Geordie Vining is the Senior Project Manager for the Planning Office in the City of Newburyport, Massachusetts, a community of 18,000 located north of Boston on the Merrimack River and Atlantic Ocean. Geordie has managed dozens of community improvement projects during his two decades in this position, including multiple phases of the $10M Clipper City Rail Trail.

Other projects include renovation of parks and playgrounds, design and construction of new public buildings and renovation of old ones, pedestrian-oriented transportation projects, acquisition of conservation land and more. Geordie lives with his wife and daughter, plus a son off at college, in the small town of West Newbury, Massachusetts, amid a chorus of birds, coyotes, frogs and toads. When not at work, Geordie enjoys exercise, kayaking, travel, hiking and mountains.
Dr. H. Darby Trotter obtained a Doctor of Philosophy degree with a major in Clinical Psychology. As a practicing psychologist for 30 years, he served as Chief of Staff of a large outpatient clinic, co-authored a textbook on the treatment of depression, and was recognized for his contribution to psychology, including as a Fellow and Diplomate by the Kansas Psychological Association and the Association of Medical Psychotherapy.

In 1999, Darby retired from his clinical practice and focused his interest on urban development. He assumed major leadership positions in many organizations devoted to the redevelopment of blighted urban business and industrial districts and began to focus specifically on urban trail development. His efforts were recognized both nationally and locally, including by two different mayors of Kansas City. Though he retired from many boards in 2015, Darby has continued on with his leadership of the Riverfront Heritage Trail and the Kansas City River Trails, Inc.
Sculptor Jim Toia makes work around the world when possible, but his primary and secondary studios are in northwestern New Jersey and Key West, Florida. He sought the hills and valleys of New Jersey as both refuge from the metropolitan area and for its proximity to a nexus of the contemporary art world. He is represented by the Kim Foster Gallery in Chelsea, New York, and his work has been exhibited throughout the United States, Europe and the Far East. He received his BA from Bard College and an MFA from the School of Visual Arts in New York.

Jim is also a full-time Art Professor at Lafayette College in Easton, Pennsylvania, where he teaches Drawing as his primary subject. Furthermore, he is the Chair and curator of the Karl Stirner Arts Trail, a nonprofit art space in one of Easton’s many public parks. For more information on his work, visit jimtoia.com. For more on the Karl Stirner Arts Trail, visit www.karlstirnerartstrail.com.
As Charlotte Center City Partner’s Senior Vice President & Chief Planning & Development Officer, Cheryl Myers strategically guides the growth and development of the Uptown and South End neighborhoods of Charlotte, North Carolina. With more than 30 years’ experience in urban design and planning, Cheryl acts as liaison between City and County governments, city planners and consultants. She also manages the agency’s projects and initiatives related to transportation and research.

Cheryl is currently project director on the effort to create the Charlotte Rail Trail, an urban linear park within the right-of-way of the Blue Line. She formerly served as the project manager for the 2020 Vision Plan, a blueprint for development and growth of Center City neighborhoods for the next ten years and beyond.

Cheryl holds Masters degrees in both Architecture and City Planning from the Massachusetts Institute of Technology. With a major in Studio Art, she earned a Bachelor of Arts from Mount Holyoke College.
Maria Floren

As Director of Planning & Development at Charlotte Center City Partners, Maria works on various projects, programs and policies dedicated to the continued place-making and physical development of Center City. Specifically, she supports planning initiatives and implementation strategies, including those for projects along the Charlotte Rail Trail.

Maria has a passion for guiding the sustainable growth of cities through advocacy for well-connected multimodal transit infrastructure, preserving the character of existing neighborhoods, supporting local culture and diversity, and advocating for progressive planning policies that help create and sustain strong, inclusive communities.

Maria grew up mostly in Charlotte, but is a native of Miami. Outside of work, Maria can be found spending time with family and friends, traveling, cooking, gardening and sometimes taking improv classes.
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RTC Resources: Toolbox

Rails-to-Trails Conservancy is a nonprofit organization dedicated to creating a nationwide network of trails from former rail lines and connecting corridors to build healthier places for healthier people.

railstotrails.org
RTC Resources: Webinars

Rails-to-Trails Conservancy is a nonprofit organization dedicated to creating a nationwide network of trails from former rail lines and connecting corridors to build healthier places for healthier people.

Learn more about RTC

railstotrails.org
CLIPPER CITY RAIL TRAIL
NEWBURYPORT, MA

Public Art
CLIPPER CITY RAIL TRAIL

Newburyport, MA
Examples of Public Art:

Eclipse - by Rob Lorenson
Examples of Public Art:

*Brushstrokes* - by Rob Lorenson
CLIPPER CITY RAIL TRAIL

Examples of Public Art:
Clyde - by Jamie Burnes
Examples of Public Art:

Native Fish - by Bob Kimball
Examples of Public Art:

Peace Offering - by Michael Alfano
Examples of Public Art:
Great Blue Heron - by Bob Kimball
Examples of Public Art:
Immigrant - by Sasson Soffer
Examples of Public Art:

Steam Loco - by Scott Kessel & Matt Niland
Examples of Public Art:

*Tomahawk* - by Sasson Soffer
Examples of Public Art:

Small World - by Thomas Berger
Examples of Public Art:

Torrential Flight - by Brian Russell
Examples of Public Art:

Wishbone - by James Irving Westermann
Examples of Public Art:
*Dance Me to the End of Time* - by Joseph Gray
Examples of Public Art:

An Imagined Place - by Robert Motes
Examples of Public Art:

*Eastern Portal - by Rick Rothrock*
Examples of Public Art:

Elk - by Wendy Klemperer
Examples of Public Art:

*Space Within, Buds* - by Gillian Christy
Examples of Public Art:

Another Good Day - by Dale Rogers
Examples of Public Art:

G-Swirl - by Dale Rogers
Examples of Public Art:

Deer Isle Quarry Stone – found by Albert Raitt
Examples of Public Art:

Granite Blocks – arranged by Geordie Vining
Examples of Public Art:

Sparrows –by Dale Rogers
Examples of Public Art:
Newburyport Collage - by Rob Leanna
Examples of Public Art:

Mural corridor (multiple artists)
Examples of Public Art:

Sculptural Gardens (multiple artists)
CLIPPER CITY RAIL TRAIL

Guerrilla Art:
Untitled – by ??
CLIPPER CITY RAIL TRAIL

Works in Progress:

Osprey – by Wendy Klemperer
CLIPPER CITY RAIL TRAIL

Works in Progress:
Shipwreck – by Scott Kessel
CLIPPER CITY RAIL TRAIL

Works in Progress:
Walk in the Deep – by Eric Harty
Integrating Public Art into your Trail: HOW?

It’s OK to Start Small
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: HOW?

Individual Curator vs. Committee (or Both)
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: HOW?

Selection:
• Permanent vs. Temporary
• Durability – materials
• Variety vs. Themes
• Abstract vs. figurative
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: HOW?

Selection:
- Interactive for kids/families
- Content – social commentary
- Define vision and framework
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: HOW?

Fund-Raising – large and small:
• Local businesses
• Local charitable foundations
• Non-profit trail advocacy group
• Events
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: 
HOW?

Fund-Raising – large and small:
• Individuals
• Local government
• Recreational Trails Grant Program
• Artist donations & discounts
• Overall vs. individual pieces
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: HOW?

Selection:
• Formal Call to Artists vs. Informal
• Local artists vs. Any artists
• Inspiration
• Commissioning vs. discovering
• Exhibits; studios; web surfing
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: HOW?

Selection:
• Reading the landscape – grouping vs. spacing – where vs. where not
• Saying “no”
• Unsanctioned art
• Evolution (e.g., sculptural gardens)
CLIPPER CITY RAIL TRAIL

Integrating Public Art into your Trail: HOW?

Maintenance:
• Vandalism – insurance
• Coatings & materials; lifespan
• Volunteers; sponsors
• Institutionalizing: local parks department/DPW; arts organization
CLIPPER CITY RAIL TRAIL
NEWBURYPORT, MA

Public Art
PUBLIC ART ON THE

Kansas City Riverfront Heritage Trail
Public Art

The Riverfront Heritage Trail seeks to expand the notion of art in public places by inserting artists into the process of urban design. In this project, the public art as well as the trail itself, becomes a tool of urban revitalization.

Reasons for including public art on the Riverfront Heritage Trail are:

- To interpret the history and culture of Kansas City.
- To help create a bi-state trail identity and theme.
- To attract a wide range of trail users.
- To help revitalize significant urban areas of Kansas City.
- To redefine the identity and image of revitalized properties.

The purpose of the Public Art Master Plan is to provide for artwork that will create an identity for each segment of the Riverfront Heritage Trail that reflects the unique history of that area. Instead of viewing separate works of art without any apparent connection, users will have a complete and unified experience or historical narrative in which they can make personal connections to the artwork and their environment while enjoying the recreational aspects of the trail.

The Master Plan allows for a collaborative trail design effort instead of just placing various works of art along the trail. This process involves artists, historians, landscape architects, engineers, and architects working together to create a plan for the future. A collaborative effort leads to the integration of all aspects of the trail and allows for it to be a work of art and not just a collection of artwork. This master plan was developed by the Public Art Committee of the Kansas City River Trails, Inc. through a grant provided by the Central Industrial District Association. The final plan was presented to and approved by the Kansas City Municipal Arts Commission and KCRT. The master plan is available for review upon request.

CONCEPT: WEIGHTS FOR OPENING THE BRIDGE
FLOCK
By: Jesse Small

Jesse Small’s I-670 Pedestrian Bridge ornamental iron fence is composed of 72 1/4 inch painted iron panels of various sizes that carry out a bird motif to capture the birds that inhabit this area. Each bird was carefully drawn by the artist in chalk before he cut the metal by hand to give each its own identity. He stated that he “believed that the sculpture would have a deeper soul and a longer life if each bird was one of a kind, which they are in reality.” He noted, “typically when we see a flock of birds they are numerous and they all look identical, but the differences might well be massive”. He was very proud to bring the neighborhood to life through his art. Moreover, he saw his art as a way to rehabilitate a pedestrian bridge that connects two of the oldest parks in Kansas City.

Jesse Small grew up in Los Angeles, California where he became involved in Boy’s State and the Student Conservation Association. At the same time he developed an interest in visual art. In 1992 -1997 he pursued a BFA at the Kansas City Art Institute where he graduated with a dual major in Sculpture and Ceramics. Upon completion of an MFA in 2005 he completed a residency in Jingdezhen, China. His experience in China made him appreciate how art over the years has become hopelessly layered, obliterating the original meaning of the art. As a result, he works hard to develop art that is not cut off from it’s true meaning. He spends much of his time developing public art for many municipalities and working on private commissions.

Jesse’s “Flock” art work was commissioned by the Kansas City River Trails Inc. and it has received considerable artistic recognition. The funds for the “Flock” art work and rehabilitation of the I-670 pedestrian bridge was provided by the Helen H. Nelson Memorial Foundation, a Transportation Enhancement Grant and The Kansas City River Trails Inc.
NEO-MILLENIC LIGHTS & PEQUENO MIRAMIDE

By: Christian Mann (2004-2008)

The Westside neighborhood is a dynamic and eclectic area with a rich history of immigrant settlement. To celebrate the Westside’s Latin American roots, artist Christian Mann chose a design often associated with the ancient Mayans - the stepped pyramid. Because these structures traditionally served as the ceremonial center of a community, Mann’s Pequeno Miramide (little pyramid) features a small stage and amphitheater-style seating in the hillside. Over 100 drawings created by neighborhood children decorate the pyramid’s steps thanks to a collaboration with Mattie Rhodes Art Center. The drawings are backlit at night creating a festive, inviting gathering place.

The Riverfront Heritage Trail weaves its way along West Pennway. Lighting the trail are Christian Mann’s Neo-Millennic lights. They serve a dual purpose. They light the trail at night inviting the neighborhood with it’s promise of safety. More than that, the lights have an artistic design that continues the Latin American tradition of the Westside neighborhood. These brightly painted street lamps are made of discarded pieces of industrial and agricultural implements. The Neo-Millennic Lights are designed to improve the neighborhood, invite potential users, and thematically act as “futuristic beacons of hope, allowing us to see more than we could before.”

The funds for the pyramid and lights were provided by the Helen H. Nelson Memorial Funds of the Kansas City River Trail, Inc. Construction of the Pequeno Miramide (Little pyramid) with its backlight quality was no easy task. Special thanks go to the children of Mattie Rhodes Art Center and construction teams from Musselman & Hall Construction Company, TranSystems, and Dimensional Innovations.
LEWIS & CLARK DUGOUT CANOES & WAYFINDING MARKER

By: Susana Jones (2004)

President Thomas Jefferson commissioned the Lewis and Clark Expedition shortly after the Louisiana Purchase in 1803. The primary objectives of the expedition were to study the new purchase including the western Indian tribes, geography, vegetation and animals in the new area. More importantly, they were asked to discover a trade route to the Pacific across the newly acquired frontier. The primitive wayfinding marker traces the distance they had to travel to reach the West Coast. To reach their goal they traveled by boat, foot and horseback. Where possible they traveled by water mostly on the Missouri River.

The original boats they used included a keel boat and some shallow draft rowboats. The keel boat returned to St. Louis when the river became too shallow. Eventually, dugout canoes were used to replace and augment the shallow draft boats. The expedition built 15 dugout canoes, some to carry them from their winter camp in North Dakota to the Continental Divide and others to take them on to the Pacific. Later, dugout canoes brought them thousands of miles back to St. Louis. East of the Rockies, the dugouts were carved out of large cottonwood trees. West of the Rockies, they used large ponderosa pines. A large canoe weighed about 1,000 lbs and would carry 5 men with their gear. Of all the watercraft used, the dugout canoe logged most distance. They must have been trusted as many of the expedition could not swim.

Here at River Bluff Park, you will find commemorative art dedicated to this expedition. The shape of the stairs is designed to resemble a waterfall. The canoes are designed to appear moored to an island in the Missouri River. Artist Susana Jones carved the canoes out of red cedar because of its symbolic nature. Red cedars are very durable and are known as "colonizers" because of the important role they play in transforming damaged, stripped landscapes into forests. By choosing this tree the artist is commenting on the collision of these two worlds and the profound effect of the Lewis and Clark Expedition on American life. Her sculpture is also intended to remind us of the sense of discovery that is a distinct part of human nature.
Spirit Mall

This is a restored caboose that once served the Midwest and now serves to call attention to historical events that occurred in this area. Namely, the first crossing of the Missouri River and the beginning of the frontier railroad west immediately after the Civil War. It was a successful attempt to link Chicago with the west coast. The Sante Fe Railroad was constructed directly upon the old Sante Fe Trail following along the original route.
Frontier Railroads in Kansas City

In 1803, President Thomas Jefferson doubled the size of the United States with the purchase of 530 million acres of land from the French government. The Louisiana Purchase captured the imagination of our nation with promises of adventure and fortune. By 1840, nearly 40% of Americans lived east of the Appalachians. Horses, ox-drawn wagons, and steamboats could not keep up with the demands of this unbridled westward expansion. America needed a fast and reliable transportation system to link remote regions to one another and to the Eastern markets. A railroad was the ready and obvious answer.

Kansas City's rail construction began here in the West Bottoms during the height of the Civil War in 1863. In less than a year, Union Pacific's Eastern Division began service between Kansas City and Lawrence.

In 1866, Kansas City secured the right from Congress to build the first bridge over the Missouri River, the Hannibal Bridge. Designed by famed engineer, Octave Chanute, the bridge helped launch much of Kansas City's future progress. Less than five years after its opening, seven railroads located in Kansas City. By the turn of the century, nearly 40 different lines including the Atchison, Topeka & Santa Fe, Missouri Pacific, St. Louis-San Francisco, and Chicago, Burlington & Quincy ran through the area.因素 such as established trade routes, surrounding rivers, and the Texas cattle drivers determined the location of many of these early lines.

By using trains to move cattle from rural Kansas to Chicago, Kansas City soon grew into more than just a way station for livestock. With over 100,000 head of cattle loaded annually, meat packing plants such as Armour and Swift soon appeared in the West Bottoms and significant advances were made in refrigeration and packing. By reducing the distance of livestock cattle drives, the railroad also helped solve serious farming issues caused by heavy grazing Longhorns and the diseases carried by these herds.

The railroad spurred other businesses, such as Arthur Stilwell's Kansas City Southern Railroad, which shipped goods to the Gulf of Mexico, and local automobile manufacturers GM, Fisher, and Ford.

Kansas City became a major terminus for passenger trains starting with the Union Depot (1878 - 1913), which served the heartland, and later the impressive Beaux Arts style Union Station (c. 1914). 46th & Troost, Kansas was an important stop in the movement of troops during both World Wars.

Railroads allowed Kansas City to enter the 20th century as one of the nation's most important transportation hubs. By connecting north and south, east and west, the rails transformed America into one nation while establishing Kansas City as a thriving center of business and culture.
Freedom Mall

Slavery in Kansas City

The border between Missouri and Kansas was once the most contested dividing line in the nation. It was here that abolitionists from Kansas and pro-slavery troops from Missouri fought to preserve their ideals and ways of life. To many slaves in this area, the border meant one thing: freedom.

With the Missouri Compromise of 1820, the United States determined to maintain an equal balance of free and slave states. In 1821, Missouri entered the Union as a slave state while Maine was declared "free." Although many Missourians were decimated against slavery, the area's rapid growth created a need for "needed" slaves. For those enslaved, life was filled with beatings, rape, branding, separation of families, no education and long hours of back-breaking work.

Missouri was bordered by four "free" territories—most of any other slaveholding state in the nation. Many Missouri slaves escaped to freedom through a network of safe houses known as the Underground Railroad. Legends exist about abolitionist activities in Kansas City, Kansas and Parkville but the most important documented site was the river town of Quindaro, Kansas. Once located less than 6 miles east of this location, Quindaro was the home of many free blacks and served as a key "station" on the Underground Railroad. Slaves often escaped to Kansas across the Kansas and Missouri rivers in small boats or through secret rios of the Parkville-Quindaro Ferry. The journey to Quindaro was difficult and dangerous as many slaves were captured and returned to their owners by greedy bounty hunters.

After three tumultuous decades, the slavery debate in Missouri came to a head.

In 1854, the Kansas-Nebroa Act declared that the inhabitants of the new Kansas Territory could determine whether it would be a free or slave state. Activists from both sides flooded to the region, struggling to determine the outcome. Various political confrontations erupted between the pro-slavery "Border Ruffians" and anti-slavery Free-Staters, leading to the new territory's term of "Bleeding Kansas." After seven years as a "freehold" territory, Kansas officially became a slave state in early 1861, less than three months prior to the start of the Civil War.

For the next four years, the battle over slavery created bloody dividing lines not only between the new state but between families. The young nation was split in two. On January 1, 1863, Abraham Lincoln declared all Confederates slaves free. The Thirteenth Amendment, passed in 1865, made slavery illegal in the United States.

The adjacent Freedom Mall depicts the trials and tribulations of the memorable slave families from this most tumultuous period of America's history. Their story is one of struggle, hope, and unwavering courage.
WOODSWETHER BRIDGE FINIALS

The finials of the Woodswether Bridge transform a simple bridge crossing into a miraculous journey of life, death, and rebirth. Inspired by the Kansas River, each artist explores the area’s mysteries as held by the Wyandotte Indian Tribe, freedom-seeking slaves, wayfinders and the land itself. A generous grant from the Unified Government of Wyandotte County and Kansas City, Kansas funded the art work organized by the Kansas City River Trails, Inc.

MELISSA KOCH
Melissa is an artist/sculptor/designer with a BFA in Sculpture from Rhode Island School of Design. Situated at each entrance of the Woodswether Bridge are lamps by artist Melissa Koch. Each Lighthouse depicts lattice-cut silhouettes of nautilus shells, fossils, frogs and even men as skeletons. These images refer to the life-sustaining power of the river and remind us that 80 or 90 million years ago, Kansas was once a vast inland sea.

STRETCH RUMANER
Native American Symbols
STRETCH Rumaner received a BFA from the Kansas City Art Institute and a MFA in Sculpture from Virginia Commonwealth University. His art consists of glass and steel finials which are modern interpretations of ancient symbols often found in tribal symbols. He has tried to capture Native American symbols for the sun, stars and running water which were frequently found in Native American culture. Rumaner’s symbol sculptures capture important themes in Native American cultures.

KAREN MCCOY
Sight Station & Kaw Point Park
Karen McCoy received a MFA from the Art Institute of Chicago. She is an Associate Professor, Sculpture Department, at the Kansas City Art Institute. Her Sight Station directs your attention to Kaw Point Park which is a historical site at the Confluence of the Kansas and Missouri Rivers. It is here that the Lewis and Clark expedition camped on June 26, 1803. The stationary sightseeing tubas aimed at the location, isolate the site that is depicted on the map.

River’s Edge Site Station
River's Edge is a companion piece of Karen McCoy’s Sight Station artwork. She uses this art to focus the observer on the critical role the river played in the development of the site, both environmentally and to its human occupants.

ED HOGAN
Snake Clan
Artist Ed Hogan was an instructor at the University of Missouri-Kansas City. A student of slave migration and tribal activity, he pays tribute to one of the Wyandotte Tribe’s “great clans” with his cut steel Snake Clan finial. The sculpture depicts the body of the snake as the winding flow of the Kansas and Missouri Rivers. It’s head is the Indian symbol of unity; the convergence of the mighty rivers.

Beaver Clan
During the 19th century, the rivers brought fur traders to the region, hunting and trapping beavers. The traders nearly wiped out the beaver population in Kansas and Missouri. This was a cultural and spiritual blow to the Wyandotte Tribe. Ed Hogan created the Beaver Clan finial to memorialize and hopefully revitalize the Wyandotte’s ancient clan, now extinct.

Born Free
Ed Hogan noted that slaves who survived the ordeal of crossing the Kansas River were searching for one thing: freedom. Many escaped across the river so that their children could be born in the free state of Kansas. As Cross the Waters to Be Born Free depicts, fathers bathed their newborns in a nearby Kansas lake before presenting them to the heavens as part of an emotionally powerful freedom ceremony.

Christian Mann
Neo-Millennic Lights
Christian Mann attended the schools of Southern Illinois University, University of Illinois, Kansas University, and Pilchuck Glass School, where he studied art with a specialization in hot glass. His Neo-Millennic Lights: Alpha and Beta are made of discarded pieces of industrial and agricultural metals. The lamps are meant to be futuristic beacons of hope, “allowing us to see more than we could before.”

Slave Skills on the Frontier
As the Slaves reached the Free State of Kansas, they brought with them the skills they had acquired on plantations. Ed Hogan used this art to recognize the many skills, represented by a wagon wheel, forging hammer, and iron shovel, that were of critical importance to settlers traveling west. The African American Slave finial is a tribute to their skills and hard work.
Karl Stirner Arts Trail

Easton, Pennsylvania
Part of a Larger Picture
Easton Arts & Heritage Trail

- 5.5 miles of beautiful connections
- Anchored on one end by Silk Mill and on the other by National Canal Museum, Boat ride attraction and Hugh Moore Park
- In the middle is urban core with access to shopping and restaurants
- Traverses Bushkill Creek, Delaware River & Lehigh River
- Connected directly to 165-mile D&L Trail
Two Rivers Trailway

- 30 miles of connected and looped trails through Easton, Palmer, Forks, Wilson & Tatamy

- Soon to be connected with Jacobsburg State Park and the 911 trail
In 2014 the Karl Stirner Arch was installed.
KSAT Board Of Governance:

Jim Toia, (Chair) Director of Community Based Teaching, Lafayette College
Richard McAteer, (Treasurer) Easton resident and former chair of Easton Redevelopment Auth.
Ed Kerns, (Vice-Chair) Clapp Professor of Art, Lafayette College
Monica Seligmann, (Secretary) Easton resident, Art consultant and Allentown Art Museum member
David Hopkins, Director of Public Works, City of Easton, PA
Amy Boccadoro, West Ward Resident
Rachel Hogan, Executive Director, Nurture Nature Center
Gretchen Rice, VM Development Group
Rob Christopher, City of Easton Forester
Phil Mitman, Former Mayor of Easton, Executive Director of EAILDC
KSAT Management Structure

- City of Easton
- Board of Directors (9+ Members)
  - Executive Committee (4 Officers of the Board)
  - Arts Advisory Council
  - Lafayette Advisory Council
- Friends of the KSAT
- Director/Curator (Future Position)
- Operational Committees of the Board
Our Mission

The KSAT enhances the public’s imagination through the placement of artwork in a transcendent natural setting.

We are dedicated to:
• advancing civic dialogue
• promoting the ambient value of creative capital that art brings to a community
• bolstering economic re-vitalization
• fostering civic and cultural values
• environmental sustainability
• public stewardship of an urban green infrastructure
• connecting the urban experience to nature to promote a holistic view of our shared human experience.
The Karl Stirner Arts Trail aspires to define the city of Easton’s commitment to the arts as a major part of the city’s identity and character.

We seek to create a distinctive place for sponsoring educational and cultural moments in partnership with the diverse communities that are a part of Easton’s vitality. Ultimately, we aspire to become a national destination for the viewing of and communion with art in the natural environment.
Goals & Focus

• Art
• Health
• History
• Nature
• Environment
• Green Museum
• A Space for all
A Green Museum

Our unique opportunity:
A public park with a river as its main feature and ample room for an expanded art experience.
Public Space: A Bucolic Moment in an Urban Setting
A Public Park: Movies on the Trail
Environment

An urban park communing with nature, environmental stewardship, a teaching moment.

A Natural Laboratory

Bushkill Creek studies (Lafayette College)
Outdoor classroom (Public schools, Nurture Nature Center)
Research (Social, Environmental, Civic)
Community

A place for reflection
A place to gather
A place to recreate
A place to nurture
one’s own spirit
Our current activity

Programming:
- Young Masters Wall
- Movies on the Trail
- Agents of discover Phone app (Nurture Nature Center)
- Local events such as walks/runs, etc.
- Visiting Artist projects and programs

Recent Developments:
- Dam removal
- Pedestrian Bridge(s)
- Musical Playground
- George Ball gift of Steve Tobin sculptures

City/County Projects:
- Two Rivers Trail expansion
- Bushkill Drive development
- Lehigh Valley Humanities Consortium Initiative (Regional Mellon Grant)
Art fosters community, educates and creates bonds. It embodies the pinnacle of democracy by allowing all to come together, find common ground and safely declare their point of view.
Willie Cole

Grace Gate
David Kimball Anderson

Hydrogen and Nitrogen
Devon Feely
Paul Deery   Waterway
Environmental and Community based art:
Sam Van Aken’s *Tree of 40 Fruit*
THE YMW
(Young Masters Wall)
Brandon Ballengée
The Musical Path
Musical Playground
designed by Lafayette College
Sustainable Solutions class
Civil Engineering Prof. Ben Cohen

Currently being fabricated.
To be installed Summer, 2018
Thank you for your time.

Find us on Facebook, Twitter, Instagram or @Karlstirnerartstrail.org

or

please feel free to reach out to:

Jim Toia at info@karlstirnerartstrail.org
Plans
Public Art Master Plan
Operations

Management
- Center City Partners
- City:
  - Transit agency
  - Transportation
  - Planning

Funding
- Grants
- Public
- Private

Maintenance
- Center City Partners
- City transit agency
- Private properties
Challenges
Public Art is Programming
Front Porch Sunday
And now…the ART!
Guerilla Art
Rail Trail Chalkboard
Duke Substation & Beacon Tower Illumination
Community Engagement
Magic Carpet Murals
Architecture = ART
Edna’s Porch

Before
Color Forest
Future Projects:
Steelyard
Future Projects:
Steelyard
Future Projects:
Grove & Field Gaps
Future Projects:
Grove & Field Placemaking
Future Projects:
CATS Vehicle Maintenance Facility Park
Future Projects:
CATS Vehicle Maintenance Facility Park
Future Projects:
2151 Hawkins
Future Projects: Pedestrian Bridge

Copenhagen, Denmark

Lisbon, Portugal
Thank You!

See more at
CharlotteRailTrail.org
Questions?

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Facilitated by Yvonne Mwangi, Trail Development Coordinator, Rails-to-Trails Conservancy: yvonne@railstotrails.org

Interested in becoming a member of Rails-to-Trails Conservancy’s Trail Expert Network to get direct notification of future webinars like this, as well as grant opportunities and other news for trail professionals?  
Sign up: rtc.li/TEN

railstotrails.org
Thank You for Attending

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