CITY OF CARMEL-BY-THE-SEA
AGENDA

Contact: 831.620.2000 www.ci.carmel.ca.us

All meetings are held in the City Council Chambers
East Side of Monte Verde Street
Between Ocean and 7th Avenues

Design Traditions 1.5 Steering Committee Meeting
Monday, August 18, 2025
1:00 PM

HYBRID MEETING ATTENDANCE OPTIONS
This meeting will be held in person and via teleconference ("hybrid"). The public is welcome to attend the meeting in person or remotely via Zoom, however, the meeting will proceed as normal even if there are technical difficulties accessing Zoom. The City will do its best to resolve any technical issues as quickly as possible. To view or listen to the meeting from home, you may also watch the live stream on the City's YouTube page at: https://www.youtube.com/@CityofCarmelbytheSea/streams. To participate in the meeting via Zoom, copy and paste the link below into your browser and enter the passcode.

https://ci-carmel-ca-us.zoom.us/j/88029529723?pwd=WObampBog7AHud7g0S7o2rbuSyXJ9N.1&jst=2
Webinar ID: 880 2952 9723
Passcode: 605118
Dial in: (253) 215-8782

HOW TO OFFER PUBLIC COMMENT
The public may give public comment at this meeting in person, or use the Zoom teleconference module, provided that there is access to Zoom during the meeting. Zoom comments will be taken after the in-person comments. The public can also email comments to bswanson@ci.carmel.ca.us. Comments must be received at least 2 hours before the meeting in order to be provided to the legislative body. Comments received after that time and up to the beginning of the meeting will be made part of the record.

CALL TO ORDER AND ROLL CALL

PUBLIC COMMENTS ON NON-AGENDA ITEMS

Members of the public are entitled to speak on matters of municipal concern not on the agenda during Public Appearances. Each person's comments shall be limited to 3 minutes, or as otherwise established by the Chair. Persons are not required to provide their names, however, it is helpful for speakers to state their names so they may be identified in the minutes of the meeting. Under the Brown Act, public comment for matters on the agenda must relate to that agenda item and public comments for matters not on the agenda must relate to the subject matter jurisdiction of this legislative body. If a member of the public attending the meeting remotely violates the Brown Act by failing to comply with these requirements of the Brown Act, then that speaker will be muted.

ANNOUNCEMENTS

DISCUSSION ITEMS

1) Community and Steering Committee feedback on:

Upcoming presentations to the Planning Commission and City Council on the current draft version of the Residential Design Guidelines and potential supplemental sections

FUTURE AGENDA ITEMS

ADJOURNMENT

This agenda was posted at City Hall, Monte Verde Street between Ocean Avenue and 7th Avenue, Harrison Memorial Library, located on the NE corner of Ocean Avenue and Lincoln Street, the Carmel-by-the-Sea Post Office, 5th Avenue between Dolores Street and San Carlos Street, and the City's webpage (http://www.ci.carmel.ca.us) in accordance with applicable legal requirements.

SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA
Any supplemental writings or documents distributed to a majority of the City Council regarding any item on this agenda received after the posting of the agenda will be available for public review at City Hall, located on Monte Verde Street between Ocean and Seventh Avenues during regular business hours.

SPECIAL NOTICES TO PUBLIC
In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the City Clerk's Office at 831-620-2000 at least 48 hours prior to the meeting to ensure that reasonable arrangements can be made to provide accessibility to the meeting (28CFR 35.102-35.104 ADA Title II).

CITY OF CARMEL-BY-THE-SEA

Staff Report

August 18, 2025
DISCUSSION ITEMS

SUBMITTED BY: Brandon Swanson, Assistant City Administrator

SUBJECT: Community and Steering Committee feedback on:

Upcoming presentations to the Planning Commission and City Council on the current draft version of the Residential Design Guidelines and potential supplemental sections

RECOMMENDATION:

Provide feedback to staff

BACKGROUND / SUMMARY:

Where we're at:

- City Council has asked to receive a presentation/update on the most current draft of the design guidelines that the Steering Committee has been working on (**Attached**).
- Council also asked staff to go to the PC for feedback first to bring to Council as part of the presentation. This includes things like how it looks, how it is organized, how they feel about using it, etc. The Planning Commission will be one of the main users of these guidelines, so their feedback is important to the Council.
- Following direction from Council, work on the Design Guidelines is intended to proceed on a more scheduled regular basis to complete the project based on their guidance.

What we hope to accomplish at the Aug 18th Steering Committee Meeting:

- Discuss any messages that the Committee wants to be sure to share with the PC about the working draft product at a meeting in September and the thought process that went into the current organization of the document.
    - NOTE: we will not be spending any time going through the content of current draft guidelines that we have been working on the past few months. We are going to share it with the PC and Council as a working draft.

- Review some extra materials and a rough framework (**Attached**) that has not yet been seen by the full Steering Committee and provide feedback on including with the working draft that will be going to PC. These materials were put together by some members of the Steering Committee on their own, as well as some members of the public, and then

formatted together by the Committee Chair. You will see that several of the sections are just a title page, which is meant to be a placeholder. Here's what is included along with who created it (if there is material to review):

- Table of Contents and various placeholder pages (Victoria Beach)
- Introduction (Doug Schmitz)
- Historical Content (Kent Seavey, Ian Martin, Victoria Beach, Doug Schmitz)
- Landscape Materials (Nicole Nedeff - Plant Selection, Victoria Beach - Formatting)
- Building Materials (Erik Dyar, Victoria Beach)

FISCAL IMPACT:

ATTACHMENTS:

1. Working Draft Residential Design Guidelines
2. Additional Materials for Review

I. RESIDENTIAL DESIGN GUIDELINES

1. Enhance, restore, and preserve the forest in all improvement projects: private, public, and otherwise.

1.1. Preserve all existing healthy upper canopy and lower canopy trees. (No Image Needed)

1.1.1. Before beginning design work, have a licensed surveyor or engineer prepare the required survey, showing existing site conditions, topography, drainage features, trees, structures, right-of-way edges and character, views, privacy issues, historical evaluations, nonconformities, neighborhood design contexts, and other features useful in designing a project. (No Image Needed)

1.1.2. Address comments provided by a City Planner and the City Forester on the required survey and on the required City Forester evaluation of existing tree significance and condition on and immediately adjacent to the project site, including in the right-of-way. (No Image Needed)

1.1.3. Address the Forest and Beach Commission's project review comments on the effects that proposed work will have on significant trees. (No Image Needed)

1.1.4. Consult the "Preliminary Site Assessment" tree survey when designing and locating new structures and additions to determine which trees are significant and should be protected. (No Image Needed)

1.1.5. Provide enough open space on each building site to both preserve and add upper and lower canopy trees at sufficient spacings for growth to maturity. (No Image Needed)

1.1.6. Locate new construction in accordance with the Land Use Code to minimize impacts on established trees and avoid pruning of limbs and canopies. Set foundations for buildings and walls back far enough from the base of any tree to adequately protect its roots. Plan curb cuts, paving and drainage systems to maintain air transport and water percolation to root systems. (No Image Needed)

1.1.7. Protect existing vegetation during construction in order to screen buildings, contribute to the forest character of the street, and achieve a settled, mature look upon project completion. (No Image Needed)

1.1.8. Plan access and site development to protect trees during construction as provided in the Land Use Code. Do not alter the grade level near nor excavate into the root zone or drip-line of any healthy mature tree, whether on or adjacent to the site, including on abutting properties and in the right-of-way. (No Image Needed)

1.2. Preserve or enhance the informal, vegetated, open space character of the right-of-way. **(See Informal Vegetation in the Above Image)**

1.2.1. Preserve vegetation and trees, especially those with canopies over the street, both in the right- of-way and the periphery of the site so that the pavement curves around and emphasizes natural landscape features and topography, creating the appearance of a meandering forested lane with occasional "mini-parks". **(See Preserved Trees and Vegetation in the Above Image)**

1.2.2. Remove any excess existing paving and other non-conforming and easily displaced materials, such as gravel per M.C. 12.24.020.B. Never keep in the right-of-way irrigation equipment or un-permitted paving, gravel, boulders, logs, timbers, planters, fences, retaining walls, other above-ground encroachments, or any hardscape that would widen the street or create a parking space. **(See Right-of-Way in the Above Image)**

1.2.3. Maintain the existing character of street gutters, which is typically a rolled asphalt curb or, more formally, is a channel faced with large native rock, but is never just plain concrete. **(See Rolled Asphalt Curb in the Above Image)**

1.2.4. To create connectivity with adjacent properties, leave the right-of-way as an unpaved, natural forest floor with an informal edge, consisting of trees, naturally occurring vegetation, and organic surfaces, such as pine needles. **(See in the Above Image)**

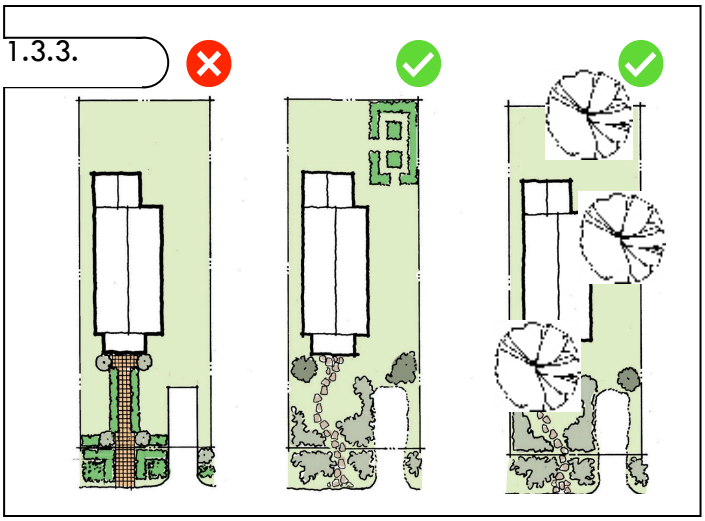
1.2.5. When adding plantings to the right-of-way use only naturally occurring natives to the Carmel forest: drought-tolerant and non-irrigated, green foliage, ground covers, or low shrubs, informally arranged. Do not use bedding plants and exotic species in the public right-of-way. (No Image Needed)

1.2.6. Do not remove trees or add gravel or other "hardened" surfaces to provide parking in the right-of-way, but instead reinforce the forest image by separating parking spaces from driveways with plantings and by using natural soil, or fresh, mini- woodchips as surface materials. (No Image Needed)

1.3. Preserve and enhance the forested image of the site. **(See Above Image)**

1.3.1. Preserve and supplement trees, especially those that arch over the street, and provide a mix of upper canopy trees for scale and multi-stemmed lower canopy trees for screening. The City Forester determines the mix and the City regulations cover tree replacement ratios and species. **(See Trees Above Image)**

1.3.2. Do not wall off properties at the front property lines but instead extend the forest character of the right-of-way into the visible parts of the site by keeping a large portion of each site as open space, with plantings located to filter views of structures. Find maximum limits for hardscape site coverage in the Carmel Municipal Code. **(See Filtered Views in the Above Image)**



1.3.3. Locate plants and ground surfaces in relaxed, informal arrangements that are consistent with the urban forest character, reserving any formal, unnatural arrangements, bedding plants, or exotic flowering plants only for small areas out of public view or small walkway or entry accents. **(See Above Diagram)**

1.3.4. Use site plantings that are native, drought-tolerant species, in accordance with the Municipal Code. (No Image Needed)

1.3.5. For a forest meadow ground cover, use only informal, no-water varieties kept out of public view and do not use manicured lawns or artificial turf. (No Image Needed)

1.3.6. Projects that involve a new building or substantial alteration require a professional landscape plan, which identifies areas for low-scale plants, shrubbery, and trees for initial review and shows specific planting plans for final review. Address the special needs of each species, using, for example, high-water-use plants near redwoods but not near oaks, paving materials that minimize tree root impacts, and best practices for fire mitigation. (No Image Needed)

1.4. Preserve un-altered, pre-development water drainage ways as site amenities. (No Image Needed)

1.4.1. Minimize stormwater impacts with Low Impact Development (LID) principles, including: addressing stormwater close to the source, installing bio-retention, and other planted drainage areas, and using "sand-set" instead of "mortar-set" paving with pervious paving materials for water percolation and soil aeration. (No Image Needed)

1.4.2. Enhance water quality with stormwater management systems that mimic the natural water cycle, filter stormwater into the ground and direct flows through vegetative buffers and rain gardens where plant and tree uptake can remove pollutants. (No Image Needed)

1.4.3. Design new on-site stormwater control devices to appear naturally integrated into the forest. Use green roofs, retention areas, or landscaped areas to capture flow and prevent new runoff toward adjacent properties per Carmel Municipal Code Section 15.08.230. (No Image Needed)

2. Subordinate every built structure to the character and continuity of the forest, natural environment, and to the natural features of its own site.

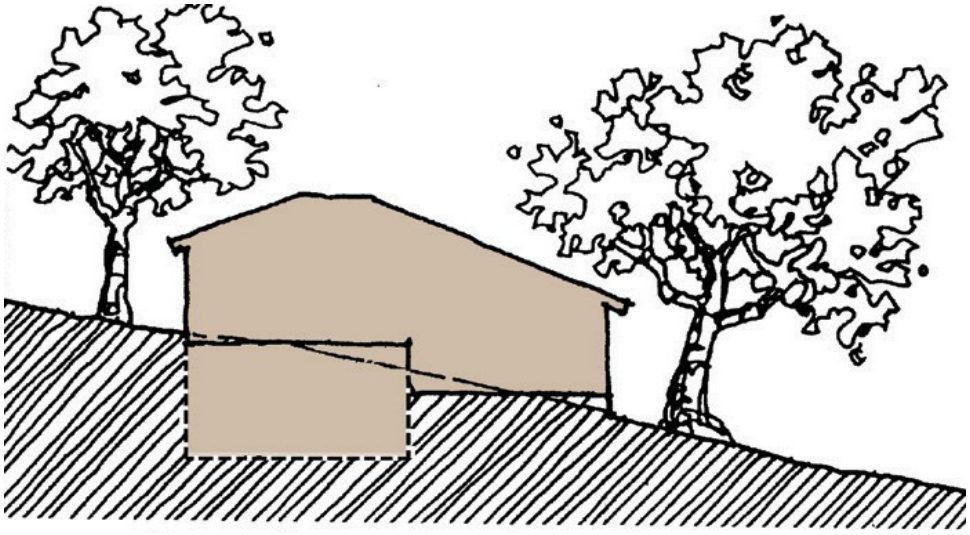
2.1. Nestle a building in the trees to minimize the mass visible from public view. **(See Home Nested in the Trees in the Above Image)**

2.1.1. Position buildings to avoid cutting into the canopy of established trees. **(See Uncut Trees in the Above Image)**

2.1.2. Decrease the apparent size of buildings by building less than the maximum allowable floor area, using a compact footprint, minimizing large volume spaces (high ceilings or steep pitches across wide spans), and eliminating large, unused underfloor areas and extensive cantilevers, especially over cut areas. (No Image Needed)

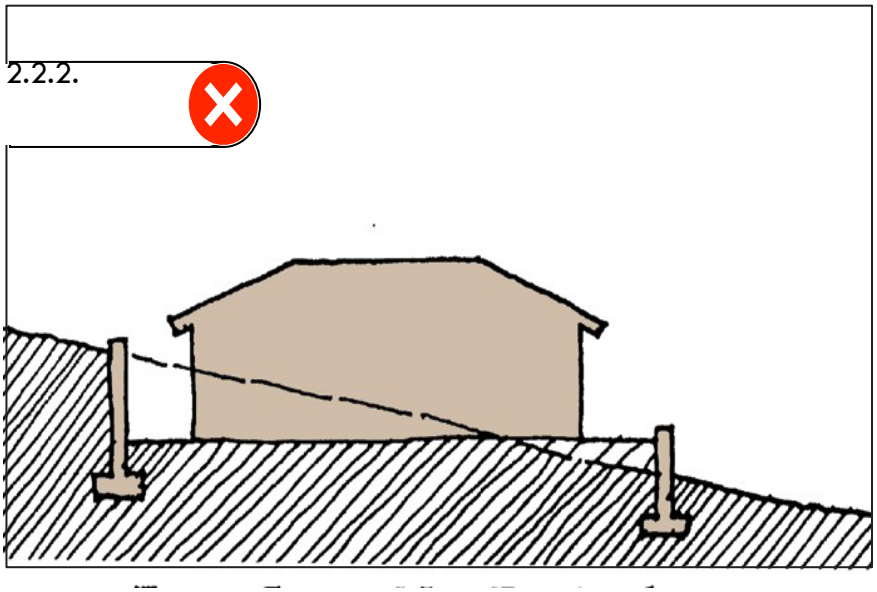
2.1.3. Reduce perceptible building height by locating some floor area either fully or partially below grade or at a "garden" level with any walkout area, light well, retaining wall, or terrace concealed to the side or rear. When these locations are not feasible, provide more screening with other building elements or landscaping. **(See Trees and Garden Level in the Above Image)**

2.1.4. Minimize the visual impacts of retaining walls, garden walls, window wells, and other foundation structures by incorporating sloped, planted areas to create a smooth grade transition. Ensure tall retaining walls, terracing, or revetments are not visible from the public way. **(See Low Retaining Wall in the Above Image)**

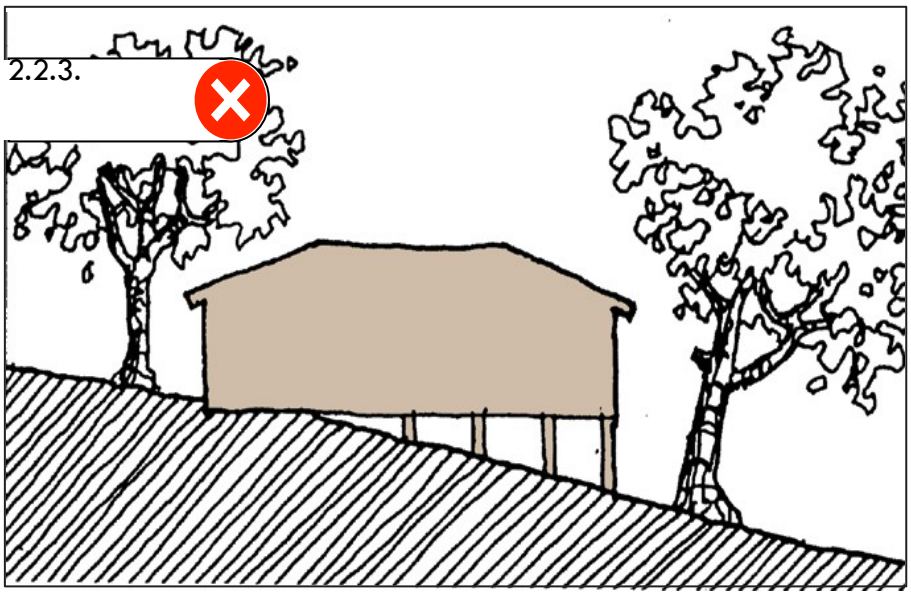


2.2. Follow the site's natural contours. **(See Above Image and Diagram)**

2.2.1. Minimize construction on steep slopes. (No Image Needed)



2.2.2. Minimize excavation and fill on a site by maintaining existing topography and keeping all grading and excavation completely within the proposed building footprint. **(See Above Diagram)**



2.2.3. Step building height, foundations, and floor levels to follow site slopes and contours. When floor levels cannot be stepped, larger underfloor spaces count as part of the allowed floor area. **(See Above Diagram)**

2.2.4. Avoid abrupt changes in grade within a site and between adjoining properties. When such transitions are unavoidable, use sloped, planted areas. If a stable planted slope cannot be created, then use multiple landscaped terraces rather than a single tall wall. **(See Sloped, Planted Area in the Above Image)**

2.3. Subordinate parking facilities to the house and site. **(See Garage in the Above Image)**

2.3.1. Minimize the impact of a garage or carport by: concealing them from the street, detaching them at the back of the lot or elsewhere, subsuming them into the building design, for example by tucking them underneath, locating them partially below grade (while avoiding any three-story appearance), orienting the garage door away from the street, and, on small lots, using only a single, one- car garage door. **(See Garage in the Above Image)**

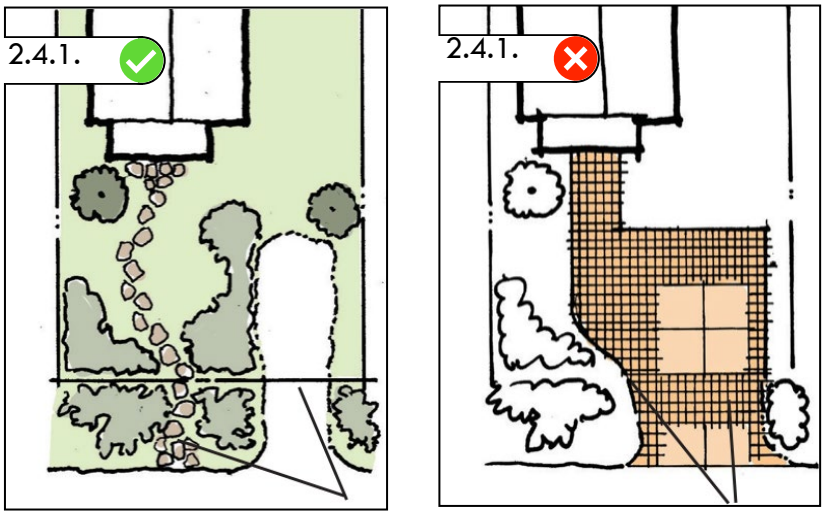
2.3.2. Use parking facilities to maintain or enhance variety along the street edge and to maximize landscaped open space, views, and privacy. If a detached, one-car garage or carport benefits the overall streetscape, the City may determine that it can encroach into the front setback. The City does not allow two-car garages in the front setback. **(See Garage in the Above Image)**

2.3.3. To maintain forest floor continuity, established vegetation, and ample front yard space, keep driveways at grade and without cuts and fills that would create a "ramp" effect or require retaining walls perpendicular to the street. **(See Front Yard in the Above Image)**

2.3.4. Minimize the amount of paved surface area for a driveway by using organic materials, "tire track" paving strips, sharing a single driveway between two adjacent properties, and/or limiting each site to the required single curb cut (unless a corner site requires a "through driveway"). **(See above Diagram)**

2.3.5. Minimize the visual impacts of retaining walls, garden walls, window wells, and other foundation structures by incorporating sloped, planted areas to create a smooth grade transition. Ensure tall retaining walls, terracing, or revetments are not visible from the public way. (No Image Needed)

2.4. Design all paved areas to be small, informal, and intimate. **(See Minimal Paving in the Above Image)**



2.4.1. Reduce widths of asphalt or concrete, separate a driveway from a front walkway with plantings, avoid formal or urban paving treatments, and soften paved edges with landscaping. **(See Above Diagrams)**

2.4.2. Select paving with muted colors and texture authentic to the material, such as Carmel stone, granite, cobblestone, brick, asphalt, natural concrete, gravel, decomposed granite, and mulch, keeping easily displaced materials on private property only per M.C. 12.24.020.B. **(See Muted Pavers and Steppingstones in the Above Image)**

2.5. Blend private landscape with that of the public right-of-way to make vegetated spaces appear larger and to improve continuity with the forest. **(See Vegetative Space in the Above Image)**

2.5.1. Design without a fence or wall along a street frontage. **(See Street Frontage in the Above Image)**

2.5.2. Where privacy or enclosure is needed, use shrubs, hedges, or other vegetation. **(See Use of Hedges for Enclosure/Privacy in the Above Image)**

2.5.3. If vegetation does not provide sufficient safe enclosure along a street for children, pets, or others, install an informal, unfinished, wood fence, which preserves visual access into the front yard and at street intersections, by using open pickets wherein the size of the spaces are at least equal to the size of the material. **(See Use of Vegetation and Fence in the Above Image)**

2.5.4. When creating an arbor, maintain a narrow, low, light, and open design, instead of a tall, wide structure with massive timbers or other heavy elements that dominate the street. **(See Arbor in the Above Image)**

2.5.5. In rare cases, where a fence is needed but the predominant building material is stone, masonry, or stucco, a low garden wall of the same material and construction may fit into the site if fully integrated with the topography and other hardscape and if kept at four feet or less from grade. **(See Carmel Stone Wall in the Above Image)**

2.5.6. Place front yard enclosures (such as hedges, fences, or walls) farther back from the front property lines as they become more solid. Refer to Maximum Building Envelope information to determine allowable heights and placements. **(See Setback Fence in the Above Image)**

2.6. Preserve the nighttime, "dark-sky" character of neighborhoods. (No Image Needed)

2.6.1. Subdue all exterior lights with shielded and focused fixtures of low lumens and warm white temperatures, as defined in municipal code. Do not use fluorescent lighting. (No Image Needed)

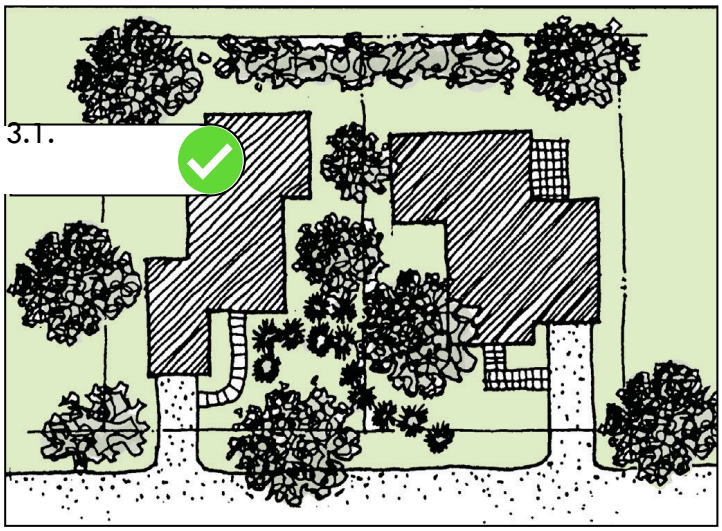
2.6.2. Use lights only where needed for safety and at outdoor activity areas, such as building entries, gates, terraces, walkways, and patios. (No Image Needed)

2.6.3. Do not use floodlights, spotlights, or lights to accent or uplight buildings, tree canopies, or other vegetation. (No Image Needed)

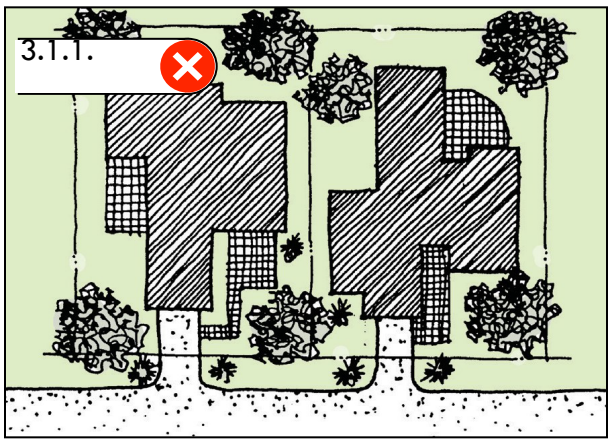
2.6.4. Instead of exposed light sources, locate and shield fixtures, including string lights, to eliminate glare and excess illumination onto neighboring properties and the street. (No Image Needed)

2.6.5. Size, locate, and shade skylights to eliminate glare or light pollution visible to neighbors or to the public. Use skylights only if interior spaces have no access to exterior windows, such windows have limited access to light, or windows would cause even greater impacts to adjoining homes. (No Image Needed)

3. Fit every built structure within its neighborhood context.



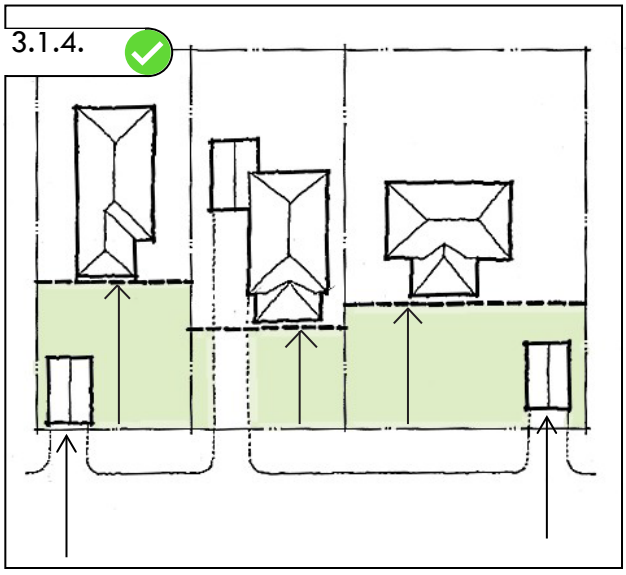
3.1. Locate open spaces so that they visually link with those of adjacent properties. **(See Open Space in the Above Image and Diagram)**



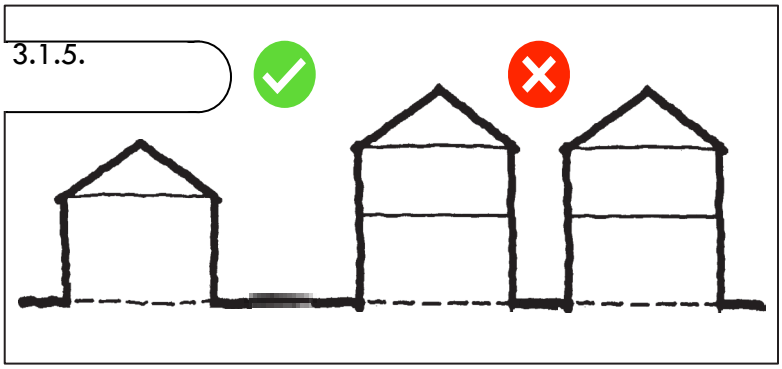
3.1.1. Coordinate open spaces in careful response to other open spaces to have an amplifying effect and combine them to increase their apparent size, rather than simply maintaining required setbacks. **(See Open Space in the Above Image and Diagram)**

3.1.2. On oversized or combined properties, maintain the open space character of Carmel's typical 4,000sf lot sizes, avoiding the appearance of a "compound" or "estate." **(See Use of Open Space and Vegetation in the Above Image)**

3.1.3. Relate a building's mass to the context of other homes nearby. Divide a larger building into forms similar in scale to traditional village houses, placing some mass in a detached secondary structure (garage, guest house, etc.) if necessary to reduce the overall mass of the primary building. **(See Properties with Similar Massing in the Above Image)**



3.1.4. Stagger front setbacks of homes and garages to frame outdoor spaces, avoid uniform alignments, and provide variety in the arrangement of buildings and open spaces along the street, unless doing so prevents a visual aggregation of open space or endangers significant trees. **(See Above Diagram)**

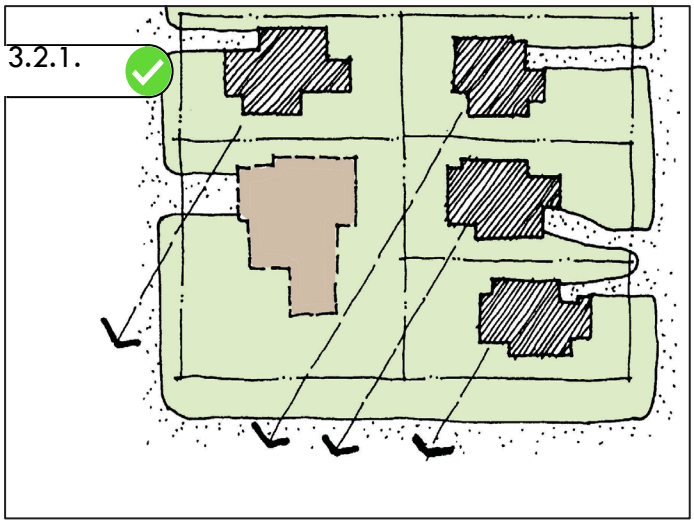


3.1.5. Stagger side setbacks with adjacent properties to avoid the "canyon effect" of a narrow corridor or tunnel between buildings. Provide even more open side yard space when buildings on adjacent properties are two stories or close to the joint property line. Refer to the Municipal Code for setback regulations. **(See Above Diagram)**

3.1.6. Minimize building mass as seen from adjacent properties by: avoiding long, uninterrupted wall planes, placing tall building walls away from the property line and similar walls on neighboring sites, and providing greater setbacks for any chimney directly opposite a neighboring window. **(See Staggered Massing in the Above Image)**

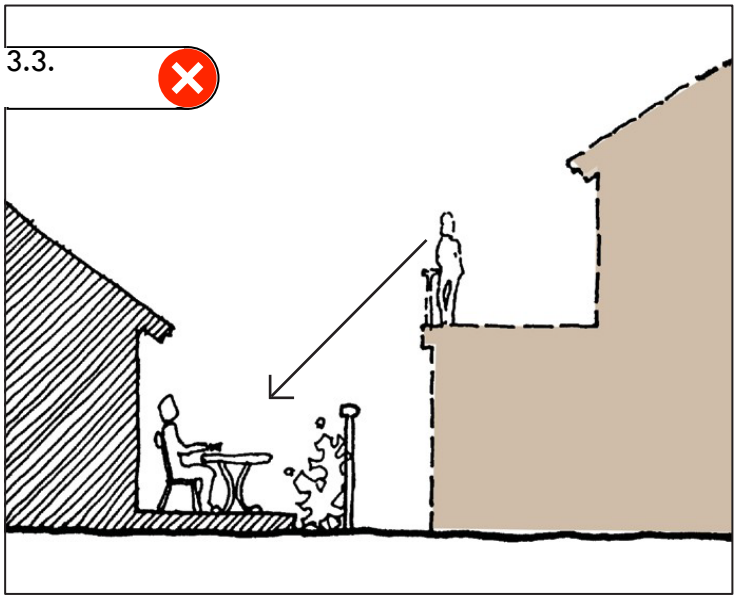
3.1.7. Preserve access to light between properties. **(See Unobscured Windows in the Above Image)**

3.2. Preserve views from nearby properties to natural features. **(See Unobscured Windows in the Above Image)**



3.2.1. Locate building volumes to make use of views but not substantially block views enjoyed by others, keeping the building height low and the building footprint compact to maintain views over and along sides of properties. **(See Sensitively Design Volumes in the Above Image and Diagram)**

3.2.2. Keep building elements from blocking views with sensitive placement and sizing, for example use chimneys with narrow profiles or minimalist flues. **(See Sensitively Design Volumes Above Image)**



3.3. Organize functions on a site to preserve reasonable privacy for adjacent properties. **(See Above Diagram)**

3.3.1. Screen patios, terraces, and active areas of adjacent properties through the position of buildings and the preservation of significant trees. **(See Screened Courtyard Balcony in the Above Image)**

3.3.2. Locate and size windows and skylights to avoid views in or out of neighboring indoor and outdoor active use areas. Limit windows to 12sf or less on side walls adjacent to neighbors. **(See Use of Windows in the Above Image)**

3.3.3. Locate and screen balconies and decks to avoid overlooking active indoor and outdoor use areas of adjacent properties. (No Image Needed)

3.4. Minimize negative impacts to surrounding properties. (No Image Needed)

3.4.1. Fully integrate utilities and services, including gas meters, electrical panels, water heaters, and trash receptacles, into the architectural design of the building. (No Image Needed)

3.4.2. In cases where full architectural integration is not possible, Eliminate the visual impacts of utilities and services by grouping and shielding them with architectural and landscape elements, such as cabinets, walls, fences, or plantings, of integrated material and color. (No Image Needed)

3.5. Vary the design of a new building from that of nearby and abutting properties. **(See Varied Architecture in the Above Image)**

3.5.1. Provide variety in building materials along a block. **(See Varied Building Material in the Above Image)**

3.5.2. When using painted or otherwise coated surfaces, provide variety in building color along a block. **(See Varied Building Finishes in the Above Image)**

4. Retain and build upon Carmel's established architectural heritage.

4.1. Preserve historic and existing resources. **(See Section 4 Title Images)**

4.1.1. Re-use existing buildings and their components, for example restoring rather than replacing original windows. **(See Section 4 Title Images)**

4.1.2. Respect adjacent historic resources by preserving adequate, light, open space, and views of and around the structure. **(See Section 4 Title Images)**

4.1.3. Check zoning standards for related incentives, such as expedited processing. (No Image Needed)

4.1.4. Follow additional standards for properties recognized as having official historic significance, such as Municipal Code Chapter 17.32, the Historic Context Statement, and Historic Review Board consideration. (No Image Needed)

4.2. Continue Carmel's tradition of architectural diversity. **(See Section 4 Title Images)**

4.2.1. To avoid uniformity and the appearance of speculative development and to promote individual artistic expression, differentiate a new building's plan, massing, and overall design from that of nearby and abutting buildings. **(See Varied Architecture and Massing in the Above Image)**

4.2.2. When reproducing historic architecture, use the same materials and craftsmanship as those of the reproduced period. **(See Material Use in the Above Image)**

4.2.3. For all architectural languages, use equivalent materials and craftsmanship as those of historic architecture. **(See Material Use in the Above Image)**

4.2.4. Do not use designs that resemble those in speculative or "McMansion" developments or that present a commercial or industrial appearance. (No Image Needed)

4.3. Use traditional, natural building materials. **(See Material Used for the House in the Above Image)**

4.3.1. Use the preferred materials traditionally used in Carmel, such as wood, stone, tile, brick, artistically- crafted concrete, and stucco for walls, patios, and decking, as well as wood shingles and shakes, clay, slate, and concrete tiles for roofs. Use metal roofs only if they are detailed simply, have narrow flat panels devoid of corrugations or striations, use genuine, field-installed, standing or flat seams, and are unreflective and either uncoated, like Cor-Ten steel, or of integrated earth-toned color. **(See Material Used for the House in the Above Image)**

4.3.2. Choose materials that will form a desired natural patina over time or that can be maintained in their original condition. **(See Material Used for the House in the Above Image)**

4.3.3. Use materials in their natural conditions, scales, and colors. **(See Material Used for the House in the Above Image)**

4.3.4. When adding surface treatments, use matte finishes and muted earth tones, rather than highly polished treatments such as mirrored glass or reflective metals. (No Image Needed)

4.3.5. Apply materials using methods traditional to Carmel, for example, wood siding in shingles, horizontal clapboard, or board and batten, brick in its traditional modular dimension, or stucco in smooth or lightly textured finishes. **(See Material Application in the Above Image)**

4.3.6. Use unclad wood, solid metal, or recyclable, "designed for disassembly" aluminum-clad wood, with no visible plastic elements, for windows, doors, and garage doors. (No Image Needed)

4.4. Use manufactured materials according to traditional, natural principles. **(See Metal Roof in the Above Image)**

4.4.1. Use manufactured materials only if they are ecologically sensitive: able to form a natural patina over time, able to be maintained rather than disposed, able to be fully

dismantled and recycled or reused, biodegradable, and environmentally non- toxic or beneficial. (No Image Needed)

4.4.2. Do not use petroleum- based architectural elements. (No Image Needed)

4.4.3. Use products that meet or exceed the most current national or international ecological building standards (such as certified Cradle-to- Cradle or Design for Disassembly) meet Carmel standards for manufactured materials. (No Image Needed)

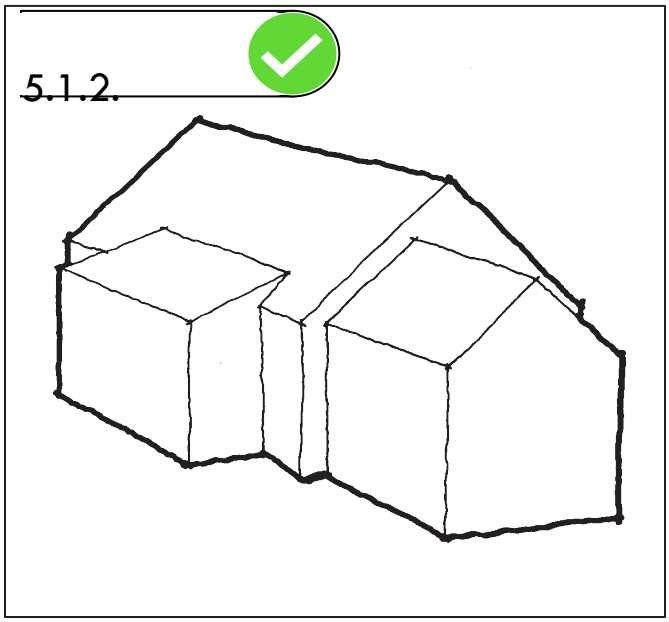
4.4.4. Do not use manufactured materials that fake or mimic natural or other materials in their textures or finishes, including machine- stamped faux woodgrains. Use cast concrete only with non- uniform, handcrafted patterns such as those provided by genuine wood formwork. (No Image Needed)

4.4.5. Apply manufactured materials in a manner that conveys a traditional human scale. **(See Above Image) – Should be combined with 4.4**

5. Design every built structure with modesty.

5.1. Restrain building forms, materials, and details. **(See Section 5 Title Images)**

5.1.1. Design a building consistently, with the design concept extending to all sides of the building and with no mixing of architectural languages. **(See Consistency in Architecture in the Above Image)**



5.1.2. Keep primary building volumes simple, as seen traditionally, limiting the number of subordinate volumes and using basic rectangular, L-, T-, or U-shaped plans. **(See Above Image and Diagram)**

5.1.3. Avoid visual complexity, "busy" building forms, too many different materials, excessive and overly ornate or ostentatious details, and materials and details that contrast strongly within a single building or with neighboring buildings. (No Image Needed)

5.1.4. Do not use building elements that are complex, monumental, formal, out-of- scale, or that increase the visual prominence of the building. (No Image Needed)

5.1.5. Use restraint when introducing variation in building planes, using building offsets only for clear purposes such as avoiding tree limbs or expressing a change of occupational use within. Do not use small, purposeless offsets and do not change the building material or cladding at an offset. **(See Functional Offsets in the Above Image)**

5.1.6. Compose roof forms with just a few, simple planes with limited subordinate attachments such as dormers. For example, traditional gable and hip roofs have basic forms while mansard roofs and sloping roof "skirts" that conceal a flat area add too much complexity. **(See Simple/Functional Roof in the Above Image)**

5.1.7. Subdue the character of the garage by using a rectilinear form with materials and colors that do not contrast with the main buildings. **(See Garage in the Above Image)**

5.2. Ensure that a building appears to be no more than two stories in height, as viewed from the public right-of-way. **(See Two Story Home in the Above Image)**

5.2.1. Present one-story heights to the street and locate two story elements away from the street, except where this would appear dominant or out of scale when viewed from the public right-of-way or a neighboring home. Remember that a garage, even sunken below grade, counts as a story. **(See Offset Second Story Elements in the Above Image)**

5.2.2. Make detached garages one story, one-car, and small in scale, with the wall plate height no taller than that of the first-story plate of the main house. **(See Modest Detached Garage in the Image Above)**

5.3. Convey human scale in a building's basic forms. **(See Above Image)**

5.3.1. Use historic Carmel styles only at their traditional, human scales. **(See Above Image)**

5.3.2. Organize building mass into realistic modules to reduce perceived size, breaking a larger house into subordinate modules which appear authentic, in that they reflect real, functioning spaces within, not just minor offsets meant to create interest. **(See Modules of Mass in the Above Image)**

5.3.3. Emphasize the low and horizontal so that buildings appear to hug the ground. **(See Low and Horizontal House in the Above Image)**

5.3.4. Use a low building plate height, generally not over 8 feet. Keep plate heights and roof eave lines low in scale, tucking upper story rooms under roof slopes, so as to reduce the height of exposed walls. The maximum plate height of 12 established in the Land Use Code is only to accommodate sloping building sites. **(See Plate Heights in the Above Image)**

5.3.5. Do not use design features that produce a top-heavy appearance such as large cantilevered building elements, wide chimney structures, or roof forms that dominate the body of the building. **(See Modest Low-Slung Home in the Above Image)**

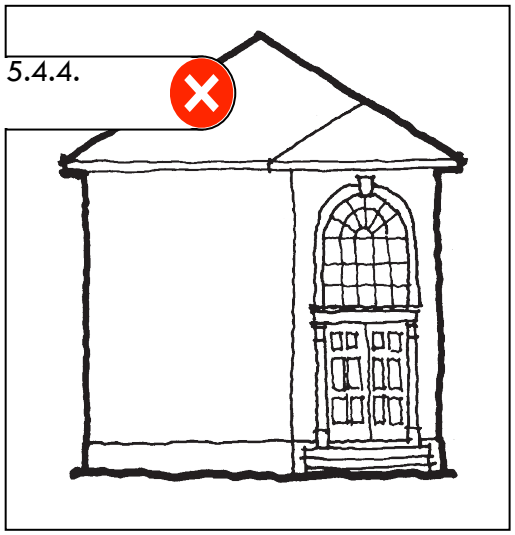
5.3.6. Proportion roof forms to the scale of the building. **(See Appropriate Roof in the Above Image)**

5.4. Use building details to provide interest but not to exaggerate the scale of a building. **(See Use of Building Details in the Above Image)**

5.4.1. Add details to relieve blank surfaces and achieve a scale compatible with the building's forms and its architecture. **(See Use of Building Details in the Above Image)**

5.4.2. Use all materials, natural or man- made, at traditional scales, dimensions, and modules. **(See Use of Building Materials in the Above Image)**

5.4.3. Use appropriately sized, never oversized, building elements, such as windows, doors, entries, chimneys, overhangs, dormers, and porches to reduce scale, especially as visible from public view. **(See Above Diagram)**



5.4.4. Keep visible openings subordinate in scale to the building. Do not use “grand", oversized entryways, windows, or doors. **(See Above Diagram)**

5.4.5. When reproducing historic architecture, limit the dimension of any glass to that which was possible to span using only the original construction techniques of that era. **(See Use of Glass in Historic Home in the Above Image)**

5.4.6. Limit the use of specialty windows that add to building bulk to no more than one visible from the street. Avoid altogether bay and oriel windows facing the street if this would create a repeating pattern within the context of adjacent structures. (No Image Needed)

5.5. Keep the overall color scheme muted to blend with the forest palette. **(See Color Scheme in the Above Image)**

5.5.1. Limit the use of bright colors, if any, to key accent features, such as an entry door. **(See Accent Colors in the Above Image)**

5.5.2. Avoid starkly contrasting color schemes. **(See Color Scheme in the Above Image)**

6. Detail every property authentically and consistently.

6.1. Use building materials and features in a manner that conveys authenticity. **(See Section 6 Title Images)**

6.1.1. Convey a sense of true craftsmanship in architectural details. **(See Above Image)**

6.1.2. Do not use fake, purely decorative building elements such as dummy chimneys, doors, windows, or shutters. Size any shutters so that they would cover their entire window, whether or not they are in active use. **(See Shutters in the Above Image)**

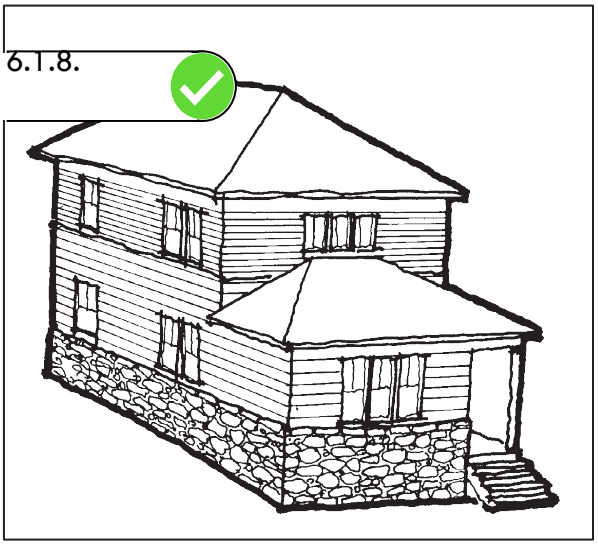
6.1.3. Do not use materials or details inauthentic to the architecture or that appear non-structural, gratuitous, or applied as superficial elements, wall "accents" or veneers. (No Image Needed)

6.1.4. On multi-paned windows and doors, use true dividers that go from inside to outside between the panes of glass. **(See Windows in the Above Image)**

6.1.5. Where materials do not simply remain un-coated, finish with a plain, uniform, matte varnish, stain or paint, without faux finishes. **(See Simply Stained Siding in the Above Image)**

6.1.6. Use details that are true structural elements, such as natural wood exposed rafter tails, beams, or stacked stone foundations. If costs prove prohibitive, simplify the architectural language rather than mimic more costly methods. **(See Rafter Tails in the Above Image)**

6.1.7. Whether on a building or a landscape element, stack stone traditionally so that it appears, or actually is, structurally load- bearing. **(See Authentically Stacked Brick in the Above Image)**



6.1.8. Use a "hierarchy" of building materials, with heavier coarser materials below lighter materials. **(See Above Image and Diagram)**

6.1.9. Do not "float" stone above lighter materials or use it purely decoratively, such as framed just around windows or doors, or randomly clustered on corners, walls, or chimneys. (No Image Needed)

6.1.10. Detail new and/or manufactured materials in ways authentic to their own composition. For example, carefully plan the woodgrain and modules of formwork for exposed poured concrete or use cement board siding with a smooth, untextured surface, rather than an added, faux woodgrain. (No Image Needed)

6.2. Use building materials or features in a consistent manner. **(See Use of Building Materials in the Above Image)**

6.2.1. Use design details and surface materials throughout the full exterior of the building. Do not apply special materials or design treatments to the street facade only. **(See Consistent Detailing in the Above Image)**

6.2.2. Do not stop wall materials at corners, instead wrap them around the entire building. **(See Application of Stone Veneer in the Above Image)**

6.2.3. Use only one primary material for building walls with any additional materials clearly subordinated. **(See Use of Stucco and Stone in the Above Image)**

6.2.4. Make window and door styles, materials, and finishes uniform throughout a design. **(See Consistent Windows in the Above Image)**

6.3. Make architectural details integral elements of the overall building design concept. **(See Windows and Roof in the Above Image)**

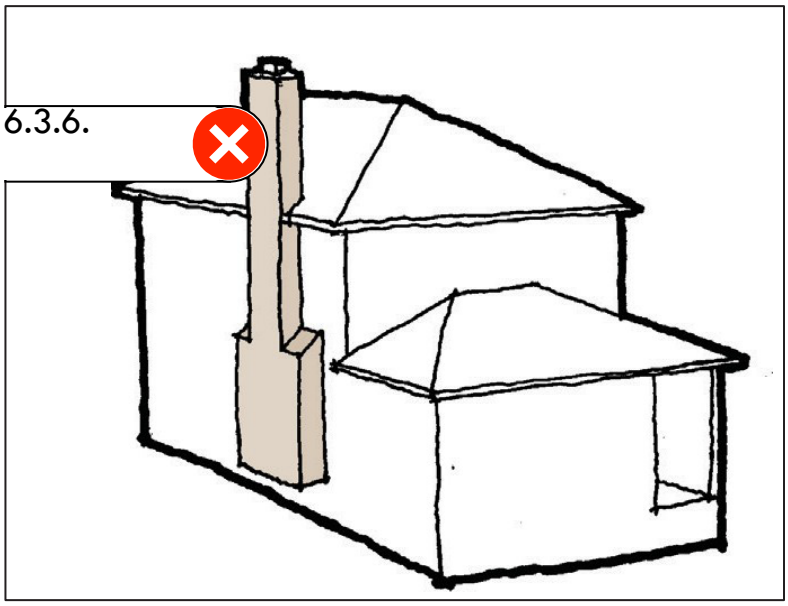
6.3.1. Use window and door proportions, sizes, styles, and materials accurate for the architectural style of the building. Traditional historic styles and their reproductions require small openings, in keeping with older technologies. **(See Window Use in the Above Images)**

6.3.2. Integrate the primary entrance with the overall design of the house. **(See Entry in the Above Image)**

6.3.3. Rather than installing a standard overhead product, craft a garage door either to provide visual interest, to recede completely into the materials and colors of the building wall, or orient it so as not to face the street. **(See Garage in the Above Image)**

6.3.4. Blend any skylights, their size, shape, placement, number, and framing into the overall roof and building design. Preserve the overall roof form by respecting the maximum allowable percentage of skylight area and the minimum allowable distance from eaves. Ensure that skylights do not appear random, visually prominent to the neighbors, nor visible to the street. Do not use unintegrated high profile, domed, or pyramidal units. (No Image Needed)

6.3.5. Design a balcony to be subordinate in scale and proportion to the house, while using materials and details appropriate to the overall building design. **(See Balconies in the Above Image)**



6.3.6. Locate and proportion a chimney and its cap to integrate into the overall building design. Make a chimney attached to the side of a building appear to be self supporting, not "floating" above the ground or foundation. **(See Above Diagram)**

6.3.7. Choose roof materials and installation details accurate to the architectural style of the building. Add new energy conservation and generation technologies, including "cool" and planted areas, to roofs only if subdued in appearance. **(See Roofing in the Above Image)**

6.3.8. Handcraft any fences, using unfinished grapestakes or wood pickets and not ornate wrought iron or chain link. **(See Fencing in the Above Image)**

6.3.9. Integrate any garden wall with the building architecture and materials, using matte-finished native stone, river rock, brick, or plain-textured plastered masonry, not unfinished concrete or concrete block. **(See Use of River Rocks in the Above Image)**

6.3.10. Integrate an arbor into the fence or wall design, incorporating vines or other landscaping to blend it into the garden. (**See How Arbor is Integrated into the Fence in the Above Image)**

6.3.11. Distinguish a gate from the adjoining fence or wall with crafted or individualized details, while maintaining filtered views into the property. Do not use vehicle gates except on unusually large estate properties. **(See Fence and Gate in the Above Image)**

6.3.12. Never use gate posts or columns that are monumental or out-of-scale with the building design, nor stone columns that are not integrated into other stone elements. Keep posts and columns the same height as their adjacent fence or wall. **(See Fence and Post in the Above Image)**

6.3.13. Use house identification devices, such as name and number signage, that is subordinate to and appropriate to the architecture. **(See House Identification in the Above Image)**

01 JAN 2024 DRAFT
DESIGN TRADITIONS OF CARMEL
DESIGN GUIDELINES

CORE PRINCIPLES

1. ENHANCE, restore, and preserve the forest in all improvement projects: private, public, and otherwise.

2. SUBORDINATE every built structure to the character and continuity of the forest, natural environment, and to the natural features of its own site.

3. FIT every built structure within its neighborhood context.

4. RETAIN and build upon Carmel's architectural heritage.

5. DESIGN every built structure with modesty and restraint.

6. DETAIL every property authentically and consistently.

INTRODUCTION

"It has become a symbol of an attitude and an approach.
The attitude is that quality is worthwhile in itself, but that it also makes economic sense."
- Lawrence Halprin, landscape architect, January 1967

From its earliest years, Carmelites sought for their village to be different from other communities, to have originality and uniqueness, to weave pleasantly amongst the natural landscape of sea, hill, tree and beach. Before incorporation as a city in 1916, the Carmel Development Company was aided by the Carmel Civic League, an entity created to protect the physical assets of the village and to advocate for tasteful, person-kind improvements. A dozen years after 1916, Dr. Carol Aronovici, a renowned city planner, addressed members of the community on the civic value of architectural control.

Dr. Aronovici told the assembled mass that good civic design "is the art of conserving all the natural advantages of a city and controlling all building enterprises, whether public or private, so as to blend them into a harmonious whole."

It was the local newspapers which led the effort for community architectural review. By 1929, Perry Newberry had become publisher and part-owner of the Carmel Pine Cone newspaper and began a year-after-year drumbeat for better planning and architecture, calling in editorials for "lines of distinction and individuality" in building design. "There should be some measure of civic control" he wrote in 1935, "which will make Carmel more beautiful."

Newberry was joined in this crusade by Willard K. Bassett, publisher of the Carmel Cymbal, who in 1938 opined in favor of architectural review of buildings in the commercial core. In 1940, Bassett editorialized to "Keep Building Atrocities out of the Business District." And by the end of 1940, the City Council created a process for civic review and approval of new buildings.

The enclosed Design Guidelines are heirs to over a century of our community's want to assure new or remodeled structures meld with Carmel's natural beauty and with their neighboring edifices. Generations and succeeding generations have sought architectural sincerity in what is built.

Our Design Guidelines Committee hopes this booklet assists you in your quest to become part of our heritage by blending your project in amongst its neighbors and within our ancient forest, both on your own property and any adjoining public property. Only with your help and dedication to our shared commons can we preserve and enhance the overall continuity and harmony of the built and especially the natural environment that is our unique legacy.

I. **RESIDENTIAL** DESIGN GUIDELINES

II. COMMERCIAL
DESIGN GUIDELINES

III. MUNICIPAL DESIGN GUIDELINES

APPENDICES
DESIGN GUIDELINES

HISTORICAL CONTEXT

CARMEL'S NATURAL AND BUILT ENVIRONMENT: A VISUAL HISTORY

CARMEL'S NATURAL AND BUILT ENVIRONMENT: **A VISUAL HISTORY**

Perhaps the first lasting structure in Carmel-by-the-Sea, arriving some 200,000 years ago, was a 25-million-year-old tree species, Pinus radiata or Monterey Pine. It now survives indigenously in only three mainland pockets: the Año Nuevo and Cambria regions, and the Monterey Peninsula, which is thought to be the "Mother Stand" — sustaining the entire mainland species over the millennia (seen here from Carmel Mission Ranch circa 1900). A relative newcomer, Quercus agrifolia or Coast Live Oak, joined the pine plant community around 10,000 years ago (seen here in an extant local grove).

The earliest known human structures in the area also arrived around 10,000 years ago. The Rumsen peoples dwelled respectfully and symbiotically with the oak and pine forest ecology for their food and other essentials. They also built respectfully and very lightly on the land, weaving their temporary homes from the nearly endless supply of tule grass and bent willow branches along the Carmel River (seen here in a modern reproduction). The design, with its overlapping, umbracular layers wrapped in a conical design around a circular chimney oculus in the roof, perfectly expresses the combined functions of shelter against outside elements and warmth for the central fire circle within.

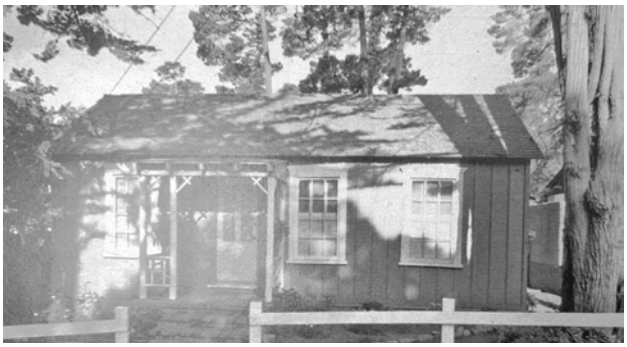
Thousands of years later, when Spanish scouts landed in 1602, the Monterey Pine forest community remained intact and abundant. Noting the "many pines for masts and yards," sea captain Sebastian Vizcaino named the peninsula "Punto de Pinos" or Pine Point. Unlike the gnarled native oaks, tall, straight conifers make excellent building materials. So, when the Spanish returned to found Mission San Carlos de Borromeo in 1770, they initially built it of local, mud-plastered timber with straw or earthen roofing, eventually transitioning their buildings to more solid, adobe brick construction.

The missionaries formed their adobe bricks of natural local materials: clay, sand, and an organic binder such as straw with mortar of adobe mud or of pulverized limestone and abalone shells. They used these materials to build, sometime around 1776, the first permanent residence in California: a simple, boxy, lean-to house for their orchardist. The building (seen here) is still standing as a residence today.

Dedicated in 1797, the mission church building is of a still stronger material: native brown sandstone from the Carmel Valley with mortar and plaster derived from abalone shells and local timber roofing members. For this important structure, the padres brought in Guadalajaran master stonemason Manuel Estevan Ruiz — the first

known building designer in Carmel-by-the-Sea history. Ruiz, working, by definition, in the Mission Style, created a relaxed, asymmetrical design (seen here today), quoting a number of architectural idioms, such as the Moorish bell tower, the Gothic quatrefoil starburst rose window, the Baroque arch flourish atop the Palladian gable, and the Classical retable entrance surround to create an eclectic interpretation of Spanish Colonial style.

Spain ceded California to Mexico in 1821, which then "secularized" the missions in 1834, making their lands available for private use, primarily by ranchers. Around 1846, during this influx of pioneers, Boston sea captain Matthew M. Murphy, built his cabin (seen here circa 1905) right on the margin where the open sand dunes met the thick Carmel forest. The single-pen, rectangular plan building of rough-hewn, local, pine logs with v-notched joints was typical of pioneer construction. It was originally used as a barn, later as an art studio, and still stands, albeit greatly modified, as a residence today.



In 1888, brothers Santiago and Bellario Duckworth acquired the development rights to a half-square-mile of Honoré Escolle's ranch and subdivided it into mostly 40 by 100-foot parcels, forming what would become the core of Carmel by the Sea and bringing an acceleration of native wood construction into the forest. That same year, Duckworth tucked his own small, vernacular wood home amongst the large mature pines along Carpenter Street. This vertical board-and-batten, rectangular plan, side-gable home (seen here) was so simple that the pedimented window casings and stick-like bracketing on the porch posts were its only concessions to decoration.

The abundance of timber encouraged wood construction beyond small residential buildings. With accommodations for 40, the first hotel in town, El Carmelo Hotel (seen here in soon after opening in 1889) was built of wood on the corner of Ocean Avenue and Junipero Street before it was moved down the avenue and fittingly renamed Pine Inn in 1903. Douglas Knox Frasier designed the hotel with horizontal wood shiplap siding and a pyramidal hip roof in an American Foursquare or Prairie-Box house style. This simple style, with its honest construction, basic, boxy form, minimal corridors, and efficient layout is considered a reaction to the ornamental excesses and expense of the Victorian Style.

Real estate developer Abbie Jane Hunter opened her 1889 community bathhouse at the forested edge of Carmel Beach (seen here soon after construction), built by her uncle, Delos Goldsmith. With its honestly expressed, post-and-beam wood construction of recessed infill panels of glass for the public cafe and horizontal wood for the private changing areas, its cross-wing dormer roof, and its deeply overhung central ventilation tower, this low-slung, pavilion style structure, foreshadowed Julia Morgan's craftsman style hall at Asilomar. In 1892 Hunter went on to purchase a full quarter square mile and sold about 300 home parcels, mainly to teachers and writers.

An early exception to the rule of wood construction was the first local brick house, built in 1898 at Monte Verde Street and Fifth Avenue by English master mason Benjamin Turner (seen here soon after construction). The modest gable-and-wing residence was a showcase for his skills with its diamond shaped gable accent and decorative quoining at the corners and at door and window surrounds.

After a nationwide recession in the mid-1890's paused growth, James Franklin Devendorf and Frank Powers, who founded the Carmel Development Company in 1902, bought out the earlier developers. Now the pace of construction could resume. Just as the need increased to harvest timber for buildings (seen here stacked in Del Monte Forest circa 1900), so did the need to clear the land for these buildings and, more significantly, for the streets that connected them.

However, the new town founders were committed to preserving the forest that initially attracted them by continuing to attract only aesthetically discerning residents who could set a "self-perpetuating" "tone," "preventing man and his civilizing ways from…marring the natural beauty lavishly displayed here." To that end, they advertised the place to professors and artists "of all kinds" as "a town in a pine forest" with homes "artistic in character, reflecting the temperament of the town" and "designed by architects who attempted to…fit the local surroundings."

Likewise, although the village streets were laid out in an unremarkable grid on paper, in reality that grid often seems to disappear into a rambling wilderness pathway because of its deliberate deference to the pre-existing forest. This deference was achieved through several creative planning principles: the designation of an oversized public right of way along residential streets, often three times the width of any paving; the occasional narrowing of paving down to one travel lane; the ban on sidewalks so that the paving must be used as a footpath; the curving of paving to the left or right of the street centerline into the public right of way (seen here on Torres Street); the use of one or both sides of the right of way for a continuous native forest greenbelt; the protrusion of existing native trees and undergrowth into the sides of the paving, the splitting of paving around existing plants (seen here on Mountain View); and the compelling of residents to continue the native forest landscape seamlessly into their private parcels to minimize the impact of built structures on forest continuity.

When trees had to be removed, whether on private or public lands, they were quickly replaced. Devendorf "gave away tree saplings like candy" to newcomers developing their homesites. So, when the

forest was cut to lay out Ocean Avenue (seen at left in 1888), it was soon re-forested with the same species (seen at right near Monte Verde Street in 1903).

The same founding year of the Carmel Development Company, seventeen-year-old, trained carpenter, Michael J. Murphy built his first house: today's "First Murphy House," originally tucked in the forest on Mission Street between Fifth and Sixth Avenue (as seen here). The rectangular plan bungalow in the Anglo-Colonial style was small and pared down with no exposed structural members typical of the Craftsman style or even a porch. Yet, it had understated flourishes such as the decorative glass, the slender, double-ogee wood siding, and the flared or bellcast hip roof. Just two years later, in 1904, Murphy became the chief builder for the Company and went on to construct about 350 buildings in town.

At this same time, Ocean Avenue was emerging as a commercial corridor in the Pioneer style typical of western towns. The wood-framed buildings had horizontal, false-front facades, extended vertically above their front-gabled, pitched roofs and sometimes ornamented with wood trims, panels, and pediments to give them a larger, more prosperous look. This included L.S. Slevin's, the post office and first general merchandise store, Fritz Schweinger's bakery, still operating as a bakery today, and Robert and Fred Leidig's grocery store (all seen here circa 1910).

In 1903, Thomas A. Work built the Carmel Development Company Building, a commercial block on Ocean Avenue and San Carlos Street which housed his hardware store, the Carmel Development Company office, and Devendorf's Preble Grocery. The flat-roofed, three bay, fireproof, rough-textured, concrete cinder-block structure, with its large, plate-glass store windows capped by a ribbon band of transom lights, was Carmel's first truly Modern style building. Unadorned and clear in revealing its purpose, if somewhat formal or classical in its tripartite geometries, it is still in active commercial use today (seen here soon after construction).

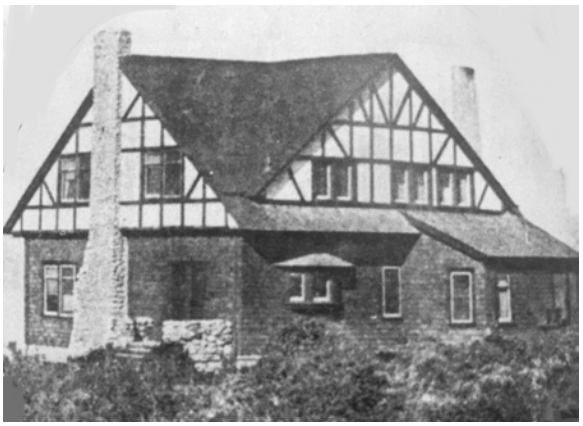
Ever nonconformist, Carmel architecture stepped both forward and backward simultaneously. Also around 1903, but perhaps channeling the Late Neolithic, attorney George Richardson built his L-shaped, 600 square-foot, saddle-notched, hand-hewn log cabin on Monte Verde Street between Fourth and Fifth Avenues (seen here circa 1914). This modest structure was poet Robinson Jeffers' first local rental home.

With a similarly archaic construction technique, Ben Turner (of the aforementioned first brick house) hand-built the tower and other native mudstone elements of a home (now La Playa Hotel) designed by Artist Christian Jorgenson for his wife, the chocolate heiress, Angela Ghirardelli. Both the technique and the quatrefoil window (seen here on the lower left of the tower, circa 1906) replicate the originals of the Mission basilica.

But with modern building techniques also came freedom to explore many architectural styles beyond the traditional or the simple vernacular, some traditional-looking, some not. In 1905, the First Bay Area Regionalist or First Bay Tradition style, an interpretation of the American Shingle Style, appeared at Philip Wilson's real estate office on the corner of Ocean Avenue and Dolores Street (seen here soon after construction, it was briefly the town's first City Hall starting in 1917). With the sculptural qualities of a much smaller, flexible, unit of wood than timber or clapboard, shingles awakened a completely new, uniquely American, direction for architecture. With shingles tautly enveloping all surfaces and junctures, architecture could start to articulate the internal volume of a building, rather than its individual planes or structural components, just as the two dormers appear to swell up from the shingle surface below them to pop through the roof plane. These expressive volumetrics led, in turn, to a relaxation of symmetries and a casual naturalness, apparent in the asymmetrical lower fenestration and emphasized by the untreated, rough and rustic wood, often pre-aged in buttermilk, so that the grays would blend into the local forested surroundings.

This emerging idea that buildings should feel natural, not artificial, should blend exterior and interior, should honestly reveal something intrinsic, such as their internal uses or volumes, this architectural "honesty," was also explored within the American Craftsman style, which exposed the often concealed craft of construction. In his 1905 Gardener house (seen here on San Carlos Street at Santa Lucia Avenue), M.J. Murphy exaggerates its raw, rectilinear materials and the care in their assembly. For example, the roof planes overhang well beyond what the walls require for shelter and the roof beams extend even farther and appear stronger than what those roofing planes require for support. Similarly, the oversized porch posts,

the deep shadow lines of the vertical siding battens, the change of siding pattern at the foundation, and the bold ganging and framing of the windows all serve to illustrate both how the structure is made and the unadorned, natural purity of what it is made of.



These innovative, architectural experiments coincided with a number of Revivalist styles, forming an Eclectic Era that coincided with a surge in Carmel's development after the Great San Francisco earthquake. Architect Eugenia Maybury designed, also in 1905, a Tudor Revival or Mock Tudor style home for the McGowan sisters on Thirteenth Avenue near San Antonio Avenue (seen here soon after construction). The late-medieval, English vernacular Tutor style relied on a heavy timber post-and-beam, perimeter structure, with wattle and daub unevenly hand-packed between the wood members, leaving them partially exposed for a "half-timbered" appearance. Mock Tutor imitates these cottages of the British underclasses, with their vertically proportioned windows, jettied upper stories, soft thatch roofs, and showy chimneys, but with one important exception. Born of the post-industrial 20th century, Mock half-timbers are no longer timbers, but instead non-structural, decorative, trim pieces applied on top of the smooth stucco finish of ordinary modern construction, making it challenging to capture the irregularity, depth, and authenticity of the original.

Perhaps the earliest Mission Revival style structure appeared, again in 1905, on a Lincoln Street parcel at Seventh Avenue donated by Devendorf to create Carmel's first protestant church (seen here circa 1935 before its eventual demolition). Rather than stylistically diverging, this long-awaited alternative to the town's Catholic church seems, perhaps paradoxically, to exalt its predecessor. Despite the freedoms that its modern wood framing and stucco construction would have afforded, the composition accurately echos the restrictions of the mission's stone construction, with its structural reliance on blank expanses of stacked stone walls and on the narrow, rounded openings of stone arches. And though these openings are so shallow and devoid of shadows that they easily betray the thinness of the modern walls, there remains an earnest homage to the mission's square moorish towers, its asymmetrical massing, and the Baroque arch flourish, reinterpreted here to form the wavy shape of the entire front gable.

By 1911, Frank Devendorf could report that over sixty percent of Carmel residents devoted their lives to work in the "aesthetic arts." His prophecy that the aesthetically educated would be the best stewards of the environment came true when, on October 31st, 1916, residents voted to incorporate the village of Carmel by the Sea, citing as a main reason the failure of Monterey County government to protect and preserve its unique natural character from the destructive forces of "progress." Unsurprisingly, one of the first actions of the new local government was to pass ordinances to protect the ancient Monterey pines. Perhaps nobody epitomized this twin love of art and nature more than Robinson Jeffers (seen here in 1919) who, while not writing poetry, continued the Carmel tradition of hand-made stone towers by building his own out of native granite at his Tor House between Scenic Road and Ocean View Avenue on nearby Carmel Point.

Just a few blocks away and a few years later, Architect Charles Sumner Greene embraced both modern construction and expression. In 1919, on Lincoln Street south of Thirteenth Avenue he built one of the first concrete foundations in town and likely the first prefabricated board-and-batten, wood walls, which were tilted up rather than built in place. He designed the home (seen here soon after construction) as a new interpretation of the u-shaped hacienda ranch homes built by early Mexican-Spanish settlers. Those early ranch buildings used their open courtyards and surrounding porticos to provide shade, to dissipate cooking heat, or to collect water. Here, however, the tree cover precludes the need for roof overhangs, the simple shed roofs direct water away, and, often in Carmel, open courtyards were oriented southward to collect heat.

In 1923, Greene conducted another architectural experiment with the idiosyncratic studio he added to the east side of his property. By applying his considerable personal artisanship to an array of random materials (brick from a demolished hotel, leftover marble from another job, used bottle glass, fence pickets discarded by a ranch, hand-harvested and donated timber and marble scraps), he resourcefully up-cycled these "found objects" into an unusual interpretation of the Mission Style. Though constructed in the stacked-masonry tradition of the adobe and stone missions, with characteristic barrel tile roofs and small, arch-supported openings, the building has the broad front gable and low-slung, overall form of his famous Craftsman bungalows. Unlike either style, the front facade (seen here in a recent view) appears almost hermetically sealed, with its heavy teak door and conspicuously miniscule fenestration with impenetrable tinted glass, perhaps an adaptation to support his artistic concentration or interior acoustics for piano playing and salon gatherings.

Certainly the diversity of architecture in Carmel sprang from the diversity of people building there. But diversity prevailed even within one person's work: M.J. Murphy avoided repetition whenever possible, even though he built more than anyone else. In 1922, he tackled the Monterey Colonial Revival style in the Kluegel home on Camino Real North of Ocean Avenue (seen here in a recent view). Born in California, Monterey Colonial originally fused the shipwright's simple detailing, roofline, and overall form of the early New England Colonial, the long, sometimes full-height openings and double shading provided by a prominent cantilevered balcony of the Caribbean Colonial, and the adobe wall construction of the Spanish Colonial. Here, the Monterey Revival substyle (of Spanish Colonial) repeats these features, though with stucco over modern wood framing, the four-quarter simplicity of the facade supporting its many asymmetries and irregularities.

The same year, J.S. Cone designed her own home at the corner of Monte Verde Street and Thirteenth Avenue (seen here in a recent view). Clad entirely in vertical planks of redwood bark found in nearby groves, the rough, dark exterior of its asymmetric volumes recedes into the forest. However, the plentiful windows with sturdy mullions spaced in scale with the cladding, plus the double-height central hall with full-length balconies concealed within the simple main form, allow for a bright and open interior without compromising the home's unsurpassed deference to the natural site.

Attachment 2

Notwithstanding the predominance of the Craftsman style and a general emphasis on simplicity, the Eclectic Era of the early 1900's continued on in the residential neighborhoods.

Meanwhile, a different trend started to develop in the commercial core. For its 1915 Panama-California Exposition, San Diego aptly selected the revival styles of the first European settlers in California to celebrate its auspicious future as the first west coast port for European ships coming through the new Panama Canal. The dazzling success of this architectural spectacle is widely credited for re-popularizing "New World," Mexican and Spanish Revival styles of the Southern hemisphere. Perhaps the first glimpse of this trend in Carmel was in 1922, when architect Thomas Morgan overlaid a Spanish Eclectic facade of stucco and barrel tiles onto a typical, wood-framed, Western false-front, infill structure. The Thomas A. Oakes building (seen here soon after construction) performed important civic functions as the new post office, second city hall, council chambers, and police station. Despite its official role, however, the building did not establish an official style — in contrast to other towns such as Santa Barbara, which legally codified its signature Spanish look in 1925.

Instead, also in 1922, a rival trend emerged downtown looking primarily toward the Northern hemisphere "Old World". Lee Gottfried built and Edward Kuster designed the Tudor Revival Weavers Studio for his spouse Ruth Kuster (seen here in 1923 after relocation and an added ticket booth serving the Golden Bough theater on Ocean Avenue). Perhaps counterintuitively, Tudor Revival style does not revive the Tudor style itself, meaning the late-medieval style of the royal House of Tudor. Rather, the early twentieth century version revives the modest country cottage vernacular style of Tudor England to satisfy what architectural historian Nicholas Pevsner called "the English flight from reality around the 1914-18 war [WWI]." The modest, handcrafted look, a vision of simpler times and places, offered the British an escape from industrial age ordeals and likely resonated similarly with city dwellers seeking respite in Carmel's ancient coastal forest.

A romantic accident of history gave the "old-world" trend a sudden boost in 1924, when Hugh Comstock visited his sister in Carmel and she introduced him to Mayotta Browne. The 27-year-old rancher and the doll-maker were married within a few months. That same year, Comstock, fresh off various handyman gigs in Los Angeles, built his new bride a teeny backyard cottage showroom named "Hansel" on Torres Street near Sixth Avenue (seen here at that time with its owners) for her thriving "Otsy-Totsy" felt doll business.

Its Fairytale or Storybook style, was a brief, inter-war phenomenon dreamed up in Los Angeles by film industry creatives influenced by soldiers returning from their first exposure to European countrysides. (In fact, the famous Hollywood sign originally spelled Hollywoodland and was built in 1923 as an advertisement for the nation's first storybook real estate development.) Thought to be the inspiration for Disney's immersive and lavish "imagineering" approach to set design, this Tudoresque substyle is characterized by exaggeratedly plastic and sometimes cartoonish interpretation of the medieval. Features can include lopsided walls and undulating roofs with deliberately misaligned shingles wrapped over rolled eaves meant to emulate thatch or puckered around eyebrow windows, fanciful roof rake boards, stucco artificially aged through tinting or patination, implausibly sinewy, false half-timbering or window and door surrounds, hand-whittled and possibly charred or distressed to suggest

age, irregular door and window shapes, sizes, and placements. The labor intensity of its idiosyncratic craftsmanship fit well with Carmel's artistic and bohemian culture, but the difficulty of convincingly replicating it virtually guaranteed the style's demise during the Great Depression. Still, in its decade or so of popularity this theatrical SoCal style spread widely across America, likely finding few places with the deep forest backdrop of actual fairytales to exhibit it so perfectly. Understandably, Comstock was inundated with orders, setting him on a new career path to become Carmel's next-most prolific builder and causing old-world reverberations from backyards to downtown.

And yet, in exactly the same year, 1924, Carmel saw further exploration into the "new-world" styles as well. On Ocean Avenue and Dolores Street, Earl Percy Parkes designed and built a Pueblo Revival gift shop for owner, Mary Dummage (seen here in a recent view). Perhaps, the oldest continuously occupied architectural style in America, Pueblos were made of balled or bricked adobe and timber roofs with few, if any, windows. In the revival style, if adobe is not used, rounded corners, irregular parapets, and thick, battered walls usually stuccoed in earthtones simulate it. Round vigas or roof beam logs or other rough timbers often project through the parapets or under upper stories as corbeling, as seen here, to imply a structural function. However, the plentiful fenestration, without even a pretense of supporting lintels over its wide openings, betrays this particular building's internal wood framing and compromises the credibility of an otherwise easily- and often-reproduced style.

A year later, in 1925, Fred Ruhl constructed the first phase of the aptly-named Normandy Inn on Ocean Avenue at Monte Verde Street (seen here circa 1930). Berkeley-trained architect, Robert Stanton designed the complex in the Normandy Variant of the Tudor Revival style. Because in that region of France country homes were often attached to their barns, this style variant is distinguished primarily by the addition of a tower element, which reinterprets a barn's grain or silage facility, usually as a main entry or stair tower as it appears here to the left of the main entry.

A year after that, in 1926, the City of Carmel held a design competition for its new library building one block uphill from the inn, on Ocean Avenue at Lincoln Street. Unconvinced by all nine of the first-round entries, the City hired emeritus Berkeley professor and famed, stylistically eclectic architect, Bernard Maybeck to partner with contractor M.J. Murphy. When completed in 1928 (seen here around then), the value of the delay was revealed by the building's persuasive fidelity to its style. An essay in dignified restraint, the design derives expressive power through its control of volume, proportion, and measured detail, not complex massing or materials. It celebrates its prominent community purpose with its unabashedly prominent reading room and enormous, steel-framed, front window. The ratio of window to wall, however, remains correctly modest with all glass set back as far as possible so as to accurately evoke both the spanning limitation and the deep thickness of older adobe walls. The weight of the barrel tile roof is properly conveyed by the hefty and genuinely structural roof beams and how they extend beyond the walls to easily support the deep overhangs. The perhaps surprising subordinance of the low, recessive, and dark-shadowed, side entry wing defers to and thereby re-emphasizes the library's mission: reading.

Also in 1926, on Dolores Street south of Ocean Avenue and, Bonnie Lee commissioned Hugh Comstock to design and build her Art Shop. His only Fairy Tale style commercial building (seen here shortly after its 1927 construction), it echos and exaggerates even further the make-believe of Hansel and his other residences. Roofs go from wavy to wandering, doors from curved to camelid, windows from regular rectangles to lawless lozenges, trims from bumpy to bulging, and chimneys from quirky to so impossibly quixotic as to require steel bracing. Now operating as the Tuck Box, the building represents the epitome of Comstock's mischief with this style, inspiring other, though always more demure, commercial development.

The same year that "old-world" style peaked in extravagant fantasy, downtown development in the "new-world" style also began to peak. 1927 saw Oakland architects, Roger Blaine's and David Olsen's Eclectic Spanish Revival designs for Dr. Rudolph Kocher's medical practice at the La Giralda building on the corner of Seventh Avenue and Dolores Street (seen here from each street respectively in recent views), followed, in 1928, by their El Paseo building for L.C. Merrill across Dolores (seen below in a recent view),

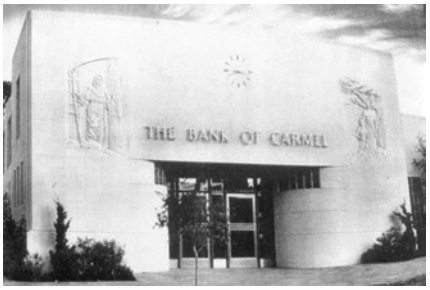
and then, in 1929, their building for Robert and Isabel Leidig on Dolores near Ocean on Avenue (seen below in a recent view). These buildings, all primarily concrete, along with several others built around the same period, diverge somewhat in their influences. But, they share the hallmarks of the style: an emphasis on the solidity implied by masonry construction, with its heavily shadowed, small, deep openings in blank expanses of monotone stucco-coated wall, the handmade decorative tile and metalwork, the rough, handcrafted appearance of the clay barrel tile,

the irregular massing and openings, and the like. With some details drawn from measurements actually taken on the architects' trips to Spain, the El Paseo building in particular provides a veritable dictionary of vocabulary authentic to its Revival language: the custom metal window grilles with unique twists in each bar, the pre-aged wood banisters, the doors and windows that never match, the eye-catching shadows of scalloped balconies, and the lintel over the passageway entrance sized to properly reflect the spanning strength of wood (though it is painted concrete).

When the Sunset School outgrew its 1906 "new world" Mission style building, the town hired Oakland architect John J. Donovan in 1926, and later Fresno/Monterey architect C.J. Ryland in 1931, to shepherd its large, new campus between Mission and San Carlos Streets, Eighth and Tenth Avenues through its expansions (seen here in 1937). Ryland, architecturally educated in France, mimicked the style of *granges dimières cisterciennes* (cistercian tithe barns), to give Sunset its dominant, "old-world" character of Cistercian Medieval Revival. Monasteries had pursued the austere Cistercian style, which evolved directly into the early Gothic over a century later, as a pious rejection of Classical ornamentation. And, the abbey barns were even purer expressions of deft, yet practical, engineering. The voluminous spaces (which the church required to store one tenth of local annual produce) found their most sturdy geometry in the massive, triangular roofs that came nearly to the ground, where they received support from disproportionately low, thick, and buttressed walls, in which openings were rare, deep, small, and often ganged together, like the double entry here, usually under larger discharge or relieving arches, all of which also received and expressed the great mass supported above. For these masterfully simple structures, often the only concessions to ornament were the finials atop the gable ends, thought to bring good luck, presumably for abundant harvests.

And so the downtown architecture pendulum swung back and forth for several years between the old world and the new world, albeit with some significant detours. For example, diagonal from the new library at Ocean Avenue and Lincoln Street, contractor Earl Percy Parkes built the Seven Arts complex for arts entrepreneur and Forest Theater founder, Herbert Heron. Designed by Albert B. Coats, the building (seen here in 1926) seems clearly indebted to its Shingle Style neighbor a block uphill: the 1905 Wilson building (see way above). The future mayor, with his principled support for bohemian over business interests, was a logical proponent of this pioneering American style. His building uses the same taut skin, merging into very shallow overhangs to de-emphasize material in favor of overall volume, which is in turn emphasized by the simple, emphatic gables, punctuated only by single openings of multiple ganged windows and by the cyclopean shed dormer that looks as if it emerged as pressure from the spaces below overpowered and pierced through the thin roof plane. The clear difference between the two buildings is the substitution of a wooden skin over wooden framing for a stucco skin over concrete block. This unconventional, if not unique, mutation was perhaps explained by concerns over fire, addressed conveniently by the Carmel Thermotite Company, newly incorporated just a few streets away where it molded its innovative fireproof blocks (also used to construct Flanders Mansion). The building's unusual combination of durability and originality created an enduring symbol of the many artists it hosted so famously for so long.

Another intentional stylistic detour downtown came in 1939, when Carmel's most significant financier, Barnet Segal rejected the Spanish Revival design of his architects, Swartz and Ryland, and ordered them toward Art Moderne. His bank on Ocean Avenue at Dolores Street (seen here after construction) embodies the style, with its horizontal, yet humanist proportions and symmetries, its concrete solidity, along with a neoclassical, near-white color, a rejection of classical ornament in favor of the new decorative arts, as well as curved gestures of glass and stone.

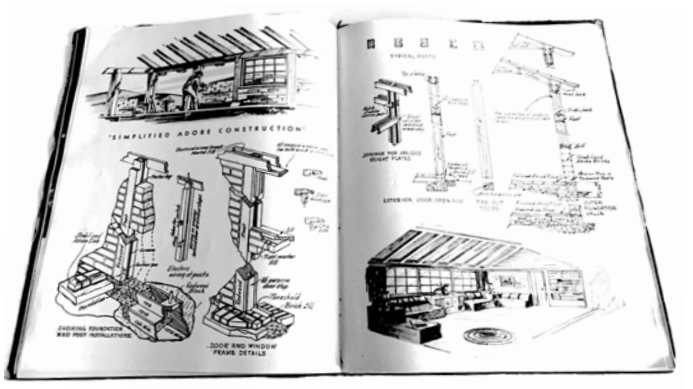


Around the time this new international style hit downtown, a new, defiantly local, City Council swept into office. Having become the first "poet mayor" of Carmel in 1930, Mayor Heron (of the Seven Arts building above) ran and won again in 1938, in part, to address commercial pressures on the natural environment venerated by Carmel's bohemian residents. The new Council hired the highly acclaimed, Berkeley/ Harvard educated Thomas Church, the "first founder" and pioneer of American landscape design and of a movement that became the "California Style." Church famously believed, as Carmelites did, that rather than providing building decoration, "[a] garden should have no beginning and no end." Meaning, it should be physically and visually integrated with the predominant natural environment and allow seamless human movement and inhabitation.

Church answered his assignment — to lessen the visual impact of the cars that now dominated the pine forest landscape — with a native stone planter running up the center of Ocean Avenue (seen here in the 1920s and 1940s). The low height of the wall, the medium height of the native undergrowth, and the columnar forms of the Monterey pine street trees, whose foliage grows primarily quite high, allowed for the clever combination of opacity down at car level and transparency at eye and storefront level, creating both visual access to the commercial corridor and visual screening of the traffic for shoppers.

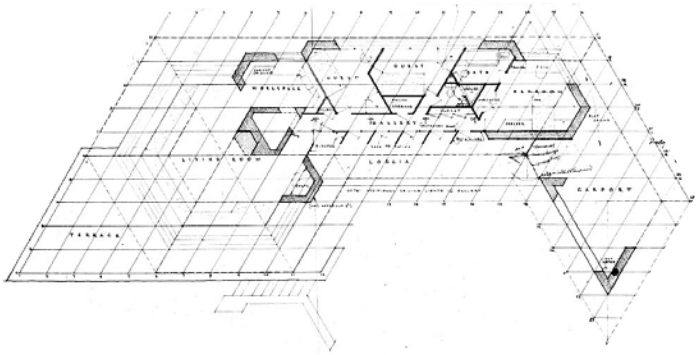
Throughout the development surge, the same revivalist and eclectic forces in the commercial areas were at work throughout the residential areas as well, including the perhaps unique 1936 example of the Art Moderne style built by M.J. Murphy on Thirteenth Avenue at Dolores Street. Like the Bank of Carmel above, the H. Markham house has the same horizontal emphasis, classical proportions, local symmetries, look of solidity, and monochrome, light color. More spare than the bank, its only curved gesture is the conical chimney accent to the left.

As the second half of the 20th century approached, Carmel's stylistic adventures were just beginning. However, with just a few exceptions such as those just mentioned, Carmel tended to derive its aesthetic direction from local and not international cues. For example, Hugh Comstock, never one to be limited by his Fairytale fame, had always been a stylistically experimental builder and in 1948 he published a trailblazing pamphlet called "Post Adobe" (seen here in a recent view). Within it, he extolled an inventive building technique that wove together two ancient construction techniques based on local materials and labor, timber post and beam with mud masonry, to create something brand new and with potent stylistic implications. He argued that the compressive strength of mud brick,

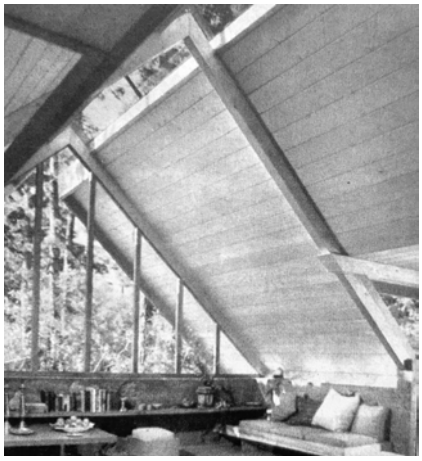


rendered waterproof with bitumen, when aided by the tensile strength and rectilinear guidance of wood could become an inexpensive, easy, and elegant approach suitable for one-story homes and requiring no additional insulation, interior or exterior finishing, or special details. This made his post-adobe a method accessible to laypeople, even to property owners themselves, leading to an emergence and proliferation of the Ranch style throughout town, such as this 1950 example on Scenic Road at Eighth Avenue (seen here in a recent view).

Also in 1948, Frank Lloyd Wright designed "Cabin on the Rocks" (seen here in a recent view) for Della Walker. Della's sister, Alma, had deeded her the property on Scenic Road near Martin Way, under one condition: work with a notable architect. Wright, the first radically original American architect, and his former Taliesin apprentice, Mark Mills, delivered Walker's request for a house "as durable as the rocks and as transparent as the waves" through carefully calibrated responses to the context. To unify the structure into an "organic wholeness" at every scale from the site down to the detail, Wright relied on his signature tool: the Japanese (and later, De Stijl) principle of expressing irregular forms ordered over the rigor of a regular grid, but in this case using the unexpected module of a four-foot by four-foot parallelogram. This infinitely adaptable, geometric technique allowed Wright to take his

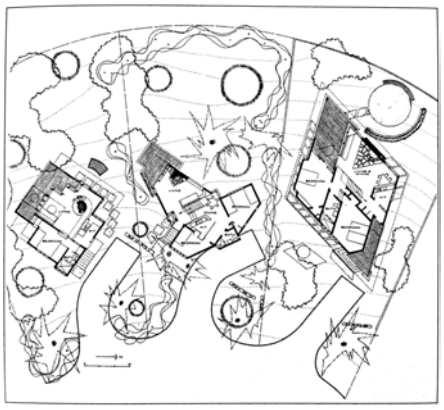


signature stylistic invention, the Prairie School, which was inspired by the flatness of the midwestern plains, and reinterpret it for the flatness of the Pacific shoreline through a casual, natural massing, responsive to the precise location. He also emphasized the low and the horizontal, with a bluish-green copper cantilevered roof floating above minimally-framed glazing and not traditional windows, deeply shadowed, dark-stained, native wood walls, all recessed behind an asymmetrical native-stone base emerging from the existing rocks, which, together, masterfully subordinated his built work to surrounding nature. It is perhaps no accident that the structure points toward Japan, as it was Wright's fascination with the integrating geometries and natural subjects of Japanese prints that catalyzed his entire approach to design: "The print is more autobiographical than may be imagined. If Japanese prints were to be deducted from my education, I don't know what direction the whole might have taken." (Utagawa Hiroshige's 1833 "Driving Rain at Shono" from Wright's collection seen here.) This cross-cultural, cross-discipline sensitivity and synthesis is just one mark of aesthetic genius. Alma Walker can be credited with insisting that such artistry is essential to building in Carmel.



Around 1953, upon completion of Della Walker's home, Mark Mills designed "Woodland House," also for the Walker family, at Mission Street and 13th Avenue (seen here soon after construction). Mills, like Wright, used a roof floating above and around abstracted glazing and nestled within a grounded, solid base of native rock and concrete. This time, however, responding to the verticality of a completely wooded site, the roof tilts upward, sympathetically expresses its heavy timber structure and raw wood finishes, and creates views up into the tree canopy rather than out toward an ocean horizon. Also like Wright, Mills prioritized a building's permanent responsibility to its natural and human community perhaps above its responsibility to any temporary occupant. In fact, Mills famously said that nature is "my silent client" and even "my client is nature," sentiments that tie him closely to the environmental preservation mission of Devendorf and the early forest settlers.

Also in 1953, Clarence Mayhew, a prolific, San Francisco-based and Berkeley-educated architect, designed a home for Helen Proctor between Scenic Road and San Antonio Avenue near Thirteenth Avenue (seen here in a recent view). Like most International Style buildings, the home emphasizes volume of internal space through lightweight, skeletal frames and glazed transparency, rather than mass and solidity; visual interest through functional divergences, rather than applied ornamentation; overall simplification of geometries; and flexible modularity, rather than strict classical symmetry. Yet, the undercurrents of classical composition often strongly order such buildings and Mayhew, educated in classical architecture at L'École des Beaux-Arts prior to Berkeley, would have known the standard facade in canonical ancient temple architecture: the hexastyle portico. This deep porch, with its six columns and five openings resting on a plinth of low windows and topped by a textured pediment of sorts, echos the ancient closely and then diverges to the modern with the addition of a solid, sixth module on the left, a chimney accent on the right, an off-center glass door, and only half a triangle for the roofline. This building, like a temple, follows its own mathematical order to sit in deliberate contraposition to natural disorder and therefore, like the International Style, it functions as an unapologetic "machine for living." However, its modest scale, quirky asymmetry, recessive coloration, and natural wood construction, all push it away from the international and pull it closer to the local and associate the house with the Second Bay Area Regional style.



The Third Bay Area Regional style emerged in Carmel soon thereafter, exemplified by "Three Sisters," a trio of homes on Lopez Street near Fourth Avenue, including Cosmos House (seen here on the right in an original site plan and in a recent view), all designed by Berkeley- and Harvard-trained architect, Henry Hill between 1961 and 1962. This California style, an even more relaxed and warm interpretation of modernism, uses native, unfinished materials and loose geometries to tailor a respectful response to to the natural environment. As the plans show, Hill played freely with an unusual angled vocabulary to create three completely unique yet complementary compositions that deftly avoid both the existing vegetation and one another. The houses maximize the flow of landscape between them by sharing no parallel exterior walls, which can create confining outdoor corridors. Instead they minimize contact, approaching one another only at sharp corners and exploiting the smallest possible geometric unit: the point.

Also in the Third Bay Tradition, famed architect Charles Moore designed the Warren Saltzman House in 1966, on Palou Street near Casanova Street (seen here in a recent view). Though clad in unfinished wood shingles and nestled well into the existing site as is characteristic of the style, perhaps uncharacteristically the house plays more with traditional domestic shapes, such as the gabled roof (here exaggerated in scale and always in halves). His quotation of historic forms foreshadowed the influence Moore later had in ushering in the reactive Postmodern style of the 1970s to 90s, along with his Princeton colleague Robert Venturi and others. Together they changed the course of modernist architecture with their searing warnings against ignoring traditional urban context and offered instead an architectural language that was extreme in its reference to classical design elements (keystones, pediments, column capitals), often out of proportion or grouped discordantly to highlight the paradox of their resurrection into the modern age.

But Postmodernism did not thrive in Carmel, where the forest context dominated the urban context. Instead, the bohemian residents and their experimental designers continued in the more quirky, organic vocabulary of the Bay Tradition, as architect Mickey Muennig did for his 1974 "Owl House" on Dolores Street near Alta Avenue in nearby Carmel Woods (seen here in a recent view). With even looser geometries than found at the "Sisters", Muennig warps the walls and roofs to create undulations more associated with natural than built forms. The nearly infinite freedom of this architectural language had the capacity to unify a meandering front path between low, woodsy, mute volumes with a starkly contrasting, bold, sweeping arch of a sheer glass escarpment over two stories tall to the rear, allowing the home to echo the topography and provide panoramic views over the forest toward the sea.

Around the same time, architects Walter Burde and Will Shaw found this same organic language appropriate to their 1972 "motor bank" commission for Northern California Savings and Loan. Though in the commercial district, the building could not be a typical party-wall, infill design, because customers would be primarily arriving by car, driving past all facades to reach a drive-through window at the property's interior. So, much like a residential home surrounded by forest, the building (seen here in a recent view) was composed as a stand-alone sculpture, visible in the round from infinite viewpoints. The yin-yang interplay of jauntily angled dark but airy glass-timber sections with light but solid stucco sections creates a family of volumes that provide visual distinction from every perspective as the motorist travels by, yet a strong genetic coherence to the entirety.

Then, in the 1980s, Carmel confronted a new threat: surging commercial speculation in the residential neighborhoods. The March 22, 1990 *Pine Cone* reported that multiple spec homes developed within months of one another on the "former Countess Kinnoull estate is usually declared the greatest single offender… built to the maximum the code will allow…[with] surrounding vegetation…torn down, leaving

barren what was once a lush greenbelt." (A portion on Torres Street near Eleventh Avenue is shown here in street elevation drawings from the time.) The projects exemplified an alarming trend: tree removal permits for construction rising about 375% over two decades and residential building applications on track to rise 750% in half that time. Carmel Planning Director Diane White warned about the oversized, cookie-cutter approach: "You can tolerate a lot of architectural 'violations' when the focus is on the landscape. What is happening now is a double-edged sword. We are losing our predominant landscaping as well as getting a narrower architectural style." Carmel City Forester Gary Kelly also warned, "according to the city's tree census…the number of pines on private property is decreasing while the number of ornamentals is increasing…[because] when people come from different areas, they…plant what they are used to. The most serious aspect…is that the medium to small pines…are disappearing. That means we will have fewer trees to replace the mature ones once they die…they are supposed to be replaced. But when I go back to the site, I find that there is no room to plant. We either need to reconfigure the open space or allow for smaller houses." Complaints flooded local newspapers and public meetings about overblown, pretender "cottages" attempting to camouflage their excessive size with often cartoonishly mis-matched and complicated massing, materials, and styles. One local builder explained the powerful economic incentives: "[in 1982] there weren't more than three 'spec' homes in all of Carmel…[but now] we have builders from the valley, who used to build in Sacramento, Fresno, Bakersfield and maybe make $20,000 a house. They come over here and maybe make $150,000 for a spec house. The same amount of work, they get that much more gain." So, in the mid-1990s, the City conducted a national search for an expert to lead the development of comprehensive design standards that might reverse this "insensitivity" to the natural and built environment. And in 2001, the Council adopted the resulting document "The Design Traditions of Carmel" and legally mandated through its Municipal Code that every required design review "shall" follow it. Many Carmelites had expressed fears that design standards might actually standardize designs. Instead, the ensuing quarter century saw many creative site responses, directly continuing Carmel's legacy of architects sensitive to and responsive to nature.

In 2007, Carmelite architect John Thodos, designed a home for himself and his spouse on Torres Street near Third Avenue (seen here in a recent view). As Carmel Historic Resources Board Chair, Thodos strongly supported the modest scale of village homes and refused to deviate from the small footprint of the unsalvageable, pre-existing structure. Like most self-assured artists, Thodos embraced constraints as "catalysts for creativity" and used the property's limitations to re-invent the very idea of a Carmel Cottage. While maintaining the archetypal elements of the classic house, he deconstructed and expressed all the layers separating inside and outside so as to blur the distinction between them and celebrate the immediate surroundings and regional climate. The home's foundation of exposed-aggregate poured concrete reaches out into the foliage to evoke naturally eroded outcroppings. The abstractly-simple, wooden house-shapes come to rest above just parts of these outcroppings, again emphasizing their role as found site features, not structures designed just to hold up walls. Large expanses of the wood walls then dissolve into air, which is, in turn, re-enclosed by pure miter-jointed glass volumes that float free like light-filled bubbles into the, often foggy, yard. Movement in and out is through elongated door-tunnels that extend and savor the interior/exterior threshold. By interweaving modest rooms so persuasively with the surrounding forest, Thodos transforms a traditional enclosure into something infinitely expansive.

In 2009, Sci-Arc Professor John Bohn took a similarly creative approach to the natural surroundings of "Canopy House" on Ridgewood Road (seen here in a recent view). The site, obstructed throughout by low-hanging oak tree limbs, inspired another reimagining of the simple Carmel Cottage. Hardly a simple task, this time a sophisticated computer model was needed to help break apart and inflect traditional roof shapes and warp them into custom curves around each individual branch. These roof planes, in turn, molded the monochrome walls beneath them into a collection of playfully irregular, modest volumes. Then, in order to fully connect the home with nature, irregular wood beams and posts branch down into the rooms and curved glass clerestories between the roofs and walls make the visual connection between the harvested timbers inside and the live wood elements, still growing undisturbed, outside.

Around 2012, Berkeley/MIT-trained architect, Justin Pauly designed the county's first certified "Passive House"on Eleventh Avenue between Lincoln and Dolores Streets (seen here in a recent view). By meeting strict standards for airtightness, thermal bridging, fenestration, heat recovering ventilation, and insulation, the house remains comfortable in all seasons using virtually no energy. Though technically the structure is radically modern, stylistically, this Carmel Cottage is traditional vernacular. The design is clearly inspired by respect for the natural environment, but in ways independent of the architect's aesthetic approach.

Also around 2012, architect George Brook-Kothlow, in close partnership with landscape designer Barkley David Smith, completed "Arch House" for Jacquelyn Woodward on Seventh Avenue near Forest Road (seen above just after initial plantings). The construction materials palette of the building is raw and natural: self-rusting, uncoated steel, unvarnished wood, unpainted concrete. And, to an unusual degree, the living plants of the site also became part of the construction materials palette. Some walls are made of living plants as is the entire roof of the carport (seen above left). Most of the home's glass-walled interior spaces wander casually around existing trees, incorporating corresponding glass-walled exterior garden spaces into the floorplan. Meanwhile, the main interior space, though set far back on the oversized site, initially appeared more conventionally exposed as a glassy street facade. However, once the native landscape design had matured (seen below in a recent view) the large interior was completed by its corresponding large exterior garden and disappeared from the road, engulfed by nature. Perhaps ironically, this conscious interweaving of building and landscape design pays homage to the most traditional values of the town's founders and yet with a modern approach that they never could have foreseen — though likely would have applauded.

No, the 2001 design standards have not, so far, eliminated the destructive forces and the careless design that emerged in the 1980s. And yet, as the founders predicted, some great aesthetic talents still manage to show us the way. For, Carmel has continued to attract "the right people" who build homes "artistic in character, reflecting the temperament of the town…designed by architects who attemp[t] to…fit the local surroundings…preventing man and his civilizing ways from…marring the natural beauty lavishly displayed here."

PROJECT REVIEW
PROCESS, CHECKLIST, & NARRATIVES

PROJECT REVIEW PROCESS, CHECKLIST, & NARRATIVES

CARMEL BY THE SEA remains beautiful because of the community's rigorous design expectations. These Design Guidelines are a mandated regulatory tool for the CC, SC, and RC districts that conveys these expectations. They also help explain and illustrate design standards in the City's other regulations. Existing projects never establish precedent for proposed projects. Instead, all projects must meet or exceed the expectations described by and under the community's six Core Design Guidelines. Where uncertainty arises, city officials will interpret guideline adherence on a case-by-case basis. Strict adherence to this document and its related, linked regulations will help ensure that a proposed project will meet community expectations and have a smooth approval process.

PREFERRED MATERIALS
PLANTING & BUILDING

PREFERRED PLANTING MATERIALS

from pages 140-143 of Coastal California's Living Legacy: The Monterey Pine Forest

SCIENTIFIC NAME	COMMON NAME
TREES	
Acer macrophyllum	big-leaved maple
Acer negundo	box elder
Arbutus menziesii	madrone
Aesculus californica	California buckeye
Cupressus goveniana ssp. goveniana	Gowen cypress
Cupressus macrocarpa	Monterey cypress
Myrica californica	Pacific wax myrtle
Quercus agrifolia	coast live oak
Pinus muricata	bishop pine
Pinus radiata	Monterey pine
Platanus racemosa	sycamore
Salix lasiolepis	arroyo willow
Salix scouleriana	Scouler's willow
Sambucus mexicana	blue elderberry
SHRUBS	
Adenostoma fasciculatum	chamise
Arctostaphylos tomentosa ssp. bracteosa	Monterey manzanita (shaggy-barked)
Arctostaphylos hookeri	Hooker's manzanita
Arctostaphylos pumila	sandmat manzanita
Artemisia californica	California sagebrush
Baccharis douglasii	Douglas's baccharis
Baccharis pilularis	coyote brush
Berberis pinnata	California barberry
Ceanothus cuneatus var. rigidus	Monterey ceanothus
Ceanothus thyrsiflorus	blue blossom
Chrysolepis chrysophylla var. minor	chinquapin
Corethrogyne filaginifolia	branching beach aster
Cornus sericea ssp. occidentalis	western red dogwood
Ericameria fasciculata	Eastwood's golden fleece
Eriodictyon californicum	yerba santa
Eriogonum elongatum	long-stem buckwheat
Eriogonum latifolium	coast buckwheat
Eriogonum parvifolium	seacliff buckwheat
Gaultheria shallon	salal
Heteromeles arbutifolia	toyon
Holodiscus discolor	cream bush, oceanspray
Lepechinia calycina	pitcher sage
Lonicera hispidula var. vacillans	hairy honeysuckle
Lotus scoparius	deerweed
Lupinus albifrons	silver bush lupine
Lupinus arboreus	tree lupine
Mimulus aurantiacus	sticky monkey flower
Oemleria cerasiformis	oso berry
Rhamnus californica	coffeeberry
Rhamnus crocea	redberry
Ribes divaricatum	creek gooseberry
Ribes malvaceum	chaparral currant
Ribes sanguineum var. glutinosum	pink-flowering currant
Ribes speciosum	fuchsia-flowered gooseberry
Rosa californica	California wild rose
Rosa gymnocarpa	wood rose
Rosa pinetorum	pine rose
Salvia mellifera	black sage
Salvia spathacea	crimson sage
Solanum douglasii	Douglas' nightshade
Symphoricarpus mollis	creeping snowberry
Symphoricarpos rivularis	common snowberry
Toxicodendron diversilobum	poison oak
Vaccinium ovatum	huckleberry
HERBACEOUS PLANTS	
Achillea millefolium	yarrow
Agoseris grandiflora	mountain dandelion
Allienz hickmanii	Hickman's onion
Arnica discoidea	rayless arnica
Aster radulinus	rough-leaved aster
Calochortus albus	white globe lily, fairy lantern
Calochortus luteus	yellow mariposa lily
Calochortus uniflores	large-flowered star tulip
Calystegia macrostegia ssp. cyclostegia	coast morning-glory
Castilleja affinis	coast paintbrush
Chlorogalum pomeridianum	soaproot
Claytonia perfoliata	miner's lettuce
Cordylanthus rigid ssp.littoralis	seaside bird's-beak
Cynoglossom grande	hound's tongue
Dichelostemma capitatum	blue dicks
Epilobium ciliatum	California willow-herb
Eschscholzia californica	California poppy
Fragaria vesca	wood strawberry
Fritillaria affinis	checker lily, mission bells
Galium californicum	California bedstraw
Horkelia cuneata	wedge-leaved horkelia
Iris douglasiana	Douglas iris
Lomatium parvifolium	small-leaved lomatium
Lotus formosissimus	bicolored lotus, witch's teeth
Lotis stipularis	stipulate lotus
Madia elegans	common madia
Madia madioides	woodland madia
Osmorhiza chilensis	sweet cicely
Pedicularis densiflora	Indian warrior
Piperia elegans	elegant piperia
Piperia elongata	tall rein-orchid
Piperia yadonii	Yadon's rein-orchid
Perideridia gairdneri	Gairdner's yampah
Polygala californica	California milkwort
Potentilla hickmanii	Hickman's cinquefoil
Rubus ursinus	California blackberry
Sanicula crassicaulis	gambleweed
Satureja douglasii	yerba buena
Sidalcea malvaeflora	checkerbloom
Sisyrinchium bellum	blue-eyed grass
Smilacina racemosa	fat solomon
Solidago californica	California goldenrod
Spiranthes romanzoffiana	hooded ladies' tresses
Trifolium polyodon	Pacific Grove clover
Trifolium trichocalyx	Monterey clover
Trillium chloropetalum	giant trillium
Triteleia ixioides	pretty face
Xerophyllum tenax	bear grass
Zigadenus fremontii	Fremont's star lily
FERNS	
Adianturn aleuticum	five-finger fern
Adiantum jordanii	California maiden-hair
Dryopteris arguta	wood fern
Pellaea andromedaefolia	coffee fern
Pityrogramma triangularis	goldback fern
Polypodium californicum	California polypody
Polystichum munitum	sword fern
GRASSES, SEDGES AND RUSHES	
Agrostis pallens	leafy bent-grass
Bromus carmatus	California brome
Calamagrostis nutkaensis	Pacific reed-grass
Carex barbarae	Santa Barbara sedge
Carex brevicaulis	short-stemmed sedge
Carex obnupta	slough sedge
Carex praegracilis	clustered field sedge
Carex tumulicula	foothill sedge
Cyperus eragrostis	tall cyperus
Danthonia californica	California oatgrass
Deschampsia caespitosa	tufted hair-grass
Elymus glaucus	Western ryegrass
Festuca californica	California fescue
Festuca rubra	red fescue
Juncus balticus	wire rush, Baltic rush
Juncus bufonius	common toad rush
Juncus effusus	common rush
Juncus falcatus	sickle-leaved rush
Juncus occidentalis	Western rush
Juncus patens	spreading rush
Juncus xiphioides	iris-leaved rush
Koeleria macrantha	junegrass
Leymus condensatus	giant ryegrass
Leymus triticoides	beardless ryegrass
Luzaida comosa	common wood rush
Melica californica	western melica
Melica imperfecta	Coast-Range melica
Nassella lepida	foothill needlegrass
Nassella pulchra	purple needlegrass
Poa secunda	pine bluegrass
Scirpus cernuus	low club rush
Scirpus amiericanus	three square

PREFERRED BUILDING MATERIALS

MATERIAL	NOTES	USES
NATURAL	- IN ORIGINAL, NATURAL CONDITION AND COLOR - FORMING A NATURAL PATINA OVER TIME - MONOLITHICALLY UNIFORM, NON-HYBRID COMPOSITION - HONESTLY EXPRESSED, RATHER THAN MIMICKING OTHER MATERIALS	
wood	reclaimed or FSC sustainable redwood or cedar or fir	posts, beams, siding, trim, un-clad windows, doors, garage doors, fireproofed roof shingles or shakes,
bark	reclaimed or FSC sustainable redwood or cedar or fir	siding, roofing
bamboo	sustainably cultivated	flooring, siding, structural panels
cork	sustainably cultivated	flooring, siding, structural panels
living plants	drought-tolerant, native species (see Preferred Planting Materials)	walls, roofs
stone	local, dry-set or mortared stacked in dry-set structurally-feasible patterns only	mudstone/golden granite for walls, foundations, driveways, Carmel stone for walls, patios, walkways
earth	locally sourced cob or rammed soils/sands	walls
brick	locally-sourced clay or adobe	walls, patios, walkways
bale	locally sourced straw	walls, insulation
tile	genuine ceramic, clay, or concrete	mono-chromatic for roofs, patios, walkways multi-chromatic for decorative accents
basic metal	uncoated, naturally-aging zinc, bronze, brass, aluminum	roofing, gutters, hardware, cladding for deconstructable/recyclable wood windows
glass	low-E, clear, or evenly sandblasted, non-mirrored, non-tinted	windows and other glazed openings
sealing oil	penetrating, non-peeling, non-VOC, pure tung, linseed, hemp, teak oils	exposed wood treatment, when natural aging is undesired
MANUFACTURED	- FORMING A NATURAL PATINA OVER TIME - HONESTLY EXPRESSED, RATHER THAN MIMICKING NATURAL OR OTHER MATERIALS - ABLE TO BE FULLY DISMANTLED AND BIODEGRADED, RECYCLED, AND/OR RE-USED - MEETS OR EXCEEDS NATIONAL ECO-BUILDING STANDARDS (SUCH AS CRADLE-TO-CRADLE) - ENVIRONMENTALLY NON-TOXIC OR BENEFICIAL	
poured concrete	artistically-crafted in natural or in uniform, integrated color with only non-uniform, handcrafted textures (as with exposed aggregate or genuine wood formwork)	walls, patios, walkways, pavers
cast concrete	integrated, uniform color, and finish without stamped, faux "natural" textures	walls, patios, walkways, pavers, roof tiles
alt-crete	e.g. ashcrete, sandcrete, grasscrete, woodcrete, hempcrete: poured or cast, maintain original surface pattern and color	walls, patios, walkways, pavers, roof tiles
fiber cement	e.g. Hardiboard, Equitonesmooth texture only, no mimicry of natural materials	siding
stucco	uncoated, non-pigmented, smooth textured	wall coating
advanced brick	e.g. wool brick, shell brick	walls, patios, walkways
advanced metal	steel, galvanized steel, stainless steel, Cor-Ten steel, Zincalume, Galvalume, earth-toned anodized aluminum	slim-profile windows, siding, landscape elements, standing seam roofing with non-corrugated flat panels, devoid of ribbing
advanced wood	FSC sustainable: mass timber, industrially-pickled/acetylated, pre-charred/shou-sugi-ban, thermally-modified, bio-based fiberboard super-wood	posts, beams, siding, trim, un-clad windows, doors, garage doors, fireproofed roof shingles or shakes,
stain	penetrating, naturally-fading, rather than peeling, monochrome, earthtone pigment	exposed wood treatment, when added color is desired

ISSUES
FURTHER ILLUSTRATIONS

INDEX
KEYWORDS & CONCEPTS