

PROPOSAL TO THE BOARD OF SUPERVISORS
OF EL DORADO COUNTY
FOR ADAPTIVE REUSE OF
515 AND 525 MAIN STREET



CITY OF PLACERVILLE

March 19, 2021



City of Placerville

3101 Center Street
Placerville, California 95667
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March 17, 2021

Don Ashton
Chief Administrative Officer
El Dorado County
330 Fair Lane
Placerville, CA 95667

RE: Disposition of Buildings at 515 and 525 Main Street

Dear Mr. Ashton:

The Placerville City Council would like to confirm its continued interest in obtaining the former District Attorney Office buildings located at 515 and 525 Main Street in Placerville, the heart of our Historic Downtown. As previously noted, the City of Placerville is definitely interested in pursuing these buildings and ensuring that they remain an integral part of our Historic Downtown.

We believe that it is extremely important for these buildings to remain a public amenity that can be used by citizens and visitors to Placerville. These buildings provide an opportunity to showcase our community in the heart of our Historic Downtown. We also feel that it is important that the future uses of these buildings be determined by our local residents, not from others outside our community. We feel the best way to achieve this is by City ownership. The City Council can then work with our local residents to determine the best and highest use of the buildings to benefit our Historic Downtown and our City as a whole. It is through the City and City council, that we will find accountability to the highest and best use for the community. We recognize the huge undertaking this will be. However, due to the importance of these buildings, we are prepared to take it on, and we have partnered with Arts and Culture El Dorado to make sure this happens.

This proposal is what sets us apart, it is not something dreamed up in a last-minute effort to obtain these buildings. In fact, as the forthcoming documents will show, the proposed Cultural District concept was designed before 515 and 525 Main Street were even available. The process started in 2016 with the development of a Cultural Master Plan for El Dorado County (included in this proposal). This Cultural Master Plan included extensive research including interviews with many in our community to determine the interest and desire for a Cultural District.

Recommendations of the Cultural Master Plan were then used to develop the Cultural District Feasibility Study in 2018 (also included), completed by a professional architectural firm. This document goes into great detail showing the future layout and potential uses of the buildings. As you can see, great care and effort are taken to make these buildings open to the public, with numerous proposed uses that incorporate local partnerships and are designed to benefit residents and visitors alike.

Our proposal is to pay \$100,000 to purchase the buildings. Payment will be made within 30 days of execution of a purchase and sale agreement with the County.

The attached proposal provides answers to the requested information as outlined:

1. Price and Term to Purchase the Buildings.
2. Proposed Uses of the Buildings.
3. Sustainability – How will the buildings be maintained and operated.
4. Historical Preservation – Our plan to maintain the Historical Integrity of the Buildings.

In addition to this information we have provided significant detail to show how we feel we can be successful in rehabilitating and maintaining these buildings for the enjoyment of our citizens and visitors. I look forward to working with you to further pursue the transfer of the buildings. Please feel free to contact me to discuss this further or to obtain further clarification on the proposal.

Sincerely,



M. Cleve Morris
City Manager



Dennis Thomas
Mayor

cc: John Hidahl, Chair, El Dorado County Board of Supervisors
Lori Parlin, First Vice Chair, El Dorado County Board of Supervisors
Wendy Thomas, Second Vice Chair, El Dorado County Board of Supervisors
George Turnboo, El Dorado County Board of Supervisors
Sue Novasel, El Dorado County Board of Supervisors
Dennis Thomas, Mayor, City of Placerville
Kara Taylor, Vice Mayor, City of Placerville
Patty Borelli, City Councilmember, City of Placerville
Jackie Neau, City Councilmember, City of Placerville
Michael Saragosa, City Councilmember, City of Placerville

PROPOSAL TO THE BOARD OF SUPERVISORS OF EL DORADO COUNTY
ON ADAPTIVE REUSE OF 515 AND 525 MAIN STREET

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PROPOSAL TO THE BOARD OF SUPERVISORS OF EL DORADO COUNTY ON ADAPTIVE REUSE OF 515 and 525 MAIN STREET

INTRODUCTION

Over the past five years, the City of Placerville has worked closely with Arts and Culture El Dorado on a vision for the future of Historic Downtown Placerville. This plan proposes repurposing several beautiful civic treasures on Main Street as cultural space for arts and performance, community resources, educational space and many other possibilities that serve the community, while retaining their historic character, so important to Main Street and the history of Placerville.

Priorities for this project include:

- Preservation of the historic elements of the buildings
- Relevant use as a vibrant presence that will enhance Downtown and serve the Placerville community
- Sustainability in implementation, operations, and maintenance

EXECUTIVE SUMMARY

- The proposed reuse for the Post Office and Annex represents the third and fourth elements of the proposed Downtown Placerville Cultural District. The four buildings will interconnect programmatically and functionally
- The proposed uses were developed in community interviews and by reviewing the results of the public survey put out by the City of Placerville during considerations about the Courthouse
- The proposal builds on community partnerships; everyone stands to gain
- This proposal was adopted unanimously by the Placerville City Council and represents their wishes for what happens to these buildings
- The concept of “adaptive reuse” goes beyond restoration and brings historic civic assets into contemporary life
- Elements of Post Office renovation:
 - Cultural Community Center: Hub for civic life and community activities
 - Preservation of historic façade and mural
 - Numerous proposed uses and users; facility fees create part of revenue stream
- Elements of Annex renovation:
 - Center for Arts and Agriculture (none like it in the U.S.)
 - Educational venue where farms, wineries and forests are celebrated
 - Venue for history of region, including evolution of local land use, Native American practices, logging and mining.
 - Farm-to-table and contemporary winemaking events

- Financial plan:
 - Concept designs, civil and site, structural, mechanical, plumbing, fire suppression, electrical and tenant improvements have been developed over a three-year period
 - A campaign structure is in place that includes corporate, foundation, government and individual support
 - El Dorado Community Foundation will hold funds
 - The rent from artist studio apartments and office space in the Confidence and Emigrant Jane buildings, and negotiated percentage of rental fees, food and beverage contracts, etc., will go to City for dedicated maintenance fund for all four buildings
 - Arts and Culture El Dorado has experience with large-scale fundraising campaigns

BACKGROUND OF PROJECT

In April 2017, Arts and Culture El Dorado issued a county-wide Cultural Master Plan, aimed at reaching a broad understanding of El Dorado County – its cultural and natural resources, its artists and arts audiences, its geography, history, and agriculture, and its community assets – in order to develop greater connectivity in this largely rural region through arts and culture. After an 18-month process that included extensive research and over 100 community interviews, it became apparent that “culture” in El Dorado County includes history, heritage, preservation, architecture, orchards, wineries and forestry – those elements that give the County its unique character.

Through the Cultural Master Planning process, which included discussions with government officials, it also became apparent that the development of a Cultural District on Main Street would provide a significant benefit to downtown Placerville, preserve long-treasured civic assets, and create access to cultural opportunities for both residents and visitors.

This proposed adaptive reuse of historic buildings on Main Street creates opportunities for partner collaborations and pilot programs; it serves to deepen arts and culture experiences; and it allows for collaboration with local agencies working to enhance economic development and cultural tourism.

Truly effective cultural spaces build bridges among diverse members of the community and represent the sense of place in which they are located. From early 2017 through 2019, Arts and Culture El Dorado committed resources to the creation of initial feasibility studies and preliminary concept designs for adaptive reuse of Confidence Hall, Emigrant Jane, the old Post Office and Annex building. During this phase, ideas were gathered from the public about proposed reuses for these iconic buildings, and were combined with suggestions from surveys distributed by the City of Placerville. The program profile developed for this Cultural District considered as many of those ideas as possible – community center, educational facility, event center, housing, nonprofit incubator, office space, public market, visual and performing arts center – and incorporated them within the context of the architectural design and the mission of Arts and Culture El Dorado.

At the heart of this project is the preservation of the architecture and character of these beloved civic treasures, so important to the economy of Main Street and the identity of Placerville – investing in the history of the region, while nurturing a thriving, growing, living community. These buildings will

welcome a broad range of activities and events, from exhibitions highlighting artifacts of regional history to contemporary artworks; from culinary demonstrations and classes to public markets; as well as living space for artists of any medium or discipline; and film screenings, writing workshops and art classes. These spaces will harbor social connection and community togetherness, creating the opportunity for cultural, social, and economic exchange, enhancing the vibrancy of El Dorado County culture.

COLLABORATING PARTNER: ARTS AND CULTURE EL DORADO

Founded in 1984 as El Dorado Arts Council and incorporated as a not-for-profit 501(c)(3) organization in 1989, Arts and Culture El Dorado's mission to promote, connect, and empower arts and culture throughout the county is achieved by targeted programs and services, a vibrant gallery exhibition series, and a focus on initiatives which support and sustain the cultural life of the region. The organization is designated by the El Dorado County Board of Supervisors as the State-Local Partner to the California Arts Council.

Over the past three decades, the organization has refined its mission to be responsive to the community and its changing needs, expanded its scope of programs and services, hired professional staff, and diversified its revenue stream to include foundations, corporations, government agencies and individual donors.

Arts and Culture El Dorado will serve as the fundraising, operating and managing agency for the Cultural District. In April 2019, Arts and Culture El Dorado was awarded a \$100,000 grant from the National Endowment for the Arts to continue planning and development of the Downtown Placerville Cultural District.

EL DORADO COUNTY'S STRATEGIC VISION

The County's Strategic Vision Statement calls for "safe, healthy and vibrant communities, respecting our natural resources and historical heritage."

- ***Safe, healthy, vibrant communities:*** Our walkable, livable design will promote a vibrant downtown core on Main Street in Placerville. The activities proposed for the Post Office and Annex will serve residents and visitors alike with exciting and, in many cases, unique program offerings that change throughout the year, creating workforce development opportunities for our local cultural community, encouraging residents and visitors to return again and again to see what's new and different in these buildings. Our working partners at the County Health Department have expressed an interest in healthy eating programs, for example, at the Arts/Ag Center.
- ***Respecting our natural resources:*** The Center for Arts and Agriculture could not be a better fit for this element of the Strategic Vision. As stated above, the Center will be a gateway for agritourism and viticulture. Ag in the Classroom is excited about the potential that the Arts/Ag Center will offer in terms of a brick-and-mortar venue for some of their activities. We anticipate programs on the culture of forestry, resource management, culinary classes featuring our local bounty, and many other opportunities. We have opened early discussions with John Sanders

about potential special uses of the Arts/Ag Center, using his business model of working with those transitioning back into civic life.

- ***Respecting our historical heritage:***
 - The Post Office exterior will be carefully restored as one of the architectural gems on Main Street. The interior will be outfitted with the technical elements necessary to attract users such as small corporate retreats, wedding planners, etc.
 - Many events and activities that celebrate our history and heritage can be planned for the Post Office/Cultural Community Center.

PROPOSAL FOR REUSE OF 515 AND 525 MAIN STREET

Price and Term to Purchase the Buildings

The City of Placerville proposes a payment of \$100,000 to purchase the buildings. Payment will be made in full within 30 days of execution of a purchase and sale agreement with the County.

Proposed Uses of the Buildings

Old Post Office, 515 Main Street:

We propose that the Old Post Office be repurposed as a **Cultural Community Center**. Amenities will include a warming kitchen, storage, a loading dock, and an event office for caterers, house managers, and other visiting personnel, as well as a 4,163 square foot basement event support space.

The space will be designed to support public events and presentations, theatrical events, film screenings, and many other uses with the following technical elements:

- Grid lighting system
- Portable modular stage
- Acoustic reinforcement
- Technical equipment
 - Lighting
 - Audiovisual
 - Sound
 - Ceiling-mounted motorized screen
- Production booth
 - Lighting board
 - Sound board
 - Film projection equipment

We envision the Cultural Community Center as a space dedicated to community use that could accommodate some of the events filling the tightly booked Placerville Town Hall. In addition, the closure of Main Street has become a contentious issue and some Cultural Community Center events may offer an alternative to Main Street closure, such as an antique faire or craft fair.

Please refer to concept drawings of the Cultural Community Center in the Concept Drawings section of this report.

Annex Building, 525 Main Street:

The Annex building will be repurposed as the **Center for Arts and Agriculture**. Amenities will include a teaching kitchen and rooftop garden, and the space is seen as a gateway for agritourism and an educational resource for the community.

The Center for Arts and Agriculture will be a destination community venue offering cultural amenities unique and authentic to Placerville. It will present events and exhibitions about the evolution of local land use in the Northern Sierra, including Native American practices, historical logging and mining, contemporary winemaking, farm-to-table agriculture, and the culinary arts. It will serve as a location for

cooking and viticulture classes, healthy eating workshops, and as a home for Creative Bounty, Arts and Culture El Dorado's arts and environment program. The Center is designed to offer programs beyond these topics, as well, as part of a regional network of cultural venues. It will provide continuing leadership in the sustainable growth of Placerville.

Please refer to concept drawings of the Center for Arts and Agriculture in the Concept Drawings section of this report.

Proposed users for both buildings:

- Ag in the Classroom
- City of Placerville
- El Dorado Community Foundation
- El Dorado County Chamber of Commerce
- El Dorado County Health and Human Services
- El Dorado County Historical Society
- El Dorado County Mineral and Gem Society
- El Dorado Union High School District
- El Dorado Winery Association and member wineries
- Institute of Forest Genetics
- Local growers
- Local merchants
- Local nonprofits
- Meeting planners
- Visual and performing arts groups, clubs and associations
- Wedding planners

Proposed uses for both buildings:

- Antique shows
- Battle of the Bands
- Cabaret and social dancing
- Central location or staging area for Main Street events (e.g., auto memorabilia sales during the Main Street Car Show)
- Corporate retreat conferences and workshops
- Family events (e.g., a Halloween party after trick-or-treating on Main Street)
- Fashion shows
- Fundraisers
- Gem and mineral show
- Gold Rush history exhibitions and events
 - Mining implements
 - Mineral samples
 - Period costumes
 - Maps, books, and historic documents
 - Lectures

- Readings
- Oral interpretation performances
- Growers' sampler event
- High school prom
- Indie film series
- Lectures
- Performing arts
 - Classes: Dance, improv, theatre
 - Play readings
 - Theatrical and dance performances
- Restaurant sampler event
- Saturday film series for kids while parents shop or have lunch
- Visual arts
 - Classes, seminars and workshops
 - Exhibitions
- Viticulture and winery sampler events
- Wedding receptions, banquets and luncheons
- Winter farmer's market

Business Climate in Historic Downtown Placerville

The cultural connectivity created by the Cultural District – during both the daytime and evening – will undoubtedly attract residents and out-of-town visitors alike, drawn to the diversity of cultural offerings but also eager to investigate the shops, galleries, restaurants, and other amenities nearby.

Parking:

Parking on and around Main Street is a hotly debated topic for residents and merchants. Arts and Culture El Dorado has begun a parking study (see map in Documentation) and many approaches to parking and vehicular access are possible. We plan to update the parking study in the first half of 2021.

Sustainability and Maintenance

Building capitalization:

The current cost estimate for architectural design, civil and site, structural, mechanical, plumbing and fire suppression, electrical improvements, and tenant improvements of the Old Post Office and Annex building is \$4.2 million; these estimates were developed in 2018 in collaboration with Architectural Nexus, their subcontractors, and the Joan Madison Collaborative.

Arts and Culture El Dorado has developed the financial elements and the organizational structure of a Capital Campaign, to include individual and institutional giving. David Girard, owner of David Girard Vineyards and Vice Chair of the Arts and Culture El Dorado Board of Directors, has agreed to serve as Campaign Chair. Fundraising has begun for phase one of the Cultural District (Confidence Hall and Emigrant Jane) and funds have been committed. Because Arts and Culture El Dorado is a 501(c)(3) not-for-profit organization, it has the ability to raise funds not otherwise available to a government entity or

corporation. Funds will be received and held by the El Dorado Community Foundation, and will be disbursed by Arts and Culture El Dorado according to invoices and payment schedules.

Timeframe:

The estimated timeframe for completion of the Cultural Community Center and Center for Arts and Agriculture is three years, based on the current research and knowledge we have to date. The fundraising timeframe is projected to be two years, beginning upon selection. The total build timeframe is projected to be one year. However, if building renovations can be done in phases as funds are secured, and is feasible from both an architectural and an overall cost point of view, there could be overlap between the two-year fundraising phase and the one-year build phase. Therefore, the timeframe for could be three years or less.

Grant research, applications, and award management are ongoing activities of Arts and Culture El Dorado. Any grant applications that pertain to this project will be considered in accordance with the individual grant cycles and managed accordingly.

This timeline anticipates the permitting process, including Caltrans, El Dorado County, and City of Placerville encroachment permits, if any, and building permits. Arts and Culture El Dorado and Architectural Nexus will collaborate with the City of Placerville on decisions regarding changes to the interiors of the buildings in order that they align with programming.

Ongoing maintenance and operations:

- Maintenance: During the feasibility phase, once the programmatic issues were agreed upon, the next test of the process was the ability to maintain and operate. The revenue stream for the City has always been a driving force in the development of the maintenance fund. Funds for maintenance of all four buildings in the Cultural District are projected to derive from (1) rent from the four apartments on the second floor of Confidence and Emigrant Jane; (2) rent paid by Arts and Culture El Dorado; and (3) a percentage of revenue arising from usage of all four buildings such as rental fees, food and beverage contracts, etc. The City will be responsible for maintenance of the exterior of the buildings and standard systems such as electrical and plumbing.
- Operations: Arts and Culture El Dorado will staff, manage, and operate all four buildings that comprise the Cultural District. Carefully balanced programming, uses, and fee structures will be developed to insure the best offerings to the community.
- Arts and Culture El Dorado's professional service providers include:
 - Accounting: Terrie Y. Prod'hon, CPA
 - Audit: Fechter & Company, CPAs
 - Legal: NEO Law Group

Ownership of buildings:

As with the Confidence Hall and Emigrant Jane buildings, Arts and Culture El Dorado will raise the funds necessary to repurpose the Old Post Office and Annex buildings and return them to civic life. The City of

Placerville will retain ownership, and Arts and Culture El Dorado will lease the buildings on a long-term basis.

Planning and Operations Consultant: Joan Madison Collaborative

The Joan Madison Collaborative is a consulting firm specializing, since 1978, in successful arts programming, cultural planning, development and management of facilities, corporate sponsorships and technical assistance. The firm offers consulting services, often in the form of feasibility studies for new and renovated spaces, as well as the development of operating pro forma, marketing strategies, artistic programming and the overall operating plans for cultural facilities. The JMC has extended experience working with municipalities, educational institutions, private corporations, foundations, not-for-profit organizations, as well as collaborating with city, state and governmental agencies on defining program requirements, facility usage, space utilization and economic analysis. The staff of JMC has worked on some of the most creative and complex arts projects in the country. The firm frequently commences service at the feasibility or project conception phase, and then stays involved throughout design and construction, primarily to insure that design meets market recommendations and is operating efficiently.

Historic Preservation – Maintaining the Historical Integrity of the Buildings

Old Post Office: Located on the northeast corner of Main Street and Bedford Avenue, across from El Dorado County Superior Court, the two-story steel and concrete building was constructed in 1940. In addition to the Post Office, the building has housed the IRS, the Department of Agriculture, and the office of Plant Quarantine. The Post Office relocated to Sacramento Street in 1969, and the El Dorado County District Attorney occupied the building until December 2017.

Historic Façade: The building is done in a mixed classical/deco style. A cornerstone dated 1939 lists James Farley as the Postmaster General, in addition to others involved with the building project. A bas-relief over the front door depicts an eagle with a Roman fasces in its talons and is covered in gold leaf. The windows are covered by art deco-influenced metal grates. The historic façade of the building will be restored and conserved as one of the jewels of Main Street.

“Forest Genetics” Mural: On the west wall of the Post Office interior is a historic mural, an oil on canvas forest scene by Tom E. Lewis, painted in 1941 with funding from the Treasury Section of Fine Arts. It was installed when the building was the Placerville Post Office as part of the Federal Art Project (1935-1943), a New Deal program to fund visual arts in the United States. As part of the planned renovations, the mural will be professionally inspected and any necessary conservation will be implemented. An informational plaque will be installed, the mural will be properly lit, and it will be a cherished element of the building’s interior for generations to come.

Annex Building: This building is located next the Old Post Office. The style is complimentary to the Post Office; it does not compete and matches the finishes and some detailing. It would be considered a subordinate structure from the same era which took its architectural cues from the Post Office. As both buildings are repurposed and improved they will maintain a similar look and relationship.

City Ordinance on Historic Buildings

Placerville City Ordinance 10-4-10 provides “conditions and regulations for the protection, enhancement and perpetuation of the old and historical buildings in historical districts of the City and the perpetuation of historic---type architecture within historical districts, which has special historical and aesthetic interest and value.” This proposed adaptive reuse will be in compliance with Ordinance 10-4-10 and will conform to the Secretary of the Interior Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Discussions have been held with Timothy Brandt, Senior Restoration Architect and Supervisor of the Architectural Review and Environmental Compliance Unit of the California Office of Historic Preservation, and Architectural Nexus, our selected architectural firm, will consult with Architectural Resources Group, San Francisco, on this project.

Architectural Firm: Architectural Nexus

Architectural Nexus, established in 1976, is an interior design and architectural firm with offices in Sacramento and Salt Lake City. The firm offers a range of master planning, feasibility studies and programming services, and maintains a staff of more than 100 employees. Architectural Nexus serves the health care, research, education, commercial, industrial, retail, recreational, residential, hospitality and government sectors. It also provides a variety of historic restoration and preservation services. The firm offers architectural services for cultural and community centers, as well as religious facilities. Architectural Nexus has completed various projects for Sysco Foods, United States Postal Services, Huntsman Cancer Hospital and Melting Pot Restaurant. Additionally, the firm provides a range of repair, renovation and maintenance solutions.

Their mission states: “We are stewards of the built and natural environment. We respect both equally and are interested in affecting their increase through the work we do as a collective of design professionals. We seek diversity in all forms (markets, interests, people, etc.), which fosters adaptability, resilience, learning, mentoring and, thus, regeneration.”

The firm is experienced in projects that combine historic preservation projects with positive community outcomes. Architectural Nexus oversaw the rehabilitation and repurposing of the historic Fausel House in Placerville (now the D.A.’s Family Services building), along with many other important community buildings in the county. In 2019, Architectural Nexus was recognized for Best Project of the Year by Sacramento Business Journal for their restoration of Sacramento Memorial Auditorium, led by Jeff Davis, principal architect for the Cultural District project.

Principal Architect: Jeffery L. Davis, AIA, LEED ®AP BD+C

Jeff Davis is a Principal and Designer at Architectural Nexus, where he practices a philosophy of weaving design and sustainability into integrated solutions. Jeff’s work includes efforts within culturally and socio-economically diverse people and projects such as community centers, libraries and performing arts venues that create diverse multicultural and multigenerational spaces.

Jeff’s passion for architecture and its influence on our communities, families and lives set the groundwork for his efforts. Enhancing human interaction through the use of scale, detail, light, biophilia, psychology and biology creates comfortable, beautiful, functioning spaces. He recognizes the intrinsic relationship between humans and the spaces they inhabit and believes that “remembering people” is the foundation of great design.

Every effort will be made to preserve the historic integrity of the buildings' exteriors, and no decision will be made that interferes with this commitment.

Conclusion

As Arts and Culture El Dorado considered the most appropriate adaptive reuse for these buildings, they incorporated the "Guiding Principles for Court House and Surrounding Buildings Reuse," including:

- Preservation of the historic elements of the buildings.
- Relevant use as a vibrant presence that will enhance Downtown and serve the Placerville community.
- Sustainability in implementation, operations, and maintenance.

Ultimately, restoring the Old Post Office and Annex is the second step towards establishment of a healthy and vibrant Cultural District that will augment the current Main Street businesses and create a menu of activities that will appeal to many interests, age ranges, and socioeconomic and demographic backgrounds.

Similar to Confidence and Jane, the Old Post Office is a civic treasure and, along with the Annex, these four buildings will complement and support each other as the four anchors of the Downtown Placerville Cultural District, delivering high-quality cultural offerings for the community.

A NOTE ABOUT THE CULTURAL MASTER PLAN

The original Master Plan, released in April 2017, was a 115-page report that contained numerous Appendix entries, not reprinted here. We have included selected items in this proposal to show the depth and breadth of the planning process. The following is the original Table of Contents for the Appendix:

- I. INTERVIEW LIST
- II. RESEARCH PROCESS LIST
- III. MAPS
 - a. El Dorado County Supervisorial Districts
 - b. El Dorado County Vegetation
 - c. El Dorado County Libraries
 - d. Quilt Trail Project, El Dorado Farm Trails
 - e. California Congressional District 4
- IV. CULTURAL ASSETS IN EL DORADO COUNTY
 - a. Visual Artists
 - b. Theatres
 - c. Music Groups
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 - e. Cultural Destinations
 - f. Points of Interest
 - g. Historical Groups and Societies
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- VI. CALIFORNIA ARTS COUNCIL STATE-LOCAL PARTNERS
- VII. EL DORADO COUNTY BOARD OF SUPERVISORS RESOLUTION
- VIII. PHOTO CREDITS
- IX. SUPPORT



A NEW TAKE ON CULTURE

A Cultural Master Plan for El Dorado County

**Joan Madison Collaborative
April 2017**

A CULTURAL MASTER PLAN FOR EL DORADO COUNTY

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A NEW TAKE ON CULTURE

A CULTURAL MASTER PLAN FOR EL DORADO COUNTY

INTRODUCTION

BACKGROUND

El Dorado County is largely rural and agricultural, with a population of 180,000 spread over 1,800 square miles, numerous small cultural and historic sites, arts groups and venues.

In July 2015, a change in leadership occurred at El Dorado Arts Council, and the incoming executive director wished to have a broad understanding of El Dorado County – its cultural and natural resources, its artists and arts audiences, its geography, history, and agriculture, and its community assets – in order to develop greater connectivity in this largely rural region through arts and culture. A cultural master planning process was determined to be the best method to gather the information necessary to make the decisions for the future. Government funding included a planning grant from the National Endowment for the Arts which was matched by the County of El Dorado, and supplemented by support from the California Arts Council and the City of Placerville. Other local funders included Gold Country Center for the Arts, El Dorado Savings Bank, Freda Runyon Foundation, and other businesses and individuals. The Joan Madison Collaborative was engaged to design and implement a master-planning process.

ABOUT CULTURAL PLANNING

Cultural planning is an effective tool for focusing and channeling the power of the arts to build a more livable community, which in turn has the power to attract cultural tourism and new businesses within the creative sector. In addition, the consultant has observed that arts groups in El Dorado County are isolated from one another and are struggling to reach sustainability, and the economic power of the arts is underutilized.

Cultural planning has the potential to:

- Further develop a sense of community.
- Find new answers to old problems.
- Integrate the potential of local artists and cultural organizations into economic development.
- Broaden relationship to arts and culture through innovative programming.
- Determine feasibility of developing an arts district through the use of new and/or renovated facilities.

Experience has shown that truly effective cultural planning is more than writing a report. It does require planning skills but it also involves understanding and giving form to the client's needs and possibilities and matching them to the available opportunities, all the while understanding the economic realities.

SCOPE AND RESEARCH PROCESS

The research process began by assessing what currently exists in what is defined as the classical arts. From the information that has been ascertained, the consultant developed partnerships and pilot programs that engage culture and arts in a way that is believed to support the natural character of El Dorado County.

Given its forested geography and limited transportation corridors, with only two incorporated cities, the County lacks a comprehensive approach to audience engagement, public art, sustainability for arts organizations and an overall vision for arts and culture in the region. Working closely with El Dorado Arts Council staff and advisors, the consultant developed the planning process as follows:

- Research and review foundational documents, economic plans, and general plans. The relevant documents are listed in the Appendices.
- Survey current cultural ecosystem with mapping.
- Interview stakeholders from all five supervisorial districts, including members of the arts community, nonprofit leaders, members of the business community, government officials, board members and patrons, educators, and other community stakeholders. Quotations from these stakeholder interviews are unattributed and appear in italics.

The plan will build on a recently completed series of focus groups and strategic plan to develop a cultural plan that embraces engagement, partnerships, historical and educational resources and the creative community, and will dovetail with the County's proposed Economic Development Plan.

This report has identified challenges and related findings and makes recommendations, proposes pilot programs and partner collaborations; it will serve as a framework for creating greater access to the arts, collaborating with local agencies on enhancing economic development and tourism, and working towards sustainability for arts and culture throughout the region.

ASSUMPTIONS

- El Dorado County is a largely rural/agricultural county with a population of 180,000 spread over 1,800 square miles, two-thirds of which is heavily forested.
- The lifestyle in El Dorado County – outdoor recreation, agritourism, the natural environment – is a powerful contributing factor to bringing people to the region; the classical arts do not influence the decision to live here.
- The culture of El Dorado County is more than the four classical art forms of visual art, theatre, dance, and music; it includes literary arts, history and heritage, preservation and architecture, orchards, wineries, and forestry.



Orchards – Apple Hill, Camino

EL DORADO COUNTY

REGION AND BORDERS

The county encompasses 1,800 square miles of rolling hills and mountainous terrain. The county's western boundary contains part of Folsom Lake, and the eastern boundary is also the California-Nevada State line. The County is topographically divided into two zones. The northeast corner of the County is in the Lake Tahoe basin, while the remainder of the County is in the "western slope," the area west of Echo Summit. This landscape invites residents and tourists alike to enjoy outdoor recreation activities year-round.

El Dorado County sits at the inside elbow of the state. At its western edge, the landscape resembles the Sacramento Valley, which it conjoins. Eastward, through chaparral, oak and pine woodlands, the elevation increases to over 10,800 feet, with South Lake Tahoe at the eastern boundary, with two incorporated cities – Placerville, county seat, pop. 10,400, and South Lake

Tahoe, pop. 21,300. Known for the gold discovery that sparked the California Gold Rush, the County remains steeped in gold rush culture. Settlements of the gold rush are the villages of today, typically connected by winding narrow roads – a day’s travel in the 1850’s. Other than several larger suburban population centers, the county is rural, with a population of 181,737 in 2013, of whom 80% are white, 12% Hispanic or Latino, with African American, Asian American, American Indian and Pacific Islanders comprising the balance. Median household income is \$70,117; El Dorado Hills \$118,000; South Lake Tahoe \$41,445. Eight percent of county residents live below poverty level; in South Lake Tahoe that figure is 17.4%. The county’s economy has shifted from mining, logging, and construction to medical services for an aging population, tourism, recreation, and agriculture. There is little manufacturing. A few larger corporate entities, retail and other, are mostly located in the western area of the county; however, a high concentration of retail and service businesses lie just across the county line in Folsom, CA, creating significant sales tax leakage from El Dorado County. There is considerable dynamic tension between those who favor growth and those who prefer the status quo. The Gold Rush defined El Dorado County and people representing extraordinary diversity swelled the population in the 1850’s, but most have either fully assimilated or are long gone. There are numerous historic sites and several underfunded historical museums in the county, but no art museums. The community college in South Lake Tahoe and South Tahoe High School are important cultural venues. Year by year, the artistic community has become more engaged. Three studio tours draw hundreds of buyers annually. On Placerville’s Main Street, art galleries, antique shops, a bookstore and jewelry stores have joined numerous restaurants. There are several visual art associations in the county. Performing arts often take place at high schools or churches, at historic Valhalla at Lake Tahoe, or at parks where the producing organization brings in power, stage and lights. Community theatre is hosted at the Fairgrounds.



History – Fountain & Tallman Museum, Placerville

Challenge: Arts exist in silos within El Dorado County, in part due to lack of unifying vision and/or a coordinated approach.

Finding: Arts groups have little communication with one another and are not always aware of regional or national trends and opportunities; there is little cross-pollination.

What is holding us back? We need a big vision.

“Think globally, act locally” – the region has to get into the 21st century culturally, technologically, economically.

We need to get out of the day-to-day and think strategically.

If we are in the cultural arts, we need to engage the community, be a community builder. It’s a responsibility.

We need to rally around an idea to be invested. Allows the building of community.

“Mom & Pop” arts organizations don’t think big enough. No vision, no big ideas. We need big picture thinkers.

We need to lift this community, develop a vision over many years.

The political will and the capacity to do will make the difference, with realistic bounds and a sense of realism for the community.

Recommendations: A countywide arts publication would create connectivity among arts groups, potential funders, community leaders, government officials, and the public.

El Dorado Hills Arts Association has indicated its desire for assistance in establishing a gallery space in El Dorado Town Center. El Dorado Arts Council should serve as a liaison in this effort. Contact has been made with management at Town Center and the dialogue has begun.

A number of vibrant arts membership associations exist within the County. Each conducts an annual studio tour; some years are more lucrative for the individual artist members than others. It is recommended that El Dorado Arts Council create a web page organizing and promoting these tours with maps, downloadable brochures, and other helpful information.

Recreational tourism in South Lake Tahoe has given rise to numerous small hotels and resorts which host corporate

conferences and retreats. It may be helpful to meeting planners to offer creative ideas on artists who speak to the creative process, “art safaris”, and other innovative packaging to attract these events. The general manager of a hotel in South Lake Tahoe has indicated her interest in partnering with El Dorado Arts Council in this effort.

Challenge: From a practical standpoint, it appears that economic activity is polarized to the east and west, creating regional hubs that cross state and county lines.

Findings: Porous borders exist to the east and west. The Harris Center in Folsom draws El Dorado Hills audiences into Sacramento County, and the South Lake Tahoe community identifies with the geography of the lake, including Nevada.

There’s a “granite curtain” between here and South Lake Tahoe.

We need to touch people before they get here, and create potential for an overnight stay. Make it easier to get off Highway 50.

There is an opportunity to create tourism corridors, but we need a community voice.

We need inspired marketing for the destination.

A regional approach is best. The region is emerging, with challenges and opportunities.

We need a general public art and culture strategy to attract businesses.

Art and culture need to reflect local values promoted to the marketplace. Develop a story. Act as a resource for the area.

You need to see the arts as an opportunity, not an obligation. See it as an opportunistic mindset turnaround.

Use all assets. Positive for strengthening culture of El Dorado County.

Recommendations:

Cultural opportunities exist within easy reach of El Dorado County borders. These opportunities should be exploited by creating innovative partnerships that leverage marketing resources and strengthen the arts within the County.

“Tahoe 360”: Develop collaborative programming among the arts communities with proximity to Lake Tahoe, represented by El Dorado Arts Council, Nevada Arts Council and PlacerArts. A connection could be made between arts and the environment through installation and performance art, developed around themes such as geology, history and ecology. This initiative could be supported by a dedicated website.

Continue to explore the opportunity of collaborative gallery exhibitions utilizing both the Fausel House Gallery in Placerville and Bank of America Gallery at the Harris Center for the Arts in Folsom. An initial marketing partnership with the Crocker Art Museum in Sacramento has been established in connection with activities that reflect the Japanese-American experience; this partnership should be further developed to leverage exhibitions that share a common theme.

Tahoe Arts Alliance is a newly minted group whose mission is to act as a resource for the South Lake Tahoe Arts community. With their second office location at Tahoe Mountain Lab, El Dorado Arts Council should nurture the relationship with the Alliance in order to strengthen the bond between South Lake Tahoe and the Western Slope.



Music – Boathouse Concert, Valhalla Tahoe

Challenge:

Rural El Dorado County has limited transportation corridors, impacting access to cultural activities, especially for young people.

Findings:

A good library system is currently in place with a library located in each supervisorial district; the Board of Supervisors has indicated that libraries should be seen as community hubs, and are actively used by young people. According to the El Dorado County Library website,

More teens use the library than ever...The El Dorado County Library checks out some 45,000 items a year to young adults and engages them with programs in a safe and productive environment. Several libraries have active teen councils-the next generation of El Dorado County leaders-who help with children's programs and plan community events and fundraisers. The library also offers a variety of programs geared to teens, such as poetry slams, Inventor's Club and gaming tournaments.

Across the country, educators have begun to consider the integration of arts into traditional science, technology, engineering and math curricula (S.T.E.M.). The S.T.E.A.M. movement (Science, Technology, Engineering, Art and Math) is about sparking young peoples' imagination and helping them innovate through hands-on S.T.E.M. projects. It applies creative thinking and design skills to these STEM projects so that students can imagine a variety of ways to use STEM skills into adulthood.

Anna Feldman, writing on Slate.com, observes,

The STEAM movement isn't about spending less time on science, technology, engineering, and math to make room for art. It's about sparking students' imagination and helping students innovate through hands-on STEM projects. And perhaps most importantly, it's about applying creative thinking and design skills to these STEM projects so that students can imagine a variety of ways to use STEM skills into adulthood.

As you can see, students learning with STEAM often use 3-D printers and other high-tech "maker" materials that are hardly traditional art supplies. What the movement really does, rather than simply add art, is work on developing high-order design and engineering skills while allowing

students to innovate, invent, and succeed on their terms. It forces students to produce original work using STEM but gives them the choice of how to do so and what to produce, which makes all the difference.

Tap the dreams and potential of all students.

We need creative spaces, and usable, portable methods.

Build a better world.

Recommendations: A STEAM mobile unit – a bus or van that travels to libraries with STEAM projects for young teens. It is suggested that one project is presented at a time, and that the library system be the focus for the first one to two years. If successful, the program could be expanded to the Boys and Girls Clubs in Placerville and South Lake Tahoe. The County Department of Parks and Trails could be a potential partner as well. An appropriate vehicle and proper insurance would need to be secured, and a specialist versed in STEAM programs would need to be identified.



Heritage – Wagon Train, Placerville

Challenge: Sustainability is the critical element for organizational survival.

Finding: During the interview process, sustainability was at the center of nearly all discussions. There are several conditions that impact the financial health of arts groups in El Dorado County:

- Arts and social services are in direct competition for funding.
- A culture of philanthropy towards the arts is not prevalent in El Dorado County.
- The limited number of corporations and larger businesses restrict development opportunities for corporate support.

Operational sustainability must be secure.

Organizations must demonstrate capacity-building.

We need to find new ways to fund, develop strategic alliances.

What we need is a coalition of the willing.

Organizations must continue to make their case.

Taking the long view, programs will be valued over time. Need real buy-in.

There is resistance to change.

Recommendation: Explore ways in which the El Dorado Community Foundation can play a role in nurturing arts philanthropy in order to broaden the base of financial support by individuals and small businesses.



Wineries – Boeger Winery, Placerville

Challenge: In the strict sense, there is a limited number of classical art forms in El Dorado County.

Finding: While visual arts seems to be thriving throughout the County, theatre and music are limited, and dance, while represented at dance schools and academies, is sparse in a programming sense.

Finding: Each region is defined by its unique local culture. In El Dorado County, this includes literary arts, history and heritage, preservation and architecture, orchards, wineries, and forestry.

There are old traditions in the fine arts – broaden the horizons.

In creating a strategic plan, local culture further defines El Dorado County.

We do arts, we just don't call it arts.

Have you found any culture yet?

Recommendation: Arts and culture should be seen in the context of the broader view and activities should be developed that embrace this expanded concept.



Literary Arts – Typography Class at Bona Fide Books, Meyers

COUNTY GOVERNMENT

El Dorado County is comprised of five districts, each represented by a County Supervisor elected to a four-year term; Supervisors are limited to two consecutive terms. The Board of Supervisors governs as one entity; its individual districts share some common challenges and opportunities but are very different in terms of geography, economics, transportation, tourism, demographics, and other factors.

There are two municipalities within El Dorado County. The largest city in the County is the City of South Lake Tahoe, with a population estimate of 21,387. The City of Placerville, the County seat, is located 45 miles northeast of Sacramento. The City of Placerville has an estimated population of 10,464. The remainder of the County's 144,000-plus residents lives outside of the two incorporated areas.

Challenge: The arts seem to be invisible as an integral part of County's goals and objectives.

Finding: The arts do not appear in the County's strategic long-range plan, the economic development plan, or on the County website.

Change the business model. This is a repositioning opportunity.

Get the message out about economic opportunity in arts. A default position creates awareness of a void.

Tourism, arts and culture are a megaphone.

There is vibrancy of life through the arts.

The region needs to look at all culture assets. Planning where it makes sense. There is a window of change.

Cultural tourism is a powerful tool. Look at the big picture.

Don't lose the bigger picture. The health and economic vitality of the community are important.

Finding: According to the County's draft Economic Development Strategy, Phase 1 ("Identify Current Resources and Conditions"), Objective 5 states,

Develop and maintain an economic development that is time-relevant and community-and market-oriented.

The Task connected to this Objective states,

"...identify county and regional partners and the resources they can provide.

Finding:

There is a misunderstanding about the difference between “economic prosperity” and “urban development”.

What does “no-growth” mean, moving forward? There is no investment in infrastructure.

There is a desire to have a vibrant Downtown, but historic preservation is an important part.

County partnership and support for culture are important. They should take ownership.

Use the arts and programming to build community. The arts need to elevate.

Should have different programs for the local, the tourist, and supporting the merchant. Strive for balance.

We are deeply independent, physical, private individuals.

Recommendation:

Structure a specific initiative to align the County’s civic and economic goals focusing on the region’s unique cultural heritage, and ensure that the County leadership sees arts and culture, and specifically El Dorado Arts Council, as a resource and partner.



Theatre – El Dorado High School production of Sweeney Todd

Challenge: People do not see the library as a cultural destination, they see the library as a resource for education and research.

Finding: The Library enjoys a membership of 92,000 cardholders, out of a total population of 180,000. Nineteen hundred programs take place at the libraries, with an attendance of 38,000 annually.

Finding: Over 50 California communities – cities, towns, and counties – participate in the “One Book” program; these communities are listed on the Library of Congress website. Each year, the library selects one book to be read and discussed by residents, with theme-based programming.

Recommendations: “One Story El Dorado”: Given the high level of participation in the County library system, system, participation in the “One Book” program could strengthen the fabric of the community and create community dialogue.

In addition, the Library could host an El Dorado Poet Laureate reading series.

SUPERVISORIAL DISTRICTS

Following the description of each district is a list of proposed partnerships located in that district. These partnerships will creative connectively for arts and culture throughout the county and are nontraditional in nature.

DISTRICT 1



El Dorado Town Center

El Dorado Hills: Newer developments and rolling hills with minimal trees. Considered more affluent than the rest of the Western Slope of the Sierras side of El Dorado County. Mostly new homes and businesses. El Dorado Town Center, a large retail district, is a destination for many of the county's residents seeking more options and larger stores, movie theatres and outdoor events. There are many new homes in large neighborhood developments and gated communities, as well as several parks. It is located to the west of the county.

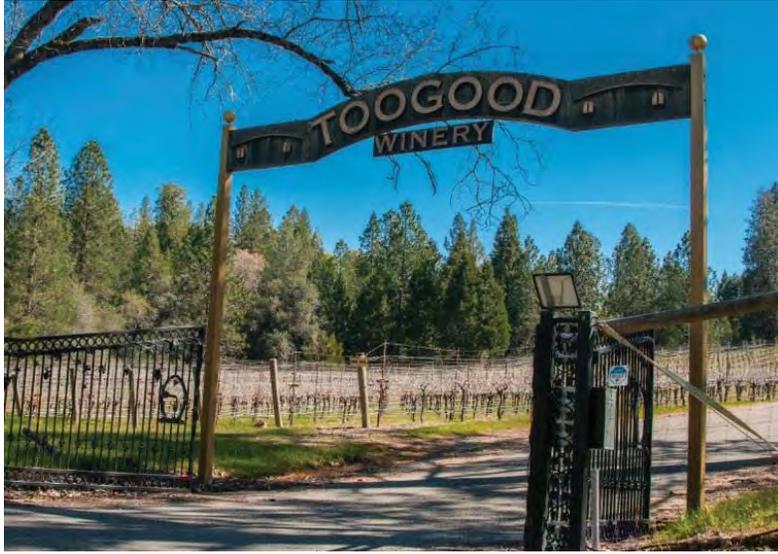


Serrano, El Dorado Hills

District 1 Proposed Partnerships:

1. El Dorado Town Center Gallery liaison
2. Studio Tour web page
3. Congressional District 4 advocacy
4. STEAM bus
5. Arts publication
6. Advocacy for arts philanthropy
7. Poet Laureate reading series at the Library
8. "One Story El Dorado"

DISTRICT 2



Toogood Winery, Somerset

Parts of Cameron Park, Somerset, Fair Play and Latrobe. Cameron Park is a more urban and slightly more affluent area with a small lake and a small private-plane airport. Somerset, Fair Play and Latrobe are set in rolling hills and grasslands; this area is predominantly rural. Land is used primarily for vineyards, wineries, and agricultural purposes. Cow herds are in abundance, and there are several alpaca farms which sell the fibers and use them for crafts. In the Fair Play area alone there are about 350 acres of vineyard, with 250 currently in production. Located primarily to the south of the county.



Alpaca and alpaca wool on spinning wheel, District 2

District 2 Proposed Partnerships:

1. Artists Investigate the Environment
2. Congressional District 4 advocacy
3. STEAM bus
4. Arts publication
5. Advocacy for arts philanthropy
6. Poet Laureate reading series at the Library
7. "One Story El Dorado"

DISTRICT 3



Belltower, Historic Main Street, Placerville

Description: Placerville, Diamond Springs, El Dorado, Camino. Foothills with ties to the Gold Rush history. Old buildings and businesses, mines, mix of pine and oak trees. Placerville is the County Seat of El Dorado County. Camino has many apple orchards, vineyards/wineries and Christmas tree farms that participate in Apple Hill, a several-month-long festival from September until December. Placerville is home to many businesses and is a stop-over for tourists and travelers on their way up the hill, with art galleries, antique shops, clothing and gift stores, and restaurants in abundance along Historic Main Street. District is in the center of the county.



Apple doughnuts, Apple Hill, Camino

District 3 Proposed Partnerships:

1. Artists Investigate the Environment
2. Art in the Healing Environment
3. Literary Trails
4. The Intersection of Art and [Agri]Culture
5. Arts-in-Corrections
6. Main Street Theatre Project
7. Public art mural program
8. Studio Tour web page
9. Congressional District 4 advocacy
10. STEAM bus
11. Arts publication
12. Advocacy for arts philanthropy
13. Poet Laureate reading series at the Library
14. "One Story El Dorado"

DISTRICT 4:



Marshall Gold Discovery State Park, Coloma

Shingle Springs, Coloma-Lotus, Georgetown and Cool. Timber and mines, home of the start of the California Gold Rush. Most of this area is comprised of small historic gold rush towns tucked into the foothills and pine forests. Coloma is home to Marshall Gold Discovery State Historic Park, a state park of California. The site marks the discovery of gold by James W. Marshall at Sutter's Mill in 1848, sparking the California Gold Rush. Visitors to the area enjoy gold panning and rafting in the South Fork of the American River.



American River, Coloma

District 3 Proposed Partnerships:

1. Proposed Partnerships:
2. Artist-Designed Trail Signage
3. Congressional District 4 advocacy
4. STEAM bus
5. Arts publication
6. Advocacy for arts philanthropy
7. Poet Laureate reading series at the Library
8. "One Story El Dorado"

DISTRICT 5:



Lake Tahoe

Pollock Pines to South Lake Tahoe. Mountainous and heavily forested, contains a portion of Lake Tahoe, the largest alpine lake in North America. Pollock Pines is the last major town before the city of South Lake Tahoe. Many vacation homes and ski resorts between the two towns. Attractions include hiking, cycling and mountain biking, sport climbing, skiing and snowboarding, and other summer and winter recreation. Nightlife, galleries, shopping, and dining are clustered in South Lake Tahoe. Located to the east of the county.



Grand Hall, Valhalla Tahoe, South Lake Tahoe

District 5 Proposed Partnerships:

1. Art in the Healing Environment
2. Literary Trails
3. Art-in-Corrections
4. Tahoe 360
5. Studio Tour web page
6. Congressional District 4 advocacy
7. STEAM bus
8. Arts publication
9. Advocacy for arts philanthropy
10. Poet Laureate reading series at the Library
11. "One Story El Dorado"

EL DORADO ARTS COUNCIL

ABOUT LOCAL ARTS AGENCIES

The National Endowment for the Arts recognizes the breadth and depth of local arts agencies and their diverse range of activities. The NEA website states:

Across the United States, more than 4,500 Local Arts Agencies (LAAs) provide a wide range of programs and services to help support and enable arts and culture at the local level. LAAs are intermediaries, serving artists and arts organizations, local residents, visitors and other community partners. No two LAAs are alike – whether

they serve a single village or town, a large city, county, or a multi-county or multi-state region. Some LAAs are departments of local government, others are nonprofit organizations, and still others are hybrids of the two. LAAs may present and/or produce arts programming, commission and manage public art, administer grant programs, provide technical assistance to artists and arts organizations, and guide cultural planning efforts. Still others may own, manage, and/or operate cultural facilities and be actively engaged in community development, and partner with entities in tourism, social services, public education, housing, economic development, and public safety. All strive to enhance the quality of life in their communities by working to increase public access to the arts. You will also find national and statewide arts service organizations in the LAA portfolio that work primarily with a network of LAAs, as well as Volunteer Lawyers for the Arts and Arts and Business Council organizations. The work of Local Arts Agencies can cover a wide range of activity, depending on the dynamics of the community.

The California Arts Council identifies a local arts agency as one which has been designated by its county board of supervisors to serve the county's citizens in partnership with the California Arts Council.

State-Local partners are local arts agencies officially designated to provide financial support, services, or other programs to a variety of arts organizations, individual artists, and the diverse communities of their county. SLPs promote cooperation and collaboration among county and city arts agencies in planning, programming, and policy development.

The Board of Supervisors of El Dorado County has issued a resolution designating El Dorado Arts Council as the County's local partner with the California Arts Council. The resolution states, in part,

...through community facilitation and planning, [El Dorado Arts Council] provides leadership in arts and economic revitalization; neighborhood and educational enhancement; regional cultural tourism and marketing; and organizational and financial arts stabilization.

Because the Board of Supervisors has designated the Arts Council as the local arts agency for the county, the agency is able to network with the 31 other state-local partners.

ARTS COUNCIL PROGRAMS AND SERVICES

Founded in 1989, El Dorado Arts Council, like many local arts agencies, began as an all-volunteer group of citizens passionate about the arts, and continued as such for a number of years. The Arts Council currently serves as the County-designated agency in California Arts Council's State-Local Partnership Program. In 2014, the Arts Council moved into the historic Fausel House, which is its home today. In 2017, a Barn Quilt was installed on the Fausel House exterior; the design celebrates the heritage of the Fausel family.

Today, the organization offers the following programs and services:

- Veterans' Voices
- Poet Laureate
- Art Partners: This program creates rotating exhibitions for local institutions where works of art transform the space. Current locations for the Art Partners program include the El Dorado County Board of Supervisors boardroom, Community Development Agency, Placerville Senior Center, Gold Country Retirement Center, and Images of Hope Cancer Resource Center.
- Poetry Out Loud
- Gallery: In late 2016, El Dorado Arts Council launched a new approach to the Fausel House Gallery. This GALLERY EXHIBITION SERIES represents a new model for the organization and for the region, with curated exhibitions that celebrate the heritage and natural treasures of this special place, forging key cross-sector partnerships and creating an important new opportunity for cultural tourism. Previous, current and future exhibitions include:
 - *BACK TO THE FUTURE: Fifty Years of Amazing Automotive Concept Art* (Fall 2016) will feature works of vintage automotive design art. This unique collection, never seen by the public, will attract car lovers from around the region.
 - *TEA/SILK/GOLD: The Enduring Legend of America's First Japanese Colony* (Spring 2017) presents an exhibition of Japanese arts and culture in partnership with Wakamatsu Tea and Silk Colony Farm. The Farm has lent objects for the show and the two organizations will cross-market and promote each other's activities.
 - *DEEP BLUE LEAD* (Summer 2017) will pair a local photographer with noted geologist George Wheeldon to explore the ancient river channel that runs through El Dorado County, passing along the volcanic rocks near Lava Cap Winery, and dipping under Smith Flat House. Both businesses will promote this show.
 - *take me to the apple breeder* (Fall 2017) will complement apple season with an exhibition of the work of Jessica Rath – ceramic apple sculptures and photographs of

rare apple trees. Apple Hill Growers Association is very enthusiastic about this show and will partner on marketing and promotion.

- *THE GAMES OF WINTER* (Spring 2018), will coincide with the 2018 Winter Olympics and will partner with the Olympic Museum in Squaw Valley to display fascinating sporting equipment, memorabilia, and other ephemera from the 1960 Winter Games.
- *THE STARS OF SUMMER* (Summer 2018) will exhibit a stunning array of astronomy photography in partnership with Cameron Park Rotary Club Community Observatory.



Preservation – The Fausel House, Placerville

LEADING THE ARTS IN THE COUNTY

Challenge: Two challenges are facing the arts in El Dorado County:

There is not a concentration of performing arts in the county.

To many people, “the arts” suggests classical art forms with which people have no familiarity, interest, or access.

Finding:

In El Dorado County, “culture” is not defined solely by the four classical art forms of visual art, dance, theatre and music, but also by literary arts, history and heritage, preservation and architecture, orchards, wineries, and forestry.

We need the ability to look at art in many ways.

We are more than fine art.

Take the longer view. Need real buy-in. Programs will be valued over time.

Art must be integrated into the culture of the community.

Community artistic process should touch the person.

Recommendation: The Arts Council should forge partnerships with non-arts partners in nontraditional ways.

Challenge: The ways in which one refers to arts and culture are important; message and branding should be consistent.

Finding: During the research and interview process, no consistency was found when arts and culture were referenced.

I want to see the arts in a broader category.

What are “the arts”?

Recommendation: The Arts Council should always promote “arts and culture” in El Dorado County, just simply “the arts.” The El Dorado County Visitors Authority should refer to “arts and culture” rather than “arts and entertainment” on its website. “Arts and Culture” should appear as a webpage on the County website, promoting the cultural of the county and directing the reader to the Arts Council website for up-to-date information.



Dance – Sarpika Global Tribal Dance, Lotus

Challenge: Given the definition of “culture” in El Dorado County, “El Dorado Arts Council” does not accurately describe the scope and mission of the organization.

Finding: “El Dorado Arts Council” name implies that the organization is a division of the County government, and receives all of its funding from the County, but the Arts Council is a stand-alone nonprofit organization.

Lack of Arts Council visibility – what do we do?

What does “Arts Council” mean?

A collective voice for the community enhances what we’re doing.

Finding: Many governmental and other service organizations have the words “El Dorado” in their names.

Finding: A perception exists that the Arts Council is localized to the city of Placerville.

We’re not the Placerville Arts Council, we are the El Dorado Arts Council.

Recommendation: In order to reflect the totality of arts and culture in the County, it is recommended that El Dorado Arts Council change its name to “Arts & Culture El Dorado.” This will also differentiate the organization from many other local entities.

Challenge: Sustainability for arts and culture, as for any other business, is essential.

Finding: Currently, the funding cycle for organizations that receive support from the County is uncertain. It is difficult if not impossible for these organization to plan year-to-year. These institutions, which include El Dorado County Chamber, the Visitors Authority, El Dorado Hills Chamber, South Lake Tahoe Chamber, El Dorado Arts Council, and the El Dorado Library, have difficulty making the best decisions, finding the right partners and looking toward the future.

Funding is getting more competitive; need to ask the question, “what are we getting in return?”

How can we provide opportunity for all? Need equity in the arts.

Local and emerging arts need support. We're ready to turn the reins over to someone capable.

I want to feel part of something bigger than myself.

Recommendations: Since the County of El Dorado will develop its own funding timeline, diversification of revenue is imperative for the Arts Council. It is hoped that the organization will continue to receive the County's support on a project-by-project basis. Additionally, El Dorado Arts Council should consider becoming a fiscal sponsor for arts groups and cultural projects. This would allow groups and projects to raise money under a tax-deductible umbrella and receive assistance with administrative and other services. For emerging organizations, stability is necessary; this program would offer the opportunity for these groups to begin to establish themselves financially. This would serve as a model program for other cultural agencies in rural counties.

Advocacy for cultural funding is increasingly important in the competitive grant process. California Congressional District 4 encompasses the Sierra from Truckee to the Sequoia National Forest, and consists of Alpine, Amador, Calaveras, El Dorado, Mariposa, and Tuolumne counties and portions of Fresno, Madera, Nevada, and Placer counties. El Dorado Arts Council should serve as a convener of the local arts agencies in these areas to create a unified message in advocating for arts funding.

ISSUES TO CONSIDER

The classical arts groups represented by music, dance, and theatre, the visual artists, historical sites and points of interest, wineries and agricultural destinations represented in the Appendices of this report reflect the most current listing of combined cultural assets. The more the process focused on cultural assets rather than classical art forms, the more valid the process became. Although the appendices reflect a wide range of cultural treasures, there are certainly more to be discovered. These cultural assets are the gems of this county. It is the consultant's recommendation that further in-depth research be conducted to develop a more comprehensive listing of cultural assets – the artisans, small guilds, historic points of interest, and the other “gold” that give this place its unique character – throughout El Dorado County.



Visual Art – Art on the Divide Gallery, Georgetown

PARTNERSHIPS

CRITERIA FOR PARTNERSHIPS

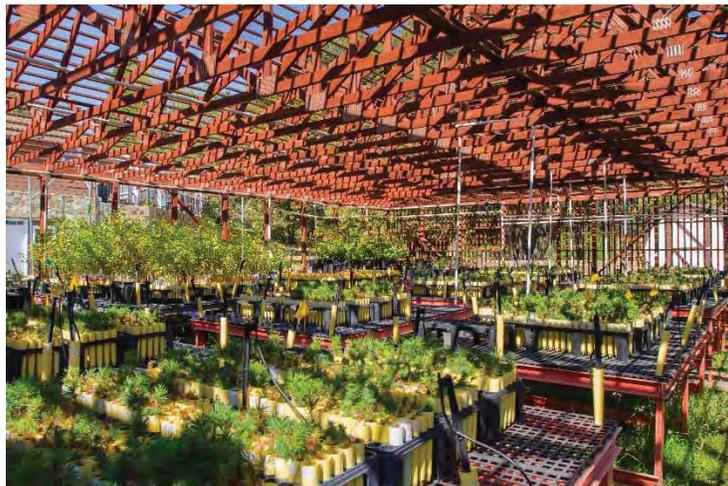
One of the most important steps in setting up the framework for selecting our primary and potential partners was to develop criteria that would help identify exemplary organizations. Although each primary partner is unique, with certain traits more outstanding than others, all should meet the criteria in large part. These criteria describe entities which may be:

- Central to community life. People’s lives would be different if these entities ceased to exist.
- Capable of seeing change in a positive way. They meet obstacles constructively, rise to difficult challenges and create opportunities in the face of diversity.
- Mission-driven with a strong sense of what they are about and why. They meet unmet needs in their communities while reflecting their own underlying objectives and principles.
- Imaginative and capable of seeing new possibilities. They derive inspiration, ideas and direction from a broad range of interests within and outside their particular field.
- Able to imagine programs that others have not considered and to articulate singular ideas.
- Single-minded dedication to their vision while at the same time able to see the big picture.
- Headed by community leaders. They are proud to champion a cause and they interact with the community at large in order to establish a dialogue so that all people can learn from their differences as well as benefit from their similarities.

RECOMMENDED PARTNERSHIPS

Artists Investigate the Environment

In partnership with the Institute of Forest Genetics in Camino and Pine Hill Preserve near Cameron Park, artist residencies could be established to connect the natural world, ecology, and the environment to a particular artistic practice. Each residency would be centered around a particular theme, such as “resilience;” the residency would involve the artist working closely with researchers, scientists and other technical people and would require a public component as the culmination of the residency. Not restricted to a particular medium, artists-in-residence could include composers, sculptors, photographers, choreographers, etc. The public component could take the form of workshops, a performance, a publication, or an exhibition.



Forestry – Seedling Greenhouse, Institute of Forest Genetics, Placerville

Art in the Healing Environment

In 2012, El Dorado Arts Council and Marshall Hospital developed a collaboration for the benefit of patients, employees and the community. After a public call for artists, 20 works were selected and purchased for display in the South Wing of the hospital. A potential Phase II for this collaboration could entail the creation of a catalogue system that would enable patients to select artwork for their rooms during their hospital stay. Additionally, the first phase of this project could be established at Barton Hospital in South Lake Tahoe, with a possible Phase II to follow.

Literary Trails

The literary arts offer a number potential partnerships that would create linkages between South Lake Tahoe and the Western Slope, including:

- El Dorado Arts Council's Poet Laureate could conduct a regular reading series at Bona Fide Books in Meyers, near South Lake Tahoe.
- The 2016 WordWave literary festival resulted in a new play development series. Consideration could be given to collaborative programming, joint marketing, or other opportunities to promote this new play series in 2017 and beyond.
- If a theatre space is developed on Main Street in Placerville, a play-reading or oral history series would offer opportunities to South Lake Tahoe-based theatre artists to present their work.

The Intersection of Art and [Agri]Culture

Identify an appropriate location for arts and agriculture to meet and cross-pollinate. It is conceived as a live-work space for artists and could include a farmer's market, a tasting room for local wines and sampling stations for local produce, meeting rooms and classrooms, and studio and gallery space. Locating this project on Main Street in Placerville could be considered a pilot for a larger project.

Arts-in-Corrections

Arts-in-Corrections is a partnership between California Department of Corrections and Rehabilitation and the California Arts Council to combat recidivism, enhance rehabilitative goals, and improve the safety and environment of state prisons. The initiative offers support for local programs in cooperation with County jail systems; El Dorado Arts Council has been approached and asked to consider participating.

Main Street Theatre Project

An intimate theatre space, flexible in nature, which could add vibrancy to Historic Downtown Placerville, with both daytime and evening activities. Potential resident companies could include:

- Studio 81, the El Dorado High School Theatre Arts Program
- Imagination Theater
- Other uses could include:
 - Independent film series
 - Saturday movie screenings for families

- Small conferences and meetings
- Music ensembles
- Fashion shows
- Poetry Out Loud
- Theatrical teaching lab
- Dance recital

Public Art Mural Program

In order to encourage Highway 50 travelers to visit Placerville, it is proposed that a joint public art mural program be developed to complement the existing murals in Historic Downtown. El Dorado Arts Council would oversee the artist selection process, content, and implementation. The El Dorado Visitors Authority has indicated their enthusiasm about marketing the program once it has reached critical mass. The Placerville Downtown Association has begun to develop a list of building owners who may be interested in participating. This could be the beginning of a Cultural District; application could be made to the California Arts Council's new State Cultural District certification process. Ultimately, the City of Placerville may wish to consider partnering with El Dorado Arts Council on a public art masterplan.

Artist-Designed Trail Signage

The Growlersburg Conservation Camp, located north of Georgetown in the northern section of District 4, houses crews of low-risk inmates who participate in community service projects such as creating furniture for public buildings, construction of hiking and biking trails, and general maintenance and grounds care of community parks. Utilizing timber from trees killed by bark beetle infestation, and working with an outside artist, the crews will create wayfinding signage for the Rubicon Trail and El Dorado Trail.

Historic Courthouse Complex Repurpose Project

El Dorado Superior Court, currently housed in a historic courthouse on Main Street in Placerville, is slated to move to a new location. During the Cultural Master Planning process, the opportunity presented itself to look at four buildings – the Courthouse, the District Attorney's building, and the historic City Hall and Firehouse – as an integral whole and to create a complex to house visual and performing arts, space for historical exhibitions, and live-work space for visual artists. This complex, when developed, could serve as the beginning of an arts district.



Architecture – Historic Courthouse, Placerville

CONCLUSIONS

A Cultural Plan relevant to its community, geography, and cultural assets will ultimately have a positive, lasting impact. This plan suggests effective partnerships among cultural entities and also between arts and culture and the business community, other social service nonprofits, recreation, agriculture, the food and wine industry, and others partnership which will enliven and mutually support one another. Cultural plans rarely succeed when they stand alone. El Dorado Arts Council should act as an innovative catalyst for cross-disciplinary institutional collaboration for expanding civic engagement in the arts.

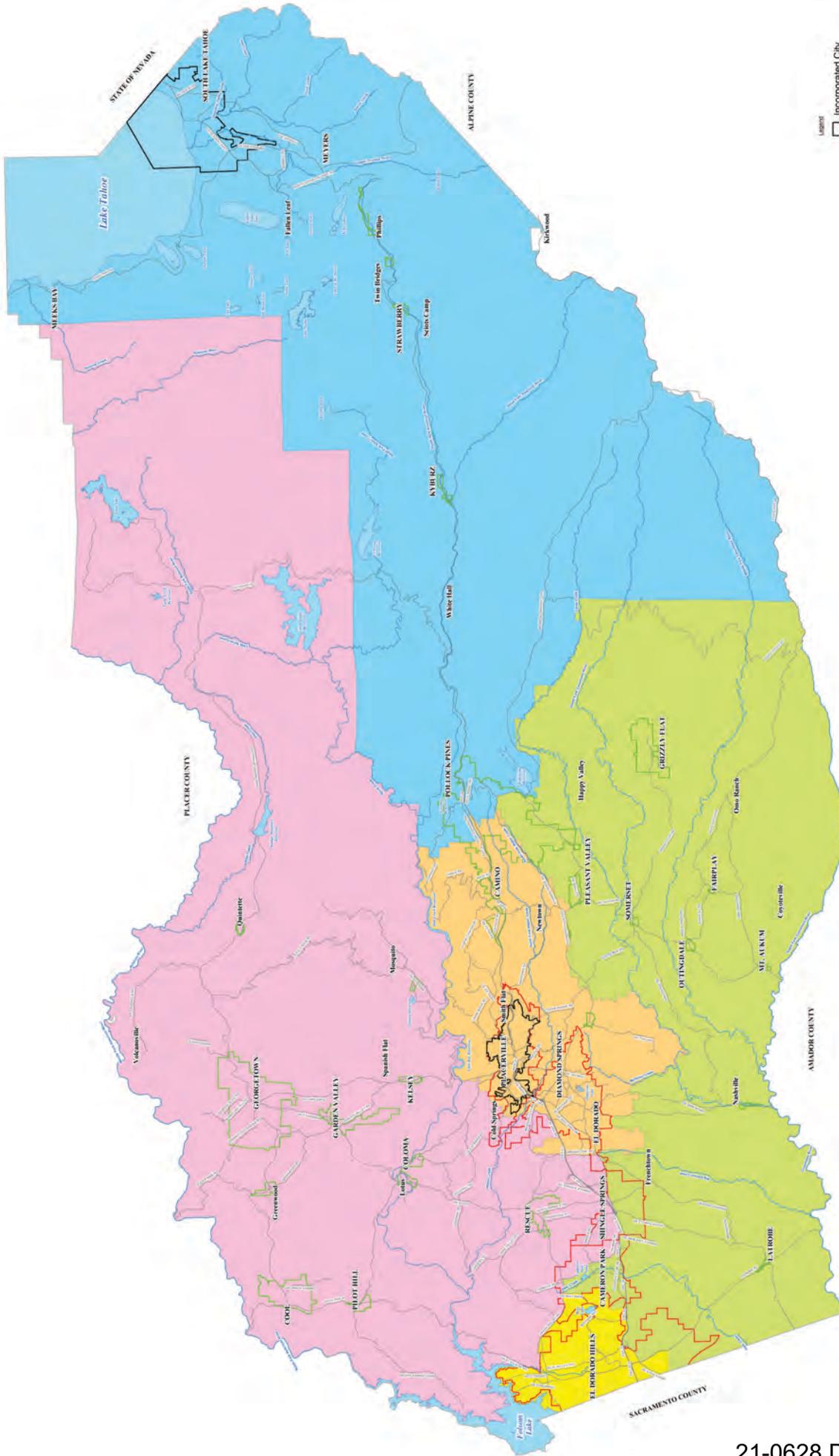
This plan for El Dorado County leverages community assets, supports arts and culture as an engine for a creative economy, positions arts and culture as an integral element in local decision-making, and nurtures future leaders, artists, audiences, and an informed citizenry.

RESEARCH PROCESS LIST

The following reports, plans, and other documents were reviewed by the consultant as part of the Cultural Master Planning research process:

- *2000 Annual Report, 2009 Annual Report, 2012 Focus Groups Report, 2013 Strategic Plan, and 2014 Annual Report*; El Dorado Arts Council
- *2015 Otis Report on the Creative Economy of California*, Otis College of Art and Design, 2015
- *2016 Action Plan Development Matrix*; El Dorado County Community Economic Development Advisory Committee (CEDAC), 2016
- *A Business Case for the El Dorado Trail*; Charles D. Downs, AIA
- *A Comprehensive Plan for Sustainable Economic Development for El Dorado County*; G. Altshuler & E. Smith, 2016
- *Annual Report 2015-16*; El Dorado Community Foundation, 2016
- *ARTahoe: Opportunities for a Regional Cultural Initiative*; Tahoe Regional Arts Coalition, 1995
- *Arts and Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences*; Americans for the Arts, 2010
- *Centering the Arts in Rural Communities*; Colorado Council on the Arts, 1998
- *City of Placerville Public Art Policy*; Leadership El Dorado Class IV, 2010
- *County of El Dorado Adopted Budgets for the Fiscal Year 2015-2016*
- *Creative Placemaking*; National Endowment for the Arts, 2010
- *El Dorado County Community Health Assessment*; El Dorado County Health and Human Services Agency, 2016
- *El Dorado County Economic & Demographic Profile*; Center for Economic Development; California State University, Chico, 2011
- *El Dorado County Economic Development Strategic Plan*; El Dorado County Economic Development, 2016
- *El Dorado County Justice Facility Project – Economic Impact Analysis*; Economic & Planning Systems, 2000
- *El Dorado County Technical Assessment of Economic and Demographic Conditions*; Center for Strategic Economic Research, 2015
- *Five Insights: Californians are Redefining Arts Participation*; The James Irvine Foundation, 2015

- *Local Arts Plan for El Dorado County, Western Slope, Phase III*; Sierra Cultural Arts Center Association, 1984
- *Marketing and Program Plan 2015-16*; Cameron Park Community Services District, 2016
- *Strengthening Rural Economies Through the Arts*; NGA Center for Best Practices, 2005
- *The Arts Ripple Effect: A Research-Based Strategy to Build Shared Responsibility for the Arts*; Fine Arts Fund, 2010
- *The Cultural Lives of Californians: Insights from the California Survey of Arts & Cultural Participation*; The James Irvine Foundation, 2015
- *Tourism Marketing Strategy 2016/17 – 2017-18*; El Dorado County Visitors Authority, 2016
- Brochures, guides, maps, and other promotional materials



- LEGEND**
- Incorporated City
 - Community Centers
 - Rural Regions
 - Sup District 1
 - Sup District 2
 - Sup District 3
 - Sup District 4
 - Sup District 5
 - Major Roads
 - Rivers & Creeks



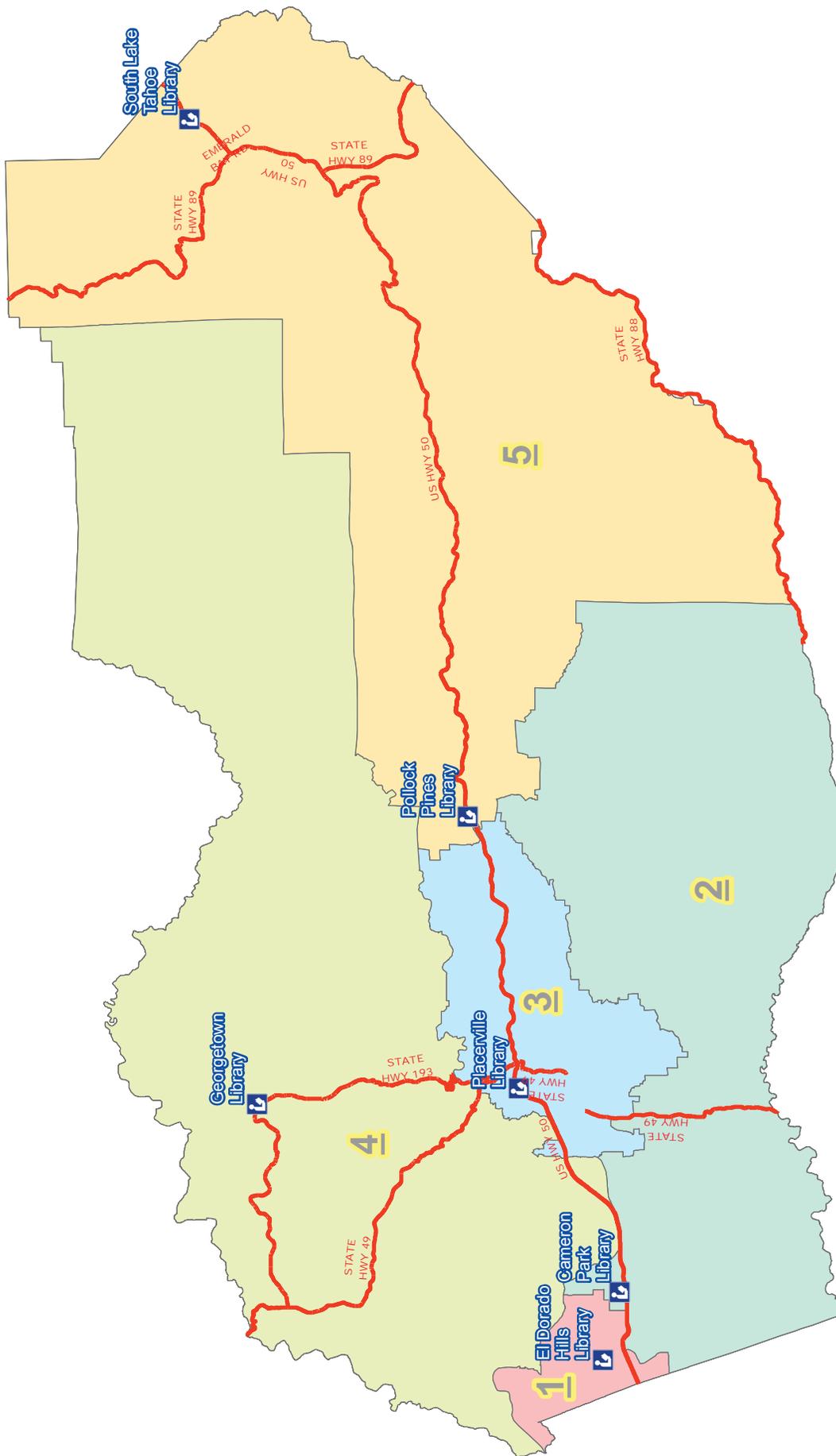
COMMUNITY AREAS

County of El Dorado State of California



NOTES:
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Libraries and Supervisorial Districts



Points of Interest in El Dorado County

as of April 2017

Site Name	Location	Description	District
Mormon Island Relocation Cemetery	El Dorado Hills	Created in 1954 by the Army Corps of Engineers to replace the cemeteries at Salmon Falls, Negro Hill, Condemned Bar, McDowell's Hill which were submerged below Folsom Lake when the Folsom Dam was built.	1
Mormon Tavern	El Dorado Hills	At this site on the old Clarksville-White Rock Emigrant Road was Mormon Tavern, constructed in 1849.	1
Prairie City Cemetery	El Dorado Hills	Cemetery of Prairie City which was founded in 1863.	1
Sterlingshire	El Dorado Hills	The Central Overland Pony Express passed this site many times. Green Valley Road was the gateway to the gold region, and was the center of activities in the 1850's and 60's, where many early California Inns were located.	1
James Skinner Winery and Distillery	Cameron Park	Founded by Scottish gold miner James Skinner in 1861 in the community that became known as Skinners. Strategically placed on the Pony Express Trail, the J. Skinner Native Wine and Brandy Co. was one of the first commercial vineyards in the country.	2
Latrobe	Latrobe	The youngest town acquisition of El Dorado County owes its origin to the Placerville and Sacramento Valley Railroad. They established a station for neighboring Amador County at this crossing of the roads.	2
Latrobe Elementary School	Latrobe	Latrobe school originated as a one room classroom, however in 1915 a fire raged through Latrobe and the school was destroyed. The school was rebuilt, which today is the library.	2
"Stone House"	Placerville	The last remaining building of the Gold Rush era Chinese community in Old Hangtown Stone House is famous for its historical significance as an old Chinese brothel Restored by John R. Berry	3
Bee-Bennett House	Placerville	One of the oldest preserved homes of Placerville originally built in 1853 by Col. Fred A. Bee, pioneer merchant, and enlarged in 1889 by Judge Marcus P. Bennett	3
Boeger Winery	Placerville	This fieldstone building was built by Giovanni N. Lombardo in 1872 from stones cleared to plant vineyards on the property.	3

Branch Saloon/Bingham's Jewelry/Seligman Building/Ewing Building	Placerville	A log building owned by C.C. Williams once stood on the western portion of this lot. In 1853 thirsty miners stopped here for a drink at Mrs. Little's Branch Saloon. For a short time, Bingham's Jewelry crafted gold into keepsakes at this location.	3
Cemetery of Lost Souls	Placerville	The headstones here have been given a temporary resting site, here, until their rightful places can be located.	3
Combella-Blair House	Placerville	Built 1895 The home is considered to be the most elaborate Victorian in present-day Placerville.	3
Confidence Engine Company	Placerville	Erected in 1860, this part of City Hall housed the Confidence Engine Company which was originally formed as The Mountaineer Engine Company.	3
Confidence Hall	Placerville	This building was erected in the Fall of 1860 for Confidence Engine Company No.1, organized in June 1857. City government located here since 1902.	3
Davis Roy News Depot/Shelley Inch Building/Placerville News Company	Placerville	Fisher's Oasis Coffee House and Wadsworth's Chicago Dining Saloon occupied this site from 1851- 1855. In 1853 F.A. Bee, founder of the <i>Placerville Herald</i> , printed his short-lived newspaper here.	3
Diamond Springs	Diamond Springs	This town, settled in 1848, derived its name from its crystal clear springs. Among the richest in this vicinity its diggings produced a 25 pound nugget, one of the largest in El Dorado County. Its most thriving period was in 1851.	3
Diamond Springs IOOF No. 09 Lodge Hall	Diamond Springs	The oldest fraternal edifice in continuous use on the West Coast. Built on this hillside, not on the main street as in the usual practice for the era. It avoided fire which consumed the town of Diamond Springs on several occasions.	3
Douglass-Hines Building Bricks	Placerville	The antique bricks that were used on the façade of this building were originally used to build the "Dougalss – Hines" Building.	3
Eddy Tree Breeding Station/Institute of Forest Genetics	Placerville	Sixteen buildings, a research nursery, and an arboretum on 116 acres. 73 acres of this property are historic.	3
El Dorado	El Dorado	Originally an important camp along the old Carson Emigrant Trail. By 1849 it had become the center of a mining district and the crossroads for freight and stage lines.	3

El Dorado County Veterans Monument	Placerville	El Dorado County Veterans Monument Dedicated on Veterans Day November 11, 2006.	3
Emigrant Jane	Placerville	Jane drove a band of horses across the plains and from the proceeds of their sale she erected this building in 1861.	3
Fountain and Tallman Soda Works	Placerville	This building erected in 1852 withstood the fire of 1856. Dedicated to the memory of the pioneers.	3
Gold Bug, A Neighborhood Mine	Placerville	The Gold Bug is like the thousands of small mines that once dotted the Sierra foothills. Surprisingly enough, most of the digging in this mine occurred in the 1920's and 30's, and not during the Gold Rush.	3
Hangman's Tree	Placerville	This was the site of Elstner's Hay Yard on which stood the "Hangman's Tree" where vigilantes executed many men for various crimes. The Stump of the tree is under this building.	3
Hangtown's Gold Bug Park	Placerville	The 61 acres of the park include six mining claims that were once a part of the Poverty Ridge Mining District.	3
Hiram No. 43 Masonic Building	El Dorado	Hiram Lodge No.43: Free and Accepted Masons, was chartered in the town of Mud Springs, as it was ten called, May 16, 1854. The Lodge met in rented buildings until the completion of this brick edifice in 1862.	3
History of Old Town Center	Placerville	The Masonic Building was built by S.G. Beach and Company in the fall of 1893 for the Placerville Masonic Hall Association, using 85,000 first quality bricks shipped from Sacramento.	3
In Respectful Memory of Joseph M. Staples	Placerville	On Thursday, June 30, 1864 at about 10 PM two west-bound stage coaches of the Pioneer Stage Company were held up and the passengers robbed at gun-point at a location approximately 15 miles east of Placerville.	3
J. Wonderly House/N.C. Fassett Groceries & Provisions/Burn & McBride	Placerville	Boarders and guests of the Cedar Ravine House that once stood two doors up the street purchased groceries and provisions here from 1853 to 1856. Proprietor N.C. Fassett sold a variety of goods from beans to brandy, candy to coffee, lard to lead.	3
James D. Rinehart	Placerville	In Memory of James D. Rinehart Viet Nam – 1968.	3

John Mohler Studebaker	Placerville	1833-1917 Pioneer, blacksmith, soldier, inventor and builder.	3
Joseph M. Staples	Placerville	Re-Dedicated July 1, 1986 To The Memory of Joseph M. Staples El Dorado County Deputy Sheriff Who Was Killed In The Line Of Duty July 1, 1864.	3
Lower Fairchild Building	Placerville	F.A. Gerbode began construction of this building for W.A. (Will) Fairchild in 1903. Family legend says that when excavation began, enough gold was found to finance the project which totaled \$16,000.	3
Methodist Episcopal Church	Placerville	Erected in 1851, oldest church building in El Dorado County. It originally stood on the corner of Cedar Ravine and Main Street.	3
Morning Star #20 I.O.O.F Lodge Building	Placerville	Morning Star Lodge #20 was instituted February 9, 1854.	3
Placerville	Placerville	Established on banks of "Hangtown" Creek as rich mining camp in spring of 1848. Millions in gold were taken from its ravines and hills. Supply center for surrounding mining camps and transportation terminus for famous Comstock Lode.	3
Placerville Hardware	Placerville	Oldest continuously operating hardware store west of the Mississippi River One hundred forty years in business.	3
Placerville Pony Express	Placerville	Gold Rush town and Western Terminus of the Placerville – Carson Road to the Comstock. Placerville was a relay station of the Central Overland Pony Express, April 4, 1860 – June 30, 1861.	3
Pony Express: Nevada House	El Dorado	Here at the Nevada House on April 13, 1860, pony rider William (Sam) Hamilton changed horses while carrying the first west-bound mail of the Pony Express from St. Joseph, Missouri to Sacramento, California.	3
Randolph Jewelers	Placerville	The oldest jewelry store In the West Established 1852.	3
Sgt. J. Scott Lindsay	Placerville	Dedicated to the memory of all those veterans who fought for their country.	3
Sire of Original Raley's Grocery Store	Placerville	Site of original Raley's Grocery Store opened on February 16, 1935 by Thomas P. Raley, Founder of "Raley's Super Markets & Drug Centers."	3
Site of Placerville Drive in Market	Placerville	Owned and operated by the Ray Gier Family From 1946 to 1955 Owned and operated by the Bing Peterson and Thomas C. Smith Families From 1955 to 1967.	3

Smith Flat House	Placerville	A hotel originally built in 1853 with substantial additions including a blacksmith shop in 1863. In the cellar is the famous opening to the Blue Lead Mine.	3
Snowshoe Thompson	Placerville	A Viking Son of Norway who fulfilled California's motto: "Bring Me Men To Match My Mountains." For twenty winters from 1858 to 1878 he was the lifeline between Utah Territory across the Sierras, and the new state of California.	3
Swift Berry	Placerville	Born Nebraska 1887. Began career 1908 in California with U.S.F.S. Major U.S. Army A.E.F. 1917 – 1919. California State Senator 1952 – 1960. We salute our esteemed Clampatriarch and Clamproctor, Historian, Forester, Banker and Tireless Civic Leader.	3
The Druid Monument	Placerville	The Druids of California erected this memorial to Frederick Sieg who instituted the order in this state A. D. 1859.	3
The Forum Café/Union Hotel/United States Trio Hall/The Blue Bell Café	Placerville	Saloons and gambling halls provided the main form of entertainment for miners during the gold rush. One of Old Hangtown's largest gaming halls, The United States Trio, once stood on this site.	3
The Luse Ditch Flume	Placerville	The Luse Ditch Flume. (1900–1924) On this site stood the Luse Ditch Flume carrying water from Placerville to the ranching and mining operations in the eastern Gold Hill area.	3
The Old Vet's Building	Placerville	In 1852 Phillip L. Platt preempted a ½ quarter section here. He erected a log building for the lodging of miners. He named his hotel The Kossuth House.	3
The Stamp Mill	Placerville	Local residents remember that the thunderous crashing staccato of the ore stamp mill could be heard for miles in the narrow canyon.	3
Thomas Maul - Superior Judge	Placerville	This plaque is a memorial to our beloved citizen who sponsored this park and many other civic improvements.	3
Three Unfortunates Hanged	Placerville	Somewhere here lie the remains of the three unfortunates hanged in late 1849 from the oak tree in the feed corral after fair trial by the vigilantes. This incident changed the name of Dry Diggins to Hangtown.	3
Upper Central House	Placerville	First operated by Elias Parker, only Gold Rush hotel still standing in Placerville. Used as the Placerville Academy School from 1871 – 1894.	3

"Gold Boys Gold"	Coloma	On January 24, 1848, James Marshall set off early and alone to inspect progress in deepening the ditch that channeled water from the sawmill back to the river. Suddenly, he bent over and picked up a few particles gleaming in the icy water. "Hey, boys, by God, I believe I've found a gold mine," he called, walking toward the mill hands.	4
200th Anniversary of James W. Marshall's Birth	Coloma	On the occasion of James W. Marshall's 200th birthday, the Native Sons of the Golden West rededicated this monument erected in his honor.	4
American House Hotel	Coloma	Located on this corner in 1853 was a sturdy, well proportioned 2-story hotel known as the American House. The proprietors, Marchant and Crocker, were proud of their hotel with its healthful location on "Piety Hill" opposite the Court House. This hotel was family-orientated, orderly and quiet, with no gambling allowed. Surrounding the hotel were extensive grounds with orchards, gardens, and rows of ornamental trees. In the rear was an extensive stable and wagon yard for use of the quests.	4
American River Inn	Georgetown	American River Inn formerly American Hotel Destroyed by fire, 1899 Rebuilt by F. Schmeder 1899.	4
An Artists View of Coloma	Coloma	Drawing of Coloma as it was in 1853 from "A California Journal" by Charles Gillespie.	4
Balsar House/ I.O.O.F Hall	Georgetown	Hotel built in 1850 by Madam Balsar Remodeled for an opera house in 1870. Restored by the Independent Order Odd Fellows.	4
Bayley Hotel	Pilot Hill	Built 1863 Bayley labored under the mistaken impression that the Transcontinental Railroad would eventually be routed through Pilot Hill, following the wagon route then in use. The hotel would serve the thousands of rail passengers who would pass through the then-thriving commercial center of Pilot Hill.	4
Beer Garden	Coloma	This beer garden, a recent addition to Coloma, was built by Jim Bridgman in the mid 1950s. Jim and his sister Margaret operated a business called the "Hitching Rack" and built the beer garden so the "locals" could sit around.	4

Bekeart's Gun Shop	Coloma	Jules Francois Bekeart was a gunsmith who came here in 1849 to mine gold and soon became a close friend of James Marshall. The hard labor of gold mining was not to his liking, so "Frank" Bekeart started a highly successful gunsmith business in a wood-frame and canvas building near this site. This brick building was constructed in 1852 after the wood building burned. It is thought to be Coloma's oldest structure.	4
Cabin of James Marshall	Coloma	This cabin was erected by Marshall and occupied by him from 1856-1870.	4
California's First Grange Hall	Pilot Hill	Pilot Hill Grange No.1, of 29 charter members: Master, F. D. Brown; Secretary, A. J. Bayley; was organized August 10, 1870.	4
Camp Site of Boston-Newton Party	Shingle Springs	On this site the Boston-Newton Joint Stock Association encamped on September 26, 1849. The company left Boston April 16 and arrived at Sutter's Fort September 27.	4
Captain William E. Shannon	Coloma	First Alcade of Coloma Delegate from this area to First State Constitutional Convention at Monterey, September 1849.	4
Chief Jack Anderson	Georgetown	This monument is presented in appreciation for the commitment, loyalty, leadership, service, and vision provided to the people of the Georgetown Divide by Chief Jack Anderson.	4
Chinese Miners of the Mother Lode	Coloma	Following the California Gold Rush of '49, swarms of Chinese miners came to make their mark on the diggings in the Mother Lode, including this Coloma Valley.	4
Chinese Stores	Coloma	These two stone buildings known as the Wah Hop and Man Lee Stores were built by Jonas Wilder before 1860 and leased to Chinese merchants. Located at the edge of a large Chinese community, they sold traditional foods, clothing and other items.	4
Civil War Armory	Georgetown	Built in 1862 for the Georgetown Home Guard.	4
Coloma Breweries	Coloma	In the 1850's and 1860's Coloma had two breweries, the El Dorado and the Coloma, between Brewery Street and the river.	4
Coloma Greys	Coloma	This building, perhaps originally a livery stable, was the armory for the Coloma Greys, a local volunteer militia company. After the Greys disbanded in 1862, the building was used as a carriage house by Elias Weller.	4

Coloma Post Office	Coloma	Coloma's first post office opened in 1849 when, against his wishes, John T. Little was appointed postmaster. In 1851 Coloma received tri-weekly mail service from Sacramento City.	4
Coloma Schoolhouse	Coloma	In 1885 Coloma's three private school schools enrolled 187 pupils; two years later one large public school held 234 children. That school was housed in the original El Dorado County Courthouse on this site. The courthouse burned in 1915, and this school building was moved here from Slatington, near Kelsey.	4
Coloma's Pioneer Cemetery	Coloma	More than 600 pioneers and their families are buried here. The graves contain the remains of those drawn to Coloma in search for gold.	4
Du Roc House	Shingle Springs	Pony Express Added Station July 1, 1861 – Nov. 20, 1861.	4
El Dorado County Jails	Coloma	Coloma's first jail was made of logs and was located around the corner on High Street. The second jail, built in 1855, quickly proved to be too small, and this stone-block prison was erected. It was used from 1857 until 1862.	4
Emmanuel Church	Coloma	Built in 1855, this is the oldest Episcopal church building in the state. It was later purchased and used by the Methodists. James Marshall's funeral services were held here in 1885.	4
Georgetown	Georgetown	Founded August 7, 1849 by George Phipps and party. Nicknamed Growlersburg from the heavy nuggets that "growled" in the miners' pans. Georgetown was the hub of an immensely rich gold area.	4
Georgetown Blues	Georgetown	A Military Company was organized at Georgetown in August 1859, called the Georgetown Blues. This is in honor of them, and dedicated to all United States veterans who have so honorably answered their nation's call to duty.	4
Georgetown Community United Methodist Church	Georgetown	During the 1850's the Methodists were the first to serve in the mining towns of El Dorado County. Some ministers traveled on horseback from one mining town to another with a Bible and a Colt Revolver.	4

Georgetown Firehouse	Georgetown	This firehouse, completed in 1965, was built to replace one on the opposite side of Main Street which was inadequate to house modern equipment.	4
Georgetown Hotel	Georgetown	Built 1856 Destroyed twice by fire and rebuilt in 1896.	4
Georgetown School	Georgetown	Education for children on the Georgetown Divide began with home schools for a few gold miner families in the early 1850s. The first permanent school was established in 1854, on School Street.	4
Georgetown Volunteer Firemen	Georgetown	This monument is dedicated to the Georgetown Volunteer Firemen past and present who have served this community for 125 years. This bell had served as the fire alarm for many years until retired in 1965 when the new station was built.	4
Georgia Slide	Georgetown	One and a half miles north of Georgetown sailors from Georgia established claims in 1849.	4
Greenwood	Greenwood	John Greenwood, a trapper and guide who came to California in 1844, established here a trading post in 1849. The mining town of Greenwood, which developed during the gold rush, boasted a theater, 4 hotels, 14 stores, a brewery, and 4 saloons.	4
James W. Marshall - 1810 - 1885	Coloma	Erected by the State of California in memory of James W. Marshall 1810-1885 whose discovery of gold in January 24, 1848 in the trailrace of Sutter's Mill at Coloma started the great rush of Argonauts.	4
James W. Marshall - Discoverer of Gold	Coloma	This plaque dedicated in his honor by E Clampus Vitus, January 27, 1957.	4
James Wilson Marshall and the Coloma Valley	Coloma	James Marshall arrived in the "Collumah", valley home of the Nisenan, on May 8, 1847 to map the site for a sawmill he was to build in partnership with John Sutter. On August 18, Marshall returned with a crew, mostly Mormons, to build the mill. On Monday morning, January 24, 1848, while inspecting the trailrace downstream of the partially completed mill, Marshall picked up a flake of pure gold. The valley, the lives of Marshall and the Nisenan, and the land called California were forever changed.	4

Kane House	Coloma	Tom Kane was born in Coloma of Irish parents. He built this house for his bride, Julia, in 1886. He died 5 years later, and Julia lived here for many years afterward.	4
Marshall Blacksmith Shop	Kelsey	Marshall's blacksmith shop, located on the Gray Eagle Mine property, was built in 1872-73. Marshall not only was a smithy but also a qualified carpenter.	4
Miner's Cabin	Coloma	This cabin is an example of he quarters used by miners during the gold rush.	4
Miners Club	Georgetown	Built 1862 Operated as morgue during Civil War.	4
Mining Ditches	Coloma	Mining ditches were dug by ditch companies to carry vast amounts of water needed for placer mining.	4
Monroe House	Coloma	The home of the pioneer Monroe family stood here for more than a century.	4
Mountain Quarries Railroad Bridge	Auburn/Hwy 49	In 1910, the Mountain Quarries Company contracted for the construction of a railroad bridge over the North Fork of the American River to haul limestone from their upstream quarry. The bridge and 17 wooden trestles were part of Mountain Quarries Railroad (MQRR) which went seven miles up to Auburn.	4
Mt. Murphy Road Bridge	Coloma	Historic Bridge.	4
Odd Fellows Hall	Coloma	Built in 1854 by the Independent Order of Odd Fellows, this hall was also shared with religious organizations of the Coloma community. The I.O.O.F. was only one of the many fraternal lodges that were active during the 1850s in Coloma.	4
Old Coloma Road	Rescue	With the discovery of gold on January 24, 1848, Coloma Road became one of the primary routes to the gold fields of El Dorado County.	4
Papini House	Coloma	This home is located near the site of an 1853-1864 bakery and confectionery store and owned and operated by Luther Davis.	4

Partners in History	Coloma	Sutter needed lumber to expand his fort and a partner to help build a sawmill. He joined forces with James Wilson Marshall, a carpenter from New Jersey, and construction began in the fall of 1847. Marshall had almost finished the sawmill when he found gold in the tailrace. Ironically, the discovery that enriched so many brought ruin to its key figures - both Marshall and Sutter died in near-poverty.	4
Pioneer Cemetery	Coloma	This cemetery, also called "Coloma Protestant" Cemetery, "Sutter's Mill" Cemetery, and "Vineyard House" Cemetery, is the final resting place for many '49ers.	4
Pleasant Grove House	Skinnners	This was the site of a popular roadhouse, where the ponies of the Central Overland Pony Express were changed during July 1, 1860 to June 30, 1861. From here the route of the pony riders continued westward to Folsom and eastward through Rescue.	4
Replica Mormon Cabin	Coloma	The Mormon Cabin Replica was erected on this site and continues to be conserved by Mormons, some of whom are direct descendants of members of the Mormon Battalion.	4
Robert Bell's Store	Coloma	Most of Coloma's buildings were wooden, but some were made of brick or stone to resist fire. This one, known as "Bells Brick Store," was a general merchandise store that also sold feed and grain.	4
Saint John's Cemetery	Coloma	This is Coloma's Catholic Cemetery. Many of the early burials were marked by wooden markers that have long since disappeared. The oldest existing headstone is dated 1861.	4
Schulze House	Coloma	This house was built in 1916 by Charles Schulze for his daughter Daisy.	4
Shannon Knox House	Georgetown	Oldest Residence in Georgetown Built in the late Spring and Summer of 1854.	4
Sierra Nevada House	Coloma	The Sierra Nevada House was a two-story building where guests could always expect fine hospitality, suburb food, excellent ballroom music, fine carriages and comfortable beds.	4
Site of Coloma's Largest Brick Store	Coloma	A large brick building measuring 50 feet by 65 feet, was built here in 1856.	4

Site of Coloma's Law Offices	Coloma	In the 1850s, the law offices of Thomas Robertson and the firm of Sanderson and Hews were at this site.	4
Site of County Courthouse	Coloma	When El Dorado County was organized in 1850 Coloma was named the county seat. The Courthouse was built in 1856 but by then gold mining in Coloma was declining and the town population fell quickly. One year later the county seat was moved to Placerville.	4
Site of Dukehart's Barbershop and Bathhouse	Coloma	In the 1850s a black man known only as "Dukehart" operated a barbershop that straddled the creek at this location. Typical of many barbershops of this period, Dukehart's establishment also provided hot baths for his customers.	4
Site of Metropolitan Saloon and Bowling Alley	Coloma	At this site was one of California's first bowling alleys. It was actually three buildings, with single-lane bowling alleys in each of the side buildings. The establishment, also known as the Metropolitan Saloon and Sporting Hall.	4
Site of Weller's Store	Coloma	Probably the first structure on this site was Littner's Exchange, which was later purchased and remodeled by the Bramer brothers. They operated the Orleans Hotel, Restaurant and Oyster Saloon until 1856 when Elias Weller bought the property and converted it to his residence. Portions of the old Orleans Hotel may still be left at the Weller house.	4
Site of Wintermantel's Miner's Hotel	Coloma	A large pentagon-shaped structure was built here in 1849. In 1850 it became the Roger's Hotel, one of Coloma's first major hotels. Ownership changed hands several times until 1852 when it became known as Wintermantel's Miner's Hotel.	4
St. James Catholic Church	Georgetown	In May 1980 with the help of Patrick Nolan this church was saved from being torn down and was then moved from Main Street to Buffalo Hill by the Jeepers Jamboree Committee for Preservation as a historical building of early Georgetown.	4
Sutter Mill Replica	Coloma	This replica of Sutter's Mill was based on research from many sources – a drawing by James Marshall, an old photograph of the mill, and the results of several excavations made on the original mill site.	4

Sutter Mill Timbers	Coloma	Major excavations in 1947 found these handhewn timbers still in place. From the mill timbers it was possible to measure the size of the original sawmill, 60 feet long and 20 feet wide.	4
Sutter's Mill Site	Coloma	This rock monument marks site of John A. Sutter's saw mill in the tailrace of which James W. Marshall discovered gold, January 24, 1848, starting the great rush of argonauts to California.	4
The American Hotel	Georgetown	Served as: hotel, rooming house, sanitarium and private residence during mining era. Burned in 1897 fire, rebuilt in 1899.	4
The Coloma Road	Coloma	The Old Coloma Road, opened in 1847 from Sutter's Fort to Coloma, was used by Marshall to carry the news of the discovery to Captain John A. Sutter. During the Goldrush it was used by thousands of miners going to and from the diggings.	4
The Josephine Mine Cemetery	Volcanoville	The Josephine Mine was an integral part of the 1849 California Gold Rush and remained in operation until 1937. This cemetery is the final resting place of some of the pioneers that forged the western frontier and veterans of early American wars.	4
The Tailrace	Coloma	Here on a chilly morning in January, 1848, carpenter James Marshall picked up the small pieces of gold that touched off one of the largest, most frenzied mass migrations in history.	4
Wakamatsu Tea and Silk Farm Colony	Gold Hill	Site of the only tea and silk farm established in California. First agricultural settlement of pioneer Japanese immigrants who arrived at Gold Hill on June 8, 1869.	4
Weller House	Coloma	The first structure on this site was Littner's Exchange, which was later purchased and remodeled by the Bramer brothers. They operated the Orleans Hotel, Restaurant and Oyster Saloon until 1856 when Elias Weller bought the property and converted it to his residence.	4
Wells Fargo Building	Georgetown	Wells Fargo Building and State Stop Built in 1852.	4

Winter's Hotel	Coloma	In 1850 the Winters' was known as a gambling hotel, and later it became the stagecoach stop for the community.	4
Baldwin House & Tallac Museum	South Lake Tahoe	In 1920, at age 19, Dextra Balwin ordered construction of her summer house. The architect created a picturesque summer residence that reflected the simple, natural style favored by the wealthy in the 1920s.	5
Bullion Bend Robbery	Pollock Pines	On June 30, 1864, two Pioneer Line coaches were stopped at gunpoint on the Pony Express Trail at a sharp bend on the trail forever to be known as Bullion Bend in Pollock Pines.	5
Dawaga	South Lake Tahoe	A sacred gathering place many generations of Washoe people spent summers here, living near the shores of Lake Tahoe.	5
Discover the Tallac Historic Site	South Lake Tahoe	This site has been a haven for many people over the centuries. The local indigenous group, the Washoe, came here from the valleys of the Eastern Sierras to escape the desert heat, gather food, and enjoy the mountain atmosphere.	5
Fannette Island	South Lake Tahoe	Tahoe's only island over the last 100 years. Tahoe's only island has been known by a number of names. In 1866, a group of young vacationers dreamed up the first name, Coquette, a word referring to a flirtatious or seductive woman.	5
In Memory of the Bravery of Our Pioneer Officers	Pollock Pines	Scene of the robbery of two coaches of the Pioneer Stage Line running between Virginia City, Nevada, and Sacramento, California, on the night of June 30, 1864, at about ten o'clock.	5
Jenkinson Lake	Pollock Pines	Honoring Walter E. Jenkinson our fellow citizen who dedicated his life to this project which brought water to our city and fertile lands.	5
John (Snowshoe) Thompson	Meyers	In memory of John (Snowshoe) Thompson who, for twenty successive winters, 1856-1876, carried the mail on skis, over the Sierra Nevada Mountains from Placerville California to Carson City Nevada.	5

Logging in El Dorado County	Pollock Pines	By the end of the war with Mexico in 1847, California's non-native population was a mere 15,000. The 49ers pushed the population of El Dorado County beyond 20,000 by 1850.	5
Moore's (Riverton)	Kyburz	This was the site of a change station of the Pioneer Stage Company in the 1850's and 1860's.	5
Pine Lodge-Erhman Mansion	South Lake Tahoe	In 1901, self-made businessman Isais W. Hellman hired well known San Francisco architects Bliss and Faville to build his summer retreat. He chose this building site among his 1,016 acres for the spectacular three-story, 11,703 square foot Pine Lodge.	5
Riverton Bridge	Kyburz	These stone obelisks are all that's left of the original four that once stood on the corners of the stone arch bridge spanning the American River from 1900 to 1930.	5
Site of Echo Summit	South Lake Tahoe	In 1968, Echo Summit served as a high-altitude training center and site of the U.S. Olympic Men's Track and Field Trials. Four world records were shattered here on the track carved out of the El Dorado National Forest.	5
Sportsman's Hall	Pollock Pines	This was the site of Sportsman's Hall, also known as Twelve-Mile House. The hotel operated in the late 1850's and 1860's by John and James Blair, a stopping place for stages and teams of the Comstock.	5
Strawberry Valley House	Strawberry	This popular resort and stopping place for stages and teams of the Comstock, established by Swift and Watson in 1856, became a remount station of the Central Overland Pony Express on April 4, 1860.	5
Tahoe by Car	South Lake Tahoe	Completed in 1913, a rough road around Emerald Bay linked Tahoe's south and west shores. Today the highway is known as Highway 89.	5
Tahoe Meadows	South Lake Tahoe	"To enter Tahoe Meadows is to find an island in time..." reads the National Register Statement of Significance.	5
The Hermit of Emerald Bay	South Lake Tahoe	Captain Richard "Dick" Barter found his way to Lake Tahoe in the 1860s. Barter spent the long winters in Emerald Bay as the sole caretaker of a summer villa owned by Ben Holladay, Jr.	5

The Mormon Emigrant Trail	Pollock Pines	Shortly after James W Marshall discovered gold at Sutter's Mill, his Mormon laborers were re-called to the Great Salt Lake Valley, Utah. On April, 9, 1848, a plan was devised to cut a wagon trail through the uncharted Sierra Nevada frontier.	5
The Pony Express	Pollock Pines	The Pony Express originated in 1860, when our nation was divided and civil war threatened. Communication between California and Washington DC took months.	5
The Pony Express - Sportsman's Hall	Pollock Pines	California's only Home Station where riders changed on the Pony Express trail. Here, at 8:01 A.M. on April 4, 1860, Sam Hamilton, first eastbound rider, was relieved by Warren Upson who carried the initial mail over the then storm swept Sierras.	5
The Pope Estate	South Lake Tahoe	The Pope Estate is the largest of the three estates at the Tallac Historic Site.	5
Vikingsholm	South Lake Tahoe	Because Emerald Bay reminded her of a fjord in Norway, Lora J.M. Knight purchased 200 acres here in 1928 for \$250,000.	5
Webster's (Sugar Loaf House)	Kyburz	This was the site of Webster's Sugar Loaf House, well-known stopping place during the Comstock rush. Beginning in April 1860, it was used as a remount station of the Central Overland Pony Express.	5
Yank's Added Station	Meyers	The Hawley Grade from April 3, 1860 to November 17, 1860 was used by the Pony Express.	5
Yank's Station	Meyers	This was the site of the most eastern remount station of the Central Overland Pony Express in California.	5

Historical Groups and Societies in El Dorado County

as of April 2017

Name	Website	District
Clarksville Region Historical Society	www.edhhistory.org	1
El Dorado Hills Genealogical Society Leoni Meadows	www.edhgs.com	1
El Dorado County History Museum	www.leonimeadows.org	2
California Pioneer Heritage Foundation	www.museum.edcgov.us	3
Colonial Dames	www.californiapioneer.org	3
Daughters of the American Revolution	www.nscda.org	3
El Dorado County Cemetery Advisory Committee	www.dar.org	3
El Dorado County Historical Society	www.edcgov.us/cemetery	3
El Dorado County Indian Council	www.eldoradocountyhistoricalsociety.org	3
El Dorado National Forest	www.edcic.org	3
El Dorado Roses	www.fs.usda.gov/r5	3
El Dorado Western Railway	www.eldoradocounty_chambermaster.com/list/member/el-dorado-rose-inc-436	3
Fountain Tallman Museum	www.eldoradowestern.blogspot.com	3
Friends of Historic Hangtown	www.eldoradocountyhistoricalsociety.org/fountaintallman2.htm	3
Gold Bug Park	www.facebook.com/friends-of-historic-hangtown	3
Heritage Association	www.goldbugpark.org	3
Highway 50 Association	P.O. Box 62 Placerville, CA 95667	3
Miwok Tribe of El Dorado Rancheria	www.hwy50wagontrain.com	3
Native Daughters of the Golden West Marguerite Parlor #2	www.eldoradorancheria.org	3
Native Plant Society	www.ndgw.org	3
Native Sons	www.eidoradocnps.org	3
Placerville Sacramento Valley Railroad	www.nsgw.org	3
Roots and Gold Dust Genealogy	www.psvrr.org	3
Shakespeare Club	www.rootsweb.ancestry.com/~cargdgs/index.htm	3
American River Conservancy	www.placerville-shakespeare.com	3
Divide Friends of the Arts and Historical Society	www.artconservancy.org	4
	www.artonthedivide.com/dfahs-art-scholorships	4

Friends of the Bayley House	www.bayleyhouse.net	4
Gold Discovery Park Association	www.marshallgold.com	4
Marshall Gold Discovery State Park	www.parks.ca.gov/?page_id=484	4
Native Sons	www.nsgw.org	4
Rescue Historical Society	www.resuehistorical.org	4
Lake Tahoe Historical Society	www.facebook.com/lake-tahoe-historical-society	5
Pony Express Association	www.ponyexpressca.com	5

Organizations That Have a Presence Within El Dorado County

Name	Website	Location
El Dorado County Pioneer Cemeteries Commission	www.usgennet.org/usa/ca/county/eldorado1	County Wide
Folsom, El Dorado and Sacramento Historical Railroad Association	www.fedshra.org	Folsom
Lincoln Highway Association	www.lincolnhighwayassoc.org	Illinois
Oregon-California Trails Association	www.canvocta.org	Missouri
Tahoe Maritime Museum	www.tahoemaritimemuseum.org	Tahoe City

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County of El Dorado
Gold Country Center for the Arts

El Dorado Arts Council
California Arts Council
City of Placerville
El Dorado Savings Bank
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WealthGuard Advisors
Historic Cary House Hotel

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Katy Peek
Normadene Carpenter
Re/Max Gold - Placerville

Audrey Keebler
Dan Cattone
David Girard Vineyards
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Sherry Joyce
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Terry LeMoncheck and Weston DeWalt
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CULTURAL DISTRICT FEASIBILITY STUDY

06.01.2018



ARCH | NEXUS



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In 2016, Gold Country Center for the Arts (formerly Marble Valley Regional Center for the Arts) established a collaboration with El Dorado Arts Council in order to determine the feasibility of creating an arts complex in answer to a Request for Proposals let by the City of Placerville. Architectural Nexus and the Joan Madison Collaborative (JMC) were engaged to create design and feasibility studies for this endeavor.

The RFP was necessitated by the planned relocation of El Dorado Superior Court to a new facility, leaving the historic Courthouse vacant; a repurposing of the building will therefore be necessary.

It was determined by the JMC that an opportunity existed, and should be explored, to create a Cultural District that would include existing buildings in the adjacent area. These include:

- The historic Confidence building at 487 Main Street, which for many years served as the Firehouse.
- The historic Emigrant Jane building at 489 Main Street, the former City Hall.
- The historic Post Office building at 515 Main Street.
- A small annex building at 525 Main Street.

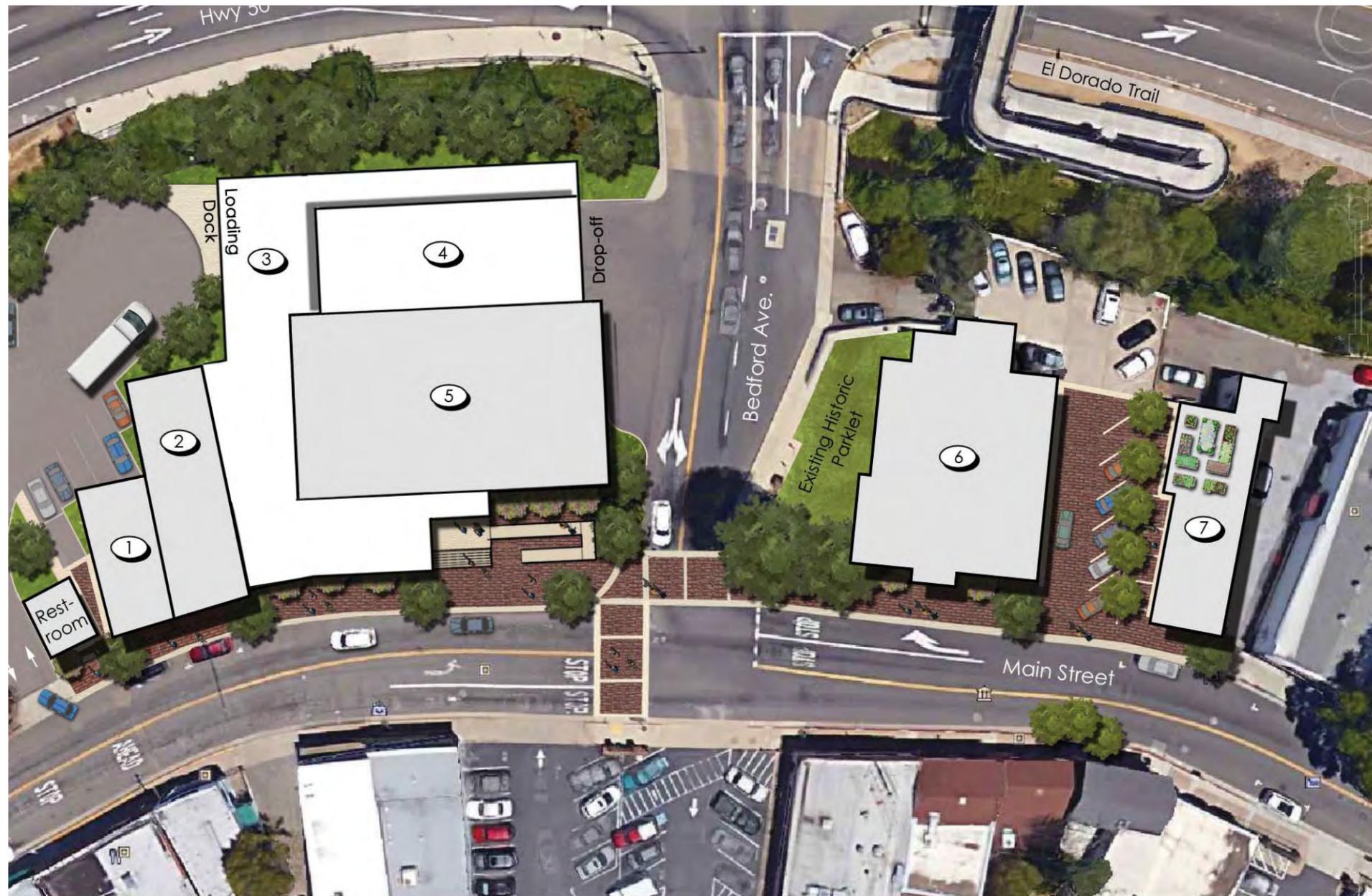
This study, in conjunction with the report from the JMC, indicates that it is feasible to convert these buildings into a Cultural District. Construction costs reflect the concepts developed by the JMC.

Proposed for the buildings in this corridor:

- The Courthouse will become a 400+ seat theatre with the necessary stage and support spaces.
- The first floor of the historic Fire Station will become a gallery for art exhibitions that celebrate the culture of El Dorado County.
- The first floor of the historic City Hall will become the offices for El Dorado Arts Council.
- The second floors of the Fire Station building and the City Hall building will be converted to live-work spaces for artists.
- The historic Post Office will become a center for cultural and community events.
- The annex building next to the historic Post Office will become a nexus for art and agriculture that spotlights the rich agricultural heritage of El Dorado County.

The plans in this report represent the beginning of the design phase, a phase that will undoubtedly have iterations over time as the project evolves.

MASTERPLAN 02



POTENTIAL FEATURES

- Enhanced pedestrian/vehicular paving
- Visual and physical connections between buildings
- Improved pedestrian circulation/safety
- Enhanced landscaping
- Enhanced building entrances
- Plaza and gathering areas
- Traffic calming approaches at pedestrian crossings

LEGEND

-  Existing Building
-  New Building
-  1 Confidence (Gallery/Studio Apt.)
-  2 Emigrant Jane
(Arts Council Office/Studio Apt.)
-  3 Support Spaces
-  4 Fly Tower
-  5 Courthouse
(Performing Arts Center)
-  6 Historic Post Office
(Community Event Center)
-  7 Annex
(Arts, Agriculture & Roof Garden)





BUILDING ELEVATIONS - WEST OF BEDFORD



BUILDING ELEVATIONS - EAST OF BEDFORD

ARCHITECTURAL DESIGN

Historic buildings are an important part of our culture to preserve although when they are not used and inhabited with vibrancy and usefulness then they are void of the value to the public. Finding new uses for this beautiful historic buildings connects the past with the future, connects generations and connects people in their current community. As a series of philosophical and literal connections the architecture of these buildings is important to the urban fabric and the cultural fabric of Placerville and El Dorado County. The following is a brief architectural narrative of each of the building components and what is needed to upgrade its value to the community.

LANDSCAPE APPROACH

The overall site design approach for the proposed Cultural District respects the historical character and story of the City of Placerville and surrounding area, as well as preserves existing natural and cultural elements. The site design aims to provide comfort and interest through the use of complimentary textures, paving patterns, and planting elements. Spatially, opportunities for large gatherings and special event spaces will be provided, as well as more intimate areas for smaller groups and individual uses. By combining existing materials, textures and colors with new improvements, the design aims to transform what are currently visually and physically unrelated buildings into an aesthetically comprehensive, attractive and historically relevant Cultural District.

EXISTING ELEMENTS

New hardscape and landscape materials shall be inspired by existing proposed properties to be included, as well as adjacent properties to create a fluid aesthetic throughout the District and neighboring properties.

Site improvements will be designed to preserve and incorporate desired existing elements into the design and through the use of carefully located paving patterns and other hardscape elements, sensitivity shall be applied to

preserve elements including existing trees. Existing trees health shall be further supported by carefully selected plant species, irrigation materials and grading techniques that respect the trees existing conditions.

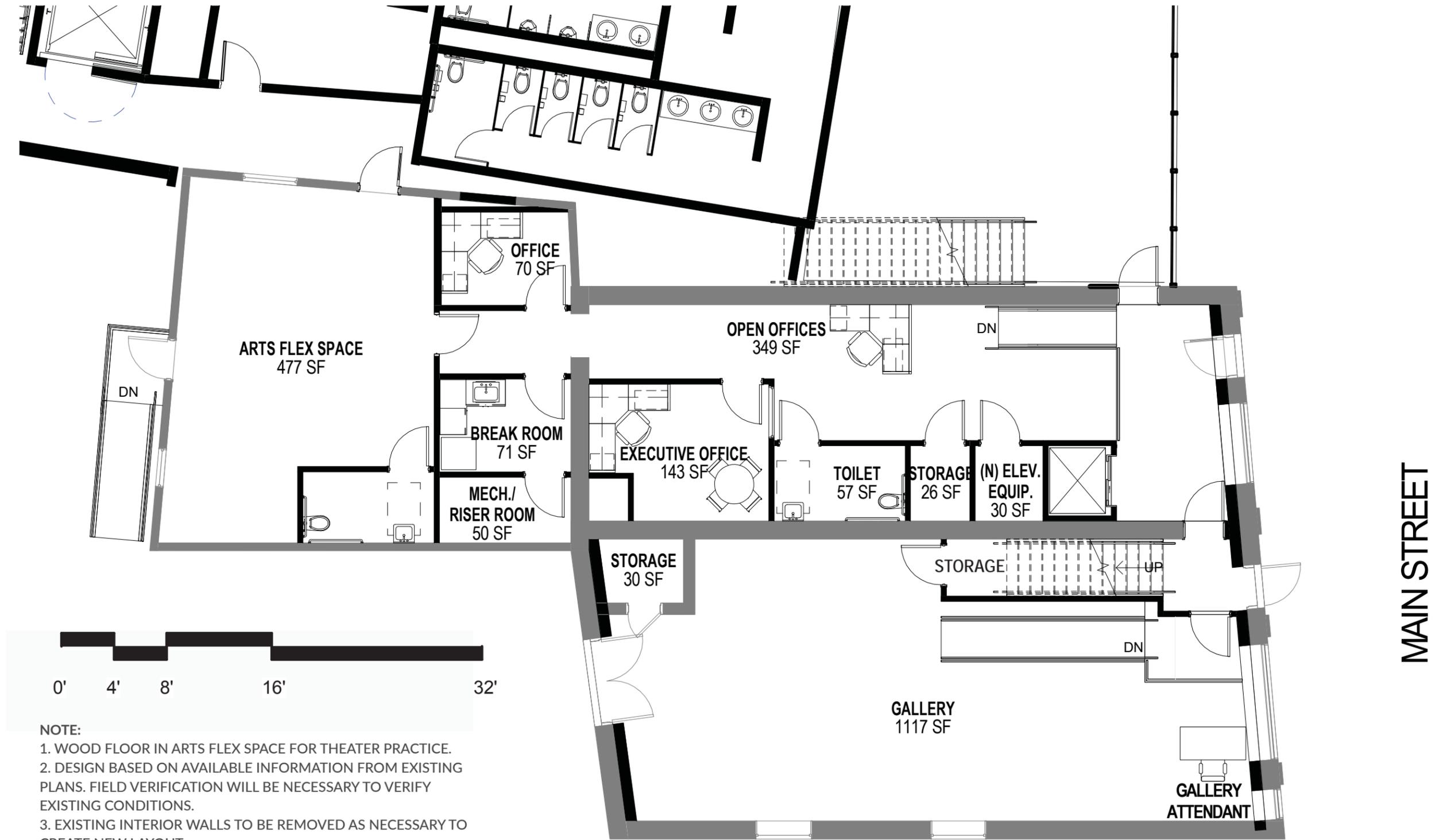
MATERIALS

Materials such as bricks, pavers, locally mined materials and site furnishings shall be chosen to compliment exiting architectural and related design elements, to create a cohesive materials palette to be used throughout the project. Selected materials shall be utilized to create overall project character, provide visual connections between District uses and establish traffic calming pedestrian street crossings between the District and adjacent properties.

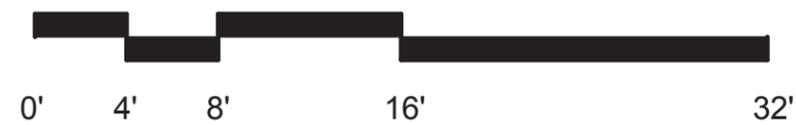
LANDSCAPE

The landscape design shall include trees, shrubs, and groundcovers with complimentary colors and textures. Plant species will be selected that are appropriate for the region, as well as what is complimentary to the vegetation currently located at the proposed District site. Plants shall also be chosen for their longevity, ease of maintenance and drought tolerance.

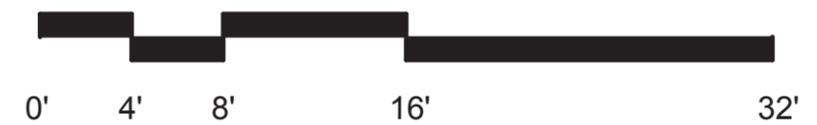
CONFIDENCE & EMIGRANT JANE BUILDINGS 03



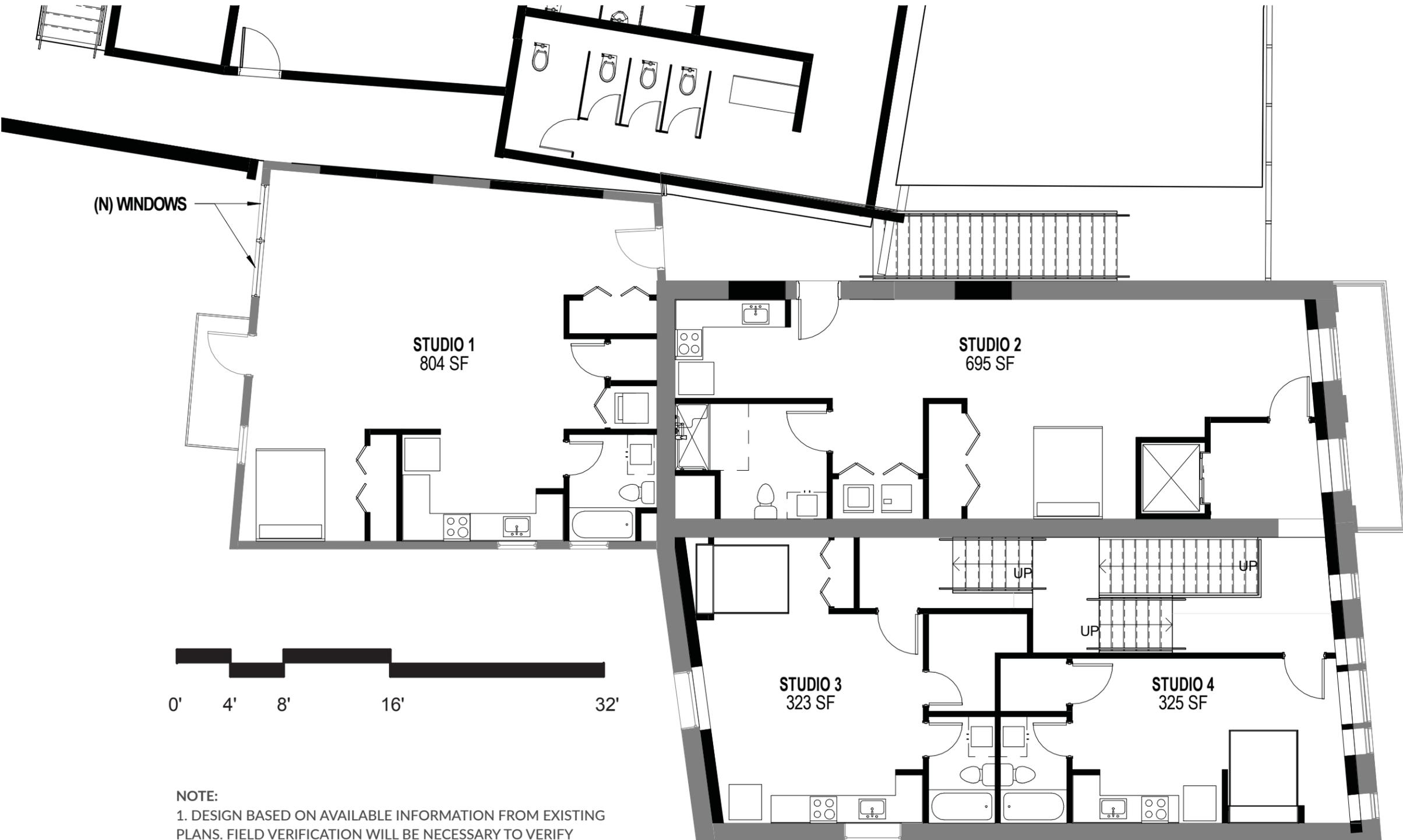
CONFIDENCE & EMIGRANT JANE BUILDINGS - LEVEL 01
GALLERY, OFFICE, AND ARTS FLEX SPACE - THEATER & DANCE REHEARSAL SPACE, OPTION 1



CONFIDENCE & EMIGRANT JANE BUILDINGS - LEVEL 01
ARTS FLEX SPACE - WORKSHOP/CONFERENCE, OPTION 2



CONFIDENCE & EMIGRANT JANE BUILDINGS - LEVEL 01
ARTS FLEX SPACE - LECTURE/FILM SCREENING, OPTION 3



(N) WINDOWS

STUDIO 1
804 SF

STUDIO 2
695 SF

STUDIO 3
323 SF

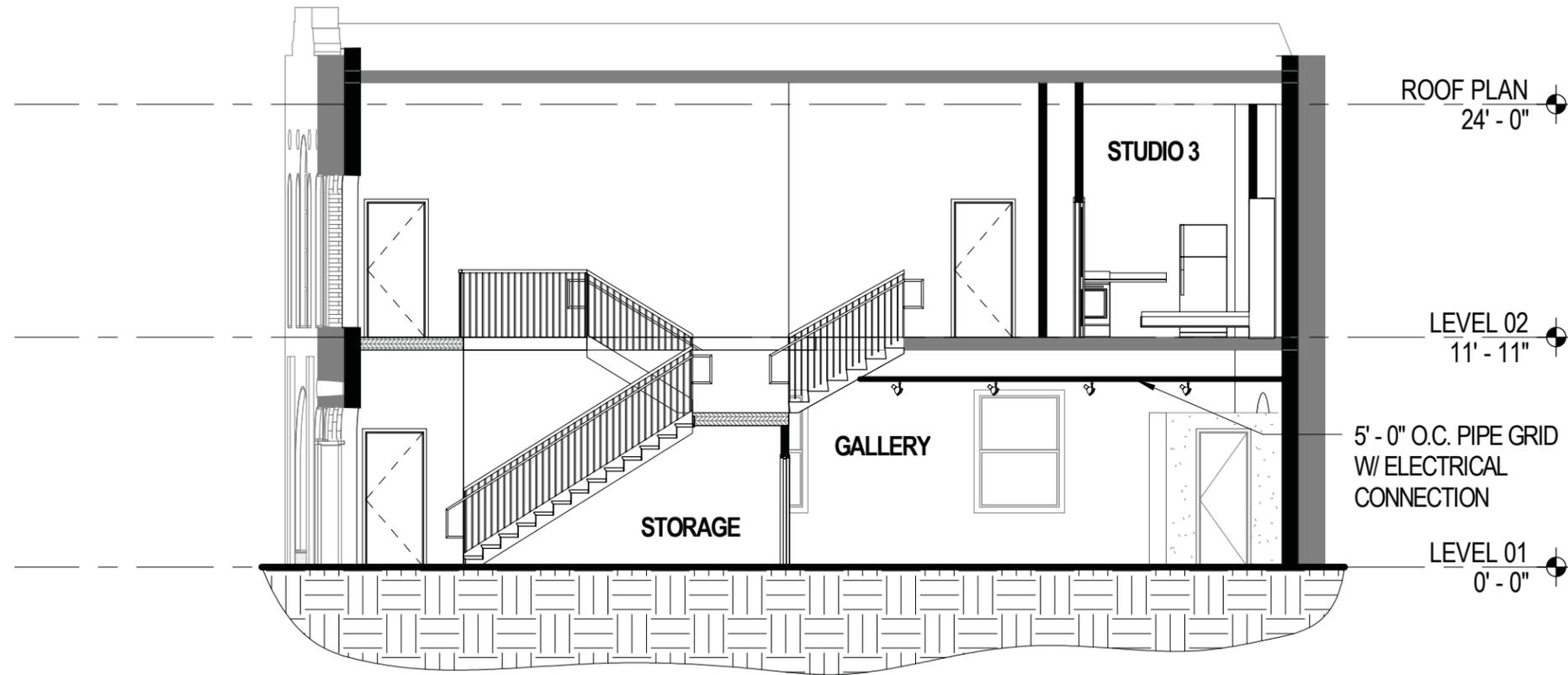
STUDIO 4
325 SF



NOTE:
 1. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 2. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

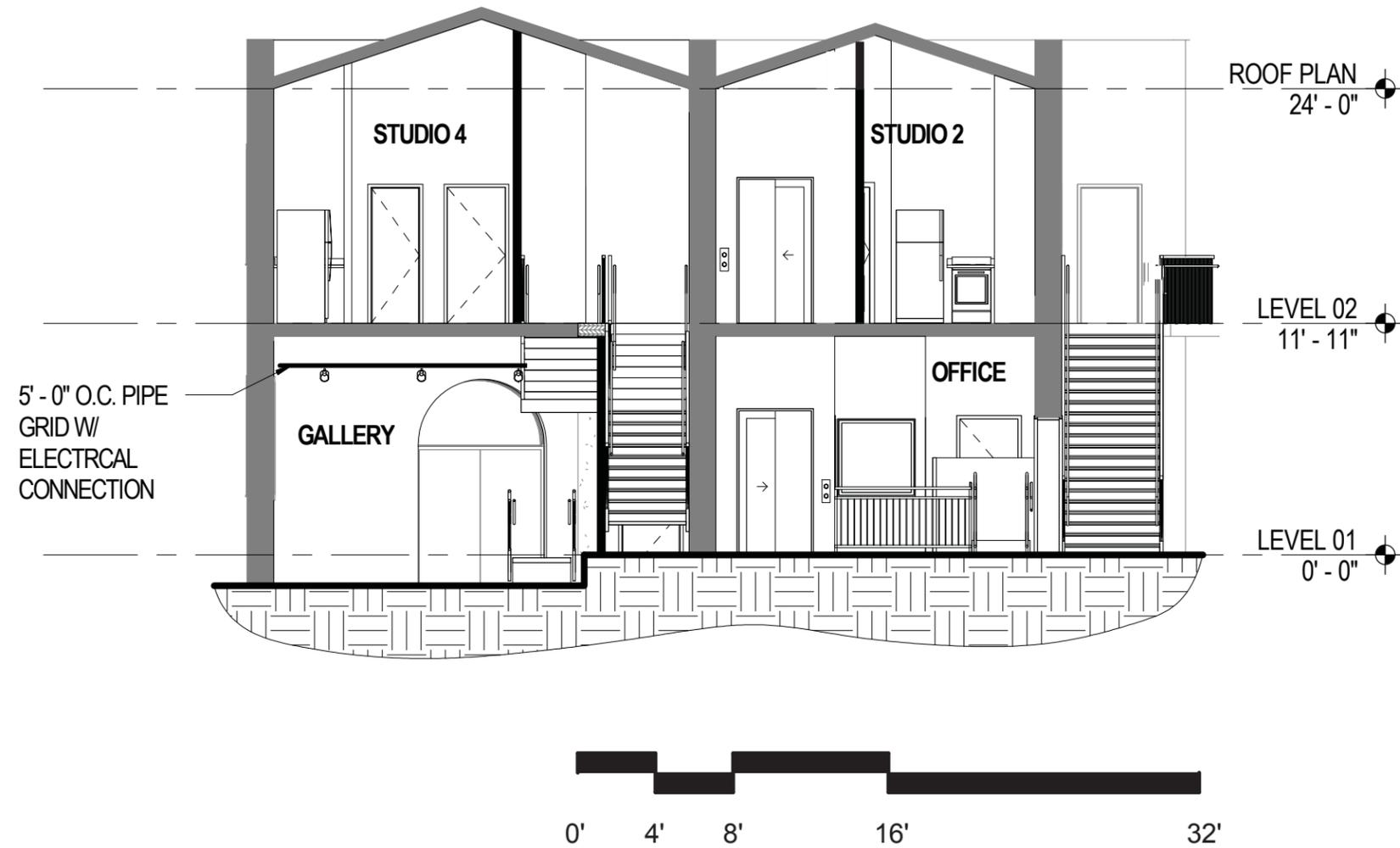
MAIN STREET

CONFIDENCE & EMIGRANT JANE BUILDINGS - LEVEL 02
STUDIO APARTMENTS



NOTE:
 1. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.

SECTION



NOTE:
 1. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.

SECTION

ARCHITECTURAL DESIGN

CONFIDENCE BUILDING

The city owned Confidence Building will become an art gallery for art exhibits with the upper level being converted into housing for artists. An elevator would need to be added to create an accessible unit for the housing. Two smaller units would be situated in the space above. New walls and finishes would be needed throughout the building. Accessible upgrades on the first level are needed. Structural upgrades per the City of Placerville’s report would also need to be incorporated into this building.

EMIGRANT JANE BUILDING

The city owned Emigrant Jane Building will become the offices of the El Dorado Arts Council with the upper level being converted into housing for artists. Two larger units would be situated in the space above. New walls and finishes would be needed throughout the building. Accessible upgrades on the first level are needed. Structural upgrades per the City of Placerville’s report would also need to be incorporated into this building.

CIVIL/SITE DESIGN

EMIGRANT JANE BUILDING

The Emigrant Jane Building and Confidence Building are being proposed to be converted to offices for El Dorado Arts Council and Gallery space, on the first floor, and artist studio apartments, on the second floor. There are minimal proposed changes to the overall site, other than improvements required for accessibility and utilities.

As noted above, an in depth feasibility study for these buildings was prepared by Burne Engineering. The Burne study included an extensive review of the accessibility for the two buildings and therefore this study will defer to the Burne study in regards to accessibility. Other concerns and comments are noted below.

ACCESSIBILITY

- a. Path of Travel – See the Burne Feasibility Study.
- b. Parking – See the Burne Feasibility Study

PARKING/VEHICULAR AND PEDESTRIAN ACCESS

- a. Public Parking/On-site Parking – There is a public parking lot adjacent to this building as well as street parking and nearby City parking lots. The site public parking lot consists of approximately 26 two hour parking stalls, 2 ADA stalls (one appears to be van accessible) on the west side of the parking lot and what appears to be 14 reserved/leased stalls. Will the City require any agreements or compensation for using public lots?
- b. Residential Parking – Will 4 stalls be dedicated for residential parking?
- c. Staff Parking - Where will staff park? Will there be dedicated parking spots on-site, or will off-site spaces need to be leased? Will they use the on-site parking lot at the Historic Post Office (proposed Cultural Community Center)?
- d. Fire access – Does the parking lot drive aisle also serve as a fire lane? If this is the case, it would appear that the fire lane would continue through the back of the existing Court House. With the proposed conversion of the Court House into a theatre, the parking lot and access aisle behind the Court House will be eliminated. How will this effect emergency access? The current exit from the parking lots is between the Emigrant Jane Building and the Court House and the width is less than the 20 feet required for a fire lane.

WET UTILITIES

- a. Water Service
 - i. I would anticipate that the existing buildings each have their own water service. Will the existing services meet the proposed demands, or will the services need to be up-sized? With the proposed improvements will the buildings

- still be considered two buildings, or will it be incorporated into one building? Will multiple services be required for each residential unit?
- ii. Does the existing services meet current standards?
- iii. What is the condition of the existing services?
- b. Sewer Service
 - i. I would anticipate that the existing buildings each have their own sewer service. Does the existing services meet current standards?
 - ii. What is the condition of the existing services?
- c. Fire Sprinkler Service
 - i. The existing buildings do not have a fire sprinkler service. A Fire sprinkler system will need to be added.
 - ii. There is an existing hydrant just west of the front of the south west corner of the building.
- d. Irrigation Service - Will an irrigation service be required for the minimal landscaping on-site?

DRAINAGE INFRASTRUCTURE

- a. Is there an on-site drainage system and if so what condition is it in?
- b. There will not be a significant, if any, increase in impervious area. Will this project require water quality treatment?

STRUCTURAL DESIGN

CONFIDENCE & EMIGRANT JANE BUILDINGS

These are comprised of a single building that is a two-story structure. No recorded drawings of the buildings exist. Our primary source of information has been photographs and the “Feasibility Study for the Rehabilitation of Old City Hall Building 487-489 Main Street, Placerville” by Burne Engineerings Services, Inc., dated December 31, 2015.

The Confidence Building was originally constructed as

the Confidence Engine Company Hall in approximately 1860 as a two-story Unreinforced Masonry (URM) bearing wall building with a wood framed second floor and roof. In approximately 1861 the building structure was expanded through the addition of the Emigrant Jane Building, also described as a two-story URM bearing wall structure with wood framed second floor and roof. Emigrant Jane addition is structurally attached to the original Confidence Engine Company Hall structure and relies upon it for support. Based on pictures, it appears that the URM in both buildings consists variously of stone masonry and brick masonry. In the early 1900’s, a two-story reinforced concrete and wood framed addition was added to the North side of the Emigrant Jane portion of the structure.

The Burne Report finds the existing structure to be deficient from a vertical load carrying (gravity) and lateral load carrying (seismic) perspective. The report notes specific items of concern that include;

- Significant cracks in URM
- Deterioration of URM Mortar
- Collapsed chimney chute, fire damaged framing, voids in URM
- Lack of positive connection between floor and roof diaphragms and URM walls
- Bowed URM walls that have pulled away from the floor/roof diaphragm up to 6” in places
- Unbraced URM parapets
- Seismically inadequate diaphragms

The Burne Report contemplates three alternates to bring the existing building into substantial compliance with the life safety requirements of the 2013 versions of the California Existing Building Code and California Historical Building Code. Based on their own estimates and cost-benefit analysis, Burne recommends that the building be retrofitted by rehabilitating and strengthening the existing URM walls.

While Burne notes that the scope of work could

change based on additional required material testing or structural analysis, they feel that the URM strengthening approach would remain the most constructible and cost effective option.

The proposed URM strengthening option generally includes the following work:

- Reconstruct/Infill/Repoint existing URM walls at the North and West walls of the Confidence Engine Company building
- Repoint all URM walls and foundations as required by a comprehensive in-situ testing program per 2013 CBC A106.3
- Replace all cracked bricks
- Brace all URM parapets taller than 16"
- Re-sheath roof
- Add plywood overlay to all floors
- Thicken Masonry at all south walls by up to 12" in thickness, foundation to roof.
- Anchor all URM walls to the Roof and Floor diaphragms. The anchorage is described as a threaded steel rod extending through the URM. The threaded rod is terminated on the exterior face of the URM wall with a 6" square base plate and at the building interior by a hold-down attached to the floor or roof framing.
- Add new bearing wall framing and foundation along the West wall of the Confidence Engine Company building to support the floor and roof framing. The new bearing wall is expected to be framed with lumber and bearing on a new concrete continuous footing.

CYS FINDINGS

The above descriptions are generally recompiled from the Burne report. No record drawings or site visits have been conducted by CYS. The Burne report should be consulted for more detail.

The proposed building plan was reviewed and it appears

to remodel and utilize the entire existing building into a combination of art gallery, office and studio apartment spaces. Any of the Burne proposed vertical and seismic strengthening alternate approaches will impact the proposed spaces, and the architectural layout must incorporate the modifications.

The Burne report does not appear to address the two-story reinforced concrete and wood framed rear addition from the early 1900's. Based on the vintage of construction, some work would likely be required to bring the Rear Addition into substantial conformance with the life-safety criteria of the Existing and Historic Building Codes similar to the CEC and EJ buildings. Some additional investigation or analysis should be performed to avoid a scope hole in this regard. No record drawings are available.

The Burne report also makes a lot of recommendations of non-structural issues and Access that impact the cost of any planned improvements.

MECHANICAL / PLUMBING / FIRE SUPPRESSION

BACKGROUND

The Buildings involved in this review include the Courthouse, Emigrant Jane Building & Confidence Building, the Historic Post Office and the Annex Building, all on Main Street in downtown Placerville.

REVIEW AND ANALYSIS

This is not an in-depth feasibility for conversion, but rather a list of issues to be concerned with and expectations for HVAC, plumbing and fire sprinkler systems needed to support the proposed adaptations.

CONFIDENCE BUILDING

The proposed adaptation would be for 1st floor Gallery space and 2nd floor Artists' Studio Apartments. According to the rehab feasibility study done in December 2015, there are existing functional restrooms, although not ADA compliant, and existing HVAC systems, however, the age condition and applicability for re-use in the new adaptation is unknown.

It is unlikely that the current HVAC is reusable, so the least risk assumption would be to replace. Of particular concern would be where to place equipment and routing of utilities within these historic structures. An in-depth feasibility study should evaluate the estimated load and potential locations for indoor and outdoor equipment, but the parking area behind the buildings, is a good target for outdoor unit placement with proper screening. Based on the type of space anticipated for the new use, a variable refrigerant flow (VRF) system should be evaluated, with ductless split units in the Galley space (assuming no ceilings) and ducted or ductless units in the Artist's Studio Apartments.

The condition of the existing plumbing is unknown, but it would be a good risk reduction strategy to video survey the lines from the street connection to the buildings to verify the integrity.

Also, verification of existing street water pressure for domestic to verify if a pump may be required to serve upper level plumbing demands.

Storm drain lines, assuming they exist on the buildings, should also be verified for continued service. Gas water heating is assumed, with a commercial storage type unit located on the ground floor. The HW would be circulated to all the uses within the building. The buildings are un-sprinklered, and it should be anticipated that new sprinklers will be installed. As part of that installation, similar to domestic water, pressure needs to be evaluated and confirmed if a pump is required or not. Additionally, a riser with fire department inlet will be required, so locating near the water supply, near a hydrant (for the FDC), and in a heated enclosure, all will be things to evaluate further.

EMIGRANT JANE BUILDING

The proposed adaptation would be for the Offices of the El Dorado Arts Council on the 1st floor and Artists Studio Apartments on the 2nd floor.

The space needs and analysis/recommendations are nearly identical to the Confidence Building. Refer to that write-up above.

ELECTRICAL DESIGN

BACKGROUND

The following narrative is based upon assumptions of existing electrical conditions through information received from record drawings without a site investigation.

EMIGRANT JANE BUILDING AND CONFIDENCE BUILDING

Confidence Hall and Emigrant Jane Building are two buildings with a common wall, built at separate times.

Confidence Hall is a Qualified Historical Building listed on the National Register of Historic Places. As such it falls under the 2016 California Historical Building Code (CHBC). The intent of the CHBC is to provide a cost-effective approach to the preservation and continuing use of qualified historical properties while providing reasonable safety for building occupants and persons with disabilities.

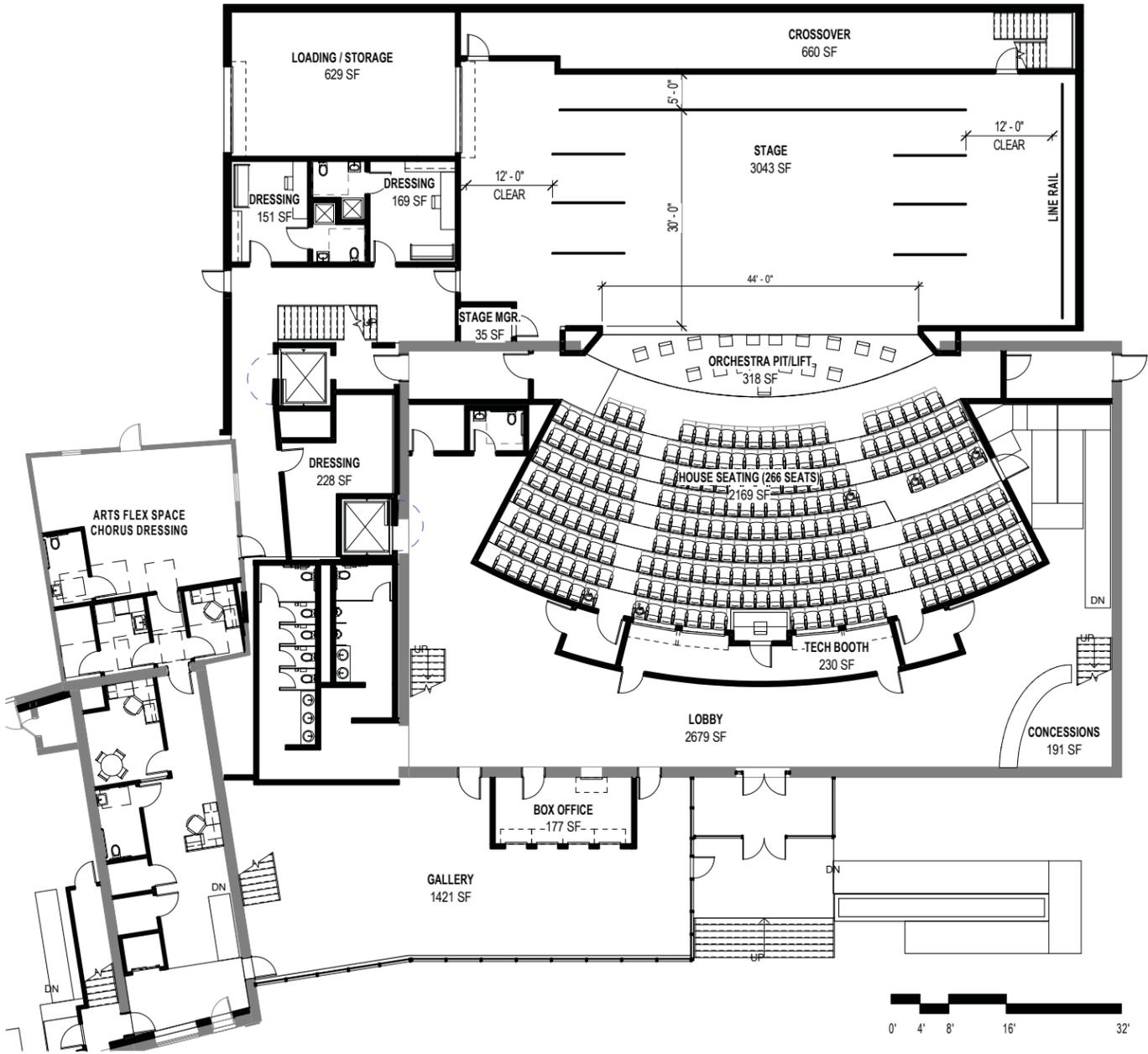
The CHBC requires enforcing agencies to accept solutions that are reasonably equivalent to the regular code. In a word, the CHBC is a bit less stringent than the regular code. Electrically, the CHBC is lenient with the standards normally required for grounding, wiring methods, and load calculations. Since Confidence Hall has had tenant improvements, it is unlikely to have surviving archaic wiring methods.

While rehabilitation or restoration and reuse of these buildings with a common wall is technically feasible

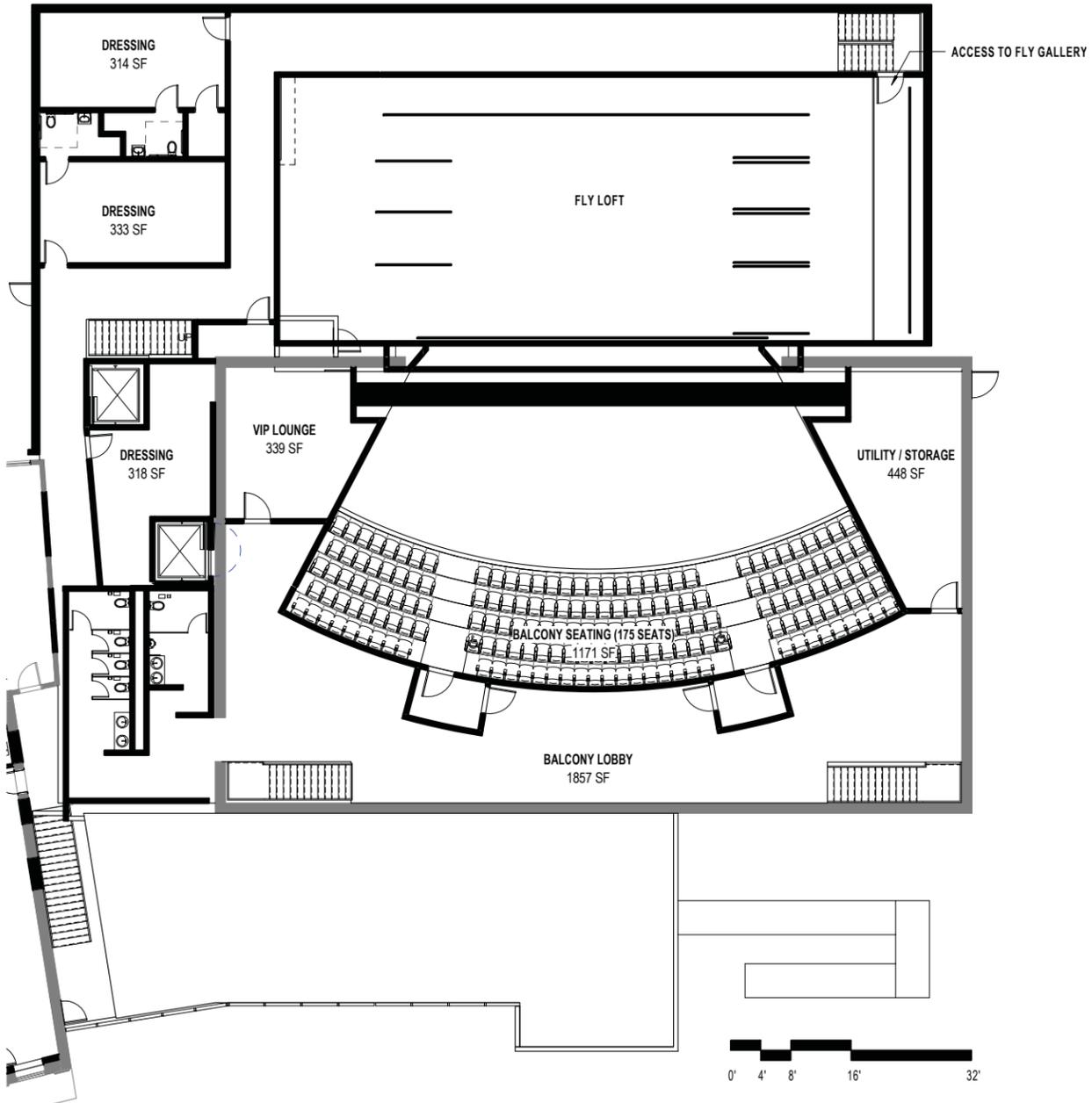
electrically, the following concerns would warrant further investigation:

- Do these buildings have separate electrical services, or have they been merged into one service for the two buildings.
- Will the artists' studio apartments be separately metered electrically, or will utilities be included in the rent? If separate metering is required, a different kind of electrical equipment will be required.
- If separate metering is required, different electrical equipment, suitable for the application, will be needed.
- The electrical service can be replaced with a new ground mounted service, however, and particularly in this case, structural and civil need to be involved to protect the foundations and structure during excavation.
- Building grounding requires further exploration.
- A reinforced path to support conduit penetration of the building shell needs to be provided.
- Installation of a new, underground telephone service needs to be studied.
- Electrical components such as conduit or panels should not be attached to the existing structure unless the shell is reinforced for such a purpose. New electrical components might be attached to partition walls with space provided for code required working clearances.
- Certain non-code complying components of existing electrical systems may remain if approved by the authority having jurisdiction. If any antiquated parts or components of the existing electrical system are anticipated to remain, the code enforcing agency having jurisdiction should inspect and sign off on these parts or components (2016 California Historical Building Code, 8-904.1.2). Complete replacement of the electrical system should be evaluated and may be recommended.
- A complete fire alarm system and annunciation system will need to be provided unless the building is fully sprinklered (2016 California Historical Building Code, 8-302.4). A sprinkler system would weigh more and could affect the structural soundness of the buildings. Both systems should be investigated in more depth before a system is chosen.
- Residential occupancies need not be provided with electrical lighting (2016 California Historical Building Code, 8-303.6), although we recommend providing kitchen area lighting at a minimum to minimize safety concerns.
- Interior lighting should be replaced with energy efficient LED's. New lighting controls with vacancy sensors are required by code if existing lighting is replaced, and new controls will produce additional energy savings.
- An intrusion alarm system is recommended.
- Exterior security lighting is recommended. Lighting fixtures mounted on the public restroom building and the existing courthouse building would be preferred to eliminate attachment to the shell of the buildings.

COURT HOUSE 04

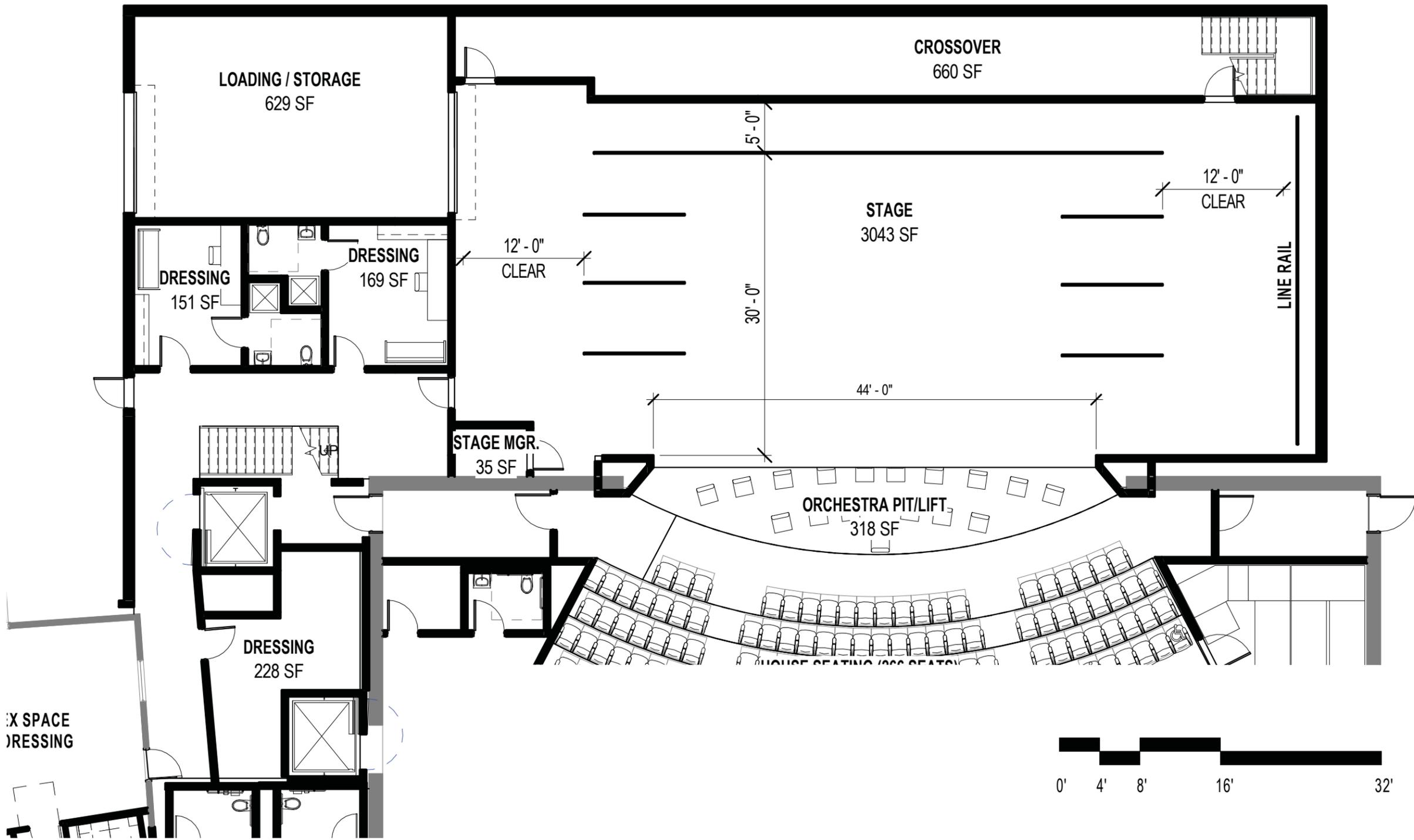


THEATER - LEVEL 01

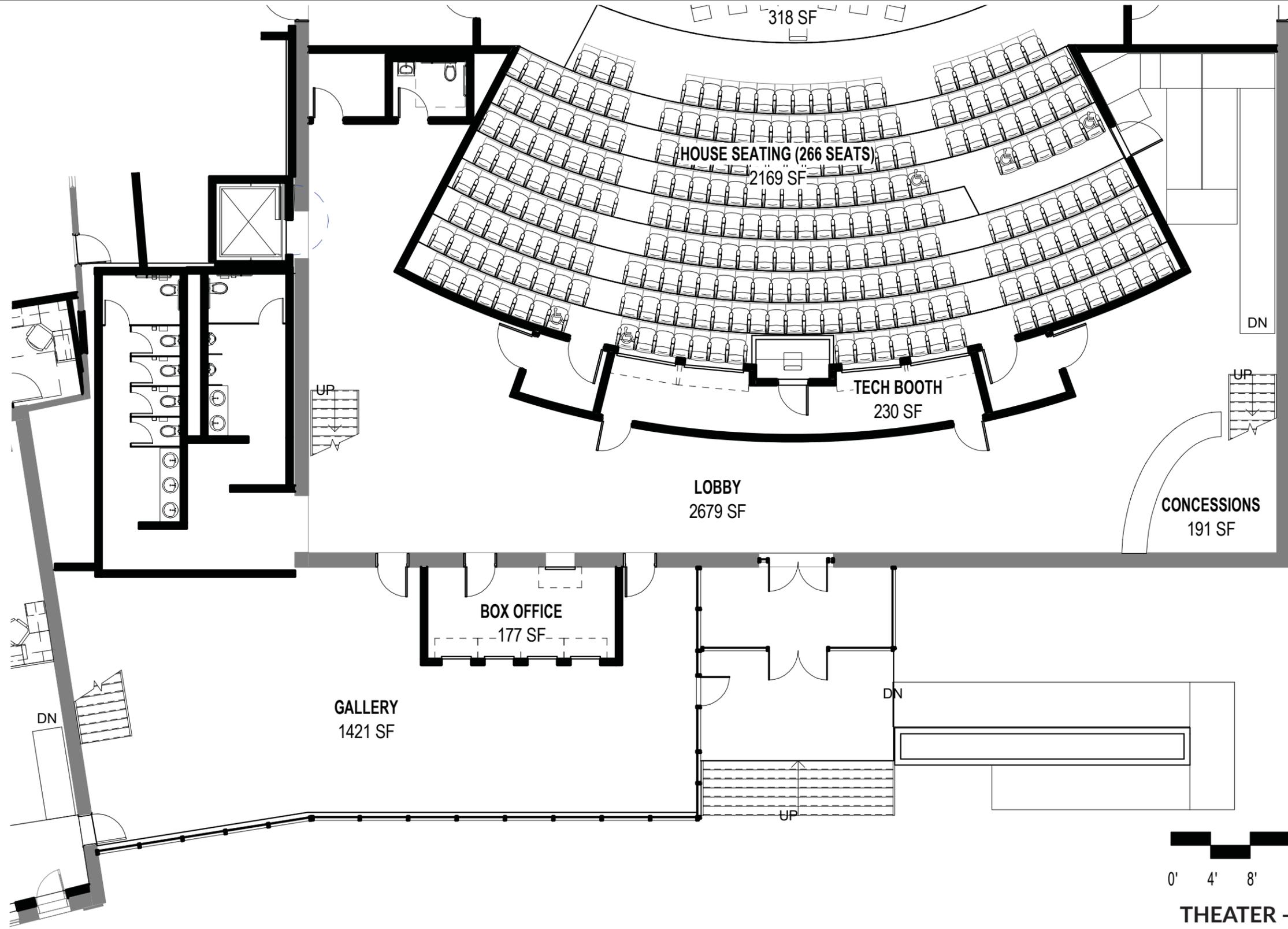


THEATER - LEVEL 02

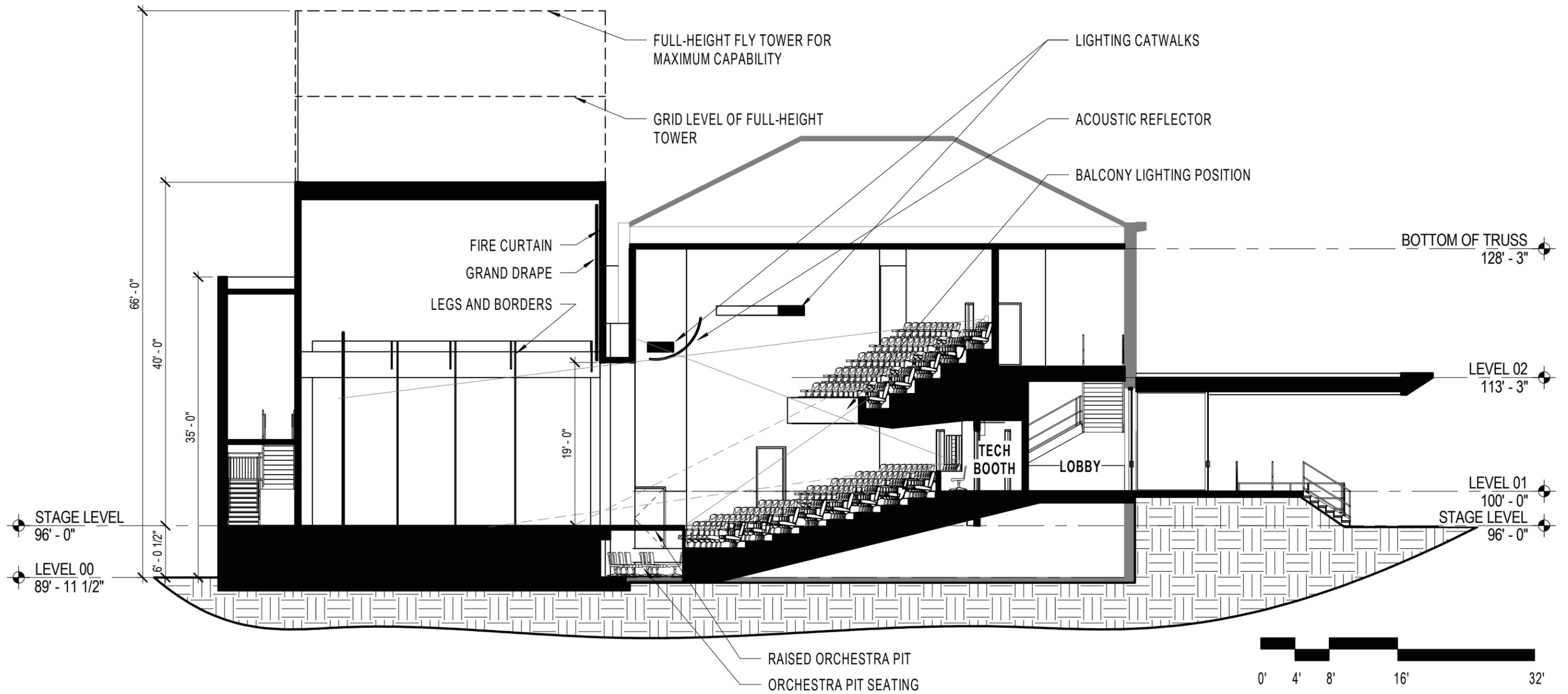
NOTE:
 1. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 2. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.



THEATER - ENLARGED LEVEL 01
STAGE AND BACKSTAGE/SUPPORT



**THEATER - ENLARGED LEVEL 01
FRONT OF HOUSE AND HOUSE AREAS**



THEATER - SECTION

ARCHITECTURAL DESIGN

COURTHOUSE

The county-owned courthouse will become a 400-450 seat performing arts venue. This will require structural modifications to the rear wall to create a proscenium opening. The historic nature of the building and the lobby would remain intact while the interior of the building would need to be removed and transformed into a performing arts house and balcony. Structural improvements to support the balcony would need to be implemented as well as a raked floor installed which would include the removal of some floor area. An addition of a stage and fly tower will be incorporated at the rear of the building as shown in the drawings and renderings. This fly tower to be fully functional would need to receive a variance for height otherwise it would need to be shorter with less theatrical functionality. Support spaces will also be added such as dressing rooms and a crossover. The toilet rooms for the public due to the significant number required for such a venue would be an addition to the building along with new vertical circulation to the balcony. A public art gallery would connect the lobby of the theater to the gallery in the historic fire station with an elegant historical look that will allow the public to see into the gallery through a window wall thus creating more interaction and activity on the street.

THEATRICAL DESIGN

FIXED SEATING – THEATRE

- Section 12 70 00; Drawing series “TC”
- Estimated cost of construction: \$120,000 to \$196,000
- Procurement: General Construction Contract

Approximately 400-450 seats with an allowance in the range of \$300 - \$425 per seat. Seats will be standard, self-rising theatre chair with wood arms, wood back, decorative wood aisle end panel, plastic seat pan, end standard LED aisle lights, and mid-range upholstery.

Some seats will have movable end panels/arms for transfer seating and a few seats may be on movable sleds to facilitate removal.

In addition to the per seat allowance indicated above, this section includes attic stock. This inventory is to include 10% additional fabric for future replacement due to wear and upholstery for loose theatre seating. Additionally, attic stock of spare parts will be provided for items such as seat pan assemblies, back assemblies, end and center standards, transfer arms, and end standard lighting components.

PROFESSIONAL ASSOCIATIONS

There are professional associations for theatrical facilities and actors equity, which the project should look to accommodate these standards that are appropriate for the group at the time the project is developed.

ORCHESTRA PIT FILLER SYSTEM

- Section 11 61 26, Drawing series “TP”
- Estimated cost of construction: \$54,000 to \$59,000
- Procurement: Procure as Owner Direct Purchase OR within the General Construction Contract as an Allowance

Manufactured platform system with a manually telescopic support structure for setting removable platforms at stage and house level. Platforms will be lightweight, honeycomb deck construction for ease of manual movement and for noise suppression. Sustaining capacity will be 150 pounds per square foot. Pit Filler System will be equal to Wenger’s Strata Pit Filler. Pit filler will be approximately 315 square feet.

CONCERT ENCLOSURE SYSTEM

- Section 11 61 13, Drawing series “TO”
- Estimated cost of construction: \$220,000 (exclusive of any special or custom finishes)

- Procurement: Procure as Owner Direct Purchase OR within the General Construction Contract as an Allowance.

An orchestra enclosure (shell) will be provided to acoustically enhance band, orchestra and choral performances. The enclosure will include ceiling and tower reflector pieces per a configuration developed by the acoustic consultant. It is anticipated that three (3) ceiling pieces will store above the stage on motorized line sets (see Section 11 61 33). Approximately ten (1) tower pieces will be approximately 20'-24' tall and nest together to store in the designated storage niche. The ceiling pieces will have integral lighting fixtures providing approximately 85-100 foot candles illumination at the stage. Enclosure will be similar to Diva by Wenger. Finish will be selected by the architect from manufacturer’s standard laminates.

STAGE RIGGING, ADJUSTABLE ACOUSTICS, AND CURTAIN SYSTEMS

- Section 11 61 33, Drawings series “TR” (Acoustic Curtains & Track, series TVA)
- Estimated cost of construction:
 - Theatre rigging and curtains: \$716,000 to \$791,000
 - Adjustable acoustic curtains** \$ 84,000 to \$ 90,000
 - RIGGING TOTAL \$800,000 to \$881,000
- Procurement: General Construction contract

The fly tower of the stage is limited in height due to city ordinance. While it may be possible to obtain a variance to exceed that height limitation, the base design for the stage rigging should not assume a variance will be granted. This rigging narrative is written under the assumption that the roof deck of the fly tower will be in conformance with this ordinance.

The rigging system will be underhung from the roof/rigging steel. Due to the limited fly tower height the system will not have a gridiron. A loading bridge/gallery will be provided for the loading of counterweights on/off of the arbors. The locking rail will be located at stage

level. Depending on the final height of the roof and proscenium opening, it may be possible that masking curtains and scenery may not fly out above the top of the proscenium. These relationships will be studied during the early design stages.

The stage rigging system will be a manually operated, single purchase, counterweight system of approximately 26 linesets for stage masking curtains and general-purpose use. The rigging linesets will be mounted on 8” centers for the full depth of the stage, except where motorized sets occur. Curtain and utility battens will be a single-pipe configuration. Payload capacity for manual counterweight linesets will be approximately 1,500 lbs. Since the distance from the stage floor to the fly tower roof will be less than 50'-0”, a fire curtain is not required. Note that roof smoke vents in the roof of the fly tower will still be required.

It is anticipated that four (4) motorized electric battens will be provided over the stage for performance lighting. These linesets will be operating at a fixed speed of approximately 20 fpm and have a payload capacity of 2,000 pounds. Each electric batten will have electric cable management. Electricians will be evenly spaced over the stage.

Three (3) linesets will be reserved for orchestra shell ceilings, each a line shaft hoist operating at a fixed speed of 16 fpm and a capacity of approximately 3,500 pounds. Capacity will be confirmed when the orchestra shell is designed. All hoists will be equipped with a redundant braking method and designed for overhead lifting. All hoists will be mounted on a steel frame and underhung from the roof/rigging steel.

Manual linesets will be operated from a stage level locking rail. The locking rail will incorporate a pin rail for securing fiber rope spot lines. Motorized linesets will be operated from a motor control panel located at stage level. Counterweight arbors will be loaded from an elevated loading gallery approximately 8'-10' below the roof steel. Head blocks and loft blocks will be mounted in an underhung configuration. Rigging wall location will be determined during the design process. No devices can be mounted to the rigging wall or within 4'-0” of the

wall on adjacent walls.

An assortment of masking curtains for the theatre will be provided. The main house curtain and travelers will have both vertical and horizontal movement and be hung on track suspended from a line set batten. Masking curtain legs, borders, cyclorama, and scrim will hang directly from the line set battens. The house curtain (traveler), and valance will be sewn with 100% fullness. Other travelers will be sewn with 50% fullness. Legs, borders, and cyclorama will be sewn flat so that they may be hung flat or have tied-in fullness. All curtain fabric will be inherently flame retardant (IFR). An anticipated drapery list is as follows:

CURTAIN TYPE	USE / LOCATION	QTY	FABRIC
Traveler A	House Curtain	1	25 oz. IFR velour, dark color complementing room 100% Fullness, lined
Border A	House Valance	1	25 oz. IFR velour, dark color complementing room 100% Fullness, lined
Borders B	As Required	3	25 oz. IFR velour, black, Flat
Traveler B	Mid & Up-stage	2	25 oz. IFR velour, black 50% Fullness,
Legs	As Required	3pr	25 oz. IFR velour, black, Flat
Side Tab Masking	Wings	8	25 oz. IFR velour, black, Flat
Scrim	As Required	1	Seamless sharks-tooth, black
Cyclorama	As Required	1	Seamless muslin, bleached white

An assortment of rigging accessory items will also be provided. These items include:

- Trim chains
- Sand bags and rope blocks (for spot lines)
- Rope hand line (for spot lines)
- Pipe lengths and pipe clamps

ADJUSTABLE ACOUSTIC CURTAINS (SERIES TVA DRAWINGS)

**The requirement for variable acoustics is based on the needs of the artistic program of the venue. Currently,

that artistic program is unknown therefore, variable acoustics may or may not be needed. They are included in this narrative in case they are required. Once the artistic program is established, the need for this system can be determined.

Horizontally deployed curtains along the audience chamber side walls may be provided if necessary for varying the acoustic properties of the audience chamber. These curtain panels will allow for the covering of each side wall with approximately 425 square feet of acoustic curtains. These curtains will be sewn with 100% fullness and be fabricated of 25-ounce synthetic velour, or per the recommendations of the acoustician. The total amount of square feet of fabric face required will be determined by the acoustician. These curtains will be operated via motorized curtain motors. Controls will allow for a small number of presets. The control panel will be located in the audio booth.

In addition, horizontally deployed traveler curtains may be located between lighting catwalks. These curtains will be sewn with 100% fullness and be

fabricated of 25-ounce synthetic velour. It is anticipated that these curtains would be manually deployed.

CATWALKS

It is anticipated that there will be a minimum of two front of house (FOH) catwalks over the audience seating area. One will be located approximately 2'-0" downstage of the proscenium wall and about 1'-6" above the proscenium. A second will be positioned close to mid-house to provide acceptable lighting angles to the stage while also allowing for proper head height clearance. The primary purpose of these catwalks is for production stage lighting. Production power circuit distribution will be provided across the catwalks, along with lighting system

data ports for network and DMX-512 data distribution.

The mid-house catwalk may have either fixed, or adjustable horizontal lighting pipes depending on final catwalk location and user preference. Adjustable lighting pipes allow for raising or lowering of stage lighting fixtures to accommodate fixtures of various sizes as well as moving lights, or to allow for minor adjustments in lighting angles. The upstage side of the ante-proscenium catwalk will allow for top and back light on the stage apron when the orchestra lift (pit filler) is at stage level and being used as a performance area. Typically there is an acoustic reflector under this catwalk that doesn't allow for stage lighting from the downstage side of the catwalk. Depending on final design, there may also be access catwalks that provide connectivity between the lighting catwalks.

Additional uses for FOH catwalks are support locations for main house speakers, balcony fill, and effects speakers, microphone drops, special effects equipment placement such as hazers, and for maintenance access for house lighting.

STAGE LIGHTING INSTRUMENTS AND PORTABLE EQUIPMENT

- Section 11 61 53; No drawings
- Estimated cost of construction \$170,000 to \$182,000
- Procurement: Owner Direct Purchase

The stage lighting instruments for the theatre will be LED color-changing fixtures. Color-changing capabilities are to be via a minimum of 4-color LED chips. An inventory of approximately 80 portable lights are to be provided for the Theatre. These instruments will be listed for stage and studio use. Each will allow for in and through power using PowerCon connectors, DMX512 in and through connectors are also to be provided and instruments will be RDM capable. Dimming via DMX512 is to be smooth, without stepping, from 100% to 0% output, for high-quality theatrical fades. The optics of the instruments will blend the light to provide smooth, single-color shadows. Instruments will be designed to operate on switched power and have universal power

input from 100VAC to 240 VAC, 50/60Hz. Instruments will be provided with low-noise, variable-speed fans for thermal management.

Approximately twenty (20) LED wash instruments, forty-six (46) LED spot instruments, and fourteen (14) LED cyclorama instruments will be provided for the Theatre. All lighting instruments will be provided with lamps, safety cables, heavy-duty yoke, C-clamp and appropriate plug. Follow spotlights will have an arc source providing an appropriate light level and beam size for the venue and artistic program. Instrument accessories including power, data cables and other hardware suitable for this inventory and facility will also be provided.

Wash instruments will be of the PAR/fresnel type similar to the ETC ColorSource PAR. LED spot instruments will be similar to ETC ColorSource Spot. An assortment of lens tubes of varying beam angles will be supplied. Cyclorama instruments will be of the linear type similar to the Philips Showline SL660. Follow spotlights may be provided by Lycian, Robert Juliat, and other manufacturers as appropriate. All electrical instruments and equipment in this section will be listed by a nationally recognized testing laboratory. All instruments shall be 3-wire grounded type with leads encased in 36" long black sleeving and have a matte black, high-heat resistant finish. The supplier will be responsible for unpacking of fixtures, plug and C-clamp installation, any necessary calibration or adjustments, and placement of fixtures in storage. Owner will be responsible for hanging and focusing of instruments.

Equipment may include:

- Ellipsoidals
- Parcans
- Follow spotlights
- Ellipsoidal iris assembly, pattern holders, high hats
- Jumper cables, two-fers
- Booms, stands

MOVING LIGHTS

Section: 11 61 56 Automated Stage Lighting Fixtures

Estimated cost of procurement: TBD.
 Procurement method: Direct purchase by owner.
 An inventory of automated (moving) lighting instruments are to be provided for the Theatre. There will be a mix of spot and wash instruments. Quantities will be determined during design, through conversations with the Owner/users. These instruments will provide color mixing capabilities along with remotely operated pan and tilt, and rotating gobo wheels for effects. Input power will be 120V, allowing instruments to be used in other portions of the building as desired.

Automated lighting instruments may be manufactured by ETC/Selador, Color Kinetics, Martin, Vari*-Lite, Clay Paky, Philips Showline, High End, or other manufacturers as appropriate. All lighting instruments will be provided with lamps, safety cables, heavy-duty yoke, heavy truss or pipe clamps and appropriate plug. All electrical instruments and equipment in this section shall be listed by a nationally recognized testing laboratory. All instruments shall be 3-wire grounded type with leads encased in 36" long black sleeving and have a matte black, high-heat resistant finish. Each instrument will have two data connections for DMX signal: one each for input and output. Supplier will be responsible for unpacking of fixtures, installing lamps, and plugs, and hands-on training.

As the technology of these fixtures advances and changes rapidly, the number and cost can be widely variable. Depending on the intended use, the minimum recommended fixtures would be:

- (6) Spot Fixtures
 - (6) Wash Fixtures
- Estimated cost range: \$75,000 – \$115,000

STAGE AND HOUSE DIMMING/CONTROL SYSTEM

- Furnish equipment and supervise installation of control heads, relay panels, signal distribution, high voltage outlets and plug strips
- Section 11 61 63; Drawings series "TL"
- Estimated cost of construction: \$218,000 to \$235,000
- Procurement: General Construction Contract

The stage lighting system will be a power control system for solid state (LED) lighting. The stage lighting control system will be an Ethernet based digital network. The network within the Theatre will be run throughout the stage, audience chamber, and appropriate support spaces for connection of virtually all stage lighting control components. The primary control console for will be a microprocessor-based memory control console similar to an ETC ION with 3,072 outputs and a 2 x 20 fader wing.

Wireless hand-held control devices will be provided for remote control and focusing of lighting instruments at multiple locations including the stage, catwalks and side lighting positions of the Theatre.

An LCD touchscreen control station will be provided on stage of the Theatre to allow recall of certain pre-programmed stage and houselight scenes. This will allow non-technical personnel to recall specific lighting presets for activities not requiring complicated lighting cues. Connectivity for a portable LCD controller will be provided in the lighting and audio control booths.

Power for solid state lighting fixtures, including house lighting, will be provided by a series of DMX controlled relays that will provide switched power for these lighting fixtures and other effects such as individual dimmer packs for incandescent fixtures, automated lighting fixtures, arc source fixtures, motors, fog and smoke machines, and the like. Relays will be 20A, 120V. The panels will be connected to the lighting control network so they can be actuated from any control device within the network. The system will consist of DMX controlled relay panels. It is anticipated that approximately seventy-two (72) switched circuits will be provided for production lighting, and forty-eight (48) switched circuits will be provided for house lighting, work and running lights. Switched circuits for dance production side lighting will be accomplished via drop boxes from the gridiron. Training in the use of the control system will be provided by contractor.

HOUSELIGHT CONTROL

Houselight control will be accomplished through programmable control stations located on stage, near the stage lighting control, audio control, and at strategic

entrances to the audience chamber and stage. Toggle on/off control with keyed enable/disable will be provided at audience chamber entrances. Multiple-scene preset control will be provided at other locations. Scene presets will be configured during commissioning and then recorded to the houselight systems.

WORK LIGHTING

The stage will have non-dim dedicated work light outlets on the electric battens for connection of LED floodlights. Over-stage, galleries and catwalk work lights will have remote control from locations on stage and in the control booth. Non-dimmed LED lighting fixtures will be provided for work lighting in the catwalk area, over the gridiron and for general room task lighting. Final engineering of work lighting will be by the electrical engineer. Control will be by DMX-controlled relays tied into the houselight control system.

EDGE PROTECTION LIGHTING

A low-voltage LED lighting system will be provided in the stage floor at the front edge of the Theatre stage and around the orchestra pit if provided. The system will be designed so that it is visible to performers on stage in low-light conditions but not visible to audience members.

LOOSE THEATRE EQUIPMENT

- Furniture, Fixtures & Equipment: \$100,000 – \$150,000
- Procurement outside of construction budget

Loose equipment for daily operation of the theatre will be required. These items should be procured outside of the construction contract to avoid unnecessary contractor mark-up. Items to include for consideration:

- Personnel lift, ladders
- Portable dance floor and storage cart
- Tools and hardware
- Storage cabinets for tools, color media, wardrobe

- supplies and make-up
- Desks, tables, chairs
- Choral risers
- Portable seating and staging risers
- Music stands, chairs, lights

GENERAL NOTE

The estimated costs in this document are for theatrical equipment only, and are in 2017 dollars. This estimate does NOT include design contingencies, escalation, general contractor overhead, profit, taxes, or general conditions.

-OPTIONS-

OPTION 1 - STAGE RIGGING & CURTAIN SYSTEMS WITH STAGE CATWALKS:

- Section 11 61 33; Drawing series "TR"
- Estimated cost of construction:
- Theater rigging and curtains: \$485,000 to \$535,000
- Procurement: General Construction Contract

As indicated in the rigging and curtain section above, the fly tower of the stage is limited in height due to city ordinance. Another option for consideration for stage tower design incorporates catwalks across the stage. These catwalks provide functionality in several ways. They provide stage lighting positions in lieu of the motorized electric linesets previously indicated. It may also be appropriate to fit the underside of the catwalks with acoustic reflectors which may be able to replace the orchestra shell ceilings and associated motorized hoists previously outlined. It is anticipated that three catwalks would be provided, each approximately 3'-0" wide, running the full width of the stage. Access catwalks would connect the lighting catwalks and may possibly connect the stage catwalks with the front of house (FOH) catwalks, depending on final configuration. Manual counterweight rigging linesets would be located upstage, downstage, and between catwalks, but the number of linesets would be reduced to approximately

eighteen. Lineset configuration, locking and loading gallery would be as previously described.

OPTION 2 - STAGE RIGGING & CURTAIN SYSTEMS WITH FULL HEIGHT FLY TOWER:

- Section 11 61 33; Drawing series “TR”
- Estimated cost of construction:
- Theater rigging and curtains - Full fly tower option: \$820,000 to \$887,000
- Procurement: General Construction Contract

The fly tower of the stage is limited in height due to city ordinance. It may be possible to obtain a variance to exceed that height limitation. Should this variance be obtained, it is recommended that a full height fly tower be incorporated into the project. This option adds increased functionality by allowing full size scenic and masking pieces to fly completely above the top of the proscenium. Manual counterweight linesets and motorized hoist configuration would be as indicated in the base program, with the addition of a gridiron. The rigging system will be underhung from the roof/rigging steel. A gridiron approximately 7'-0" below the rigging steel will provide access to all loft blocks for adjustment and maintenance.

A loading bridge/gallery will be provided for the loading of counterweights on/off of the arbors. Two locking rails will be provided. One to be located at stage level and the second to be elevated above the stage. Additionally, elevated pin rails will be provided on each side of the stage for securing fiber rope spot lines.

The majority of the stage rigging system will be a manually operated, single purchase, counterweight system of approximately 26 linesets for stage masking curtains and general-purpose use. The rigging linesets will be mounted on 8" centers for the full depth of the stage, except where motorized sets occur. Curtain and utility battens will be a single-pipe configuration. Payload capacity for manual counterweight linesets will be approximately 1,500 lbs. The manual linesets will be able to be operated from a

stage level locking rail or on an elevated gallery level. Motorized linesets will be operated from a motor control panel located at stage level. Counterweight arbors will be loaded from an elevated loading gallery approximately 8'-10' below the gridiron. Head blocks will be mounted in an over-hung configuration and loft blocks will be under-hung. Rigging wall location will be determined during the design process. No devices can be mounted to the rigging wall or within 4'-0" of the wall on adjacent walls.

There will be a motorized/manual/automatic release fire curtain at the proscenium opening to separate the auditorium from the stage in case of emergency. Due to the size of the proscenium opening, it is anticipated that the fire safety curtain will be mounted to a steel frame. The assembly may be counterweighted with lattice track arbors mounted on the proscenium wall on one or each side of the proscenium opening as necessary. The fire curtain will be rigged to operate by 160°F fusible links and rate of rise detectors releasing the motor brake thereby automatically closing the curtain. Emergency manual operation will be via fire line release boxes located at either side of the proscenium. A sign will be mounted adjacent to the boxes with clear and concise instruction for emergency release. Non-emergency motorized operation will be a motorized line shaft hoist with raise/lower control located in the motor control panel at stage level.

It is anticipated that four (4) motorized electric battens will be provided over the stage for performance lighting. These linesets will be operating at a fixed speed of approximately 20 fpm and have a payload capacity of 2,000 pounds. Each electric batten will have electric cable management. Electrics will be evenly spaced over the stage.

Three (3) linesets will be reserved for orchestra shell ceilings, each a line shaft hoist operating at a fixed speed of 16 fpm and a capacity of approximately 3,500 pounds. Capacity will be confirmed when the orchestra shell is designed. All hoists will be equipped with a redundant braking method and designed for overhead lifting. All hoists will be mounted on a steel frame on the gridiron.

An assortment of masking curtains for the theatre will be provided. The main house curtain and travelers will have both vertical and horizontal movement and be hung on track suspended from a line set batten. Masking curtain legs, borders, cyclorama, and scrim will hang directly from the line set battens. The house curtain (traveler), and valance will be sewn with 100% fullness. Other travelers will be sewn with 50% fullness. Legs, borders, and cyclorama will be sewn flat so that they may be hung flat or have tied-in fullness. All curtain fabric will be inherently flame retardant (IFR). An anticipated drapery list is as follows:

CURTAIN TYPE	USE / LOCATION	QTY	FABRIC
Traveler A	House Curtain	1	25 oz. IFR velour, dark color complementing room 100% Fullness, lined
Border A	House Valance	1	25 oz. IFR velour, dark color complementing room 100% Fullness, lined
Borders B	As Required	3	25 oz. IFR velour, black, Flat
Traveler B	Mid & Up-stage	2	25 oz. IFR velour, black 50% Fullness,
Legs	As Required	3pr	25 oz. IFR velour, black, Flat
Side Tab Masking	Wings	8	25 oz. IFR velour, black, Flat
Scrim	As Required	1	Seamless sharks-tooth, black
Cyclorama	As Required	1	Seamless muslin, bleached white

An assortment of rigging accessory items will also be provided. These items include:

- Trim chains
- Sand bags and rope blocks (for spot lines)
- Rope hand line (for spot lines)
- Pipe lengths and pipe clamps

OPTION 3 - ORCHESTRA PIT LIFT SYSTEM:

- Section 14 43 13; Drawing series “TPL”
- Estimated cost of construction: \$205,000
- Procurement: General Construction Contract

Provide an orchestra pit lift system in lieu of the orchestra pit filler platform system. The orchestra pit lift will be an automated mechanical platform approximately 315 square feet in area. The lift will be automatically adjustable to at least three preset positions: stage level, audience seating level, and orchestra play position.

The lift mechanism will be provided with some noise suppression, however, the lift will not have “silent” operation; therefore, it will not be suitable for quiet operation during a performance. Safety interlocking switches will be provided at the edges of the lift platform and at door entries to the pit. Lift type will be equal to Spirallift by GALA or Link-Lift by Serapid Stage Engineering.

Itemized Pit Lift Details:

1. Capacity
 - a. 50# per square foot lifting
 - b. 150# per square foot sustaining
2. 12' per minute travel
3. Stops at the following levels:
 - a. Stage
 - b. Audience seating
 - c. Orchestra play position
4. Control
 - a. On stage, adjacent to stage manager’s console
 - b. Pendant receptacle in lift floor (concealed)

ELECTRICAL FOR THEATRICAL LIGHTING

Drawings series SKE, Specification division 26 (Documents are initiated by Schuler Shook with final engineering and documentation by electrical engineer.) Procurement: General Construction Contract.

Furnish and install standard back boxes, conduit and high-voltage wiring; install equipment furnished under Section 11 61 63.

AUDIOVISUAL DESIGN

MAIN THEATER

General

The existing courthouse will be repurposed into a 300+ seat theater which will function as a multi-purpose performance venue for a variety of theatrical, musical and dance performances. The room will also function as a lecture space with multimedia support. Functions will range from straightforward single person lectures with minimal AV support to mid-sized theatrical or musical productions. The audio-visual requirements of the theater will be serviced through sound reinforcement, multi-media projection and production support systems and described below:

Staffing

We assume that the auditorium is not intended for unassisted operation. Support personnel will always be required to run the sound system, video, and other systems.

Main Loudspeakers

The main loudspeaker system will consist of three loudspeaker clusters: left, right and center, permanently mounted above the front of the stage. These loudspeaker clusters will be used to provide both speech reinforcement and program audio playback. Each loudspeaker cluster will consist of one or more full range loudspeaker cabinets designed to provide complete coverage of the seating area from each cluster location and will be designed to deliver high level, full range output. Amplifiers located in the IT/AV room located on the Mezzanine level will power the loudspeakers. Alternately, to reduce the requirement for an amplifier room, the use of self-powered loudspeakers may be considered.

Subwoofers

Subwoofers are intended to supplement the main loudspeaker clusters with additional low frequency

energy. They cover only the very low end of the audio spectrum and are used to enhance bass response for music and special effects and to give additional “warmth” to the spoken word. These loudspeakers will be grouped together and mounted at the catwalk level on either side of the stage centerline.

Surround/Effects Loudspeakers: Infrastructure only)

This system should include a series of loudspeaker output lines located along the sides and rear of the theater. Each of the output locations should also provide structural backing for mounting loudspeakers. These outputs could then be used for surround sound or theatrical effects loudspeakers on an as needed basis. No dedicated loudspeakers or amplifiers would be included as part of the base installation, but it is important to provide the infrastructure.

Control Room Mix Position

The main mixing location should be provided in the rear of the main seating area, just in front of the control room. The equipment at this location will include a digital mixing console with a minimum of 48 input channels, digital signal processing electronics, audio source gear, wireless microphone receivers. The equipment should be designed to be portable so that it can be moved to the control room from this mixing position for occasional use. Additionally, equipment associated with small touring shown may be brought in and connected to the permanent sound system.

In addition to the main mixing location at the rear of the theater, the control room located at the rear of the theater will also serve as a second location for mixing and recording. In addition to monitor loudspeakers, this location should have a large opening (via operable glass, etc.) to the main audience area so that the operator can hear what is taking place in the theater. Portable equipment can be relocated from the main mixing location to allow for additional seating during performances requiring minimal control.

Stage Equipment

There should be a number of input panels installed around the performance area to allow connection of microphone inputs and monitor loudspeakers and other equipment. Primary locations include the upstage left and right and downstage left and right walls. Due to the anticipated service and maintenance issues associated with floor boxes and the risk to dancers, no “on-stage” floor box locations are recommended. Typical portable equipment provided would include: stage monitor loudspeakers, amplifiers, microphones, cables, microphone stands and other ancillary equipment.

Audio Source Equipment

Several formats of audio source equipment will be provided. These will include: Compact Disc (CD) and Hard Disk Recorder (HDR) devices. These devices would also be available for archival recording requirements. Eight professional quality UHF wireless microphones with lavalier and handheld transmitters will be provided as a part of system design.

Hearing Assistance System

To comply with the ADA requirements for hearing assistance the Theater shall include an assisted listening system utilizing Radio Frequency (RF) transmission. Receivers must be provided for 4 percent of the seating. Provision should be made for issuing/collecting receivers before and after and performance. This can be accomplished through the use of a portable cart, niche or cabinet located in an area of the lobby where several patrons can comfortable queue while awaiting service.

Archival Recording (Shared with Source Equipment)

Equipment will be provided at the mix location for archival recording in the theater. This will consist of processing equipment and a variety of recording formats including Compact Disc and Digital Hard Disk Recorders units. The system would utilize microphone inputs located throughout the stage and catwalks to aid in making recordings of lecture, dramatic, orchestral and choral works.

Video Projector

A high light output (>12000 lumens) laser-lamp video projector should be supplied to provide support to lecture and multi-media style presentations. As it is envisioned that the projection system may be utilized for the projection of movies on an occasional basis, the projector should be a DLP type with a native HDTV resolution of at least 1920x1080 pixels. Multiple lenses shall be supplied (short, medium and long throw) such that the projector may be mounted at the rear of the theater, in the control suite or in a niche in the center of the upstage wall.

Projection Screen

A large projection screen should be provided for the theater. This screen would provide a front or rear projection surface that will allow a number of different projection formats. The screen should be a lace and grommet style screen flown from a rigging batten above the stage. To allow for unobstructed viewing, the lower edge of the projection screen should be a minimum of 2'-3' above the stage floor. The screen should be sized such that the furthest viewer is no further than 8 times the height of the screen away. We recommend that the aspect ratio of this screen be 16:9 (HDTV) format to ensure compatibility with emerging video technology. If movie screenings are to be a regular part of the facilities program, consideration should be given to providing a wider (1.85:1) screen.

Projection Source Equipment

The video projection system would include high video bandwidth matrix switcher to allow a variety of audio-visual sources to be routed to the projector for display. The system should provide several different video sources, including an a BluRay DVD player. The system should also include a portable computer interface for a connecting a presenter furnished computer to the projection system.

Performance Video Monitoring & Distribution

A color video camera should be located at the rear of

the auditorium. This camera would be focused on the stage to provide a constant video monitor signal of the stage for use by the production staff and to provide a video signal to latecomers video monitors located in lobby. Performance video feeds would be distributed to several locations throughout the facility including Control Booth, Lobby, laundry/wardrobe, dressing rooms, Green room, House Manager's office, Stage Manager's office, Technical Director's office, Box Office and concessions. The video system support should also include a number of video lines for distributing video and computer generated signals throughout the theater, lobby and back of house areas. Video lines would be provided between multiple locations on stage, the pit and in the audience area, back to the control booth.

Remote Control

A remote control system should be incorporated into the system design to allow centralized control of the projector and the source equipment to allow a presenter to control the equipment from the stage or staff to exercise control from the control room. The control system could interface with the lighting system for recall of presets for house and performance lights. The control interface of the remote control systems would be a touch screen panels that will be programmed to allow intuitive control of the system components. The touch screen would be portable and may be located in the control booth or on the stage. Separate "pages" could be designed for each class of control such as, sound system volume control, selection of video sources sent to the video projector or transport controls of the video sources. Users would be able to request context sensitive help at any point in the control structure. Also, where possible, controls should be ganged together so that one button will set a chain of commands into effect. The remote control system would be designed to receive feedback from the devices under control so that the remote control system can confirm that devices actually receive and act on commands sent to them. The control interface should be designed to allow varying levels of control. For example, the system operator would have access to all system parameters, while a presenter on stage would have access to only a few controls such as DVD transport controls and source selection.

Stage Manager's Position

Locations for the stage manager will be provided on stage and in the control booth. These locations will include production communications, video and audio performance monitoring.

Production Communications

The theater should be provided with a multi-channel production communications system to link all backstage and production locations together. Four wireless units would be provided for roving use. Production communications connection points will be available at all stage panels and the following locations; control room, follow-spot, catwalks, lobby, dressing rooms, green room, house manager's office, technical director's office, box office and concessions.

Stage Audio Monitor/Backstage Page

A 70-volt distributed loudspeaker system will be provided to the backstage production spaces to provide capability for a backstage paging system. Individual spaces will be served by separate loudspeakers with local volume controls.

ANCILLARY A/V SYSTEMS

Lobby

The lobby could function both as a lobby for the theater and as an informal performance and reception space. A loudspeaker system would be provided to function both as a performance monitoring system, and as a speech reinforcement and playback system for announcements, presentations and other uses. The lobby would also include wall-mounted audio inputs for microphones and to plug in the portable touch panel to control source equipment in the control room for music playback.

The lobby should also be provided with video feeds from the performance video system to allow video monitoring of performances for latecomers and a digital chime (triggered from the Box office and Control Room) for audience recall.

INFRASTRUCTURE

General

Wiring for all system components should be run in ferrous metal conduit from the equipment racks to the remote equipment locations. This protects the cables from damage and, in the case of microphone and line level cables, is essential to shield the system from electro-magnetic induced interference that can introduce noise into the system.

Cable Chase

An underground cable chase should be installed to support the temporary running of audiovisual cables between the stage and the house mix location. This chase should be at least 8" in diameter and contain as few bends as possible. Sharp 90 degree bends should be avoided.

Electrical Power

We recommend that the sound system be powered through a dedicated isolation transformer in conjunction with a dedicated, isolated technical grounding system. This will minimize the possibility of other equipment and services introducing noise into the sound and video systems via the AC power.

An independent company switch disconnect of 100A, 120/208V, 3-Phase, isolated ground should be provided at the stage for support of outside audio and video systems.

ACOUSTICAL DESIGN

PROVISIONS FOR AUDIENCE CHAMBER AND STAGEHOUSE

Surface Shaping and Finishes

Speech and amplified music prefer short reverberation times, emphasizing clarity. The room's acoustics should

fully support intelligible speech without amplification - or at least minimal amplification via lapel or body microphones.

With a nominal geometric room volume of 110,000cu. feet (including a portion of the stage's volume), a target, occupied, reverberation time (T60) for a room of this size and drama or lecture functions as well as modest on-stage music amplification, is 1.1 seconds, with a maximum limit of 1.3 seconds. The response of the room should be fairly uniform across all frequencies (reverberation time at low frequencies is no longer than at high frequencies). To the extent acoustics for unamplified, "serious" music is intended to be very good, the mid-frequency T60 (occupied) should be able to range from about 1.5 seconds to about 2.0 seconds, depending on the musical genre. Higher frequency T60 should trend somewhat lower, while low frequency T60 should climb higher.

Design and selection of interior forms and surface finishes (both absorptive and reflective) should promote several clear, strong early reflections to each patron for acoustical clarity, with significant areas of highly sound-absorptive treatment for overall reverberation control and echo control where necessary. The room's ceiling and sidewalls would be designed/shaped to provide these reflections, with sidewalls receiving special attention as their specific shaping will most strongly influence clarity and a sense of "envelopment" in the sound field.

Audience and seating alone, will not provide enough sound absorption in the space to meet the desired reverberation time goal for the spoken word or amplified music. For such acoustical functions, plan for approximately 3750 sq. ft. of thick (2" to 4" thick) sound-absorptive surfaces to be distributed across very selected wall and ceiling surfaces in the audience chamber. Provision of variable acoustics in order to adjust T60 to meet both drama and unamplified music requirements much of this could be provided by carefully selected and positioned operable drapery. See associated discussion of this below.

When exposed to the audience chamber, Concrete Masonry Units (CMU) are very sound reflective,

especially at low frequencies, and this can lead to excessive “boominess” or “muddiness”, but can, also foster good unamplified music “warmth”. Whether CMU or gypsum (or wood) walls are exposed, plan to break up large wall surfaces into separate, shaped segments as these will help disperse sound and absorb low frequency sound energy.

The theater inner surfaces and forms should not be thought of as thoroughly flat and planar, but rather, as having somewhat irregular, sound-diffusing surfaces on most important and sizable boundaries. The specific locations of these surfaces would be determined as design unfolds. The purpose is to soften most sound reflections by spreading them to product a more uniform listening conditions. Forms that include “bumps on bumps” are best; for instance, a convexly-curved cylindrical form with a 15ft radius with its surface broken by flutes or corrugations of up to 10” in scale will diffuse sound over a very wide frequency range. These diffusing elements would be approximately 6ft, or more, across in plan.

Plan for an “acoustical eyebrow” over the proscenium and additional sound-reflective panels uniformly spaced in an array pattern over the audience seating area. These panels may be plywood, acrylic, resin or GRG. It is acoustically critical that any ceiling-region, sound-reflecting element not be positioned above or behind lighting instruments and theatrical lighting structures.

Resist paring away at the sidewall-to-side aisle envelope that would adversely squeeze the width required for diffusing elements. Plan on providing at least 18” for the above-described sidewall shaping and ensure that that sufficient circulation, ADA, and otherwise, is separately accommodated. It is acoustically preferred that seating is separated from the shaped side walls by approximately 3-4ft. This is especially important to achieve for unamplified music.

It will be necessary to provide a sense of acoustic intimacy by minimizing the distance between audience and performers, while still providing beneficial reflections regardless of a performer’s position in the room or on stage. To optimize the likelihood that unamplified speech will be intelligible to patrons up to 65ft from the

proscenium line, a 1.0second T60, at least 3 strong early arriving sound reflections from walls and/or ceiling are required, as well as a very low background noise level (e.g. NC20-25 – see below). In a 400+ seat room, more strong, early reflections are required along with a more restrictive background noise criterion.

Variable Acoustics

In order to satisfy reverberation time requirements of both drama works and unamplified “serious” music – such as the sort that would require an orchestra shell or recital screens (see below), the room’s T60 should be adjustable as described above. In other words, the amount of sound absorption in the audience chamber should be variable and adjusted via pushbutton adjustment controlling the amount of variable acoustic drapery, strategically placed, most likely along side and rear walls. Expect 32oz/yd velour in 100% folds covering at least 7,000sf when deployed out of storage boxes.

Balcony

The underbalcony dimensioning should provide a minimum 1:1 ratio of opening height to depth. Deeper underbalconies yield poor sound to these patrons both the spoken word and music. An audio “mix” position (or porch) should always be provided within the audience chamber in an area that has a sound field fully representative of that heard by the audience. This must be well out from under any balcony edge and in full (acoustical) view of all proscenium loudspeakers which normally comprises left, central and right clusters

Orchestra Pit

Plan for an orchestra pit that is at least 8’ below stage level (with a podium for the conductor). It should be 2/3rds open to above and 1/3 tucked under the stage (or proscenium line). A properly sized pit would approximate the following: 10 square feet for the conductor and each string and wind instrument plus 100 square feet for percussion. The soffit of the forestage overhand should be slope up and out toward the audience at 10 degrees. Provide 2” thick sound absorption. The upstage-facing wall will want alternating treatments of 2” thick sound absorptive material and convexly-curved gypsum board

or plywood reflectors. The pit rail should be solid, but ideally, is convex-facing upstage to aid in actor/orchestra “aural communication”. Infrastructure provision, least, for AV back-of-house communication is required here (by AV consultant) as well as lighting for music stands, etc. and “clean” power for musicians’ audio equipment.

Orchestra Shell/Recital Screens

An on-stage orchestra shell consists of rolling towers to surround the musicians and overhead reflectors suspended from the stage rigging system to close off the large stage house above. Conventional towers, such as Wenger’s “Diva” will each be about 12ft wide when their “wings” are unfolded and between 18 and 26 feet tall. Overhead, convex-downward curved reflectors on-stage, also will be required. These would be between about 8ft wide, separated by 2-4ft and span approximately the width of the proscenium and run from within about 3 ft of the upstage side of the proscenium wall, upstage to the depth of the largest performing group anticipated. Adequate storage must be provided for the recital screens/towers. The overhead reflectors, which include lighting instruments, are rotated to the vertical and flown high in the stage house for stage. Expect that a deployed orchestra shell (or screens) footprint will be approximately as wide as the proscenium opening and 30ft deep. Plan for a minimum of 8 towers and two overhead reflectors elements.

Sound Isolation

The project’s location in relation to Lincoln Highway and other busy streets will require highly sound-isolating exterior construction. To some extent, the audience chamber will benefit from the surrounding courthouse exterior walls, but much exterior façade construction will require field-construction scrutiny to ensure the theater’s construction in conjunction with that of the existing courthouse will be sufficient to keep interior levels at or below the NC criteria established (above) for HVAC systems. In any case, plan on a total-achieved Sound Transmission Class (STC) 65 performance as a minimum for both audience chamber and stagehouse walls and roof. Plan for acoustically-rated smoke vents, to achieve STC 45 (min.). However, in the absence of better understanding of the current, old “shell” construction what follows

regarding exterior-to-interior sound isolation remarks remains preliminary. An acoustically-good choice for roof/ceiling assembly for either or both the audience chamber or stagehouse may be 55 psf composite construction (typically concrete and metal deck with a total system depth of 6”, with polyisocyanurate rigid insulation and 2 layers of 5/8” DensDeck above). This specific construction is pending further examination of environmental noise studies. Depending on the specific adjacency to audience chamber and stagehouse, plan for sound-lock vestibules or acoustically rated doors (less good). The floor/ceiling and wall assemblies to sensitive adjacency should meet or exceed STC 65, if audience chamber wall is immediately adjacent to the exterior. STC65 would require double wall construction, batt insulation in both stud cavities, three layers of 5/8” drywall one side, and two layers of 5/8” drywall on the other if all stud construction. Plan for batt insulation in all stud cavities. And that all sound isolating and/or fully-gasketed doors will require cam-lift hinges. Depending on adjacencies, other doors may require STC50 ratings. Tandem doors should be gasketed, especially for oversized load in/out doors.

General HVAC Noise Control

To provide uncompromised speech intelligibility without the use of microphones and loudspeakers and presuming the room’s seat count is no greater than about 400-450, the audience chamber and stage HVAC should be designed achieve a background noise level (Noise Criterion) no greater than NC-20. If it is determined that productions will nearly always be amplified, this criterion may rise (be relaxed) to NC-23.

Ductwork runouts should extend no less than 15ft from the nearest served grilles/diffusers. Especially important is the proximity of any audience or performer to either a supply or return air register. Audience and Performers should be at least 12ft away from supply or return air registers, and this may become more restrictive as design unfolds.

It is imperative that Mechanical/Electrical/Plumbing (M.E.P.) rooms be carefully considered acoustically with respect to their location and provision of sufficient supply and return air ductwork length between the M.E.P. rooms

and the regions of air registers serving both the stage and audience. Mechanical equipment rooms should be no closer than 30ft to any stage or house wall or floor/ceiling assembly.

DO NOT place any air handlers (AHUs) or “Package Units” directly above or near, the audience chamber or stage house. Large AHUs are best placed above non-sensitive spaces such as storage, restrooms, green room, dressing rooms. Exhaust fan types and locations must be similarly

If Variable Air Volume (VAV) Terminal boxes must be used in audience and stagehouse, anticipate a minimum of 30 ft. of internally lined ductwork plus one horizontal elbow downstream of all VAV terminals. VAV boxes should not be located in the area served. If the design limits ductwork runs lengths, plan for 5’ silencers downstream of all VAV boxes serving the audience chamber and stage area.

Given the proximity to a noisy exterior environment and the repurposing nature of the project, it may be prudent for initial pricing, planning and mechanical room layout, to assume in addition to the silencer recommended, that each supply and return systems serving any space with a Noise Criterion of NC-20 will require an internally-lined plenum on the order of 7ft x 10ft x 12ft.

Diffusers serving the audience should be selected in the range of NC10-15, max.

Appropriately sized ductwork to accommodate the following airflow velocity criteria presuming ductwork is internally lined:

	NET VELOCITY THRU TERMINAL SERVICE	WITHIN 10’ OF TERMINAL DEVICE	WITHIN SPACE	WITHIN 20’ OF SPACE	MAX IN SYSTEM
AIRFLOW VELOCITY (FPM) LIMITS TO MEET NC-20	320	800	1300	1650	1800

PROVISIONS FOR AV / DIMMER / CONTROL ROOMS

Dimmer and Audio Equipment Rooms

Plan for 2” thick coated, glass fiber duct liner board direct-

attached to 80% of wall and ceiling surfaces within these rooms for noise control emissions through the room walls and door. Locate the AV power amplifiers remote from the theater proper. If they must have direct access by the Control Room, they should be in an adjacent ‘closet’ area and not share the same space as the Dimmer Room. Best if the dimmer room is not located within the confines of the Control Room. Depending on its adjacencies, the dimmer room door may require an STC45 rating as a minimum. Expect STC55 walls around the dimmers depending, again, on adjacencies. All equipment should be selected for appropriately quiet operation. Special care must be taken if the Audio Equipment Room is made a part of the Audio Control Room in order to ensure that sound operators and audience are not adversely affected by equipment rack (fan) noise.

Absorptive Treatment within Control Room

Plan for a lay-in ceiling tile of NRC 0.70 minimum, and select NRC80 panels covering as much of its (interior) exposed walls as possible from 24” AFF to within 12” of the ceiling. Audio control, as a “sound mix” position is necessarily substantially exposed to audience so any equipment incorporating cooling fans should be selected for quiet operation and kept well-shielded from audience to which it may be indirectly exposed. Where lighting, stage manager and/or audio control personnel will require verbal communication among each other, this should happen behind 3/8” laminated glazing, at least, but operable as required. Plan that the demising wall between the control room and audience will be a double-stud (2 rows of stud tracks) assembly.

Background/Ambient Noise

As indicated above, keep audio power amplifiers and dimmers isolated in a separate room if adjacent to the Control Room. Be very careful to providing excessive

air volume (and velocity) to these rooms via ductwork that may pass, exposed to the audience chamber of the Theater. Avoid Variable Refrigerant Flow (VRF) or active chilled beams and other inherently noisy air handling devices or terminals in any control rooms, whether audio control, lighting control, stage manager, etc.

Followspot / Projector areas

Projectors and followspot fans, as well as other support function equipment can generate high noise levels. Do not leave these elements exposed to audience. Rather, plan for sound-isolating room construction including STC-rated fixed, dual-glazed assembly for their windows. Specifics of these glazing locations, type and size to be provided by the project AV and Theater consultants in concert with the acoustician. For the followspot, plan on door access via remote or tortuous path to/from Theater itself to avoid high cost of proprietary STC-rated door especially if the door is within 19ft of nearest patron. Best to plan for a doublestud (2 stud rows/tracks) surrounding the audience side of the room. Plan that the demising wall between the followspot room and audience will be at least a staggered-stud assembly.

CIVIL/SITE DESIGN

COURT HOUSE

The Court House is being proposed to be converted to a theatre. The theatre would include an expansion on the north side of the building that would include a fly tower and support spaces. The construction of this expansion would eliminate the parking and vehicular access on the north side of the building. Concerns and comments regarding this conversion and expansion are noted below

ACCESSIBILITY

- a. Path of Travel -Based on Google Street View there is no ADA accessibility to the main entrance of the Court House. Currently there is a sign directing ADA traffic to the parking lot adjacent to the Emigrant Jane Building and Confidence Building. Based on the Google aerial view, there is no clearly

distinguishable accessible path from the parking area to anywhere around the Court House. A well-defined accessible paths of travel will be required with any improvements.

- b. Parking -With the expansion of the theatre the parking for this building will be reduced to a couple of stalls if any.
 - i. If any stalls are to remain be added, then at least one of them will need to be van accessible.
 - ii. How many off-site ADA spaces will be required and within what distance?

PARKING/VEHICULAR AND PEDESTRIAN ACCESS

- a. On-Site Parking – Currently there is approximately 20 on-site parking stalls with no apparent ADA parking. Most, if not all existing on-site parking will be eliminated with the construction of the Fly Tower and Support Spaces.
- b. Off-site Parking - Parking for the Facility will be street parking and nearby City parking lots. Will the City require any agreements or compensation for using public lots? What kind of parking impact will the theatre have on the City’s parking system?
- c. Staff Parking - Where will staff park? Will there be enough room after the expansion for any parking stalls? Will off-site spaces need to be leased? Will they use the on-site parking lot at the Historic Post Office (proposed Cultural Community Center)?
- d. A Loading and Unloading Zone near the theatre would be beneficial to dropping off those who may have limited walking abilities or for buses dropping off children and chaperones.
- e. Fire access - Does the parking lot drive aisle also serve as a fire lane? If this is the case, it would

STRUCTURAL DESIGN

COURTHOUSE

CYS reviewed record drawings provided by Architectural

Nexus dated June 2, 1911. CYS also reviewed previous work from our archive for this building, including our involvement in an ASCE 31 Tier 2 evaluation conducted in 2004. This work included consideration of structural modifications to the building conducted in approximately 1970.

The building is described as a rectangular, three-story building (two floors over a walk-out basement) with the basement level retaining soil on portions of the West and South Elevations. The record documents indicate that the roof is framed with steel trusses that span between steel columns at the North and South extents of the building. The East and West edges of the building roof are framed with smaller truss sections to provide a similar sloped profile. Smaller 6" deep steel beams span between the trusses and support a reinforced concrete slab.

The first and second floor framing generally consists of a 4.5" thick reinforced concrete slab supported by a system of steel beams and girders supported by steel columns spaced a roughly a 16' to 20' grid. The columns are supported on concrete footings founded on bedrock.

The perimeter steel column framing is encased by solid brick and stone masonry infill walls at the building perimeter.

The previous Tier 2 evaluation described the building as seismically deficient, with the serious implied risk of human life during a moderate seismic event and an implied damageability of approximately 20% to 50% of the buildings replacement cost for the same moderate seismic event. Specific deficiencies noted in the report included lack of shear transfer and wall connections at the intersection of the roof and perimeter wall framing. Additionally the existing connections of the floor diaphragms to the perimeter walls were found to be deficient for seismic shear and out-of-plane wall anchorage for a life-safety level of performance under code prescribed moderate seismic action. The report also noted that the perimeter cornices were deteriorated and a potential falling hazard.

CYS FINDINGS

The above descriptions are generally recompiled from previous CYS reports. No new evaluation or site visits have been conducted by CYS. The previous CYS report can be consulted for more detail.

The proposed conversion to a theater would be a major reframing of the existing structure to meet the proposed architectural layout requirements.

1. The basement appears to be largely infilled.
2. The first and second floor framing appears to need replacing in-total to match the proposed layout.
3. The proposed layout leaves significant portions of the perimeter URM walls without out-of-plane support.
4. The new large proscenium opening will require major support of roof over opening.

All of the surrounding new building portions should be seismically separate from the existing building. There may be small areas or reasons that are coordinated later to attach them, however for now the two should be considered separate.

MECHANICAL / PLUMBING / FIRE SUPPRESSION

COURTHOUSE

The proposed adaptation of that building would be for a performing arts theatre complete with lobby, seating, fly tower and support spaces.

Due to the significance of this change, assume that none of the existing HVAC, plumbing or fire suppression is re-usable.

A theater will be a relatively high cooling load as well as high outside air, and thus lends itself to rooftop equipment. Special attention needs to be placed on the structural evaluation for potentially increased roof load. Venting will be required for the top of the stage, so accommodations for fusible link venting hatches or skylights needs to be made.

The lobby, house, stage and support spaces all should be zoned separately, which can be via separate packaged units or one large unit and VAV for zoning, or a combination of the two.

Acoustical considerations are critically important on a facility like this, so evaluation by a sound and vibration consultant is important to properly delineate the acoustical accommodations for the future design.

A modern DDC control system would be a good investment along with the new HVAC, so validation of control design and product standards desired by the Center would be advised, as control systems can vary substantially in price.

Similar to HVAC, all new plumbing is assumed, and potentially would require a new street connection for sewer and water, depending on load. The new use may likely impose a higher demand on water and sewer than exists under the current use.

Low water consumption plumbing fixtures should be utilized, and if upper level plumbing fixtures are provided, confirmation of water pressure should be made to determine whether or not a pump is required.

The original 1911 plans show plumbing fixtures in the basement, but also don't show any sewage ejector, so it can be assumed that basement drainage can potentially be gravity drained to the street mains. That said, however verification of that capability would be wise.

Similar to the City Hall, verification of the capacity and condition/location of existing rain water leaders and downspouts on the existing building should be done to confirm if they are reusable or need to be replaced. If a new roof is installed, new drains would be provided but verification as to whether they could be reconnected to existing infrastructure would be required.

Gas water heating assumed, with a commercial storage type located on the ground floor. The HW would be circulated to all the uses within the building.

All new fire sprinklers, fire sprinkler riser and fire pump is assumed.

ELECTRICAL DESIGN NARRATIVE

COURTHOUSE

Reuse of the Courthouse as a theater building would be a profound benefit to the community. The beautiful facade of this historically important building has few rivals in Placerville, but due to its age, it does not have the electrical amenities one is accustomed to. Several areas that warrant further investigation are:

- The location and size of the existing main switchboard should be discovered, as well as the locations of the existing electrical sub-panels and their feeders back to the main switchboard. Due to the age and limited capacity of the electrical system, a new electric service will in likelihood be required to handle the additional mechanical and electrical loads. Replacement of the existing service is recommended.
- A location for a new main switchboard should be established. The existing service entrance equipment seems to be located inside the building; the new service could be located inside as well, if all code required clearances are met.
- Reuse of the existing electrical sub-panels should be evaluated due to their age and the availability of replacement parts.
- The existing wiring should be evaluated at the switchboard, sub-panels, and outlets. For personnel safety, wiring that is no longer manufactured should be replaced.
- Existing electrical components which might be reused should be evaluated for soundness and to insure they are grounded.
- The space requirement for electrical equipment in a theater is significant. An air-conditioned room in a centralized location, like the fly tower would be the best option for the sound system equipment and lighting dimmers/relays.
- Conduit routing would be a high priority; conduit needs to be routed from the control booth to various areas throughout the building. The conduit routing, both esthetically and structurally, deserves careful treatment by hiding it entirely or by minimizing the impact of its appearance.
- The weight the new equipment installed for theatrical

productions, including rigging, lighting and sound system speakers needs structural evaluation. Even though new stage lighting technologies are not as heavy as the older technologies, the added weight in an older building should be evaluated and allowed for structurally.

- A complete, code approved fire alarm will be required to be installed.
- The interior lighting is fluorescent and should be reduced in fixture quantity and replaced with energy efficient LED's. New lighting controls with vacancy sensors are required by code if existing lighting is replaced, and new controls will produce further energy savings.
- Careful consideration should be given to illuminating the beautiful details on the building façades, while minimizing light trespass.
- An intrusion alarm system is recommended.

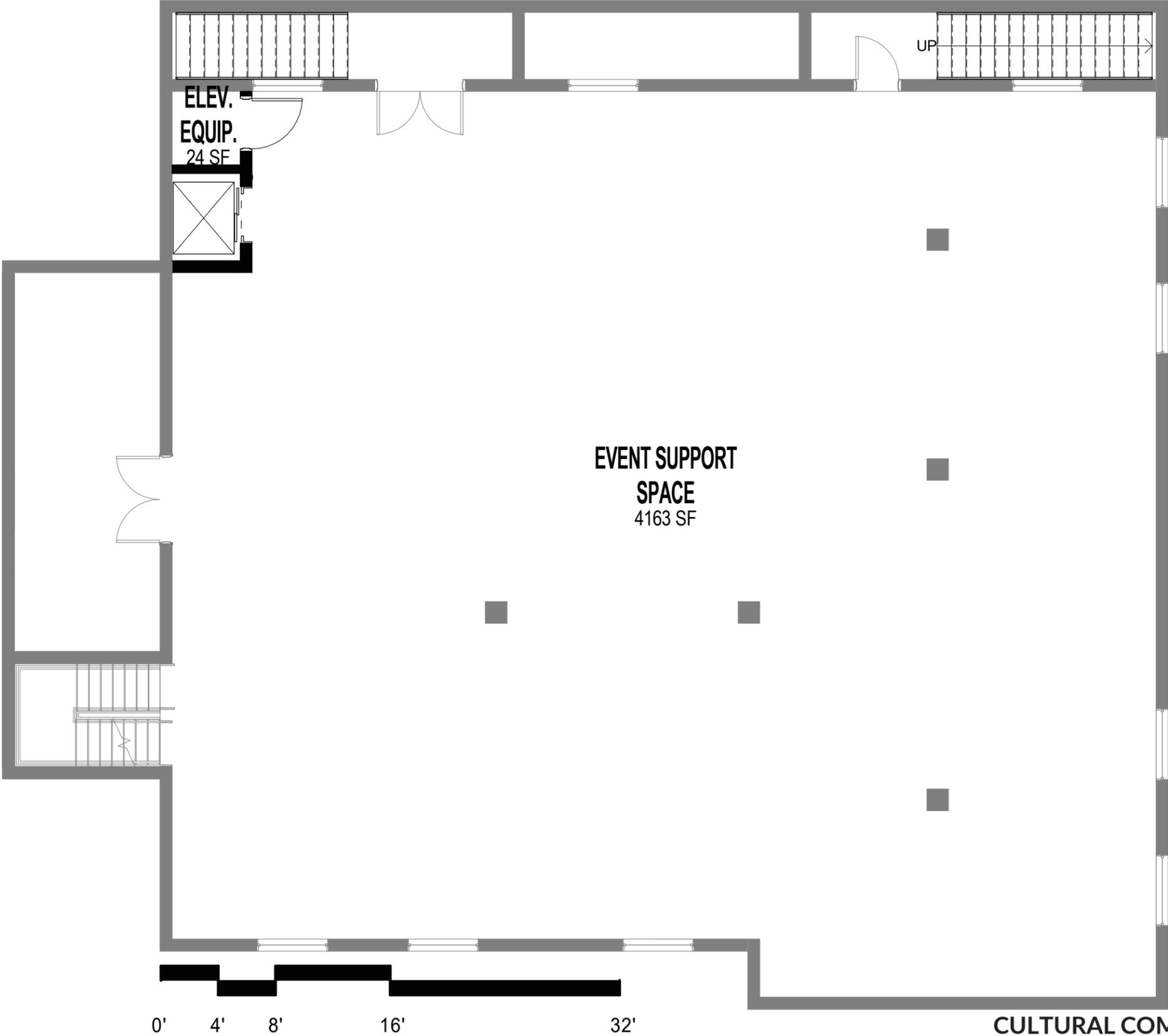
HISTORIC POST OFFICE 05



- NOTE:**
1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

MAIN STREET

**CULTURAL COMMUNITY CENTER - OPTION 1
FILM SCREENING / PERFORMANCE / LECTURE**



- NOTE:
- 1. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 - 2. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

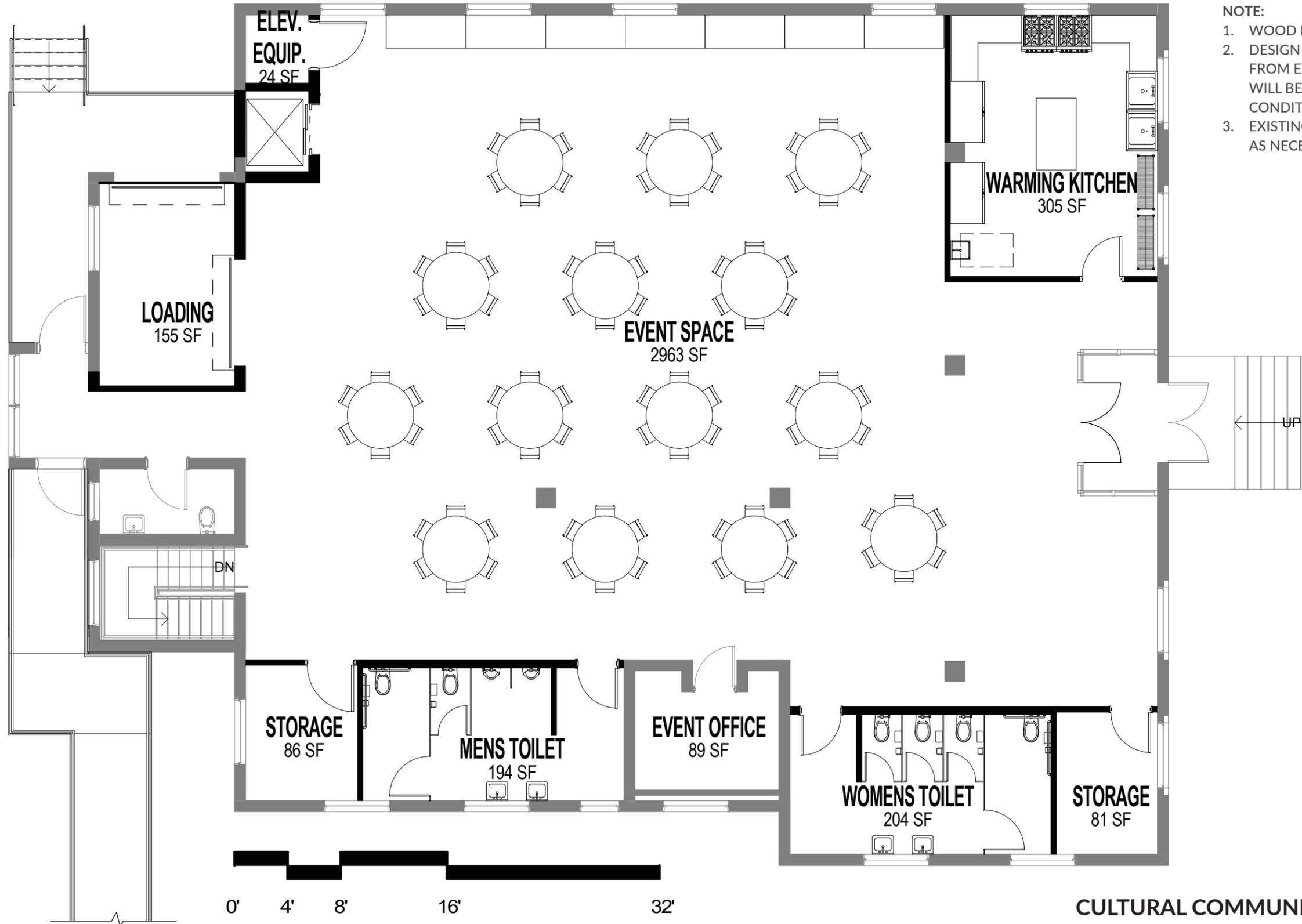
CULTURAL COMMUNITY CENTER - BASEMENT



- NOTE:
1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

MAIN STREET

CULTURAL COMMUNITY CENTER - OPTION 2
WORKSHOP



- NOTE:**
- 1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 - 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 - 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

MAIN STREET

CULTURAL COMMUNITY CENTER - OPTION 3
CABARET / LUNCHEON / FUNDRAISER



- NOTE:
1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

MAIN STREET

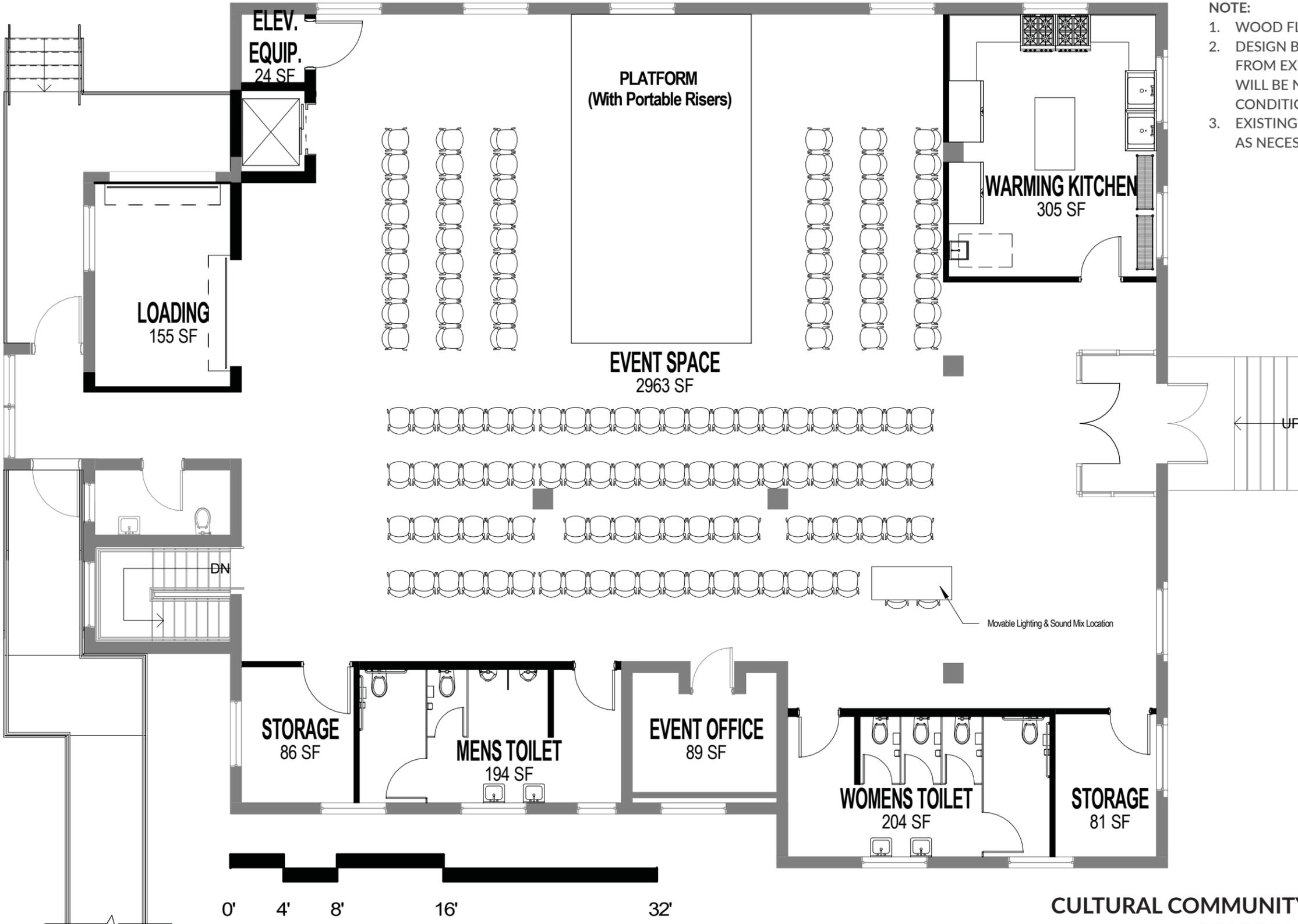
CULTURAL CENTER - OPTION 4

FARMERS MARKET



- NOTE:
- 1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 - 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 - 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

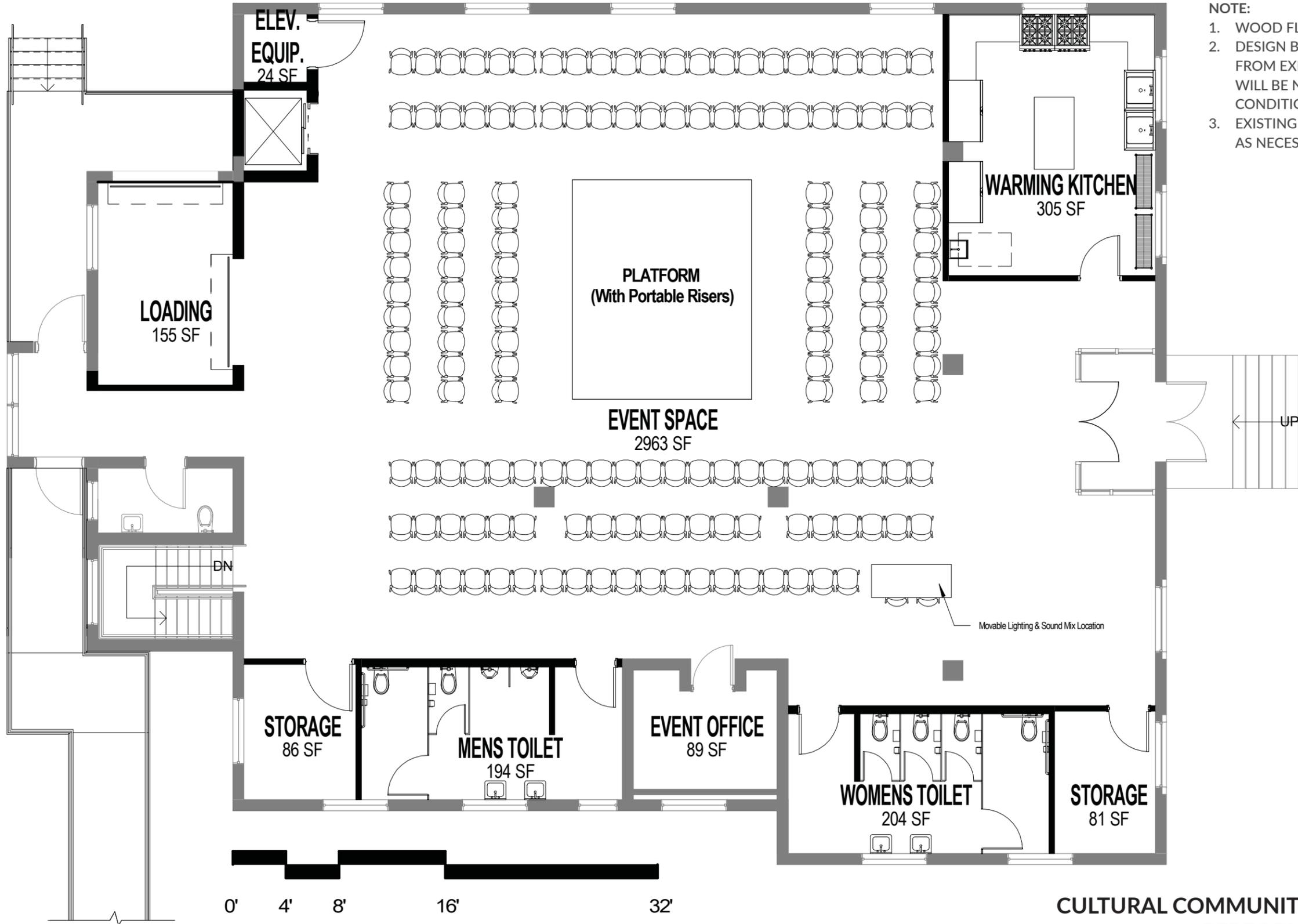
CULTURAL COMMUNITY CENTER - OPTION 5
SOCIAL DANCE / BAND CONFIGURATION



- NOTE:
1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

MAIN STREET

CULTURAL COMMUNITY CENTER - OPTION 6
PERFORMANCE, THRUST STAGE



- NOTE:
1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

MAIN STREET

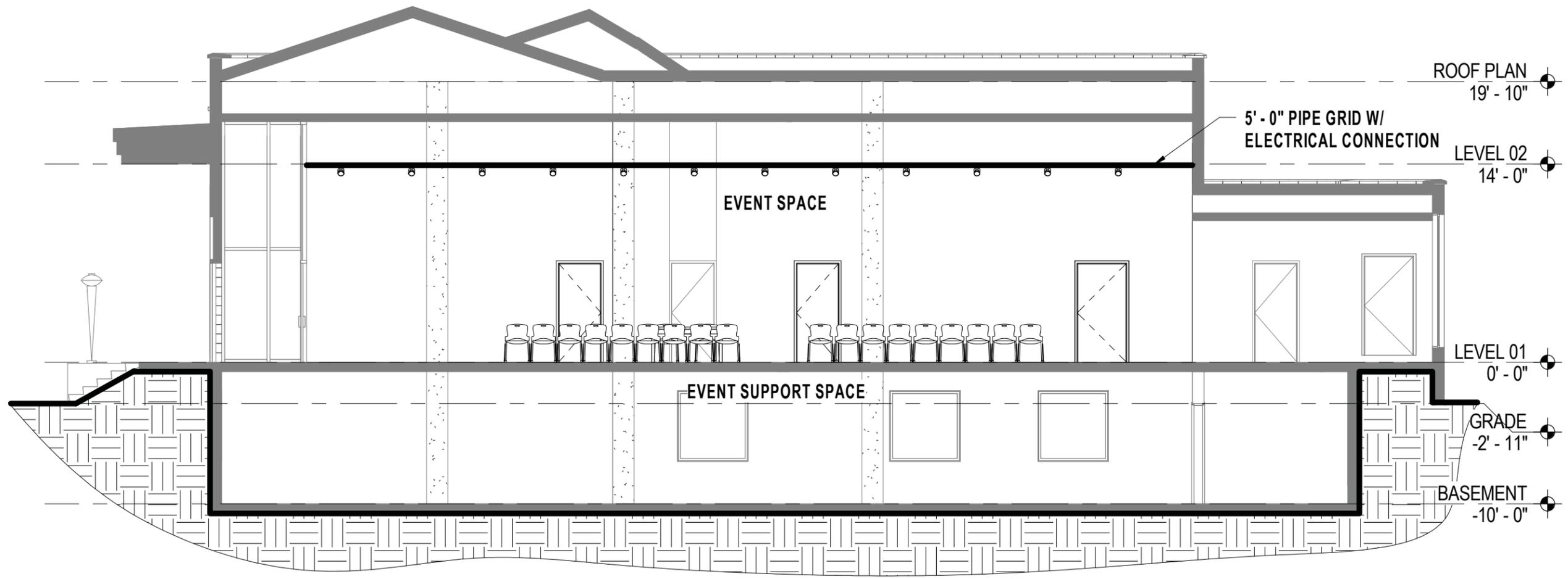
CULTURAL COMMUNITY CENTER - OPTION 7 PERFORMANCE, IN THE ROUND



- NOTE:
1. WOOD FLOOR IN COMMUNITY EVENT SPACE.
 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

MAIN STREET

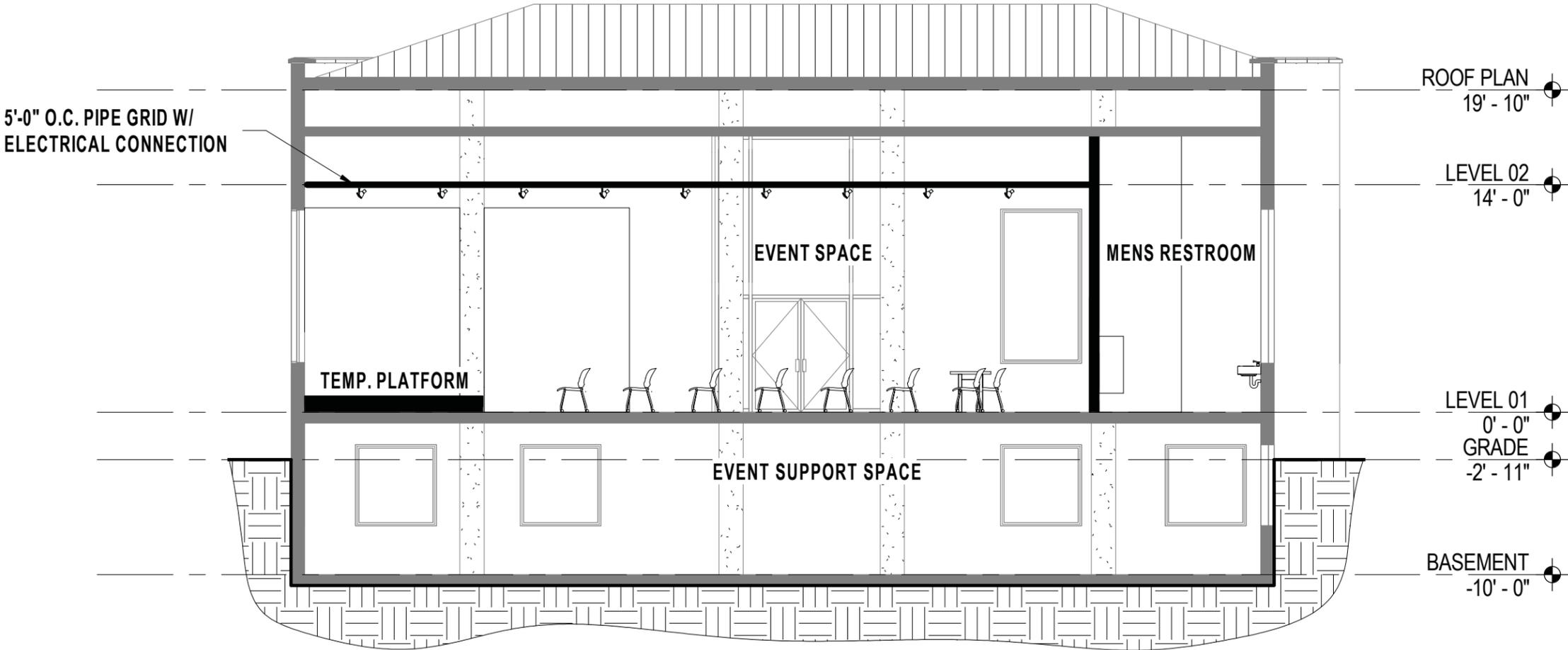
CULTURAL COMMUNITY CENTER - OPTION 8
OPEN EXHIBITION SPACE



NOTE:
1. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.



CULTURAL COMMUNITY CENTER - SECTION



NOTE:
1. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.



CULTURAL COMMUNITY CENTER - SECTION

ARCHITECTURAL DESIGN

HISTORIC POST OFFICE

The county owned historic post office will become a cultural community center that will open up the historic ceiling and murals to the public for events such as a winter's farmers market, school dances, conferences, small performances, fundraisers and others. This building will have the existing walls removed and restore the historic lobby and murals on the walls and ceilings. The main portion will be left exposed and finished with a dark paint behind a grid that can be used for special lighting for performances or exhibitions. Toilet rooms, catering space and storage will be important functional components of this building.

CIVIL/SITE DESIGN

HISTORIC POST OFFICE

The Historic Post Office is being proposed to be converted to Cultural Community Center with support spaces. There are minimal proposed changes to the overall site, other than improvements required for accessibility. Concerns and comments regarding this conversion and expansion are noted below.

ACCESSIBILITY

- a. Path of Travel - Based on Google Street View there is no ADA accessibility to the main entrance. However there was an accessible path of travel recently constructed to the back of the building from the public sidewalk along Bedford Avenue. Signage would need to be added directing ADA traffic to the ADA entrance.
- b. Parking - There does not appear to be any designated ADA parking on-site. One van accessible stall will need to be added as well as a designated path of travel to the accessible entrance to the building.

PARKING/VEHICULAR AND PEDESTRIAN ACCESS

- a. On-Site Parking - Currently there is approximately 14 on-site parking stalls with no apparent ADA parking.
- b. Off-site Parking - Overflow parking for the Facility will be street parking and nearby City parking lots. Will the City require any agreements or compensation for using public lots? What kind of parking impact will the facility have on the City's parking system?
- c. Staff Parking - It is assumed the staff for this building would park on-site.

WET UTILITIES

- a. Water Service
 - i. Will the existing service meet the proposed demands, or will the service need to be up-sized?
 - ii. Does the existing service meet current standards?
 - iii. What is the condition of the existing service?
- b. Sewer Service
 - i. Does the existing service meet current standards?
 - ii. What is the condition of the existing service?
- c. Fire Sprinkler Service - Does the existing building have a fire sprinkler service? A fire sprinkler system will be required with the proposed improvements.
- d. Irrigation Service - Will an irrigation service be required?

DRAINAGE INFRASTRUCTURE

- a. Is there an on-site drainage system and if so what condition is it in?
- b. There will not be a significant, if any, increase in impervious area. Will this project require water quality treatment?

STRUCTURAL DESIGN

HISTORIC POST OFFICE

CYS reviewed record drawings for a limited remodel project provided by Architectural Nexus dated November 30, 1973. No other record drawings have been provided for review.

From review of the limited the remodel drawings, the structure is a single-story building over a full basement. The basement appears to have some light-wells on the West side and a couple of external stairwells leading up to grade on the East elevation. The remodel drawings do not describe the existing structure except for a few detail references to existing concrete walls and some steel wide flange shapes shown in some sections. The best estimate is that the existing roof and floor are framed of steel, with at least the floor being concrete topped. It is expected that the exterior perimeter walls will be concrete of masonry bearing and shear walls.

CYS has not seen any proposed architectural drawings to comment on the adaptability of the existing structure to a new proposed use. Based on the vintage of the building, it is expected that some structural strengthening may be required to substantially provide the current life-safety intent of the code.

MECHANICAL / PLUMBING / FIRE SUPPRESSION

HISTORIC POST OFFICE

This adaptation would be for a cultural community center with support spaces.

The existing building is a single-story structure with rooftop packaged air conditioning units and likely, some interior plumbing fixtures for men's and women's toilet facilities. Whether fire sprinklers exist is unknown. Similar to above, the change of use is substantial enough to assume the existing HVAC, plumbing and fire sprinkler systems cannot be salvaged.

New rooftop HVAC will be required, zoned for occupancy and exposure. Assume single zone, packaged VAV with local controls. Space for the rooftop equipment and any requirement for screening, structural upgrade for support should be verified.

New low-water consumption plumbing fixtures are assumed, however roof drainage may be salvageable. The building will be equipped with a warming kitchen with two ovens and stove tops (electric assumed) plus a sink, which will need cold and hot water and waste. A new local electric instant water heater or small 6-10 gallon storage heater needs to be accommodated. The assumption is that with a single story building, street pressure is adequate.

Gas water heating assumed, with a commercial storage type located on the ground floor. The HW would be circulated to all the uses within the building.

For fire sprinklers, a new riser, fed of city pressure, complete with alarm and fire department inlet is assumed. Riser should be interior or within heated enclosure on exterior of the building. Coordination with city utility department for available fire flow/hydraulic information and with fire department for locations of riser and fire department inlet is required.

ELECTRICAL DESIGN

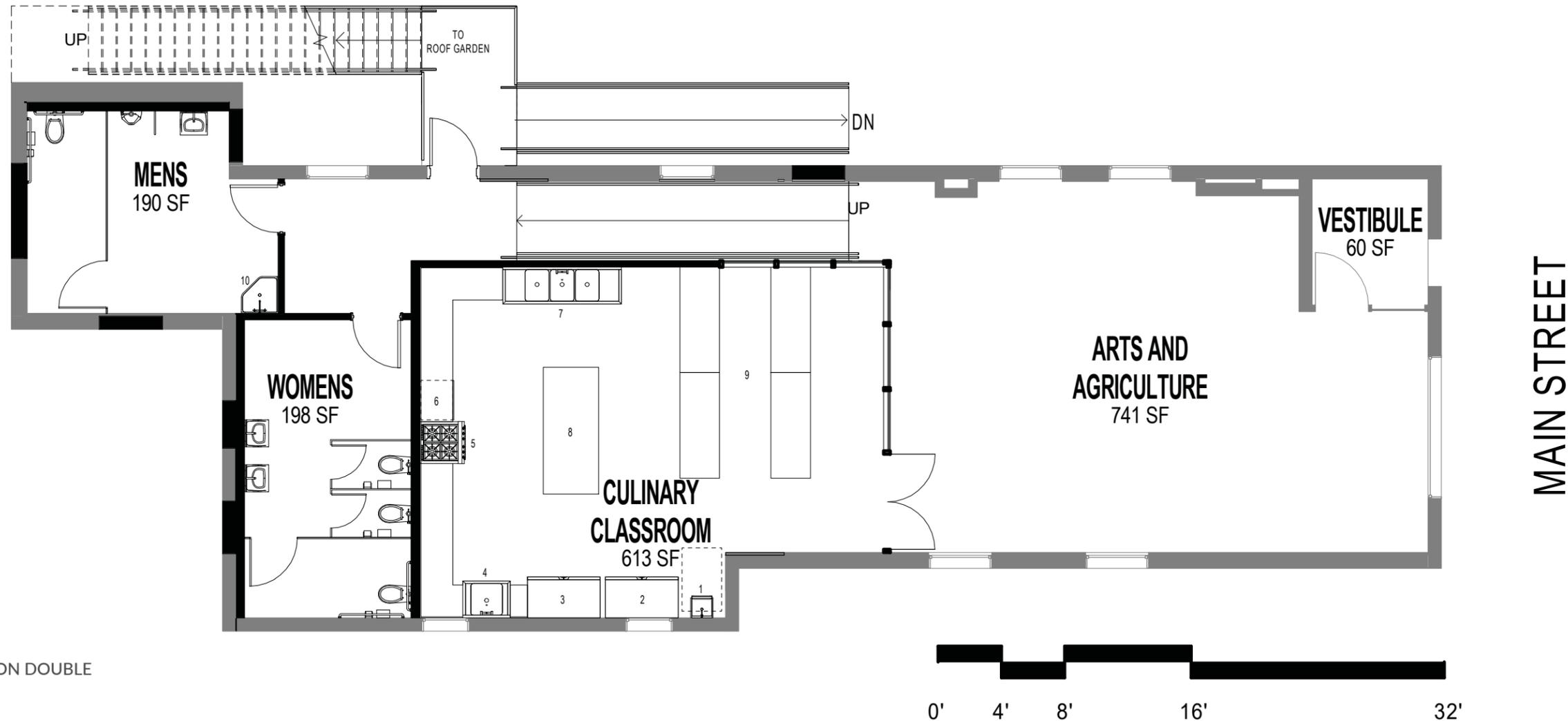
HISTORIC POST OFFICE

The existing three-phase, four wire service was installed in the early 1970's. The 600-amp main switchboard and sub-panels have outlived their life expectancy and should be analyzed for replacement, and new locations should be considered.

- The existing building wiring should be evaluated at the switchboard, sub-panels, and outlets. To reduce the potential of fire in the electrical system and for the safety of personnel, wiring that is no longer manufactured should be removed and replaced.
- Existing electrical components which might be

reused should be evaluated for soundness.

- A complete, code approved fire alarm system will be required to be installed.
- The interior lighting is fluorescent and should be reduced in fixture quantity and replaced with energy efficient LED's. New lighting controls with vacancy sensors are required by code if existing lighting is replaced, and new controls will produce further energy savings.
- Exterior security lighting is recommended to illuminate the alleys.
- Exterior lighting is recommended to illuminate the façade; further enhancing the recommended exterior security lighting.
- An intrusion alarm system is recommended, and reuse of the existing security camera system might be explored if a higher level of building security is necessary.



LEGEND:

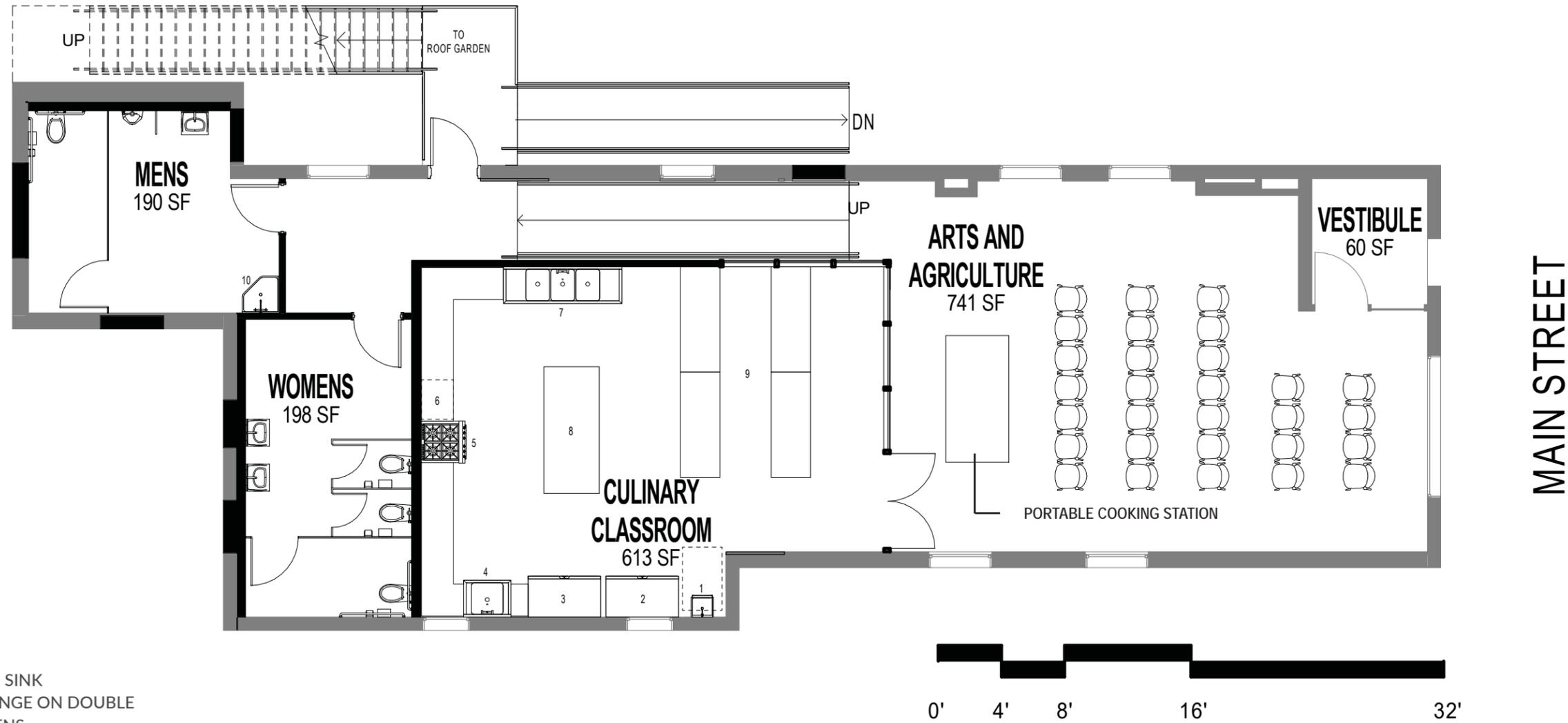
- 1. HANDWASH SINK
- 2. REFRIGERATOR
- 3. FREEZER
- 4. VEGETABLE WASH SINK
- 5. FOUR BURNER RANGE ON DOUBLE CONVECTION OVENS
- 6. CONVECTION OVEN
- 7. THREE COMPARTMENT SINK
- 8. PREP ISLAND ON CASTERS
- 9. CLASSROOM WORK AREA

NOTE:

- 1. WOOD FLOOR IN ARTS AND AGRICULTURE GALLERY SPACE.
- 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.
- 3. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

ARTS & AGRICULTURE - OPTION 1

GALLERY SPACE



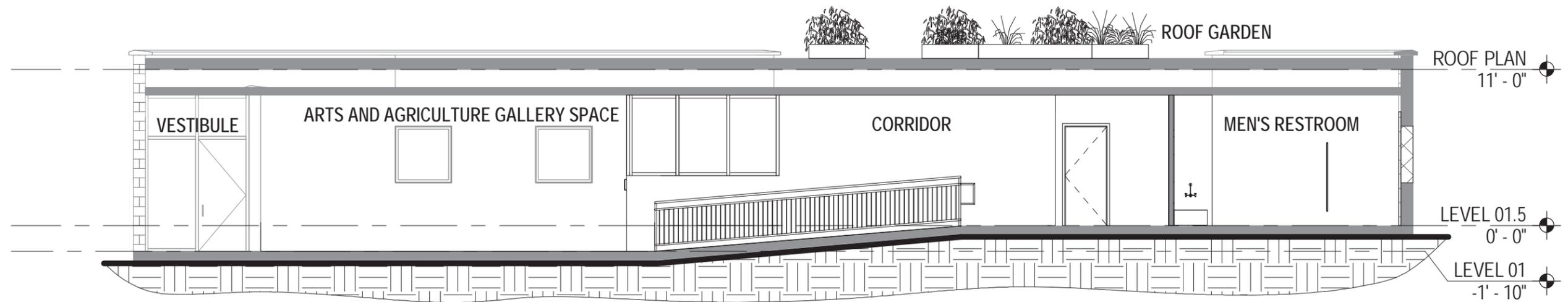
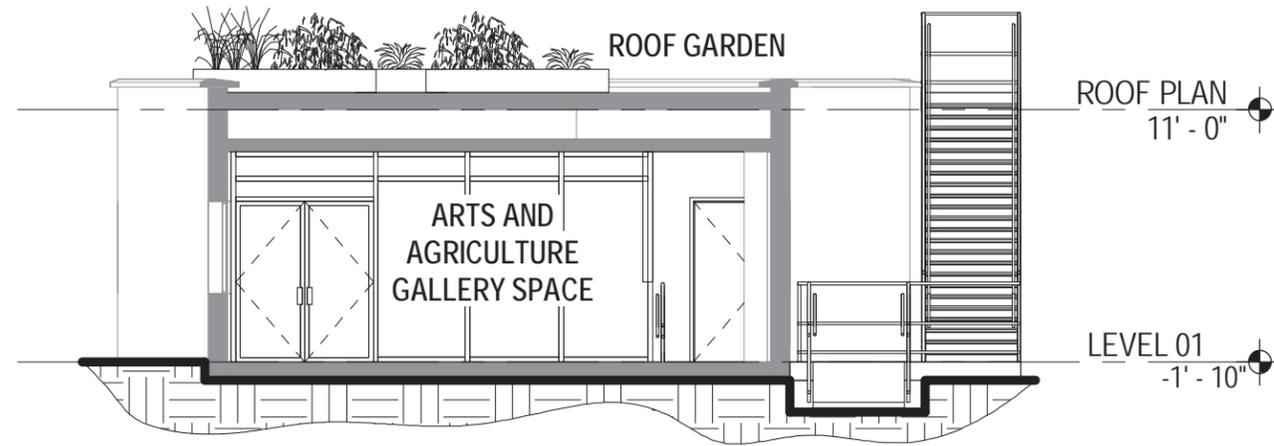
LEGEND:

- 1. HANDWASH SINK
- 2. REFRIGERATOR
- 3. FREEZER
- 4. VEGETABLE WASH SINK
- 5. FOUR BURNER RANGE ON DOUBLE CONVECTION OVENS
- 6. CONVECTION OVEN
- 7. THREE COMPARTMENT SINK
- 8. PREP ISLAND ON CASTERS
- 9. CLASSROOM WORK AREA

NOTE:

- 1. WOOD FLOOR IN ARTS AND AGRICULTURE DEMONSTRATION SPACE.
- 2. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS. EXISTING INTERIOR WALLS TO BE REMOVED AS NECESSARY TO CREATE NEW LAYOUT.

**ARTS & AGRICULTURE - OPTION 2
DEMONSTRATION SPACE**



NOTE:

1. STRUCTURE WILL NEED TO BE REINFORCED TO PROVIDE A ROOF GARDEN.
2. SEE MASTERPLAN FOR ROOF GARDEN PLANTER LOCATIONS AND LAYOUT.
3. DESIGN BASED ON AVAILABLE INFORMATION FROM EXISTING PLANS. FIELD VERIFICATION WILL BE NECESSARY TO VERIFY EXISTING CONDITIONS.

ARTS & AGRICULTURE - SECTIONS

ARCHITECTURAL DESIGN

ANNEX BUILDING

The county owned annex building will become a place where agriculture and art can meet to create food and art that will be unique to the rich agricultural heritage of Placerville and El Dorado County.

CIVIL/SITE DESIGN

ANNEX BUILDING

The Annex Building is being proposed to be converted to an Arts & Agricultural space. It is anticipated that this conversion will not significantly change the usage of this building from the usage that it currently serves. There are minimal proposed changes to the overall site. Concerns and comments regarding this conversion and expansion are noted below.

ACCESSIBILITY

- a. Path of Travel – Based on Google Street View it appears that the entry to this building is ADA accessible, or would take minimal work to improve the entry to ADA accessible.
- b. Parking – There is no designated parking stalls on this site.

PARKING/VEHICULAR AND PEDESTRIAN ACCESS

- a. On-Site Parking – Currently there is no designated parking spaces on-site. There is an alley type access to the rear of the building. Based on the Google images cars do park at the back of the building, however there does not appear to be enough space to create a standard parking lot.
- b. Off-site Parking –
 - i. Will this building share the parking lot with the Historic Post Office (proposed Cultural Community Center)?

- ii. Parking/overflow parking for the Facility will be street parking and nearby City parking lots. Will the City require any agreements or compensation for using public lots? What kind of parking impact will the facility have on the City's parking system?
- c. Staff Parking - Will the staff park in the undefined parking areas on-site? Would there be any issues with emergency accessibility if they did? Will they use the on-site parking lot at the Historic Post Office (proposed Cultural Community Center)?

WET UTILITIES

- e. Water Service
 - i. It is anticipated that the existing service will meet the demands of the proposed usage.
 - ii. Does the existing service meet current standards?
 - iii. What is the condition of the existing service?
- f. Sewer Service
 - i. Does the existing service meet current standards?
 - ii. What is the condition of the existing service?
- g. Fire Sprinkler Service -Does the existing building have a fire sprinkler service? If not, a fire sprinkler system will be anticipated with the proposed improvements.
- h. Irrigation Service – The site currently has no landscape. No separate irrigation service anticipated.

DRAINAGE INFRASTRUCTURE

- a. Is there an on-site drainage system and if so what condition is it in?
- b. There will not be an increase in impervious area. Will this project require water quality treatment?

The above comments and concerns are meant to be a starting point for investigating the feasibility of converting the buildings noted above into a Cultural District. As the project moves forward more in depth investigations and research will need to occur to determine the extents of

work required to improve these buildings to meet the desired uses.

STRUCTURAL DESIGN

ANNEX BUILDING

CYS reviewed record drawings for a limited renovation project provided by Architectural Nexus dated March 6, 1987 where the building is alternately described as an Elections Office. No other record drawings have been provided for review.

From what we can gather structurally from reviewing the limited renovation drawings, the structure is a rectangular single-story building on grade. The remodel drawings describe some limited structural modifications including rehabilitating the roof framing by improving existing wood roof trusses and their connections to the perimeter concrete block-masonry walls. The existing roof trusses appear to have flat top and bottom chords and span between the East and West perimeter bearing walls.

The original vintage of construction is not known. It is expected that masonry bearing wall buildings of a historic vintage would have deficient connections between the wall and roof diaphragm. This appears to have been addressed in the 1970 renovation, however the efficacy of that structural modification has not been evaluated.

CYS has not seen any proposed architectural drawings to comment on the adaptability of the existing structure to a new proposed use.

MECHANICAL / PLUMBING / FIRE SUPPRESSION

ANNEX BUILDING

The proposed adaptation is for a flexible space for Arts and Architecture which can accommodate culinary classes and exhibit space.

The existing building is a single-story structure with

rooftop packaged air conditioning units and likely, some interior plumbing fixtures for men's and women's toilet facilities. Whether fire sprinklers exist is unknown. Similar to above, the change of use is substantial enough to assume the existing HVAC, plumbing and fire sprinkler systems cannot be salvaged.

The diversity of the new use and small area involved, lends itself to a variable refrigerant flow (VRF) system, in lieu of packaged rooftop however assuming the demonstration kitchen includes a Class 1 hood, make up air and exhaust will be required, lending itself towards more rooftop application. We would see a combination of both, with split systems for cooling and heating / zone control and a dedicated outside air unit, probably gas fired that would be used for occupant outside air but also kitchen make-up. Grease exhaust is assumed. Space for the rooftop equipment and any requirement for screening, structural upgrade for support should be verified.

New low-water consumption plumbing fixtures are assumed, however roof drainage may be salvageable. Included would be any sinks, drains and water for culinary functions. The location of the existing toilet rooms will be maintained.

Gas water heating assumed, with a commercial storage type located on the ground floor. The HW would be circulated to all the uses within the building.

For fire sprinklers, a new riser, fed of city pressure, complete with alarm and fire department inlet is assumed. Coordination with city utility department for available fire flow/hydraulic information and with fire department for locations of riser and fire department inlet is required. Riser should be interior or within heated enclosure on exterior of the building.

ELECTRICAL DESIGN

ANNEX BUILDING

The existing 240 Volt single phase electrical service is inadequate in size and configuration to handle the additional load of a teaching kitchen. Because of the age, condition, and electrical configuration, the service and

the interior panels should be replaced, and a new service installed to handle the projected load and to bring the building up to current standards.

- A location for a new main switchboard should be established. The existing meter is outside, and the panels are inside the building; the new service could maintain the same arrangement or be located inside if all code required clearances are met. If not, space outside will need to be assigned to the switchboard.
- The viability of reuse of the existing electrical sub-panels should be evaluated due to their age and the availability of replacement parts.
- The existing wiring should be evaluated at the sub-panels and outlets. To reduce the potential of fire in the electrical system and for the safety of personnel, wiring that is no longer manufactured should be removed and replaced.
- Existing electrical components which might be reused should be evaluated for soundness.
- Based upon the 1987 renovation drawings, the interior lighting is a mix of fluorescent and incandescent. The lighting should be reduced in fixture quantity and replaced with energy efficient LED's. New lighting controls with vacancy sensors are required by code if existing lighting is replaced, and new controls will produce further energy savings.
- A complete, code approved fire alarm system will be required to be installed.

DOCUMENTATION

Interview List

Parking Map

Architectural Nexus Work Samples

Sacramento Memorial Auditorium, Best Project of the Year

Letters of Support

National Endowment for the Arts Award Letter

California State Office of Historic Preservation Standards for Preservation

Architectural Resources Group Services

INTERVIEW LIST

CULTURAL MASTER PLAN 2016-17

DISTRICT 1

Andrea Howard, Senior Planner, Parker Development
Betty January, Community Leader
Bob Pedersen, Board Member, El Dorado Arts Council
Dan Cattone, Board President, El Dorado Arts Council
Jimmie Grann, El Dorado Hills Arts Association President/Artist
John Hidahl, El Dorado County Supervisor, District 1
Joni Remer, Assistant to Supervisor Hidahl
Les Brown, Board Vice President, El Dorado Arts Council
Marie Mitchell, Community Leader
Sherry Joyce, Board Member, El Dorado Arts Council/Artist

DISTRICT 2

Audrey Keebler, Board Member, El Dorado Arts Council/Artist
Caitlin Thompson, Research Assistant, El Dorado Arts Council/Artist
Oran Miller, Artist
Shiva Frentzen, El Dorado County Supervisor, District 2

DISTRICT 3

Alison Tomei, Artist
Alisyn Gularte, Operations Manager, El Dorado Arts Council
Andrew Vonderschmitt, Program Manager, El Dorado Arts Council/Artist
Ann McQuillen, Principal, Team Real Estate
Anton Nemeth, Artist
Bill Roby, Executive Director, El Dorado Community Foundation
Brian Veerkamp, El Dorado County Supervisor, District 3
Charlie Downs, Principal, Architectural Nexus
Christa Campbell, Proprietor, Rainbow Orchards
Cleve Morris, City Manager, City of Placerville
Dale van Dam, Dean of Instruction, Folsom Lake College/El Dorado Center
Dick Bush, Community Leader
Dolly Wager, Principal, DSW & Associates
Don Ashton, Chief Administrative Officer, El Dorado County
Ed Manansala, Ed.D., Superintendent of Schools, El Dorado County
Gavin Sellers, Artist
Jamie Van Kamp, Artist
Jeanne Amos, Director, El Dorado County Library
Jeff McLaughlin, Economic Development Manager, El Dorado County
Jody Franklin, Director, El Dorado Visitors Bureau
Joy Martin, El Dorado Arts Council Gallery/Artist
Kathleen Dodge, Director, El Dorado Film Commission
Kathy Witherow, Assistant to Supervisor Brian Veerkamp
Katy Peek, Community Leader

Laurel Brent-Bumb, Chief Executive Officer, El Dorado Chamber
Lexi Boeger, Marketing Director, Boeger Winery/Artist
Linda Heath Clark, President, Placerville Arts Association/Artist
Lisa Crummett, Marketing Director, Placerville Downtown Association
Mary Cory, Director, El Dorado County Historical Museum
Mike Kobus, Proprietor, Koby Pest Control
Milt Mulligan, President, El Dorado Community Concert Association
Normadene Carpenter, Community Leader
Paul Tomei, Theatre Arts Instructor, El Dorado High School/Artist
Peter Wolfe, Artistic Director, Imagination Theater/Artist
Sheri Hoeger, Artist
Shirley Rowe, Artist
Terry Klas, Board Treasurer, El Dorado Arts Council
Terry LeMoncheck, Executive Director, El Dorado Arts Council
Wendy Thomas, Placerville City Councilmember/Artist

DISTRICT 4

Betty Sederquist, Artist
David Blonski, Artist
David Girard, Founder, David Girard Vineyards
Doris Gorin, Artist
Emily Burton Smith, Community Leader
Gene Altshuler, Community Leader
Howard Penn, Executive Director, Planning and Conservation League
Madeline Restaino, Board Secretary, El Dorado Arts Council
Matt Semonsen, Director, American River Music Festival
Michael Ranalli, El Dorado County Supervisor, District 4
Monica Garrison-Reusch, Community Leader
Tony Mindling, Artist

DISTRICT 5

Carl Ribaud, Principal, SMG Consulting
Colleen Florence, Marketing Director, Fine Arts School in the Pines
Connie Clark, President, Tahoe Art League/Artist
Dave Hamilton, Co-Founder, Tahoe Arts Alliance/Artist
Evangeline Elston, Festival Director, Valhalla Tahoe
Jenn Gleckman, Board Vice President, Valhalla Tahoe
Kim Wyatt, Proprietor, Bona Fide Books
Nancy Kerry, City Manager, City of South Lake Tahoe
Rae Matthews, Board Member, Valhalla Tahoe/Artist
Robert Schimmel, Co-Founder, Tahoe Arts Alliance/Artist
Scott Blumenthal, Board Member, South Tahoe Chamber/Artist
Sue Novasel, El Dorado County Supervisor, District 5

OUT OF COUNTY

David Pier, Executive Director, Harris Center (Folsom)
Bill Mueller, Chief Executive Officer, Valley Vision (Sacramento)

Jeff Davis, Principal, Architectural Nexus (Sacramento)
Rebecca Garrison, Executive Director,
50 Corridor Transportation Management Association (Folsom)

CULTURAL DISTRICT FEASIBILITY STUDY

June 2017

Jordan Hyatt-Miller
Alisyn Gularte
Caitlin Thompson
Andrew Vonderschmitt
Wendy Thomas
Cleve Morris
Dennis Thomas
Paul Cockrell, owner, Placerville Art Gallery
Dick Bush, Madrona Winery
Barb Yeager, owner, Native Massage
Denise Allison, owner, Violets are Blue
Adam Anderson, owner, WeathGuard Advisors
Tony Windle, owner, TW Bonkers Toy Store
Charlie Downs
Sherry Tollefsrud, owner, Mattywags

October 2017

Roy Fullmer, Sierra Symphony
Ann McQuillen
Todd Pickett, Owner of Man Cave
Delloree Vosper, Owner of Delloree's Confections
Peter Wolfe, Imagination Theatre
Nancy Dunk, Owner of The Bookery
Daren Coelho, Employee of The Bookery
Cleve Morris
Katie Morris, Employee of Lobos Del Mar
Richard Zellner, Owner of Taste of Europe
Chris Atnip, Manager of Taste of Europe
Sue Rees, Owner of Kelsey's Needle Kraft
Denise Allison, Owner of Violets are Blue
Laurel Brent-Bumb
Jacob Mingle, Owner of Totem Coffee
Bree Jernigan, Lofty Lou's co-op member
Paul Tomei, Drama teacher at El Dorado High School
Vanda Lavar, Senior Fine Arts Director of Fine Arts in the Pines
John Conforti
Alisyn Gularte, Placerville Downtown Association
Carolina Smith-Williams, Owner of Empress

Gavin Sellers, Apple Core Fringe Fest
Adam Anderson, WealthGuard Management
Brian Veerkamp, District 3 Supervisor
Kathy Witherow, Assistant to Brian Veerkamp
Garrett Sanders, Owner Lovebirds Café
Elvira Garber, Employee at Ambiance
Zack Pangborn, Owner of Volution Gallery
Charlotte Higgins, Playwrite
Melissa Cowan, Owner of Flowers on Main
Peter Jaffe, Folsom Lake Symphony Director
Jeff Davis, architect
Charlie Downs
Angela Anderson, Owner of Popart Framing
Mary Meader, Owner of Placerville News Company
Mary Dedrick, Owner of Dedrick's Cheese
Jamie Van Camp, Co-Founder of See the Elephant
Wendy Thomas, Mayor of Placerville
Tiffany Martin, Co-Founder of See the Elephant
Patrick Blackwell, Owner of Sierra Western Wear
Tony Windle, Owner of T.W. Bonkers Toys and Wonder

January 2018

Andrew Vonderschmitt
Debi Worth, Owner of El Dorado Dance
Paul Tomei
Tiffany Martin
Laura Whittaker, Owner of Shabby Rabbit
Sherri Scher, Owner of On Stage Productions
Caitlin Thompson
Rossane Sax, Owner of Littles and Light Photography
John Conforti
Ruth O'Shea, President of Cantare Chorale
Stephania Contreras, Owner of H.art Lounge
Lori Anderson, President of Goold Country Artists Gallery
Doreen Thornhill (Shakespeare Club tour)
Ed Rickner (Oddfellows Hall tour)
Pamela Haye, Owner of Pamela Haye's Classical Ballet
Valerie Baker, belly dance instructor
Vanessa Lathrop, Owner of Foothills Dance and Performing Arts
B.J. Snowden, Dean of Arts at Folsom Lake College
Julie Collier, Intern Director at Folsom Lake College
Peter Wolfe
Ann Wofford, Ag in the Classroom President
Patty Borelli
Cintia De Carvalho, Owner of Sarpika Global Tribal Dance
Brian Chapman, vendor in Empire Antiques
Jeanne Hinds, Director of Placerville Threshold Choir

John Clerici

April 2018

Richard Wilson, CEO of El Dorado Musical Theater
Gayle Combellack, Owner of Combellack's
Kris Payne, President of Fountain Tallman Museum
John Sanders, Owner/Chef of Old Town Grill
Cleve Morris
Wendy Thomas
Andrew Vonderschmitt
Caitlin Thompson
Brian Veerkamp
Wendy Hancock, Dance Teacher at El Dorado High School
Taylor Sabado, Band Teacher at El Dorado High School
Claire Frost, President, Ag in the Classroom
Rae Matthews, Shakespeare at Tahoe
Mark Acuna, Placerville Councilmember
Trisha Wilkins, Placerville Councilmember
Bill Roby
Kelly Cassidy, Tahoe Art League
Ann McQuillen
Peter Wolfe
Jeff Davis



Total Spaces Along Main Street: 1066
 Total Public Spaces Along Main Street: 607
 Total Private Spaces Along Main Street: 459

Total Private Lots: 27
 Total Public Lots: 9

As of September 2017

Parking spaces along street:

North side: 59 total with 8 being 20 minute/loading zones, and 11 motorcycle spaces.
 South side: 59 total with about 14 being 20 minute/loading zones, and 2 motorcycle spots.

1. Private Lot where Sunday Farmers Market is held. 25 spaces.
2. Public and Private. Post office lot. 15 spaces reserved for Post Office, 29 leased spaces, 14 public, 1 handicapped. 59 total.
3. Public. Cary House lot. 3 handicapped, 39 total.
4. Public. Paid or 2 hour lot. 5 leased, 4 handicapped. 56 total.
5. Public. 2 hour only. 5 leased. 13 total.
6. Public and private. Parking Garage. Level 1: 6 motorcycle, 7 handicapped, 87 total. Level 2: 83 spaces. Level 3, leased: 83. 253 total.
7. Private. 11 spaces down a narrow alley.
8. Public. Paid or 2 hours, near bathroom. Handicapped 2. 21 total.
9. Private. Courthouse/Ketchup/Mustard building: Private and leased, 45 total.
10. Private. DA lot: 21 total.
11. Private. DA annex: 12 total.
12. Private. Tattoo and Real Estate Shop parking. 7 total.
13. Private. Bagelworks and Taste of Europe lot. 1 handicapped, 12 total.
14. Public. Old Town Hall lot. 2 hour. 1 handicapped, two 12 minute spaces, 27 total.
15. Private. 11 spaces.
16. Private. Sweetie Pie's lot (dirt driveway). 3 spaces.
17. Private. Dirt lot for Main Street Melters. 2 spaces.
18. Public. Ivy House Lot. Paid or 2 hour. 1 handicapped, 72 total.
19. Private. Independent lot. 1 handicapped, 17 total.
20. Private. Independent and other lot. 1 handicapped, 2 dedicated apartment, 15 total.
21. Private. Psychic's lot. 1 handicapped, 11 total.
22. Private. 1 handicapped, 12 total.
23. Private, closes. Overflow for Sierra Tires. 25 total.
24. Private. 1 handicapped, 5 total.
25. Private. Outbreak brewers lot, 1 handicapped, 12 total.
26. Private. Public Defender's. 1 handicapped, 15 total.
27. Private. Dirt lot for C&H. Maybe can fit 5.
28. Private. C&H lot. 1 handicapped. 14 total.
29. Private. Inter-County Title. 9 total.
30. Private. Inter-County Title lot 2. 5 total.
31. Public. Mooney Lot. 2 hour. 1 handicapped. 32 total.
32. Private. Tortilla Flats lot. 10 designated for Tortilla Flat, 9 permit (7 am – 5 pm), 1 handicapped. 20 total.
33. Private. 14 total.
34. Private. 1 handicapped, 8 total.
35. Private. Round Table parking. 2 handicapped, 40 total with some leased spots.

ARCH NEXUS WORK SAMPLES

EL DORADO ARTS COUNCIL



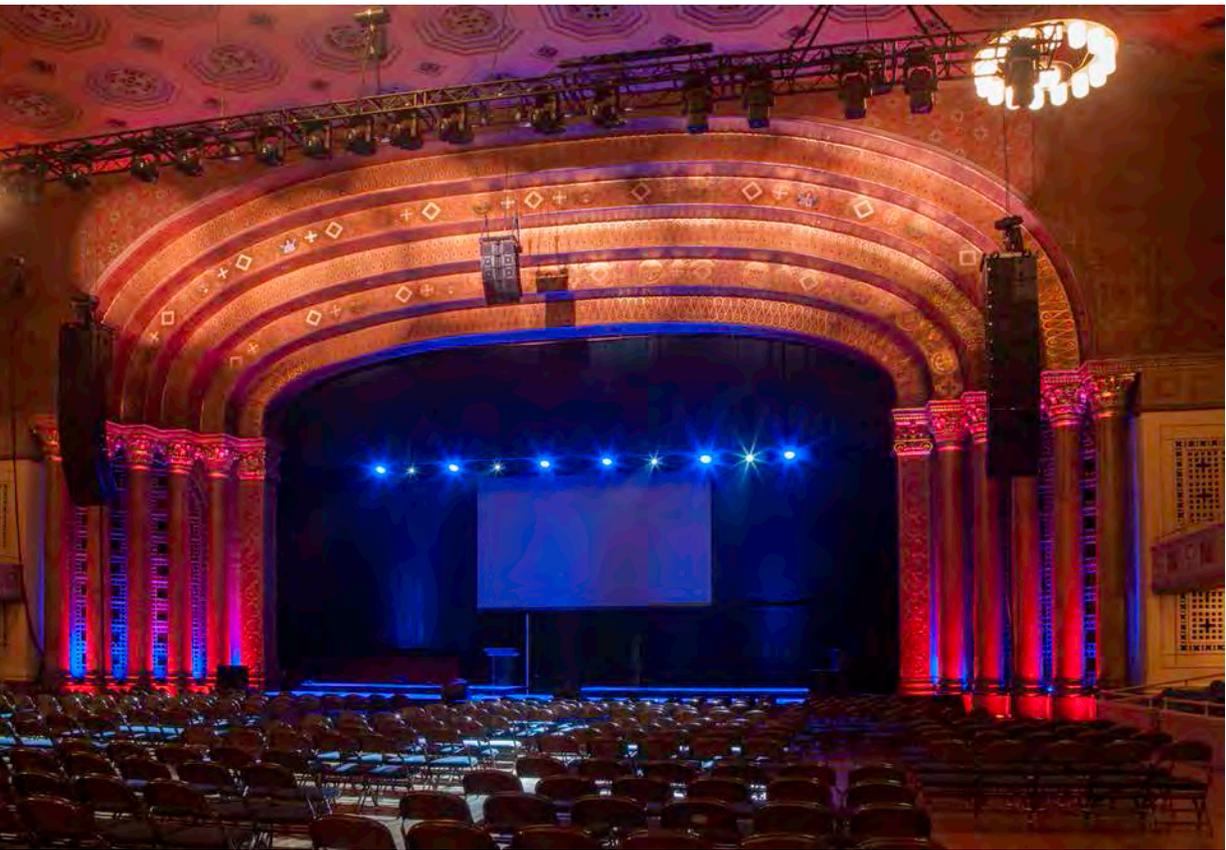
ARCH | NEXUS



SACRAMENTO MEMORIAL AUDITORIUM RENOVATION



SACRAMENTO MEMORIAL AUDITORIUM RENOVATION



BYU DANCE THEATER THEATER ARTS



ELLEN ECCLES THEATER RENOVATION



ELLEN ECCLES THEATER RENOVATION



PLACERVILLE OFFICE BUILDING



FAUSEL HOUSE PLACERVILLE, CA



EL DORADO HILLS LIBRARY





09.25.2019

PUBLICITY: **SACRAMENTO MEMORIAL
AUDITORIUM AWARDED BEST
PROJECT OF THE YEAR**

SHARE:



Arch Nexus is honored to be recognized with the Best Project of the Year Award for the Sacramento Memorial Auditorium from the Sacramento Business Journal.

Engraved on the exterior front wall of the Sacramento Memorial Auditorium are the words *This Building Is Dedicated To Those Who Made The Supreme Sacrifice In The Service Of The United States*. Since it's opening in 1927, the facility has served as both a monument and a venue for graduations, concerts and countless other events. After 91 years, the structure was in need of updating.





Principal Architect Jeffrey Davis, led the project. Davis was honored to be involved in such a project and states “To have the privilege of upgrading its capabilities to accommodate a larger variety of performances at this venue so that more people from the community and the region can experience its restored historical beauty is what is most meaningful.” Improvements to the building included acoustic enhancements, new and refurbished seating, upgraded audio-video equipment, refreshed rigging system and improve theatrical lighting. Davis had a lot of praise for the original architecture such as the main floor, which can descend to allow another part of the floor to become an elevated stage. “A lot of these mechanisms, first installed more than 90 years ago, still worked beautifully.”



ARCH | NEXUS

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City of Placerville
3101 Center Street
Placerville, California 95667
(530) 642-5200, Fax: (530) 642-5538

August 14, 2018

National Endowment for the Arts
Our Town Program

Re: El Dorado Arts Council grant application

As Mayor of the City of Placerville, I am pleased to offer my strong support for El Dorado Arts Council's "Our Town" grant application. The Historic Placerville Cultural District is a project that has the great potential to energize this community and connect people in new and exciting ways.

We are pleased that the preliminary work done thus far by the El Dorado Arts Council has taken many diverse points of view into account and incorporated them into the project's vision. We are particularly enthusiastic about the ways in which agriculture would be showcased in this project, along with other cultural aspects of El Dorado County. Our beautiful historic buildings, several of which are deteriorating at an alarming rate, would be restored and used in imaginative ways, contributing to the economic development in our historic downtown area, and creating access to arts and culture in the lives of our residents and our visitor experiences. Elements such as a winter farmer's market, a venue for Ag in the Classroom activities, and residential units for artists are just a few of the creative ideas being developed for this project that offer opportunities for innovative community collaboration. I can confirm that this is the only "Our Town" grant application being submitted on behalf of our local government.

The Placerville City Council joins me in supporting this application for further robust community engagement and design development, and we respectfully request that you give this El Dorado Arts Council's application your utmost consideration.

Sincerely,

Wendy Thomas
Mayor, City of Placerville



City of Placerville
3101 Center Street
Placerville, California 95667
(530) 642-5200, Fax: (530) 642-5538

August 14, 2018

National Endowment for the Arts
Our Town Program

Re: El Dorado Arts Council grant application

To Whom It May Concern:

The purpose of this letter is to confirm the City of Placerville's participation in the Historic Placerville Cultural District grant application, as proposed by El Dorado Arts Council.

Since 2007, the City has looked for solutions to restoring and reusing two historic, city owned buildings in the heart of our downtown corridor, previously "Old City Hall" and known locally as Confidence Hall and Emigrant Jane. Additionally, in early 2018, the Old Post Office building was vacated and is now unoccupied and in need of significant rehabilitation.

El Dorado Arts Council is proposing further community engagement and design development of a proposed cultural district project based on an 18-month process of investigation which it has already completed. The City is supportive of this effort, and its partnership on the project will consist of the following contributions:

- City staff time, to include the City Manager, Director of Community Services, Development Services Director, and other city staff as needed, during community engagement and design development phase.
- Coordination of a public outreach component and use of City facilities for presentations, focus groups, and other public meetings.
- An offer of reduced rent to El Dorado Arts Council if the organization relocates its offices to the first floor of the Emigrant Jane building (1800 square feet) in October 2018 to facilitate further investigation of the project.
- Use of first floor of Confidence Hall at no cost to El Dorado Arts Council for temporary performances, displays and installations (1,100 square feet).

Ultimately, the proposal put forth by El Dorado Arts Council creates opportunities for new civic assets, residential housing, preservation of the City's Gold Rush heritage, and revenue for the City to restore and maintain the buildings. We look forward to working closely with El Dorado Arts Council in exploring these options and ask the National Endowment for the Arts to consider this grant application for approval.

Sincerely,

Cleve Morris
City Manager
cmorris@cityofplacerville.org



ARCH | NEXUS

ARCHITECTURAL NEXUS, Inc
archnexus.com

SACRAMENTO

1990 Third Street, Suite 500
Sacramento, California 95811
T 916.443.5911

SALT LAKE CITY

2505 East Parleys Way
Salt Lake City, Utah 84109
T 801.924.5000

August 16, 2018

Re: NEA Letter of Support from Partner

Arch Nexus is an architectural design firm with expertise in public cultural arts projects and has already been working with the El Dorado Arts Council on the development of a Cultural Arts District in the county seat, the city of Placerville which resides in the rural foothills of the Sierra Nevada mountain range. Our support and involvement of the arts and this particular organization goes back for many years and we are proud to continue our partnership on this community changing project.

Arch Nexus is committed to providing design services to take the next steps in designing the next phase of this cultural district which will utilize culturally historic buildings to provide an evolving culture of arts and agriculture to this great community.

We have worked with our network of national experts in theater, acoustics, audiovisual and other engineering disciplines to create the necessary planning to make this project realistic in both its vision and the feasibility of making this a reality.

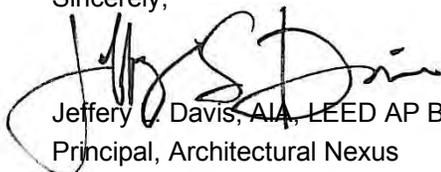
We are a strong believer that the culture of our society must be shaped by and with those for which it will directly impact. As a strong proponent of PID (Public Interest Design) and having a long history of leading outreach efforts in communities we are one of the few certified SEED (Social, Economic, and Environmental Design) consultants in the nation which is a thirdparty certification system for public outreach efforts which ensures proper engagement with the community. What's more, as a partner on this project Arch Nexus will donate \$20,000 of services to the total fee of \$45,000 for the public outreach services.

We love this project and see the potential to combine arts and agriculture in a way that will extend the reach of art's influence to so many more people throughout the county and beyond. Arch Nexus' cultural projects focus on community and that is why this project is so important to us and our commitment to staying involved. This project is about using art and artists to have an incredibly great impact on the community.

We have already established a strong and positive working relationship and have done many other projects in Placerville that address the historic nature of the town while looking to the future.

The vision of developing the artist lofts, gallery, event center, and arts and agriculture program simultaneously will create the support needed for the next phase of a community theater. We are excited to be a part of this next step and are looking forward to continuing our efforts as a partner on this project.

Sincerely,



Jeffery J. Davis, AIA, LEED AP BD+C
Principal, Architectural Nexus

Joan Madison COLLABORATIVE

August 1, 2018

National Endowment for the Arts
Our Town Program

To Whom It May Concern:

I am pleased to have been asked to continue the participation of the Joan Madison Collaborative in the development of the Historic Placerville Cultural District.

JMC had the privilege of serving as the consulting group on two prior projects for El Dorado Arts Council. In 2016, we began an 18-month survey of cultural assets, conducting research and interviews, culminating in our final report, *A New Take on Culture: A Cultural Master Plan for El Dorado County*. Building on that information and understanding of the region, in 2017-18, we worked with Architectural Nexus and El Dorado Arts Council on feasibility studies and created a roadmap for next steps in the development of the proposed Cultural District.

For the planned Cultural District community engagement phase, JMC will design and conduct stakeholder outreach, one-on-one interviews, focus groups and a charrette series to consider all options, listen to the community, and work with Arch Nexus on design outcomes. A program profile, user profile, utilization profile, technical considerations, management options and financial implications will be developed and presented as part of our final report. A particular focus will be the development of revenue streams that create long-term sustainability for these buildings.

It is the JMC's philosophy that all successful arts and cultural organizations are products of the context from which they grow. This context includes the larger environment, historical, cultural and personal perceptions of the client and users, economic realities, balance between dreams and optimal use of available funds, and most importantly, the community. The JMC's commitment to clients and the cultural arts is to understand the needs of the community and the people it serves, and thereby be able to enhance, enrich and contribute to the quality of the community's life.

In the course of our work in Placerville over the past three years, we have developed numerous positive relationships with elected officials, members of the business community, cultural and community leaders, Arch Nexus design professionals, and of course the Board of Directors and staff of El Dorado Arts Council. The Historic Placerville Cultural District will have a powerful effect on the well-being of this community and, we believe, embodies the desired outcomes of the Our Town program. I encourage your strong consideration of this grant application.

Sincerely,



Joan Madison
Principle, Joan Madison Collaborative

Drawer 1566 ● Vail, CO 81658 ● 970.476.0787 ● jmadjmc@mac.com

COUNTY OF EL DORADO

330 Fair Lane
Placerville, CA 95667
(530) 621-5652
(530) 622-3645 Fax

JAMES S. MITRISIN
Clerk of the Board



BOARD OF SUPERVISORS

Brian K. Veerkamp
District III

August 6, 2018

National Endowment for the Arts
Our Town Program

To Whom It May Concern:

The City of Placerville is an independent jurisdiction that resides in the middle of my El Dorado County District Three boundaries. I work closely with the City in many areas, and the idea of enhancing opportunities for downtown Placerville is one of those areas.

El Dorado Arts Council has presented to me the concept of a "Historic Placerville Cultural District" to be located in downtown Placerville. I am pleased to hear they are working toward the next step to further develop the design and community engagement process.

Based on the merits of the project as El Dorado Arts Council has described them to me, I am in support of continuing this effort and ask the National Endowment of the Arts to give their proposal strong consideration. It is a worthy project that deserves further development.

If there is anything we can do to assist in the process, please contact our office.

Sincerely,

Board of Directors

July 20, 2018

Adam Anderson
WealthGuard Advisors

National Endowment for the Arts
Our Town Grant Program

Kirk Bone
Parker Development

To Whom It May Concern:

Kevin Brown
Breaker Glass Company

As CEO of the El Dorado County Chamber of Commerce, I am writing to offer my enthusiastic support for El Dorado Arts Council's Cultural District grant application.

Christa Campbell
Rainbow Orchards

This project has the potential to inject vitality into every sector of our community:

Susie Davies
M.O.R.E.

Richard Esposito
Mountain Democrat

- Creating cultural space for visual and performing arts will enliven our historic Main Street corridor and attract residents and visitors' alike, creating positive economic impact, civic engagement, and the special connectivity that the arts create.
- Developing live-work space for artists will bring creative individuals right to the heart of our city.
- The Cultural Community Center will be an invaluable community asset, and its many potential uses will offer businesses, nonprofits, and individuals a new location for special events. We are especially excited about the possibility of a winter Farmer's Market that showcases the extraordinary produce of our region, a downtown location for conferences and meetings, receptions, film screenings, and many other possibilities.
- The Arts & Agriculture Building will be a unique venue for classes and workshops, exhibitions, and special experiences that deepen visitors' understanding of the importance of everything from healthy eating to protecting our forest ecosystems.

Leonard Grado
Palos Verdes Properties

Gordon Helm
Dry Diggings Distillery

Brian Jensen
Hospital Council of N. Calif.

Mike Kobus
Koby Pest Control

Mark Luster
Sierra Pacific Industries

Ed Manansala
EDC Office of Education

Sol Nisbett
Divide Chamber of
Commerce

Alice Perez
A T & T

Brandon Sanders
P G & E

Sue Vandelinder
Waste Connections

Dolly Wager
DSW & Associates

Over the last three years, I have seen El Dorado Arts Council assume a position of real leadership in our community. Their first step was a cultural master planning process, and now they are beginning the next exciting phase of re-energizing Placerville and the region. We know that arts and culture can transform the way a community views itself, and the way it is view from the outside looking in. This Cultural District project will do exactly that, the El Dorado County Chamber of Commerce endorses it, and I encourage you in the strongest possible terms to consider this application for funding.

Sincerely,



Laurel Brent-Bumb, A.C.E.
Chief Executive Officer

Karen Carter
President
Placerville

Dan Staszak
Vice President
Gold River

Jana Ellerman
Treasurer
Camino

Georgianne Knight
Secretary
El Dorado Hills

Lois Patrick
Past President
Placerville

William John Roby
Executive Director
Shingle Springs

Mike Barsotti
Camino

Shelbi Bennett
El Dorado Hills

Wendy David
South Lake Tahoe

Ed Manansala
Placerville

David Orr
South Lake Tahoe

Kathleen Peek
Camino

Paul Zappettini
Placerville

Letter of Support – El Dorado Community Foundation

To whom it may concern:

As the Executive Director of the El Dorado Community Foundation over the past 10 years, I have had the unique opportunity to observe numerous community-based organizations and evaluate their impact. Through this process, the El Dorado Arts Council stands out for the important work they do to empower arts and culture throughout El Dorado County. Their dedicated staff and volunteers have made a major impact on the cultural heart of El Dorado County over the 34 years that the organization has been in existence.

The El Dorado Arts Council is proposing a Cultural District in downtown Placerville that I believe would have a significant social and cultural impact on the community. The proposed Cultural District would be a welcome addition to downtown Placerville and a strong contributor to artistic and cultural education within El Dorado County.

As a resident of El Dorado County and Executive Director of El Dorado Community Foundation, I fully support the El Dorado Arts Council and their Cultural District Proposal.

Sincerely,



EL DORADO COUNTY
HISTORICAL
SOCIETY



Fountain & Tallman Museum
524 Main Street
Placerville, CA 95667
(530) 626-0773
www.eldoradocountyhistoricalsociety.org
eldoradocountyhistoricalsociety@gmail.com

July 30, 2018

National Endowment for the Arts
Our Town Program
400 7th Street, SW
Washington, DC 20506

Re: Letter of Support for El Dorado Arts Council NEA "Our Town" Grant Application

Kim To whom it may concern:

The El Dorado County Historical Society Board of Directors supports your application to fund the restoration of two of the most significant historic buildings on Placerville's Main Street, known as the Confidence Hall (487 Main St., APN# 001-221-081) and the Emigrant Jane building (489 Main St., APN# 001-221-161).

These two buildings have a long significant history and contribute substantially to the historical nature of Placerville's Main Street. As they are owned by the City of Placerville, the Arts Council has been working with city staff to develop a plan that will preserve the historic nature of the buildings, and allow the Arts Council to occupy a portion while at the same time restoring both. Their goal to bring vitality to that section of Main Street with a public use such as the Arts Council describes, will benefit the historic preservation of Main Street and encourage other preservation projects in Placerville.

The Mission of the El Dorado County Historical Society is to "honor the people who came before us by rescuing, preserving, researching and displaying the county's rich history to ensure that its significance will be appreciated for generations to come." The Arts Council's goal to both preserve and occupy the Confidence and Emigrant Jane buildings has our support.

Sincerely,

Kris Payne
Kris Payne, President

cc: Terry LeMoncheck, Executive Director
El Dorado Arts Council

Our mission is to honor the people who came before us by rescuing, preserving, researching and displaying the county's rich history to ensure that its significance will be appreciated for generations to come.

Rainbow Orchards
2569 Larsen Dr., Camino, CA 95709

August 2, 2018

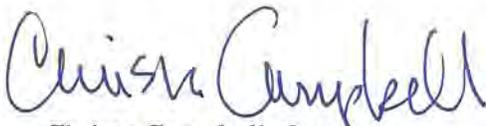
National Endowment for the Arts Our Town Grant Program

To Whom It May Concern:

As owner of Rainbow Orchards Inc., a family farm in El Dorado County since 1977, I am writing to offer my support for El Dorado Arts Council's Cultural District grant application. While this project has the potential to promote vitality in every sector of our community, in this letter of support I focus on its benefit for the agriculture community. Foremost, I applaud the concept of the Arts & Agriculture Building. It will be a unique venue for classes and workshops, exhibitions, and special experiences that deepen visitors' understanding of the importance of everything from healthy eating to protecting our forest ecosystems. As a longtime supporter of the both farming and the arts in El Dorado County, I anticipate this venue and associated programs to become a prototype of a working partnership between ag and the arts. An additional aspect of the project that will support agriculture directly is the proposed Cultural Community Center with its many potential uses for businesses, nonprofits, and individuals. I am especially enthused about the possibility of an space for a Farmer's Market in the winter months that showcases the extraordinary fresh fruit and vegetables and value added farm products of our region.,

I compliment the El Dorado Arts Council in taking this step to implement the County's Cultural Master Plan. I encourage you in the strongest possible terms to consider this application for funding.

Sincerely,



Christa Campbell, Owner

Rainbow Orchards, Inc.

Camino, California



July 23, 2018

BOARD OF DIRECTORS

President

Claire Frost
Agricultural Education
Consultant

Vice President

Wendy West
Farm Bureau
Smokey Ridge Ranch
& Winery

Treasurer

Avis Jolly
Past AITC Executive Director

Secretary-Treasurer

Christa Campbell
Rainbow Orchards

Matt Smith

Superintendent/Principal
Camino Union Sch. Dist.

Linda Davies

El Dorado Farm Trails Board
Owner- Davies Family Inn

Merv de Haas

Farm Bureau Board

Karen Hodges

Financial Consultant

Joyce Joy

Vision Mortgage

Gabrielle Marchini

Director of Program and District
Support
EDC Office of Education

Donna Sauber

Farm Bureau
Retired Teacher

Ann Wofford

Executive Director
530.303.8117
a.wofford@agintheclass-edc.org

Dear National Endowment For the Arts,

El Dorado County's Ag in the Classroom is honored to be partnered with the El Dorado Arts Council on the exciting new project expanding, promoting and housing Placerville's thriving arts culture. Ag in the Classroom is a non-profit dedicated to teaching our County students about the agricultural world around them, and there is no better way to make it relevant than to present it in terms of the variety of possibilities offered by Ag in the Art Room. Gardening, cooking, technical botanical art, and visual interpretive art are just a taste of the many integrated options.

Arts Council Executive Director Terry LeMoncheck has worked closely with Ag in the Classroom's Executive Director and members of the Board during the preliminary planning phases of this project, and support for this partnership is strong. Funding the infrastructure that will enable multiple programs benefitting our community to be implemented will enhance the bond between Art and Agriculture that already exists.

Of particular interest is the Rooftop Garden and Teaching Kitchen, which would provide an immediate correlation between where food comes from and using those fresh ingredients to prepare nourishing meals. Older students need a space to experiment, and small-scale gardening offers that opportunity to develop methods which teach success and failure.

Ag in the Art Room would also provide a venue allowing Ag in the Classroom to expand outreach beyond the K-12 classroom, offering gardening and cooking classes for adults, and El Dorado's developmentally disabled population.

Thank you for this opportunity to endorse this "Our Town Program" endowment. We are excited to see the beneficial impact it will have on El Dorado County!

Claire Frost
Ag in the Classroom
Board President

Ann Wofford
Ag in the Classroom
Executive Director

Tax ID: 68-0305421

April 9, 2019

Dear Terry LeMoncheck:

Congratulations! We are happy to inform you that the following application to the National Endowment for the Arts Our Town program is recommended for funding in the amount of \$100,000.00. This tentative funding recommendation is **not** the official award notice, which is contingent upon final Arts Endowment review.

Please read this entire document carefully, as it includes important legal requirements and time-sensitive instructions for completing your proposal review. **Do not click "Accept" in REACH until you have uploaded all the required documents.**

Applicant: El Dorado Arts Council

Application: 1855569-42

Period of Performance: July 1, 2019 to June 30, 2020

Recommended Amount: \$100,000.00

Project: To support architectural designs for the restoration of four iconic buildings on Main Street in Placerville, California.

IMPORTANT NOTES

NHPA/NEPA COMPLIANCE: Your project requires National Historic Preservation Act (NHPA) and/or National Environmental Policy Act (NEPA) review. Submit the NHPA/NEPA Questionnaire form, available in REACH under the Instructions Tab of the Offer. Be sure to identify the exact location(s) of the activity and the exact type(s) of activity with as much specificity as possible. For an overview of the Arts Endowment's review process and a description of required information, a short webinar and additional guidance are available for review at <https://www.arts.gov/grants/manage-your-award>.

PROJECT PARTICIPANTS & REACH: You are currently the only person at your organization authorized to access REACH and manage this award. We strongly suggest adding another authorized staff member to this award in the Project Director and Primary Contact fields when you complete the Project Budget.

This tentative funding offer may be withdrawn if you fail to respond by April 30, 2019

A copy of this Offer Letter is viewable through eGMS | Reach (REACH), the National Endowment for the Arts' electronic management system for application review and award management at <https://grants.arts.gov/eGMS-Reach/Login.aspx>. Submit required forms and updates through REACH. User names are provided below.

Authorized Representative: **Terry LeMoncheck**

User Name: **TLeMoncheck**

Project Director: **Terry LeMoncheck**

User Name: **TLeMoncheck**

Primary Contact/Grants Administrator: **Terry LeMoncheck**

User Name: **TLeMoncheck**

If this is your first time accessing REACH, follow the instructions on Arts Endowment's [REACH home page](#).

Publicity concerning this recommended award is embargoed until May 15, 2019 at 10:00 AM ET when the Arts Endowment's Office of Public Affairs (OPA) makes the national announcement. Please do not make any public announcements about your grant until May 15, 2019. About a week in advance of the

embargo date, the OPA will send you a press release template and public relations toolkit. These materials are to help you prepare your own announcement to your local media on or after May 15, 2019.

REQUIRED FORMS TO BE UPLOADED: In order to proceed to final review, your organization must complete the following forms and upload them to the Documents tab under MY OFFER in REACH. **PLEASE DO NOT CLICK ACCEPT OFFER UNTIL ALL DOCUMENTS ARE UPLOADED.** Do this no later than April 30, 2019. This offer may be withdrawn if you fail to respond by the deadline.

(1) **PROJECT BUDGET:** Submit an updated Project Budget reflecting the recommended funding amount of \$100,000.00. This is your opportunity to adjust activities, participants, costs, and/or timeline/Period of Performance based on the available funding.

(2) **ACCESSIBILITY:** Submit the Accessibility Questions form. Federal regulations require that all National Endowment for the Arts' funded projects be physically and programmatically accessible to people with disabilities.

(3) **NHPA/NEPA Compliance (if applicable):** The NHPA/NEPA Questionnaire form is only required if your offer letter contains a note regarding NHPA/NEPA Compliance (above, under the heading: Important Notes.)

Your organization must have an active registration in SAM.gov and be clear of all Federal debt in order for the National Endowment for the Arts to make this award. To check your organization's status, go to www.sam.gov. If you need assistance, visit the Federal Service Desk at www.fsd.gov.

The Endowment's Office of Grants Management must conduct a final review to ensure compliance with Federal rules and regulations before issuing the award. Program or Grants Staff may contact you for additional information. This review generally takes between two to six months, depending on a variety of factors.

The FY2020 Our Town funding guidelines will be available on our website in May 2019. Should you wish to apply again, you may review the guidelines, guidance on registering with SAM.gov and Grants.gov, and other information from www.arts.gov. The Our Town deadline for Part 1 will be August 8, 2019. Part 2 materials must be submitted between August 13 and 20, 2019.

We look forward to working with you to complete this final stage of the NEA review process. If you have questions, contact OT@arts.gov, and a staff member will respond promptly.

Sincerely,

Jen Hughes
Design and Creative Placemaking Director



Jen Hughes
Design and Creative Placemaking Director



Office of Historic Preservation

Standards for Preservation

The Standards will be applied taking into consideration the economic and technical feasibility of each project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.



OUR SERVICES

Our work enhances and strengthens historic buildings and spaces for adaptive use – an antidote to a disposable society. This reflects our belief that historic places offer communities a touchstone, a connection to the past in a rapidly changing world. We apply our broad expertise to researching and understanding the social, cultural, and historic value of structures and settings, and then engage our experience in architectural design, preservation, conservation, and sustainability to create places with historic meaning adapted to modern needs.



ARCHITECTURE

We see historic buildings and spaces as one episode in a long continuum of cultural development. As a part of that continuum, we preserve the work of others while creating places and spaces that enhance the present and are there for future generations to experience. Our work is a creative integration of planning, contemporary design, sustainability, and materials conservation, and we approach our projects open to all the possibilities that will emerge, engaging our clients and stakeholders and embracing their visions.

- Preservation
- Restoration
- Rehabilitation
- Programming
- Adaptive Reuse
- Seismic Strengthening
- New Design
- Sustainable Design
- Universal Access Design
- Building Assessments
- Feasibility Analysis
- Construction Administration



PLANNING

People want familiarity in their environment, comfortable places to explore in new and different ways. Our preservation planning work helps owners, governments, and design professionals navigate the process of historic resource recognition, evaluation, and approvals to create iconic places. We help clients reach their social, economic, and cultural goals with expertise in architectural history, preservation, cultural resources assessment, planning, environmental review, sustainability, and urban design.

- Historical Research
- Historic Context & Resource Surveys
- Cultural Resource Inventories
- Historic Structure Reports
- Historic Resource Evaluations
- Local, State, and National Register Nominations
- Eligibility Determinations
- Design Guidelines
- HABS Documentation
- Environmental Compliance Documentation
- Historic Preservation Ordinances
- Historic Preservation Plans
- Master Planning
- Tax Credit Certifications



CONSERVATION

Historical materials and finishes lend authenticity to their structures. Using the latest diagnostic equipment, we inspect and analyze historic fabric, both on-site and in the laboratory. Our in-house lab allows us to conduct chemical and microscopic analyses of a broad range of materials, reducing costs for our clients and allowing for in-depth investigation.

Detailed reports and construction documents help clients implement conservation methods, which we develop through extensive research and testing.

- Materials Conservation
- Conditions Surveys
- Facade Inspections
- Repair & Maintenance Plans
- Conservation Construction Management
- Maintenance & Remedial Work
- Non-Destructive Materials Investigation
- Field Testing
- Building Enclosures

- Mills Act Property Tax Abatement Program Applications and Administration



SAN FRANCISCO

LOS ANGELES

PORTLAND

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