



**AGENDA**

**SPECIAL EAST STUART HISTORICAL ADVISORY COMMITTEE  
OCTOBER 22, 2024  
AT 3:00 PM  
COMMISSION CHAMBERS  
121 SW FLAGLER AVE.  
STUART, FLORIDA 34994**

**BOARD MEMBERS**

**Chair - Faye James  
Board Member - Albert Brinkley  
Board Member - Betty Brinkley  
Board Member - Joseph Cooper  
Board Member - Kimberly McHardy Grant  
Board Member - Philip Harvey  
Board Member - VACANT**

**ADMINISTRATIVE**

**CRA Executive Director - Pinal Gandhi-Savdas  
Board Secretary - Susej T. Meleqi**

Agenda items are available on our website at <http://www.cityofstuart.us>  
Phone: (772) 288-5306. Fax: (772) 288-5305. E-mail: [mkindel@ci.stuart.fl.us](mailto:mkindel@ci.stuart.fl.us)

In compliance with the Americans with Disabilities Act (ADA), anyone who needs a special accommodation to attend this meeting should contact the City's ADA coordinator at 772-288-5306 at least 48 hours in advance of the meeting, excluding Saturday and Sunday.

If a person decides to appeal any decision made by the Board with respect to any matter considered at this meeting, he will need a record of the proceeding, and that for such purpose he 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.

**(RC)** next to an item denotes there is a City Code requirement for a Roll Call vote.  
**(QJ)** next to an item denotes that it is a quasi-judicial matter or public hearing.

**CALL TO ORDER**

**ROLL CALL**

**PLEDGE OF ALLEGIANCE**

**APPROVAL OF AGENDA**

**APPROVAL OF MINUTES**

1. APPROVAL OF 10/01/2024 ESHAC MINUTES (RC)

**COMMENTS FROM THE PUBLIC (Non-Agenda Related) (3 Minutes Max.)**

**COMMENTS BY BOARD MEMBERS (Non-Agenda Items)**

**ACTION ITEMS**

2. DISCUSSION AND DELIBERATION: IDENTIFY AND HONOR BUILDINGS (EXISTING OR NON-EXISTING), SITES, STRUCTURES, OR EVENTS OF HISTORICAL SIGNIFICANCE WITH MEMORIAL MARKERS WITHIN THE EAST STUART NEIGHBORHOOD.

**STAFF UPDATE**

**ADJOURNMENT**

**WHAT IS CIVILITY?** Civility is caring about one's identity, needs and beliefs without degrading someone else's in the process. Civility is more than merely being polite. Civility requires staying "present" even with those persons with whom we have deep-rooted and perhaps strong disagreements. It is about constantly being open to hear, learn, teach and change. It seeks common ground as a beginning point for dialogue. It is patience, grace, and strength of character. Civility is practiced in our City Hall.

**PUBLIC COMMENT:** If a member of the public wishes to comment upon ANY subject matter, including quasi-judicial matters, please submit a Request to Speak form. These forms are available in the back of the Commission Chambers, and should be given to the City Clerk prior to introduction of the item number you would like to address.

**CONSENT CALENDAR:** Those matters included under the Consent Calendar are self-explanatory, non-controversial, and are not expected to require review or discussion. All items will be enacted by one motion. If discussion on an item is desired by any City Commissioner that item may be removed by a City Commissioner from the Consent Calendar and considered separately. If an item is quasi-judicial it may be removed by a Commissioner or any member of the public from the Consent Calendar and considered separately.

**QUASI-JUDICIAL HEARINGS:** Some of the matters on the Agenda may be "quasi-judicial" in nature. City Commissioners will disclose all ex-parte communications, and may be subject to voir dire by any interested party regarding those communications. All witnesses testifying will be "sworn" prior to their testimony. However, the public is permitted to comment without being sworn. Unsworn testimony will be given appropriate weight and credibility by the City Commission.

**CITY OF STUART, FLORIDA  
AGENDA ITEM REQUEST  
East Stuart Historical Advisory Committee**

**Meeting Date:** 10/22/2024

**Prepared by:** Susej Meleqi

**Title of Item:**

APPROVAL OF 10/01/2024 ESHAC MINUTES (RC)

**Summary Explanation/Background Information on Agenda Request:**

APPROVAL OF 10/01/2024 ESHAC MINUTES

**Funding Source:**

N/A

**Recommended Action:**

Approve Minutes

**ATTACHMENTS:**

1. 10012024 ESHAC Minutes

**MINUTES**  
**EAST STUART HISTORICAL ADVISORY COMMITTEE OF THE STUART EAST**  
**STUART HISTORICAL ADVISORY COMMITTEE**  
**OCTOBER 1, 2024**  
**AT 3:00 PM**  
**COMMISSION CHAMBERS**  
**121 SW FLAGLER AVE.**  
**STUART, FLORIDA 34994**

**BOARD MEMBERS**

Chair - Faye James  
Board Member - Albert Brinkley  
Board Member - Betty Brinkley  
Board Member - Joseph Cooper  
Board Member - Kimberly McHardy Grant  
Board Member - Philip Harvey  
Board Member - VACANT

**ADMINISTRATIVE**

CRA Executive Director - Pinal Gandhi-Savdas  
Board Secretary - Susej T. Meleqi

**CALL TO ORDER**

3:00 PM

**ROLL CALL**

PRESENT: Chair James, Board Member A Brinkley, Board Member B Brinkley, Board Member Harvey, Board Member Cooper

ABSENT: Board Member McHardy Grant

**PLEDGE OF ALLEGIANCE**

**APPROVAL OF AGENDA**

**3:01 PM MOTION: Approve.**

**MOVED BY: Albert Brinkley**

**SECONDED BY: Philip Harvey**

**Motion approved unanimously.**

## **APPROVAL OF MINUTES**

### **1. APPROVAL OF 07/02/2024 ESHAC MINUTES**

**3:02 PM MOTION: Approve.**

**MOVED BY: Albert Brinkley**

**SECONDED BY: Philip Harvey**

**Motion approved unanimously.**

## **COMMENTS FROM THE PUBLIC (Non-Agenda Related) (3 Minutes Max.)**

None.

## **COMMENTS BY BOARD MEMBERS (Non-Agenda Items)**

Board Member Albert Brinkley

- Share his concerns about a vehicle in the formerly known Harvey Plaza with a confederate flag on it.

### **3:06 PM Board Member Cooper arrived**

- Shared his disappointment about the kids being moved from the 10th St Recreation Center to the Boys and Girls Club. Stated he passed by and noticed that there was a meeting in the recreation center, which was the Chamber of Commerce.
- Asked Pinal Gandhi - Savdas, CRA Executive Director, when the Heirs program was starting because he knew of someone who could use this program. Lee Baggett, City Attorney, stated if the person had already started then they might not be able to join our program.
- Complained about the noise coming from a gutter company in Club 19.
- Asked why there are lien on peoples property who have used the Community Development Block Grant (CDBG). Ms. Gandhi-Savdas stated we just follow Federal Regulations.
- Inquired about where people in East Stuart can get money to fix their homes. Ms. Gandhi-Savdas stated the different programs we have.

Board Member Harvey asked if a workshop could be had for the community to show them how they can fix their homes. Ms. Gandhi-Savdas stated she could do something like that, but would need a list of identified homes, so they can be evaluated and see what work needs to be done.

Board Member Betty Brinkley

- Commented about the 10th St Recreation Center and moving the kids to the Boys and Girls club.
- Requested clarification on the Brightline stops.
- Shared her disappointment about the taxes going up.

Chair James

- Requested that all the concerns that were brought up be put into an agenda and have

action taken on them.

- Asked Ms. Gandhi-Savdas to keep an allocation of funds for projects to be done on residents' homes.

## **ACTION ITEMS**

### **2. PRESENTATION OF THE EAST STUART PUBLIC ART MASTERPLAN**

Ms. Gandhi-Savdas presented the master plan, takeaways, East Stuart public art, the value of public art, the plan, principles, assessment measures and criteria, curatorial themes, first steps, Guy Davis entrance sculpture, pioneer mosaics, sports walk-of-fame, women's mural, educators hand, resilience and entrepreneurship, and the next step.

Board Member Albert Brinkley shared the cleaner's building and believes it should be recognized.

Board Member Betty Brinkley asked what was being put in the park for the young people aside from the historical components.

Ms. Gandhi-Savdas explained all that was going to be in the park.

Board Member Harvey stated that this was the last meeting of the year and wanted to know when they would meet to pick the building for historical recognition.

Discussion continued between the Board, City Attorney, and Ms. Gandhi-Savdas.

### **PUBLIC COMMENT:**

1. James Christie - Stuart; Commended the work the Board and the City are doing and stated that the Willie Gary property is a historical building.

**3:54 PM MOTION: Have a special meeting within the next 30 days.**

**MOVED BY: Philip Harvey**

**SECONDED BY: Albert Brinkley**

**Motion approved unanimously.**

## **STAFF UPDATE**

## **ADJOURNMENT**

4:01 PM

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**Susej T. Meleqi, Board Secretary**

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**Faye James, Chair**

**Minutes to be approved at the ESHC  
Meeting this 22nd day of October, 2024.**

**CITY OF STUART, FLORIDA  
AGENDA ITEM REQUEST  
East Stuart Historical Advisory Committee**

**Meeting Date:** 10/22/2024

**Prepared by:** Pinal Gandhi-Savdas

**Title of Item:**

DISCUSSION AND DELIBERATION: IDENTIFY AND HONOR BUILDINGS (EXISTING OR NON-EXISTING), SITES, STRUCTURES, OR EVENTS OF HISTORICAL SIGNIFICANCE WITH MEMORIAL MARKERS WITHIN THE EAST STUART NEIGHBORHOOD.

**Summary Explanation/Background Information on Agenda Request:**

Create a list to nominate buildings, sites, structures or events of historical significance and the placement of a memorial marker explaining its history and significance. The Committee will be responsible for providing the images, history, and content for the marker. The staff will design and fabricate the marker for installation.

**Funding Source:**

N/A

**Recommended Action:**

The committee will discuss and provide the content for the memorial marker.

**ATTACHMENTS:**

1. East Stuart Public Art Masterplan

EAST  
STUART  
PUBLIC  
ART

**East Stuart Public Art Masterplan**

City of Stuart, Florida



Summer 2024

The City of Stuart acknowledges the African American community as an integral part of our city's rich history and cultural heritage. We honor and pay our respects to African American elders past and present, who have preserved the memories, traditions, culture, and aspirations of their community. The City is dedicated to building stronger relationships and fostering a deeper respect for African American residents. By acknowledging and respecting the diversity and history of our African American community, we will continue to strive toward a more inclusive and equitable future.







# Executive Summary

The City of Stuart has a rich history closely tied to the establishment and development of Martin County, Florida. With its cultural diversity, substantial population, and appeal as a tourism and workplace destination, the City is well-positioned to support a vibrant arts sector, highlighted by the City of Stuart Public Art Collection.

The establishment of an East Stuart Public Art Masterplan underscores the City of Stuart's commitment to support the recognition of the value the East Stuart Community has to the City by maximizing community benefits from future public artworks and ensuring new commissions align with the City's broader goals and priorities.

This document serves as a guide for the commissioning of new public artworks by the City. It also provides a framework for the ongoing development of a public art collection that is place-based and reflective of the unique character of Stuart's communities.

The vision, guiding and supporting principles, and curatorial themes outlined in this masterplan are designed to align with the overarching vision of the participating member of the East Stuart Community who volunteered time, resources and artifacts to the preservation of their history and to the East Stuart Community's legacy.

The City of Stuart aspires to be a place where people choose to live, work, visit, and invest. The City envisions safe and thriving neighborhoods offering a range of housing, employment, and recreational opportunities. A focus of this master plan is to ensure that while the future investments in East Stuart are made that they are done in a manner where public art highlights opportunities to celebrate the local history and value of the members of the community in shaping what it was and what it can be. The City is committed to engaging with her diverse community to shape the future as the City of Stuart.

The East Stuart Public Art Masterplan aligns with several key interests expressed by the residents throughout the development of this effort:

## **Thriving Communities**

The East Stuart Public Art Masterplan provides a framework for artworks that resonate with their community context, express local stories and identities, and foster community connection.

## **Vibrant Economy**

A robust creative sector brings economic benefits and requires investment and strategic planning, as outlined in the East Stuart Public Art Masterplan.

## **Livable Neighborhoods**

Public artworks that are well-suited to their locations and reflect the local community enhance the overall amenity of neighborhoods.

## **Sustainability**

One of the three overarching curatorial themes in the East Stuart Public Art Masterplan promotes valuing and protecting the city's natural environment, considering the community's ongoing interactions with it. Sustainability will be a key consideration in the public artwork assessment process, including aspects of fabrication, materials, and maintenance.

The development of the East Stuart Public Art Masterplan began with a baseline community needs analysis regarding art in public spaces, forming the foundation for a strategic approach to future commissions. The principles, curatorial themes, and identified artwork opportunities create a structured framework for the forthcoming years of public art investment, ensuring that all new commissions:

- Reflect community interests
- Are unique and place-appropriate
- Provide opportunities for local artists and creatives
- Maximize the benefits of public art, including enhancing the sense of place, public amenity, and contributing to economic development.



# How to use this document

The East Stuart Public Art Masterplan is designed to direct the expenditure of the City's public art budget. This includes funds allocated through the City's public art procurements related to investment in public sector improvements, economic development initiatives, and arts events led by the City. Additionally, this document makes recommendations on policies that can serve as a resource for incorporating public art into future developments or generate contribution funds to a City's Public Art Fund. Artists and patrons can refer to the key themes, guiding principles, and artwork opportunities outlined in this masterplan to inform their own public art projects.



## Section 1: Introduction

This section outlines the general benefits of public art and provides a summary of the extensive consultation and engagement process undertaken during the development of the masterplan, highlighting key themes and findings.

## Section 2: Context

This section offers the necessary contextual information for considering future public art commissions in the City of Stuart. It includes a summary of the cultural and historical context of the City's African-American population, including significant sites, and key points from the City's local history and demographics.

## Section 3: The Masterplan

This section presents a strategic framework for future public artworks in the East Stuart community. It includes guiding and supporting principles that reflect the values and strategic aims of public art within the City, leading into three curatorial themes. These principles and themes provide a robust foundation for the specific public artwork opportunities detailed in this Masterplan. The 'public artwork opportunities' section identifies strategic locations, curatorial themes, and public art typologies for specific areas within the East Stuart Community, guiding the City's investment in public artworks over the forthcoming years.



# THE V PUB



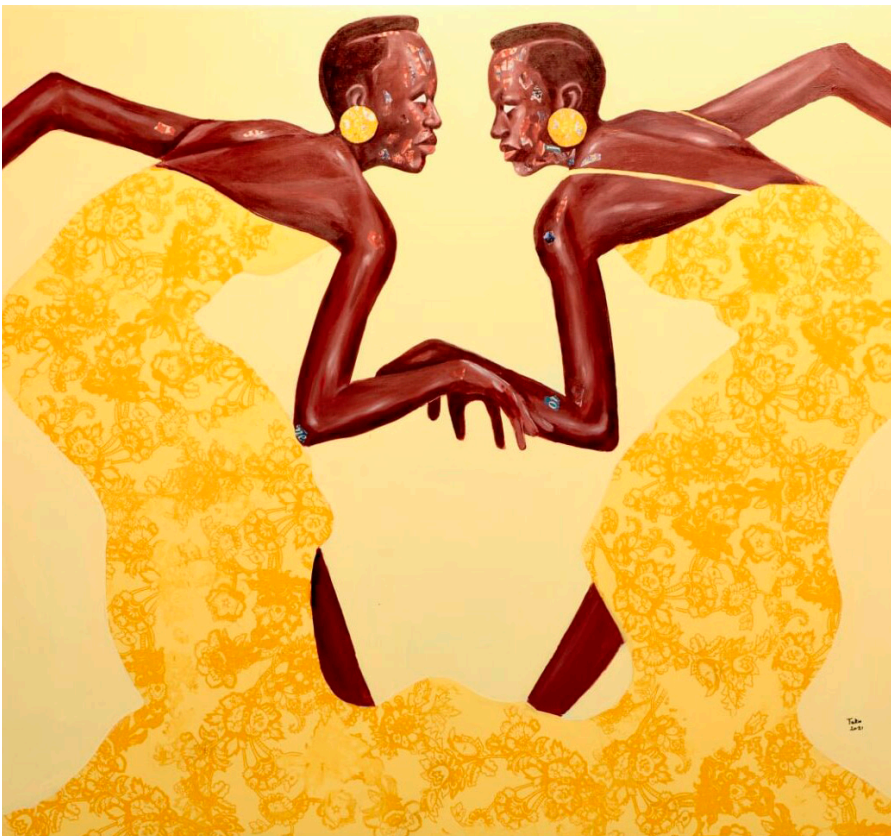
# VALUE OF PUBLIC ART

# The Value of Public Art



## Creates a strong sense of place

Public art plays a vital role in creating a strong sense of place by transforming spaces into vibrant, engaging environments that reflect the unique character of a community. By incorporating local themes, history, and cultural elements, public art enhances the identity of a location, making it more meaningful and recognizable to residents and visitors alike. This connection to place fosters a sense of pride and belonging, encouraging people to engage with and take ownership of their surroundings. In this way, public art not only beautifies physical spaces but also strengthens the social and cultural fabric of the community.



## Responds to the culture and character of a community

Public art profoundly responds to the culture and character of a community by reflecting its unique values, traditions, and narratives. By engaging with the local cultural context, public art creates works that resonate deeply with residents, mirroring their collective experiences and aspirations. This responsiveness ensures that public art is not only visually appealing but also meaningful and relevant, fostering a deeper connection between the community and its environment. Through this alignment with local culture and character, public art enhances the distinctiveness of a community, contributing to its identity and enriching the everyday lives of its inhabitants.



## Promotes the expression of local identity

Public art serves as a powerful medium for promoting the expression of local identity. By showcasing the unique stories, traditions, and cultural heritage of a community, public art allows residents to see their experiences and values reflected in their surroundings. This expression of local identity fosters a sense of pride and belonging, as individuals recognize and celebrate what makes their community distinct. Public art provides a platform for diverse voices and perspectives, enhancing the cultural richness of the area and contributing to a vibrant, inclusive community atmosphere. Through this celebration of local identity, public art strengthens community bonds and supports a shared sense of place.

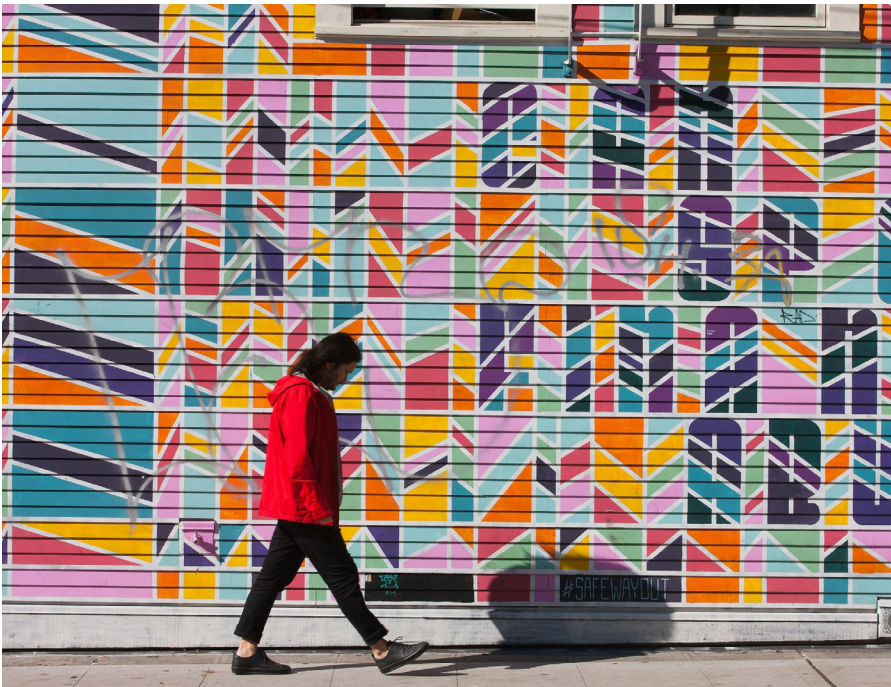


## Enhances the urban environment

Public art significantly enhances the urban environment by transforming ordinary spaces into visually stimulating and engaging areas. By integrating artistic elements into the urban landscape, public art adds aesthetic value and creates inviting and dynamic public spaces. This enhancement encourages community interaction, fosters social connections, and makes urban areas more livable and enjoyable. Public art also contributes to the unique identity of a city, attracting visitors and promoting cultural tourism. Ultimately, public art revitalizes the urban environment, turning it into a vibrant and inspiring setting that benefits both residents and visitors alike.

# Local Government + Public Art

Local governments hold a unique position in driving and supporting public art within communities. Over the past two decades, there has been growing recognition of public art as an essential amenity provided by local authorities. Both nationally and internationally, locally driven public art initiatives have been instrumental in achieving key local government objectives such as placemaking, economic and community development, streetscape enhancement, and boosting tourism. Today, public art is acknowledged by local governments as a vibrant, engaging, and connecting element of communities and public spaces. Commissioned artworks now come in various forms, including permanent sculptures, murals, projections, performances, and art events, showcasing the creativity and character of the communities they represent.



*Domestic arts tourism is on the rise, with local travelers increasingly favoring arts events over sports events, high-priced destinations, or attractions designed for mass tourism.*



*Public art infuses our neighborhoods with distinctive value and character. The most impactful public art emerges from the aspirations and objectives of the community.*

*Arts and culture are deeply intertwined with a community's identity, enriching the environment and reflecting its culture and heritage. The aim is to integrate art into daily life, making it a regular experience for both residents and visitors.*



*Local artists have a unique ability to create art that resonates with their community, as they embody the stories and aspirations of those around them. In this way, local artists both influence and are influenced by the communities they live in.*



# Public Art Typologies



## Iconic Sculptural

These are large-scale, distinctive sculptures placed prominently, allowing them to become emblematic of a specific place or community.



## Ephemeral

Ephemeral artworks include one-time arts events, semi-permanent displays, or frequently changing installations such as pop-up exhibitions, projections, light-based artworks, and lightboxes.



## Functional

These artworks serve a practical purpose in addition to being artistic. Examples include public seating, shade structures, fences, balustrades, bike racks, screens, and water fountains.



## Play-friendly

These public artworks are designed for high interaction with children, featuring elements like slides, swings, climbable structures, sensory-based artworks, and water playgrounds.



## Integrated

Integrated artworks are seamlessly incorporated into the built environment or landscape through inlays, etchings, and painted finishes. They can be found on public footpaths, ground planes, walls, pillars, ceilings, balustrades, soffits, and fencing.



## Murals/Mosaics

Murals are large-scale, 2D painted artworks typically installed on walls, building facades, roads, footpaths, and public infrastructure such as traffic control boxes.

Mosaics are an art form that involves creating images or patterns by assembling small pieces of materials, such as glass, stone, ceramic, or other materials. They are celebrated for their durability and vibrant visual appeal, often depicting scenes from nature, abstract patterns, or historical events.



Together with the community, several different methods for implementing art in public places were discussed, including murals, mosaics, signage, embedments, surface treatments, and immersive environments. For each of the various strategies, the community voted on which strategies would best serve different themes that the community was seeking to express in the forthcoming art narratives.



# Top 10:

Collectively, the participating residents elected and ranked the top ten categories/themes that art projects should seek to use as narratives. These are:

## 1. Education.

The community was keen on recognizing the immense value that education, particularly the local school teachers, had on binding the community together and carving paths of success in the face of adversity and oppression.

## 2. Migration and Culture.

The community wanted to recognize and celebrate the fact that the East Stuart Community was made up of members who originated from several different geographic backgrounds and ethnicities, including from the South, Bahamians, and others.

## 3. Women's Leadership.

Celebrating the value and worth of women as community leaders. Particularly, their ability to extend beyond being school teachers to include business owners and activists.

## 4. Mr. Guy Davis.

Celebrating the contributions of Mr. Guy Davis to the athletic programs of East Stuart and thereby his efforts to unify and solidify the sense of community.

## 5. Black-owned Businesses.

Celebrating the vibrant, entrepreneurial quality of the local Black-owned business that supported the local economy and demonstrated its ability to be resilient in the face of the many challenges they faced.

## 6. Law Enforcement.

Celebrating the partnership that existing between the East Stuart Community and the law enforcement officers assigned to the area.

## 7. Athletics.

Celebrating the impact that athletic programs had in binding the community together, as well as celebrating the contributions of East Stuart athletes to more prominent national and international leagues and competitions.

## 8. Veterans.

Celebrating the contributions of East Stuart residents to the fight for freedom and their contributions to the United States Armed Forces.

## 9. Rev. Martin Luther King and Others.

Celebrating and honoring the key national individuals who, through their efforts on the national stage, made contributions to the quality of life and freedom of the East Stuart residents.

## 10. Healthcare Workers.

Recognizing and celebrating the value that healthcare workers and the healthcare industry provided to East Stuart in overcoming significant barriers to receiving adequate medical care due to legalized racial segregation and discrimination.

INDIVIDUALS	EVENTS/QUALITIES
✓ Guy Davis	✓ Impact of Baseball (+...) SPORTS ↳ LIST OF PLAYERS
✓ Louise Thompson (BORN)	✓ ROLE OF COMMUNITY ORG.
✓ Charles Murray (EDUCATION)	✓ RAILROAD HISTORY
✓ WILLY J Thompson (BORN)	✓ ROLE OF EDUCATORS ↳ LIST OF KEY MEMBERS @ WILSON E. COLE
✓ GEORGE TAYLOR (BORN)	✓ MUSICIANS
✓ RUSSELL HOLLOWAY JR.	✓ CARIBBEAN CULTURE (Migration)
✓ DR JACK WHITE	✓ MIGRATION PATTERNS (Colonial History)
✓ JAMES ROBERTS	✓ WOMEN'S GROUP LEADERS
✓ JAMES CHRISTIE	✓ VETERANS / WAR HISTORY (RESEGREGATION)
✓ PEUX WILLIAMS	✓ AGRICULTURE
	✓ SIGNIFICANT GOV'T LEADERS

✓ TOM <del>AD</del> ALLEN (BORN)	✓ BLACK-OWNED BUSINESSES
✓ JOHNNY SCOTT (BORN)	✓ LAW ENFORCEMENT
✓ CEPHAS <del>GP</del> GIPSON	✓ HOSPITAL
✓ ORA DEL CADERS (SOUTH CAROLINA) HAMILTON	✓ COMMUNITY Identity
✓ ALBERT COOPER (VET)	
✓ COMMISSIONER CLARKE	
✓ Philip Harvey (BORN)	
✓ Ms. <del>LORRAINE</del> GRANT LOKENE (WOMAN LEADER)	

TOP 10		
1 GUY DAVIS	7	7
2 MLK	3	3
3 BLACK-OWNED BUSINESSES	6	6
4 EDUCATION	4	4
5 WOMEN LEADERSHIP	5	5
6 ATHLETICS	4	4
7 VETERANS	4	4
8 JACK WHITE	2	2
9 LAW ENFORCEMENT	4	4
10 MIGRATION & CULTURE	4	4

*Public art should be thought-provoking, inclusive, and site specific*

## KEY FINDINGS:

- **Public art serves as a powerful tool for creating vibrant and engaging places.** Respondents expressed great enthusiasm for the ability of public art to enhance public spaces and communities.
- **The most impactful public art is memorable and specific to its location.** The favorite artworks mentioned from around the world were distinctive pieces that were intrinsically linked to their settings, enhancing visitors' experiences.
- **Public art should be contextually appropriate and accessible.** Respondents disliked artworks that seemed out of place by typology or subject matter, or those whose meanings were unclear.
- **Public art should reflect and celebrate local cultures and histories.** Many respondents emphasized the importance of public artworks representing and promoting the diverse cultures within our community and celebrating the historical context within which the East Stuart community thrived.
- **The community is eager to engage with art and artists.** There is a strong interest among East Stuart Community residents in public art engagement opportunities, including workshops, interpretative and artist information, online access, and community participation in the creation of public artworks.





# IMPO OF C



STUART  
VISITORS

# THE IMPORTANCE OF CONTEXT

# Context: City of Stuart

The City of Stuart encompasses approximately 8.5 square miles, featuring a rich tapestry of landscapes including the scenic St. Lucie River, lush parks, and well-maintained open spaces.

This diversity is mirrored in the vibrant community of the City of Stuart. The city has a deep history of cultural diversity and development, with early growth driven by settlers in the late 19th and early 20th centuries. The area has continued to attract people from diverse backgrounds, contributing to a culturally rich and varied population. According to recent census data, a significant portion of the city's residents are from different parts of the world, and many households speak languages other than English at home.

Currently, the City of Stuart is home to approximately 16,000 residents and features a thriving mix of residential,

commercial, and recreational areas. The downtown waterfront is a central hub, attracting locals and tourists with its array of shops, restaurants, and cultural venues. The tourism sector is a key component of the local economy, with visitors drawn to its historic charm, waterfront activities, and annual events. Additionally, the city supports a dynamic business environment, providing employment opportunities for many of its residents.

These key community demographics and economic factors position the City of Stuart to leverage its Public Art Collection as a valuable community asset. With its rich cultural mosaic, attractive natural features, and established tourism and business sectors, the City of Stuart has the opportunity to strategically develop its Public Art Collection to reflect and enhance these assets.



# Art in Stuart and Environs

Stuart, Florida boasts a vibrant and diverse public art scene, with numerous sculptures, murals, and other installations enriching the city and its surrounding areas. Here are key details about public art in Stuart:

## City of Stuart Public Art

- The City of Stuart has commissioned several prominent public art pieces, including the iconic 19' tall "Stuart Sailfish Monument" fountain sculpture by Geoffrey C. Smith, which has become a symbol of the city.
- Other notable public art by Geoffrey C. Smith includes six life-size bird sculptures along Colorado Avenue, such as "The Roseate Spoonbill" and "Three Heron Monument."
- The city provides funding for public art projects, including the Geoffrey Smith sculptures, and offers matching grants for murals in the Community Redevelopment Area (CRA).

## Martin County Art in Public Places Program

- Established in 1997, this program allocates 1% of construction costs for new county buildings, regional parks, and parking facilities toward public art installations.
- To date, it has funded 24 public artworks throughout Martin County, including sculptures, murals, mosaics, and more, with the first piece installed at the Hobe Sound Public Library in 2001.
- Notable works include the "Sea Life Monument" at the Florida Oceanographic Society and the "Trio of Leaping Bottlenose Dolphin" fountain at Martin Memorial Health Systems, both by Geoffrey C. Smith.



East Stuart Public Art Masterplan

## Downtown Stuart Murals and Mosaics

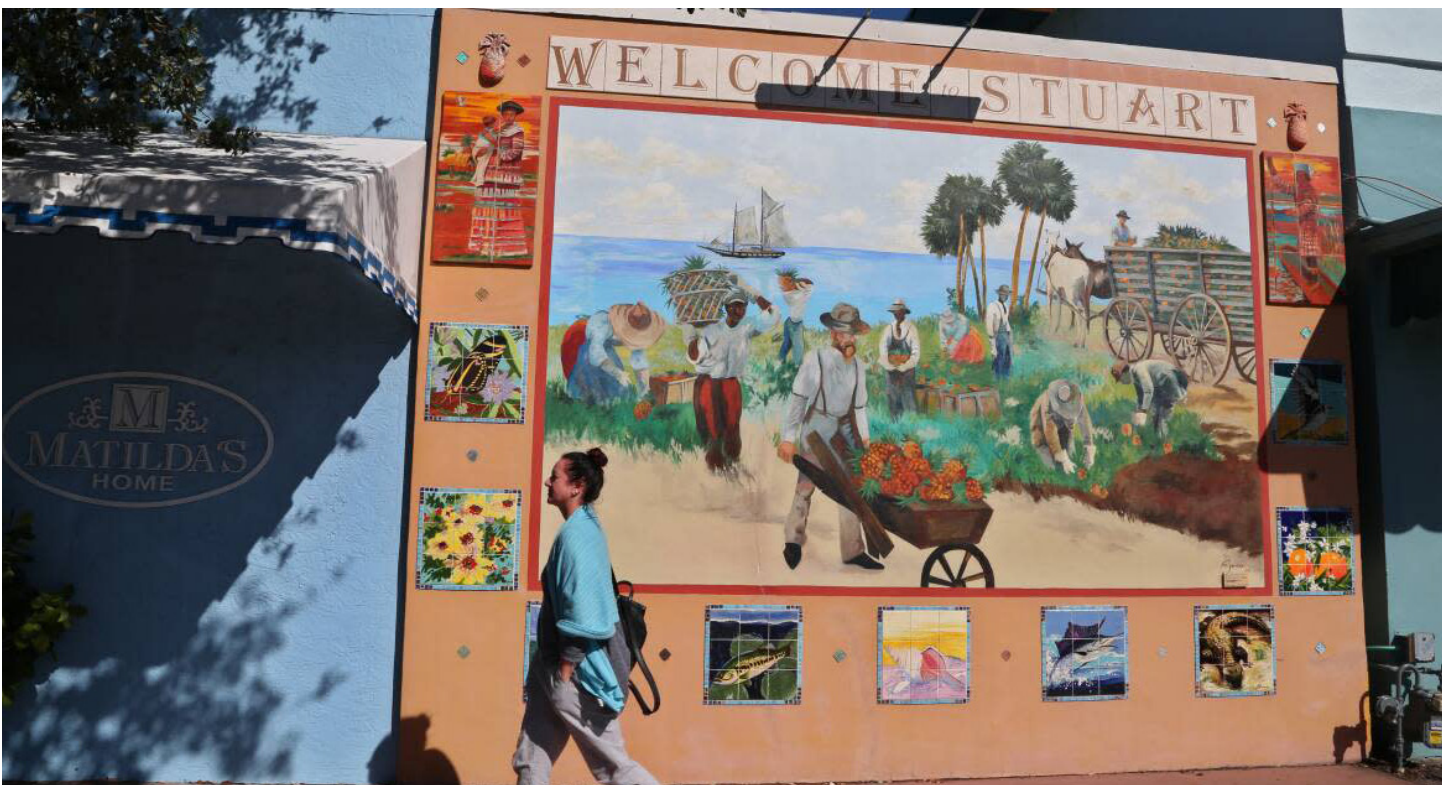
- A collection of 18 vibrant murals and mosaics adorn walls throughout the Historic Downtown Stuart area.
- These works highlight Stuart's unique character and were funded through a combination of the City's CRA grants, private commissions, and community initiatives.

## Other Public Art Highlights

- The Rare Earth Gallery and Geoffrey C. Smith Galleries in downtown Stuart showcase Smith's renowned wildlife sculptures and paintings.
- Public art is also featured at locations such as the Children's Museum, Willoughby Country Club, Jensen Beach High School, and more, created by Smith and other artists.

The City of Stuart has fully embraced public art through city and county funding programs, private initiatives, and galleries. Geoffrey C. Smith's iconic sculptures and the vibrant Downtown Stuart murals are particularly notable examples that enrich the community, reflecting its cultural heritage and enhancing the urban environment. With its rich cultural mosaic, attractive natural features, and established tourism and business sectors, the City of Stuart has the opportunity to strategically develop its Public Art Collection to further reflect and enhance these assets.





East Stuart Public Art Masterplan

# East Stuart Community History

The East Stuart community, initially known as Lincoln Park, was established in 1891, making it one of the earliest African American settlements in Stuart and Martin County following the Civil War. Originally settled by freed slaves, the area evolved into a self-sustaining community. Residents grew their own food, founded churches, and built small businesses and community organizations. “The Society,” a notable community organization, played a crucial role in assisting residents, resolving disputes, and addressing local issues such as road repairs. The Goodwill AME Church, established in the early 1900s, served the spiritual needs of the community.

Land ownership was significant in East Stuart’s history. Many African Americans purchased small plots of land, often from former plantation owners, for as little as \$5-10 per acre. These plots were passed down through generations without formal deeds, resulting in “heirs property,” characterized by collective ownership among descendants. This made it difficult to retain the land when developers targeted these communities, often acquiring properties at below-market rates.

The concentrated historic black settlement was located southeast of downtown Stuart, initially concentrated in the Lincoln Park Subdivision. Prominent white political leaders planned Lincoln Park as a segregated, exclusively African American neighborhood in 1913. This area, close to downtown Stuart and bordered by the FEC Rail Line, was within walking distance of downtown hotels and businesses, providing employment opportunities for residents.

Lincoln Park developed out of a need for African American housing, growing slowly from a population of fifteen in 1900 to a more substantial community by the next decade. Early developers like Andrew Rankin Wallace and J.B. McDonald played significant roles in shaping Lincoln Park. By 1916, more than fifty homes had been built, and the area included essential institutions like churches, a public school for black children, and various businesses.

Despite its physical segregation, Lincoln Park thrived with a strong sense of community and self-sufficiency. However, the community faced increasing development pressures in recent decades, threatening to displace long-time residents. Nevertheless, the history of East Stuart remains a testament to the resilience and enduring legacy of its original settlers, highlighting their contributions to the cultural and social fabric of Stuart.





(East Side)			
101	J. N. Thompson	700	Homer Rih
105*	(Barber shop and cafe)	702*	Sam Smith
111	Nathaniel Green (Beer parlor)	704*	Napoleon
116*	Jonas Williams	705*	Lizzie Bro
121	Willie Barnes	708*	Leola Gret
127*	Larraine Hammond	710*	Lottie You
22*	Ora Dell Hamilton (Beauty Shop)	719*	
29*	Lulu Moore (Cafe and home)	718	Dora Boyd
25	Lulu Moore (Hotel)	720*	(rental)
37*	Louis Peaster	722*	Mintora L
41*	Naptha Lee Sampson	724*	Elbert Moi
	Gus Hagen	726*	Aaron Tru
	Amanda Brooks	728*	Fred Thon
	Don Frasier	804*	
	William Holmes	808*	
17*	Henry Cuipepper	812*	
6*	Henry Montague	818*	
	(rental)	824*	
101	Sam Mackey	820*	
111	Dorothy Thomas	824*	
7*	Carrie Gant (Store)	826*	
101	Booker T. Spires	908*	
121	John Langston, Jr.	908*	
123	Louvins Williams	912	
129	George Reynolds (Shop)	922	
187	George Reynolds (Ro' ma)	920 1/2*	
11*			



# Public Art in East Stuart

## Current State of Public Art in East Stuart

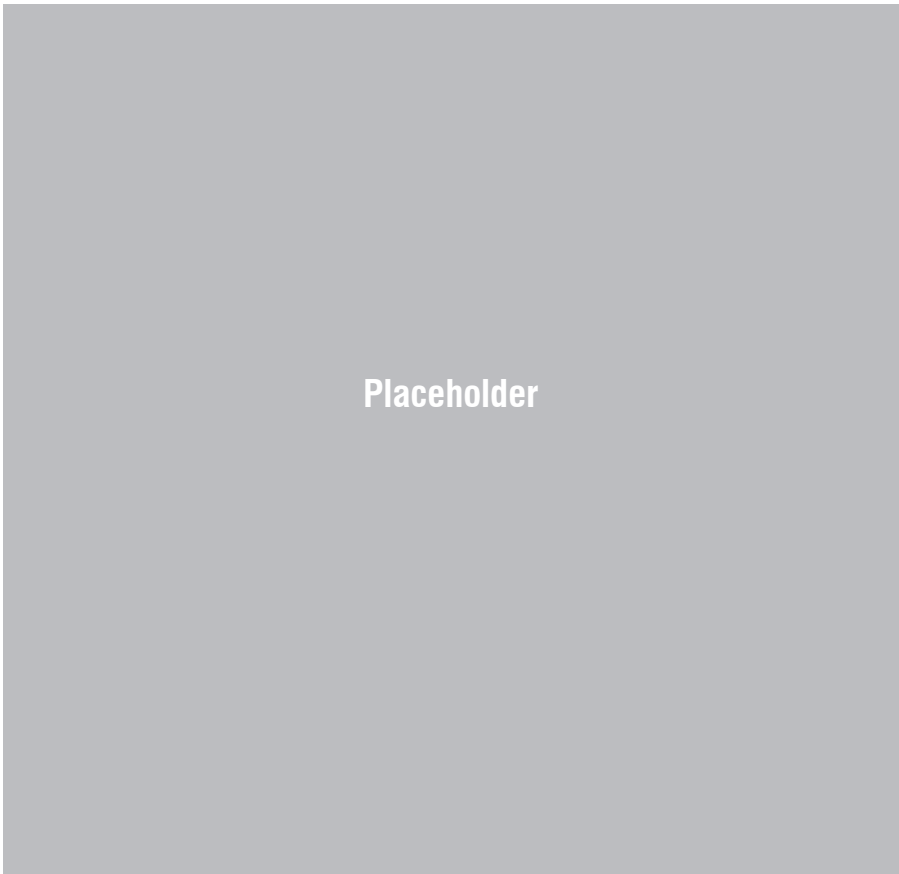
Currently, there is limited public art incorporated into the East Stuart community, beyond what is listed below.

Public art can offer numerous benefits to the East Stuart community, fostering a sense of identity and pride among residents. By reflecting the unique cultural heritage and history of the area, public art can celebrate the community's rich African American roots and its contributions to the broader city of Stuart.

Public art can also enhance the visual landscape, turning everyday spaces into vibrant, engaging environments. This not only beautifies the area but also creates landmarks that can strengthen community bonds and serve as points of pride. Moreover, public art can act as a catalyst for economic development by attracting visitors, encouraging local tourism, and supporting small businesses.

Incorporating public art in East Stuart can provide educational opportunities, promoting cultural awareness and appreciation among residents and visitors. Art projects can involve community participation, fostering collaboration and a sense of ownership. These projects can also offer platforms for local artists to showcase their work, contributing to the cultural and creative economy of the region.

Overall, integrating public art into East Stuart can enhance the community's cultural, social, and economic vitality, reinforcing its identity and ensuring its historical and cultural narratives are celebrated and preserved.



## Murals and Mosaics

### *Umjoa: Creating Unity in the Community No. 1*

- 500 SE Martin Luther King Jr., Blvd

### *Umjoa: Creating Unity in the Community No. 2*

- Building Bridges to Youth, Inc. 720 SW Church Street

### *Umjoa: Creating Unity in the Community No. 3*

- 10th Street Community Recreation Center, 724 SE 10th Street

### Children's Classics Umjoa: Creating Unity in the Community No. 4

- 601 SW Lake Street

### *Umjoa: Creating Unity in the Community No. 5*

- Harvey Plaza, 500 SE Martin Luther King Jr., Blvd

## Sculpture

### *Benny*

- Located at the Public Safety Building



THE



# THE PLAN



# The Masterplan

The East Stuart Public Art Masterplan identifies specific opportunities for public artworks rooted in a robust strategic foundation. For the City to deliver a successful public art program, it must have a clearly articulated overarching vision, supported by principles and objectives that reflect the key aspirations and priorities of the East Stuart community.

The vision for East Stuart's public art is to be guided by a masterplan that incorporates the essential and unique elements of life in the community. These elements are distilled into curatorial themes and practical opportunities for future artists. The resulting public artworks should be of high quality, meaningful, and valued by both the community and visitors.

The East Stuart Public Art Masterplan recognizes the potential for public artworks to represent the community's heritage and cultural identity, beautify and enhance streetscapes, activate public spaces, increase amenities, and draw visitors to the area. Public art can transform everyday environments, creating landmarks that foster a sense of pride and belonging.

The implementation of this Masterplan aims to maximize the impact of public artworks by ensuring they align with the

community's goals. By using the principles and curatorial themes outlined in the Masterplan, the City can strategically inform public art commissions in the coming years. This approach will ensure that new art projects prioritize the aspirations of the East Stuart community, contributing to a cohesive and enriched urban environment.

In addition to enhancing the physical landscape, public art in East Stuart can provide educational opportunities and promote cultural awareness. Involving the community in the creation and appreciation of public art fosters collaboration and a sense of ownership, making the art not just a visual enhancement but a shared community asset. This inclusive approach can also support local artists, offering them a platform to showcase their work and contribute to the cultural and creative economy of the region.

Overall, the East Stuart Public Art Masterplan serves as a strategic tool to guide the development of public art that celebrates the community's unique identity, enhances its environment, and fosters a vibrant and inclusive cultural landscape.



# Guiding Principles

## Inclusion and Diversity

Public art serves as a vital platform for cultural and social expression, fostering deeper community connections. The diverse public art collection reflects the rich cultural tapestry of Stuart's community, ensuring accessibility both physically and interpretively.

## High-Quality and Diverse Artworks

- Facilitate the creation and installation of high-quality, diverse public artworks across the community.
- Engage the community and key stakeholders in the development of public art.
- Produce artworks that reflect the diverse population.

## Storytelling and Community Feedback

- The public art collection reflects a diverse array of stories, cultures, and histories.
- Community feedback on public artworks will be actively sought.

## Appropriate to Place

Public art in Stuart is thoughtfully curated to resonate with its specific location, incorporating relevant themes, cultural materials, local stories, appropriate use of public space, and fitting typology.

## Site-Specific and Custom Design

- Deliver public artworks that are specifically designed for their locations.
- Ensure that the scale and type of public artworks are suitable for their surroundings.
- Align the themes of public artworks with the community's values and identity.

## Assessment and Appreciation

- Clear criteria for commissioning public artworks are established.
- Public artworks are noticed and valued by both residents and visitors.
- Permanent artworks are created to be long-lasting and durable.

## Best Practice

The process of commissioning, managing, and maintaining public art in Stuart adheres to industry best-practice standards, ensuring quality and sustainability.

## Best Practices and Leadership

- Establish strong public art management practices based on industry standards.
- Lead in local government public art initiatives.
- Ensure the Stuart public art collection is esteemed and cherished as a community asset.

## Delivery and Maintenance

- Artworks are delivered on time and within budget.
- The public art collection is well-maintained.
- Commissioned artists are fairly compensated.
- Public art contracts adhere to industry standards.

## Uniqueness

Public art commissioned by the City of Stuart is distinctive, community-relevant, and tailored to specific site requirements, enhancing the unique character of the area.

## Diversity and Character

- Maintain a variety of public art types throughout the community.
- Ensure the public art collection is unique and reflective of Stuart's character.
- Attract visitors and tourists through distinctive and engaging public art.

## Recognition and Diversity

- Public artworks are distinctive to the City of Stuart and not replicated elsewhere.
- The art collection showcases a variety of typologies, themes, and artists.

# Supporting Principles

## Celebration

Public art plays a crucial role in celebrating community values and sharing these celebrations with visitors.

### Objectives:

- Highlight the community's heritage and celebrate significant stories, places, and people.
- Recognize and celebrate the contributions of artists to the community.
- Create opportunities for the community to engage with public artworks.
- Widely disseminate interpretive information about the community's public artworks.

### Measures:

- Regular promotion of the public art collection and artists by the City.
- Positive community feedback indicating that public artworks represent local stories, places, and people.
- High levels of community understanding of the context of local public artworks.

## Truth Telling

The City of Stuart acknowledges the importance of addressing difficult community and site histories and commits to engaging with these stories respectfully.

### Objectives:

- Provide a platform for the expression of challenging community stories through public art.
- Support recognition of past traumas and contribute to community healing.
- Ensure the public art masterplan reflects the needs and desires of the local Black community.

### Measures:

- Inclusion of artworks that sensitively explore difficult stories and traumas within the community.
- Positive feedback from represented communities.
- Increased public awareness of the difficult stories and histories depicted in the art.

## Capacity Building

The City is dedicated to developing the creative economy and sustainability of the arts sector by offering capacity-building opportunities for artists and suppliers.

### Objectives:

- Offer professional development opportunities for the East Stuart creative community.
- Foster growth in the community's creative economy.
- Support a sustainable and resilient local creative sector.
- Expand the pool of local artists capable of delivering public artworks.

### Measures:

- Artists can sustain living and working in the City.
- Significant local artist representation in responses to public art opportunities.
- Demonstrated career progression among local artists.

## Economic Benefit

The City recognizes the cultural industry as a key economic driver and leverages public artworks to achieve economic development goals.

### Objectives:

- Activate local destinations, business hubs, and community facilities with public art.
- Maximize public art's potential to increase activity in key areas.
- Provide opportunities for artists to utilize unused spaces in key areas.

### Measures:

- Alignment of public art commissions with City of Stuart economic development projects and plans.
- Positive feedback from local business owners on the impact of new public art installations.

## Support Local

The City of Stuart acknowledges that artistic excellence requires investment and prioritizes the benefits to local artists in public art commissions.

### Objectives:

- Grow the City's creative economy.
- Identify public artwork opportunities exclusively for local artists.
- Consider the benefits to local artists in all City-led public artwork commissions.

### Measures:

- Commissioning local artists for public artworks.
- Providing mentorship opportunities for local artists in City-led projects.
- Building partnerships between renowned and local artists for developing local commissions.



# Assessment Measures & Criteria

Establishing assessment measures and criteria for evaluating potential artworks is crucial for ensuring the quality, relevance, and sustainability of public art. These guidelines help in selecting artworks that are not only aesthetically pleasing but also resonate with the community's identity and values. By having clear criteria, the selection process becomes transparent and objective, fostering trust and engagement among stakeholders. Additionally, these measures ensure that the artworks are durable, safe, and appropriate for their intended locations, ultimately enhancing the cultural and visual landscape of the community.

## **Artistic Merit**

- The artwork is original and aligns with the curatorial theme.
- The artists possess the appropriate experience level for the commission.

## **Sense of Place**

- The artwork enhances the City of Stuart's identity and visual appeal.
- The artwork is unique and tailored to its specific location.

## **Appropriateness**

- Cultural materials, stories, and themes are used with consent from the represented community.
- Practical and contextual site considerations are addressed.

## **Suitability to Collection**

- The artwork adds to the diversity of the City of Stuart's collection
- It aligns with the guiding principles of the East Stuart Public Art Masterplan.

## **Materials, Durability, and Maintenance**

- Proposed materials are suitable for outdoor display.
- The artwork is durable and requires minimal maintenance.
- It is safe for public display.

## **Budget and Timeline**

- A detailed and accurate budget is provided.
- Artists receive appropriate compensation.
- The timeline is realistic, including time for community consultation and engagement if needed.



# Curatorial Themes

Themes:

Our Heritage

Our Environment

Our Identify

The curatorial themes have been developed to reflect local history, contemporary character, and emerging trends, informed by extensive community consultation.

These themes are designed not to restrict artistic expression but to provide a foundation for artistic exploration and a guideline for selecting appropriate public art for the community. By adhering to these themes, new artworks will be relevant, unique, and meaningful, ensuring they are valued by both the community and visitors.



# Our Heritage

The lands that form the East Stuart Community have been home to African-American residents since the late 19th century, following the Civil War and the abolition of slavery. The “Our Heritage” curatorial theme aligns with the City of Stuart’s commitment to recognizing, exploring, and promoting the rich history and continuing contributions of the African-American community to the city’s identity.

“Our Heritage” ensures dedicated space and investment for truth-telling, allowing newcomers, visitors, and non-African-American residents to learn about the history and culture of East Stuart, both past and present. Guided by the Masterplan’s principles, this theme encourages African-American-led explorations of local themes and stories, fostering a community-wide celebration and appreciation of this unique cultural heritage.

In addition to creating public artworks that celebrate the ongoing contributions of African-American stories to life in Stuart, “Our Heritage” provides a platform for expressing difficult histories and truths. These include the experiences of land dispossession, segregation, the Civil Rights Movement, and the ongoing intergenerational impacts of systemic racism. Public artworks aim to educate, recognize, and promote healing within the community.

The “Our Heritage” curatorial theme acknowledges that the stories of the East Stuart community are diverse, significant, and ongoing. Public artworks commissioned under this theme will involve African-American artists, ensuring that their perspectives and voices are central to the cultural narrative of Stuart.



# Our Environment

The natural environment of the East Stuart Community in Stuart, Florida, encompasses proximity to the scenic St. Lucie River, parks, and nearby coastal areas. These natural resources are not only beautiful but hold significant cultural and historical value for the community.

East Stuart, while urban in nature, emphasizes the importance of connecting with the natural environment, which is crucial for community quality of life. Access to public green spaces, connectivity to the riverfront, and parks is essential for community amenities and is highly treasured by residents and visitors alike. These spaces serve as communal areas where people meet, exercise, play, and connect. The importance of these areas has been underscored by their vital role in promoting physical and mental health, especially highlighted during the COVID-19 pandemic.

The appreciation and exploration of East Stuart’s natural environment extend beyond its parks and riverfront. The community values the integration of nature into suburban life through street trees, home gardens, and green spaces. This interconnectedness with nature enriches daily life and reflects the community’s commitment to preserving and enhancing their natural surroundings.

Public artworks commissioned under this curatorial theme have the potential to reflect the natural beauty of early East Stuart, commemorate what has been lost but remains in memory, and explore innovative ways to enhance public spaces in harmony with local flora and fauna.



# Our Identity

The East Stuart Community in Stuart, Florida, is home to a vibrant, multifaceted African-American community that has evolved over time.

Public art serves as a powerful vehicle for community connection, inviting viewers to delve into the stories behind the themes and view their community from new perspectives.

The “Our Identity” theme encourages public artworks to explore what it means to be part of the East Stuart Community today, whether through the exploration of local histories, the reflection and representation of current communities, or the contemplation of contemporary issues and events. Public artworks commissioned under the “Our Identity” theme will foster inclusivity, not just by sharing diverse stories but by integrating these narratives into public spaces and promoting their significance.

“Our Identity” allows artists to create works that, while not confined to local histories or landscapes, are deeply connected to the experience of living in East Stuart. These public artworks have the flexibility to be relevant to their specific community context while also resonating with broader, global themes.





# BI HIS



# BRINGING STORIES TO LIFE

# First Steps

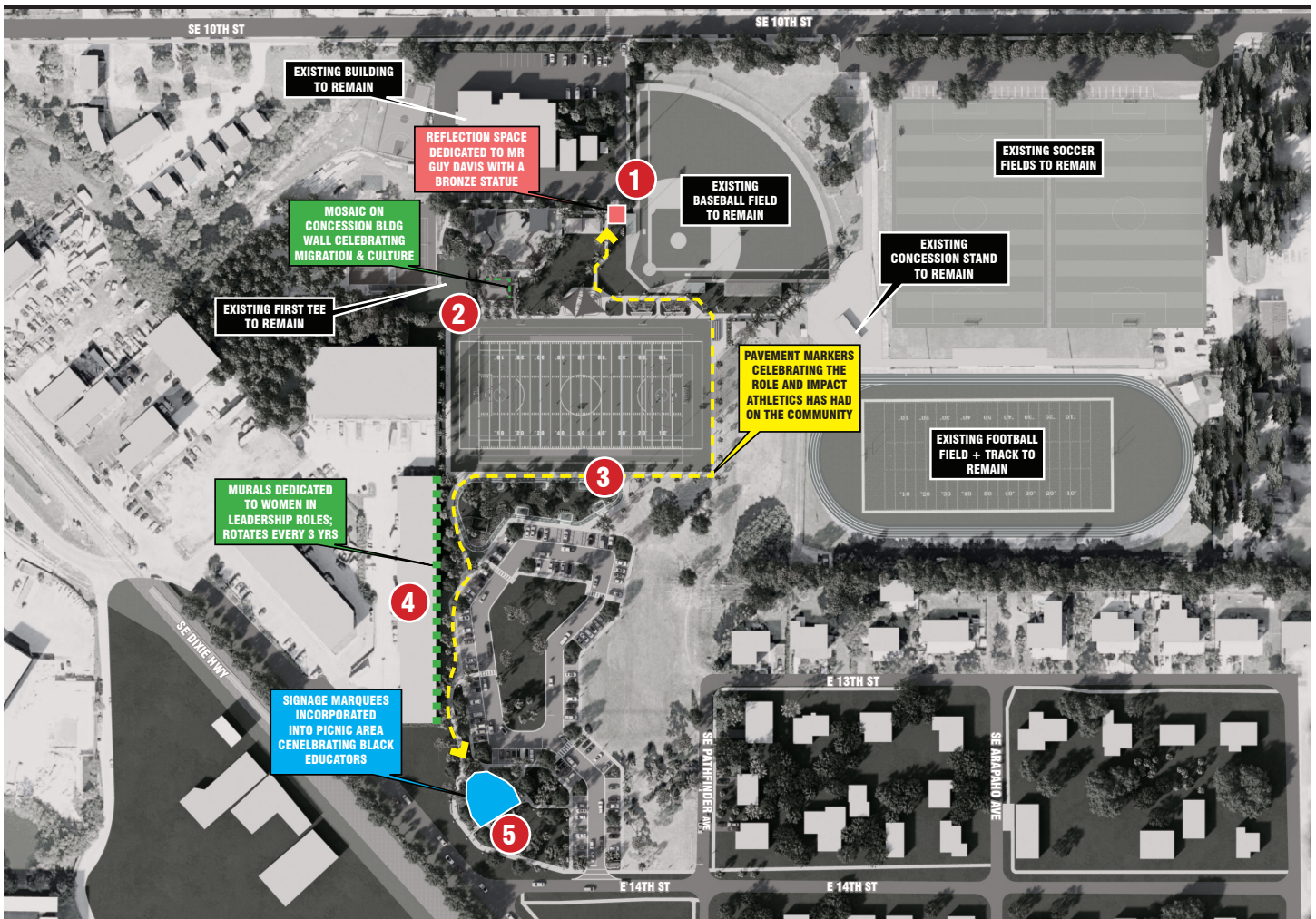
Launching a public art program is often fraught with challenges, including securing funding, gaining community support, and aligning with strategic goals. To overcome these obstacles, the City is prioritizing the incorporation of public art in the forthcoming development of the new Guy Davis Park, consistent with the master plan.

Integrating art into Guy Davis Park promises numerous benefits, enhancing the park's appeal and creating a dynamic synergy with park users. This initiative will foster community pride by celebrating heritage and showcasing resilience. It will provide an interactive environment where children and families using the abutting 10th Street Community Recreation Center can engage with art in meaningful ways.

The presence of public art in the park will serve as a source of inspiration and education, offering opportunities for learning and cultural expression. It will also enhance the aesthetic appeal of the park, making it a more inviting and vibrant space for all visitors. By highlighting local artists and their works, the project will strengthen interpersonal relationships and create a sense of belonging and shared identity within the community.

Ultimately, the incorporation of public art into Guy Davis Park will create a landmark that embodies the community's resilience and pride, fostering a deeper connection among residents and enhancing the overall quality of life in East Stuart.





**Iconic Sculptural/Functional**

CELEBRATING MR. GUY DAVIS

**Mosaic**

CELEBRATING THE MIGRATION AND ORIGINS OF PIONEER FAMILIES

**Integrated**

CELEBRATING THE COMMUNITY'S ATHLETES AND SPORTSMANSHIP

**Mural**

CELEBRATING THE CONTRIBUTIONS OF WOMEN

**Play-friendly**

CELEBRATING THE CONTRIBUTIONS OF EDUCATORS

# Guy Davis Entrance Sculpture

**TYPOLGY:** Sculpture/Functional

**SCOPE:** Sculptural artwork installed near entrance as gateway element. Functional seating components.

**CURATORIAL THEME:** *Our Heritage*

**ARTWORK OBJECTIVES:** Celebrating the contributions of Mr Guy Davis to the athletic culture of the community.

**RATIONALE:** Encourage engagement with public artworks through incidental exposure. Entry statement artwork. Patterning to external floor surfaces. Decorative treatment to entry experience.





# Pioneer Mosaics

**TYPOLGY:** Mosaics

**SCOPE:** Textures applications to wall panels.

**CURATORIAL THEME:** *Our Identity/Our Environment*

**ARTWORK OBJECTIVES:** Celebrating the origins of the early settlers of East Stuart. Incorporate aspects of the locality.

**RATIONALE:** Encourage engagement with public artworks through incidental exposure. A series of different wall panels that will turn the restroom/concession into a work of art. Opportunity for partnership between local artist and renown mentor.





# Sports Walk-of-Fame

**TYPOLGY:** Integrated

**SCOPE:** Impression plaques embedded within the concrete sidewalk.

**CURATORIAL THEME:** *Our Heritage*

**ARTWORK OBJECTIVES:** Celebrate the sports and athletes that have succeeded beyond the immediate locality.

**RATIONALE:** Encourage engagement with public artworks through incidental exposure. Aspirational and celebratory of physical achievement and the importance of teamwork and collaboration.





# Women's Mural

**TYOLOGY:** Mural

**SCOPE:** Extensive painted surface of adjacent industrial building rear facade.

**CURATORIAL THEME:** *Our Identity/Our Environment*

**ARTWORK OBJECTIVES:** Celebrate the contributions of women to the East Stuart Community. Incorporate aspects of the local environment.

**RATIONALE:** Encourage engagement with public artworks through incidental exposure. Create artwork of a scale that allows it to be legible site-wide.





# Educators' Hands

**TYPOLGY:** Sculpture/Play-friendly

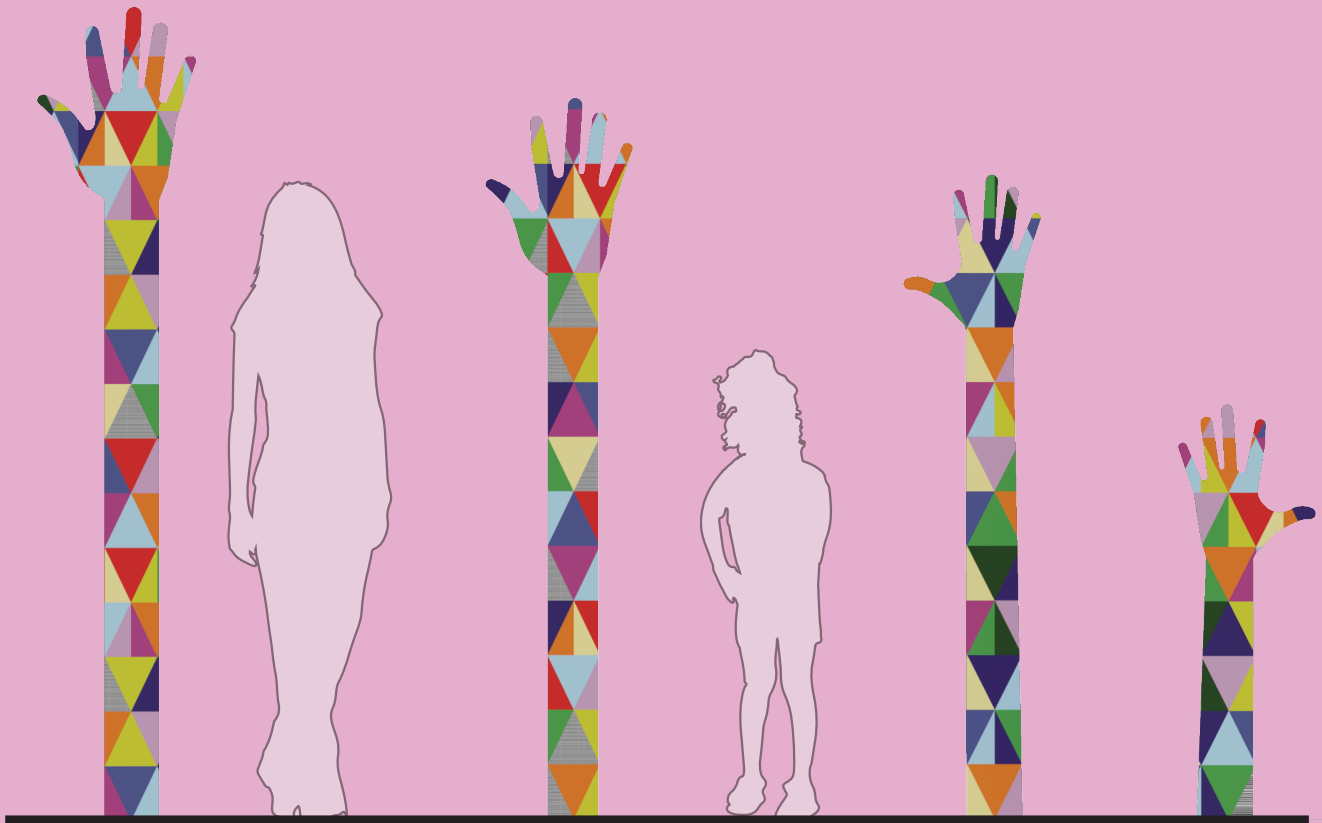
**SCOPE:** Small sculptural artwork installed near entrance picnic areas.

**CURATORIAL THEME:** *Our Heritage*

**ARTWORK OBJECTIVES:** Educate about and memorialize the many educators that helped hold the East Stuart community together in the face of oppression and limited opportunities.

**RATIONALE:** Encourage engagement with public artworks through incidental exposure. Allow the viewers to engage with the pieces in an immersive manner.





**Walter Oden**

One of the original members of "The Voters' League of East Stuart." This league encouraged people to register to vote and to increase the black votes for candidates who represented the East Stuart community. Another of Oden's successes include joining WSTJ a radio station as a segment operator. Oden had a segment on Saturday nights from 7 to 11 called "The Chemsake Kid." It grew so popular that people were flocking to the stores to buy radios. Later on, "The Chemsake Kid" changed to "The Bongo Party," operating for 14 years. Walter and his wife, Edith, moved to Miami and traveled to the East Stuart community on Saturdays to continue the show.



**Walter Oden**

One of the original members of "The Voters' League of East Stuart." This league encouraged people to register to vote and to increase the black votes for candidates who represented the East Stuart community. Another of Oden's





# Resilience and Entrepreneurship

**TYPOLGY:** Sculpture/Imbedded

**SCOPE:** Sculptural art marquees that mark the historic locations of significant, contributing businesses..

**CURATORIAL THEME:** *Our Heritage*

**ARTWORK OBJECTIVES:** Celebrate the tenacity and entrepreneurial quality of the East Stuart community.

**RATIONALE:** Encourage engagement with public artworks through incidental exposure. Marquees placed within the public right-of-way. Incorporate solar lighting and vandal-proof materials.





**HERE ONCE STOOD AN IMPORTANT  
CORNERSTONE OF THE HISTORIC  
EAST STUART COMMUNITY**



**HERE ONCE STOOD AN IMPORTANT  
CORNERSTONE OF THE HISTORIC  
EAST STUART COMMUNITY**

