are most related to this call. Provide details, close-ups or multiple viewpoints of large or complex artworks. Paper versions of the images should be submitted along with a digital flash drive.
- 2.1.4 Image ID sheet, explain the content and context of each image.

2.2 The following documents are optional:

- 2.2.1 A written description of the artist's initial reaction and possible narrative of the artist's concept for this project. If images are submitted to convey the design intent of the proposed artwork, they will be counted towards the 8 image maximum. This is optional and will not be part of the preliminary competitive selection for the finalists.
- 2.2.2 Scans of publications, reviews or other items that may assist the City in evaluation of the artist's capabilities. (No more than 3 items of this type should be included in the submission.)

3.0. **Finalists' Proposals:** If selected as finalists, the finalists' proposals must include a narrative of the proposal, detailed sketches, three-dimensional renderings, maquette, or other means of conveying scaled information of the proposed art installation. The finalists' proposal must include the name of all artists, subcontractors, and other consultants or specialists involved in the proposal, a detailed and complete budget must be provided including all permitting, materials, labor, fabrication, travel, installation, and contingency costs itemized. The finalists' proposals must address all site and permitting constraints, and provide specifications of means and methods, materials, and any requirement of this project. The project is for an original artwork, at fixed price, all inclusive, for a complete on site art installation. No additional costs, or cost overruns will be considered.

- 3.0.1 **Selected Artist:** An agreement will be negotiated with the selected artist. The agreement will require the artist to provide the complete artwork and meet all related costs such as travel, materials, fabrication, transportation, insurance, and installation of the work within a mutually agreed time period and for a fixed fee. Progress payments are made over the course of the contract in accordance with a mutually agreed upon schedule. Compliance with financial arrangements between the artist and any subcontractors is the responsibility of the artist. The artist selected must also agree to transfer of certain artist's rights. See **Exhibit "A"** Commissioned Artwork Agreement.
- 3.0.2 If an agreement cannot be successfully negotiated in a timely manner with the top-ranked artist(s), the City has the option to negotiate with the artist(s) next in order of ranking, or it may terminate the process for all respondents.

4.0 REQUESTS FOR INFORMATION/CLARIFICATION:

4.1 Any artist requesting additional information, interpretation, and/or clarifications relating to this Call shall make a written request addressed to: Sharon Whitener, Procurement Manager, City of St. Augustine, 75 King Street, 4th Floor, Lobby D, St. Augustine, Florida 32084, swhitener@citystaug.com.

4.2 If it is deemed necessary, an addendum to this Call for Artists may be issued through City Purchasing.

5.0 RISK:

- 5.1 Persons responding to this Call do so at their sole expense and risk. The City reserves the right to change or cancel this Call at any time.
- 5.2 No proposer is guaranteed the award of an Agreement or any work as a result of being selected for this project.
- 5.3 Any changes made to this Call shall be made by means of a written addendum. It shall be the responsibility of the Artist to assure that all addenda have been received prior to submitting a proposal.

6.0 PUBLIC RECORDS ACT:

- 6.1 Pursuant to Florida Statutes, sealed responses to this Call to Artists are exempt from the public inspection requirements of the Public Records Act until such time as the announcement of a decision based on the proposals or within 30 days after proposal receipt date, whichever is earlier.

K. SUPPLEMENTAL INFORMATION:

Location specifications: The May Street and San Marco intersection is a recently completed modified roundabout adjacent to the St. Johns County Library Main Branch, the Waterworks Cultural Center, Davenport Park, and several neighborhoods. It is also the entry to the Vilano causeway (Francis and Mary Usina Bridge/SR A1A), Hospital Creek, and ultimately the Atlantic Ocean. The site is located within a Florida Department of Transportation roadway and the artwork will have to meet all FDOT requirements and have signed and sealed engineering plans. The center of the roundabout is landscaped with trees that may affect the visibility of any art installation on the site when the trees reach maturity. As a busy traffic interchange, the location is highly visible to vehicular, bicycle, and pedestrian traffic. The site is not directly accessible to pedestrians. A public park with a children's play area is located adjacent to the roundabout and next to the library and could be the location for an interpretive panel.

The project has three potential sites. The artist will provide an outdoor public art installation to be located at the primary site. The primary site is not accessible to the public and the art installation must be visible from afar. The artist may also include some design component to be located at the secondary site, which is the top of bank area around the dry retention pond where the primary site is located, or potentially some components may be placed within the dry retention pond, accounting for episodic flooding, while maintaining the functionality of the dry retention pond intact. The third site is the possible location of an interpretative panel accessible to the public.

- **PRIMARY SITE (REQUIRED):** The primary site for the art piece is a stabilized dirt and grassed surface, roughly circular 7.8' radius (15.6' diameter, 191 square feet area), within a dry retention pond. The bottom of the dry retention pond is at 5' elevation, tapering up to 6' elevation at the top of bank, with the stabilized dirt platform for the artwork at 7' elevation. The site includes conduits in place for electrical and water connection. The primary site includes trees that may impact the visibility of the artwork at maturity.
- **SECONDARY SITE (OPTIONAL):** The artist may suggest additional elements at the top of bank of the dry retention pond, or within the dry retention pond itself. The secondary site is also not accessible to the public. Impact on the functionality of the retention pond, and sight distance and other safety requirements may limit the design options available for the secondary site.
- **THIRD SITE/INTERPRETATIVE PANEL (RECOMMENDED):** The artist should consider an interpretative panel to be located at the public park across the street from the primary and secondary site. This will be the only location accessible to the public and may present an opportunity for the artist to integrate design elements, materials, and a narrative in an interactive format accessible to the visually impaired, children playing at the park, and the community as a whole. In addition, an interpretive panel may be located adjacent to the public sidewalk north of the roundabout.

ADDITIONAL OPTIONAL ELEMENTS: electrical conduits, as well as water, are available at the primary site. Optional design elements may include a water feature such as a fountain component to the primary artwork. The secondary site must remain a functional dry retention pond. Lighting of the primary art installation is expected. The artist should include lighting specifications consistent with its location inside a traffic roundabout. All lighting must comply with FDOT safety specifications.

The artists should study and understand the primary and secondary site design. See **Exhibit “B”** FDOT scaled drawing, conceptual plan, aerials.

The site is located within an operating traffic roundabout. See **Exhibit “C”** FDOT requirements.

The site includes trees and the artists should consider the height of the artwork in relation to the future mature tree canopy. See **Exhibit “D”** conceptual line of site with tree canopy.

The artists should familiarize themselves with touch interactive panels if they wish to include the interpretative panel for the artwork at the public park. See **Exhibit “E”** TouchStAug examples.

Community Overview: Founded in 1565, St. Augustine is the oldest continuously occupied settlement of European and African American origin in the United States. Forty-two years before the English colonized Jamestown and fifty-five years before the Pilgrims landed at Plymouth Rock, the Spanish established at St. Augustine this nation's first enduring European settlement on the shores of an area already populated by Indigenous people with a rich history of their own. The project site is near numerous historic sites including archeological Indigenous middens, the site of the original landing of the Spanish expedition (Fountain of Youth Archeological Park), the site of the free Black settlement and fort (Fort Mose), and the site of the Florida School for the Deaf and Blind. The greater St. Augustine area includes a number of significant sites, sculptures, architecture, streetscapes, and landscapes informing the artist. The people of St. Augustine and its region span continents and experiences, from the Gullah Geechee to the Menorcan, colonial French, British and Spanish, intersecting with Indigenous peoples whose stories have yet to be fully told, all woven into a contemporary fabric altered and informed by more recent migrations and populations from across the United States, Greece, Italy, Asia, the African diaspora, and Latin America. The community embraces contemporary performing artists and poets, theater, plein air competitions, museum and gallery exhibits, music festivals, and historic reenactments. See **Exhibit “F”** maps, images, and links to our dynamic, multi-cultural community.

END OF DOCUMENT

EXHIBIT “A”

COMMISSIONED ARTWORK AGREEMENT

THIS AGREEMENT is entered into on _____ by and between CITY OF ST. AUGUSTINE, a municipal corporation organized under the laws of the State of Florida ("CITY"), and _____ ("ARTIST").

WHEREAS, ARTIST has been commissioned to create an original work of art pursuant to RFQ _____ for the CITY; and

WHEREAS, CITY wishes to accept ownership of ARTIST's artwork;

NOW, THEREFORE, in accordance with the mutual promises contained in this Agreement and other valuable consideration, the receipt and sufficiency of which are hereby acknowledged, the CITY and ARTIST hereby agree as follows:

1. ARTIST

Name: _____

Address: _____

Phone: ()

Fax: ()

Email:

2. ARTWORK

ARTIST transfers all rights of ownership to the artwork listed on this Agreement to the CITY. ARTIST shall deliver the artwork to the CITY free and clear of any liens, claims or other encumbrances of any type. ARTIST shall furnish a signed, sworn and notarized Warranty of Title, attached as Exhibit "A" and incorporated herein. This Section shall survive termination of this Agreement.

<u>Title of Work</u>	<u>Artist Name</u>	<u>Medium, Dimension</u>	<u>Year Completed</u>	<u>Value</u>
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3. WAIVER OF RIGHTS

ARTIST shall provide the CITY with an executed Waiver of Artist Rights, attached as Exhibit "B" and incorporated herein, for each artwork.

4. INFORMATION AND MATERIALS TO BE SUBMITTED

Prior to the execution of this Agreement by the CITY, ARTIST shall submit to CITY:

- A. One photograph (no larger than 8-1/2" x 11") of each artwork. ARTIST shall label the back of the photograph with ARTIST's name, address, telephone number, email address, artist or co-artist of work, title of work, medium, dimensions, year completed and sale price. ARTIST agrees that the medium of the artwork represented in the submitted photograph shall be the medium of the artwork conveyed to the CITY.
- B. Artist(s) resume(s) for artwork.
- C. Artwork Condition Report, attached as Exhibit "C" and incorporated herein.
- D. All other terms, conditions, materials and documents required pursuant to RFQ _____.

5. LIABILITY

ARTIST shall bear the risk of loss of, or damage to, the artwork until the artwork is delivered to the CITY. Upon acceptance of the artwork, CITY shall bear the risk of loss of, or damage to, the artwork.

6. SELECTION AND DISPLAY OF ARTWORK

CITY shall have sole discretion to select and display artwork.

7. TRANSPORTATION OF ARTWORK

Upon execution of this Agreement, ARTIST shall deliver the artwork on an agreed date to the location specified by the CITY.

8. INSTALLATION OF ARTWORK

CITY shall have sole discretion to install and select a location for all commissioned artwork. ARTIST may be required to provide two-dimensional artwork(s) to CITY in a frame and "ready to hang." If the artwork is sculpture, ARTIST may be required to provide CITY with an appropriate pedestal or plinth for display purposes and a clear cover for protection if such is deemed necessary by the CITY. Public artwork to be displayed outdoors must be made of suitable materials to withstand the climate and specifics of the display area. If the artwork requires signed and sealed engineering plans for installation, ARTIST will provide same CITY.

9. SIGNAGE AND PUBLIC EDUCATION

CITY shall provide any interpretive signage for the artwork. All education programs related to the artwork shall be coordinated through the CITY.

10. CARE OF ARTWORK

CITY shall take all reasonable care to maintain and protect the artwork. Should the artwork become damaged, depending on the nature and extent of damage, CITY may remove the artwork from its display location. CITY shall exclusively have the right to determine when and if repairs and restorations to the artwork are required.

CITY shall perform repairs and maintenance for the artwork guided by the written specifications of ARTIST provided on the Documentation Worksheet, attached as Exhibit "D" and incorporated herein. Notwithstanding any provision in this Agreement to the contrary, CITY shall have no obligation to protect or maintain the artwork against CITY-approved renovation to or demolition of the building or public space in or around which the artwork is located if the artwork cannot reasonably, in the sole discretion of the CITY, be salvaged or relocated prior to the renovation or demolition.

CITY may make reasonable inquiry to ARTIST during ARTIST's lifetime, to recommend repair and restoration of the artwork of a significant nature. Repairs to the artwork are considered significant if the artwork will no longer represent the ARTIST's original work or if the artwork damage poses a threat to public safety. Notwithstanding, CITY shall have the right to make its own repairs, restoration, or alteration of the artwork itself or of the location and conditions of display. This section shall survive termination of this Agreement.

11. REPRODUCTION AND CREDIT

ARTIST acknowledges and agrees that CITY may photograph or digitally copy or reproduce the artwork for any lawful CITY purposes without ARTIST's permission or payment of copyright or other fee to ARTIST. ARTIST further acknowledges and agrees that the general public may photograph the artwork and that any public records related to the artwork are governed by Florida's Public Records Law. CITY assumes no role or liability for any third-party use of ARTIST's copyrighted materials, and ARTIST shall indemnify and save harmless CITY from any claims related to copyrighted materials of the artwork. CITY shall credit the Artist as the creator of the artwork when reasonably possible.

12. SALE OF ARTWORK

The CITY reserves the right to sell, donate or otherwise divest itself of the artwork.

By my signature, I, ARTIST, am representing that:

- (1) I am fully authorized to transfer to CITY the artwork listed in this Agreement;**

(2) The artwork is all in good condition except where noted in the Artwork Condition Report; and

(3) I have read and agree to abide by the terms of this Agreement.

Signed, sealed and delivered
in the presence of:

ARTIST:

Witness
Printed Name: _____

Printed Name: _____

Witness
Printed Name: _____

(Mailing Address) _____

(Telephone Number) _____

CITY:

CITY OF ST. AUGUSTINE, FLORIDA,
a municipal corporation

ATTEST:

BY: _____
David Birchim, City Manager

Darlene Galambos, City Clerk
(SEAL)

APPROVED AS TO FORM AND
LEGAL SUFFICIENCY:

City Attorney

EXHIBIT "A"

WARRANTY OF TITLE

I, _____ guarantee and warrant that the artwork listed in this
Commissioned Artwork Agreement is free and clear of any liens, claims or other encumbrances of any
type.

Signed, sealed and delivered
in the presence of:

ARTIST:

Witness

Printed Name: _____

Printed Name: _____

DATE: _____

Witness

Printed Name: _____

The foregoing instrument was acknowledged before me this _____ day of _____,
2023, by _____ [] who is personally known to me or [] who
has produced _____ as identification and who did take an oath.

Notary Public, State of Florida at Large

(Print Notary Name)

My Commission Expires: _____

EXHIBIT "B"

WAIVER OF ARTIST RIGHTS

Title of Artwork: _____.

Artist, or estate thereof, as the creator of the artwork named above, transfers all rights of ownership in artwork to the CITY OF ST. AUGUSTINE, FLORIDA ("CITY"). Artist specifically waives and releases all rights, including all right of attribution and integrity, which Artist may have in the artwork as provided by 17 U.S.C. §§ 106A and 113(d).

Artist acknowledges that the artwork may be installed at a location of the CITY'S choice. Artist further understands that the CITY may, in the future, desire to display the artwork in another location or under different conditions and Artist agrees that the CITY shall have the right to display the artwork as and where the CITY, in its sole discretion, desires. Artist agrees that the CITY shall have the right to remove the artwork from its CITY-assigned location and acknowledges that the installation of the artwork in the CITY-assigned location and manner of installation may subject the artwork to destruction, distortion, mutilation, or other modification, by reason of its removal. In the event that any dispute arises between the CITY and Artist over the removal of the artwork, Artist agrees that Artist's sole and exclusive remedy shall be to have the CITY permit Artist to remove the artwork so as to minimize any anticipated damage to the artwork. After removal, Artist shall deliver possession of the artwork to the CITY.

Artist represents to the CITY that Artist alone is possessed of the rights transferred or waived above and that Artist is lawfully entitled to transfer or waive all such rights. In the event that Artist prevails in any dispute with the CITY over the ownership or display of the artwork, Artist agrees that Artist's sole and exclusive remedy shall be to have the CITY permit Artist to remove the artwork and, upon returning to CITY any consideration given by the CITY for the artwork, retain possession of the artwork. This Waiver shall survive termination of the Artwork Donation Agreement.

Signed, sealed and delivered
in the presence of:

**ARTIST
OR ARTIST'S ESTATE REPRESENTATIVE:**

Witness
Printed Name: _____

Printed Name: _____

DATE: _____

Witness
Printed Name: _____

EXHIBIT "C"

ARTWORK CONDITION REPORT

Title of Artwork: _____ **Medium:** _____

Dimensions _____ H x _____ W x _____ D

Artist: _____

Name of Examiner: _____ **Examination Date:** _____

Number of photographs or diagrams enclosed: _____

Please indicate exact location, size and severity of defect. Indicate if recent or old. Provide complete sketch or diagram.

Support: ☐ Canvas ☐ Wood Panel ☐ Paper ☐ Paperboard ☐ Composition Board
☐ Metal ☐ Other _____

Surface Plane: ☐ Free of distortions
☐ Localized distortions _____
☐ Corner distortions _____
☐ General undulations/warping _____
☐ Distortions due to storage _____
☐ Frail ☐ Brittle ☐ Stained _____
☐ Creased

Tension: ☐ Tight ☐ Adequate ☐ Slack ☐ Canvas can contact cross-bars

Tears/Splits: ☐ None apparent ☐ Yes _____

Losses: ☐ None apparent ☐ Yes _____

Accessory Support: ☐ Stretcher ☐ Other _____

Lining: ☐ None ☐ Yes: ☐ Glue lined ☐ Wax lined ☐ Other _____

Special handling, packing and display requirements:_____

Diagram:

(Please indicate exact location, size and severity of defect. Indicate if recent or old.)

EXHIBIT "D"

DOCUMENTATION WORKSHEET

INSTRUCTIONS FOR COMPLETING THE DOCUMENTATION WORKSHEET:

This Documentation Worksheet is the CITY OF ST. AUGUSTINE'S source of information about the artwork. Please complete the Documentation Worksheet in accordance with the following instructions.

Please fill in the information in the spaces indicated or write "n/a" (for "not applicable"). Please provide as much information as possible. All information must be legible (printed or typed).

SECTION 1. ARTIST INFORMATION:

If the artwork is created by a team of artists, please provide information for EACH artist on the team.

Name: Fill in the artist's full name. Enter "unknown" if the author of the artwork is not known.

Date of Birth: Fill in the artist's date of birth.

Birthplace: Fill in the artist's place of birth, and death if applicable and known.

Citizenship: Fill in the artist's current citizenship.

Ethnicity: Fill in the artist's ethnic background: Caucasian, African American, Hispanic, Asian background, or other (describe if "other" is used).

SECTION 2. ARTWORK INFORMATION:

Title: Fill in the title of the artwork, or note "untitled."

Discipline: Fill in the discipline under which the artwork may be categorized (include an explanation if "other" is used).

Medium: Describe medium of the artwork.

Materials: Provide a complete list of all materials which compose the artwork. Include generic and manufacturer's product names, as well as product numbers. Include contact information of product manufacturers if available. Note the words "see attached list" and attach list to worksheet if necessary.

Completion Date: Fill in the date of completion of the artwork. Include a date for completion of fabrication if different from date of installation.

Dimensions of the Work: Fill in dimensions of the artwork (H x W x D). For clarity, please attach a rough perspective drawing of the artwork indicating dimensions for 3-D works (sketch does not need to be to scale).

Inscription and Identifying Marks: Describe type and location of any marks such as signature, title, date or other marks which may help identify the artwork.

Siting: Describe the location of the artwork if a permanent installation. Include general and any pertinent detailed information (i.e. address, building name/location, exterior/interior and artwork site location in relation to building or major structure).

SECTION 3. FABRICATION & TECHNICAL SPECIFICATION INFORMATION:

Fabricator(s)/Collaborator(s): List company name and contact information (address, telephone/fax, contact name) of any fabricator(s) and/or collaborator(s) for the artwork. If more than one fabricator, please include a brief description of specific work performed by each.

Method of Fabrication: Describe method of fabrication of the artwork.

Fabrication Documents: The following documents may be submitted: working models; material samples; shop and/or as-built drawings; plans; and specification information. Please provide specification information for all paint materials (primers and finishes) used in the creation of the artwork.

Maintenance Instructions: Describe in detail the suggested maintenance procedure. Include special materials required, instructions for their use and recommended frequency of procedure. Additionally, describe any acceptable material substitutes for primers and/or paint finishes.

Lighting: Describe any special lighting requirements for the artwork whether or not provided/integrated as part of the artwork. Describe lighting recommendations if applicable.

SECTION 4. PUBLICITY INFORMATION:

Exhibitions: Fill in exhibition history of the artwork. Indicate whether or not the proposal or drawings have been exhibited. Include copies of exhibition materials (i.e. invitations, news articles) if available.

Publications: Fill in publication history, reproduction or mention of the artwork. Include copies of publications if available.

SECTION 1. ARTIST INFORMATION:

Name: _____
(Last) (First) (Middle Initial)

Date of Birth: ____/____/____
(Month) (Day) (Year)

Birthplace: _____

Citizenship: _____

Ethnicity: ☐ White ☐ Black ☐ Hispanic ☐ Asian ☐ Indigenous ☐ Other _____

SECTION 2. ARTWORK INFORMATION:

Title: _____

Discipline: ☐ Painting/Drawing ☐ Sculpture ☐ Ceramic ☐ Fiber Art
☐ Photography ☐ Film/Video ☐ Other _____

Medium: _____

Materials (Give a general description of materials which compose the artwork):

Below, provide a list of all commercially manufactured materials which are part of the artwork:

	<u>Generic Name</u>	<u>Product Brand Name/Number</u>
1)	_____	_____
2)	_____	_____
3)	_____	_____
4)	_____	_____

5) _____

6) _____

List the manufacturer contact information for all commercially manufactured materials listed above:

<u>Company Name</u>	<u>Business Address</u>	<u>Telephone/Fax/Email</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____

Completion Date: ____/____/____
(Month) (Day) (Year)

☐ Denotes date of fabrication

☐ Denotes date of installation

Dimensions (Attach isometric sketch with dimensions if necessary):

_____ H x _____ W x _____ D

Inscriptions and Identifying Marks:

☐ Artist's Signature – Location _____

☐ Date – Location _____

☐ Other – Location _____

Siting:

Street Address: _____

Building Name: _____

Building Floor Level: _____

Exterior/Interior Application ("E" or "I"): _____

SECTION 3. FABRICATION AND TECHNICAL SPECIFICATION INFORMATION:

Fabricator(s) / Collaborator(s):

<u>Name</u>	<u>Address</u>	<u>Telephone</u>	<u>"F" or "C"?</u>
_____	_____	_____	_____
_____	_____	_____	_____

Method of Fabrication: _____

Fabrication Documents:

Note fabrication documents for the artwork which have been provided to the CITY or are being submitted.

- ☐ Working Drawings/Plans
- ☐ As-built Drawings
- ☐ Working Model
- ☐ Material Samples (*Describe*) _____
- ☐ Specifications (*Describe*) _____

Maintenance Instructions (Describe the suggested maintenance procedures):

Cleaning Materials: _____

Cleaning Instructions: _____

Cleaning Frequency: _____

Replacement Parts (Components which require regular replacement):

Materials: _____

Sources: _____

Paints / Finishes:

Primers: _____

Paints: _____

Number of Coats: _____

Graffiti Protection (Describe whether or not provided or required):

Lighting:

SECTION 4. PUBLICITY INFORMATION:

Exhibition History:

Publications:

EXHIBIT “B”

THE OFFICIAL RECORD OF THIS SHEET IS THE ELECTRONIC FILE DIGITALLY SIGNED AND SEALED UNDER RULE 61G15-23.004, F.A.C.



May Street Intersection

FINAL CONCEPTUAL DESIGN | MAY 16, 2017

CITY OF ST. AUGUSTINE, FLORIDA



DUNE SUNFLOWER



PERENNIAL PEANUT



AFRICAN IRIS



WALTER'S VIBURNUM



SAW PALMETTO



SAND CORDGRASS



BEAR GRASS



YUCCA





CRAPE MYRTLE



LIVE OAK



SABAL PALM



SOUTHERN MAGNOLIA

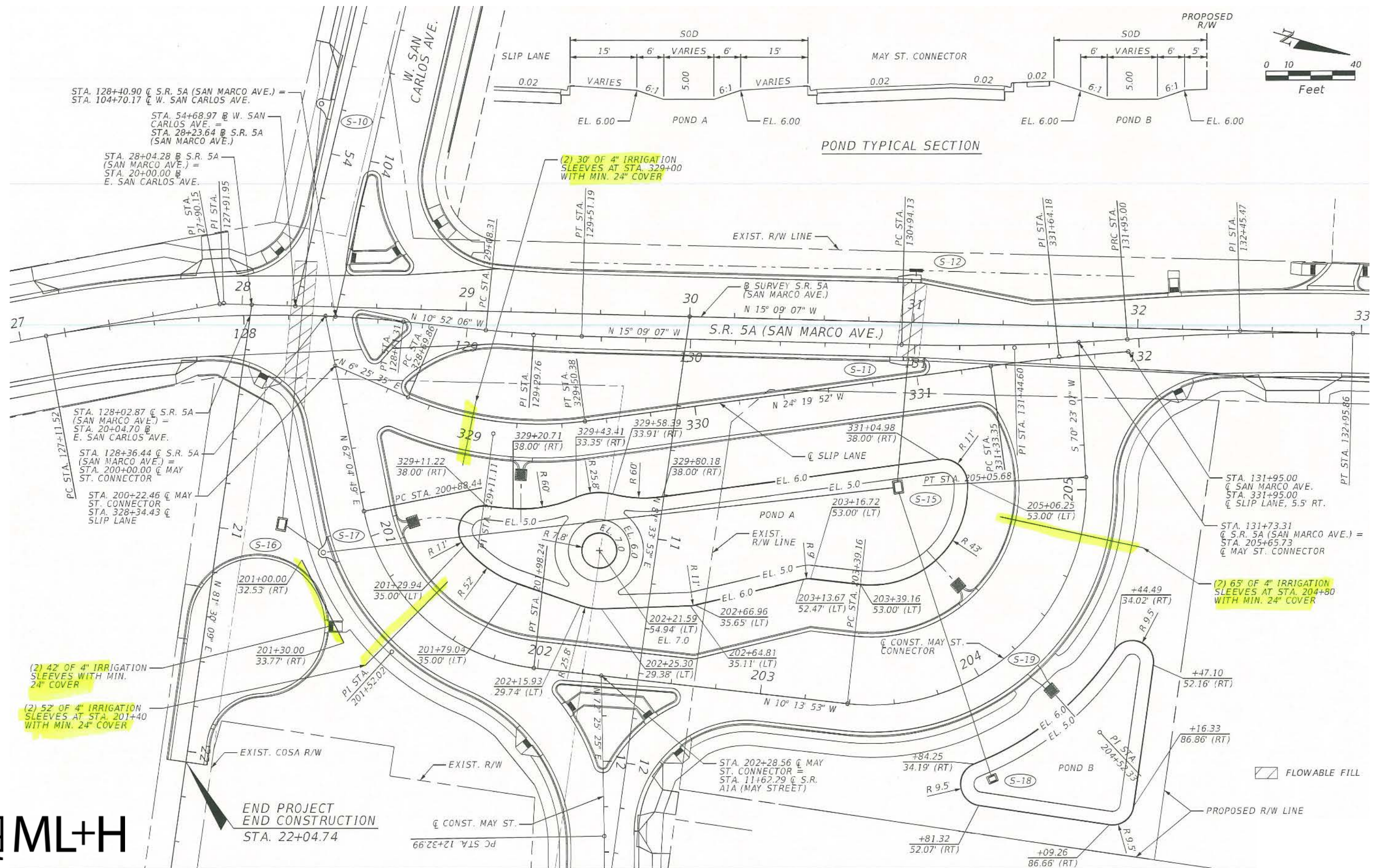


BALD CYPRESS



SOUTHERN RED CEDAR





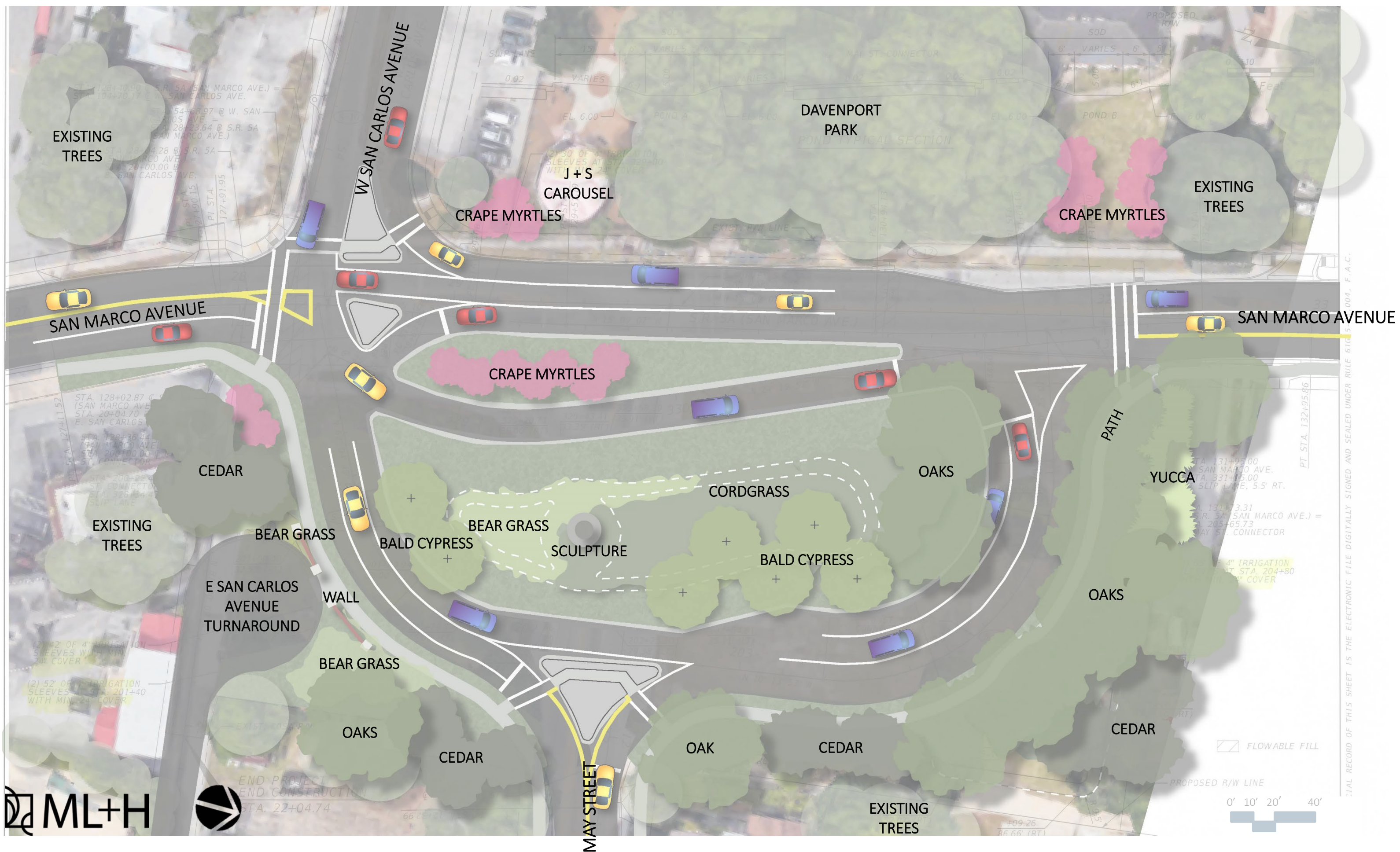


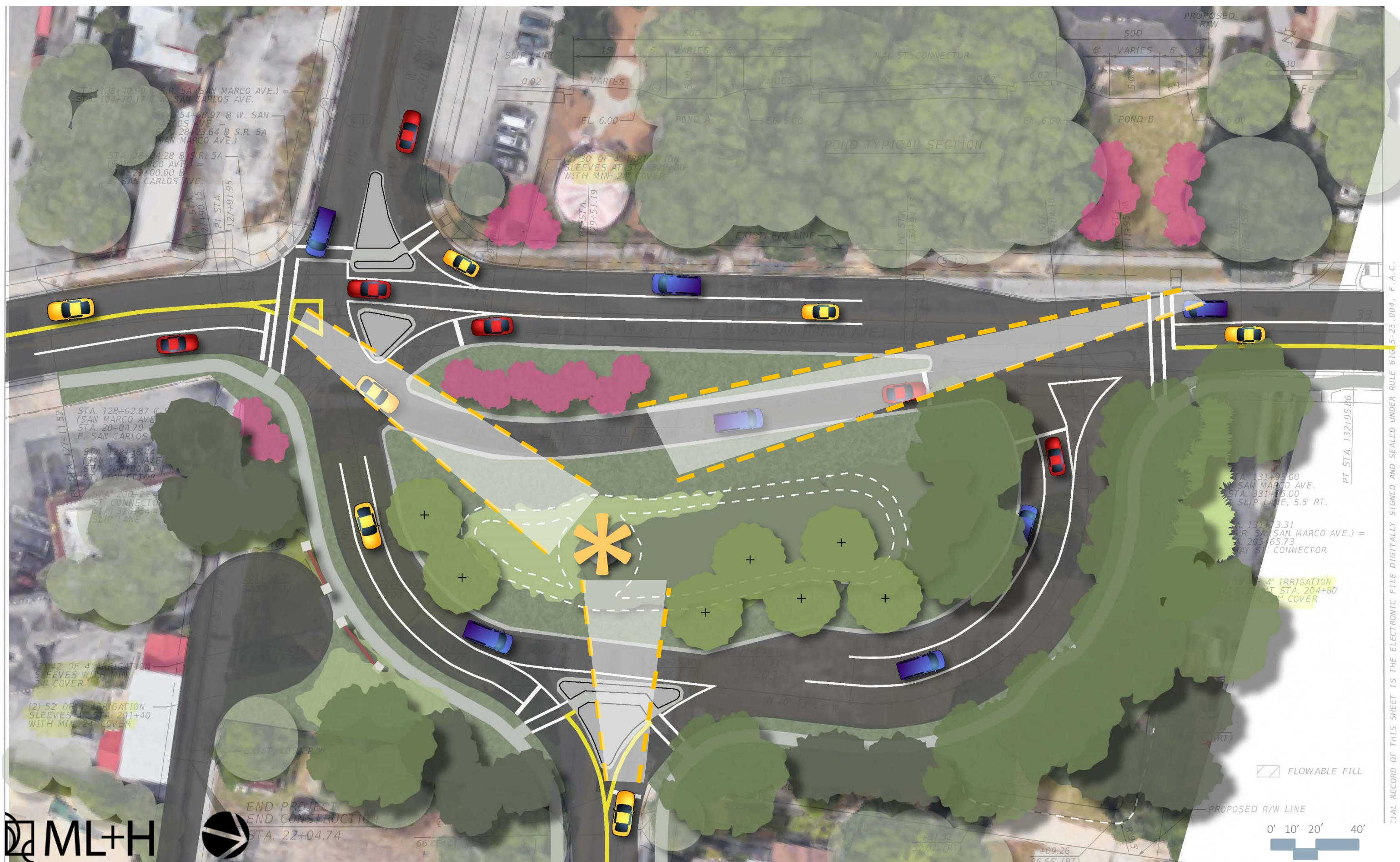
Final Concept: Nelmar Oaks





DIAL RECORD OF THIS SHEET IS THE ELECTRONIC FILE DIGITALLY SIGNED AND SEALED UNDER RULE 61G-5-23.004, F.A.C.





DIAL RECORD OF THIS SHEET IS THE ELECTRONIC FILE DIGITALLY SIGNED AND SEALED UNDER RULE 61G-5-23.004, F.A.C.





EXHIBIT “C”

127 Community Aesthetic Features

127.1 General

A Community Aesthetic Feature (CAF) is an enhancement installed within the Department's right of way to represent or reflect the surrounding community's identity, culture, and values. A CAF may also enhance the sense of place through which a highway passes.

A CAF placed within FDOT right of way (R/W), or attached to an FDOT structure or facility must be approved by the Department. These features are designed, maintained, and paid for by a local governmental agency. A CAF is typically constructed by the sponsoring entity, but may be included as part of a Department project.

The [Community Aesthetic Feature Agreement](#) (**Form Number 625-010-10**) must be executed by the local governmental entity and the Department prior to any construction within the Department's R/W. This agreement provides for the removal and/or relocation of the CAF at the local governmental entity's expense should it not be maintained by the local governmental entity, or if the Department needs the R/W for transportation purposes. A Deposit, Performance Bond, or Letter of Credit is required as part of the [Community Aesthetic Feature Agreement](#). A waiver of the Deposit, Performance Bond or Letter of Credit is allowed for certain minor installations as indicated within the CAF agreement.

See **F.S. 334.187** for Bond and Letter of Credit requirements.

Final plans for placing a CAF within the Department's R/W must be accompanied by a resolution of the local governmental entity indicating their full financial responsibility for the feature's design, construction and maintenance during its lifespan.

127.2 Requirements

A CAF must meet the Department's requirements governing safety, access, and maintenance of the highway. A CAF is classified in the following categories:

- (1) Public Art (Stand Alone or Affixed)
- (2) Local ID Markers (Stand Alone or Affixed)

While there are some criteria unique to each category, all CAFs must meet the following requirements:

- (1) Except where parking is available, select a site and lay out the site plan to deter drivers from stopping within the roadway. If drivers are expected to stop or park, provide for parking in the plan. If public access is available, Department Standards and Specifications must be met, including ADA requirements. Prohibit public access to the CAF when located within limited access R/W.
- (2) The feature must not contain any signs as defined in the **2009 Manual on Uniform Traffic Control Devices (MUTCD), Part 1, Chapter 1A.13**, traffic control features, auditory devices, reflective surfaces, flashing lights, moving parts or moving illumination.
- (3) The feature must not contain any advertising per the **MUTCD** and **23 C.F.R., 1.23** which prohibits advertising on, or commercial use of the R/W. Commercial advertising on state R/W is also prohibited by **Chapter 479, Florida Statutes**, including charitable, fraternal, religious, or political signs, symbols, logos, banners, web links, or any other such devices.
- (4) Lighting of the feature must not be directed at motorists, bicyclists or pedestrians. For lighting criteria see **FDM 231**. When located near an airport, the feature must not create a hazard as defined by **Section 333.01(3), F.S.**
- (5) In absence of feature lighting, messages or text included on Local ID Markers must be retroreflective. Decorative or accent lighting must not include any strobe effects, flashing lights, moving parts, or moving illumination.
- (6) Local ID Markers (Stand-Alone or Affixed) are not allowed on limited access facilities unless they are part of an overall aesthetic treatment plan that can include landscaping and other aesthetic components.
- (7) Local ID Markers intended to represent the geographic boundary of the county, municipality, sovereign nation, or unincorporated area should be located in close proximity to the actual geographic boundary of that area. Remove existing standard geographic boundary guide signs, and/or non-official signs or structures, at or near the location.
- (8) Do not install Local ID Markers in both the median and roadside at a given location.
- (9) CAF installations involving the Interstate System, which are visible from the Interstate mainline, require FHWA approval.
- (10) CAFs within the median of a limited access facility are prohibited.
- (11) One Stand-Alone feature will be allowed per mainline interchange approach (for a maximum of two installations). The local governmental entity must select one site from amongst the ramp and the mainline, along the outside of a ramp, or the area inside a loop ramp.

- (12) The feature must meet applicable building codes and design criteria for similar structures or landscaping placed adjacent to the highway's R/W, including wind loading commensurate with highway signs in the area.
- (13) The feature must not cause adverse impacts or create public controversy related to any of the following:
 - (a) Property access
 - (b) Air quality
 - (c) Noise
 - (d) Water quality
 - (e) Wetlands
 - (f) Floodplain encroachments
 - (g) Imperiled, endangered or threatened species or their critical
 - (h) Habitat historical resources
- (14) The CAF, including amenities like landscape or fencing, must not obstruct signs or interfere with a sight distance, sight triangle, or permitted view zone (billboards).
- (15) The CAF final design must be signed and sealed by a responsible professional licensed in Florida, excluding art wraps.

127.2.1 Public Art (Stand-Alone)

Additional requirements for Public Art (Stand-Alone) are as follows:

- (1) All roadways
 - (a) The location must be outside the appropriate lateral offset or clear zone as defined in **FDM Table 215.2.3** and **Table 215.2.4**, and should be as close to the right of way line as practical.
 - (b) The structure may not display messages with text, or contain any words or alpha-numeric characters.
 - (c) The artist's insignia may be inscribed or etched on a small plaque affixed to the artwork, or placed on the artwork itself. The insignia must not be visible from the roadway so as to avoid distraction to drivers or bicyclists.
 - (d) The object's highest point must not be greater in elevation than 25 feet above the nearest point of the roadway.
- (2) Curbed roadways

The feature may be placed within the median of curbed roadways, where:

- (a) The Design Speed is less than or equal to 45 mph, and
- (b) R/W is restricted, and
- (c) A minimum 4-foot offset from the face of curb is provided.

127.2.2 Public Art (Affixed)

Additional requirements for Public Art (Affixed) are as follows:

- (1) The feature may not display any messages with text, or contain any words or alpha-numeric characters.
- (2) The artist's insignia may be inscribed or etched on a small plaque affixed to the artwork, or placed on the artwork itself. The insignia must not be visible from the roadway so as to avoid distraction to drivers or bicyclists.
- (3) For bridges, the feature must not reduce the vertical clearance over the roadway.
- (4) For art wraps affixed to roadside features:
 - (a) Do not obstruct traffic control cabinet vents with the art wrap.
 - (b) The DDE should coordinate with the District Traffic Operations Office during the review process for traffic control cabinet wraps.
 - (c) Art wrap themes can be approved for general use by a local government entity.
 - (d) A CAF Agreement will be required for these features.
 - (e) Any maintaining agency, other than a local government, must coordinate approvals and maintenance through the appropriate local government entity.
 - (f) Logos representing the local governmental entity are permitted.
 - (g) A Deposit, Bond, or Letter of Credit is not required for art wraps on traffic control cabinets.

127.2.3 Local ID Marker (Stand-Alone)

Additional requirements for a Local ID Marker (Stand-Alone) are as follows:

- (1) All roadways:

- (a) The location must be outside the appropriate clear zone and lateral offset as defined in **FDM 215.2.3 and 215.2.4** and should be as close to the R/W line as practical.
 - (b) The structure may contain text such as the name of the municipality, county, or community area (as defined in **Chapter 14-51.041, F.A.C.**) with a short phrase or message. Text such as “Exiting” or “Leaving” are prohibited.
 - (c) The object’s highest point must not be greater in elevation than 25 feet above the nearest point of the roadway.
- (2) Curbed roadways:
The feature may be placed within the median of curbed roadways, where:
 - (a) The Design Speed is less than or equal to 45 mph, and
 - (b) R/W is restricted, and
 - (c) A minimum 4-foot offset from the face of curb is provided.
- (3) Limited Access Facilities:
 - (a) Provide a minimum 50-foot offset (100-foot preferred) from the edge of the traveled way, whether guardrail is present or not. The 50-foot to 100-foot lateral offset will help to minimize driver distraction, and reduce the likelihood that vertical structures will become storm debris blown across the roadway.
 - (b) Letter height must not exceed four feet.
 - (c) Short phrases or messages are prohibited.

127.2.4 Local ID Marker (Affixed)

Additional requirements for a Local ID Marker (Affixed) are as follows:

- (1) All roadways:
 - (a) The feature may contain text such as the name of the municipality, county or community area (as defined in **Chapter 14-51.041(2)(c), F.A.C.**) with a short phrase. Text such as “Exiting” or “Leaving” are prohibited.
 - (b) For bridges, the feature must not reduce the vertical clearance over the roadway.
- (2) Limited Access Facilities:
 - (a) Letter height must not exceed four feet.
 - (b) Short phrases or messages are prohibited.

127.3 Approval Process

The application process is conducted in two phases, the Concept Phase and the Final Phase.

When any of the requirements in **FDM 127.2** are not met, a Design Variation must be approved by the State Roadway Design Engineer.

127.3.1 Concept Phase

The Concept Phase includes District coordination with the applicant to ensure:

- (1) The appropriate Community Aesthetic Feature category is selected,
- (2) The corresponding requirements are achievable and acceptable, and
- (3) The conditions of the [Community Aesthetic Feature Agreement](#) are acceptable.

The District will submit a concept drawing and documentation to the State Roadway Design Engineer. The concept submittal must include a **Submittal/Approval Letter**, which can be found in **FDM 103, Form 122-A**. The **Submittal/Approval Letter** is to be signed by a representative of the requesting entity and the District Design Engineer or Turnpike Design Engineer.

Upon review by the Roadway Aesthetic Community of Practice (RACoP) and the State Roadway Design Engineer, conceptual approval may be granted. If the concept and proposed Design Variations are deemed acceptable, the signed **Submittal/Approval Letter** indicating Central Office conceptual approval will be returned to the District. Otherwise, conceptual approval will be denied with comments. The conceptual approval is valid for one year, at which time the local governmental entity may request an extension from the District.

For applications involving the Interstate System, the District should coordinate with the FHWA District Transportation Engineer prior to submitting to the Central Office.

The package submitted to the Central Office for conceptual approval must include the following:

- (1) The designation of the feature category.
- (2) A conceptual drawing/rendering showing the top, front, and side views of the feature with labeled dimensions, material designations including connections, proposed lighting configuration, and any alpha-numeric characters.

- (3) A draft site plan and section view dimensioning the location of the feature in relation to the roadway and the R/W.
- (4) The design speed of all adjacent roadways.
- (5) A citation of the Governing Design Standards (or Governing Standard Plans), criteria, and building code to which the feature will be designed.
- (6) If the feature is to be affixed to a bridge:
 - (a) Identify the bridge owner.
 - (b) Declare what the impact is to the bridge loading.
- (7) The Signature/Approval Letter signed by the applicant and the District Design Engineer or Turnpike Design Engineer.

127.3.2 Final Phase

The Final Phase includes the preparation and review of all final documents. The District will submit the **Submittal/Approval Letter** and final documents with a recommendation for approval to the Central Office. The Roadway Aesthetic Community of Practice (RACoP) and the State Roadway Design Engineer will review the application and provide approval to place the feature, or deny the submittal with comments.

The package submitted to the Central Office for final approval must include the following:

- (1) Site Plans, including a Traffic Control Plan if temporary maintenance of traffic will be required to place or maintain the feature.
- (2) Structural Plans including a wind load analysis.
- (3) Local Governmental Entity Resolution.
- (4) Design Variations for any requirements in **FDM 127.2** that are not met.
- (5) [Community Aesthetic Feature Agreement](#) signed by the local governmental entity.
- (6) **Signature/Approval Letter** signed by the applicant and the District Design Engineer or Turnpike Design Engineer.

Upon receiving Central Office final approval and, if applicable, FHWA, the District will notify the local governmental entity that placement of the feature may proceed. The final approval is valid for one year, at which time the local governmental entity may request an extension from the District.

127.4 Place Name Signs

Customized Place Name Signs are considered Local ID Markers which are addressed in **FDM 127.2.3 and 127.2.4**.

The placement of Place Name Signs within FDOT R/W is regulated by the Department. Requirements for Place Name Signs within FDOT R/W are located in **Rule Chapter 14-51, F.A.C., Part IV Place Name Signs**.

All signs placed within the Department's R/W must meet the requirements contained in the [MUTCD, Part 2](#). Signs for general information, services, tourist destinations, and recreational/cultural interest areas all have specific chapters in the [MUTCD](#), which specify color, size and lettering requirements. Destination signs are classified in the [MUTCD](#) as Guide Signs.

127.5 Blue Star Memorial Markers and Flag Poles

Blue Star Memorial Markers and Flag Poles are not considered Community Aesthetic Features and are not covered by this chapter. These markers are managed through the Local FDOT Maintenance and Traffic Operations offices.

EXHIBIT “D”



CITY OF
ST AUGUSTINE
EST. 1565

11.29.2023

MAY STREET/ SAN MARCO AVENUE Landscape Growth Imaging

City of St. Augustine | St. Augustine, Florida
ML+H Project No. 23.30.0

 **Marquis Latimer + Halback**
LANDSCAPE ARCHITECTURE · PLANNING
www.halback.com | Florida Qualifier LA6667110



Overview of Trees

Future Sculpture



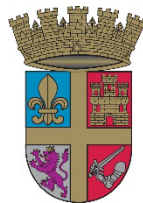
CRAPE MYRTLE
Lagerstroemia indica

BALD CYPRESS
Taxodium distichum

SOUTHERN RED CEDARS
Juniperus silicicola

LIVE OAK
Quercus virginiana

CABBAGE PALM
Sabal Palmetto



CITY OF
ST AUGUSTINE
EST. 1565

MAY STREET / SAN MARCO AVENUE LANDSCAPE GROWTH IMAGING

City of St. Augustine | St. Augustine, Florida

ML+H Project No. 23.30.0



Marquis Latimer + Halback
LANDSCAPE ARCHITECTURE · PLANNING

www.halback.com | Florida Qualifier LA6667110



Overview of Growth at 5, 10 & 25 years

SOUTHERN RED CEDARS
Juniperus silicicola
IFAS Spread at Full Growth: 25'

CABBAGE PALM
Sabal Palmetto
IFAS Spread at Full Growth: 15'

Future Sculpture
BALD CYPRESS
Taxodium distichum
IFAS Spread at Full Growth: 30'

LIVE OAK
Quercus virginiana
IFAS Spread at Full Growth: 40'
(shown at 40' due to urban condition)

CRAPE MYRTLE
Lagerstroemia indica
IFAS Spread at Full Growth: 25'

5 Year Growth

10 Year Growth

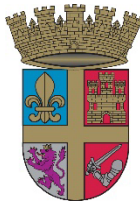
25 Year Growth



1

View 1: Current Growth

Future Sculpture



CITY OF
ST AUGUSTINE
EST. 1565

MAY STREET / SAN MARCO AVENUE LANDSCAPE GROWTH IMAGING

City of St. Augustine | St. Augustine, Florida

ML+H Project No. 23.30.0

View to South

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1

View 1: 5 Year Growth

Future Sculpture



Heights at 5 Years	
Bald Cypress	25'
Crape Myrtle	15'
Live Oak	30'
Cabbage Palm	30'
Southern Red Cedar	30'



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1

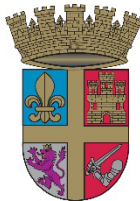
View 1: 10 Year Growth

Future Sculpture



Heights at 10 Years

Bald Cypress	35'
Crape Myrtle	20'
Live Oak	45'
Cabbage Palm	35'
Southern Red Cedar	35'



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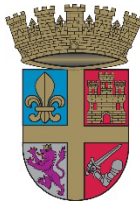
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1

View 1: 25 Year Growth

Future Sculpture ★

Heights at 25 Years	
Bald Cypress	50'
Crape Myrtle	30'
Live Oak	60'
Cabbage Palm	40'
Southern Red Cedar	40'



2

View 2: Current Growth



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2

View 2: 5 Year Growth



Future Sculpture

Heights at 5 Years

Bald Cypress	25'
Crape Myrtle	15'
Live Oak	30'
Cabbage Palm	30'
Southern Red Cedar	30'



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2

View 2: 10 Year Growth



Future Sculpture

Heights at 10 Years

Bald Cypress	35'
Crape Myrtle	20'
Live Oak	45'
Cabbage Palm	35'
Southern Red Cedar	35'



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2

View 2: 25 Year Growth



Future Sculpture

Heights at 25 Years

Bald Cypress	50'
Crape Myrtle	30'
Live Oak	60'
Cabbage Palm	40'
Southern Red Cedar	40'



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3

View 3: Current View



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3

View 3: 5 Year Growth



Future Sculpture

Heights at 5 Years

Bald Cypress	25'
Crape Myrtle	15'
Live Oak	30'
Cabbage Palm	30'
Southern Red Cedar	30'



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3

View 3: 10 Year Growth



Future Sculpture

Heights at 10 Years

Bald Cypress	35'
Crape Myrtle	20'
Live Oak	45'
Cabbage Palm	35'
Southern Red Cedar	35'



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3

View 3: 25 Year Growth



Heights at 25 Years

Bald Cypress	50'
Crape Myrtle	30'
Live Oak	60'
Cabbage Palm	40'
Southern Red Cedar	40'



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4

View 4: Current View

Future Sculpture



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4

View 4: 5 Year Growth

Future Sculpture

Heights at 5 Years

Bald Cypress	25'
Crape Myrtle	15'
Live Oak	30'
Cabbage Palm	30'
Southern Red Cedar	30'



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4

View 4: 10 Year Growth

Future Sculpture

Heights at 10 Years

Bald Cypress	35'
Crape Myrtle	20'
Live Oak	45'
Cabbage Palm	35'
Southern Red Cedar	35'



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4

View 4: 25 Year Growth

Future Sculpture

Heights at 25 Years

Bald Cypress	50'
Crape Myrtle	30'
Live Oak	60'
Cabbage Palm	40'
Southern Red Cedar	40'



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5

View 5: Current View



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5

View 5: 5 Year Growth



Future Sculpture

Heights at 5 Years	
Bald Cypress	25'
Crape Myrtle	15'
Live Oak	30'
Cabbage Palm	30'
Southern Red Cedar	30'



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5

View 5: 10 Year Growth



Future Sculpture

Heights at 10 Years	
Bald Cypress	35'
Crape Myrtle	20'
Live Oak	45'
Cabbage Palm	35'
Southern Red Cedar	35'



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5

View 5: 25 Year Growth



Future Sculpture

Heights at 25 Years	
Bald Cypress	50'
Crape Myrtle	30'
Live Oak	60'
Cabbage Palm	40'
Southern Red Cedar	40'



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EXHIBIT “E”

Touch St. Augustine Interpretive Panels

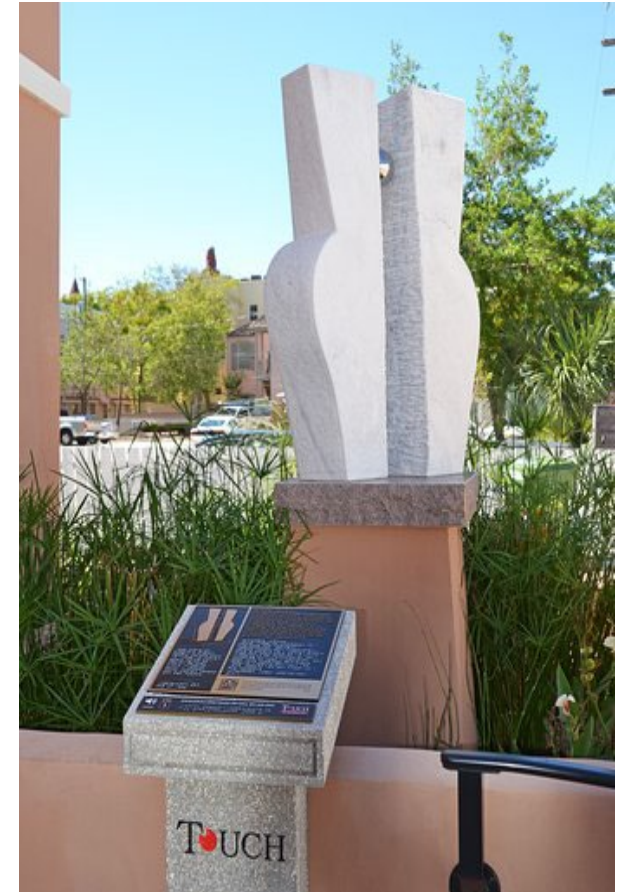


EXHIBIT “F”



**Mark W. Lance
National Guard Amory**

Davenport Park



Archaeological Artifacts of the Earliest Native American Occupants in the St. Augustine Area

Paleo-Indian Period (circa 13,000 to 10,000 years ago), Late Archaic Period (circa 4,500 to 2,500 years ago), and the St. Johns Period (circa 500 B.C. to A.D. 1565)



The Bridge to Anastasia Island n/k/a The Bridge of Lions

Originally Built in 1895



Francis and Mary Usina Bridge a/k/a Vilano Bridge

Originally Built in 1927



Local Businesses



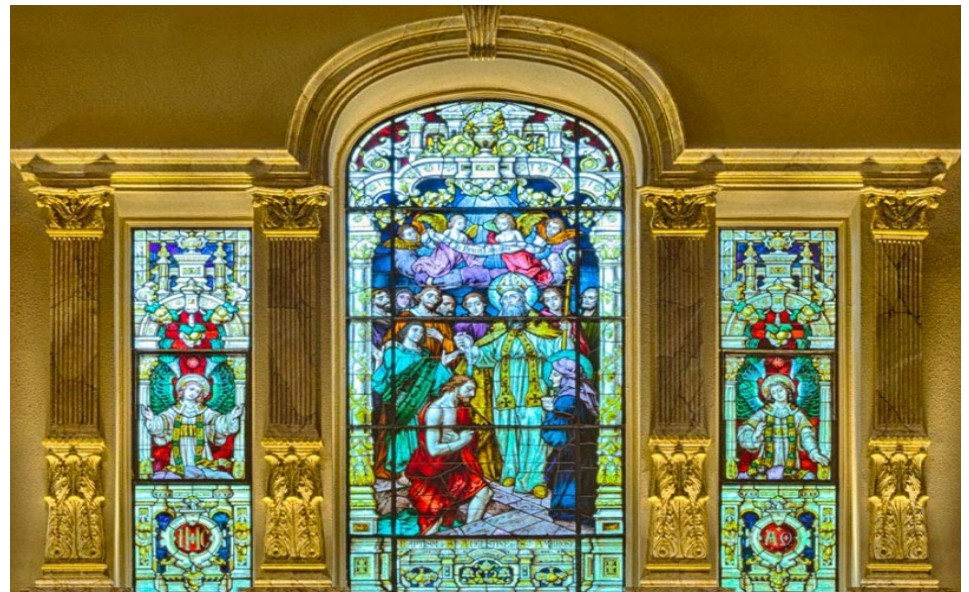
Casa Monica Hotel a/k/a Cordova Hotel

Built in 1888



The Cathedral Basilica of St. Augustine

Built in 1797



Father Pedro Camps Memorial Monument

Located in the courtyard of the Cathedral Basilica



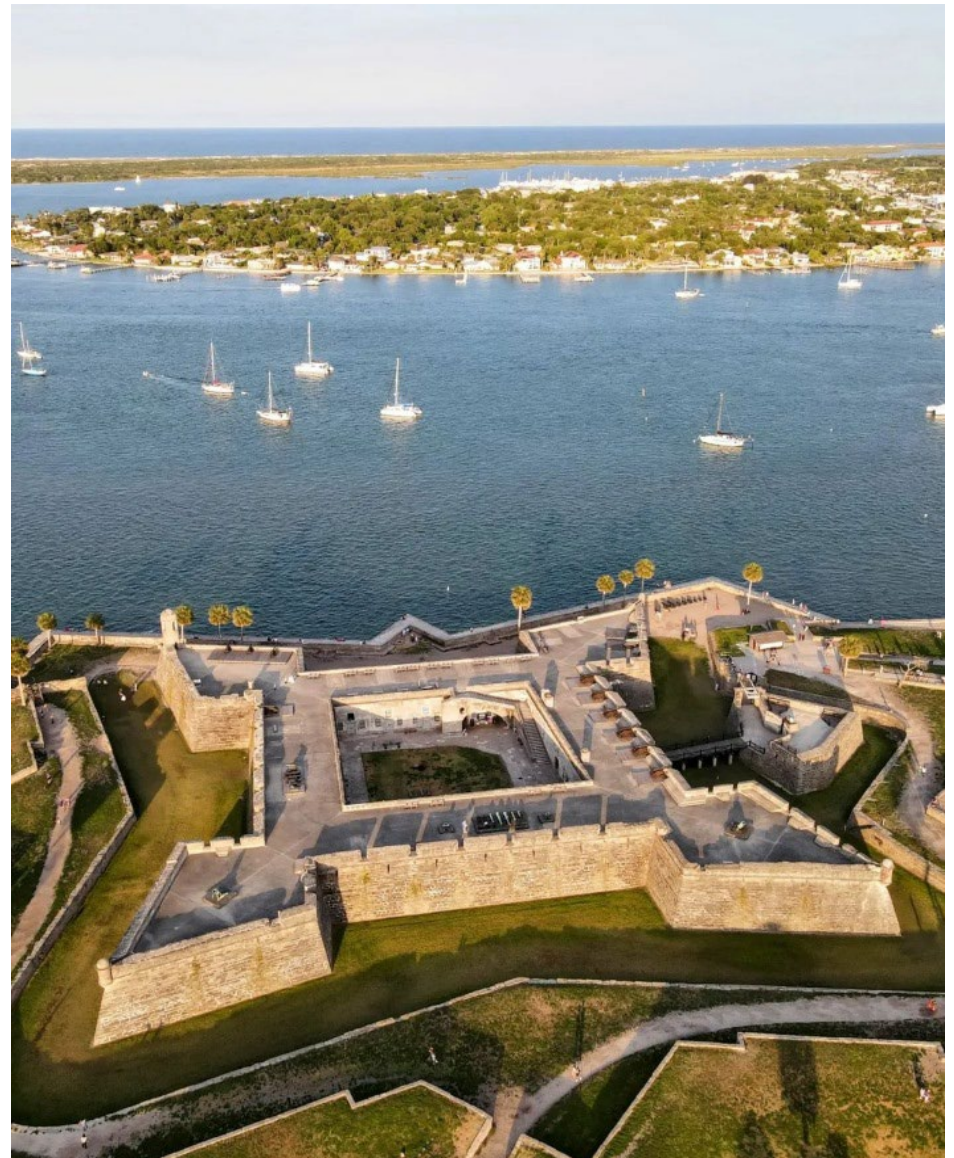
Hotel Ponce de León n/k/a Flagler College

Built in 1888



Castillo de San Marcos

Built in 1695



The Fountain of Youth

Founded by Pedro Menendez de Aviles in 1565
Established as an Attraction for Education in 1927



Florida School for the Deaf and the Blind

Established in 1885



Hotel Alcazar n/k/a Lightner Museum

Built in 1887



Lincolnvile Historic Churches



St. Paul African Methodist Episcopal Church

Established in 1873 along the Maria Sanchez Creek by the formerly enslaved Richard James.



The First Baptist Church of St. Augustine

Established in 1872 through the efforts of Mrs. Hannah Jordan. During the 1960s, was a place for mass meetings involving the N.A.A.C.P. and S.C.L.C. Considered the cradle of the civil rights movement in St. Augustine.



St. Cyprian's Episcopal Church

Founded in 1893 for the former enslaved.



Bethel Baptist Church

Established in 1939 and provided meeting space for the N.A.A.C.P. Youth Council and when Dr. Martin Luther King, Jr. came to town in 1964.

Lincolnvile Historic District / Civil Rights Movement

Originally called Africa or Little Africa, Lincolnvile was settled by recently freed enslaved in the marshes of Maria Sanchez Creek just west of St. Augustine in 1866. Largely developed between 1866 and 1930 where the former Yallaha and Buena Esperanza orange grove plantations once stood, Lincolnvile is a historic Gullah Geechee community and home to the largest concentration of late Victorian era buildings in the oldest city in the continental U.S.



**Excelsior High School n/k/a
Lincolnvile Museum and Cultural Center**



Accord Civil Rights Museum

**St. Augustine Four: Woolworth
Lunch Counter Sit-In of 1963**





Memorial Presbyterian Church

Built in 1825



The Old Jail

Established in 1891

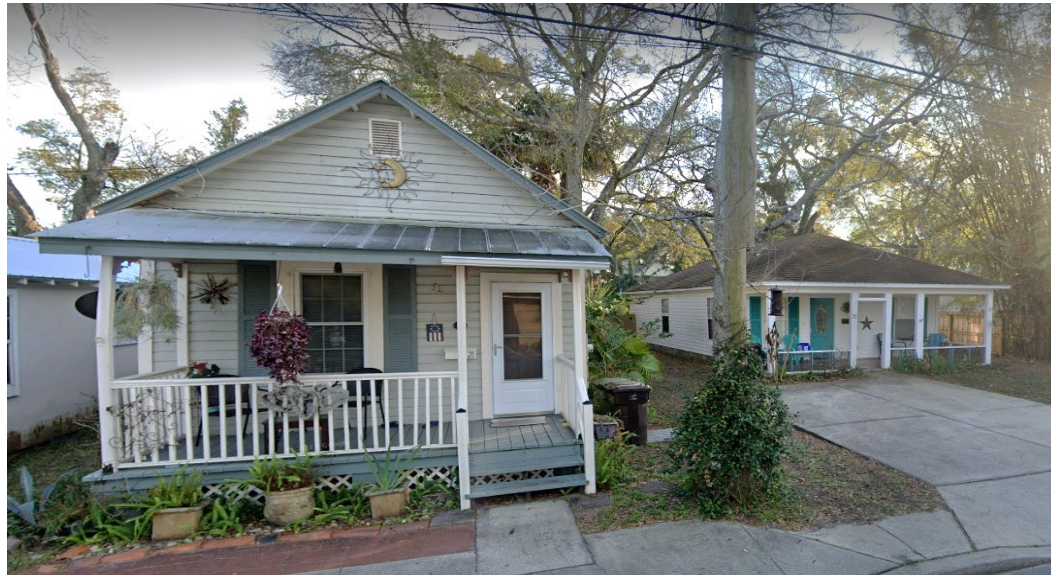


Plaza de la Constitución

Established in 1573



Residential Neighborhoods



National Shrine of Our Lady of La Leche at Mission Nombre de Dios

Established in 1587



LINKS

Descriptive Links:

- 1) [St. Augustine Historic Architecture](#)
- 2) [St. Augustine Historical Society](#)
- 3) [Lincolnvillle Museum and Cultural Center](#)
- 4) [The Florida Museum](#)
- 5) [Civil Rights Library of St. Augustine](#)
- 6) [St. Johns Cultural Council](#)
- 7) [Florida School for the Deaf and Blind](#)
- 8) [Touch St. Augustine](#)
- 9) [Shrimping Industry Historical Monument](#)
- 10) [Castillo de San Marcos National Monument](#)
- 11) [Fort Mose Historic State Park](#)
- 12) [City of St. Augustine Historic Preservation](#)
- 13) [City of St. Augustine Archaeology](#)
- 14) [Design Standards for Entry Corridors](#)

Full Text Links:

- 1) <https://www.floridashistoriccoast.com/things-to-do/history/historic-architecture/>
- 2) <https://staugh.com/research-library/collections/>
- 3) <https://www.lincolnvilllemuseum.org/>
- 4) <https://www.floridamuseum.ufl.edu/staugustine/timeline/%23part1>
- 5) <https://civilrights.flagler.edu/>
- 6) <https://stjohnsculture.com/>
- 7) <https://www.fsdbk12.org/about>
- 8) <https://www.staaa.org/touch/about/>
- 9) <https://www.staugustine.com/story/news/local/2021/05/05/st-augustine-monument-highlights-shrimping-and-boat-building-industry/4954221001/>
- 10) <https://www.nps.gov/casa/index.htm>
- 11) <https://www.floridastateparks.org/parks-and-trails/fort-mose-historic-state-park>
- 12) <https://citystaug.com/192/Historic-Preservation>
- 13) <https://citystaug.com/171/Site-Discoveries>
- 14) <https://citystaug.com/735/Entry-Corridor-Design-Standards>