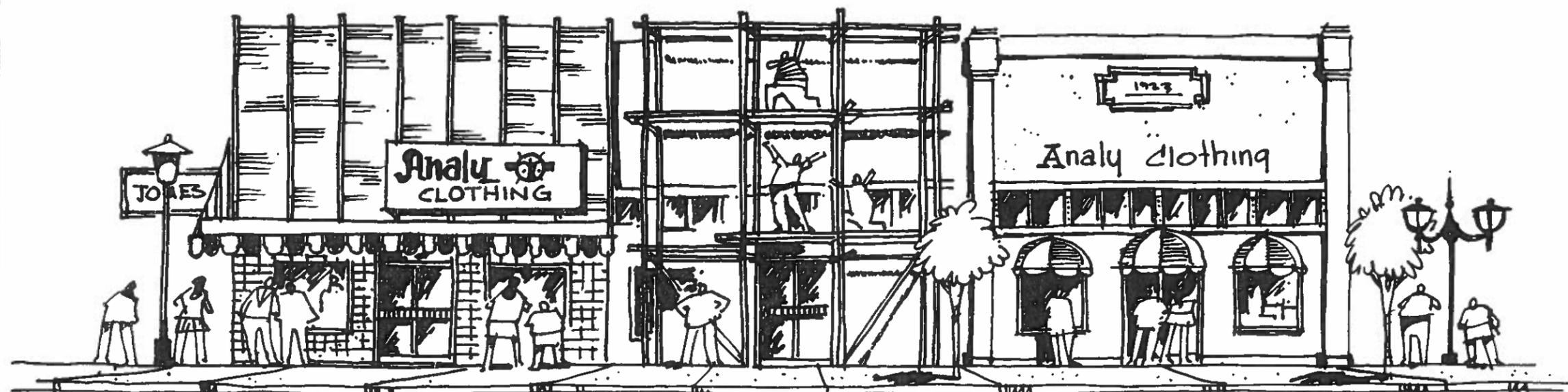


SEBASTOPOL DOWNTOWN POR AN APPROPRIATE ARCHITECTURE

"A PEOPLE PRIMER"



before

people action

after

dan peterson, a.i.a. architect

Edwin Astone 4/16/78

CITY OF SEBASTOPOL
DOWNTOWN WORKING COMMITTEE

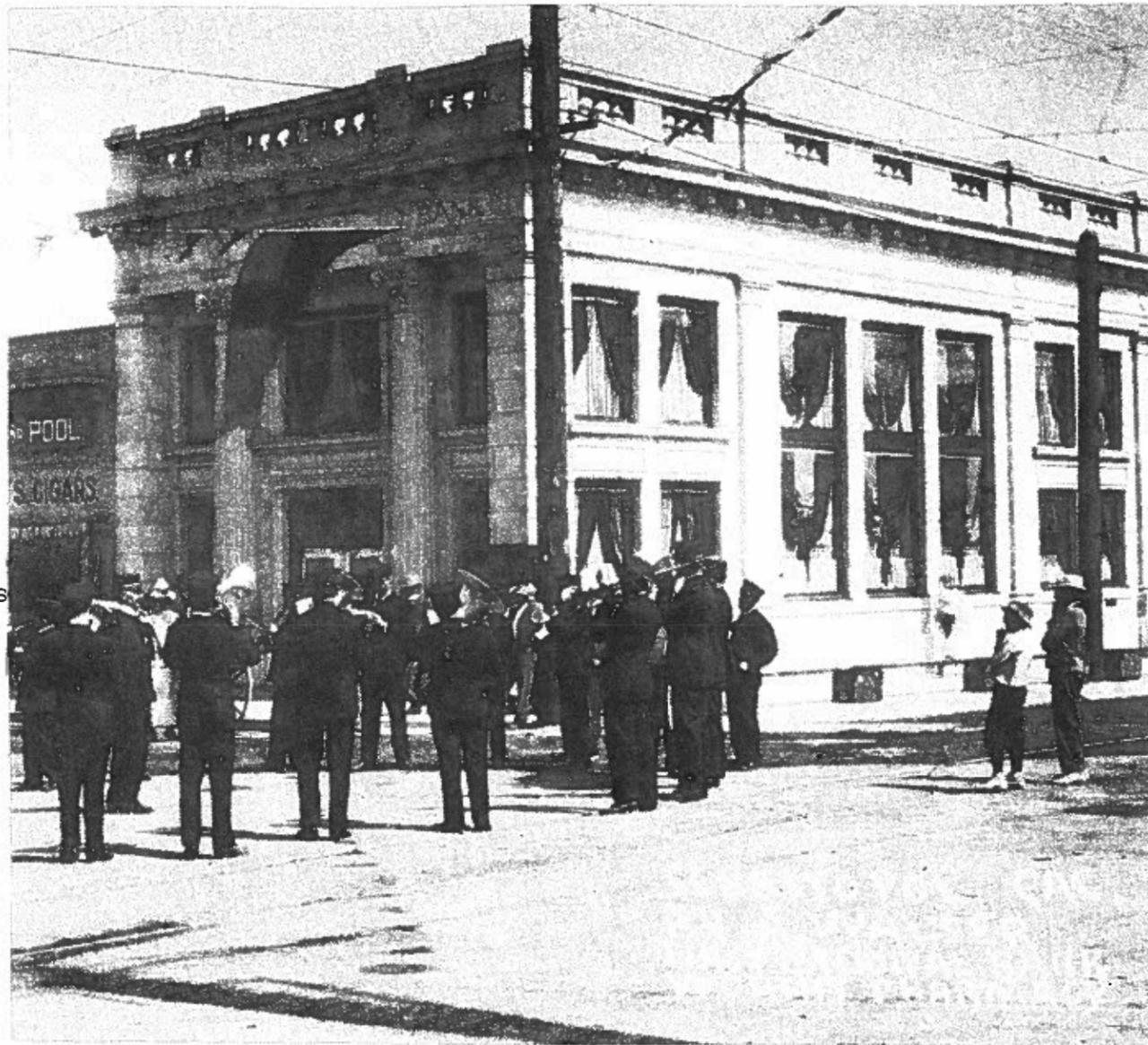
Edwin Astone
EDWIN S. ASTONE
SPECIAL CONSULTANT

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"In pioneering times, the "civitas" came together in the cause of survival. Nothing less than a return to this survival spirit is needed today. There is not enough money in the world to save our towns and cities without this individual committment." -- Victor Christ-Janer

DOWNTOWN REVITALIZATION

A cooperative effort by several merchants and property owners will be more effective both visually and economically than a single rehabilitation project. Nevertheless, isolated rehabilitation efforts are rewarding for the individual merchant and will often act as a catalyst for his neighbors and competitors.

Ideally, facade rehabilitation is only part of a complete revitalization program for downtown. The program should include improved pedestrian amenities such as tree plantings, street furniture and lighting. Sign ordinances, parking and traffic flow should also be considered. Coordination in promotional efforts sponsored by a strong merchants organization is also important. Street events such as parades, exhibits, and sidewalk sales should be held frequently in order to restore a pleasant and exciting environment to the streets of downtown.

THE ISSUES

There is a strong desire for the downtown to be improved into a viable economic shopping facility for the citizens of Sebastopol; eliminate the "hodge podge image" ; and reinforce the sense of Sebastopol as a rural community.

The intrusion of inappropriate architecture which continues to contribute to the "hodge podge image" or cause irreversible impact on the rural quality of the community is of concern.

CONCEPTS OF THE PORTFOLIO

- 1** To provide a basis for design review work for agencies making design decisions affecting the community.
- 2** To advocate improvements which are appropriate and compatible with the rural quality of the community.
- 3** A means for alerting architects, builders and developers of the desires and expectations of the community.
- 4** For use as a general educational document calling public attention to the city's many design problems, issues and existing assets.

THE PEOPLE OF SEBASTOPOL SAY :

THE ENTRANCE TO SEBASTOPOL

"Gee, you can get there from Cotati, Santa Rosa, Bodega Bay, Occidental, Forestville, Guerneville, Healdsburg, Mill Valley, San Francisco, Kansas, Pennsylvania, Hawaii, and Scotland....."

Nancy Samuelson



THE COMMUNITY SYMBOLIZES SEBASTOPOL AS -

- ... being a small rural town with trees at the foot of Rolling Hills.
- ... having a country feeling with friendliness.
- ... PRODUCING APPLES.
- ... having Christmas trees and wreaths.
- ... HAVING A TRAIN DOWN THE MIDDLE OF MAIN STREET
- ... being close to the wineries, the Calistoga Mineral Baths, the ocean, and only one hour from San Francisco.

THE EXPECTATIONS AND DESIRES OF THE COMMUNITY

CREATE AN IMAGE OF - -

- ...friendliness and good service.
- ...being attractive and pleasant.
- ...liveable for the people of the community.
- ...wanting to sit down and relax.
- ...a rural atmosphere without getting too modern.
- ...having the visitor leave with the impression of an enjoyable day in the country.

INTRODUCTION

COMMUNITY IMAGE

WHAT IS IMAGE??

The image of a community manifests itself in how people feel about the physical and non-physical aspects of the city. Sebastopol's reputation as seen by those living outside the city plays a major part in forming the image of the city.

- A. The physical image of a community presents itself through the visual appearance of the community.
- B. The non-physical image of a community is cast from people's feelings about some of the social and economic conditions.

There are two levels at which images about a city are formed; Local and Non-Local.

- A. Local images are formed by residents and workers in the community through daily contact with the community.
- B. Other images, non-local, are formed by persons not having frequent contact with the community. Their impressions of Sebastopol may be based on only a single trip through the town or a newspaper article. The community builds an external reputation based on the image left in these people's minds.

The clarity of the community's physical image is dependent upon the harmonious relationship between the variety of components which when assembled, constitutes the entire image. The major components which make up this physical image are the hills, landscaping, new buildings, existing buildings, historic buildings, public spaces and various forms of signage. If these components have no relation-

THIS IS WHAT THE FIRST TIME VISITOR SEES



CONSIDER MORE ORDERLY USE OF SIGNS, METERS, TREES & LIGHTS TO AVOID SIDEWALK AND VISUAL CONFUSION



UNRELATED SIGNAGE AND MATERIAL USAGE DISTRACTS FROM THE GOOD QUALITIES OF THIS BUILDING AND THE DOWNTOWN IMAGE

ship to each other, whether it be a sign related to its building, a building related to its neighborhood or immediate area, or a neighborhood related to the community, then the clarity is lost and the community's image becomes muddled and confusing and is considered by many to be a "hodge podge". The chief causes of this "hodge podge" appearance are due to excessive or oversized signs, visual clutter, created by various elements, new architecture which disregards the visual forms of the neighborhood and community, or just a general lack of building maintenance.

In dealing with the problem of community clarity or identity, it is inappropriate to blanket the area with any single design formula without sacrificing the variety and vitality of a living community with its variety of architectural themes, eras, spaces and interests. The charm and character of Sebastopol is due to the small scale (size), various simple architectural themes, and the compact rural image in combination with the trees and rolling hills. The character of the community is physically fragile and without careful considerations to accommodate change, these unique characteristics which distinguish Sebastopol from other communities will slowly evaporate leaving few opportunities to maintain vital links with the community's past.



ALTERATIONS, ADDITIONS, & PAINTING BUILDINGS WITHOUT REGARD TO THE EXISTING ELEMENTS SHOULD BE DISCOURAGED



PROVIDE SCREENING OF TRASH BINS AND OTHER PICK-UP BINS

SEBASTOPOL — THE GOLD RIDGE

One cannot go through the main section of Sebastopol without being at once aware of the town's relationship to its main industry, apples. Fruit stands and orchards line the Gravenstein Highway which in town becomes Main Street where canneries and a mainstreet railroad join together in making Sebastopol a small town with its own particular flavor.

Sebastopol began as a permanent settlement in the 1850's with a post office and small trade center for the few farmers in the surrounding rich agricultural region. As California's population swelled after the westward migration and the Gold Rush of the 1850's, more and more settlers drifted into the fertile California valleys north of San Francisco to try their hand at farming.

The name of Sebastopol first came into use in the late 1850's as a result of a prolonged and lively fist fight in the newly formed town which was likened to the long British siege of the Russian seaport of Sebastopol during the then raging Crimean War. Evidently, many American's in the west sympathized more for the Russian than the British cause as there were at one time four other Sebastopol's in California; one in Napa, renamed Yountville, and one each in Tulare, Sacramento and Nevada counties. The name hung on in Sonoma County and was officially adopted in the 1860's.

An outlying settlement, the Sebastopol area grew up slowly until the 1890's, when the railroad connected Sebastopol to Santa Rosa, Petaluma and the world. The railroad facilitated the development of the fruit industry with fast and dependable shipment to San Francisco and the east coast. The Apple Industry took prominence with berries and hops not far behind and Sebastopol entered a period of significant growth. Because the area was agricultural, most of the population was scattered in the region surrounding the town, so that the community proper remained small. In 1911, Sebastopol had a population of 2,000 compared to Santa Rosa's 12,000 and 10,000 people in Petaluma. With the railroad inspired prosperity, a self-sufficient business community developed that became

the foundation for the present downtown.

Early in Sebastopol's history, however, settlers had to travel dusty and rutted roads to Santa Rosa and Petaluma for the many goods and services not offered either at local stores or by traveling peddlars. In the 1850's, residents in the area applauded the opening of Miller & Walker's general merchandise store where they could conveniently obtain some of the materials needed for planting, making clothing and preserving food. Joseph Miller and John Walker settled near the home of Joaquin Carrillo which reportedly stood facing east about where Petaluma Avenue and Santa Rosa Avenue meet today. They joined in partnership and opened a small general merchandise store and post office for the north coast area, with Mr. Miller as postmaster and J.H.P. Morris as clerk. The Miller and Walker store and post office, then called Bodega because it was in the large rancho Bodega, was also a stopover for the stages from Gualala and Petaluma. In 1852, mail was carried once a week from Benicia to Napa, to Sonoma, Santa Rosa, Miller and Walker's store and then to San Rafael. Thus commerce began at the crossroads.

A few years later, the clerk, Mr. Morris, bought land a short distance north of Miller and Walker's store and set up his own establishment. Morris' combined store and saloon was housed in a building he bought from Miller and Walker and which he had drawn by oxen to the new location. Milled lumber was a prized commodity with only one mill operating in the Sebastopol vicinity at the time. Mr. Morris named the new settlement Pine Grove, after what he mistakenly thought was a grove of pine trees. He laid out town lots and offered to deed lots to anyone who would start a business.

Sebastopol's first crop was potatoes which were introduced by W. McReynolds in the 1850's. The potatoes were transported to Petaluma, stored in warehouses then transferred to boats that continued the trip down the Petaluma River, eventually ending up in San Francisco where markets were in great need of fresh vegetables and game to supply a bustling population. Over-production soon made the price of potatoes drop and production switched to other things.

With the coming of the Northwestern Pacific Railroad to Santa Rosa in 1871, and then to Sebastopol twenty years later, the farmers were put in touch with distant as well as local markets for their exceptional produce. By 1904, a local electric line was laid from Petaluma to Sebastopol, Forresterville, and Santa Rosa. Nicknamed the "Cow's and Chicken's Line", because of its local freight and frequent stops, the Petaluma and Santa Rosa Electric Railway provided local farmers with a direct link to the main freight routes in Santa Rosa and Petaluma as well as furnishing a much needed suburban passenger service. The Sebastopol electric line depot still stands today on South Main Street.

Farmers discovered rapidly that the land between the Laguna, a marshy creek running north in the Santa Rosa Valley and Green Valley Creek, two miles west of Sebastopol was an especially fertile region. The sandy loam soil was well suited to the growing of fruit, hops and garden products as irrigation was virtually unnecessary. Eventually, the area which includes Sebastopol, became known as the Gold Ridge District because of the rich returns of fruit produced.

The Russians were the first to have Gravenstein apples growing in the north coast region near Bodega in the early 1800's. Gravenstein apples were presumably named after Castle Gravenstein on the north shore of Flenzborf Fjord in Denmark. In the 1880's, berries, grapes, cherries, hops and apples were equally among the major crops grown in the Sebastopol region. However, the Gravenstein Apple promptly outstretched the others and became Sebastopol's most distinctive product bringing widespread fame to the community.

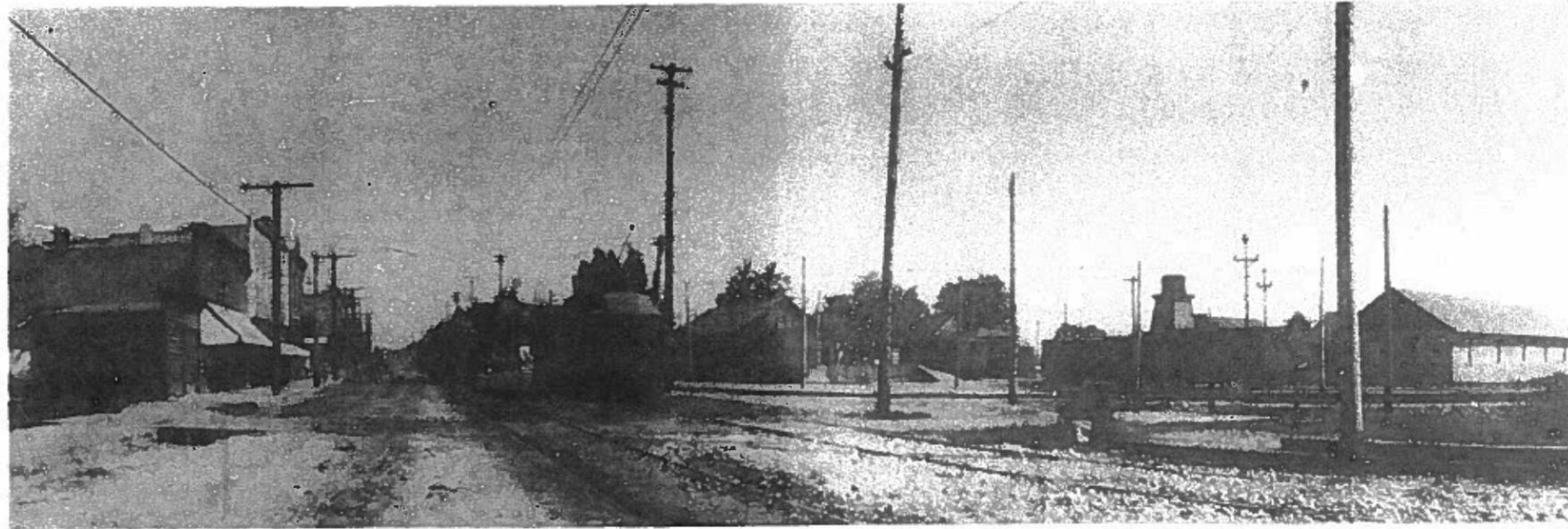
Nathaniel Griffith planted the first commercial orchard of Gravenstein's in the area with Luther Burbank assisting with the propagation. Burbank, famed for his horticultural ingenuity, had his 18 acres of experimental gardens located close to the town limits. Griffith's success with Gravenstein orchards stimulated others and by the 1890's apple orchards were spread everywhere throughout the Gold Ridge District. Packing plants, canneries and apple dryers came soon after.

In its early stages, the apple industry used the fresh apple pack, shipping the early ripening Gravensteins to east coast and sometimes foreign markets before other varieties were market ripe. When processing techniques were developed, canneries and dryers produced dried apples, apple juice, applesauce and vinegar as they do today. Some of the old type apple dryers can still be seen in the region surrounding the town.

As the agricultural industry in Sebastopol expanded, workers of different nationalities arrived to help with the harvesting. They brought with them varying cultural backgrounds that have helped shape the character of the community. The apple industry brought a steady rural prosperity to the town and Sebastopol was incorporated in 1902 with schools, churches, hotels, canneries, mills, wineries, and an opera house to its credit. The 1906 earthquake unfortunately reduced most of these early buildings to rubble but as elsewhere in the county, the town was rebuilt. The era of the automobile and truck effected both agricultural shipping methods and the mainstreet environment with a well traveled highway running through the center of town.

Today the prosperity and fame that the Apple Industry brought to Sebastopol continues and is celebrated with the Annual Apple Blossom Festival sponsored by the Chamber of Commerce. The tradition was initiated by the Gravenstein Apple Association in 1910 and at that time was the first such apple exhibition held in the state. The 1910 festival was reportedly set up in a Norris and Rowe circus tent in town and featured artistic and sometimes extravagant apple exhibits and parades as well as various products to be tested, judged and duly awarded.

From its beginnings in the 1850's as the small potato producing crossroads of Pine Grove, through the railroad era which helped amplify the small fruit and apple industry and up to the present, Sebastopol has successfully maintained a continuity between its past and present which is reflected in its built environment.



The architecture of the early residents, who were farmers, farm workers, and tradesmen, was built for utility and function and represents a simplification of the architectural themes or styles of their times. The gothic revivals, greek revivals, victorians of the late 19th century and the classic revivals, mission revivals, bungalows, and international styles of the 20th century are represented in Sebastopol and are all part of the State's architectural historical growth.

Due to the economic base of the community, the architectural styles, were small in scale (size), and non-pretentious while expressing a degree of honesty and friendliness. It is not a Victorian town but a community of people with varying interests and architecture of varying styles and eras. The common tie of all of these is the simplicity and friendliness of the community and their interest in retaining the rural quality that exists.

A FRAMEWORK FOR DESIGN CONSIDERATIONS

The preparation of a rural design plan requires a method for organizing and evaluating several important elements which contribute to Sebastopol's distinctive form. To aid in this process, a first step was to establish a physical framework for analysis by dividing the community into several manageable design areas which are; Main Street Commercial; Rural Commercial; Urban/Regional Commercial; Franchise Modern, auto sales and various forms of industrial architecture. Transitional areas are those with no special characteristics and serve as links between design areas. In this way, design proposals could be related to a fundamental pattern and evaluated as to whether they reinforce or distract from the area's existing physical form. In relating new proposals to existing conditions, the framework assists the development and application of new designs that would enhance the clarity and variety of the community. The framework defines the visual areas and illustrates the predominant characteristics. It will also illustrate the characteristics which are distractions with suggestions to improve their qualities and strengthen the respective areas.

Within the framework certain fundamental rules govern the methods of achieving esthetic and functional design goals within the design areas and the community. These rules or 'principles' center upon design concerns basic to all rural and urban design considerations. In varying degrees they are involved in every design situation. These



MAIN STREET COMMERCIAL
FLAT FRONT BUILDINGS WITHOUT SEPARATIONS



RURAL COMMERCIAL
BUILDINGS WITH SET BACKS, LANDSCAPING AND
PARKING ON INDIVIDUAL LOTS

DESIGN FRAMEWORK

considerations have been grouped into two components -- those relating to the buildings which deal with the qualities of character, variety, harmony, scale and pattern, and those relating to the exterior spaces around the buildings and the community which deal with the qualities of clarity, definition of space, visual interest, amenities, activities and views. Design proposals should reflect the predominant characteristics in order to strengthen the qualities of their respective areas.

This concept advocates improvements which are appropriate and compatible with the character of existing buildings or areas while allowing for variety and vitality. To work within the context of existing images allows for the most simple of improvements (repainting and new signs) to be effective in the process of improving the characteristics and image of a rural community.

FRANCHISE MODERN

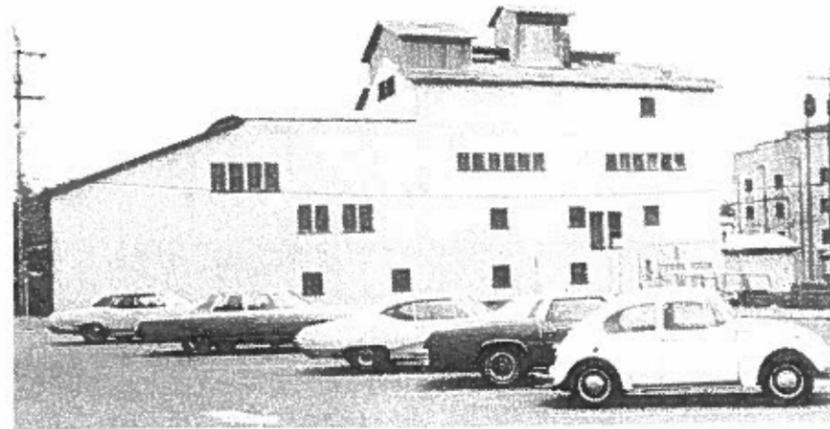


THESE BUILDINGS ARE GENERALLY UNDISTINGUISHED MODERN BUILDINGS, POORLY RELATED TO THE TRADITIONAL STREETScape AND SHOULD BE REDESIGNED TO BETTER RELATED TO THE APPROPRIATE DESIGN AREAS

URBAN - REGIONAL COMMERCIAL



INDUSTRIAL



BUILDING PAINTING & TREES WOULD ENHANCE THIS AREA

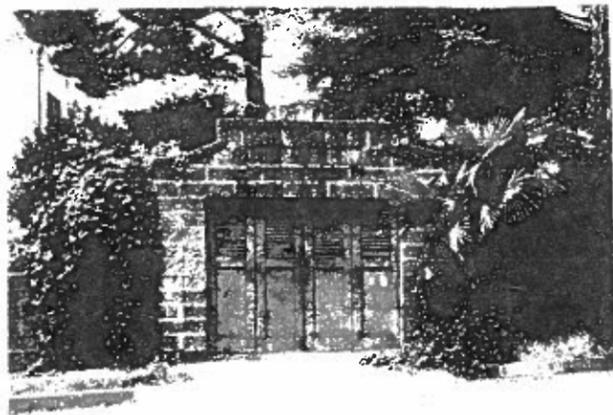
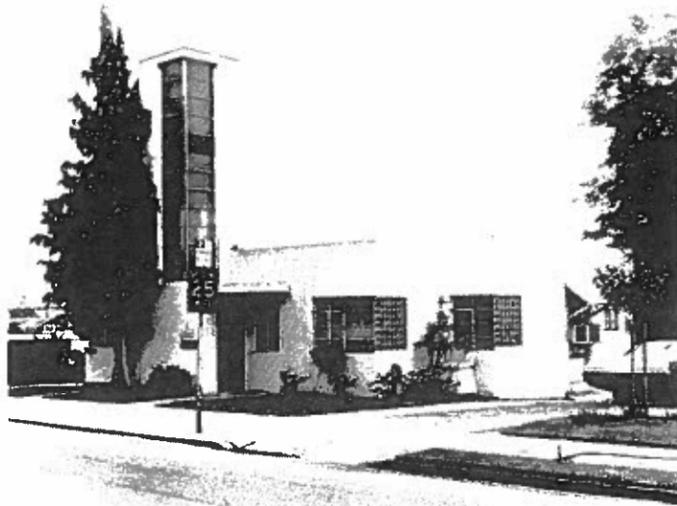
AUTO SALES



EARLY INDUSTRIAL

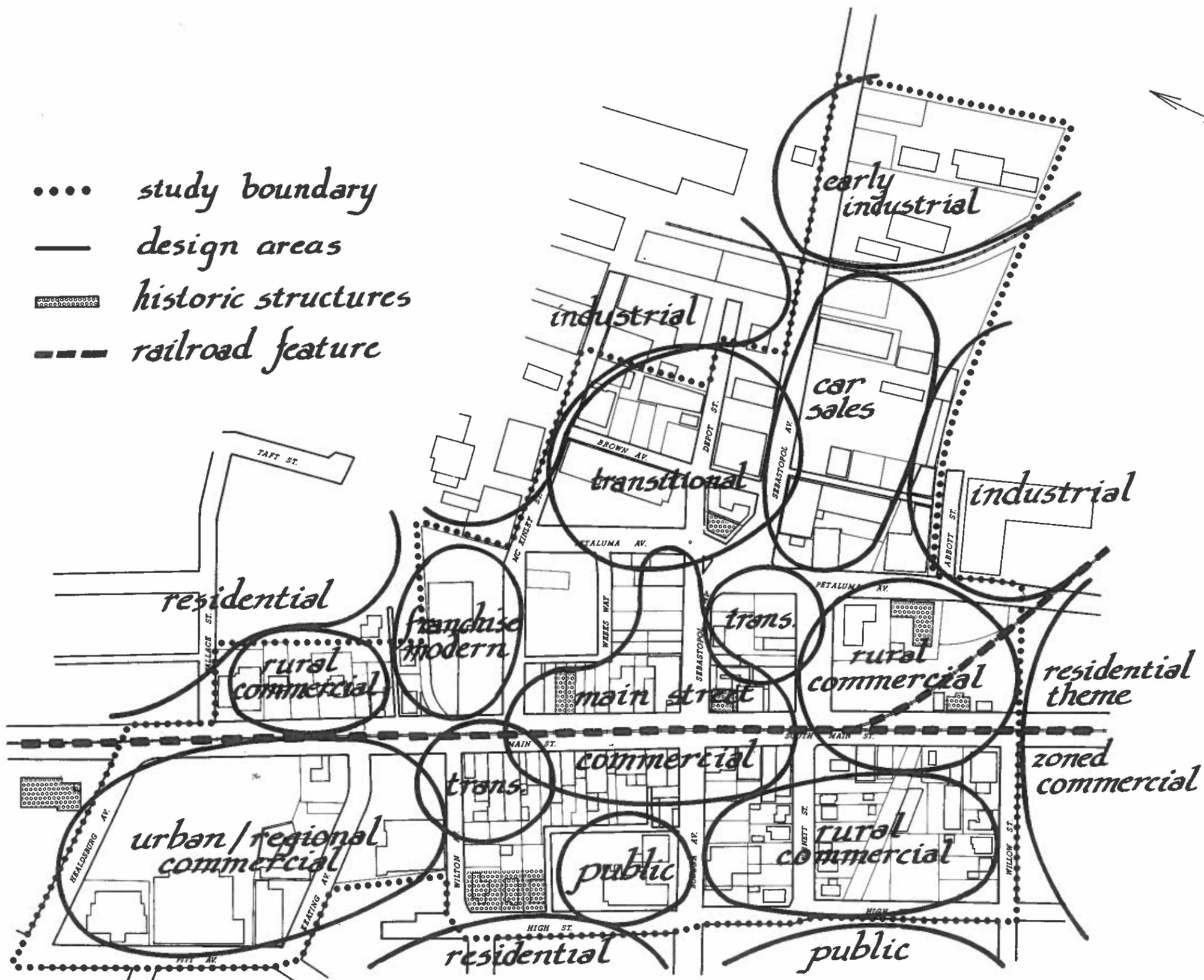


HISTORIC BUILDINGS



ADDITIONAL BUILDINGS ARE LISTED IN "AN ARCHITECTURAL
TOUR OF SEBASTOPOL" BY THE WESTERN SONOMA COUNTY
HISTORICAL SOCIETY, BOX 1816, SEBASTOPOL

- study boundary
- design areas
- ▨ historic structures
- railroad feature



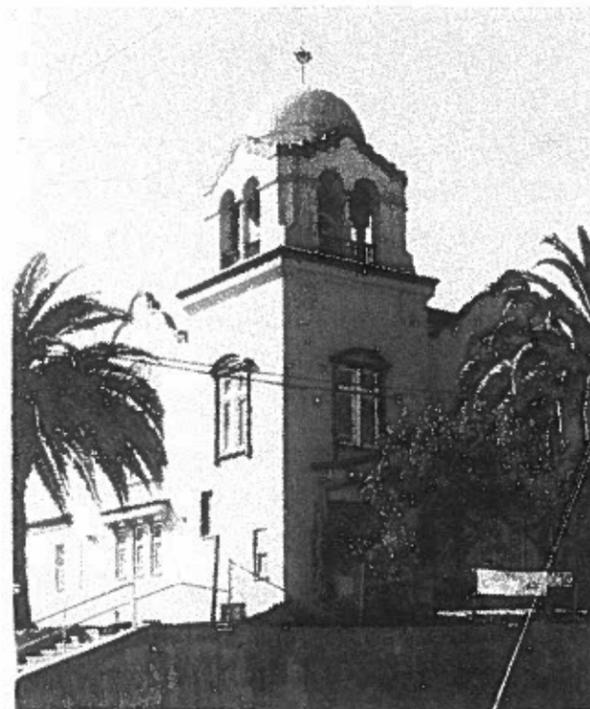
DESIGN AREAS

DESIGN PRINCIPLES

In general, little or nothing is gained by the use of designs, colors and materials which have no tradition of local usage. Designs, colors, and materials which associate with current fads or fashions should be viewed with great caution.

New buildings and redesigned buildings should reflect the scale, pattern, and characteristics of the existing buildings surrounding it. The previously discussed design areas define the basic characteristics which should be considered in order to strengthen identity of the area and not impose major change on the existing environment. In the event the design proposal occurs on the edge of two of the design areas or in a transitional area, then the characteristics from the two adjoining areas should be incorporated. Within the context of these forms, special features can be designed to create the distinctiveness or individuality of the design. Also, human scaled elements such as awnings, arbors, walks, courts, etc., should be considered in the total design of the project. Consideration should also be given to avoid conflicts between the pedestrian and the automobile in order to encourage more people to walk and ride bicycles as one element of energy conservation.

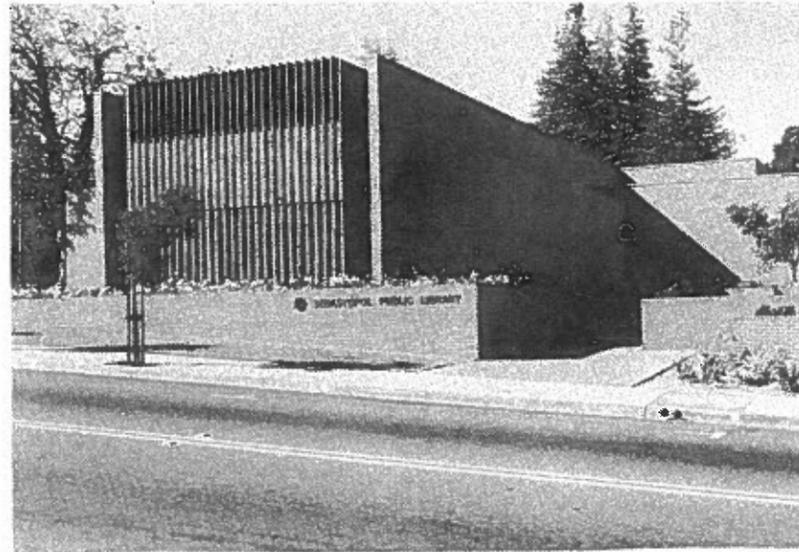
To maintain the rural character of the community, all the new and redesigned buildings shall be scaled to the human being. This will also create a more comfortable surrounding for people and their activities.



The following principles center upon design concerns basic to all rural/urban design goals for buildings. In varying degrees, they are involved in every design situation.

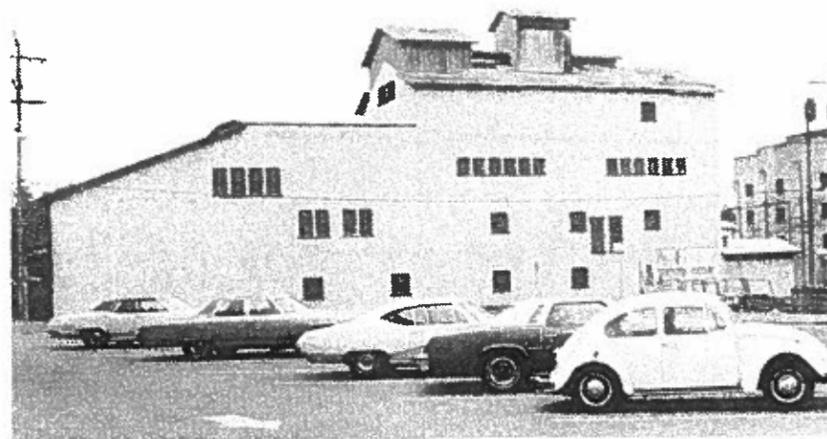
Character - Distinctiveness:

Those special physical characteristics of a structure or area that set it apart from surroundings and contribute to its individuality.



Variety - Contrast:

Those differences in building styles and arrangement, street patterns and topography that set buildings and/or areas apart. It contributes to identifiable design areas and to points of interest within the community.



Harmony - Compatibility:

The pleasing relationship of buildings to each other and the topography; the absence of jarring, discordant differences in scale or design.

THESE ILLUSTRATIONS SHOW EXAMPLES OF HOW THE WRONG DESIGN THEME CAN ERODE THE CHARACTER OF A DESIGN AREA, & CREATE A HODGE PODEGE EFFECT.



• MAIN STREET DESIGN AREA

FRANCHISE MODERN THEME - NOT APPROPRIATE IN A RURAL ENVIRONMENT - HORIZONTAL PROPORTIONS NOT IN HARMONY WITH, NOR DOES IT RELATE TO THE FORM OR SCALE OF THE MAIN STREET VERTICAL PROPORTIONS

RURAL COMMERCIAL THEME



• MAIN STREET DESIGN AREA

MAIN STREET THEME



• RURAL COMMERCIAL DESIGN AREA

* RHYTHM OF BUILDING FORMS BROKEN BY THE CHANGE OF PATTERN AND THE USE OF AN INAPPROPRIATE DESIGN THEME.

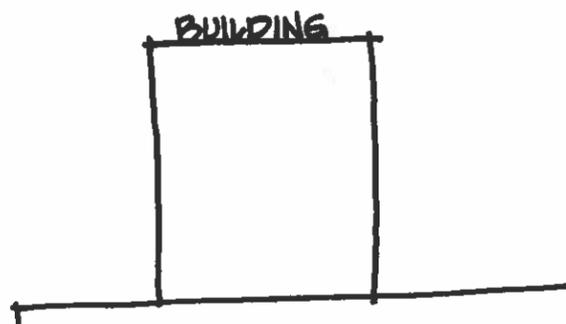
Scale - Pattern:

Scale refers to the size, bulk and massiveness of buildings. "Human scaled" surroundings are generally more comfortable because they do not overwhelm the individual. Pattern refers to the textural effect of building scale viewed from a distance.

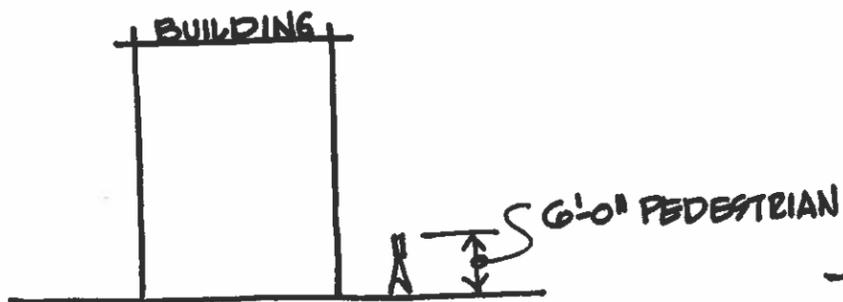
• **SCALE IS A RELATIVE THING**

TWO MAJOR CONSIDERATIONS

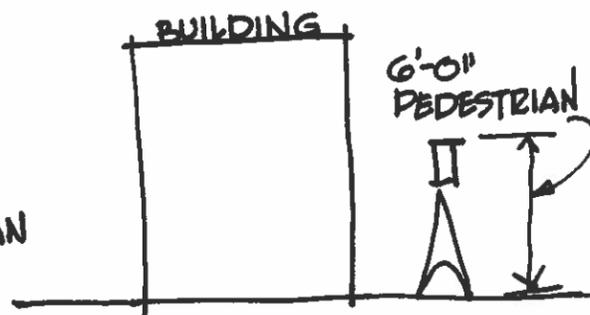
1. SCALE RELATIVE TO THE PEDESTRIAN
2. SCALE RELATIVE TO THE ENVIRONMENT



BUILDING SCALE (SIZE)
UNKNOWN - NO RELATIONSHIP

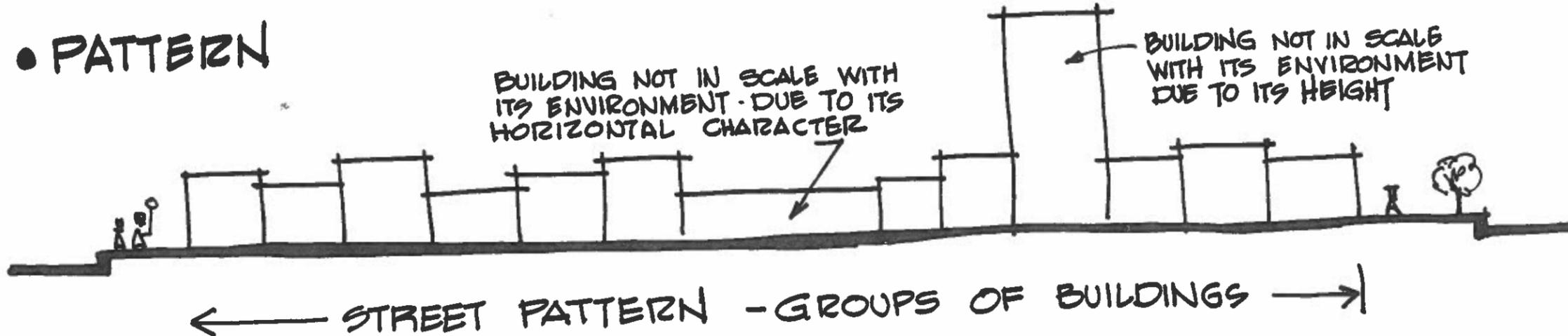


A TALL BUILDING - LARGE
SCALE IN RELATIONSHIP TO
THE PEDESTRIAN



A SMALL BUILDING - SMALL
SCALE IN RELATIONSHIP TO
THE PEDESTRIAN

• **PATTERN**



BUILDING NOT IN SCALE WITH
ITS ENVIRONMENT - DUE TO ITS
HORIZONTAL CHARACTER

BUILDING NOT IN SCALE
WITH ITS ENVIRONMENT
DUE TO ITS HEIGHT

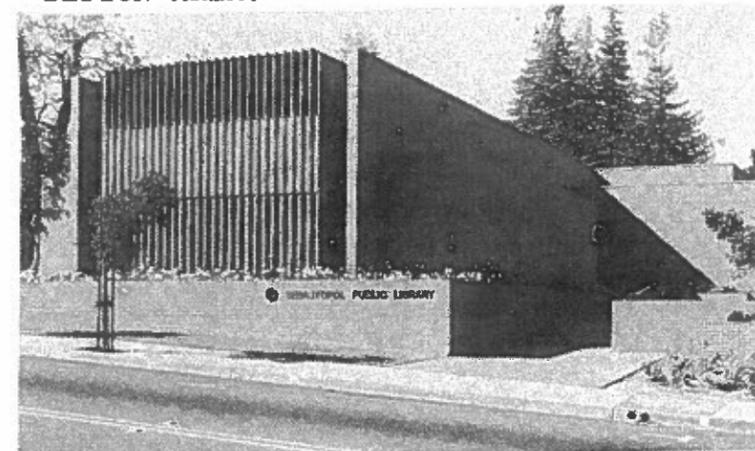
DESIGNS FOR NEW BUILDINGS

As discussed earlier, clarity of the downtown image is improved where there is harmony within the various design areas. This does not mean that all new construction merely must imitate the old styles. What is important is that the new construction will be compatible with the existing in terms of the buildings' mass, scale, height, placement and surface textures. In this way the existing buildings are not intimidated and they can be made a viable part of the area's improvements by just painting or minor redesigns. Therefore, new buildings shall be visually compatible with the rest of the design areas. In the case of transitional areas, the new buildings should relate in form and scale to the two adjoining design areas. Factors to be considered in reviewing new proposals for design compatibility shall be:

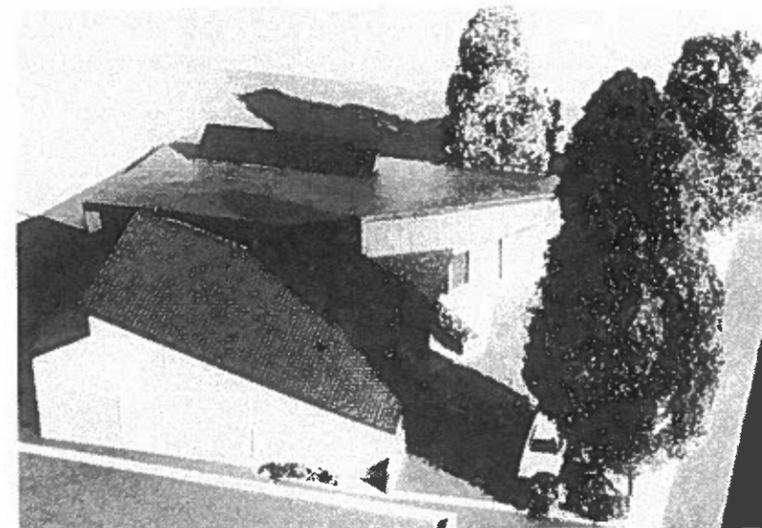
1. Height of building. Too high or too low.
2. Scale of the building. Its relative size to the adjoining building. Is it a single form or composite of a series of forms which help reduce the scale of larger buildings down to an appropriate scale.
3. Proportions of the building. Vertical in nature or horizontal. The relationship between the width and height of the building.
4. Rhythm of spacing of building on the streets.
5. Roof shapes. The relationship of the roofs in the surrounding area. Flat, sloped, etc.
6. Relationship of materials, texture, and color to the design area.
7. Rhythm and pattern of openings. Small paned windows are inappropriate in commercial design and were not used historically.



UNDER CONSTRUCTION - EARLY INDUSTRIAL DESIGN AREA.



PUBLIC LIBRARY - PUBLIC AREA



DESIGN APPROVED FOR BROWN STREET ADJACENT TO THE INDUSTRIAL DESIGN AREA.

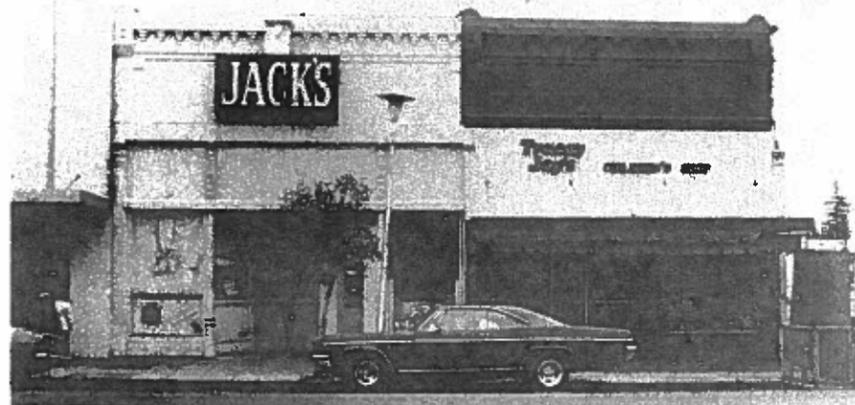
RESTORATION — HISTORIC BUILDINGS

Become familiar with the architectural elements typical of older commercial buildings. This will be helpful in determining how much of the original facade of the building remains.

Try to locate old photographs, postcards, and prints of the building and the street. They are the easiest method of determining how a building appeared in the past. From them it should be possible to determine what changes have been made to the facade and what may remain under later alterations. A local historical society is an excellent source of information and will be delighted to help. The chances are good that it has some sort of visual record of the building, in photographs, glass plate negatives, or newspaper clippings.

Carefully remove a few parts of any covering material that was applied to the original building. These pieces should be removed regardless of whether or not old views are available. This is an important step because it will help reveal whether any parts of an earlier storefront remain, what their condition is, and how much rehabilitation work will be needed. This physical investigation will provide an opportunity to estimate the scope of the work before making a commitment to a major undertaking.

Use the same precautions for cleaning and painting as discussed in the later sections - Renovation.



EXCELLENT EXAMPLE OF AN EARLY BRICK COMMERCIAL BUILDING WITH CAST IRON COLUMNS AND SILL.



NEO-CLASSIC REVIVAL BANK
CONSTRUCTED OF CUT LIMESTONE.



EARLIEST EXAMPLE OF CONCRETE BLOCK
CONSTRUCTION ECHOING STONE AND
CLASSICAL DETAILS.

If only minor repairs and general maintenance work are needed, a local contractor can usually handle the job. If more extensive work is needed, it is best to hire an architect or designer who is knowledgeable about and sympathetic toward older buildings. Such a professional will gladly provide a preliminary design and accompanying cost estimate for a moderate fee. The architect should also be asked to prepare detailed construction plans and to supervise the contractor. His fee will prove to be a sound investment, ensuring a correct design solution that in the long run will save time and money.

Cleaning and Painting. Desiring to improve the appearance of a building which has been painted, a building owner often chooses to clean it by sandblasting. This method is not recommended. Sandblasting removes the outer, hard protective layer of the brick or stucco, thereby exposing its soft inner core to the weather and increasing the chances for deterioration. In the case of brick, the pink-orange color that commonly results from sandblasting is not the brick's original color but that of the exposed, inner brick. During sandblasting, the soft mortar joints are also blasted apart or removed by power chisels and consequently require extensive, costly repointing. The silicone protective coatings sometimes used after sandblasting are of questionable value and may cause serious deterioration under certain conditions. The best solution for most painted buildings is simply to repaint them. This procedure not only is historically correct but also will best preserve the brick or stucco.

Before new paint is applied, the old paint should be carefully scraped off and necessary repointing done on the brick. Be sure that the contractor uses a mortar that matches the composition and texture of the existing mortar. A mortar containing only portland cement dries much harder and is less plastic than older lime mortar; in time it may force the masonry to spall or may fracture the brick.

Latex paint is generally a good choice and two coats are usually sufficient. Before beginning to paint, be certain that the color is correct. Selection of color is discussed in another section.

Masonry buildings that have not been painted need only a simple cleaning. Water under low pressure is usually the best and cheapest method. More extreme methods, such as the use of harsh chemicals and the use of steam and water at high pressure, should be used only under the direction of a professional who has extensive, successful experience with their application to older buildings. To determine the best methods, first have the contractor make a test on an inconspicuous portion, starting with the mildest method. If that proves sufficient, it is usually best for the masonry and the least expensive solution.



A GOOD EXAMPLE OF A FACADE REHABILITATION
THEME WORKS WITH THE MAINSTREET COMMERCIAL
WITHOUT BEING OVERDONE.

REHABILITATION — EXISTING BUILDINGS

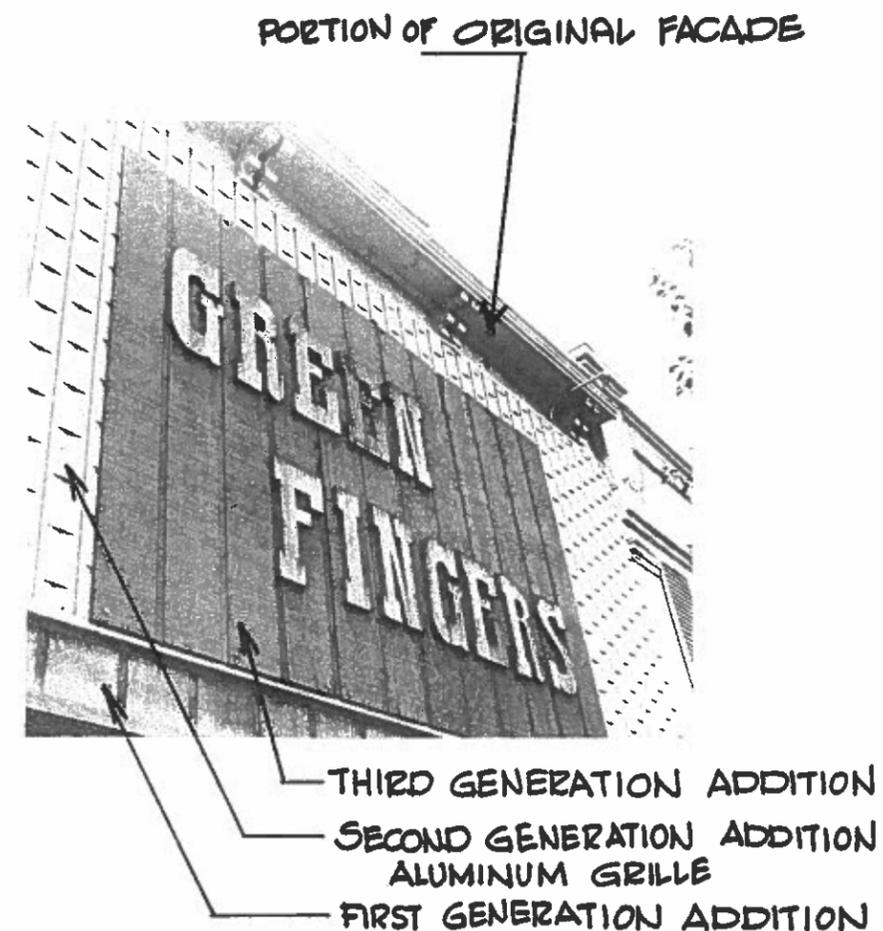
Never try to make a storefront look quaint or cute. Such an approach might be suitable for an amusement park but is totally inappropriate for a modern downtown. The features of a fine older building can stand well on their own merits. The building does not need gimmicky and overdone motifs which will compete among themselves and with neighboring buildings and will once again hide the attractive parts of the facade. The most successful storefront rehabilitations are subdued in character and consequently stand out from garish storefronts.

Take special care to avoid the use of "colonial" details on 19th and 20th century buildings. Brass eagles, coach lanterns, hitching posts, small-paned windows, and shutters without a function look tacked on and are inappropriate.

It should be emphasized that it is rarely necessary to use anything but stock materials in storefront rehabilitation and that such materials are reasonably priced and readily available at local supply houses.

Take a good look at the front of the building, preferably from a spot across the street where it is possible to see the entire facade. Take note of the building's proportions, construction materials, and architectural details. Try to visualize how the entire building appeared when it first was constructed. It is important to realize that the storefront and the floors above were originally created as a united design. In many cases, additions and changes were probably made to the store over the years. Signs may have been added, or part or all of the front may have been hidden under a false facade designed not to enhance the building but rather to conceal the earlier design and to make it look more "up-to-date." Where such so-called improvements were made only at street level, the undisturbed upper floors will usually give a good indication of the building's intended character. Try to determine which of these changes enhance the basic design of the building and should be retained, and which do not respect the design and should be removed.

Develop a rehabilitation scheme. The final design and the costs depend on many factors: how much of the existing storefront should be retained; how much new construction is necessary; the shopowner's merchandising needs; and the property owner's budget.



UNIFYING ELEMENTS

Another part of creating harmony within the various design areas is accomplished by appropriate use of colors, signs and materials that do not create jarring or discordant differences. Historically, this was accomplished by the limited number of different colors or materials that were available. Today, this can be accomplished by considering only certain colors and materials. The use of colorful awnings, simplified signing and landscaping help bring harmony and interest to the commercial area.

COLORS

There is no simple standard that defines the right use of color for all time. It is a most subjective and personal matter which often defies a consensus on the part of the owner, user and reviewer. Nevertheless, color is most significantly a part of the total design effort and must be considered with discretion.

In general, little or nothing is gained by the use of strong or loud colors, especially those with no tradition of local usage. Colors associated with current fads and fashions ought to be viewed with great caution.

Color combinations will invariably occur, as nearly all buildings will have wood trim or metal ornamentation in addition to their base material, painted or natural brick or stone. This fact, plus the further elaboration of wood storefronts, suggests the use of an overall wall color plus one or two trim colors. With reference to a range of acceptable colors established for the use of all central Sebastopol rehabilitation work, a coordinated effort should be possible with one building's color code perfectly at home with its neighbor's, even if different.

Color work on side and rear walls should avoid harsh shifts in effect from front or street walls. A building should be treated as consistently as possible on all sides.

"Avoid any colors that nature avoids. (including stark white and true black - ed.). In buildings, we should copy those colors that she offers chiefly to the eye - earth, stone, brick, and wood are the materials of which buildings are built." Andrew Jackson Downing

This is where the term earth tone in reference to the color palette is most clearly used. Where paint must be used to protect the surface, honesty in color is the best answer.

These earth tones are best expressed in "An Exterior Historical Color Selection" pamphlet prepared by Benjamin Moore Paint Co., or the "Country Colors" pamphlet prepared by Dunne Paint Co., and Fuller's "Interior and Exterior Heritage Color Collection".

Accent colors can be used to detail the building, as do flowers in nature, but must be muted or earthy derivatives of the pure color.

Before you select colors, stand in front of the building (or house) and look at it giving special attention to what makes it look different. The decoration or trim, or anything that might be labeled unnecessary today, is what should be painted in order to call attention to it. It is not easy to generalize about the delineation of details because older and historic structures encompass so many different types of decoration.

Refer to the "Downtown Improvement Manual", by Emmanuel Berk, Chapter 10 in general and Chapter 10, pages 30 and 31 in particular for more specific direction for color use.

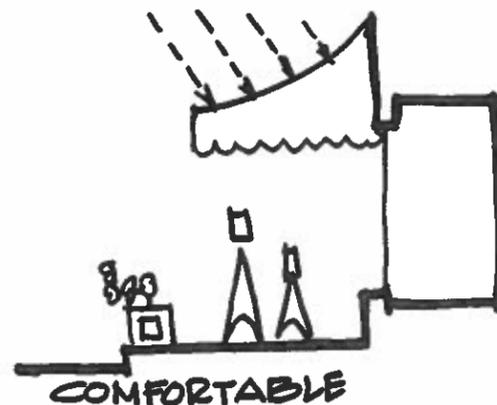
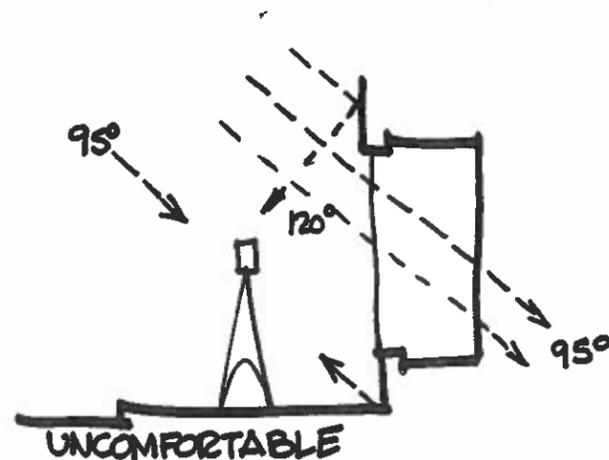
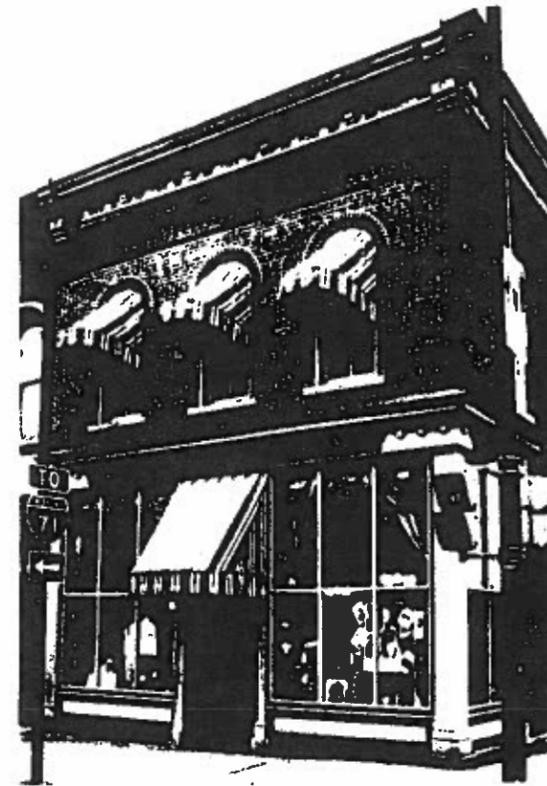
AWNINGS

Canvas awnings are another valuable commercial feature which can produce immediate, dramatic results at moderate cost. In addition to providing protection for both shoppers and merchandise displays, awnings offer an opportunity for attractive store identification. Lettering or symbols can be incorporated into the dropflap or valance; the color and striped pattern of the awning can also reinforce the store's identity.

Street level awnings should have a valance about 12 inches wide; the bottom of the valance should be no less than 7 feet above the pavement. Awnings are also quite effective on upper story windows. They should extend more than half way down the windows and have a valance that is approximately 10 inches wide. Their color and style should implement any street level awnings.

Canvas awnings are by far the most appropriate. The durability of canvas has been greatly improved in recent years. A 20 foot wide, retractable canvas awning can be purchased for approximately \$350 and can be expected to have a useful life of at least five years. Stationery aluminum awnings or glossy patterns are inappropriate for older commercial structures.

Awnings are considered removeable and according to State Highway Standards can project into the sidewalk area.



BENEFITS OF AWNINGS

1. REDUCES SUN HEAT 75%
2. KEEPS ROOMS 8°-15° COOLER
3. REDUCES AIR CONDITIONING OPERATING COSTS
4. ADDS COLOR TO THE SHOPPING ENVIRONMENT

SIGNS

Selecting an Effective Sign

The most effective presentation of the name of a business establishment is an extremely important part of storefront rehabilitation. Signs were often an integral part of the facades of 19th century buildings. Today there is a great deal of latitude that can be enjoyed in choosing a sign while also respecting what is correct for the building.

It is important to remember that unlike modern highway strip development, the scale of building and downtown streets was geared primarily to pedestrians. Consequently, there is no need for overly large signs that not only obscure important architectural features of the building but also contribute to the visual pollution of the street. One of the easiest first steps in rehabilitating a storefront is to remove such a sign. The results are immediate and dramatic and the expense is minimal. Signs are regulated by the sign ordinance and section 8.361 should be reviewed.

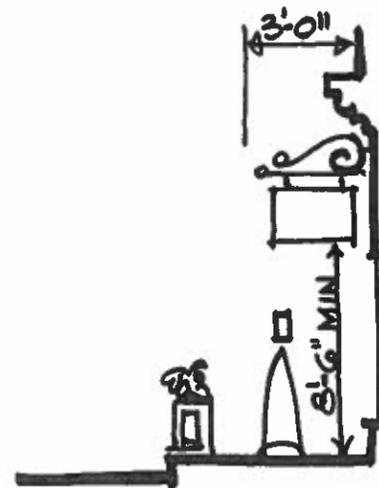
Types of Signs

Flat Signs: In the past, signboards were used on most commercial buildings. They were placed in a specifically designed spot above the transoms, between the storefront and first floor. Today, signboards can still be very effective. As a general rule, 60 percent of the signboard should be devoted to lettering. The signboard itself should not exceed 2 feet in height. Eight to 15 inch letters are the most appropriate. Signboards can be fabricated from marine exterior plywood. The addition of a moulding around the edges will enhance the appearance of the signboard.

Window Signs: Another type of sign that is appropriate and one that was common at the turn-of-the-century was painted directly on the inside of the window. Typically, these signs were gold-leafed, an art which unfortunately has almost disappeared. The use of regular paint is a satisfactory substitute. Positioned at eye level, this type of sign can be particularly effective when used in conjunction with flat or hanging signs.



Hanging Signs: Signs hung perpendicular to the facade were commonly used on older buildings and can also be effective today. Hanging signs, which are especially suitable for displaying symbols and logos, can be designed in many shapes and hung with attractive hardware. Whereas flat signs are designed primarily to be viewed from cars and from across the street, perpendicular signs are designed for pedestrians. These signs should not exceed approximately 9 square feet per side and should extend out from the building no further than about 3 feet, and should provide 8'0" clearance to the sidewalk. Currently the zoning ordinance limits the projection to 12" from the building.



ABCDEFGHIJ
ABCDEF
ABCDEFG
ABCDEFG

Lettering Materials and Styles: As in all aspects of rehabilitation, materials for the lettering should be chosen with care. Various styles of letters are available in wood, metal, and several types of plastic. If plastic is used, it should have a matte finish. A very popular solution is to paint the letters directly on the signboard. A dark background with light letters is usually most effective.

An important part of any sign is the style of lettering used to spell its message. Avoid choosing flamboyant, overly fancy lettering which is better suited to printed matter than to a building facade. Simple, straightforward lettering is best.

MATERIALS

Materials play an important role in the overall image and compatibility of new building with old buildings. The primary materials which have harmony and compatibility in a rural community are brick, stucco, (used with great caution), stone, and wood (mostly painted), and exposed roofs are shingled. There are some cast iron components in the existing buildings which should be preserved and dealt with in the new designs.

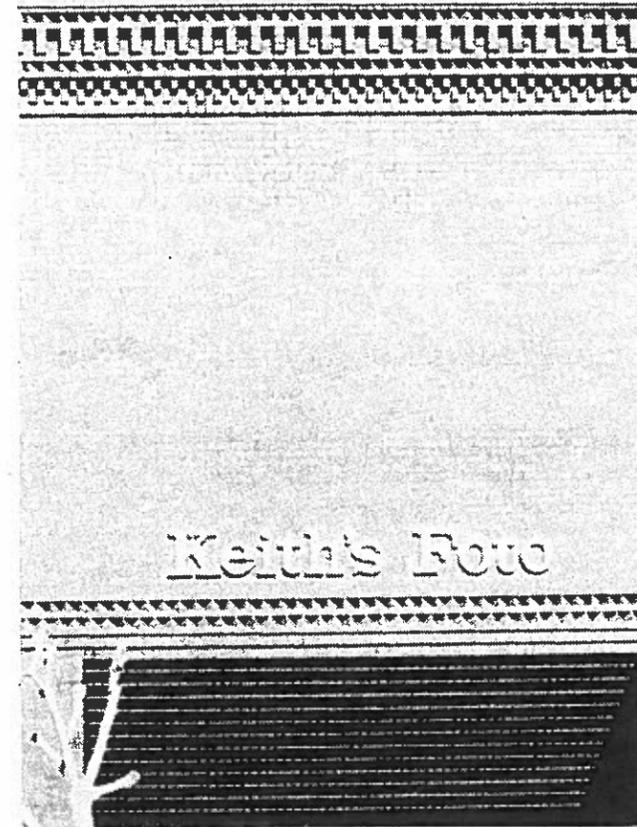
The major designs and materials that have eroded the rural image of the community is the Franchise Modern which uses such materials as large aluminum and glass walls (curtain walls), porcelain enamel or aluminum grilles and fascias, and split face or exposed concrete block, which should be avoided in new construction or in a remodeling project.

Also the use of glossy materials should be avoided as being inappropriate in a rural setting. These include the use of:

- Plastics - In the construction of signs and facings.
- Glazed bricks and brick tiles
- Ceramic tile - except as an entrance or floor material.

The following guidelines are for the selection and use of materials which are essential in maintaining the rural character of Sebastopol.

1. Brick - Consider the use of arched openings, detailed cornices and parapets to create some pattern and texture in the design.
2. Stone - The use of native stone such as the two existing buildings would be appropriate. The use of flag stone on edge or as facing material should be discouraged due to its association with the Franchise Modern.



3. Wood - Wood is the most appropriate material in Sebastopol's rural theme. The mid-century commercial/main street commercial buildings used less wood and went to brick or stucco due to the fire hazards. To maintain the mainstreet theme, wood should be used with some discretion and color becomes important. Wood is the most versatile material in image forming so therefore the following should be considered.
 - a) Traditional wood boards/siding have been installed horizontally because it was more economical than installing them vertically. Vertical boards were generally used in barns because they utilized a different type of framing system. The vertical boards used battens to weatherproof the joints.

b) Vertical and diagonal resawn wood boards are associated with contemporary design themes and would be appropriate in the urban regional/commercial area and in the transitional areas. They should be avoided in the Mainstreet Commercial theme.

c) The use of vertical boards with battens is generally associated with barns and frontier false fronts. The use of this theme would be best in the early Industrial Area. Since there are no frontier false fronts or frontier buildings in Sebastopol (due to its late start and the earthquake) then introduction of this design theme would appear to be inappropriate.

d) Plywood should be used with discretion. Large plain surfaces should be avoided. Plywood with regular spaced grooves should be used (when stained appears like boards) or battens applied to give the plain surfaces some relief and be more compatible with the rural concept.

e) Wood shingles are associated with both traditional and contemporary architecture and would be appropriate. They should be stained (which is a traditional technique) to maintain some harmony.

Patterned shingles associated with Victorian areas can be used quite successfully.

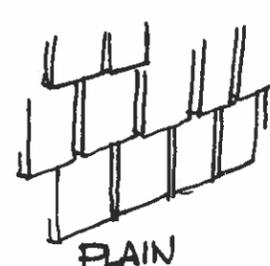
4. Aluminum - The use of aluminum doors and windows are acceptable and should be anodized in at least a medium bronze. Natural aluminum is associated with Franchise Modern and is inappropriate.

The use of aluminum facing materials, grilles and sign backings should be avoided.

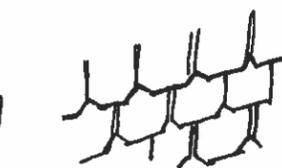
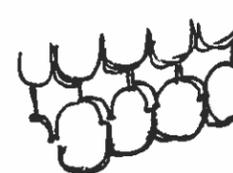
5. Concrete Block should be used with discretion. Preferred use would be plain with a painted surface which is the best way to keep it waterproofed.

6. Exposed concrete should be painted or colored and large plain blank surfaces should be avoided.

The use of exposed aggregate concrete surfaces should be avoided.

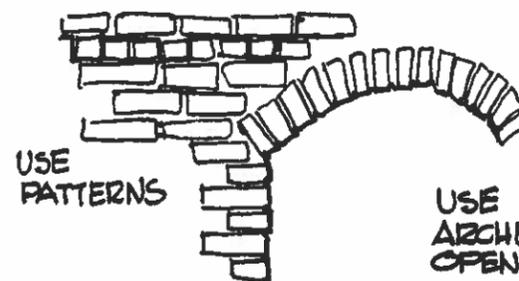


PLAIN



FANCY BUTTS

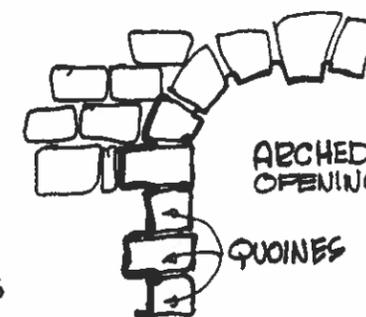
• SHINGLES



USE PATTERNS

USE ARCHED OPENINGS

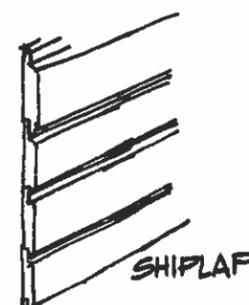
• BRICK



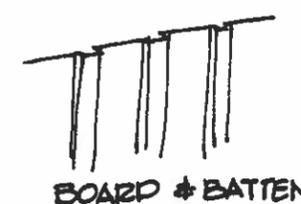
ARCHED OPENING

QUINES

• STONE



SHIPLAP



BOARD & BATTEN

• WOOD SIDING

LANDSCAPING

Landscaping, in addition to colors and materials, helps strengthen the harmony within the individual design areas and serves to tie the design areas together as a single element.

It should be noted that the pleasure obtained in the residential areas is not due to the architecture but to the landscape features that are well maintained.

Landscaping provides the shopper with an environment in which they will tend to linger or be encouraged to circulate from area to area. Trees provide shade and help keep the shopping areas cooler in the hot summers. The use of street trees should be limited to one or two species to create continuity in the commercial area.

Along Main Street or in the mainstreet commercial theme, street trees should be avoided because of the narrow sidewalks. These trees along with the meters, signs, etc., only add to the hodge podge effect of the downtown and also block the view of the building signs. In this sense, the building awnings will provide shade for the pedestrian.

Landscaping in the mainstreet environment should be done by periodically taking a parking space to provide a wider area in the sidewalk to plant a group of trees and provide a space for the pedestrians to congregate for social contact.

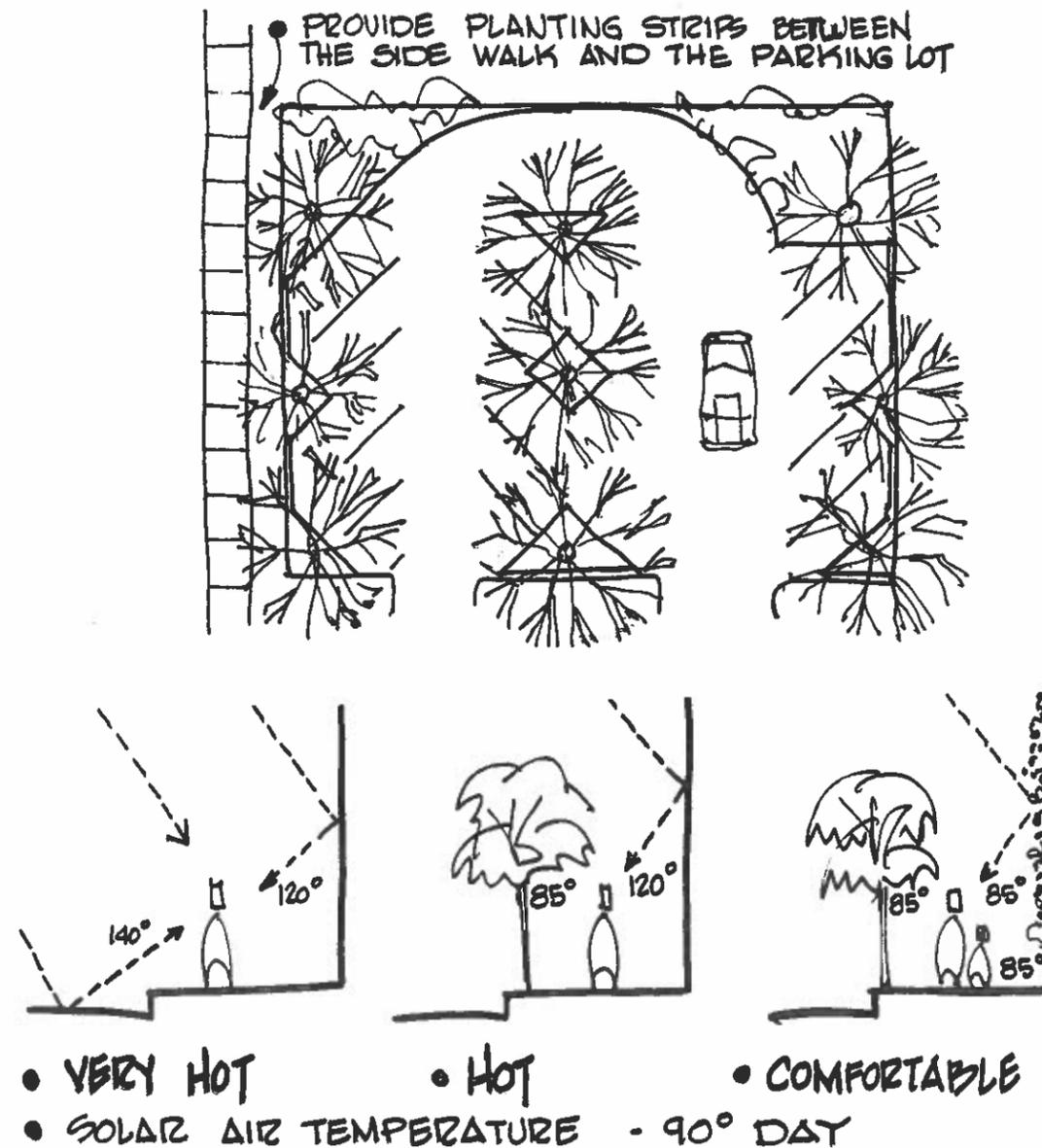
The use of landscaping is to make it more comfortable for the shopper so that they are less likely to use their air-conditioned car. Air temperature and radiation are about equal in their effect on human comfort. Thus, on a 90 degree day, a person on a 85 degree surface might feel only slightly warm, yet on a street with a surface temperature of 140 degrees, they would be very uncomfortable.

The landscaping of buildings can also reduce energy used for space heating and cooling and can improve the micro climate for pedestrians and cyclists.

In the downtown Sebastopol area, there are a number of instances where there is no landscaping at all between the parking area, sidewalk and street. The most important part of landscaping in the rural environment is to help break up the visual impact of the parking lot environments and keep the summer temperatures down in these areas.

Shading for Parking Lots: Shaded parking lots can substantially reduce the maximum temperatures in the vicinity of the parking lots. The lower air temperatures in parking lots will also lower the thermal stress on people and make it more enjoyable to walk and cycle in the area. It will also reduce the use of auto air-conditioners since autos will stay cooler while parked, and therefore increase the energy efficiency of autos.

Trees used for shading should shade 50% of the parking areas at noon on August 21st within 15 years of planting.

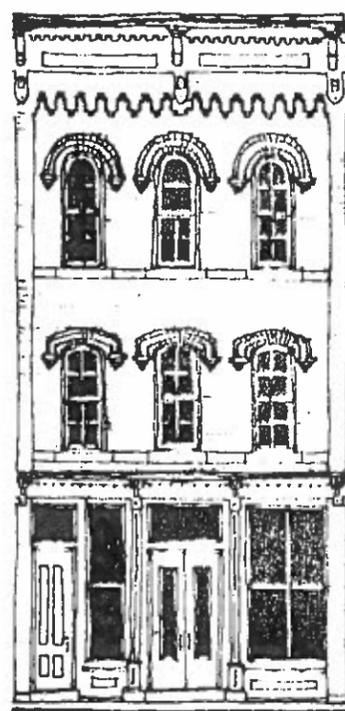


COST OF IMPROVEMENTS

This section is to help in determining the preliminary estimate of cost for the project and the various methods of financing the work. A contractor should be consulted to prepare the final cost in order to get the necessary loan. Also your banker can furnish you with further details and information needed to get the funds.

Examples of various costs are as follows;

1. Repainting the Exterior which includes the necessary preparation and two coats of paint.
.75 - \$1.00 per square foot
2. Awnings
approx. \$18.00 per foot of front.
3. Signs - depends on the design. Check with a local sign company.
4. Facade rehabilitation;



ZONE 4 \$ 30 TO \$ 35/SQ.FT.

ZONE 3 \$ 2 TO \$ 2.50/SQ.FT.

ZONE 2 \$ 25 TO \$ 30/SQ.FT.

ZONE 1 \$ 15 TO \$ 20/SQ.FT.

ENTIRE FACADE \$ 10 TO \$ 15/SQ.FT.

FINANCING YOUR PROJECT

I. Privately Owned Building Renovations and New Developments

A. Conventional

There appears to be a sufficient number of local lending institutions to accomplish the majority, if not all, of the privately owned building downtown developments. Lenders want every loan to have three ingredients: The project should have enough net earnings to insure monthly payments; the borrower should have enough equity to make loan payments worthwhile even if the property fails for a time to meet the projected earnings; and both the borrower and tenants should have good enough credit to justify the lender's confidence. If a loan request meets these measures, much of the difficulty of finding a loan for an old building will disappear.

Important Loan Application Documentation:

1. Scope of Project
 - a) Project description
 - b) Area map with location clearly identified
 - c) Area photos including subject, project and neighborhood
 - d) Parcel (plat) map of subject property
2. Pay Back Analysis
 - a) Income and expenses (pro-forma)
 - b) Appraisal
 - c) Committed tenants with related documentation
 - d) Comparable rentals including location
3. Rehabilitation Analysis
 - a) Architectural drawings and specifications and all related documents

- b) Cost breakdown
- c) Construction bid and contract
- d) Acquisition documentation
- e) Rehabilitation building permit

4. Credit (Ability and Willingness)

- a) Borrower's background and capabilities
- b) Borrower's financial statement (balance sheet)
- c) Borrower's cash flow projection
- d) Credit report or authorization

The majority of rehabilitation financing involves private financing either as the exclusive source or as a part of a financing package with other programs, such as SBA and Section 312 loans. The following are some common characteristics utilized by the majority of the lenders in a private rehabilitation loan.

Commercial Real Estate Loan

- 1. Rates - vary 9½ to 10%
- 2. Security
 - a) Clear and marketable title to property
 - b) Strength of leasees
 - c) 60% pre-lease

3. Loan Ratio

<u>Type of Leasee</u>	<u>Loan Ratio To Appraisal</u>
a) National tenant	75%
b) National and/or strong local tenant	75%
c) Acceptable local tenant	70%

4. Term

- a) 25-year maximum on 1.25/1.00 debt service ratio
- b) 30-year maximum on 1.35/1.00 debt service ratio

(Note: For each \$1.00 of debt service necessary, there needs to be \$1.25 or \$1.35 of income.)

5. Secondary Market

The lenders look at some of the larger rehabilitation loans from the standpoint of being able to sell the loan package to other investors.

Interim Loan

There is sometimes the desire or need on the part of the property owner to have only construction funds while securing the final financing (take-out) from other lenders. These interim funds are available from lenders generally based on the same characteristics. If, however, a property owner is able to secure take-out and is only looking for interim funds, lenders are usually very cooperative since there is sufficient security in the fact that their funds are only exposed for the 3 to 12 months or so that it takes to rehabilitate or develop the property.

- B. Title I Mortgage Insurance, Department of Housing and Urban Development, Commercial Improvements (FHA), Title 24, Chapter II, Subchapter B.

This program provides for FHA insurance of loans made by private financial institutions at a maximum rate of 12% to finance commercial property rehabilitation. This program is available to both property owners and tenants.

1. Maximum term 15 years.
2. Maximum interest rate - 12%.
3. Term of lease must be 6 months beyond loan maturity date.
4. Maximum loan amount is \$15,000.
5. Maximum loan to a lessee is \$7,500 without owner being primary borrower.
6. Loans \$7,500 and under can either be secured or unsecured.
7. Any loan above \$7,500 requires a Deed of Trust.
8. A lease agreement must specify what improvements a lessee is permitted to make.
9. All loans under this method require FHA Mutual Mortgage Insurance and must be approved by FHA.

C. Small Business Administration

1. Section 502

Many communities are utilizing SBA's 502 program in downtown commercial revitalization efforts. Loans are made available under this program to local development companies for construction, conversion or expansion of business facilities. The Downtown Committee can serve as the local development company if it is a non profit corporation.

Contact: Bill Stine, SBA, San Francisco, 415/556-8511, or Harold Pederson, Sonoma County, Economic Development Director, 707/527-2406

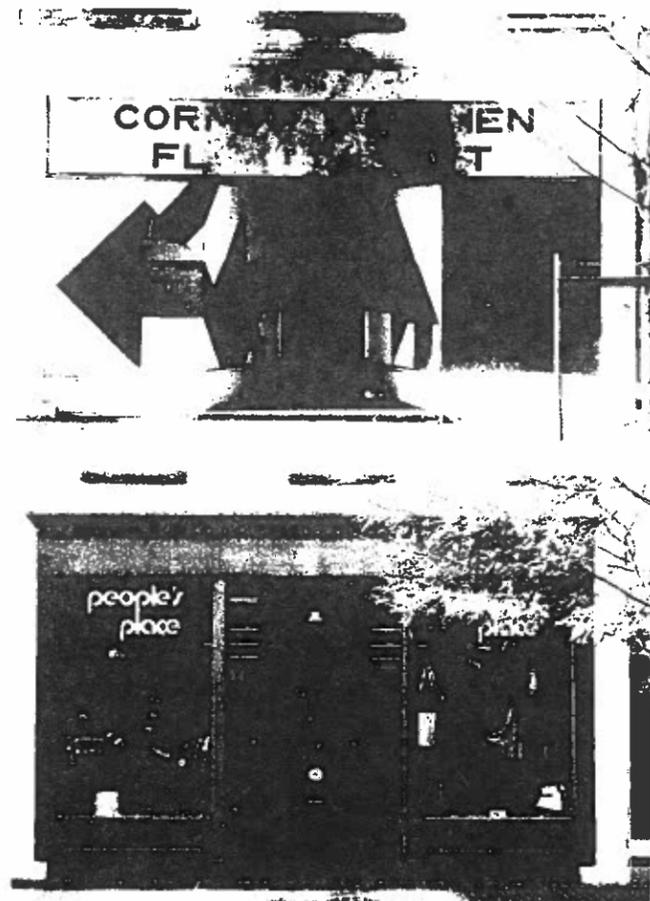
Community Experience: Tulare, Seaside, Redding, Pittsburg County

2. SBA Loans. Contact: SBA, 211 Main St. San Francisco, 415/556-4530

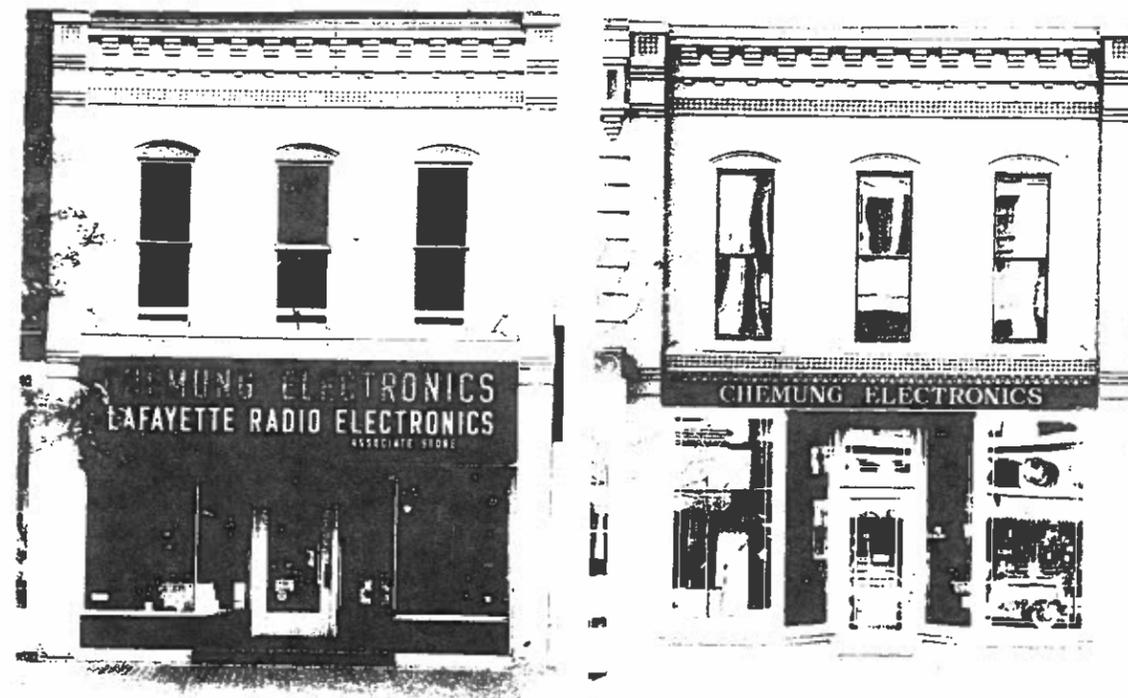
The Federal agency that administers the revolving fund to assist small businesses only provides funds to businesses that cannot obtain commercial financing. Funds from these programs can be used for building rehabilitations and for leasehold improvements.

- a) Bank Participation Loans
SBA advances up to 75% of total funds required, or \$150,000 (whichever is less), with a bank putting up remaining 25% of the loan.
- b) Direct Loans
When funds are available, the SBA can lend up to \$100,000 directly to a small business. This loan is used when the bank participation loans are not available.
- c) Displaced Business Loans
Loans to businesses displaced by federally-funded programs, such as highways, cannot be for more than 133% of the value of the business displaced, or \$350,000, whichever is less.
- d) Economic Opportunity Loans
Loans made available to handicapped and minority group businessmen for purposes of establishing a business.
- e) Guaranteed Loans
Provide guarantees for up to 90%, or \$350,000, whichever is smaller, on all bank commercial loans at lender's standard rates of interest.

CASE STUDIES



The rehabilitation plan for this building was contemporary in approach. By using natural materials and carefully considering proportions, the resulting design harmonizes with the building's upper stories and with its older neighboring buildings. The display window frames, columns, and cornice were prefabricated in oak. The doorway in the center of the storefront was retained for both visual and practical reasons. Its central location reflects the symmetry of the entire front of the building while providing a display space that is more intimate and exciting than one large window with a doorway to one side. A dark grey slate tile was installed in the entranceway and along the base. The shop's bold logo, which was painted on the inside of the window, fits comfortably into the overall storefront design. Total cost: \$4,500.



Much of the original front of this building also remained intact. Information gleaned from examining old views of the building and by carefully removing parts of the storefront revealed that the large plate glass windows were part of the original design of the building. Today, as when the building was constructed in 1880, the windows provide the merchant with a large display area and give the store an open, welcoming appearance. Because the display window frames were completed in the carpenter's shop beforehand, the installation operation took only a few days, with little interference in the flow of business. The masonry was painted a deep red, and the storefront woodwork and upper window frames were painted an ochre-brown. A new sign, handcrafted and highlighted with gold leaf, was also installed. Total cost: \$3,200.

ROADMAP

THROUGH THE CITY REVIEW PROCESS

Any plan, suggestions, or series of recommendations geared to assist the existing or prospective downtown property owners and/or tenants in instigating and continuing some development momentum must attempt to take the confusion or mysticism out of the City plan and building permit process.

An important element of this downtown development portfolio is a "roadmap" through the various City levels of plans and building permit approvals.

The attempt here is to interpret the City Zoning Ordinance No. 353 with revisions and the rules and regulations and methods of operations of the key City personnel and to present the roadmap in an easily understood format.

To assure that downtown Sebastopol is a cohesive, stable commercial center with the level of vitality necessary to assure its longevity, a series of checks and balances in the plan approval process is more of an aid, an assistance, and a necessity than a curse and a roadblock. The City staff is available to assist in the orderly and expeditious plan review process. A list of the key City personnel is included in this "roadmap."

PLAN REVIEW

Any intention of constructing a new building or remodeling of the exterior of an existing building should follow this "roadmap" through the City approval process.

(NOTE: It is quite possible that Steps 1 and 2 can involve more than one meeting each.)

Step No. 1: Initial Contact with City

- A. Purpose - For property owner to pick up all pertinent information concerning the development of the building and/or vacant site which may include:

1. Design Review and planning applications
2. Planning Department check list
3. Design Review Guidelines
4. Zoning Ordinance - Ordinance #353
5. Ordinance 674 - regarding building heights
6. Ordinance 675 - regarding fire sprinklers
7. Council Policy II - regarding Downtown Buildings
8. Council Policy 30 regarding parking

- B. Participants - Property owner/developer meeting with City Planner
- C. Necessary Information - Individual should have address of property, assessor's parcel number, parcel map, or any other information that clearly identifies the property to be improved

Step No. 2: Initial Meeting

- A. Purpose - To serve as an early review of any specific technical or aesthetic constraints existing on the property
- B. Participants - Client with Architect meeting with City Planner and possibly with Building Inspector, Fire Chief, and City Engineer
- C. Necessary Information - Client should have a sketched site plan of the proposed development on the parcel to clearly portray what is planned for the building and the site.

REVIEW PROCESS

Step No. 3: Submission of Proposal

- A. Purpose - To present the appropriate application to the City Planner for processing and approval.
- B. Participants - Client and Architect submit specific proposal to City Planner.
- C. Necessary Information - Application Forms, five (5) sets of plans showing specifically the following:
- i) Site Plan - exact location of building on the property, location of all landscaping, entrances, parking areas and exits both for vehicles and pedestrians to the property and the building.
 - ii) Elevation Drawings - all exposed walls, including roof-top equipment, and showing clearly specific use of materials, colors, and signs if known at this time.
 - iii) See the Architectural Guidelines and application for Architectural Review for the City of Sebastopol.

(NOTE: Steps 4 and 5 take place concurrently.)

Step No. 4: Environmental Committee Review (Takes Place concurrently with Step No. 5)

- A. Purpose - To discuss scope of project and possible impacts on surrounding environment in order to ascertain if full environmental impact report is needed or if the project merits a negative declaration.

- B. Participants - City Staff and Department Heads.
- C. Necessary Information - Same as submitted in Step No. 3.

Step No. 5: Meeting with Architectural Review Committee (three rotating members of the Planning Commission)

- A. Purpose - The participants discuss the project in detail with the ARC (which is advisory to the Planning Commission) which subsequently makes a recommendation on the project to the Planning Commission. A recommendation of the ARC is not a decision of the Planning Commission.
- B. Participants - Client, Architect, ARC, City Staff.
- C. Necessary Information - Same as submitted in Step No. 3.

Step No. 6: City Planning Commission Meeting

- A. Purpose - Presentation of proposal to Planning Commission with ARC recommendation and City Staff recommendations.
- B. Participants - Client, Architect, Planning Commission, City Staff and general public.
- C. Necessary Information - Same as submitted in Step No. 3 (revised as necessary)

(NOTE: An unfavorable recommendation of the ARC or the Staff may be appealed to the Planning Commission, and an unfavorable decision of the Planning Commission may be appealed to the City Council.)

It will become clear when on each project is appropriate to present the full set of building plans to the Building Inspector for the building permit plan check. If the property owner, Architect, City Staff, Architectural Review Committee, and Planning Commission are all in harmony, then the building plans can be submitted as early as review by commission of the proposal is approved. If, however, there are some problems, it is best for those to be cleared before completing the final plans. The following are the requirements for a construction permit:

A. Permit Required

A permit is required anytime a new building or structure is constructed or erected, or an existing building or structure is modified, moved, removed, improved, repaired, or demolished.

A permit is also required for grading land, installation of appliances, installation of heating or cooling systems, plumbing or electrical fixtures, rewiring, sheetrocking, re-roofing, fences, and so forth.

B. Permit Requirements

1. Complete and submit a Plans Check Application, together with the required plans check fees.
2. Plans required: Commercial buildings - three (3) complete sets of plans.
 - a) Plans must include plot plan, grading plan (including drainage), floor plan, elevations, foundation plan and details, roof plan, cross sections and details, landscaping plan, specifications.
 - b) Each page of the plans must be signed by the person responsible for their preparation.
 - c) Submit two (2) sets of calculations for projects requiring engineering.
 - d) Submit one copy of a soils report (if one has been made) for the property on which the project is located.

3. The contractor will be required to have a current City Business License.
4. A current Certificate of Workman's Compensation must be on file with the Building Department.

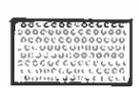
(NOTE: A building code decision that is unfavorable to the property owner can be appealed to the City Council.)

KEY CITY PERSONNEL INVOLVED IN PLAN REVIEW AND BUILDING PERMIT PROCESS

Michael Brimer	City Planner 7425 Bodega Avenue (Firehouse) Sebastopol, CA 95472 (707) 823-8597/823-0713
Phil V. Scott	Building Inspector 7425 Bodega Avenue (Firehouse) Sebastopol, CA 95472 (707) 823-8597
Russ Shura	Fire Chief 7425 Bodega Avenue (Firehouse) Sebastopol, CA 95472 (707) 823-8061
Paul Schoch	City Engineer (Consulting) Hogan and Schoch 258 Petaluma Avenue Sebastopol, CA 95472 (707) 823-4479
Melvin K. Davis	City Manager 7120 Bodega Avenue Sebastopol, CA 95472 (707) 823-7863

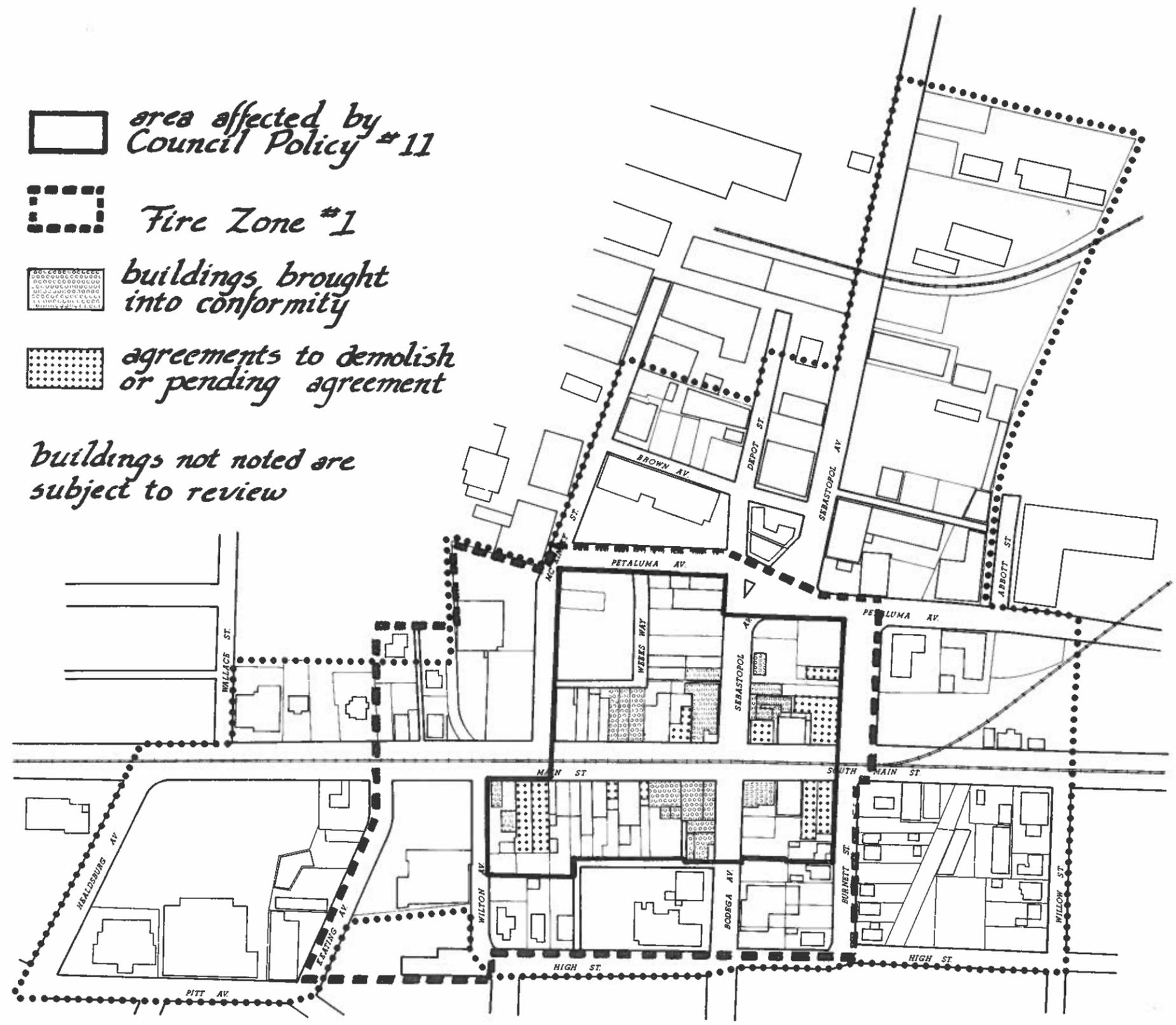
 *area affected by Council Policy #11*

 *Fire Zone #1*

 *buildings brought into conformity*

 *agreements to demolish or pending agreement*

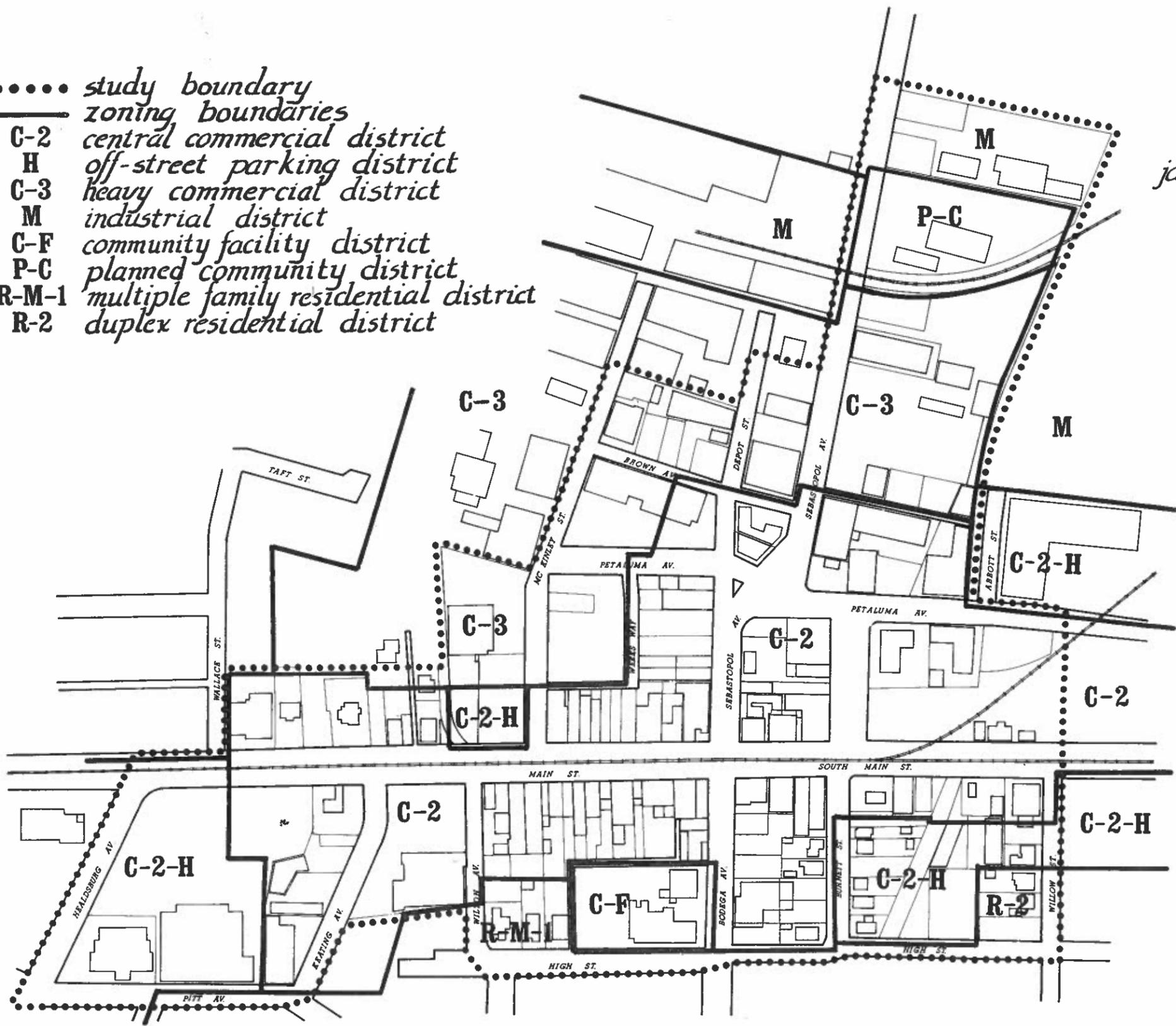
buildings not noted are subject to review



COUNCIL POLICY 11

- study boundary
- zoning boundaries
- C-2 central commercial district
- H off-street parking district
- C-3 heavy commercial district
- M industrial district
- C-F community facility district
- P-C planned community district
- R-M-1 multiple family residential district
- R-2 duplex residential district

jan. 1978

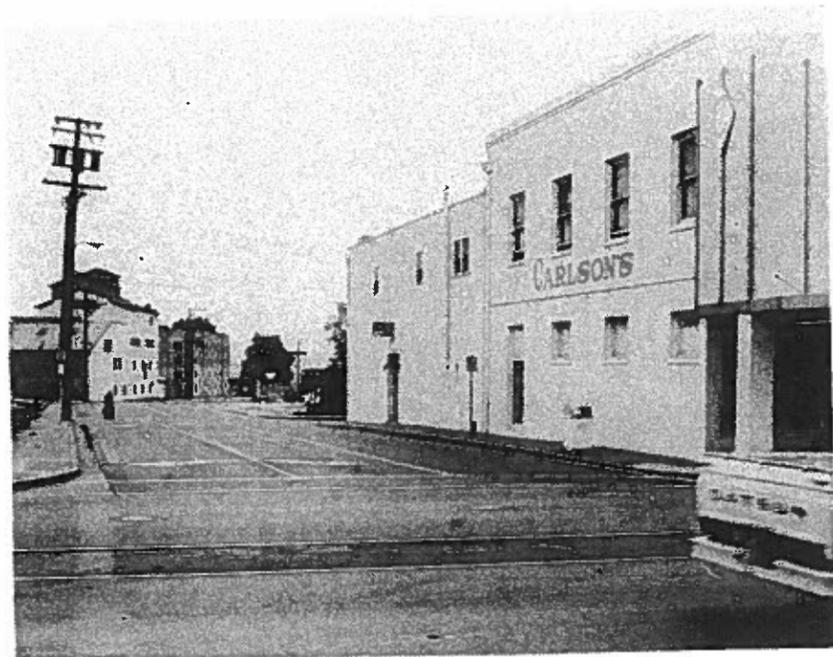



CURRENT ZONING

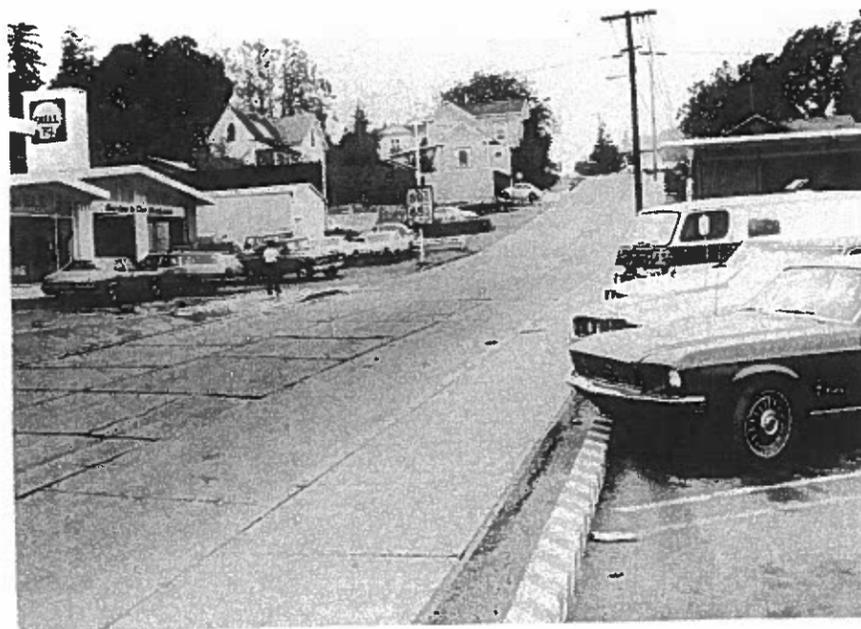
DOWNTOWN DESIGN PROBLEMS

CAUSES AND SUGGESTIONS

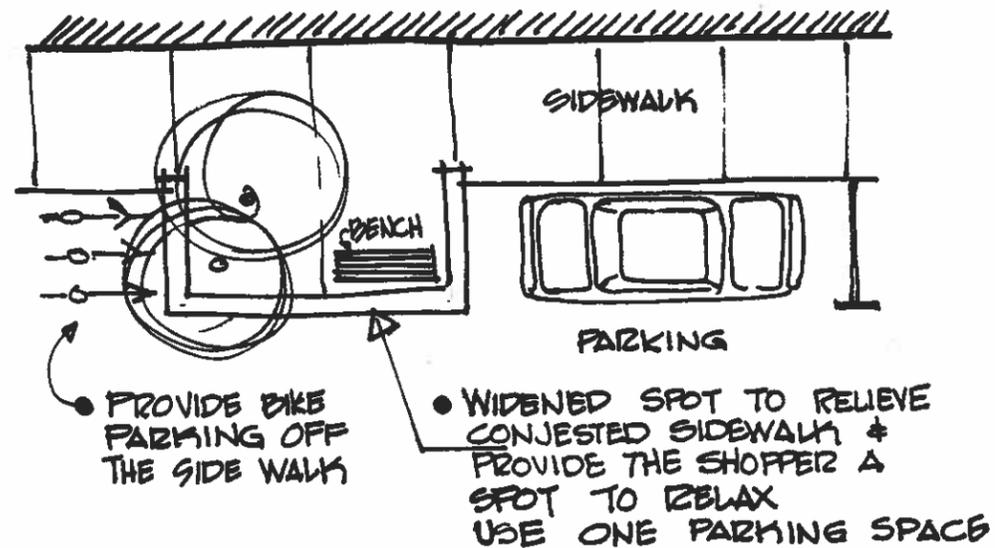
This section is not intended to be critical of past efforts, but is to point out the problems and causes as a basis for future review and to encourage that some improvements be made for the benefit of the downtown shopping environment.



SIDE OF BUILDINGS -- HARSH -- NO ROOM FOR LANDSCAPING. WINDOWS HELP THE FACADE BY ADDING PATTERN.



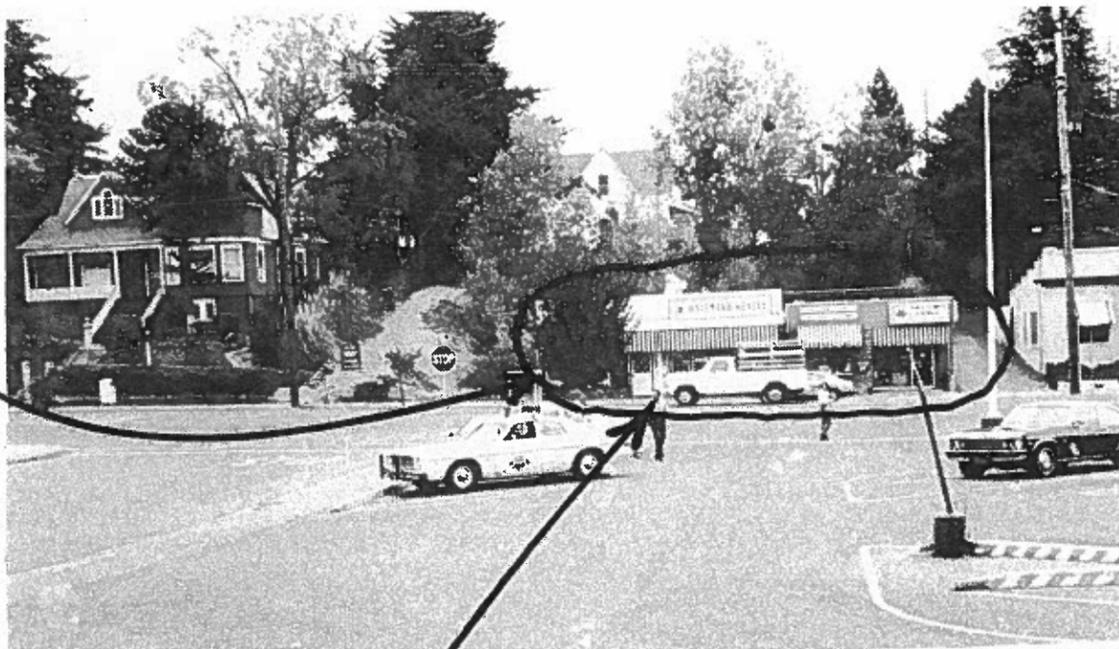
EVEN THOUGH THE USE (GAS STATION) AND MATERIALS ARE INAPPROPRIATE FOR THE AREA, THE FORMS, SCALE AND MASSING TEND TO RELATE TO THE OLDER BUILDING'S SCALE AND PATTERN. THESE BUILDINGS IN THEIR PRESENT SCALE AND FORM COULD BE ADOPTED TO APPROPRIATE USES BY ADDING WOOD AND LANDSCAPING.



IMPROVEMENT CONCEPTS

INAPPROPRIATE DESIGN IN NOT RELATING TO THE EXISTING SCALE & PATTERN. TOO SMALL IN SCALE IN RELATIONSHIP TO ADJOINING BUILDING TO THE RIGHT.

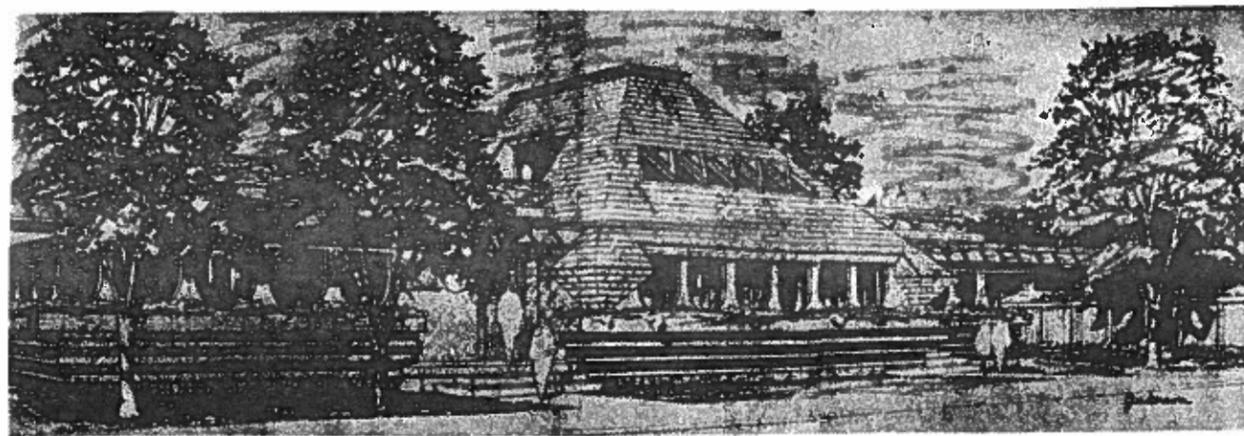
NOTE: THE LACK OF TREES IN THE PARKING LOT AND NO LANDSCAPING BETWEEN THE PARKING & THE SIDEWALK.



THE DESIGN BELOW, ALREADY APPROVED IN ANOTHER DESIGN AREA, WOULD HAVE WORKED WELL ON THE ABOVE SITE IN PLACE OF THESE BUILDINGS BECAUSE OF THE VERTICAL QUALITY OF THE SITE AND TREES.



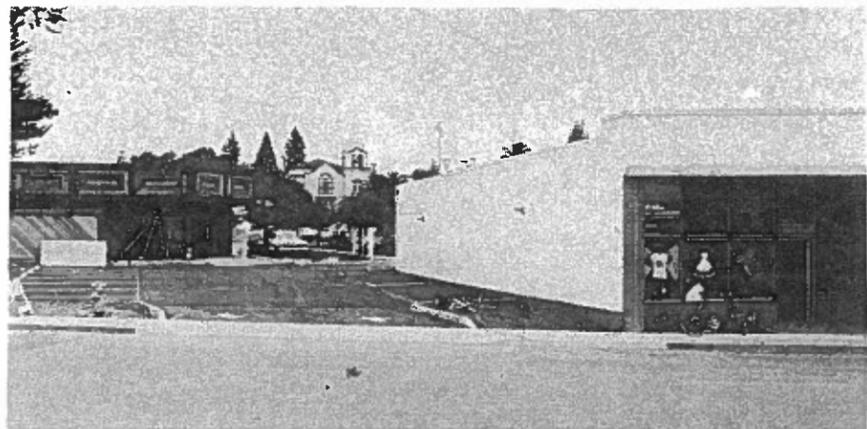
LANDSCAPING IN FRONT OF THE CAR SALES LOTS WOULD ENHANCE ONE OF THE ENTRANCES INTO THE TOWN OF SEBASTOPOL.







THE PAINTING DOES NOT RELATE TO THE BUILDING AND THE COMPONENTS OF THE STRUCTURE HAVE BEEN IGNORED. THE ADJOINING PHOTO ILLUSTRATES THE PROPER APPROACH TO PAINTING DECORATIONS ON A BUILDING.



PEDESTRIAN ACCESS TO ERNIES IS THROUGH THE PARKING LOT TO THE BUILDING. THIS DISCOURAGES THE USE BY PEDESTRIANS. THE ADJOINING BUILDING HAS NOW BECOME INAPPROPRIATE WITH THE CHANGE THAT HAS OCCURRED. REDESIGN SHOULD BE CONSIDERED.



LARGE SCALE, CONTEMPORARY WINDOW WALL, FRANCHISE MODERN AND LACK OF LANDSCAPING VIOLATES THE CONCEPT OF RURAL SCALED ARCHITECTURE AS SEEN IN THE BACKGROUND. THIS BUILDING IS OUT OF SCALE IN RELATION TO ITS SURROUNDINGS AND THE LACK OF LANDSCAPING PRESENTS AN UNPLEASANT ENVIRONMENT FOR THE DOWNTOWN SHOPPER.

PEOPLE SPACES

The development of public spaces is another major part of raising the level of vitality necessary to assure the community's longevity as a stable commercial center. Its success will depend on how well the downtown area can work together creating harmony and functioning as a single shopping center.

The key to this is to create an environment which is visually interesting, with activities which add excitement to the various areas. The ease and convenience in which the pedestrian and cyclist can move about the commercial area without conflict or confrontations with the automobile will also increase the comfort of the shopper.

Key elements in developing a downtown which has clarity (lack of hodge podge) and convenience (ease of movement) are:

1. Pedestrian accessibility from store to store and from the various parking areas without conflict with the auto.
2. Pedestrian Directories and Kiosks for notices.
3. Bicycle paths and parking areas.
4. Auto accessibility with directional signs at major accesses. (To be established at the conclusion of the Traffic Study).
5. Landscaping (as discussed in a previous section) of all pedestrian areas.
6. Public areas for activities and relaxation.
7. The community's entrances which are the first images the visitor sees.

In Sebastopol, there appears to be an adequate number of parking areas. The major problem in downtown is the inability of the pedestrian to walk around with any sort of ease or convenience. The views are somewhat cluttered and the shopper is always confronted with the automobile coming out of parking areas, streets, gas stations which becomes very intimidating.

The solution to this problem is demonstrated on the suggested improvement plan which develops a network of pedestrian ways for ease of movement on foot (with directories) and the development of quiet areas where the shopper can relax, socialize, as well as experience various activities.

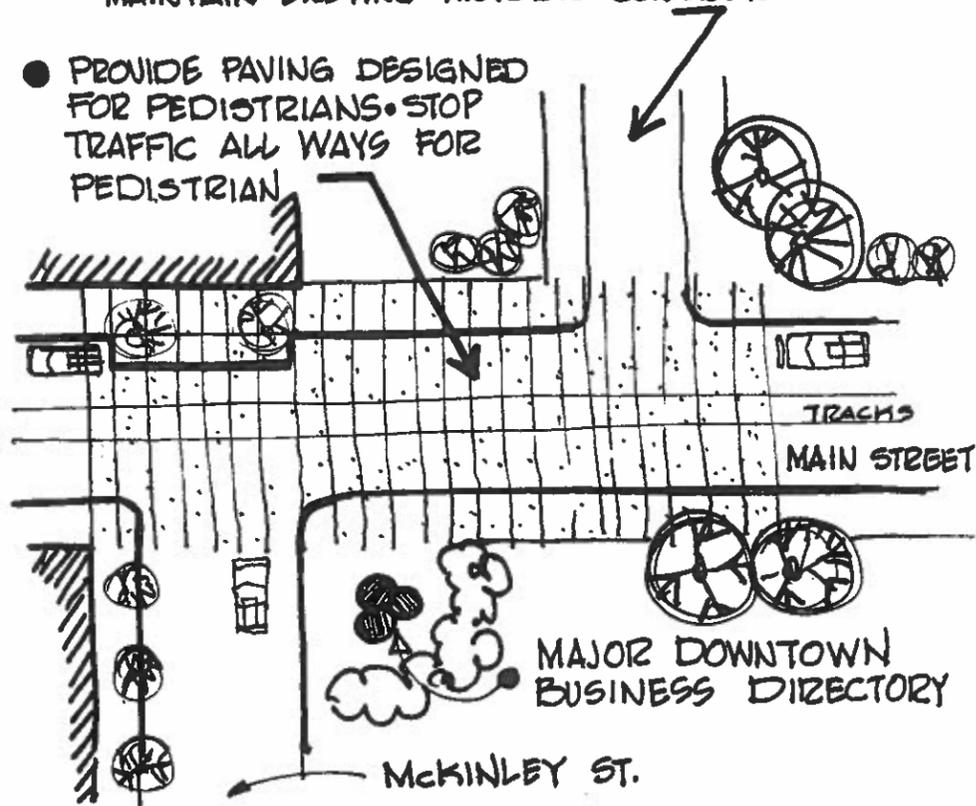
It should be noted that major consideration should be given to the pedestrian accessibility at Main Street, Wilton Avenue and McKinley Street. This area serves as the central point for the downtown area and is the most intimidating to the pedestrian shopper.



CONFLICTS BETWEEN THE AUTOMOBILE AND THE PEDESTRIAN DISCOURAGE WALKING FROM AREA TO AREA. THIS INTERSECTION IS THE CORE OF THE DOWNTOWN SHOPPING AREA. IT SHOULD BE IMPROVED TO ENCOURAGE THE SHOPPERS TO WALK RATHER THAN DRIVE.

- CONSIDER MAKING WILTON AVE A PEDISTRIAN MALL
MAINTAIN EXISTING HISTORIC CONCRETE

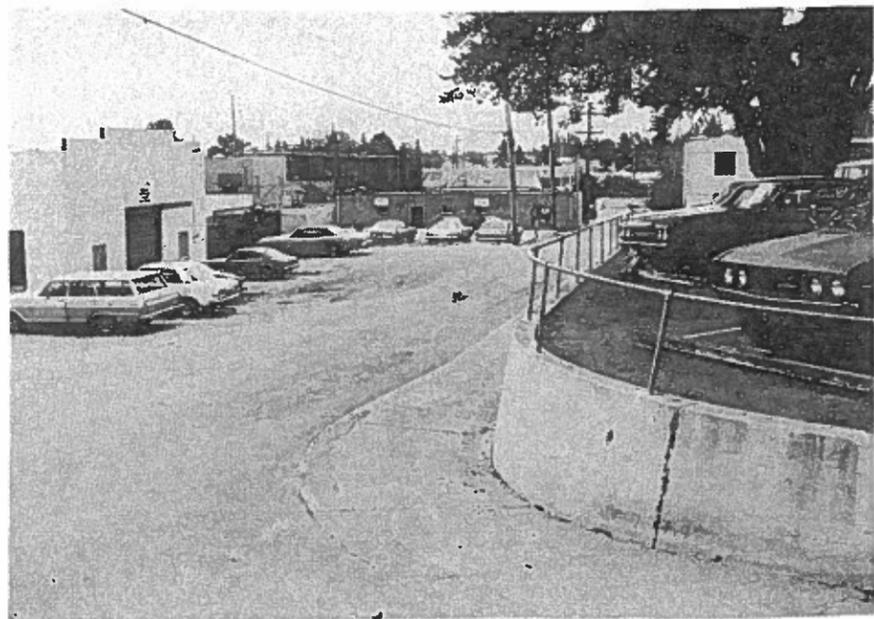
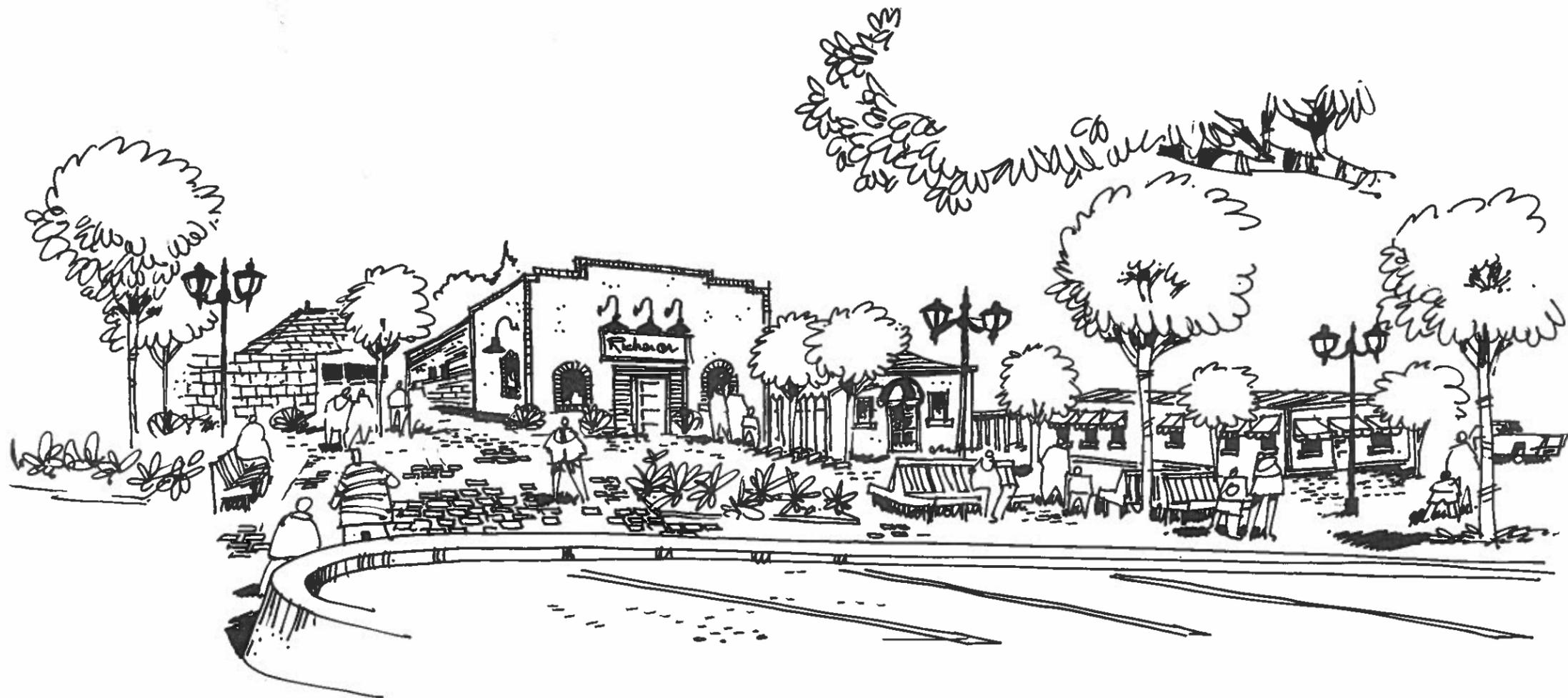
- PROVIDE PAVING DESIGNED FOR PEDISTRIANS. STOP TRAFFIC ALL WAYS FOR PEDISTRIAN



SUGGESTED PLAN - TO IMPROVE PEDISTRIAN ACCESSABILITY TO ALL PARTS OF THE DOWNTOWN SHOPPING AREA

Public Area Improvements (Estimates Only)

1. Planters	\$250.00
2. Benches	400.00
3. Waste Receptacles	150.00
4. Brick Paving (sheets)	6.50 S.F.
5. Brick & Concrete Sidewalls	5.50 S.F.
6. Street Lamps	800.00 each
7. Parking Areas	300.00 per car
8. Landscape Materials (Installed)	
5 gal. can shrub	17.00 each
1 gal. can shrub	3.00 each
5 gal. can tree	18.00 each
15 gal. can tree	50.00 each
24" box tree	140.00 each
30" box tree	240.00 each
36" box tree	440.00 each
1 gal. Star Jasmine @2'6" O.C. e.w.	50.00/100 S.F.
1 gal. Boston Ivy	4.00 each
14' - 16' high Bare Root Gleditsia	60.00 each
Imported topsoil per cubic yard	10.00 each



THE DILAPIDATED CONDITION OF THE BACKS OF STORES ALONG MAIN STREET NEEDS IMPROVEMENT. THE DRAWING SHOWS HOW A CLEAN-UP AND TREE PLANTING PROGRAM COULD IMPROVE THE AREA ADJACENT TO THE CITY HALL AND LIBRARY.

▨ pedestrian spaces

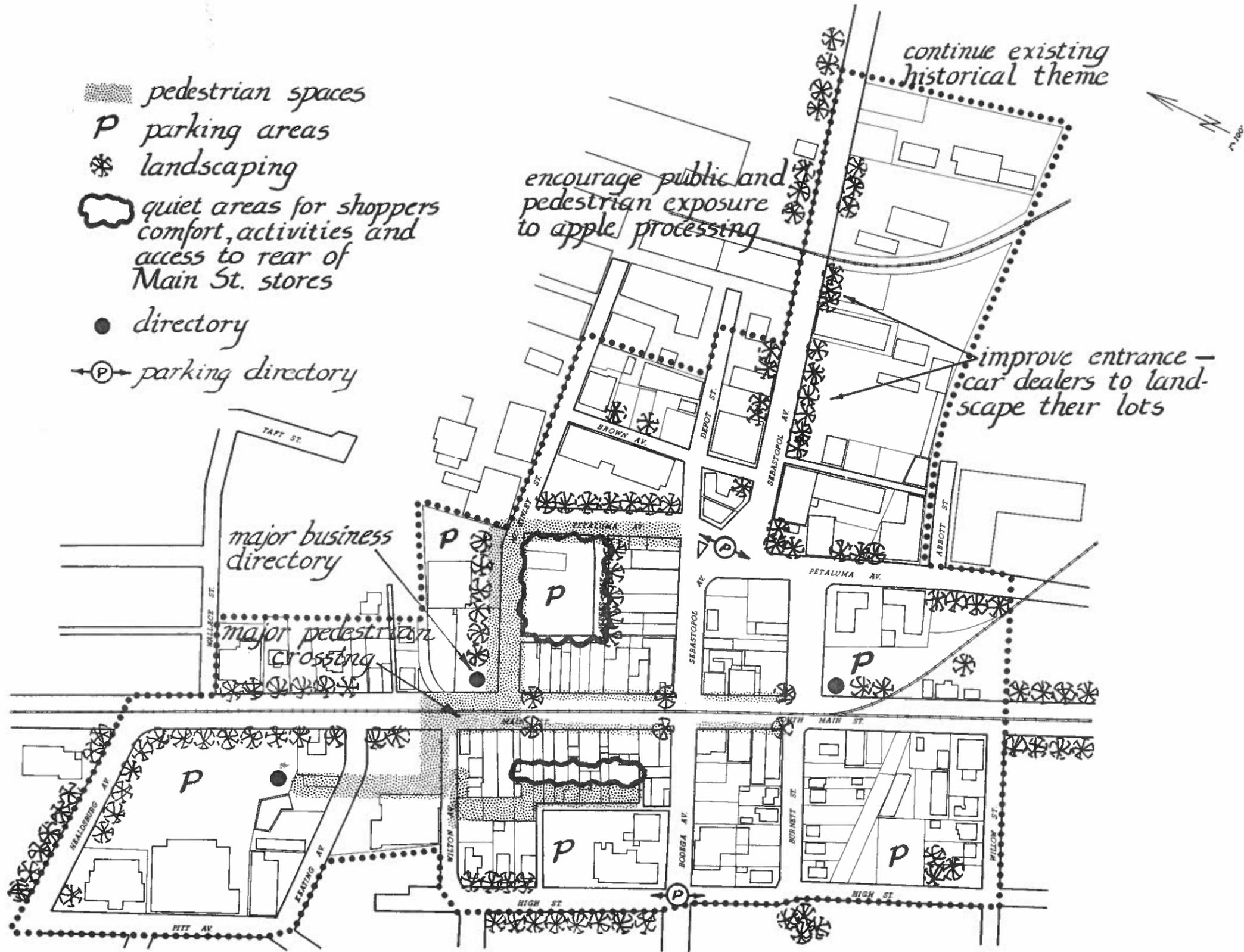
P parking areas

* landscaping

☁ quiet areas for shoppers
comfort, activities and
access to rear of
Main St. stores

● directory

⊕ parking directory



IMPROVEMENT OF PEOPLE SPACES

FINANCIAL SOURCES

PUBLIC IMPROVEMENTS

- A. Tax Increment Financing (California Community Redevelopment Act) Property taxes collected over and above a designated amount in a particular project or district (Redevelopment Project) are set aside for use within that designated area. Funds collected can be used directly for public improvements in the project area or can be used as security for selling bonds. Authority for tax increment financing and the sale of the bonds is the California Community Development Law.

Community Experience: Santa Rosa, Salinas, San Jose, Redding, Sacramento, Stockton, Riverside, Seaside.

- B. Parking District (Vehicle Parking District Law of 1943)
This State Law provides a community with a mechanism to develop and operate parking facilities and to pay for the development and the operation by an assessment against the property contained in the district. It permits formation of an assessment district to spread costs of acquiring and improving parking lots among district property owners in proportion to benefits received. After each owner's share of the cost is determined (and fixed lien assessments made), bonds, are issued to cover any outstanding amounts. Under this legislation, parking project revenues, if any, can be applied to the annual bond installments (principal only) or can be used to refund property owners who have prepaid their full assessment. The act also provides for the formation of a board of parking commissioners, which may establish rules for use of parking lots, including preferential rates for district businesses and their customers. Best suited to small towns and neighborhood-type developments, the 1943 law is one of the few means available to provide free parking.

The property contained in the Downtown Sebastopol Improvement District contains an approximate total assessed value of \$630,000, land only, and improvements on \$1,241,000, for an approximate total assessed value of \$1,871,000. Given the constraints as set out in the 1943 Act, specifically the Debt Limit Act, there can be a range of maximum indebtedness of \$221,000 (35% of land value) if petitioned by 51% of the property owners who also represent 51% of the assessed value of the land to a high of \$655,000 (35% of land and improvement value) if 51% of the land owners and 60% of the assessed valuation is represented in the petition. More realistic, however, is indebtedness to the extent of \$1.00/\$100 of total assessed value. This would provide a minimum of \$18,710 per year.

Community Experience: Santa Rosa, Walnut Creek, Lafayette.

Contact: Municipal Financing Consultants

C. Assessment Acts

1. Improvement Act of 1911 empowers the legislative body of a city to make street and utility improvements and to charge the cost to the owners of the benefited property. Serial bonds may be sold to cover costs of improvements, and the city may collect assessments to repay the bond issue either by special billing or at the time taxes are paid. This legislation is the source of most California city ordinances authorizing street improvements. Its value is limited in that provision is not made for improvement of private lands.
2. Municipal Improvement Act of 1913 authorizes municipalities and counties to make improvements or to provide public services along public streets. The act is most frequently employed to administer assessment districts using bonds sold under the provisions of the Improvement Act of 1911 or the Improvement Bond Act of 1915. Recent amendments give the cities the option of covering costs of some services through ad valorem assessments on lands within the affected district. This assessment, however, may not exceed 25 cents for each \$100 of assessed valuation.

3. Improvement Bond Act of 1915 provides an alternative to 1911 act assessment bonds covering the costs of public street improvements. With the 1915 act, bonds are secured by all district property--not just individual parcels--and by a contingency tax on the entire community (up to 10 cents for each \$100 of assessed valuation) if needed to pay deficiencies.

General

A. Small Business Administration - Section 502

Many communities are utilizing SBA's 502 program in downtown commercial revitalization efforts. Loans are made available under this program to local development companies for construction, conversion or expansion of business facilities. The local Downtown Committee can serve as the local development company if it is a non-profit corporation.

Contact: Bill Stine, SBA, San Francisco
415/556-8511, or Harold Pederson,
Sonoma County, Economic Development
Director, 707/527/2406

Community Experience: Tulare, Seaside, Redding,
Pittsburg County

B. Economic Development Loan and Grant - Section 304, Title III Public Works and Economic Development Act of 1965 as Amended

Loans and grants are available from and through the Federal and State for private industry to expand or locate new facilities which will result in new permanent jobs in the private sector.

Contact: Victor Grgas, Economic Development
Department, State of California,
916/445-3338.

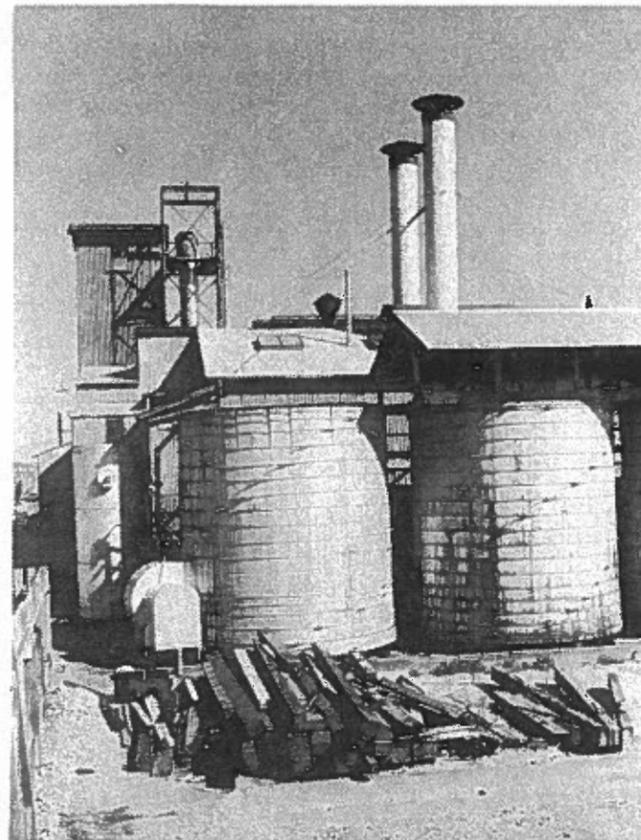
Community Experience: Auburn, Oroville,
Hollister, Scotts Valley, Coachella.

C. Historic District

In the event that Downtown Sebastopol as a district or specific developments in the downtown area can be designated "historic," there are certain funding and financial incentives available. Their range can include loans, grants, property tax reductions and accelerated depreciation.

Contact: Aaron Gallup, State Office of Historic
Preservation, 916/322-8598

Community Experience: Sacramento, Napa, Santa
Cruz, Chico, Eureka, Yreka



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Special Consultant

Downtown Working Committee 1976 - 1977

Chamber of Commerce Representatives

Dave Madsen
Sue Salinas

City of Sebastopol Representatives

Eleanor Marks
Norm Stupfel
Cliff Markuson
John Hughes

Sebastopol City Council Representatives

Tom Miller
Don Shatto

Sebastopol Planning Commission Representatives

Bob Anderson
Gwen Anderson