

1. Agenda

Documents:

[072125.ARBSM NEIGHBOR.PDF](#)

2. Packet Materials

Documents:

[ITEM A1 - APPROVAL OF A MURAL RICK PRAETZEL AND MICHELE VAN HISE REQUEST APPROVAL FOR A MURAL AT ZION ADVENTURES, 36 LION BLVD.PDF](#)

[ITEM B2 - DISCUSSION ABOUT THE TOWN POTENTIALLY CREATING A PUBLIC ART PLAN AND SUBSEQUENT CALL FOR PUBLIC ART.PDF](#)



118 Lion Blvd PO Box 187 Springdale UT 84767 * 435-772-3434 fax 435-772-3952

ART REVIEW BOARD NOTICE AND AGENDA
THE SPRINGDALE ART REVIEW BOARD WILL HOLD A SPECIAL MEETING
ON MONDAY, JULY 21, 2025, AT 12:00 PM
AT THE CANYON COMMUNITY CENTER, 126 LION BLVD – SPRINGDALE, UT 84767

A live broadcast of this meeting will be available to the public for viewing/listening only.

****Please see the stream information below****

Approval of the agenda
General announcements

A. Action Item

1. Approval of a Mural: Rick Praetzel and Michele Van Hise Request Approval for a Mural at Zion Adventures, 36 Lion Blvd. Staff Contact: Niall Connolly

B. Discussion / Non-Action Item

1. Discussion About the Town Potentially Creating a Public Art Plan and Subsequent Call for Public Art. Staff Contact: Niall Connolly

C. Consent Agenda

1. Approval of Minutes from May 5, 2025.

D. Adjourn

***To access the live stream for this public meeting,
please visit or click the link below:**

<https://www.youtube.com/@SpringdaleTownPublicMeetings>

This notice is provided as a courtesy to the community and is not the official notice for this meeting/hearing. This notice is not required by town ordinance or policy. Failure of the Town to provide this notice or failure of a property owner, resident, or other interested parties to receive this notice does not constitute a violation of the Town's noticing requirements or policies.

NOTICE: In compliance with the Americans with Disabilities Act, individuals needing special accommodations or assistance during this meeting should contact Town Clerk Aren Emerson at 435.772.3434 at least 48 hours before the meeting.

Packet materials for this meeting will be available at: <https://www.springdaletown.com/agendacenter>



Memorandum

To: Art Review Board
From: Niall Connolly
Date: Jul 11, 2025
Re: Approval of Mural at Zion Adventure, 36 Lion Blvd

Introduction

The Art Review Board is requested to review a mural, and make a recommendation to the Planning Commission on whether it should be approved or denied. The review criteria that the Board must follow are set out in the Town's recently updated "Public Art and Art Review Board Policy". This staff report includes an analysis of the mural's compliance with the policy, which the Board may refer to in their deliberations. This report also provides some background relating to this particular mural, for the Art Review Board's information. The Town policy is appended to this report for reference. In this instance, the Art Review Board is the recommending body, and the Planning Commission is the approval body.

Background

This mural first came to the attention of the Town's Code Enforcement Officer in the autumn of 2023. It was installed without approval, and so the property owner made a retrospective application for permission.



Figure 1. The mural at Zion Adventures

The Art Review Board convened on December 4th, 2023 to review the proposed mural. They recommended approval of the mural, subject to two conditions. This is the recommendation from the Art Review Board at that time:

Motion made by Lisa Zumpft to recommend approval of the mural at Zion Adventure Company with the following condition:

- 1. All of the colors must come into compliance with the Town's color palette.***
- 2. The mural's signage must not reference the advertisement, but it may be appropriate if it references something geographic.***

Seconded by Sue Kenaston

Sue Kenaston: Aye

Jan Passek: Aye

Lisa Zumpft: Aye

Vicki Bell: Aye

This would have required the "off-palette" colors to be repainted, and also the elements of the sign considered advertising would need to have been removed or modified. This recommendation was taken to the Planning Commission. The Commission discussed the mural at length, and ultimately decided that the mural policy was not sufficiently clear to allow them to approve it. They instead decided to table the application, and to update the mural policy first. This is the Planning Commission's motion:

Motion made by Noel Benson that the Planning Commission table the proposed mural at Zion Adventures, 36 Lion Blvd as discussed in the Planning Commission meeting on May 15, 2024. The motion is based on the following findings:

- 1. There was potential consensus of the Planning Commission that believes the ordinance does not follow the General Plan fully and would like to work on that in order to potentially allow murals of this type.**

Seconded by Pam Inghram

Discussion of the motion:

Mr. Kruschke proposed amending the motion to allow the mural to remain without penalty while the Planning Commission deliberates the ordinance and returns for a future meeting.

Mr. Benson accepted the proposed amendment.

Mrs. McCulloch said she was in favor of further discussions about the ordinance but was on the side of approving the mural under the current ordinance.

McCulloch: No

Kruschke: Aye

Kenaston: Aye

Inghram: Aye

Benson: Aye

The motion passed 4:1.

Following this, the Planning Commission redrafted the Public Art and Art Review Board Policy. When this was presented to the Town Council for adoption, the Town Council referred the policy to the Art Review Board. The Art Review Board revised the policy, and recommended at the May 5th, 2025 meeting that

the Town Council adopt the new policy. The Town Council ultimately adopted the revised policy, based on the Art Review Board’s recommendation. With a new policy in place, this mural now needs to go through the approval process again.

Staff Analysis

The table below lists the Town’s mural policies in the left hand column. The right hand column includes some staff comments.

Mural Policy Requirements	Staff Comments on the Mural at 36 Lion Blvd
The mural must be compatible with and related to the historical, geographical, or natural context of Springdale and Zion Canyon.	The mural consists of a stylized representation of Zion canyon, including the sandstone cliffs, as well as local flora and fauna.
The mural must complement the architectural and natural setting of the property.	The mural is on a fence connecting two parts of the building. The fence is recessed from the building line.
The mural will not create a traffic hazard or otherwise compromise safety in the Town.	The mural is well setback from the road, and is partially screened by trees. It is on Lion Blvd, which is not the main thoroughfare through town. It seems unlikely that it would create a traffic hazard or compromise safety.
The mural must promote and enhance the Town’s village character, as described in the General Plan.	The General Plan states: “The Town of Springdale’s unique character is defined by 1) Its setting in the midst of unparalleled natural beauty and scenic vistas, 2) The historic mix of agricultural, low density residential, and limited commercial land uses throughout the Town, and 3) The restrained size, scale and density of the built environment (buildings, structures, and infrastructure). These three factors combine to create a village character unique to Springdale unlike anywhere else in the world. “ The Art Review Board should determine whether or not the mural promotes and enhances the Town’s village character, as described above.

Murals may not be displayed on or affixed to natural features such as rocks, hillsides, or vegetation.	This mural is not displayed or affixed to a natural feature.
The size of the mural must be consistent with the architectural scale and feel of the building or setting. In no case may the cumulative area of all murals on a single property be greater than 250 square feet.	The mural is 240 sq ft total.
Murals are separate and distinct from signs. A mural may not be used as a sign. Murals may not advertise businesses, products, or services and may not convey messages that would otherwise be conveyed by signs. This standard applies to any direct or indirect advertising or signage elements.	The mural design includes a depiction of a sign post with the text “Zion Adventures” and “Red Coyote Cyclery”. The Art Review Board’s recommendation in Dec 2023 was that these elements of the mural should be removed, as they were akin to advertising. The Art Review Board at the time had no objection to these signs being altered to refer to geographic features.
In general, murals should be positioned close to the level of the grade adjacent to the structure. The preference is for murals to be designed such that the top of the mural is no more than eight feet above the adjacent grade. When the nature of the site or the artistic theme of the mural demands, murals may exceed eight feet above adjacent grade. However, in no case may any portion of a mural be more than 15 feet in height above the adjacent grade.	The mural is 8 ft in height.
The majority of the area of the mural must contain colors that are shown on the Town’s color palette for buildings and structures. Other, less significant, portions of the mural may use colors not on the color palette as an artistic contrast or to highlight a particular component or point of interest in the mural. ○ Mural colors that are not on the color palette must be compatible with the existing natural and built surroundings of the site.	Refer to “color palette” section of this report (below) for additional information.

○ Colors that detract from the natural vistas of Zion Canyon are not permitted, whether or not they are on the color palette. ○ An applicant who requests a mural color that is not on the Town's color palette for buildings and structures has the obligation to demonstrate why the color is necessary and integral to the design of the mural and why no color on the palette could effectively be used in its place.	
Murals in residential zones are only permitted if they are not visible from the street or from neighboring property. In such cases, no Town approval is required. Murals which are visible from the street or from neighboring property are not permitted in residential zones.	N/A
Applicants for murals should be aware of the Code requirements relating to property maintenance, in particular section 10-20-13. Murals which fall into disrepair (e.g. peeling paint, decaying materials, cracks etc) may be required to be removed.	The property owner should note this.
No illumination of mural surfaces is permitted.	The mural is not illuminated.
Reflective and high-gloss materials are prohibited in the creation of murals.	The mural was created with spray paint, which is a gloss finish.

Color Palette

The majority of the colors on the mural are not within the Town's adopted color palette for buildings and structures. As noted in the table above, the Town's mural policy requires the majority of colors used in

the mural to be in compliance with the color palette. The mural policy allows deviations from the color palette for “less significant” portions of a mural that serve “as an artistic contrast or to highlight a particular component or point of interest in the mural.” The Art Review Board should review the colors in the mural and determine whether or not this standard has been met.

The colors that are compliant are shown in the photographs below with check marks:



Art Review Board Action

The Art Review Board should visit the mural, and also review the submission made by the applicant (which is appended to this report). The Art Review Board should assess the mural against the standards in the Town's policy for murals and determine whether it complies. The Board should then make a recommendation to the Planning Commission to either approve, approve conditionally with specified changes, or deny the mural. The following sample motion language may be used:

The Art Review Board recommends approval/ conditional approval/ denial of the mural at Zion Adventures, 36 Lion Blvd, based on the following findings:

LIST FINDINGS***Potential Conditions:***

1. *The text which states "Red Coyote Cyclery" and "Zion Adventures" must be removed from the mural, as they constitute signage and advertising for the business. The text may be removed entirely or replaced with geographic references relevant to Zion Canyon.*

Appendix A: Applicant's submission

THE ORIGINAL ZION EXPEDITIONERS

ZION Adventures™

36 Lion Blvd.

Springdale, UT 84767

phone 435-772-1001



Location: 36 Lion Blvd

Mural on wall between building structures

Dimensions: 30' x 8'

This mural is designed to celebrate Zion Canyon's colorful geology, flora and fauna. With such spectacular scenery, the idea of replicating or producing realistic images does not capture the joy and child-like sense of enjoyment or wonder. This mural was designed to evoke the emotions and sentiments felt as one did when one was a child reading the 'funny papers' on a weekend morning over a bowl of cereal.



The cliffs situated in the background are Eagles Crags and all flora and fauna are native to Zion Canyon. Natural colors found in Zion Canyon's wildflowers, sky and flora are utilized the way a child might express them when coloring in a coloring book.

This mural is located on the wall connecting the primary and secondary structures at 36 Lion Blvd. It is tucked away and setback from Lion Blvd; separated from passersby by a sidewalk, parking lot and walkway around the buildings. Often times bicycles, chairs, small tables etc are on the patio type area in front on the mural.

The mural does not receive direct lighting, so it not illuminated at night.

Appendix B: The Town's Policy on Murals

Town of Springdale Public Art and Art Review Board Policy

Section 1 – Purpose

The Town of Springdale values public art. The Town promotes a community where creativity and artistic expression complement the majestic natural surroundings. This policy establishes guidelines for the display of art on public grounds and buildings. It also establishes standards for displaying artistic murals on residential and commercial buildings. The intent of this policy is to allow and encourage publicly displayed art that is compatible with the Town's natural surroundings and village character.

Section 2 – Definitions

Mural: The mix of colors, designs, shapes and other design elements painted or permanently affixed onto a vertical or near vertical surface of a structure for the purpose of artistic display.

Public Art: Any visual work of art displayed for two weeks or more in an open publicly owned area, on the exterior of a public facility, inside any town-owned facility in areas designated as public areas, or on private property if the work of art is installed or financed, either wholly or in part, with town funds or with grants procured by the town.

Work of Art: Includes but is not limited to the art forms of sculpture, monument, mural, fresco, relief, fountain, banner, benches, architectural furniture, and performance art facilities. Includes the art mediums of weaving, carving, painting, assemblage, collage, casting, and sculpting.

Section 3 – Art Review Board

The art review board oversees the town's public art program and makes recommendations to the Planning Commission and Town Council regarding the display of public art. The art review board also reviews murals on private properties as outlined in this policy.

The art review board is composed of five members. The members of the art review board are appointed by the Mayor with the advice and consent of the Town Council. Art review board members are selected based on their familiarity with the principles of large scale works of art. If possible, members of the art review board should have experience designing, reviewing, installing, or otherwise being involved with works of public art. Members of the art review board serve two year terms, which can be renewed with the consent of the Town Council.

Section 4 – Public Art Review Process

Except for art displayed in the Canyon Community Center, all public art installations will be reviewed by the art review board. The art review board will develop criteria for evaluating and selecting public art installations. After holding a public meeting to review a proposed public art installation, the review board will make a recommendation to the town council whether or not to approve the public art installation. The council will then approve or deny the public art installation.

Section 5 – Mural Review Process and Standards

Murals in General

As an arts community, the Town encourages murals that are consistent with the Town's village character and its natural setting in Zion Canyon. Murals that complement the architectural or natural setting of a property can help add interest and variety to the built environment and help promote the Town's image as an arts community. All murals in the Town should help promote these goals.

Mural Standards

Murals shall conform to the standards listed below. The art review board shall use these standards when reviewing applications for murals. The art review board shall approve a mural, or make a recommendation for approval, only after finding the mural complies with these standards.

- The mural must be compatible with and related to the historical, geographical, or natural context of Springdale and Zion Canyon
- The mural must complement the architectural and natural setting of the property.
- The mural will not create a traffic hazard or otherwise compromise safety in the town.
- The mural must promote and enhance the Town's village character, as described in the General Plan.
- Murals may not be displayed on or affixed to natural features such as rocks, hillsides, or vegetation.
- The size of the mural must be consistent with the architectural scale and feel of the building or setting. In no case may the cumulative area of all murals on a single property be greater than 250 square feet.
- Murals are separate and distinct from signs. A mural may not be used as a sign. Murals may not advertise businesses, products, or services and may not convey messages that would otherwise be conveyed by signs. This standard applies to any direct or indirect advertising or signage elements.

- In general, murals should be positioned close to the level of the grade adjacent to the structure. The preference is for murals to be designed such that the top of the mural is no more than eight feet above the adjacent grade. When the nature of the site or the artistic theme of the mural demands, murals may exceed eight feet above adjacent grade. However, in no case may any portion of a mural be more than 15 feet in height above the adjacent grade.
- The majority of the area of the mural must contain colors that are shown on the Town's color palette for buildings and structures. Other, less significant, portions of the mural may use colors not on the color palette as an artistic contrast or to highlight a particular component or point of interest in the mural.
 - Mural colors that are not on the color palette must be compatible with the existing natural and built surroundings of the site.
 - Colors that detract from the natural vistas of Zion Canyon are not permitted, whether or not they are on the color palette.
 - An applicant who requests a mural color that is not on the Town's color palette for buildings and structures has the obligation to demonstrate why the color is necessary and integral to the design of the mural and why no color on the palette could effectively be used in its place.
- Murals in residential zones are only permitted if they are not visible from the street or from neighboring property. In such cases, no Town approval is required. Murals which are visible from the street or from neighboring property are not permitted in residential zones.
- Applicants for murals should be aware of the Code requirements relating to property maintenance, in particular section 10-20-13. Murals which fall into disrepair (e.g. peeling paint, decaying materials, cracks etc) may be required to be removed.
- No illumination of mural surfaces is permitted.
- Reflective and high-gloss materials are prohibited in the creation of murals.
- An application fee for murals will be charged, as adopted by resolution in the Town's fee schedule.

Mural Review Process

The review and approval process for murals is based on the nature and location of the mural. The following table outlines the different review and approval processes for different categories of murals.

Category of Mural	No Permit or Review Required	Art Review Board Approval	Art Review Board Recommendation, Planning Commission Approval
Murals not visible from any location outside of the property on which they are located.	X		
Murals that: - only use colors which are on the Town's color palette, - OR - are 100 square feet or less in size.		X	
All other murals.			X



Memorandum

To: Art Review Board
From: Niall Connolly, Principal Planner
Date: Jul 11, 2025
Re: Town Public Art Plan and Call for Public Art

Introduction

The Art Review Board has recently discussed issuing a Call for Public Art. Board members also suggested that it would be beneficial to create a Public Art Plan for Springdale. A Public Art Plan could set the overall framework for the Town's approach to public art - including identifying desirable locations for public art, types of media, themes and implementation strategies for public art in Springdale. Staff recommends that the Art Review Board first works on the Public Art Plan, and that any Call for Public Art should stem from that.

General Plan

The General Plan is the overarching planning document for Springdale's future. Springdale's General Plan seeks to reinforce and develop Springdale's reputation as an Arts Community. Chapter 6, Sub-Goal B of the General Plan is as follows:

Promote public art and performing art throughout the community to enhance the quality of life, promote the reputation of Springdale as an arts community, and add interest to the Town's visual appearance.

The General Plan identifies the following actions to achieve this goal (**emphasis added**). A Public Art Plan could build on these and support the realization of this goal.

1. *The Town will support organizations such as Z-Arts, the Historic Preservation Society, and The Mesa Project with direct assistance, in-kind assistance, or advocacy and partnership, as appropriate.*
2. *The Town will work with Zion National Park to provide and promote ongoing art classes in common areas that are highly visible to the public and led by local artists as social gatherings.*
3. *The Town will build a Center for Visual and Performing Arts that includes museum exhibit space, classrooms, storage and an auditorium for lectures.*
4. *The Canyon Community Center Staff will support frequent small events such as music, poetry readings, lectures, group discussions, and other intellectual recreation events at the Canyon Community Center, history center, and the new Center for Visual and Performing Arts.*

5. *The Town Council will establish a line item budget for the elevation of art in our community, specifically the commissioning of large public art pieces in our town common areas and along walkways.*
6. *The Town will develop opportunities and support for small, temporary, art and music displays in green areas of the town.*
7. *The Town Council will adopt strategies that encourage the development of more commercial art galleries in place of other types of commercial retail that don't promote the Town's image as an arts community.*

A Public Art Plan could assist with coordinating the delivery of public art, and preventing a haphazard or piecemeal approach to public art in Springdale.

Creating a Public Art Plan

This would be the Town's first Public Art Plan, and so there is no established template to follow. Board members may find it helpful to read Public Art Plans from other communities to get an idea of what could be included in a plan for Springdale. The Public Art Plans for Park City, Utah and Napa, California are appended to this document for reference.

Staff recommends that the plan could include the following points:

- A brief overall vision for public art in Springdale
- Selection of general locations in town that would be appropriate for public art installations - and potentially the types of art (e.g. themes, media, scale) that could be appropriate at each of these locations. Locations could potentially be prioritized, or ranked from most to least desirable.
- Discussion on implementation of the plan, including potential funding sources for public art and how "Calls for Public Art" should be managed.

Existing Policy

The Town's existing Public Art and Art Review Board Policy already provides the definition for Public Art, as well as outlining the approval process.

Public Art: Any visual work of art displayed for two weeks or more in an open publicly owned area, on the exterior of a public facility, inside any town-owned facility in areas designated as public areas, or on private property if the work of art is installed or financed, either wholly or in part, with town funds or with grants procured by the town.

Work of Art: Includes but is not limited to the art forms of sculpture, monument, mural, fresco, relief, fountain, banner, benches, architectural furniture, and performance art facilities. Includes the art mediums of weaving, carving, painting, assemblage, collage, casting, and sculpting.

Public Art Review Process: Except for art displayed in the Canyon Community Center, all public art installations will be reviewed by the art review board. The art review board will develop criteria for evaluating and selecting public art installations. After holding a public meeting to

review a proposed public art installation, the review board will make a recommendation to the town council whether or not to approve the public art installation. The council will then approve or deny the public art installation.

The Town also adopted a **Streetscape Plan** in 2023. This plan focuses primarily on improving the pedestrian and cycling experience in Springdale, but it also touches on public art, and how it can enhance the streetscape. The plan identifies some specific locations in Town where public art would be desirable. A Public Art Plan should dovetail with the Streetscape Plan and build on the analysis that was carried out at that time. The Streetscape Plan is appended to this document for reference.

Next Steps

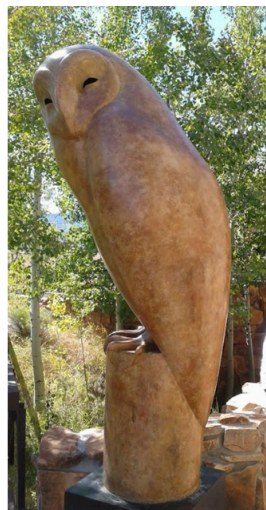
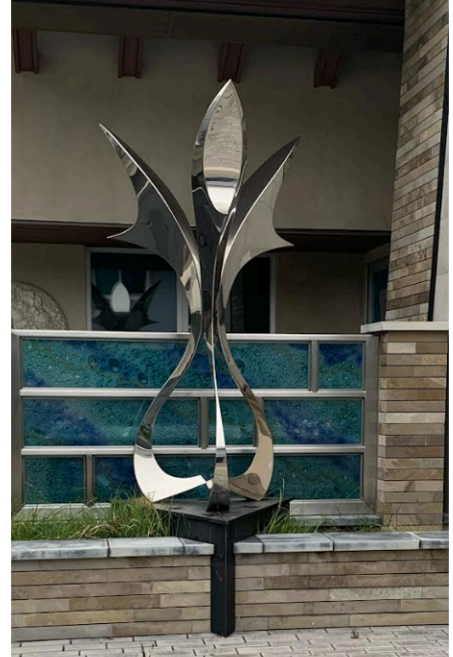
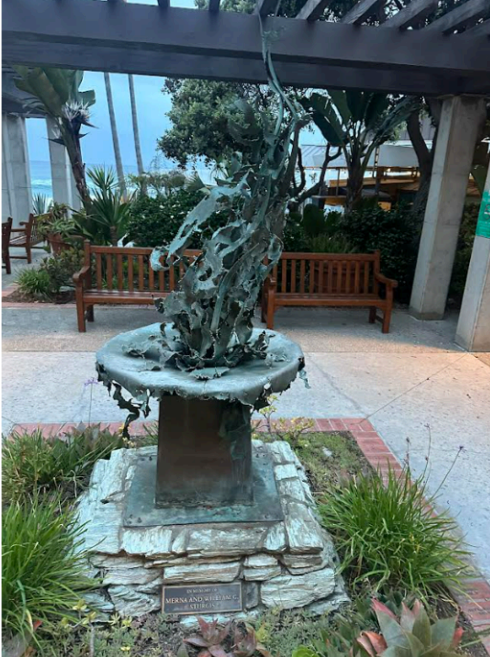
The Art Review Board should firstly determine whether or not they would like to proceed with creating a Public Art Plan. If yes, then the Board should provide staff with direction on next steps. Staff could begin drafting the plan, based on the Board's feedback, to bring to the next meeting for discussion.

Alternatively, the Board may wish to appoint two individual members to form a committee, to work with staff on drafting the plan outside of the public meeting. Drafts of the plan would then be brought to future meetings for discussion and commentary.

Appendices

- A. Examples of Public Art
- B. City of Napa Public Art Plan
- C. Park City Public Art Plan
- D. Town of Springdale Streetscape Plan & Design Templates

Appendix A: Examples of Public Art (Photos Courtesy of Jim Walshe)



Examples of Famous Sculptures by Alexander Calder, Henry Moore and Auguste Rodin



Appendix B: Napa City Public Art Plan

City of Napa

Public Art Master Plan



*Adopted by the City Council on June 3, 2014 (Resolution No. R2014-100)
"May 2017 Amendment" Approved by the City Council on May 16, 2017 (Resolution No. R2017-)*

Acknowledgements

CITY COUNCIL

Mayor Jill Techel
Councilmember Juliana Inman
Councilmember Peter Mott
Councilmember Alfredo Pedroza
Councilmember Scott Sedgley

PUBLIC ART STEERING COMMITTEE

Stephen Whisler, Chair
Loren Rehbock, Vice Chair
Nancy Brennan
Michael Kelly
Kristina Young

CITY OF NAPA STAFF

Rick Tooker, Community Development Director
Ken MacNab, Planning Manager

CONSULTANT

Chandra Cerrito, Chandra Cerrito/Art Advisors

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I. Introduction

The presence of art in public places defines a community and helps to create a distinct sense of place. It encourages a community's fullest use and enjoyment of its public spaces and provides distinctive gateways and landmarks, aesthetically-enhanced gathering areas and unique cultural experiences.

By making a city more vital, attractive and unique, art in public places also serves as a strong economic force, attracting businesses, increasing property values and encouraging cultural tourism.

Public art can also educate, inspire and spark conversation. Along with the other arts, it encourages creative thinking and innovation – skills that are paramount in addressing society's challenges of today and tomorrow.

For these reasons, public art is an essential component of a thriving community in Napa.

What is public art?

Public art is artwork located in the public realm on public property. Although art located on private property as part of private development may also be considered public art, for the purposes of this definition and the policies provided in this Master Plan, art located on private property is guided by the City's design review process.



The Immigrants by Elizabeth Shari Kadar, Napa, CA

In addition to encouraging the familiar forms of sculptures, mosaics and murals, public art can be expressed a variety of artistic media and approaches. Public art can include artist-designed play equipment, street furniture, bridges, gates, paving patterns, lighting, landscape treatments and water features.

Public art is also encouraged to be expressed in a variety of scales, thought-provoking or whimsical, subtle or bold. It can be a single object or an installation of multiple elements.

Public Art in Napa

Public art first appeared in Napa in the 1970s, when the Napa Community Redevelopment Agency commissioned five sculptures that were placed in the downtown to enhance its image and encourage people to walk and shop in the area. A number of murals were also painted or installed on buildings primarily in the downtown, most of which were facilitated by the Napa Chamber of Commerce in the 1980s and 1990s.

Around the same time, public art sponsored by private businesses and property owners began being installed with private development for the enjoyment of the public. Examples include the fountain at the Napa Mill and the sculpture at the Umpqua bank building on Soscol Avenue.

More recently, in 2016, the Napa Valley Vine Trail Coalition joined forces with the Napa Valley Wine Train to support public art installation along the countywide Vine Trail, including in Napa along the Napa Cross Town Commuter Path. A “Rail Arts District” or “RAD” Plan was envisioned to improve and beautify this particular stretch of the Vine Trail and rail corridor, which historically had been the back doors to many businesses.

Artwork along the Cross Town Commuter Path envisioned in the privately sponsored RAD Plan corresponds well with the Master Plan’s efforts to promote art in the community, including along its trails. Together, these individual and collective business and civic efforts provide excellent examples of how interests in public art have evolved over the years supporting creation of this

Master Plan, and they continue to evolve in unique ways to encourage art in the public realm.

Napa’s Public Art Ordinance

Public art has also been integrated into the construction of new public facilities. The Fifth Street parking garage, which is a joint City-County facility, includes public art works on both the western and eastern elevations of the building as well as the garage interior, and public art was included in the design of the Riverfront Green at the southwest corner of Third Street and Soscol Avenue.

Other recent art projects include Napa ARTwalk, a program initiated in 2010 that places temporary outdoor art in public spaces throughout downtown Napa, and Art on First, which places art in vacant storefront windows along First Street. Although not within the purview of this Public Art Master Plan, which focuses on permanent public art installations, these temporary programs demonstrate art’s ability to enhance the city.

In recognition of the value of art in public places, the Napa City Council adopted the Public Art Ordinance. The ordinance is intended to integrate public art into new non-residential private and public development projects throughout Napa. As directed by the ordinance, developers are required to contribute to the public art program in one of two ways: (1) contribution to the public art fund or (2) installation of on-site public art.

For those contributing to the public art fund in lieu of on-site installation, the contribution was established in the ordinance at

1% of the construction cost of the project for projects with a value of \$250,000 or more. These funds are placed into the public art fund to be used to acquire and install public art throughout the city. Alternatively, a developer may choose to incorporate public art equal in value to the same 1% of the construction costs in a development project.

For those selecting this approach, the public art is required to be designed into the project in such a way that it is integral to the plan at the outset, as opposed to being an afterthought later in the development phase. (See Appendix A for a copy of the ordinance)

Public Art Master Plan

The purpose of this Public Art Master Plan (“Master Plan”) is to identify potential artwork sites and establish criteria for selecting sites and public art projects consistent with the underlying Public Art Ordinance.

The Master Plan articulates the vision, goals and core values of the City’s public art program and also includes associated Administrative Guidelines (“Guidelines”) that provide a framework for how public art is selected in implementing the public art program and related issues including, but not limited to artwork funding, commissioning, planning, maintaining,

relocating, and de-accessioning for the benefit of Napa and its residents, and public outreach and education.



Matt McConnell, *Wind*
Traffic Circle - Raleigh, NC

II. Vision, Goals and Core Values

The vision, goals and core values of this Public Art Master Plan provide guidance as to what is to be achieved through the implementation of this plan. The vision, goals and core values will help to guide recommendations and decision-making relating to the acquisition, installation and maintenance of public art to ensure that art remains an important part of the city's life.

II.A. VISION

The City of Napa recognizes that public art is an essential component of a thriving community, a livable city and a world-class destination. It is committed to developing and maintaining a high quality, sustainable public art program that will benefit its current citizens and future generations.

II.B GOALS

The primary goals of the Napa Public Art Program are to:

- Promote high quality, innovative and diverse public art that enhances the community and contributes to the city's sense of place
- Cultivate civic pride by encouraging interaction with public art

- Contribute to the economic vitality of Napa, its residents' quality of life and its status as a world-class destination.



Lorna Jordan, *Salmon Bone Bridge*
Seattle, WA

- Recognize Napa’s natural assets including the Napa River and surrounding agricultural lands
- Create opportunities for expression of Napa’s unique community, surroundings and history
- Inspire creative thinking and innovation, and provide opportunities for art education
- Provide clear and efficient procedures for selecting public art
- Coordinate program objectives, procedures and policies with those of other city efforts for development, urban planning, restoration and public spaces.
- Maintain adequate funding for administration of the public art program and maintenance of the artwork
- Provide opportunities to local, regional, national and international artists to use their creative vision in Napa
- Manage the program at high professional standards.

II.C CORE VALUES

The following core values will guide the programming and implementation of the Napa Public Art Program. This Master Plan serves as a roadmap to help achieve these important goals.

Implementation of the Master Plan policies, procedures and guidelines will promote a strong public art program for Napa and advance the goals and vision for public art in the community.

Artistic excellence. Require public art by skilled, experienced artists who create works of high artistic quality.

Diversity. Promote variety in artistic approaches, media, styles, themes and participating artists in order to encourage a broad range of contributions and address a diverse community. Strive to involve Napa’s diverse populations in public art planning and implementation.

Design Integration. Consider public art an integral part of urban planning, development and redevelopment throughout the city. Encourage the involvement of artists in the early phases of design in order to make such integration possible. Help achieve design and programmatic objectives of public spaces through the incorporation of public art.

Significance. Focus resources on public art projects that are highly visible, create a memorable experience and help identify and distinguish the city.

III. Public Art Locations

Locating public art is an important component of the public art process. Public art should be located where it can be most appreciated by the public and, therefore, locations for public art should allow for visibility from the public realm and for public access, where appropriate. Public art on City-owned property will primarily be placed in locations that meet the criteria of public visibility and/or access as well as public safety.

The following types of art locations generally meet these criteria:

- Gateways/Major Intersections
- Parks and plazas
- Pedestrian paths and bikeways
- Public buildings and facilities
- Bridges
- Roadways

Although these location types identify opportunities for public art, there may be other locations identified as the public art program is implemented. However, alternative locations should only be considered if use of those locations supports achievement of the public art program's goals and core values.

The public art location categories are described below, along with examples of opportunities for public art in each category. The examples represent highly-traveled

and highly-visible areas, and are intended to provide guidance, but not to limit public art locations. Other appropriate locations for art installations may be identified using the criteria for public artworks and criteria for prioritizing sites described in Chapters IV and V of this Master Plan.

In determining a location for public art, it is important to address siting considerations to ensure appropriate placement, such as installing art in visible but secure, theft-resistant locations. Siting considerations include:

Traffic

- Do not distract motorists or interfere with driver-to-driver or driver-to-pedestrian relationships and the safety of bicyclists
- Do not interfere with the entrance or egress areas at driveways, bus stops and parking bays
- Do not disrupt curb use activities such as crosswalk ramps, access to benches, loading zones, access to parked vehicles, fire hydrants, traffic signals, and utilities.

Pedestrian Circulation

- Avoid trip hazards, depressions where drainage may be adversely impacted and provide skid-resistant surfaces equivalent to concrete sidewalks

- Art should be damage resistant to pedestrians and maintenance of the sidewalk should not be compromised
- Maintain the minimum sidewalk width (ADA access)
- Maintain unobstructed access to above and below ground utilities
- Avoid providing sharp edges which may cut, puncture or cause injury by passing pedestrians or creating climbing opportunities.



Continuum by Jeff Zischke,
Napa ARTwalk 2011-2013

III.A GATEWAYS

Gateways announce the entrances to the city or to significant areas such as the downtown. In gateway locations, public art of significant scale and presence are appropriate. In time, such artworks may become iconic landmarks.

At gateways, design and placement of public art should consider traffic flow; visibility to drivers, pedestrians and bicyclists; the experience of nearby residents and businesses; and public safety.

The following examples for public art at gateways include many referenced in the Downtown Napa Specific Plan.

Example Gateway Locations

<i>Major entrances to city</i>	Soscol at Imola
	California at First
	Trancas near California
	Highway 29 at Old Sonoma
	Highway 29 at Trancas/Redwood
	Highway 29 at Highway 221*
<i>Major downtown entrances</i>	Highway 29 at Highway 12/121*
	Soscol at Third
	Soscol at First
	First at Jefferson

Second at Jefferson
 Third at Jefferson
 Silverado Trail at First Street

Major downtown intersections Main at Third
 Main at First
 Main at Pearl

Other major intersections Lincoln at California
 Lincoln at Soscol
 Lincoln at Jefferson
 Trancas at Big Ranch Road
 Silverado Trail at Trancas *

* These locations are outside the City Limits, such as where the “Grape Crusher” is located, and therefore collaboration with other agencies will be necessary. However, these locations were included because they present highly visible opportunities for public art.

Sample Envisioned Project

- *Landmark art as part of the future roundabout project at First Street and California Boulevard.*
 A prominent sculptural artwork or earthwork at this location would become a memorable landmark feature at the entrance to downtown from Highway 29. Its design should take into account traffic safety as well as the fact that it will be viewed primarily from people in vehicles.

III.B PARKS AND PLAZAS

Public art is appropriate for parks and plazas that serve a broad section of the community, rather than those that primarily serve specific neighborhoods. Priority should be given to locations that are under consideration for development or improvement where artworks can be integrated through the planning and design process. Public art in parks should complement implementation of the Napa Park and Facilities Master Plan and should be planned with input from the Parks and Recreation Advisory Commission.

Public art in parks and plazas can support creation of unique points of interest and attraction, providing additional reasons for city residents and visitors to utilize public spaces and encourage a sense of community and civic pride.

Parks and plazas provide opportunities for a variety of public art including:

- Park or plaza design by a professional artist
- Permanent public art
- Public art integrated within paving, seating, structures, water features and other functional elements.



Sol LeWitt,
Pyramid

Public art in parks and plazas should engage users of the site. It should enhance gathering spaces, create focal points, enrich park and plaza amenities, respond to the site's natural elements and landscape features, share the history of the site, and offer surprises that activate the site and create a sense of discovery. It may be interactive, tactile or otherwise engaging to the public. The scale of artwork at these locations may range from intimate to monumental, reflecting the integration of the art work into the space.

The following examples of locations for public art in parks and plazas were selected because they are well-used and large sites.

Example Park and Civic Space Locations

Alston Park	O'Brien Park
Brown Street Plaza	Opera House Plaza
Century Oaks Park	Oxbow Commons
China Point Overlook	Oxbow Preserve
Coombs Street Plaza	Riverfront Green
Dwight Murray Plaza	Skate Park
Fuller Park	Trancas Crossing Park
Heritage Park	Veterans Memorial Park
Kennedy Park	Westwood Hills

Sample Envisioned Projects

- *Dwight Murray Plaza*
Professional artist is part of the design team for the re-design of Dwight Murray Plaza, incorporating such features as paving, gathering spaces, plantings, water feature.
- *Skate Park designed with local youth*
Professional artist skilled at working with youth designs and/or creates permanent public art for the new skate park with local youth participation.



Sofia Maldonado, Payne Skate Park

III.C PEDESTRIAN PATHS AND BIKEWAYS

Napa residents recognize the importance of an active lifestyle to promote health, and the value of active transportation modes that contribute to environmental sustainability. To support these community values, Napa has been active in creating and improving walking and biking pathways throughout the community. Public art can contribute to the aesthetics, utility and safety of pedestrian, bicycle and recreational pathways which may attract more residents and visitors as well as enhance the users' experience.

The following examples of locations for public art include trails, pedestrian paths and bikeways.

Example Trail and Bikeway Locations

Napa Valley Vine Trail (commuter bike path)
 Napa River Trail (Kennedy Park to Trancas Street)
 Riverfront Promenade and trails along the Flood Control Project, including on Riverside Drive, in the Oxbow area and south of downtown to Imola Avenue

Sample Envisioned Project

- *Mosaic under Third Street Bridge*
 Mosaic artwork on the wall along Riverfront Promenade, under Third Street Bridge, to humanize this area and to discourage graffiti. Complementary artwork may be installed on the bridge supports directly across the River at this location.



Tracy Van Duinen and Todd Osborne, *Living* 2007
Bryn Mawr and Lakeshore Drive underpass - Chicago, IL

III.D PUBLIC BUILDINGS AND FACILITIES

Art in and around public buildings may be integrated within the building architecture, installed in prominent locations, or placed in other locations that are accessible to the public.

The programming and audience of each public building should inform the type of public art for the site. Art should be compatible with the primary functions of the facility and appropriate for the people who work and visit there. Building users may participate in the artist's conceptualizing process or in the fabrication of the artwork, or they may have direct access to the artist during the artwork creation to enable their deeper appreciation and understanding of the work.

The following examples of locations for public art at public building and facilities were selected because of their active use by a large number of residents.

Example Public Building and Facility Locations

City Hall	Parks and Recreation
Las Flores Community Center	Services Building
City Offices	Public parking facilities and parking structures
Fire Stations	Pelusi Recreation Center
Police Station	
Senior Center	

Examples Requiring Partnerships

County Courthouse	Napa Valley Community College
County Offices and Facilities Goodman Library	Post Office
Napa Sanitation District	Public Library
Schools	



Michael Jones, *Great Arrow*
Fountain Lake, AZ

Sample Envisioned Project

- *Artwork for Parking Garage*
Commission an artist to create a large-scale mosaic, sculptural “skin” or other permeable façade, banners made out of a durable material such as laser cut metal, light sconces, or other graphic elements integrated into a new parking garage.



GORDON HUETHER, *BARREL OF LEGGY FUN*
NAPA, CA

III.E BRIDGES AND WATERWAYS

Due to the Napa River and creeks that flow through Napa’s downtown and surrounding areas, bridges have a significant presence in the city. They offer vehicular routes to traverse the city as well as pedestrian and bicycle access. Recently, new and reconstructed bridges have incorporated architectural features that help define and enhance downtown. Some have incorporated features for future artworks such as pilasters and recessed panels.

As a defining feature of Napa, public art may highlight the presence of the Napa River and Napa Creek by drawing attention to and enhancing the bridges that cross them. Public art can also enhance bridges as focal points and attractions in themselves.

Public art may be integrated into entrances, bridge piers or abutments, pilasters, walls, railings or light posts flanking bridges; or it may occupy the spaces below the bridges, creating unexpected points of interest. In addition to these architecturally-integrated artworks, public art at bridges may be suspended, sculptural, light or sound works.

Bridge Location Examples

First Street Bridge over Napa River and Napa Creek at Soscol

First Street Bridge over Napa River at Oxbow
 Third Street Bridge at Soscol
 Butler Bridge over Napa River at Imola
 Old Sonoma Road at Highway 29 Overcrossing
 Soscol Avenue bridges over Napa River and Oxbow
 Commons Bypass Channel
 Pedestrian bridge at Clinton and Coombs
 Pedestrian bridge behind Napa Valley Opera House
 Bridges over Napa Creek between Brown Street Plaza
 North and parking lot at Main and Pearl (culverts)
 Main Street Bridge between Pearl and First
 Lincoln Street overpass between Soscol and
 Silverado
 Trancas at Silverado Trail over Napa River
 Railroad Bridges (subject to Railroad approval).

Sample Envisioned Project

- *Light art under downtown bridges*
 Light artworks that illuminate the undersides of First Street and Third Street bridges, creating a signifying feature of downtown that generates excitement among residents and visitors and encourages cultural tourism.

The Napa River has played a particularly significant role in the history of the city and early economic development. Currently, emphasis is placed on the visibility and accessibility of the river in downtown planning and development. Public art on, around and

inspired by the Napa River and its contributory creeks supports this effort to showcase Napa's central natural feature.



David B. Dahlquist, High Trestle Trail Bridge
 Madrid, IA

Any art in or around the river should comply with City guidelines to ensure safety, water traffic control, environmental guidelines and ecological soundness. Artwork in the floodway would be subject to FEMA guidelines.

River Location Examples

Napa River through downtown
Napa River at the Oxbow District
Napa Creek through downtown
Napa River along the Napa River Trail

Sample Envisioned Project

- *Boat Dock Artwork*
An artist works with the design team to create a boat dock with unique artistic character.



Tracey Dear, *Agua Luces*
Kennedy Boulevard Bridge - Tampa, FL

III.F ROADWAYS

Public art enhances public roadways, including median areas. Large-scale art may be installed in medians or roundabouts to create visual markers or distinctiveness. Smaller-scale art such as those on roadside utility boxes, banners or light posts may enhance views along roadways. Artist-designed streetscape elements like planters, seating, utility boxes and manhole covers can also create a sense of place. At sites that are not easily accessed by pedestrians, art should be designed to be viewed from a distance. In all cases, public art along roadways should consider vehicle, pedestrian and bicyclist visibility and safety.

The following examples of appropriate locations for public art along roadways were selected because they are highly traveled or visible.

Roadway Location Examples

First, Second, Third and Clay streets through downtown and between California and Jefferson
First Street through the Oxbow District
Main Street (south of Lincoln)
Trancas Street
Jefferson Street
Lincoln Avenue
Soscol Avenue
California Boulevard
South Coombs Street/Tannery Bend area

Pearl/Polk/Calistoga streets intersection
Freeway/Laurel/Kilburn streets intersection island
Highway 29 Corridor
County Health and Human Services facility entrance
(See Old Sonoma Median Artwork on this page)
Utility boxes along streets that are in or near
downtown
Manhole covers on city streets

sculpture integrated within landscaping; or
something else the artist proposes after researching
the site and working with the youth.

Sample Envisioned Project

- *Bus Shelters*
Partner with NCTPA to commission an artist to re-envision bus shelters that are either iconic structures or neighborhood-related designs. These would enhance the experience of users as well as highlight the accessibility of city-wide public transportation. Artists may work with architects to design the shelters and seating, or they may create permanent art panels that are integrated into the sides or canopies of the shelters, such as safety glass with etched images, stained glass, or laser-cut metal.
- *Old Sonoma Road Median Artwork*
For this location, hire an artist to work with youth to conceive of, design and/or implement permanent art in the large median in the center of Old Sonoma Road near Walnut Street. Art may be an earthwork, reflecting the significance of agriculture in Napa and nature's sustaining, fortifying capabilities; or a bold hardscape with sculptural bollards; or a freestanding

IV. PRIORITIZING OF SITES

IV.A *Prioritizing Sites for Public Art*

Over time, a variety of public art projects will be implemented with funds collected in the public art fund. One objective of this Master Plan is to help prioritize possible sites where those projects may occur. While the previous sections identified broad categories of sites, this chapter is intended to help identify specific sites within those categories that are high priorities for the installation of public art. These priorities will serve as a foundation for preparing and maintaining a Capital Improvement Plan containing projects that include public art as part of the two-year budget process. Each year, the Public Art Steering Committee will prepare a work plan to include identifying public art priorities for recommendation to the City Manager and City Council.

When considering which public art sites and related projects are most desirable, the criteria below should be considered. These criteria reflect the goals and core values of the public art program.

- **Significant Impact:** the site and/or project will be highly visible and will help distinguish the City.
- **Design Integration:** the public art project implementation is concurrent with another construction project for more integrated design

and more efficient use of funds; the public art project helps the City achieve broader objectives for successful public spaces.

- **Diversity:** the site and/or project will add to the public art program's diversity in artistic approaches or geographic locations.
- For short-term implementation, while the public art program is being established, the following additional criteria should also be considered:
 - **High Probability of Success:** the project will be manageable by program administrators and is likely to be welcomed by the community.
 - **Set the Tone:** the site and/or project will reflect the goals and core values of the public art program and will represent the City's vision for its current and future public art program.

With these criteria in mind, and with consideration of planned Capital Improvement Projects in which public art may be included, the following sites have been identified as top priorities in 2014/15 for public art financed fully or in part by the public art fund over the next five years:

1. Dwight Murray Plaza (parks/plazas location)
2. Downtown streetscape (roadways location)
3. Roundabouts at First and Second Streets along California Blvd. (gateway location)
4. First Street near Main Street (gateway location)
5. Veterans Park (parks/plazas location).

The following sites have been identified as secondary priorities for public art over the next five years:

1. City Hall (public buildings and facilities location)
2. First Street between Soscol Avenue and Silverado Trail (gateway and roadways location)
3. Vine Trail (pedestrian paths and bikeways location)
4. Median at Old Sonoma Road near Walnut Street (roadways location)
5. First and Third Street Bridges (bridges locations)
6. Support columns and wall under Third Street Bridge (pedestrian paths and bikeways and Napa River location)
7. Park & Ride Lot at Redwood Road and Trancas Street (public buildings and facilities location).

These priorities were the result of a public art stakeholders meeting conducted by the City, together with the Public Art Steering committee, in June 2013. At that time attendees were asked to provide their top priorities for general locations for public art. Parks and plazas were identified as the top priority receiving the most votes, with gateways/intersections and roadways/waterways following closely behind. Art locations along pedestrian paths/bikeways and on buildings received few votes as priority locations for public art.

When attendees were asked where specifically they would prioritize placement of public art given the example locations contained in the Public Art Locations section of the Master Plan, Dwight Murray Plaza and the proposed new roundabouts on California Street were identified as the top priority with a variety of other locations following behind.

(See Appendices for the results of the stakeholder process)

V. APPENDICES

APPENDIX A – Public Art Program Administrative
Guidelines

APPENDIX B – Public Art Ordinance

APPENDIX C – June 26, 2013 Results of the Public Art
Stakeholder Process

APPENDIX D – Map of Priority Sites for Public Art 2014

APPENDIX E – Implementation Matrix of Priority Sites for
Public Art 2014

APPENDIX A

Public Art Program Administrative Guidelines

The Public Art Master Plan contains Administrative Guidelines “guidelines” to assist in implementation of the City’s Public Art Program. The guidelines address how the plan is administered by the City. The guidelines provide a clearer description of the roles of decision-makers as provided in the Public Art Ordinance and provide guidance on the process for how public art is selected as well as how it is managed and maintained. The guidelines also include information and guidance about how the Public Art education component of the program may function.

ROLES OF PUBLIC BODIES AND CITY STAFF

The following responsibilities are intended to clarify those provided in the Public Art Ordinance.

City Council

The role of the City Council in the context of public art is as follows:

- Approves the Public Art Master Plan and revisions to procedures and guidelines for its implementation
- Appoint Public Art Steering Committee

- Approves all permanent public art on City-owned property and art purchased with City funds.
- Provides a sustained capital improvement program supporting public art elements in new and renovated City facilities
- Provide necessary resources and staffing to manage a successful public art program
- Approve some professional services agreements with contracted artists.
- Periodically reviews and updates the Public Art Master Plan.

City Manager

The role of the City Manager in the context of public art is as follows:

- Implement the public art program administrative guidelines and approve revisions to the guidelines
- Appoint and oversee the Public Art Program Administrator
- Advises the Council on issues relating to public art with the advisory recommendation of the Steering Committee.

Public Art Steering Committee

The role of the Public Art Steering Committee is as follows:

- Submit an annual work plan and budget to the City Manager and Council recommending public art projects to be implemented consistent with the Master Plan's vision, goals and core values
- Meet periodically to review and make recommendations to the City Manager and Council regarding the public art program and policies relating to public art acquisitions, placement and removal of public art by the City; public art donations; implementation of and revisions to the Public Art Master Plan and administrative guidelines; allocations of the public art fund; and collaboration with arts groups and education institutions on art programming
- At the request of the City Manager or Council, provides recommendations on the commission or purchase of public memorials.

Public Art Program Administrator

A Public Art Program Administrator shall be the City Manager or his/her designee. The Program Administrator is responsible for administering and facilitating the Public Art Program, including the

Master Plan and administrative guidelines. The Program Administrator also:

- Serves as the staff liaison to the Public Art Steering Committee
- Informs the Public Art Steering Committee of eligible public construction projects and available funds
- Works with the Public Art Steering Committee to prepare its annual work plan recommending to the City Manager recommending public art priorities for the coming fiscal year
- Serves as liaison between the Committee and staff, City commissions, and the City Council.
- Responsible for management of the City's public art catalog
- Is responsible for maintenance and conservation of City-owned public artwork
- Recommends, prepares and administers professional services.

PUBLIC ART FUND

As provided in the Public Art Ordinance, the Public Art Fund is established and maintained by the City for the purpose of funding public art and cultural programming consistent with the Public Art Master Plan. The fund may be used to support acquisition,

placement and installation of public art owned by the City.

***APPROVAL, SUBMITTAL, CRITERIA AND REVIEW
PROCEDURES OF PERMANENT ARTWORKS ON
PUBLIC PROPERTY***

The procedures in this section apply to permanent public art required by the Public Art Ordinance to be provided by applicable development and construction projects on City-owned public property.

As a general rule, the priority goals for public art are the following:

- The process results in high-quality artworks
- The process for review and selection is efficient and streamlined. Public art should be integrated into the project at the design development stage. The city is encouraged to involve an artist at the early design phase of the project so the artwork can be integrated into the site and project design, and reviewed along with other aspects of the project.

Submittal Materials

The following information should be submitted for the proposed public art as part of the project application materials:

- Artist's resume and images of past art works that illustrate relevant art experience
- Detailed written description of the artwork
- A rendering or model of proposed artwork, or photographs and specifications of an existing artwork
- Site plan showing the proposed location for the artwork
- Conceptual Lighting plan
- Installation plan
- Material and color samples
- Estimated budget
- Estimated fabrication and installation timeline
- Maintenance plan
- Explanation of consistency with City policies for public art
- Any additional information, plans, plaques or maps prescribed by the Program Administrator in order to accurately convey information about the proposed artwork.

Criteria for Selecting Public Art

The following criteria contained in the Public Art Ordinance should be used by the final review authority in approving public art on city property.

1. Public art shall be an original work in any variety of media produced by an artist which may include sculpture, murals, photography and original works of graphic art, water features, neon, glass, mosaics, or any combination of forms of media, furnishing or fixtures permanently affixed to the building or its grounds, or a combination thereof, and may include architectural features of the building such as decorative handrails, stained glass and other functional features which have been enhanced to be visually appealing.
2. Public art shall be designed by an artist (i.e. a person who has a reputation among his or her peers as a creator of artistic excellence, through a record of exhibitions, public commissions, sale of works, or educational attainment as judged by the final art review authority for the development project).
3. Public art shall be located in a public place (i.e. an exterior area on public property that is clearly visible to the general public, as required by the Public Art Ordinance).
4. Public art shall be designed to be site specific and complementary in terms of scale, material, form and content to the immediate and adjacent buildings, landscaping or other elements so as to complement the site and its surroundings. The artwork also shall be consistent with any corresponding project entitlements.
5. Public art shall be permanently affixed to the property.
6. Permanent public art shall meet all applicable building code requirements.
7. Public art shall be a work of the artist's own creation and shall not infringe copyright held by any other creator.
8. Public art shall be appropriate for placement in the public realm, including a diverse audience of all ages.

9. Public art shall add to the diversity of the city's public art program.
10. Overall diversity among the city's public art program shall be encouraged.
11. Where art is proposed to include lighting as an integral element of the project, energy-efficient lighting is encouraged. Dedicated art lighting may not be required if the art will be adequately illuminated at night by other means.
12. Public art shall be maintained by the City.
13. Public art may not include the following, as required by the Public Art Ordinance:
 - Mass-produced art objects that are of standardized design
 - Landscape architecture and landscape gardening, except where these elements are designed by the artist and are an integral part of the work of art by the artist
 - Directional elements such as super graphics, signage as defined in the Napa Municipal Code, or color coding except where these elements are integral parts of the original work of art or executed by artists in unique or limited editions
 - Interpretive programs, including but not limited to informational programs
 - Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, print making, or other media arts, specifically commissioned by the City or private developers
 - Services or utilities necessary to operate or maintain the artwork over time. Ongoing operational costs of the artwork are not permitted uses of the required Public Art Fund
 - Works of art offered for sale or donation to the City that do not have an established and recognized significance as public art among arts professionals and art appraisers as determined City Council with Steering Committee's recommendation
 - Works of art which cannot be reasonably maintained within the resources allocated by the City of Napa or the private developer and subsequent property owners
 - Logos or corporate identity features.

Action by Review Authority

Public art proposed for public construction projects may be approved by the project's final art review authority (i.e. City Council, City Manager) if it meets all of the Criteria for Required Public Art. However, it may be denied if it does not meet one or more of these criteria, or if it raises significant concerns regarding its feasibility, quality, safety or appropriateness for the public realm.

In conjunction with the agreement with the artist to provide the artwork, an agreement should also be created to ensure the long term maintenance of the artwork.

If the review authority disapproves the public art proposal, it will make specific findings that the proposal does not meet one or more of the criteria.

APPROVAL OF PUBLIC ART ON CITY-OWNED PROPERTY

The procedures in this section apply to the purchasing or commissioning of public art for City-owned property with resources from the Public Art Fund.

Selection Method

As part of its annual work plan, the Public Art

Steering Committee will recommend priority art locations, themes, styles and types of artwork and any additional criteria specific to the project. Additionally, the Steering Committee may, at the request of the City Manager or City Council, recommend the public art project's selection method, such as a request for qualifications, request for proposals, and call for artists or invitational.

In cases where an artist is selected prior to developing a proposal, the Program Administrator shall work with the artist as the proposal is developed, to include soliciting the assistance of an art design professional. The selection of public art will also comply with the Criteria for Public Art on City-owned Property.

Once a decision is made to add artwork to a building or site, consideration may be given to both existing art available for purchase (provided the artwork is unique and relates to the building or site on which it will be placed) as well as newly commissioned artwork designed and fabricated specifically for the building or site. With the selection of newly commissioned artwork, the Steering Committee should discuss and consider an appropriate medium (e.g., sculpture, landscape design, painting, etc.) along with criteria (e.g., environmental, structural, aesthetics, etc.) for the artwork. This might be very specific or left open for the artist to develop ideas with the assistance of the Program Administrator. Once

this phase is completed, the process for selecting an artist begins.

There are two primary ways to select artists: Requests for Proposals (RFP) and by invitation.

Request for Proposals (RFP)

- RFP will be prepared by the Program Administrator or his or her designee with consultation by the Public Art Steering Committee.
- Applications received will be reviewed by the Program Administrator to determine completion.
- Applications received will be reviewed and prioritized by a committee convened by the Program Administrator using a determined ranking system based on the selection criteria. The committee may include an art design professional, at least one member of the Public Art Steering Committee, City staff and stakeholders (e.g., Napa Downtown Association representative, business and/or property owner located nearby the proposed site, etc.) as set forth in the RFP. The panel may also include at the discretion of the City Manager a Parks and Recreation Advisory Commissioner or Planning Commissioner, as applicable, for projects located

in a city park or as part of a master plan or similar development

- Selected applicants may be required to make a presentation before the committee, who will recommend to the Program Administrator one or more finalists.
- The Program Administrator selects the artist and makes recommendation to the City Council.
- City Council approves the artist and public art.

Once a new project has been defined and the criteria set, the RFP is sent to artists locally, regionally, nationally, or globally or a combination of the four. These requests specify the information and format the artist must follow to submit his or her proposal. Generally, background information such as a resume, slides of earlier work, newspaper articles and budget is requested along with sketches and a written description of the project (see required Submittal Materials above).

Invitational

In some cases, rather than reviewing a large number of proposals as part of an RFP process, a smaller number of artists can be invited to submit proposals. These artists can be located through a variety of means including review of current public works, contacting specific local arts organizations, speaking with local arts professionals

and/or contacting national organizations. Although this is the same basic selection process as the RFP, it reduces the time needed to interview a large number of artists. Invitational projects may include artists with established careers or those with whom the City has worked with previously.

The selection panel will consist of the same membership provided above as part of an RFP process to include an art design professional, at least one member of the Public Art Steering Committee, City staff, stakeholders (e.g., Napa Downtown Association representative, business and/or property owner located nearby the proposed site, etc.), and a Parks and Recreation Advisory Commissioner or Planning Commissioner, as applicable, for projects located in a city park or as part of a master plan or similar development. The makeup of the panel will depend on the requirements of each specific project.

Call for Entries

The process for public awareness of each public art project solicitation shall be developed and tailored for each project. Methods for communication of the public art opportunity may be through the Internet, print, public service announcements, and/or other appropriate channels to ensure that the right people becomes aware of the opportunity. Enough time must be planned for

public awareness and to allow for timely distribution of the calls for entry.

Public Input

Public Art Steering Committee meetings are agendized public meetings where notice of the meetings is distributed prior to the meeting to include the topics to be discussed in accordance with adopted City Council policy and the Ralph M. Brown Act. The Steering Committee may seek input from visual art professionals, as defined in the Public Art Ordinance, and from City staff when developing its recommendations on public art proposals. Input may also be solicited from neighborhood groups and associations, residents in the vicinity and other stakeholders (e.g., nearby business owners, users of the facility).

Criteria for Public Art on City-Owned Property

In an effort to meet the Vision, Goals and Core Values regarding Public Art as set forth in this Master Plan, established criteria for selection of public art and public art locations are necessary. Therefore, in determining its annual work plan recommendations regarding potential public art and locations for placement of public art, the Steering Committee shall be guided by the following considerations:

- Public art location provides for high visibility, public access and multiple uses or activities;
- The proposed location(s) are consistent with public art location categories and examples specified in this Master Plan;
- The artwork is compatible with current City objectives and community needs and desires which may be found in other City documents, such as Parks and Recreation Master Plan, Downtown Specific Plan and other applicable documents;
- The artwork is compatible with future development plans for a site and surrounding areas;
- The proposed artwork will contribute to the diversity of the overall public art program;
- There is a strong likelihood that the type of public art and the location reinforces the beneficial nature of the public art program;
- Funding is adequate to meet acquisition, planning, design, access and maintenance requirements;
- The selected art is appropriate in scale and type within the allocated budget;
- Evidence of a commitment of any partners needed to implement the public art project is sufficient, as determined by the Public Art Administrator;

- Design and location of the art complies with public safety and visibility requirements.

Artist Agreements

A contract is the formal agreement between the City of Napa and the artist that outlines what is required and expected of each party. Contracts include all the information necessary for a clear understanding between the artist and the City. The City will issue either an Agreement for commission of public art or an agreement for purchase of artwork as appropriate.

Some examples of agreement coverage may include: scope of services, compensation and payment, warranties, title, copyrights, and assignments of royalty rights, risk of loss, insurance, artist's rights, siting, removal, repair or alteration, indemnifications, the artist as an independent contractor, modifications, assignments, and where appropriate, specific clauses covering structural design, review and revisions to proposed work as well as execution, construction, installation, and post installation of artwork. Individual project agreements allow flexibility to address the particulars of each project. Individual agreements must be in a form acceptable to the City Attorney.

DONATED ARTWORK

Artworks may be donated to the City to be placed on publicly-owned property. Both corporate donors and individual donors are potential sources of funding. Private donors could provide an additional stable source to the funding mix. Memorial funds could also be a source of funding.

The Public Art Steering Committee will review and recommend to the City Manager or City Council, as appropriate, whether to accept or decline any artworks offered for donation. Donated artworks shall be evaluated using the Criteria for Public Art on City-Owned Property contained in this Master Plan as well as any additional criteria specified in the Public Art Location Categories contained in the Master Plan.

Submission materials for artworks to be considered for donation include the following:

- Detailed description and rendering of proposed artwork or photographs and specifications of existing artwork
- Documentation of the artist's qualifications
- A proposed location
- Maintenance plan with estimated expenses
- Identification of a funding source to maintain the artwork
- Current appraisal of existing artwork
- Restrictions on the donation.

Process for donating existing artworks

1. The donor contacts the Public Art Program Administrator or his/her designee to discuss the potential gift and provides photographs of the work, or the work itself.
2. The Program Administrator forwards the proposal to the Public Art Steering Committee who evaluates the potential usability of the artwork according to Public Art Master Plan criteria and the criteria in Section VIII, and formulates a recommendation to the Program Administrator to either accept or decline the gift.
3. Program Administrator evaluates the proposed donation and Public Art Steering Committee recommendation and, if appropriate, forwards a recommendation to the City Council to accept or decline the gift.
4. If the City Council votes to accept the gift, the donor is acknowledged (if agreeable) in plaques and promotional materials and a deed of gift would be signed.
5. If the artwork is declined by either the Program Administrator or the City Council, the donor will be notified of the decision.

Donation of a newly commissioned piece of artwork

1. The donor contacts (or his/her selected artist) the Public Art Program Administrator to discuss the proposal for the commission and the process of commissioning.
2. The Program Administrator, if appropriate, forwards the proposal to the Public Art Steering Committee who evaluates the potential usability of the artwork according to Public Art Master Plan criteria and the criteria in Section VIII, and formulates a recommendation.
4. The Art Administrator evaluates the donor's concept and Public Art Steering Commission recommendation and, if appropriate, forwards a recommendation to the City Council to convene a selection panel to pursue the commission for a donated artwork.
5. If the commission is declined by either the Program Administrator or the City Council, the donor will be notified of the decision.
6. The donor follows the process for implementing a piece of public art as described above relating to site selection.
7. If the donor is commissioned to proceed with the project, full project fees will be deposited for the project from the Public Art Fund to be drawn on by the City to ensure uninterrupted completion of the artwork. These funds should also include any monies required for plaques and/or other promotional material needed for commissioning.

Monetary Donations

1. Cash donations will be an important resource to continue the work of creating public art in Napa. As a policy, all financial donations without restrictions will be welcomed. Those with restrictions will be discussed by the Public Art Steering Committee and a recommendation forwarded to the City Manager and Council in order to ensure that the stipulations of the donor can be fulfilled. All monetary donations will be deposited into the Public Art Fund without risk of redirection of funds for other purposes.
2. All donors will be provided receipts for their donations for tax purposes and monies will be accounted for using generally accepted accounting procedures. The City does not establish or set the value of donated artwork. If the owner furnishes the City with a receipt for the artwork, the receipt will be attached to a "Letter of Donation" furnished to the donor by the City. Otherwise no value is stated, just a description of the piece. It is up to the donor and/or their accountant to declare a specific value of the piece for tax purposes.

PARTNERSHIPS

The City may develop partnerships to further its public art program. Such partnerships may include combining City funds with other public or private funds or grants to finance public art and the public art program. The City may also partner with other public and private property owners to access sites for public art.

MEMORIAL ARTWORKS

Artworks commissioned or acquired as memorials and placed on City-owned property may be considered public art, as defined by the Public Art Ordinance. To the extent that memorials are defined as public art, as opposed to memorial plaques, benches and similar non-art elements, the artwork will be reviewed and approved according to the criteria and procedures for approval of art on City-owned property outlined in this Public Art Master Plan.

ARTIST-INITIATED PROJECTS

Artist-initiated public art projects proposed for placement on City-owned property will be reviewed and evaluated in the same manner as donated artwork. Such evaluation shall take into consideration the vision, goals, core values, criteria, budget, program priorities and public art location categories outlined in this Public Art Master Plan.

DE-ACCESSION, REMOVAL, RELOCATION, REPLACEMENT OF ARTWORKS

De-accessioning is the formal process used to permanently remove an object from the collections by recommendation from the Public Art Steering Committee to the Public Art Program Administrator and City Council. The City of Napa reserves the right to edit its collections. Artwork should be retained in the collections as long as it retains its physical integrity, identity, and authenticity, and as long as it remains relevant and useful to the purposes, and as long as the City can properly preserve and care for the material.

The Public Art Steering Committee will review requests for de-accession, removal or relocation artworks from the City-owned public art collection and make a recommendation to the Program Administrator or City Council, as appropriate. Consideration will involve the same amount of careful review as a decision to receive a work of art.

The removal of an artwork from the public art collection may cause damage to the reputation of the artist who created it and, in turn, may jeopardize the City's ability to attract high caliber artists for future projects, undermining the success of the public art program. Therefore, care should be taken in de-accessioning or removing artworks from the public art collection ensuring the interests of the public.

Items should be de-accessioned only upon the written recommendation of the Public Art Steering Committee to the Program Administrator and Council. The manner of disposition shall be in the best interest of the City, the public it serves, the public trust it represents in owning the collections, and the scholarly and cultural communities it represents, as provided below.

De-accession generally may be considered under the following conditions:

1. When the artwork in question is not within the scope or mission of the Public Art Master Plan; beyond the capability of the City to maintain; not useful for exhibition or educational programs; duplicative of other artwork in the City's collection; physically deteriorated or potentially hazardous; or improperly acquired or subject to contractual donor restrictions that the City is no longer able to meet.
2. When the artwork has negligible value (i.e., scrap value). Mandatory restrictions on gifts will be observed unless a court of competent jurisdiction authorizes deviation from their terms. Material with restrictions will not be disposed of until reasonable efforts are made to comply with the restricting conditions.
3. Priority shall be given to placing the de-accessioned items through gift, exchange, or sale in another tax-exempt public institution wherein they may serve the purpose for which they were

acquired initially by City. Attention should be given to IRS rules and regulations regarding exchange or resale of items donated to the City for tax advantage.

4. When items are severely damaged, in an irreparable state, or of no value, disposition may involve the physical disposal of them.
5. An adequate record of the conditions and circumstances under which donations are de-accessioned and disposed of shall be made and retained as part of the City's collection records.
6. Proceeds from the sale of collections are to be used consistently with the established standards of the City's RFP, but in no event should they be used for anything other than acquisition or direct care of collections. Collections should not be de-accessioned in order to provide financial support for City operations, facilities maintenance, or any reason other than preservation or acquisition of collections.
7. De-accessioning may be considered under any of the circumstances outlined above. The Public Art Steering Committee would be consulted for its advisory recommendation to the City Manager and Council when an object comes up for de-accession.

MAINTENANCE AND CONSERVATION

City-owned Public Art

Public art acquired with the Public Art Fund and other art donated or otherwise presented to the City constitutes the City's public art collection, which represents the city's investment in its aesthetic and cultural betterment. The condition of this collection shall be protected through regular maintenance and conservation, which shall be managed by the Program Administrator with input by the Public Art Steering Committee.

City-owned permanent public art shall be accompanied by artist-recommended maintenance plans identifying artwork materials, fabricators with contact information, maintenance methods and maintenance schedules. The Program Administrator will keep these maintenance plans on file.

The Program Administrator will also oversee the maintenance of each public artwork and direct regular assessments to determine the condition of the public art collection. The amount of funds to be committed to maintenance will be recommended each year by the Steering Committee as part of its annual work plan.

DOCUMENTATION

Public Art Collection Records

The Program Administrator shall maintain detailed records of the city's public art collection, such as a photograph of each artwork along with the artwork's site (map or description of the artwork site), artist name, title, date of installation, medium and dimensions. This information is the city's "Public Art Registry," which would be made available to the public. Additional information to be retained include a maintenance schedule, value (for the purposes of accurate valuation for insurance), and other pertinent information specific to each artwork.

The Program Administrator shall also keep artist contact information and original proposals and agreements on file.

Artist Registry

The Program Administrator shall maintain the contact information of qualified artists who respond to calls for artists and artworks in order to establish a database of potential artists. If possible, the Program Administrator will also maintain an image file including at least one past artwork by each of those artists. These artists may be contacted to apply for future projects.

EDUCATION AND PUBLIC OUTREACH

The City's Public Art program should include public education and public outreach as an integral part of the program's activities to ensure an engaged and supportive community.

An identifying plaque should be installed near each artwork that identifies the project but does not detract from the artwork. The plaque should include the artist name, artwork title, date of the artwork's creation, and general reference to the "City of Napa Public Art Program." The plaque should be visible but not a part of the artwork. A public dedication event should celebrate the installation of each permanent City-owned public artwork.

It may be useful to provide a public outreach process during the selection of public art. Potential opportunities for such outreach include conducting Public Art Steering Committee meetings that are informative about the art selection process. These may:

- Be held on the future public art site, if appropriate
- Occur following the selection of the artist to meet with the artist and develop a shared vision for the project
- Occur following the artist's proposal to evaluate the proposal.

The Program Administrator will develop methods of public outreach for projects, including potential questions or issues to be addressed, with the advice of the Steering Committee.

The Program Administrator will also work with other organizations to offer guided public art walking tours, artist talks and panel discussions regarding public art. These may be developed with the assistance of the Steering Committee in collaboration with the Program Administrator and, where applicable, community groups such as Arts Council Napa Valley, Napa Valley College, Napa Valley Museum and others.

The public art program will make use of the City's web site, public art registry and search web sites, public art social media tools to enable wide access to information about its collection. By including Napa's public art collection information in national and international public art archives and social media applications, the City's artworks will gain visibility and acclaim, encouraging cultural tourism to Napa and potentially increasing the value of the City's art collection.

In order to keep the local community informed and involved in the public art program, notification about public art events in Napa, such as dedication ceremonies, artist talks and panel discussions, will be posted via social media outlets such as Facebook and Twitter, as well as on the City's website and through printed fliers,

press releases and other traditional media. Social media may also provide an important outlet for community feedback, questions and suggestions about the public art program.

The Program Administrator will be responsible for the creation and maintenance of a downloadable public art map that is posted on the City's website, along with the Public Art Registry. A version of this may also be printed as a brochure that is made available at local venues, such as City Hall, the Community Services Building, the public library, visitor centers and local hotels. Public Art related programs, tours and activities may be considered each year as part of the annual work program.

APPENDIX B

Public Art Ordinance

Chapter 15.108 Public Art

15.108.010 Purpose.

The purpose of this chapter is to authorize the establishment of guidelines, procedures and standards for the integration of public art into new private and public construction projects throughout the city of Napa.

Public art helps create a more livable and visually stimulating city. The presence of and access to public art enlivens the public areas of buildings and their grounds and makes them more welcoming. It creates a deeper interaction with the places where we live, work and visit. A city rich in art encourages cultural tourism which brings in visitor revenues.

The visual and aesthetic quality of development projects has a significant impact on property values, the local economy and vitality of the city. Public art illuminates the diversity and history of a community, and points to its aspirations for the future. A wealth of art and culture in the public realm will foster the economic development of the community.

To achieve these goals, public art should be integrated into development projects citywide. For best results, consideration of public art should be integrated into project planning at the earliest possible stage, and the selected artist should become a member of the project's design team early in the design process. (O2010 4, 4/6/10)

15.108.020 Definitions.

The following words and phrases, whenever used in this chapter, shall be construed as defined in this section:

“Addition” means an extension or increase in floor area or height of a building or structure.

“Alteration” means any construction or renovation to an existing structure other than repair or addition.

“Artist” means a person who has a reputation among peers as a person of artistic excellence, through a record of exhibitions, public commissions, sale of works, or educational attainment as judged by the reviewing body with final design review authority for the development project.

“Average MEP systems cost” means 20% of the construction cost for any given development project.

“Construction cost” means the total cost of any development project covered by this chapter.

Calculations shall be based on construction and site improvement costs as declared on all building permit applications. For purposes of calculating the public art fee, construction costs shall include, but not be limited to, all grading, site improvement, building, plumbing, mechanical, and electrical permit applications for the project. If the MEP systems cost for the development project exceeds the average MEP systems cost, the developer may request a reduction of the construction cost in accordance with the requirements of Section 15.108.100(A). As noted in the definition of “Development Project,” to the extent that all or some portion of the costs of new construction are caused by one or more of the six “exclusion items” identified below, those costs are excluded from the definition of “Development Project”; thus, those costs are also excluded from the calculation of the construction cost. The construction cost for the purpose of determining the public art contribution amount required by this chapter shall be determined by the city’s Community Development Director.

“Developer” means the person or entity that is financially and legally responsible for the planning, development and construction of any development project covered by this chapter, who may, or may not, be the owner of the subject property.

“Development project” means a project involving the construction of any new commercial building (including office and retail uses), industrial or light industrial uses, or any mixed use building, the construction of new tenant improvements in any shell building, an addition to an existing building, or the rehabilitation, renovation, remodeling or improvement of an existing building, and having a construction cost, as defined in this Chapter, of \$250,000.00 or more. For the purposes of calculation of the public art contribution for a mixed use project, the construction cost shall be calculated using the cost of the nonresidential portion of the project only. To the extent that all or some portion of the new construction include one or more of the six “exclusion items” identified below, those portions of the project shall be excluded from the definition of “Development Project”; thus, those portions of construction shall not be subject to the requirements of this chapter:

1. Repair or reconstruction of structures which have been damaged by fire, flood, wind, earthquake or other calamity;
2. Historic preservation or restoration;
3. Seismic retrofit or flood protection projects work items;

4. Fire sprinkler installation work items as defined by this code;

5. Any alteration, maintenance or repair of an existing structure, or equipment, that does not result in an addition (i.e. does not result in an extension, expansion or increase in the floor area or height of the existing structure). Notwithstanding this exclusion, construction of new tenant improvements in any shell building shall be within the definition of “development project”;

6. Solar (photo voltaic) system applications.

“Director” means the Community Development Director, or a designee of the Community Development Director or the City Manager.

“Installation date” means the actual date on which the public art is installed on site.

“Maintenance” means to keep in continuance or in a certain state, as of repair.

“MEP systems” mean any combination of equipment, controls, accessories, interconnecting means or terminal elements by which energy is transformed or water conveyed to perform a specific function related to building mechanics, electrical componentry, or plumbing. MEP systems may include, but are not limited to, mechanical, electrical

or plumbing equipment, specialized technical equipment, medical equipment, data servers and associated equipment, and satellite arrays.

“MEP systems cost” means that portion of the construction cost attributable to MEP systems.

“Public art” means an original work of a permanent nature in any variety of media produced by an artist which may include sculpture, murals, photography and original works of graphic art, water features, neon, glass, mosaics, or any combination of forms of media, furnishing or fixtures permanently affixed to the building or its grounds, or a combination thereof, and may include architectural features of the building such as decorative handrails, stained glass and other functional features which have been enhanced to be visually appealing. City commissioned public art may also include pieces as identified above which may be moved from time to time as a gallery collection and placed in public buildings such as City Hall, the library and other publicly accessible facilities.

Public art does not include the following:

1. Art objects that are mass produced of standard design such as playground equipment, benches, statuary objects or fountains;

2. Decorative or functional elements or architectural details, which are designed solely by the building architect as opposed to an artist commissioned for this purpose working individually or in collaboration with the building architect;
3. Landscape architecture and landscape gardening except where these elements are designed by the artist and are an integral part of the work of art by the artist;
4. Directional elements such as super graphics, signage as defined in the Napa Municipal Code Chapter 15.56, or color coding except where these elements are integral parts of the original work of art or executed by artists in unique or limited editions;
5. Interpretive programs;
6. Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, print making, or other media arts, specifically commissioned by the city;
7. Services or utilities necessary to operate or maintain the artwork over time;
8. Existing works of art offered for sale or donation to the city which do not have an established and recognized significance as public art among arts

professionals and art appraisers as judged by the Public Art Steering Committee or City Council;

9. Works of art which are not visible to the public;

10. Works of art which cannot be reasonably maintained within the resources allocated by the city of Napa;

11. Logos or corporate identity.

“Public art contribution” means the dollar amount equal to one percent of the construction cost of a development project covered by this chapter. In the case of a mixed-use project, the dollar amount equal to the cost of one percent of the square footage of the non-residential component of that development project. For purposes of determining the public art contribution for a mixed-use project, the contribution shall be equal to the dollar amount equal to the cost of one percent of the square footage of the nonresidential component of the project (e.g., total \$350.00 per square foot (“SF”) for the entire 15,000 SF project, where commercial is 2,000 SF: one percent contribution based on \$350.00 X 2,000 = \$7,000.00).

“Public art fund” means a fund established and maintained by the city of Napa for the purpose of funding public art and cultural programming consistent with the public art master plan.

“Public art master plan” means a plan developed by the city and approved by the City Council which identifies locations on public property such as public rights-of-way and public parks which would be acceptable for the placement of public art pieces, and additionally identifies funding priorities and criteria for accounting and expenditures of the accumulated public art fund. The plan shall be developed in conjunction with the City Parks and Recreation Advisory Commission, the Public Art Steering Committee and the Planning Commission.

“Public Art Steering Committee” means the advisory committee established under Section 15.108.070 of this chapter.

“Public construction project” means any city-funded construction or reconstruction project with a construction cost of \$250,000.00 or more as verified by the City Engineer. For the purposes of calculating the public art contribution for a public construction project, the square footage of a public construction project shall not include the portion of any project that includes:

1. Underground public works projects;
2. Street or sidewalk repair;
3. Tree planting;

4. Utility facilities with the exception of administrative buildings and facilities which house city employees;

5. Nonmunicipal government construction.

“Public place” means any exterior area on public or private property which is clearly visible to the general public. If located on private property, the area must be clearly visible from adjacent public property such as a street or other public thoroughfare, sidewalk, or path.

“Remodel.” See “Alteration.”

“Repair” means the reconstruction or renewal of any part of an existing building for the purpose of its maintenance.

“Solar photovoltaic system” means the total components and subsystems that, in combination, convert solar energy into electric energy suitable for connection to a utilization load. (O2010 4, 4/6/10; O2011 3, 2/15/11; O2011 5, 11/15/11)

15.108.030 Public art requirement.

The requirements of this chapter shall apply to the following activities:

- A. Development projects as defined in Section 15.108.020;
- B. Public construction projects as defined in Section 15.108.020. (O2010 4, 4/6/10)

15.108.040 Public art requirement imposed.

A. The developer of any development project subject to the requirements of this chapter shall install public art on the project site in a public place as approved by the reviewing body with final design review authority for the development project pursuant to the process identified in this chapter. The cost of the public art must be equal at least to one percent of the construction cost. The creator of public art shall be an artist. Public art shall be displayed in a manner that will enhance its enjoyment by the general public. As an alternative to on-site installation of public art, the developer may:

1. Request that the reviewing body with final design review authority for the development project consider placement of a developer-funded piece in a public place nearby which is identified in the public art master plan; or

2. Pay a public art contribution to the city equal to one percent of the construction cost. The public art contribution shall be paid by the developer at the time of building permit issuance. Projects which would generate a fee of over \$500,000.00 and provide a significant benefit to the public may request that their fee be capped at \$500,000.00 if the developer submits evidence and documentation with the application to the satisfaction of the City Council that payment of a fee in excess of \$500,000.00 would be prohibitively expensive for project delivery; or

3. Subject to the approval of the reviewing body with final design review authority for the development project, install public art on the development project site that has a value lower than the public art contribution amount and make an in-lieu contribution for the balance of the public art contribution.

B. Prior to obtaining a building permit for construction of the development project, the developer shall demonstrate compliance with the requirements of this chapter in one of the following ways:

1. Payment of the full amount of the public art contribution; or

2. Written proof to the Director of a contract to commission or purchase and install the required public art previously approved by the review body with final design review authority for the development project on the subject development site. Such proof shall be accompanied by a performance security, in an amount determined by the Director, to be adequate to secure faithful performance of the commission and installation of the required public art and in a form acceptable to the City Attorney. It shall be accompanied by a written acknowledgement by the project artist and the developer, in a form approved by the Director that the proposed public artwork complies with the criteria set forth below:

- a. The public art shall be designed by an artist.
- b. The public art shall require a low level of maintenance and the proposed maintenance provisions shall be adequate for the long-term integrity and enjoyment of the work. The owner shall enter into a maintenance agreement with the city to be recorded against the property to ensure that proper maintenance is performed as determined by the Director and in a form acceptable to the City Attorney.
- c. The public art shall be related in terms of scale, material, form and content to immediate and

adjacent buildings and architecture, landscaping or other setting so to complement the site and its surroundings and shall be consistent with any corresponding action of the reviewing body with final design review authority for the development project as it may relate to any development entitlements.

- d. Public art shall be permanently affixed to the property.
 - e. The public art shall be maintained by the owner or his or her successor in interest in a manner acceptable to the city.
 - f. The public art shall meet all applicable building code requirements.
- C. The developer shall provide the city with proof of installation of the required public art on the development site prior to the issuance of a certificate of occupancy unless the developer has entered into an agreement and submitted a performance security consistent with subsection (B)(2).
- D. Title to all public art required by and installed pursuant to this chapter on private property shall be vested in the owner and pass to the successive owners of the development project. Each successive owner shall be responsible for the custody,

protection and maintenance of such works of art. Public art installed on public property is owned by the city of Napa and maintenance, removal or protection is the responsibility of the city.

E. If, for any reason, the current owner or successor in interest shall choose to replace any public art installed pursuant to this chapter, the following requirements shall be met before the art is replaced:

1. The replacement public art must be reviewed and approved by the reviewing body with final design review authority for the development project.
2. The cost of the replacement shall be equal to, or greater than, the initial cost (adjusted for time) of the existing public art to be removed.
3. The location of the replacement public art shall meet the requirement for public visibility in effect at the time of the replacement.
4. The replacement public art shall conform, in every respect, to all standards in effect at the time of the replacement.
5. The replacement public art, location and installation shall violate no other ordinance.
6. The replacement public art shall be installed within 180 days of the removal of the existing public

art piece, unless the period is extended by the Director. (O2010 4, 4/6/10; O2011 5, 11/15/11)

15.108.050 Process for approval of the installation of a public art piece.

The developer, in conjunction with the submission of design review materials required by Section 17.62.030, shall submit a narrative proposal and artistic rendering of the public art to be submitted in satisfaction of the requirements imposed by Section 15.108.040, including any additional information, plans or maps prescribed by the Director, at the time of submission of their development application, or indicate an intention to pay a public art contribution prior to issuance of a building permit pursuant to Section 15.108.040(A)(2). The proposal for the public art shall be considered as an element of the design review permit review as set forth in Section 17.62.060 by the reviewing body with final design review authority for the development project. (O2010 4, 4/6/10)

15.108.060 Public art program—Administrative policies and program guidelines.

The City Manager is authorized to establish and maintain written administrative policies as program guidelines, which shall implement the requirements of this chapter. A copy of the program guidelines

shall be maintained in the office of the City Clerk. The program guidelines shall be approved by the City Manager, based on the recommendation of the Director, and subject to the review and approval as to form by the City Attorney. The program guidelines may include, but are not limited to, the following elements: standards for eligible public art works, media and materials in public art, standards for placement and site selection of public art, standards for placement of public art on both public and private development sites, role and procedures of the Public Art Steering Committee, art selection process, art selection standards and criteria, maintenance and conservation of public art works, staffing and administration of the public arts program, public art collection review and de-accessioning, and catalog and inventory procedures for the collection of art installed under this chapter. (O2010 4, 4/6/10)

15.108.070 Public Art Steering Committee established. The City Council hereby establishes a Public Art Steering Committee (“the Committee”). The Committee shall consist of five members appointed by the City Council. One of the five members shall be a visual arts professional, which shall mean, for the purposes of this chapter as well as any other implementing policies

adopted pursuant to the authority of Section 15.108.060, any of the following: professional artist in any medium, curator, art critic, art historian, arts educator, architect, or other design professional with a visual arts background or fine art collector. One member shall be a practicing professional artist in any medium. One member shall be nominated by the Arts Council Napa Valley or other arts organization identified by the City Council. The fourth and fifth members of the Committee shall be at-large members. Members of the Committee shall be appointed by the City Council upon the recommendation of the City Manager to four-year, staggered terms and shall hold office in accordance with procedures established by the City Council. (O2017-009, 6/6/17)15.108.080 Duties of the Committee.

The Committee shall meet periodically to review and provide input and make recommendations to the City Council regarding proposals and solicitations for city-owned public art funded through the public art fund for sites identified in the public art master plan. To assist the Committee in reaching recommendations for the City Council, the City Manager shall additionally solicit input and participation from other city stakeholders, including, but not limited to, neighborhood groups and associations, members of the development and arts

communities, city staff, and any other members of the community who may provide input on public art pieces commissioned using funds from the public arts fund. The Committee may also be requested by the City Manager to participate in the formation and drafting of requests for qualifications, request for proposals, calls for artists, or other solicitation documents to guide eligible artists in applying for city arts commissions and solicitations for public art. Additionally, the Committee may provide advice in the formation and update of the public art master plan. All of the Committee's input shall be in the form of recommendations to the City Council or the City Manager. (O2010 4, 4/6/10)

15.108.090 Public art fund.

All fees collected under this chapter shall be held in a special fund designated "public art fund," maintained, managed and reviewed by the Director. The City Council shall adopt a public art master plan to govern the acquisition, placement and installation of public art owned by the city using the public art fund. Prior to the appointment of the Committee and the adoption of the Public Art Master Plan, any use of the public art fund shall be subject to a determination by the City Council that the proposed use of revenue is for the acquisition, placement or installation of public art consistent with the purpose of this chapter. (O2011 5, 11/15/11)

15.108.100 Fee adjustment.

A. The developer of any development project whose MEP systems cost exceeds the average MEP systems cost may apply to the Community Development Director to decrease the construction cost for the development project in an amount not to exceed: the MEP systems cost less the average MEP systems cost. The developer shall submit documentation and evidence with the permit application showing to the satisfaction of the Community Development Director that the MEP systems cost will exceed the average MEP systems cost.

B. A developer subject to the requirements set forth in this chapter may apply to the City Council for a reduction or adjustment to the fees or waiver of the fees based upon the absence of any reasonable relationship or nexus between the impact of the new development and either the amount of the fees charged or the type of facility to be financed or the portion of the facility attributable to the new development. If appealing fees owed upon issuance of a building permit, the developer shall pay all required fees under protest and concurrently file a written application for a waiver or reduction as an appeal to City Council. Appeals filed under this section shall comply with the requirements set forth in Chapter 17.70 and shall be conducted in

accordance with the procedures set forth in that chapter, except that all appeals shall be considered by the City Council. The decision of the Council shall be final. (O2011 5, 11/15/11)

15.108.110 Authority for additional mitigation.

Fees collected pursuant to this chapter do not replace existing development fees, except as the Council may specifically provide, or other charges or limit requirements or conditions to provide additional mitigation of impacts imposed upon development projects as part of normal development review process. (O2010 4, 4/6/10)

15.108.120 Annual review.

The public art fund authorized by this chapter and implementing Council resolution(s), and the accumulated fee funds and their appropriation and supporting documents, shall be reviewed as part of the budget process. (O2010 4, 4/6/10)

APPENDIX C

June 26, 2013 Results of the Public Art Stakeholder Process

APPENDIX D

PUBLIC ART STEERING COMMITTEE PRELIMINARY RANKING	STAKEHOLDER MEETING RANKING OF LOCATIONS (Location Category – Priority Rank)	STAKEHOLDER MEETING RANKING OF SITES (if applicable)
<u>Tier I</u>	<i>Priority Ranking: 1 – 5 (1 greatest)</i>	<i>Priority Ranking: 1 – 4</i>
Dwight Murray Plaza	Parks and Plazas - 1	1
Downtown Benches	Roadways/Roundabouts - 3	n/a
First & Second Street Roundabouts	Roadways/Roundabouts - 3	2
Gateway at First & Main Street	Gateways/Intersections - 2	4
Veterans Park	Parks and Plazas - 1	4
<u>Tier II</u>		
Gateways at First & Soscol and First & Silv. Trail	Gateways/Intersections - 2	n/a
City Hall	Buildings - 5	n/a
Vine Trail (e.g., blank bldg. walls, utility boxes)	Pedestrian Paths/Bikeways - 5	n/a
Old Sonoma Road street median	Roadways/Roundabouts - 3	n/a
Park & Ride lot at Redwood and Hwy. 29	n/a	n/a
Trancas Crossing Park	Parks and Plazas - 1	n/a
Bridges (top and bottom)	Bridges/Waterways - 4	n/a

Map of Priority Sites for Public Art 2014



APPENDIX C-1: PRIORITY SITES 2013 - 2014

SHORT TERM (1 - 3 YEARS)

- 1 Downtown Streetscape
- 2 Dwight Murray Plaza
- 3 First and Main Gateway
- 4 Veterans Park

LONGER TERM (3 - 5 YEARS)

- 5 City Hall Building
- 6 First and Third Street Bridges
- 7 First Street at Silverado Trail and Soscol Avenue Intersections
- 8 Napa Valley Vine Trail



APPENDIX E

***Implementation Matrix of Priority Sites for
Public Art 2014***

PUBLICLY FUNDED ART LOCATIONS AND PROJECTS	Priority	Timeframe	Review Authority*	Reference
Gateways/Intersections				Chapter III.A
California Street Roundabouts	1	1 to 3 years	City Council/City Manager	Append. C-2, No. 5
First and Main Gateway	1	1 to 3 years	City Council/City Manager	Append. C-1, No. 3
First and Socol Gateway	2	3 to 5 years	City Council/City Manager	Append. C-1, No. 7
First and Silverado Gateway	2	3 to 5 years	City Council/City Manager	Append. C-1, No. 7
Parks and Plazas				Chapter III.B
Dwight Murray Plaza	1	1 to 3 years	City Council/City Manager	Append. C-1, No. 2
Veterans Park	1	1 to 3 years	City Council/City Manager	Append. C-1, No. 4
Pedestrian Paths and Bikeways				Chapter III.C
Vine Trail	2	3 to 5 years	City Council/City Manager	Append. C-1, No. 8
Support Columns and Walls under Third Street Bridge	2	3 to 5 years	City Council/City Manager	Append. C-1, No. 6
Public Buildings and Facilities				Chapter III.D
City Hall	2	3 to 5 years	City Council/City Manager	Append. C-1, No. 5
Park and Ride Lot at Redwood Road and Trancas Street	2	3 to 5 years	City Council/City Manager	Append. C-3, No. 10
Bridges				Chapter III.E
First and Third Street Bridges	2	3 to 5 years	City Council/City Manager	Append. C-1, No. 6
Roadways				Chapter III.F

Downtown Streetscape	1	1 to 3 years	City Council/City Manager	Append. C-1, No. 1
First Street between Soscol and Silverado Trail	2	3 to 5 years	City Council/City Manager	Append. C-1, No. 7
Median at Old Sonoma Road near Walnut Street	2	3 to 5 years	City Council/City Manager	Append. C-2, No. 9

Appendix C: Park City Public Art Plan

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Park City Public Art Strategic Master Plan

Introduction

Brief History of Park City Public Art

Park City's first piece of public art entitled "Park City Scape", by artist James Mcbeth, was dedicated in October, 1984 by the Park City Art Foundation. This piece currently resides at the South Side of Park City's Miner's Hospital.

Since that time, several other public art projects have been commissioned by or donated to Park City. Most notably are the Bronzed Miner sculpture by Peter Fillerup on Main Street (1999), the Art at the Transit Center by various local and nationally known artists (2001), the "Life in the Ontario Mine" tunnel mural by local artist Paul Jakubowski (2001) and the "Moose on the Loose" (2003) collaborative fundraising project benefiting the Egyptian Theatre Company, the Kimball Art Center and the Park City Performing Arts Foundation. A unique aspect to Park City's Public Art includes the contributions of local artists Bill Kranstover and Mike Begay. Since the early 1990's these artists have collaborated and placed numerous pieces of metal sculpture throughout the City and County. Most recently, Park City Municipal has commissioned a new Olympic Legacy Sculpture by Los Angeles based Artist Cliff Garton and Salt Lake City based landscape design firm G. Brown and Associates to be installed on Hwy 224 in the fall of 2004.

Art has been an integral part of the Park City community for many years and has been promoted and permitted through many different processes. It is the goal of the current City Council to make sure a cohesive plan for public art is for the future to enhance the quality of life in Park City.

Park City's First Public Art Plan

In February 1999, the Arts Council established the first Art in Public Places plan to help create the framework for a strong and healthy public art program. The plan was formulated, in part, to help guide the selection process for the art at the Park City Transit Center, funded through a grant from the Federal Transit Authority. Criteria and standards were developed that were applied to this particular project, but no mechanism for continued funding was established. This document has served as a model for the development of this plan.

Today

Park City has taken extraordinary steps to insure a livable and sustainable community for our citizens, while being recognized as one of America's most popular destination resort communities.

City leaders are committed to sustaining this momentum, and envision public art as a fundamental element, which can become a defining characteristic for Park City. In December of 2002 the first makings of a public art policy were presented and discussed by City Council. In May of 2003 the planning department solidified the City's commitment to art by clarifying and codifying a

section of the LMC to specifically address the placement of art on public property. Code section LMC 15-4-15 (attached as Exhibit A) addresses requirements for light, safety, and appropriate outdoor materials as well as an application process for anyone who desires to put art on public property.

In July, 2003 Council allocated \$200,000 in funds as seed money for a new Public Art Program. In December 2003, a Public Art Policy was adopted by Park City Council establishing a Public Art Advisory Board to be administered by the Park City Summit County Arts Council. (attached as exhibit B).

In May 2004, a seven-member Public Art Advisory Board was appointed by Park City Council to create this strategic art plan, make recommendations to City Council regarding all public art expenditures, and establish future funding opportunities for public art.

Program Objectives

1. To provide for a public expression that reflects the vitality of the cultural arts in our community.
2. Establish guidelines for implementation of the Public Art Policy, including selection, purchase, commission, placement, and maintenance of works of public art.
3. Establish a donations policy to accommodate the acceptance of gifted works of art to Park City.
4. To recommend the nature, type, acquisition and placement of works of art and art projects to the City Manager.
5. Make recommendations for future funding of the Public Art Fund.

Program Goals

1. To build a public art program that is embraced by the Park City Community.
2. To generate works of public art, excellent in both conception and execution, which enhance the community's environment for the enjoyment of its citizens and visitors.
3. To build civic identity and pride.
4. To provide opportunities for artists to work throughout the community in creating artwork which will be meaningful and appropriate to their settings.
5. To select sites for public art which are significant to the community and will maximize the public's interaction with art.
6. Contribute to downtown and neighborhood revitalization and redevelopment efforts.
7. Encourage early collaboration among artists, architects, and engineers, in the design of public facilities and spaces.

8. Ensure appropriate signage, cataloguing and ongoing maintenance of Park City's public art collection.
9. Provide educational materials and activities about the public art collection, and incorporate public art as an element of community education.
10. Ensure that public art is safe, accessible, durable, and compatible with community standards.
11. To encourage and promote community involvement in the creation of Public Art Projects.

Administration

The Public Art Advisory Board and Public Art Policy will be administered by the Park City Summit County Arts Council.

The seven member Public Art Advisory Board will focus on project identification, request for proposals, selection process including reviewing artists' proposals for each project, and making recommendations to the City Manager. At times, policy and planning issues may arise, and the Public Art Advisory board may recommend public art policy refinements.

The commission of public art is an unusually subjective arena for the public sector. Questions of taste, style and content are complex matters to be addressed through a governmental process and the products of the public art program are highly visible to the public. The administrative process to address the issue of spending tax dollars on public art is to engage the expertise, through the appointment of the public art advisory board, of individuals who are knowledgeable in both practical and aesthetic matters regarding public art. In all cases, the Public Art Advisory Board will make recommendations to the City Manager, and the Mayor and City Council has the authority to make final decisions regarding all commissions of public art.

Overview of Public Art Selection and Approval Process

1. Public Art Advisory Board identifies a project and presents a recommendation to the City manager including nature of the project, potential site location and budget.
2. Recommendation is reviewed by City Manager and Staff, and recommendation is forwarded to City Council for direction.
3. If approved by City Council, Public Art Advisory Board will generate a request for proposals (RFP) to artists in accordance with Park City's purchasing policy as outlined in Park City Municipal Corporation's Executive Summary Document presented to City Council on May 6, 2004.
4. The Public Art Advisory Board will review artists' proposals, who generally will present their ideas in person with drawings or models, technical considerations and project budget. The board will then make a selection based on the guidelines and criteria outlined in this document.
5. The Public Art Advisory Board will present their selection to City Manager, who will review and forward a recommendation to the Mayor and Park City Council for final approval.
6. If approved, Park City Municipal Corporation will enter into a contract with the artist and work in conjunction with the Public Art Advisory Board for installation.

Commissioned Art: From time to time, the Public Art Advisory Board may make a recommendation to City Council to commission a work of art or project at a particular site with a particular theme.

Donated Art: From time to time, citizens of Park City and others have offered to contribute to Park City's public art collection with generous gifts of artwork. It is the responsibility of the Public Art Advisory Board to review such proposed gifts on behalf of Park City.

In the case of a proposed donation of art to the Park City Public Art Program, the donor will present a proposal to the Public Art Advisory Board in accordance with the donation policy (Exhibit D), and the Public Art Advisory Board will vote to accept or reject the donation. If accepted, the selection and approval process outlined above will be followed with the exception of the generation of a request for proposal.

Specific Proposal by Artists: An artist or group of artists may propose a project to the Public Art Advisory Board. If such a proposal meets the intent of the Public Art Policy, and is approved by City Council, a call to artist and request for proposals will be generated to insure the finest quality work, in accordance with Park City Municipal purchasing policy. In this case, the selection and approval process outlined above will be followed.

Purchase of Existing Art: The Public Art Advisory Board may consider the purchase of an existing work of art if the piece identified meets the intent of the Public Art Policy. Once a piece is identified, the selection and approval process outlined above will be followed with the exception of the generation of a request for proposal. In this case, no more than 10 percent of the cost of the work may go toward a dealer or agent.

Design Criteria

The following are a suggested set of criteria which the Public Art Advisory Board will use as guidelines in the identification, selection and acceptance of public art.

- 1. Highest Quality Public Art:** Expect the exceptional! Acquire public art of the highest quality – worthy of Park City's scenic beauty. Acquisitions for Park City's Public Art Program shall be, in the judgment of the Public art Advisory Board, of exceptional quality and enduring value. Consideration will include artists experience in successful projects, material selection and craftsmanship.
- 2. Authenticity:** Successful art projects are authentic to the community and their surroundings. This element helps provide definition and pride for a community. Does the artwork speak to this specific community? Can this community understand the message or story of the art?
- 3. Celebration:** A vital element of a successful Public Art Program is the connection of the community through the "celebration of the creation" at its completion. This celebration may also become a ritual experience that occurs at a regularly scheduled time period throughout the life of the art. Such celebrations help community members to feel ownership of the art and "welcome" it into their everyday lives, and consider the "spiritual" nature of the art in relationship to telling the story of the community, past or present. The art should portray a sense of place and people that live in the community.

4. **Creativity:** It seems to be a constant struggle for artists to find the time, space, and energy to continue the creative process. We as a community should provide this opportunity and encourage each artist to find within themselves the spirit that communicates in new ways the thoughts, ideas, and feeling of being human and existing in this world. This creative spirit can be communicated in a wide range of artistic styles, from representational to abstract, and should be defined by each individual artist. We embrace and cherish the creative voice in every person.
5. **Other Considerations:** Ensure that public art is safe, accessible, durable, and compatible with community standards.

Artist Participation

It is strongly recommended to involve artists at the earliest appropriate stage for each individual public art project. City planners and developers are encouraged to include artists on project design teams. There is an immeasurable value to artists' involvement – a new perspective and fresh approach from the artist's viewpoint can often bring a whole new sense to the project and, more practically, can save on expenses.

Site Location

The Park City Public Art Program will be designed to celebrate our town as a cultural community with a strong appreciation for the arts. Site selection will assure that art is safe and accessible to both locals and visitors. The Public Art Advisory Board will consider all city-owned property and identify those locations that will maximize the public's interaction with art.

Commissions for site specific art may want to make a statement about the particular site, or be designed to create an interactive experience for the public.

Potential Donors of art must specify site requirements, and an inventory of potential sites will be available to donors.

Community Involvement

There is no specified avenue for public input provided in the Public Art Policy, but the Public Art Advisory Board supports holding public information meetings to assess the community's vision for and periodic review of Park City's public art program.

Based on the findings of the 1999 Art in Public Places Committee, the Park City community desires Park City's public art collection to be diverse, including: permanent and temporary art; sculpture, paintings and other media covering a wide range of sizes, styles and themes; art placed at outdoor and indoor locations; integrated into the design of local buildings and parks; and providing opportunities for youth participation.

The community's shared vision also suggests high expectations for a well-managed program. A key to a successful public art program, community members say, will be secure, stable funding. Also essential is professional management and oversight of the public art program.

Installation

The artist will be responsible for all applicable permits and fees regarding the installation of the artwork. Consideration should be given to the preparation of the site well in advance of the installation date. All necessary materials, including mountings, anchorages, containments, pedestals, barriers, drains, lighting fixtures, etc., should be specified in the scope of work. The artist should consider installation design that addresses visibility, cohesiveness to the artwork, lighting, additional patinas or protective coatings, accessibility, safety, durability and purpose. The installation techniques should not detract from the artwork's function or aesthetics. Required notifications should be considered and coordinated with the proper authorities in advance of any work.

Maintenance

A schedule and specifications for regular or annual maintenance should be suggested by the artist based on the function, aesthetics, and materials of the artwork. Regular maintenance includes removal of accumulated dirt, adjustment or lubrication of parts, and vandalism mitigation. Annual maintenance includes reapplication of protective coatings, replacement or reapplication of parts, and paint or patina touch-ups. Consideration should be given for future funding of the repairs, maintenance, or restoration of the artwork.

The applicant will include maintenance provisions in the artwork contract that stipulate the length of time (typically one year) the artist will be responsible for repairs. During the life of the artwork the artist will have the first right to repair and restore for a reasonable fee agreed upon by the artist and artwork's owner. Should the property, building or fixture on which the artwork is situated be destroyed, and the owner relinquishes their ownership, the artist will be given the right of first refusal to buy and relocate the piece.

Maintenance policies are clearly delineated in the commissioned art contract executed between the artist and Park City Municipal Corporation.

While the intent of acquiring public artworks is for long-term display, circumstances may arise requiring that the Park City Public Art Advisory Board recommend re-site or remove a public artwork. (See Exhibit C "Re-siting and Deaccessioning Policy")

Funding

The key to sustaining Park City's public art program is to establishing an on-going funding mechanism for the public art fund. The following are suggested methods to accomplish this ...

1. **1% for Art:** This method stipulates that 1% of the cost of constructing or renovating a public building or site shall be set aside for artwork. The 1% allocation may be used for art at the specific site where the improvements or construction have occurred, or may be deposited into the general public art fund.

2. **Annual budget for public art:** Park City Municipal Corporation may elect to allocate a certain set amount for public art in each budget cycle.
3. **Public – Private Initiatives:** Public art project funding may be leveraged through challenge grant opportunities. A project may be funded partially through Public Art Funds and partially through private or corporate contributions.
4. **Local, State and National Grants:** Park City Municipal Corporation and the Park City Summit County Arts Council may be eligible for grants to support the Public Art Program.

The Public Art Advisory Board will consider all these options for funding, and present a funding recommendation to the City Manager.

Glossary of Terms

“Public Art” means any visual work of art displayed for two weeks or more in an open city owned area, on the exterior of any city-owned facility, inside any city-owned facility in areas designated as public areas, or on non-city property if the work of art is installed or financed, either wholly or in part, with city funds or grants procured by the city.

“Work of art” includes, but is not limited to the **art forms** of; sculpture, monument, mural, fresco, relief, fountain, banner, benches, architectural furniture, and performance art facilities. Works of art include, but is not limited to the **art mediums** of; weaving, carving, painting, assemblage, collage, welding, casting, and sculpting.

“Request for Proposals” A request for submissions for a specific opportunity that requires development of a proposal. The RFP defines the specific requirements for the proposal, including the project budget, criteria and constraints, description of the project site, and format for submission of the proposal.

“Re-Siting” means the relocation of an existing work of art in Park City’s Public Art collection. The policy for Re-Siting is outlined in the attached re-siting and deaccessioning policy. (Exhibit C)

“Deaccessioning” means the removal of an existing work of art from Park City’s Public Art collection. The policy for deaccessioning is outlined in the attached re-siting and deaccessioning policy. (Exhibit C)

Acknowledgements

The authors gratefully acknowledge the contributions of Park City citizens who joined in the process to create this Public Art Plan. We also commend the work of the 1999 Art in Public Places committee for their hard work in establishing Park City's first Art in Public Places criteria and guidelines. Their work and resulting documents have served as models for the 2004 Public Art Advisory Committee. A few of the many active participants are listed below. Thank you all for sharing your vision and great ideas!

Project Sponsors

- Park City Municipal Corporation
Dana Williams, Mayor
- Park City Summit County Arts Council
Brian Hess, Executive Director

Public Art Advisory Board

- Ron Butkovich
- Julie Hopkins
- Bianca Mead
- Kathleen Metcalf
- Susan Packard
- Carol Potter
- Peter Roberts

Park City Council Members

- Kay Calvert
- Marianne Cone (Liaison to Public Art Advisory Board)
- Candace Erickson
- Jim Hier
- Joe Kernan

Park City Staff

- Tom Bakaly
- Alison Butz (Liaison to Public Art Advisory Board)
- Gary Hill
- Mark Christensen

Consultation

- Nancy Boskoff: Salt Lake City Arts Council
- Jim Glenn: Utah Arts Council Public Art Director
- Peg Bodell: Artist and past Park City Council

Exhibit A

Park City Land Management Code

15-4 -15. OUTDOOR DISPLAY OF WORKS OF ART ON PUBLIC/CITY-OWNED PROPERTY.

(A) **POLICY AND PURPOSE.** It is the intent of Park City to encourage and accommodate the placement and enjoyment of outdoor public works of art. Therefore, certain public/City-owned Properties are available for the display of art that promotes the visual interest, and economic vitality of Park City's Historic, resort-based community; promotes aesthetic enhancement through artistic expression; and contributes to the festive nature of Park City's world class resort atmosphere. Accordingly, the City has adopted the following criteria:

(B) **REVIEW CRITERIA.** The outdoor display of works of art on City-owned Property shall be reviewed by the Planning, Engineering, and Building divisions for compliance to the following criteria:

- (1) The display must comply with the height and Setback requirements of the Zoning District where it is located.
- (2) Displays in excess of six (6) months must be designed and created with materials that will withstand the weather conditions and the elements.
- (3) The display must comply with all applicable Building Codes.
- (4) In cases where the City is not the Owner of record of the work of art displayed, the City accepts no liability in cases of damage or theft of the art.
- (5) No sale price may appear on the work of art, however, the name of the artist, the name of a gallery sponsoring the art, the name of the art work, and/or a brief narrative specific to the work of art, not exceeding one square foot (1 sq. ft.), may be attached to the work of art or its support base.
- (6) The display shall not create a hazard to the public due to moving parts, sharp edges, or extension into public Rights-of-Way, including sidewalks, or pedestrian and vehicular Areas; nor shall the display restrict vision at intersections.
- (7) All lighting shall conform to the lighting regulations in Land Management Code Chapter 15-5-5(l) Lighting.

(C) **CITY COUNCIL REVIEW.** Upon compliance with all criteria set forth in this section, the City Council shall review and take final action on all requests for the outdoor display or works of art on City owned Property. The City Council may seek a recommendation on requests for the outdoor display or works of art on City-owned Property from the Planning Commission, arts-related advisory boards, or a specific task force that may be appointed by the City Council prior to taking final action. The City and the Applicant shall execute all necessary agreements prior to installing any approved public art on City-owned/public Property.

(Amended by Ord. No. 03-35)

Exhibit B

Public Art Policy

Adopted by Park City Council December 2003

PURPOSE OF THE POLICY

The purpose of this policy is to establish a process for the selection, purchase, commission, placement, and maintenance of works of art via the expenditure of the monies generated through the Public Art fund established in the Park City Municipal budget for FY 2003-04 and FY 2004-05 and subsequent funding mechanisms.

INTENT OF THE POLICY

It is the stated intent of the Public Art Policy to direct the inclusion of public art in order to expand Park City citizens' experience with works of art and enable them to better understand their communities and their individual lives. By encouraging artists capable of creating works of art in public places, the Public Art Policy shall strive to stimulate the vitality and economy of the City and enhance Park City's standing as a leading cultural destination. Thus, it is the goal of the Public Art Policy to expend the funds on and facilitate works of art and art projects of redeeming quality, which advance public understanding of visual art and enhance the aesthetic quality of daily life and provide a sense of place.

GENERAL TERMS

"Public Art" means any visual work of art displayed for two weeks or more in an open city owned area, on the exterior of any city-owned facility, inside any city-owned facility in areas designated as public areas, or on non-city property if the work of art is installed or financed, either wholly or in part, with city funds or grants procured by the city.

"Work of art" includes, but is not limited to the **art forms** of; sculpture, monument, mural, fresco, relief, fountain, banner, benches, architectural furniture, and performance art facilities. Works of art include, but is not limited to the **art mediums** of; weaving, carving, painting, assemblage, collage, welding, casting, and sculpting.

ADMINISTRATION OF THE PUBLIC ART ADVISORY BOARD AND POLICY

The Public Art Advisory Board and Public Art Policy will be administered by the Park City Summit County Arts Council for FY 2003-04 and FY 2004-05. The administration of the Public Art Board and Public Art Policy shall be a separate and additional cost to the \$200,000 Public Art Fund. City Council has approved an additional \$6,750 for the annual administration of the Public Art Advisory Board to be distributed to the Arts Council in monthly installments of \$562.50. This would be in addition to their current service contract with the city. It is understood that with the funds the City provides for specific projects, the administrator of the funds will work to leverage funds for additional projects and works of art.

COMPOSITION AND FUNCTION OF THE PUBLIC ART ADVISORY BOARD

The Public Art Advisory Board shall have seven (7) members appointed by the City Council. Composition of the Board will include representation from the professional art community and the general public, and should consist of visual artists, performing or film artists, a design professional, an art educator, art professional, producer, designer, gallery director, or curator, and representatives from the Park City community and business community who are interested in serving on the Public Art Advisory Board. Board members shall live in Park City proper. Board members shall serve for no more than one two-year term every five years. The Special Events and Facilities Manager or her designee shall serve ex-officio without vote. It is also encouraged that students from the community be included on the panel to serve ex-officio without vote. Staggered terms shall be assigned by the City Council in the selection process. This board shall be reviewed as part of the budget process in 2005.

The primary functions/responsibilities of the Public Art Advisory Board are:

1. Review a cultural assessment of the Park City cultural community.
2. Create a strategic public art plan that would include public art policy refinements and recommendations of expenditures of the Public Art Fund. Ensure that public art is safe, accessible, durable, and compatible with community standards.
 - 2a. Upon completion of the strategic public art plan and review of the cultural assessment, the Public Arts Advisory Board shall meet with City Council in a work session to obtain approval.
3. Establish guidelines for implementation of the Public Art Policy, including methods of selecting artists and commissioning works of art. Process must be consistent with City purchasing procedures.
4. Process public art proposals submitted to Park City Municipal and make recommendations regarding appropriations for works of art and art projects to the City Manager.
5. Review, on an annual basis, the artwork projects of the Public Art Policy as a reflection of the program's intent, and recommend appropriate maintenance requirements.
6. Make recommendations for future funding of the Public Art Fund.
7. Make recommendations for the establishment of a contribution percentage for art based on construction cost of public and private development.
8. Make quarterly updates to the City Council on the progress of the Public Art Policy.

After the Public Art Advisory Board makes recommendations to City Council, the Council shall have final approval.

APPROPRIATION AND ALLOCATION OF FUNDS

The Public Art Advisory Board shall develop recommendations to the City Council regarding the specific allocation of the \$200,000 public art fund established in July 2003. The following are several options to be considered. Consistent with these policies, art will not be approved without review by City staff and the approval of City Council.

1. “Art on the Corner” Concept: Art on the Corner is a unique outdoor sculpture project designed to recognize the arts, develop community pride and draw people to the Main Street. This exhibit would be free to the public and can include many sculptures in a variety of media and styles. A small portion of the \$200,000 could be allocated as seed money for this type of program after which the program would become self-sustaining.

2. Public Art at Existing Public Buildings: City buildings may be selected for site specific Public Art. Possible Locations are Marsac Building, Carl Winters Library and Education Center, Miners Hospital Plaza, McPolin Farm. At the Transit Center, seven of the nine muses currently exist. The infrastructure for two additional muses is in place. The Board should consider commissioning the final two muses.

3. Art in Parks and Trails: Art parks and art along our city trail system would enhance the value of both. Specifically along the Poison Creek Trail system that would encourage pedestrian activity from City Park to Main Street. This program could include, but not be limited to sculpture, sound gardens, Murals painted inside the 4 remaining bare tunnels, performance kiosks, etc.

4. Specific Proposals by Artists or Purchase of Existing Art: The Public Art Advisory Board will consider specific proposals from artists, as well as the purchase of existing work. The commission will determine policy and criteria for the selection process.

5. Maintain and/or complete existing Public Art Property: The existing six Public Art pieces/sites owned by Park City Municipal Corporation are in a variety of disrepair and completion. The Public Art Advisory Board should consider value and original contracts to consider investing additional funds in this inventory. This might include: completion of the Transit Center art and Poison Creek tunnel murals projects, cleaning of the Bronze Miner, and plaster/paint repair of the Swede Alley Mural.

Exhibit C

Re-Siting and Deaccessioning Policy

While the intent of acquiring public artworks is for long-term display, circumstances may arise that dictate that the Public Art Advisory Board (PAAB) recommend re-site or deaccession a public artwork. This policy is designed to create a process to ensure that re-siting of a site-specific artwork and deaccessioning occurs infrequently, thoughtfully, and without influence by fluctuations of taste.

RE-SITING SITE-SPECIFIC WORKS OF ART

A site-specific work refers to an artwork commissioned and created for a particular place.

The Public Art Advisory Board is charged with reviewing potential re-siting situations and may consider moving a public artwork for one or more of the following reasons:

- The site is being eliminated.
- The site is being changed so that the artwork is no longer compatible with its setting.
- The condition and/or security of the artwork cannot be reasonably guaranteed at its current site.
- The artwork has become a danger to public safety.
- If the PAAB decides that one or more of these conditions exist, it will proceed as follows: Public Art Advisory Board members make a good faith effort to discuss re-siting with the artist.
- If the artist agrees with the new location, PAAB members refer the recommendation to the City Council for approval. The piece is reinstalled.
- If the artist does not agree, he/she has the right to prevent the use of his/her name as the author of the artwork, as stipulated in the Visual Arts Rights Act.
- If the PAAB does not approve an alternate site, the artwork may be deaccessioned.

DEACCESSIONING WORKS OF ART

Deaccessioning is a procedure for removal of an artwork from the Public Art Collection. This applies to all works in Park City's collection, including those purchased by the City and donations. In the latter case, staff will consult legal documents relating to the donation before beginning the process. Deaccessioning will only be considered after careful and impartial evaluation of the work within the context of the collection as a whole. The PAAB will use the following criteria in determining when deaccessioning is warranted:

- A new site for a site-specific work cannot be found.
- The artwork has been damaged or has deteriorated beyond reasonable repair.
- The artwork endangers public safety.
- The artwork requires excessive maintenance or has faults in design or workmanship.

If the PAAB decides that one or more of these circumstances exist, it proceeds as follows: If the structural integrity or condition of an artwork is compromised, the City Council may authorize its immediate removal, without the Public Art Advisory Board's action or artist's consent. The City Council will declare a state of emergency and have the work placed in temporary storage. The artist and Public Art Advisory Board must be notified of this action within 30 days. The Public Art Advisory Board will recommend either repair and reinstallation or deaccessioning.

- Staff makes a good faith effort to notify the artist that his/her work is being considered for deaccessioning.
- PAAB reviews conditions as reported by staff and any special advisors, such as conservators and technicians, and votes to recommend deaccession of the work.
- PAAB considers and acts upon one of the following:
 - First option for trade or purchase to artist.
 - Sale through auction, gallery or direct bidding in compliance with laws governing surplus property. Proceeds go to the Public Art Fund, established by Park City Municipal in July 2003, for PAAB to apply to other projects.
 - Trade through gallery or other institution for comparable work by the same artist.
 - In the case of damage beyond repair, offer of materials back to artist.

Exhibit D

Park City Public Art Donations Policy Guidelines and Criteria for Review Process of Proposed Gifts of Art

Through the years, generous people have made gifts of artworks to Park City, thereby enriching Park City's public spaces and fostering civic pride among its citizens. With the creation of Park City's Public Art Program and assignment of program management to the Public Art Advisory Board, the Board is also responsible for considering all future public art gifts to the city. All decisions to accept or decline art donations will rest with the Public Art Advisory Board. The Public Art Advisory Board will make donation recommendations based upon the same selection criteria it uses for acquiring works for the Public Art Collection (see Design Criteria).

Anyone wanting to donate public art must follow the following process.

I. Written Proposal or Letter of Intent

A written proposal or letter of intent must be submitted to the Park City Public Art Advisory Board for their review. The material submitted should include specifications of the proposed gift, including artist, title, dimensions, material, proposed location, and a profile on both the artist and the donor. Depending on the proposed gift, other information that may be requested could include a maquette, drawing or photograph of the work, site drawings, installation details, a professional appraisal of the value of the work, and estimate for maintenance costs and maintenance instructions and schedule.

II. General Standards

In general, the acceptance and placement of donated works of art should be in accordance with general standards of the public art program. The proposed site should be described in the written proposal. The location and design of the gift should be consistent with the character and design intentions of the proposed site. The quality, scale and character of the gift should be appropriate to the particular site. Maintenance, public safety and vandalism issues will also be considered.

Donations of works of art that require public art funds to be used to pay for site preparation, installation, framing, restoration or repairs are not encouraged. The Public Art Advisory Board will evaluate such expenses at the time the work is being considered.

The Public Art Advisory Board may ask for assistance in the review from such city agencies as Engineering or Planning before making a recommendation. Should the gift be proposed for a historic building, site or district, the Public Art Advisory Board will consult with the Planning staff and the appropriate Historic Commission. The Public Art Advisory Board may also choose to consult with design professionals on issues that require their expertise.

III. Memorial Gifts

Memorial gifts raise other issues to be considered. The significance of the event or person being memorialized must be documented in the proposal. The memorial must represent broad community values and be meaningful to future generations. The location for a memorial is particularly important in the consideration and the proposal should include a justification for the proposed site. The context of the proposed memorial and its relationship to the site will be considered.

IV. General Criteria

In general, as with all public art, the following criteria will be considered: Quality and artistic merit, pedestrian traffic patterns, public safety, relationship to built and natural environment of the site, users of the proposed site, future development plans for the site, landscape design, existing artwork at the proposed site, environmental concerns, visibility and public accessibility to the work.

V. Associated Costs

In general, the donor should cover the costs of shipping, fabrication and installation. If necessary to the project, the donor should also be responsible for engineering requirements, design and cost of pedestal, identification plaque, special lighting, structural support and foundation, and landscaping of the site (each of which would require review by the City). In some cases, the donor may establish a maintenance fund for the work.

VI. Terms of Agreement

An agreement will be drawn up for signature by the City and the donor, providing the terms of acceptance of the gift. In most cases, the artwork will be donated outright and become the property of the City. In some cases, the gift may be on long-term, permanent, or temporary loan to the City, in which case the terms of such a loan will be included in the agreement.

Appendix D: Springdale Streetscape Plan and Design Templates



STREETSCAPE PLAN & DESIGN TEMPLATES

FEBRUARY 2023

ACKNOWLEDGMENTS

Town of Springdale

Mayor

Barbara Bruno

Town Council

Randy Aton

Suzanne Elger

Jack Burns

Lisa Zumpft

Streetscape Committee

Garen Brecke

Darci Carlson

Tom Dansie

Holli George

Robert George

Kyla Topham

Rick Wixom

Utah Department of Transportation

Chris Hall

Zion Canyon Visitors Bureau

Nate Wells

Zion National Park

Jeff Bradybaugh

Community Stakeholders

Laura Doty

Cornelia Kallerud

Gil Kiefer

Melanie Madsen

Lila Moss

Delores Padilla

Adrian Player

Teresa Silcox

Stan Smith

Scott Williams

Consultant Team

Kimley-Horn

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*"Streets and their sidewalks, the main public spaces of a city, are its most vital organs."
Jane Jacobs*



01. INTRODUCTION & VISION

The Town of Springdale is surrounded by exceptional beauty. It is home to a vibrant community that shares a border with Zion National Park, offering magnificent views towards some of the world's most stunning canyons. Springdale also offers a rich cultural heritage, an eclectic collection of art galleries, world-class dining opportunities, and year-round recreational activities. Given these incredible amenities, Springdale has experienced significant growth over the last several decades. ***The intent of this plan is to guide the development of a safe, comfortable, attractive, and maintainable pedestrian streetscape environment within downtown Springdale while preserving the charming look and feel of the community for residents and visitors alike.***

For more than a decade, the Town of Springdale has made many improvements to vehicular and active transportation within the community to improve the overall user experience. Previously completed plans include the 2008 Zion Corridor Multi-Use Trail Feasibility Study, the 2017 Springdale Parking Management Study, the 2018 Springdale Wayfinding and Signage Study, the 2020 Zion Corridor Multi-Use Feasibility Follow-up Study, the 2021 Springdale General Plan, and the recently completed 2022 Springdale Downtown Transportation Study and Active Transportation Plan. Many of these completed plans have resulted in significant improvements to the community, such as the construction of a bicycle and pedestrian trail to connect Rockville, Utah to Springdale, the implementation of a paid parking system, the addition of continuous bike lanes and improved sidewalks, and the addition of pedestrian wayfinding signage. Many of these studies, including the 2021 Springdale General Plan, have recommended that the Town develop and enhance a pedestrian-oriented streetscape with increased connectivity to and through open space. This Streetscape Plan and Design Templates document will recommend improvements to enhance the appearance of the streetscape and will provide guidance on ways to increase pedestrian comfort and safety through design templates and strategies. This document will also provide a concept plan for a passive community recreation space within a Town-owned ('SR-9 Property') parcel in the heart of the downtown area.

The following goals for the Streetscape Plan and Design Templates document were derived from Stakeholder and Town staff directives and feedback from residents, business-owners, and the greater community. To be successful, the plan should:

- **Improve the appearance of SR-9**
- **Create a safe and consistent pedestrian environment**
- **Complement the surrounding scenery while encouraging pedestrians to walk through Town**
- **Create a new small public gathering space in downtown**

INTRODUCTION & VISION

- **Create a more flexible and ‘usable’ streetscape that allows for more opportunities for seating, shade, gathering, festivals, and outdoor dining**
- **Provide a road map that can be used to guide decisions for enhancing Springdale’s streetscape**

This plan considers a wide range of options while being cautious about altering the existing streetscape’s character and function too much, as many of these existing elements are vital to Springdale’s unique charm. This plan establishes an overall look and feel for the streetscape that can also be used to evaluate private requests to make changes to the streetscape as the community continues to grow and prosper.

THE PLANNING PROCESS OVERVIEW

A collaborative public participation and stakeholder outreach process was used to develop the Streetscape Plan and Design Templates document. Responses from stakeholders and residents were used to evaluate the applicability of potential enhancements to the streetscape through a Visual Preference Survey. The planning process was completed over a six-month period and provided multiple opportunities for residents, property owners, merchants, stakeholders, and Town staff to contribute to the plan. This included:

- Small stakeholder group interviews with business owners, property owners, and residents.
- A public outreach event that featured a walking tour of the existing streetscape environment.
- In-person and digital Visual Preference Surveys to collect opinions and ideas on what the community would like to see in downtown Springdale.
- Several design concept review meetings with stakeholders and Town staff to review the various ideas developed for the streetscape and for the SR-9 Property.

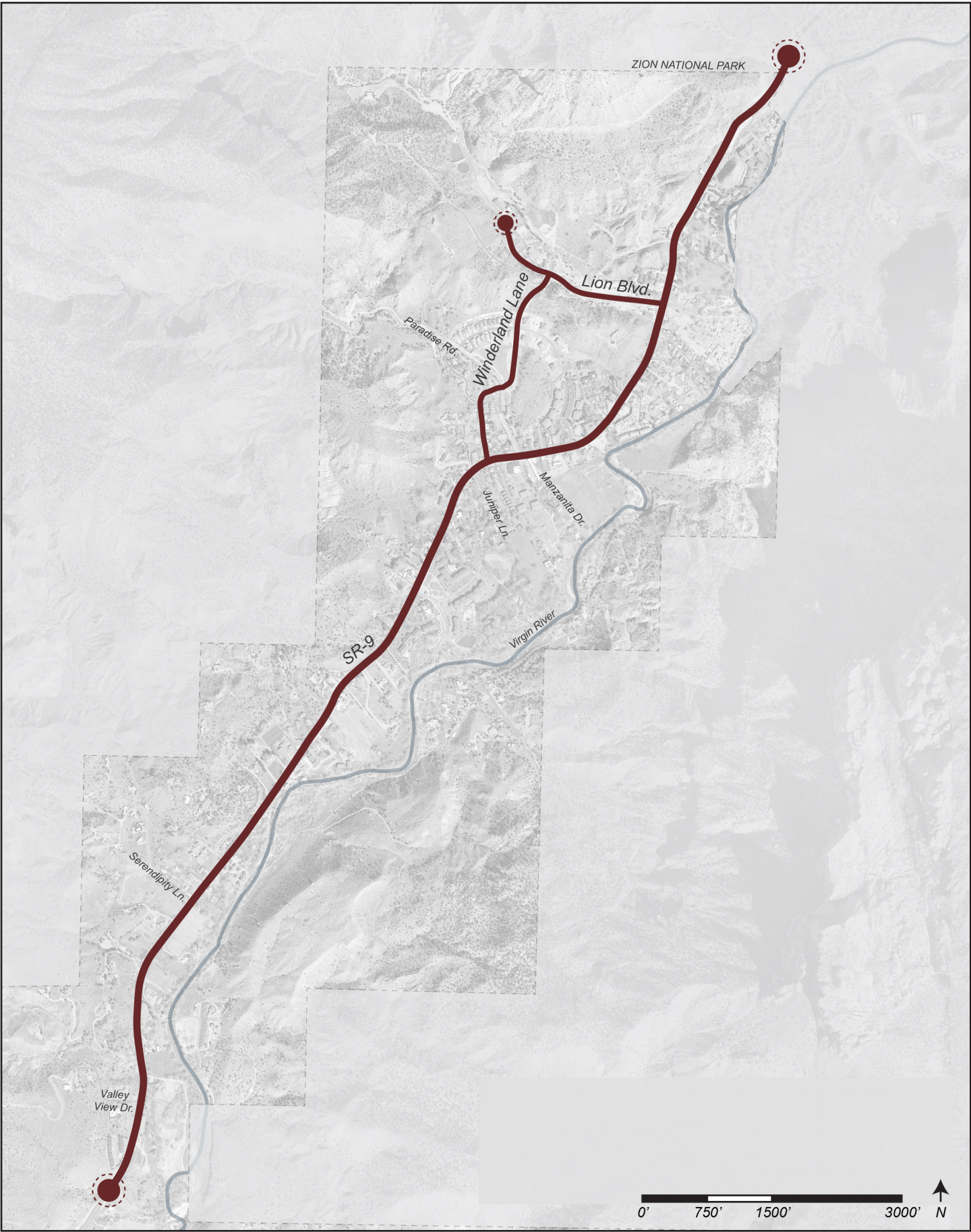
Throughout the process, Town staff were available to take comments and suggestions via phone and email.

THE STUDY AREA

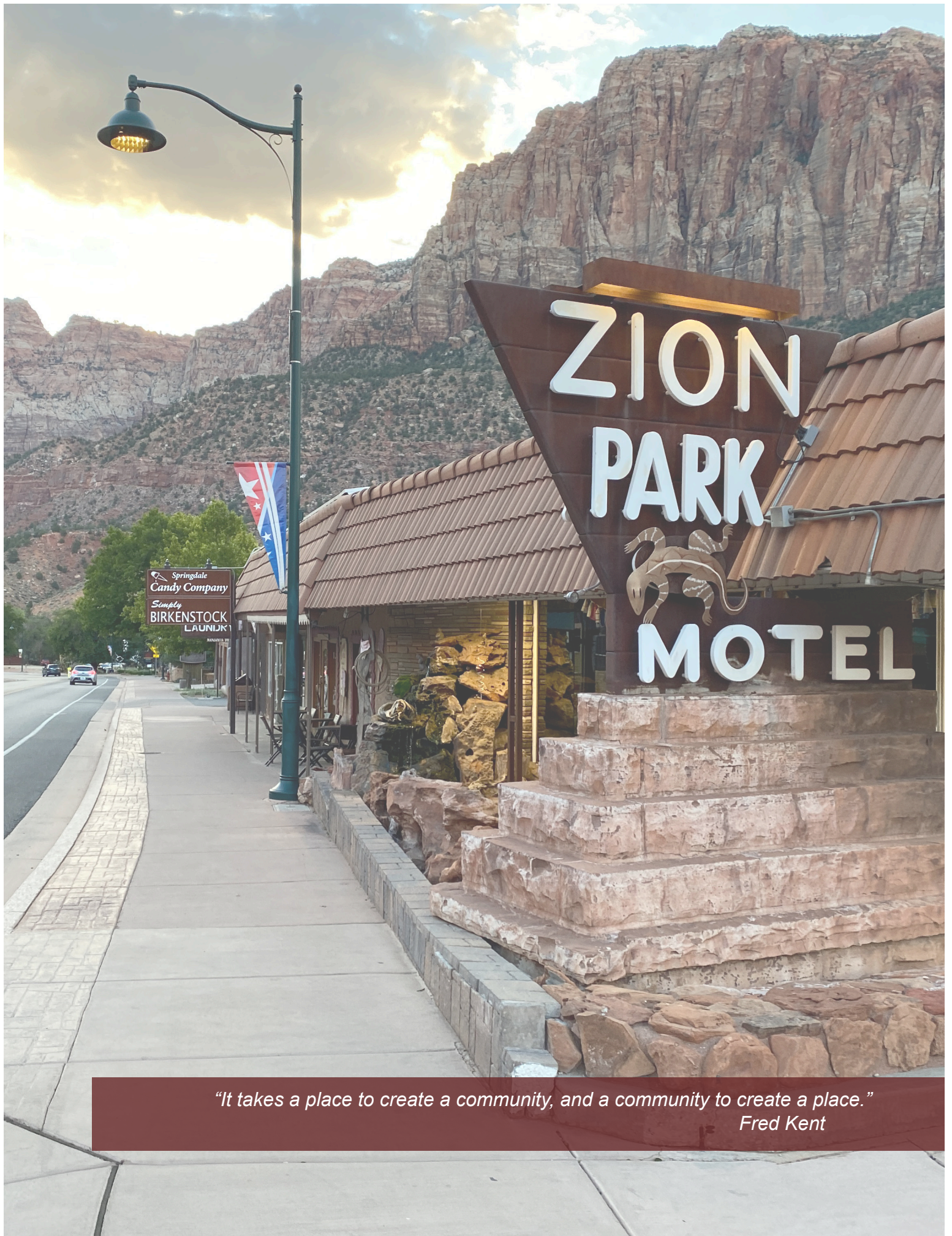
The study area for the Streetscape Plan and Design Templates document incorporates the heart of downtown Springdale along SR-9 and a couple of distinct side streets within the Town center as shown in the map to the right. These side streets include Lion Boulevard, which leads to the Town office complex and community center, and Winderland Lane. The southern limit of the study area along SR-9 begins at the Majestic View Lodge while the northern limit is at the southern entrance to Zion National Park.



Stakeholder Discussion at the SR-9 Property



Study Area Overview



"It takes a place to create a community, and a community to create a place."
Fred Kent



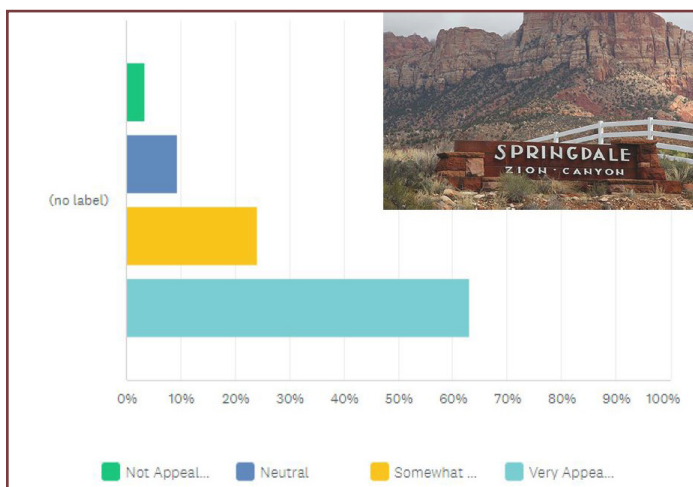
02. EXISTING CONDITIONS

As recently noted in the Springdale Downtown Transportation Study and Active Transportation Plan, Springdale's most notable constraint is the quarter mile wide valley in which the Town is located. All development and roadway infrastructure is funneled along SR-9 which leads directly into Zion National Park. While the Town of Springdale has a population of just over 550 residents, the National Park received over 5 million visitors in 2021. It is important to recognize that **all** vehicular, bicycle, and pedestrian travel into and out of the southern entrance to Zion National Park must occur along SR-9 through Springdale.

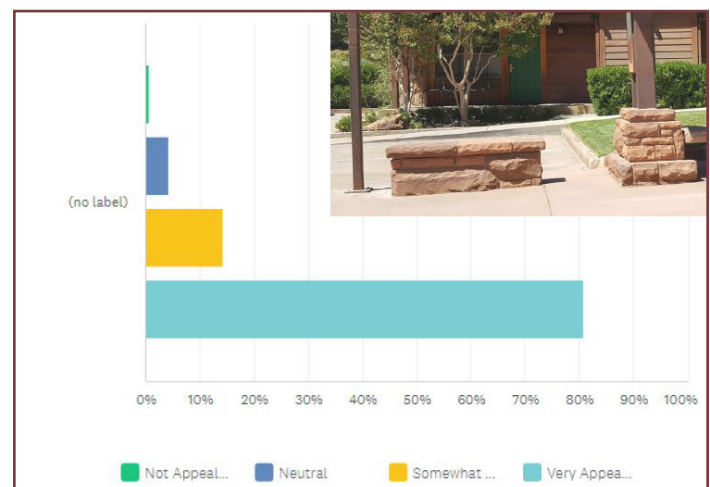
SR-9 is a two-lane roadway with varied right-of-way widths. In the southernmost segments, the available right-of-way spans nearly 200' while in the downtown area the right-of-way is limited to just under 65'. The right-of-way grows to closer to 100' near the entrance to the National Park. As noted in the Springdale Downtown Transportation Study and Active Transportation Plan, steep terrain and the adjacent Virgin River to the east of Springdale largely prohibit the Town's ability to build a secondary route to access the National Park. As such, the streetscape environment along SR-9 is critical in creating a safe, comfortable, and inviting setting for more than 5 million people annually as they access one of the nation's greatest treasures.

ASSETS AND OPPORTUNITIES

The Town of Springdale is a beautiful destination of its own, with the shared border to the National Park as an added bonus. The results of the Visual Preference Survey show that the community loves many of the existing features that are found within the Town and is a testament to the strong visual quality that already exists in the area. As noted in the graphs below, the existing stone seating that occurs within the shuttle stops along SR-9, Springdale-branded bicycle racks, Springdale's entry monument to the south of Town, and decorative pavement patterns are all highly desirable to the community.



Approval of the Existing Entry Monument Sign

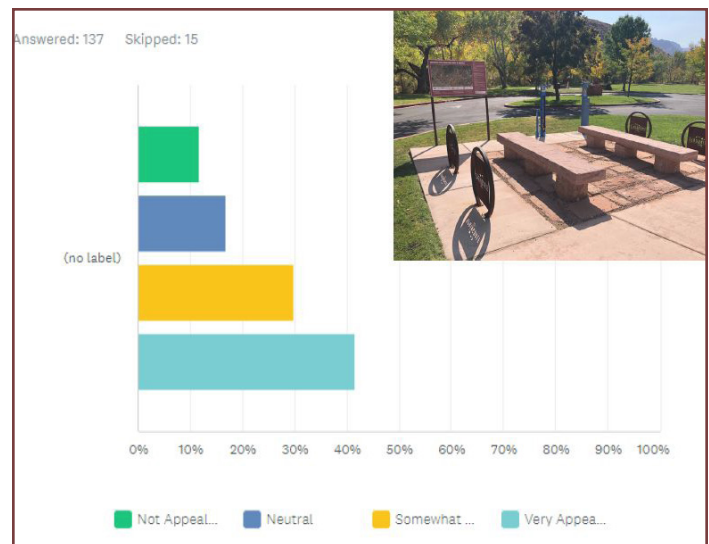


Approval of the Existing Stone Seating

EXISTING CONDITIONS



Approval of Existing Paving Patterns



Approval of Springdale-branded Bicycle Racks

The Town has succeeded in capturing the unique character of the area through natural textures, materials, and color tones within these elements and other existing features such as retaining walls, accent stone walls, and the Springdale shuttle stop shelters. The shuttle stops offer amenities such as much-needed shade in the summer months, stone seating, water bottle filling stations, and stone-clad trash receptacles. Existing sidewalks and decorative street lights exist throughout many portions of the study area and are nicely maintained. The sidewalks feature ample width to accommodate the volume of visitors that frequent the area while the existing street lights offer dark-sky compliant safety lighting.

The Town has also incorporated two decorative paving treatments to highlight the historic canal and ditch systems that once lined the street. These elements are favorably viewed by the community in terms of their aesthetics, but many residents are not aware of their specific purpose. An existing plaque describing the historic canal and ditch system exists that could be better tied to the paving treatments. The decorative paving treatments will be highlighted as part of this streetscape plan through interpretive plaques or panels in the pavement to better identify their history and purpose.



Existing Shuttle Stop & Amenities



Existing Accent Walls



Many of the businesses adjacent to the SR-9 corridor feature inviting storefronts with local art, colorful plantings, or outdoor dining opportunities. These semi-public spaces abut the existing sidewalk and effectively expand the streetscape environment beyond the fairly limited public right-of-way. There is tremendous opportunity within these areas to partner with local businesses to incorporate more seating, passive recreation areas, shade elements, interactive features, and local art. These amenities are highly desired by the community as evidenced by the results of the Visual Preference Survey and will significantly enhance the overall streetscape environment.

In addition, the artist community of Springdale has contributed substantially to the aesthetic quality of the area through the colorful mosaic pieces along Lion Boulevard and playful metal sculptures such as the Springdale Tortoises. There are five Springdale Tortoises located throughout the community that have the opportunity to be further highlighted as part of the streetscape plan.

The intent of this plan is to build upon these existing, successful streetscape elements and to encourage continued use of many of these same or complementary features in areas that are currently lacking amenities.



Existing Decorative Street Lights



Existing Decorative Pavement Treatments



Existing Wind Sculptures at Worthington Gallery



Springdale Tortoise at Existing Dog Park

CHALLENGES AND CONSTRAINTS

Despite the current overall success of the SR-9 corridor, a number of challenges and constraints were identified by the project team, stakeholders, and residents during the planning process. As previously mentioned, one of the most notable constraints is the limited right-of-way that is available for streetscape improvements within much of the downtown area. The limited right-of-way makes partnership critical with adjacent property owners and businesses to allow for increased amenity opportunities or to provide enough space for additional plantings or shade trees.

Several significant gaps in sidewalk connectivity exist along the west side of portions of SR-9. These gaps cause pedestrians to potentially walk in the roadway or cross at unmarked locations to access existing sidewalk or pathway on the east side of the street. There are currently eight marked crosswalks within the study area due to the volume of pedestrian traffic. While standard pedestrian warning and crosswalk signage exist prior to each crossing, the signage is not consistent. In addition, the existing crosswalks are not designed to accommodate bicyclists. Several residents and stakeholders commented on the need for more crosswalks. Specifically, a new crosswalk just south of the Lion Boulevard intersection and another new crosswalk near the entrance to the National Park were mentioned due to the high volume of visitors crossing in these areas. They also commented on the need to enhance the existing crosswalks to make them more visible, although many were concerned about adding additional lights or flashing beacons to these locations.

Another notable challenge area is located near the pedestrian entrance to the National Park. As previously mentioned in the Springdale Wayfinding and Signage Study, there is not a clearly defined route that guides pedestrians and bicyclists from SR-9 towards the entrance. The right-turn lane on SR-9 and the bike lane access into this area also create conflicts with one another. Zion Canyon Village has made several improvements over the last few years such as adding more signs and creating dedicated bike lanes along their entry drives; however, many people still continue to try to enter the National Park off of SR-9. A visual pathway guiding visitors along SR-9 down into Zion Canyon Village and to the entrance to the National Park is critical to improving the navigation of the area.

Bicyclists and E-bike riders were noticed riding on the sidewalks in some instances during field observations. A concerted effort is being made by the bike rental community to discourage this



Limited Public Right-of-way in Downtown



Existing Crosswalk



behavior, but the risk of conflict between different modes of travel still exists within the streetscape environment. The numerous driveways along the corridor also create potential conflicts between vehicles and streetscape users.

There are several areas along the corridor that feature unshaded seating areas that don't reflect the overall look and feel that the community desires, such as several unshaded wooden benches along the corridor. Shade was a significant concern to the large majority of residents and visitors. Temperatures can soar in the summer months which coincides with much of the peak visitation to the National Park. It was also noted that some of the shuttle stops are not shaded. In addition, some stretches of sidewalk feature very little shade. One section of sidewalk is also located next to an existing segment of the historic canal, which unfortunately creates a safety concern due to the grade difference between the canal and adjacent sidewalk.

Other challenges noted within the area include the need for more public restrooms, pet amenities such as pet drinking fountains, traditional water fountains rather than bottle filling stations, deer grazing along the roadway, and more seating opportunities.



Unsafe Pedestrian Crossing



Bike Riders Nearing Zion Canyon Village



Existing Wood Bench with Limited Shade



Existing Segment of Historic Canal



"The future of every community lies in capturing the passion, imagination, and resources of its people."
Ernesto Sirolli



03. PUBLIC OUTREACH

The key insights, concerns, and ideas contributed by residents and stakeholders who were involved in the planning process are summarized in this section. The primary outreach efforts included bi-weekly meetings with the Springdale Streetscape Committee, an online Visual Preference Survey that was offered to the community, small group meetings with key stakeholder groups, and a community meeting that included a walking tour of the existing Springdale streetscape. While each and every comment cannot be included in this section, the common preferences will be highlighted. A more detailed summary of the comments is provided in the Appendices.

The Team's approach to developing a community-inspired streetscape plan was to employ strategies and initiatives to engage, communicate, and gain community insight for recommended aesthetic appeal, features, and amenities. Reaching a diverse set of community member and stakeholder groups was critical to ensure many voices were heard. The Team worked with the Springdale Streetscape Committee to develop a comprehensive Visual Preference Survey and to identify the appropriate stakeholder groups to connect with. In addition, outreach to the general public was equally important to gain insights on what area residents want to see in their community. Given the complex dynamic between a tremendous amount of yearly visitors and the relatively small group of residents, it was critical to plan not just for the masses but also for those who call Springdale home.

VISUAL PREFERENCE SURVEY

An online Visual Preference Survey was developed to gather community input on the desired aesthetic appearance of the streetscape. The survey was advertised to the community and left open for over a month. The goal was to understand what participants liked or didn't like about sample images that depicted a range of streetscape amenities or public gathering spaces. Included in the survey were images of the following:

- Signature Entry Feature
- Enhanced Sidewalks
- Enhanced Crosswalks
- Interactive Design Elements
- Self-guided Visual Pathway
- Small Community Park Activities
- Public Gathering Nodes
- Public Art
- Shade Elements
- Site Furnishings
- Bike Racks
- Landscape Lighting

Over 160 responses were received on the survey. Of the 144 individuals who chose to provide their demographics, over 100 identified as Springdale residents. Refer to the chart on the following page for a detailed breakdown of the respondent demographics. The responses show that the community has a strong preference for the look and feel of many of the amenities that the streetscape along SR-9 already offers. Particularly clear was the appreciation of the existing monument sign on the

ANSWER CHOICES	RESPONSES	
I am a resident of Springdale	72.22%	104
I own a business in Springdale	26.39%	38
I work in Springdale	37.50%	54
I am a resident of a nearby community	18.06%	26
I own a business in a nearby community	4.86%	7
I work in a nearby community/location	3.47%	5
I am a visitor to Springdale	0.69%	1
Other (please specify)	Responses	9.03% 13
Total Respondents: 144		

Visual Preference Survey Demographic Results

south side of Town along with a preference towards the natural textures and colors of the stone benches and paving textures. The existing Springdale-branded bicycle racks were also viewed favorably. The survey shows that there is a strong desire for more of these same amenities, and significant support for the possibility of creating more publicly accessible passive recreation and gathering spaces. More shade and low-level pedestrian lighting were also appealing to respondents. Additional support was shown for interpretive or educational opportunities through art installations or signage.

The survey makes it clear that the Town has already succeeded in defining an appropriate visual character for the community. Respondents had the strongest negative impressions of elements that began to deviate from this character. There was also a fairly negative impression of adding interactive features within the streetscape environment due to the potential of adding congestion to an already busy area. However, many of the stakeholder groups expressed interest in adding features such as viewing binoculars or interactive art. As such, any interactive elements must be placed so that they do not impede traffic flow or cause disruption to adjacent businesses or residences.

There was a strong preference to avoid adding additional overhead lighting to crosswalks; although in some circumstances maintaining public safety must be at the forefront. This plan uses the results of the Visual Preference Survey to guide the overall aesthetics of the Springdale streetscape environment while balancing safety, comfort, and maintenance needs. A summary of all responses is provided in the appendices.

STAKEHOLDER MEETINGS

The Team held eight (8) small-group stakeholder meetings with individuals that represented a diverse range of interest groups. All but two of these meetings were held in-person. The other two meetings were held virtually via Microsoft Teams meetings. Stakeholders included Utah Department of Transportation, Zion National Park, Zion Canyon Visitor's Bureau, outdoor enthusiasts, art enthusiasts, healthy lifestyle advocates, bicycle enthusiasts, history buffs, business owners, and school representatives.

The purpose of these sessions was to identify specific concerns or interests that each of these groups has regarding Springdale's overall streetscape environment. The following is a list of key take-aways



from these discussions:

- The streetscape desperately needs shade.
- More seating is necessary, and not just at the shuttle stops.
- There needs to be more trash cans or more accountability from adjacent restaurants to empty their trash.
- Many people are in favor of public restrooms at the SR-9 property.
- Bicycles on the sidewalks is a big concern.
- Crosswalks need to be improved: location, material, and visibility.
- Pedestrian accessibility and identification need to be improved at the National Park's entrance.
- Implementation of public art should be purposeful and meaningful.
- Interpretative signage highlighting history, geology, culture, or astronomy would be beneficial throughout the Town.
- There needs to be more representation of the Paiute people and history in the area.
- Support for small water feature at SR-9 property with caveat of finding a solution to water usage.
- Springdale shouldn't become a 'typical gateway town' - it needs to maintain its charm and character.

A summary of the stakeholder meeting notes is included in the appendices.

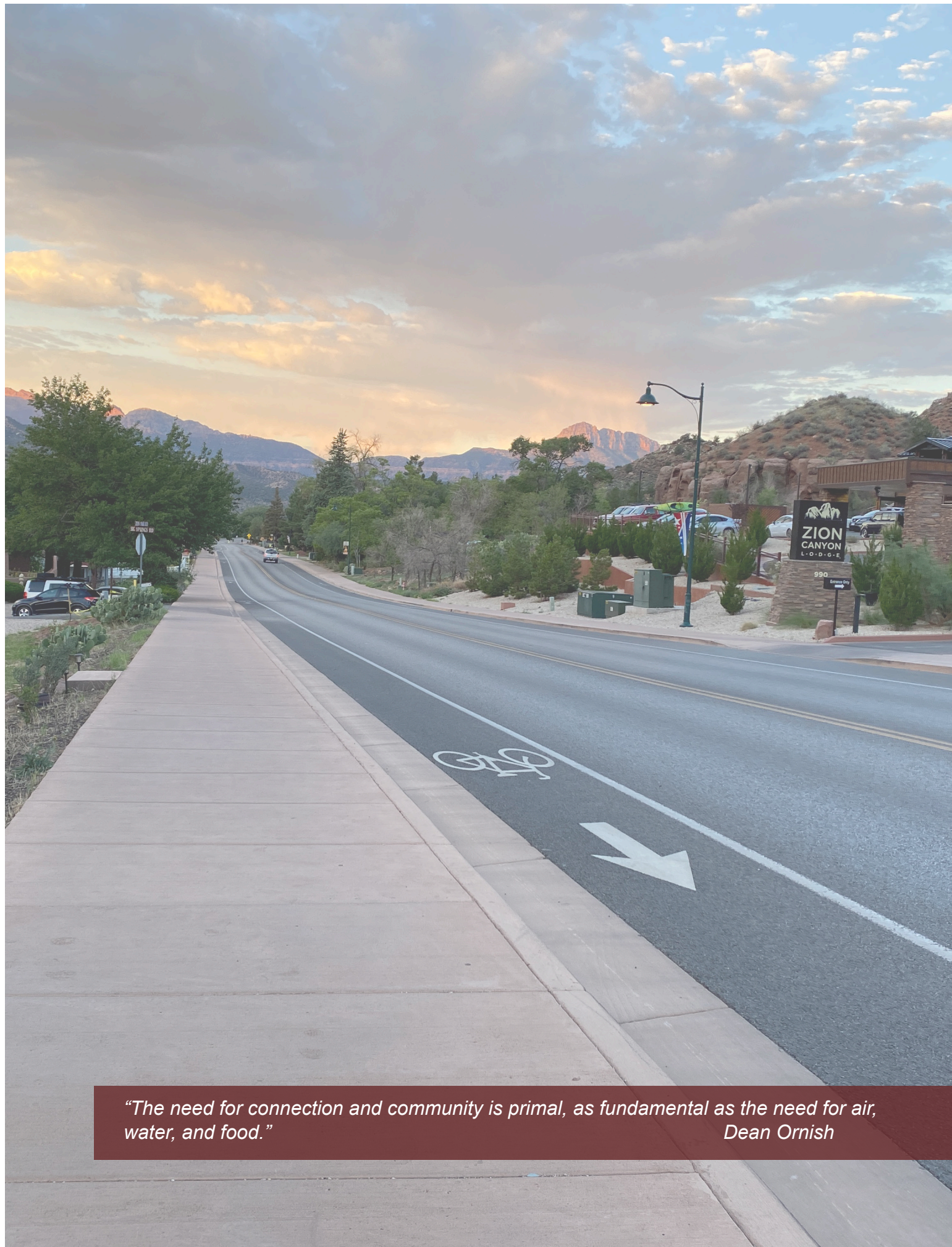
PUBLIC OUTREACH MEETING

A public outreach meeting was held at the Bumbleberry Theatre on September 1, 2022. The meeting began with a brief introduction of the project followed by a walking tour of several sections of the existing streetscape. Following the walking tour, community members had the opportunity to weigh in on their preference for various amenities via display boards. Many of the same challenges identified during the small group stakeholder meetings were heard. A summary of the input received during the public outreach meeting is included in the appendices.

Elementary school students were also given an opportunity to provide input on the streetscape environment. They were given colored dots and were asked to 'vote' on images that they saw as desirable. The students preferred many of the same natural features that were liked by the broader community. However, unsurprisingly they also gravitated towards more of the fun, interactive features that were met with less support from the overall community. These results show how important it is to collect feedback from as many different voices as possible to provide a truly community-inspired streetscape environment - one that is appreciated by not just the current generation, but the future generations as well.



Streetscape Walk with Community Members



"The need for connection and community is primal, as fundamental as the need for air, water, and food."
Dean Ornish



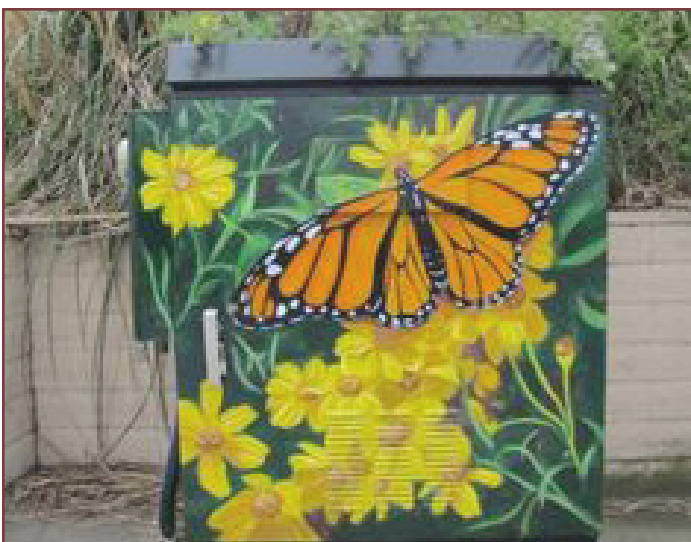
04. STREETSCAPE PLAN

Good streetscape design should be functional, maintainable, and attractive. It should build upon the existing character of the community while creating a unique sense of place that draws visitors into a comfortable, safe, and interesting environment where people want to linger. These are the values that have come together to create the concepts developed as a part of this Streetscape Plan & Design Templates project. The concepts that follow explore a wide range of options that work within the existing streetscape framework to reflect the needs and interests of the community. Many of the options are easily implementable in the short-term, while others will require further design and coordination with Town staff and the community prior to implementation.

Given the varied right-of-way and existing streetscape conditions along SR-9, the project area has been divided into six (6) typical segments as described on page 16 and as shown on the map on page 17. These segments provide an opportunity to customize the streetscape recommendations so that they work within the diverse context of the SR-9 corridor while still maintaining an overall look and feel for the community. Many elements will be repeated within each segment to create consistency and maintain a sense of place. These elements include some of the following:

- Springdale-branded bicycle racks
- Pedestrian-scale bollard lighting in activity nodes
- Artwork enhanced electric boxes
- Driveway access paving treatments along SR-9
- Accent plantings
- Self-guided visual pathway along SR-9
- Decorative planters
- Interpretive signage

These elements, along with all other recommended improvements, are described in further detail in the following pages and within Section 5: Design Templates.



Artwork Enhanced Electric Box



Bollard Lighting

OVERVIEW

The Segment Overview map to the right provides the location of the six (6) typical streetscape design segments that have been identified for the Town of Springdale based on their unique characteristics. The typical streetscape design segments are as follows:

RURAL SEGMENT

The Rural Segment of SR-9 extends from the Majestic View Lodge to just northeast of Apple Lane and offers visitors a first look at Springdale as one approaches from the South. It features a paved, multi-use pathway on the east side of the road along with a mixture of farmland, residential areas, lodging, and businesses. The pathway is currently protected by a post and cable barrier in many locations along the corridor.

TRANSITIONAL SEGMENT

The first Transitional Segment of SR-9 extends from just northeast of Apple Lane to south of the Sol Foods Supermarket. The second Transitional Segment extends from Desert Pearl Inn north to Feel Love Coffee. These segments see higher volumes of foot traffic and feature greater densities of lodging, shops, and dining opportunities. The multi-use pathway from the Rural Segment is transformed into a wide sidewalk that extends all the way to the pedestrian entrance of Zion National Park.

DOWNTOWN SEGMENT

The Downtown Segment of SR-9 takes visitors through the heart of Springdale from the Sol Foods Supermarket to Desert Pearl Inn. Lined with lodging, shops, dining, and art galleries, this segment features high volumes of foot traffic. Many of the neighboring businesses offer outdoor seating, eclectic artwork, colorful landscaping, and casual seating opportunities. Existing decorative pavement interpreting Springdale's historic ditch system lines both sides of the street.

NORTHERN SEGMENT

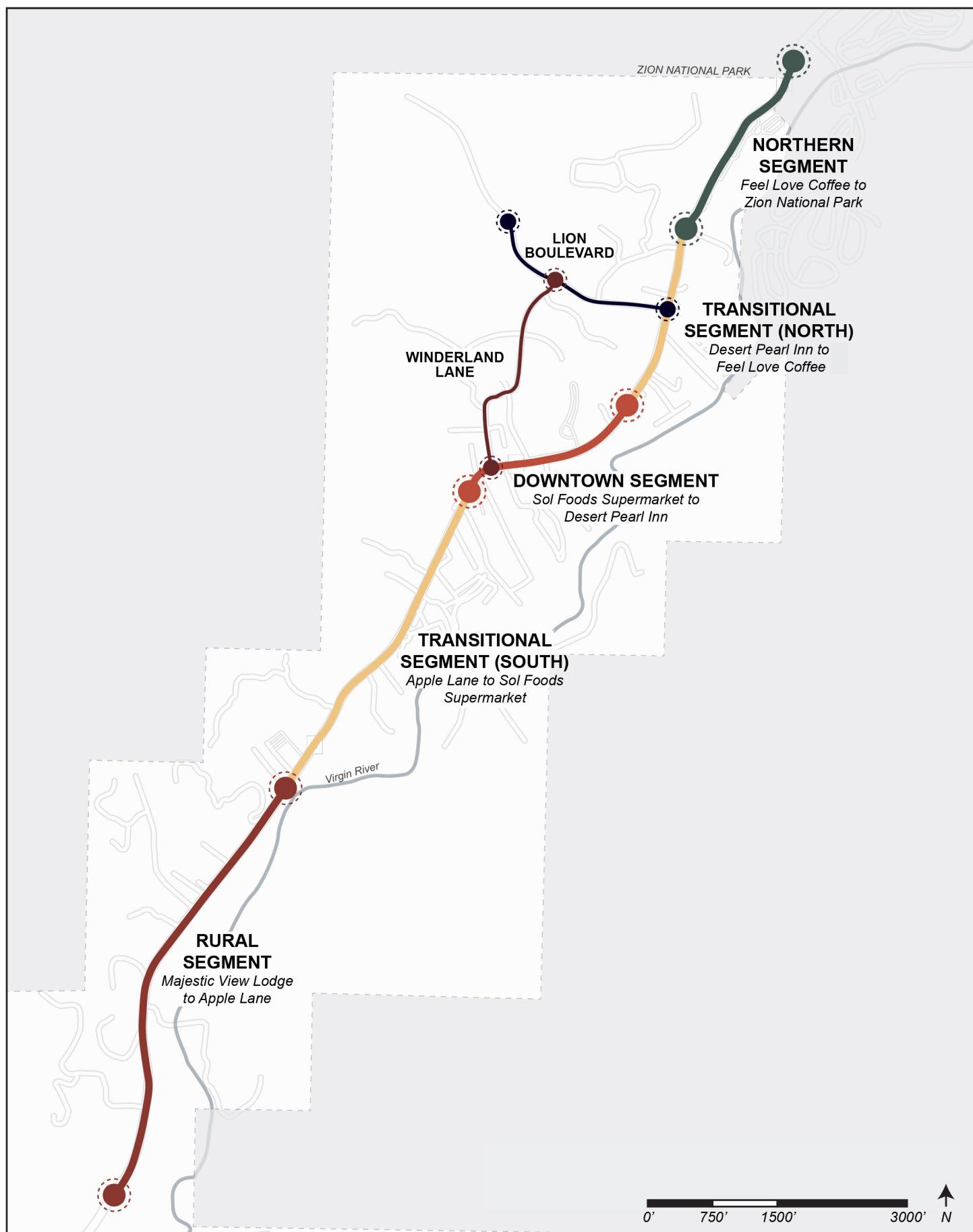
The SR-9 Northern Segment extends from Feel Love Coffee to the Zion National Park entrance gates. For visitors entering Springdale from the Park, this segment offers a first look at the community. This segment features dramatic views of the surrounding peaks, existing retaining walls, and a continuous sidewalk on the southeast side of SR-9. Lodging, shopping, and dining opportunities are featured in this segment as well as the pedestrian entrance to the Park.

LION BOULEVARD

Lion Boulevard provides visitors a glance at what life is like as a Springdale resident. The community center, library, Town park, and government offices are all accessed along this route. Lion Boulevard also features Lion Boulevard Mosaics, a community-driven art project that depicts canyon-inspired themes through tile mosaics on lamp posts, wall panels and utility markers. Visitors also enjoy convenient, lower cost parking along most of the street. Shade trees have been planted along portions of the street and cast much-needed shade in the summer months.

WINDERLAND LANE

Winderland Lane transitions from an active commercial area near its intersection with SR-9 to a quiet residential street near Paradise Road, and then back to a more active civic area at the intersection with Lion Boulevard.



Segment Overview Map

RURAL SEGMENT

Several improvements are recommended to enhance the streetscape character of the SR-9 Rural Segment, including adding shaded seating areas with stone benches that match the look and feel of the existing shuttle stop shelters, replacing the existing post and cable barrier with a decorative and longer-lasting 6" concrete curb, incorporating accent plantings and shade trees along the pathway where feasible, continuing the use of the existing accent walls in key areas to promote streetscape consistency, and including interpretive signage and interactive elements in seating nodes. This segment will also introduce the concept of the Self-Guided Visual Pathway to Zion National Park through the use of curved, concrete curbing adjacent to the multi-use path.

The following is a list of recommended improvements. Refer also to the map on page 19.

SAFETY IMPROVEMENTS

- A** Upgrade existing signalized crosswalk at Majestic View Lodge to Rectangular Rapid-Flashing Beacon (RRFB) with crossing nodes. Refer to Section 5 for Crossing Node design template.
- B** Install new stamped concrete crosswalk at Serendipity Lane with in-ground lights and node crossings. Refer to Crossing Node design template.
- Provide pedestrian-scale bollard lighting at activity nodes where feasible.

PUBLIC/PRIVATE PARTNERSHIPS

- C** Consider partnering with the existing entry monument property owner to enhance monument with landscape improvements and additional rock wall features.
- D** Consider partnering with **Canyon Vista Lodge** to further enhance recommended activity node in area.

ACTIVITY NODES

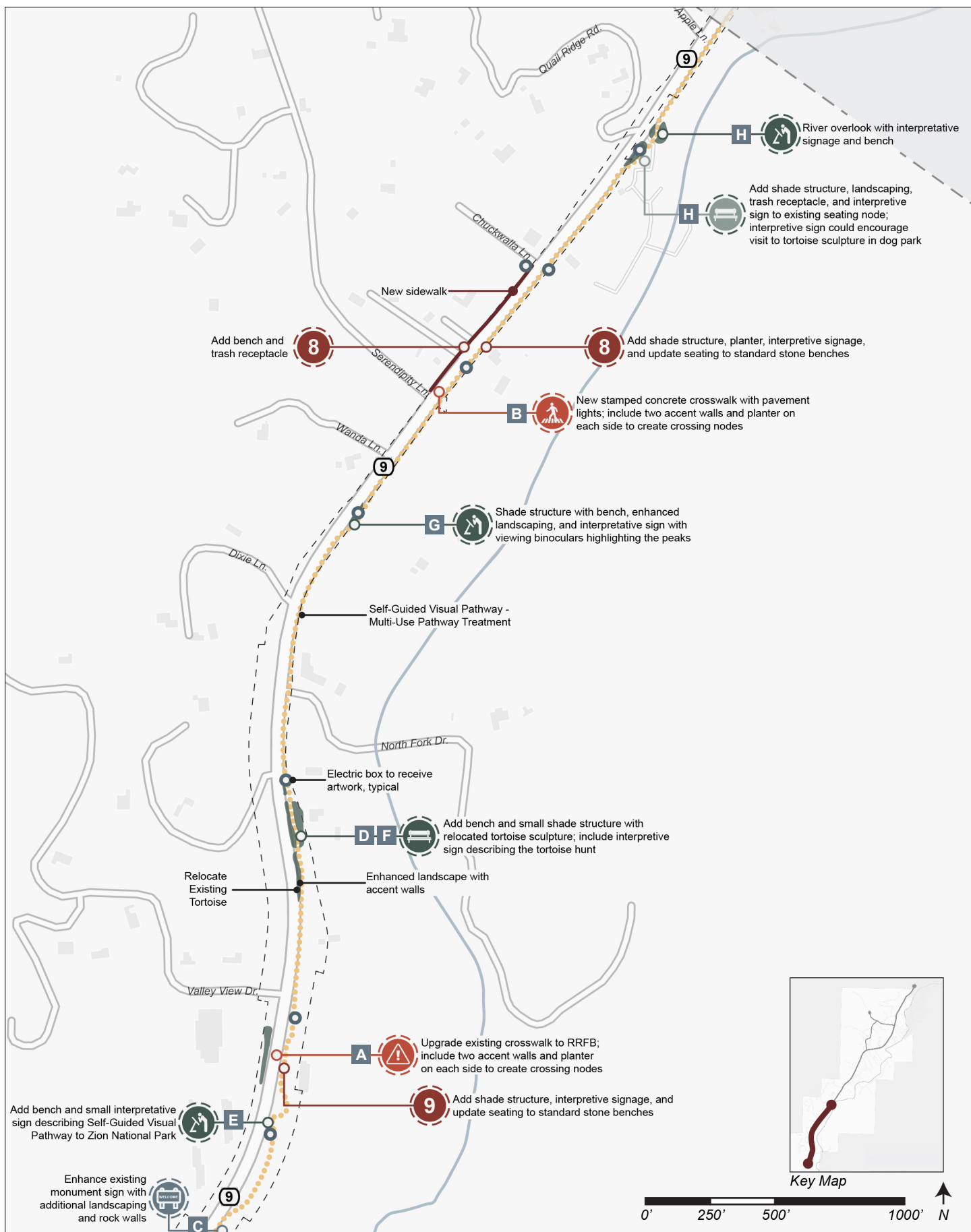
- E** Create seating area with small interpretive sign describing Self-Guided Visual Pathway to Zion National Park near the Majestic View Lodge pullout. Refer to Section 5 for design templates.
- F** Create shaded seating area near Canyon Vista Lodge and relocate existing tortoise to this location for better visibility. Include interpretive signage describing the Springdale Tortoises.
- G** Provide shade structure with bench and interpretive signage and viewing binoculars to highlight the incredible views on the east side of SR-9 north of Dixie Lane.
- H** Enhance existing seating area with shade structure, additional landscaping, and interpretive signs encouraging exploration of George Barker River Park. Provide additional amenity area just north of the park driveway that provides a river overlook and seating shaded by the existing trees.

SHUTTLE STOP IMPROVEMENTS

- Add shade structure and amenities as described in the Section 5 Shuttle Stop design template to shuttle stops 9 and 8 on the east side of SR-9. Add stone bench and trash receptacle to shuttle stop 8 on the west side of SR-9.

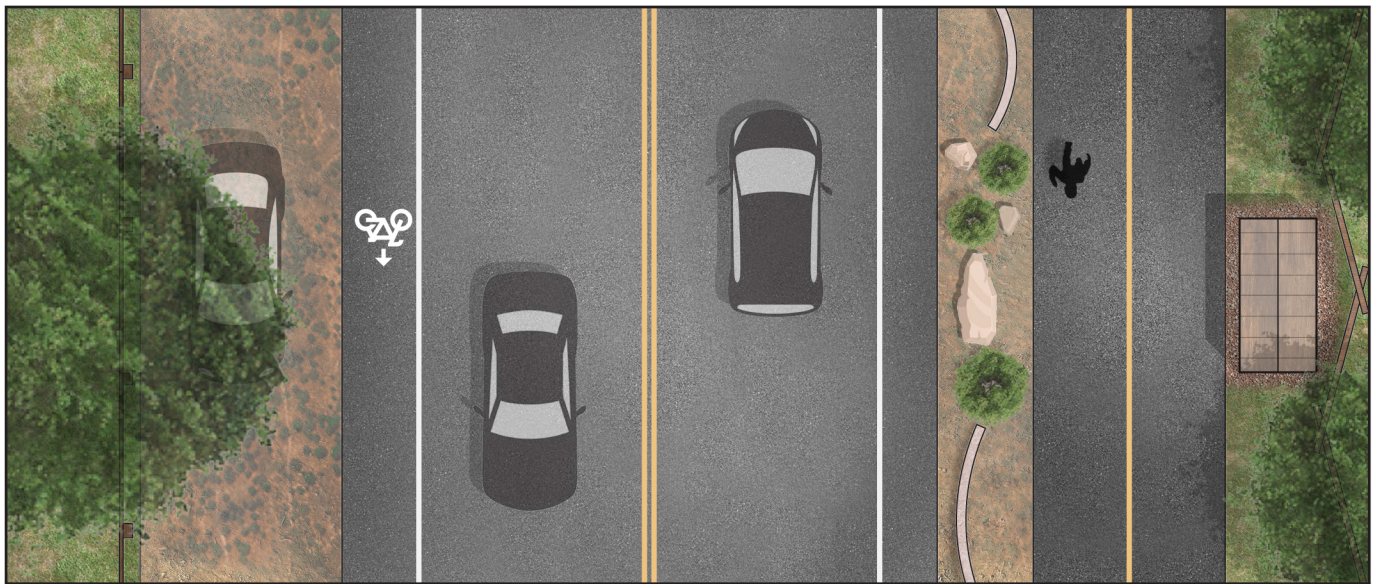
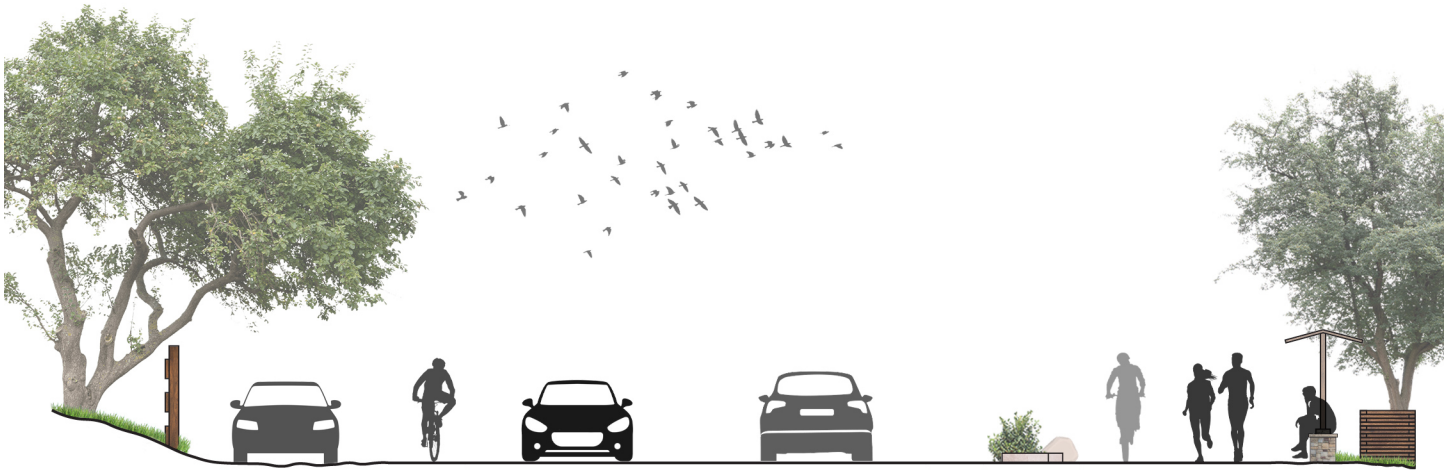
OTHER IMPROVEMENTS

- Provide artwork on existing electrical boxes where indicated.



Rural Segment Map

STREETSCAPE PLAN



Existing
Dirt Parking

Bike
Lane

Existing Roadway

Decorative
Ribbon Curb

Existing
Multi-Use Path

Typical Rural Segment Section-Plan

The section and plan view above depict the typical arrangement of the recommended SR-9 Rural Segment streetscape. The existing multi-use pathway on the east side of the road provides a wide bicycle and pedestrian corridor accented by a shaded seating node and the decorative 6" ribbon curb. Shade structures should be simple with a traditional appearance that complements the rural feel of the area.

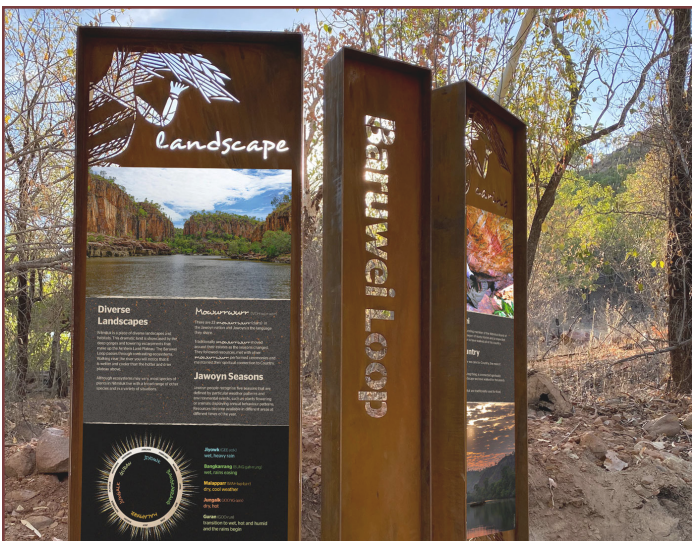
The images on page 21 reflect the overall look and character of the SR-9 Rural Segment.



Small Shade Structure over Seating



Decorative 6" Ribbon Curb



Interpretive Signage



Accent Walls



Plantings along Pathway



Stone Benches

TRANSITIONAL SEGMENTS

The recommended streetscape treatment for the Transitional Segments includes the continued use of stone benches and accent walls in seating and enhanced landscape areas. Small, contemporary shade structures are recommended in key seating locations to provide shade and to reflect the more developed feel of the area. Ribbons of sandblasted concrete are recommended to be added to this sidewalk to continue the Self-Guided Visual Pathway to the Park. Partnership with neighboring businesses is encouraged to create informal resting nodes. Community artwork and sponsored planters are recommended to be placed near seating areas for added interest. Interpretive signs and interactive elements are also proposed.

The following is a list of recommended improvements. Refer also to the maps on pages 23 and 24.

SAFETY IMPROVEMENTS

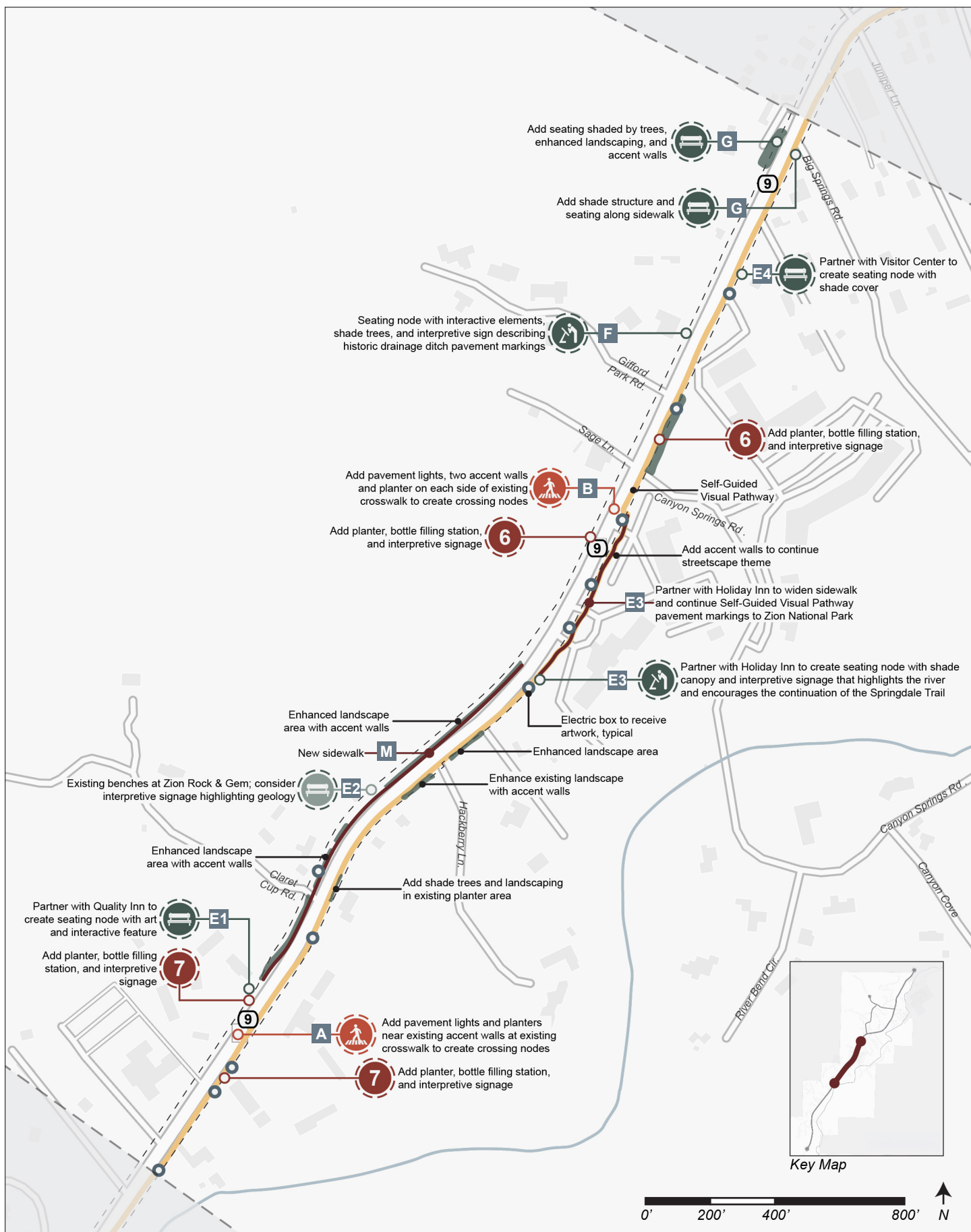
- A** Upgrade existing crosswalk near Driftwood Lodge with in-ground lights and crossing nodes per Crossing Node design template.
- B** Upgrade existing crosswalk south of Canyon Springs Road with in-ground lights and crossing nodes per Crossing Node design template.
- C** Remove existing crosswalk north of Park Lane. Install new stamped concrete crosswalk north of Hummingbird Lane with in-ground lights and crossing nodes per Crossing Node design template.
- D** Relocate existing crosswalk that is north of the Lion Boulevard intersection with SR-9 to south of the intersection. Include in-ground lights and crossing nodes per Crossing Node design template.
- Provide pedestrian-scale bollard lighting where feasible.

PUBLIC/PRIVATE PARTNERSHIPS

- Consider partnering with the following businesses to create amenity areas featuring shaded seating, interpretive areas, interactive art features, and publicly accessible lounge seating:
 - E1** ***Quality Inn and Suites Montclair** to create seating node with interactive art feature.*
 - E2** ***Zion Rock and Gem** to add interpretive sign near existing seating area.*
 - E3** ***Holiday Inn Express** to create seating node with shade structure. Partnership is needed to continue the Self-Guided Visual Pathway through Holiday Inn Express property.*
 - E4** ***Springdale Visitor Center** to create seating node with shade structure.*
 - E5** ***Hoodoos General Store** to provide a publicly accessible lounge seating area in existing lawn along with a shaded bench.*
 - E6** ***Flanigan's Resort and Spa** and **Zion Adventures** to provide a publicly accessible lounge seating area in existing lawn with a shaded bench.*

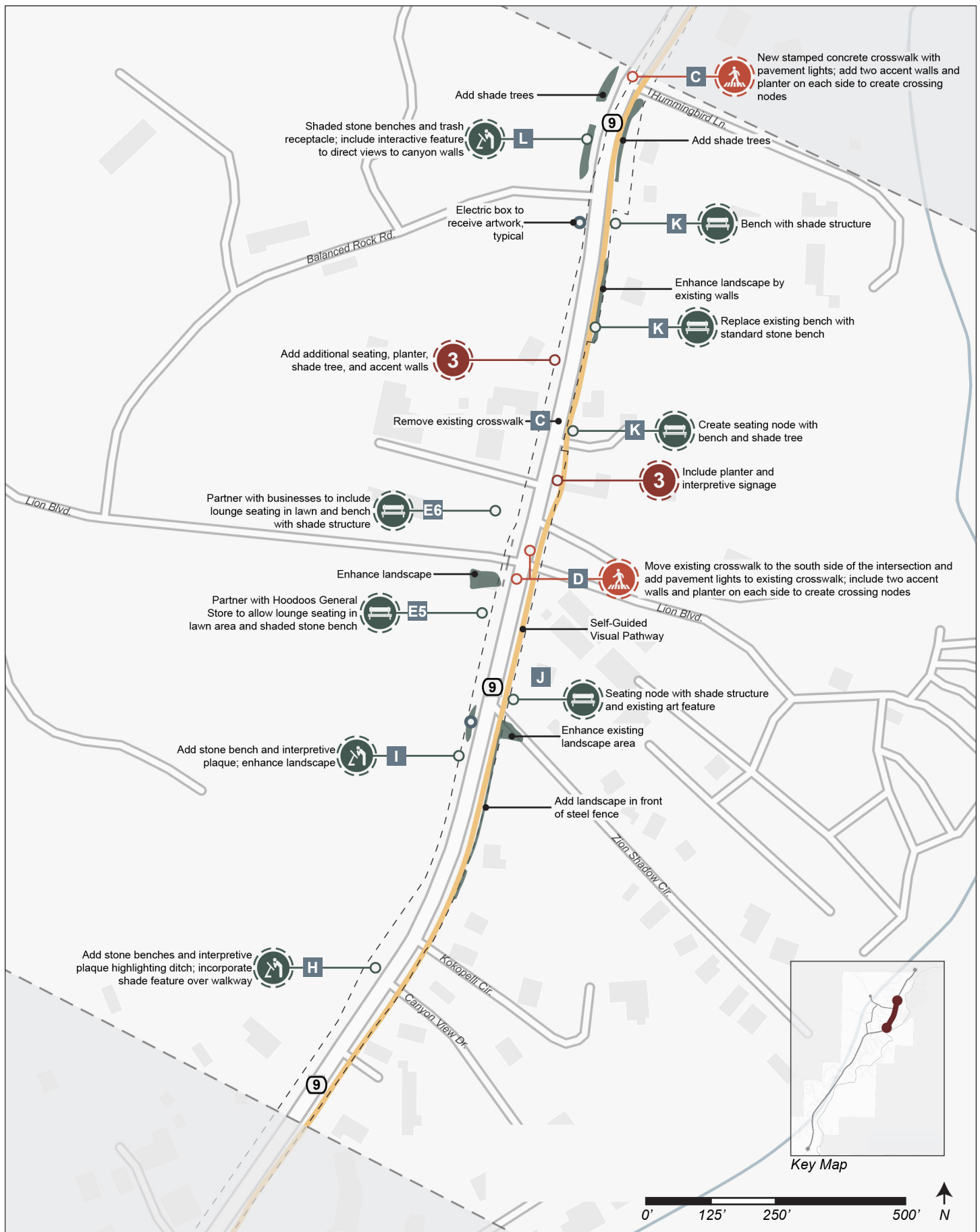
ACTIVITY NODES

- F** Create shaded seating area near the Fire Station with interpretive sign describing the historic ditch pavement markings.
- G** Create shaded seating areas on both sides of SR-9 at the intersection with Big Springs Road.
- H** Create shaded seating area on west side of SR-9 across from Canyon View Drive with interpretive sign describing the historic ditch pavement markings.
- I** Create seating area with interpretive plaque commemorating the remnants of the historic ditch on the west side of SR-9 just south of Zion Shadow Circle.



Transitional Segment Map - South

STREETSCAPE PLAN



Transitional Segment Map - North

ACTIVITY NODES (CONT.)

- J** Provide amenity area with seating near existing art feature on east side of SR-9 on the north side of Zion Shadow Circle intersection.
- K** Create new shaded seating areas and enhance the existing seating area with additional amenities on the east side of SR-9 south of Hummingbird Lane.
- L** Provide shaded seating area and interpretive signage with viewing binoculars to highlight the incredible views of the canyon walls on the west side of SR-9 north of Balanced Rock Road.

SHUTTLE STOP IMPROVEMENTS

- Add amenities to shuttle stops 7 and 6 on both sides of SR-9 per Shuttle Stop design template.
- Enhance shuttle stop 3 on the east side of SR-9 by adding planters and interpretive signage.
- Provide seating, planter, shade trees, and accent walls at shuttle stop 3 on the west side of SR-9.

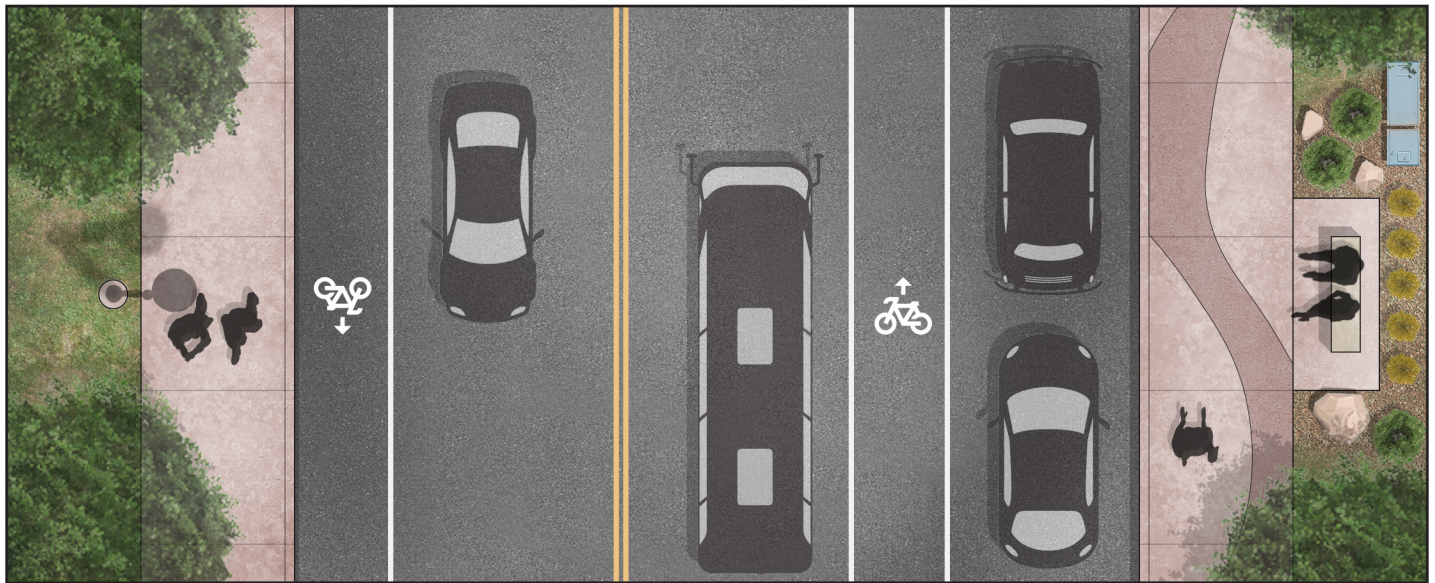
OTHER IMPROVEMENTS

- Provide enhanced landscape in multiple areas with accent walls where indicated on maps.
- M** Construct new sidewalk on west side of SR-9 where indicated on map to enhance connectivity.
- Provide artwork on existing electrical boxes where indicated.



Existing Sidewalk at Holiday Inn Property that Could be Converted to Self-Guided Visual Pathway

STREETSCAPE PLAN



Existing
Sidewalk

Bike
Lane

Existing Roadway

Bike
Lane

On-Street
Parking

Enhanced
Sidewalk

Typical Transitional Segment Section-Plan

The section and plan view above depict the typical arrangement of the recommended SR-9 Transitional Segment streetscape. The existing sidewalk is enhanced through sand-blasted patterning on the east side of the road. Where feasible, sidewalk should be provided on both sides of the road. Activity nodes are encouraged, with shade structures being utilized in areas that do not have adjacency to existing shade trees.

The images on page 27 reflect the overall look and character of the SR-9 Transitional Segments.



Small Shade Structure over Seating



Informal Resting Nodes



Interpretive Signage with Interactive Features



Accent Walls and Enhanced Landscape



Sandblasted Pattern in Pavement



Stone Benches

DOWNTOWN SEGMENT

The recommended streetscape treatment for the Downtown Segment builds on the previous SR-9 segments by continuing the use of stone benches in seating areas along with small, contemporary shade structures where appropriate. The continuation of the sandblasted concrete patterning is recommended on the south side of the road to guide visitors towards the pedestrian entrance to Zion National Park. Partnership with adjacent businesses is strongly recommended to create a series of seating, dining, and interactive areas beyond the existing SR-9 right-of-way. Community artwork and sponsored planters are recommended near seating areas for added interest, along with interpretive signage and interactive elements to highlight the beautiful surroundings.

The following is a list of recommended improvements. Refer also to the map on pages 30 and 31.

SAFETY IMPROVEMENTS

- A** Upgrade existing crosswalk at Winderland Lane to include in-ground pavement lights and crossing nodes per design template.
- B** Upgrade existing crosswalk near La Quinta Inn to include in-ground pavement lights and crossing nodes per design template.
- C** Install new stamped concrete crosswalk at the SR-9 property with in-ground lights and crossing nodes per design template.
- D** Repair existing historic ditch edge where indicated on the plan to address potential tripping hazard. Convert remnant historic ditch to planting area and add stamped pavement markings at ditch edge to connect the markings to the ditch location.
- Provide pedestrian-scale bollard lighting where feasible.

PUBLIC/PRIVATE PARTNERSHIPS

- Consider partnering with the following businesses to create amenity areas featuring outdoor dining, shaded seating, and publicly accessible lounge seating:
 - E1** ***Sol Foods Hardware** to enhance existing seating with landscaping and trash receptacle.*
 - E2** ***Sol Foods Supermarket** to enhance existing outdoor dining with decorative barrier, planters, and stone site furnishings.*
 - E3** ***MeMe's Cafe** to create a publicly accessible lounge seating area in existing lawn shaded by the large existing trees.*
 - E4** ***Oscar's Cafe** to create new outdoor dining area with potential to include stone site furnishings and accent walls.*
 - E5** ***Bumbleberry Gift Shop and Bakery** to enhance existing outdoor dining and seating areas by adding shade.*
 - E6** ***Zion Pizza and Noodle** to enhance existing outdoor seating area with stone site furnishings and more shade.*
 - E7** ***La Quinta Inn** to provide publicly accessible lounge seating area in existing shaded lawn.*
 - E8** ***Desert Pearl Inn** to provide publicly accessible lounge seating area in existing shaded lawn.*
- F** Partner with Springdale Elementary School to provide shaded seating and interactive art features for kids to enjoy along the northwest side of SR-9.
- G** Consider partnering with the property owner of the former Fatali Gallery to add seating to existing art plaza.



ACTIVITY NODES

- H** Create interpretive area with shaded seating and more detailed signage describing historic ditch pavement markings near MeMe's Cafe. Interpretive area to incorporate existing interpretive sign.
- I** Provide seating area on north side of SR-9 near La Quinta Inn.
- J** Provide shaded seating area on south side of SR-9 near Worthington Gallery.
- K** Upgrade existing seating area on southeast side of SR-9 near Elm Street with amenities and enhanced landscape.
- L** Create destination node at Town-owned SR-9 property. Refer to Section 6 for design concepts.

SHUTTLE STOP IMPROVEMENTS

- Add amenities to shuttle stop 5 on both sides of SR-9 per Shuttle Stop design template.
- Add misting station and additional amenities to shuttle stop 4 on southeast side of SR-9. Add stone seating and a trash receptacle at shuttle stop 4 on northwest side of SR-9.

OTHER IMPROVEMENTS

- Provide enhanced landscape with accent walls as noted on the plan.
- Provide new planters where noted on the plan.

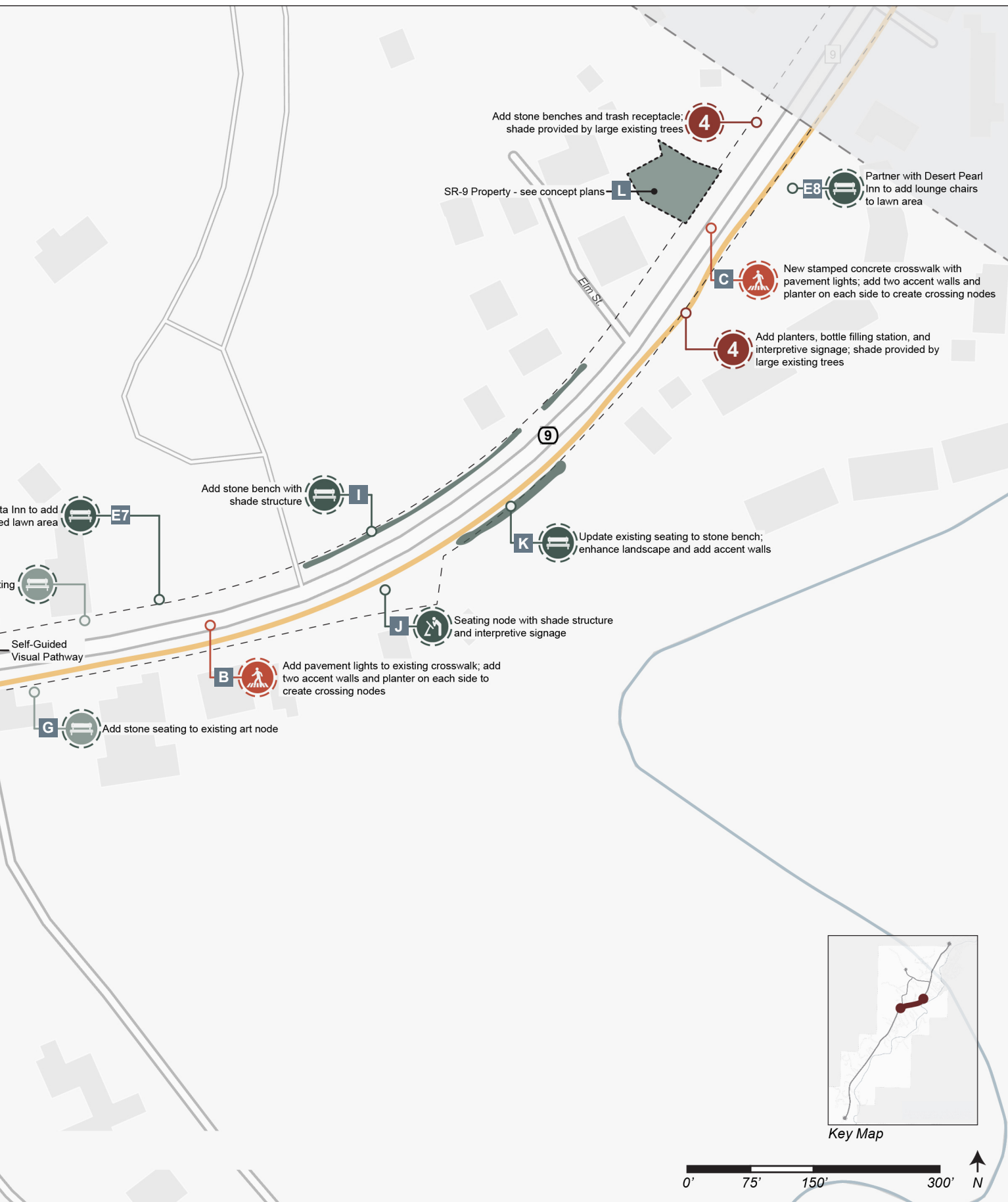


Location of Existing Interpretive Sign Describing Historic Ditch near MeMe's Cafe

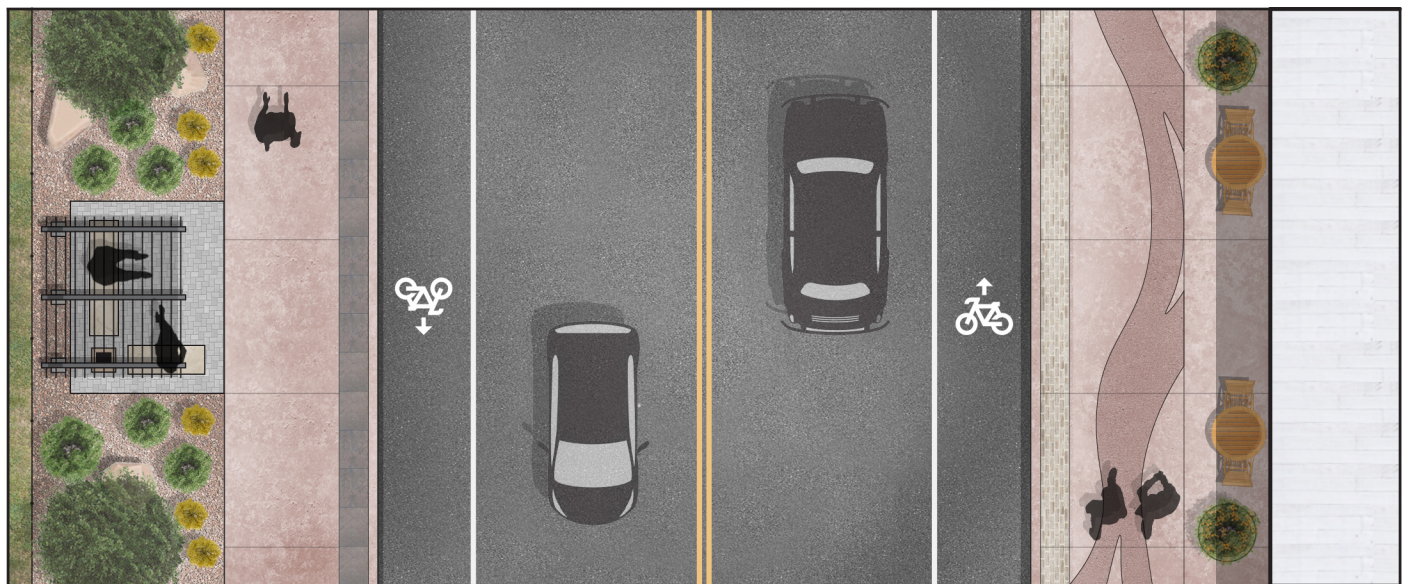
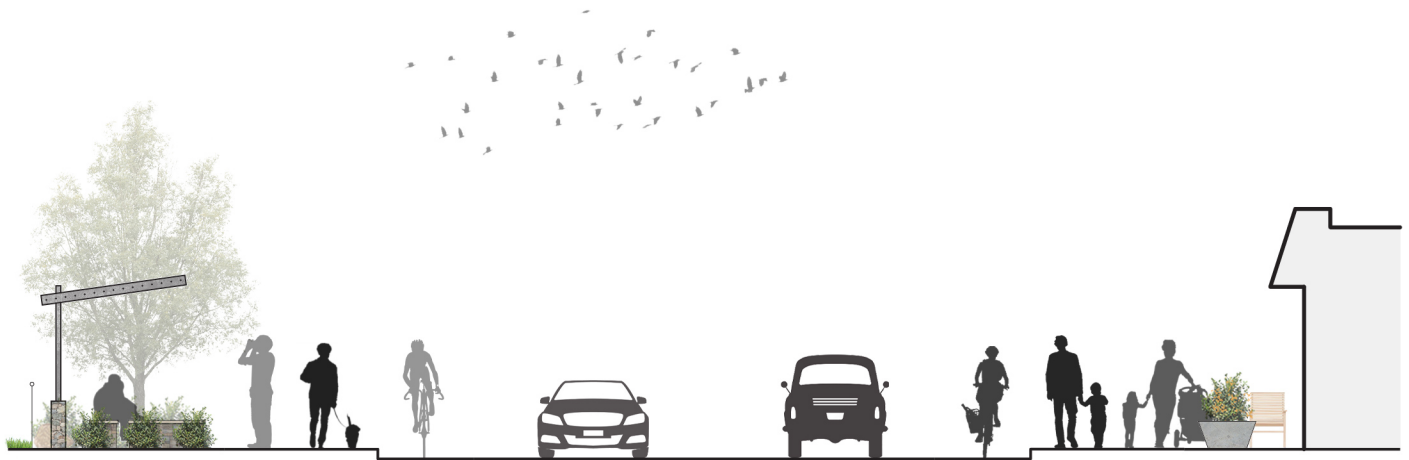
STREETSCAPE PLAN



Downtown Segment Map



STREETSCAPE PLAN



Existing
Sidewalk

Bike
Lane

Existing Roadway

Bike
Lane

Enhanced
Sidewalk

Typical Downtown Segment Section-Plan

The section and plan view above depict the typical arrangement of the recommended SR-9 Downtown Segment streetscape. Continuous sidewalk exists on both sides of the road, and often features decorative patterning that highlights the historic location of the irrigation ditches. The east sidewalk is further enhanced through sand-blasted patterning. Partnership with adjacent businesses or property owners is encouraged to allow for more outdoor dining and gathering spaces beyond the limited right-of-way.

The images on page 33 reflect the overall look and character of the SR-9 Downtown Segment.



Small Shade Structure over Seating



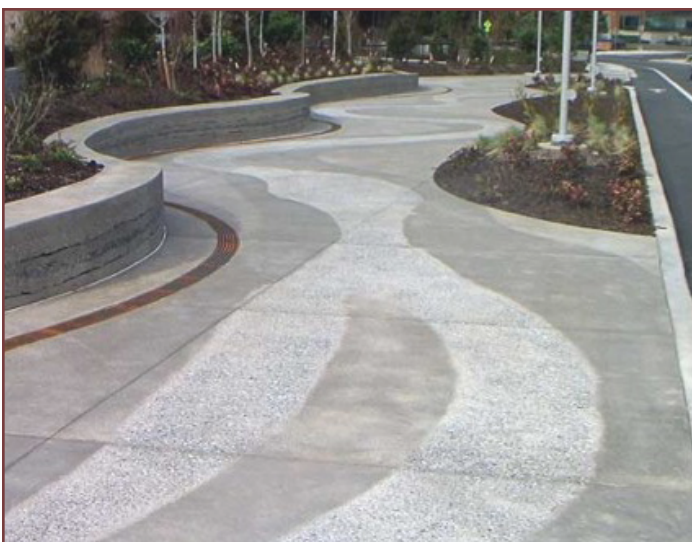
Enhanced Landscape with Art Features



Outdoor Dining & Gathering Spaces



Interpretive Signage & Interactive Art



Sandblasted Pattern in Pavement



Stone Benches

NORTHERN SEGMENT

Several improvements are recommended to enhance the streetscape character of the SR-9 Northern Segment. A new entry feature set into the rocky hill slope is recommended to announce arrival into Springdale. Through partnership with Zion Canyon Village, the continuation of the sandblasted and stained concrete patterning within the sidewalk is proposed to guide visitors to the Park's pedestrian entrance. Shaded seating areas with stone benches and community art provide points of interest along the way. Accent plantings, shade trees, and the continued use of stone accent walls are recommended to promote streetscape consistency throughout the entire Springdale SR-9 corridor.

The following is a list of recommended improvements. Refer also to the map on page 35.

SAFETY IMPROVEMENTS

- A** Provide new crosswalk with Rectangular Rapid-Flashing Beacon (RRFB) with crossing nodes per design template near Zion Canyon Village's northernmost entry driveway.
- Provide pedestrian-scale bollard lighting at activity nodes where feasible.

PUBLIC/PRIVATE PARTNERSHIPS

- B** Partner with **Zion Canyon Village** to continue Self-Guided Visual Pathway through their property to the entrance of Zion National Park. Provide additional shaded seating along the route.
- C** Consider partnering with **Cafe Soleil** to further enhance recommended activity node in area.

ACTIVITY NODES

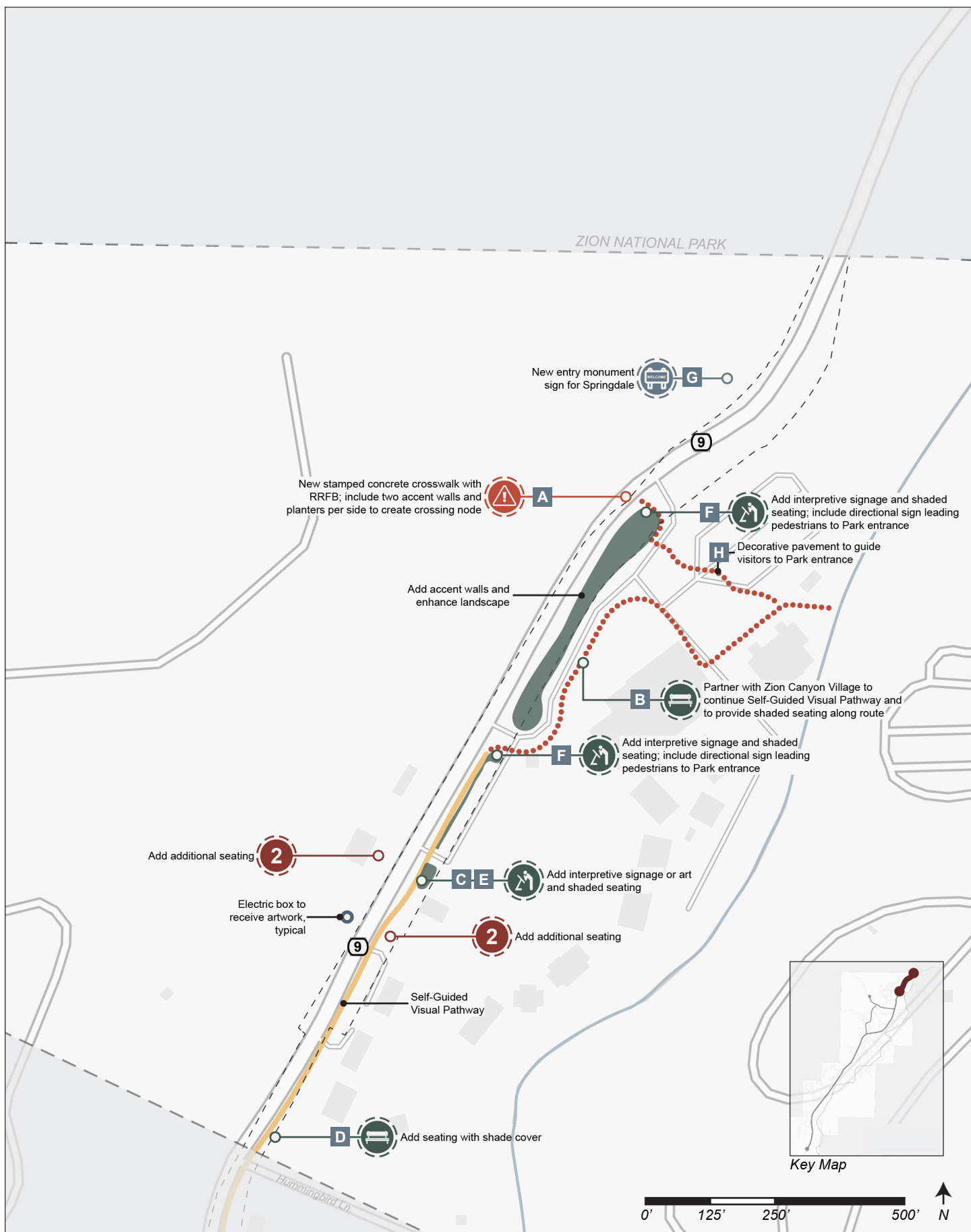
- D** Create small shaded seating area north of Hummingbird Lane.
- E** Create shaded seating area with amenities near Cafe Soleil.
- F** Create shaded seating areas near the north and south driveways for Zion Canyon Village to help guide visitors to the National Park.

SHUTTLE STOP IMPROVEMENTS

- Add additional seating to shuttle stop 2 on both sides of SR-9.

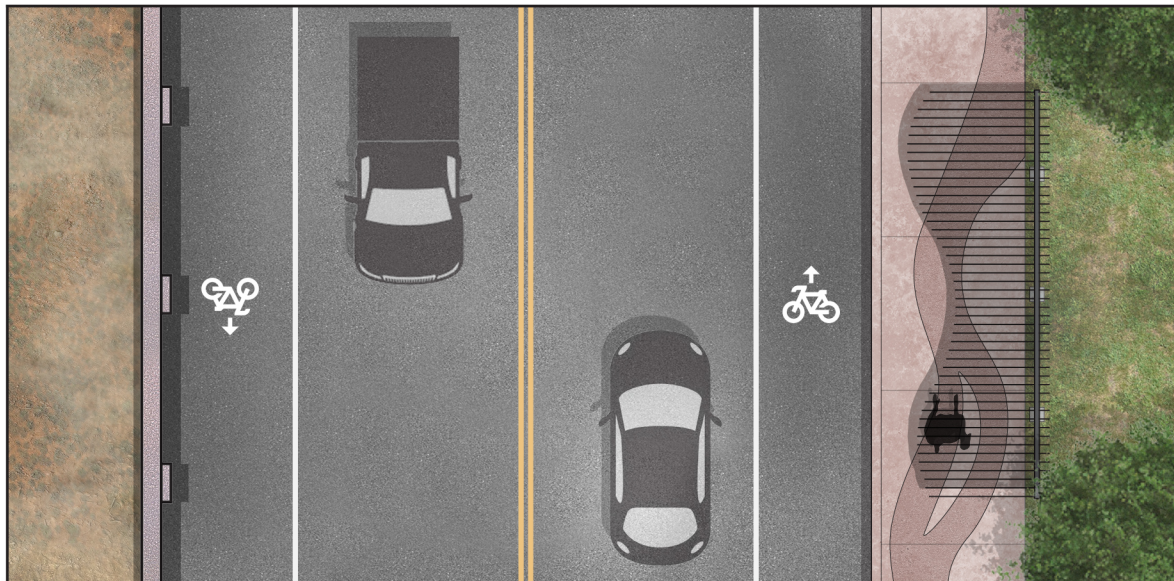
OTHER IMPROVEMENTS

- Provide artwork on existing electrical boxes where indicated.
- Provide enhanced landscaping and accent walls where indicated on the map.
- G** Construct new entry monument that welcomes visitors to Springdale as they enter from the National Park. Detailed design and coordination with Utah's Department of Transportation will be required prior to implementation.
- H** Provide high-contrast concrete stain in conjunction with sandblasted texture to continue the Self-Guided Visual Pathway through Zion Canyon Village to the National Park's pedestrian entrance. Pavement markings should complement the design of the Self-guided Visual Pathway design template provided in Section 5 but should have a higher contrast between the river pattern and the adjacent sidewalk to clearly delineate the route to the pedestrian entrance through this commercial area.



Northern Segment Map

STREETSCAPE PLAN



Bike
Lane

Existing Roadway

Bike
Lane

Enhanced
Sidewalk

Typical Northern Segment Section-Plan

The section and plan view above depict the typical arrangement of the recommended SR-9 Northern Segment streetscape. The east sidewalk is enhanced through sand-blasted patterning and amenity nodes. Shade is generally lacking within this portion of the corridor. As such, shade structures could be provided over the walkways in seating node areas to shade both the seating areas and the passing pedestrians. Shade trees are also recommended where feasible.

The images on page 37 reflect the overall look and character of the SR-9 Northern Segment.



Small Shade Structure over Walkway



New Entry Feature Set into Rock



Shade Trees



Existing Retaining Walls



Sandblasted & Stained Pattern in Pavement



Stone Benches

LION BOULEVARD

The streetscape design for Lion Boulevard builds off of the Lion Boulevard Mosaics project and encourages mosaic tilework in the recommended seating areas. Small shade structures are proposed in key locations as well as additional tree plantings that continue the existing landscape design throughout the corridor. Low-level pedestrian bollard lights are recommended near seating areas to provide additional illumination in the evening hours. Interpretive signage highlighting the history of Springdale is recommended in seating areas to contribute to the Historic Springdale Walking Tour. This signage will provide interest for both residents and visitors. Coordination with the Springdale Historic Preservation Committee is recommended for sign design, content, and placement.

The following is a list of recommended improvements. Refer also to the map on page 39.

ACTIVITY NODES

- A** Create five (5) new seating areas along Lion Boulevard with varied amenities such as benches that could feature mosaic tilework, shade structures, shade trees, trash receptacles, and interpretive signs that highlight Springdale's culture and history.

OTHER IMPROVEMENTS

- Provide shade trees where feasible to enhance streetscape.
 - Consider paving unpaved parking areas on south side of Lion Boulevard up until Winderland Lane.
- B** Partner with the Springdale Historic Preservation Committee to create a 'Historic Springdale Walking Tour' that links each activity node.

WINDERLAND LANE

Streetscape enhancements can help preserve the character of the residential areas of Winderland Lane from the spillover impacts from the commercial and civic activity centers on either end of the road. Continuous sidewalk along at least one side of the street will accommodate the higher volumes of pedestrian traffic this street experiences. Winderland Lane could also become a designated bicycle boulevard using signs and pavement markings to help discourage through trips by vehicles.

The streetscape design along Winderland Lane is intended to coordinate with the themes described along Lion Boulevard, including the potential incorporation of mosaic tilework in seating areas. Winderland Lane will also provide a continuation of the Historic Springdale Walking Tour noted along Lion Boulevard. Coordination with the Springdale Historic Preservation Committee is recommended for sign design, content, and placement. Low-level pedestrian bollard lights are recommended along the sidewalk, specifically near seating areas to provide some illumination in the evening hours.

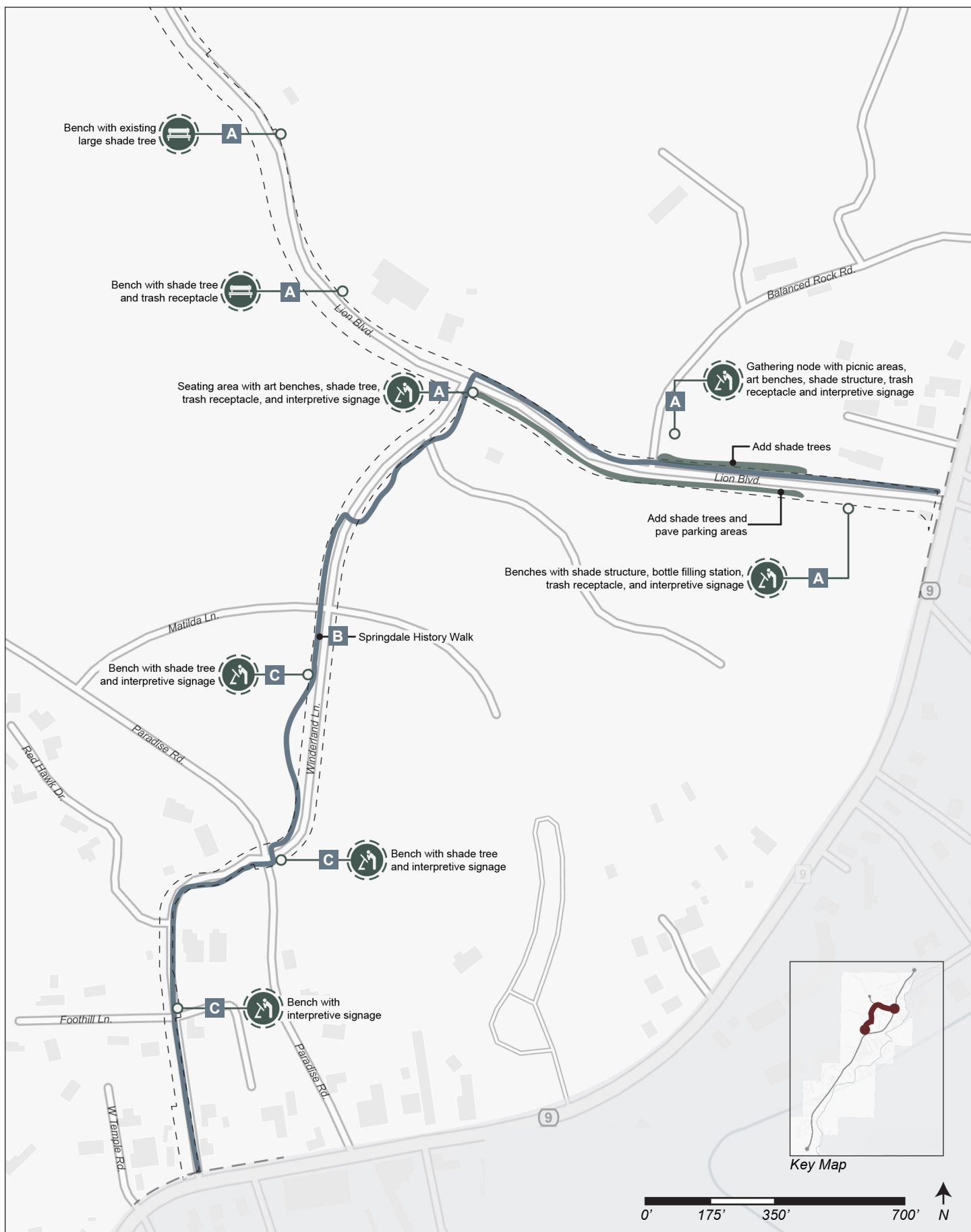
The following is a list of recommended improvements. Refer also to the map on page 39.

ACTIVITY NODES

- C** Create three (3) new seating areas along Winderland Lane with benches, shade trees, and interpretive signs highlight Springdale's culture and history.

OTHER IMPROVEMENTS

- Partner with the Springdale Historic Preservation Committee to create a 'Historic Springdale Walking Tour' that links each activity node.



Lion Boulevard and Winderlane Lane Map

STREETSCAPE PLAN



New Paved
Parking

Existing Roadway

On-Street
Parking

Existing
Sidewalk

Typical Lion Boulevard Section-Plan

The section and plan view above depict the typical arrangement of the recommended Lion Boulevard streetscape. Continuous sidewalk exists on the north side of the road along with parking on both sides of the road. It is recommended that the dirt parking areas on the south side of Lion Boulevard be paved from SR-9 up to Winderland Lane.

The images on page 41 reflect the overall look and character of the Lion Boulevard streetscape.



Small Shade Structure over Seating



Street Tree Plantings



Interpretive Signage



Mosaic Light Pole Bases



Mosaic Accents on Utility Access Lids



Bench with Mosaic Tilework



Existing Roadway

Existing
Sidewalk

Typical Winderland Lane Section-Plan

The section and plan view above depict the typical arrangement of the recommended Winderland Lane streetscape. Existing sidewalk is located on the east side of Winderland Lane until the intersection with Paradise Road. North of Paradise Road, new sidewalk has recently been constructed on the west side of the road as part of a new housing development.

The images on page 43 reflect the overall look and character of the Winderland Lane streetscape.



Accent Plantings with Boulders



Street Tree Plantings



Interpretive Signage



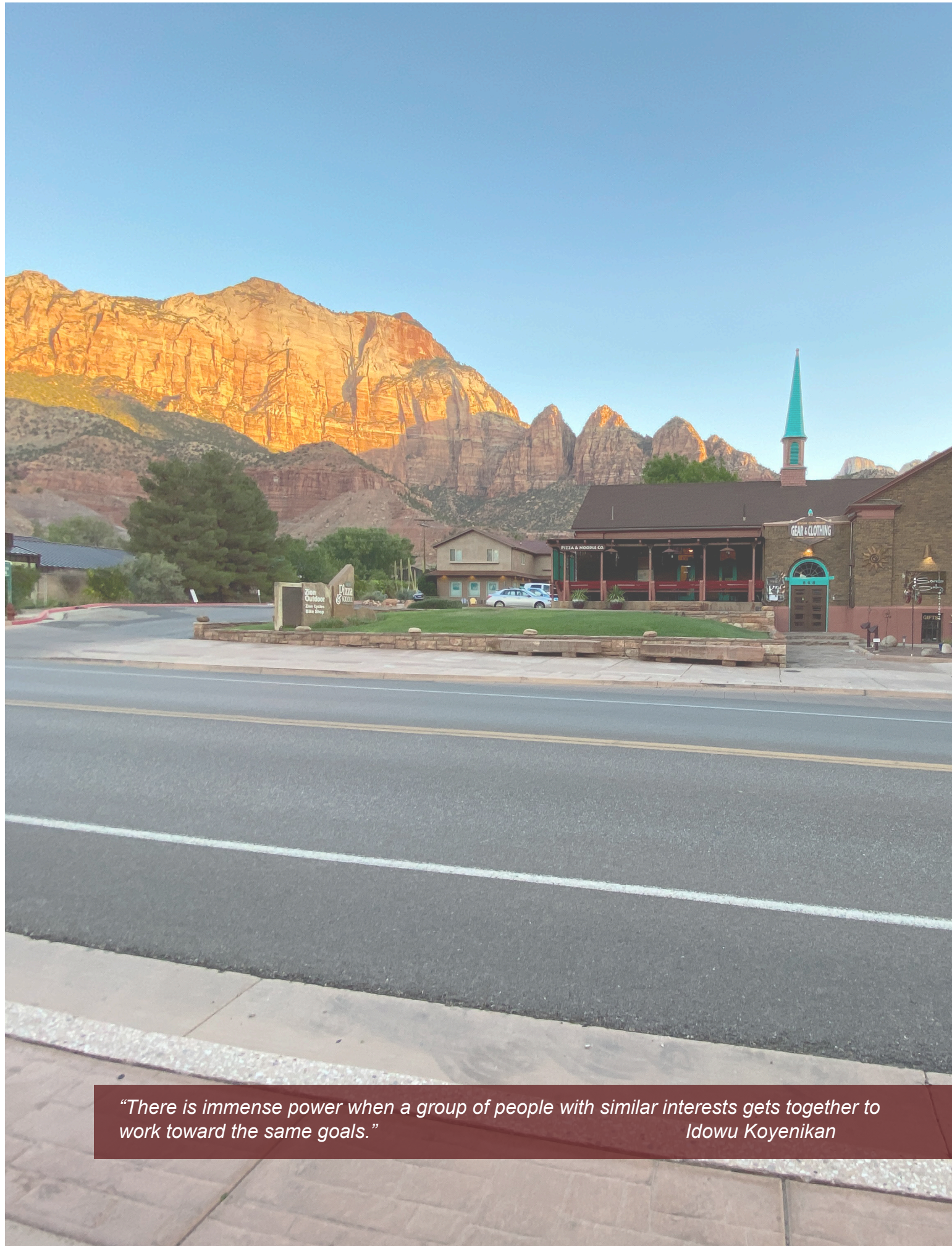
Bollard Lighting



Typical Concrete Sidewalk



Bench with Mosaic Tilework



"There is immense power when a group of people with similar interests gets together to work toward the same goals."

Idowu Koyenikan



05. DESIGN TEMPLATES

To maintain consistency in some of the key repeating design elements found throughout the corridor, several design templates have been created to guide future design and construction efforts in Springdale. This section provides guidance for creating the Self-Guided Visual Pathway, developing safer driveway areas, designing comfortable seating areas, developing safer crossings, and enhancing the existing shuttle stops. All of the ideas presented in this section are intended to be combined with the recommendations provided in the previous section. A detailed planting palette has also been provided to assist adjacent property owners in enhancing their streetscape frontages where feasible.

The design templates in this section are intended to serve as a guide for Town staff or design consultants as improvements begin to take place within the streetscape environment. The templates help to provide consistent, clear, and understandable design cues along the streetscape to aid in wayfinding and to enrich the overall user experience. Further detailed design and coordination will be required prior to implementing any of the recommended improvements.

All streetscape improvements must meet American Disabilities Act (ADA) accessibility requirements and should include universal design principles to promote a welcoming, inclusive environment. Streetscape improvements must maintain a minimum 5' accessible clear path of travel on sidewalks and provide ADA access ramps with detectable warning surfaces where needed. An ADA Transition Plan is recommended for existing streetscape features that will remain in place that do not currently meet ADA requirements.

Additional coordination with Utah's Department of Transportation is needed prior to making any modifications to existing crosswalks or prior to adding new crosswalk locations. Coordination will also be required with Zion National Park to make modifications to the existing shuttle stops. Community partnership will be critical to develop an appropriate strategy for installing and/or maintaining the recommended planters at the shuttle stop and crossing node locations.

As with any plan, community needs and desires are fluid and can change over time. There is inherent flexibility within the design templates so that they can serve as a starting point prior to moving an improvement into construction. Continued dialog with business-owners and residents is encouraged to foster community interest and support for these improvements throughout implementation.



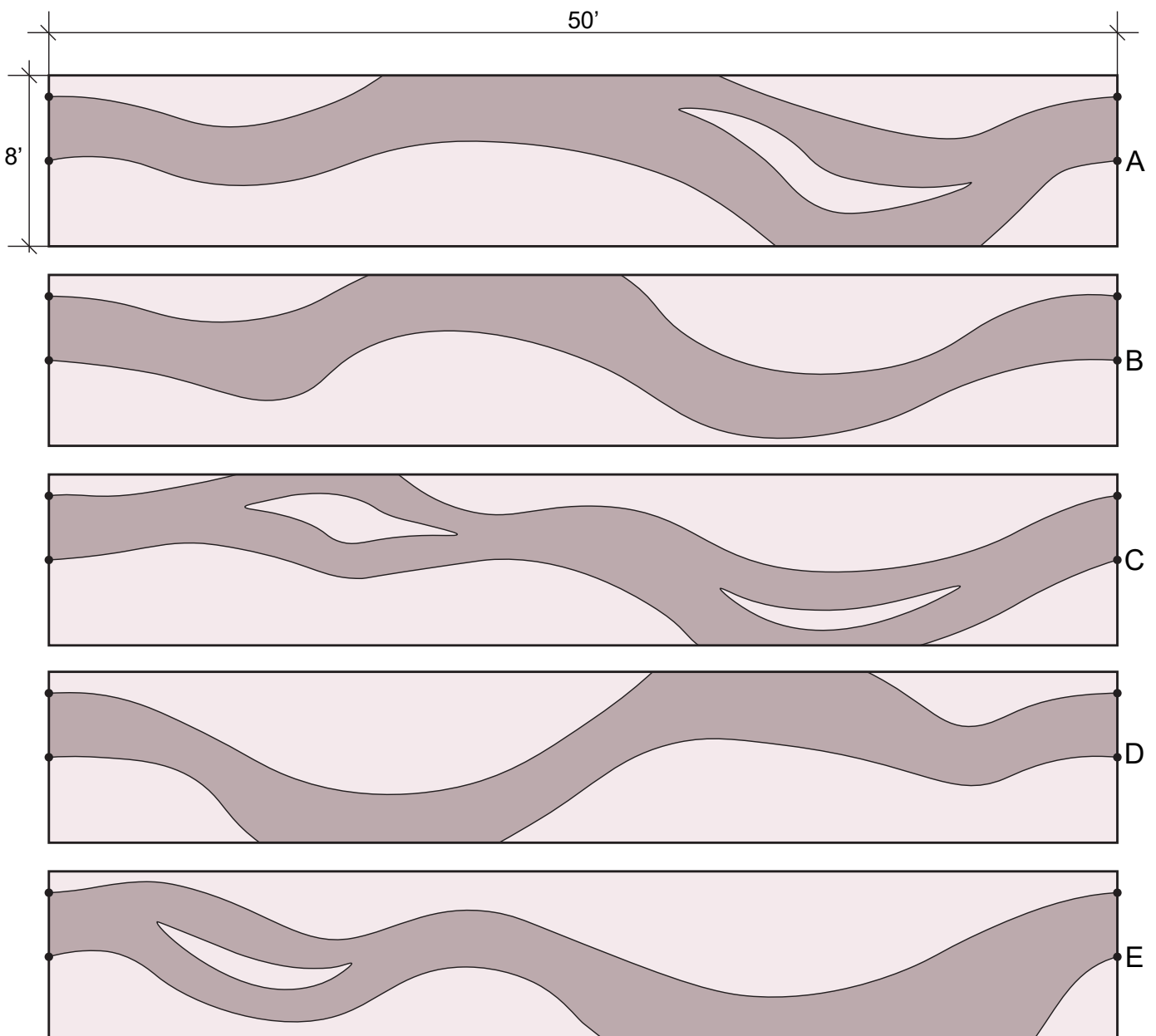
Field Review of Potential Improvements

SELF-GUIDED VISUAL PATHWAY

A Self-Guided Visual Pathway leading visitors from the Majestic Lodge parking pullout to the entrance of Zion National Park is proposed along the east side of the corridor. The Self-Guided Visual Pathway takes inspiration from the adjacent Virgin River as it winds through Springdale and into the Park. Serpentine ribbons of 6" concrete curb are recommended adjacent to the existing multi-use path to create this feature, while sandblasted patterns into the existing concrete are recommended once the multi-use path transitions to existing sidewalk.

SIDEWALK TREATMENT

The five (5) templates below should be used to sandblast the serpentine appearance of the pathway into the existing 8' wide sidewalks. The sandblasted area could be stained to further accent the ribbon, or left natural for a more subtle appearance. The pattern connects end to end and may be repeated as long as needed. Coordination with Zion Canyon Village is required to continue this



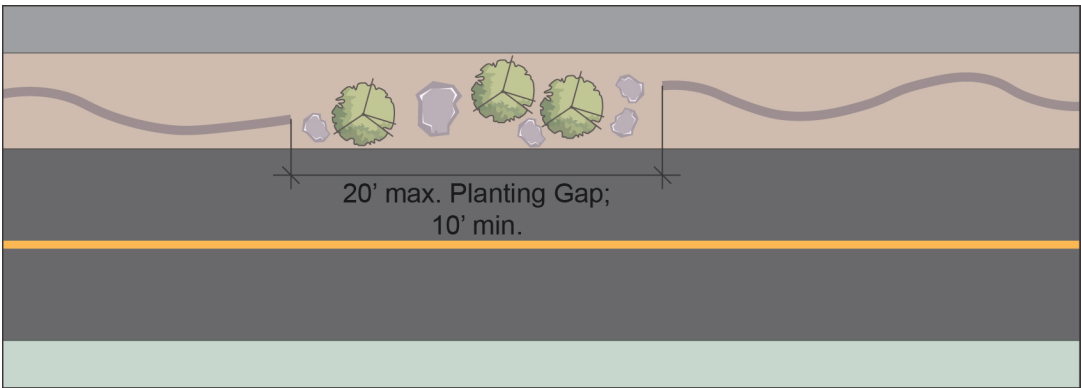
Self-Guided Pathway: Sidewalk Treatment Template



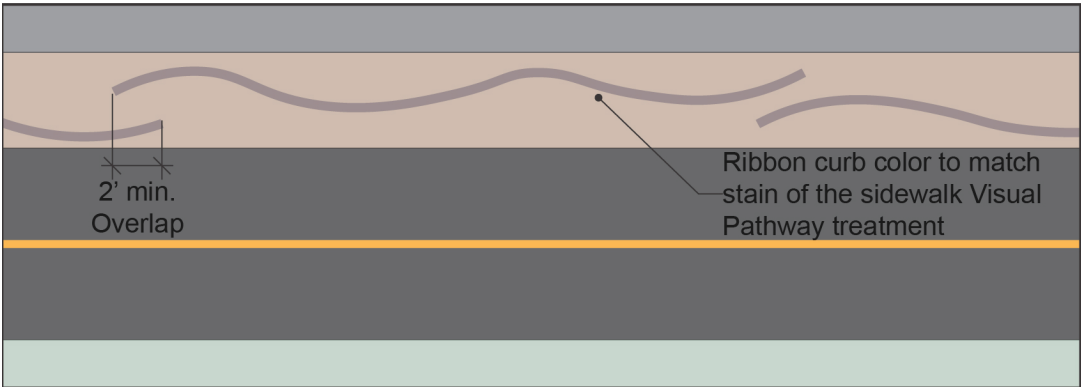
paving treatment through the existing sidewalks and plaza spaces towards the Zion National Park pedestrian entrance. Interpretive plaques in the pavement should be included near each shuttle stop and at the Majestic Lodge parking pullout to highlight the intent of the Self-Guided Visual Pathway.

MULTI-USE PATHWAY TREATMENT

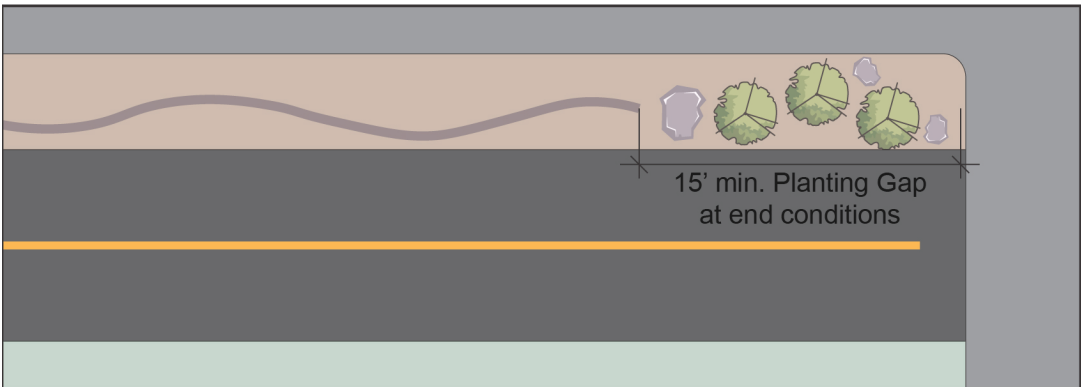
The images below provide the recommended design intent for the Self-Guided Visual Pathway adjacent to the existing multi-use pathway in the Rural segment of the project. As noted below, combinations of 25' and 7' concrete ribbon curb segments are recommended in varying patterns to create a serpentine appearance in the landscape. The ribbon curb is recommended to be 6" above finished grade and stained the same color as the sandblasted pattern described in the sidewalk treatment or stamped for added interest. Planting groups should be interspersed with the curbs.



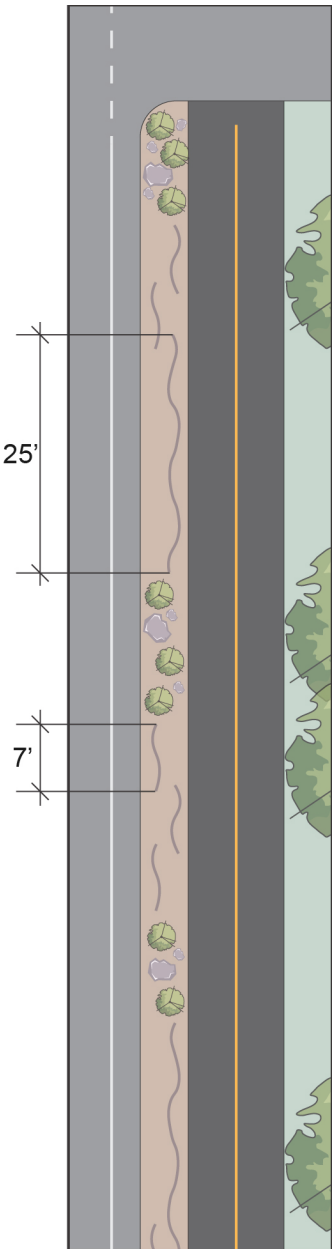
Planted Transition



Overlap Transition



End Condition



Combined

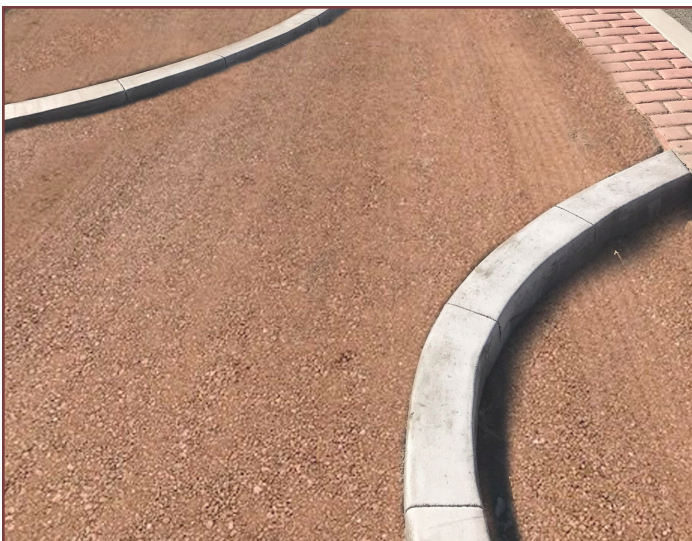
DESIGN TEMPLATES



Sandblasted & Stained Pattern in Pavement



Sandblasted Pattern in Pavement



Decorative Ribbon Curb



Decorative Ribbon Curb



Example of Interpretive Plaque in Pavement



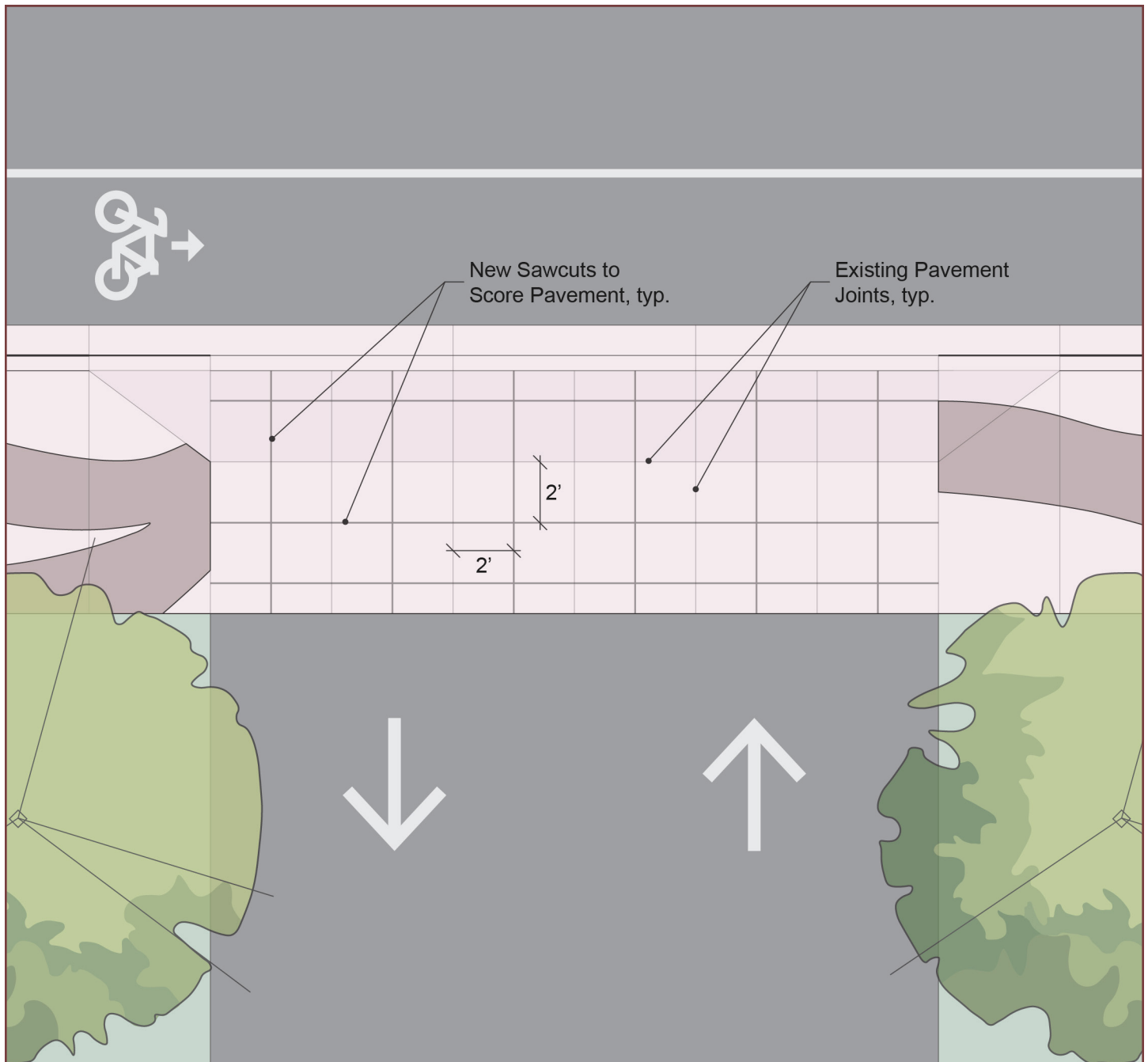
Driveway Access Paving Treatment



DRIVEWAY ACCESS PAVEMENT TREATMENT

There are many driveway locations throughout the corridor that create the potential for conflicts between vehicular traffic and pedestrians. To better define these user conflict zones, additional scoring of the existing driveway aprons along SR-9 is recommended. The template below provides the intended design of these areas, including a 2' x 2' saw-cut grid set within the existing pavement.

This template is designed to work with the existing pavement joints to minimize disruption to the existing sidewalk. The textured pattern mimics the pattern used in the shuttle pullout areas to designate the shuttle area from the rest of the roadway. This repeating pattern of scored concrete, either in the shuttle pullouts or in the driveways, provides additional notice to both drivers and pedestrians that they are entering into an area that could have multiple modes of traffic.

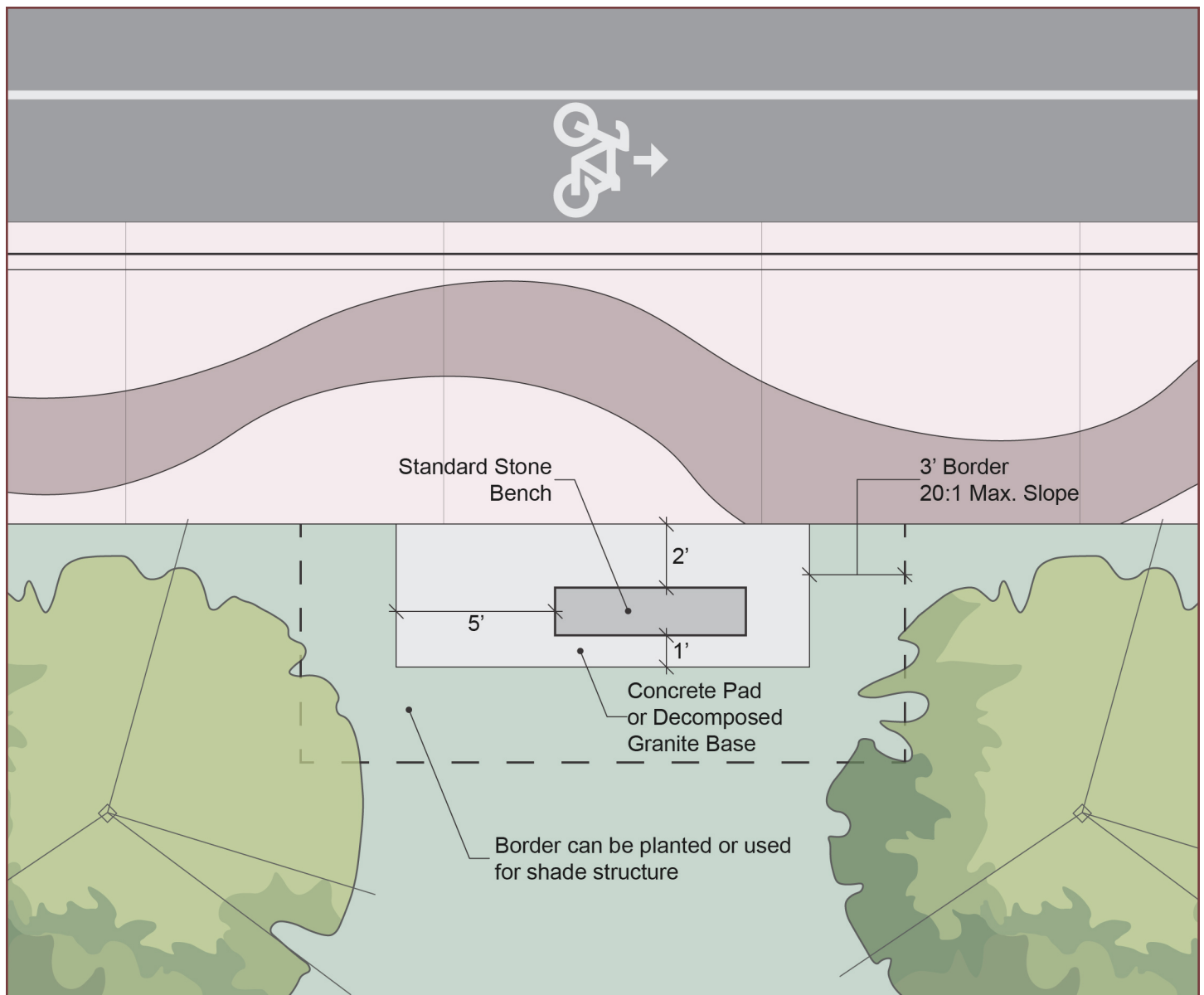


Driveway Access Treatment Template

SEATING NODES

As noted by both stakeholders and the community, more shaded seating is needed in Springdale. The design templates provided below offer two different styles of seating nodes. The seating nodes along SR-9 should include stone benches that match the style of benches used in the majority of the shuttle stops. If the seating node is adjacent to Lion Boulevard or Winderland Lane, an art bench may be used instead. Stone trash receptacles are also recommended along SR-9 to maintain consistency. If desired along Lion Boulevard or Winderland Lane, trash receptacles could incorporate artwork to tie-in to the overall theme for those segments.

Where recommended, shade structures should reflect the style of the shade structure imagery provided in each segment of the corridor as described in Section 4. Recommended offsets have been provided in the templates below to allow for adequate separation from the adjacent sidewalk and to improve accessibility. Where feasible, shade trees or accent plantings are recommended adjacent to the seating nodes to provide added color and seasonal interest. Refer to Section 4 for a detailed description of the various amenities that could be offered at each seating node.



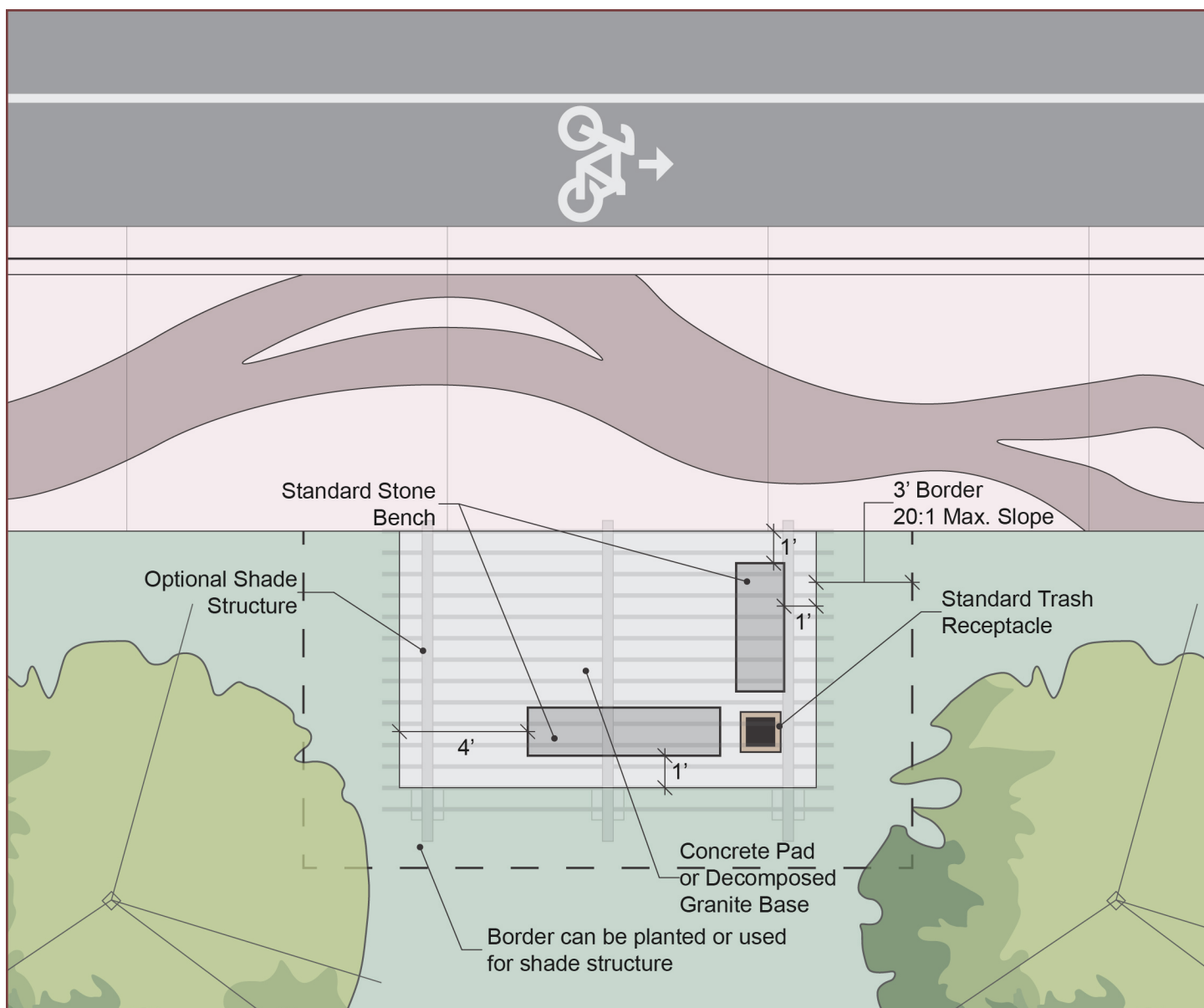
Single Bench Seating Node Minimum Offsets



Standard Stone Bench and Trash Receptacle



Potential Shade Structure



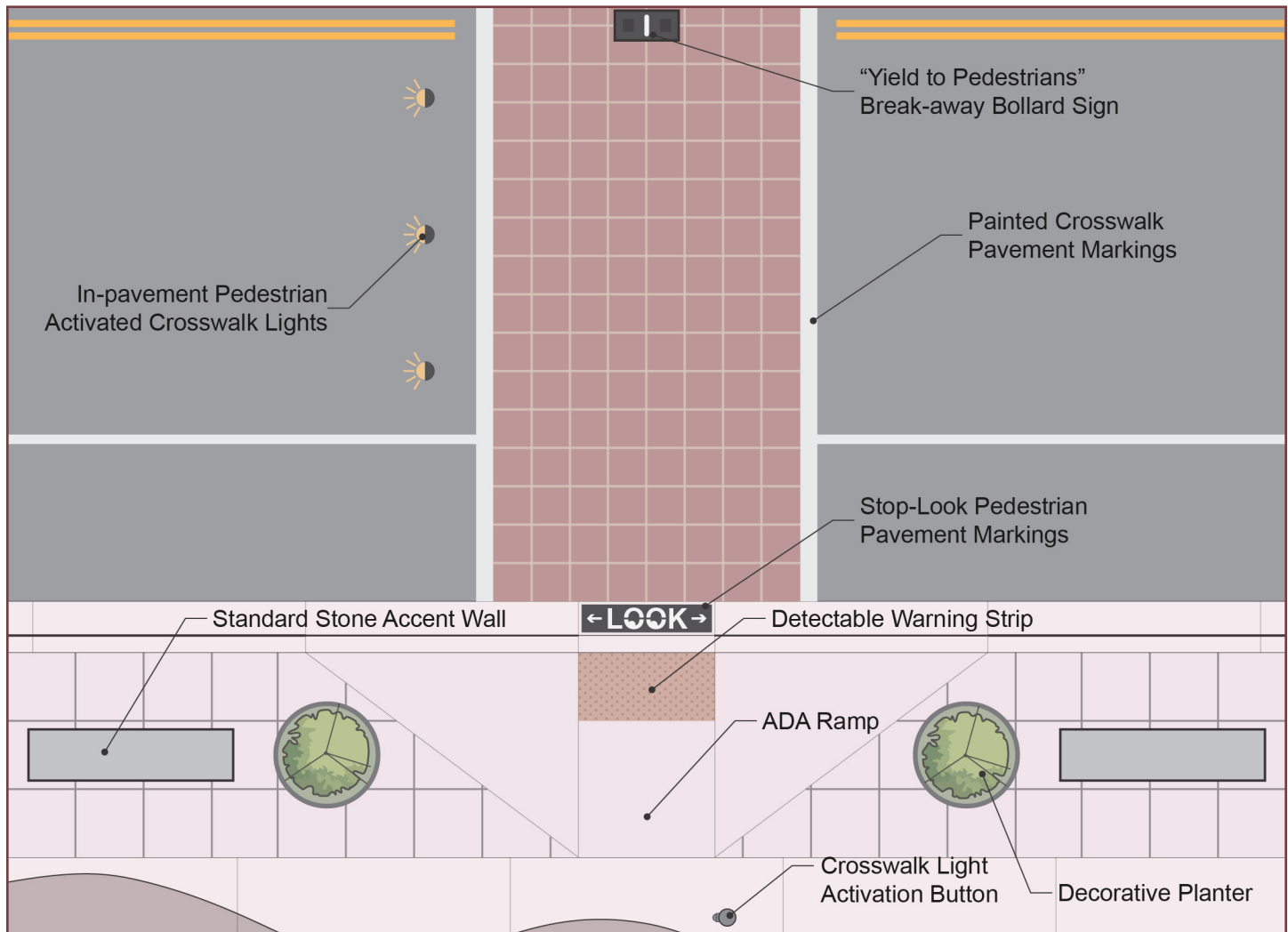
Double Bench Seating Node Minimum Offsets

CROSSWALKS AND CROSSING NODES

Given the high volumes of both pedestrian and vehicular traffic along SR-9, several existing crosswalks provide designated locations for pedestrians to cross the road. As recommended in the Springdale Downtown Transportation Study and Active Transportation Plan, four new crosswalk locations are proposed. Based on stakeholder and community input, several improvements are recommended for the existing and proposed crosswalks.

The existing decorative crosswalk treatment is highly desirable by the community and should be continued in the new crosswalks. However, visibility of the pavement markings can sometimes be limited due to lighting conditions. In-pavement pedestrian activated lighting is recommended to increase visibility. In-pavement lights must be installed per the requirements of the Manual on Uniform Traffic Control Devices Chapter 4N. Additional pavement markings reminding pedestrians to stop and look are also proposed. The consistent use of two stone seatwalls on either side of the crosswalks along with decorative planters create a signature crossing node at each crosswalk location.

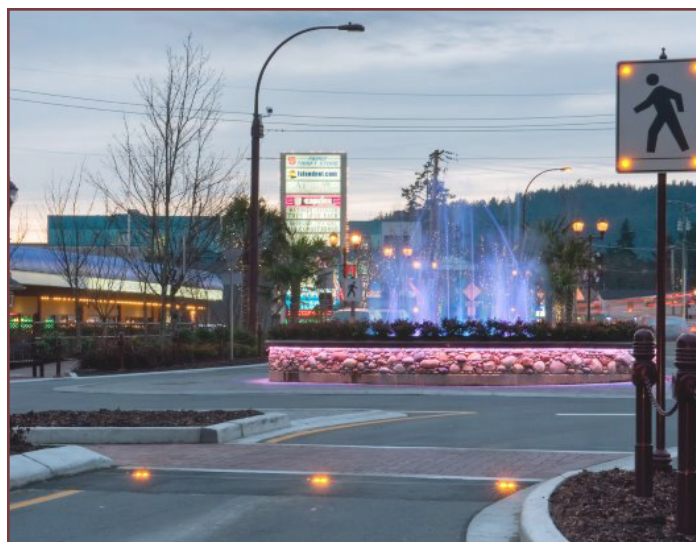
A rectangular rapid-flashing beacon (RRFB) signal is recommended at two crosswalk locations due to the speed of incoming vehicles or limited sight lines in the roadway. The installation of the RRFB signals should be further vetted by the Town to weigh enhanced safety against the need to preserve community character. Some community members have expressed concern about the potential lighting impacts of the RRFB signals.



Crossing Node Template



Decorative Crosswalk Treatment



In-pavement Pedestrian Activated Lighting



RRFB at Select Crossings



Stop. Look. Pavement Markings



Stone Seatwalls at Each Crossing



Decorative Planters at Each Crossing

SHUTTLE STOPS

Many of the Springdale shuttle stops along SR-9 provide seating, shade, and other amenities such as water bottle filling stations, trash receptacles, and bicycle racks. The shuttle stops offer consistent seating and gathering destinations along the corridor. Based on input from the community, the appearance of the traditional, shaded shuttle stop is highly desirable and serves as one of the key components to the overall SR-9 streetscape theme. The stone seating and accent elements that are featured within the existing shuttle stops are repeated throughout much of the corridor.

Several additional amenities are recommended to further enhance the shuttle stops and to take advantage of existing, well-defined gathering nodes. Interpretive signs created in partnership with Zion National Park, directional signs, enhanced landscaping with educational plaques, and community art could also be incorporated at each shuttle stop to inform visitors of the area while adding interest. Interpretive plaques describing the intent of the Self-Guided Visual Pathway are also recommended in the pavement since the shuttle stops will likely be one of the visitor's first stops in Springdale.



Typical Shuttle Seating & Shade Structure



Springdale Bicycle Racks



Water Bottle Filling Station and Trash Receptacle



Decorative Planters



Existing Shuttle Stop with Shade Structure and Shaded Landscape Area



Map of Community for Wayfinding



Signage Indicating Walking Distance to Park



Partnership with Zion National Park for Signage



Enhanced Landscape

PLANT PALETTE

The following species have been selected for the Streetscape Plan due to their drought-tolerance, limited maintenance requirements, and appropriateness for the Springdale climate. Many of the species are also reported to have some resistance to deer grazing. The list of plant materials on the next several pages can fulfill many design needs and provide for canopy shade, color, bold contrast and accent, barrier, erosion control, screening, and fragrance.

SHADE TREES

Botanical Name	Common Name	Size (H x W)	Image
<i>Acer glabrum</i>	Rocky Mountain Maple	20-30' x 10-15'	
<i>Acer negundo</i>	Boxelder	30-50' x 30-50'	
<i>Fraxinus anomala</i>	Single-leaf Ash	10-12' x 10-12'	
<i>Pinus flexilis</i> 'Vanderwolf's Pyramid'	Vanderwolf's Pyramid Limber Pine	20-25' x 10-15'	

ORNAMENTAL TREES

Botanical Name	Common Name	Size (H x W)	Image
<i>Amelanchier utahnensis</i>	Utah Serviceberry	15' x 10'	
<i>Chilopsis linearis</i>	Desert Willow	15-25' x 10-15'	
<i>Forestiera neomexicana</i>	Desert Olive	15' x 12'	
<i>Picea pungens</i> 'Iseli Fastigiata'	Columnar Blue Spruce	15' x 5'	
<i>Robinia neomexicana</i>	New Mexico Locust	10-15' x 10'	



SHRUBS/ACCENTS

Botanical Name	Common Name	Size (H x W)	Image
<i>Agave spp.</i>	Agave Species	Varies	
<i>Asclepias tuberosa</i>	Butterfly Milkweed	2-3' x 1-2'	
<i>Aster glaucodes</i>	Glaucous Aster	3' x 2'	
<i>Datura wrightii</i>	Datura	2-3' x 3'	
<i>Encelia frutescens</i>	Brittlebush	2' x 4'	
<i>Ephedra viridis</i>	Mormon Tea	3' x 5'	
<i>Hesperaloe parviflora</i>	Red Yucca	3-5' x 4-6'	
<i>Mirabilis multiflora</i>	Four O'Clock	2-4' x 1-3'	
<i>Salvia dorrii</i>	Desert Sage	1-3' x 2-3'	
<i>Sphaeralcea spp.</i>	Globemallow Species	Varies	
<i>Stanleya pinnata</i>	Prince's Plume	3-5' x 1-2'	
<i>Yucca spp.</i>	Yucca Species	Varies	

DESIGN TEMPLATES

FORBS

Botanical Name	Common Name	Size (H x W)	Image
<i>Baileya multiradiata</i>	Desert Marigold	1-2' x 2'	
<i>Castilleja chromosa</i>	Common Paintbrush	0.5-1.5' x 1'	
<i>Castilleja linariifolia</i>	Linearleaf Paintbrush	0.5-1.5' x 1'	
<i>Erigeron utahensis</i>	Utah Daisy	1' x 1.5'	
<i>Gaillardia aristata</i>	Blanketflower	1-3' x 2'	
<i>Heterotheca villosa</i>	Hairy Goldenaster	1-3' x 1-2'	
<i>Linum lewisii</i>	Flax	1-2' x 1'	
<i>Penstemon spp.</i>	Penstemon Species	Varies	

GRASSES

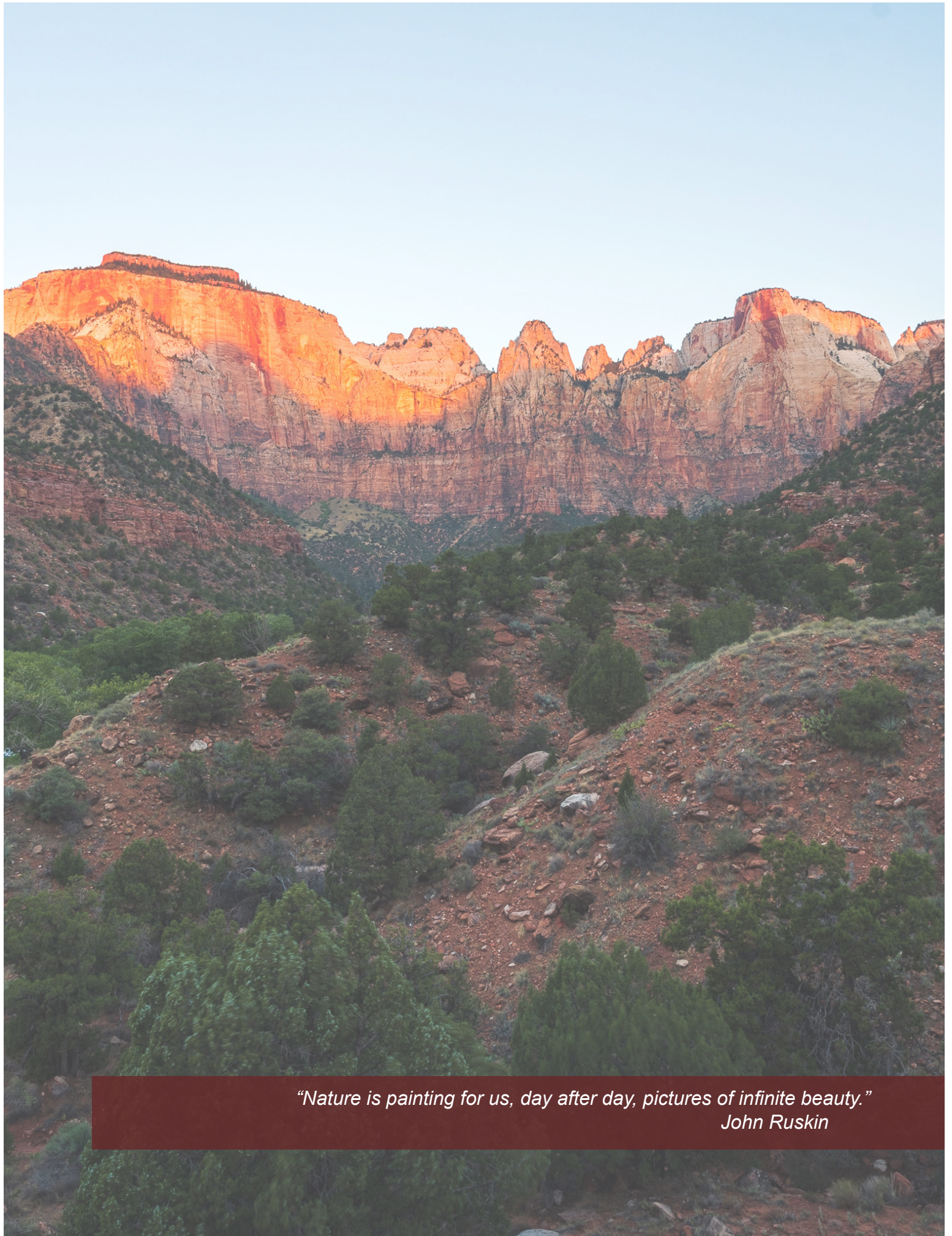
Botanical Name	Common Name	Size (H x W)	Image
<i>Aristida purpurea</i>	Purple Threeawn	1-3.5' x 2'	
<i>Elymus elymoides</i>	Squirrel Tail Grass	2' x 2'	
<i>Schizachyrium scoparium</i>	Little Blue Stem	2-3' x 1-2'	



GRASSES CONT.

Botanical Name	Common Name	Size (H x W)	Image
<i>Sporobolus airoides</i>	Alkoli Sacaton	3-4' x 2-3'	
<i>Stipa speciosa</i>	Desert Needlegrass	1-2' x 1-2'	





*"Nature is painting for us, day after day, pictures of infinite beauty."
John Ruskin*



06. SR-9 PROPERTY CONCEPTS

The Town-owned vacant property along SR-9 provides an opportunity to create a treasured community asset that will significantly enhance Springdale's overall streetscape environment. Located to the southwest of Best Western Plus Zion Canyon Inn & Suites, the property offers views of the surrounding peaks and is within the heart of downtown. While this property is intended to be enjoyed by both residents and visitors, the goal of the SR-9 property design is to create a space that can support community-specific needs and events such as Farmer's Markets, small group gatherings, and education.

The results of the public outreach indicate that the community is very interested in incorporating interpretive signage, educational opportunities, passive seating areas, and hosting small community events within the property. The community was also strongly supportive of including a restroom in the design, which reflects the desire to better accommodate Springdale's visitors. There was also interest in including a cooling water feature; however, there was equal concern over unnecessary water usage. The concepts depicted on the following pages show several options for how this property can be transformed to reflect the needs and wants of the community. While further detailed design is required to transform the preferred concept into reality, the Town is well-poised to turn this vacant plot of land into a community treasure.



Existing SR-9 Property

PRELIMINARY CONCEPT - 1: SPRINGDALE GEOLOGY

The Springdale Geology Concept features accent materials inspired by the unique geology and inspiring rock formations of the area. Sandstone pavers, colored concrete, and granite accent boulders play off of the serene natural beauty surrounding Springdale.

The patio space provides opportunity for shaded seating, informal gatherings, picnics, and small events, while allowing visitors to learn about the region's geology through a series of interpretive signage. A connection is provided to the adjacent lawn to allow for additional recreational opportunities and additional shaded seating.



Preliminary Concept 1 Plan



Zion Narrows Floating Rock



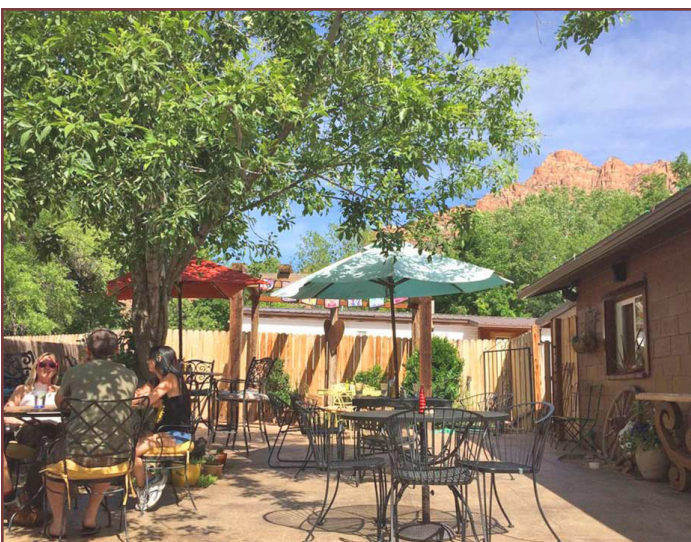
Sandstone Rock Formations



Textured Accent Bands with Patio Space



Natural Seating Area



Patio Tables and Chairs with Shade Canopies



Interpretive Signage

PRELIMINARY CONCEPT - 2: SANDSTONE CANYON

The Sandstone Canyon Concept is inspired by the dramatic peaks that soar above Springdale and the sharp, fragmented angles showcased on the rock faces. The layout includes strong geometric forms paired with decorative steel to create a contemporary feel in the space.

The patio features locations to showcase local artwork, a tiered, cascading water feature, shade trees, seating areas, formal plantings and interpretive signage. Formal plantings help to reinforce the geometric forms of the space. The placement of the restroom building helps to create a buffer between SR-9 and the seating spaces.



Preliminary Concept 2 Plan



The Three Patriarchs



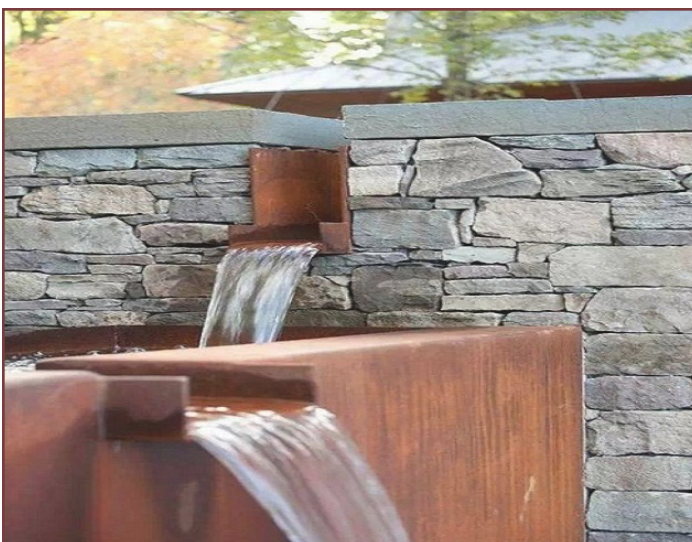
Local Artwork



Formal Plantings with Concrete Seatwalls



Decorative Steel Accents



Tiered Water Feature



Interpretive Signage

PRELIMINARY CONCEPT - 3: THE VIRGIN RIVER

The Virgin River Concept takes visitors on a journey along the Virgin River and its numerous tributaries, highlighting the role that water has had in shaping the land and its importance to the adjacent communities.

A curved shade structure reminiscent of a grotto provides comfortable seating next to a cooling bubbling spring water feature. Embedded in the hardscape are decorative medallions depicting the locations of nearby communities. The patio also features interpretive signage highlighting natural and cultural aspects of the surrounding area, a restroom, and ample space for small community events.



Preliminary Concept 3 Plan



The Virgin River



The Grotto at Emerald Pools



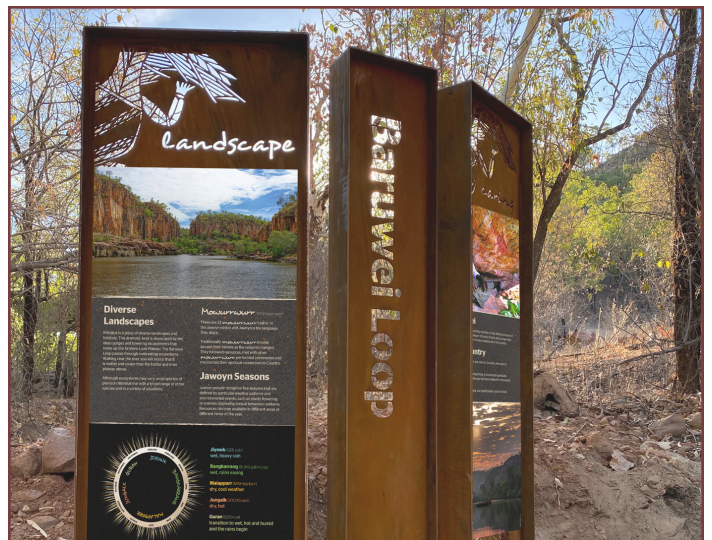
Pavement Markings Highlighting the River



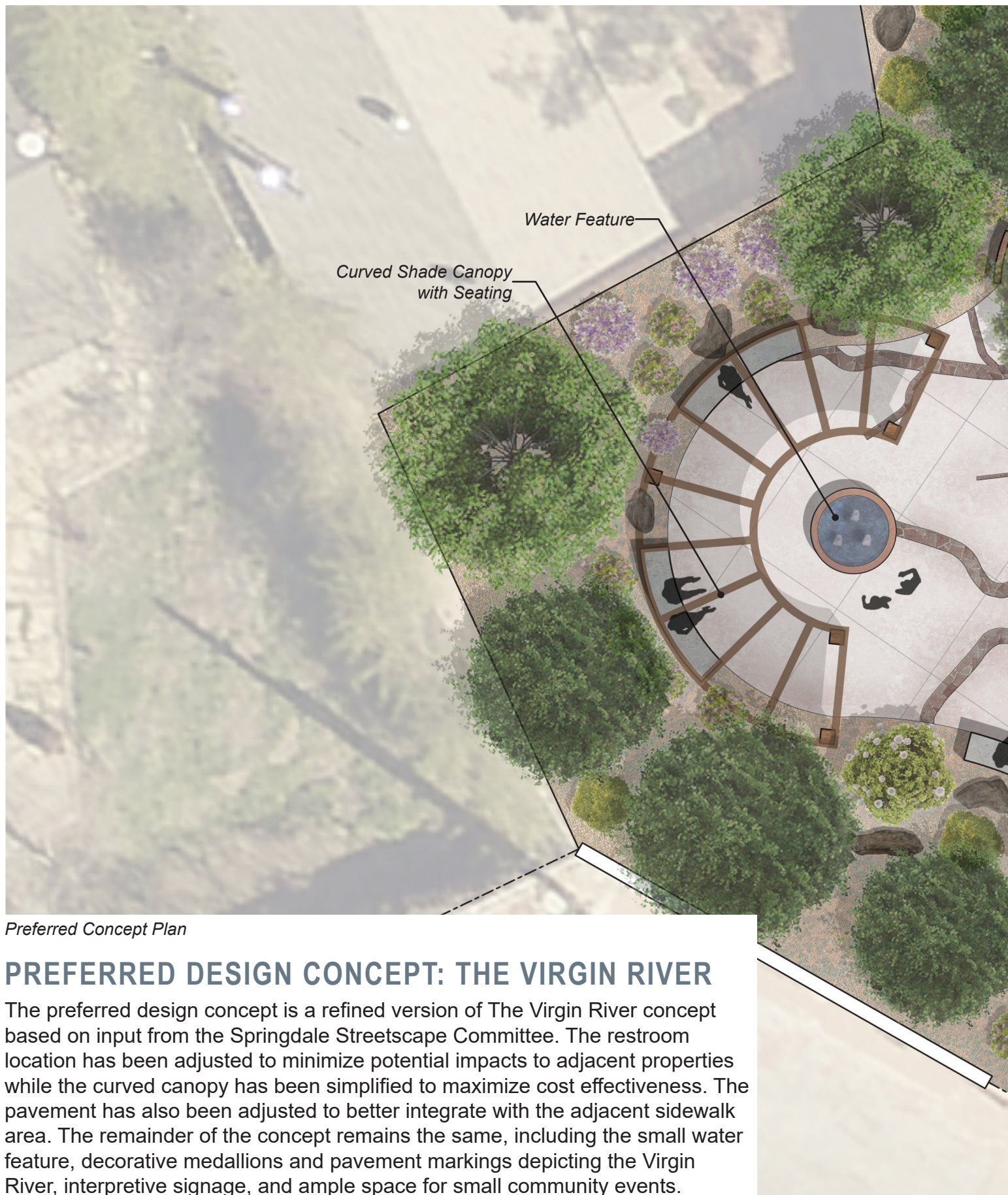
Curved Shade Canopy with Seating



Water Feature



Interpretative Signage



Preferred Concept Plan

PREFERRED DESIGN CONCEPT: THE VIRGIN RIVER

The preferred design concept is a refined version of The Virgin River concept based on input from the Springdale Streetscape Committee. The restroom location has been adjusted to minimize potential impacts to adjacent properties while the curved canopy has been simplified to maximize cost effectiveness. The pavement has also been adjusted to better integrate with the adjacent sidewalk area. The remainder of the concept remains the same, including the small water feature, decorative medallions and pavement markings depicting the Virgin River, interpretive signage, and ample space for small community events.



Interpretive Signage & Education Area

Shaded Seating Area

Decorative Community Medallions in Pavement

Native Plantings with Identification Signs

Restrooms

Pavement Markings Reflecting the Virgin River Watershed

