

# **LaVilla Heritage Trail & Gateway Committee**

## **AGENDA**

### **Hybrid Virtual In-Person Meeting**

**Friday, December 2, 2022, at 2:00 PM**

#### **MEMBERS:**

Ennis Davis, Chair

Carol Alexander

Shawana Brooks

Ayesha Covington

Mamie Davis

Dr. Tim Gilmore

Allen Marshal/George Greenhill

Mitch Hemann

Rodney Hurst

Rahman Johnson

Marsha Phelts

Suzanne Pickett

Adrian Swanigan

Adonnica Toler

Thomas Waters

Genaro Urso

Lloyd Washington

**I. CALL TO ORDER**

**II. PUBLIC COMMENTS**

**III. SEPTEMBER 2, 2022 LAVILLA HERITAGE TRAIL & GATEWAYS COMMITTEE  
TRANSCRIPT APPROVAL**

**IV. OCTOBER 7, 2022 LAVILLA HERITAGE TRAIL & GATEWAYS COMMITTEE  
MINUTES APPROVAL**

**V. LAVILLA LOGO PRESENTATION (Committee Action) – *Malcolm Jackson***

**VI. JTA U2C OPERATIONS CENTER PRESENTATION (Informational Only) – *JTA***

**VII. LAVILLA GATEWAY ENTRY SITES (Committee Action) – *Chair Davis***

**VIII. OTHER MATTERS TO BE ADDED AT THE DISCRETION OF THE CHAIR**

**TAB III**

**SEPTEMBER 2, 2022, LAVILLA HERITAGE TRAIL & GATEWAYS COMMITTEE  
TRANSCRIPT APPROVAL**

SEPTEMBER 2, 2022  
LAVILLA HERITAGE TRAIL & GATEWAYS COMMITTEE TRANSCRIPT  
*Transcript provided by Zoom*

00:13:18.040

Ennis Davis, Chair: I think what i'll do is to start things off is have everybody kind of go around the room and say who you are for the record and we'll keep it moving. So we're start with you Gerry.

00:13:25.450

Gerry Urso: Gerry Urso, Jacksonville Historian.

00:13:28.630

Mitch Hemann: Mitch Hemann, Archivist, Ritz Theatre Museum.

00:13:35.750

Lloyd Washington: Lloyd Washington, President of the Durkeeville Historical Society

00:13:39.290

Mamie Davis: Mamie Davis, Chair of the Board of Historic Stanton

00:13:43.510

Ennis Davis: Ennis Davis, Committee Chair

00:13:46.810

Adonnica Toler: Adonnica Toler owner of Toler Vision Creative Consulting and Consultant for the Eartha White Museum.

00:13:59.500

Tim Gilmore: Tim Gilmore, teacher at FSCJ and I have written extensively about the LaVilla area.

00:14:19.480

Carol Alexander: Carol Alexander, President of MaBu a cultural resource company and director of the A.L Lewis museum American beach.

00:14:19.480

Ayesha Covington: Ayesha Covington, president of the Historic Brooklyn Association incorporated.

00:14:27.760

Adrian Swanigan: Adrian Swanigan, concerned citizen.

00:14:32.170

George Greenhill: George Greenhill, Maceo Elks Lodge

00:14:36.310

Council Member Ju-Coby Pittman: Ju'Coby Pittman Councilwoman District 8 and CEO of Clara White Mission.

00:14:48.720

Thomas Waters: Thomas Waters

00:14:51.630

Rahman Johnson: Rahman Johnson, Professor Edward Waters University.

00:14:59.110

Ennis Davis, Chair: So now we we'll just go on to agenda item number two public comments.

00:15:07.050

Xzavier Chisholm, DIA Staff: Mr. Chair. First I have Blake Harper.

00:15:18.120

Blake Harper: Good afternoon. I'm assuming the process is what we do at City Council and mention the fact that our information is on file. My name is Blake Harper. A lot of people in Jacksonville, maybe some of the people here in this room know that i'm a part of a prop up, a group of people who want to protect the history of Jacksonville. We want to protect all of Jacksonville. The two City Hall work groups one by Anna Broche and one by Lenny Curry talking about protecting the history of Jacksonville, contextualizing it. The reason I'm here first of all, I understand that Professor Johnson is on Zoom. I was hoping to meet him. I think my name was brought up. He asked me to provide you all with a list that we had come up with of sites I like to call remembrances, key places, that we need to keep in mind make aware of here in Jacksonville of our history. One of them is at Forsyth and Market, where the old City Hall was it burned down before the Civil War where they transacted slaves. Nobody knew about that, and I actually had to hear about that from a gentleman in Franklin, Tennessee, which was part of our group. So the whole purpose of our group is to protect all of the history of Jacksonville. we are where we are today because of the bad and the good, and we've overcome the bad with the good. People have good hearts with good intentions, and so I look forward to being part of this, because I believe at the core, the purpose of this group is to do it's the same as our group, and that is to protect and expand the fullness of this history of Jacksonville. So thank you very much and Rahman I look forward to meeting you in person, sir.

00:17:02.600

Rahman Johnson, Committee Member: Through the chair. Please forgive me for not being there. I'm traveling, but thank you very much good to meet you virtually.

00:17:09.569

Ennis Davis, Chair: No problem. Do you have that list with you?

00:17:09.569

Blake Harper: I have something here I wasn't sure. Let's see what I have.

00:17:20.839

Ennis Davis, Chair: I mean you don't need to present it, but you have a list that you give it to staff and then share it.

00:17:20.839

Blake Harper: If you give me an email I'll send you the whole proposal which has a front page executive summary, which has nineteen different sites, which are predominantly sites from 2018 City Council City Hall work group for Anna Broche. But we've added to that. one of the ones that we added to it US colored troops, there was a site within LaVilla and Richard Danford was telling me about that. Well, Yellow Bluff Fort is where the Massachusetts regiment and the South Carolina regiment were stationed and it's absolutely silent. Now, problem with that site is that its [inaudible sound]. But there's a US Colored Troops site within LaVilla which I think we need to add. So anyway. So there are. There are there are several listings. One of the ones that Council woman uh Morgan suggested, was the one in the cemetery where there was there's a lynching recognition. So it's very short and to the point. But there's a like 18 page support document, which you can see some information. One last thing I want to share with you is there's a town called Franklin, Tennessee, and if you go look at travel and leisure, and you'll see this in the report, and then i'd be happy to get you all make copies of it if you wanted to. Franklin, Tennessee took this whole issue of civil war and civil rights history, and and was very successful in developing tourism, so much so to the point that Franklin, Tennessee is considered one of the top fifty cities in the United States to go on a trip to go see what's in the city. They've taken advantage of it economically, and I think it's a great model for the LaVilla project. It's great for any other part of town to see how it works, and the person, Eric Jacobson, who was responsible for getting it started. And actually he is responsible for the Battlefield of Franklin Trust. He is. He's part of our team. He's willing to come down and talk with you all about how they've been successful in developing this whole concept into a strong economic attraction to the city. We look forward to being a part of it. Any more questions?

00:19:48.300

Ennis Davis, Chair: No questions. I was just going to say pass your contact information along.

00:19:48.300

Tim Gilmore, Committee Member: I'm sorry I missed who your group is and what the report is. I'm not aware of this.

00:19:52.000

Blake Harper: Ok, back we are an informal group of people. Okay. We don't have any formal legal status. We're just a group of people who have come together. we call ourselves the Unity Project, the idea is to unify and bring all of Jacksonville together to recognize, as we know the motto, [inaudible sound] out of many one. We are indeed one nation. We need to focus on that. And the report that we did was back in November, and we've had several iterations, and basically those iterations have been to add more sites, more sites to it. So it was. The idea was to present a concept. It wasn't in hard writing. It was a concept that would be fluid and dynamic in terms of the details. But the concept is to fully and accurately reflect all of Jacksonville's history, so that we can all learn, and we never forget it.

00:20:54.290

Ennis Davis, Chair: I'm just going to ask staff to give you the contact information. So we need to list over, and just to make sure we have everything or something that we may be missing can have added.

00:20:54.290

Blake Harper: Okay, I'll get you the Unity Project website. But if anybody wants my personal phone number and email, I'll be happy to provide it.

00:21:12.690

Ennis Davis, Chair: Okay thank you.

00:21:14.560

Xzavier Chisholm, DIA Staff: Mr. Chair online we have Stanley Scott next.

00:21:20.930

Stanley Scott: Hello, Stanley Scott, with the African-American economic recovery think Tank. first of all I was born and raised in LaVilla. [inaudible sound] Red Road, in LaVilla at the present time. There's a lot of history that you all already have. But there's a lot of history for the last I would say my lifetime, which would be 67 years. I've been entrenched in LaVilla. Present I live in the the LaVilla Riverside area now. my main point here there's a lot of history here. But when we talk about African-American history here I'm a little appalled by that comment made by the gentlemen before me. African-Americans have paid a very high price. Once again let me say it again a very high price in Jacksonville especially in the area of LaVilla, Durkeeville, East Side of Brooklyn. Those used to be some thriving community because of racism and ignorance of African American leadership. Look at that community today. I've been involved with the DIA from the very beginning, and wrote many plans for LaVilla and the Brooklyn area. But in closing I like to say this I'm happier about this opportunity for us to bring back the history of LaVilla the true history, because there's a lot of history that people are not aware of. like I said, My father and mother was [inaudible sound] fourteen family members, siblings 507 Null Street [inaudible sound] in the they like grocery store and on that corner. But my main point here there's a lot of history in that area need to be addressed and like, I say, in closing, I am concerned about the economic development because I don't want to just see pictures of what things used to look. I want to see a thriving, commute community that it's like an American or anyone else who may live in the community or the surrounding community. Thank you.

00:23:51.920

Ennis Davis, Chair: Thank you. I appreciate that comment. Any other public comments?

00:23:51.920 --> 00:23:54.629

Xzavier Chisholm, DIA Staff: That's all, Mr. Chair.

00:23:58.690

Ennis Davis, Chair: All right. Let's go ahead and the committee doesn't have any conversations or anything they

want to say with regards to the comments made i'm going to move on to the next agenda item. So we'll go down to agenda item number three. This is the minutes from our last meet in August Fifth. Are there any uh comments regarding them? Can I get a motion to approve?

00:24:30.650

Thomas Waters, Committee Member: Move approval

00:24:30.650

Carol Alexander, Committee Member: Second

00:24:32.940

Ennis Davis, Chair: All right. So we have a motion to approve, and that's been seconded. All those in favor, say I.

*Committee members said "I"*

00:24:32.940

Ennis Davis, Chair: all those opposed say nay.

*No nays.*

00:24:53.570

Ennis Davis, Chair: All right meeting minutes for August 5th are approved. So now we can get down to the meat of our agenda today we have a couple of presentations. The first presentation is going to be in regards to an update on our call to artist in terms of the logo process we talked about a few months ago. You have Malcolm Jackson in the room to talk a little bit about how that process can possibly work. Once he is complete, we'll ask for some committee action in terms of guidance for the call of artist logo process, and we'll move into the discussion on the heritage trail locations, and then we'll end things up with a presentation from an FDOT representative regarding their plans for one hundred and seventy million dollars Expansion of interstate ninety five through this area and how it may impact the future of the neighborhood as well as how it may impact what we've been asked do here as far as this committee. So at this time i'm going to have Malcolm Jackson come up to provide a brief presentation on the call the artist process, and then the committee will have some opportunity for a brief Q&A.

00:26:09.040

Malcolm Jackson: Good evening, everybody how ya'll doing? First off I want to take this time say that I'm honored and humbled to be in front of ya'll. As a true citizen born and raised in Jacksonville I always make the joke that I bleed teal that's how Jacksonville I am. But I never thought in many years I would be in a position like this regardless of what I'm doing so I thank ya'll again for this opportunity. kind of get a little bit of a background on self for those for may not know who I am. I'm Malcolm Jackson. I'm an artist and photographer born and raised in Jacksonville, Florida. so i'll kind of give a little bit of a summary how to go to photography. I grew up running track since I was four years old. When I got to high school, just like any other athlete, they saw themselves going division 1 and I had plenty of offers. When injuries came about, I didn't have no second plan, track and field was the only thing I seen. I spiraled down into depression but I remembered when I was a kid, my uncle taught me photography at a young age, and as soon as one flashlight went off the other one came right back on.

So I was able to find a competitive spirit and photography became a cope with that depression, and also allow me to view the world differently and understand I can speak on things and while i'm not biggest talker, I can use this work as a way to use that language to speak and to connect with others. Throughout my time as a photographer working out of Jacksonville, I've had the honor of working for the New York Times, The Washington Post...There's a show coming out on Hulu that I've done photography for. Netflix, GQ magazine, and the Jacksonville Jaguars just to name a few. And a couple of international publications. So another reason that I believe that I am this choice...you can practically say that I am from LaVilla. Starting all the way back, It's not on the slide, My grandmother was a graduate of Stanton back in 1949, and she was the most popular student and I have the yearbook to prove it. the main reason of it as you can see, my father was born and raised in the LaVilla right in the corner of Monroe and

Jefferson. The house is torn down back in the mid 2000s. LaVilla till he die that's pretty much the way he called it UpTown. Actually, you seen the bottom photograph there with the Afro, and that was around the time when he owned Jackson's Tavern. He was twenty-one years old and back then you can have a liquor license he was probably the only [inaudible sound] to have his own tavern running around in LaVilla on Ashley Street. Later on, my dad met Herman Miller, who was on a Bar State uniforms dealing with uniform rentals, he took my dad on his wing. And my dad became the first African-American United States to own a uniform rental business and that was on the corner of Monroe Davis, from 1979 until about 1998. The city tore that building down and took that building from us. [inaudible sound] but if that wouldn't have happened we wouldn't still been in LaVilla to this day. so as much as my dad's history and my family sister in that neighborhood, I do claim LaVilla as home as well.

The next few slides are pretty much about previous work I've done. This is both locally and nationally. So this is the most recent, and it's currently on the display right now at the Jessie duPont Center in the Corner Gallery. This was a show we've done with Shawna Brooks and Moving the Margins called Past, Present, Future, which is pretty much the celebration of the 200th anniversary of Jacksonville through the perspective of the citizens. I can only speak for my own personal experiences and my personal experience in African American in this City. So that's what I always use and what my art is based around, and I use that to create a narrative and a language that speaks to the community so that they can feel a pride of themselves, and can also see what we need to be going forward. The show will be up until November 3rd.

So another previous work that I've done recently was soul circuit. And it's an ongoing project that I started back in late 2021 where I've been finding black cowboys. For some weird reason, as a kid I always I love horses and to find out the history of the true history of the cowboys really spoke to me I'm like I knew I should've been riding horses all these years. So after learning about that I've always said it's a long term goal long-term project about finding the last black cowboys in Florida, and I recently found him about a year ago after a show I did at the Lark I've been getting in contact with cowboys and they've taken me under their wing. So when I had the opportunity to do a show I bought in artist Dustin Harewood, Jordan Walker and Toni Smailigic and to create this immersive experience where we're celebrating the highlight of that. As we know in our communities, we highlight our celebrities to for our kids now in this generation, where they're attention span is three seconds they only want to be Youtube stars. They want to be celebrities where some of these kids are born to be cowboys and they don't know how much more of a hero they can be in that regard. So I also use my work to inspire as well.

Back in December 2021, I had the honor of working with the Erie Arts and Culture Council in Erie Pennsylvania. I did a one month residency working around taking photographs and engaging with the community, and exposing them to some ideas in the arts world that they may not know. While Erie is very similar to Jacksonville as far as being a blue collar, very industrial place, they're still a little bit small-minded in how they operate things. So I took that as my job to show them that I come from a mid-market that while our arts and culture recently is growing, I understand where you've been and I can take the lessons I've learned in Jacksonville and I can apply that to them. So see in the top image I was actually working with some kids at the YMCA and he did not make that jump shot by the way. And in the bottom slide I was working with the students at the East Side City center teaching kids photography, and reviewing their work as well. So I've had plenty of times working in Jacksonville with my own community and youth, but also working out of town in a world I've never even been in before the arts.

So just some smaller things just to go about. I was honored to be in the Cummer museum back in 2021, with across the bridge with their local artist program that they usually do. and that was an amazing feat because again where we come from these areas from 45th and Moncrief or [inaudible sound] or Durkeeville, anything. We're not taught a lot of these ordeals. We're not talk to be anything outside of whatever norm is portrayed to us on television let alone going to places where we're deemed that we're not Welcome and the Cummer Museum was one of those places for some people. Everybody doesn't have a black turkleneck to just walk into these places some people just want to be themselves. So I was honored that my work was allowing people that may have not came to the Cummer museum to come for the first time and now experience art and want to continue to do that. In the bottom left hand corner of is a black beach which we dubbed American beach. Which again was highlighting and showing the importance of American Beach and we did that right at the beginning of the pandemic so we bought the pandemic in with a bang and then we got shut down. We were just going a little to hard with that project but that's a project that's near and dear to my heart. I grew up going to American Beach. A quick story, the weekend

that show opened up was the same weekend that they tore down A.L. Lewis's house. And we went out there and we got a couple of bricks in their memory, and how much importance he did not just to American Beach but to the City of Jacksonville as a whole. For everything that he did for us and I wanted to make sure that we honored him with that.

I've done the work with Anact, which is a sustainable towel company. We donated my photography on tote bags to SurfearNEGRA. SurfearNEGRA is a nonprofit that specializes in working black girls and girls of color and exposing them to water sports and teach them how to surf and getting them into surf camps. So we make a proceeds that we did with those tote bags to send girls off to surf camps and learn water sports. Also at the bottom I've done talks with TedX at FSCJ talking about art and how to use as being activist within your work. On the bottom right hand corner that's mainstream lights collaboration I did with the Block Skate Supply in Springfield where I donated all the proceeds of the skateboards that we made directly to the Block to continue build the skatepark and help out with the nonprofit.

So now i'm going to talk about being a process on which I see that it should go. So for me, i'm looking at more curated open column. So, we're looking to as goal to twenty submissions. But if carefully curated of artists and some of the top artists that the community believes that should be a part this. While I want this to be open, and we give the community a chance to do this, we also believe and make sure that we put our best product forward. The same way which LaVilla did that and the quality that we put in LaVilla and what I believe is the quality that built Harlem, is the same way we're going to portray it here. so i'm making sure that we have our best quality of artists that are working on this process. And again, it would be a goal up to twenty a goal of twenty is what we would like to have, 20 artist. After that process, when we get the work in, we're looking at about a three week turnaround time on delivering this. the committee will look at about a fourth of those. In the case if we get over twenty, we maybe push that maybe a few more days to allow them in, but also we'll take a look at that and pick out the best that we can have and to that fourth for submissions. Now, after that, we would use the final image and make sure we pay that artist for the final image and also all the artists will be paid for this ordeal. I do strongly believe that if you treat your artists as artists and treat them as national artists, they give you the work that you want. Everybody doesn't work for free, just like everybody in this room. But if you want to have a national art scene like we know that we have and we have international artist living in the city we should treat them as such. I always believe in paying your artist.

This slide here is pretty much a data analysis and a overview in a study of other cities and other neighborhoods that I've been to, and how they use those Logos, and how those Logos have inspired those neighborhoods that they deal with. Probably the most famous one is 4th Ward in Atlanta, Georgia where Martin Luther King is born and raised, and how they did a community-wide project with that as well. And from that logo alone it's created facebook neighborhood groups that continue to get into the neighborhood and then fight for the neighborhood and make sure it keeps up its true essence and care. And another prime example was Overtown in Miami, which did the same as that thing. And Overtown has seen an amazing comeback in a positive light after that. Leimert Park probably one of the more famous neighborhoods in South Central Los Angeles. They they've done the same as that process, and at this point it's probably one of the most thriving black neighborhoods in the United States in my opinion. I wanted to include the Greenwood District in Tulsa, Oklahoma as well because of Black Wall Street and how when you take these historical areas like this and how much they involve the community into it, you get that pride back into those communities. I wanted to kind of show this as an example of what we would look like doing with the process. And this with Lower Hill of Pittsburgh, which I also had an opportunity to kind of visit my time when I was in Erie and just kind of give it a simple of how we would do that open call. The committee would have the deciding vote on who the artist wins. And in this particular scenario, we are working with DIA and checking in this to make sure that we have the proper channels done, and make sure that we've made it correct choice and the Committee will make sure we do that. All in closing I just want to say again that as a kid that I am born and raised in LaVilla and I'm a proud artist that comes from Jacksonville, i'm able to showcase our city off to the world, and I will continue to do this with this logo and any of this process and creative things, and from this point people will understand that LaVilla has always been great and it will continue to be great. Thank you.



00:38:54.465

Ennis Davis, Chair: Thank you for that great presentation. So I'm just going to open it up to the committee if there's any comments you all would like to make.

00:39:04.300

Ju'Coby Pittman: Through the chair. No, first of all, I want to thank you so much. I've always seen you in different aspects, but never seen you in action. and the presentation, so I want to let you know first of all, I'm very proud of what you've presented today. Do you have a matrix? So when we're recruiting artists to participate. This is something that you put together on the committee so it won't seem so subjective. So when we're looking to be apples to apple, instead of apples, oranges and bananas. So I just wanted to know that. Have you gone that far yet to share or able to share that.

00:39:52.900

Malcolm Jackson: So we're working on that and creating some forms and everything. within those forums we're also asking the artist and for the record when we mean for artist to create logos I'm talking about graphic artists, obviously, but also fine art artists whatever that is and we can have it digitized to make it work. But with what you're saying, I have created and started working on the form. And with that PDF we're asking for artists so what history do you know about LaVilla as well because as great of an artist as you want to, I also need you to understand how important it is. It's not just me and the committee by how important it is. this neighborhood has gave birth to so much to this country..that we, it goes unnoticed. I mean it gave birth to really Harlem in his own. If you want me to be honest with you. so I believe that we should key it in that same way.

00:40:39.030

Ju'Coby Pittman: And with you, saying that maybe that could be included in the matrix. You know of how much history even if someone may They may not have lived there, but they have done their searching.

00:40:48.700

Malcolm Jackson: Yeah, yes. Within that, we we're going to put on like a general summary so they can understand the magnitude of what we're doing.

00:40:54.840

Ju'Coby Pittman: Thank you so much.

00:41:00.700

Carol Alexander, Committee Member: Through the chair. I, too, would like to compliment you. I smile as I say that because I've known your name, and your projects and early on a long time ago. walking in here your mother came up to me and said, do you know who my son is. I looked at her and I said "yeah I know who he is!" But no, I've known your mother and I've watched you. but I have that concern about the matrix, and who is all on the committee?

00:41:34.740

Malcolm Jackson: Currently building that committee I've been working directly with the DIA and giving them a general process ordeal and making sure that it's a group of curated artist that could work with me.

00:41:46.950

Carol Alexander: If you need any help with doing those matrix, or how the committee judges because I've been on a couple of things with the airport and fountains and things so things so you don't have to keep digging. you can look at different ones.

00:42:03.080

Malcolm Jackson: Yes mam most definitely.

00:42:24.100

Ennis Davis, Chair: Yeah I believe we're the committee in terms of finalizing the end game.

00:42:32.700

Carol Alexander, Committee Member: Oh I thought they were getting a committee and having them present to us.

00:42:34.900

Ennis Davis, Chair: No they're going to go out and help with the call to artist process to kind of go out and create it, market it, and narrow them down but we the committee will end up final deciding.

00:42:39.489

Carol Alexander, Committee Member: Okay but I am confused. So who is the they? Besides Malcolm there's going to be other people?

00:42:39.500

Ennis Davis, Chair: So when I say they I say that in terms of Malcolm. That's my southern ebonics. At the end of the game. At the end of the day, we the committee will end up making the decision on who the final winner is.

00:42:55.890

Carol Alexander, Committee Member: Okay. But I thought it was a Committee that was bringing it to this committee.

00:43:09.200

Adonnica Toler, Committee Member: Malcolm is the committee.

00:43:16.320

Carol Alexander, Committee Member: I'm okay now.

00:43:25.869

Thomas Waters, Committee Member: Through the Chair. I just want to comment that I believe we have the right person. Mr. Jackson is very competent in everything that he presented to you. he has been very involved in the community, and the artist's community and abroad. So I think we have a very good person to lead this.

00:43:31.900

Ennis Davis, Chair: So we do have on the agenda committee action. So it sounds like there is a consensus in terms of we're ready to let Malcolm move forward.

00:43:39.100

Rahman Johnson, Committee Member: if if I may. Mr. Chair, I did have a hand raise. I wanted to say, before we take a vote on that I had a chance to attend his opening, and I was we spoke about in depth, about at the corner gallery. We spoke in depth about not only this project, but Jacksonville as a whole, and, echoing the sentiments of my colleagues I do believe that this is the right person to lead this charge and understandably I wanted to make sure that it's on the record that we are the people that make that final decision as to what those are going to be. So with that I would like to make a formal motion that we adopt using his services to help spearhead this project.

00:44:25.940

Rahman Johnson, Committee Member: all right. So we have a motion by Mr. Johnson, and that's been second by Mr. Urso. All those in favor say yay, aye.

Committee members stated "aye"

00:44:39.859

Ennis Davis, Chair: All those opposed say nay.

No committee members stated "nay".

00:44:45.040

Ennis Davis, Chair: All right. So but long story short is this is unanimously approved by the committee so we want you to start moving forward to work with the DIA and staff and the committee here to get this call to artist logo process underway.

00:45:04.299

Malcolm Jackson: Thank you.

00:45:10.660

Ennis Davis, Chair: So we are just going to keep moving on through this agenda. This next one is gonna circle back to the LaVilla Heritage Trail just to kind of give you some background on what we have in front of you in front of us. But when you're looking at the map in our agenda packet. This particular map is something that we worked on for the last three meetings. and basically what we got down to the point now is that we want to provide the DIA Staff with some direction in terms of priority towards sites, to start honoring and memorializing them as a part of this this heritage trail marker process. So on this particular sheet you'll notice there are three colors of sites. You have red, green, and blue. The red is sites that were previously recommended for markers as part of Anna Broche's Civil Rights Committee back in 2008. So those are in red. So one of the things when we started this process off we wanted to take advantage of work that have been done with the community in the past, and to make sure that that work was included in this process. That's what those twelve sites are there. Then through working with the committee, there are a number of sites in the highlight of the green. These are sites that still exist today. So our previous meeting there was conversation regarding that we really needed to honor and try to save almost everything that's left in LaVilla cause so much has been torn down. So those are sites that are identified in green. and then the sites that are in blue are sites that I really push for the committee to think about Lavilla as a whole, and not what it's been defined as by policy over the last fifty years. So we all understand that interstate 96 was built through the middle of LaVilla. So this area that we call the railroad district is actually LaVilla, on west side of 195. The area that the DIA is working with is considered the downtown portion. But in terms of black history, it's all in one neighborhood. So we have to memorialize it to understand the history that way. so regardless I know we're here for the DIA providing them guidance, the sites in blue are these additional sites that they are actually Lavilla historical sites. So we wanted to make sure that we had those mapped down, and so that as time goes on, yes, we understand we're here for DIA and we can provide the DIA guidance on sites within their particular boundaries. So those are also the ones that are in red and green. and then these additional sites there may be opportunities to work with other entities that are also within this community that may not have fully reached out to engage with the community, and that's what this additional sites are. So long story short is to provide the DIA guidance of what to move work with now. it's the sites in red and green are the higher priority sites because these are things that have been identified in previous efforts, and there's sites that still exist today. I want to get some feedback on that, and if there are some consensus around that, we can provide that recommendation to the DIA.

00:48:52.500

Gerry Urso, Committee Member: I have a question. So these are for the historical markers?

00:48:59.600

Ennis Davis, Chair: Yes

00:49:08.630

Gerry Urso, Committee Member: I know typically when we do historical markers, its the same on both sides. But, because there's so much history, maybe on the historical markers we put different information on both sides of the historical markers would be my question.

00:49:11.570

Ennis Davis, Chair: Yeah I mean its, do you want to talk about one form of a marker so yeah you can do that.

00:49:52.810

Gerry Urso, Committee Member: Yes for instance the Chappelle Residence you can also list the first Mayor Mitchell P. Chappelle we can list the first congressman from Massachusetts Julias Cesar Chappelle...

00:49:53.464

Ennis Davis, Chair: Yeah ideally those markers of information that goes on those markers would be inclusive of the general history of those locations and the people associated with them.

00:49:57.865

Gerry Urso, Committee Member: Would we be giving input on to the content of those markers.

00:50:11.869

Ennis Davis, Chair: We can provide input at this point I think what we'll be doing is providing input to the DIA on hey here are our list of sites to move forward whatever you need to work on creating a scope or a call to get started. These are the sites we want them directed at. So now you have a general number so you can start budgeting and so on.

00:50:11.880

Gerry Urso, Committee Member: So I guess my question is, once we get these to move forward, they will come back to us to help fill in the content?

00:50:18.900

Ennis Davis, Chair: at some point we will, we will, I don't know exactly when, in terms of how this committed process to work. But I think that at some point you you want to have a committee be able to find guidance on whatever comes out of that. So same as the call to artist with the logos, you want to have that work come back to the committee at some point.

00:50:42.110

Gerry Urso, Committee Member: Clear. Thank you.

00:50:45.280

Ju'Coby Pittman: Through the chair we need to add more to this list. Is that something that we would get to you because I was I'm trying to remember now where the boundaries are, you know, especially since the highway went through.

00:51:07.390

Ennis Davis, Chair: So I can. So the one that says the original LaVilla Boundary. It's big orange dash box. Those are the boundaries we started working with.

00:51:20.170

Ju'Coby Pittman: I was trying to oh thank you. I was trying to think of a couple of places that was right here by Second Baptist Church. There was another site it's called...the Church right there where the Ritz is. There was a church right behind, and having a junior senior moment, you know...

00:51:20.675

Ennis Davis, Chair: Saint Pias.

00:51:53.800

Ju'Coby Pittman: Saint Pias. That was there and as I look at I was trying to think about the park that's next to Shallow Baptist Church. That was, I think, either one of the first..

00:51:58.739

Lloyd Washington00:51:20.170 : it's number 32.

00:52:10.900

Ju'Coby Pittman: Okay, this is..all right.

00:52:14.200

Ennis Davis, Chair: To provide some more clarity on that. This is the evergreen list. So, as we continue to find sites, we should be able to add to them I think in terms of just providing clearance and guidance to the DIA, there were some higher priority sites that multiple committees have mentioned we know sites such as the Clara White Mission, we know the history, let's honor it. So, but yes we can continue to add.

00:52:37.480

Ju'Coby Pittman: And I was just thinking as we've talked about. Sorry I missed the last meeting about the gateway

of LaVilla. I think there's another funeral home that we may have missed. Concious Chapel it was called something else before Concious Chapel. I think it was open up before Pratt was open or about the same time.

00:53:00.300

Ennis Davis, Chair: I know Pratts the second.

00:53:02.300

Ju'Coby Pittman: Yeah, it's right near the..it's called Carter. Thank you,

00:53:06.000

Rahman Johnson, Committee Member: Mr. Chair if I may. So here's one of the things while I do believe, as you said, and as Councilwoman so eloquently said, that there are many places that are in some places, or some cases lost to history, and as we do more research and find these places, we must add them to the list it's our duty and our responsibility. However, I was under the impression at the last meeting that there will be a limited number of places that would actually receive a historic marker. I remember when Councilwoman Boyer kind of talked it through, and we talked about funding that was available. So I believe in some way, shape or form, while we do need to identify as many of these sites as we can, and continue to identify them as long as we can uncover them. I think we need to kind of have some number, or some way of saying, Hey, we want to have these fifteen sites, or whatever sites that have the marker on them, and then maybe some other way as we talked about a digital way to commemorate the other sites with something that's a little smaller, and I think that's something we should keep in mind as we move through this process.

00:54:32.490

Ennis Davis, Chair: Yes sir right now we have 27 sites identified. There are ones that are red and green are the sites that were came through the Civil Rights Committee process that were identified from Marcus a couple of years ago and sites that exist today that were recommended from this particular committee. So there's there's total twenty-seven there, and those in the twenty-seven that it can be found some consensus we can provide that clearance that clarity and guidance to the DIA to move forward for those twenty-seven, and we can continue to make the rest of this continue to grow as we want. But that, I think, is what you're talking to.

00:55:13.700

Rahman Johnson, Committee Member: Yeah. And I mean just to make sure while I do. I don't even know if the number twenty seven is, and i'm not trying to take anything away from the list. I realized that, and I think Mrs. Dean Phelps said You know, during one of our times in some spaces. It's just a lot, so it may not make sense for us to put a whole marker there. I just want us to be mindful of that, and that way we can start to categorize them. And you know, see what that number is like. Because again, I don't want to put As as we spoke of before. I don't want to put cost into the into the equation, but I also want to make sure that those places that are bricks and mortar places that people can visit and touch and feel have something unique. That's not just like he was once a place where this person lived. And you're looking at a vacant piece of land.

00:56:11.400

Ennis Davis, Chair: And right now that's the top Twenty-seven.

00:56:12.490

Rahman Johnson, Committee Member: okay.

00:56:20.300

Ennis Davis, Chair: Once you get under the twenty seven then we start we start getting to where where things used to be vacant lots and things like that.

00:56:21.810

Rahman Johnson: Okay.

00:56:38.609

Ju'Coby Pittman: I just have one more thing to say in that. Maybe we've discussed this, and i'm not sure if we have.

But I understand that there is a an RFP that has come out regarding re-connecting underserved areas that were interrupted by highways, and that may...

00:56:42.467

Ennis Davis, Chair: there was a grant process.

00:56:45.550

Ju'Coby Pittman: Okay, So that would be something if we're talking about cost to make sure, we inclusive of all of the historical areas that we would like, and that we can make sure. Maybe, you know, do a first pass of the list. But most of these historical sites are on main corridors and the gateways of LaVilla so we all know that it's going to cost, and maybe i'm not sure if it goes as far as Sugarhill or not. But LaVilla from what I understand at one time, when all they way to AWU at one time. So but I think it's an opportunity, one a platform we definitely need to celebrate for economic development and celebration as a part of the whole Jacksonville community, because LaVilla was a town by itself.

00:57:48.260

Tim Gilmore, Committee Member: Through the Chair. Also, it's just a question, really, maybe something to discuss. I understand that prioritization of places that exist, of course, is there? I don't know any room for looking at some of these sites in blue that have that people would widely recognize as having national significance. I mean we've got Ray Charles on here, you know. Weems, especially after seeing um Malcolm's you know. Presentation I don't know if he is considered to have national significance but probably should. He does? Okay good. And even, you know, I've got the hotel Le Dream on here that's where one of the most famous short stories American short stories was written. So I'm not necessarily suggesting anything but I'm curious as to what kind of discussion you might have about that or how close to the green the blue can be prioritized.

00:58:58.680

Ennis Davis, Chair: Yes I can kind of talk a little bit more about the gateway process because it's another area where some of these things can be memorialized. But we're not going to talk the gateway process today. And let me tell you why. So although we're supposed to give guidance to the DIA on the gateway process, there are a number of things that are happening in LaVilla that this committee still doesn't have the clear picture one. So you know. Take the Ritz Pocket Park for example. That was one of the gateways. People have been working on something at the Ritz Pocket Park without any. Have any of you seen that? So before we can provide a clear consensus and guidance to the DIA, we need to see that stuff we better understand and ask questions about. So we've requested that parks come out, and that Dupont come out and give a presentation on some of the initiatives that they're working on within the DIA they weren't able to do it this meeting, but they will be present at the next meeting. So we kind of table the the gateway conversation, so we can better understand what they're working on as well. And and once we have a a clear picture of everything that's kind of going on in LaVilla, then we can provide some guidance.

01:00:07.330

Tim Gilmore, Committee Member: Okay thanks thank you.

01:00:10.760

Thomas Waters, Committee Member: Mr. Chairman, I'd like to just make a statement to everyone here. I think that we have an opportunity to provide an unlimited information through the markers by installing QR codes on the markers so that anyone with a smartphone can scan the QR code and it can link them to umpteen histories of what was there who was there. Show you videos as well as well as audio of everything that we would like any kind of content that would like to include in that area. So I just want to say that this has been done before in other areas that have been mentioned. No one should fear that the budget would limit us. As to how much we can document and memorialize because the QR code is the way to do it and its very economical.

01:01:15.520

Lloyd Washington, Committee Member: To the Chair, We have the twenty-seven markers here so far I think they should be given priority because they're there. I've mentioned it earlier I've seen a lot of empty lots, and I don't think we need to do the same thing all over again and have empty lots to show. I agree with you you can use QR

codes, which we'll expand all that but a budget we're going to truly have to put in and think about the budget. something that we just cannot be sitting in the middle of the room, and everybody look around it. You're talking about three entry ways, and that's gonna be priority. Whatever is left out of the total budget we're going to have to put into these markers. But what i'm saying is, we cannot forget about the budget. I think we need to prioritize the first 27.

01:02:20.180

Ju'Coby Pittman: I would I totally agree with you because I think we started out when we first came together based on these 12 at first, and then since then we've grown, which is a good thing because some of these markers have been left behind. But now, we know where they are of course there's a couple more but I'm just excited. I hope funding doesn't keep us, because there's always an opportunity especially celebrating African American history. There's a whole lot of money coming down for opportunities, so I think we work on the first half. Maybe we do a implementation plan based on what we've discovered so far, and you know, I think it's important also so highlight the ones that are currently here that still has a space in a space in LaVilla. So.

01:03:32.490

Gerry Urso, Committee Member: I move that we go forward with the first 27.

01:03:36.290

Ennis Davis, Chair: I have a motion on the table to move forward.

01:03:45.860

Thomas Waters, Committee Member: Second

01:04:05.870

Ennis Davis, Chair: We have a second. So that motion is by Mr. Urso and seconded by Mr. Waters. All those in favor say aye.

All members said aye.

01:04:05.870

Ennis Davis, Chair: All those opposed say nay.

No nays.

01:04:21.690

Ennis Davis, Chair: so we have a motion that has passed to move these top 27 forward in terms of direction to the DIA staff. I also have a note here we are going to have to do a revote on the call to artists and basically the legal technology of it. You want to explain it.

01:04:23.270

Sondra Fetner, DIA: Hi Sondra Fetner, DIA. Through the chair. Just a legal issue with Mr. Johnson making the motion for remote on zoom. We actually need someone present to make that motion just so that it holds, and we don't have any issues moving down the line from us. So it's just simple. Someone else make a motion

01:04:24.001

Thomas Waters, Committee Member: I motion to forward with Mr. Jackson taking the charge.

01:04:24.678

Ennis Davis, Chair: So we have a motion by Mr. Waters and a second by Mr. Greenhill. All those in favor say aye.

Committee members said aye

01:04:59.610

Ennis Davis, Chair: All those opposed say nay.

No nays.

01:05:02.789

Ennis Davis, Chair: all right, so that motion has been approved.

01:05:02.800

Adrian Swanigan, Committee Member: I would like to just add one thing in a regard to us looking at the budget. It goes back to what the chair said, the transparency component. Based on me looking at the first minute meeting. The first minutes from the first meeting we were charged with, given the DIA direction on the eight hundred then some odd one thousand dollars budget. So at the end of the day, as the committee chair said, I think a lot of the transparency around projects that are in the works and things that other people have made suggestions around how gateways should be handled. I think it's just a call. We should have a little more transparency, and as a committee ask the entities to provide transparency around the budget, the dollar amount that we were charged as a committee to give the DIA direction on how it would be allocated. For what projects will be allocated for.

01:06:07.520

Ennis Davis, Chair: Thank you. All right, so we are down to our next agenda item this is the FDOT presentation. If you recall at our last meeting, I mentioned there is that FDOT is the Florida Department of Transportation for those you may who may not know. Interstate ninety-five an express way that we all know was built right through the neighborhood, and took a lot the life blood out of the neighborhood is reaching a time where its going to be obsolete and additional work is being proposed to re-build and reconstruct interstate ninety-five through our area. So with that being said as the DIA has tasked us to look at a gateways which we have to take at the next meeting. Interstate ninety five is our big gateway, so we're two hundred thousand cars a day on interstate 95 entering interstate 95 or entering downtown from interstate 95 on State and Union or Monroe or Adams and Bay. So we have an DOT representative here to give us an overview of that project, and he's gonna be here to take a few questions from the committee as well, and to help us as we move forward in our process to determine what type of guidance to provide DIA.

01:07:47.280

Tyler Klemm, FDOT Representatative: Good afternoon, everyone. My name is Tyler Clemm, with the Florida Department of Transportation in our Park Lake City District Office. And so, yeah, just here today, to give a brief overview of what we are proposing for I-95, as we can see on this first slide here. Between I95 and Beaver Street. So just on that first slide. But here's just a visual show you again. We're starting at I10 interchange with I ten, and then just north of Beaver Street are the project limits. So on the next slide. So it's the purpose and needs slide. I mean every project has a has a defined purpose and need, so as you can see on here, and you saw on the first line as well the bridge over Myrtle Avenue. That is a It's an old bridge built in 1995. So it's it's been a while, and it Ah, it needs to be replaced so that's that's what's actually giving rise to the I-95 project. I don't know why it's called I 95 widening project. It is. But this is really what is, you know, giving birth to what we're doing on I-95 and we'll get into this more. But because the the deck is not in good shape the bridge deck on I-95 or a myrtle avenue that needs to be shut down, and it needs to be replaced. So, in order to handle all that traffic that is traveling over the myrtle avenue bridge we're going to need to widen to that side in order to accommodate that traffic. The deck is in bad shape. But um, please note the art structure, which is extremely significant. That's that's in good shape. That's that's going to remain intact. There's there's nothing changing there. So it really is just about replacing the deck, so we can keep the bridge operational for many years from the future. The next slide, please. So just to just a general overview of the kind of time frame. It's where we are in the process. So we're in the PD&E study phase right now. So what that stands for is project, development and environment. And we've actually kind of started with this design phase They're kind of going concurrently right now, then, some future project phases, as you can see there, and let me explain our at FDOT fiscal year. That's from July the first of July the thirtieth. That gives you kind of an idea when I have those those years up there, and what we're talking about so as far as right of way goes there's actually one ah permanent right of away parcel acquisition that we're looking at right now. It's a very small, really just a a sliver take that's kind of what we call it. It's really just about one foot wide, but that's really all we're looking at right now and then, as far as construction goes, which I know everyone's definitely interested in. So this project is funded for the 2025-2026 six fiscal year. So uh, based on that, I mean, if it'll probably be 2029, before the project is is actually done. on the next some this I've already mentioned just talking about the main goals of the project again. It really can't be emphasized enough. I mean. You see, in the first poll. It it's it's really about replacing the the bridge deck over over Myrtle Ave. but some kind of secondary goals that there, because we have



to widen I-95 to handle the traffic that we diverted off the bridge. There's going to be widening by one to two lanes in each direction, and it just kind of depends where you're at that will provide a benefit as well, because that all that widening is is for that bridge replacement that I think is going to stay up the projects, it will be added, capacity. I do want to say all access will be maintained. And then in a couple of their notes on there we are looking to accommodate local projects, such as the Emerald Trail, the McCoys Creek Restoration. And then I mentioned the right of way acquisition is just one very small take and we'll see that on some of the images on the following slides. This is not very easy to see, but we'll have some slides after this that kind of provide some blow ups and zoom in on different areas. So you can get a little better idea. I don't know what I'm proposing, so I just want to show you an overview slide of the area we're talking about again. See the begin project note there starts at I10, and then goes just to a little bit north of Beaver St. And then on the next slide, again just kind of walking south to north, looking at different portions of the project. This is really just to show the McCoys crossing, and then also you can see it on the right side of that image. It's a little bit difficult to see but on the southbank so you're kind of looking at towards the right side of the screen, About halfway down there is a little kind of yellow line that goes along the southbound between Dennis St. and Harper St. so that's where the right of way take is being proposed as of right now. and then on the on the next slide as we keep going north again. Really the centerpiece of the project, it's all the the Myrtle Ave bridge and we're highlighting this area again. It's basically says, I know what I've already said. The that can be replaced, and then both north and southbound on those those outer roads collect our distributor roads or CD Roads on the other northbound side will be a restriping to provide those additional lanes and on the south bound actual widening to provide the additional lanes. So what we have here is probably the the image of most interest. This is where you really get down to entrances and exits and kind of go over what is changing here. So really the place to start and going over this is kind of hard to see, but the current southbound exit to Church Street we are proposing to close that there's some red Xs on there, and that's really because of an operational safety concern with traffic from the Kings Road State Street contend with traffic that's trying to get off the southbound um on the Church Street. So yeah, I'll propose them to close that. But I mentioned before, You know, we are planning to maintain all access. So in order to still provide a southbound exit to Church Street we're kind of building a new network of routes in the middle there, basically just a little service road. So if you, if you want to, get off southbound to get on to Church Street and what we're proposing here is you still take that left-hand exit to Union Street still continue south to Beaver street, like you would today. But then we're proposing a new service road that will then connect you down to Church Street. And you can see also here there's a couple. Um, Okay, that's That's the bottom point. The couple of top sites for the back to the back to Church Street, so that pretty much covers Talk about Church Street. So Beaver Street you can kind of see the the roundabout there at Beaver street. So the reason that's being proposed is right now there, I mean, there's really no intersection there, and while the ramp does connect from Union Street down to Beaver Street, by developing that new service road that takes you down to church, you need some sort of intersection control in that location so that's what we're proposing the roundabout. And so the roundabout is going to affect a little bit how you access 95. So if you were to want to go If you want to go southbound. If you're on Beaver street, and you want to go south on 95 right now you have that left-hand entrance. But if you're going to do what we're proposing, here is you would take that service road down the Church Street, and you cut across Church street, and you'd actually end up going under the bridge and then coming around, and actually exist or I'm sorry enter on 95 southbound on the right side, which is a more desirable scenario any time to have a right hand entrance than a left hand. one of the thing that's yeah, actually, it's not a bullet for this, but on the northbound side, heading right on the screen, right now there's no direct access to Beaver street you would get off at Union street and then take Lee street down. But we are proposing to turn that into a loop ramp. So essentially you get off of that Union Street exit, you take that loop, and that will take you directly on to Beaver Street so that connectivity to Beaver Street is improved in this scenario. And then one other item, continuing to look at that northbound side, the entrance of 195 northbound while it would still be a left-hand entrance, like you have now it's it's going to be moved north a little bit with this design, which will be advantageous if it separates it from that northbound entrance that's coming from Adams Street. So just a couple of other points here. we are still evaluating which bridges will be widened, and which will be replaced so it's not really shown here with the color coding, as you can see the Adams Street bridges is one that currently we're proposing to replace the others will just be widened. But again, this is under that evaluation still and that covers that so we'll go ahead and go on to the next. I know one thing that the committee is interested in is aesthetics. And so unfortunately I don't really have a lot of details to provide at this time, but rest assured aesthetics are planning for this for corridor. they will be incorporated into this project's aesthetic details. So again,

I don't have the details of what that is today, but as the project progresses we'll have meetings, there'll be opportunities for your input on you know what those, what those features might look like. So that's aesthetics. So now the next slide I just want to mention a couple things. I said before in the Project Development and Environment phase the PD&E study phase. So we have been following the National Environmental Policy Act or NEPA. Couple of other notes, as part of our assessment of cultural resources in the area that per our our evaluation, our investigation we determined that it would not here there would be any adverse effects to any historic properties in the area, and the State historic preservation Officer or SHPO did concur with that. And then one other note there regarding noise walls or sound walls. So at this phase the PD&E we don't make that final determination of whether there will be any noise walls or sound walls. But we do make recommendations for the design phase the project. And at this time we're not recommending that in the design phase we evaluate noise walls. So I did want to mention that. The next slide is about community engagement. I know that's another another topic that you're very interested in. How can you stay involved? How can you give input? One thing I do want to say it's not on here but we did have just an informational kickoff meeting for this project about I guess it was about a month ago beginning of August. We had an in-person version and a virtual version where people were allowed to or able to come out to our urban office here in Jacksonville and look at project exhibits and see a presentation. So we have already had some public involvement. But as you see on that bullet point there we are looking to have a public hearing for this project later this calendar here. It'll probably be early part of December somewhere around there, and that website there I do want to add it says [nflroad.com](http://nflroad.com) if you put slash I-95 that will make it easier for you to find the actual project website. That [nflroads.com](http://nflroads.com) is our DOT website for people to find information about our projects, but it can't be a little tricky to navigate. So yeah, you can slash I-95 it'll gonna make it a little easier for you. One great way to provide your input is to contact me directly. I'm the project manager for the project and my email address and my phone number are there. Feel free to contact me you know any questions any input if you'd like to be put on the mailing list and stay up to date you can do that as well. And so I think there's one more item to share. Another thing we want to mention I know the committee was interested in opportunities for local contractors to businesses to be involved. And so at FDOT the name of our program is the disadvantaged business Enterprise program or DBE program, and that will be in place for this project. It's intended to, as we see there no equal opportunity on all our gut contracts. So um i'm not very familiar with the the as you see there, promote equal opportunity on all our DOT contracts. So I'm not very familiar with the JSEB program, but from my understanding it's comparable to what the city Jacksonville has. So, that's what we have. So yeah appreciate everyone's time in letting me give just a quick overview in what we're proposing for I95.

01:23:36.930

Ennis Davis, Chair: thank you for the presentation. It's just gonna open up and let the committee ask questions.

01:23:49.600

Thomas Waters, Committee Member: Through the chair, I have a couple of questions pertaining to the PD&E and as it pertain to LaVilla. You mentioned the Emerald Trail and McCoys Creek. Right now the bridge that crosses at this point has some impact with design considerations for the McCoys Creek in the Emerald Trail. I know that you've taken into consideration of what they're wanting to do with access beyond anything to the west of I10/I95. When it comes to LaVilla, there's a creek that is, I believe it's from I-95 where you get off on the west side of 95, where you turn behind Shiloh, off of Church Street, and you end up on Forsyth Street, I believe, in front of the of the JTA Bus terminal block over. There's a creek that has been cut off, and it's also tied into the viaduct. If you're on Myrtle avenue to go under the railroad tracks. The way that area was reconfigured that creek extended all of that was LaVilla but that creek extended from what we call the west side of I-95 today, to the east side over to where the new JTA station is and over by the old railroad station. Will that be restored? And will that be a part of the aesthetic improvement to allow for some type of water feature, some type of entrance? And what are the discussed water features, aesthetic improvements entering downtown that you're currently considering?

01:25:45.710

Tyler Klemm, FDOT Representative: Yeah, so as far as kind of the first question about the the creek restoration, I mean, that's really not something we've looked at. And then water features, aesthetics again we, unfortunately I don't have any details. It's just it's we're not really at that point of the project yet we're kind of ironing those things out are those may be features that could be incorporated to the project. But yeah, and unfortunately, we just

really don't have the details and specifics today of what what it will look like but like I said previously the aesthetics are are definitely on our radar, and we will be incorporating them to this project.

01:26:41.500

Thomas Waters, Committee Member: and also you mentioned noise walls. I actually lived a few blocks from when I when I live at Springfield, and I constantly had to pressure wash my house because the siding on a monthly basis would be covered with sut from the cars that go by on I-95. I would believe that people are breathing in all of those particulates from internal combustion engines. Are you planning on I know you're probably not going to put in noise walls in that stretch, because there perhaps no active neighborhoods that are impacted by the expansion, but are you doing any type of landscaping with trees and that type of thing to take into some of the carbon the particulates that are being produced along 95?

01:27:35.470

Tyler Klemm, FDOT Representative: Yeah. So that's I mean that's kind of it goes in a hand with the aesthetics. The landscape. There will be landscaping as part of this project as well. So i'm sure there will be opportunities for for input on um what will be provided.

01:27:35.470

Thomas Waters, Committee Member: but your overall design will you be doing any type of landscaping to mitigate noise as well as particulates from the combustion for an even the businesses that are there. Everybody has to breath air but but is there, as it pertains to the environment any type of design consideration at this time, or you haven't gotten to that point yet?

01:28:15.910

Tyler Klemm, FDOT Representative: Yeah, I understand that yeah environmental benefits obviously, but it's obviously that's that's really not part of the equation at this juncture.

01:28:25.590

Thomas Waters, Committee Member: Okay

01:28:32.920

Ennis Davis, Chair: So one thing I want to mention is because they are in the PD&E phase, and we're talking about gateways and things that nature. This is now going to where we start getting integrated with them so you can actually help them make some of those changes as opposed to them telling us. Also going back to the heritage trail map, those little blue dots that kind of hit that area, there's direction that can be taken through their particular project. some of the things that they may be working on, that we can help provide them on the same token Groundwork Jax and whoever else as different routes take place. Anybody else have any comments or questions for Tyler? Thank you Tyler.

01:29:30.380

Tyler Klemm, FDOT Representative: Of course

01:29:35.270

Ennis Davis, Chair: we have one from Ms. Boyer.

01:29:44.050

Lori Boyer, DIA CEO: Can you move the slides back to the one, go back in that package a bit. I want the committee to take note of one particular design feature that it may not have been as apparent, Keep going, going, getting warm. So you're all the way back in the beginning now right? Okay are you advancing forward? What i'm looking for is the roundabout in the center? I don't. You can see it there a little bit if I zoom in. Maybe on the picture. There you go. So two points that I wanted to share with the committee. When when we were talking about gateway locations and the gateway locations that had been identified in the original LaVilla study. Those were on city streets, and those were i'm going to say they're north south, but kind of not directly north south, but for our purposes let's think about that. And I think one of the things that the committee brought out that was a really valid point is that we should look at East-west also gateways and the east-west gateways on this side are primarily the interstate entrances and exists. So look at where all those entrances and exit ramps are, and to the chairs point.

This is the time to engage with FDOT about what you'd like to see as a gateway in those locations, but I think I may have mentioned in a conversation. At least I know I had talked to chair about it, but this new roundabout that is being proposed between between the two lanes and the Interstate potentially creates a really interesting locational opportunity in the middle of it to do something, so I wanted you to just observe that piece there, and think about it, and how you might see that being used. But I think that was kind of the most interesting design potential location for you all. That was it.

01:31:52.580

Ennis Davis, Chair: Thank you. All right. So what i'm gonna do now...

01:31:52.876

Ju'Coby Pittman: I just have a one comment. So I know Ms. Boyer know this about me regarding the JSEB programs and I just want to be clear that where there is an opportunity whether it's through the city of Jacksonville or other municipalities through JTA, JEA to make sure that small businesses are included, and not just saying we try. Just want to make sure that that is intentionally done, because there are plenty of contractors that are here, but may not be at the table to know about these opportunities. Thank you.

01:32:49.890

Ennis Davis, Chair: For those who may not know about the opportunities. What's the best way for them to know? This is about the DPE program this is a one hundred and seventy million dollars project. So there may be a lot of businesses in the area just don't know.

01:33:15.740

Michael Brock, FDOT Representative: I'm Michael Brock. I work at DOT as a Project Development Environmentalist. So for DOT projects we advertise all of our contracts on our website. But everything's advertisable in advance. A lot of times we have meetings beforehand to talking the the main contractor or the main consultant so that's probably the best way to know. It's just either call or reach out, or look up on our website what projects or opportunities are there. At least for DOT projects.

01:33:57.280

Council Member Ju'Coby Pittman: and when would that be has it already started? Or?

01:34:11.250

Michael Brock, FDOT Representative: So for this project in particular, the PD&E and the design contracts have already been awarded. The contractor one that'll be, this is a design-build project, so that will be advertised probably in closer to 25 it sounds like typically our design-build is about one year long.

01:34:21.810

Ju'Coby Pittman: I know in some projects that you know at least a year in advance right. And I think there's different ways that we can get that out, because maybe you know a lot of the contractors that are minority contractors may not..I know you get the same ones all the time but if you are interested in making sure you got new ones, that we may maybe to work with certain departments and organizations to get the word out. Cause not a lot of them are looking at the website.

01:35:10.290

Michael Brock, FDOT Representative: So in that falls within our professional services unit they're the ones that set up all the public meetings for that and send out the actual advertisements. So they're great one, especially if you have certain contractors that do specific things. You know they they'll have to partner with someone else to do the rest of the work. Those are the types of larger contractors [inaudible sound].

01:35:43.780

Ju'Coby Pittman: I'll circle back. Thank you.

01:35:50.490

Ennis Davis, Chair: All right, So we are we are coming up on 3:30 So before our close the meeting out, just want to see if there are any additional comments from the committee.

01:36:27.510

Gerry Urso, Committee Member: I've located the document you know how I was looking for addresses for the markers. So there's some evidence that [inaudible sound] might have actually a resident and not just visited with James Weldon Johnson. Was it 8 weeks Adonnica we thought? Originally didn't we think he visited for just an 8 week period or something? He's showing up on our rolls from 1900 to 1902. It's possible so if anyone on this committee does research and could give me a hand with that. And if it's spelled with a W or a U it's the same person.

01:36:40.400

Adonnica Toler, Committee Member: I know that his wife worked with [inaudible sound], so that's maybe be connected so...

01:36:49.560

Gerry Urso, Committee Member: It would be a nice time for us to see if he, if he's one of our residents.

01:37:09.830

Thomas Waters, Committee Member: Just based on what brother Urso just said, also forgot to mention that Hank Aaron also resided in LaVilla for a while so there's some information if you want to tie. In fact, he met his wife while he was living in LaVilla. If no one knows that I have someone who has that information that can provide it.

01:37:36.250

Ennis Davis, Chair: alright, well in the spirit of not holding you Friday it is 3:30 so I'm going to end the meeting the next meeting will be Friday October 7 look out for emails we'll work with staff on that.

**TAB IV**  
**OCTOBER 7, 2022, LAVILLA HERITAGE TRAIL & GATEWAYS**  
**COMMITTEE MINUTES APPROVAL**



**LaVilla Heritage Trail & Gateways Committee Hybrid Meeting  
Friday, October 7, 2022 – 2:00 p.m.**

**LaVilla Heritage Trail & Gateways Committee Hybrid Meeting  
Draft - *MEETING MINUTES***

**Committee Members (CMs) in Attendance:** Ennis Davis, Chair; Thomas Waters; Mitch Hemann; Rahman Johnson; Genaro Urso; Lloyd Washington; Shawana Brooks (via Zoom); Carol Alexander (late arrival); Adrian Swanigan (late arrival); Mamie Davis (late arrival)

**Committee Members Excused:** Ayesha Covington; Tim Gilmore; Suzanne Pickett; Rodney Hurst; Marsha Phelts; Adonnica Toler; and Larry Gwyn/Allen Marshal/George Greenhill

**DIA Staff Present:** Lori Boyer, Chief Executive Officer; Guy Parola, Operations Manager; Ina Mezini, Marketing and Communications Specialist; Xzavier Chisholm, Administrative Assistant; and Antonio Posey, Project Manager

**Office of General Counsel:**

**Also in attendance:** Ju’Coby Pittman, Clara White Mission; Daryl Joseph, COJ Parks Department; Jill Enz, COJ Parks Department; and Sondra Fetner, Esq., Jessie Ball duPont Fund

**I. CALL TO ORDER**

The LaVilla Heritage Trail & Gateways Committee meeting of October 7, 2022, was called to order at 2:13 p.m. by Chairman Davis. Mr. Davis noted that quorum was not yet met but additional committee members would be arriving shortly to meet quorum in time for voting matters. Committee members in attendance introduced themselves and the organizations they represented.

Chairman Davis acknowledged the individuals attending virtually.

**II. PUBLIC COMMENTS**

*The following persons made in-person public comments, made public comments virtually through Zoom, or provided comments that were read into the record by DIA Staff. Note: the subject matter of the comment(s) indicated to the right of each person:*

Blake Harper	Informed the Committee on Springfield Park and its dilapidated condition. He was unsure if this was the right place to bring the issue up but thought it pertinent as it’s an environmental hazard.
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*Chairman Davis thanked Mr. Harper for his comment and stated that Springfield is outside of the Committee’s jurisdiction but that the topic was an important one.*

CM Waters stated that the boundary of LaVilla and as such the boundary of the area with which the Committee is tasked with are clearly defined as therefore the Committee does not have jurisdiction to provide guidance regarding Mr. Blake's public comment.

Daryl Joseph, COJ Parks Department stated that he can meet with Mr. Blake at the park to discuss his concerns as some of his statement was incorrect, but he would be able to meet with Mr. Blake at the park provide the details on-site.

Having called for additional public comments and after receiving none, Chairman Davis closed the public comment and asked if the committee members had any additional comments before he moved forward with the agenda items.

CM Rahman stated that during the last meeting there was an issue with him making a motion virtually. The motion passed, but later in the meeting DIA staff asked for the motion to be remade by a CM in-person to comply with Sunshine Law. CM Rahman stated in the past, City Council used virtual telecommunications to vote virtually, and he was unaware of any rules that would prevent him from doing so. He asked for additional information from DIA staff in writing so that committee can understand the appropriate process moving forward.

Lori Boyer responded to CM Rahman's comments and stated that DIA Staff can request a formal opinion from the Office of General Counsel on the matter. She explained that as it relates to City Council using virtual telecommunications to allow virtual voting, this was done during an executive order issued by the Governor to allow government bodies to vote electronically without an in-person quorum. The executive order expired about one year ago, and now City Council and other government bodies must be present in-person to vote. Hybrid meetings can still occur, and members can still provide their feedback virtually, but cannot vote virtually.

CM Rahman responded that he would like to get the opinion from the Office of General Counsel so that the Committee understands the appropriate process regarding quorum, motion, and voting.

CM Waters suggested that the Committee go through the process of validating the motion in question.

Chairman Davis responded that the motion was validated during the last meeting. He asked that DIA staff get a formal opinion for the Committee.

### **III. COJ PARKS DEPARTMENT & JESSIE BALL DUPONT FUND PRESENTATION (Informational Only) – DARYL JOSEPH, JILL ENZ, AND SONDR A FETNER**

Chairman Davis explained that the presentation would providing additional information that could impact the Committee's decision as to where the LaVilla gateway sites should be.

Daryl Joseph began the presentation by summarizing the outline of the presentation and asked that CM Lloyd Washington provide a brief overview of how the City got to this point.



CM Washington explained how he came to know of the Johnson Brothers' legacy, in particular John Rosamond Johnson, and how this knowledge motivated him to work with the City on the design of Lift Ev'ry Voice and Sing Park.

Daryl Joseph commented that summer of 2023 is when the Lift Ev'ry Voice and Sing Park is expected to be complete.

Jill Enz presented on the background and process of how the City worked with the Walter Hood team on the design of the Lift Ev'ry Voice and Sing Park and the research done by the Walter Hood team.

Daryl Joseph presented on the design of Lift Ev'ry Voice and Sing Park and the community engagement process that took place throughout the project timeline. He presented the latest renderings of the park.

Sondra Fetner presented on the Jessie Ball duPont Fund's role in LaVilla, including stakeholder engagement and fundraising for both the Lift Ev'ry Voice and Sing Park as well as the Ritz Pocket Park. She provided a summary of the additional concepts created by Walter Hood, none of which are in motion, but concepts only that Walter Hood created because he was very inspired during his research on LaVilla.

Chairman Davis asked to confirm that the two active projects are Lift Ev'ry Voice and Sing Park and Ritz Pocket Park, and the rest of Walter Hood's ideas are concept only.

Sondra Fetner confirmed Chairman Davis's statement.

CM Waters asked if it's possible to work with the City's Public Works department to take the existing street signs in LaVilla and add the former street names somewhere on the sign to pay homage to what was previously there.

Sondra Fetner responded that it's a great idea and she will look into it.

Daryl Joseph commented that they can follow up with Public Works, but a recommendation from the Committee to do so would be great to help with on this matter.

CM Swanigan commented that instead of only memorializing the community, what can organizations like the Jessie Ball duPont Fund and others involved in LaVilla do to put the community back in service.

Sondra Fetner stated that the Jessie Ball duPont Fund is working to engagement the community on various activation efforts for LaVilla.

CM Swanigan responded that he's not referring to activation but instead revitalizing the community and bringing businesses back to the community.

CM Waters stated that the Committee could consider making LaVilla a community redevelopment area to incentivize development.

Chairman Davis responded that Downtown as a whole is a community redevelopment area.

Daryl Joseph stated that there's several examples of how parks spark economic development and can be a catalyst to what CM Swanigan stated.

CM Swanigan responded that we should not memorialize the existing sites, like Genovars Hall, but instead bringing them back to life.

Daryl Joseph opened the floor for questions from the committee.

Chairman Davis asked again to confirm the difference between the active, real projects, and the conceptual only projects.

Daryl Joseph confirmed that the Lift Ev'ry Voice and Sing Park and Ritz Pocket Park are the two active, real projects and everything else is conceptual, but that the Colored Waiting Room is a project identified in the capital improvement plan.

Chairman Davis asked what is the likelihood that the Walter Hood concepts mentioned will actually come to fruition and what happens if the community is not in favor of the concepts.

Daryl Joseph responded that if the community is not happy with the concepts, the concepts don't move forward. Parks will work with City Council to make sure the concepts go through the community for feedback and approval before moving forward.

Chairman Davis responded by saying he wants the committee to be aware of what projects are real and what are concepts only so they can be properly informed as they're assessing gateway locations but also so that they can provide their feedback on concepts they like or don't like before the concepts move forward.

CM Swanigan expressed concern of the committee not being informed on the colored waiting room being in the capital improvement plan or the shotgun houses being restored and asked that they be made aware of the capital improvement plan process. He shared his thoughts on the colored waiting room concept and stated that he is not in favor of the concept and wants to make sure the committee is able to provide feedback on it.

Lori Boyer commented that the Committee's work on the heritage trail replaces any concepts suggested by Walter Hood as well as the previous suggestion in the LaVilla Strategy Plan. She continued to explain that as it related to the shotgun houses, they were funded years ago prior to the Committee being formed. She explained the capital improvement plan process and clarified that while the colored waiting room is in the capital improvement plan it's in an unfunded category in the beyond five years section. She encouraged the committee to communicate with their City Council members on what they do and do not want to see in the capital improvement plan.

Ju'Coby Pittman stated that in previous efforts, the community felt like they didn't have a voice which is why the Committee was formed to be able to provide their input and have a voice in the process.

CM Urso echoed CM Swanigan's comment regarding opposing the colored waiting room concept. He stated that it could be memorialized in a museum but not recreate it.

Daryl Joseph noted the feedback stating that the concepts did what they were meant to do which is spark feedback on what the community does and does not want to see. He summarized the presentation, and thanked the committee for their time.

#### **IV. LAVILLA GATEWAY ENTRY SITES – CHAIRMAN DAVIS**

Chairman Davis gave a presentation on proposed LaVilla neighborhood gateway locations and examples of how other cities have gone gateways.

Chairman Davis asked if the committee is okay with the existing gateway location sites and opened the floor for comments from the committee.

CM Urso asked to move the Broad and Union gateway to Jefferson and Union and suggested the committee considering having themes for each gateway as it relates to various aspects of LaVilla's history.

CM Swanigan stated that the gateway site numbered one near the Ritz Pocket Park could be expanded to include Davis and Union Street one block away because it's a high-traffic volume area and FDOT will be updating that exit ramp off 95 that flows into downtown. Monroe Street is also another opportunity for a gateway near a high-traffic area.

CM Rahman referenced a gateway example Chairman Davis provided that could also work with CM Swanigan's suggestion of expanding the Ritz Pocket Park gateway site to Union Street.

Ju'Coby Pittman shared her support for CM Swanigan and CM Rahman's comments.

CM Swanigan referenced the potential of some of the streets in LaVilla being converted back to two-way streets and how this could impact the gateways.

Chairman Davis paused the discussion and noted that the meeting time had reach 3:30 and stated that the gateway entry site vote that was supposed to occur today will occur at the next Committee meeting to allow time for additional comments and feedback if desired. He stated that he would work with DIA Staff to identify whether the Committee will meet next in November or December.

CM Urso asked what the committee was doing to bring the Jewish community in the Committee's discussion.

Chairman Davis explained the process of how the Committee was formed and how members were selected to represent the community. He stated that individual Committee members can meet with the Jewish community or other individuals they deem necessary if desired and bring that feedback and input back to the Committee.

CM Rahman echoed Chairman Davis's statement.

**V. ADJOURNMENT**

Chairman Davis adjourned the meeting at 3:36 p.m.

*The written minutes for this meeting are only an overview of what was discussed. For verbatim comments of this meeting, a recording is available upon request. Please contact Ina Mezini at Rmezini@coj.net to acquire a recording of the meeting.*

**TAB V**  
**LAVILLA LOGO PRESENTATION**



## DOWNTOWN INVESTMENT AUTHORITY

117 West Duval Street #310, Jacksonville, Florida 32202  
(904) 255-5302 | <https://dia.coj.net/>

### MEMORANDUM

**To:** LaVilla Heritage Trail and Gateways Committee

**From:** Ina Mezini, DIA Strategic Initiatives Coordinator

**Date:** November 23, 2022

**RE:** LaVilla Logo Call to Artist

The LaVilla logo call to artist opened on Monday, October 17 and closed on Monday, November 14. Mr. Jackson promoted via presentations to the Ritz Theatre and Museum, the University of North Florida, and Florida State College at Jacksonville. The call to artist was also promoted via [Cre8Jax social media](#).

Mr. Jackson received 10 submissions. Of those submissions, Mr. Jackson selected three (3) finalists: Ashley Feagons, Trey McCloud, and Joshua Wessolowski. On the following pages you'll find the call to artist guidelines and the finalists' submissions.

On December 2<sup>nd</sup>, Mr. Jackson will present to the LaVilla Heritage Trail and Gateways Committee ("Committee") and provide a summary of the call to artist process, explain his reasoning for selecting the three (3) finalists, and answer any questions the Committee may have. The Committee will make the final vote on the design they recommend the DIA use as the official logo for the LaVilla neighborhood.

#### Attachments:

- LaVilla logo call to artist guidelines
- Option 1: Submission by Ashley Feagons
- Option 2: Submission by Trey McCloud
- Option 3: Submission by Joshua Wessolowski

## **CALL TO ARTIST FOR LAVILLA LOGO DESIGN**

The LaVilla Heritage Trail and Gateways Committee invites you to submit one original artwork to be used as the official logo for the LaVilla neighborhood. The chosen design will be used on anything from official paper documents, banners for light fixtures, metal cutouts for heritage markers and more. Your logo will become a beacon to the revitalization of this historic community.

### **About LaVilla**

LaVilla, also known by many as Uptown, is a historically African American neighborhood and multicultural community that was formerly an independent city. Incorporated in 1866 and settled by Gullah Geechee descendants and USCT veterans, LaVilla was annexed into the city of Jacksonville in 1887. As the city's primary gateway, LaVilla emerged as a nationally known cultural hub for African American music, entertainment, literature, civil rights and economic prosperity by the early 20th century.

The neighborhood was the foundation for what became known as the Great Migration, the southeastern headquarters of the Chitlin Circuit and the location of the first published account of blues singing on a public stage. In addition, the neighborhood is where James Weldon and John Rosamond Johnson created what's known as the African American national anthem "Lift Ev'ry Voice and Sing." It launched the careers of Ray Charles and Ma Rainey, the mother of Blues. Zora Neale Hurston was the lead folklorist of the "negro" section of the Federal Writers Project, which was based in LaVilla during the mid 1930's.

A major civil rights center, the neighborhood is also historically associated with numerous civil rights and business leaders including Eartha White, A. Philip Randolph, A.L. Lewis, Joseph Blodgett, Rutledge Pearson, Dr. Mary McLeod Bethune, Booker T. Washington and Dr. Martin Luther King, Jr. Recognizing and paying homage to its unique story is paramount in on-going efforts to preserve LaVilla's character and culture and sense of place as neighborhood revitalization continues.

## **ELIGIBILITY & REQUIREMENTS**

### **Budget**

The first 20 completed submissions will be compensated \$100 for submission of one design. Completed submissions means artist met all submission requirements included below.

The winner with the final design will be compensated \$2,500. **Each artist will need to fill out the vendor registration with the City to be able to receive payment.** Instructions on how to register as a vendor with the City can be found here: [COJ Vendor Registration.pdf](#)

## Timeline

**OCTOBER 17, 2022:** LaVilla Logo Call to Artist Opens for Submission

**NOVEMBER 14, 2022:** LaVilla Logo Call to Artist Closes (Deadline for Submissions)

**NOVEMBER 21, 2022:** Finalist will be notified via email from Malcolm Jackson

**DECEMBER 2, 2022:** Final design will be announced during December 2nd LaVilla Heritage Trail & Gateways Committee meeting. *The Committee will vote to select the Call to Artist winner. Their vote will serve as a recommendation to the DIA. Finalists are encouraged to attend the December 5th meeting either in-person (City Hall 117 West Duval St. Jacksonville, FL 32202 or virtually). Meeting information will be provided via email when finalists are notified.*

## Submission Requirements

- Artist must submit artist information (i.e. biography, resumé, website link, mission, etc.)
- Artist must submit an artist statement about:
  - What attracts artist to this opportunity
  - Artist's general knowledge of LaVilla
  - How artist's logo design reflects the history of LaVilla
- Design must incorporate the word "LaVilla"
- Logo must be shown in black, but artist may submit 3-5 variations of the logo for colors and backgrounds, if desired.
- Digital logo is preferred but drawn or painted is accepted. Physical works can be mailed or dropped off to City Hall at 117 West Duval Street #310, Jacksonville, FL 32202.
- Digital submissions should be submitted in AI, EPS, high-res JPEG, PNG, and PDF to [MalcJackson@gmail.com](mailto:MalcJackson@gmail.com).
- Submissions must include a signed and notarized [Copyright Assignment Agreement.pdf](#).
- Submissions must be the original work of the Artists/Designer.

## Evaluation criteria

Designs submitted will be judged on being clean/legible, authentic, versatile for multiple uses and materials, and versatile in different directions and orientations.

## Selection Process

Your submission will be evaluated based on the submission requirements and evaluation criteria listed above.

All submissions will be reviewed by Call to Artist curator Malcolm Jackson. Malcolm will identify the finalist and will present the finalist to the LaVilla Heritage Trail & Gateways Committee.

The LaVilla Heritage Trail & Gateways Committee will vote to select the Call to Artist winner. Their vote will serve as a recommendation to the DIA.



### **About Malcolm Jackson – the Call to Artist Curator and Evaluator**

<https://www.malcjax.com/>

Malcolm Jackson is an artist and photographer based in Jacksonville, FL. Malcolm uses photography as a universal language to connect the viewer the realities of life for the common person in the 21st century. He uses street photography as his practice as a way to focus on race, class, identify, community and culture. Malcolm's work has been seen in GQ Magazine, The New York Times, Washington Post, Wall Street Journal, Nike, Netflix, Hulu, ESPN and various international publications. Malcolm's family had deep roots in LaVilla and spent a lot of this childhood in the area at his family's business before the city commended the building along with the rest of the neighborhood.

### **About the LaVilla Heritage Trails & Gateways Committee**

<https://dia.coj.net/Meetings/LaVilla-Heritage-Trail-Gateway-Committee>

The DIA created the LaVilla Heritage Trail and Gateway Committee to advise and direct the DIA staff in implementation of several LaVilla initiatives contemplated by the Downtown plan and funded by DIA. Committee members were selected based on their knowledge or expertise on the heritage, culture, and history of the LaVilla community. The Committee's objectives will include the oversight of the Heritage Trail installation, the LaVilla gateway entrances, and the LaVilla logo and branding effort.

### **Terms and Conditions**

Interested artists are advised that neither the City nor the LaVilla Heritage Trail & Gateways Committee is obliged to select any artist or accept any of the artists' proposals and may reject all proposals.

Each artist is advised, and by the submission of a proposal, agrees that the City will not be responsible for any costs, expenses, losses, damages (including damages for loss of anticipated profit) or liabilities incurred by the artist as a result of or arising out of submitting a proposal, or due to the City's acceptance or non-acceptance of their proposal, or arising out of any contract award not made in accordance with the expressed or implied terms of the artist call.

### **Intellectual Property**

All submissions must include a signed and notarized copyright assignment agreement, which permits the City of Jacksonville to take ownership of the copyright of the artwork submitted from each artist. All artwork submitted will be the property of the City of Jacksonville. The copyright assignment agreement can be viewed and downloaded here: [Copyright Assignment Agreement.pdf](#)

**All submissions and questions will be directed to [MalcJackson@gmail.com](mailto:MalcJackson@gmail.com).**

## OPTION 1

### ASHLEY FEAGANS

#### Artist information

Ashley Feagans is a University of North Florida graduate who is focusing in public health and epidemiology. She holds a master's degree in public health epidemiology. She has worked as a Sanitation and Safety Specialist, Certified Nursing Assistant, and Research Intern for more than 7 years in the healthcare industry. Her areas of interest include geographic information systems, environmental health, global health, and epidemiology. She enjoys being creative in her own time and engages in digital art, design, and 3D modeling.

#### What attracts artist to this opportunity

My interest was sparked by the chance to revitalize LaVilla. When there are events taking place, this area is bold, lively, and energetic; nevertheless, on an average day, it is all but deserted. I now have the opportunity to combine my expertise in public health with my artistic abilities. Public health issues are a significant factor in the area's low population density in LaVilla. Numerous socioeconomic problems, including food deserts, a high cost of living, and homelessness, are well-known to exist in downtown Jacksonville. It is my goal that by creating this logo, others would be motivated to improve the aesthetic and welcomingness of both the city. Volunteering, gardening, and going to events are all ways you can contribute.

#### Artist's general knowledge of LaVilla

I used to work as a certified nursing assistant at the Cathedral Terrace in Lavilla when I first moved to Jacksonville. I met amazing locals who filled me in on both their personal histories and Lavilla's history. LaVilla, also known as Uptown, is a cosmopolitan neighborhood that used to be a separate city. LaVilla, the city's major entry, had developed into a nationally renowned cultural hub for African American music, entertainment, literature, civil rights, and economic development by the early 20th century. My academic research mainly focuses on public health initiatives such as the Emerald trail, a project by GroundWork Jacksonville. My work focused on bringing awareness to the water quality for McCoys Creek that was backfilled with incinerator ash & is part of EPA-mandated hazardous waste cleanup.

View my GIS story map on McCoys Creek here: <https://arcg.is/W0jer1>

#### How artist's logo design reflects the history of LaVilla

This logo draws its inspiration from Lavilla's legendary nightlife. The Ritz theater and museum served as my font's primary sources of inspiration. Because it evokes the feeling of a concert or event, I chose the typeface Reiher Headline Open. The constellations serve as a reminder of Jacksonville's vibrant nightlife. The border was modeled after a tambourine from LaVilla's jazz heritage. All of the urban core areas in downtown were intended to be connected by this emblem. In my ideal world, LaVilla is a secure place where people feel free to party and enjoy music all night long.

**OPTION 1**

**MAIN LOGO**



**LOGO MARK**



**COLORS PALLETE**



**FONTS**

Reiher Headline Open  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Century Schoolbook  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

**MOODBOARD**





LaVilla  
1866

LaVilla  
1866

LaVilla  
1866

LaVilla  
1866

STARS TO  
REPRESENT NIGHT  
LIFE

LaVilla  
1866



FONT INSPIRED BY THE  
RITZ

**OPTION 1**

BORDER INSPIRED BY TAMBOURINE

## OPTION 2

TREY MCCLOUD

**Artist information:** [About | Yertopia](#)

**Artist statement:** All the greats in history have passed through LaVilla or made it their permanent residence at one point or another. As a graphic designer from Jacksonville, FL it would be an honor to help encapsulate the essence of LaVilla in a logo. I remember going to the Ritz as a child and feeling something, yet not understanding that it was energy until I got older. I didn't know much about LaVilla until I did some research to make this logo. My logo design reflects the history of LaVilla because the building in the center symbolizes the iconic Ritz Theater, in appreciation of James Weldon Johnson's "Lift every voice and sing" I've included the first few notes of sheet music in the logo and finally a circle encompassing everything in reference to LaVilla's past as part of the 'Chitlin Circuit.

OPTION 2



# Josh Wessolowski

graphic designer / digital media specialist

## EDUCATION

UNIVERSITY OF NORTH FLORIDA, Jacksonville  
BFA with a concentration in  
Graphic Design & Digital Media  
Fall 2020

## CONTACT

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joshwessolowski@gmail.com

## ABOUT ME

I have an immense passion and love for the arts. With my vast knowledge of Adobe Creative Suite I have successfully executed design, photography and video projects from conception to delivery. I enjoy working with diverse clientele across different industries. In addition, I have gained necessary soft skills working in the service industry.

## SKILL SETS

After Effects • Illustrator • InDesign  
Lightroom • Photography • Photoshop  
Premiere • Protopie • XD

## OPTION 3

## EXPERIENCE

### Guidewell - Florida Blue - Multimedia Specialist (July 2020 - Present)

Developing and executing a broadening number of projects including client and agent-facing products and materials within the EL&D team. Understanding the healthcare industry and the research required to obtain that knowledge through client-facing materials include: animated product videos, job aids, and client based training materials. Working within a smaller team and ensuring that our end products are only achieved through a collective effort.

### Swisher Sweet Cigar Company - Multimedia Specialist (December 2020 - Present) - Contract

Developing, executing, and maintaining a large amount of email marketing campaigns. Build engaging concepts for the large umbrella of Swisher brands and adjacencies. Working with tight deadlines of days and sometimes hours to deliver engaging content for both web and email design, as well as photography and video production. Understanding the guidelines for 8 brands and communicating with different teams within the corporation to distribute content suitable for web and print.

### Folio Weekly Media House - Production Manager (May 2018 - April 2020)

Managed the production of weekly issues from start to finish at a volume of 20,000+ per press order across 5 counties throughout Northeast Florida and Southeast Georgia. Collaborated with journalists in the creation of cover art including illustration and photography. Created quarterly publications in smaller formats for special interests at malls, festivals, and superstores. Established a rapport with clients and utilized people skills to understand a clear vision of their standards and practices. Maintained, stored, and distributed files through a large database server. Maintained web based deliverables including weekly newsletters, site maintenance, widgets and HTML code. Developed email marketing campaigns with over 30,000 subscribers, and animated infographics for social media and websites.

### Void Magazine - Photographer (April 2017 - July 2019)

Captured professional imagery for web and print publication. Established relationships with clientele while meeting specific requirements for edits and deliverables on strict deadlines. This position required a rigorous editing process with an emphasis on color-correction, white balance, shadows, highlights and various lighting techniques for portraiture.

### Cultural Council of Greater Jacksonville Graphic Design Intern (April 2017 - August 2017)

Responsible for developing various campaign marketing tools including posters, brochures and tri-folds from conception to final presentation. I worked within a small team to complete goals.



## OPTION 3



## Brand/Mark

My goal is to incorporate LaVilla's vibrant history of music and culture in a number of ways evoked in this logo.

The negative space in the bottom half of this logo holds two meanings:

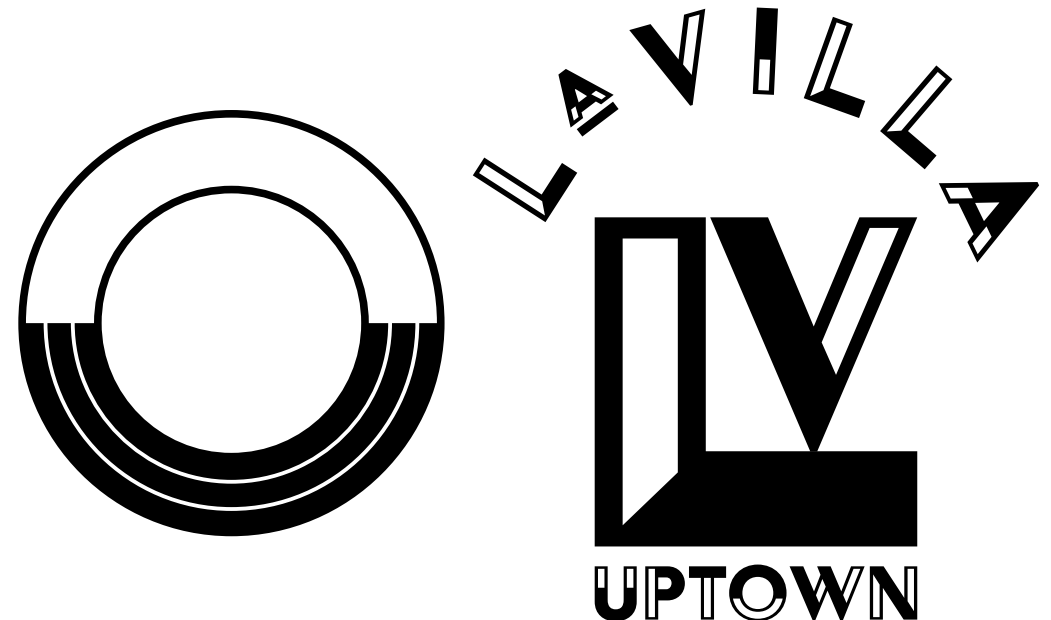
One signifies lines you would see pressed into a vinyl record which is meant to be a call to the rich musical history tied to the area.

Secondly, it calls to the dual lines of a railroad track and if duplicated and flipped the lines would meet back up where they began.

This logo mark makes great use of a deco style typeface that harkens back to the 20's and 30's. Lastly, I added the well known moniker "Uptown" as the area is aptly called.





## Mission

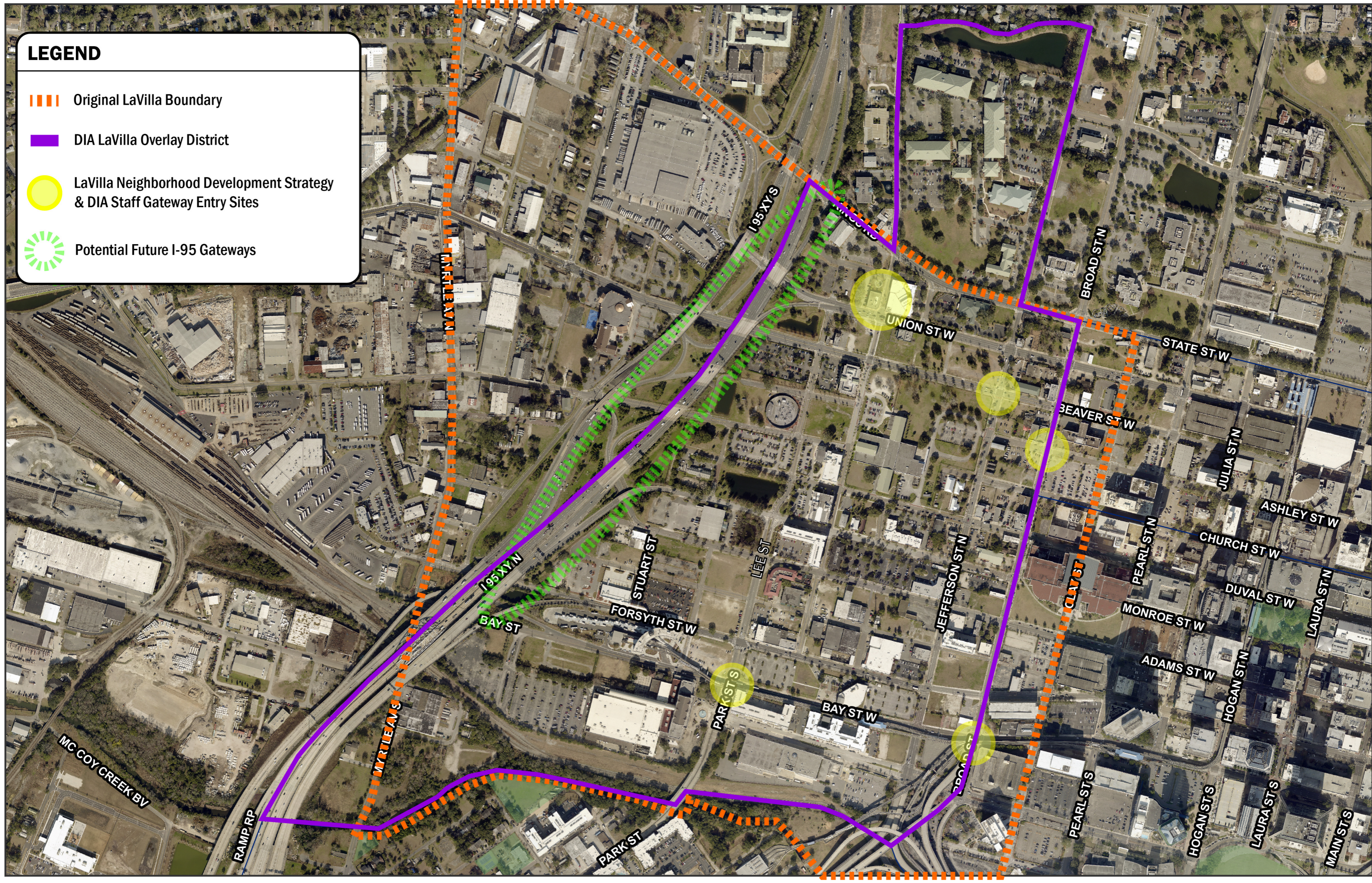
Being from a rural Midwest town I was completely taken with the history of Jacksonville the moment I moved here. The good history that is. Being a small part of the revitalization of an area that deserves more praise would be an honor to me. This has been a learning process for me as well, which is a big reason I decided to take this project on. I've always enjoyed logo work especially when it has to do with my surroundings and city that I've called home for 16 years. I hope to do this project justice and bring pride to a part of this city that deserves a lot of the credit for where it is and where it's going.





**TAB VI**  
**LAVILLA GATEWAY ENTRY SITES**

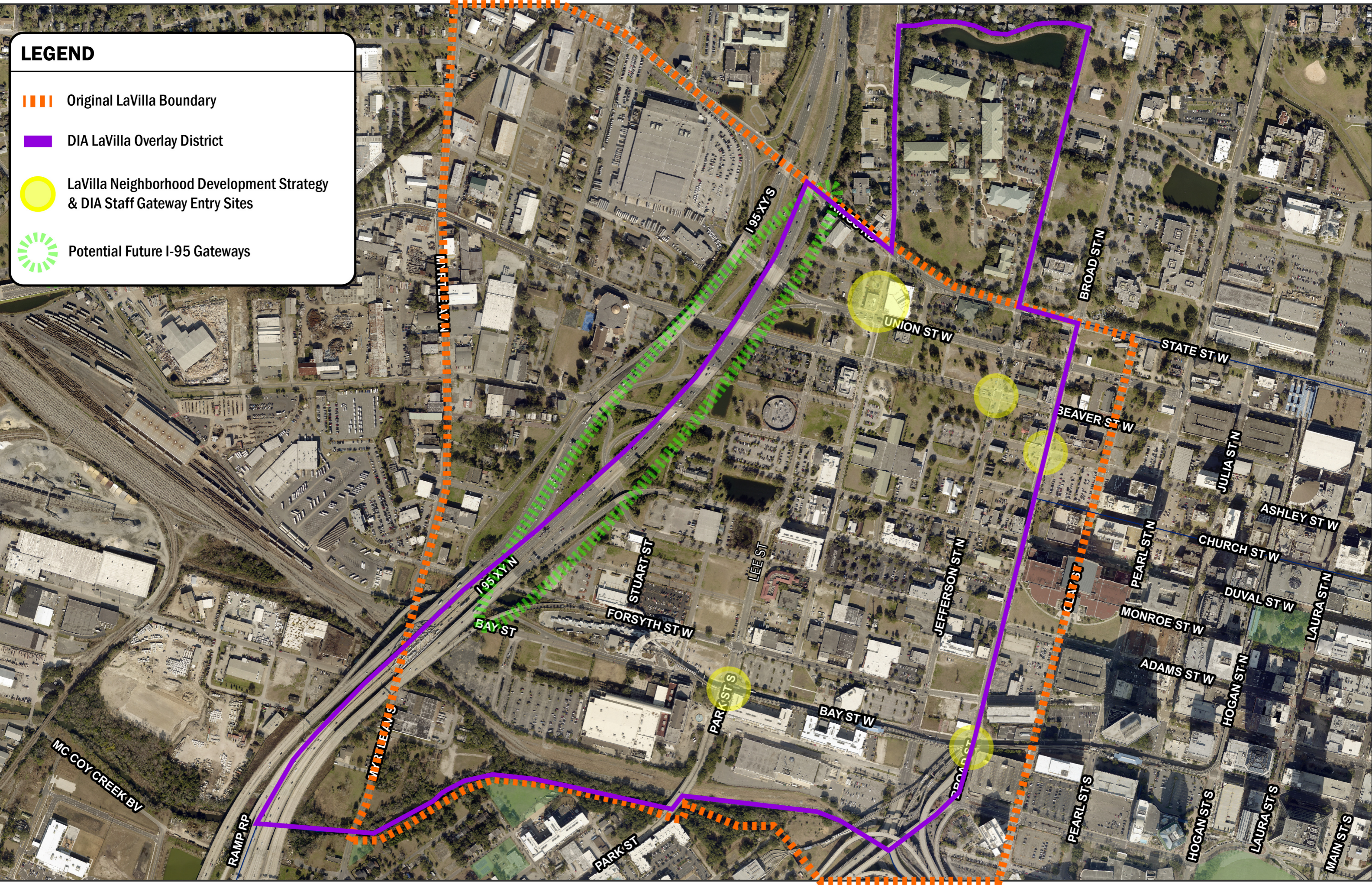
### LEGEND

-  Original LaVilla Boundary
-  DIA LaVilla Overlay District
-  LaVilla Neighborhood Development Strategy & DIA Staff Gateway Entry Sites
-  Potential Future I-95 Gateways




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