



CITY OF CARMEL-BY-THE-SEA PLANNING COMMISSION AGENDA

Planning Commissioners Mel Ahlborn, Erin Allen, Stefan
Karapetkov, Michael LePage, Stephanie Locke

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

Special Meeting
Tuesday, November 18, 2025
3:45 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.

<https://ci-carmel-ca-us.zoom.us/j/86980997955?pwd=nFG0gQutaPRNnpATjXbsO4ZTTEL2ax.1> To attend Zoom webinar via telephone, dial +1 (669) 444-9171, Webinar ID: 869 8099 7955, Passcode: 001916

HOW TO OFFER PUBLIC COMMENT

The public may give public comment at this meeting in person, or using 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 agINETte@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 APPEARANCES

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

PUBLIC HEARINGS

- 1) **Design Traditions 1.5:** Receive a presentation on the current draft of the revised Design Guidelines (Design Traditions 1.5) and provide feedback on both the form and function of the document. The Planning Commission's feedback will be shared with the City Council at an upcoming meeting where the Council will also be receiving a presentation on the draft and providing feedback and direction on the draft Design Guidelines.

DIRECTOR'S REPORT

FUTURE AGENDA ITEMS

- 2) Next Regular Meeting: December 10, 2025

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 Planning Commission regarding any item on this agenda, received after the posting of the agenda will be available 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 Planning Commission Staff Report

**November 18, 2025
PUBLIC HEARINGS**

TO: Chair LePage and Planning Commissioners
SUBMITTED BY: Brandon Swanson, Assistant City Administrator
APPROVED BY: Anna Ginette, AICP, Director of Community Planning and Building
SUBJECT: **Design Traditions 1.5:** Receive a presentation on the current draft of the revised Design Guidelines (Design Traditions 1.5) and provide feedback on both the form and function of the document. The Planning Commission's feedback will be shared with the City Council at an upcoming meeting where the Council will also be receiving a presentation on the draft and providing feedback and direction on the draft Design Guidelines.

Application:	APN:
Block & Lot:	
Location:	
Applicant:	Owner:

Recommendation:

Receive a presentation and provide any feedback on the form, function and usability of the current draft of the City's Design Guidelines, which are a product of the Design Traditions 1.5 Project.

Summary, Background, and Project Description:

EXECUTIVE SUMMARY

The Planning Commission, as one of the main technical users of the Zoning Code and Design Guidelines, is being provided a presentation on the most current draft Design Guidelines and an update on the overall project. Staff and the Design Traditions 1.5 Project (DT-1.5) Steering Committee are seeking feedback on the form, function and usability of the document in advance of the City Council meeting on December 2nd, where Council will receive a similar update on DT-1.5, and provide feedback. The goal is to receive any feedback on the draft version of the Residential Guidelines section and accompanying appendices before finalizing both the Residential and Commercial Guidelines in order to move into the adoption phase of the project.

BACKGROUND AND PROJECT DESCRIPTION

Project Beginnings and timeline

The Design Traditions 1.5 Project (DT-1.5) started in earnest in early March, 2022 when the City Council approved a contract with Winter & Co. to update the City's Residential and Commercial Design Guidelines (Attachment 1). Nore Winter, the Principal of Winter & Co., was selected as the lead consultant. Nore is an urban design consultant with more than forty years planning experience and was chosen due in large part to the fact that he and his firm created the City's existing Design Guidelines over 20 years ago through the Design Traditions Project. The scope of work attached to Nore's contract, and the name of the current project were thoughtfully crafted by Council over two meetings as the "Design Traditions 1.5" Project. This was done to signify that the project goal was not to completely overhaul the existing Design Guidelines as a "2.0" document, but rather to refine and update what already existed.

In early April 2022, one month after approving the contract with Winter & Co., the City Council established the Design Traditions 1.5 Steering Committee and appointed Maryann Schicketanz, Doug Schmitz, Victoria Beach, Melanie Billig and Don Goodhue to work with staff on the project. The Steering Committee convened its first meeting on April 13, 2022 and since then has held a total of 36 working meetings, generally running between 2-3 hours.

It is worth noting that there was a 10-month break in meetings between November 2023 and September 2024 while the City's Planning Director was also acting as the City's Assistant City Administrator, which has contributed to the extended timeline of this project.

Community Engagement

Over the 3 ½ year life of this project, the Community has remained interested and involved. Early in the project, Winter & Co., with support from City staff and members of the Steering Committee, facilitated lively community meetings to gain insight from people about their desired outcomes of the DT-1.5 Project. The first two meetings, which included lots of interactive activities to gain feedback from the community, were back-to-back nights on June 21st and 22nd, 2022. The third meeting, which presented draft concepts for community feedback was held on October 3rd, 2022. All three meetings were well attended by between 50-75 people each evening. Held early in the process, the meetings were intended to inform the work of Nore Winter and his team to prepare the first draft of both the Residential and Commercial Design Guidelines, which would ultimately be released in February, 2023.

In addition to these large-scale community meetings, the DT-1.5 Steering Committee also met eleven times in the span between June 14th, 2022 and January 23, 2023 to provide additional guidance to Nore Winter and staff while the first draft of the guidelines were being created. Nine of these eleven Steering Committee meetings included members of the public, as there had been some confusion by staff at the start of the project about whether Steering Committee meetings were subject to the Brown Act and open to the public. From the point when the confusion was cleared, all Steering Committee meetings have been open to the public (32 of 36 open to the public). Over the past couple of years, public attendance has diminished at Steering Committee meetings, but a small group of interested residents have remained as consistent participants. These participants have been active and stayed informed about the topics at hand. Some Steering Committee topics have engendered larger attendance, but typically there are four to eight members of the public in addition to the Steering

Committee members and staff.

Progression of Drafts

As mentioned earlier, the first draft of the Residential and Commercial Guidelines was received from Winter & Co. in early February, 2023 (Attachments 2 and 3). These drafts also included a Reader's Guide to explain what had been done, and how to use the documents (Attachment 4). In the Reader's Guide, Winter & Co. stated the first draft was written so that *"It builds on the City's existing residential design guidelines document by incorporating comments received from the community over multiple meetings, the project Steering Committee, City Council and the Planning Commission as well as City staff."* The Reader's Guide also stated that the first drafts were informed by a Strategy Paper that was approved by the Planning Commission and City Council in the Fall of 2022 (Attachment 5). Upon receipt of the first public drafts of the Design Guidelines, and after spending just under a month reviewing, the Steering Committee and some members of the public provided feedback at their March 1st meeting that they believed the draft had missed the mark and that it had actually made the Design Guidelines more complicated rather than easier to read and use ([Click here for link to YouTube video](#)). Members of the Committee felt the guidelines were supposed to have been streamlined, but that this had not been accomplished by Winter & Co.. Another concern of the Committee was that the drafts had added pages to the total count, making them even longer, and more difficult to navigate even for the purposes of reviewing the drafts. Prior to holding their March 1st meeting, in an effort to organize the guidelines in a more use friendly manner, members of the Steering Committee formed sub-committees of two people to create restructured drafts of both the Commercial and Residential Design Guidelines. The groups used the six core principals found in the Winter & Co. drafts, which had already been broadly supported by everyone, to collapse individual guidelines under only the single most relevant of those six principals. The idea was to remove redundancy throughout the documents. Images were also shifted around, and formatting was revised throughout the documents accordingly by the sub-committees. These early revised Steering Committee drafts can be found as Attachments 6 and 7. Over the next few Committee meetings, these revised Steering Committee versions received positive feedback from the public and the Committee as a whole. Therefore, the Steering Committee made the decision to move forward with the streamlined version which used the six core principals to organize the guidelines rather than the drafts prepared by Winter & Co.. Since March 1, 2023, over the span of 21 meetings, the Committee, staff, and the public have been working to review and refine the language of each individual guideline (not wholesale changes), organize formatting, consider photographs, and develop supporting documents and policies that would reinforce the guidelines. Some of the supporting policies include how to address building mass and guidance for structures in the front setback of a property like fences and landscaping walls. The exercise to select photos for the updated Design Guidelines has proven more difficult than originally anticipated. Some of the challenges have included accessibility to a site, visual clutter that is difficult to move (vehicles, etc), and most notably finding photographs that do not unintentionally include something that contradicts a guideline somewhere else in the document. The group has a small collection of photos, and continues to work on this effort. This is why the draft document has grey boxes with a "tbd" in place of actual photos for now.

As a product of the aforementioned work, the Planning Commission is now being presented with a rough draft of the Residential Design Guidelines as part of an overall (and incomplete) recommended

Design Guidelines package (Attachment 8). This draft package includes supporting sections recommended by the Steering Committee for inclusion as part of the overall Design Guidelines, some of which were the product of sub-committees. Some sections of the draft have only a title page, which indicates that this section is yet to be drafted, but is intended to be part of a final draft. Most notable of these undrafted sections is the “Municipal” guidelines, which the Committee is recommending to be drafted at some point in addition to “Residential” and “Commercial” to create three distinct Guidelines. The sections of the full draft package include:

- Introduction (Drafted by sub-committee)
- Residential Design Guidelines (Draft included for PC comment)
- Commercial Design Guidelines (Will be completed following direction related to Residential)
- Municipal Design Guidelines (Not started)
- Appendices
 - Historical Context (Drafted by sub-committee)
 - Project Review: Process, Checklists, & Narratives (Not started)
 - Preferred Planting and Building Materials (Drafted by sub-committee)
 - Further Illustrations (Not started)
 - Index (Not started)

The concept is that the “supporting” sections of the Design Guidelines will do just that, support the user in working with the document. For example, the index is intended to assist a user who is wishing to find all of the Guidelines related to a specific topic like windows, which may now appear in multiple sections of the document, by including hyperlinked page numbers showing where windows are referenced throughout the entire document. Staff will be prepared at the meeting to walk through the current draft and the thoughts behind its format and contents.

Next Steps

As a reminder, the Commission is being asked for feedback on the form, function and usability of the draft Design Guidelines, which includes the Residential Guidelines as part of the overall package.

Focused feedback from the Commission on the draft Residential Guidelines is incredibly important, as they represent the heart of the Guidelines. Feedback on all of the supporting documents and the overall construction of the Design Guidelines Package will also be appreciated. Of course, any and all feedback is welcomed at this time, and will be shared with the City Council.

Following presentations to both the Planning Commission and City Council, any feedback received will be incorporated into the Design Guidelines as the project moves towards the adoption phase. Inclusion of this feedback will be done through staff work and meetings with the Steering Committee over the coming months. Once a full draft is completed, staff will also need to work on any corresponding amendments to the City’s Municipal Code necessitated by the updated Guidelines. The steps to follow will include presentation of a full draft to the Planning Commission, along with an ordinance amending the Municipal Code for a formal recommendation to City Council for adoption. The updated Municipal Code and Design Guidelines will also need to be approved by the Coastal Commission through a Local Coastal Program (LCP) Amendment once approved by City Council.

Environmental Review:

Receiving a presentation and providing feedback on the Design Guidelines is Statutorily Exempt under

CEQA Section 15262 – “Feasibility and Planning Studies”, as a project involving only feasibility or planning studies for possible future actions which the agency, board, or commission has not approved, adopted, or funded.

Staff Analysis:

Other Project Components:

ATTACHMENTS:

1. Attachment 1 - Contract and Scope of Work - Winter & Co.
2. Attachment 2 - Winter & Co. Draft Residential Guidelines
3. Attachment 3 - Winter & Co. Draft Commercial Guidelines
4. Attachment 4 - Reader's Guide - Winter & Co. Draft Guidelines
5. Attachment 5 - Strategy Paper - Approved
6. Attachment 6 - Steering Committee Early Draft Residential Guidelines
7. Attachment 7 - Steering Committee Early Draft Commercial Guidelines
8. Attachment 8 - Draft Design Guidelines Package

PROFESSIONAL SERVICES AGREEMENT
for the
Design Traditions Project 1.5

THIS AGREEMENT is executed this ____ day of _____, 20____, by and between the City of Carmel-By-The-Sea, a municipal corporation, (hereinafter "City"), and Winter & Company, (hereinafter "Consultant"), collectively referred to herein as the "parties".

WHEREAS, the City wishes to engage Consultant to perform the services required by this Agreement; and

WHEREAS, Consultant is willing to render such professional services, as hereinafter defined, on the following terms and conditions; and

WHEREAS, Consultant represents that it is trained, experienced and competent and holds all necessary licenses and certifications to perform the services required by this Agreement.

NOW, THEREFORE, in consideration of the terms and conditions herein contained, the parties hereby covenant and agree as follows:

1. SERVICES

- A. **Scope of Services.** Consultant agrees to provide to the City, as the scope of services ("Scope of Services") under this Agreement, the following: Assist in the process of development, preparation and adoption of updates to the City's Design Guidelines (residential and commercial) and Zoning Code. The Scope of Services is attached hereto as Exhibit "A." The Scope of Services under this Agreement should include, but is not limited to, a project description, project phases, task descriptions, identification of key personnel, identification of subconsultants, their key personnel and general description of services that will be performed, as further set forth in this Agreement and attachments hereto. Consultant agrees to all of the following:
- i. Consultant will furnish all of the labor, technical, administrative, professional and other personnel, all supplies and materials, equipment, printing, vehicles, transportation, office space and facilities, and all tests, testing and analyses, calculations, and all other means whatsoever, except as otherwise expressly specified in this Agreement, necessary to perform the services required of Consultant under this Agreement.
 - ii. Consultant's designated representative(s) who are authorized to act on its behalf and to make all decisions in connection with the performance of services under this Agreement are listed in Exhibit "B" [Key Personnel], which is made a part of this Agreement.
 - iii. Consultant must make every reasonable effort to maintain the stability and continuity of Consultant's key personnel and subcontractors, if any, listed in Exhibit B to perform the services required under this Agreement. Consultant must notify City and obtain City's written approval with respect of any changes in key personnel prior to the performance of any services by replacement personnel.

- iv. Consultant must obtain the City Administrator's prior written approval before utilizing any subcontractors to perform any services under this Agreement. This written approval must include the identity of the subcontractor and the terms of compensation.
- v. Consultant represents that it has the qualifications, experience and facilities necessary to properly perform the services required under this Agreement in a thorough, competent and professional manner. Consultant will at all times faithfully, competently and to the best of its ability, experience and talent, perform all services described in this Agreement. In meeting its obligations under this Agreement, Consultant must employ, at a minimum, generally accepted standards and practices utilized by persons engaged in providing services similar to those required of Consultant under this Agreement.
- vi. City may inspect and accept or reject any of Consultant's work under this Agreement, either during performance or when completed. Acceptance of any of Consultant's work by City will not constitute a waiver of any of the provisions of this Agreement.
- vii. The Consultant must maintain any work site in the City in a safe condition, free of hazards to persons and property resulting from its operations.

B. Change Orders.

- i. Agreements and Change Orders exceeding \$24,999 require City Council approval to be valid.
- ii. The City may order changes to the Scope of Services, consisting of additions, deletions, or other revisions, and the compensation to be paid Consultant will be adjusted accordingly. All such changes must be authorized in writing, and executed by Consultant and City. The cost or credit to City resulting from changes in the services will be determined by the written agreement between the parties. However, any increase in compensation beyond the compensation limit amount approved by the City Council must be authorized in advance by the City Council and any service provided by Consultant in the absence of such approval are at Consultant's sole risk.
- iii. Consultant will not be compensated for any services rendered in connection with its performance of this Agreement that are in addition to or outside of those set forth in the Scope of Services or otherwise required by this Agreement, unless such additional services are authorized in advance and in writing by City.
- iv. If Consultant believes that additional services are needed to complete the Scope of Services, Consultant will provide the City Administrator with written notification describing the proposed additional services, the reasons for such services, and a detailed proposal regarding cost.

C. Familiarity with Services and Site.

- i. By executing this Agreement, Consultant represents that Consultant:

- a. has thoroughly investigated and considered the Scope of Services to be performed;
 - b. has carefully considered how the services should be performed;
 - c. understands the facilities, difficulties, and restrictions attending performance of the services under this Agreement; and
 - d. possesses all licenses required under local, state or federal law to perform the services contemplated by this Agreement, and will maintain all required licenses during the performance of this Agreement.
- ii. If services involve work upon any site, Consultant has or will investigate the site and is or will be fully acquainted with the conditions there existing, before commencing its services. Should Consultant discover any latent or unknown conditions that may materially affect the performance of services, Consultant will immediately inform District of such fact and will not proceed except at Consultant's own risk until written instructions are received from City.

2. COMPENSATION

- A. **Total Fee.** Subject to any limitations set forth in this Agreement, the City agrees to pay and Consultant agrees to accept as full and fair consideration for the performance of this Agreement, hourly fees as set forth in Consultant's Compensation & Fee Schedule (Exhibit "C"), in a total amount not-to-exceed One Hundred Thirty-Nine Thousand, Three Hundred and Thirty Dollars (\$139,330.00). Such compensation is the "Maximum Authorized Expenditure" under this Agreement. Any charges over this amount would be considered a change order, and would need to be approved pursuant to Section 1.B of this agreement. The Fee Schedule includes, but is not limited to, fees for each phase and task, not-to-exceed total fee, hourly rates, reimbursable rates and subconsultant mark-up rates. The use of subconsultants will not be considered a reimbursable expense, and such costs must be applied towards the approved budgeted amount. Payment of any compensation to Consultant is contingent upon performance of the terms and conditions of this Agreement to the satisfaction of the City. If the City determines that the Services set forth in the written invoice have not performed in accordance with the terms of this Agreement, the City is not responsible for payment until the Services have been satisfactorily performed.
- B. **Invoicing.** Consultant must submit to the City monthly written invoices to the City's Project Representative, identified in Section 5 below. Invoices must be prepared in a form satisfactory to the City, describing the services rendered and associated costs for the period covered by the invoice. The City will provide invoicing format upon request. Consultant may not bill the City for duplicate services performed by more than one person. Consultant's invoices must include, but are not limited to, the following information:
 - i. Project Title, the City's Purchase Order number and City's Project Code(s) for each project;
 - ii. Invoice number and date;
 - iii. A brief description of services performed for each project phase and/or task;
 - iv. The budgeted amount for each phase, task and item, including the total amount, with the same for approved Change Orders, if any;

- v. Amount invoiced to date divided by the agreed total compensation, expressed as a percentage, with the same for approved Change Orders, if any;
- vi. The amount earned and invoiced to date for each phase, task and/or item, including the total amount, with the same for approved Change Orders, if any;
- vii. The amount previously invoiced for each phase, task and/or item, including the total amount, with the same for approved Change Orders, if any;
- viii. The amount due for the period covered by this invoice for each phase, task, and/or item, including the total amount, with the same for approved Change Orders, if any;
- ix. For time and materials authorizations, the number of hours spent, by whom and their hourly rate for each phase, task and/or item, including the total amount;
- x. The costs incurred, including reimbursables, for each phase, task, and/or item for the agreed total compensation and approved Change Orders, if any, along with a brief description of those costs;
- xi. The total amount due for the period covered by this invoice, including subconsultants and vendors of services or goods;
- xii. Copies of subconsultant, vendor, and reimbursable invoices including hourly breakdowns when requested by City.
- xiii. Copies of subconsultant and vendor lien releases.

Any such invoices must be in full accord with any and all applicable provisions of this Agreement. Consultant must submit invoices to the City on or before the sixteenth (16th) day of each month for services performed in the preceding month.

The City will review each invoice submitted by Consultant to determine whether the work performed and expenses incurred are in compliance with this Agreement. In the event that no charges or expenses are disputed, the invoice will be approved and paid.

Except as to any charges for work performed or expenses incurred by Consultant that are disputed by City, the City will pay on each such invoice within thirty (30) days of receipt; provided, however, that if Consultant submits an invoice which is incorrect, incomplete, or not in accord with the provisions of this Agreement. If any charges or expenses are disputed by City, the invoice will be returned by City to Consultant for correction and resubmission, and the City will not be obligated to process any payment to Consultant until thirty (30) days after a correct and complying invoice has been submitted by Consultant. Payment to Consultant for services performed under this Agreement may not be deemed to waive any defects in the services performed by Consultant, even if such defects were known to City at the time of payment. City reserves the right to withhold future payment to Consultant if any aspect of the Consultant's work is found to be non-conforming to the terms of this Agreement.

The City is not obligated to pay Consultant a greater percentage of the Maximum Authorized Expenditure than the actual percentage of services completed as of the invoice date.

Consultant agrees to remit and is responsible for all withholding taxes, income taxes, unemployment insurance deductions, and any other deductions required by applicable federal, state or local laws and regulations for Consultant, its employees, subconsultants and vendors of services or goods.

- C. **Adjustment of Maximum Authorized Expenditure.** The City may increase or decrease the Maximum Authorized Expenditure by issuing a Change Order to the Agreement in accordance with Section 1.B “Change Orders” above. Should Consultant consider that any request or instruction from the City’s Project Representative constitutes a change in the scope of services, Consultant will advise the City’s Project Representative, in writing, within fourteen (14) calendar days of such request or instruction. Without said written advice within the time period specified, the City is not obligated to make any payment of additional compensation to Consultant.
- D. **Hourly Rates.** Payment for all authorized services, including payment for authorized on-call, as-needed services, will be made by the City to Consultant in accordance with the various hourly rates as set forth in the Consultant’s Compensation & Fee Schedule (Exhibit “C”).
- E. **Subconsultants and Vendors.** Invoices for subconsultants and vendors of services or goods will be paid by the City to Consultant in accordance with the various rates as set forth in the Consultant’s Compensation & Fee Schedule (Exhibit “C”). All reimbursable expenses will be considered as included within the Maximum Authorized Expenditure. Consultant is solely responsible for payment to subconsultants and vendors of services or goods, and the City is not responsible or liable for any payments to subconsultants and vendors, either directly or indirectly.
- F. **Audit and Examination of Accounts:**
 - i. Consultant must keep and will cause any assignee or subconsultant under this Agreement to keep accurate books of records and accounts, in accordance with sound accounting principles, which pertain to services to be performed under this Agreement.
 - ii. Any audit conducted of books of records and accounts must be kept in accordance with generally accepted professional standards and guidelines for auditing.
 - iii. Consultant must disclose and make available any and all information, reports, books of records or accounts pertaining to this Agreement to the City and any city of the County of Monterey, or other federal, state, regional or governmental agency which provides funding for these Services.
 - iv. Consultant must include the requirements of Section 2F, “Audit and Examination of Accounts”, in all contracts with assignees or subconsultants under this Agreement.

- v. All records provided for in this Section are to be maintained and made available throughout the performance of this Agreement and for a period of not less than four (4) years after full completion of the Services. All records, which pertain to actual disputes, litigation, appeals or claims, must be maintained and made available for a period of not less than four (4) years after final resolution of such disputes, litigation, appeals or claims.

3. AGREEMENT TERM

- A. **Term.** The work under this Agreement will commence on February 2nd, 2022 and must be completed by December 31st, 2022, unless sooner terminated or the City grants an extension of time in writing pursuant to the terms of this Agreement, except for provisions in this Agreement that will survive the termination or completion of this Agreement. Consultant will perform Change Order services as set out in Section 1.B, “Amendment of Services (Change Orders)”, in a timely manner or in accordance with the agreed upon Change Order Project Schedule.
- B. **Timely Work.** Consultant will perform all Services in a timely fashion, as set forth more specifically in Section 3.A, “Term”, and Section 3.C, “Project Schedule”, of this Agreement. Failure to perform is deemed a material breach of this Agreement, and the City may terminate this Agreement with no further liability hereunder, or may authorize, in writing, an extension of time to the Agreement.
- C. **Project Schedule.** Services must be completed by Consultant in accordance with the Project Schedule set forth in Exhibit “C”. The parties may, from time to time, by Change Order, alter the Project Schedule. Consultant will provide the Services pursuant to the Project Schedule or any applicable Project Schedule Change Order. If at any time Consultant discovers that the Project Schedule cannot be met, Consultant must promptly notify the City in writing and provide a revised Project Schedule for review and consideration by City.
- D. **Notice to Proceed.** Upon execution of this Agreement by both parties and the receipt of all documentation required by this Agreement to be provided by Consultant to the City, including proof of insurance and tax identification numbers, the City will issue a written Notice to Proceed to the Consultant. The City may, in its sole discretion, issue subsequent notices from time to time regarding further portions or phases of the work. Upon receipt of such notices, Consultant will diligently proceed with the Services authorized and complete those Services within the agreed time specified in said notice. Consultant will not proceed with any of the Services unless they have received a Notice to Proceed from the City.

4. CONSULTANT’S EMPLOYEES AND SUBCONSULTANTS

- A. **Listed Employees and Subconsultants.** Consultant will perform the Services using the individuals listed in the Key Employees and Subconsultants List attached hereto in Exhibit “B”.
- B. **Substitution of Employees or Subconsultants:**
 - i. Consultant may not substitute any key employee or subconsultant listed in Exhibit “B” without the prior written approval of the City, and such approval will not be unreasonably withheld. The City will not approve removal or substitution of employees or subconsultants

for the reason that Consultant or its affiliates has called on such individuals to perform services for another client of the Consultant.

- ii. If, at any time, the City reasonably objects to the performance, experience, qualifications or suitability of any of Consultant's employees or subconsultants, then Consultant may, upon written request from the City, replace such employee or subconsultant. Consultant must, subject to scheduling and staffing considerations, make reasonable efforts to replace the individual with an individual of similar competency and experience.
 - iii. Whether or not the City consents to, or requests a substitution of any employee or subconsultant of Consultant, the City will not be liable to pay additional compensation to Consultant for any replacement or substitution.
- C. **Sub-agreements with Subconsultants.** Consultant will incorporate the terms and conditions of this Agreement into all sub-agreements with subconsultants in respect of the Services necessary to preserve all rights of the City under this Agreement. Consultant is fully responsible to the City of all acts and omissions of subconsultants and of persons employed by any subconsultant.
- D. **Not an Agent of the City.** Nothing in this Agreement will be interpreted to render the City the agent, employer, or partner of Consultant, or the employer of anyone working for or subcontracted by Consultant, and Consultant must not do anything that would result in anyone working for or subcontracted by Consultant being considered an employee of the City. Consultant is not, and must not claim to be, an agent of the City.
- E. **Independent Contractor:**
- i. Consultant is an independent contractor. This Agreement does not create the relationship of employer and employee, a partnership, or a joint venture. The City may not control or direct the details, means, methods or processes by which Consultant performs the Services. Consultant is responsible for performance of the Services and may not delegate or assign any Services to any other person except as provided for in this Agreement. Consultant is solely liable for the work quality and conditions of any partners, employees and subconsultants.
 - ii. No offer or obligation of permanent employment with the City or particular City department or agency is intended in any manner, and Consultant may not become entitled by virtue of this Agreement to receive from the City any form of employee benefits including but not limited to sick leave, vacation, retirement benefits, workers' compensation coverage, insurance or disability benefits. Consultant will be solely liable for and obligated to pay directly all applicable taxes, including federal and state income taxes and social security, arising out of Consultant's performance of Services under this Agreement. Consultant will defend, indemnify and hold the City harmless from any and all liability, which the City may incur because of Consultant's failure to pay such taxes.

5. REPRESENTATIVES AND COMMUNICATIONS

- A. **City's Project Representative.** The City appoints the individual named below as the City's Project Representative for the purposes of this Agreement ("City's Project Representative"). The City may unilaterally change its project representative upon notice to Consultant.

Name: Brandon Swanson
Title: Director of Community Planning and Building
Address: PO Box CC, Carmel-by-the-Sea, CA, 93921
Telephone: 831-620-2024
Email: bswanson@ci.carmel.ca.us

- B. **Consultant's Project Manager.** Consultant appoints the person named below as its Project Manager for the purposes of this Agreement ("Consultant's Project Manager").

Name: Noré Winter
Title: Principal and Owner
Company: Winter & Company
Address: 3980 Broadway Street, Suite 103, PMB 140, Boulder, CO 80304
Telephone: 303-440-8445
Email: nore@winterandcompany.net

- C. **Meet and Confer.** Consultant agrees to meet and confer with the City's Project Representative, its agents or employees with regard to Services as may be required by the City to insure timely and adequate performance of this Agreement.
- D. **Communications and Notices.** All communications between the City and Consultant regarding this Agreement, including performance of Services, will be between the City's Project Representative and Consultant's Project Manager. Any notice, report, or other document that either party may be required or may wish to give to the other must be in writing and will be validly given to and received by the addressee, if delivered personally, on the date of such personal delivery, if delivered by email, on the date of transmission, or if by mail, seven (7) calendar days after posting.

6. INDEMNIFICATION

Consultant hereby agrees to the following indemnification clause:

To the fullest extent permitted by law (including, without limitation, California Civil Code Sections 2782 and 2782.6), Consultant will defend (with legal counsel reasonably acceptable to the City), indemnify and hold harmless the City and its officers, designated agents, departments, officials, representatives and employees (collectively "Indemnitees") from and against claims, loss, cost, damage, injury expense and liability (including incidental and consequential damages, Court costs,

reasonable attorneys' fees as may be determined by the Court, litigation expenses and fees of expert consultants or expert witnesses incurred in connection therewith and costs of investigation) to the extent they arise out of, pertain to, or relate to, the negligence, recklessness, or willful misconduct of Consultant, any subconsultant or subcontractor, anyone directly or indirectly employed by them, or anyone that they control (collectively "Liabilities"). Such obligations to defend, hold harmless and indemnify any Indemnitee will not apply to the extent that such Liabilities are caused in part by the active negligence or willful misconduct of such Indemnitee.

Notwithstanding the provisions of the above paragraph, Consultant agrees to indemnify and hold harmless the City from and against all claims, demands, defense costs, liability, expense, or damages arising out of or in connection with damage to or loss of any property belonging to Consultant or Consultant's employees, subconsultants, representatives, patrons, guests or invitees.

In no event will the obligation of the Consultant exceed the limitations on the duty to defend and indemnify as set forth in Civil Code Sections 2782, 2782.6, and 2782.8.

7. INSURANCE

Consultant must submit and maintain in full force all insurance as described herein. Without altering or limiting Consultant's duty to indemnify, Consultant must maintain in effect throughout the term of this Agreement a policy or policies of insurance with the following minimum limits of liability:

- A. Commercial General Liability Insurance including but not limited to premises, personal injuries, bodily injuries, property damage, products, and completed operations, with a combined single limit of not less than \$1,000,000 per occurrence and \$2,000,000 in the aggregate.
- B. Professional Liability Insurance with limits of not less than \$1,000,000 per occurrence or claim and \$2,000,000 in the aggregate. Consultant will have a policy for professional liability coverage that provides coverage on an occurrence basis or obtain extended reporting (tail) coverage (with the same liability limits) for at least three years following the City's acceptance of the work.
- C. Automobile Liability Insurance covering all automobiles, including owned, leased, non-owned, and hired automobiles, used in providing Services under this Agreement, with a combined single limit of not less than \$1,000,000 per occurrence.
- D. Workers' Compensation Insurance. If Consultant employs others in the performance of this Agreement, Consultant must maintain Workers' Compensation insurance in accordance with California Labor Code section 3700 and with a minimum of \$1,000,000 per occurrence.
- E. Other Insurance Requirements:
 - i. All insurance required under this Agreement must be written by an insurance company either:
 - a. admitted to do business in California with a current A.M. Best rating of no less than A:VI; or

- b. an insurance company with a current A.M. Best rating of no less than A:VII. Exception may be made for the State Compensation Insurance Fund when not specifically rated.
- ii. Each insurance policy required by this Agreement may not be canceled, except with prior written notice to the City.
- iii. All liability and auto policies must:
 - a. Provide an endorsement naming the City of Carmel-by-the-Sea, its officers, officials, employees, and volunteers as additional insureds. General liability coverage can be provided in the form of an endorsement to the Consultant's insurance (at least as broad as ISO Form CG 20 10 11 85 or both CG 20 10 and CG 23 37 forms if later revisions used).
 - b. Provide that such Consultant's insurance is primary as respects the City, its officers, officials, employees, and volunteers. Any insurance or self-insurance maintained by the City of Carmel-by-the-Sea is excess to the Consultant's insurance and will not contribute with it.
 - c. Contain a "Separation of Insureds" provision substantially equivalent to that used in the ISO form CG 00 01 10 01 or their equivalent.
 - d. Provide for a waiver of any subrogation rights against the City via an ISO CG 24 01 10 93 or its equivalent.
- iv. Prior to the start of work under this Agreement, Consultant will file certificates of insurance and endorsements evidencing the coverage required by this Agreement with the City. Consultant will file a new or amended certificate of insurance promptly after any change is made in any insurance policy which would alter the information on the certificate then on file.
- v. Neither the insurance requirements hereunder, nor acceptance or approval of Consultant's insurance, nor whether any claims are covered under any insurance, may in any way modify or change Consultant's obligations under the indemnification clause in this Agreement, which will continue in full force and effect. All coverage available to the Consultant as named insured will also be available and applicable to the additional insured. Notwithstanding these insurance requirements, Consultant is financially liable for its indemnity obligations under this Agreement.
- vi. All policies must be written on a first dollar coverage basis or contain a deductible provision. Any deductibles or self-insured retentions ("SIR") must be declared to and approved by the City. At the option of the City, either: the insured will reduce or eliminate such deductibles or SIR as respects the City, its officers, officials, employees and volunteers; or Consultant will provide a financial guarantee satisfactory to the City guaranteeing payment of losses and related investigations, claim administration, and defense expenses. In no event will any SIR or insurance policy contain language, whether

added by endorsement or contained in the policy conditions, that prohibits satisfaction of any self-insured provision or requirement by anyone other than the named insured, or by any means including other insurance, or which is intended to defeat the intent or protection of an additional insured.

- vii. City reserves the right to modify these requirements, including limits, based on the nature of the risk, prior experience, insurer, coverage, or other special circumstances.
- viii. Consultant must require and verify that all subconsultants and subcontractors maintain insurance meeting all the requirements in this Agreement.
- ix. If Consultant, for any reason, fails to have in place at all times during the term of this Agreement all of the required insurance coverage, the City may, but is not obligated to, obtain such coverage at Consultant's expense and deduct the cost from the sums due Consultant. Alternatively, City may terminate the Agreement.
- x. The existence of the required insurance coverage under this Agreement will not be deemed to satisfy or limit Consultant's indemnity obligations under this Agreement. Consultant acknowledges that the insurance coverage and policy limits set forth in this Agreement constitute the minimum coverage and policy limits required. Should any coverage carried by the Consultant or any subcontractor of any tier have limits of liability that exceed the limits or have broader coverage than required in this Agreement, those higher limits and that broader coverage are deemed to apply for the benefit of any person or organization included as an additional insured and those limits and broader coverage will become the required minimum limits and insurance coverage in all sections of this Agreement. Any insurance proceeds available to City in excess of the limits and coverages required by this Agreement, and which is applicable to a given loss, must be made available to City to compensate it for such losses.
- xi. Consultant must give City prompt notice of claims made of lawsuits initiated that arise out of or result from Consultant's performance under this Agreement, and that involve or may involve coverage under any of the required liability insurance policies.
- xii. The Consultant hereby waives any right of subrogation that any of its insurers may have or that they may accrue out of the payment of any claim related to the Consultant's performance of this Agreement, regardless of whether any endorsements required by this section are obtained.

8. PERFORMANCE STANDARDS

- A. Consultant warrants that Consultant and Consultant's agents, employees, and subconsultants performing Services under this Agreement are specially trained, experienced, and competent and have the degree of specialized expertise contemplated within California Government Code Section 37103, and further, are appropriately licensed to perform the work and deliver the Services required under this Agreement.
- B. Consultant, its agents, employees, and subconsultants must perform all Services in a safe and skillful manner consistent with the usual and customary standards of care, diligence and skill

ordinarily exercised by professional consultants in similar fields in accordance with sound professional practices. All work product of Consultant must comply with all applicable laws, rules, regulations, ordinances and codes. Consultant also warrants that it is familiar with all laws that may affect its performance of this Agreement and will advise City of any changes in any laws that may affect Consultant's performance of this Agreement. All Services performed under this Agreement that are required by law to be performed or supervised by licensed personnel must be performed in accordance with such licensing requirements.

- C. Consultant must furnish, at its own expense, all materials, equipment and personnel necessary to carry out the terms of this Agreement. Consultant may not use the City premises, property (including equipment, instruments, or supplies) or personnel for any purpose other than in the performance of its obligations under this Agreement.
- D. Consultant agrees to perform all work under this Agreement to the satisfaction of City and as specified herein. The City's Project Representative or his or her designee will evaluate the work. If the quality of work is not satisfactory, City in its discretion may meet with Consultant to review the quality of work and resolve the matters of concern, and may require Consultant to repeat the work at no additional fee until it is satisfactory.

9. CITY INFORMATION AND RESOURCES

- A. **Available Information.** The City will make available to Consultant all relevant information, plans, maps, reports, specifications, standards and pertinent data which is in the hands of the City and is required by Consultant to perform the Services. Consultant may rely upon the accuracy and completeness of such information and data furnished by the City, except where it is stated otherwise or unreasonable.
- B. **City Resources.** The City acknowledges that Consultant's ability to provide the Services in accordance with this Agreement may be dependent on the City providing available information and resources in a prompt and timely manner as reasonably required by Consultant. To the extent that the City fails to provide City resources, Consultant will not be liable for any resulting delay in the Services or failure to meet the Project Schedule, but in no event will such delay or failure to provide City resources constitute a breach of this Agreement by the City, nor will Consultant be entitled to extra compensation for same. Consultant's sole remedy shall be an extension of time to complete the Scope of Services.
- C. **Obligations of Consultant.** No reviews, approvals, or inspections carried out or supplied by the City will derogate from the duties and obligations of Consultant, and all responsibility related to performance of the Services will be and remain with Consultant.

10. OWNERSHIP AND USE OF MATERIALS

- A. **Ownership of the Materials.** All data, studies, reports, calculations, field notes, sketches, designs, drawings, plans, specifications, cost estimates, manuals, correspondence, agendas, minutes, notes, audio-visual materials, photographs, models, software data, computer software (if purchased on the City's behalf) and other documents or products produced by Consultant under this Agreement (collectively, "the Materials") are and will remain the property of the City even though Consultant or another party may have physical possession of them or a portion

thereof. Consultant hereby waives, in favor of the City, any moral rights Consultant, its employees, subconsultants, vendors, successors or assignees may have in the Materials.

- B. **No Patent or Copyright Infringement.** Consultant guarantees that in its creation of the Materials produced under this Agreement, no federal or state patent or copyright laws were violated. Consultant agrees that all copyrights, which arise from creation of the work or Services pursuant to this Agreement, will be vested in the City and waives and relinquishes all claims to copyright or intellectual property rights in favor of the City. Consultant covenants that it will defend, indemnify and hold City harmless from any claim or legal action brought against the City for alleged infringement of any patent or copyright related to City's use of Materials produced by Consultant and its employees, agents and subconsultants under this Agreement.
- C. **Delivery and Use of the Materials.** All Materials will be transferred and delivered by Consultant to the City without further compensation following the expiration or sooner termination of this Agreement, provided that the City may, at any time prior to the expiration or earlier termination of this Agreement, give written notice to Consultant requesting delivery by Consultant to the City of all or any part of the Materials in which event Consultant must forthwith comply with such request. The Materials created electronically must be submitted in a format and medium acceptable to the City. The Materials may be used by the City in any manner for the intended purpose or as part of its operations associated with the Materials.
- D. **Survival of Ownership and Use Provisions.** The provisions contained in Section 10, Ownership and Use of Materials survives the expiration or earlier termination of this Agreement, and that this Section is severable for such purpose.

11. CONFIDENTIALITY

- A. **No Disclosure.** Consultant must keep confidential and may not disclose, publish or release any information, data, or confidential information of the City to any person other than representatives of the City duly designated for that purpose in writing by the City. Consultant may not use for Consultant's own purposes, or for any purpose other than those of the City, any information, data, or confidential information Consultant may acquire as a result of the performance of the Services under this Agreement. Consultant must promptly transmit to the City any and all requests for disclosure of any such confidential information or records. The obligations under this Section will survive the expiration or earlier termination of this Agreement.
- B. **California Public Records Act.** Consultant acknowledges that the City is subject to the California Public Records Act (Government Code Section 6250 et seq.), known as the "PRA", and agrees to any disclosure of information by the City as required by law. Consultant further acknowledges that it may have access to personal information as defined under the PRA, and Consultant will not use any such personal information for any purposes other than for the performance of Services under this Agreement without the advance written approval of the City.

All Scopes of Services and related documents received will be public records, with the exception of those elements, identified by the Consultant as business trade secrets and are plainly marked "Trade Secret", "Confidential" or "Proprietary". If disclosure is required under the PRA or

otherwise by law, the City will not be liable or responsible for the disclosure of any such records and the Consultant will indemnify, defend, and hold the City harmless for any such disclosure.

12. CONFLICT OF INTEREST

Consultant covenants that neither Consultant, nor any officer, principal or employee of its firm, has or will acquire any interest, directly or indirectly, that would conflict in any manner with the interests of City relating to this Agreement or that would in any way hinder Consultant's performance of services under this Agreement. Consultant's attention is directed to the conflict of interest rules applicable to governmental decision-making contained in the Political Reform Act (California Government Code Section 87100 and following) and its implementing regulations (California Code of Regulations, Title 2, Section 18700 et seq.), and California Government Code section 1090.

In addition, Consultant, Consultant's employees, and subconsultants agree as follows:

- A. That they will conduct their duties related to this Agreement with impartiality, and must, if they exercise discretionary authority over others in the course of those duties, disqualify themselves from dealing with anyone with whom a relationship between them could bring the impartiality of Consultant or its employees into question;
- B. May not influence, seek to influence, or otherwise take part in a decision of the City knowing that the decision may further their private interests;
- C. May not accept any commission, discount, allowance, payment, gift, or other benefit connected, directly or indirectly, with the performance of Services related to this Agreement, that causes, or would appear to cause, a conflict of interest;
- D. May have no financial interest in the business of a third party that causes, or would appear to cause, a conflict of interest in connection with the performance of the Services related to this Agreement, and if such financial interest is acquired during the term of this Agreement, Consultant must promptly declare it to the City, and;
- E. May not, during the term of this Agreement, perform a service for, or provide advice to, any person, firm, or corporation, which gives rise to a conflict of interest between the obligations of Consultant under this Agreement and the obligations of Consultant to such other person, firm or corporation.

13. DISPUTE RESOLUTION

- A. **Dispute Resolution Procedures.** The parties will make reasonable efforts to promptly resolve any dispute, claim, or controversy arising out of or related to this Agreement ("Dispute") using the Dispute Resolution Procedures set forth in this Section.
- B. **Negotiations.** First, the City's Project Representative and Consultant's Project Manager will make reasonable efforts to resolve any Dispute by amicable negotiations and will provide frank, candid, and timely disclosure of all relevant facts, information, and documents to facilitate negotiations. Should these negotiations be unsuccessful in resolving the Dispute, the matter will

be promptly referred to the City Administrator or designee, and the Consultant's Principal, who will meet and confer, in good faith, to resolve the Dispute to mutual satisfaction of the parties.

- C. **Mediation.** If all or any portion of a Dispute cannot be resolved by good faith negotiations as set forth above within thirty (30) days of the date that the matter was referred to the City Administrator pursuant to subsection B above, either party may, by notice to the other party, submit the Dispute for formal mediation to a mediator selected mutually by the parties from the Monterey Superior Court's Court-Directed Mediator Panel list. The duration of any such mediation may not exceed 2 hours unless otherwise agreed to by the parties. The cost of the mediation (including fees of mediators) will be borne equally by the parties, and each party will bear its own costs of participating in mediation. The mediation will take place within or in close proximity to the City of Carmel-by-the-Sea.

In any mediation conducted pursuant to this section, the provisions of California Evidence Code section 1152 will be applicable to limit the admissibility of evidence disclosed by the parties in the course of the mediation. In the event the parties are unsuccessful in resolving the dispute through the mediation process, then the parties agree that the dispute will be submitted to Binding Arbitration to a single Arbitrator in accordance with the existing Rules of Practice and Procedure of the Judicial Arbitration and Mediation Services, Inc. (JAMS) within thirty (30) days of the close of mediation as declared by the mediator.

- D. **Arbitration.** The submission to Mediation and Arbitration in accordance with the requirements of this section of any and all agreements, differences, or controversies that may arise hereunder is made a condition precedent to the institution of any action or appeal at law or in equity with respect to the controversy involved. The award by the arbitrator will have the same force and effect and may be filed and entered, as a judgment of the Superior Court of the State of California and is subject to appellate review upon the same terms and conditions as the law permits for judgments of Superior Courts. A "Prevailing Party" will be determined in the Arbitration, and the prevailing party will be entitled to reasonable attorney's fees and costs incurred, and accrued interest on any unpaid balance that may be due. Costs will include the cost of any expert employed in the preparation or presentation of any evidence. All costs incurred and reasonable attorney fees will be considered costs recoverable in that proceeding, and be included in any award.

14. TERMINATION OF AGREEMENT

- A. **Termination for Cause or Default.** The City reserves the right to immediately terminate this Agreement, in whole or in part, if Consultant or any subconsultant defaults or fails to deliver the Services in accordance with the terms and conditions of this Agreement. Such termination must be in writing, setting forth the effective date of termination, and will not result in any penalty or other charges to the City, and may be issued without any prior notice. Without limitation, Consultant is in default of its obligations contained in this Agreement if Consultant, or any subconsultant:
- i. Fails to perform the required Services within the term and/or in the manner provided under this Agreement;

- ii. Fails to supply sufficient, properly skilled workers or proper workmanship, products, material, tools and equipment to perform the Services;
 - iii. Fails to observe or comply with all laws, ordinances, including all requirements of governmental or quasi-governmental authorities, including federal, state, and local government enactments, bylaws, and other regulations now or, following the date of this Agreement, in force that pertain to;
 - iv. Fails to observe or comply with the City's reasonable instructions;
 - v. Breaches the Conflict of Interest provisions of this Agreement; or
 - vi. Otherwise violates any provision of this Agreement.
- B. **Termination for Convenience.** The City may, at its option and sole discretion, terminate this Agreement, in whole or in part, with or without cause, at any time during the Agreement Term for the convenience of the City, upon ten (10) days written notice to the Consultant.
- C. **Steps after Termination:**
- i. Upon termination of this Agreement by the City for any reason, the City will pay Consultant for satisfactorily performed Services and disbursements incurred by Consultant to the date of termination pursuant to this Agreement, less any amounts necessary to compensate the City for damages or costs incurred by the City arising from Consultant's default. Termination will be without prejudice to any other rights or remedies the City may have.
 - ii. Upon receipt of written notice of termination of this Agreement by the City for any reason, Consultant must:
 - a. Promptly cease all Services, including Services provided by any subconsultant, unless otherwise directed by the City; and
 - b. Deliver to the City all the Materials provided to Consultant or prepared by or for Consultant or the City in connection with this Agreement. Such Materials are to be delivered to the City in completed form; however, notwithstanding the provisions of Section 10, Ownership and Use of Materials, herein, the City may condition payment for services rendered to the date of termination upon Consultant's delivery to the City of such Materials.
 - iii. If this Agreement is terminated by the City for any reason, the City is hereby expressly permitted to assume the projects and Services, and to complete them by any means including, but not limited to, an agreement with another party.

15. LEGAL ACTION / VENUE

- A. Should either party to this Agreement bring legal action against the other, the validity, interpretation and performance of this Agreement will be controlled by and construed under the laws of the State of California, excluding California's choice of law rules.
- B. Venue for any such action relating to this Agreement will be in Monterey County.
- C. If any legal action or proceeding, including action for declaratory relief, is brought for the enforcement of this Agreement or because of an alleged dispute, breach, default or misrepresentation in connection with this Agreement, the prevailing party may recover reasonable attorneys' fees as may be determined by the Arbitrator, experts' fees, and other costs, in addition to any other relief to which the party may be entitled.

16. MISCELLANEOUS PROVISIONS

- A. **Non-discrimination.** During the performance of this Agreement, Consultant, and its subconsultants, may not unlawfully discriminate against any person because of race, religious creed, color, sex, national origin, ancestry, physical disability, mental disability, medical condition, marital status, age, or sexual orientation, either in Consultant's employment practices or in the furnishing of services to recipients. Consultant further acknowledges that harassment in the workplace is not permitted in any form, and will take all necessary actions to prevent such conduct.
- B. **Acceptance of Services Not a Release.** Acceptance by the City of the Services to be performed under this Agreement does not operate as a release of Consultant from professional responsibility for the Services performed.
- C. **Force Majeure.** Either party is absolved from its obligation under this Agreement when and to the extent that performance is delayed or prevented, and in the City's case, when and to the extent that its need for vehicles, materials, or Services to be supplied hereunder are reduced or eliminated by any course, except financial, for reasons beyond its control. Such reasons include, but are not limited to: earthquake, flood, epidemic, fire, explosion, war, civil disorder, act of God or of the public enemy, act of federal, state or local government, or delay in transportation to the extent that they are not caused by the party's willful or negligent acts or omissions, and to the extent that they are beyond the party's reasonable control.
- D. **Headings.** The headings do not govern, limit, modify, or in any manner affect the scope, meaning or intent of the provisions of this Agreement. The headings are for convenience only.
- E. **Entire Agreement.** This Agreement, including the Exhibits attached hereto, constitutes the entire agreement between the parties hereto with respect to the terms, conditions, and Services and supersedes any and all prior proposals, understandings, communications, representations and agreements, whether oral or written, relating to the subject matter thereof pursuant to Section 1B, "Change Order of Services". Any Change Order to this Agreement will be effective only if it is in writing signed by both parties hereto and will prevail over any other provision of this Agreement in the event of inconsistency between them.

- F. **Conflict between Agreement and Exhibits.** In the event of a conflict between a provision in this Agreement and a provision in an Exhibit attached to this Agreement, the provisions in this Agreement will take precedence.
- G. **Counterparts.** This Agreement may be executed in one or more counterparts, each of which will be deemed an original, and may be signed in counterparts, but all of which together will constitute one and the same Agreement.
- H. **Multiple Copies of Agreement.** Multiple copies of this Agreement may be executed, but the parties agree that the Agreement on file in the office of the City's City Clerk is the version of the Agreement that governs should any difference exist among counterparts of this Agreement.
- I. **Authority.** Any individual executing this Agreement on behalf of the City or Consultant represents and warrants hereby that he or she has the requisite authority to enter into this Agreement on behalf of such party and bind the party to the terms and conditions of this Agreement.
- J. **Severability.** If any of the provisions contained in this Agreement are held illegal, invalid or unenforceable, the enforceability of the remaining provisions will not be impaired thereby. Limitations of liability and indemnities will survive termination of the Agreement for any cause. If a part of the Agreement is valid, all valid parts that are severable from the invalid part remain in effect. If a part of this Agreement is invalid in one or more of its applications, the part remains in effect in all valid applications that are severable from the invalid applications.
- K. **Non-exclusive Agreement.** This Agreement is non-exclusive and both the City and Consultant expressly reserve the right to enter into agreements with other Consultants for the same or similar services, or may have its own employees perform the same or similar services.
- L. **Assignment of Interest.** The duties under this Agreement are not assignable, delegable, or transferable without the prior written consent of the City. Any such purported assignment, delegation, or transfer constitutes a material breach of this Agreement upon which the City may terminate this Agreement and be entitled to damages.
- M. **Laws.** Consultant agrees that in the performance of this Agreement it will comply with all applicable federal, state and local laws and regulations. This Agreement will be governed by and construed in accordance with the laws of the State of California and the City of Carmel-by-the-Sea.

IN WITNESS WHEREOF, the parties enter into this Agreement hereto on the day and year first above written in Carmel-by-the-Sea, California.

CITY OF CARMEL-BY-THE-SEA

CONSULTANT

Mayor, City Administrator, or Designee Signature

Consultant Signature

Printed Name

Date

Printed Name

Date

Title

Title

Consultant Legal Company Name

APPROVED AS TO FORM:

By: _____
Brian Pierik, City Attorney

Date: _____

ATTEST:

By: _____
Yashin Abbas, Interim City Clerk

Date: _____

ATTACHMENTS

- Exhibit "A" - Scope of Services
- Exhibit "B" - Key Personnel & Compensation
- Exhibit "C" - Fee Schedule
- Exhibit "D" - Project Schedule

Exhibit A

Carmel, CA – Design Traditions Project Version 1.5

Professional Services

Revised: February 18, 2022

Project Approach

This scope of services describes the steps for an update to the city's design guidelines and zoning code as they apply to the downtown commercial core and central residential neighborhoods.

The scope is organized into a series of Steps, each of which has more specific tasks. This scope of services assumes that work tasks are shared among the consultant and city planning staff.

The tasks are then organized into two Phases: The first phase is designed to confirm the scope of the amendments. It includes a review of existing conditions, startup meetings with staff and decision-makers as well as community engagement. The second Phase then focuses on producing the formal revisions to the code and guidelines.

Project Objectives:

To assist the community in updating

- Residential design guidelines (which apply to the Residential zone districts)
- Commercial design guidelines (which apply to the Commercial districts)
- Zoning code for the related zone districts

PHASE ONE: CONFIRMING THE SCOPE OF THE AMENDMENTS

1. Start-up and orientation

Objectives:

1. To establish a shared understanding of the expectations for the project
2. To establish a working relationship with staff and decision makers
3. To gain an understanding of existing character in the project area

Format:

This step includes a series of start-up meetings, all of which would be on site. These will be informal meetings, with a simple agenda of questions and a short PowerPoint presentation. It also includes a tour of the project area.

Trips: Trip #1, 3 days on site, for Noré Winter & Julie Husband

Tasks:

1. Develop a PowerPoint presentation as a project introduction, summarizing scope, approach and schedule.
2. Conduct a 3-day retreat work session with staff to:
 - a. Develop an understanding of existing conditions.
 - i. Review recent projects
 - ii. Review current regulations
 - b. Confirm steps in the project process.
 - c. Build a team working relationship.
3. Review existing character.
 - a. Staff will assist in planning an on-site tour focusing on commercial, residential, and right-of-way design/character. This will include driving and walking portions.
 - b. Consultant will tour the area following the staff-designed tour.
4. Conduct an information meeting with a citizen steering committee appointed by the City Council to review the project scope and discuss observations from the site tour.
5. Conduct a virtual work session with the Planning Commission.
6. Conduct a virtual work session with the City Council.
7. Write up summary of meetings and field inspection observations.

2. Assess existing conditions

This is a “technical” analysis step, which includes a review of existing regulations and an on-site work session with staff to confirm the interpretation of those existing regulations. It also includes an on-site strategy session with staff to outline the forthcoming community workshop.

Objectives:

- To establish a shared understanding of how current guidelines and standards shape development in the area
- To establish an understanding of how change and state regulations may (or may not) be influencing the character of the community (i.e.: RHNA, SB-9, Fire Resistant materials, water allocations, Climate change, green building materials, etc.)
- To outline the agenda for upcoming community workshop(s)

Format:

On-site work sessions

Trips: Trip #2, 2 days on site, for Noré Winter

Tasks:

1. Develop computer models illustrating massing permitted under current zoning standards and design guidelines (with and without bonuses).
 - a. These also can be used later in community outreach.
 - b. They also will serve later in the project as a base for modeling the impacts of potential changes that may be proposed.

2. Review recent development projects.
 - a. Staff will assemble images of project documents of some recent projects for review and discussion.
 - b. Consultants will join in an on-site meeting with staff to:
 - i. Review the recent projects materials.
 - ii. Brainstorm community workshop/ outline.
 - iii. Brainstorm modeling alternatives.
3. Conduct a check-in meeting with the steering committee to discuss the upcoming workshop design.
4. Summarize findings in an illustrated memo.
 - a. This will be provided to inform public outreach and later discussions with decision makers.

3. Additional community engagement

Objectives:

1. To provide participants the opportunity to help to define the design features that are valued in the designated areas of the city.
2. To provide participants an opportunity to identify issues (focusing on design topics) that should be addressed in the updates.

Format:

This step includes a more focused community workshop to gain additional public opinion. It will include hands-on activities and an online counterpart meant to give residents the opportunity to participate and be part of the solution.

Trips: Trip #3, 2 days on site, for Noré Winter & Julie Husband

Tasks:

1. Develop workshop materials. This includes a “visual character” survey that has images related to:
 - a. Identifying key features of the study areas that are valued by the community
 - b. Identifying images of buildings (from Carmel and elsewhere) that would be appropriate
 - c. Computer models illustrating alternative massing scenarios for new buildings in different contexts
2. Conduct community workshop #1.
 - a. This will be a hybrid format, with on-site and online participation concurrently.
3. Analyze findings from the workshop (including some on site with staff).
4. Write summary of findings.

4. Develop a Strategy (Work Plan)

In this step, the changes to the standards and guidelines will be outlined based on information and analysis gathered during steps 1 through 3. These will include sufficient detail such that the community understands the nature of the revisions to be made. For example, where numbers are involved (such as FAR and height), those numbers will be shown. If necessary, some alternative choices for amendments to specific topics will be included.

Objectives:

- To describe in detail the changes that are to be made
- This will serve as a policy document that decision makers will consider in providing direction for Phase Two of the project, in which the actual revisions are executed.

Format: Meetings will be conducted online.

Tasks:

1. Define the level of detail that the amendments will have.
2. Define the topics that will be addressed.
3. Develop computer model illustrations of the potential effects of the proposed changes.
4. Write a strategy memo that describes the changes to be made.
5. Conduct a check-in meeting with staff (virtual).
6. Conduct a check-in meeting with steering committee (virtual).

5. Confirm the project direction

In this step, the team will review the Strategy (work plan) with the community, planning commission and the city council to receive their guidance on moving forward. (Includes Julie)

Objective:

- To gain formal direction from decision makers to move forward into Phase Two

Format: Onsite meetings with PowerPoint presentations, including a hybrid community workshop. Virtual follow-up meetings with Planning Commission and City Council.

Trips: Trip #4, 2 days on site, for Noré Winter & Julie Husband

Tasks:

1. Prepare presentation summarizing the strategy report.
2. Conduct a hybrid community workshop (Workshop #2).
3. Meet with the Planning Commission to review strategy (virtual).
4. Meet with the City Council to review strategy (virtual).
5. Review recommendations with staff in a virtual conference meeting.

PHASE TWO: EXECUTING THE UPDATES

6. Develop Draft #1 of the Updates to the design guidelines

This Task includes updating the design guidelines documents for the downtown and the core residential areas. It will require re-formatting the existing design guidelines into InDesign desktop publishing software, using a standardized page design.

Objective:

- To prepare a working draft of the updates for review by the community and decision makers

Tasks:

1. Draft text, including edits as appropriate.
2. Develop new illustrations for the guidelines.
 - a. Some existing illustrations will be adapted, but new ones are also anticipated, particularly for the downtown design guidelines.
3. Lay out the document in InDesign.

7. Develop Draft #1 of the zoning amendments

This includes revisions to residential and commercial zone districts. We anticipate that staff will “control” the zoning document and will enter the revisions as needed. Winter & Company will provide staff with a redline markup of suggested edits. Winter & Co. also will provide new graphics to illustrate the code provisions.

Objective:

- To prepare a working draft of the updates for review by the community and decision makers

Tasks:

1. Draft zoning text changes.
2. Develop illustrations.
3. Mark up code for inserts.
4. Staff inserts into code.

8. Present the draft revisions to the community

In this step, the consultants will join staff on site to conduct another community workshop, in which the draft revisions to the code and guidelines will be presented. It also includes a joint work session with the Planning Commission and City Council. This could occur on site, if the schedule permits, or could be online.

Objectives:

- To keep the community informed of the progress of the project

- To gain detailed direction from decision makers for potential revisions to the draft documents

Trips: Trip #5, 2 days on site, for Noré Winter & Julie Husband

Tasks:

1. Prepare presentation materials.
2. Conduct on-site/hybrid community meeting (meeting #3).
3. Conduct on-site joint study session with PC and CC.
4. Write summary of findings (other edits to make).

9. Develop Draft #2 of the Design Guidelines

In this step, revisions will be made to prepare an adoption draft of the design guidelines.

Tasks:

1. Execute text revisions.
2. Develop additional illustrations.
3. Update the InDesign document.

10. Develop Draft #2 of the zoning amendments

In this step, revisions will be made to prepare an adoption draft of the zoning code.

Tasks:

1. Revise zoning text.
2. Develop additional illustrations.
3. Staff inserts revisions into the code.

11. Implementation

In this step, the revised documents would be adopted. Staff will lead this effort. The consultants will provide assistance and participate in the hearing (on line) if appropriate.

Tasks:

1. Prepare adoption hearing presentation materials.
2. Participate in the planning commission hearing (virtual).
3. Participate in the city council hearing (virtual).

Exhibit B

Carmel, CA - Design Traditions Project 1.5

Noré Winter, Principal in Charge

Winter is an urban design and planning consultant with extensive experience nationwide. He focuses on design strategies that promote the distinctive characteristics of individual communities and neighborhoods while enhancing economic vitality, sustainability and heritage conservation.

Noré will direct the project and will serve as primary contact with the client. He also will lead public outreach tasks.

Julie Husband - Urban Designer

Julie Husband offers twenty-five years of experience in architecture, urban design and related fields. She has worked for Winter & Company for the past twenty years on master plans, design guidelines, design review, urban design and historic preservation, and architectural rehabilitation projects.

Julie will assist the Principal-in-Charge in drafting updates to the design guidelines and zoning code.

Christopher Ball - Graphics and Computer Modeling

Christopher Ball plays an integral role in the creation of graphic content for the company. He has a strong knowledge of 3D modeling, graphic software and architectural practices.

Chris will generate computer models to illustrate potential impacts of revised design guidelines and zoning standards. He also will assist in developing surveys and other outreach tools that may be generated for the project.

Betsy Shears – Administration and Desktop Publishing

Betsy has managed administrative tasks for all projects at Winter & Company and leads desktop publishing efforts.

Betsy will take the lead in desktop publishing for the Carmel design guidelines update.

Exhibit C

	A	B	C	D	E	F	G	H	I
1	π	Exhibit C: Fee Schedule							
2		Carmel, CA - Design Traditions Project 1.5							
3		Feb. 18, 2022							
4		(Note that the individually numbered tasks do NOT align with specific staff members.)	Tasks are generally in chronological order, but not in every case						
5	Step 1: Start-up & Orientation		Personnel	Hours	Rate	Amount	Task Total		
6	1.1	Develop Powerpoint presentations	• Principal (N Winter)	50	\$185	\$9,250.00			
7	1.2	Conduct work session with staff	• Urban Designer	44	\$125	\$5,500.00			
8	1.3	Review existing character (site tour)	• Admin/Desktop publisher	4	\$90	\$360.00			
9	1.4	Meet with steering committee	• Graphic designer (Sketchup)	0	\$75	\$0.00			
10	1.5	Conduct work session with PC							
11	1.6	Conduct work session with City Council							
12	1.7	Write up meetings summary in a memo							
13			Step 1 FEES			\$15,110.00			
14	EXPENSES								
15		(Trip #1; 3 days on site; NW & JH))	Unit cost	Quantity	Sub-total	Amount			
16		Airfare	\$600	2	\$1,200				
17		Ground transportation (car rental, taxis)	\$730	1	\$730				
18		Accommodations	\$250	8	\$2,000				
19		Meals	\$85	6	\$510				
20		Technical/Printing	\$100	1	\$100				
21			Step 1 EXPENSES			\$ 4,540.00			
22		TOTAL Step 1						\$19,650.00	
23									
24	Step 2: Assess Existing Conditions		Personnel	Hours	Rate	Amount			
25	2.1	Develop computer models illustrating massing permitted							
26	2.2	Review recent projects with staff	• Principal (N Winter)	42	\$185	\$7,770.00			
27	2.3	Meet with steering committee	• Urban Designer	16	\$125	\$2,000.00			
28	2.4	Summarize findings in a memo	• Admin/Desktop publisher	8	\$90	\$720.00			
29			• Graphic designer (Sketchup)	20	\$75	\$1,500.00			
30			Step 2 FEES			\$11,990.00			
31	EXPENSES								
32		(Trip #2; 2 days on site; NW)	Unit cost	Quantity	Sub-total	Amount			
33		Travel expenses							
34		Airfare	\$600	1	\$600				
35		Ground transportation (car rental, taxis)	\$550	1	\$550				
36		Accommodations	\$250	3	\$750				
37		Meals	\$85	2	\$170				
38		Technical/Printing	\$100	1	\$100				
39			Step 2 EXPENSES			\$2,170.00			
40		TOTAL Step 2						\$14,160.00	
41									
42	Step 3: Additional Community Engagement		Personnel	Hours	Rate	Amount			
43	3.1	Develop on-site workshop materials							
44	3.2	Conduct hybrid workshop #2	• Principal (N Winter)	60	\$185	\$11,100.00			
45	3.3	Analyze workshop findings	• Urban Designer	62	\$125	\$7,750.00			
46	3.4	Write summary of findings	• Admin/Desktop publisher	20	\$90	\$1,800.00			
47			• Graphic designer (Sketchup)	20	\$75	\$1,500.00			
48			Step 3 FEES			\$22,150.00			

	A	B	C	D	E	F	G	H	I
49	EXPENSES								
50		Trip #3 (2 days on site; NW & JH)		Unit cost	Quantity	Sub-total	Amount		
51		Travel expenses							
52		Airfare		\$600	2	\$1,200			
53		Ground transportation		\$550	1	\$550			
54		Accommodations		\$250	6	\$1,500			
55		Meals		\$85	6	\$510			
56		Technical/Printing		\$100	1	\$100			
57			Step 3 EXPENSES				\$3,860.00		
58		TOTAL Step 3						\$26,010.00	
59									
60	Step 4: Develop the Strategy for the revisions		Personnel		Hours	Rate	Amount		
61	4.1	Define level of detail for amendments							
62	4.2	Define topics to address	• Principal (N Winter)		16	\$185	\$2,960.00		
63	4.3	Model results of alternatives (Sketchup)	• Urban Designer		10	\$125	\$1,250.00		
64	4.4	Write strategy memo	• Admin/Desktop publisher		10	\$90	\$900.00		
65	4.5	Virtual check-in meeting with staff	• Graphic designer (Sketchup)		40	\$75	\$3,000.00		
66	4.6	Virtual check-in meeting with steering committee	Step 4 FEES				\$8,110.00		
67	EXPENSES								
68				Unit cost	Quantity	Sub-total	Amount		
69		Travel expenses							
70		Airfare (No travel this step)		\$600	-	\$0			
71		Ground transportation		\$500	-	\$0			
72		Accommodations		\$250	-	\$0			
73		Meals		\$85	-	\$0			
74		Technical/Printing		\$100	1	\$100			
75			Step 4 EXPENSES				\$100.00		
76		TOTAL Step 4						\$8,210.00	
77									
78	Step 5. Confirm the project direction		Personnel		Hours	Rate	Amount		
79	5.1	Prepare presentation materials							
80	5.2	Conduct hybrid community workshop #2	• Principal (N Winter)		40	\$185	\$7,400.00		
81	5.3	Meet with Planning Commission (virtual)	• Urban Designer		48	\$125	\$6,000.00		
82	5.4	Meet with City Council (virtual)	• Admin/Desktop publisher		4	\$90	\$360.00		
83	5.5	Review recommendations with staff	• Graphic designer (Sketchup)		0	\$75	\$0.00		
84			Step 5 FEES				\$13,760.00		
85	EXPENSES								
86		(Trip #4, 2 days on site NW & JH)		Unit cost	Quantity	Sub-total	Amount		
87		Travel expenses							
88		Airfare		\$600	2	\$1,200			
89		Ground transportation		\$550	1	\$550			
90		Accommodations		\$250	6	\$1,500			
91		Meals		\$85	6	\$510			
92		Technical/Printing		\$100	1	\$100			
93			Step 5 EXPENSES				\$3,860.00		
94		TOTAL Step 5						\$17,620.00	
95									
96		Subtotal, Phase 1					\$85,650.00		
97									

	A	B	C	D	E	F	G	H	I
98	Step 6: Develop draft #1 of the Design Guidelines		Personnel	Hours	Rate	Amount			
99	6.1	Draft the text	• Principal (N Winter)	20	\$185	\$3,700.00			
100	6.2	Develop illustrations	• Urban Designer	30	\$125	\$3,750.00			
101	6.3	Lay out in InDesign	• Admin/Desktop publisher	40	\$90	\$3,600.00			
102			• Graphic designer (Sketchup)	20	\$75	\$1,500.00			
103			Step 6 FEES			\$12,550.00			
104	EXPENSES								
105			Unit cost	Quantity	Sub-total	Amount			
106		Travel expenses							
107		Airfare	\$600	-	\$0				
108		Ground transportation	\$500	-	\$0				
109		Accommodations	\$250	-	\$0				
110		Meals	\$85	-	\$0				
111		Technical/Printing	\$100	1	\$100				
112			Step 6 EXPENSES			\$100.00			
113		TOTAL Step 6						\$12,650.00	
114									
115	Step 7: Develop Draft #1 of the zoning amendments		Personnel	Hours	Rate	Amount			
116	7.1	Draft zoning text changes	• Principal (N Winter)	20	\$185	\$3,700.00			
117	7.2	Develop illustrations	• Urban Designer	10	\$125	\$1,250.00			
118	7.3	Mark up the code for inserts	• Admin/Desktop publisher	10	\$90	\$900.00			
119	7.4	Staff inserts revisions into code document	• Graphic designer (Sketchup)	20	\$75	\$1,500.00			
120			Step 7 FEES			\$7,350.00			
121	EXPENSES								
122			Unit cost	Quantity	Sub-total	Amount			
123		Travel expenses							
124		Airfare	\$600	-	\$0				
125		Ground transportation	\$500	-	\$0				
126		Accommodations	\$250	-	\$0				
127		Meals	\$85	-	\$0				
128		Technical/Printing	\$100	1	\$100				
129			Step 7 EXPENSES			\$100.00			
130		TOTAL Step 7						\$7,450.00	
131									
132	Step 8: Present the drafts to the community		Personnel	Hours	Rate	Amount			
133	8.1	Develop presentations & feedback materials							
134	8.2	Conduct community workshop (on-site and online)	• Principal (N Winter)	50	\$185	\$9,250.00			
135	8.3	Conduct online workshop	• Urban Designer	60	\$125	\$7,500.00			
136	8.4	Joint study session with PC and CC	• Admin/Desktop publisher	10	\$90	\$900.00			
137	8.5	Write summary of findings (edits to make)	• Graphic designer (Sketchup)	10	\$75	\$750.00			
138									
139			Step 8 FEES			\$18,400.00			
140	EXPENSES								
141		(Trip #5; 2 days on site; NW & JH)	Unit cost	Quantity	Sub-total	Amount			
142		Travel expenses (Trip #2)							
143		Airfare	\$600	2	\$1,200				
144		Ground transportation	\$550	1	\$550				
145		Accommodations	\$250	6	\$1,500				
146		Meals	\$85	6	\$510				

	A	B	C	D	E	F	G	H	I
147		Technical/Printing		\$100	1	\$100			
148				Step 8 EXPENSES			\$3,860.00		
149		TOTAL Step 8						\$22,260.00	
150									
151	Step 9: Develop draft #2 of the Design Guidelines			Personnel	Hours	Rate	Amount		
152	9.1	Execute text revisions		• Principal (N Winter)	10	\$185	\$1,850.00		
153	9.2	Develop additional illustrations		• Urban Designer	10	\$125	\$1,250.00		
154	9.3	Update InDesign document		• Admin/Desktop publisher	20	\$90	\$1,800.00		
155				• Graphic designer (Sketchup)	10	\$75	\$750.00		
156				Step 9 FEES			\$5,650.00		
157	EXPENSES								
158				Unit cost	Quantity	Sub-total	Amount		
159		Travel expenses							
160		Airfare		\$550	-	\$0			
161		Ground transportation		\$500	-	\$0			
162		Accommodations		\$250	-	\$0			
163		Meals		\$85	-	\$0			
164		Technical/Printing		\$100	1	\$100			
165				Step 9 EXPENSES			\$100.00		
166		TOTAL Step 9						\$5,750.00	
167									
168	Step 10: Develop Draft #2 of the zoning amendments			Personnel	Hours	Rate	Amount		
169	10.1	Revise zoning text		• Principal (N Winter)	8	\$185	\$1,480.00		
170	10.2	Develop additional illustrations		• Urban Designer	4	\$125	\$500.00		
171	10.3	Staff inserts revisions into code		• Admin/Desktop publisher	10	\$90	\$900.00		
172				• Graphic designer (Sketchup)	10	\$75	\$750.00		
173				Step 10 FEES			\$3,630.00		
174	EXPENSES								
175		(No travel this step)		Unit cost	Quantity	Sub-total	Amount		
176		Travel expenses							
177		Airfare		\$550	-	\$0			
178		Ground transportation		\$500	-	\$0			
179		Accommodations		\$250	-	\$0			
180		Meals		\$85	-	\$0			
181		Technical/Printing		\$100	1	\$100			
182				Step 10 EXPENSES			\$100.00		
183		TOTAL Step 10						\$3,730.00	
184									
185	Step 11: Implementation (Adoption)			Personnel	Hours	Rate	Amount		
186	11.1	Prepare presentations		• Principal (N Winter)	8	\$185	\$1,480.00		
187	11.2	Planning commission hearing (virtual)		• Urban Designer	0	\$125	\$0.00		
188	11.3	City Council hearing (virtual)		• Admin/Desktop publisher	4	\$90	\$360.00		
189				• Graphic designer (Sketchup)	0	\$75	\$0.00		
190				Step 11 FEES			\$1,840.00		
191	EXPENSES								
192		(No travel this step)		Unit cost	Qty.	Sub-total	Amount		
193		Travel expenses							
194		Airfare		\$550	-	\$0			
195		Ground transportation		\$500	-	\$0			
196		Accommodations		\$250	-	\$0			

	A	B	C	D	E	F	G	H	I
197		Meals		\$85	-	\$0			
198		Technical/Printing		\$0	-	\$0			
199				Step 11 EXPENSES			\$0.00		
200		TOTAL Step 11						\$1,840.00	
201									
202		TOTAL PROJECT COSTS						\$139,330.00	
203									

Exhibit D

	A	B	C
1		Schedule for Carmel Design Traditions Project 1.5	
2		Schedule updated: 2/18/2022	
3			
4		Step 1: Start-up & Orientation (Trip #1)	Date completed by:
5		Contract signed	
6		Authorization to proceed	
7	1.1	Develop Powerpoint presentations	
8	1.2	Conduct work session with staff to review existing conditions	
9	1.3	Review existing character (site tour)	
10	1.4	Information meeting with steering committee	
11	1.5	Virtual work session with Planning Commission	
12	1.6	Virtual work session with City Council	
13	1.7	Write up meetings summary in a memo	March 31, 2022
14			
15		Step 2: Assess Existing Conditions (Trip #2)	
16	2.1	Develop computer models illustrating current regulations	
17	2.2	Review recent development projects with staff (Trip #2)	
18	2.3	Meet with steering committee to discuss upcoming workshop (Trip #2)	
19	2.4	Summarize findings in illustrated memo	April 29, 2022
20			
21		Step 3: Additional Community Engagement (Trip #3)	
22	3.1	Develop workshop #1 materials	
23	3.2	Conduct on-site hybrid workshop (WS #1)	
24	3.3	Analyze workshop findings	
25	3.4	Write summary of findings	June 30, 2022
26			
27		Step 4: Develop a Strategy (Work Plan)	
28	4.1	Define level of detail for amendments	
29	4.2	Define topics to address	
30	4.3	Model results of alternatives (Sketchup)	
31	4.4	Write strategy memo	
32	4.5	On-line meeting with staff to review strategy	
33	4.6	Conduct virtual meeting with steering committee	Aug. 8, 2022
34			
35		Step 5. Confirm the project direction (Trip #4)	
36	5.1	Prepare presentation materials for workshop #2	
37	5.2	Conduct hybrid community workshop #2 to review strategy	
38	5.3	Meet with Planning Commission to review strategy (virtual)	
39	5.4	Meet with City Council to review strategy (virtual)	
40	5.5	Review recommendations with staff	Aug. 29-31, 2022

	A	B	C
41			
42	Step 6: Develop draft #1 of the updates to the Design Guidelines		
43	6.1	Draft the text	
44	6.2	Develop illustrations	
45	6.3	Lay out in InDesign	Sept. 30, 2022
46			
47	Step 7: Develop Draft #1 of the zoning amendments		
48	7.1	Draft zoning text changes	
49	7.2	Develop illustrations	
50	7.3	Mark up the code for inserts	
51	7.4	Staff inserts revisions into code document	Oct. 14, 2022
52			
53	Step 8: Present the drafts to the community (Trip #5)		
54	8.1	Develop presentations & feedback materials	
55	8.2	Conduct community workshop (hybrid)	
56	8.3	Joint study session with PC and CC	
57	8.4	Write summary of findings (edits to make)	Nov. 28, 2022
58			
59	Step 9: Develop draft #2 of the Design Guidelines		
60	9.1	Execute text revisions	
61	9.2	Develop additional illustrations	
62	9.3	Update InDesign document	Dec. 30, 2022
63			
64	Step 10: Develop Draft #2 of the zoning amendments		
65	10.1	Revise zoning text	
66	10.2	Develop additional illustrations	
67	10.3	Staff inserts revisions into code	Dec. 30, 2022
68			
69	Step 11: Implementation (Adoption)		
70	11.1	Prepare presentations	
71	11.2	Planning commission hearing (virtual)	
72	11.3	City Council hearing (virtual)	Mar. 7, 2023
73			

The Design Traditions of Carmel



RESIDENTIAL DESIGN GUIDELINES



Public Review Draft

February 2023

Note:

CMC 17.10.010 (Purpose and Design Objectives) establishes the standards and requirements for development in the R-1 district. The Residential Design Guidelines implement these design objectives (CMC 17.060, Residential Design Guidelines).

Note:

These Residential Design Guidelines are an update of the City's current guidelines. In order to help readers understand where new text has been added, it is shown in **RED** font. An exception is for a new section that is lengthy. These are identified by a note in the margin as being new.

Guiding Principles

While there are many aspects of the character of Carmel that are addressed in the Design Guidelines, some Guiding Principles apply citywide and set the stage for the more detailed Design Guidelines that follow. All improvement projects shall comply with these principles:

1. **Restore and enhance the forest in all improvement projects: private, public, and otherwise.**
2. **Subordinate every built structure to the character of the forest, natural environment, and to the natural features on its own site.**
3. **Keep every built structure modest and simple.**
4. **Retain and build upon Carmel's official architectural heritage.**
5. **Fit every built structure within its neighborhood context.**
6. **Design every property with authentic and consistent details.**

RESIDENTIAL DESIGN GUIDELINES

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Defining Characteristics of Carmel	17

Part Two: Design Concept Guidelines

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Site Planning Guidelines (Concept Level)	41
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Part Three: Final Design Guidelines

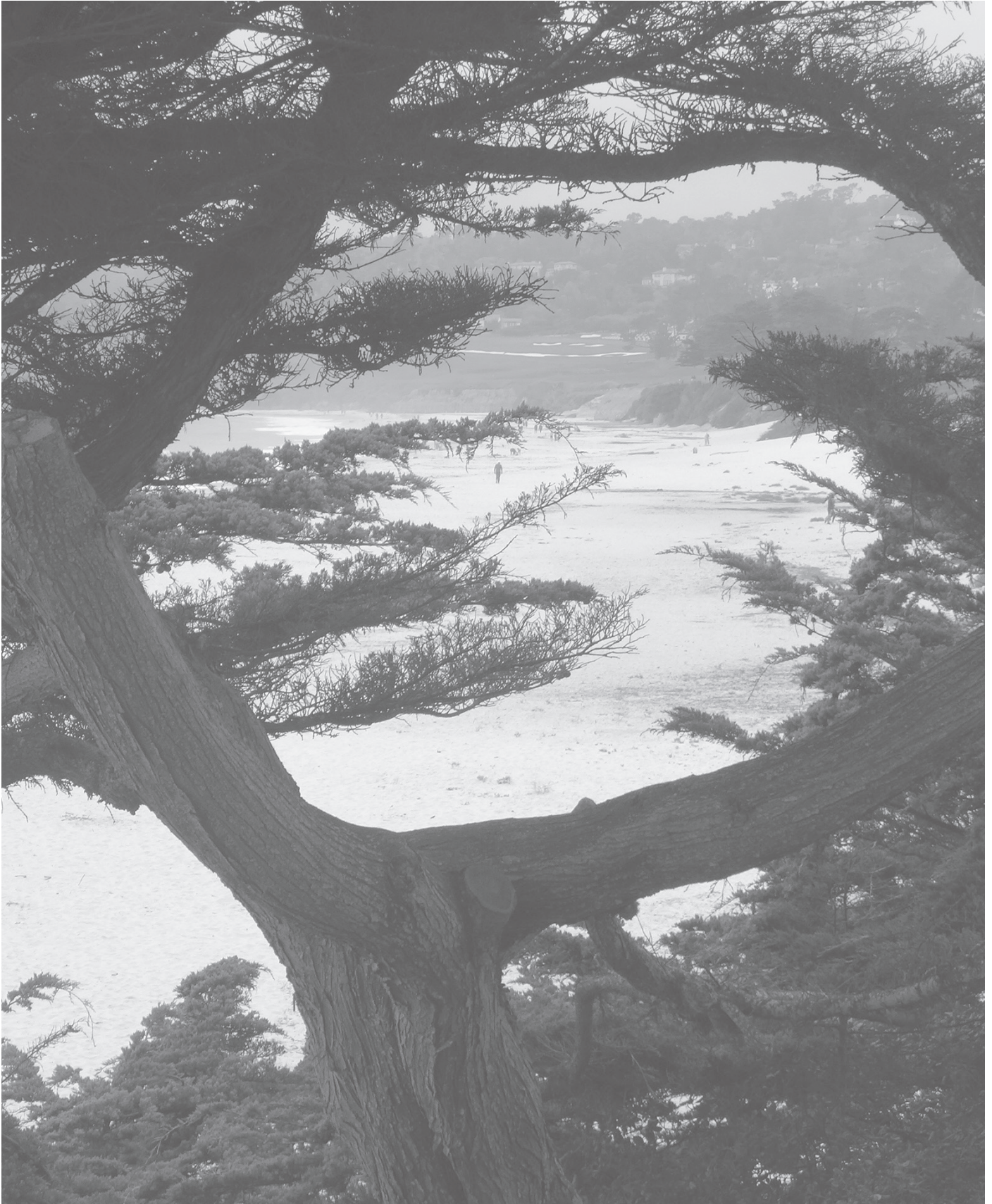
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Part Four: Appendix

101

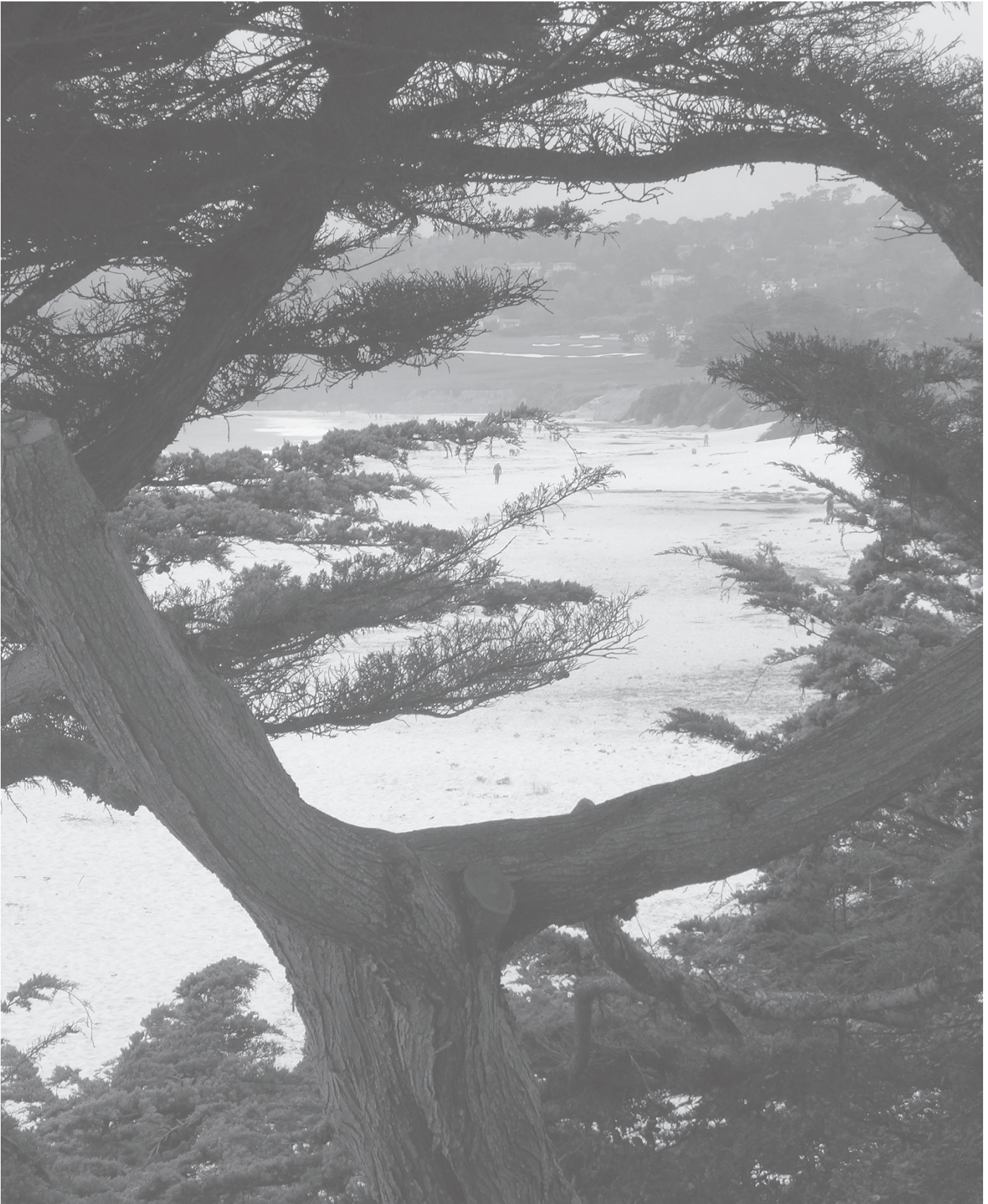
Credits

103



PART ONE: INTRODUCTORY MATERIAL

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Part One: Introductory Material

Introduction to the Design Review Process

A place like no other! Carmel-by-the-Sea is a unique community in an extraordinary setting with significant natural resources, high quality architecture and a strong community identity. Residents value its traditional character, village charm, tree-lined streets, wooded hillsides and walkable neighborhoods. These Design Guidelines provide a tool to retain the City's design traditions.

About the design guidelines

What are Design Guidelines?

Design guidelines are a regulatory tool that convey the community's expectations for maintaining its Design Traditions. They focus on the qualitative aspects of design but in some cases set forth prescriptive (measurable) requirements. They therefore work in concert with prescriptive standards related to design in the City's zoning code. They provide City staff and its boards and commissions a basis for making informed decisions about the appropriateness of proposed improvements.

The Scope of the Guidelines

The guidelines focus on maintaining the traditional character of Carmel.

They address all projects in the R-1 and R-4 zoned areas of Carmel, including public and quasi-public uses and public works projects. Please note that the City of Carmel-by-the-Sea will not issue a construction permit for exterior additions, remodeling or new buildings without design review approval from the City. These guidelines also will aid property owners and their architects in developing appropriate design strategies.

Note:

CMC 17.10.010 (*Purpose and Design Objectives*) establishes the standards and requirements for development in the R-1 district. The Residential Design Guidelines implement these design objectives (CMC 17.060, *Residential Design Guidelines*).

*About the design guidelines,
continued...*

Note:

The maximum development standards in the Zoning Code (height, FAR, etc.) are not guaranteed by right and may be limited if they are not consistent with the character of the surroundings. The design guidelines shall be used in determining those conditions.

The Format for a Guideline

Each design guideline in this document typically has four components:

1. **Design Objective** - describes a desired state or condition of the design element being discussed.
2. **Design Guideline Statement** - typically performance-oriented, describes a desired design treatment.
3. **Supplementary Information** - may include suggestions on how to meet the objective, additional requirements, or may provide an expanded explanation. This information is listed in bullet format.
4. **Illustrations** - may be provided to clarify the intent of the guideline.

Section Heading

1 **Roof Form**
Varied roof forms are typical in a block and this tradition should be continued.

2 **11.3 Use simple roof forms. Limit the number of subordinate attachments such as dormers, to avoid a cluttered design.**

3

- For example, basic gable and hip roofs are traditional and their use is encouraged.
- Flat roofs may be used to a limited extent on smaller, one-story structures. They shall not be used on large buildings or two-story elements.
- Avoid complex roof forms that call attention to the design or add unnecessary detail.
- Mansard roofs typically add more mass than other forms and are discouraged. A sloping roof “skirt” that conceals a flat roof is particularly out of character. Similarly, a gable roof that is “clipped” at the top adds unnecessary complexity to a design and should be avoided.

4



Simple primary roofs with subordinate attachments, such as dormers, are appropriate.

Sample of the guideline format used in this document

How the Guidelines are Organized

The design guidelines are presented in a sequence that follows the City's design review process. When proposing projects, applicants first should become familiar with the City's design traditions and its goals for preservation of traditional character. Next, applicants must consult with the City's planning staff and the City Forester to develop a preliminary site assessment. This will aid in understanding the resources of the site and issues need to be addressed. Based on these preliminary steps, applicants should then develop concept plans and complete a Design Concept review. After this, a Final Details review is scheduled. Only after this final review can an application for a construction permit occur.

The first design guidelines section focuses on broad-scale design issues which should be used during the Design Concept review stage. This includes design principles which apply neighborhood-wide as well as design guidelines for forest character, site planning and for the mass and scale of a building.

The second design guidelines section focuses on specific building and site design issues which should be used during the Final Details study stage. These include design guidelines for architectural character, details and materials. Other general design guidelines, such as solar access, views, energy conservation and utilities are also included.

Guidelines Organization

Part 1
Introductory
Material

Part 2
Concept Level
Guidelines

Part 3
Final Details
Guidelines

Part 4
Appendices

*About the design guidelines,
continued...*

Related code section:

Design Review: CMC Section 17.58

Link: forthcoming...

Who Uses the Design Guidelines?

The design guidelines provide criteria for the design review process that applies throughout the city. As stipulated in Section 17.10.070 of the zoning code, all new construction and exterior repair and/or renovations to existing buildings within the city requires design approval.

Property Owners

Property owners are strongly encouraged to use the guidelines in planning projects with their contractors and design professionals to assure that the results will comply with the City's design guidelines. While the guidelines are written for use by the layperson, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, particularly architects and landscape architects who are experienced working in the Carmel context.

City Staff, Boards and Commissions

The guidelines also will be used by City staff, boards and commissions in determining compliance. In doing so, they consider how each project meets the design guidelines and promotes the goals set forth in the City's General Plan, Local Coastal Plan and Zoning Code.

Related code section:

Findings required:

CMC 17.58.060.B.3

Link: Forthcoming

Determining Compliance

Compliance with all relevant design guidelines is required. Each project must meet all relevant design guidelines. In doing so, there is an interaction among the guidelines, in terms of the degree to which each is met. If the scope of work is only an alteration to the exterior wall of a building, with no expansion of footprint or site work, then guidelines related to landscaping would not apply.

The Role of Precedent

Note that previous projects do not imply precedent for approval of new work. Each project is unique with its distinct context. The design guidelines clarify how the City's design objectives are interpreted for individual projects.

Design Review Tracks

The Design Review process is organized into separate tracks, which correspond to the **scale of a project or its complexity**.

Some projects may be approved at staff level while others may require comment and/or action by a board, committee or commission of the City. Submittal requirements vary accordingly. Consult with City Planning staff to determine the process for a specific project.

(More information about the Design Review tracks may be added, pending potential revisions to the process.)

Related document:

“Design Review Submittal Requirements”

web link: placeholder

Note:

CMC 17.10.010 (*Purpose and Design Objectives*) establishes the standards and requirements for development in the R-1 district. The Residential Design Guidelines implement these design objectives (CMC 17.060, *Residential Design Guidelines*).

Gaining Project Approval

Each project shall follow a series of steps in order to assure that the proposed work meets all the relevant design guidelines. Compliance review with relevant zoning code regulations occurs concurrently. Check with Planning Staff for specific submittal requirements.

Step 1: Site Assessment

- Applicant submits an application for preliminary site assessment.
- Planning and Forestry staff assess the site.
- The applicant uses the assessment in developing the project design.



Step 2: Concept Review

- Owner develops the Concept Design level information.
- City decision-makers review for compliance.
- When approved, applicant continues to Final Design.



Step 3: Final Review

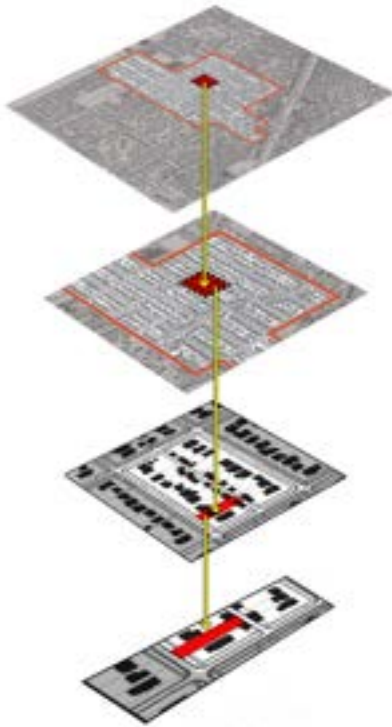
- Owner develops the Final Design, using the Final Details design guidelines.
- City decision-makers review for compliance.
- When approved, applicant applies for other city permits, including building permit.

Factors that distinguish one neighborhood from another

Many characteristics of Carmel appear throughout the entire village but some differences exist among neighborhoods. For example, most residential streets have a forested character but some streets near the Carmel Mission Basilica Museum are more open. Another example is along Scenic Road which has its own distinguishing features. These distinctions are important to address when crafting a design to fit in with the surrounding neighborhood. Some of the variables that may define different contexts are listed below.

1. The amount of natural light available: This relates to the character of the tree canopy and street widths.
2. The extent of the tree canopy: Most streets have a sense of enclosure with a healthy tree canopy, but a few were planned to be more open, such as in the Carmel Mission area.
3. Street widths: This influences where on-street parking occurs and how street edges are treated. Most have similar widths, but narrower ones exist and others are wider, such as along Junipero Avenue.
4. Variations in topography: This may be in the slope of a street itself or of lots, which may occur as “uphill” and “downhill” conditions. This influences the location of garages, how building forms may be stepped on a site and the way in which view opportunities exist.
5. Street layout: Most streets are laid out in a grid pattern and not improved to their full widths resulting in informal street edges. A few actually are laid out with curves.
6. The different phases in which the City developed.

Understanding “Context”



The Design Guidelines emphasize respecting context which includes those traditional characteristics that are valued by the community and occur at different scales of perception. These aspects of context must be considered. They include:

1. The City

The defining characteristics of traditional Carmel as a whole are described on page 19 and are fundamental parts of the context for any project.

2. The Neighborhood

The traditional character of an individual neighborhood is a part of the context. A neighborhood may be loosely defined or it may have boundaries that are broadly understood. Some neighborhoods correspond to the original sub-divisions as they developed over time. Others are defined by shared features of topography and vegetation as well as their resulting street patterns.

3. The Block

The traditional features of the block in which a site is located is also part of the context. This includes the parcels along the same side of the street as that of the site itself. Also considered are those lots behind with abutting rear yards because these are often visible because of the city’s topography. The block face across the street is also a part of the context at this scale. The variation in building setbacks and the continuity of the forest edge are some of the traditional features that are prominent at this scale.

4. The Site

Respecting the natural features of the site itself is an important part of responding to context. Well-established native vegetation and the topography itself are important to consider at this scale.

Historic Development Patterns

Carmel's character is a unique combination of physical, cultural and social forces. Many of the features people value date from visions of residents at the turn of the century and others result the natural setting and efforts by early settlers. This section presents a brief historical overview of Carmel that focuses on the way in which design and development patterns emerged. It is adapted from the City's Historic Context statement.

Located on the Monterey Peninsula, Carmel-by-the-Sea is generally bounded by the community of Pebble Beach, the Carmel River, the Pacific Ocean and Highway One. Resting at the base of two ranges of hills, the landscape has changed substantially since the arrival of the first settlers.

First European Settlers

The first European settlers may have arrived in 1542, although the first officially reported date is 1602, when Juan Rodriguez Cabrillo recorded contact with the Costonoans, or coast people, who are presumed to be the first human inhabitants in the area.

The Mission

In 1771, the Mission San Carlos Borromeo was established in Monterey and later moved to a more fertile area along the Carmel River.

This triggered growth in the surrounding area. Cattle-ranching, farming, whaling and fishing industries began to flourish. By the mid-1800s, extractive mining industries appeared as well.

Note:

This section is new material.

Modest beginnings

Real estate development began in 1888, when Santiago J. Duckworth purchased 324 acres of land from Honorea Escolle and filed the first subdivision map. In July of the same year, the sale of lots began. Commercial or business lots sold for \$50, residential corner lots sold for \$25 and residential inside lots sold for \$20 or more.

During the first few years of development, Carmel progressed rapidly. Then in the 1890s, the economy began to decline. This was due, in

part, to the fact that the town was located too far from the end of the railroad.

The Devendorf Era

In 1902, J. Franklin Devendorf, together with Frank Powers, took over the unsold lots from Duckworth. Powers then purchased most of the rest of the city lots from the Pacific Improvement Company. Devendorf became the city's on-site manager and Powers provided legal council and the much-needed capital.



An early photo of Carmel Beach, from Scenic Drive, shows some of the first houses developing along the southern edge.

Devendorf wished to build communities which were family-oriented and enhanced the natural environment.

A Boom Period

In the early 1900s, Carmel-by-the-Sea experienced its second boom. By 1913 there were over 500 permanent residents and countless summer visitors. The influx of seasonal visitors was a direct result of the growth of the tourism industry. Another important factor was the popularity of the automobile. This led to the paving of the Carmel-Monterey Highway in 1916 and Ocean Avenue in 1922, making access more convenient.

Population increases led to improved public service. Electricity may have arrived as early as 1894. In 1903, the Sunset Telephone Company and the Carmel Post Office were established. In 1905, water utilities were installed and gas followed in 1930.

Natural Features

Original natural features included a 15-acre area of sand dunes, and early photographs show the area west of Monte Verde had open meadows, some coastal scrub and a few trees.

Native Forests

A pine forest stood in the roughly triangular section of land between the two ranges of hills. The pines that existed here had relatively short “life-spans” and because of their usefulness as firewood and limited reforestation efforts, their numbers quickly diminished. Other forested areas were found in natural canyons, such as on the flat area where Carmel sits and near water courses like the Carmel River. The Monterey Pines and Cypress are remnants of vast forests which at one time extended up and down the length of the coastline.

The Street Layout

Devendorf had much respect for the natural environment, and he used this to modify the grid pattern on which the streets were laid, in order to emphasize natural features. Instead of cutting a tree down or altering a hillside, he would curve the road around it and establish “mini-parks” at the corners of many blocks.

Devendorf also encouraged the planting of trees. Often, when he sold a lot, he would give the owner a few new trees. This contributed to the forested image.

The grid used to organize the city is a key element in the way its character has developed. The roads were narrow and were laid in such a way that they curved and meandered to follow the land’s natural topography.

Assembling Lots

A common practice was to purchase one lot along with some adjacent ones, and sometimes even adjust the entire lot line to fit the contours of the natural landscape.

The Arts and Crafts Movement

After 1905, the strongest influence on residential architecture in Carmel was the influx of artists and writers, especially those of the Arts and Crafts Movement. Devendorf reported that by 1911, 60% of Carmel’s residents devoted their lives to the “aesthetic arts.”

For these people, harmony with nature and unpretentious living were valued. This sense of modesty in appearance was in character with the “blending in” of building in the community.

Early Building Types

Carmel's early residences varied in size, style, siting and the subordination of buildings to nature. Historically, homes were small, often no larger than one or one and one-half stories. On the average they ranged from approximately 800 to 1,500 square feet. Outbuildings such as garages were approximately 200 square feet. The construction method often used was wood frame, although many homes were constructed of rough cut stone. Occasionally, wood homes were set on high stone foundations. Wood siding treatments were either shingle, vertical board and batten or horizontal clapboards. Roofs were often gabled and covered with wood-shingles.

As an expression of the philosophy of the Craftsman movement, the Craftsman style became the most popular in Carmel from 1905 through the early 1920s.

The architectural styles that followed were perhaps less influential than the Craftsman, although they did contribute to the city's char-

acter. Revival styles of the 1920s and 1930s included Tudor Revival, English Revival, French Revival, Spanish and Italian Revival, American Colonial Revival, Monterey Revival and the Pueblo Revival. Among the most noteworthy to Carmel in this period was the design of "Storybook" cottages that drew upon references to "Cotswold houses."

By the end of the 1930s, much of the character known as "old Carmel" was established, both in terms of the landscape and the building stock. The infill of parcels continued, however, with a number of "modern" houses appearing through the 1950s.

Although different in character, these newer homes still remained sensitive to their context. A home designed by Frank Lloyd Wright, which sits atop an outcropping of brown basaltic lava on Abalone Point, is a good example of this. Although this site is not typical for most of Carmel, it does illustrate how a building can be subordinate to its site.



One of Carmel's early residences, on the corner of Guadalupe and 4th, was an example of a vernacular turn-of-the century cottage. It stood 1-1/2 stories tall, had a one story porch, faced the street and was simple in design.

Historic Development Patterns, continued...

During these decades of early development, individual expression was tempered with careful consideration of the setting and of the character of the city. The town that emerged is a unique expression of a community committed to a special physical character and a distinct cultural pattern as well.

References:

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- Gebhard, David. *Romanza: The California Architecture of Frank Lloyd Wright*. Chronicle Books. 1988.
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- Laffey, Glory Anne. *Historic Context Statement: Carmel-by-the-Sea, Revised*. Archives & Architecture. May 31, 1996

A Sampling of Carmel Styles

Following are examples of some of the architectural styles seen in Carmel-by-the-Sea. These styles are frequently cited in the City's Inventory of Historic Resources. Most have features in common including the use of simple forms, natural materials and sloping roofs. Note that other styles not shown also can be found in the village. The purpose is to highlight key features that should be considered when designing in traditional styles and to acknowledge the diversity that exists, albeit within a range that fits with traditions.



Vernacular

- Simple rectangular form
- Hip or gable roof
- Little or no ornamental trim



Craftsman

- Informal "L" or "U" shaped plans which enclose a patio
- Low-pitched, overhanging gable roofs
- Exposed beams, braces and rafter tails
- Occasionally stucco or shingle siding
- Porch integrated into building



Cotswold ("Storybook")

- "Thatch" or staggered shingle roof
- Curved roof edge
- Multi-paned windows
- Half-doors
- Heavy timber trim
- Decorative shutters



English Revival

- Sided with stucco, shake, board and batten or Carmel stone
- At least one arched opening, typically at the front door



Spanish Revival

- Stucco walls
- Tile roof
- Arched openings



Tudor Revival

- Stucco sided, half-timbered
- Steeply-pitched, asymmetrical roof
- Tall, narrow windows
- Prominent chimneys
- Decorative half-timbering

A Sampling of Styles, continued



Monterey Revival

- Second story balcony across the facade
- Low-pitched gable roof
- Ceramic tile or wood roof



French Revival

- Hipped roofs
- Occasional turreted bays



Bay Region Modern

- Low pitched gabled or shed roof
- Stained siding, usually Redwood
- Expansive windows
- Exposed rafter ends
- Horizontal emphasis



Minimal Traditional

- Small, single-story
- Simple rectangular form
- Little detailing
- Limited eave overhang
- Wood, brick and stone



Ranch

- Asymmetrical arrangement
- Low-pitched roof
- Moderate roof overhang
- Decorative porch supports

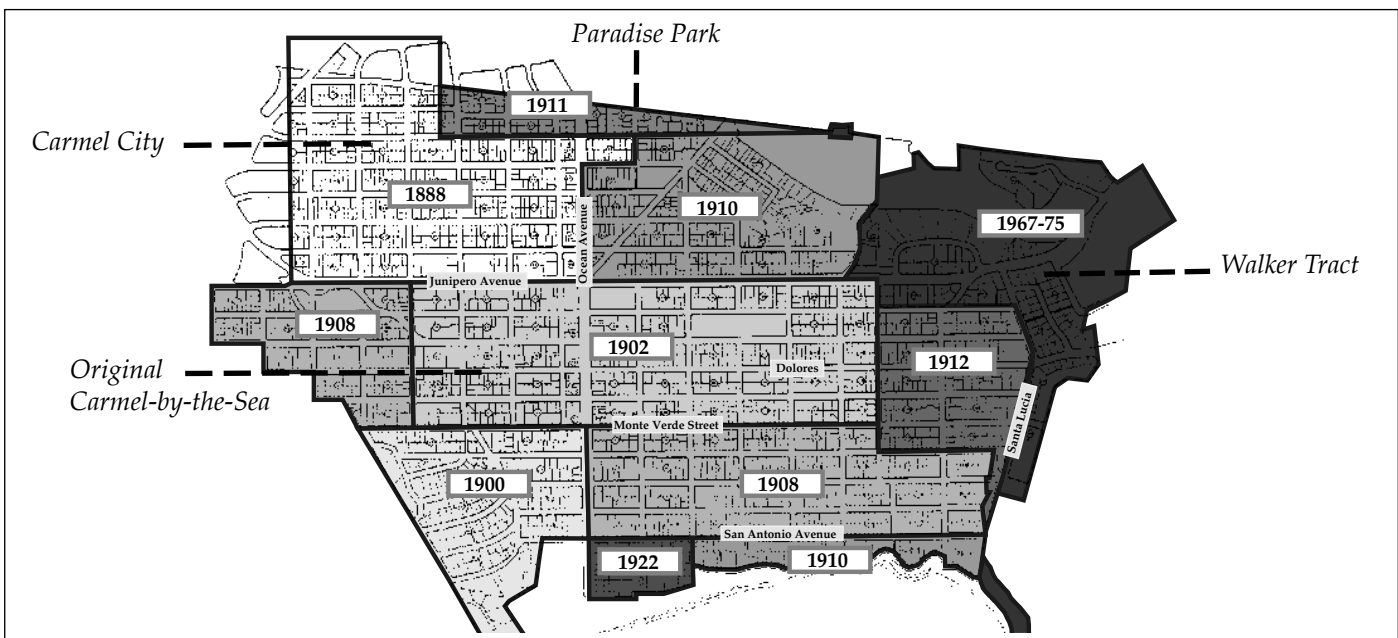


Wrightian Organic

- Natural materials
- Extended roof forms
- Horizontal emphasis
- Stepped with topography

The Expansion of Carmel

Carmel City began in 1888 as a community of approximately 40 blocks. It more than doubled with annexation in 1900 of the Pescadero Canyon area and the original Carmel City. Other lands were added during the 1920s and 1930s until more than 200 blocks were included. The last major annexation occurred in 1967.



The major annexations of Carmel

Chronology of Major Annexations

1888 Bounded by Monterey Street, Junipero, 1st and Ocean Avenues; the original site of Carmel City.

1900 Bounded by Monte Verde, N. San Antonio, 2nd and Ocean Avenues.

1902 Bounded by Junipero Avenue, Monte Verde, 3rd and 12th Avenues; originally known as Carmel-by-the-Sea.

1908 Bounded by Monte Verde, San Antonio, Ocean and Santa Lucia.

1908 Bounded by Junipero, Monte Verde, 3rd Avenue and a zigzag line beginning at the intersection of Monte Verde and 2nd and continuing northeast in block increments to Alta Avenue (excluding the tennis courts which were annexed in 1956)

1910 Bounded by Carpenter Street, Junipero, Ocean and 11th Avenue.

1910 Bounded by San Antonio Avenue, Scenic Road, 8th Avenue and Santa Lucia Avenue

1911 Paradise Park; triangular area bounded by Carpenter Street and 4th Avenue

1912 Bounded by Mission Street, Casanova Street, 12th Avenue and Santa Lucia Avenue

1922 Bounded by San Antonio, Del Mar, Ocean and 8th Avenues

1963-1975 Various tracts along the southeastern edge of the city

Defining Characteristics of Carmel

Carmel is known worldwide as a village that has charted its own course in providing a special livable environment for residents and visitors. This character results from a unique combination of its setting, the founder's visions, decades of caring citizens and an ongoing commitment to a special way of life.

This section summarizes the traditional character of the residential areas of Carmel. It addresses the physical character of the village, drawing upon the traditions of building and site design that have been developing for more than one-hundred years. This material informs the design guidelines that follow and will be used in interpreting them.

Carmel is a Village in a Forest with these features:

Neighborhood

Subdued: No one thing is attention-grabbing; a building fits within the context of its block, its neighborhood and the city at large.

Exploratory: There is a sense of discovery along each street. One must experience a block in space and time, by moving along or through it.

Historic: A rich mix of historic and other traditional buildings, representing a range of styles is found throughout the community.

Note:

The information in this section shall be considered when determining how successfully a project responds to its context.

Note:

This section is new material.



Multi-stemmed lower canopy trees that partially screen buildings, simple fences and garden plantings contribute to the design traditions of Carmel.

*Defining Characteristics, of
Carmel, continued...*



Meandering streets and the high canopy forest, in which the details of individual lots “unfold,” contribute to the design traditions of Carmel.

Architecture

Genuine: A sense of authenticity is conveyed through building materials and handcrafted design.

In scale: Buildings are human-scaled in their forms, materials and details.

Crafted: Buildings are of high quality and durable. This also is expressed in design details of buildings.

Diverse: There is variety in the range of building styles that fit in with the character of being a Village in the Forest by the Sea.

Nestled: Buildings fit in with and are subordinate to the forest setting.

Landscapes

Informal: Landscapes contribute to the forest character.

Walkable: Landscapes are pedestrian-scaled and enhance the public realm.

Connected: Properties connect to the public right-of-way with landscape details that extend the forest character. They are not walled off.

Favorite Streets and Their Features

Which are the favorite streets of Carmel? People like those with views to the ocean, other natural features and cultural landmarks. They also value tree-lined streets, especially “any street where a tree has to be bypassed,” and “any of those with a traditional residential character,” where a sense of an unfolding street scene occurs.

Key street features:

- A sense of “discovery,” as the street scene unfolds
- Trees everywhere; in the middle of the street;
- The canopy of trees
- Landscaping in the public right-of-way along the edges of the pavement
- Narrow, winding, walkable streets

A “quiet” street scene of:

- No sidewalks
- No street lights
- No curbs
- No stop lights
- No bright lights with limited light spillover
- Narrow or limited driveways subordinate to the overall street scene
- Homes meld with the street.
- Subdued, diverse architecture

Defining Characteristics, of Carmel, continued...



People value tree-lined streets, especially one where a tree has to be bypassed.



Favorite streets include those with irregular edges.



View along Scenic Drive

Other favorite street features:

- Open, rustic fences - in a variety of designs and materials
- Individual gates that define entries to gardens
- Low stone walls, often as site retaining structures - usually on the uphill side of a street or along cross streets

*Defining Characteristics, of
Carmel, continued...*



The edge of the public right-of-way is planted, acting as a transition between the street and individual lot landscape designs.

Siting Patterns

A variety of building setbacks and a sense that buildings are subordinate to a foreground of trees and other plants are key features of Carmel. The distances that buildings are set back from the street varies greatly, which contributes to the sense of open space and of buildings being located “in a forest.” The edge of the public right-of-way is planted, typically with ground covers and shrubs.

Favorite patterns of site design:

- The edge of the public right-of-way is planted, acting as a transition between the street and individual lot designs.
- Building setbacks vary.
- Houses are subordinate to the site.
- Larger homes are located on large lots; smaller homes on small lots.
- Uphill and downhill patterns vary.
- Each building is sited in response to natural and man-made conditions.



Traditionally, houses appeared subordinate to their sites.



Buildings are often hidden from the street, contributing to a sense of “living in a forest.”

Public Landscape Features

The canopy of upper story trees is a key feature in the “public” portion of the landscape. Earth and much as well as low-scale plants in the right-of-way also are details. The informal design of drainage ways and natural rock borders at corners are also distinctive.

Features:

- Upper canopy trees
- Trees in the road
- Streets used as walkways; no sidewalks
- An informal street design
- A minimal paving section for the roadway
- Simple stone culverts in drainage ways
- A sense of openness
- Native plants
- Mini-parks at corners and other locations where a spot of natural landscaping occurs
- Preservation of natural drainage channels within the public landscape



“Mini-parks” add variety to the street scene.



Defining Characteristics, of Carmel, continued...



Upper canopy trees are favorite landscape features.



Natural rock borders contribute to the public landscape.

*Defining Characteristics, of
Carmel, continued...*



Varying designs of gates, fences and walls are key features.



Oaks and other multi-stem trees, in an lower canopy, soften views of homes.

Private Landscape Details

An informal character, emphasizing foliage over flowers is a part of the tradition, and the resulting sense of a “forest floor” is a key part of design traditions. Landscape details of individual lots include:

Basic features:

- Intimate and individual gardens
- Predominantly “garden” plants and ground covers with a forest floor character; only limited areas of conventional grassy lawns
- Enticing walkways through informal gardens to building entries
- Gates, trellises, fences and walls are all unique.

Extensive planting of, and respect for trees:

- Upper canopy trees, typically Monterey Pines, establish a sense of scale.
- Oaks and other multi-stem trees, in a lower canopy, soften views of homes.
- Informal landscape designs, favoring trees and shrubs

Common elements:

- Use of natural materials, including wood and Carmel stone
- Short stone walls
- Rustic wood fences that provide scale, texture and interest
- Hedges
- Native, drought-tolerant plant materials
- Hardscapes tend to be “rustic” in materials and layout.



Rustic wood fences provide scale, texture and interest.

Building Form and Scale

Simple building shapes are a part of Carmel's design traditions. Many structures are basic rectangular shapes. Even those with more complex plans have one primary rectangular mass, to which other subordinate elements are attached.

Traditional building forms and scales:

- A simple, primary building form
- Varied roof lines within a block; most are sloping, either hip or gabled
- An understated building scale
- Variations in one- and two-story heights; traditionally one and one-and-one-half stories
- Small garages in front that reduce the perceived scale of primary buildings and add interest to the street
- A diversity of textures and details that provide a sense of human scale
- Downhill buildings don't appear as large as seen from the street. The mass falls away from the street.

Defining Characteristics, of Carmel, continued...



Small garages in front reduce the perceived scale of primary buildings and add interest to the street.



Low eave lines and dormers that are subordinate to the roof plane are typical features.



Varied roof lines

*Defining Characteristics, of
Carmel, continued...*



A limited palette of building materials occurs within a single building design.



Architectural details are simple, and are integral to each building design.

Building Details

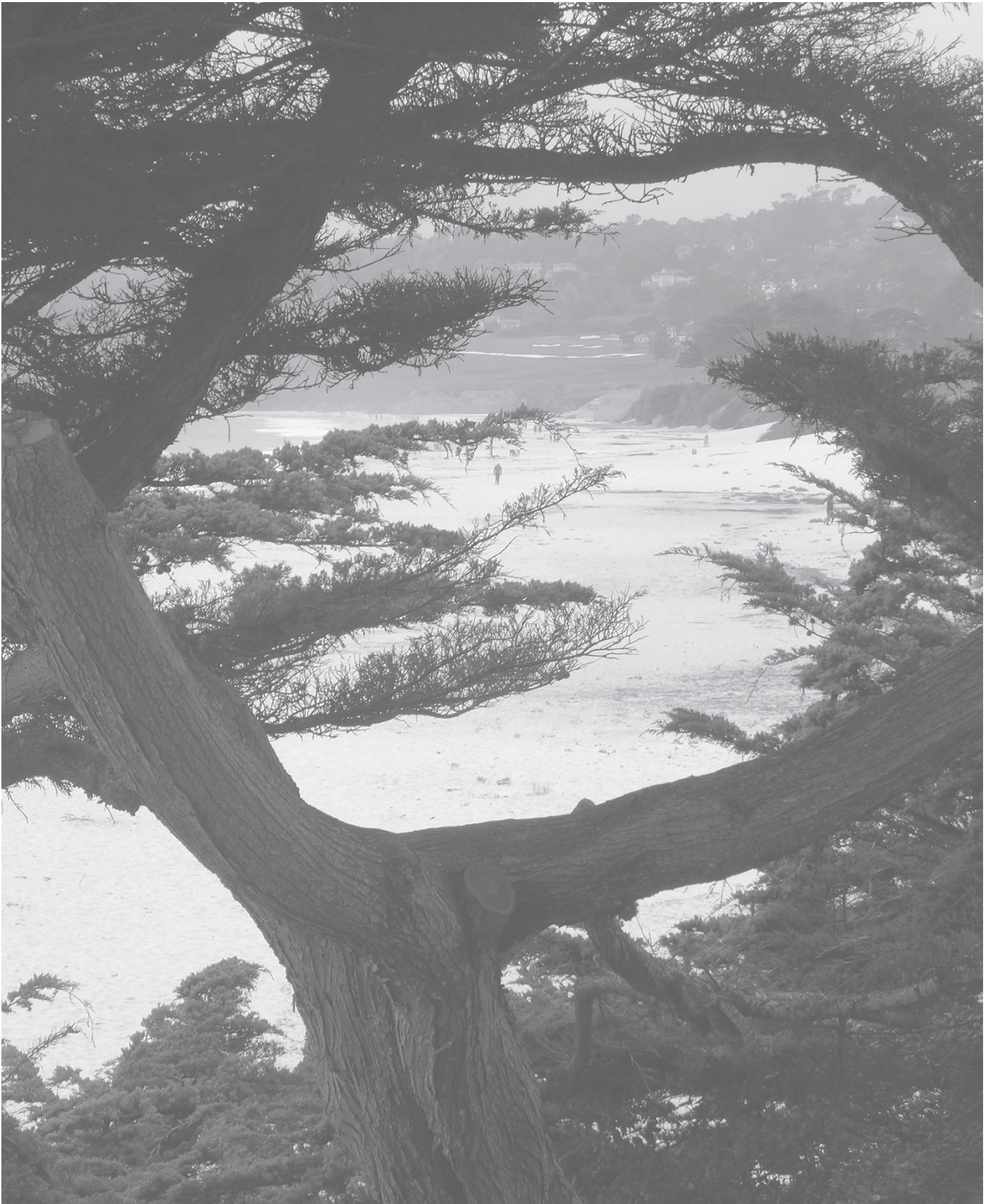
Diversity is seen in architectural materials and details, and yet, this diversity lies within a relatively limited range. Building materials traditionally are “natural,” including wood and stone. Some wood is painted, while other is stained. Clapboard, shiplap, shingle and board-and-batten also are found. Architectural details are used with consistency on a building. Details from different styles are not mixed and most details are simple in character.

Architectural details include:

- Natural materials, including wood and stone
- Wood is either painted or stained.
- The primary entrance may face the street, or may be indirectly visible.
- Low eave lines
- Architectural details are simple, integral to the building design.
- Dormers are subordinate to the roof plane.
- A limited palette of building materials occurs within a single building design.
- A consistency of design occurs throughout an individual building design.

PART TWO: DESIGN CONCEPT GUIDELINES

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Part Two: Design Concept Guidelines

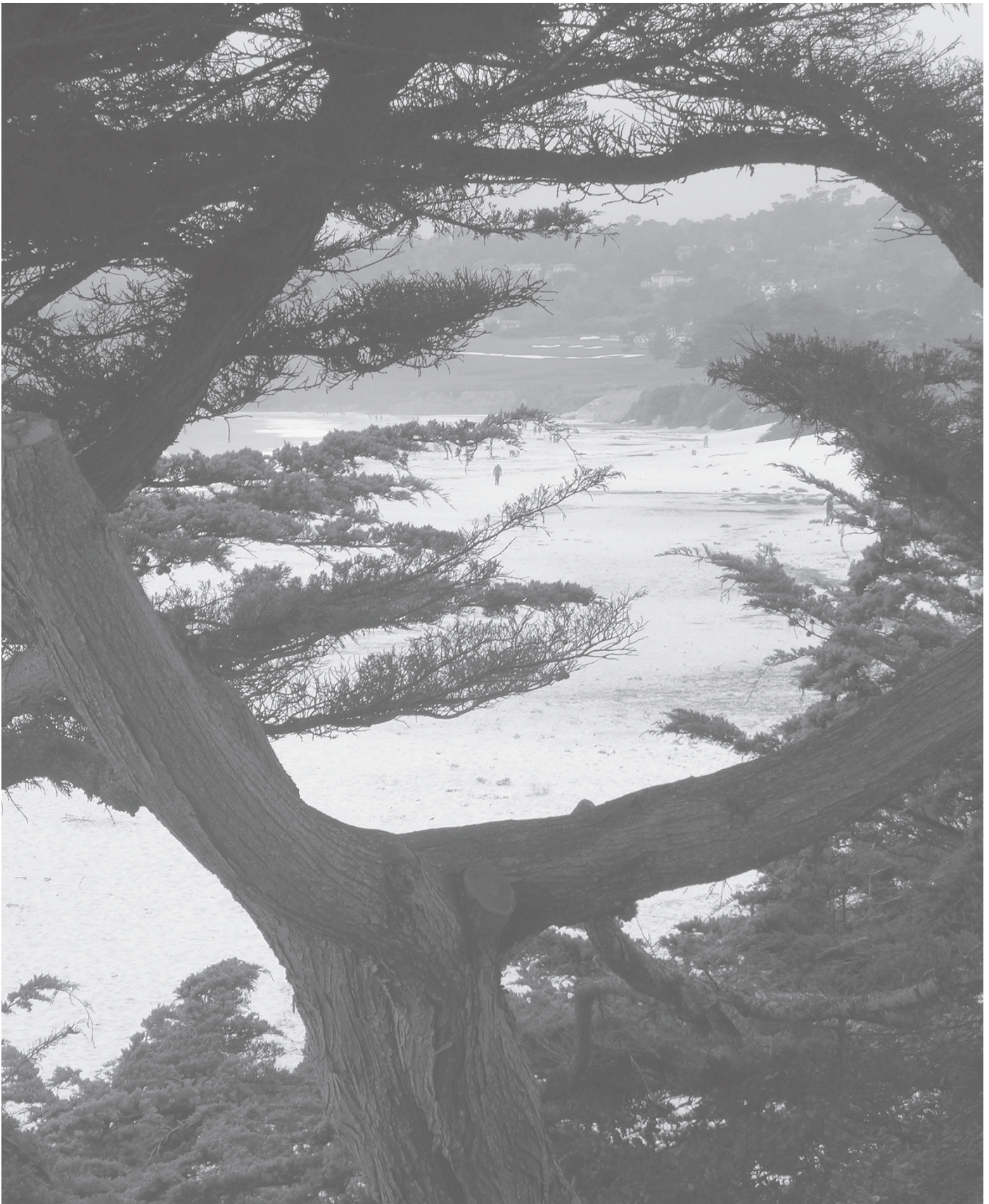
Part Two contains guidelines for the design and review of concept plans and is divided into eleven (11) subsections. The guidelines focus on broad design considerations that relate to the organization of uses on a site, treatment of the urban forest and building massing. A primary consideration is that a design be compatible with the design traditions of Carmel, including maintaining the urban forest character and promoting buildings in scale with their context while encouraging diversity in individual houses. Part Three follows which addresses Final Details Design including topics such as architectural details, materials and landscape design.



1.0 Guiding Principles

These guiding principles for design apply throughout Carmel-by-the-Sea and set the stage for the more detailed Design Guidelines that follow. All improvement projects shall comply with these principles:

1. **Restore and enhance the forest in all improvement projects: private, public, and otherwise.**
 - Plan all landscapes in both the public and private realms to sustain the Village in a Forest.
 - Restore areas that are in need.
2. **Subordinate every built structure to the character of the forest, natural environment, and to the natural features of its own site.**
 - The compatibility of many buildings also is improved with more forest-like front yards.
 - Provide layers of landscaping (varying plant and tree heights) between the street and each home.
 - Use drought-tolerant plants and fire-resistant materials while continuing to convey the forest character.
3. **Keep every built structure modest and simple.**
 - Design buildings and landscapes to be human-scaled and fit in with their surroundings.
 - Avoid repetition in building designs and site features.
 - Express individuality in subtle ways while respecting surroundings.
4. **Retain and build upon Carmel's official architectural heritage.**
 - Preserve recognized historic resources
 - Also conserve other traditional buildings that convey Carmel's design traditions.
5. **Fit every built structure within its neighborhood context.**
 - "Remember your neighbors" is an important concept.
 - Key design factors include:
 - Building size (height and width)
 - Building form and proportion
 - Percentage of solid-to-void (ratio of walls to windows)t
 - Building materials
 - Roof form
 - Color
 - Fit with the topography
 - Landscaping
 - Lighting
6. **Design every property with authentic and consistent details.**
 - Convey excellence in their materials and execution.
 - Add value with well-crafted work that is visible to the community.
 - Promote the use of natural materials.



Neighborhood-wide Guidelines (Concept Level)

2.0 Site Assessment

Each site is part of a larger neighborhood and it should contribute to its character. Important aspects include the forest and open spaces, the character of the street edge, the massing, arrangement, and materials used in other homes and topography, access and views.

2.1 Conduct a preliminary site assessment.

Each site is unique and has its own opportunities and challenges. Therefore, the first step in developing a plan for a project is to assess the neighborhood context and the resources and constraints of the site. A survey showing existing conditions on the site and in the immediate vicinity **must** be prepared by a licensed surveyor or engineer. This site survey will show topography, drainage features, existing trees and structures, the edge of the street and other features useful in developing a design concept for the project.

This plan must be reviewed in the field by the City Forester and a City Planner. During this field review, qualitative assessments will be made regarding the health and importance of each tree, whether above-or below-ground areas should be avoided and whether specific existing structures may qualify for incentives offered to preserve traditional or historic buildings. Observations about the neighborhood design context, street and right-of-way character, views, privacy, historical evaluation, nonconformity, etc. **must** be noted as well.



The first step in developing a plan for a project is to assess the context of the neighborhood as well as the resources and constraints of the site.

Topics in this section:

- 2.0 Site Assessment
- 3.0 Preserving the Forest Character
- 4.0 Preserving Historic Resources
- 5.0 Neighborhood Street Character Guidelines

Related guiding principles (page xx):

- #1. Restore and enhance the forest...
- #2. Subordinate structures to the forest...
- #4. Retain heritage...

Related document:

"Site Assessment Application:

Web link:

.....

**Related guiding principles
(page xx):**

- #1. Restore the forest...
- #2. Subordinate structures to the forest...
- #5. Fit with context...



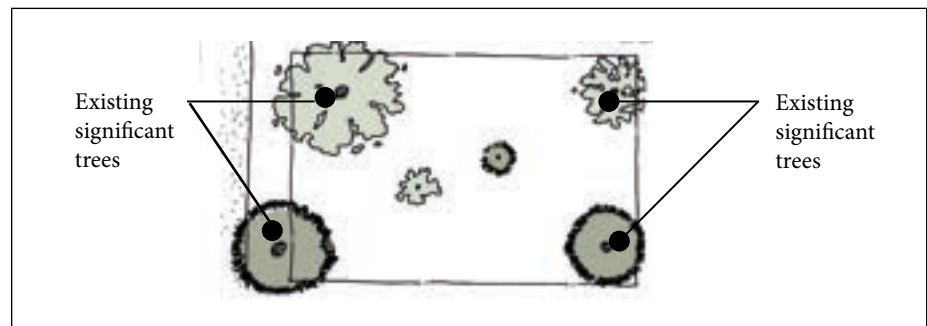
Each site should contribute to the urban forest by saving significant trees and planting new ones that are consistent with the context.



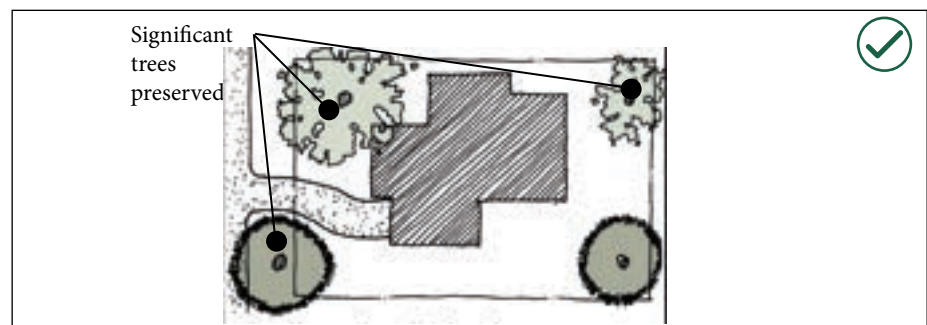
The forest landscape is prevalent along the road edge in most neighborhoods and overhangs most streets to create the appearance of a forested lane .

3.0 Preserving the Forest Character

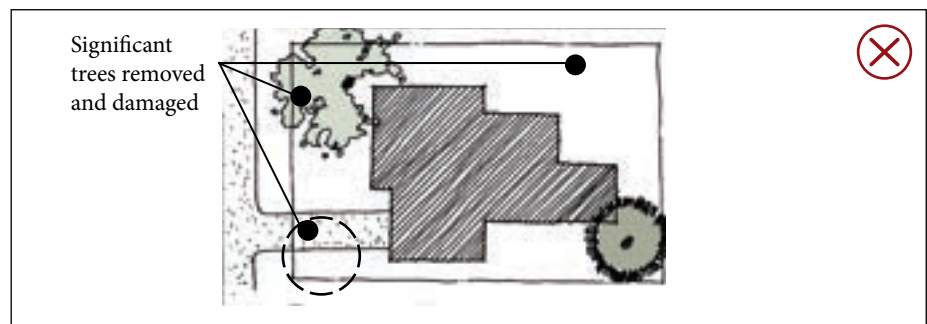
The urban forest is one of the most significant and remarkable characteristics of the community. In most neighborhoods, the forest contains a combination of upper canopy trees and a lower story of smaller trees. Many are Monterey Pine, while the lower canopy trees include a mix of multi-stem varieties, often Coast live oak. Some neighborhoods have Monterey cypress or redwoods. Protection of existing healthy trees **must** be among the highest priorities in any project. Trees that are especially significant due to their size, character, location or species **shall** be identified through consultations with the City Forester at the beginning of a project.



Site evaluation: Identify significant trees to be protected.



Appropriate: Significant trees preserved



Inappropriate: Trees removed and heavily pruned

Lower canopy trees have a subordinate scale to upper canopy trees. They often have multiple trunks useful for screening and softening building mass. Established, healthy lower canopy trees should be preserved. In sites lacking sufficient trees, new ones **should** be planted **in consultation with the City Forester** to supplement the urban forest.

Buildings and other site structures **shall** be located to minimize the removal, pruning, or damage to existing healthy mature trees, on and adjacent to the site. The “Preliminary Site Assessment” tree survey should be consulted when designing and locating new structures and additions to determine which trees are significant and should be protected. When new trees are planted they should be selected to enhance the forest character of the neighborhood.

Objectives for this section are:

- To maintain and enhance the urban forest as a distinctive feature of Carmel
- To **maintain** continuity of basic landscape elements throughout each neighborhood
- To maintain the traditional forest character which includes a mix of upper canopy and lower canopy trees
- To filter views of houses with lower story trees and reduce perceived building scale or prominence from the street
- To **preserve** established trees that contribute to the forest character of the neighborhood
- To promote planting of new trees that will contribute to the urban forest character

Note:

See the City Forester to determine the condition and significance of existing trees.

The Forest and Beach Commission will comment on the effects any proposed work will have on significant trees during project review.

The City also has regulations that establish tree replacement ratios and suggests trees species. Note that these ratios may be adjusted by the City Forester based on individual site conditions.



*Existing significant upper canopy trees **shall** be preserved as neighborhood assets.*



An objective is to filter views with lower story trees.

Related documents:

Forthcoming landscape ordinance



Trees in the right-of-way **shall** not be removed.

Related document:

City Forester's design standards,
including excavation and protection
of tree roots

Link: xxxxxxxx



Excavation work **shall** be planned to avoid significant impacts to root systems. As shown here, cutting into major roots systems without City approval will weaken or even kill a tree and is unlawful.

Key principles:

- Identify the forest character of the neighborhood before developing a site design.
- Preserve established healthy trees.
- Plant new trees to supplement the urban forest.
- Provide a compatible landscape setting to reinforce the forest character.

3.1 Existing healthy upper canopy and lower canopy trees **shall be preserved.**

- First, consult with the City Forester to evaluate existing trees **on and immediately adjacent to the project site including** the right-of-way for their significance and condition.
- Protect trees during construction as provided in the Land Use Code and by planning access and site development around trees.
- Trees in the right-of-way **shall** not be removed to provide parking spaces.
- Position building masses and roof forms to avoid cutting into the canopy of established trees. (See also the following section on site design.)

3.2 Locate new construction to minimize impacts on established trees.

- Foundations for buildings and walls **shall** be set back a **sufficient distance** from the base of any tree to adequately protect tree roots. **See the Land Use Code for specific requirements.**
- Avoid pruning to tree limbs and canopies.
- Adequate open space **shall** be provided on each building site to retain, and plant anew when necessary, upper and lower canopy trees **at spacings to allow for growth to maturity.**
- Excavation **shall be** in areas that minimize the impact on trees and their root structures.

3.3 Protect root systems of all trees to be preserved.

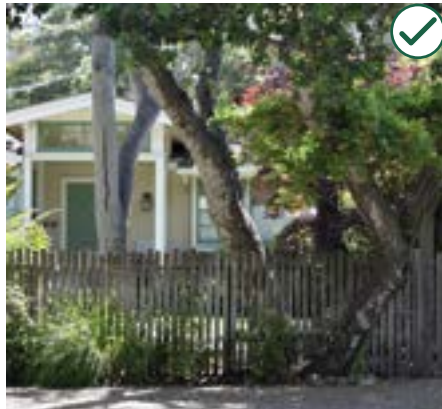
- Plan excavation work to avoid root systems of all trees on site and adjacent to the site including trees on abutting properties and in the right-of-way.
- Avoid excavations that would cut into the root zone or drip-line of any healthy mature tree.
- Plan curb cuts, paving and drainage systems to maintain air transport and water percolation to root systems.
- Grades should not be raised or lowered around tree roots.

3.4 Maintain and enhance the forested image of the site.

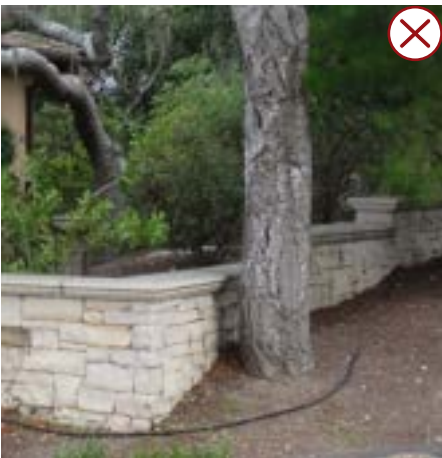
- Plant new trees to reinforce the urban forest character.
- A mix of upper and lower canopy trees **shall** be used, as determined by the City Forester.
- Select trees that are characteristic of the neighborhood context.



Select trees characteristic of the neighborhood.



Plant new trees to reinforce the urban forest character.



Avoid excavations or foundations that would cut into the root zone or drip-line around any significant tree.



Maintain established lower canopy trees that provide character and screening.

3.0 Preserving the Forest Character, continued...



Trees in the right-of-way **shall** not be removed to provide parking spaces.



Maintain a forested image on a site.



The informal, vegetated, character of open space in the right-of-way shall be maintained.

Related code section:

See CMC 17.34.070.B.4

Link: xxxxxxxx



Use simple planting plans.



Maintain and enhance the informal, vegetated, open space character of the right-of-way.

Right-of-way character

In many neighborhoods, the edges of the public right-of-way are unpaved. In early years, they also are unplanted with only packed earth and pine needles. In other areas, the right-of-way is planted with indigenous species that convey a forest appearance. Both approaches contribute to the urban forest. This forest character of the right-of-way is an important feature that varies with each neighborhood and should be perpetuated.

Carmel's streets are designed for walking. On most streets, pedestrians share the lanes with motorists. This contributes to the quiet, informal character of the street and should be continued.

3.5 Maintain or enhance the informal, vegetated, open space character of the right-of-way.

- Use simple planting plans.
- Emphasize, drought tolerant native plants.
- **Adding paving, gravel, boulders, logs, timbers, planters or other above-ground encroachments is prohibited.**

3.6 Maintain trees and naturalized vegetation in the right-of-way and the periphery of the site.

- Exceptions may be necessary to provide safe access.
- Preserving vegetation around a site can contribute to the forest character of the street and help screen buildings.
- Trees with canopies that arch over the street are particularly important.



*Trees that abound in the public right-of-way and the periphery of the site **shall** be maintained.*

Parking in the right-of-way

Parking has become an increased use in the right-of-way. This threatens the character of the street although it meets a functional need. Street parking must be balanced with maintaining a forest edge. Parking in the right-of-way is public parking and **shall** only occur in a manner that maintains the informal, open space character.

With the exception of driveways, **adding** new paving in the right-of-way is prohibited. When excess paving already exists in the adjacent right-of-way, this **and other non-conforming materials shall** be removed. The right-of-way may be used for parking but should not present a hard-surface appearance or impermeable barrier to water.

3.7 Where a parking area in the right-of-way is to be defined, use a design that will reinforce the forest image.

- Natural soil, shredded bark and wood chips are **appropriate** surface materials. Gravel **and other “hardened” surfaces** are prohibited.
- Separate an existing parking space in the right-of-way from any driveway with plantings.



Soil, shredded bark and wood chips are appropriate surface materials.

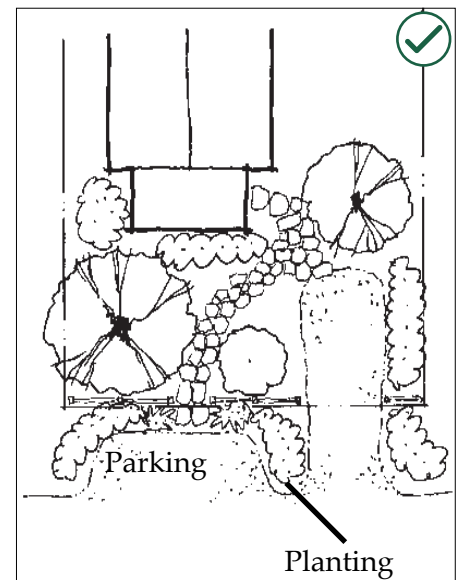
3.0 Preserving the Forest Character, continued...

Related code section:

See xxxx



Where a parking area in the right-of-way is to be defined, use an informal unpaved design that will reinforce the forest image.



Separate a parking space in the right-of-way from any driveway with plantings.

Related guiding principles
(see p.xx):

- # 2. Subordinate structures to the forest...
- # 3. Keep structures modest...
- # 4. Retain heritage...

Related document:
"Historic Resources Inventory"

Web link: xxxxxxxx

4.0 Preserving Historic Resources

Historic resources are identified in the City's Historic Resources Inventory. They meet established criteria for historic significance. Other buildings also may be valued because they contribute to the traditional character of the community even though they may not meet criteria for listing as historic resources. They also merit conservation.

4.1 Preserve historic resources.

- Note that additional guidelines related to historic resources are adopted separately by the City and apply to properties recognized as having historic significance. See Chapter 17.32 of the Municipal Code and the City's Historic Context Statement.

4.2 Conserve other properties that convey Carmel's design traditions.

- Note that some flexibility with some zoning standards may be available to encourage reuse of existing buildings.



Preserve historic resources.

5.0 Neighborhood Street Character Guidelines

Informal residential streets in Carmel is one a distinctive design tradition which should be maintained. Designers for private and public projects should respect the established street character along a block face and blend any proposed right-of-way changes into this context.

Objectives for this section are:

- To maintain the informal, meandering character of residential streets
- To retain a minimal width of paving in the street
- To maintain a rustic character of street drainage systems

Street layout/grid

Streets are laid out in a rectilinear grid in most of the town. Exception occur in steep canyons where roads meander along the contours of the slopes. This traditional layout contributes to the character of the community and **must** be maintained. The traditional narrow width of the paved travel lanes also should be maintained.

5.1 Maintain the traditional street layout.

- Where it exists, the grid system **shall** be maintained.
- Those streets that are laid out to follow contours and avoid significant trees or land forms also **shall** be maintained **as such**.

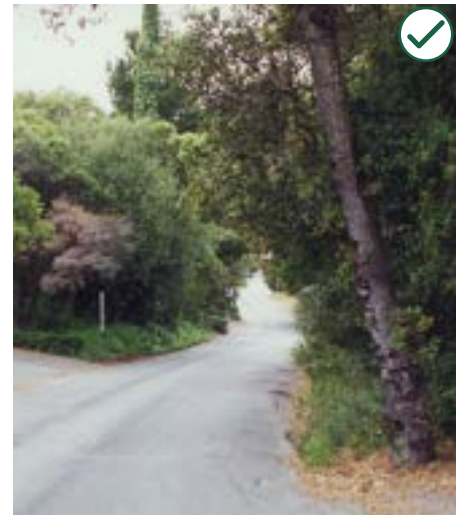
Street edges, curbs and gutters

While the street grid is well-established, in most neighborhoods it appears more like a series of meandering forest roads. This is a result of the informal edge of paving, in combination with the native plantings, trees and the unpaved portions of the right-of-way. This ragged, meandering character of the street edge **shall** be preserved.

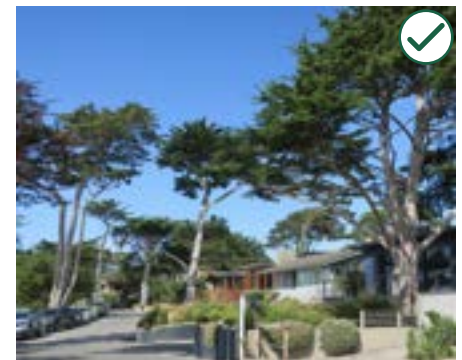
The design of a street edge should be sensitive to the neighborhood-context. Although most street edges are informal, this varies from place to place throughout Carmel. These guidelines require that during the preliminary site assessment for each project, the characteristics of the street edge **shall** be identified. This established character should then be perpetuated, or enhanced, in the proposed design. Projects should “fit in” and not introduce new elements that are foreign to an established pattern.

Related guiding principles (see p.xx):

- #1. Restore and enhance the forest...*
- #2. Subordinate structures to the forest...*



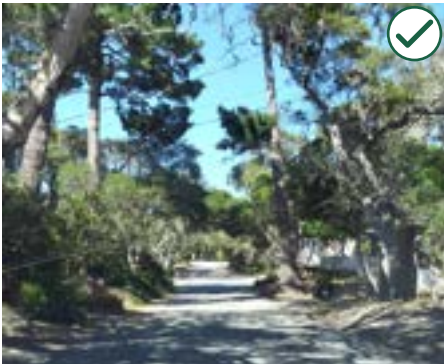
The informal image of the residential streets in Carmel is one of the most distinctive features of its design traditions.



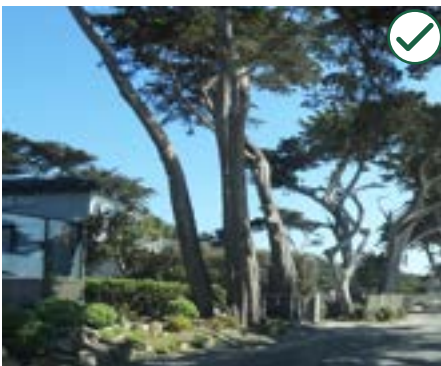
5.0 Neighborhood Street Character Guidelines, continued...



Maintain the existing character of street gutters in each neighborhood.



Maintain an informal unpaved and/or landscaped edge where it exists.



The design of a street edge should be sensitive to the neighborhood-context.

5.2 Maintain existing patterns of street edge design and paving.

- Adding new pavement **or other hardscape** at the edge that would widen the street or create a parking space **is prohibited**.
- Maintain an informal unpaved and /or landscaped edge where it exists.

In most neighborhoods, drainage follows street grades and then is collected in open gutters. These typically are lined with local rock. This detail contributes to the forest road character and **must** be continued.

5.3 Maintain the existing character of street gutters in each neighborhood.

- A rolled curb made of asphalt is typical of most neighborhoods.
- Where more formal gutters are used, they should be faced with rock.
- A plain concrete curb is inappropriate in all neighborhoods.



Maintain an informal unpaved and/or landscaped edge where it exists.



Where more formal gutters are used, they should be faced with rock.

Site Planning Guidelines (Concept Level)

These guidelines address placement of a building on a site and the organization of open space and landscaped areas.

Site plan designs should relate to and take advantage of the site's topography and slope, as well as, its trees and other vegetation. Designs should recognize the constraints of the land and work within these limitations, rather than ignore them or override them.

Objectives of the Site Planning Guidelines are:

- To ensure that landscape improvements are included in all projects
- To promote building placement that will protect trees and their root systems
- To promote variety in the way buildings are set back along each street
- To position buildings to frame open space
- To protect privacy, views and access to natural light for neighbors

6.0 Working with Topography

The natural slopes of each residential neighborhood are important features. They should be maintained. The manner in which a site is excavated for a building foundation and the way in which grades are treated are therefore important considerations.

Objectives for this section are:

- To maintain the natural topography
- To preserve natural slopes, avoid significant exposed cuts or fills and protect trees
- To promote grading that retains water on site, enhances percolation into soils, and prevents runoff onto adjacent properties
- To promote the use of natural slopes and stepped floor plans in building design so that houses hug the land.

Maintaining natural topography must be balanced with minimizing the mass and scale of a building. This can be achieved by locating some floor area partially or fully below grade. In such a situation, more extensive excavation may be necessary.

Design topics in this section:

- 6.0 Working with Topography
- 7.0 Open Space, Site Coverage and Setbacks
- 8.0 Privacy and Views
- 9.0 Parking and Access

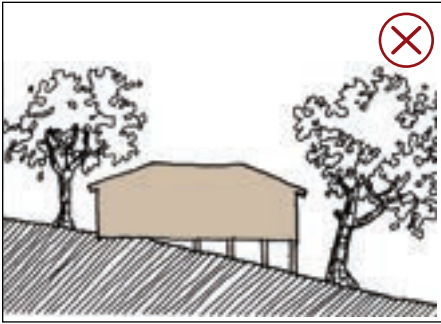
Related guiding principles (Page xx):

- #1. Restore the forest...
- #2. Subordinate structures to the forest...
- #3. Keep structures modest...
- #5. Fit with context

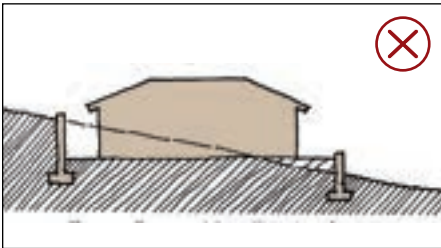


Where construction is necessary on a steep slope, step the foundation and building forms to follow the contours or locate the long axis of a building to lie parallel with natural contours.

6.0 Working with Topography, continued...



Discouraged: This structure rises above the slope, which increases its mass.



Discouraged: Extensive excavation and exposed cuts impact tree roots and disturb natural contours.



Preferred: This structure works with the natural contours of the site and avoids tree roots.

Related code section:

See xxxx

Link: xxxxx

Another objective is to preserve significant trees. Minimizing a building footprint can provide more room for trees, but if excavation is included, it can impact existing root systems. Conversely, if a basement and/or two-story design is not used, floor area is distributed over a larger footprint. Excavation may be shallower but more widespread and root systems may still be affected.

The objectives to preserve topography and trees must be considered on a case-by-case basis. A preliminary site assessment should guide the basic form of the building. The location of trees and root systems on and near the site will determine whether it is most appropriate to use a compact building footprint and include excavated living spaces or to use a broader footprint with minimal excavation.

Topography and slopes

6.1 Minimize construction on steep slopes.

- Construction on steep slopes should be avoided.
- **Use a compact building footprint.**

6.2 Minimize excavation and fill on a site.

- The site design should follow the natural contours of the site. Where construction is necessary on a steep slope, step the foundation and building forms to follow the contours or locate the long axis of a building to lie parallel with natural contours.
- **Excavation shall maintain existing topography to the greatest extent feasible. Grading or excavation shall not extend beyond the proposed building footprint.**

6.3 Minimize the visual impacts of retaining walls, garden walls and other foundation structures.

- Use a stepped building foundation that follows site contours.
- Avoid extensive areas of cantilevered floors especially above a cut area.
- Avoid the creation of tall, unused underfloor areas that add to building mass.

6.4 Avoid abrupt changes in grade on the site and between adjoining properties.

- Incorporate sloped, planted areas to create a smooth grade transition.
- Avoid tall retaining walls, terracing or revetments that will be visible from the public way. When such transitions are unavoidable, multiple landscaped terraces are preferred.

Site drainage (*Stormwater management & Low Impact Development*)

Stormwater management addresses the conveyance and treatment of rainfall and other water entering a site. Low Impact Development (LID) is a specific strategy to address stormwater in a way that closely mimics the natural, pre-development, hydrologic system. The guidelines below are intended to complement landscaping requirements in the City's Zoning Ordinance by promoting the use of low-impact development principles to meet those requirements while also providing site amenities that help enhance community image.

6.5 Design on-site stormwater retention as a landscape amenity.

- Using rain gardens to retain water, for example, is preferred.
- Direct stormwater to landscaping on site.
- Include a retention area as part of the open space scheme.
- Consider incorporating a green roof to help a development integrate into a forested area while also helping to address stormwater impacts.
- Stormwater control devices that do not appear natural in character are inappropriate.

6.6 Maintain pre-development hydrologic features to minimize stormwater impacts.

- Incorporate a natural drainage way as an amenity into the site plan.
- Avoid altering or obscuring natural drainage ways.

6.7 Incorporate Low Impact Development (LID) principles to address stormwater as close to the source as possible.

Appropriate LID management systems include:

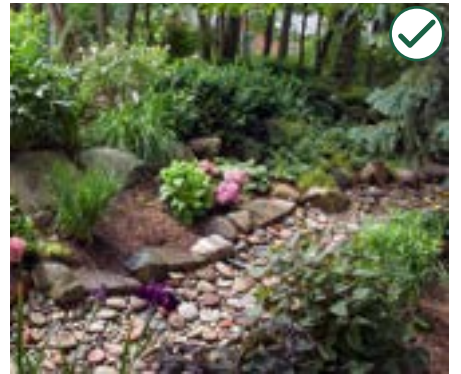
- Permeable surfaces and paving systems
- Bioretention and other planted drainage areas

6.8 Incorporate stormwater management systems to enhance water quality. Use management systems that:

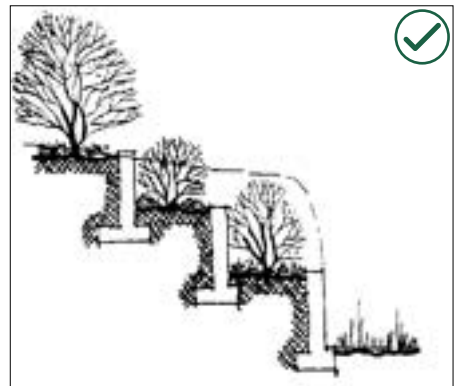
- Infiltrate stormwater into the ground to mimic the natural water cycle.
- Remove pollutants from stormwater through uptake by plants and trees in rain gardens.
- Provide flows through vegetative buffers to remove nutrients and pollutants.



Minimize the visual impacts of retaining walls and other foundation structures as seen from the public way.



Using rain gardens to retain water is preferred.



Related code section:

SOG 17-07
CMC 15.18

Links: xxxxxxxx

Related guiding principles
(page xx):

- #1. Preserve and enhance the forest...
- #2. Subordinate structures to the forest...
- #5. Fit with context...

Note:

The preliminary site assessment **shall** be used to identify important open space features of the site and neighborhood that **must** be retained or enhanced.

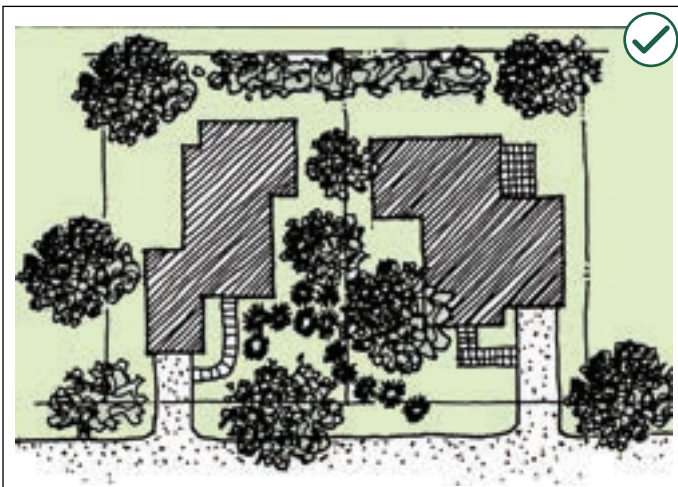
7.0 Open Space, Site Coverage and Setbacks

Open space should be coordinated with the design of structures on site and also with adjacent sites to enhance the parklike environment of the city. Open space should be distributed around a building to provide a visual separation from adjacent structures on abutting sites and avoid the appearance of crowding.

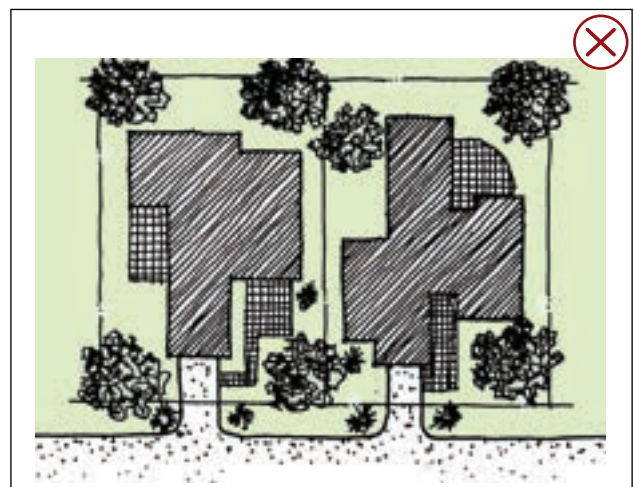
Landscaped open space can help enhance the urban forest, especially when coordinated with neighboring yards and roadside landscaping. Open space is a community resource and some front yard open space on each site should remain visible from the street to enhance the open character of the neighborhood at large.

Objectives for this section are:

- To preserve open space **including landscaped areas** as an amenity on properties
- To establish an open space setting for each building that is consistent with the neighborhood context
- To encourage coordinating open space with adjoining properties
- To encourage a visual flow of open space from each site into the right of way
- To maintain the “forest foreground” image along the front of a property
- To maintain a sense of discovery along the street by maintaining an informal roadway edge and diversity in front setbacks
- **To provide filtered views into properties**



Preferred: Open space is organized to have a positive effect.



Discouraged: Open space is simply “left over” ground within required setbacks with limited positive effect.

Landscaping

A landscape plan shall be designed to maintain forest character.

7.1 Landscaping must be included in a project that involves a new building or substantial alteration.

- At the Concept Level, a landscape plan should identify areas where low-scale plants will be located, along with shrubbery and trees.
- Specific planting plans will be reviewed at the Final Design stage.

7.2 A landscape design shall have an informal planting arrangement .

- Native and drought-tolerant species shall be predominant.
- Best practices in planning for fire mitigation should be applied while also maintaining forest character.

7.3 A significant portion of each site should remain as landscaped open space.

- Minimize the amount of hard surfaces in order to maintain a sense of open space and provide space for planting.
- See the Carmel Municipal Code for a table which establishes maximum limits for site coverage. (See link to the right.)



A significant portion of each site should remain as landscaped open space.

Related code section:

Landscape ordinance reference

Link: xxxxx

Related code section:

CMC reference

Link: xxxxxx



A landscape plan should identify areas where low-scale plants will be located, along with shrubbery and trees.



A landscape design shall have an informal planting arrangement .

7.0 Open Space, Site Coverage and Setbacks continued...



A fence, wall or hedge may be used to define the front property line when this is characteristic of the neighborhood.



Provide an informal, planted edge in the right-of-way to help a site blend in with neighboring properties.



A walkway from the property line to the house should be informal in appearance.

Progression of spaces

A progression of spaces exists from the street edge to the front of a building on most sites. This progression helps define the character of each neighborhood and should be reinforced in new projects. Sometimes a low fence or stone wall at the property line **is included** and a narrow walkway leads from the street through a front garden to a porch or stoop at a front or side entry.

7.4 Use a progression of spaces from the street edge to a building in the design of open space to reinforce neighborhood patterns.

- Provide an informal, planted edge in the right-of-way to help a site blend in with neighboring properties.
- **Locate plantings to filter views into a property.**
- A walkway from the property line to the house should be informal in appearance and if feasible, should be separate from any driveway paving.
- A fence, wall or hedge **may be used** to define the front property line when this is characteristic of the neighborhood.



In some neighborhoods, the progression of spaces is layered and may include a right-of-way with informal plantings of native trees and undergrowth, a low fence or stone wall at the property line and a narrow walkway leading from the street through a front garden to a porch or stoop at a front or side entry.

Front setbacks

A unique feature in Carmel is the variation in front setbacks along a street. This contributes to the sense of diversity and variety that is experienced. This tradition should be continued.

7.5 Provide variety in building setbacks along a street.

- Place the front of a new building or forward addition to be offset from that of abutting neighbors.
- Avoid a sense of uniform alignment of buildings along the street. This applies to primary and secondary structures.

7.6 Stagger front setbacks to frame outdoor spaces and provide variety in the arrangement of buildings and open spaces along the street.

- Stagger setbacks to protect significant trees.
- Avoid aligning a building front with those of adjacent properties, unless doing so would result in a visual aggregation of open space and save significant trees.

Side yard setbacks

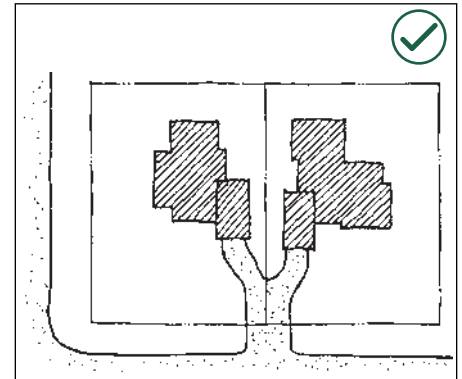
More open space should be provided along side yards when buildings on adjacent properties are located close to the joint property line. This is particularly important when two-story structures are involved. A design should avoid creating a “tunnel” or narrow corridor between buildings on adjacent sites.

7.7 Locate open space such that it visually links with that of adjacent properties.

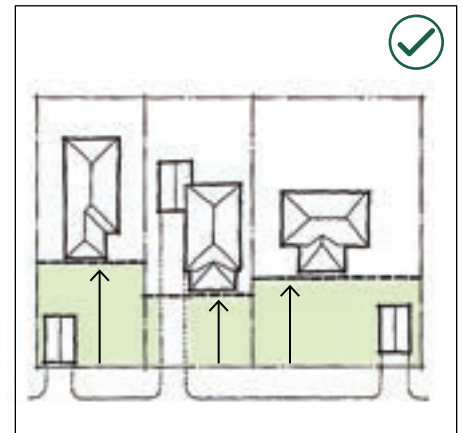
- Combine open spaces to increase their apparent size.

7.8 Provide variety in side yard setbacks along the block.

- Stagger setbacks with adjacent properties to avoid a “canyon effect.”
- Refer to the Carmel Municipal Code for setback regulations.



Preferred: Combining driveways may help reduce site coverage.



Preferred: Stagger front setbacks to frame outdoor spaces and provide variety in the arrangement of open spaces along the street.

7.0 Open Space, Site Coverage and Setbacks continued...



Only a one-story building is appropriate for a garage that is permitted to encroach into the front setback.

Detached garage encroachment

In some situations, the City may determine that a detached garage may encroach into the front setback. This is in the interest of benefiting the community by relieving on-street parking pressure. This is a special condition that is not “by-right.” When it is permitted, the result should minimize visual impacts and contribute to the sense of continuity of the forest edge along the street. Each condition is unique and must be evaluated on a case-by-case basis. These basic criteria shall apply to all encroachment situations:

7.9 Variety in building setbacks shall be maintained along the street.

- The front of the garage should not align with the front wall of a building on an abutting property.
- The garage shall not cause safety or traffic issues.

7.10 The driveway should be at grade.

- Avoid cuts in the driveway slope.
- Avoid creating a retaining wall perpendicular to the street.
- The intent is to maintain continuity of the forest floor.

7.11 The garage shall be small in scale.

- Only a one-story building is appropriate.
- The elevation of the top wall plate may be no taller than the height of the first floor plate of the main house.
- Only a one-car garage is appropriate.
- A two-car garage in the front setback is inappropriate.

7.12 The garage shall be subdued in character.

- The building shall have a simple, rectilinear form.
- Contrasting materials or colors are inappropriate.



In this sketch, a garage is permitted to encroach into the front setback.

8.0 Privacy and Views

Neighborhoods originally developed at relatively low densities and the amount of planted open space was extensive. Most blocks evolved with a reasonable degree of privacy for individual houses. Retaining this sense of privacy, in spite of higher densities, **is important**.

Objectives for this section are:

- To maintain privacy of indoor and outdoor spaces in a neighborhood
- To balance and share view opportunities to natural features and landmarks

Privacy

8.1 Organize functions on a site to preserve reasonable privacy for adjacent properties.

- Position a building to screen active areas of adjacent properties.
- Locate windows and balconies such that they avoid overlooking active indoor and outdoor use areas of adjacent properties.
- Preserve significant trees that screen views into adjacent properties.
- Screen patios and terraces.

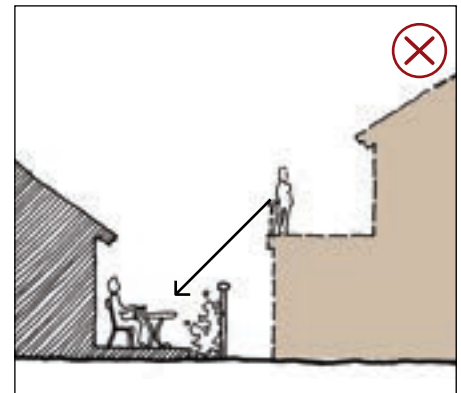
Views

Views to natural features and landmarks are key features of Carmel's design traditions. Important views occur to the ocean, canyons, and along streets. This includes views from public ways as well as those through properties. Note that the desire to maximize view opportunities from one's own property must be balanced with respecting views of others. The preliminary site analysis **should** identify view opportunities as well as existing views enjoyed by others.

Designs should protect and preserve the light, air and open space of surrounding properties, when considered cumulatively with other buildings in the neighborhood. Incorporating tall or bulky building elements near the property line of an adjoining site should be avoided.

Related guiding principles (page xx):

- #1. Restore the forest...
- #2. Subordinate structures to the forest...
- #3. Keep structures modest...



Inappropriate: Overlooking active outdoor areas on adjacent properties.



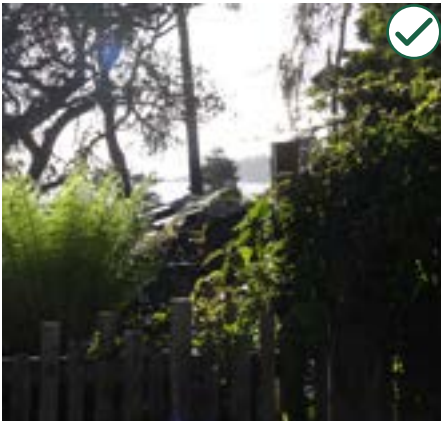
Related code section:

Link to PSA section

8.0 Privacy and Views, continued...

Note:

Remember that trees are part of the view and that views are often filtered or transitory because of the urban forest. City policy prohibits trimming trees for views.



Maintain **shared** views through a property to natural features when feasible.



Keep the mass of a building low in order to maintain views over the structure.

8.2 Maintain **shared** view opportunities to natural features that lie outside the property.

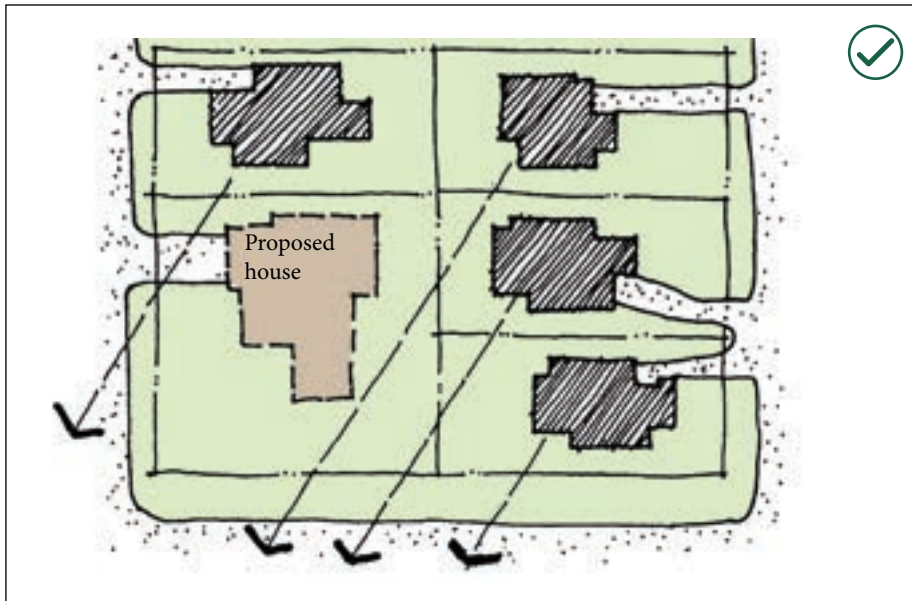
- Consider locating key building functions to make use of views.
- Also locate buildings so they will not substantially block views enjoyed by others.



Maintain view opportunities from a site to natural features outside the property.

8.3 Maintain **shared** views through a property to natural features when feasible.

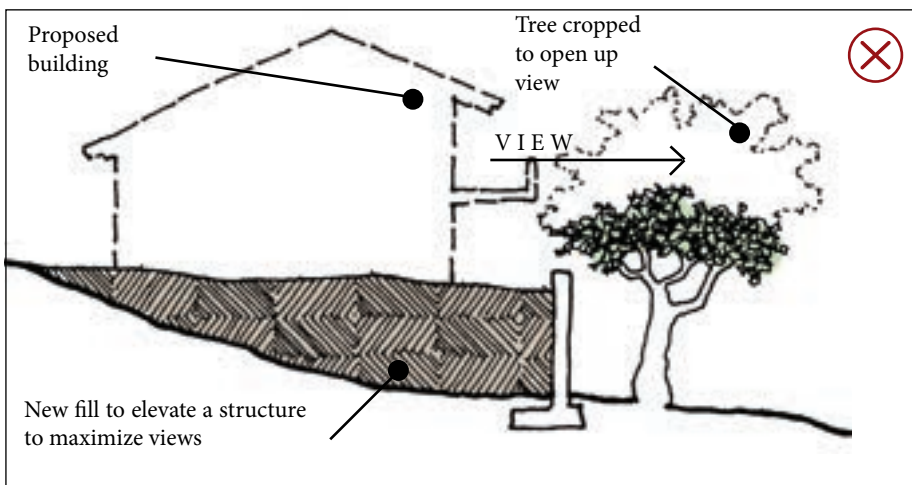
- Locate major building masses to maintain views through the site from other properties.
- **Keep** the mass of a building low in order to maintain views over the structure.
- **Use** a compact building footprint to maintain views along the sides of a **property**.
- **Step** a building to follow the slope of a site.



Note:

See also "Working with
Typography", pages xx.

Appropriate: A new building is sited to maintain views from existing houses.



Inappropriate: Elevating a site or cropping trees to maximize views.

Related guiding principles
(page xx):

- #1. Restore the forest...
- #2. Subordinate structures to the forest...
- #3. Keep structures modest...
- #5. Fit with context...

Note:

For criteria related to garage encroachment, see:

xxxxxxx



In limited circumstances a garage may be located under a structure when the visual impacts will be minimized. This garage is clearly subordinate to the main building mass.



Consider using a carport for variety.

9.0 Parking and Access

Traditionally, parking was a subordinate element in Carmel's residential neighborhoods, both on an individual parcel and along the street. Today, providing access for an automobile on a site is often a necessity, and doing so is encouraged, as a means of reducing on-street parking pressures. Nonetheless, it should remain subordinate to the overall character of the site.

Usually a garage or carport was detached. The wide variety of garage positions contributed to the diversity of the street scene: Many were located at the front property line, while others were sited in the rear. In later years, the garage was often attached, but remained subordinate to the main mass of the house. These traditions should be continued.

In some cases, owners positioned their garages uphill, away from downhill views to the ocean. When locating a garage, consider view impacts, the relationship to open space on the lot, and the relationship to that of neighboring properties.

Objectives for this section are:

- To minimize visual impacts of cars on a site
- To minimize the extent of hard, impervious surfaces
- To avoid garages and carports that dominate the site and building

9.1 Facilities for parking **shall** not dominate the design of the house or site.

- Garages and carports that are subordinate design elements are **appropriate**.
- Garages that are not visible from the street are **appropriate**.
- Garages integrated into the building design are **appropriate**.
- Keep the mass of a garage or carport subordinate to that of the house.
- On smaller lots, with a garage visible from the street, provide a single, one-car garage door.
- Avoid moving established driveways if trees or significant vegetation would be **impacted**.

9.2 Parking facilities that maintain or enhance variety along the street edge are **appropriate**.

- A detached garage or carport **may be used**.

Driveway *design*

9.3 Minimize the amount of paved surface area of a driveway.

- Consider using paving strips, or “tire tracks,” for a driveway. This is especially appropriate for a long drive that runs to the rear of a property.
- Except for corner sites with a “through driveway,” only one curb cut and one driveway should be provided for a site. Sharing a driveway with an adjacent property is an alternative that also should be considered.
- Avoid large expanses of paving for vehicles visible from the street.

9.4 Separate a driveway from a front walkway to reduce the visual impacts of paved surfaces.

- Install plant materials to separate a walk from a driveway.

9.5 Limit cut and fill for a driveway.

- A garage located partially below a grade shall not result in a three-story wall exposed to the street.

Related code section:

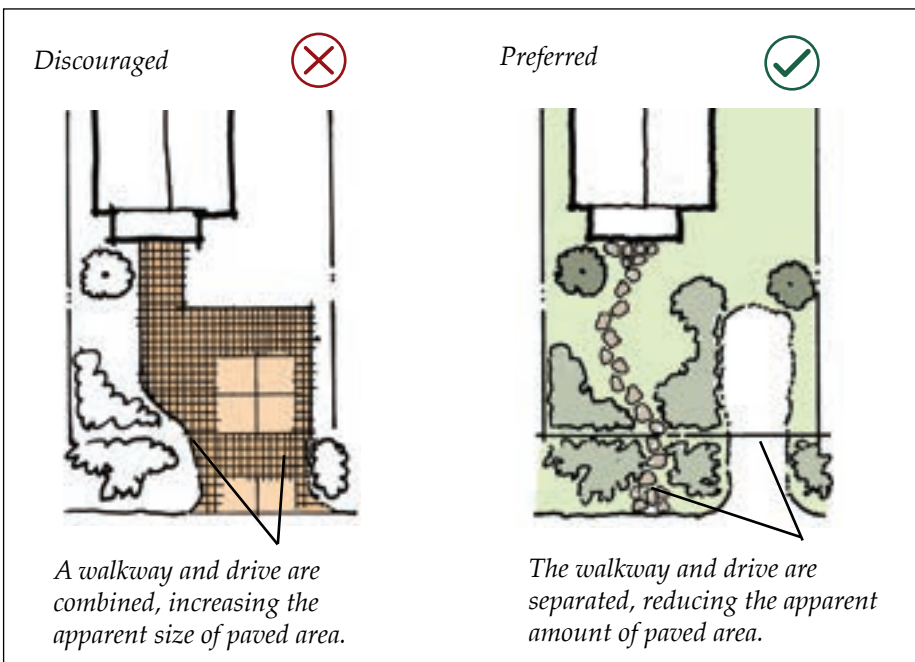
[Link to CMC code reference](#)



Using a shared driveway to minimize the amount of paving area is appropriate.



Position a garage (or carport) to maximize opportunities for open space, views and privacy.



9.0 Parking and Access, continued...



Preferred: Locating a detached garage at the rear of the lot



Preferred: Orienting the garage door away from the street.



Garage location

9.6 Position a garage or carport to maximize opportunities for open space, views and privacy.

- Locate a garage to screen activity areas on adjacent properties to enhance privacy.
- Locate a garage or carport to maintain views through the property.

9.7 Locate a garage to minimize its visual impacts.

Three options should be considered:

1. Detached, at the rear of the lot.
2. Detached, in front, along the property line may be appropriate, when other design traditions objectives are met. This option should not be repeated to excess within a block.
3. A tuck under garage may be appropriate, when other design tradition objectives are met. (See below.)

9.8 In limited circumstances a garage may be located under a structure when the visual impacts will be minimized.

- The garage door should not dominate the front of the house. A door perpendicular to the street is best in this condition, and...
- The driveway **shall** not dominate the front garden, create a "ramp" effect or introduce tall or massive retaining walls. A sense of a front yard must be maintained.



When a garage is located under the house, the driveway should not create a ramp effect. The garage door also should not dominate the front.

Building Design Guidelines (Concept Level)

Most residences in Carmel had simple forms and were relatively small in scale, particularly in relation to the size of their lots. A new building should appear similar in scale to those seen traditionally. Large complex structures and those with continuous, blank surfaces can appear massive and **are inappropriate**.

10.0 Building Mass and Scale

A building should **fit in with** the character of the neighborhood and should not dominate the street or neighboring properties. Structures composed of a few smaller, simple elements, rather than a single large, continuous form, are encouraged. A large building mass can block views, interfere with the enjoyment of open space and restrict free passage of light and air. Therefore, a large, expansive building mass **is inappropriate**.

Keeping the actual building mass in scale with those seen traditionally is the best approach. This can be achieved by building less than the allowed floor area, constructing some space below grade, avoiding excessive roof volume and keeping above-ground floor levels close to grade. Some relief should be provided by introducing just a few varied roof lines, offsets or smaller building elements. The result should remain simple in character and the overall composition should appear to be a set of discreet rectangular building masses, rather than a complex assemblage of varying planes around a single building mass.

Objectives for this section are:

- To maintain the massing and scale of building characteristic of Carmel
- To keep building scale in proportion to the area of the site
- To encourage diversity in housing design reflecting the eclectic mix of styles that is characteristic of Carmel



Structures composed of a few smaller, simple elements, rather than a single large, continuous form, are encouraged.

Design topics in this section:

- 10.0 Building Mass and Scale
- 11.0 Building Form

Related guiding principles (page xx):

- #2. Subordinate structures to the forest...*
- #3. Keep structures modest...*
- #4. Build upon heritage...*

Related code section:

*Policy P1-63
Adopt design regulations that establish maximum limits on site coverage and floor area in order to preserve open space and avoid excessive mass and bulk. Establish provisions for less allowable coverage and floor area on sites constrained by environmental factors to preserve open space, vegetation, natural landforms and the character of surrounding neighborhoods.*

10.0 Building mass and scale, continued...



10.1 A building's mass should relate to the context of other homes nearby.

- A larger building **shall** be divided into forms that **appear** similar in scale to **traditional** houses seen in the immediate neighborhood.
- **Placing some mass in** a detached secondary structure (garage, guest house, etc.) is encouraged to reduce the overall mass of the primary building on a site.

10.2 Minimize the mass of a building as seen from the public way or adjacent properties.

Consider these options:

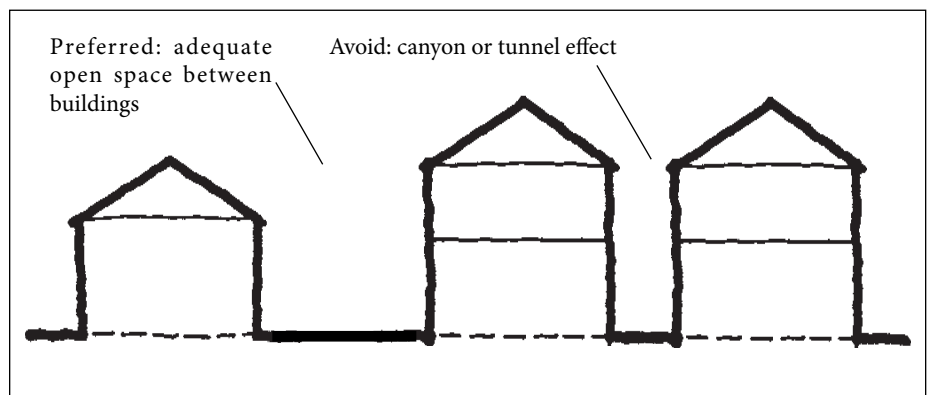
- Build to less than the maximum floor area.
- Locate some floor area either fully or partially below grade.
- Avoid using tall volume spaces (e.g. high ceilings or steep pitches across wide spans) that increase the visual bulk of a building above grade.
- Avoid long, uninterrupted wall planes.

10.3 Organize the mass into realistic modules to reduce perceived size.

- **Avoid overly busy variations in wall planes.**

10.4 Avoid placing a tall building wall near a property line when it will be adjacent to similar walls on neighboring sites.

- Preserve open spaces and access to light between properties.
- Avoid the appearance of a narrow corridor or tunnel between buildings as seen from the street.



Discouraged: Avoid the appearance of a narrow corridor between buildings as seen from the street.

10.5 Step a building height to follow topography.

- Avoid creating large, unused underfloor areas that increase building mass.
- On sloping lots, floor levels should be stepped to follow site grade.
- If floor levels cannot be stepped, larger underfloor spaces **shall** be counted and used as part of the allowed floor area.

Related code section:

CMC
17.70.020 BASEMENT

Calculation of FAR below grade

10.6 When locating floor area in a below grade or partially below grade space, minimize the visual impacts as seen from the public right-of-way and site disturbances.

- Locate any walkout area, light well or terrace to the side or rear to reduce the building height as it will be perceived from the street. When this is not feasible provide screening with other building elements or landscaping.
- The use of exposed retaining walls **shall** be minimized when developing a below-grade space.
- Impacts on tree roots also **shall** be minimized.
- The visual impacts of window wells **shall** be minimized.

Building scale

10.7 A building **shall** convey a human scale in its basic forms.

- Oversized elements make structures appear massive and **shall** be avoided. Avoid a “grand entry” design, for example.
- Avoid design treatments that produce a top-heavy appearance such as large cantilevered building elements, roof forms that dominate the body of the building and wide chimney structures.
- Low, horizontal building forms that appear to hug the ground are encouraged.

**10.0 Building mass and scale,
continued...**

Note:

A sunken garage counts as a story

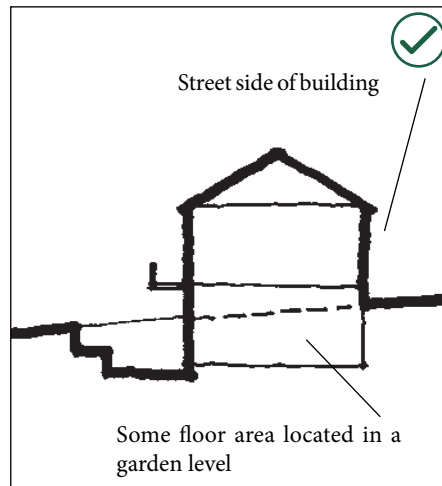


*A building **shall** appear to be no more than two stories in height, as viewed from the public right-of-way.*

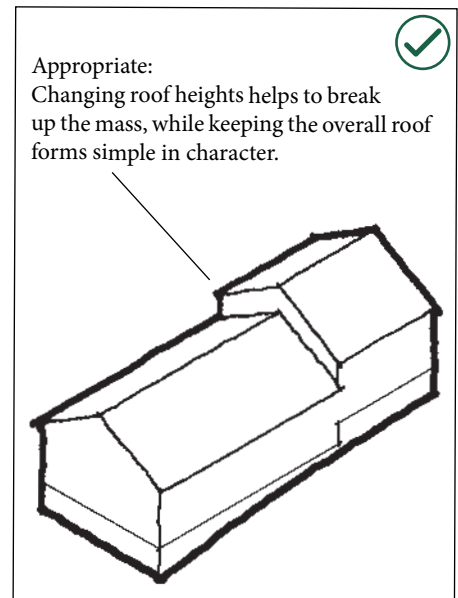
Building height

10.8 A building **shall appear to be no more than two stories in height, as viewed from the public right-of-way.**

- Presenting a one-story height to the street is encouraged.
- Locate **a** two story element **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.
- Using a low building plate height also is encouraged. The maximum plate height for the first floor of a building is 12 feet. (See the Land Use Code for details.) However, this maximum is established to accommodate a sloping building sites. In cases where a building site is relatively flat, a lower plate height is appropriate. Interior wall heights should generally not exceed 8 feet.
- Locating some floor area in a garden level is also encouraged as a means of reducing building height.



Locating some floor area in a garden level is also encouraged as a means of reducing building height.



*Locate **a** two story element **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.*

11.0 Building Form

Traditional building forms were simple. Although variety exists in the composition of forms, they read as collections of simple solids. This should be continued.

Objectives for this section are:

- To maintain the range of traditional building forms
- To promote simple building forms that fit with the context

Detail of building form

One may think that providing extensive variety in building planes and in architectural details will reduce the perceived scale of a building or help it to blend with the neighborhood. In fact, this can result in a facade that is overly “busy” and can attract attention, making the mass of the building more noticeable. This treatment is out of character and should be avoided.

11.1 A building form **shall** appear similar to those seen traditionally.

- Building forms should be simple. Basic rectangles, L or U-shapes are typical. Avoid “busy” building forms.
- **Organize a larger house into subordinate modules which appear authentic, in that they appear to be real, functioning spaces.**
- A form with a horizontal emphasis is preferred.
- Roof forms should be composed of just a few simple planes.

Related guiding principles (page xx):

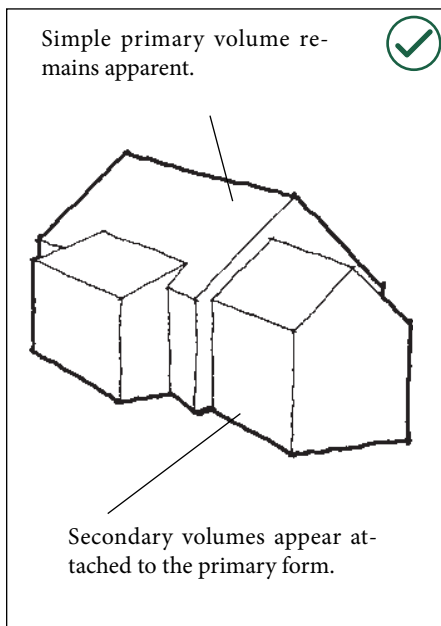
- #3. Keep structures modest...*
- #4. Retain and build upon heritage...*
- #5. Fit with context...*



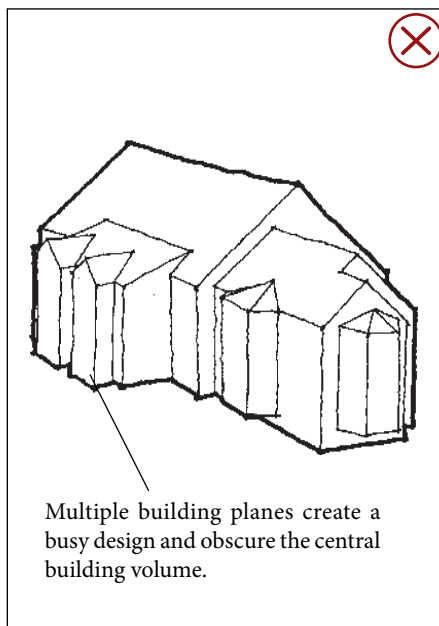
*Traditional building forms were simple.
This should be continued.*



Organize a larger house into subordinate modules which appear authentic, in that they appear to be real, functioning spaces.



Preferred: Simple building form and a simple roof



Discouraged: Complex building form and multiple planes



Avoid an overly busy form.

11.0 Building form, continued...



Simple primary roofs with subordinate attachments, such as dormers, are appropriate.



A roof form should be in proportion to the scale of the building.



The wider the area a roof must span, the shallower the pitch should be to avoid excess height or flat roofed elements.

11.2 Use restraint when introducing variation in building planes.

- Keep building walls simple in the extent of variation in wall and roof planes.
- Use building offsets to achieve specific purposes such as avoiding tree limbs or breaking the mass of a large building element.
- Building forms that are complex, monumental, formal or out of scale with the neighborhood context **are inappropriate.**

Roof form

Varied roof forms are typical in a block and this tradition should be continued.

11.3 Use simple roof forms. Limit the number of subordinate attachments such as dormers, to avoid a cluttered design.

- For example, basic gable and hip roofs are traditional and their use is encouraged.
- Flat roofs may be used to a limited extent on smaller, one-story structures.
- **Using a flat roof on a two-story building is discouraged. If used, it should be set back far from the street.**
- Avoid complex roof forms that call attention to the design or add unnecessary detail.
- Mansard roofs typically add more mass than other forms and are discouraged. A sloping roof “skirt” that conceals a flat roof is particularly out of character. Similarly, a gable roof that is “clipped” at the top adds unnecessary complexity to a design and should be avoided.

11.4 A roof form should be in proportion to the scale of the building.

- In general, moderately pitched roofs (4:12 to 6:12) are preferred.

11.5 Roof eave lines should appear low in scale.

- Low plate heights that reduce the height of exposed walls are encouraged.
- Consider tucking second story rooms under the sloping sides of a roof form and keeping eave heights low. Light can be brought to such rooms using dormers or clerestories.

PART THREE: FINAL DESIGN GUIDELINES

Building Design - Final Design Phase	65
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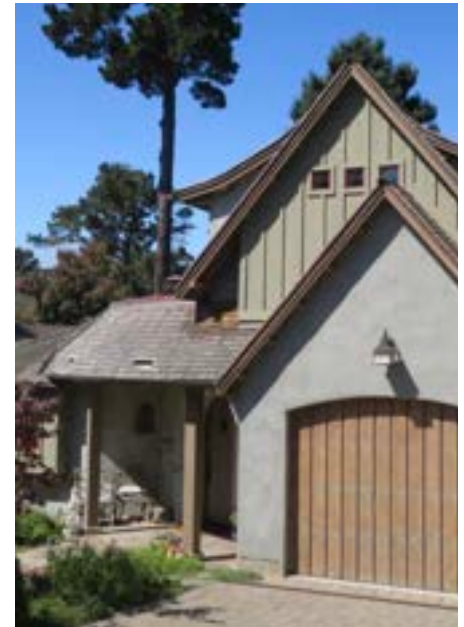
This Part contains guidelines for the review of final design details. **The guidelines apply** when a proposed project has **passed the Concept Design phase**. These guidelines focus on more specific exterior details of design than are considered in the concept phase. By using appropriate architectural materials, details and finishes, the basic building masses approved at the concept phase are expressed and given character. The execution of design details can substantially affect the perceived character of a project, including its mass and scale and its design diversity and compatibility within the neighborhood context. Therefore, adherence with these guidelines is **required**.

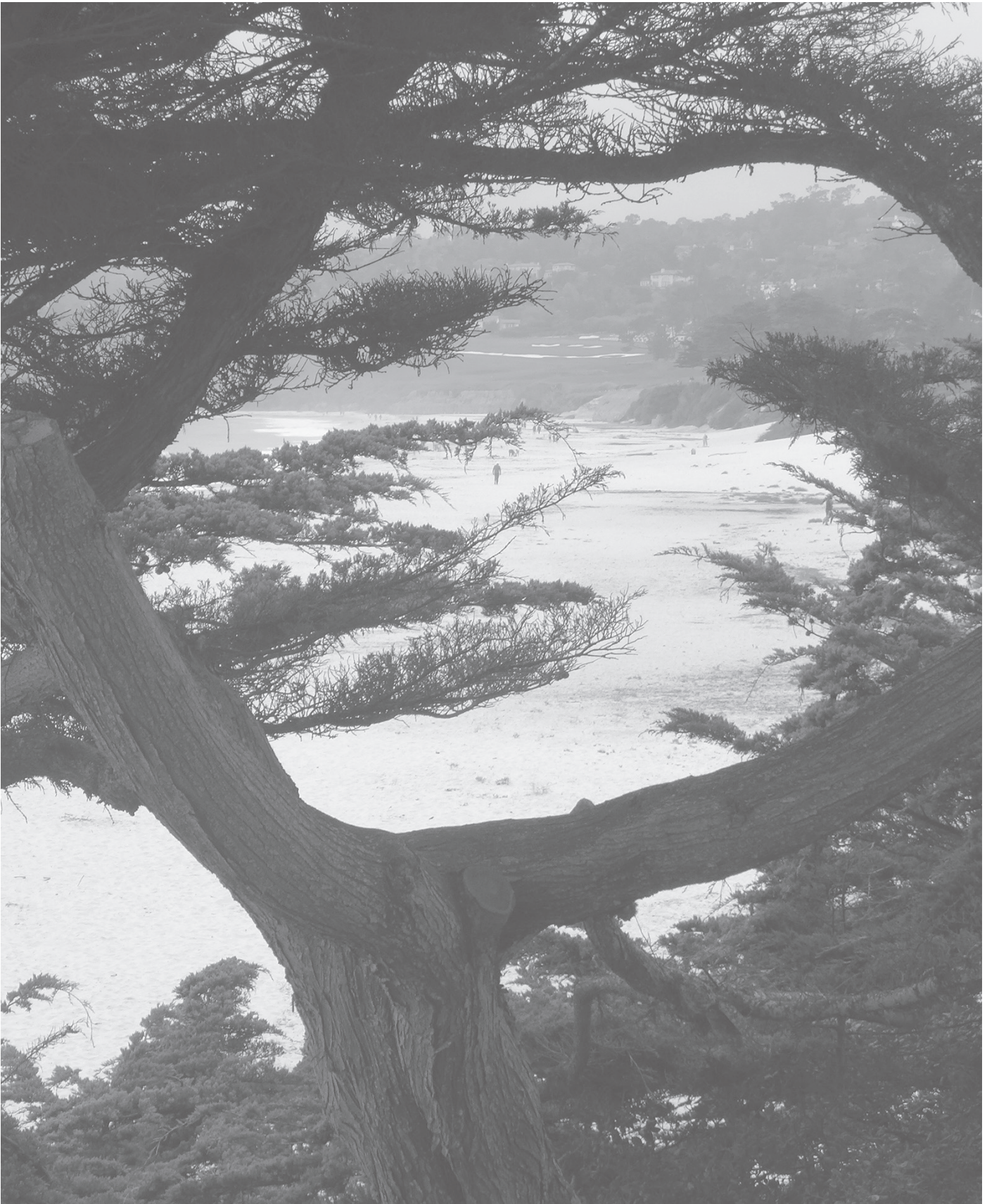


Building Design - Final Design Phase

Introduction to Building Design

This section addresses the details of building design, including selection of materials, and treatment of windows and doors. **Building details can add visual interest and help to convey a human scale. They should be applied in a consistent manner throughout a building and the result should be subordinate to the forest setting.**





12.0 Building Design Guidelines: Final Details

Architectural style

Diversity in building designs and architectural styles are features of the design traditions in Carmel. Some of the earliest buildings reflected the regional influences of the San Francisco area, while others emerged with uniquely local flavor. Still others are examples of international trends in architecture. Nonetheless, most contributed to the character of the community by responding to the forest context and **expressing** craftsmanship in construction and detail. These traditions **should** be continued.

Many people think of the Comstock “story book” houses when they think of building traditions in the community. While these designs and English Tudor Revival styles were certainly contributors to the character of Carmel, they were not an official style of the city and were used on a relatively limited number of buildings. A more prevalent style was the Craftsman Cottage or Bungalow. Building in this tradition is still appropriate. Other common themes include Mission Revival, Monterey Colonial and a variety of other revival styles. However, architects and designers should not feel constrained to these styles. Adapting more contemporary design approaches to the size, massing, scale, materials and site relationships found in earlier designs is encouraged as a means of achieving compatibility with diversity.

Objectives:

- To promote a diversity of architectural styles that are compatible with the village-in-a-forest context
- To promote simplicity in building design
- To promote buildings that are of human scale
- To continue the use of building materials that appear natural

Related guiding principles (Page xx):

- #2. Subordinate structures to the forest...*
- #3. Keep structures modest...*
- #4. Build upon heritage...*
- #5. Fit with context...*



Adapting more contemporary design approaches to the size, massing, scale, materials and site relationships found in earlier designs is encouraged as a means of achieving compatibility with diversity.



Diversity in building designs and architectural styles are features of the design traditions in Carmel.

Related document :

"Historic Context Statement"

Link: xxxxxx



Simplified interpretations of historic styles may be used.



A building shall be designed to be subordinate to the forest character.

12.1 Accurate historic styles may be used.

- Simplified interpretations of historic styles also may be used.
- A building in a historic style must be in scale and meet other guidelines.

12.2 A new architectural style that fits within Carmel's design traditions may be used.

- A new building should differ in design from buildings on nearby and abutting properties.
- A design that exemplifies innovation and the use of skilled workmanship is appropriate.

Simple and restrained character

12.3 A building shall be designed to be subordinate to the forest character.

- See guidelines for scale and materials. (Link: xxxxx)

12.4 Keep building forms, materials and details simple and restrained.

- Avoid building forms, materials and details that contrast strongly within a single building or with neighboring buildings.
- Avoid design features that increase the visual prominence of the building.
- Avoid visual complexity. Too many different materials or excessive details creates a busy appearance.
- Avoid overly ornate details.



Keep building forms, materials and details simple and restrained.

Building scale

12.5 Building details shall be used to provide interest and not exaggerate the scale of a building.

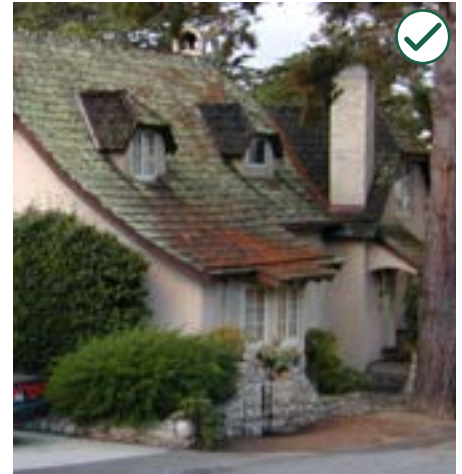
- Add details to relieve blank surfaces and achieve a scale compatible with the building's forms and its architecture.
- Appropriately sized chimneys, overhangs, windows, doors, dormers, porches and entries can be used to reduce scale. Making any of these elements oversized can exaggerate the building's scale and shall be avoided.
- Grand entryways, windows and doors that are out of proportion with the human form are inappropriate. Avoid ostentatious design treatments.

Design integrity

12.6 A building shall have a consistent design.

- The design concept should extend to all sides of the building.
- Mixing styles is inappropriate.

12.0 Building Design Guidelines: Final Details, continued...



Appropriately sized dormers can be used to reduce scale and achieve a well-integrated design.



A building shall have a consistent design.



Building details shall be used to provide interest and not exaggerate the scale of a building.



A building shall have a consistent design.



Architectural details contribute to character of the building and their use is encouraged.

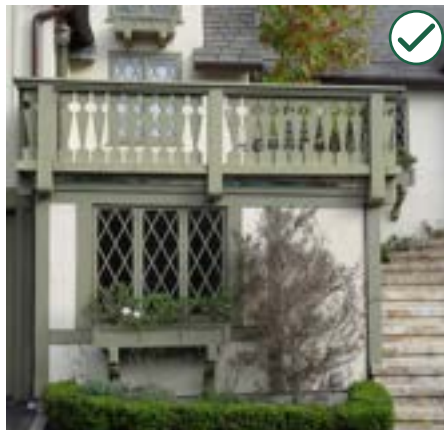
Architectural details

12.7 Architectural details shall be authentic, integral elements of the overall building design concept.

- Details that simply appear to be applied as superficial elements **shall** be prohibited.
- The use of simple wood and/or native stone details that are (or appear to be) true structural elements (such as exposed rafter tails, wood beams, stone foundations, etc.) are appropriate. Avoid details that appear inauthentic, non-structural or gratuitous to the basic architecture.
- When design details and surface materials are selected they **shall** be used throughout the full exterior of the building to maintain consistency. Avoid the application of special materials or design treatments to the street facade **only**.



The use of simple wood details that appear to be true structural elements is appropriate.



Building materials

Traditionally, “natural” materials were used when building in Carmel. The earliest structures were painted clapboard. Soon after, wood shingles and board and batten siding also appeared, in the spirit of the “craftsman” character that became popular in the area. While most wood siding had a painted finish, some buildings were stained. Other houses were built of stone and still later, a few were finished in stucco. Nonetheless, wood continued to be the dominant material, certainly for house siding and also for ornamentation and trim elements. This tradition of using natural materials like wood and stone should be continued. **Newer materials that appear authentic and similar to those used traditionally also may be used.**

Building materials used in new construction should reflect the range of textures, modularity and finish of those employed traditionally.

12.8 Provide variety in building materials along a block.

- When the houses to either side of a site are constructed of similar materials, use a different material, consistent with Carmel’s design traditions, in order to achieve diversity.

12.9 The use of “natural” building materials is preferred.

- Traditional materials include wood, stone and stucco, all with matte finishes and muted earth tones.

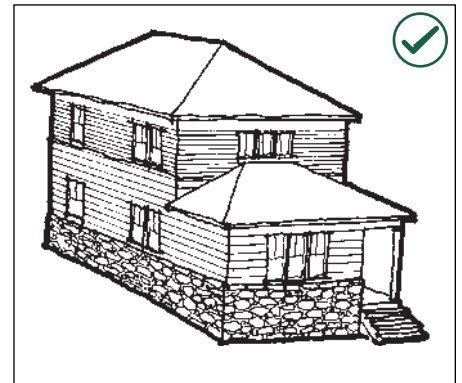
12.10 Apply a building material in a consistent manner.

- Using one, or at most two, materials on a wall is appropriate.
- Generally, use one primary material for a building with one or two accent materials such as around windows and doors.
- Avoid using several materials on a building. This will create a busy appearance that is out of character.
- Avoid using a material as a superficial “accent” on a wall.
- Where a material is painted, a plain, uniform matte finish is preferred. Antique and faux finishes should be avoided.

12.11 Building materials shall appear similar in scale, color, texture and finish to those seen traditionally in Carmel.

- Imitation or synthetic materials which fail to convey the character of traditional ones are prohibited. These include aluminum or vinyl siding and synthetic stone products that appear as applied veneers.
- Reflective materials, such as mirrored glass or polished metals, are inappropriate.

12.0 Building Design Guidelines: Final Details, continued...



Preferred: Establishing a stone foundation and then wrapping the remainder of the building with wood lap siding are appropriate applications of native stone and wood.



A heavier material, such as stone, shall appear to be structurally functional; it should not “float” above a lighter material.



Wood shingles are among the preferred building materials.

Examples of appropriate building materials



Wood shingle siding



Wood shake siding



Wood vertical siding



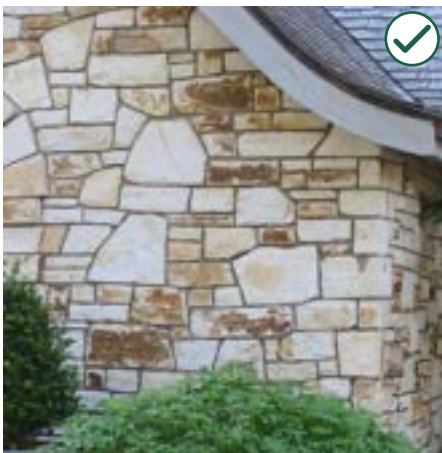
Fiber cement vertical siding



Horizontal wood siding



Carmel vertical board and batten siding



Traditional stone



Stucco



Brick

12.12 Apply a building material in a manner that conveys a sense of authenticity.

- A heavier material, such as stone, shall appear to be structurally functional; it should not “float” above a lighter material.
- A material should not appear as an applied veneer; instead, it should “wrap” around a corner and continue on another surface.
- A “hierarchy” of building materials should be used, with heavier coarser materials appearing below lighter materials.

12.13 A new material, including man-made, which is similar in character to traditional ones may be used with appropriate detailing.

- An alternative material should appear similar in scale, proportion, texture and finish to those used traditionally.
- A new material shall be applied in a manner that conveys a human scale. For example, it should be in modules or dimensions that are similar to those used traditionally, or it should be scored or otherwise detailed to convey a sense of scale.
- A new material shall be proven to be durable in the Carmel climate.
- The material shall maintain its finish over time with proper maintenance, or develop an expected patina.

Wood siding

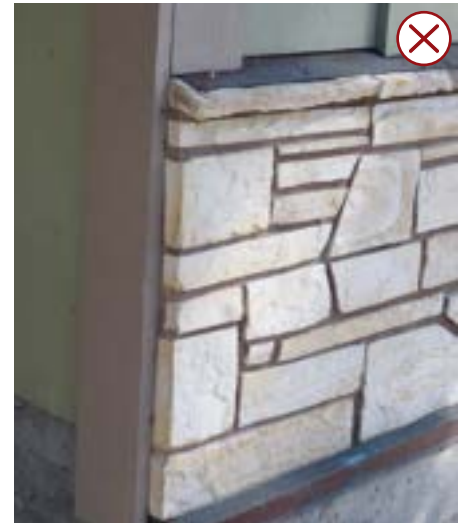
12.14 Wood siding shall be applied in a way similar to that seen traditionally.

- Appropriate applications include horizontal clapboard and shiplap siding, vertical board and batten and shingles.
- All wood siding should have a weather-protective finish, either painted or stained.
- Fiber-cement siding that has an appearance similar to traditional wood may be considered.

Stone

Stone is a building material used traditionally throughout the City. When used carefully it can add interesting contrasts, texture and solidity to a design. Applicants intending to use stonework must provide a proposed lay-up pattern and specify the type of stone proposed. The following guidelines apply to stonework:

**12.0 Building Design Guidelines:
Final Details, continued...**



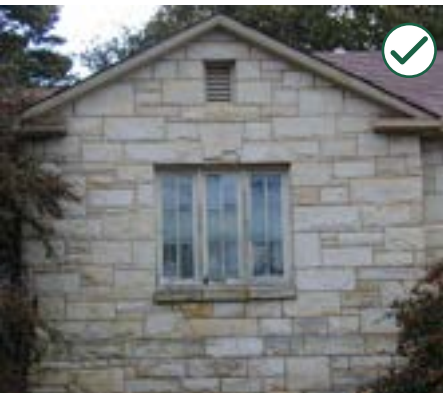
A material should not appear as an applied veneer.



Fiber cement siding that appears similar to traditional wood may be used.



Keep stonework designs simple and traditional in character.



Stucco may be used as a residential building material.



12.15 Use stone that appears similar in character to that seen historically.

- The use of Carmel stone, or one similar in character, is preferred.
- Other stone that is muted in color, similar in scale and has a matte or ashlar finish may be considered.
- Manufactured stone products that appear authentic may be considered; an application that appears as a veneer or that obviously repeats masonry units is inappropriate.
- Polished stone is inappropriate as a primary building material.

12.16 Keep stonework designs simple and traditional in character.

- Use a single type of stone **on a building**. Using multiple types of stone, or combinations of stone and other masonry within a single project is **inappropriate**.

12.17 The application of stone **shall appear structural and authentic. A gratuitous or purely decorative appearance **shall** be avoided.**

- The use of stone on the full exterior of individual building elements is encouraged. The use of stone on just one elevation, the street facade for example, is discouraged.
- The application of stone around only windows or doors as ornamentation is discouraged.
- The random placement of individual stones or clusters of stones on building elements such as foundations or chimneys is discouraged.

Stucco

12.18 Stucco may be used as a residential building material.

- Detail stucco in a manner that conveys a sense of craftsmanship and human scale.
- Stucco that is stained or painted and is either smooth or lightly textured is appropriate.

Brick

12.19 Brick may be used.

- Where it is used, brick shall have a modular dimension similar to that used traditionally and be of a muted color.

Concrete

12.20 Although it was rarely used in residential building in Carmel, concrete may be considered.

- Concrete may be used on a smaller structure, particularly one that is one story in height.
- Large expanses of concrete that are highly visible from the street shall be avoided.

Roof materials

12.21 Roof materials shall be consistent with the architectural style of the building and with the context of the neighborhood.

- Wood shingles and shakes are preferred materials for many styles of architecture typical of Carmel (i.e., Arts and Crafts, English Revival and Tudor Revival).
- Clay tile, slate and concrete tile may be used on some structures (i.e., Spanish and Italian Revival, Monterey Colonial, French Revival, etc.).
- Composition shingles that convey a color and texture similar to that of wood shingles may be used.

12.23 An alternative roof material shall appear similar in scale, texture and finish to those seen traditionally.

- Synthetic shingles or tiles of composite materials that have traditional characteristics may be used.
- These should appear similar in scale to traditional ones.

12.24 A metal roof shall be subordinate to the context and shall have these features:

- It shall have a low profile seam.
- It shall have an earth tone finish or other muted color.
- It shall have a matte finish and be non-reflective.

12.25 New energy conservation and generation technologies that are subdued in appearance may be applied to a roof.

- This includes cool and green roof designs.

12.0 Building Design Guidelines: Final Details, continued...



Roof materials shall be consistent with the architectural style of the building and with the context of the neighborhood.



Roof materials shall be consistent with the architectural style of the building and with the context of the neighborhood.

Examples of appropriate and inappropriate roof materials



Composition shingles



Wood shingles



Wood shingles - Storybook



Concrete shingle - Tudor



Slate roof



Synthetic roof shingles



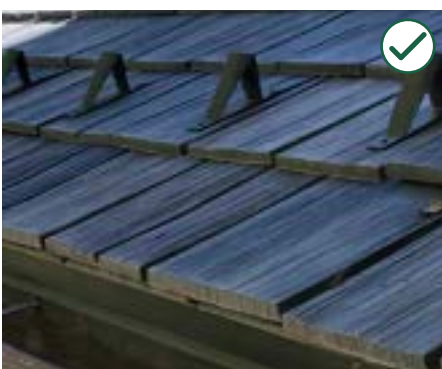
Roof tile - Spanish Revival



Clay roof tiles



Synthetic roof shingles



Synthetic roof shingles



Standing seam metal (inappropriate)



Flat seam metal (muted finish)

Entrances and porches

A primary entry door may be combined with adjacent windows and architectural details. It may be framed with a porch, a roofed overhang or be recessed into a front wall. The entrance should remain subordinate in character and be consistent with the overall design of the house in terms of style, materials and architectural details.

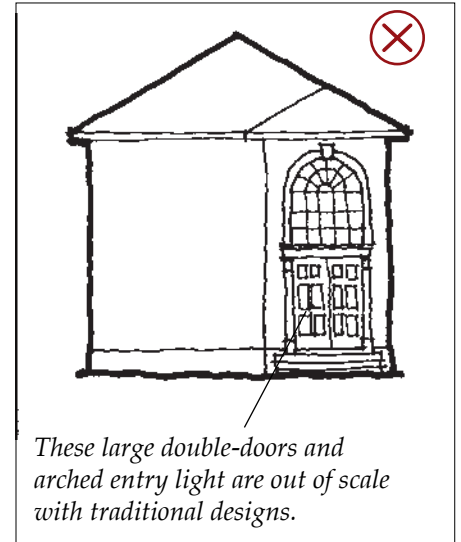
12.26 Keep a primary entrance subordinate in scale.

- An oversized, “grand” entry is inappropriate.
- An oversized porch also is inappropriate.

12.27 Integrate a primary entrance with the overall design of the house.

- Use materials, forms and details that are consistent with the overall design.

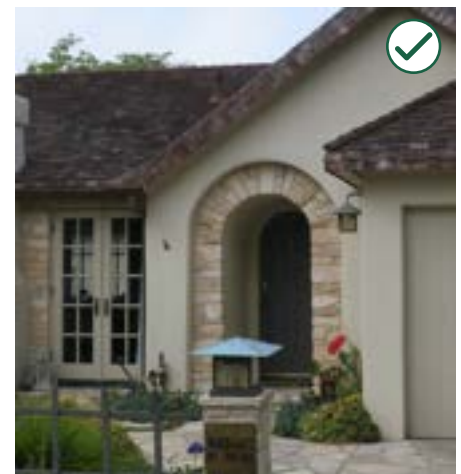
12.0 Building Design Guidelines: Final Details, continued...



Oversized entry



Appropriate entries



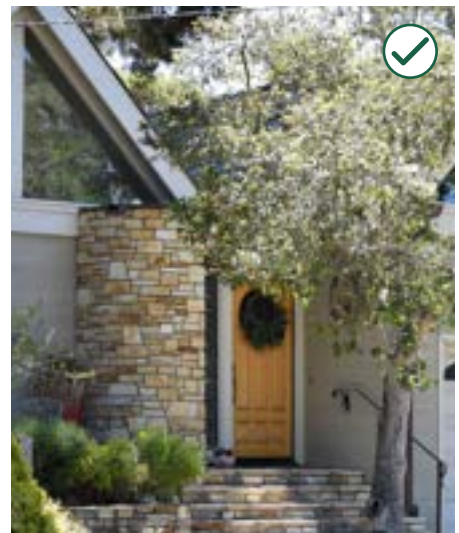


Doors

When it is oriented to the street, the front door establishes a connection with the neighborhood. Traditionally, doors were of a dimension that fit the human form and scale. **They were not oversized.** This tradition **shall** be continued.

12.28 Locate and size a door to achieve a human scale.

- The use of a grand, oversized entry door facing the street is inappropriate.



Appropriate doors

Windows

A variety of window types appears throughout the community. Rectangular, vertically proportioned, double-hung windows exist on many buildings. Examples of horizontally proportioned windows also exist, such as larger picture windows along Scenic Road. Sometimes, a larger window **surface** area is created by pairing smaller windows. By far, wood frame windows are the most typical, but metal windows also are found, especially on some styles that reflect Modernist influences.

Specialty windows

Over the years, bay and oriel windows were used to provide visual interest on facades and to reduce the apparent mass of structures. The use of bay, oriel and other projecting windows **may** be considered when the building style would have traditionally included such features. They are encouraged when they would break up the line of an otherwise long, unrelieved wall. They are discouraged when overused (along the street or within a single design) or when they would create added mass, bulk or complexity **to a** facade.

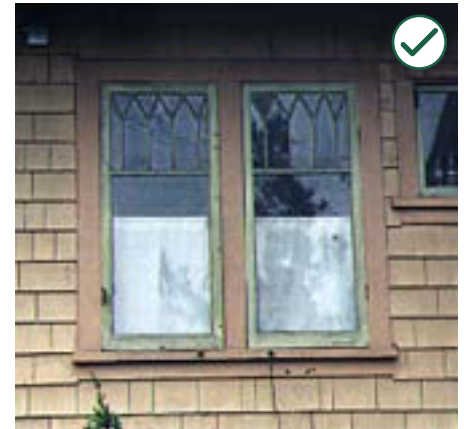
12.29 Window styles and materials **shall** be consistent with the architecture of the building. Window styles and materials **shall** be uniform throughout a design.

- Divided light windows are encouraged.
- Wood windows are preferred.
- **Aluminum, vinyl and fiberglass are discouraged.**
- High gloss finishes should be avoided.
- When feasible, original windows should be restored rather than replaced.

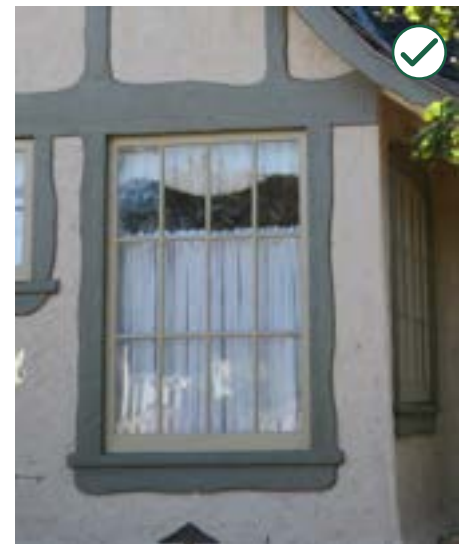
12.30 Locate and size windows to achieve a human scale while avoiding mass and privacy impacts.

- Avoid positioning a large window (greater than 12 sq. ft.) along a side wall that would impact the privacy of an adjacent neighbor.
- Provide windows on walls facing the street to help convey a human scale, add visual interest and avoid unrelieved building mass.
- Limit the use of specialty windows that add to building bulk. Generally, only one bay or oriel window should be visible from the street. Bay and oriel windows facing the street should be avoided if their use would create a repeating pattern within the context of adjacent structures to both sides of the site.

12.0 Building Design Guidelines: Final Details, continued...



Vertically proportioned, double-hung windows appear on many buildings.



Comstock window



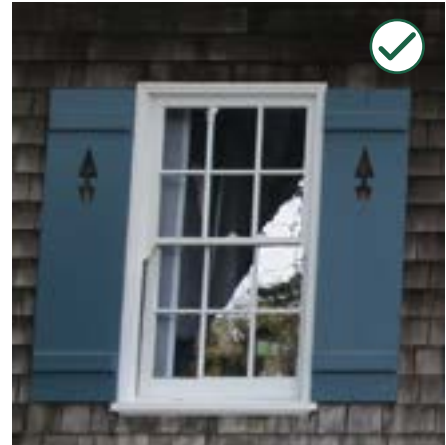
Specialty window



Window with shutters



Vernacular windows



Ganged windows



Bay window



Windows on Scenic



Ganged windows



Multi-pane metal casement window



Window box



Multi-pane wood window



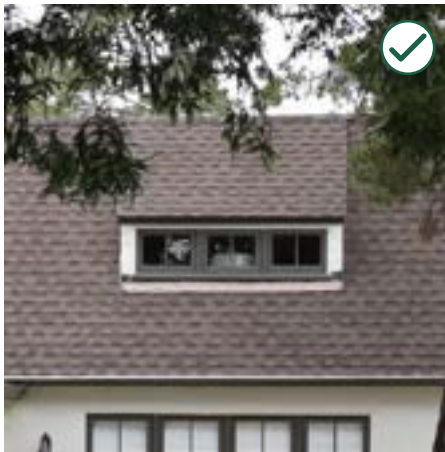
Out of character window



Thin window trim

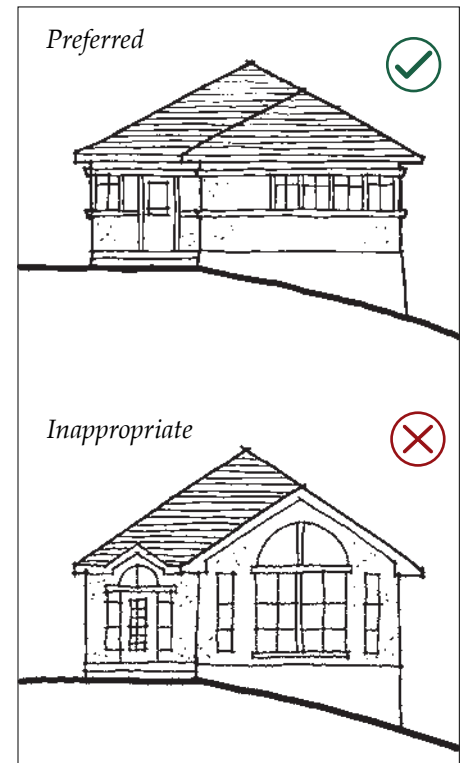
12.31 Use dormers to provide interest and reduce the scale of a house.

- The design shall be consistent with the style of the house.
- **Avoid using an excessive number of dormers, however.**



Appropriate dormers

**12.0 Building Design Guidelines:
Final Details, continued...**



Fenestration should not overwhelm the architecture. Where views are desired, architectural styles which accommodate wider window configurations should be considered.



Design a balcony to be subordinate in scale and to be in proportion to the house.

Balconies and decks

Balconies appear on some traditional houses in Carmel. These should be subordinate in scale and character and be located such that they minimize impacts on the privacy of neighbors. Their design should be consistent with that of the house overall. Decks (at grade and on rooftops) are not part of the design traditions of Carmel and should be used only where their impacts on the character of the street and the privacy of neighbors are minimized.

12.32 Design a balcony to be subordinate in scale and to be in proportion to the house.

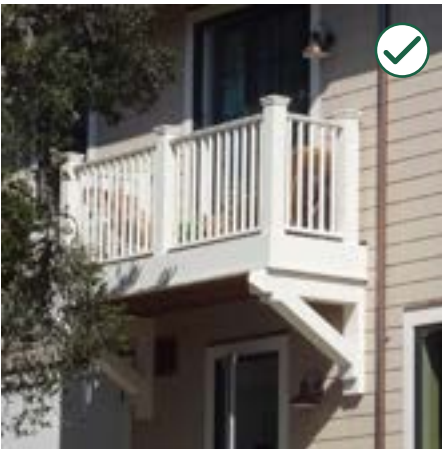
- Use materials and details that are consistent with the overall design of the house.

12.33 Locate a balcony to minimize impacts on the privacy of neighbors.

- A location in the rear is preferred.
- A location on the side may be used when it avoids directly overlooking active use areas of neighbors.

12.34 Locate a deck at the rear of a house.

- A deck located in front is inappropriate.
- A deck on the side may be used when it is set back sufficiently from the adjacent property and is screened.



Use materials and details that are consistent with the overall design of the house.



Locate a balcony to minimize impacts on the privacy of neighbors.

Skylights

Skylights have appeared over the years in Carmel as a relatively modern design element. Since they are not part of the City's design traditions and they often conflict with the authenticity of popular architectural styles, they can appear out of place. When used, they should be subordinate to the overall roof form and character. A skylight can have significant impacts on the appearance of a property as seen from the street and also can create privacy or glare impacts.

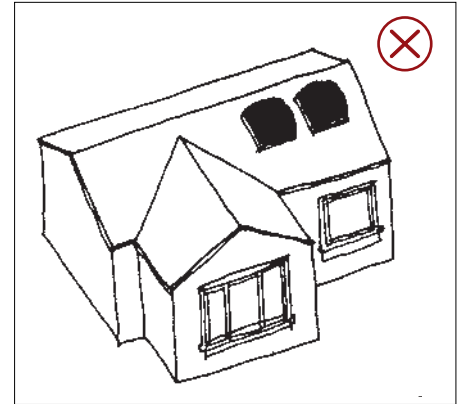
12.35 When a skylight is to be used, it shall blend with the overall building design and its visual impacts shall be minimized. Skylights may be appropriate when:

- Interior spaces have no access to exterior windows or such windows have limited access to light
- Windows would cause even greater impacts to adjoining homes
- The skylight design is compatible with the architecture
- The size of the skylight is appropriate to the lighting task

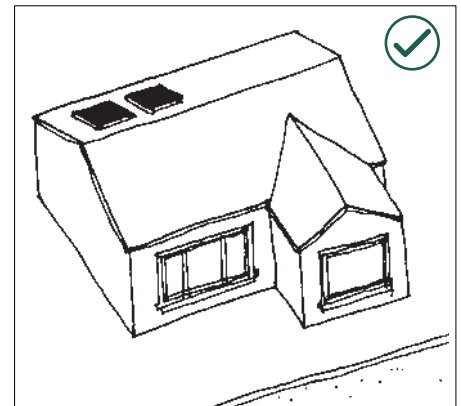
12.36 Skylights shall not be visually prominent from the street or from neighboring windows.

- The size, placement, number and design of skylights should be an integral part of the building design. Skylight placement or size that appears random from the exterior and that detracts from architectural integrity should be avoided.
- A skylight shall be framed in colors that match adjoining roof surfaces. High profile, domed and pyramidal covers are inappropriate.
- A skylight shall not produce glare or light pollution visible to neighbors or to the public.

12.0 Building Design Guidelines: Final Details, continued...



Discouraged: The location of skylights on the front of the roof is discouraged.



Preferred: Minimize the visual impacts of a skylight by locating the skylights on the back of the roof.



Chimneys

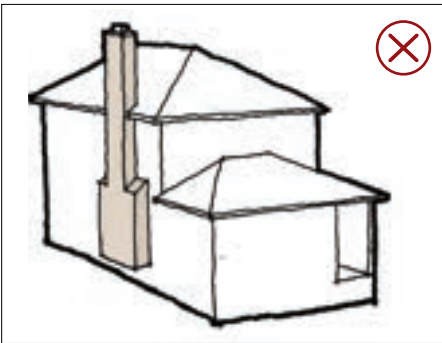
Chimneys are a part of the design traditions of the community and they appear in a variety of styles, shapes and materials. A chimney can add visual interest to a building and help to reduce the perceived scale of a roof line. When one is included, it is important that the form and materials be integrated into the overall building composition. In general, a building should have no more than two chimneys, especially on a small lot.

12.37 A chimney **shall** be integrated into the overall building design.

- A chimney that penetrates through a roof is preferred.
- A chimney that is attached to the side of a building should appear to have a direct means of support. A chimney that appears to “float” above the building foundation is **inappropriate**.
- Avoid projecting a tall, freestanding chimney at the lower point of a roof. Doing so emphasizes the mass of the chimney and can appear awkward.
- Avoid placing a chimney directly opposite a neighboring window without also providing a greater setback to reduce mass and scale impacts.
- Avoid blocking views with chimneys by using narrow profiles, appropriate placement or minimalist flues. A chimney cap should be an integral part of the chimney design. It should be in proportion.



Preferred: A chimney should be integrated into the overall building design. This masonry chimney appears to rise from the foundation.



Discouraged: This chimney appears to “float” above the foundation.



Appropriate chimneys



Garages

A garage should be a subordinate element on the site.

12.38 Design a garage to appear subordinate to the forest character.

- Keep the scale low.
- Use materials that are consistent with those of the house.

12.39 A garage door should be designed to blend with the background materials of the building.

- Design the garage door to blend with the building wall or orient the door so as not to face the street.
- A standard overhead garage door, with contrasting color and materials, should be avoided.



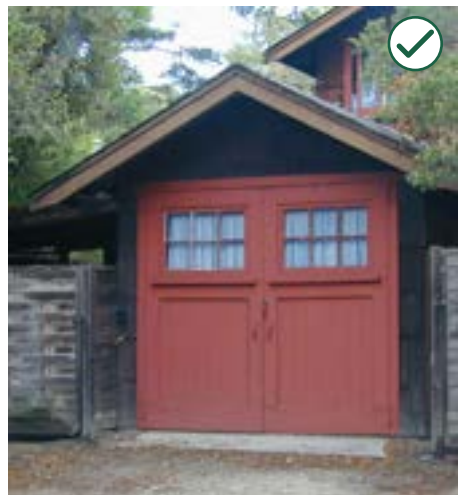
Design a garage to appear subordinate to the forest character.



12.0 Building Design Guidelines: Final Details, continued...

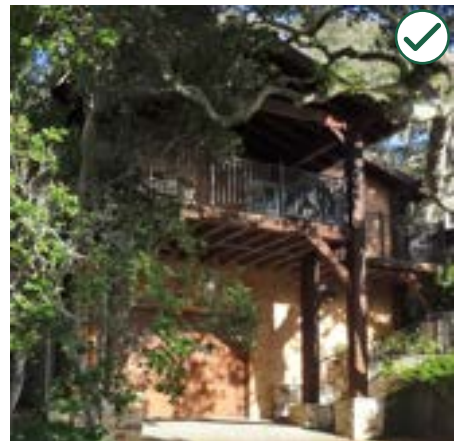


Design the garage door to blend with the building.



Use materials that are consistent with those of the house.

Appropriate Garages



Inappropriate Garages



Large exposed retaining wall



All glass door



Large exposed retaining wall

Color

Traditionally, builders used muted colors in Carmel. In many cases, the natural earth tones of stone and the dark tans of stained siding dominated a site. Even when buildings were painted, muted earth tones were used to blend with the forest. This tradition should be continued.

Occasionally, a brighter color scheme appeared, particularly on some Mission Revival styles. However, these typically were located on large lots where extensive planting filtered the view and muted the overall impact. When bright colors are now used in more densely developed conditions, the impacts can be much greater than in the past.

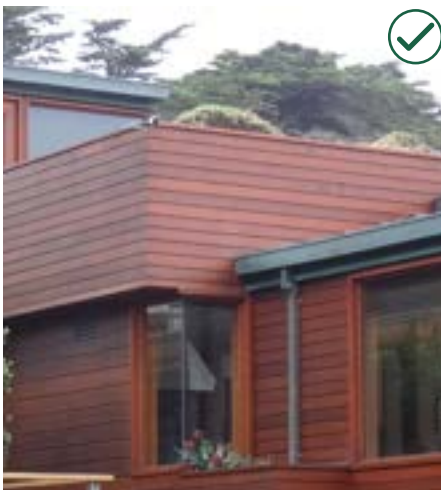
12.40 Keep the overall color scheme muted.

- Avoid highly contrasting color schemes.

12.41 Limit the use of bright colors.

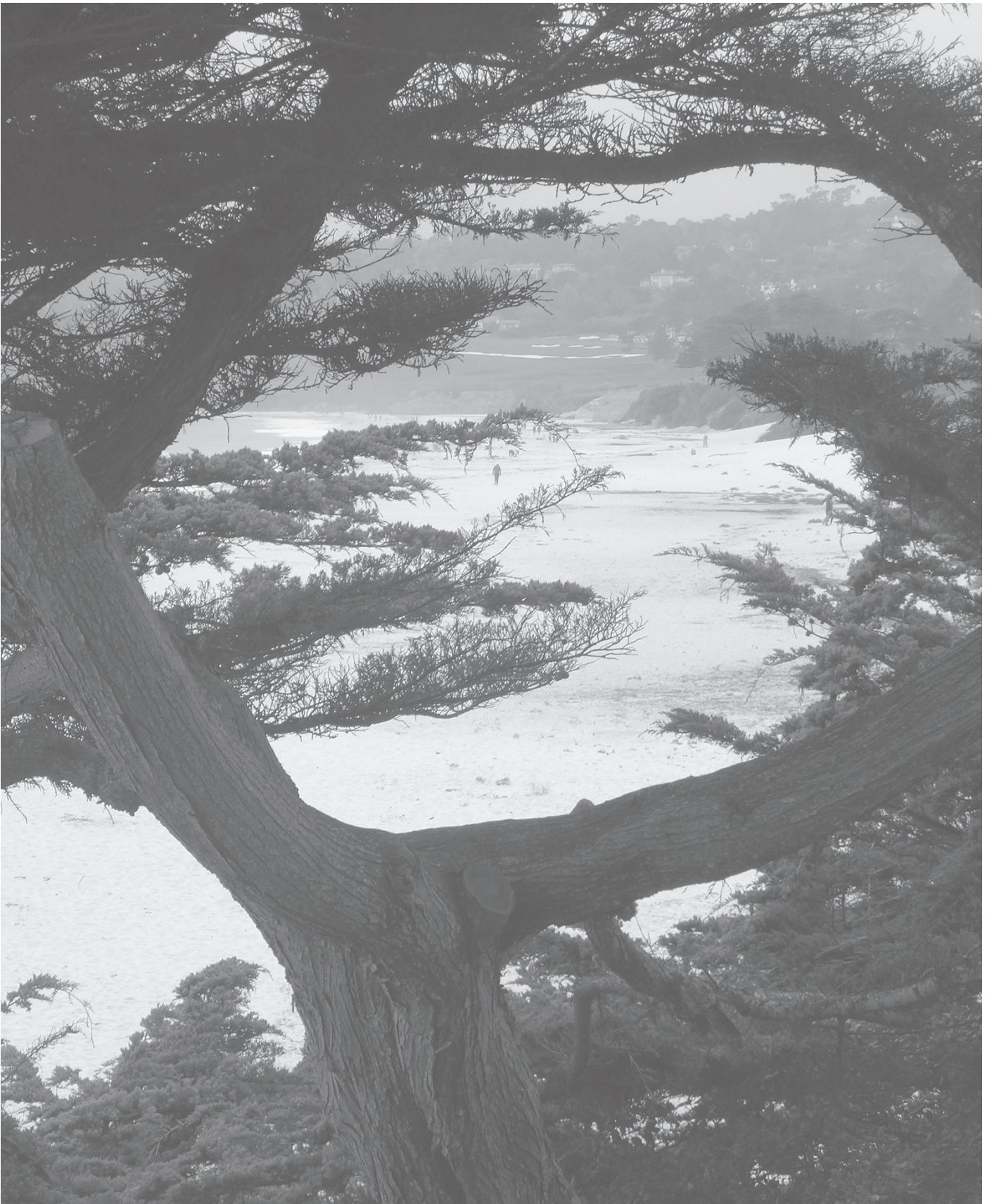
- If they are to be used, reserve their application to key accent features, such as an entry door.
- Pastel colors may be appropriate for some building styles, such as Mission Revival. However, a subdued color scheme is preferred.

12.0 Building Design Guidelines: Final Details, continued...



Appropriate color schemes





Landscape Design: Final Details

Introduction to Landscape Design

Maintaining and strengthening the character of a Village-in-a-Forest is the highest priority for all landscape designs. The traditional forest landscape is one of the most important features of the community. While each individual site has unique features, residents have consistently relied upon a simple palette of **landscape** materials that have contributed to the City's forest character. The basic framework of the landscape consists of the plentiful stands of cypress, pine and oaks. Lower scale plants, including smaller trees, shrubs and flowers as well as steps, walls, and fences complete the landscape and are addressed in this section.

The dominant materials of the traditional planting palette are simple and limited. Leafy, low-growing species that are easy to maintain and relatively drought-tolerant should **be included in all landscape designs.**

High maintenance plants should be limited to active areas, such as courtyards and patios. These places are relatively private, either in the rear, to the side, screened by a garage, or if in the front, set well back from the street. This approach will reinforce the natural forest character of the City and knit the site design into the neighborhood context.

Within this overall landscape, individual details can serve as accents that provide interest while remaining subordinate to the neighborhood character. In fact, personal landscape designs are one of the most successful means of expressing creativity and individuality while remaining consistent with the basic forest image. Creative details on fence posts, in walkways and plant beds for example, appear throughout the community, giving unique identities to individual properties. This tradition should continue.



The traditional forest landscape is one of the most important features of the community.



Appropriate landscape details



Filtered views of homes from the street through trees and shrubs into a property are a part of Carmel's landscape tradition. This is achieved by combining multi-stem trees such as live oaks planted in the foreground, with open fences and leafy shrubbery.

Exceptions to this strongly forested and filtered landscape do exist in some neighborhoods. For example, in some annexed neighborhoods the front yards are more formal and fewer trees exist. Larger plant massings occur on properties here and evergreen shrubbery predominates.

To some extent , the landscape tradition also differs along portions of Scenic Road where small yards limit landscape arrangements. In many cases, these sites have more lush landscaping right up to the street edge and, because views to the ocean are so important, there is less of a "filtering" through layers of **taller** plant materials.

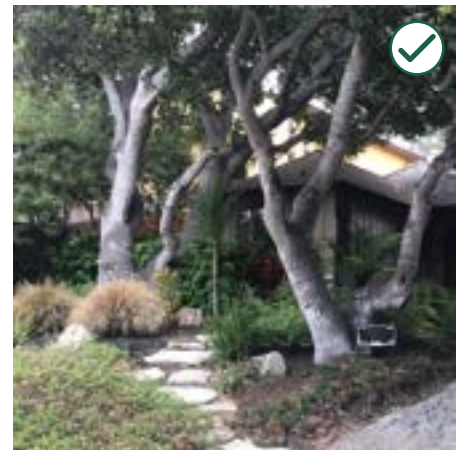
These variations in the context of neighborhood landscapes should be documented in the preliminary site assessment and should be respected when preparing **a landscape plan**.

Landscaping that creates a simple and natural design, blending with the urban forest and the public right-of-way is encouraged. Often, a site may already have well established plants and trees that achieve this result. Protecting these existing landscape resources during construction can give a project a settled, mature look immediately upon completion and is encouraged. This is most useful for parts of a site that are visible from the street.

Houses should appear nestled in the trees. Overall, the landscape should have an informal character, emphasizing foliage over flowers. Front yards should be informal gardens, rather than the traditional grass lawns seen in many other communities. These design traditions **shall** be continued.



Filtered views of homes from the street through trees and shrubs into a property are a part of Carmel's landscape tradition.



Houses should appear nestled in the trees.

Related documents:

Forthcoming landscape ordinance

Related guiding principles
(page xx):

- #1. Restore the forest...
- #2. Subordinate structures to the forest...
- #5. Fit with context...
- #6. Design with authentic details...



Ground covers are preferred in the right-of-way. Multi-stem trees also help filter views.

13.0 Landscape Guidelines: Final Details

Views of buildings that are filtered from the street with a mix of shrubs and lower story trees are encouraged. This contributes to the “sense of discovery” that is a part of the Carmel design traditions and should be continued.

Objectives:

- To renew the urban forest
- To maintain the traditional foreground of simple, indigenous plantings
- To maintain a sense of informality and discovery along the street
- To maintain the traditional palette of plant materials
- To conserve water
- To reinforce a sense of visual continuity along the street

13.1 Provide for upper and lower canopy trees when designing the landscape.

- Provide adequate space around all trees **that are** required to be planted or preserved.
- Add trees, **which are** consistent with the neighborhood context, to the site and public right-of-way.
- Trees that arch over the street contribute strongly to the character of some neighborhoods and should be preserved and supplemented where this **is part of the design traditions**.
- Recognize and plan for the special needs of each tree when designing the landscape. For example, high water use plants are appropriate near redwoods but inappropriate near oaks. Grades around established trees should not be raised or lowered.

Plant selection

13.2 Landscape plans **shall** use **drought-tolerant** native plants and other varieties accustomed to growing along the Central Coast.

- Use plants that are similar in character to those established along the block and adjoining properties in order to reinforce a sense of visual continuity along the street, but avoid “copying” nearby landscape **designs**.
- At least 75% of plant materials on a site **shall** be drought-tolerant. (See the Municipal code **for more specific requirements**.)

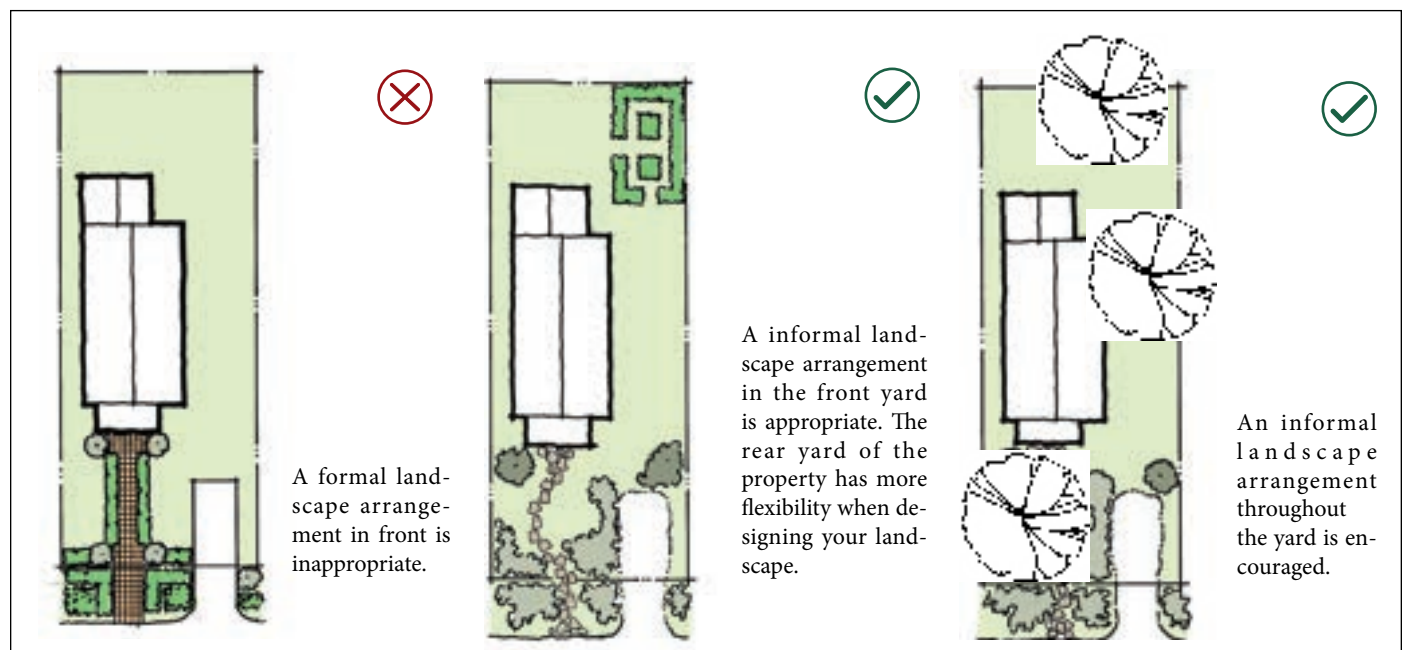
13.3 Planting in areas visible from the street or other public places **shall** continue the forest character.

- Locate plants in relaxed, informal arrangements that are consistent with the urban forest character.
- Avoid formal, unnatural arrangements of plants and paving except in small areas out of public view.
- Reserve the use of bedding plants and exotic flowering plants to small accents at walkways, entries or near special site features.
- Lawns, **including artificial turf**, visible from the street are inappropriate to the forest setting and should be avoided.

13.0 Landscape Guidelines: Final Details, continued...



Flowering plants may be used to highlight a walkway.





Green leafy ground covers are appropriate in the public right-of-way.



Plants in the public right-of-way shall be predominantly green foliage plants, in keeping with the design traditions of Carmel.

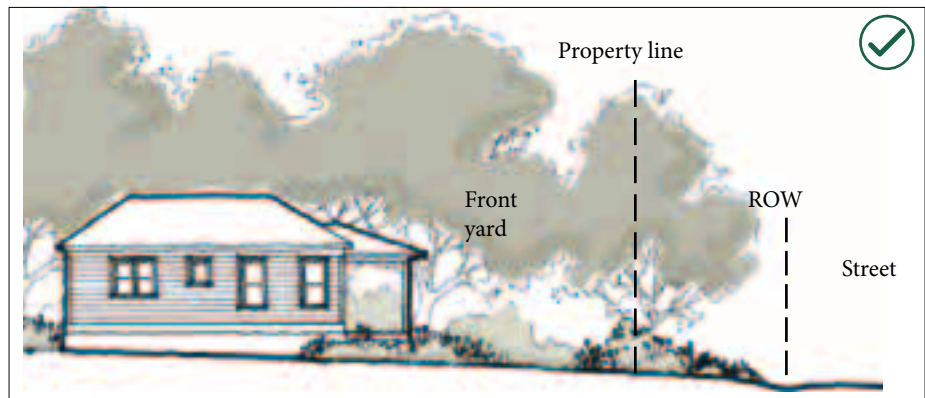


The use of native trees, ground covers and low shrubs is preferred.

Landscaping in the public right-of way

13.4 Plants in the public right-of-way *shall* be predominantly green foliage plants, in keeping with the design traditions of Carmel.

- Leaving the right-of-way natural is encouraged.
- Naturalized landscaping consistent with the City's forest character may be added to the right-of-way and be designed to blend into landscaping on site to enhance the sense of open space.
- The use of native trees, ground covers and low shrubs is preferred.
- The use of bedding plants and exotic species in the public right-of-way **is inappropriate.**



Plantings in the front yard should continue the forest image.

Paving materials and design

13.5 For driveways, patios and walkways, select paving materials that convey the colors and textures of native materials and that will reduce runoff.

- Carmel stone, brick, decomposed granite and earth-toned pavers are appropriate.
- Using a “sand-set” instead of “mortar-set” for paving materials allows for percolation of rain into the soil and is encouraged.
- Avoid using “turf block” and grey concrete.
- Paving designs and materials uncharacteristic of a village in a forest are **inappropriate**.
- Gravel and other easily-displaced materials are inappropriate in the public right-of-way but may be used on private property (M.C. 12.24.020.B).

13.6 Design a paved area to be small, informal and intimate.

- Avoid large, continuous areas of paving that are uncharacteristic of the forest and landscaped setting.
- Separating the walkway from the driveway can keep the paved area from appearing wide and expansive.
- Add landscaping at grade or in containers to soften the appearance of paved areas.
- Avoid formal or urban paving treatments such as grass-crete or wide areas of asphalt or concrete.

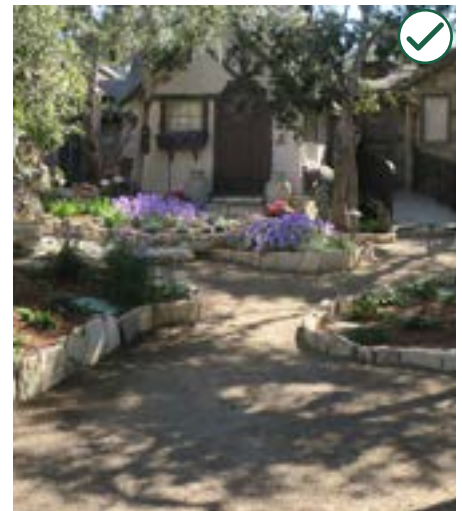
13.7 Use paving materials that will minimize impacts on tree root systems.

- Using **pervious** paving materials that permit percolation of water and aeration in soils is encouraged.

13.0 Landscape Guidelines: Final Details, continued...



Carmel stone, brick, decomposed granite and earth-toned pavers are appropriate.



Using porous paving materials that permit percolation of water and aeration in soils is encouraged.

Code reference:

Paving standards

Link: xxxxxxxx

Related guiding principles
(page xx):

- #1. Restore and enhance the forest...
- #2. Subordinate structures to the forest...
- #5. Fit with context...
- #6. Design with authentic details...



Blending on-site landscaping with that in the right-of-way can make open spaces appear larger and improve the site's fit with the forest.



Fences and walls should convey simple, hand-crafted designs.

14.0 Guidelines for Fences, Walls and Lighting: Final Details

Fences and walls visible from the street may be appropriate when used to define property edges and entrances. Fences and walls that exhibit craftsmanship and interesting designs are preferred. Not every site needs a fence or wall along the street. Fences and walls **shall** be low and **shall** not block views of front yard open space from the public way nor contribute to a “walled-off” appearance along the street edge.

Objectives:

- To promote landscape designs that blend with the forest setting
- To accommodate compatible designs for fences and walls
- To minimize the visual impacts of lighting in the nighttime sky

Fences and walls along street frontages

14.1 Designing without a fence or wall along the street frontage(s) should be considered first.

- Blending on-site landscaping with that in the right-of-way can make open spaces appear larger and improve the site's fit with the forest.
- Where enclosure or privacy is desired using shrubs, hedges or other vegetation is preferred instead of a fence or wall.

14.2 Respect the neighborhood context when designing a fence or wall.

- Fences and walls should convey simple, hand-crafted designs.
- The use of grapestakes or wood pickets for fences is preferred.
- The use of river rock, Carmel stone, brick or plastered masonry for low walls also is traditional in most neighborhoods.
- Ornate, “Victorian” wrought iron and chain link fences are inappropriate.

14.3 When designing a fence or wall along a street, preserve the open space resources of the immediate neighborhood.

- Continue the pattern of fences, walls and landscaping on other properties nearby and respect any existing patterns on nearby properties (height, materials, vegetation, visibility into the site).
- Keep a sense of openness into the site from the street. Fences and walls along street frontages should be kept low and should not impede visibility for motorists at street intersections.
- Fences and gates should have open, transparent qualities, such as open pickets, that permit filtered views into the front garden.
- Fences shall be designed to preserve some visual access into the yard area on each site by using spaced boards or lattice work wherein the size of the spaces are at least equal to the size of the boards or lattice. The intent of this requirement is to preserve visual access to open space resources.



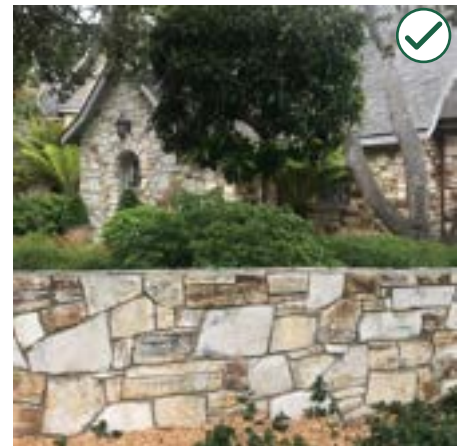
In general, locating a site wall along a public way is discouraged. Ornate fences on top of masonry walls, such as this one, are also discouraged.

Garden walls

Within the interior of a property, walls may be used to define garden areas and patios. When used as retaining walls they also are a common way to terrace a slope. Garden walls should compliment the architecture and site design by using consistent materials and staying low in height.

14.4 A garden wall should be low in scale.

- Terrace or step a taller wall to avoid mass and scale impacts. The wall for each terrace may not exceed four feet from grade.
- A person should be able to see over any wall that faces the street.



A garden wall should be low in scale.

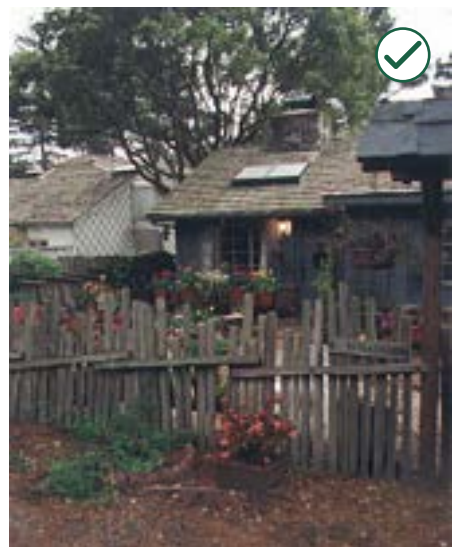
14.5 A garden wall should have a matte, masonry finish.

- Native stone is the preferred material to blend with the forest setting.
- A plain-textured plaster wall may be appropriate if kept low in scale and when consistent with the building architecture.
- Unfinished grey concrete and concrete block are inappropriate.



A garden wall should have a matte, masonry finish.

Fences



Gates and arbors

When a fence or low wall is used at the street frontage, the entry is often marked by a gate or arbor. This should be small and intimate in its proportions and should be an integral part of the overall landscape design. Gates should reflect a hand-crafted design. Fences, gates and arbors provide an opportunity to include unique details that provide interest along the street. Creative design approaches are encouraged if they are subtle and well-integrated with the site.

14.6 A gate should help create a sense of entry and therefore should be distinguishable from the adjoining fence or wall.

- The use of distinctive design details is encouraged. This provides an opportunity for individuality and craftsmanship.
- Gates should have open or transparent qualities that allow filtered views into the property.
- Monumental posts or columns are inappropriate.

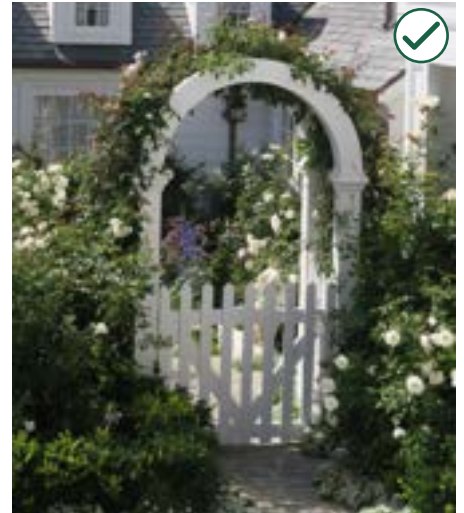
14.7 An arbor should be integral to the fence or wall design and should not dominate the street.

- Maintain a narrow, low and “light” scale. Avoid the use of tall or wide entryways and avoid massive timbers or other heavy building elements when creating an arbor.
- Incorporate vines or other landscaping to blend the arbor into the adjoining fence or wall and garden.



Incorporate vines or other landscaping to blend the arbor into the adjoining fence or wall and garden.

14.0 Guidelines for Fences, Walls and Lighting: Final Details, continued...



Gates should have open or transparent qualities that allow filtered views into the property.



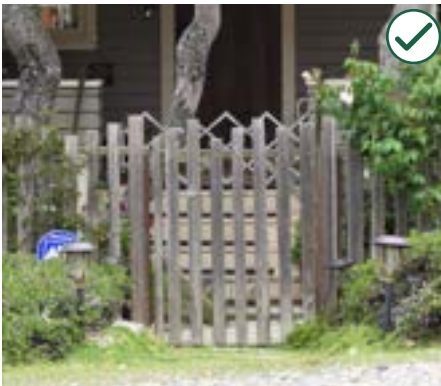
An arbor should be integral to the fence or wall design and should not dominate the street.

Related Code Section:

Arbor standards

Link: xxxxxxxx

Appropriate gates



Inappropriate gates



Lighting

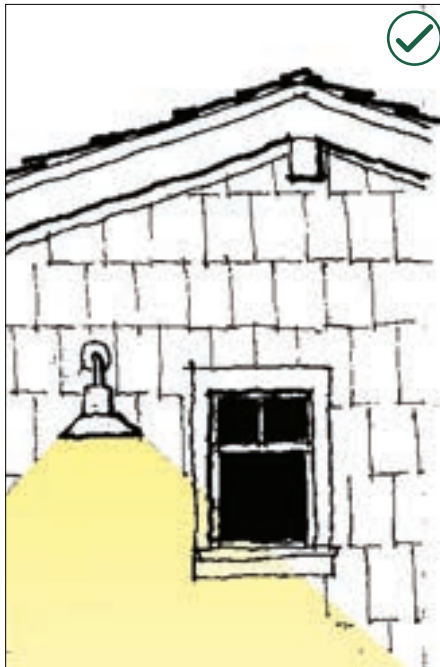
Exterior lighting is a special concern throughout the community. A key feature of the “forest” concept is to minimize the amount of outdoor lighting, such that the nighttime sky can be glimpsed through the trees. From the outset, public street lighting was avoided on residential streets. Within an individual property, site lighting was typically limited to one light at a building entry, and perhaps at a yard gate or over a garage door. Occasionally, a patio was lit as well, but this only a small, shielded lamp. This is a neighborhood-wide concern and the tradition of minimizing lighting should be continued.

14.8 Preserve the low nighttime lighting character of neighborhoods.

- Use lights only where needed for safety and at outdoor activity areas. Appropriate locations may include building entries, gates, terraces, walkways and patios. Lights should not be used to accent buildings or vegetation.
- Use low lumen output **light sources**. Floodlights and spotlights are inappropriate.
- Locate and shield fixtures to avoid glare and excess lighting as seen from neighboring properties and from the street.
- **A fixture on a building front with an exposed light source is inappropriate.**



The restrained use of low scale path lighting for safety is appropriate.



Focus a light downward to minimize glare. Avoid placing fixtures where glare would be visible to neighbors or the street.

14.0 Guidelines for Fences, Walls and Lighting: Final Details, continued...



Use lights only where needed.

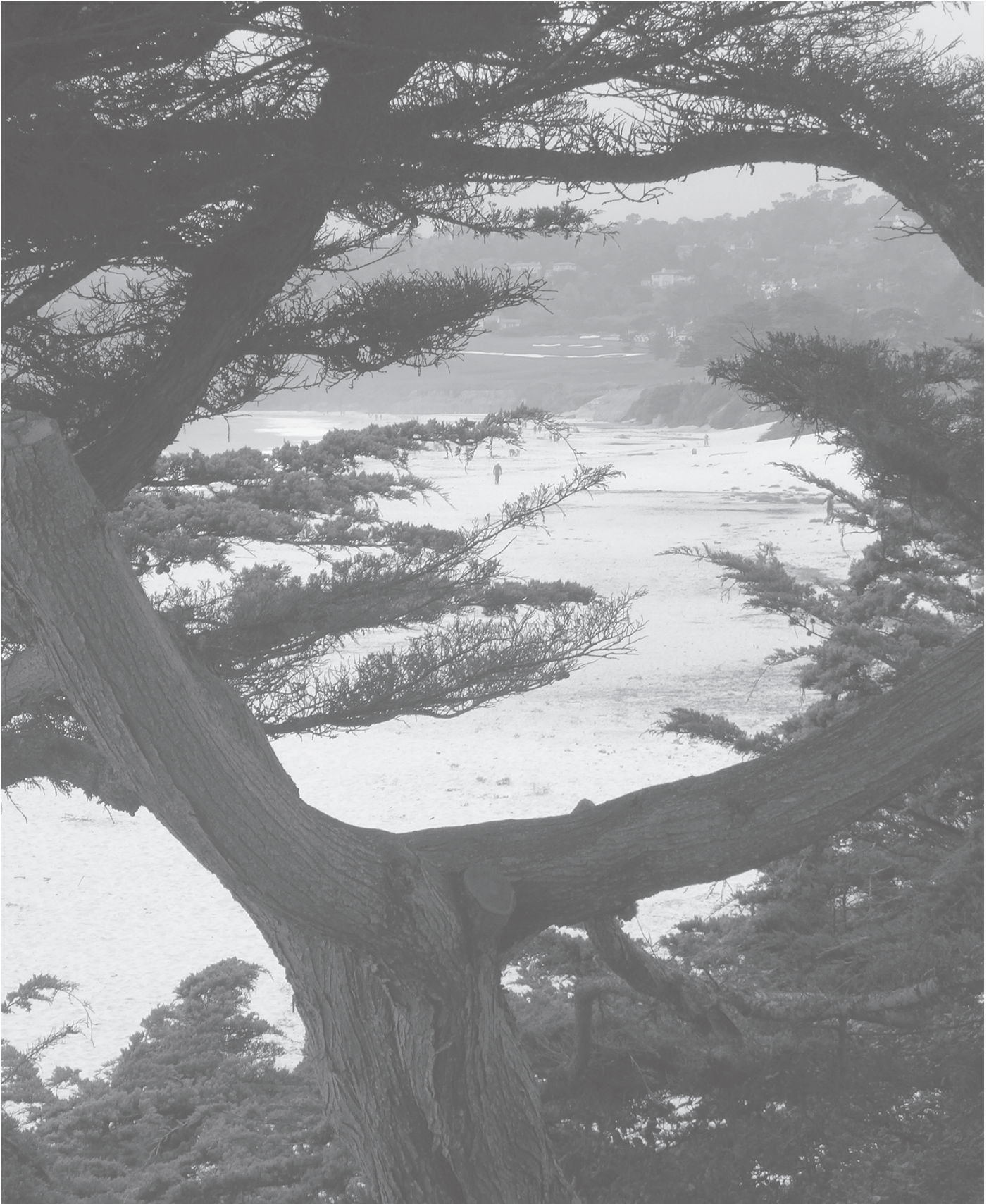


Locate and shield fixtures to avoid glare.

Related Code Section:

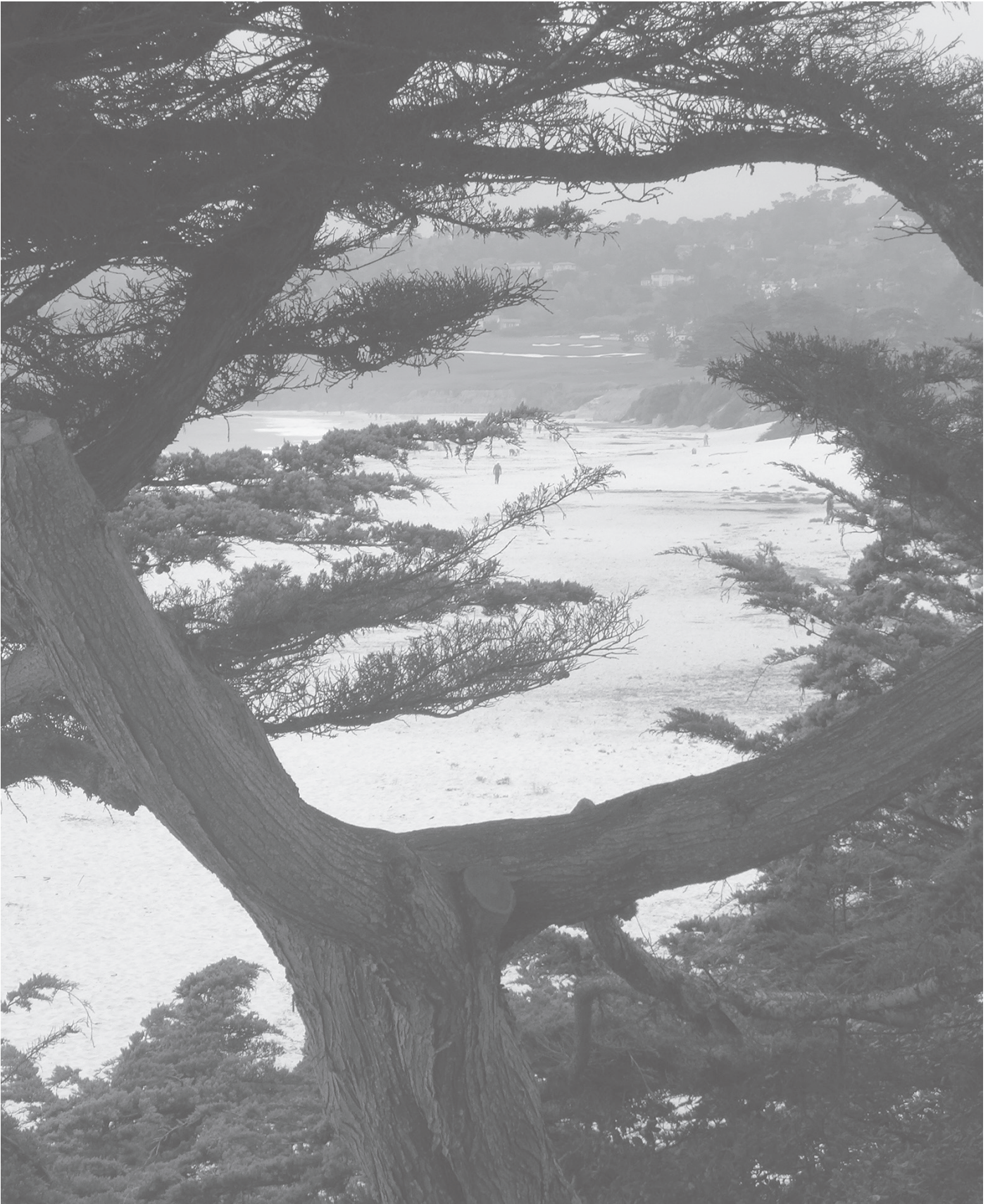
Lighting standards

Link: xxxxxxxx



PART FOUR: APPENDICES

(Forthcoming)



Credits

(Forthcoming)

The Design Traditions of Carmel



DOWNTOWN DESIGN GUIDELINES



Public Review Draft

February 2023

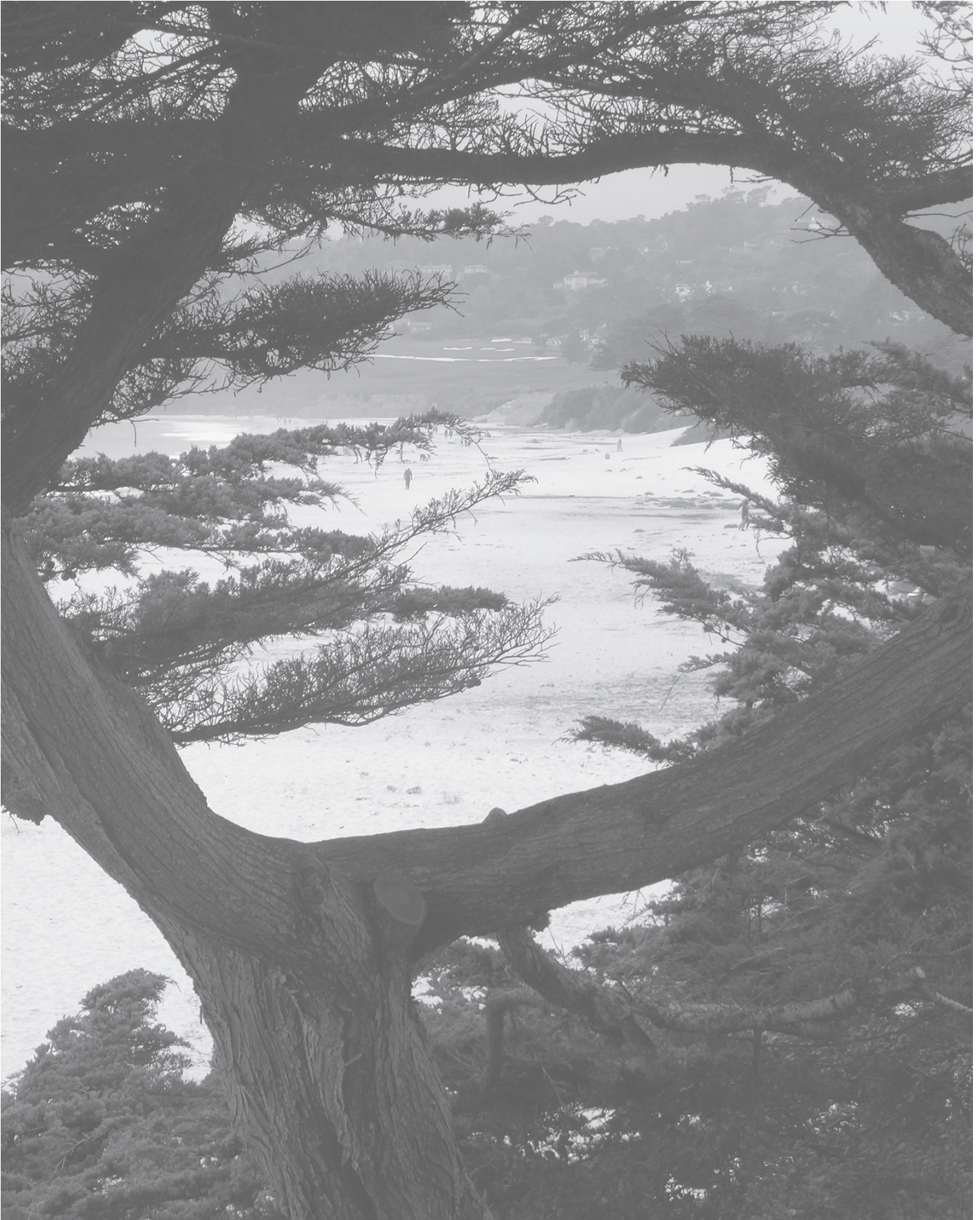
Guiding Principles

These Guiding Principles for design apply throughout Carmel-by-the-Sea and set the stage for the more detailed Design Guidelines that appear in this document. While the tone is focused on single family residential areas of the community, the principles also are relevant to Downtown. All improvement projects shall comply with these principles. More details about the principles appear in Part Three of this document.

1. Restore and enhance the forest in all improvement projects: private, public, and otherwise.
2. Subordinate every built structure to the character of the forest, natural environment, and to the natural features on its own site.
3. Keep every built structure modest and simple.
4. Retain and build upon Carmel's official architectural heritage.
5. Fit every built structure within its neighborhood context.
6. Design every property with authentic and consistent details.

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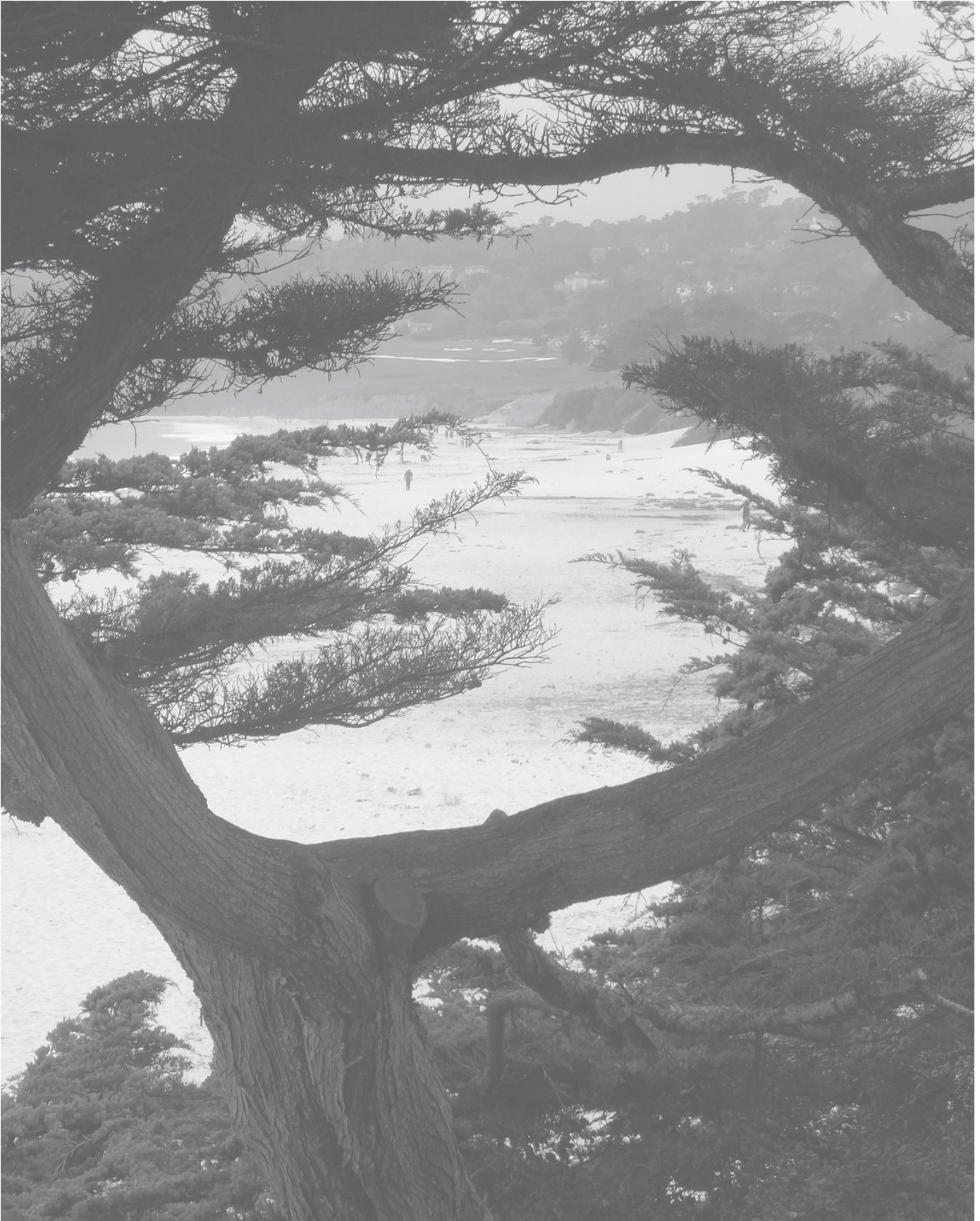
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PART ONE: INTRODUCTORY MATERIAL

Part One introduces the design review system and describes how to use the materials in this document.

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<i>The Scope of the Design Guidelines</i>	
<i>How the Guidelines are Organized</i>	
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A place like no other!

Carmel-by-the-Sea is a unique community in an extraordinary setting with significant natural resources, high quality architecture and a strong community identity. Residents value its traditional character, village charm, tree-lined streets, wooded hillsides and walkable neighborhoods. At the heart of the village is downtown, which has its own distinct pedestrian-friendly character. These design guidelines provide a tool to assist in retaining character in the downtown and assuring compatible development.

About the design guidelines

What are Design Guidelines?

The design guidelines are a regulatory tool that conveys the community's expectations for maintaining its Design Traditions. They focus on the qualitative aspects of design and in some cases set forth prescriptive (measurable) requirements. They work in concert with zoning code standards and other City regulations. They provide the City's staff, boards and commissions a basis for making informed decisions about the appropriateness of proposed work. Each project application is evaluated on a case-by-case basis to determine that the proposed design meets the guidelines.

The Scope of the Guidelines

The design guidelines address all exterior work in the downtown including building design as well as site work, landscaping and signs. They cover all of downtown's zoning districts, which encompasses commercial, mixed-use and multifamily uses.



About the guidelines, continued...

How the Guidelines are Organized

This document is organized in these parts:

Part 1. Introductory material

This describes the purpose of the design guidelines and how they are applied.

Part 2. The Design Traditions of Carmel

This describes key features of the village that are highly valued and provide a basis for the design guidelines.

Part 3. Guiding Principles

This describes high level principles about design in the downtown that each project must meet.

Part 4. Guidelines for all sites in the downtown

This provides the bulk of the design guidelines related to site work and building design in all of the zone district of the downtown.

Part 5. Guidelines for specific building types

This guidelines which apply to particular building types in the downtown. This section is brief, adding only information that is not covered in the general guidelines section.

Part 6. Landscaping

This provides design guidelines for landscaping on private property as well as in the public Right-of-Way.

Part 7. Signs

This provides guidelines for signs, with a focus on their character and location. See the City's zoning code for regulations related to types of signs permitted, as well as their size and the number of signs permitted.

The Format for a Guideline

A design guideline has these components:

1. **Design Objective** - describes a desired state or condition of the design element being discussed.
2. **Design Guideline Statement** - typically performance-oriented, describes a required design treatment.
3. **Supplementary Information** - may include ways to meet the guideline, additional requirements, or may provide an expanded explanation. This information is listed in bullet format.
4. **Illustrations** - provided to clarify the intent of the guideline. (These components are illustrated below.)



= An example of an appropriate design



= An example of an inappropriate design

About the guidelines, continued...

Pedestrian-friendly environment

1

Maintaining and enhancing a welcoming pedestrian environment in downtown is fundamental for all improvement projects. This results from a rich diversity of architectural details and landscapes which are accented with active outdoor spaces and framed with buildings that convey a human scale. This invites exploration and creates a sense of discovery for pedestrians which is essential to the vitality of downtown Carmel.

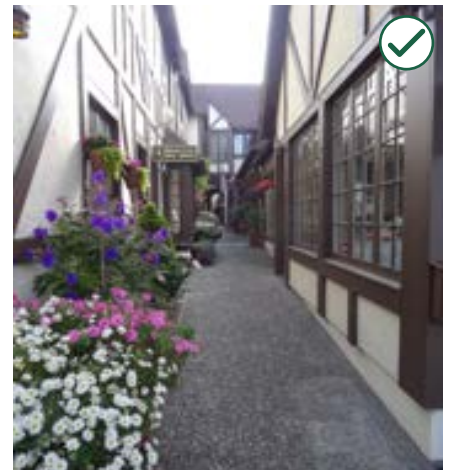
2

1.1. Provide an inviting walkway through a site which connects with other pedestrian ways when conditions merit.

3

- An intra-block walkway is required for commercial, mixed-use and limited commercial projects when:
 - The width of a building frontage is three or more lots or 75 feet or more, and
 - When it will connect with other passageways or outdoor spaces in the block (either planned or existing).
 - See a section that follows for details about the design of passageways.

4



Provide an inviting walkway through a site which connects with other pedestrians ways when conditions merit.

Related document:

“Design Review Submittal Requirements”

Link: xxxxxx

Using this document

The design guidelines apply throughout downtown to all new construction and exterior work on existing buildings. The City must find that the work complies with all Design Guidelines that are applicable. More detail about application requirements can be found on line.

How Property Owners will use the design guidelines

Property owners should use the guidelines at the outset in planning projects with their contractors and design professionals to assure that the results will be consistent with the City’s Design Traditions. While the guidelines are written for use by the layperson, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, particularly architects and landscape architects who are experienced working in Carmel.

How the City will use the design guidelines

The design guidelines will be used by City staff, boards and commissions to approve projects. In doing so, decision-makers consider how each project meets the design guidelines. Note that a portion of the downtown is designated a Conservation District which necessitates review of all projects by the City’s Historic Resources Board.

How to determine compliance

Compliance with all relevant design guidelines is required. Each project should meet all relevant design guidelines. In doing so, there is an interaction among the guidelines, in terms of the degree to which each is met. If the scope of work is only an alteration to the exterior wall of a building, with no expansion of footprint or site work, then guidelines related to landscaping would not apply.

The Role of Precedent

Note that prior approvals do not imply precedent for future work. Each project is unique, with its distinct context. Recent updates to the design guidelines clarify how the City’s design policies are to be interpreted for individual projects.

PART TWO: THE DESIGN TRADITIONS OF DOWNTOWN

Part Two presents a brief history of the development of downtown and describes features that are highly valued. This information is important in designing to respond to context.

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<i>Early Development Downtown</i>	
<i>Expanding Businesses</i>	
<i>The 1960s</i>	
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History of Development Downtown

Downtown's history begins with the early development of the city as a whole. In 1888, Santiago J. Duckworth purchased 324 acres of land from Honoré Escolle and filed a subdivision map for Carmel City. Surveyed by W.C. Little and Davenport Bromfield, Carmel City was generally bounded by Monte Verde Street on the west, Monterey and Carpenter Streets on the east, Twelfth Avenue on the south, and First Avenue on the north. Ocean Avenue divided the area into north and south while Broadway (now Junipero) bisected it into east and west.

In July 1888 the sale of lots began. An advertising brochure highlighted the advantages of the lots for commercial purposes, access to the Southern Pacific train station in Pebble Beach, and the soon to be completed road to Monterey over Carmel Hill.

By the early 1890s Duckworth's plans began to collapse as the boom of the 1880s turned into the depression of the 1890s. He turned to Abbie Jane Hunter for assistance, and for a short time business seemed to regain its momentum. By 1895, the company had sold some three hundred lots in Carmel, mostly in what is now the business district. Sales soon declined, however, and Hunter was forced to disinvest as well.

In 1902 James F. Devendorf took over the unsold land from Duckworth with the financial backing of San Francisco lawyer Frank H. Powers and the two formed the Carmel Development Company with an office at the northwest corner of Ocean and San Carlos.

Early Develop Downtown

One of their first projects was to move the Hotel Carmelo closer to the beach. The two-story, wood-frame structure was partially dismantled and rolled down Ocean Avenue on logs to Monte Verde where it became the core of the Pine Inn.

One of the first businessmen to settle in Carmel was Louis Slevin, who arrived with his mother in 1902. Slevin opened the first general merchandise store, served as the first official postmaster, first express agent, and first city treasurer.

By 1905 there were seventy-five residents, several stores, a restaurant, a school and hotel. After the 1906 San Francisco earthquake lots sold more vigorously as displaced San Franciscans looked for a new place to live. By 1913 there were approximately 550 permanent residents and thousands of summer visitors.

Commercial services catering to residents and tourists lined both sides of Ocean Avenue between Junipero and Monte Verde and the blocks to

Related document:

This historic overview is adapted from the City's Historic Context Statement, to which an update is forthcoming. Some references to existing businesses may be out of date.

Link: placeholder xxxx

History of Development, continued...

either side between Fifth and Eighth Avenues. In the 1920s and 30s, art galleries became a focal point of the business district.

Expanding Businesses

By the 1940s, Carmel had very few businesses that catered solely to local residents, such as pharmacies, hardware stores, and medical offices. The Ocean Avenue Business District contained more shops dedicated to tourists than residents. In the early 1940s, City Council voted to abolish parking on the median of Ocean Avenue. Nationally renowned landscape architect Thomas Church redesigned the median with stone walls, shrubs, and flowers.

The 1951 city directory lists nine hotels and twenty-one restaurants, such as Blue Bird and Carmel Restaurant on Ocean Avenue and The Tuck Box still active on Dolores. Nineteen clothiers, such as Bandbox and The Hour Glass on Ocean Avenue, and Viennese in the Seven Arts Court building, sold mostly high-end clothes.

Seventeen gift shops were in the downtown; there was Wee Bit of Scandinavia on Sixth, The Burlwood Shop on Ocean Avenue, and Denslow's on Lincoln. The Carmel Art Shop on Ocean, The House That Jack Built on Dolores and Sixth, and Village Jewelers all specialized in jewelry. The Gardener's Friend sold horticultural supplies on Fifth Avenue near Mission. Only a single art gallery was listed: the Carmel Art Association gallery on Dolores between Fifth and Sixth.

The Carmel Dairy on Ocean Avenue, an institution in Carmel since 1932, closed after World War II and the space was subsequently leased for use as a soda fountain. In 1953 Italian grocer Joe Bileci moved his Mediterranean Market from San Carlos Street to the Carmel Dairy building.

Growth in Accommodations

In 1956, the city directory shows a jump in the number of motels to twenty-six, in addition to eight hotels and various guest houses. Seven additional restaurants appeared, including Birgit & Dagmar and Gene & Parvin's on Dolores. There were twenty-three gift shops, up from seventeen in 1951. The largest increase in business were in the clothier category: thirty-five clothiers were listed, under such whimsical names as Bib 'n Tucker on Ocean, and The Best from Britain on Lincoln. Two art galleries joined the Carmel Art Association: Artists Guild of America, Inc. on Monte Verde and Morgan M. DeNeale Studio on Lincoln. And five artists listed themselves in the city directory, including Mrs. Joyce C. Nielsen on San Carlos, John O'Shea on Vista and Ling Fu Yang on Dolores.

Two large-scale commercial development projects in the 1950s sparked controversy. Carmelites opposed the Jade Tree Motel on Junipero Street

for both its height and massing. The second controversial project was Carmel Plaza on Ocean Avenue. The largest commercial development in Carmel up to that point, the shopping center covered an entire block and was three stories in height.

History of Development, continued...

The 1960s

By 1963, city directories showed the number of hotels and motels had increased to forty-six. There were thirty-two restaurants. The Village Corner appeared on Dolores and Sixth, in addition to Anzel's Café on Ocean and The Little Swiss Café on Sixth. Gift shops, thirty in all, were often styled with Asian and Scandinavian themes, contributing to the village's fantastical international feel, which was very much a construct of the business community. Examples of this include Kjell of Norway and The Little Shanghai Shop on Dolores and Kon-Tiki Imports on Ocean. Thirteen art galleries appeared between 1956 and 1963, including The Louvrette Gallery on Lincoln and Zantman Galleries on Sixth. The Gardener's Friend was still supporting the gardening community on Fifth Avenue. Continuing along a historical trend, there were fifty clothiers listed in the directory.

Architectural Styles

Much of the unique character of Carmel-by-the-Sea results from the Arts and Crafts influence coupled with an appreciation of the City's natural environment. In the commercial district sidewalks curve and are frequently interrupted by trees and mini-parks. Most shops and businesses are built to face sidewalks or courtyards. The use of open space encourages pedestrian exploration and movement. Natural materials, open spaces and landscaping are noteworthy features.

Most of the commercial buildings built prior to 1940 are located on Ocean Avenue and Sixth and Seventh Avenues between Mission and Monte Verde Streets. They consist primarily of two story reinforced concrete and wood frame buildings in a variety of architectural styles with retail and/or gallery space on the ground floor and office space and artist's studios on the upper floors.

Building during all periods of Carmel's development, hotels, inns, and lodges reflect a range of architectural preferences. Built in 1929, The Cypress Inn, formerly called La Ribera Hotel was built specifically for the purpose of lodging. Oakland architects Blain and Olsen were responsible for its Spanish Colonial Revival design, highlighted by a lavish stucco entry, tower, generous use of tile, and a flower-strewn patio.

Commercial buildings in the business district also display wide architectural variations. Generally, buildings are one to two stories in height and form contiguous street faces, interrupted by frequent courtyards.

History of Development, continued...

Intercommunication between courtyards is possible in several places. Window boxes and decorative paving are frequently employed.

Many older commercial buildings retain features associated with the Italianate and commercial false front styles. These include second story bay windows, double-hung sash windows, board-and-batten and tongue-and-groove siding, quoins, and paneled and glazed doors. The building housing the Carmel Bakery, located on the south side of Ocean Avenue, exhibits these characteristics.

Construction which took place under the influence of the architectural revivals of the 1920s left the most lasting imprint on the character of the business district. Both the Spanish Colonial Revival and the Tudor Revival were employed. The Spanish styled buildings feature ornate wrought iron and carved wood detailing and generous use of colorful glazed tile. Patios and courtyards spaces, arcades, and towers are accents.

The courtyard complexes, Las Tiendas (1921) and El Paseo (1927), are among the best exponents of this genre of commercial construction. Other notable Spanish buildings include the China Art Center (1929) on Dolores and the Mediterranean Market (1932) on the corner of Ocean and Mission.

Hugh Comstock's Tuck Box (1926-29) on Dolores symbolized Carmel's love affair with the quaint and the picturesque to many visitors. Like his residential "doll houses," the Tuck Box employs steep gables with uneven rakes, rolled eaves, and a capricious combination of shingles, bricks, Carmel stone, stucco, and wooden half-timbering. Other Tudor Revival commercial buildings such as the southeast corner of Ocean and Monte Verde were more conventional in their use of half-timbering, vari-colored brick, and multi-paned casement windows.

A sampling of Architectural Styles

These are some of the styles listed in the City's Historic Resources Survey.



Adobe Revival



Art Deco



Craftsman



Fairytale



French Revival



Medieval



Fairytale



Mid-century



Monterey Revival



Post WWII



Pueblo Revival



Spanish Revival



Storybook



Tudor Revival



Vernacular

Defining Features of Downtown

These are aspects of downtown that are a part of its context:

Downtown as a Whole

Subordinated: No one thing is attention-grabbing; a building fits within the context of its block, its neighborhood and the city at large.

Exploratory: There is a sense of discovery along each street. One must experience a block in space and time, by moving along or through it.

Historic: A rich mix of historic and other traditional buildings, representing a range of styles is found throughout the downtown.

Pedestrian-friendly: Buildings are human-scaled with details at the street level that invite exploration.

Open and welcoming: Storefronts, courtyards and landscapes enhance the interplay of indoor and outdoor spaces.

Landscapes

Informal: Landscapes that extend the forest character in downtown, especially along its edges where it abuts single family neighborhoods.

Walkable: Landscapes are pedestrian-scaled and enhance the public realm.

Connected: Properties connect to the public right-of-way with inviting landscape details.



Defining features, continued...

Note:

Human scale describes how a person perceives a building element or a group of building elements in relation to themselves. A person relates better to building features that are of a size and scale similar to them.



Architecture

Genuine: A sense of authenticity is conveyed in building materials and design.

In scale: Buildings are human-scaled in their forms, materials and details.

Crafted: Buildings are of high quality and durable. This is expressed in design details.

Diverse: There is variety in the range of building styles that fit in downtown.

Nestled: Buildings fit in with and are subordinate to the setting.



Understanding “Context”

The Design Guidelines emphasize respecting those traditional characteristics that are valued by the community and which occur at different scales of perception, each of which must be considered. This begins with a city-wide view and progresses down to more focused scales.

The City

The defining characteristics of Carmel as a whole are fundamental parts of the context for any project.

The Neighborhood

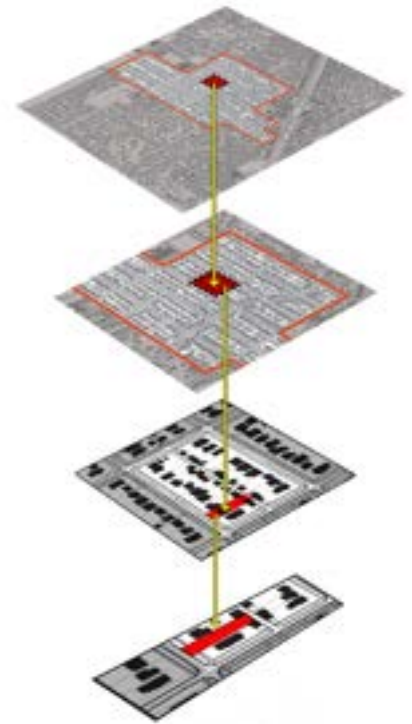
The traditional character of the neighborhood is part of the context. In the downtown, this typically corresponds to the individual zoning districts.

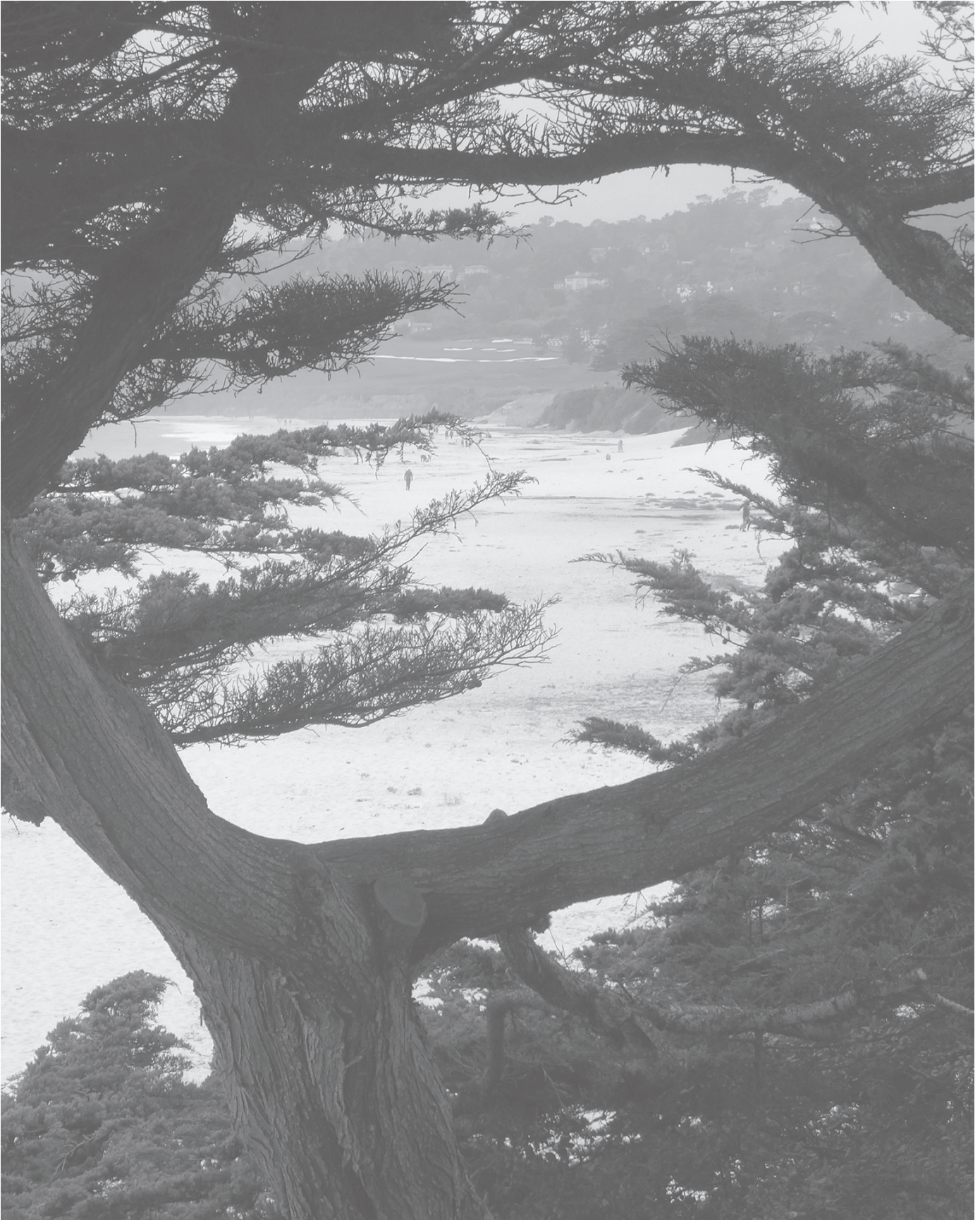
The Block

The traditional features of the block in which a site is located also is a part of the context. This includes the parcels along the same side of the street as that of the site itself as well as those lots across the street.

The Site

Respecting the features of the site is also an important part of responding to context. Well-established vegetation as well as the topography itself are important features that should be considered at this scale.





PART THREE;

GUIDING PRINCIPLES

1. Restore and enhance the forest in all improvement projects: private, public, and otherwise.

- Plan all landscapes in both the public and private realms to continue the character of a Village in a Forest.

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

- Downtown, buildings are more prominent, but landscapes remain important.
- Use drought-tolerant plants and fire-resistant materials.

3. Keep every built structure modest and simple.

- Design buildings to be human-scaled and fit their context.
- Avoid repetition in building designs and site features.
- Express individuality in subtle ways while respecting surroundings.

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

- Preserve recognized historic resources.
- Conserve other traditional buildings.

5. Fit every built structure within its context.

- Key design factors include:
 - Building size (height and width)
 - Building form and proportion
 - Percentage of solid-to-void (ratio of windows to wall)
 - Building materials
 - Roof form
 - Color

6. Design every property with authentic and consistent details.

- Convey excellence in their materials and execution.
- Use natural materials and others that are similar in character.

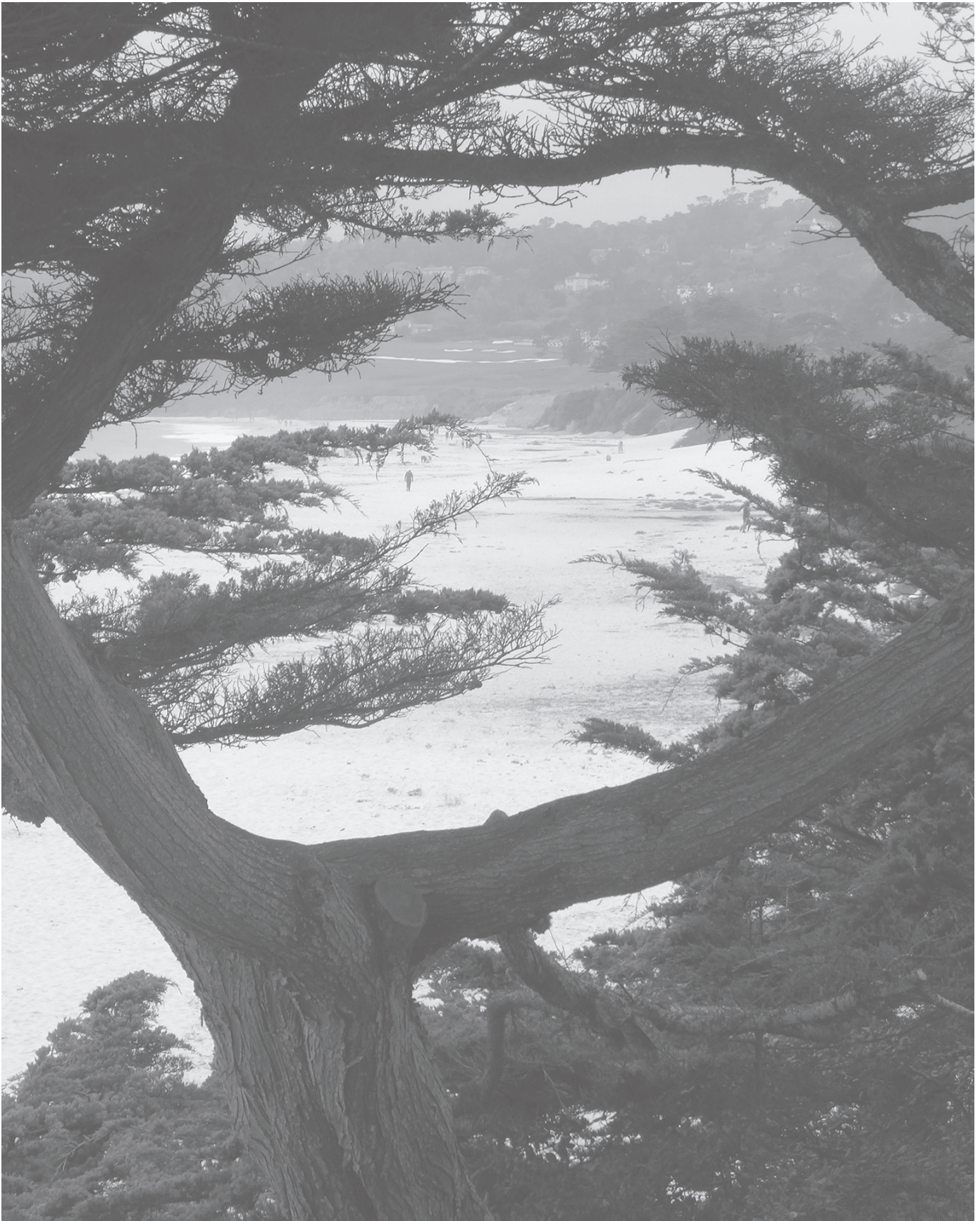
Related document:

The City of Carmel General Plan

Link: xxxxxxxx

Note:

This section repeats the Guiding Principles that appear at the front of this document and provides added detail about how they apply to downtown Carmel.

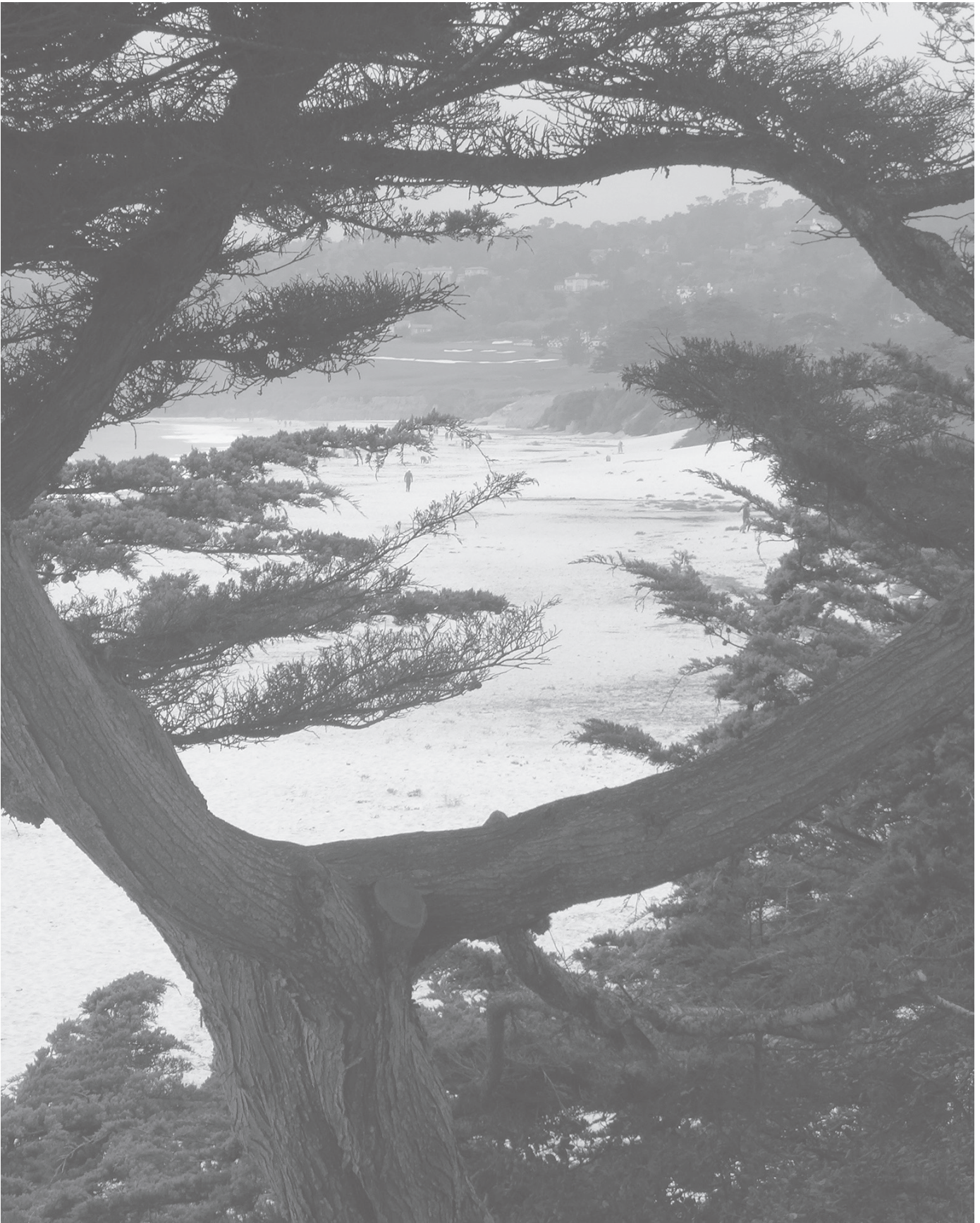


PART FOUR: DESIGN GUIDELINES FOR ALL OF DOWNTOWN

Part Four provides design guidelines applying to all zone districts in the downtown, in addition to the preceding Guiding Principles. The guidelines anticipate new projects that will accommodate more housing as a part of the City's housing goals. This may occur in upper floors of commercial buildings as well as multifamily structures.

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Working with Topography

Maintaining natural slopes in downtown is encouraged, especially along edges abutting single family neighborhoods. The manner in which a site is excavated for a building foundation and the way in which grades are treated therefore important considerations.

1.1. Minimize the extent of excavation and fill on a site.

- Site design should follow the natural contours of the site. Where construction on a steep slope is necessary, step the foundation and building forms to follow the contours.

1.2. Minimize the visual impacts of retaining walls, garden walls and other foundation structures as seen from the public way.

- Use a stepped building foundation that follows site contours.
- Avoid a design that requires a tall retaining wall, terracing or revetments that will be visible from the public way when feasible.
- An exception is for underground parking structures.



Use a stepped building foundation that follows site contours.

Related guiding principles

(See p.xx):

- #1. Restore and enhance the forest...
- #2. Subordinate structures to the forest...
- #3. Keep structures modest...



Avoid abrupt changes in grade on the site and between adjoining properties.



Provide a welcoming sense of discovery along the street.



Include window displays, inviting building entries and landscaped areas.



Provide an inviting walkway through a site which connects with other pedestrians ways when conditions merit.

Pedestrian-friendly Environment

Maintaining and enhancing the welcoming pedestrian environment downtown is a fundamental concept. This includes a rich diversity of architectural details and landscapes which are accented with active outdoor spaces and framed with buildings that convey a human scale. This invites exploration by pedestrians which is essential.

1.3. Provide a welcoming sense of discovery along the street.

- Maintain variety and diversity of features at the street level.
- This includes window displays, inviting building entries, landscaped areas and architectural details.

1.4. Create inviting intra-block walkways when conditions merit.

- An intra-block walkway is required for commercial, mixed-use and limited commercial projects when:
 - The width of a building frontage is three or more lots or 75 feet or more, and
 - When it will connect with other passageways or outdoor spaces in the block (either planned or existing).
 - See guidelines that follow for details about the design of passageways.

Outdoor Spaces

Courtyards, plazas and intra-block walkways are important assets downtown. They are accents in the fabric of downtown and providing them is encouraged.

1.5. Provide outdoor spaces to enrich the interplay between indoor and outdoor activities and to enhance the pedestrian experience.

Appropriate outdoor spaces are:

- Forecourt
 - This is an outdoor space directly facing onto a street.
 - The proportion of the opening should not exceed 30% of the site frontage to maintain the sense of street wall.
- Interior courtyard
 - This is an open space accessed by a narrower opening at the street and oftentimes framed with activities.
 - Its entrance is a minor break in the street wall and offers inviting views to activities in the courtyard itself.
 - A courtyard should be compatible with the abutting architecture in terms of colors and materials.
 - The size of a courtyard should be compatible with the size of the associated building.
- Intra-block walkway
 - This passage leads from the street indirectly through a property and connects to other pedestrian ways.
 - It also should include features that provide visual interest.
- Small park or plaza
 - This typically includes amenities for pedestrians not necessarily associated with uses in an abutting building.

1.6. Provide amenities in outdoor spaces to enhance the pedestrian experience.

Appropriate amenities include:

- Seating, plantings, art, and fountains.

Related guiding principles

(See p.xx):

- #2. Subordinate structures to the forest...
- #4. Build upon heritage...
- #5. Fit with context...



A forecourt is an appropriate outdoor space.



An interior courtyard is an appropriate outdoor space.



Appropriate outdoor spaces include forecourts, interior courtyards, intra-block walkways and small parks.

Building Placement and Orientation

Traditionally, buildings in downtown Carmel are arranged in consistent patterns. Most commercial buildings are aligned uniformly along a street. This created a “street wall” that is now a key feature. In some cases buildings are set back to provide for landscaping in front. New infill shall reflect traditional development patterns within the block and across the street.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...

1.7. Maintain the alignment of building fronts along the street.

- Locate a new building to reflect established alignment patterns.
- Where existing buildings are positioned at the sidewalk edge, then a new building shall conform to this alignment.
- In other areas where a landscaped foreground is the context (such as for some multifamily buildings), that pattern shall be maintained.

1.8. Clearly identify a primary building entrance.

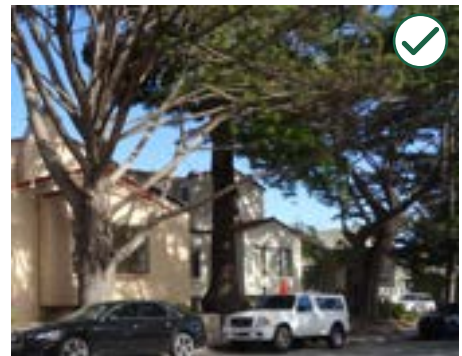
- Locate a primary entrance to face the street and design it to be clearly identifiable.
- For a commercial storefront, a recessed entry is preferred.
- An entry also may face onto a courtyard.



For a commercial storefront, a recessed entry is preferred.



Maintain the alignment of building fronts along the street.



In areas where a landscaped foreground is the context (such as for some multifamily buildings), that pattern shall be maintained.



Preserve historic resources.

Related guiding principles

(See p.xx):

- #2. Subordinate structures to the forest...
- #3. Keep structures modest...
- #4. Retain heritage...

Conservation of Traditional Buildings

Historic resources are important features of downtown. Modifications to them should respect the history and traditions of downtown. The integrity of these resources should be maintained. Any alteration to an existing building should take into account the possibility that the structure may meet criteria as a historically significant resource. Other buildings may contribute to the design traditions of downtown that are not listed as historic resources.

1.9. Preserve historic resources.

- Note that additional guidelines related to historic resources are adopted separately by the City and apply to properties recognized as having historic significance as provided in Chapter 17.32 of the Municipal Code.

1.10. Conserve other properties that convey Carmel's design traditions.

- Note that flexibility with some zoning standards may be available to encourage reuse of traditional buildings.



Preserve historic resources.

Architectural Character

Diversity in architectural styles is a part of the design traditions of downtown. Some of the earliest buildings reflected regional influences of the Bay Area while others emerged with uniquely local flavor. Others are examples of international trends. Most responded to the forest context and expressed high-quality craftsmanship. These traditions should be continued.

1.11. Designing in historic styles is appropriate.

- The style should be accurately executed.
- Simplified interpretations of historic styles also are permitted.
- The building must be in keeping with the historic scale and meet all the other relevant guidelines.



A historic style should be accurately executed.

1.12. Architectural designs that complement Carmel's traditions are appropriate.

- A design that expresses its individual character while also being compatible with the neighborhood, is appropriate.
- A new building should differ in style from buildings on nearby properties to continue the sense of diversity along the block.
- A design that exemplifies innovation and the use of skilled workmanship in a compatible way is appropriate.



Keep the overall design of a new building or addition simple and restrained.

1.13. Keep the overall design of a new building or addition simple and restrained.

- Building forms, materials and details that contrast strongly within a single building or with neighboring buildings are inappropriate.
- Design features that overemphasize the visual prominence of the building should be avoided.
- Avoid complexity in design. Using many different materials or excessive details, for example, creates a busy appearance and shall be avoided.



1.14. Use variations in surface treatments to convey traditional building scale in a facade. Use these methods:

- Horizontal belt courses, moldings, cornices and canopies,
- Vertical features, such as wall offsets, columns and pilasters,
- Changes in window patterns among different modules of a building.
- These should appear as integral elements of the design, not tacked on.

Use variations in surface treatments to convey traditional building scale in a facade.

Variations in Facade Articulation



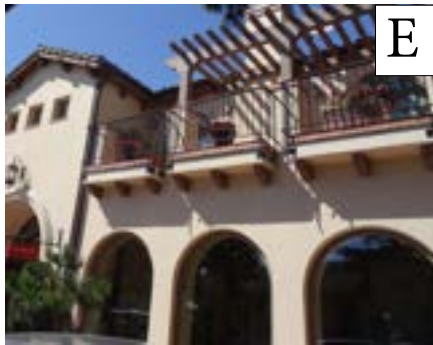
A



B



C



E



F



D



G



H

Examples of appropriate articulation techniques:

- A. Horizontal projecting eave line and bay windows
- B. Offsets in wall planes and horizontal projecting eaves and details
- C. Second floor projecting forms
- D. Horizontal projecting molding at ground level and variation in roof forms
- E. Offsets in wall planes and upper floor set back
- F. Projecting balcony and horizontal projecting eaves
- G. Projecting bay windows at second floor
- H. Wall offsets and horizontal moldings



Building Mass and Scale

Each traditional building in the downtown exhibits distinct characteristics of mass, height and degree of wall articulation that contributes to its sense of human scale. A new building shall express these same traditions of mass and scale.

Human scale describes how a person perceives a building element or a group of building elements in relation to themselves. A person relates better to building features that are of a size and scale similar to them. Articulating wall surfaces and varying building massing help maintain the traditional downtown building scale.

Wall articulation techniques include vertical or horizontal changes in wall planes, materials, color, and fenestration patterns. These should be used to organize a building into human-size components.

Use vertical and horizontal articulation techniques to reduce the apparent mass of a larger building and to create visual interest. In this example, a building is divided into smaller modules that reflect the traditional scale of downtown while maintaining a consistent design.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Retain heritage...
- #5. Fit with context...
- #6. Design with authentic details...

1.15. Establish a sense of human scale in a building design.

- Use vertical and horizontal articulation techniques to reduce the apparent mass of a larger building and to create visual interest.

1.16. Convey the height of traditional buildings in new construction.

- The height of a new building shall appear to be within the height range established in the context of adjacent and nearby buildings, especially at the street frontage.

Mass and Scale, Continued...



Use step-backs in upper floors to reduced perceived size.



In this conceptual sketch, a new building is represented in yellow. It is organized in three modules that reflect traditional lot widths. Wall heights vary at the sidewalk edge and some upper stories are set back to reduce perceived size.

1.17. Provide variation in building height when a building will be substantially wider than traditional ones in the area.

- Divide it into subordinate modules that reflect traditional building sizes.
- This also applies when constructing more than one building on a site.

1.18. Design a new building to reflect traditional building widths.

- Where a building exceeds more than one lot in width, use changes in design features to reflect traditional building widths. Changes in materials, windows, facade heights and variations in wall planes shall be used. These shall be applied consistently throughout.



Mass and Scale, Continued...

In this conceptual sketch, an upper floor is added to an existing one-story building. The addition is setback to maintain the original scale at the street level.

Rooftop Additions

Rooftop additions are anticipated for some buildings, to accommodate housing. A rooftop addition should be visually subordinate to and compatible with the existing building.

1.19. Design a rooftop addition to be subordinate to the existing building.

- Set back the rooftop addition to maintain the perceived scale at the front of the property.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...
- #6. Design with authentic details...

Building Materials

Traditionally, buildings were constructed of natural materials: wood and various types of masonry (brick, stone and stucco). This tradition is key to the character of the downtown. New materials, including man-made, also are used and should reflect the range of textures, modularity and finish of natural materials.

1.20. The use of natural building materials is preferred.

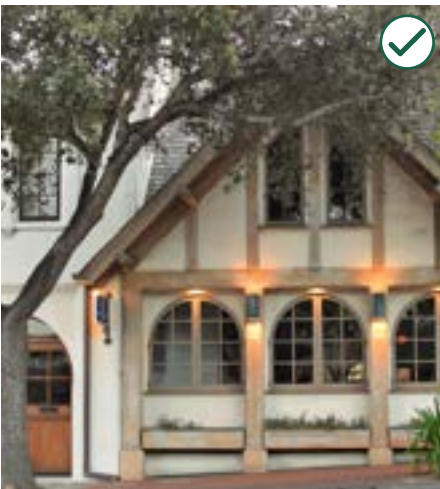
- Traditional materials include wood, stone and stucco, all with matte finishes and in muted earth tones.

1.21. A new material may be used when it is similar in character to traditional ones and with appropriate detailing.

- An alternative material (including man-made) should appear similar in scale, proportion, texture and finish to those used traditionally.
- A new material shall be applied in a manner that conveys a human scale. For example, it should be in modules or dimensions that are similar to those used traditionally.
- Imitation or synthetic materials which fail to convey the character of traditional ones are inappropriate. These include manufactured siding with fake, raised-grain finishes and synthetic stone products that appear as applied veneers.
- Reflective materials, such as mirrored glass or polished metals, also are inappropriate as primary materials.

1.22. Apply a building material in a manner that appears authentic.

- A “hierarchy” of building materials should be used, with heavier, coarser materials appearing below lighter ones.
- For example, a heavier material such as stone shall appear to support itself; it should not “float” above a lighter material.
- A material should not appear as an applied veneer; instead, it should “wrap” around a corner.



Traditional materials include wood, stone and stucco, all with matte finishes and in muted earth tones.



Apply a building material in a manner that appears authentic.

Wood siding

1.23. Wood siding shall be applied in ways similar to that seen traditionally.

- Appropriate applications include horizontal clapboard and ship-lap siding, vertical board and batten and shingles.
- Wood siding should have a weather-protective finish, either painted or stained.
- Fiber-cement siding that has an appearance similar to traditional wood may be used.



The use of Carmel stone is preferred.

Stone

1.24. Use stone that appears similar in character to that seen historically.

- The use of Carmel stone or stone similar in color is preferred.
- Other stone that is muted in color, similar in scale and has a matte or ashlar finish may be used.
- Manufactured stone products that appear authentic may be used; an application that appears as a veneer or that obviously repeats identical masonry units is inappropriate.
- Polished stone also is inappropriate as a primary building material.



Stucco that is stained or painted and is either smooth or lightly textured is appropriate.

Stucco

1.25. Stucco may be used as a building material.

- Detail stucco in a manner that conveys a human scale.
- Stucco that is stained or painted and is either smooth or lightly textured is appropriate.

Brick

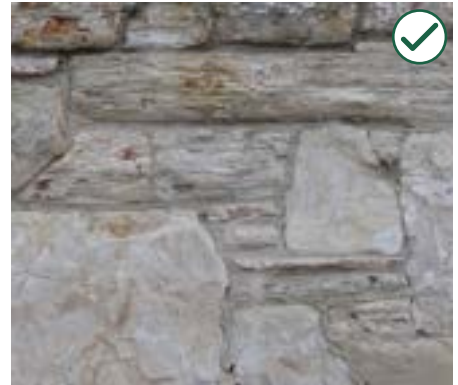
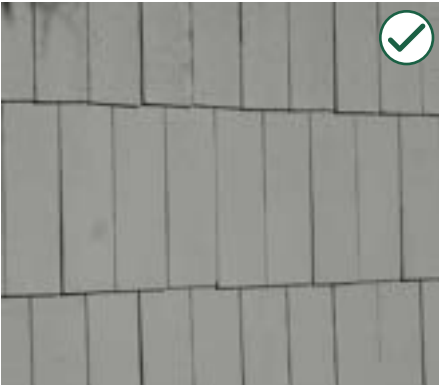
1.26. Brick may be used as a building material.

- Brick shall have a modular dimension similar to that used traditionally and be of a muted color.

Concrete

1.27. Concrete may be used as a building material.

- It should be detailed to convey a human scale.



Appropriate masonry materials include stone, brick, and clay tiles and fiber cement shingles.



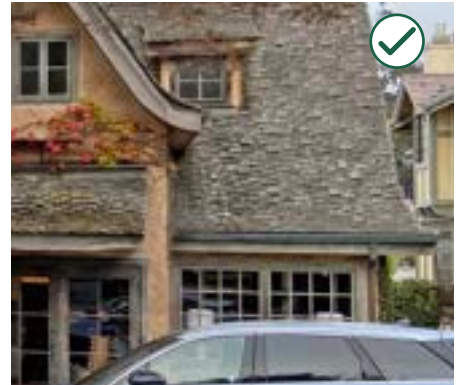
Examples of inappropriate uses of materials:

- A. Veneer of panelized stone material*
- B. Attached column applied to actual supporting column*
- C. Panelized materials appearing a stuck on and stucco without detailing*
- D. Thinly applied strap work*
- E. Roofing tile attached in a fake manner*
- F. Stone sitting above a lighter material (wood)*

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...
- #6. Design with authentic details...



Appropriate roofing materials include clay tile, concrete and wood shingles and low-profile metal seamed roofing.

Roof Materials

1.28. A roof material should appear similar to those used traditionally.

- Tiles or shingles similar in scale to those used traditionally are appropriate.
- The scale of the material unit should be consistent with the architectural style.
- Wood shingles and clay tiles are recommended.

1.29. An alternative roof material may be used when it appears similar in scale, texture and finish to those seen traditionally.

- Synthetic shingles or tiles of composite materials, for example, may be used.
- These should appear similar in scale to traditional ones.

Building Color

Traditionally, color schemes were relatively muted in downtown Carmel. A single base color was applied to primary wall planes. One or two accent colors were used to highlight ornamental features, as well as trim around doors and windows. The contrast between the base color and trim was relatively subtle. An exception is the Tudor Revival, which accentuates exposed timbers. That said, the traditions of using limited numbers of colors, and muted ones, shall be continued.

1.30. Base or background colors shall be muted.

- Bright high-intensity colors are not permitted.
- Use matte or low luster finishes instead of glossy ones.
- Non-reflective, muted finishes on all features are preferred.
- Paint should be applied as a solid color, without texture or mottling. Antiqued and faux finishes are inappropriate.



An accent color should not contrast so strongly as to not read as part of the composition. In this example, the contrasting colors appear as a consistent aspect of the overall design.

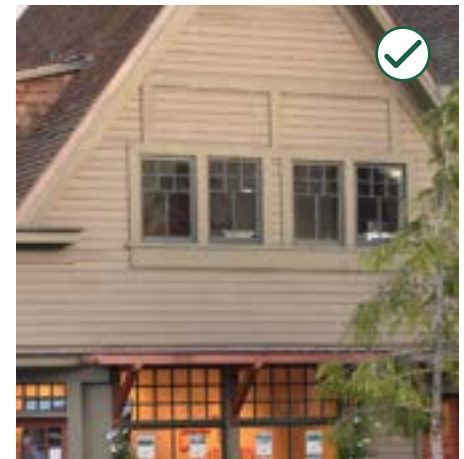
Related guiding principles

(See p.xx):

- #3. *Keep structures modest...*
- #4. *Build upon heritage...*
- #5. *Fit with context...*
- #6. *Design with authentic details...*



Base or background colors shall be muted, as in this example.



Use matte or low luster finishes instead of glossy ones.



Storefronts with views to inside activities provide street level interest.

Street Level Interest

A building should be designed to promote pedestrian interest at the ground level. A blank or featureless wall at the street level shall be avoided because it diminishes interest and reduces the quality of the pedestrian experience.

The ground floor of a building should be designed to generate activity, animate the sidewalk. Transparent windows and storefronts are preferred. Alternative devices may be used, provided that they also enhance street-level interest.

1.31. Design a building to provide interest at the street level.

- Preferred methods include:
 - Inviting building entries
 - Storefronts with views to inside activities
 - Architectural details
 - Outdoor dining spaces
 - Planter boxes
 - Climbing plant devices
 - Wall art



Architectural details such as this bay window and timbering provide street level interest.



Planter boxes and climbing plant devices provide street level interest.

Entrances

A primary building entrance should provide a strong visual connection between the public and private realm and invite pedestrian activity. It is an opportunity for creativity and individual expression. The entry should be clearly recognizable and be in scale with those seen traditionally.

1.32. Design the primary entrance of a building to be clearly identifiable.

- Orient it to directly face the street or provide a clearly-identifiable path to it.
- Design an entry to be similar in scale and proportion with those seen traditionally.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...
- #6. Design with authentic details...

Windows

Window design is an important consideration in establishing a sense of scale. Windows often align with others in the block and establish a rhythm or pattern of solid and void that visually links buildings along the street.

1.33. Use windows to provide a human scale and visual interest.

- Finished wood and metal windows are preferred.
- Keep windows in proportion to the facade.
- Avoid large, undivided expanses of glass on upper floors.



Design the primary entrance of a building to be clearly identifiable.



Keep windows in proportion to the facade.



Keep windows in proportion to the facade.



These appropriate entrances add variety and interest to the street and encourage pedestrian activity.

Awnings and Canopies

Traditionally, awnings and canopies were noteworthy features of buildings downtown and their continued use is encouraged. They should be simple in detail, and reflect the character of the buildings to which they are attached.

1.34. An awning or canopy may be used.

- It should be in character with the building design.
- A fabric awning is permitted.
- Mount an awning or canopy to accentuate character-defining features of the facade.

1.35. Use colors and materials that are durable and compatible with the structure.

- Use canvas or a similar woven material.
- A material that has a high gloss finish is inappropriate.

Related guiding principles

(p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...
- #6. Design with authentic details...



An awning should be in character with the building design, as in this example.



An awning should be in character with the building design.



A canopy may be used.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...
- #6. Design with authentic details...

Balconies

Balconies are a part of the design traditions of downtown Carmel. They provide space for outdoor uses and help to animate the street. They also can help reduce the perceived scale of a building.

1.36. Use a balcony to provide variety in wall surfaces, convey a sense of scale and provide visual interest.

- A balcony shall be consistent with the design of the building.
- A balcony shall have a sense of authenticity (not appear tacked on).



A balcony that is in character with the building, such as these examples, may be used.

Architectural Details

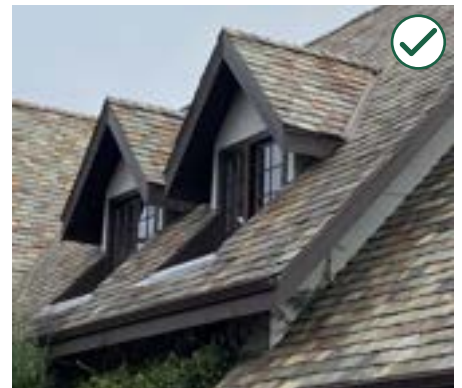
1.37. Use details to convey a human scale.

- Architectural details shall have a sense of authenticity and not appear to be “tacked on.”
- Convey a sense of craftsmanship in architectural details.
- Keep details in scale with the building.

Related guiding principles

(See p.xx):

- #3. *Keep structures modest...*
- #4. *Build upon heritage...*
- #5. *Fit with context...*
- #6. *Design with authentic details...*



Use details to convey a human scale.

Code Reference:

Lighting

Link: xxxxxxx

Building Lighting

The character of lighting that on a building is a special concern. Traditionally, exterior lights were simple in character and were used to highlight signs and building entrances. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded. Although new lamp types are now used, the overall effect of subdued, focused building lighting shall be continued.

1.38. Minimize the visual impacts of architectural lighting.

- Use shielded and focused light sources to prevent glare.
- A light fixture shall be subdued.
- Use exterior light sources with a low level of luminescence.
- Use lights that cast a similar color to daylight.
- Use lighting fixtures that are appropriate to the building in terms of style, finish and scale.
- See also code: xxxxx



Use shielded and focused light sources to prevent glare.



Use lighting fixtures that are appropriate to the building in terms of style, finish and scale.

Utilities and Service Areas

Service areas should be visually unobtrusive and well-integrated with the design of a building and its site. Utilities include junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, wireless facilities, HVAC equipment, heat pumps and related connections and fans. These should be screened from public view.

1.39. Minimize the visual impacts of a service area.

- Orient a service entrance away from public streets and sidewalks to the extent feasible.
- Avoid locating an exposed utility box in a public passageway.
- Screen a service area or utility box with a wall, fence or planting.



Avoid locating an exposed utility box in public passageways.

1.40. Position a service area to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources away from other uses.

1.41. Minimize the visual impacts of building equipment on the public way.

- Locate mechanical equipment out of view, screen it or paint it to match the building.
- Do not locate equipment on a primary facade.
- Locate utility lines and junction boxes on secondary walls, and group them to the extent feasible.
- Group utility lines in conduit, and paint these elements, to match the existing background color.
- Use low-profile or recessed mechanical units on rooftops.

Code reference:

Underground parking and related ducting requirements

CMC 17.14.210.F.4

Link: xxxxxxxx



Integrating a fire connection into the architecture is appropriate.



Security bars that are permanently mounted on the exterior are inappropriate.

Code reference:

Demolition materials

Link: xxxxxxxx

Security Devices

Security devices designed to prevent vandalism should be inconspicuous. Examples are expandable gates and window bars.

1.42. Minimize the visual impact of security devices on windows.

- Locate a security device inside a storefront instead of on the exterior.
- Use devices allow views to the inside.
- Opaque, roll-down metal screens are inappropriate.
- Decorative security devices may be used when they complement the architectural style.

Energy Efficiency and Sustainability

Conservation of energy is a key objective. The design process should include an evaluation of assets of the site to maximize energy efficiency and conservation. It should consider seasonal changes in natural lighting and ventilation conditions. A design shall also take into account the potential effect on an adjoining property, in terms of its solar access.

1.43. Take advantage of energy saving and generating opportunities.

- Design windows to maximize daylighting into interior spaces.
- Use exterior shading devices to manage solar gain in summer months. For example, use operable awnings on storefronts to manage changes in light conditions.
- Incorporate a renewable energy device, including a solar collector or wind turbine.
- See also City regulations related to reuse of demolition materials.

Auto Access and Parking

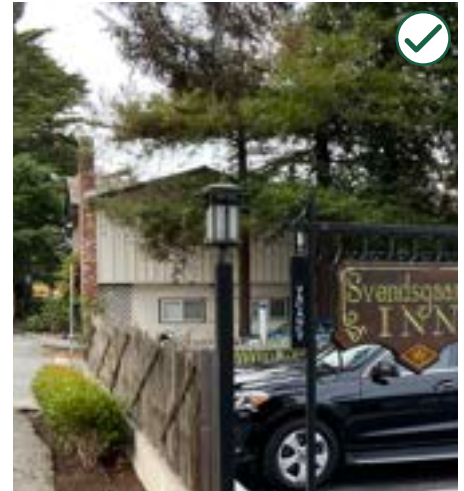
The visual impact of surface parking shall be minimized. On-site parking must be subordinate to other uses and the front of the lot shall be screened.

1.44. Minimize the visual impact of surface parking.

- Locate a parking area at the rear or to the side of a site or to the interior of the block.
- Locate a surface lot so it will minimize gaps in the continuous building wall of a block.

1.45. Provide a visual buffer where parking abuts a public way.

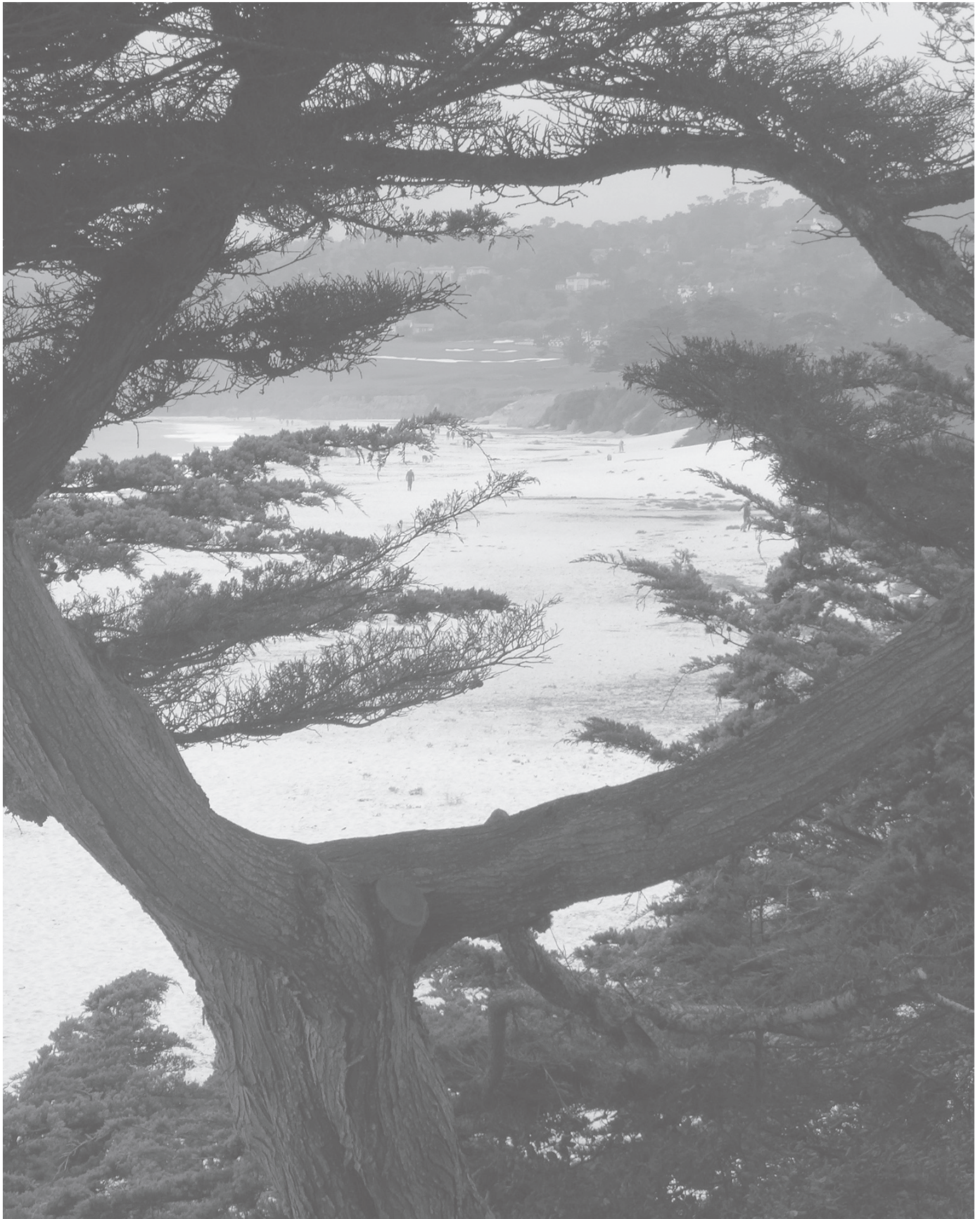
- Use a landscape strip with a combination of trees and shrubs.
- A low, decorative wall also may be used.



Minimize the visual impact of parking.



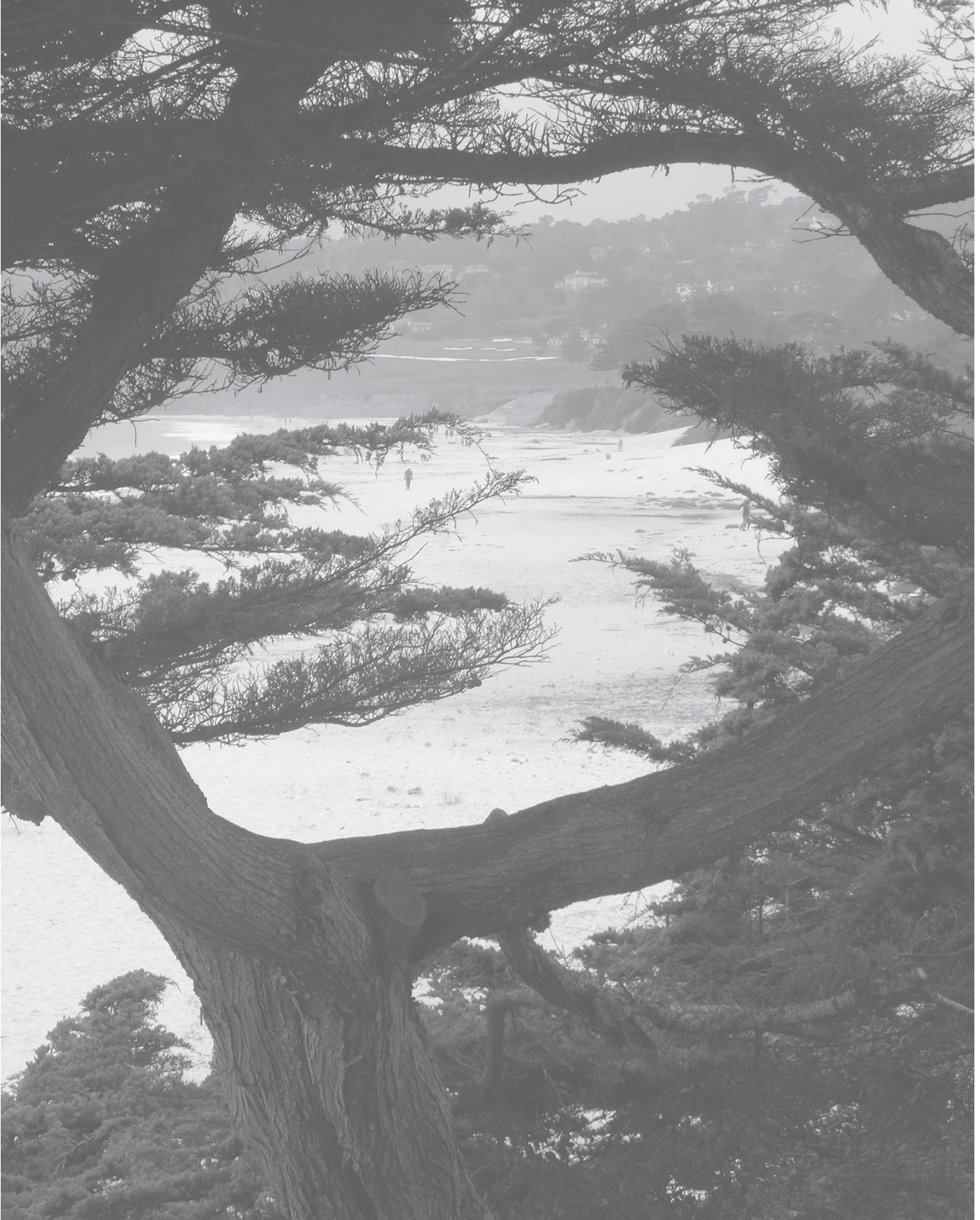
Provide a visual buffer where a parking lot abuts a public way.



PART FIVE: DESIGN GUIDELINES FOR SPECIFIC BUILDING TYPES

Part Five provides design guidelines that apply to specific building types which may occur in designated zoning districts in downtown Carmel. They apply in addition to the preceding design guidelines for all projects.

Commercial and Mixed-use Buildings	53
Limited Commercial Buildings	54
Multifamily Buildings	55
Hotels and Inns	57
Institutional Facilities	58
Single Family Houses	58



Commercial and Mixed-Use Buildings

Commercial and mixed-use buildings have storefronts at the ground level which are located at the inside edge of the public sidewalk. Upper floors typically have a lesser proportion of window to wall than the ground level.

Building form

Similarity in building forms contributes to a sense of visual continuity in commercial and mixed-use areas of downtown Carmel. In order to maintain this feature, a new building should have a basic form that is similar to those seen traditionally.

1.46. Use a building form that is similar to those seen traditionally.

- A simple rectangular form is appropriate.

Roof form

1.47. Flat and pitched roof forms may be used on commercial and mixed-use buildings.

- The roof form shall be consistent with the style of the building.
- A fake mansard or other roof form that appears to be tacked on is inappropriate.

Windows

1.48. The ratio of window to wall shall be similar to those seen traditionally in commercial and mixed-use buildings.

- The first floor shall be more transparent than upper floors.
- Upper floors should have window openings that appear to be “punched” rather than have large expanses of glass.



Simple rectangular and gabled forms are appropriate.



Flat and pitched roof forms may be used on commercial and mixed-use buildings.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...

Related guiding principles

(p.xx):

- #3. *Keep structures modest...*
- #4. *Build upon heritage...*
- #5. *Fit with context...*

Limited Commercial Building Type

This form is similar to the Commercial and Mixed-use forms in terms of massing, materials and orientation to the street. It differs in that the percentage of window to wall at the street level usually is less than those, because of the limited amount of retail that is permitted.

Building Placement & Orientation

1.49. Locate the façade at the sidewalk edge.

- Some variation in setbacks is appropriate to provide room for landscaping.

Building Form

1.50. The building form should be similar to that of a commercial building.

Roof Form

1.51. A variety of roof forms is appropriate for a Limited Commercial building.

- Flat roofs and pitched roofs and their combinations are appropriate.

Windows

1.52. A lower ratio of window to wall than Commercial and Mixed-use building types is appropriate.

- However, providing pedestrian interest at the street level should not be compromised. Use landscaping and architectural details to enhance appeal.

Multifamily Buildings

Multifamily buildings typically occur in two forms. One relates to traditional single-family residential houses; the other relates to traditional commercial buildings. They are described below.

The Multifamily House

The “Multifamily House” form, is similar to a single family home, although it is larger. It is particularly appropriate in locations that abut single family zone districts.

Building Placement & Orientation

1.53. A Multifamily House form shall be set back from the front property line to provide space for landscaping.

Roof Form

A Multifamily House shall incorporate some pitched roofs.



A Multifamily House form shall incorporate some pitched roofs.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...



A Multifamily House form shall be set back from the front property line to provide space for landscaping.

Related guiding principles
(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...

The Mixed-use Multifamily Building

The Mixed-use form has many features similar to commercial buildings but may have less transparency at the street level. It is particularly appropriate in locations that are in or abut commercial zoning districts.

Building Placement & Orientation

1.54. Locate the façade at the sidewalk edge.

- Some variation in setbacks is appropriate for landscaping.

Roof form

1.55. A variety of roof forms is appropriate for a Mixed-use Multifamily building.

- Flat roofs and pitched roofs and their combinations are appropriate.



Some variation in setbacks is appropriate to provide room for landscaping.



A flat roof is an appropriate form for a Mixed-use Multifamily building.

Hotels and Inns

Two types of building forms are typical of accommodation uses. The Hotel form is usually one structure while the Inn form may have several buildings. In all cases, the objective is to maintain an inviting pedestrian-oriented street edge.

Hotels

The Hotel form is one mass, but with variation in wall planes and other means of articulation of the façade to provide a pedestrian-friendly scale. It typically has one primary entrance. It may include courtyards, terraces and balconies. Parking is usually off site or may be hidden.



The Hotel form

Building Placement & Orientation

1.56. Locate the façade of a Hotel building form at the sidewalk edge.

- Some variation in setbacks is appropriate to provide room for landscaping. The building front should be located at sidewalk edge.
- Parking shall be in the rear, off site or below grade.

Inns

The Inn form may be more auto-oriented. It may consist of several separate buildings. Having some structures at the street edge is preferred.



The Inn form

Building Placement & Orientation

1.57. Locate a portion of an Inn at the sidewalk edge.

- When there are two or more buildings, a combination of a building(s) at the street with others set back may be used.
- A primary entrance to public use areas should face the street.
- Locate some active uses along the street edge when feasible. This may be a lobby, café, or an outdoor gathering space.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...
- #4. Build upon heritage...
- #5. Fit with context...

Roof Form

1.58. The use of pitched roofs for primary building modules is preferred.



Related guiding principles

(See p.xx):

- #3. Keep structures modest...*
- #4. Build upon heritage...*
- #5. Fit with context...*

Civic (Institutional) Facilities

Civic facilities are found throughout Carmel. Many of these are in A zones. They include theaters, museums, churches, schools, libraries and governmental offices. Some are public parks or other open spaces. Traditionally these facilities were designed to be accents in the village fabric, while also following the basic principles of urban design applied throughout the community. This tradition of designing civic institutions as landmarks that stand apart while fitting in shall be continued.

1.59. A civic building shall:

- Be located such that it encourages pedestrian traffic in the area
- Minimize visual impacts of autos.
- Have a primary entrance facing the street or a public space.
- Convey a sense of human scale.
- Provide a pedestrian-friendly street level.

1.60. A civic space shall:

- Have street edges inviting to pedestrians.
- Provide convenient pedestrian connections.
- Respect adjacent historic resources.
- Include landscape furnishings, such as lighting, benches and public art.
- Maintain significant view corridors.

Single Family Houses

In some downtown zone districts, single family uses may be permitted by the zoning code. In these cases, the single family residential design guidelines shall apply.

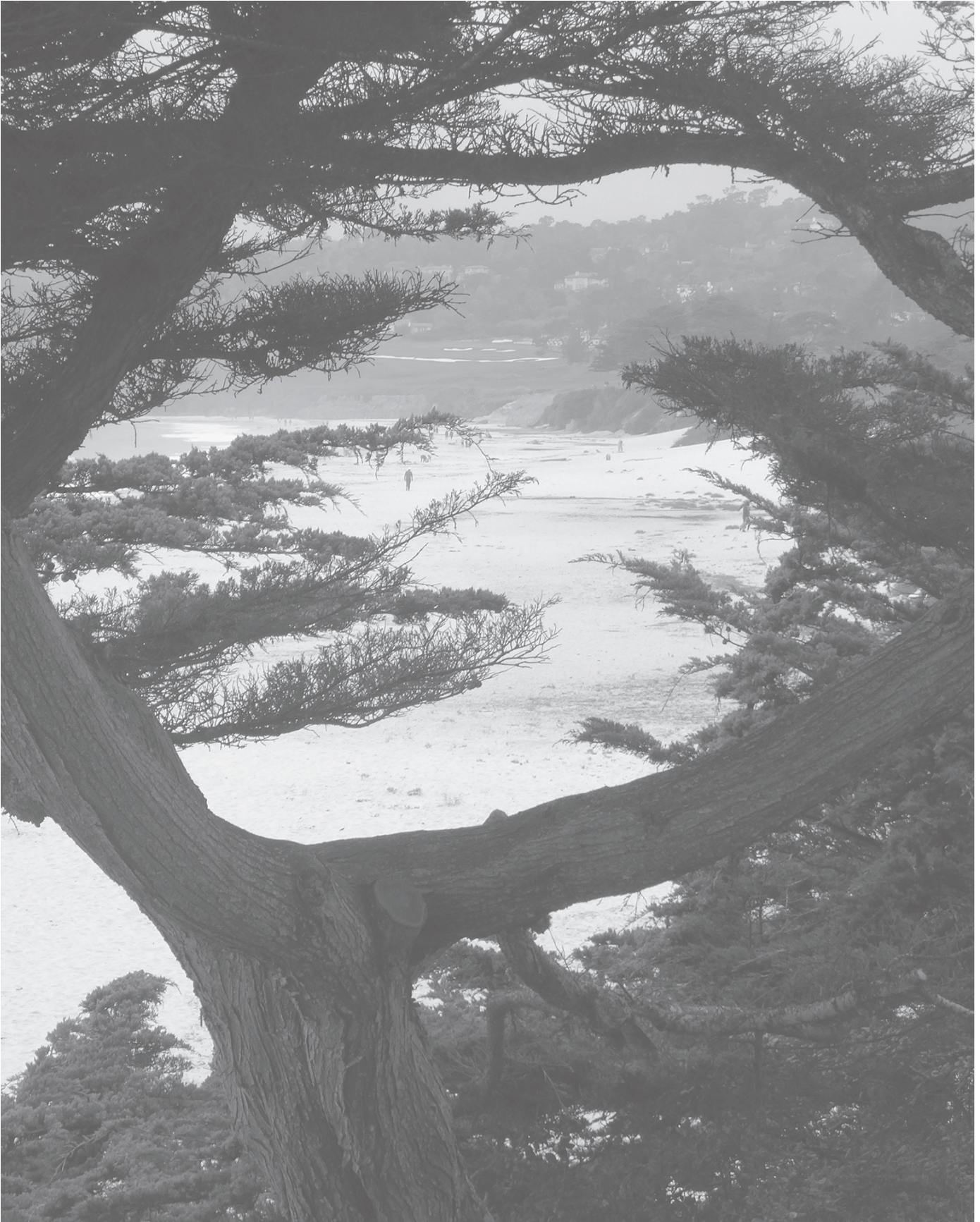
Part Six: Landscape Design

Part Six contains design guidelines for landscaping in the downtown. (Note that changes to this section are anticipated in response to material that will be included in a forthcoming landscape ordinance.

The landscape in downtown Carmel includes a variety of conditions, both on private property and in the public Right of Way. These features enhance the pedestrian experience and contribute to the sense of a Village in a Forest. Continuing these design traditions is a high priority. These guidelines apply to both public and private property.

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Plantings and Street Trees

1.61. Convey forest character in landscape designs.

- Even though downtown is more densely built than are the R-1 districts, continuing the sense of forest is important and therefore landscaping shall be used in all areas where opportunities exist.

1.62. Design for sustainability in downtown landscapes.

- Use native vegetation and drought tolerant varieties as the primary planting palette.
- Incorporate Low Impact Design features, including rain water retention.
- See also other landscape regulations in the zoning code (including forthcoming landscape ordinance). These may specify plant quantities, size and permitted plant lists.



Design for sustainability in downtown landscapes.

Related guiding principles

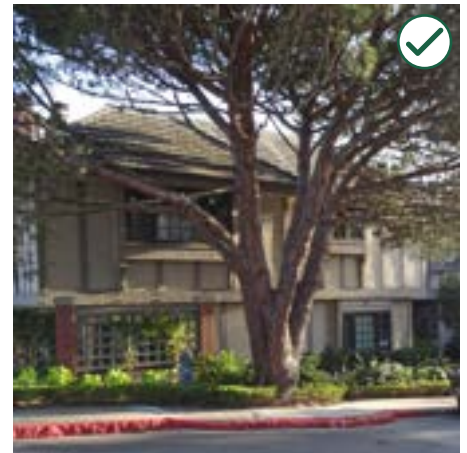
(See p.xx):

- #1. Restore and enhance the forest...
- #2. Subordinate to the forest...
- #4. Build upon heritage...
- #5. Fit with context...

Related code:

See forthcoming Landscape Ordinance

Link: xxxxxx



Maintain forest character in landscape designs.



Use native vegetation and drought tolerant varieties as the primary planting palette.



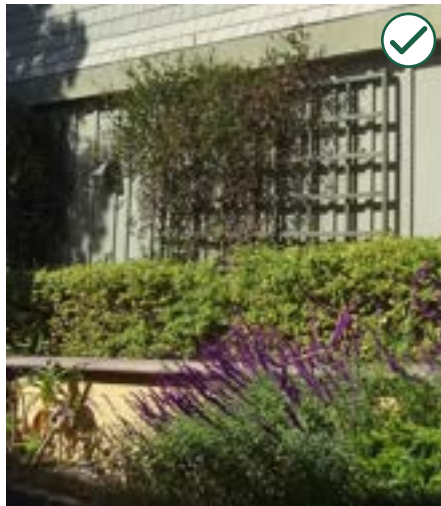
1.63. Continue the use of traditional landscape types.

These types are appropriate:

- Plant beds
 - Locate plant beds to add pedestrian interest to building setbacks, walkways and courtyards.
- Planters and planter boxes
 - Coordinate their design with that of the building.
 - Appropriate locations include:
 - At the base of a storefront
 - In a courtyard
 - In a walkway or pass-through
- Yards
 - These should be limited in size and designed to conserve water.
 - Appropriate locations include: In front setbacks, especially for multifamily buildings.

1.64. Provide paving designs that enhance the pedestrian experience.

- This applies to walkways, pass-throughs and courtyards.
- Provide variety in paving patterns and materials to distinguish outdoor spaces from adjacent public sidewalks. Appropriate materials include:
 - Paving tiles
 - Modular pavers
 - Scored or dyed concrete
 - Asphalt is inappropriate.



Use landscape types that continue the design traditions of Carmel.

Trees

Trees in the downtown should be planned to extend the sense of being a Village in a Forest. Opportunities to install them are in the public Right of Way as well as in private yards and courtyards.

1.65. Preserve existing healthy trees to the extent feasible.

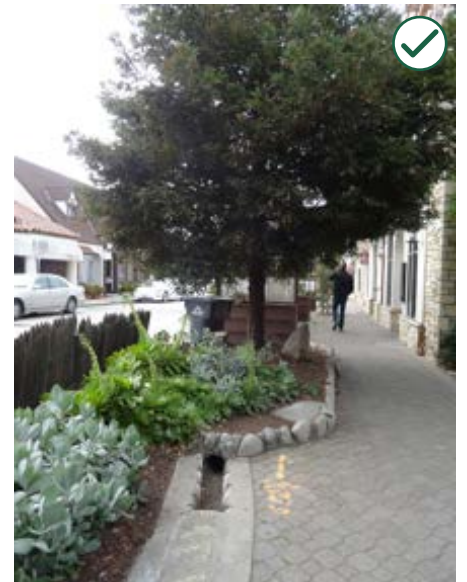
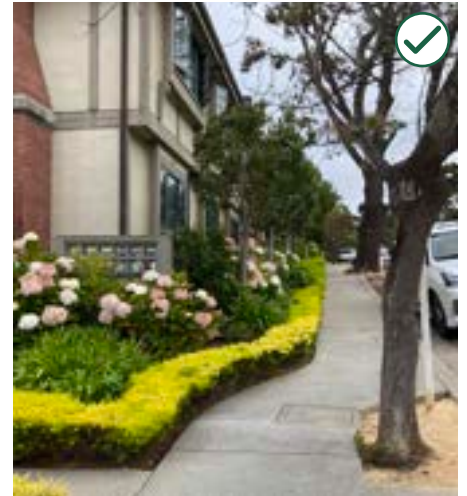
- The City Forester shall be consulted to determine viability.

1.66. Adding trees in the ROW and in courtyards is encouraged.

- See the City Arborist for approved types.
- Also reference (forthcoming) landscape ordinance.



Adding trees in the ROW and in courtyards is encouraged.



Preserve existing healthy trees to the extent feasible.



Landscape designs in the public Right of Way should continue the informal character of landscapes seen throughout the village

Street furniture

The use of street furniture is encouraged to enhance the pedestrian experience. This includes private property as well as in the Right of Way.

1.67. Street furniture shall be in keeping with the design traditions of downtown.

- Appropriate furnishings include benches, chairs, information kiosks and waste receptacles.
- These should be of high quality and convey a sense of craftsmanship.
- Wood and painted metal are appropriate materials. They should have a matte finish, painted or stained.
- Coordinate the design of street furniture with the that of an associated outdoor space or building.

Landscaping in the Public ROW

Landscape designs in the public Right of Way should continue the informal character of landscapes seen throughout the village.

1.68. Street trees shall be informally located, not uniformly spaced along a block.

- Tree grates should be consistent in design throughout the area.
- An open area at the tree base with plantings also is an appropriate alternative.



Native and drought tolerant species shall be the predominant palette.

Ground plantings

1.69. Surface planting in the ROW shall continue the forest character.

- Native and drought tolerant species shall be the predominant palette.
- Flowering plants are appropriate as accents.

PART SEVEN: DESIGN GUIDELINES FOR SIGNS

Signs are important elements of downtown and balancing their functional requirements with the objectives for the overall character of the area is a key consideration. These guidelines that address the qualitative aspects of sign design whereas the Sign Code sets prescriptive standards for signs. Common signs types found include:

- Projecting signs
- Flush wall signs
- Awning signs
- Window and door signs
- Hanging signs
- Pole signs
- Monument signs

1.70. A sign shall be subordinate to the building.

- Design a sign to be simple in character.
- Locate a sign to emphasize design elements of the facade itself.

1.71. Sign materials shall be compatible with the character and materials of the building.

- Do not use reflective materials.
- Use permanent, durable materials.

1.72. Use colors that contribute to legibility and design integrity.

- Limit the number of colors on a sign. Generally, do not use more than three colors.
- Vibrant colors are inappropriate.

1.73. Using a symbol for a sign is encouraged.

- A symbol sign adds interest, can be read quickly and is remembered better than written words.

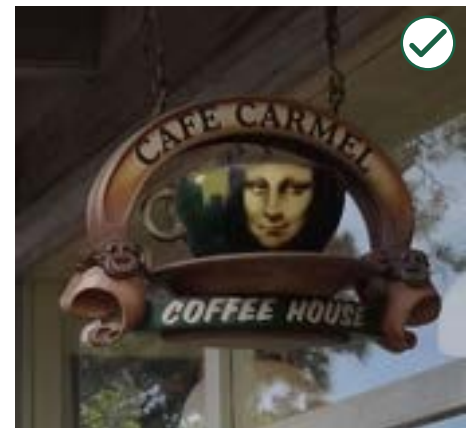
Code Reference:

*Commercial District Signs -
Section 17.40.030*

Link: xxxxxxx



A hanging sign is appropriate.



Pictograph and symbol signs are encouraged.



A projecting sign is appropriate.



A flush wall sign is appropriate.



Use colors that contribute to legibility and design integrity.

Related guiding principles

(See p.xx):

- #3. Keep structures modest...*
- #4. Build upon heritage...*
- #5. Fit with context...*
- #6. Design with authentic details...*



Pole sign

APPENDICES (Forthcoming)

Appendices, continued...

Credits (Forthcoming)

The Design Traditions of Carmel



READERS GUIDE TO PUBLIC REVIEW DRAFTS

Residential Design Guidelines
and
Downtown Design Guidelines

February 2023

The Public Review drafts of these documents are now available.

This is a brief guide for readers. Since these documents are still works-in-progress, this guide explains some of the formatting and the basic approach to the documents.

About the design guidelines

The Public Review Draft of the **Residential** Design Guidelines is an update. It builds on the City's existing residential design guidelines document by incorporating comments received from the community over multiple meetings, the project Steering Committee, City Council and the Planning Commission as well as City staff. The direction for this draft was first established in a Strategy Paper, which was released in the Fall of 2022, and ultimately approved by the City Council. The Public Review Draft of the **Downtown** Design Guidelines also builds on the existing guidelines, but is a more substantial update. Existing guidelines statements are incorporated as high level policies with more detail added for many design topics.

Providing Comments

Comments on these Public Review Drafts will be collected in a forthcoming community workshop and from the project Steering Committee. Direction also will be received in study sessions with the Planning Commission and City Council. Revisions will follow and the documents will be re-published to be considered for adoption by the Planning Commission and City Council. Further revisions may be determined at these adoption hearings. In other words, there is still opportunity for revisions, because there are still several steps remaining in the public process.

Use of red font

At the onset of this project nearly a year ago, the City Council adopted the moniker of "Design Traditions 1.5". This was done very intentionally to communicate that their vision for the project was to update and refurbish the existing guidelines, not throw them away and create new ones. With that in mind, much of the existing guidelines text is retained in this draft, however in some cases words are changed for added emphasis and strength. For example, many existing guidelines use the word "should," even when compliance is expected. In those cases, the word "shall" has replaced "should." This change is shown in red font for this public review draft. In some areas, whole new blocks of text are added. These also are shown in red font. Later, the red text will be converted to black for consistency. Other minor text edits that are intended to refine language but not change intent are not shown in red.

Improving Wayfinding

Through the public process, we learned that there is a concern about how readers negotiate the design guidelines. These new way-finding helpers have been included throughout the documents in an effort to make them more user friendly.

Footers for the different parts in the documents

The documents are divided into different parts, each covering a specific range of topics. Footers identify which of the parts of the documents that the reader is in.

Mini Tables of Contents for each Part of the document

A divider page appears at the beginning of each of the Parts of the documents and it includes a more detailed table of contents for that section.

Margin boxes

Boxed notes now appear in the margins, and provide references to other documents, policies and regulations, along with active hyperlinks (to be added later) to them online.

“Continued...” note

When an individual design topic continues onto another several pages, a margin note is placed at the top of the outside column indicating that the topic continues.

Hyperlinks forthcoming

In order to facilitate quickly accessing related sections within the guidelines document and to reach other related codes and regulations, hyperlinks will be provided. By clicking on the link, readers will be taken directly to the other material. These links will occur in two forms:

- (1) Links to related material in other sections within the design guidelines. These links will take you directly to the referenced section of the document.
- (2) Links to relevant sections of other documents on the web (such as the Zoning Code Chapter 17 within the Carmel Municipal Code, or the City’s General Plan).

The hyperlinks are **not** in the Public Review Drafts. They will be created once the text is finalized.

Relationship to a forthcoming landscape ordinance

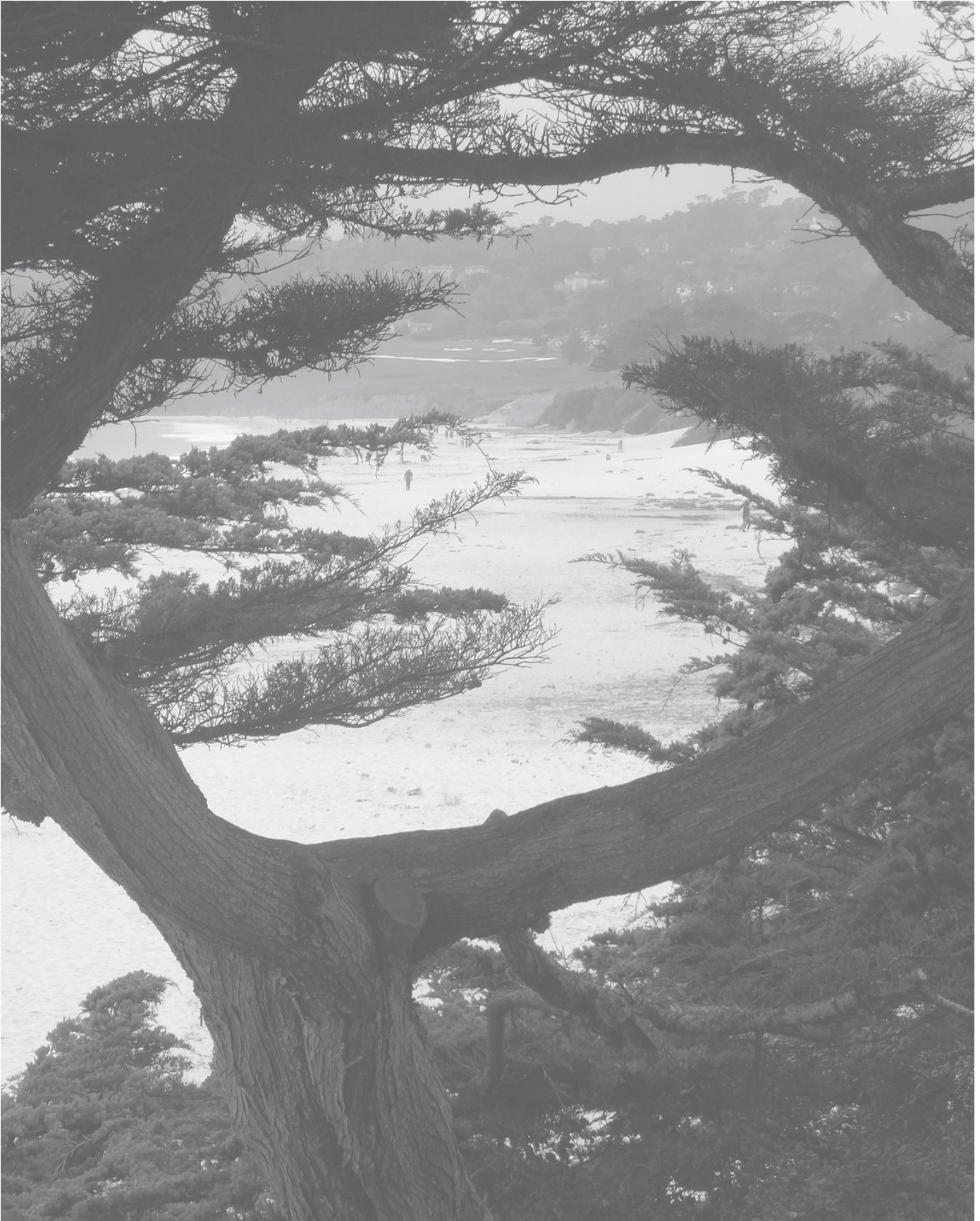
A draft of a new landscape ordinance is currently underway. This will affect the content of the design guidelines. If some of the landscape guidelines in these drafts are determined to be redundant with the new landscape ordinance, that language will be removed or revised to point users to the ordinance. At present, the material remains in these drafts of the guidelines to assure that the ideas are considered as the ordinance is developed.

Relationship to forthcoming zoning code revisions

Some zoning code revisions are being considered concurrently with the update to the design guidelines. These include a potential Bulk Plane (Building Envelope) standard that could replace the volumetric measurement in the existing code for single family residential areas. Cross references to those new code provisions will be added as appropriate in the next draft.

Photographs

Photographs appear throughout the document. Many of these illustrate appropriate design solutions. Some others illustrate inappropriate designs. These are usually from outside of Carmel. In a few cases, a “placeholder” may indicate the intent to add a photograph that was not available in time to be included in the Public Review Draft.



Carmel Design Traditions Project 1.5



Strategy Paper



September 20, 2022

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INTRODUCTION TO THE STRATEGY PAPER

Carmel is engaged in updating its Design Guidelines for its residential areas and the downtown. The guidelines are key tools in shaping the character of the community and are used in the Design Review process that is part of project permitting. This project also includes potential revisions to some zoning code standards that influence design. The existing Design Guidelines were produced as part of the city's "Design Traditions Project" in 1997 through 2001 and therefore this update is named "Design Traditions 1.5" to indicate that it builds on those materials. This working paper describes the scope of the edits that are proposed to be made to the existing design guidelines and zoning code standards.

Steps in the project

The Design Guidelines project is being conducted in two phases: The first phase is designed to confirm the scope of the amendments to be executed. It includes a review of existing conditions, startup meetings with staff and decision-makers as well as community engagement. It culminates with this Strategy Paper, which sets the direction for the second phase. In the second phase, formal revisions to the documents will be drafted and submitted for public review and then will be considered for adoption by the Planning Commission and City Council.

Structure of the Strategy Paper

This Strategy Paper describes revisions to the Design Guidelines and zoning code that are recommended. It outlines the general approach to the revisions and provides some examples of specific changes to be made. The material is presented in these sections:

- I. Design in Carmel: Its Design Traditions
- II. Respecting Carmel's Design Traditions
- III. Current Issues
- IV. Summary of key recommendations
- V. Strategy for the Downtown Design Guidelines
- VI. Strategy for the Residential Design Guidelines
- VII. Strategy for zoning code amendments
- VIII. Strategy for review process and administration amendments
- IX. Next steps

How the Strategy Paper was developed

A working team of city planning staff and consultants developed the Strategy Paper, with advice from a project Steering Committee appointed by City Council. The recommendations reflect information collected from many sources. This includes initial study sessions with the City Council and the Planning Commission as well as important information gathered from community outreach and meetings and from other city departments.

In June 2022, members of the community engaged in two workshops in which they conveyed their ideas about community character and the various design variables that influence compatibility. Many participants met at the Sunset Center while others joined online. The first workshop, held on June 21, focused on residential areas. The second workshop occurred the following day and focused on the downtown.

Previously in 2018 and 2019, a working committee of the Planning Commission developed suggestions for amendments to guidelines and zoning and these also were reviewed. Comments received from individual citizens in letters, emails and phone calls also informed the recommendations. Finally, the city posted an on-line survey in mid-July 2022. More than 350 respondents participated in the survey and that information was analyzed.

How the Strategy Paper will be used

The intent of this paper is to outline potential revisions to the Design Guidelines and zoning code standards. The community will have an opportunity to comment on the recommendations in a forthcoming workshop tentatively scheduled for early October, 2022. The Planning Commission and City Council will then provide direction to the project team about how to proceed with drafting the proposed revisions.

I. DESIGN IN CARMEL: ITS DESIGN TRADITIONS

The Design Guidelines and standards in Carmel focus on maintaining the community's unique character which is so highly cherished. Some features are listed below which people have described as part of Carmel's design traditions and which inform the approach to the revisions. This list will be edited to be included in the introductions to the residential and downtown design guidelines in order to inform the guidelines that then follow.

Some defining characteristics of Carmel

Carmel is a Village in the Forest which is:

NEIGHBORHOOD

Subdued: No one thing is attention-grabbing; a building fits within the context of its block, its neighborhood and the city at large.

Exploratory: There is a sense of discovery along each street. One must experience a block in space and time, by moving along or through it.

Historic: A rich mix of historic and other traditional buildings, representing a range of styles is found throughout the community.

ARCHITECTURE

Genuine: A sense of authenticity is conveyed in natural building materials and design.

In scale: Buildings are human-scaled in their forms, materials and details.

Crafted: Buildings are of high quality and durable. This also is expressed in design details of buildings.

Diverse: There is variety in the range of building styles that fit in with the character of being a Village in the Forest.

Nestled: Buildings fit in with and are subordinate to the forest setting.

LANDSCAPES

Informal: Landscapes contribute to the forest character.

Walkable: Landscapes are pedestrian-scaled and enhance the public realm.

Connected: Properties connect to the public right-of-way with landscape details that extend the forest character. They are not walled off.

DOWNTOWN

Pedestrian-friendly: Buildings are human-scaled with details at the street level that invite exploration.

Open and welcoming: Storefronts, courtyards and landscapes enhance the interplay of indoor and outdoor spaces.

Factors that may distinguish one neighborhood from another:

While many characteristics of Carmel are “universal” in that they appear throughout the entire village, differences exist among neighborhoods. For example, most residential streets are similar in their forested character but some streets near the Mission are more open. Another example is along Scenic which has its own distinguishing features. Some of the variables that may define different neighborhoods, or “contexts” are listed below. These factors will be edited to be included in an introduction to the Design Guidelines discussing how to consider the context of a project:

1. The amount of light available: This relates to the character of the tree canopy and street widths.
2. The extent of the tree canopy: Most streets are intended to have a sense of enclosure with a healthy tree canopy, but a few were planned to be more open, such as in the Mission area.
3. Street widths: This influences where on-street parking occurs and street edges are treated. Most are of similar widths, but narrower ones exist and others are wider, such as near the Mission.
4. Variations in topography: This may be in the slope of a street itself or of lots, which may occur as “uphill” and “downhill” conditions. This influences the location of garages, how building forms may be stepped on a site and the way in which view opportunities exist.
5. Street layout: Most street are laid out in a grid with informal street edges. A few actually are laid out with curves such as Ridgewood Rd. and a portion of 14th Avenue.
6. The different phases in which the City has developed: Carmel City began in 1888 as a community of approximately 40 blocks. It more than doubled with annexation in 1900 of the Pescadero Canyon area and the Original Carmel-by-the-Sea in 1902. Other lands were added during the 1920s and 1930s until more than 200 blocks were included. The last annexation occurred in 1967. To some extent, differences in the periods of construction appear in the architectural styles found in these areas.

II. RESPECTING CARMEL'S DESIGN TRADITIONS

While there are many aspects of the character of Carmel that are to be addressed in the Design Guidelines, there are some high level design principles that apply citywide and that set the stage for the Design Guidelines. They are Guiding Principles for respecting Carmel's Design Traditions which each improvement project should meet. Those principles are listed below. This list will be edited to be included in introductory material to the design guidelines.

1. Maintain a healthy forest character: Plan landscapes in both the public and private realms to sustain the Village in a Forest and restore areas that are in need. The compatibility of many buildings also is improved with more forest-like front yards.
2. Enhance the forest: Provide layers of landscaping (varying plant and tree heights) between the street and each home and use drought-tolerant plants and fire-resistant materials while continuing to convey the forest character.
3. Keep it modest: Design buildings and landscapes to be human-scaled and fit in with their surroundings rather than stick out.
4. Respect historic precedents: Retain traditional buildings that convey the history of the community.
5. Fit with the context: "Remember your neighbors" is an important principle. This varies by neighborhood. Key design factors include:
 - Building size (height and width)
 - Building form and proportion
 - Percentage of solid-to-void (ratio of windows to wall)
 - Building materials
 - Roof form
 - Color
 - Fit with the topography
6. Pay attention to detail: Convey excellence and authenticity in materials and design. Add value with well-crafted work that is visible to the community and promote the use of natural materials.
7. Encourage a "compatible diversity" in design: Avoid repetition in building designs and site features. Express individuality in subtle ways while respecting surroundings.

III. CURRENT ISSUES

These are some issues that have been identified and which are addressed in the recommended revisions. They are grouped into three categories: (1) **Design**, in terms of the character of the built environment, (2) The **Content** of the Design Guidelines and standards that regulate design, and (3) **Administration**, which is the way in which reviewers apply the standards and guidelines in the permitting process.

DESIGN ISSUES

In General:

1. Some recent projects don't fit in. They don't respect some of the key design variables that relate to fitting in.
2. How to address diversity in design while maintaining character. Diversity is a part of Carmel's design traditions, but within limits for fitting in. How can one define the range of diversity that is appropriate?

In Residential areas:

3. There is a question about architectural style: Some feel "modern," or "contemporary" buildings don't fit in. Others point to recent projects that do fit. Is style the issue, or is it the deviation from too many key design variables that define Carmel that is the problem (e.g.: Is a new building too visible from the street with a lack of appropriate landscaping)? Or is it a lack of understanding of the key design variables and how to apply them?
4. Erosion of forest character is a concern at the upper and lower canopy levels. This occurs in various places:
 - In the Right-of-Way (ROW)
 - In front yard landscaping, between the ROW and a house
 - In landscaping on a site in general
5. Some front yard fences and walls cut off views into yards and weaken the sense of connection with the street.

In the Downtown:

6. Inappropriate mass and scale of some new buildings and additions in the downtown makes them appear too large. Can new buildings that occupy more than one lot fit in while avoiding a sense of false facades? What are the key variables that they must respect to do so?

ISSUES WITH THE DESIGN GUIDELINES DOCUMENTS

In General:

7. More specific "yes and no" examples are needed in the illustrations. This would help users better understand the intent of the guidelines.
8. The documents need to be easier to navigate.

9. The Design Guidelines documents need better cross-referencing to relevant zoning standards and other regulations.

10. More guidance is needed about design in the Right-of-Way. A limited amount of design guidance is provided in the Design Guidelines documents. Other, more detailed, standards exist in a separate document which is used by Public Works. How are these best coordinated?

The Residential Design Guidelines:

11. Many topics are already addressed in the Design Guidelines and yet seem to be overlooked when designs are developed. Is it the lack of clarity or direction in some of the guidelines? Or is it in their application by owners and those reviewing their designs?

12. Some guidelines lack clarity which complicates their interpretation. They sometimes are vague or the language is too passive.

The Downtown Design Guidelines:

13. The commercial guidelines lack sufficient detail to provide clear guidance in decision-making. They were developed separately from the residential guidelines, have a different format and provide only high-level principles.

14. The current guidelines focus on commercial buildings, but other types are permitted in various zone districts. Multifamily buildings and hotels are examples. How can the guidelines address these?

ISSUES WITH ADMINISTRATION OF DESIGN REVIEW

15. Some people believe that at times the guidelines aren't followed closely enough during design review. How can predictability in the review process be improved and how can confidence in the system be enhanced?

16. Some changes to projects are made during construction without approval. This is primarily an enforcement issue, but improving clarity in the guidelines could help in determining violations or in making revisions to approved documents.

17. Some people also have suggested that re-establishing a Design Review Board would improve the process.

IV. SUMMARY OF KEY RECOMMENDATIONS

This section lists at a high-level some key recommendations for improvement which apply across the board in both the residential and commercial zoning areas. To some extent they relate to the issues listed in the preceding section, but not necessarily in a direct one-to-one correlation. More specific recommendations appear in later sections of this Strategy Paper.

Improve the organizational structure of the Design Guidelines to facilitate their use.

Currently there are two books of guidelines for residential areas and a third one for the downtown. These are recommended actions:

1. Combine the two residential Design Guidelines documents into one book. Edit the text as needed and improve illustrations. (See more detailed recommendations that follow.)
2. Develop a separate book for the downtown. This would be a substantial re-write of the existing document. It should address the different building types found in the four zoning districts that exist in the downtown.
3. Add more cross references to other codes and regulations. Some cross references exist and should be updated. Other cross references are needed for newer documents. Referencing the City's new Climate Action documents is an example.
4. Improve "wayfinding" in the documents. Include a chart in the introductions to help users determine which sections to use and add a more detailed Table of Contents.
5. Add more visual examples of appropriate and inappropriate designs. Use "grids" of images with examples of appropriate and inappropriate design alternatives. Use sketches or computer models, rather than photos, where they would be more effective, such as for illustrating massing of new buildings.
6. Include more narrative text describing how to evaluate "context."
7. Address Design Guidelines for the ROW. Some brief guidelines addressing the Right-of-Way are in the existing documents. Other guidelines exist in a separate document that is used by Public Works. Include some material in the Design Guidelines that speaks at a "qualitative" level and also reference the existing standards used by Public Works where more prescriptive standards appear. (The Public Works standards also should be updated as a separate project.)

Improve administration of the Design Guidelines and standards.

The objectives for improving administration of the Design Guidelines and standards are: (1) To build confidence in the review process, and (2) To assure informed, consistent decision-making. These are recommended actions:

1. Consider moving some guidelines that address key design variables to the zoning code as standards that clearly require compliance.
2. Re-establish a Design Review Board. In the recent community survey, respondents rated their preference for three alternatives for review and decision making:
 - Continue to have the Planning Commission conduct design studies. However, enhance the role of the Planning Commission in design review by providing improved guidelines and standards. Also use a “checklist” in decision-making to assure that the guidelines are well-met. Many respondents indicate support for this approach.
 - Alternatively, re-establish a separate Design Review Board that can focus specifically on application of the design guidelines, but have it serve as an advisor to the Planning Commission, which would continue to make the final decisions. Many respondents also indicate support for this approach. (Note that the Historic Resources Board serves in this advisory role for projects in the Downtown Conservation District.)
 - A third alternative is to re-establish a Design Review Board and have it make the design review decisions. A smaller number of survey respondents support this alternative.

When survey responses to the two variations on the type of Design Review Board are considered in combination, a significant percentage favor some form of Design Review Board. This alternative, along with the first option of continuing with the Planning Commission only, merits further discussion.

V. STRATEGY FOR THE DOWNTOWN DESIGN GUIDELINES

This section summarizes the approach recommended to update the Design Guidelines for Downtown Carmel. The Downtown actually includes four zone districts: (1) CC - Central Commercial, (2) SC - Service Commercial, (3) RC – Residential and limited commercial, and (4) R-4 Multi-family residential. While the Central Commercial zone district forms the core along Ocean Avenue, the area considered Downtown actually is larger (approximately 20 blocks), with the SC, RC and R-4 zone districts acting as transitions to the single family neighborhoods. The Design Guidelines must consider all of those districts and the related building types that can occur in them.

Re-write the Downtown guidelines, following the format of the residential guidelines.

The focus of the existing Downtown guidelines is on the commercial buildings along Ocean Avenue as a design context. They are brief and don't address several important topics. For example, they don't address building types other than traditional commercial structures. Limited Commercial or Multifamily building types that are permitted in some Downtown zone districts are not addressed.

Language in the existing Downtown guidelines should be brought forward as guiding policies on which new, more detailed guidelines will be based. This will assure continuity in policy while providing more clarity and predictability. Also add more graphics, including sketches and photographs, to illustrate the guidelines. These should show positive and negative examples.

Focus the guidelines on respecting the valued features of Downtown.

The expanded Downtown guidelines should emphasize these principles:

1. Successfully meeting all key design variables, including: building size, ratio of solid to void, materials, roof form, color and proportions
2. Promoting variation in massing and articulation of building form to reduce perceived scale in a manner that is authentic (not a fake series of false fronts)
3. Using high quality materials
4. Incorporating well-crafted, durable details
5. Assuring street level appeal (landscaping, screening mechanical equipment, etc.) and pedestrian scale
6. Enriching the interplay between indoor and outdoor spaces
7. Providing a welcoming sense of discovery along the street

Outline for the Downtown Guidelines

With the focus of the guidelines in mind, a recommended outline for the Downtown Design Guidelines follows. This will be refined at the outset of Phase 2, in which a draft of the guidelines will be produced.

1. Introductory material
 - a. How to use the guidelines
 - b. How they are organized, etc.
 - c. Relationship to other regulations and permitting processes
2. Design character of downtown
 - a. A description of styles found traditionally in the downtown
 - b. A description of key features which are valued and should be respected in all work in the downtown
3. Key principles that all projects should follow, including...
 - a. Maintain street level interest
 - b. Maintain the perceived low scale of buildings
 - c. Encourage use of natural materials
 - d. Accommodate a diversity of design within a range that is compatible
 - e. Respect the topography
4. Guidelines for all building types
 - a. Materials
 - b. Street level interest
 - c. Awning and canopies
 - d. Lighting
 - e. Service areas
 - f. Utilities and rooftop equipment
5. Guidelines for specific building types
 - a. Commercial
 - b. Mixed-use
 - c. Multifamily
 - d. Hotel/Motel
 - e. Limited commercial
 - f. Single family houses (where permitted in existing zone districts)
6. Landscaping (on both public and private lands)
 - a. Plant beds
 - b. Planters
 - c. Paving (changes in)
 - d. Trees
7. Outdoor spaces (courtyards and intra-block walkways)
 - a. Design features
 - b. Relationship to building size
 - c. Proportions
8. Signs
 - a. The standards are in the code.
 - b. The guidelines should focus on character and location of signs.
 - c. The illustrations should appear to comply with the code.

Specific edits that are recommended for the Downtown design guidelines

Within the framework of the outline presented above, these are some specific edits, which are in three categories:

Clarify existing guideline text.

In these cases, the general principles exist and remain valid, but need more explanation. Examples include:

1. Enhancing street level interest and a pedestrian orientation
2. Using appropriate high quality building materials, including man-made materials
3. Maintaining traditional scale in new buildings
4. Window design

Illustrate an existing guideline more effectively.

In these cases, better graphics (photographs and sketches) would help in interpreting the guidance. For example:

1. Show the range of ways to enhance street level interest, including storefronts, display cases, planters and outdoor use areas.
2. Illustrate how a simple variation in building heights of one and two stories for portions of a new building can help maintain the traditional scale of the street.
3. Provide examples of well-crafted, high-quality building details.

Add new Design Guidelines topics.

In this case, new language and illustrations address topics that presently are overlooked. For example, provide guidelines for:

1. Mixed-use buildings with limited commercial buildings
2. Multifamily buildings
3. Single family buildings in downtown districts
4. Landscaping in the public Right-of-Way and in private outdoor spaces

VI. STRATEGY FOR THE RESIDENTIAL DESIGN GUIDELINES

This section summarizes the approach to updating the Design Guidelines for the R-1 residential zones in Carmel.

Refine the existing guidelines as a base for the update.

The existing text remains valid in many ways. Retain most of this language in the update, editing and expanding it as needed to improve clarity and interpretation.

Add new topics that are now important.

For example, a note is needed about how the guidelines apply to potential Accessory Dwelling Units and how State law sets some limits on review. Other topics need further clarification and explanation. For example, guidelines exist about maintaining a “forest” image in front yards, but more detail is needed to explain this topic. Guidance for minimizing fire hazards also should be addressed.

Add a discussion of “context” and how the guidelines should take it into consideration.

The guidelines frequently refer to “context” but there is little explanation of what that means especially with respect to the Village-in-a-Forest concept. There is some recognition that context varies in different parts of the city, but again there is little description of these differences.

Focus the Design Guidelines on key principles.

The refined residential guidelines should emphasize these principles:

1. Maintaining forest character

This is a universal principle, but there are differences in how to apply it based on context.

For example, Scenic Road and some areas near the Carmel Mission are very different from other neighborhoods and specific guidance is needed for such conditions. Also include a definition of the term “forest character” to facilitate interpretation of related guidelines.

2. Respecting diversity in design

People note that diversity in architecture is a part of Carmel’s design traditions (albeit within a range that fits within the forest character.) This needs careful explanation such that blatantly inappropriate designs do not occur. The guidelines should explain how to respect the design variables that relate to fitting in.

Specific edits (organized by the type of edit)**Clarify** existing guideline text.

General principles are embedded in the Concept Phase guidelines, but they need to be more clearly stated. Update the general principles, to include more recent input from the community.

Several guidelines related to specific topics also need clarification. For example:

1. Being subordinate and fitting in
 - Explain the concept and include a definition of the term “subordinate.”
2. Views and solar access
 - Clarify how view opportunities are to be shared among neighbors.
3. Landscaping in the front yard
 - Emphasize how the concept of “layered” planting schemes should apply.
 - Update specifications related to tree protection.
4. Driveway paving
 - Strengthen language related to the use of pervious materials, including interlocking pavers with spacers and driveway strips.
5. Color
 - Emphasize the use of muted, earth tones.
 - Clarify how white and black color schemes may and may not be appropriate.
6. Building form
 - Discuss how simple variations in massing should be applied in ways that appear to be authentic, rather than creating overly-busy forms with superficial wall off-sets.
 - Step the building with the topography.
7. Synthetic materials
 - The guidelines currently say “avoid” synthetic materials. Some new materials, however, can appear to be authentic and are fire-resistant. Expand the discussion of how and when to use them.
8. Use of stone
 - Clarify how to use stone as a “base” material with lighter materials above such that it appears to be authentic, rather than a fake veneer.

Illustrate existing guidelines more effectively.

1. Add new photos to address new topics. Examples are:
 - Provide examples of windows with good detailing, of various styles.
 - Also provide examples of alternative driveway paving designs.
 - Add photos of more recent compatible infill, with an explanation of why they fit in.
2. Add sketches where this is a better tool than a photo. For example:
 - Illustrate the concept of “layered” landscaping with additional sketches.
 - Also illustrate the concept of “balancing” key design variables, especially in building design.

Add new Design Guidelines topics that are now important. Examples needed for new material are:

1. Converting a garage in front to an ADU (and in code)
 - Discuss how to determine “compatibility” of an ADU with the main building as provided in state law.
 - Also discuss how an existing driveway may be repurposed if a garage is converted into an ADU.
2. Using Carmel stone (or similar) for retaining walls, including those for driveways
3. Designing cool roofs (those intended to reduce heat gain, sometimes of lighter colors)
4. Installing heat pumps
5. Planning rain gardens (planted areas designed to retain rain water runoff)
6. Installing solar panels

Change existing guidance if needed. Some examples:

1. Roof material

The current guidelines encourage the use of wood or composition shingles. Today, these are not recommended for fire resistance. To consider:

- Permit low-profile, painted metal roofs, with the color to be muted.
- Permit metal roofs with an aged patina that eliminates glare (but prohibit copper roofs for environmental concerns).
- Permit cool roofs (with considerations of visual impacts).

2. Roof form

The current guidelines state that flat roofs should be used only on smaller, one-story portions of a building. Revisit this guidance. (Note that zoning standards contradict this policy.)

3. Retaining walls

- Strengthen language to promote, or even require, stone as the exposed surface material on retaining walls in the front setback.
- Strongly discourage, or even prevent retaining walls in the ROW, except in extreme unstable slope conditions.
- Strengthen language limiting retaining walls in the front setback that lead to below-grade garages.

VII. STRATEGY FOR ZONING CODE AMENDMENTS

Some edits to the zoning code are recommended as part of the Design Traditions Project whereas other revisions to the zoning code are to be addressed in the work program of the planning staff later. Zoning code edits to address in the Design Traditions Project include:

Clarify how the design review process applies to ADUs.

The state law provides for limited and objective review to assure compatibility with the main house on the property. One issue to address is how review may apply when converting a garage that is in front. (Note that a garage that encroaches into the front setback is a special condition approved by the Planning Commission and if a conversion to one of these can occur needs further clarification.)

Clarify how paving materials apply to calculating site coverage.

Some paving is needed for functional requirements. Review the standards to assure that the materials are permeable.

Expand standards for fences.

Review the standards for fences to clarify some basic questions: (1) Can a non-conforming fence be replaced in kind, or must a replacement comply with current standards? Also clarify the range of appropriate fence types: Unpainted wood is preferred. Are other materials appropriate? Does this vary by context? For example, where might a white picket fence appropriate? May fire-resistant materials be used?

Re-evaluate Volumetric standards.

An important standard is the regulation of the exterior volume of buildings on a property. The intent is to keep building size subordinate in relation to the forest and neighborhood context. Some people have noted that the current formula encourages only a small number of roof pitches, especially on larger buildings and ones that differ from traditions in other key variables, such as materials and windows designs. Others find the calculations too complicated. Consider these alternatives:

1. Continue to use the volumetric system but simplify how it is calculated.
Also adjust the system to encourage various degrees of pitched roofs. The advantage of this approach is that using volumetrics is long-established and an update would be easier to understand and predict the potential outcomes.
2. Change to a bulk plane (building envelope) system.
This system defines a three-dimensional area within which a building may occur. It can have any pitched form, to encourage varied sloped roofs (while potentially permitting appropriately scaled flat roofs). This would require some study to assure that the desired volumes would be permitted. Applying it to the various sloped site conditions in Carmel also is a challenge to evaluate.

Strengthen standards for garage encroachment in the front setback.

Criteria for documenting the need for an encroachment exist but are listed as a “high level” in the code, but without detail that would help assure that the required conditions are met. Among the criteria to clarify:

1. Site features that limit other alternatives
2. Topographic constraints
3. Saving a tree, or maintaining other important open space
4. Maintaining variation in building setbacks in a block

Strengthen standards for cut & fill.

Not all cut-and-fill work requires Planning Commission approval at present. The current threshold for requiring a PC hearing is removal of 25 cubic yards. Consider reducing the threshold and providing more specific conditions for approval, including how the changes affect front yard character.

Strengthen standards for exterior lighting.

Address how light levels are measured. (New light sources are rated in lumens and Kelvin scales.) Also strengthen requirements for shielding light sources. Also consider incorporating concepts from the International Dark Skies Association

VIII. STRATEGY FOR REVIEW PROCESS AND ADMINISTRATION AMENDMENTS

An objective is to assure that a skilled and well-informed design review body applies the standards and guidelines consistently.

Refine the decision-makers' role.

Further study these alternatives:

1. Enhance the process for the Planning Commission to **continue** conducting design review. The advantage is that design is considered in the context of other planning commission issues. Improved guidelines and standards would help assure that decisions follow adopted policies.
2. Re-establish a Design Review Board as an **advisory** body. This provides a focused review but it adds a step in the process. It still retains the PC as the decision-making body.
3. Establish a Design Review Board as the **decision-making** body. While there would be two steps in permitting, the topics would be separated between the Design Guidelines and the zoning standards. The DRB would determine compliance with the design guidelines and could advise the PC about the appropriateness of any requests for exceptions to zoning standards. Complications may arise when projects needing design approval also require other entitlements that must be granted by the Planning Commission (e.g. Variances).

Provide a review structure which assures all guidelines are adequately met.

Regardless of who reviews and determines compliance, some structural improvements could enhance predictability. These are some recommendations:

1. Identify key guidelines related to compatibility as "priorities" to assure that they are fully met.
2. Use a checklist for review that highlights the priority guidelines. This also would help assure that those guidelines are met.

Provide opportunities for community comment.

In addition to having public comment at a commission hearing, provide for a regular review by the community of the **process**. Holding a bi-annual review of the system is recommended. This would be a community meeting and also would include an on-line survey.

Assure that the reviewers are skilled in applying design guidelines.

While some board or commission members may be experienced designers themselves, reviewing designs is a skill to be learned. Training in design review should be a regular requirement. Conducting an annual design review training for the board or commission is recommended. Also include annual training for staff.

IX. NEXT STEPS

Many of the recommendations put forth in this Strategy Paper can be executed directly after public comment and guidance from decision-makers. Others will require further study and discussion.

The Strategy Paper will be reviewed by the community, and some of the recommendations will be discussed in an upcoming public workshop. They also will be discussed in work sessions with the Planning Commission and City Council.

Based on information gained from those meetings, the approach will be adjusted as needed. Drafting of the updates will then begin. When public review drafts of the updates are prepared, they will be presented for discussion in a subsequent public workshop. Revisions to the drafts, based on community input, will follow. The final drafts will then be introduced for adoption by the Planning Commission and City Council.

Sample edits to illustrations:

The following pages (pg 20-26) provide examples of potential changes to how illustrations could appear in the updated Guidelines. The intent of these changes would be to make the illustrations easier to see and more useful to readers.

1. Using multiple images

Below is an example of a “grid” of images could be added that illustrate appropriate design solutions for a specific topic. In this case, residential gates are shown. Note that the preceding text is as it exists today, with only a few edits to strengthen language.

THE FOLLOWING IS ONLY AN EXAMPLE***Gates and Arbors***

When a fence or low wall is used at the street frontage, the entry is often marked by a gate or arbor. These features should be small and intimate in their proportions and should be an integral part of the overall landscape design. Fences, gates and arbors provide an opportunity to include unique details that reflect a hand-crafted design. Creative design approaches are encouraged when they are subtle and well-integrated with the site. Gates and arbors that appear to be mass produced or machined are inappropriate.

11.6 A gate shall help create a sense of entry and therefore should be distinguishable from the adjoining fence or wall.

- Use distinctive design details to express individuality and craftsmanship.
- Gates shall have open or transparent qualities that allow filtered views into the property.

Appropriate gates (EXAMPLE ONLY)



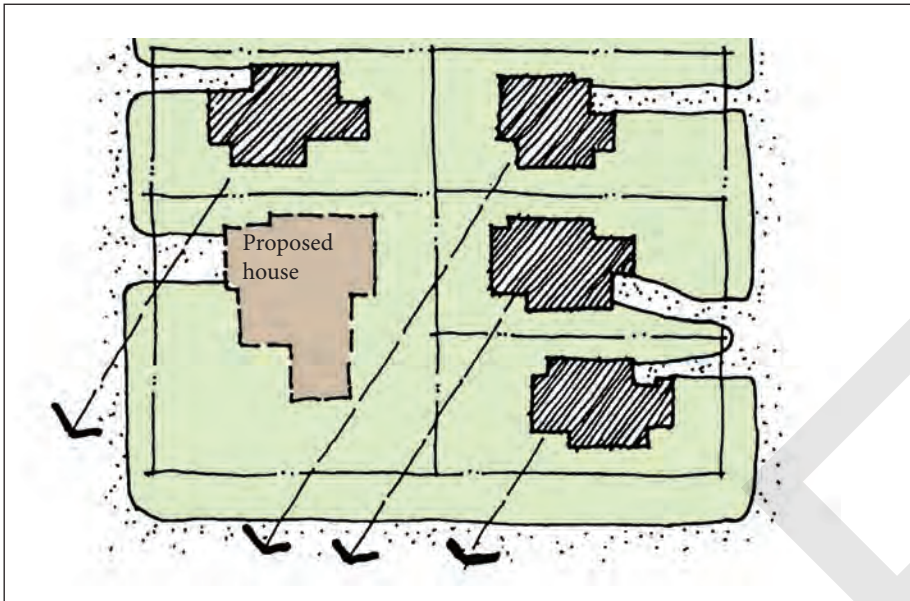
Inappropriate gates (EXAMPLE ONLY)



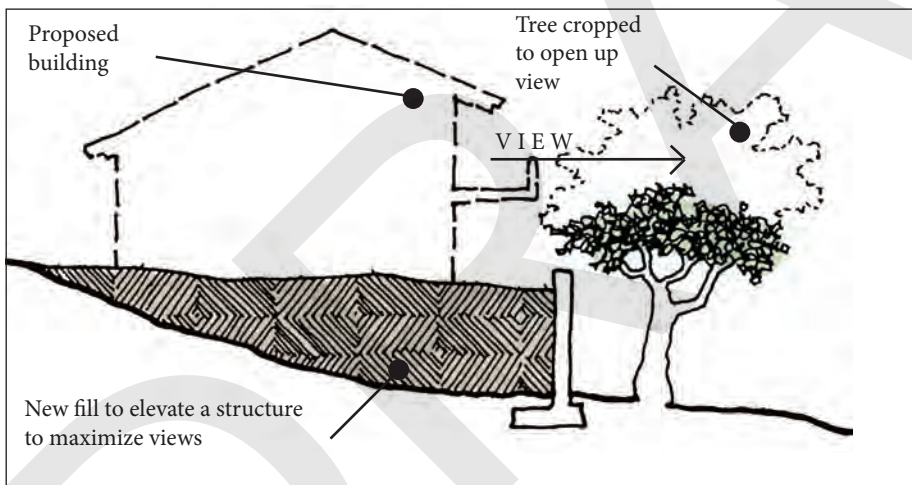
2. Adding color to existing guidelines

In many cases, existing residential guidelines may have some minor edits, both graphically and in text. An example is included in the following pages. Some potential text edits are shown here. Updates to illustrations include substituting older black-and-white photographs with new color examples and adding color to original sketches. Potential edits could also include "X's" and "Checks" to clearly indicate appropriate designs.

THE FOLLOWING IS ONLY AN EXAMPLE



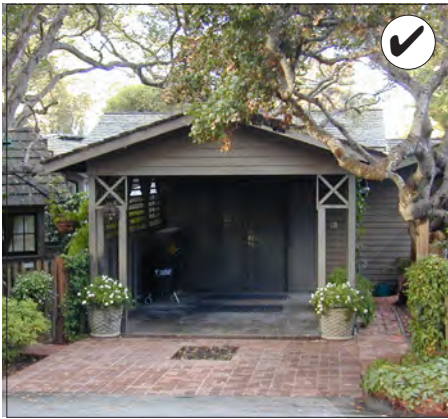
Appropriate: A new building is sited to maintain views from existing houses.



Inappropriate: Elevating a site to maximize views.



In limited circumstances a garage may be located under a structure when the visual impacts will be minimized. This garage is clearly subordinate to the main building mass.



Consider using a carport for variety along a block.

Add reference to code here

6.0 Parking and Access

Traditionally, parking was a subordinate element in Carmel's residential neighborhoods, both on an individual parcel and along the street in general. Today, providing access for an automobile on a site is often a necessity, and doing so is encouraged, as a means of reducing on-street parking pressures. Nonetheless, it should remain subordinate to the overall character of the site.

Usually a garage was a subordinate element in a site plan and often was detached from the house. The wide variety of garage positions contributed to the diversity of the street scene: Many were located at the front property line, while others were sited in the rear. In later years, the garage was often attached, but remained subordinate to the main mass of the house. These traditions of diversity and subordinate character should be continued.

In some cases, it appears that owners positioned their garages away from prominent views. In particular, they located them uphill, away from downhill views to the ocean. When locating a garage, consider view impacts, the relationship to open space on the lot, and the relationship to that of neighboring properties.

Objectives for this section:

- To minimize the visual impacts of cars on a site
- To minimize the extent of hard, impervious surfaces
- To avoid garage structures that dominate the site and building design

6.1 Facilities for parking shall not dominate the design of the house or site.

- The mass of a garage shall be subordinate to that of the house.
- Garages that are subordinate design elements are appropriate.
- Garages that are not visible from the street are appropriate.
- Garages integrated into the building design are encouraged.

- On smaller lots, with a garage visible from the street, provide a single, one-car garage door.
- Avoid moving established driveways if trees or significant vegetation would be harmed.

6.2 Parking facilities that maintain or enhance variety along the street edge are encouraged.

- Consider using a detached garage or carport.
- In some cases, parking facilities may be located in the front setbacks (as a conditional use)

Driveway paving

6.3 Minimize the amount of paved surface area of a driveway.

- In general, the width of a driveway should not exceed 9 feet.
- Also consider using paving strips, or “tire tracks,” for a driveway. This is especially appropriate for a long drive that runs to the rear of a property.
- Except for corner sites with a “through driveway,” only one curb cut and one driveway should be provided for a site. Sharing a driveway with an adjacent property is an alternative that also may be considered.
- Avoid large expanses of paving for vehicles visible from the street.



Consider using a shared driveway to minimize the amount of paving area.

6.4 Separate a driveway from a front walkway to reduce the visual impacts of paved surfaces.

- Install plant materials to separate a walk from a driveway.



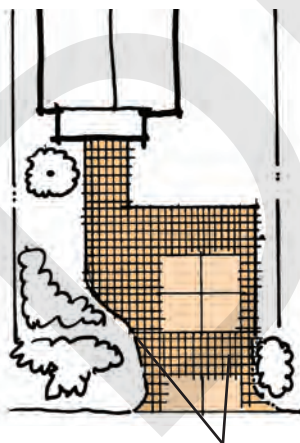
Position a garage (or carport) to maximize opportunities for open space, views and privacy.

Garage location

6.5 Position a garage to maximize opportunities for open space, views and privacy.

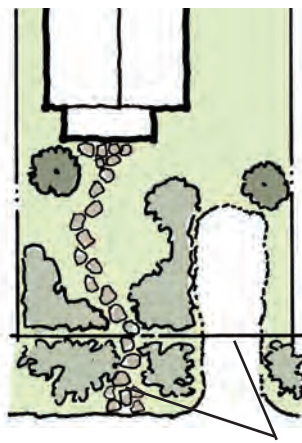
- Locate a garage to maintain larger contiguous areas of open space on a site.
- Locate a garage to screen activity areas on adjacent properties to enhance privacy.
- Locate a garage to maintain views through the property.

Inappropriate



A walkway and drive are combined, increasing the apparent size of paved area.

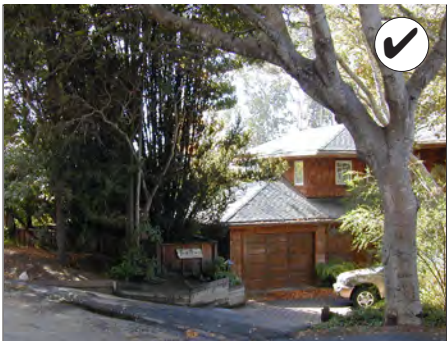
Appropriate



The walkway and drive are separated, reducing the apparent amount of paved area.



Preferred: Locating a detached garage at the rear of the lot



Preferred: Orienting the garage door away from the street.



Inappropriate “ramp” driveway

6.6 Locate a garage to minimize its visual impacts.

Three options should be considered:

- 1. Detached, at the rear of the lot.
- 2. Detached, in front, along the property line is acceptable, when other design traditions objectives are met. This option should not be repeated to excess within a block.
- 3. Under the house, when other design tradition objectives are met. (See below.)

6.7 In limited circumstances a garage may be located under a structure when the visual impacts will be minimized.

- The garage door should not dominate the front of the house. It shall not contrast highly with the color or materials of the house. A door perpendicular to the street is best in this condition, and...
- The driveway shall not dominate the front yard and may not create a “ramp” effect or introduce tall or massive retaining walls. A sense of a front yard must be maintained.



When a garage is located under the house, the driveway should not create a ramp effect. The garage door also should not dominate the front.

DESIGN TRADITIONS OF CARMEL
RESIDENTIAL DESIGN GUIDELINES

Introduction & Core Design Guidelines

CARMEL BY THE SEA remains beautiful because of the community’s rigorous design expectations. These Residential Design Guidelines are a mandated regulatory tool for the R1 and R4 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.

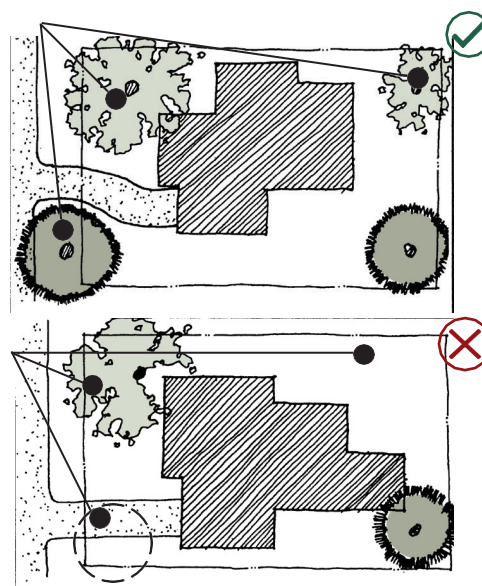
1.0.0	PRESERVE, restore, and enhance the forest in all improvement projects: private, public, and otherwise.	p. 01
2.0.0	SUBORDINATE every built structure to the character and continuity of the forest, natural environment, and to the natural features of its own site.	p. 05
3.0.0	FIT every built structure within its neighborhood context.	p. 09
4.0.0	RETAIN and build upon Carmel’s architectural heritage.	p. 11
5.0.0	DESIGN every built structure with modesty and restraint.	p. 14
6.0.0	DETAIL every property authentically and consistently.	p. 17
APPENDICES		
	project review process	p. XX
	historical context	p. YY
	preferred building and planting materials	p. ZZ

1.0.0 Preserve, restore, and enhance the forest in all improvement projects: private, public, and otherwise.

1.1.0 Preserve all existing healthy upper canopy and lower canopy trees.



1.1.1 *Before beginning design work, both the City Forester and a City Planner review the required survey prepared by a licensed surveyor or engineer, which shows 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. The City Forester evaluates existing trees on and immediately adjacent to the project site including the right-of-way for their significance and condition.*



1.1.2 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.

1.1.3 The Forest and Beach Commission will comment on the effects any proposed work will have on significant trees during project review.

1.1.4 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.

1.1.5 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.



1.1.6 Protect existing vegetation during construction to screen buildings, contribute to the forest character of the street, and achieve a settled, mature look upon project completion.

1.1.7 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.

1.2.0 Preserve or enhance the informal, vegetated, open space character of the right-of-way.

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".

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.

1.2.4 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.

1.2.5 Leave the right-of-way as an unpaved, natural forest floor with an informal edge, unplanted except for trees on packed earth, mulch, and pine needles.

1.2.6 *When the right-of-way is too sloped or is otherwise too prone to erosion to preserve*



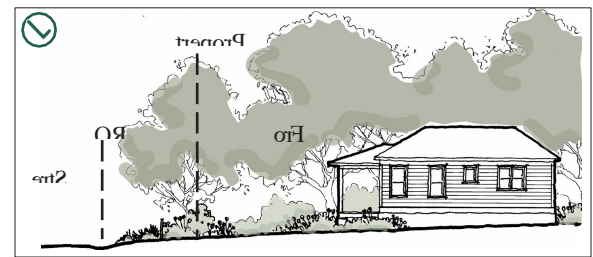
the natural forest floor, informal, drought-tolerant, non-irrigated, green foliage ground covers or low shrubs native to the forest may be added. Do not use bedding plants and exotic species in the public right-of-way.

- 1.2.7 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, shredded bark, or wood chips as surface materials.



1.3.0 Preserve and enhance the forested image of the site.

- 1.3.1 Do not wall off properties 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.

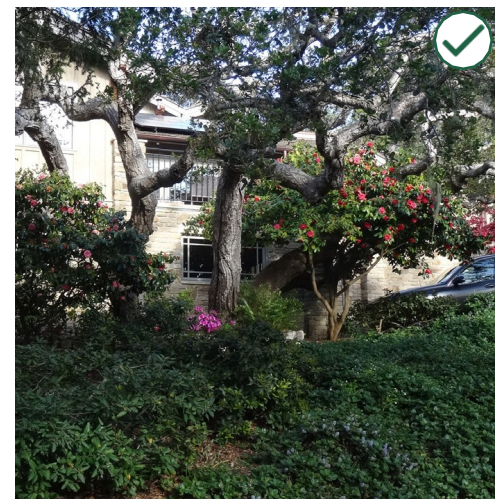


- 1.3.2 Preserve and supplement trees, especially those that arch over the street, and provide a mix of upper canopy trees for scale and multi-stemmed lower canopy trees for screening. The City Forester determines the mix and the City...regulations cover tree replacement ratios and species.

- 1.3.3 *Do not plant trees that would mature where desired views of significant landscape features, such as the ocean, hillsides, mountains, parklands, greenbelts, or waterways already exist.*

- 1.3.4 Allocate the preponderance of site plantings to *native*, drought-tolerant species and follow the Municipal Code for more specific requirements.

- 1.3.5 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.

- 1.3.6 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.

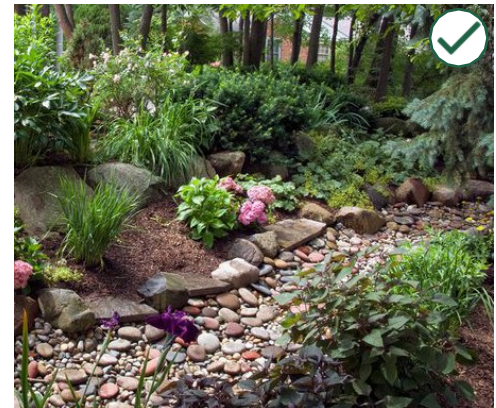
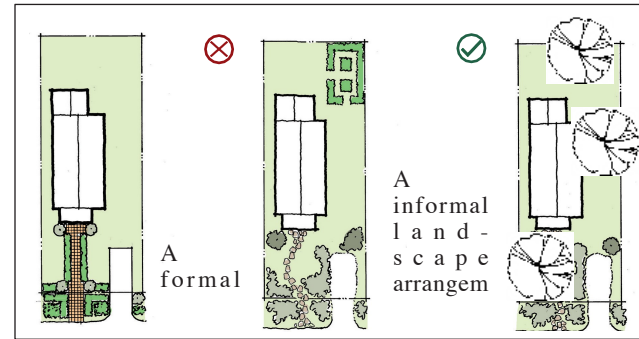
- 1.3.7 Projects that involve a new building or substantial alteration require a professional landscape plan, which identifies areas for low-scale plants, shrubbery, and trees for initial review and shows specific planting plans for final review. Address the special needs of each species, using, for example, high-water-use plants near redwoods but not near oaks, paving materials that minimize tree root impacts, and best practices for fire mitigation.

- 1.4.0 Preserve un-altered, pre-development water drainage ways as site amenities.

- 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.

- 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.

- 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.



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

2.1.0 Nestle a building in the trees to minimize the mass visible from public view.

2.1.1 Position buildings to avoid cutting into the canopy of established trees.

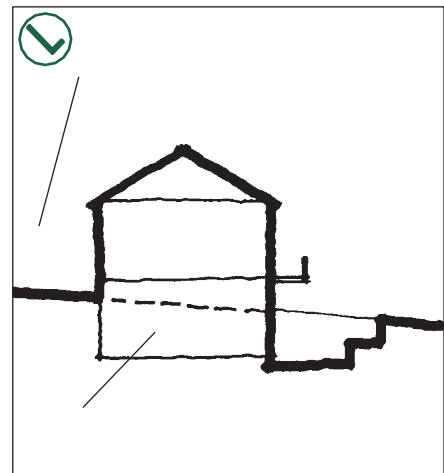
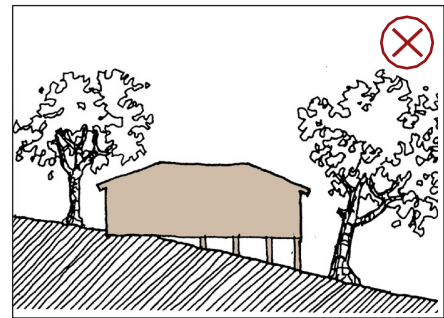
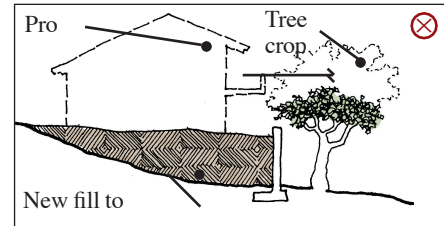
2.1.2 Decrease the apparent size of buildings by building less than the maximum allowable floor area, using a compact footprint, minimizing large volume spaces (high ceilings or steep pitches across wide spans), and eliminating large, unused underfloor areas and extensive cantilevers, especially over cut areas.

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.

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.

2.2.0 Follow the site's natural contours.

2.2.1 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.

2.2.1 Minimize excavation and fill on a site by maintaining existing topography and keeping all grading and excavation completely within the proposed building footprint.

2.2.2 Minimize construction on steep slopes.

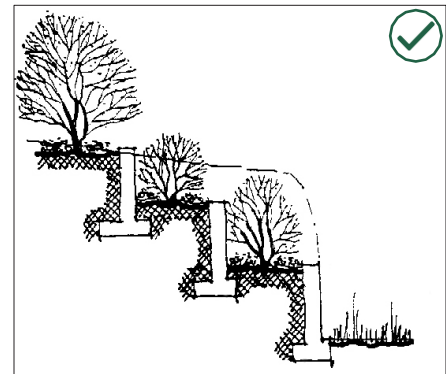
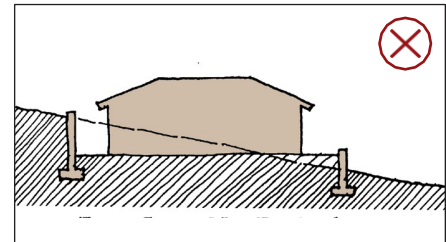
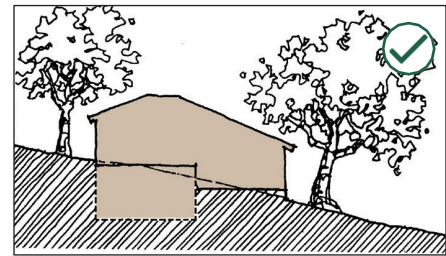
2.2.3 Avoid abrupt changes in grade within a site and between adjoining properties. When such transitions are unavoidable, use sloped, planted areas, *if slopes exceed the angle of repose*, use multiple landscaped terraces rather than a single tall wall.

2.3.0 Subordinate parking facilities to the house and site.

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.

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.

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.



- 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”).



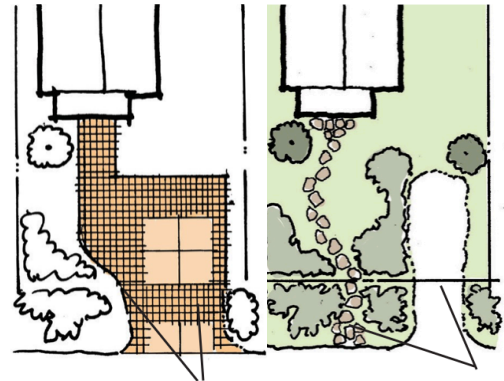
- 2.4.0 Design all paved areas to be small, informal, and intimate.

Discouraged



- 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

- 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.



- 2.5.0 Blend private landscape with that of the public right-of-way to make vegetated spaces appear larger and to improve continuity with the forest.



- 2.5.1 Design without a fence or wall along a street frontage.

- 2.5.2 *Where privacy or enclosure is needed, use shrubs, hedges, or other vegetation.*

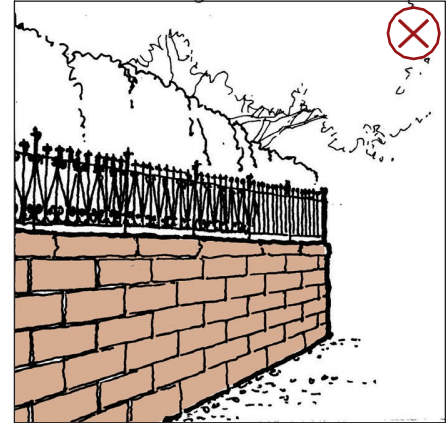
- 2.5.3 *If vegetation does not provide sufficient safe enclosure along a street for children, pets, or others, install an informal, unfinished, wood fence, which preserves visual access into the front yard and at street intersections, by using open pickets wherein*



the size of the spaces are at least equal to the size of the material.

2.5.4 When creating an arbor, maintain a narrow, low, and “light” scale instead of a tall, wide structure with massive timbers or other heavy elements that dominate the street.

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.*



2.6.0 Preserve the nighttime Dark-Sky character of neighborhoods.

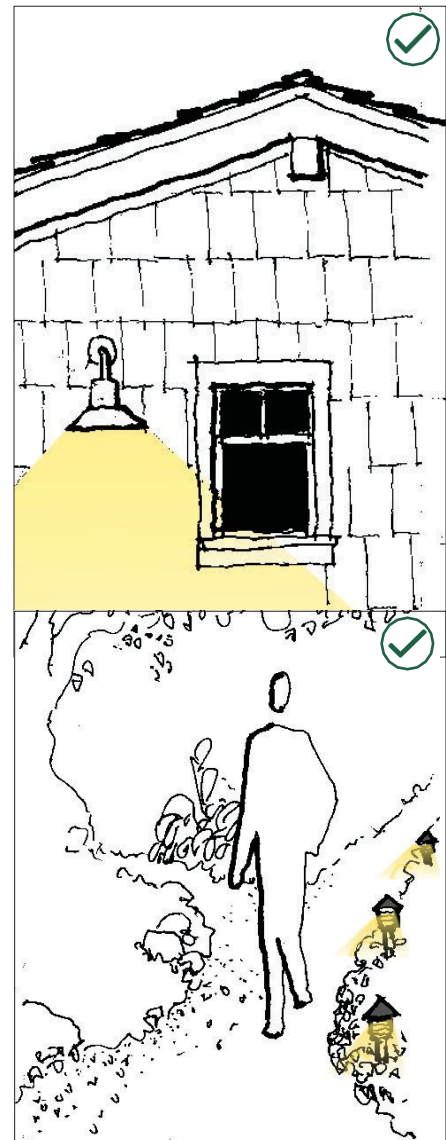
2.6.1 Use light sources compliant with low lumen standards.

2.6.2 Use lights only where needed for safety and at outdoor activity areas, such as building entries, gates, terraces, walkways, and patios.

2.6.3 Do not use floodlights, spotlights, or lights to accent buildings or vegetation.

2.6.4 Instead of exposed light sources, locate and shield fixtures to eliminate glare and excess illumination onto neighboring properties and the street.

2.6.5 Size and locate 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.



3.0.0 Fit every built structure within its neighborhood context.

3.1.0 Locate open spaces so that they visually link with that of adjacent properties.

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.

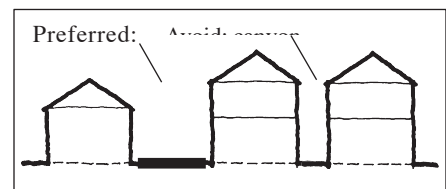
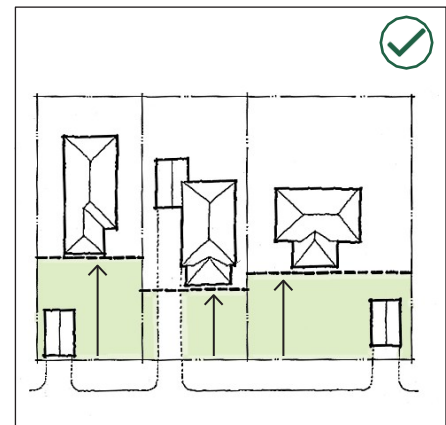
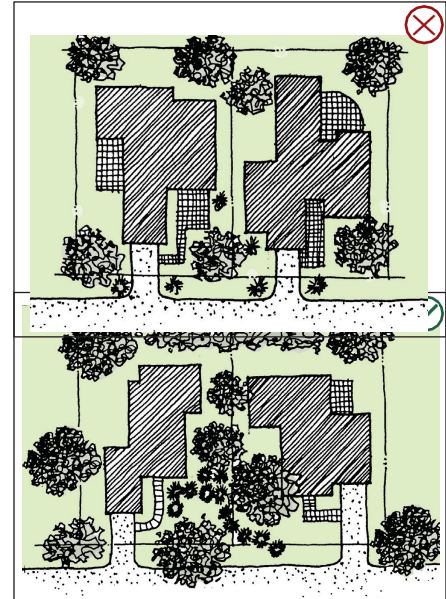
3.1.2 *On oversized or combined properties, maintain the open space character of Carmel's typical 4,000sf lot sizes, avoiding the appearance of a "compound" or "estate."*

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.

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.

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 Carmel Municipal Code for setback regulations.

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.



3.1.7 Preserve access to light between properties.

3.2.0 Preserve views from nearby properties to natural features.

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.

3.2.3 Keep building elements from blocking views with sensitive placement and sizing, for example use chimneys with narrow profiles or minimalist flues.

3.3.0 Organize functions on a site to preserve reasonable privacy for adjacent properties.

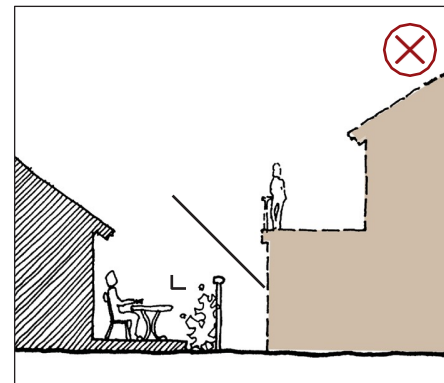
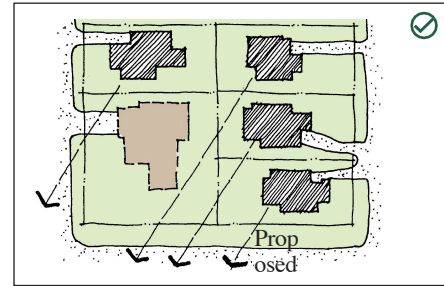
3.3.1 Screen patios, terraces, and active areas of adjacent properties through the position of buildings and the preservation of significant trees.

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.

3.3.3 Locate and screen balconies and decks to avoid overlooking active indoor and outdoor use areas of adjacent properties.

3.4.0 Vary the design of a new building from that of nearby and abutting properties.

3.4.1 Provide variety in building materials along a block and if houses to the immediate sides of a site are constructed of similar materials, use a different material.



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

4.1.0 Preserve historic and existing resources.

- 4.1.1 Re-use existing buildings and their components, for example restoring rather than replacing original windows.
- 4.1.2 Respect adjacent historic resources by *preserving adequate, light, open space, and views of and around the structure.*
- 4.1.3 Check zoning standards for related incentives, *such as expedited processing.*
- 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.



4.2.0 Continue Carmel's tradition of diversity in architectural styles.

- 4.2.1 *For accurate historic styles, use the same materials and craftsmanship as those of the reproduced period.*
- 4.2.2 *For other, supportive styles, use equivalent materials and craftsmanship as those of historic styles.*
- 4.2.3 *Do not propose or repeat "new" "styles" that deviate from Carmel's whimsical, artistic history or that resemble those in speculative or "McMansion" developments.*

4.2.4 Differentiate a new building's design and style from that of nearby and abutting buildings.

4.3.0 *Use traditional, natural building materials.*

4.3.1 Use the preferred materials traditionally used in Carmel, such as wood, stone, brick, concrete, and stucco for walls and wood shingles and shakes, clay, slate, and concrete tiles for roofs. Use metal roofs only if they are detailed simply, have no ribs 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.

4.3.2 Choose materials that will form a desired natural patina over time or that can be maintained in their original condition.

4.3.3 *Use materials in their natural conditions, scales, and colors*, with matte finishes and muted earth tones, rather than highly polished treatments such as mirrored glass or reflective metals.

4.3.4 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.

4.3.5 *Use metal or unclad wood windows, doors, and garage doors, not vinyl or plastic.*

4.4.0 *Use man-made materials according to traditional, natural principles.*

4.4.1 *Use man-made materials if their ecological impacts are equivalent to those of natural materials: 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.

- 4.4.2 *Certified Cradle-to-Cradle products meet Carmel standards for man-made materials.*
- 4.4.2 *Do not use man-made materials that fake natural or other materials in their textures or finishes.*
- 4.4.3 *Apply man-made materials in a manner that conveys a traditional human scale.*

5.0.0 Design every built structure with modesty and restraint.

5.1.0 Restrain building forms, materials, and details.

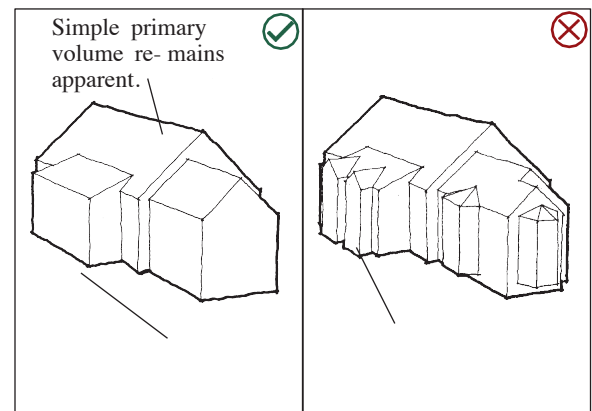
5.1.1 Design a building consistently, with the design concept extending to all sides of the building and with no mixing of architectural styles.



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*.

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.

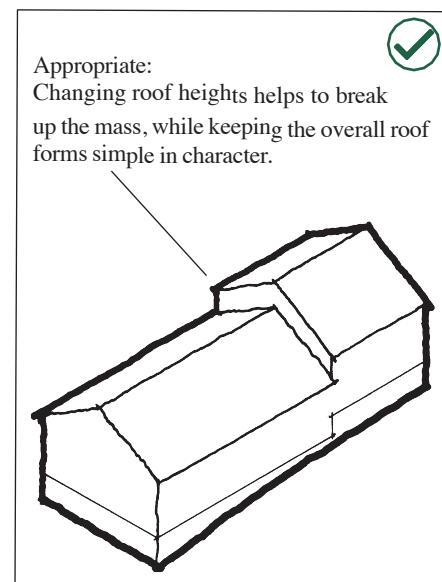
5.1.4 Do not use building elements that are complex, monumental, formal, out-of-scale, or that increase the visual prominence of the building.



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.*

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, sloping roof “skirts” that conceal a flat area, and “clipped” gables add too much complexity.

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*.



5.2.0 Ensure that a building appears to be no more than two stories in height, as viewed from the public right-of-way.

- 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.
- 5.2.2 Use a low building plate height, generally not over 8 feet. The maximum plate height of 12 established in the Land Use Code is only to accommodate sloping building sites.
- 5.2.3 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.



5.3.0 Convey human scale in a building's basic forms.

- 5.3.1 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.*
- 5.3.2 Do not use design features that produce a top-heavy appearance such as large cantilevered building elements, roof forms that dominate the body of the building, or wide chimney structures.
- 5.3.3 Emphasize the low and horizontal so that buildings appear to hug the ground.
- 5.3.4 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.
- 5.3.5 Proportion roof forms to the scale of the building, keeping heights low by reducing the pitch of wider spans (4:12 to 6:12)



maximum). Limit flat roofs to one-story structures or set back from public view.

5.3.6 Use historic Carmel styles only at their traditional, human scales.

5.4.0 Use building details to provide interest but not to exaggerate the scale of a building.

5.4.1 Add details to relieve blank surfaces and achieve a scale compatible with the building's forms and its architecture.

5.4.2 Use all materials, natural or man-made, at traditional scales, dimensions, and modules.

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.

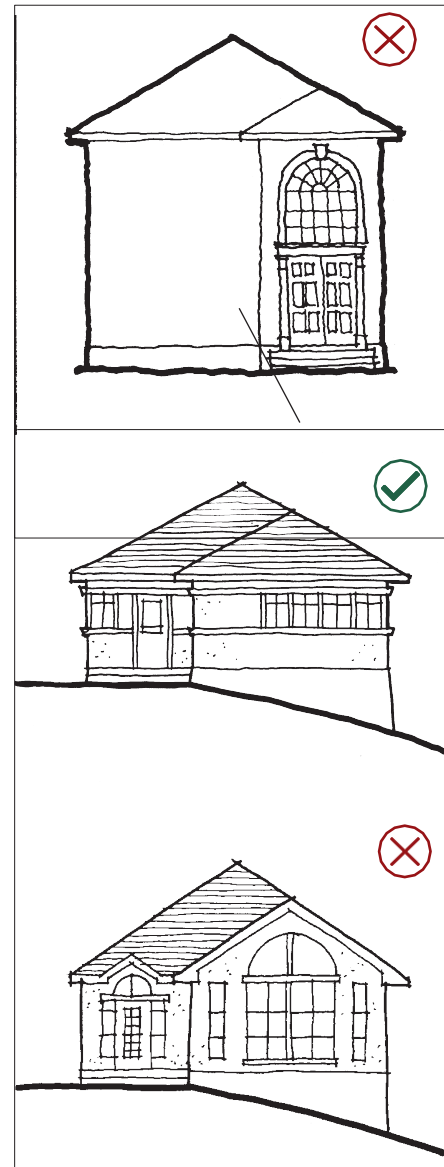
5.4.4 Keep visible openings subordinate in scale to the building. Do not use "grand", oversized entryways, windows, or doors. *Do not use expanses of glass that require more recent structural technology on more traditional architectural styles.*

5.4.5 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.

5.5.0 Keep the overall color scheme muted.

5.5.1 Limit the use of bright colors, if any, to key accent features, such as an entry door.

5.5.2 *Avoid highly contrasting color schemes.*



6.0.0 Detail every property authentically and consistently.

6.1.0 Use building materials and features in a manner that conveys authenticity.

6.1.1 *Convey a sense of true craftsmanship in architectural details.*

6.1.2 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.

6.1.3 *On multi-paned windows and doors, use true dividers that go from inside to outside between the panes of glass.*

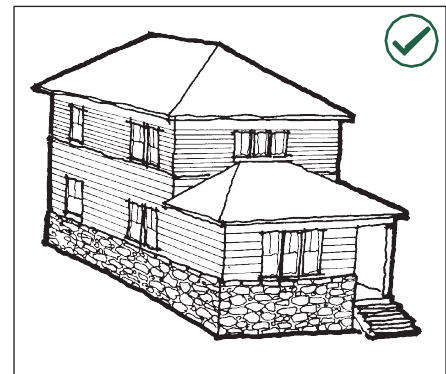
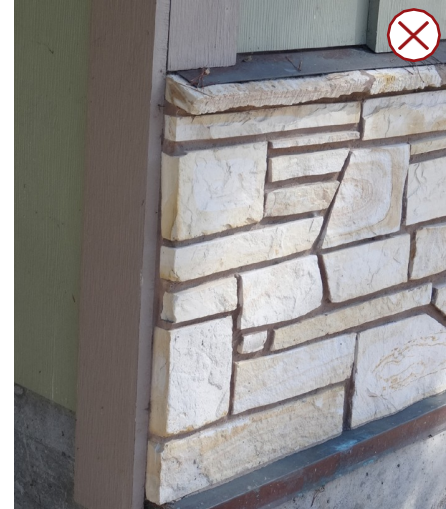
6.1.4 Where materials do not simply remain uncoated, finish with a plain, uniform, matte varnish, stain or paint, without texture mottling, antiqued, or other faux finishes.

6.1.5 Use details that are, or appear to be, true structural elements, such as natural wood exposed rafter tails, beams, or Carmel Stone foundations.

6.1.6 Use a "hierarchy" of building materials, with heavier coarser materials below lighter materials.

6.1.7 *Whether on a building or a landscape element, stack stone traditionally so that it appears, or actually is, structurally load-bearing. 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.*

6.1.8 *Detail new and/or manmade 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.

6.2.0 Use building materials or features in a consistent manner.

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.

6.2.2 Do not stop wall materials at corners, instead wrap them around the entire building.

6.2.3 Use one primary material for a building and one, or at most two, materials on walls. Once a species of wood or stone is selected, do not combine it with other species within a single project.

6.2.4 Make window *and* door styles, materials, and *finishes* uniform throughout a design.



6.3.0 Make architectural details integral elements of the overall building design concept.

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.*

6.3.2 Integrate the primary entrance with the overall design of the house.

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.



6.3.4 Blend any skylights, their size, placement, number, and framing into the overall roof and building design, ensuring that they do not appear random nor visually prominent from the street or neighbors. Do not use high profile, domed, or pyramidal glazing

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.

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.

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.

6.3.8 Handcraft any fences, using unfinished grapestakes or wood pickets and not ornate, "Victorian" wrought iron, or chain link.

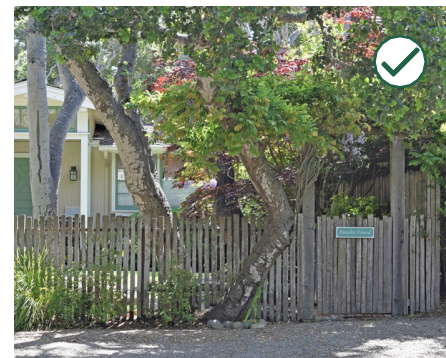
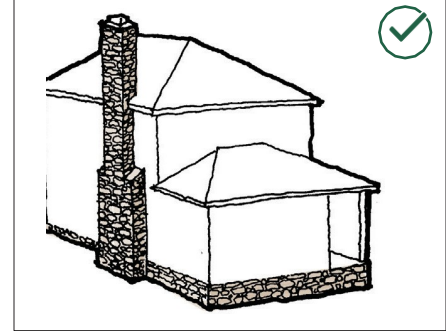
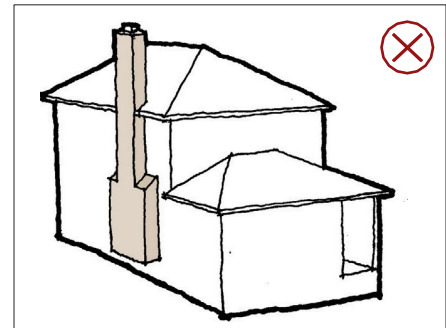
6.3.9 Integrate any garden wall with the building architecture and materials, using matte-finished native stone, river rock, brick, or plain-textured plastered masonry, not unfinished concrete or concrete block.

6.3.10 Integrate an arbor into the fence or wall design, incorporating vines or other landscaping to blend it into the garden.

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.*

6.3.12 Never use monumental gate posts or columns nor stand-alone stone columns that are not integrated into other stone elements.

6.3.13 *Use house names and numbers subordinate to and appropriate to the architecture.*



09 FEB 2023 DRAFT
DESIGN TRADITIONS OF CARMEL
COMMERCIAL DESIGN GUIDELINES

Introduction & Core Design Guidelines

CARMEL BY THE SEA remains beautiful because of the community’s rigorous design expectations. These Commercial 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.

1.0.0	PRESERVE, restore, and enhance the forest in all improvement projects: private, public, and otherwise.	<u>p. 01</u>
2.0.0	SUBORDINATE every built structure to the character and continuity of the forest, natural environment, and to the natural features of its own site.	<u>p. 02</u>
3.0.0	FIT every built structure within its neighborhood context.	<u>p. 04</u>
4.0.0	RETAIN and build upon Carmel’s architectural heritage.	<u>p. 07</u>
5.0.0	DESIGN every built structure with modesty and restraint.	<u>p. 09</u>
6.0.0	DETAIL every property authentically and consistently.	<u>p. 11</u>
APPENDICES		
	project review process	p. XX
	historical context	p. YY
	preferred building and planting materials	p. ZZ

1.0.0 Preserve, restore, and enhance the forest in all improvement projects: private, public, and otherwise.

1.1.0 Convey forest character in landscape designs.

1.1.1 Consult the City Forester to determine viability and preserve all existing healthy trees.

1.1.2 *Restore missing trees or add new trees in the public rights of way and in courtyards. Consult the City Arborist and landscape ordinance for approved types.*

1.1.3 Locate street trees informally, not uniformly spaced along a block. Use tree grates *consistent* in design throughout an area or, alternatively, an open area at the tree base with plantings.

1.1.4 Continue the forest character with surface plantings in the public rights of way.

1.2.0 Design for sustainability.

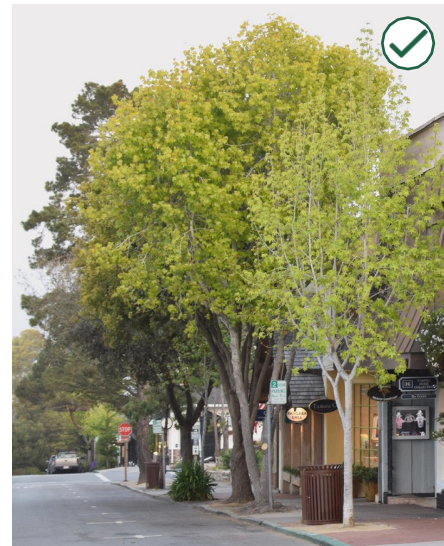
1.2.1 Use native, drought-tolerant species as the predominant palette, with flowering plants as appropriate accents. Consult the zoning code, landscape ordinance, and permitted plant lists for any plant quantities, size, and species requirements.

1.2.2 Incorporate Low Impact Design features, including rain water retention.

1.2.3 Design windows to maximize daylighting into interior spaces and use exterior shading devices to manage solar gain in summer months. For example, use operable awnings on storefronts to manage changes in light conditions.

1.2.4 Incorporate a renewable energy device, including a solar collector or wind turbine.

1.2.5 Reuse demolition materials and refer to related City Regulations City regulations.



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

2.1.0 Follow the natural contours of the site.

2.1.1 Position building masses and roof forms to avoid cutting into the canopy of established trees.

2.1.2 Where construction is necessary on a steep slope, step the foundation and building forms to follow the contours, minimizing excavation and fill and avoiding abrupt changes in grade both on the site and between adjoining properties.

2.1.3 Avoid a design that requires a tall retaining wall, terracing, or revetments that will be visible from the public way. Minimize the visual impacts of any other retaining walls, garden walls, and foundation structures.

2.1.4 An exception is for underground parking structures.

2.2.0 Minimize the visual impact of surface parking.

2.2.1 Subordinate on-site parking to other uses, minimizing gaps in the continuous building wall of the block. Locate a parking area at the rear or side of a site or to the interior of the block.

2.2.2 Locate hotel parking in the rear, off site, or below grade.

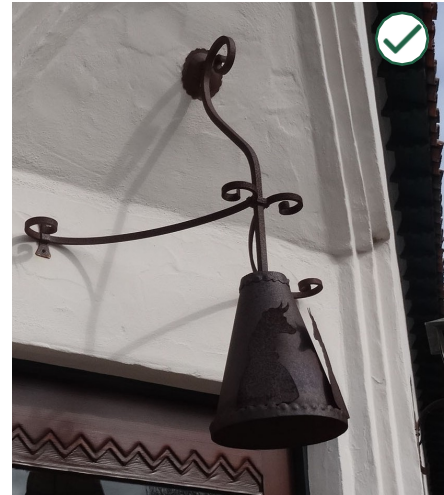


2.2.3 Screen the front of a parking lot, providing a visual buffer where parking abuts a public way with a landscape strip of trees and shrubs and/or low *fences and walls*.

2.3.0 Minimize the visual impacts of architectural lighting.

2.3.1 Subdue all *exterior* lights with shielded and focused fixtures of low lumens and daylight colored light, as defined in municipal code.

2.3.2 Subordinate lighting to the building with small-scale, subdued-finish fixtures, stylistically integrated into the architecture.



3.0.0 Fit every built structure within its neighborhood context.



3.1.0 Locate a new building to reflect established alignment patterns.

3.1.1 Convey the height of traditional buildings in new construction by keeping the apparent height of a new building within the height range established by adjacent and nearby buildings, especially at the street frontage.



3.1.2 Where existing buildings are positioned at the sidewalk edge, such as with Limited Commercial, Mixed-Use, Multifamily, and Hotel building types, conform a new building façade to this alignment.

3.1.3 Provide small variations in setbacks for any landscaping.

3.1.4 Where a landscaped foreground is the context, such as with Multifamily Houses, conform a new building façade to this alignment, setting the building back from the front property line to provide more space for landscaping.

3.1.5 Locate one portion of an Inn, or at least one building of a multi-building Inn, at the sidewalk edge along with an active-use area, such as a lobby, cafe, or outdoor gathering space, *while ensuring privacy for individual rooms near pedestrian ways.*



3.2.0 Clearly identify a primary building entrance.

3.2.1 Orient a primary entrance to face the street or courtyard, or provide a clearly-identifiable path to it. For a civic building, orient the

primary entrance to face the street or a public space..

3.2.3 Recess entries to commercial storefronts.

3.2.4 *Clearly differentiate entrances to upper-floor residences from those of commercial storefronts.*

3.3.0 Provide outdoor spaces to enrich the interplay between indoor and outdoor activities and to enhance the pedestrian experience.

3.4.1 For a Forecourt, which is directly facing onto the street, maintain the street wall by limiting the proportion of the opening to 30% or less.

3.4.2 For an Interior Courtyard, which is accessed by a narrower opening at the street, limit its entrance to a minor break in the street wall with inviting views to courtyard activities. Keep the size, colors, and materials of the courtyard compatible with its associated buildings.

3.4.3 For an Intra-block Walkway, which indirectly connects from the street through a property to other pedestrian ways and activities, include features that provide visual interest. Commercial, Limited Commercial, and Mixed-Use projects of three or more lots or of 75 feet or more in building width require Intra-block Walkways.

3.4.4 For a Small Park or Plaza, include amenities for pedestrians not necessarily associated with uses in an abutting building.

3.4.5 Locate Yards in front setbacks, such as at Multi-Family buildings, but limit their size and design them to conserve water.

3.4.6 Coordinate Plant Beds, Planters, and Planter Boxes with the building to add pedestrian interest to the base of storefronts, building



setbacks, walkways, pass-throughs, and courtyards.

- 3.4.7 Provide a Civic Space with convenient pedestrian connections, inviting street edges, landscape furnishings (such as lighting, benches, and public art), and maintained view corridors to encourage pedestrian traffic.

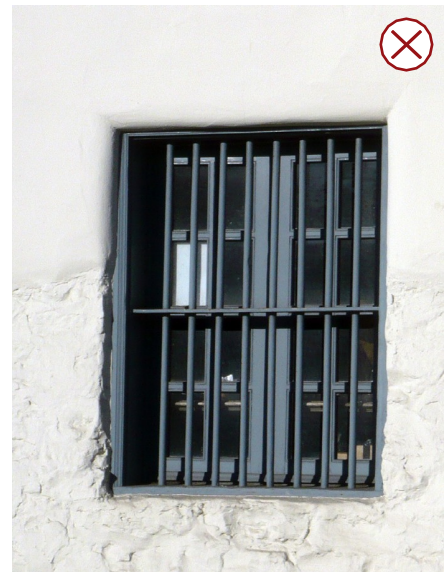
3.5.0 Minimize negative conflicts with abutting uses.

- 3.5.1 Orient service areas and entrances away from public streets and sidewalks and position them to minimize noise impacts on other activities.

- 3.5.2 Do not locate exposed equipment or utility boxes in public view or in a public passageway or on a primary facade and group utility lines and junction boxes on secondary walls.

- 3.5.3 Minimize the visual impacts of building equipment by using low-profile or recessed mechanical units on rooftops and by grouping and screening it with walls, fences, or plantings, and painting it to match the existing background color.

- 3.5.4 Minimize the visual impact of security devices on windows and storefronts by locating them on the interior rather than the exterior and allowing views to the inside. Use only decorative exterior security devices that complement the architectural style of the building and never opaque, roll-down metal screens.



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

4.1.0 Preserve historic and existing resources.

- 4.1.1 Re-use existing buildings and their components.
- 4.1.2 Respect adjacent historic resources by *preserving adequate, light, open space, and views of and around the structure.*
- 4.1.3 Check zoning standards for related incentives, *such as expedited processing.*
- 4.1.4 Follow additional standards for properties recognized as having official historic significance, such as Municipal Code Chapter 17.32 and the Historic Context Statement.

4.2.0 *Continue Carmel's tradition of diversity in architectural styles.*

- 4.2.1 Differentiate a new building's design and style from that of nearby and abutting buildings.
- 4.2.2 *For accurate historic styles, use the same materials and craftsmanship as those of the reproduced period.*
- 4.2.3 *For other styles, use equivalent materials and craftsmanship as those of historic styles.*
- 4.2.4 *Do not propose or repeat "new" "styles" that deviate from Carmel's individualist, artistic history or that resemble those in speculative developments.*
- 4.3.0 *Use traditional, natural building materials.*



4.3.1 Use the preferred materials traditional to Carmel, such as wood, stone, brick, concrete, and stucco for walls and wood shingles and shakes, clay, slate, and concrete tiles for roofs. Use metal roofs only if they are detailed simply, have no ribs 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.



4.3.2 Choose materials that will form a desired natural patina over time or that can be maintained in their original condition.

4.3.3 *Use materials in their natural conditions, scales, and colors, with matte finishes and muted earth tones, rather than highly polished treatments such as mirrored glass or reflective metals.*

4.3.4 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.

4.3.5 *Use metal or unclad wood windows, doors, and garage doors, not vinyl or plastic.*



4.4.0 *Use man-made materials according to traditional, natural principles.*

4.4.1 *Use man-made materials if their ecological impacts are equivalent to those of natural materials: 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.*

4.4.2 *Certified Cradle-to-Cradle products meet Carmel standards for man-made materials.*

4.4.2 *Do not use man-made materials that fake natural or other materials in their textures or finishes.*

4.4.3 *Apply man-made materials in a manner that conveys a traditional human scale.*



5.0.0 Design every built structure with modesty and restraint.

5.1.0 Restrain building forms, materials, and details.

5.1.1 Design a building consistently, with the design concept extending to all sides of the building and with no mixing of architectural styles.

5.1.2 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.

5.1.3 Where a building exceeds more than one lot in width, *maintain an integrated overall architecture, while employing traditional expressions of interior volumes and hierarchies of design features to prevent monumentality.*

5.1.4 For Commercial, Limited Commercial, and Mixed-Use buildings, use a building form a simple, rectangular form, similar to those seen traditionally.

5.1.5 Use a roof form consistent with the style of the building, with flat, pitched, or a variety of roof forms on Commercial, Limited Commercial and Mixed-Use buildings and at least some pitched roofs on Multifamily Houses and Inns. Do not use fake, mansard, or other roof forms that appear tacked on.



5.2.0 Establish a sense of human scale in a building design.

5.2.1 Do not use building elements that are complex, monumental, formal, out-of-scale,

or that increase the visual prominence of the building.

5.2.2 Use vertical and horizontal articulation techniques to reduce the apparent mass of a larger building and to create visual interest, such as: horizontal belt courses, moldings, cornices, canopies, wall offsets, columns, pilasters, and changes in window patterns among different modules of a building.

5.2.3 Use appropriately sized, never oversized, building elements, such as windows, doors, entries, balconies, and overhangs to reduce scale within public view.

5.2.4 Keep visible openings proportional with and subordinate in scale to the building. Do not use "grand", oversized entryways, windows, or doors. *Do not use expanses of glass that require more recent structural technology on more traditional architectural styles.*

5.2.5 Use traditional downtown ratios of windows to walls, with the ground floor more transparent than above and avoiding undivided expanses of glass on upper floors. Use an even lower ratio of window to wall on Limited Commercial than on Commercial and Mixed-Use buildings.

5.2.6 Provide variation in building height when a building will be substantially wider than traditional ones in the area or when constructing more than one building on a site.

5.2.7 Subordinate a rooftop addition to the existing building, setting it back enough to maintain the perceived scale at the front of the property.

5.3.0 Keep the overall color scheme muted and devoid of bright or high-intensity colors.

5.4.0 Where existing single-family uses are *grandfathered*, apply the single family residential design guidelines.

6.0.0 Detail every property authentically and consistently.

6.1.0 Apply a building material in a manner that appears authentic.

6.1.1 Convey a sense of true craftsmanship in architectural details.

6.1.2 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.

6.1.3 A "hierarchy" of building materials should be used, with heavier, coarser materials appearing below lighter ones. For example, a heavier material such as stone shall appear to support itself; it should not "float" above a lighter material.

6.1.4 *Detail new and/or manmade 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.*

6.1.5 Use non-reflective, matte or low luster, muted instead of glossy finishes on all features.

6.1.6 Apply paint as a solid color, without texture mottling, antiqued, or other faux finishes.

6.2.0 Use building materials or features in a consistent manner.



6.2.1 *Do not stop wall materials at outside corners, instead wrap them around the entire visible building element.*

6.2.2 *Use one primary material for a building and one, or at most two, materials on walls. Once a species of wood or stone is selected, do not combine it with other species within a single project.*

6.2.3 *Make window and door styles, materials, and finishes uniform wherever publicly visible.*



6.3.0 *Use architecturally integrated details to provide pedestrian interest.*

6.3.1 *Keep details at a human scale and in scale with the building.*

6.3.2 *Use a functional balcony that is consistent with the building design to provide variety in wall surfaces and visual interest.*

6.3.3 *Mount a functional awning or canopy that is in character with the building to accentuate defining features of the facade. Use only matte colors and materials compatible with the structure, such as canvas, other fabric, or a similar, woven material.*



6.3.4 *Locate a simple sign that is compatible with and subordinate to the building to emphasize façade design elements. Use durable, non-reflective materials with no more than three legible, non-vibrant colors to reinforce the sign's own design integrity. A memorable symbol sign adds interest and can employ a more complex, muted palette.*



6.4.0 *Enhance the pedestrian experience by providing a sense of discovery along the street.*

- 6.3.1 Maintain a variety and diversity of building features at the street level, including storefronts with views to inside activities, *artistic window displays*, inviting building entries, outdoor dining spaces, planters, *flower boxes*, climbing plant devices, wall art, *decorative tile*, and other architectural details.
- 6.3.2 Provide amenities in outdoor spaces such as plantings, art, fountains, information kiosks, waste receptacles, seating, and other furnishings.
- 6.3.3 Coordinate the design of street furniture with that of an associated outdoor space or building, keeping it within the design traditions of downtown and of true craftsmanship and high quality materials such as wood and metal in matte finishes.
- 6.3.4 To distinguish public sidewalks from adjacent outdoor spaces like walkways, pass-throughs, and courtyards, provide variety in paving patterns and materials. Do not use asphalt, but instead *modular, high-quality* materials such as cobblestone, brick, or scored, dyed, and/or pebble aggregate concrete.



DESIGN TRADITIONS OF CARMEL

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II. Commercial

III. Municipal

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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

I. RESIDENTIAL DESIGN GUIDELINES

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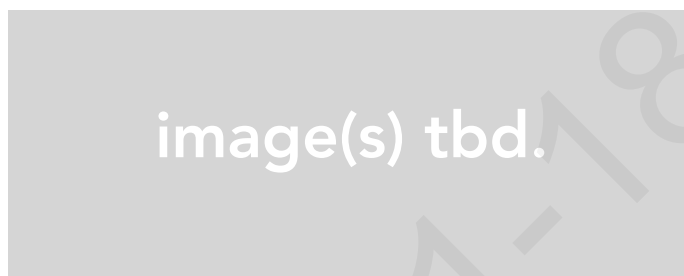


1. Enhance, restore, and preserve the forest in all improvement projects: private, public, and otherwise.

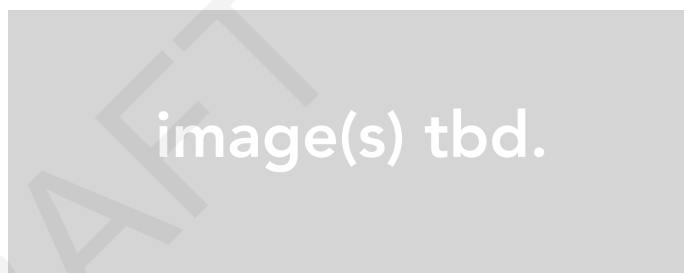
- 1.1. Preserve all existing healthy upper canopy and lower canopy trees (*for example, as shown by rooflines within un-cut branches above*).
- 1.1.1. Before beginning design work, have a licensed surveyor or engineer prepare the required survey, showing existing site conditions, topography, drainage 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.
- 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.
- 1.1.3. Address the Forest and Beach Commission's project review comments on the effects that proposed work will have on significant trees.
- 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.
- 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 (*as shown by altered floorpan in right-hand diagram above*).
- 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.
- 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.
- 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.

image(s) tbd.

- 1.2. Preserve or enhance the informal, vegetated, open space character of the right-of-way.
- 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" (as shown by the irregular pavement edges and encroaching vegetation in the above images).
- 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 (as shown above) or create a parking space.

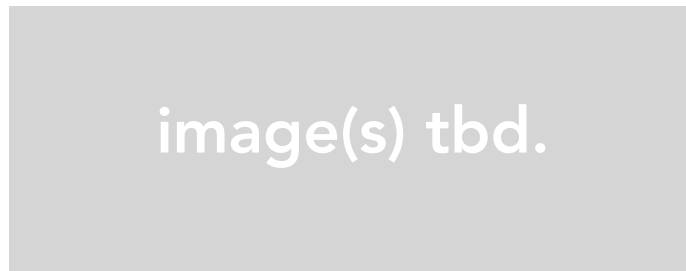


- 1.2.3. Maintain the existing character of street gutters, which is typically a rolled asphalt curb or, more formally, is a channel faced with large native rock, but is never just plain concrete.

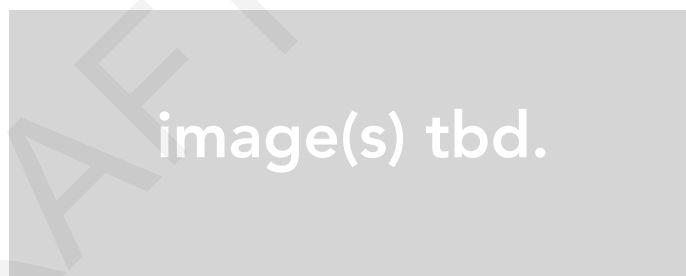


- 1.2.4. To create connectivity with adjacent properties, leave the right-of-way as an unpaved, natural forest floor with an informal edge, consisting of trees, naturally occurring vegetation, and organic surfaces, such as pine needles (as shown above by the natural area between a home's property line and the street pavement).
- 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.

- 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 (*as shown above by a nearly undetectable natural area sized to accommodate parking*).



- 1.3. Preserve and enhance the forested image of the site.
 - 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.
 - 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 (*as shown above by the unimpeded, vegetated zone between the street on the left and the home on the right*). Find maximum limits for hardscape site coverage in the Carmel Municipal Code.



- 1.3.3. Locate plants and ground surfaces in relaxed, informal arrangements that are consistent with the urban forest character (*as shown above at far right*), 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 (*as shown above at center*).
- 1.3.4. Use site plantings that are native, drought-tolerant species, in accordance with the Municipal Code.
- 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.

- 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.
- 1.4. Preserve un-altered, pre-development water drainage ways as site amenities.
 - 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.
 - 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.
 - 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.

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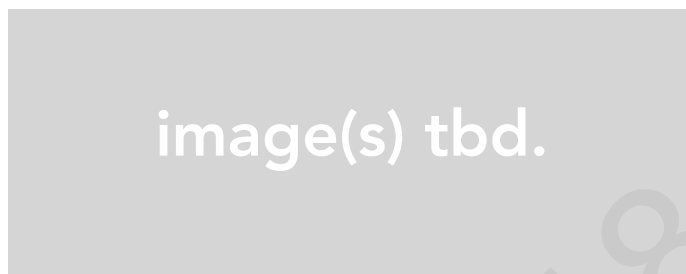
2. Subordinate every built structure to the character and continuity of the forest, natural environment, and to the natural features of its own site.

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2.1. Nestle a building in the trees to minimize the mass visible from public view.

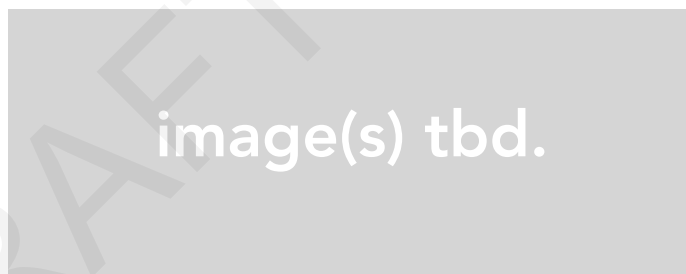
2.1.1. Position buildings to avoid cutting into the canopy of established trees.

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.



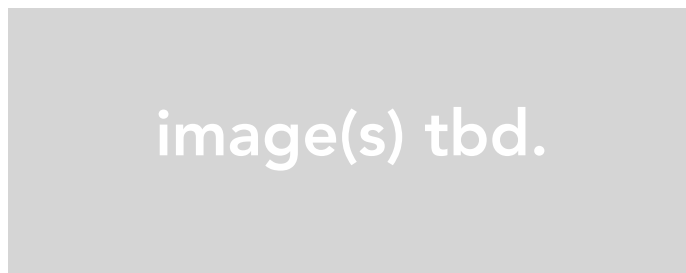
2.1.3. Reduce perceptible building height by locating some floor area either fully or partially below grade or at a "garden" level with any walkout area, light well, retaining wall, or terrace concealed to the side or rear. When these locations are not feasible, provide more screening with other building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

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.



2.2. Follow the site's natural contours.

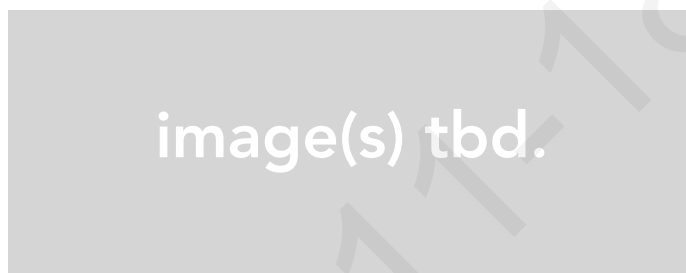
2.2.1. Minimize construction on steep slopes.



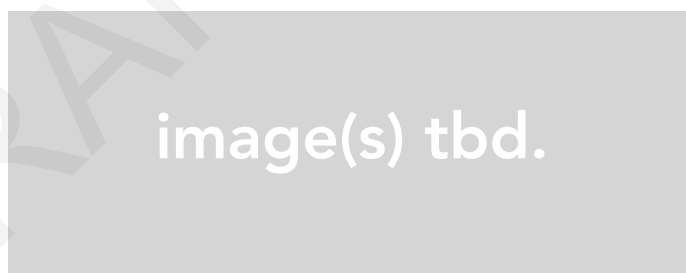
- 2.2.2. Minimize excavation and fill on a site by maintaining existing topography and keeping all grading and excavation completely within the proposed building footprint (as shown above by dashed line).



- 2.2.3. Step building height, foundations, and floor levels to follow site slopes and contours (unlike above, where support posts create a single level floating above a downward slope). When floor levels cannot be stepped, larger underfloor spaces (as shown above under most of the building) count as part of the allowed floor area.



- 2.2.4. Avoid abrupt changes in grade (like shown above left by added retaining walls) within a site and between adjoining properties. If such transitions are unavoidable, then use sloped, planted areas. If a stable planted slope cannot be created, then use multiple landscaped terraces rather than a single tall wall (as shown above right).



- 2.3. Subordinate parking facilities to the house and site.

- 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 (as shown in both images above) by, for example, 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.

image(s) tbd.

- 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.
- 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.

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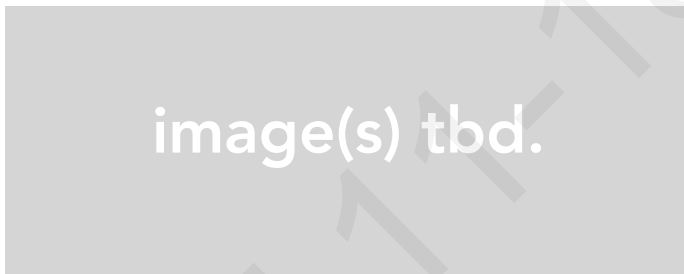
- 2.3.4. Minimize the amount of paved surface area for a driveway by using organic materials, "tire track" paving strips, sharing a single driveway between two adjacent properties (as shown in above sketch), and/or limiting each site to the required single curb cut (unless a corner site requires a "through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

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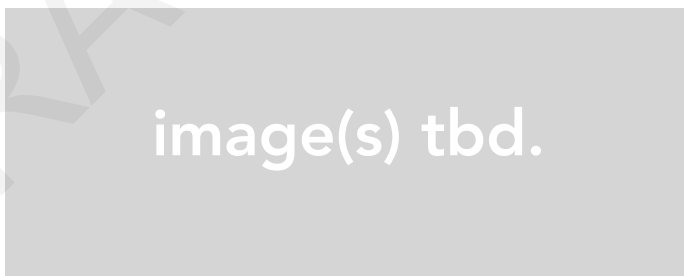
- 2.4. Design all paved areas to be small, informal, and intimate.



- 2.4.1. Reduce widths of asphalt or concrete, separate a driveway from a front walkway with plantings, soften paved edges with landscaping (*as shown above left by irregular and separated driving and planted stepstone walking areas*), and avoid formal or urban paving treatments (*as shown above right by rectilinear pavers, straight edges, and joined driving and walking areas*).

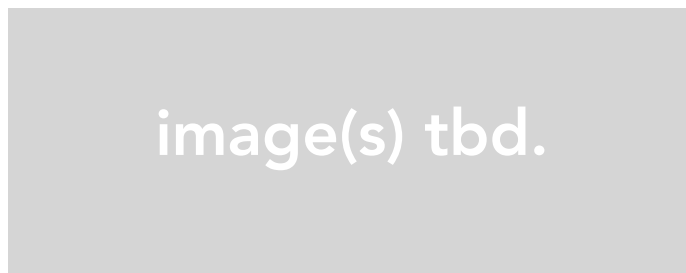


- 2.4.2. Select paving with muted colors and texture authentic to the material (*unlike faux stone-colored concrete pavers at above right*), such as Carmel stone (*above left*), granite, cobblestone (*above center left*), brick, asphalt, natural concrete (*above center right*), gravel, decomposed granite, and mulch, keeping easily displaced materials on private property only per M.C. 12.24.020.B.

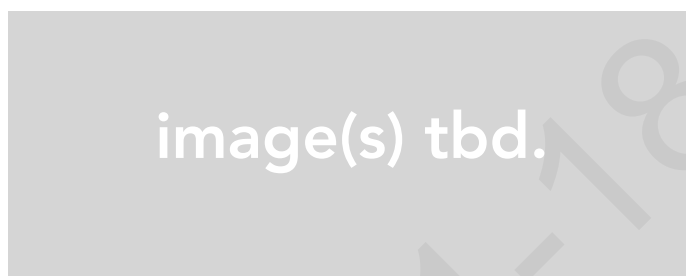


- 2.5. Blend private landscape with that of the public right-of-way to make vegetated spaces appear larger and to improve continuity with the forest.

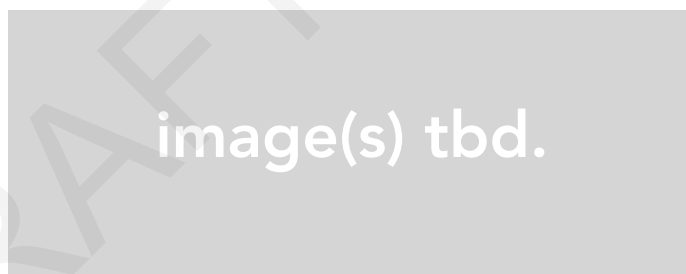
2.5.1. Design without a fence or wall along a street frontage.



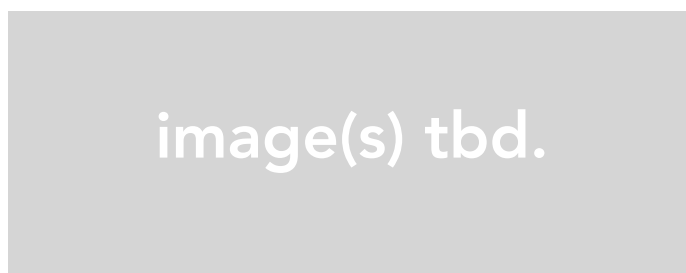
2.5.2. Where privacy or enclosure is needed, use shrubs, hedges, or other vegetated landscaping (such as the raised native arrangement shown above).



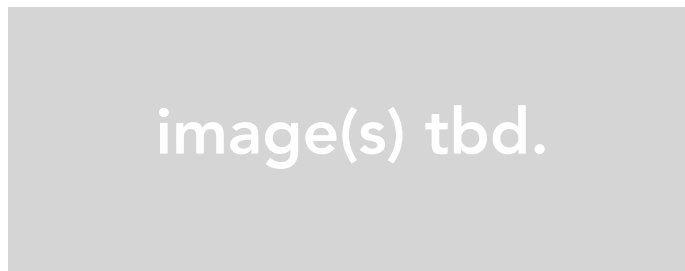
2.5.3. If vegetation does not provide sufficient safe enclosure along a street for children, pets, or others, install an informal, unfinished, wood fence (such as shown in the foreground above), which preserves visual access into the front yard and at street intersections, by using open pickets wherein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



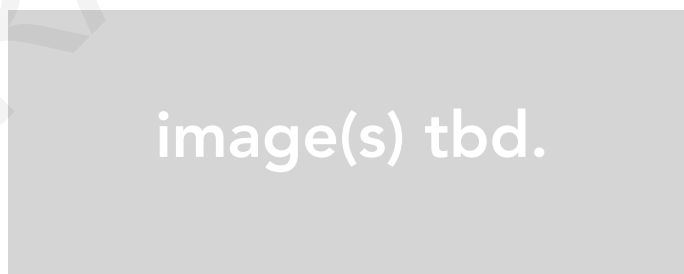
2.5.4. When creating an arbor, maintain a narrow, low, light, and open design (such as shown over the garden gate above), instead of a tall, wide structure with massive timbers or other heavy elements that dominate the street.



- 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.



- 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.
- 2.6. Preserve the nighttime, "dark-sky" character of neighborhoods.
- 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.
- 2.6.2. Use lights only where needed for safety and at outdoor activity areas, such as building entries, gates, terraces, walkways, and patios.
- 2.6.3. Do not use floodlights, spotlights, or lights to accent or uplight buildings, tree canopies, or other vegetation.
- 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.
- 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.



3. Fit every built structure within its neighborhood context.

image(s) tbd.

- 3.1. Locate open spaces so that they visually link with those of adjacent properties.

image(s) tbd.

- 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 (*as shown by wide forested space between homes above left*), rather than simply maintaining required setbacks (*as shown by narrow space with little room for plantings above right*).

image(s) tbd.

- 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."

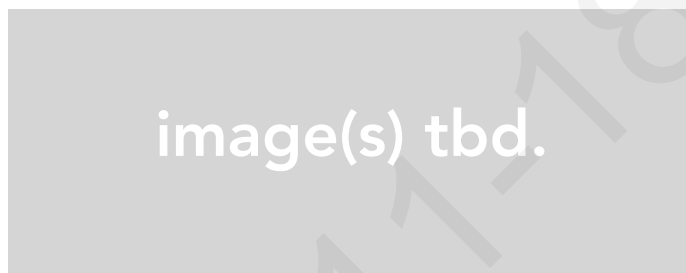
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- 3.1.3. Relate a building's mass to the context of other homes nearby. Divide a larger building into forms similar in scale to traditional village houses, placing some mass in a detached

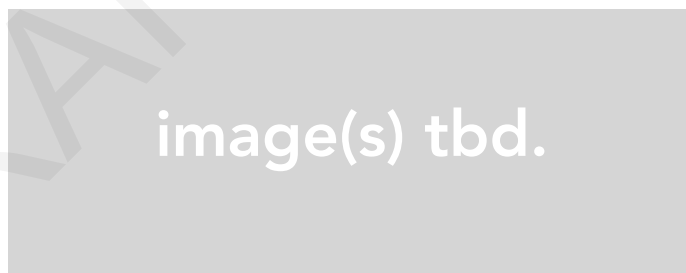
secondary structure (garage, guest house, etc.) if necessary to reduce the overall mass of the primary building.



- 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 (*as seen with the three different property layouts above*), unless doing so prevents a visual aggregation of open space or endangers significant trees.



- 3.1.5. Stagger side setbacks with adjacent properties to avoid the "canyon effect" of a narrow corridor or tunnel between buildings (*as shown by the two homes at above right*). 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.



- 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 (*as shown above by large front setback of taller, uphill home*), and providing greater setbacks for any chimney directly opposite a neighboring window.
- 3.1.7. Preserve access to light between properties.

3.2. Preserve views from nearby properties to natural features.



- 3.2.1. Locate building volumes to make use of views but not substantially block views enjoyed by others *(like the proposed home shown with dashed lines above, which allows all neighboring homes to preserve the primary view to the bottom right)*, keeping the building height low and the building footprint compact to maintain views over and along sides of properties.
- 3.2.2. Keep building elements from blocking views with sensitive placement and sizing, for example use chimneys with narrow profiles or minimalist flues.



- 3.3. Organize functions on a site to preserve reasonable privacy for adjacent properties *(unlike the proposed upper deck shown above with dashed lines, which overlooks a neighboring patio)*.



- 3.3.1. Screen patios, terraces, and active areas of adjacent properties through the position of buildings and the preservation of significant trees.

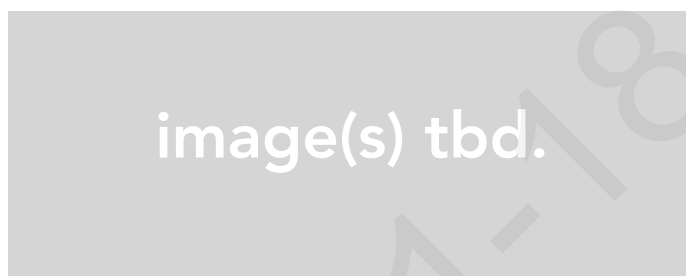
3.3.2. Locate and size windows and skylights to avoid views in or out of neighboring indoor and outdoor active use areas. Limit windows to 12sf or less on side walls adjacent to neighbors.

3.3.3. Locate and screen balconies and decks to avoid overlooking active indoor and outdoor use areas of adjacent properties.

3.4. Minimize negative impacts to surrounding properties.

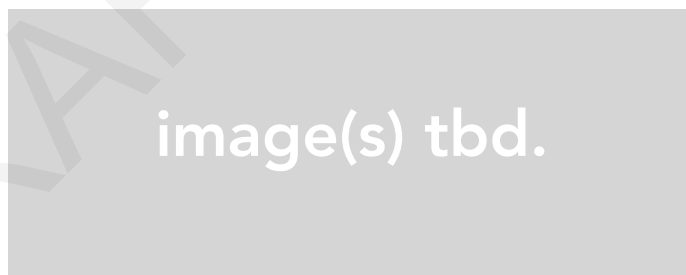
3.4.1. Fully integrate utilities and services, including gas meters, electrical panels, water heaters, and trash receptacles, into the architectural design of the building.

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.



3.5. Vary the design of a new building from that of nearby and abutting properties.

3.5.1. Provide variety in building materials along a block *(as shown, from left to right, by the green clapboard, stained redwood, and yellow stucco homes above)*.



3.5.2. When using painted or otherwise coated surfaces, provide variety in building color along a block.



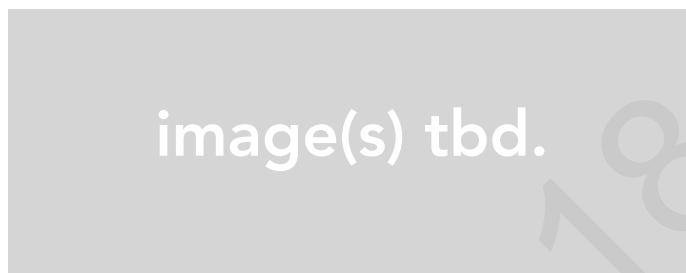
4. Retain and build upon Carmel’s established architectural heritage *(for example, clockwise from top: rustic Tudor, Fairytale, Craftsman, Mission Revival, mid-century Modern).*
- 4.1. Preserve historic and existing resources.
 - 4.1.1. Re-use existing buildings and their components, for example restoring rather than replacing original windows *(for example the restored antique steel casement windows shown above).*
 - 4.1.2. Respect adjacent historic resources by preserving adequate, light, open space, and views of and around the structure.
 - 4.1.3. Check zoning standards for related incentives, such as expedited processing.
 - 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.



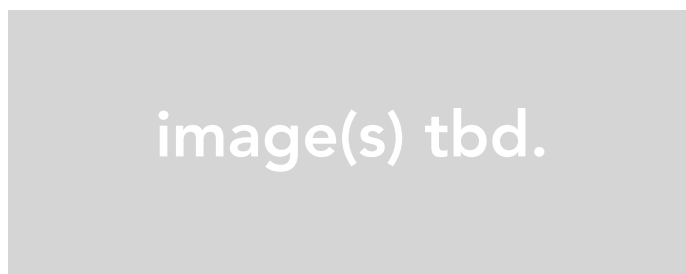
- 4.2. Continue Carmel’s tradition of architectural diversity.



- 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.
- 4.2.2. When reproducing historic architecture, use the same materials and craftsmanship as those of the reproduced period (*for example, the medieval European cottage replica shown above with genuine, hand-thatched roof*).
- 4.2.3. For all architectural languages, use equivalent materials and craftsmanship as those of historic architecture.
- 4.2.4. Do not use designs that resemble those in speculative or "McMansion" developments or that present a commercial or industrial appearance.



- 4.3. Use traditional, natural building materials (*such as the Carmel stone, wood shingles, and stucco seen above from left to right*).
- 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 devoid of corrugations or striations (*unlike the industrial roof shown above right*), and are detailed simply, have narrow flat panels, use genuine, field-installed, standing or flat seams, and are unreflective and either uncoated, like zinc, or of integrated earth-toned color, like anodized aluminum (*like the traditional metal roof shown above left*).
- 4.3.2. Choose materials that will form a desired natural patina over time or that can be maintained in their original condition (*such as the unstained wood siding shown above*).
- 4.3.3. Use materials in their natural conditions, scales, and colors.
- 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.



- 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.
- 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.



- 4.4. Use manufactured materials according to traditional, natural principles.
 - 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.
 - 4.4.2. Do not use petroleum-based architectural elements.
 - 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.
 - 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 (*like the stamped grain cement clapboard at top left or the faux slate-colored and -textured roof tiles at top right*). Use cast concrete only with non-uniform, handcrafted patterns such as those provided by genuine wood formwork (*like the site-poured wall at bottom left*).

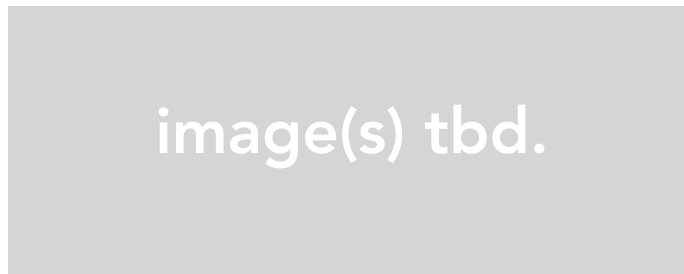


- 4.4.5. Apply manufactured materials in a manner that conveys a traditional human scale.

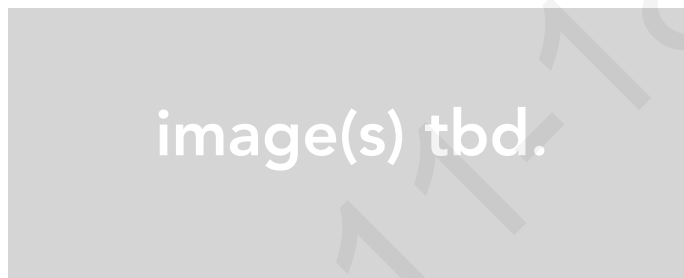


5. Design every built structure with modesty.

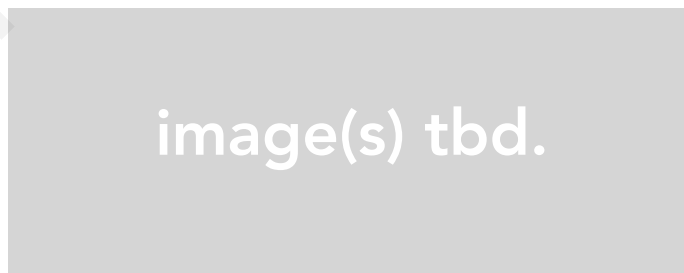
5.1. Restrain building forms, materials, and details.



- 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 (*as shown above by the continuation of the handcrafted masonry vocabulary throughout the home*).



- 5.1.2. Keep primary building volumes simple, as seen traditionally, limiting the number of subordinate volumes and using basic rectangular (*like the photo above*), L-, T-, or U-shaped plans.
- 5.1.3. Avoid visual complexity, "busy" building forms (*like the protrusions upon protrusions shown above*), 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.
- 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.



- 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 (*for example the change to a stucco material is used above to*

express a major addition to an existing stone home, not to highlight minor elements of a unified home).

- 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.

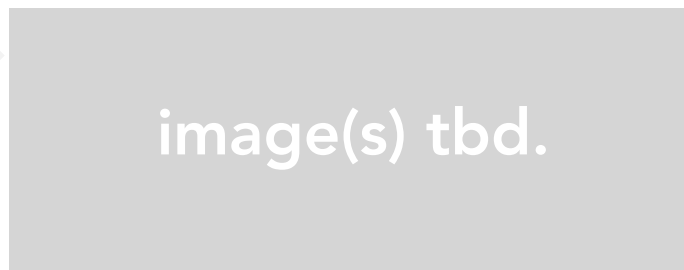


- 5.1.7. Subdue the character of the garage by using a rectilinear form with materials and colors that do not contrast with the main buildings.



- 5.2. Ensure that a building appears to be no more than two stories in height, as viewed from the public right-of-way.

- 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.



- 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.

image(s) tbd.

5.3. Convey human scale in a building's basic forms.

5.3.1. Use historic Carmel styles only at their traditional, human scales.

image(s) tbd.

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 (*as shown by the room above that protrudes to the right in order to center its fireplace*), not just minor offsets meant to create interest.

image(s) tbd.

5.3.3. Emphasize the low and horizontal so that buildings appear to hug the ground.

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.

image(s) tbd.

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.

RESI 22

image(s) tbd.

- 5.3.6. Proportion roof forms to the scale of the building.

image(s) tbd.

- 5.4. Use building details to provide interest but not to exaggerate the scale of a building.

- 5.4.1. Add details to relieve blank surfaces and achieve a scale compatible with the building's forms and its architecture (*such as the quirky Fairytale half-timbering shown above*).
- 5.4.2. Use all materials, natural or man-made, at traditional scales, dimensions, and modules.

image(s) tbd.

- 5.4.3. Use appropriately sized, never oversized, building elements, such as windows (*note the out-of-scale arches above left*), doors, entries, chimneys, overhangs, dormers, and porches to reduce scale, especially as visible from public view (*see the appropriately small and architecturally integrated fenestration on the Prairie Style home above right*).

image(s) tbd.

- 5.4.4. Keep visible openings subordinate in scale to the building (*like the tucked-away front door above right*). Do not use "grand", oversized entryways, windows, or doors (*like the enormous entry door above left*).

image(s) tbd.

- 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.
- 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.

image(s) tbd.

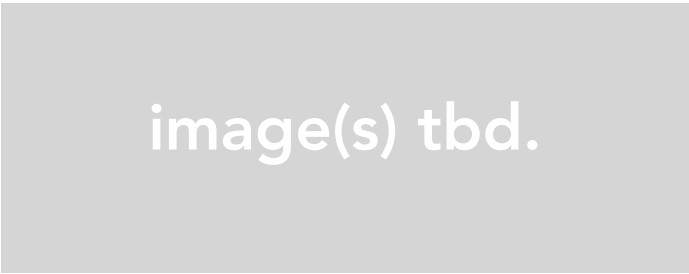
- 5.5. Keep the overall color scheme muted to blend with the forest palette.

image(s) tbd.

- 5.5.1. Limit the use of bright colors, if any, to key accent features, such as an entry door.

image(s) tbd.

5.5.2. Avoid starkly contrasting color schemes.



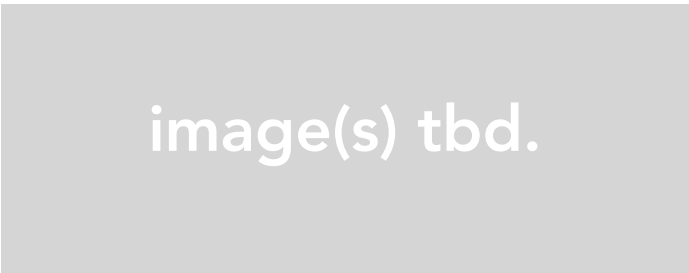
6. Detail every property authentically and consistently.



6.1. Use building materials and features in a manner that conveys authenticity.



6.1.1. Convey a sense of true craftsmanship in architectural details.



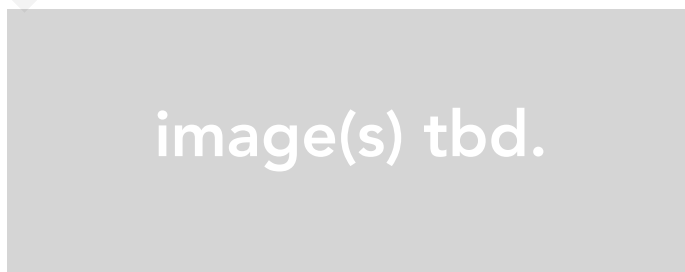
- 6.1.2. Do not use fake, purely decorative building elements such as dummy chimneys, doors, windows, or shutters. Size any shutters so that they would cover their entire window, whether or not they are in active use.
- 6.1.3. Do not use materials or details inauthentic to the architecture or that appear non-structural, gratuitous, or applied as superficial elements, wall “accents” or veneers.



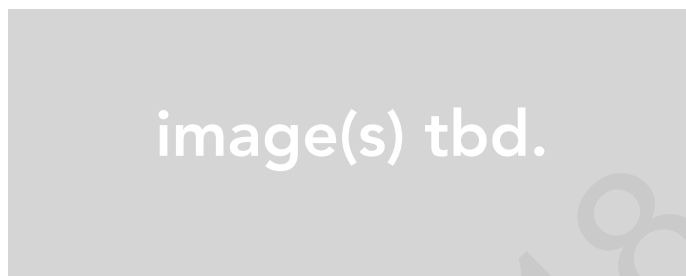
- 6.1.4. On multi-paned windows and doors, use true dividers that go from inside to outside between the panes of glass.
- 6.1.5. Where materials do not simply remain un-coated, finish with a plain, uniform, matte varnish, stain or paint, without faux finishes.
- 6.1.6. Use details that are true structural elements, such as natural wood exposed rafter tails, beams (*like the structural roof beams used above to add texture to the eaves*), or stacked stone foundations. If costs prove prohibitive, simplify the architectural language rather than mimic more costly methods.



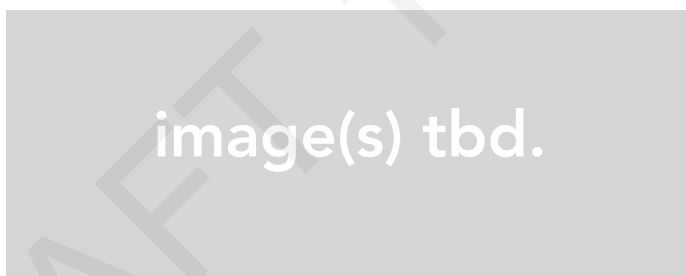
- 6.1.7. Whether on a building or a landscape element, stack stone traditionally so that it appears, or actually is, structurally load-bearing.



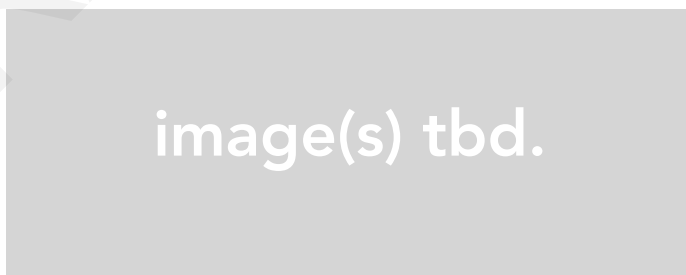
- 6.1.8. Use a “hierarchy” of building materials, with heavier coarser materials below lighter materials (*such as the wood sidings over stone, concrete, and brick shown above*).
- 6.1.9. Do not “float” stone above lighter materials or use it purely decoratively, such as framed just around windows or doors, or randomly clustered on corners, walls, or chimneys.
- 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.



- 6.2. Use building materials or features in a consistent manner.
- 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.



- 6.2.2. Do not stop wall materials at corners, instead wrap them around the entire building.



- 6.2.3. Use only one primary material for building walls with any additional materials clearly subordinated (*such as the above left home, identifiable as “stucco” or the above right home, identifiable as “wood shingle”*).

image(s) tbd.

- 6.2.4. Make window and door styles, materials, and finishes uniform throughout a design.

image(s) tbd.

- 6.3. Make architectural details integral elements of the overall building design concept *(such as the corner-mitered glass shown above, which by eliminating an expected structural member, reinforces the floating roof).*

image(s) tbd.

- 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 *(as shown above by the small, circular window surrounded by enough solid surface to appear as though the building were actual masonry construction, not modern framing with a stucco coating).*

image(s) tbd.

- 6.3.2. Integrate the primary entrance with the overall design of the house.

image(s) tbd.

- 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.
- 6.3.4. Blend any skylights, their size, shape, placement, number, and framing into the overall roof and building design (*like the glass peak integrated into a symmetrical pyramidal roof shown above*). 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.

image(s) tbd.

- 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.

image(s) tbd.

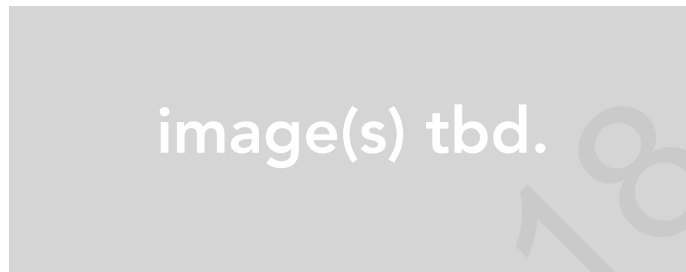
- 6.3.6. Locate and proportion a chimney and its cap to integrate into the overall building design. Make a chimney attached to the side of a building appear to be self supporting (*as shown above left*), not “floating” above the ground or foundation (*as shown above right*).

image(s) tbd.

- 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.



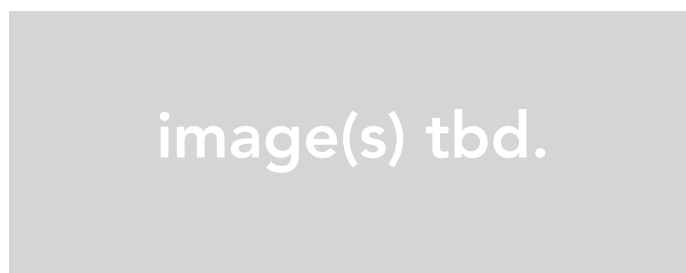
- 6.3.8. Handcraft any fences, using unfinished grapestakes (as shown above left) or wood pickets and not ornate wrought iron or chain link (as shown above right).



- 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 (as shown blending with the architecture above left), not unfinished concrete or concrete block (as shown above right).



- 6.3.10. Integrate an arbor into the fence or wall design, incorporating vines or other landscaping to blend it into the garden.



- 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.
- 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.
- 6.3.13. Use house identification devices, such as name and number signage, that is subordinate to and appropriate to the architecture.

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 Tudor 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 Tudor 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.

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 subordination 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.

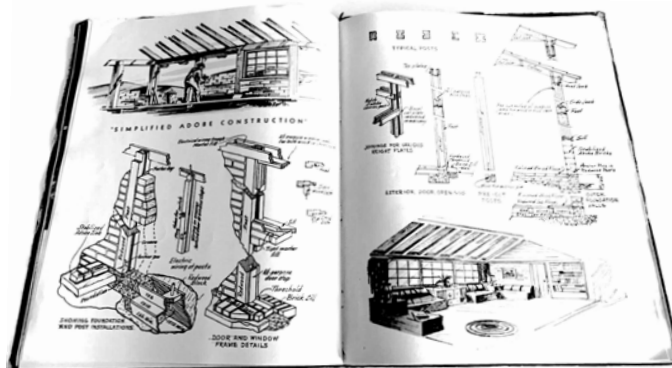


Church answered his assignment — to lessen the visual impact of the cars that now dominated the pine forest landscape — with a native stone planter running up the center of Ocean Avenue (seen here in the 1920s and 1940s). The low height of the wall, the medium height of the native undergrowth, and the 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.

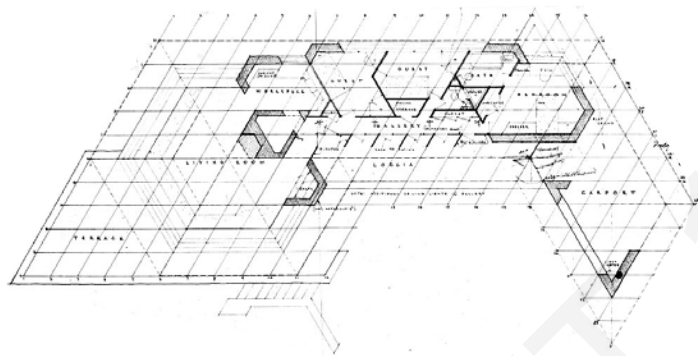
As the second half of the 20th century approached, Carmel's stylistic adventures were just beginning. However, with just a few exceptions such as those just mentioned, Carmel tended to derive its aesthetic direction from local and not international cues. For example, Hugh Comstock, never one to be limited 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).

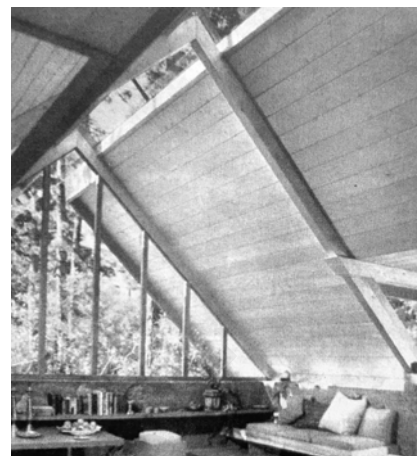
Also in 1948, Frank Lloyd Wright designed "Cabin on the Rocks" (seen here in a recent view) for Della Walker. Della's sister, Alma, had deeded her the property on Scenic Road near Martin Way, under one condition: work with a notable architect. Wright, the first radically original American architect, 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.

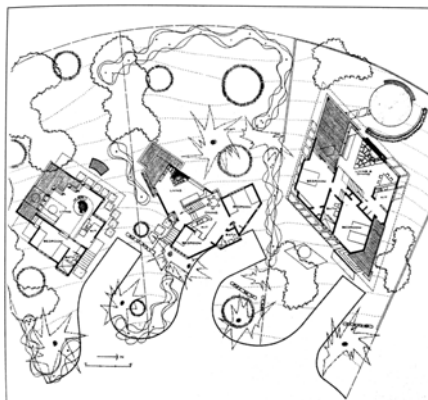
Around 1953, upon completion of Della Walker's home, Mark Mills designed "Woodland House," also for the Walker family, at Mission Street and 13th Avenue (seen here soon after construction). Mills, like Wright, used a roof floating above and around abstracted glazing and nestled within a grounded, solid 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 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 attempt[t] to...fit the local surroundings...preventing man and his civilizing ways from...marring the natural beauty lavishly displayed here.”

DRAFT 11-18-25

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.

DRAFT 11-18-25

PREFERRED MATERIALS
PLANTING & BUILDING

PREFERRED PLANTING MATERIALS

20240101

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

SCIENTIFIC NAME	COMMON NAME	SCIENTIFIC NAME	COMMON NAME
TREES			
<i>Acer macrophyllum</i>	big-leaved maple	<i>Epilobium ciliatum</i>	California willow-herb
<i>Acer negundo</i>	box elder	<i>Eschscholzia californica</i>	California poppy
<i>Arbutus menziesii</i>	madrone	<i>Fragaria vesca</i>	wood strawberry
<i>Aesculus californica</i>	California buckeye	<i>Fritillaria affinis</i>	checker lily, mission bells
<i>Cupressus goveniana</i> ssp. <i>goviana</i>	Gowen cypress	<i>Galium californicum</i>	California bedstraw
<i>Cupressus macrocarpa</i>	Monterey cypress	<i>Horkelia cuneata</i>	wedge-leaved horkelia
<i>Myrica californica</i>	Pacific wax myrtle	<i>Iris douglasiana</i>	Douglas iris
<i>Quercus agrifolia</i>	coast live oak	<i>Lomatium parvifolium</i>	small-leaved lomatium
<i>Pinus muricata</i>	bishop pine	<i>Lotus formosissimus</i>	bicolored lotus, witch's teeth
<i>Pinus radiata</i>	Monterey pine	<i>Lotis stipularis</i>	stipulate lotus
<i>Platanus racemosa</i>	sycamore	<i>Madia elegans</i>	common madia
<i>Salix lasiolepis</i>	arroyo willow	<i>Madia madioides</i>	woodland madia
<i>Salix scouleriana</i>	Scouler's willow	<i>Osmorhiza chilensis</i>	sweet cicely
<i>Sambucus mexicana</i>	blue elderberry	<i>Pedicularis densiflora</i>	Indian warrior
SHRUBS			
<i>Adenostoma fasciculatum</i>	chamise	<i>Piperia elegans</i>	elegant piperia
<i>Arctostaphylos tomentosa</i> ssp. <i>bracteosa</i>	Monterey manzanita (shaggy-barked)	<i>Piperia elongata</i>	tall rein-orchid
<i>Arctostaphylos hookeri</i>	Hooker's manzanita	<i>Piperia yadonii</i>	Yadon's rein-orchid
<i>Arctostaphylos pumila</i>	sandmat manzanita	<i>Perideridia gairdneri</i>	Gairdner's yampah
<i>Artemisia californica</i>	California sagebrush	<i>Polygala californica</i>	California milkwort
<i>Baccharis douglasii</i>	Douglas's baccharis	<i>Potentilla hickmanii</i>	Hickman's cinquefoil
<i>Baccharis pilularis</i>	coyote brush	<i>Rubus ursinus</i>	California blackberry
<i>Berberis pinnata</i>	California barberry	<i>Sanicula crassicaulis</i>	gambleweed
<i>Ceanothus cuneatus</i> var. <i>rigidus</i>	Monterey ceanothus	<i>Satureja douglasii</i>	yerba buena
<i>Ceanothus thyrsiflorus</i>	blue blossom	<i>Sidalcea malvaeflora</i>	checkerbloom
<i>Chrysolepis chrysophylla</i> var. <i>minor</i>	chinquapin	<i>Sisyrinchium bellum</i>	blue-eyed grass
<i>Corethrogyne filaginifolia</i>	branching beach aster	<i>Smilacina racemosa</i>	fat solomon
<i>Cornus sericea</i> ssp. <i>occidentalis</i>	western red dogwood	<i>Solidago californica</i>	California goldenrod
<i>Ericameria fasciculata</i>	Eastwood's golden fleece	<i>Spiranthes romanzoffiana</i>	hooded ladies' tresses
<i>Eriodictyon californicum</i>	yerba santa	<i>Trifolium polyodon</i>	Pacific Grove clover
<i>Eriogonum elongatum</i>	long-stem buckwheat	<i>Trifolium trichocalyx</i>	Monterey clover
<i>Eriogonum latifolium</i>	coast buckwheat	<i>Trillium chloropetalum</i>	giant trillium
<i>Eriogonum parvifolium</i>	seaciff buckwheat	<i>Triteilea ixioides</i>	pretty face
<i>Gaultheria shallon</i>	salal	<i>Xerophyllum tenax</i>	bear grass
<i>Heteromeles arbutifolia</i>	toyon	<i>Zigadenus fremontii</i>	Fremont's star lily
<i>Holodiscus discolor</i>	cream bush, oceanspray	FERNS	
<i>Lepechinia calycina</i>	pitcher sage	<i>Adiantum aleuticum</i>	five-finger fern
<i>Lonicera hispidula</i> var. <i>vacillans</i>	hairy honeysuckle	<i>Adiantum jordanii</i>	California maiden-hair
<i>Lotus scoparius</i>	deerweed	<i>Dryopteris arguta</i>	wood fern
<i>Lupinus albus</i>	silver bush lupine	<i>Pellaea andromedaefolia</i>	coffee fern
<i>Lupinus arboreus</i>	tree lupine	<i>Pityrogramma triangularis</i>	goldback fern
<i>Mimulus aurantiacus</i>	sticky monkey flower	<i>Polypodium californicum</i>	California polypody
<i>Oemleria cerasiformis</i>	oso berry	<i>Polystichum munitum</i>	sword fern
<i>Rhamnus californica</i>	coffeeberry	GRASSES, SEDGES AND RUSHES	
<i>Rhamnus crocea</i>	redberry	<i>Agrostis pallens</i>	leafy bent-grass
<i>Ribes divaricatum</i>	creek gooseberry	<i>Bromus cernuus</i>	California brome
<i>Ribes malvaceum</i>	chaparral currant	<i>Calamagrostis nutkaensis</i>	Pacific reed-grass
<i>Ribes sanguineum</i> var. <i>glutinosum</i>	pink-flowering currant	<i>Carex barbarae</i>	Santa Barbara sedge
<i>Ribes speciosum</i>	fuchsia-flowered gooseberry	<i>Carex brevicaulis</i>	short-stemmed sedge
<i>Rosa californica</i>	California wild rose	<i>Carex obnupta</i>	slough sedge
<i>Rosa gymnocarpa</i>	wood rose	<i>Carex praegracilis</i>	clustered field sedge
<i>Rosa pinetorum</i>	pine rose	<i>Carex tumulicula</i>	foothill sedge
<i>Salvia mellifera</i>	black sage	<i>Cyperus eragrostis</i>	tall cyperus
<i>Salvia spathacea</i>	crimson sage	<i>Danthonia californica</i>	California oatgrass
<i>Solanum douglasii</i>	Douglas' nightshade	<i>Deschampsia caespitosa</i>	tufted hair-grass
<i>Symphoricarpos mollis</i>	creeping snowberry	<i>Elymus glaucus</i>	Western ryegrass
<i>Symphoricarpos rivularis</i>	common snowberry	<i>Festuca californica</i>	California fescue
<i>Toxicodendron diversilobum</i>	poison oak	<i>Festuca rubra</i>	red fescue
<i>Vaccinium ovatum</i>	huckleberry	<i>Juncus balticus</i>	wire rush, Baltic rush
HERBACEOUS PLANTS			
<i>Achillea millefolium</i>	yarrow	<i>Juncus bufonius</i>	common toad rush
<i>Agoseris grandiflora</i>	mountain dandelion	<i>Juncus effusus</i>	common rush
<i>Alliaria hickmanii</i>	Hickman's onion	<i>Juncus falcatus</i>	sickle-leaved rush
<i>Arnica discoides</i>	rayless arnica	<i>Juncus occidentalis</i>	Western rush
<i>Aster radulinus</i>	rough-leaved aster	<i>Juncus patens</i>	spreading rush
<i>Calochortus albus</i>	white globe lily, fairy lantern	<i>Juncus xiphioides</i>	iris-leaved rush
<i>Calochortus luteus</i>	yellow mariposa lily	<i>Koeleria macrantha</i>	junegrass
<i>Calochortus uniflores</i>	large-flowered star tulip	<i>Leymus condensatus</i>	giant ryegrass
<i>Calystegia macrostegia</i> ssp. <i>cyclostegia</i>	coast morning-glory	<i>Leymus triticoides</i>	beardless ryegrass
<i>Castilleja affinis</i>	coast paintbrush	<i>Luzaida comosa</i>	common wood rush
<i>Chlorogalum pomeridianum</i>	soaproot	<i>Melica californica</i>	western melica
<i>Claytonia perfoliata</i>	miner's lettuce	<i>Melica imperfecta</i>	Coast-Range melica
<i>Cordylanthus rigid</i> ssp. <i>littoralis</i>	seaside bird's-beak	<i>Nassella lepida</i>	foothill needlegrass
<i>Cynoglossom grande</i>	hound's tongue	<i>Nassella pulchra</i>	purple needlegrass
<i>Dichelostemma capitatum</i>	blue dicks	<i>Poa secunda</i>	pine bluegrass
		<i>Scirpus cernuus</i>	low club rush
		<i>Scirpus americanus</i>	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	
	reclaimed or FSC sustainable redwood or cedar or fir	posts, beams, siding, trim, un-clad windows, doors, garage doors, fireproofed roof shingles or shakes,
	reclaimed or FSC sustainable redwood or cedar or fir	siding, roofing
	sustainably cultivated	flooring, siding, structural panels
	sustainably cultivated	flooring, siding, structural panels
	drought-tolerant, native species (see Preferred Planting Materials)	walls, roofs
	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
	locally sourced cob or rammed soils/sands	walls
	locally-sourced clay or adobe	walls, patios, walkways
	locally sourced straw	walls, insulation
	genuine ceramic, clay, or concrete	mono-chromatic for roofs, patios, walkways multi-chromatic for decorative accents
	uncoated, naturally-aging zinc, bronze, brass, aluminum	roofing, gutters, hardware, cladding for deconstructable/recyclable wood windows
	low-E, clear, or evenly sandblasted, non-mirrored, non-tinted	windows and other glazed openings
	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	
	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
	integrated, uniform color, and finish without stamped, faux "natural" textures	walls, patios, walkways, pavers, roof tiles
	e.g. ashcrete, sandcrete, grasscrete, woodcrete, hempcrete: poured or cast, maintain original surface pattern and color	walls, patios, walkways, pavers, roof tiles
	e.g. Hardiboard, Equitone smooth texture only, no mimicry of natural materials	siding
	uncoated, non-pigmented, smooth textured	wall coating
	e.g. wool brick, shell brick	walls, patios, walkways
	steel, galvanized steel, stainless steel, Cor-Ten steel, Zinalume, Galvalume, earth-toned anodized aluminum	slim-profile windows, siding, landscape elements, standing seam roofing with non-corrugated flat panels, devoid of ribbing
	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,
	penetrating, naturally-fading, rather than peeling, monochrome, earthtone pigment	exposed wood treatment, when added color is desired

ISSUES

FURTHER ILLUSTRATIONS

INDEX

KEYWORDS & CONCEPTS