

The Design Traditions of Carmel



DOWNTOWN DESIGN GUIDELINES



Public Review Draft

February 2023

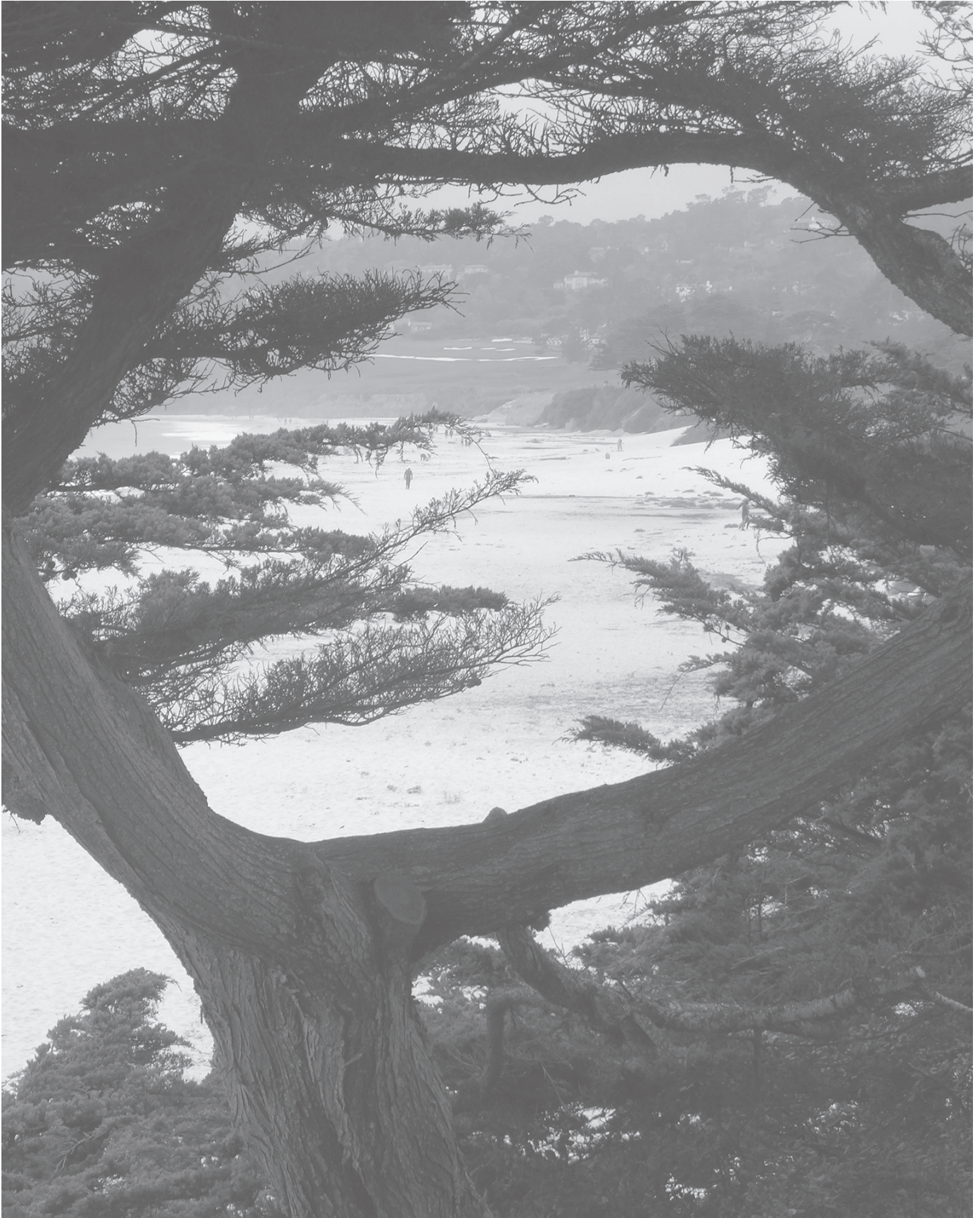
Guiding Principles

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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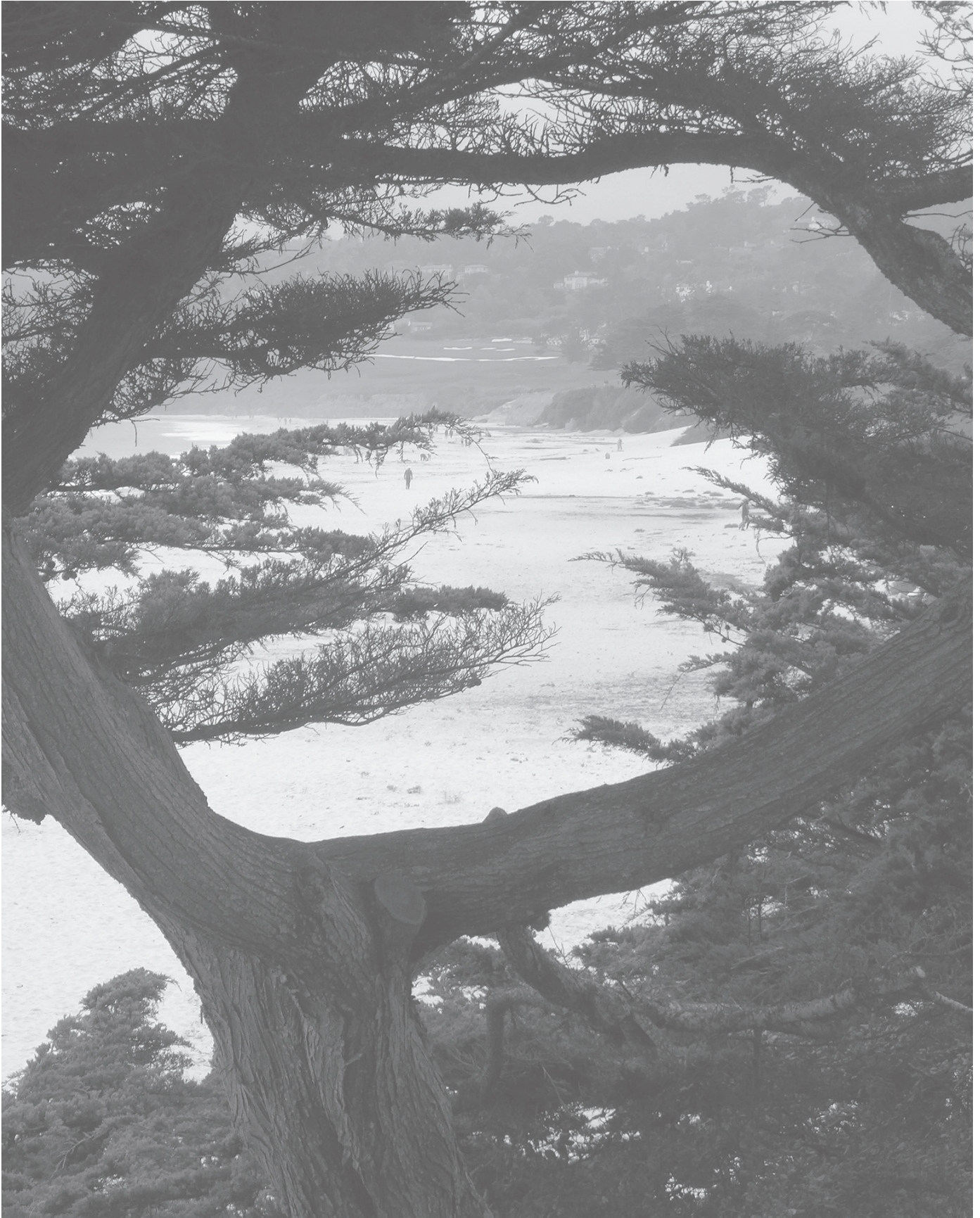
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PART ONE: INTRODUCTORY MATERIAL

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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...

1 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.

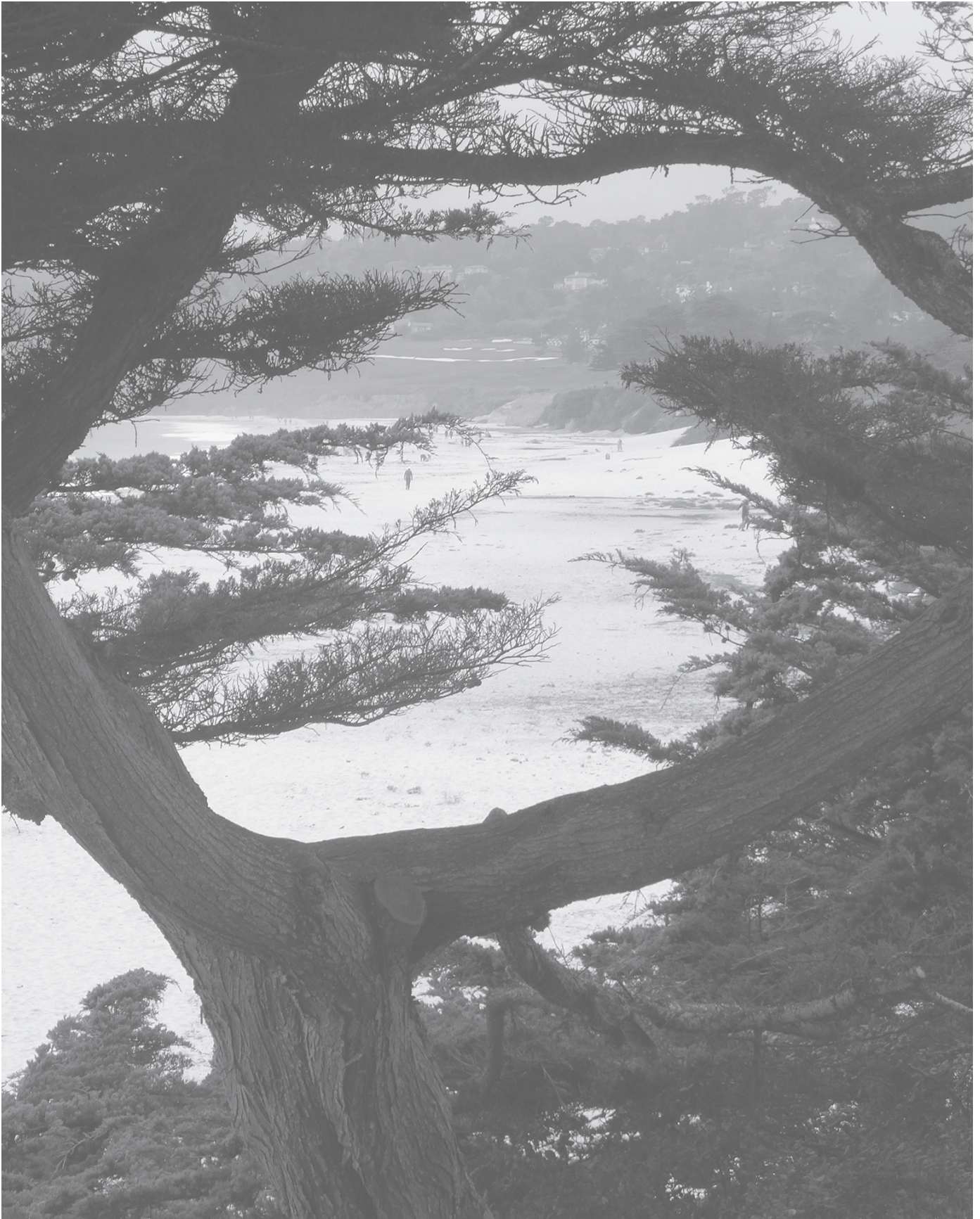
The Role of Precedent

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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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 xxxxx

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

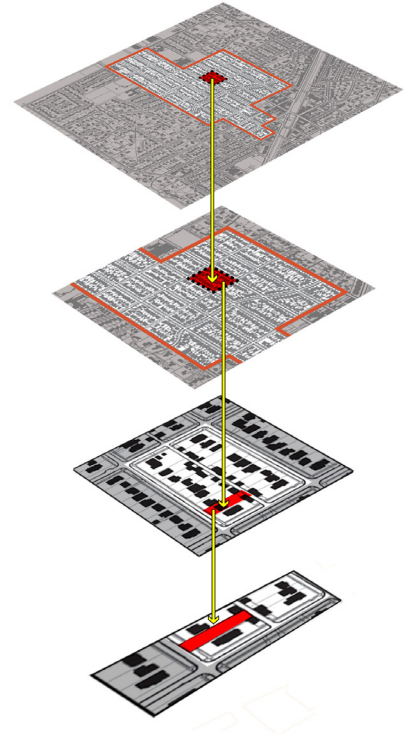
The traditional character of the neighborhood is part of the context. In the downtown, this typically corresponds to the individual zoning districts.

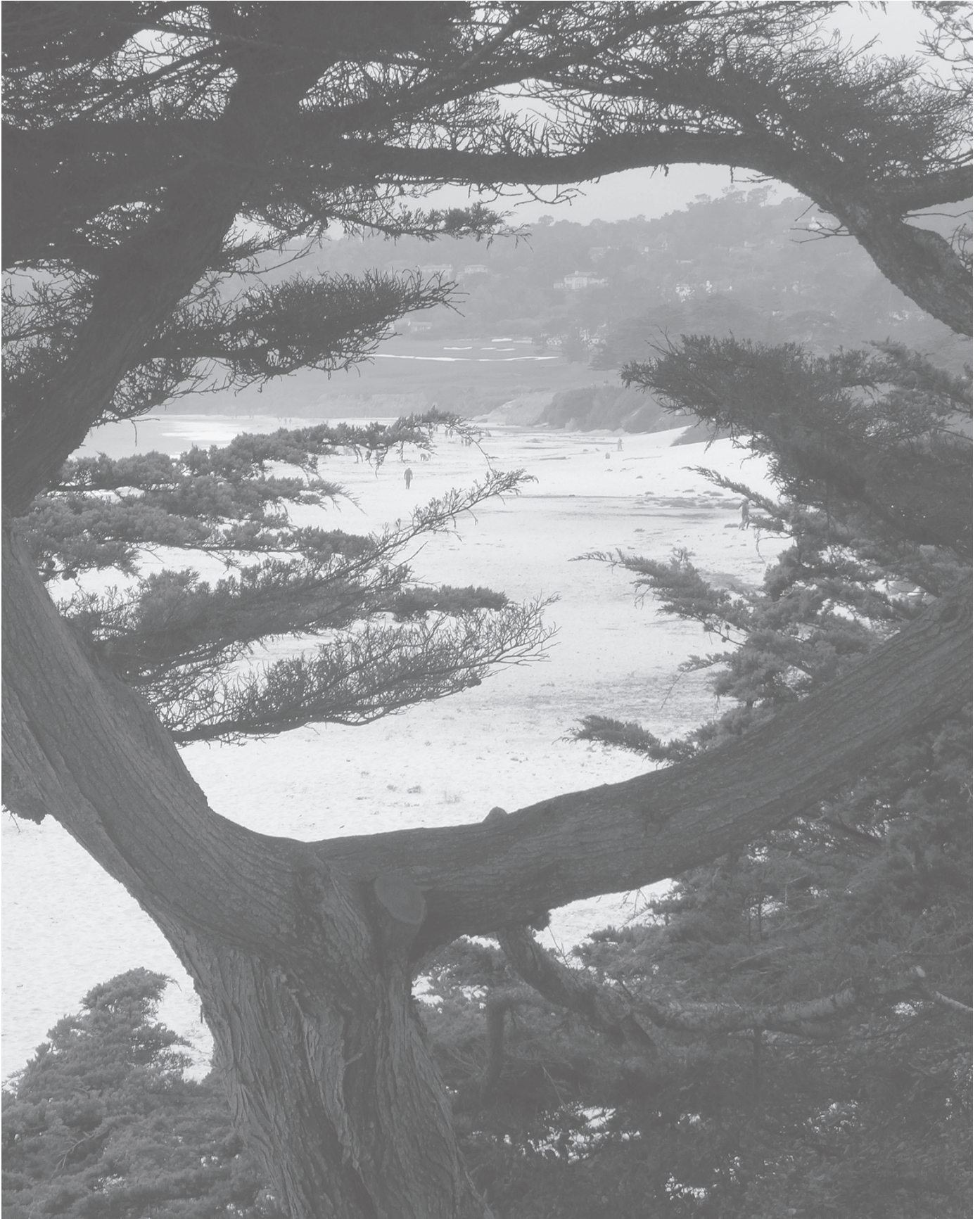
The Block

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.

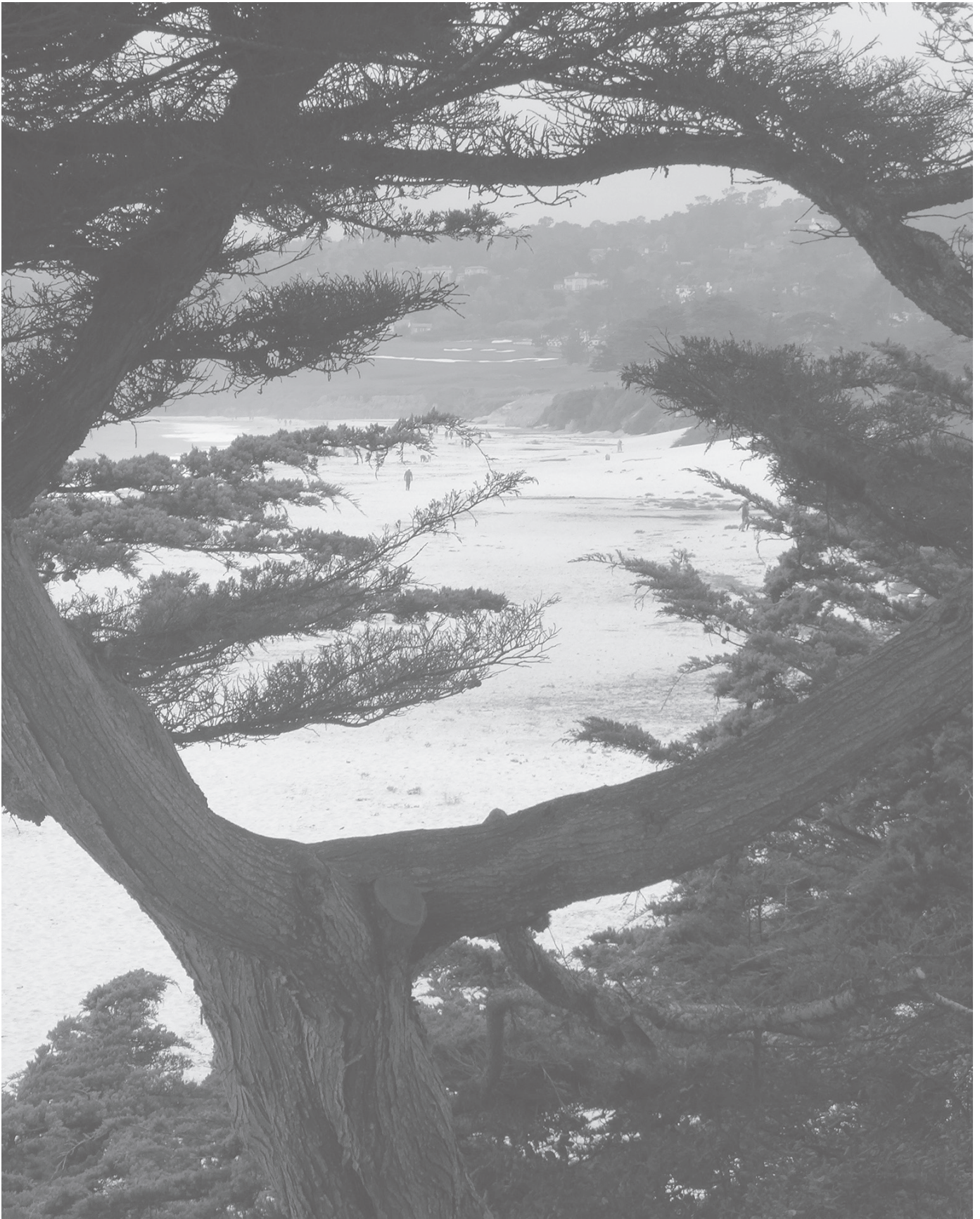
Related document:

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.

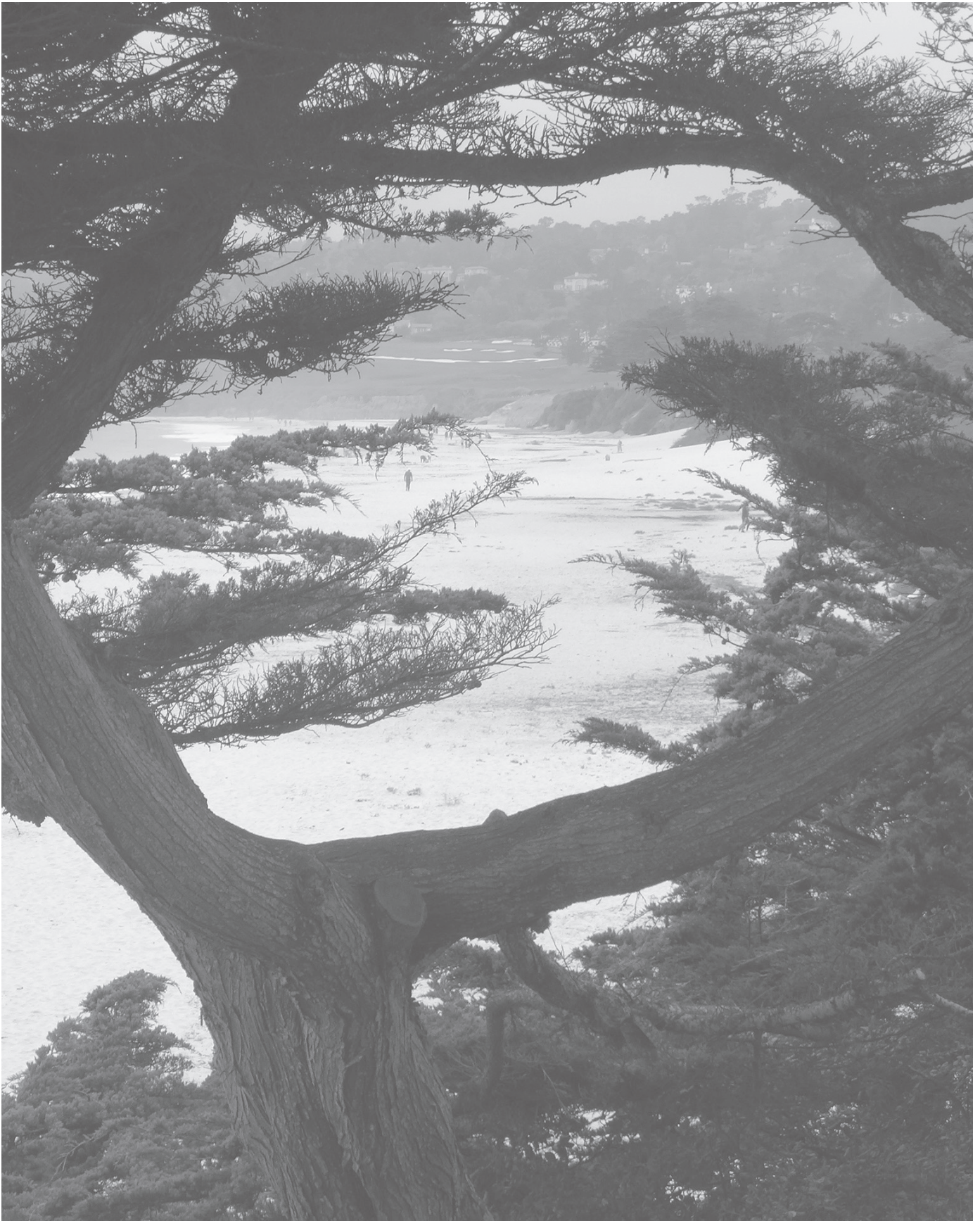


PART FOUR: DESIGN GUIDELINES FOR ALL OF DOWNTOWN

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.

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.



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.

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.

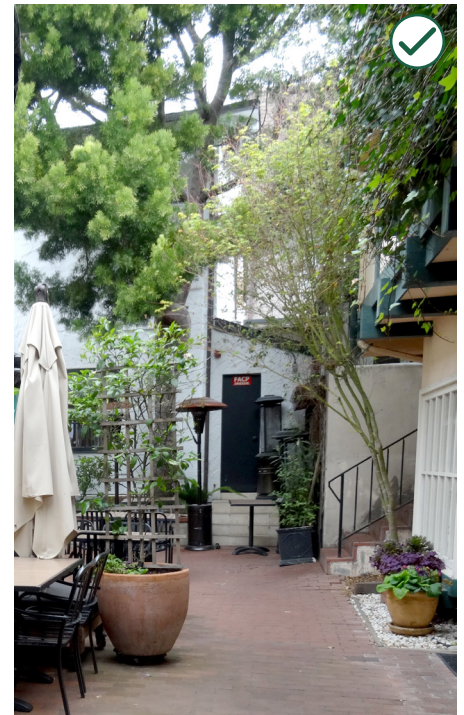
Related guiding principles

(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.

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.

Related guiding principles

(See p.xx):

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



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.

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.

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.



A historic style should be accurately executed.



Keep the overall design of a new building or addition simple and restrained.



Use variations in surface treatments to convey traditional building scale in a facade.

Variations in Facade Articulation



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.

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.

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...

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

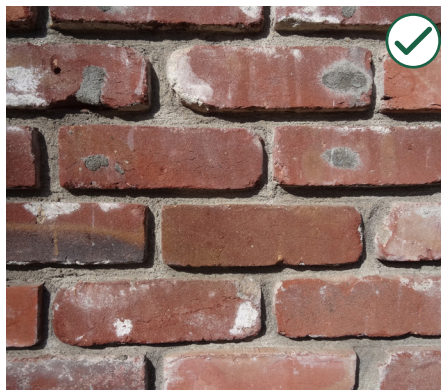
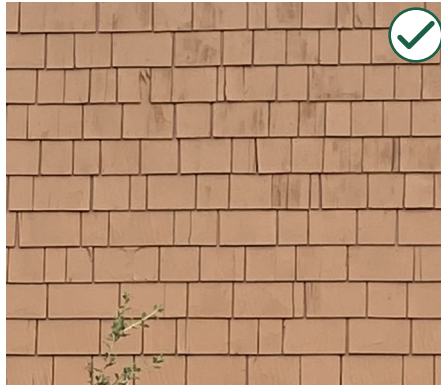
1.26. Brick may be used as a building material.

- 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.



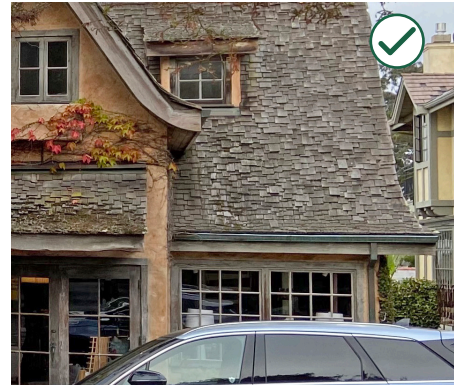
Examples of inappropriate uses of materials:

- 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.

Related guiding principles

(See p.xx):

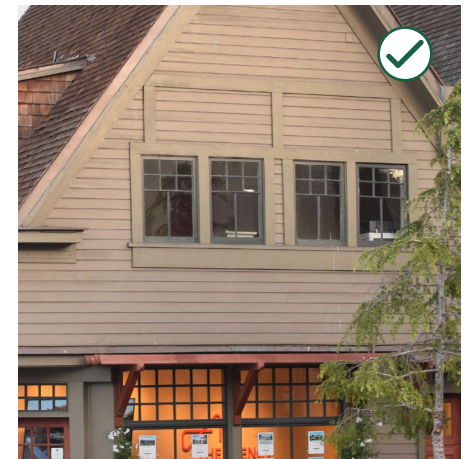
- #3. *Keep structures modest...*
- #4. *Build upon heritage...*
- #5. *Fit with context...*
- #6. *Design with authentic details...*



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.



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.

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.



Avoid locating an exposed utility box in public passageways.

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.

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.

Code reference:

Demolition materials

Link: xxxxxxx

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.

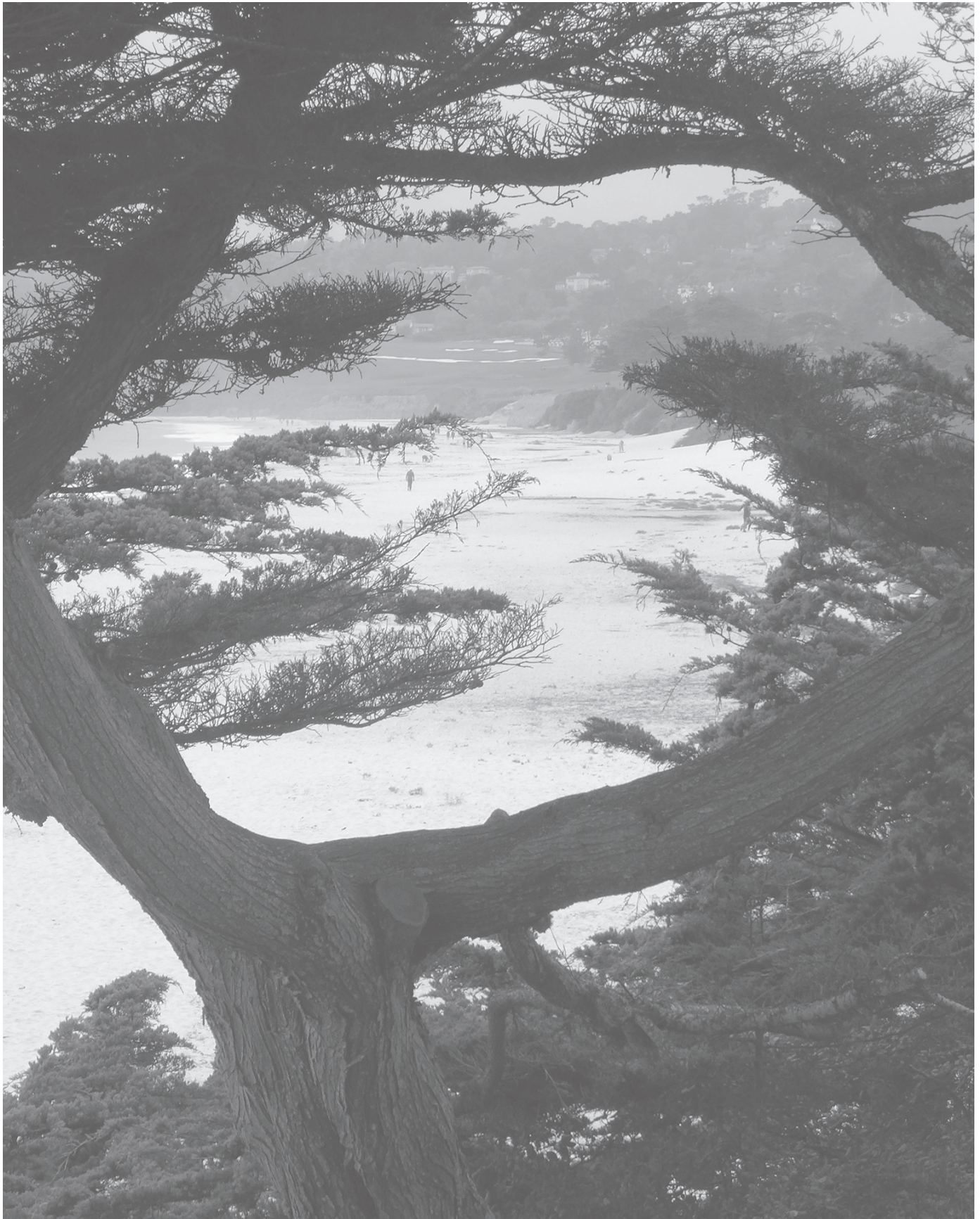
- Use a landscape strip with a combination of trees and shrubs.
- A low, decorative wall also may be used.



Minimize the visual impact of parking.



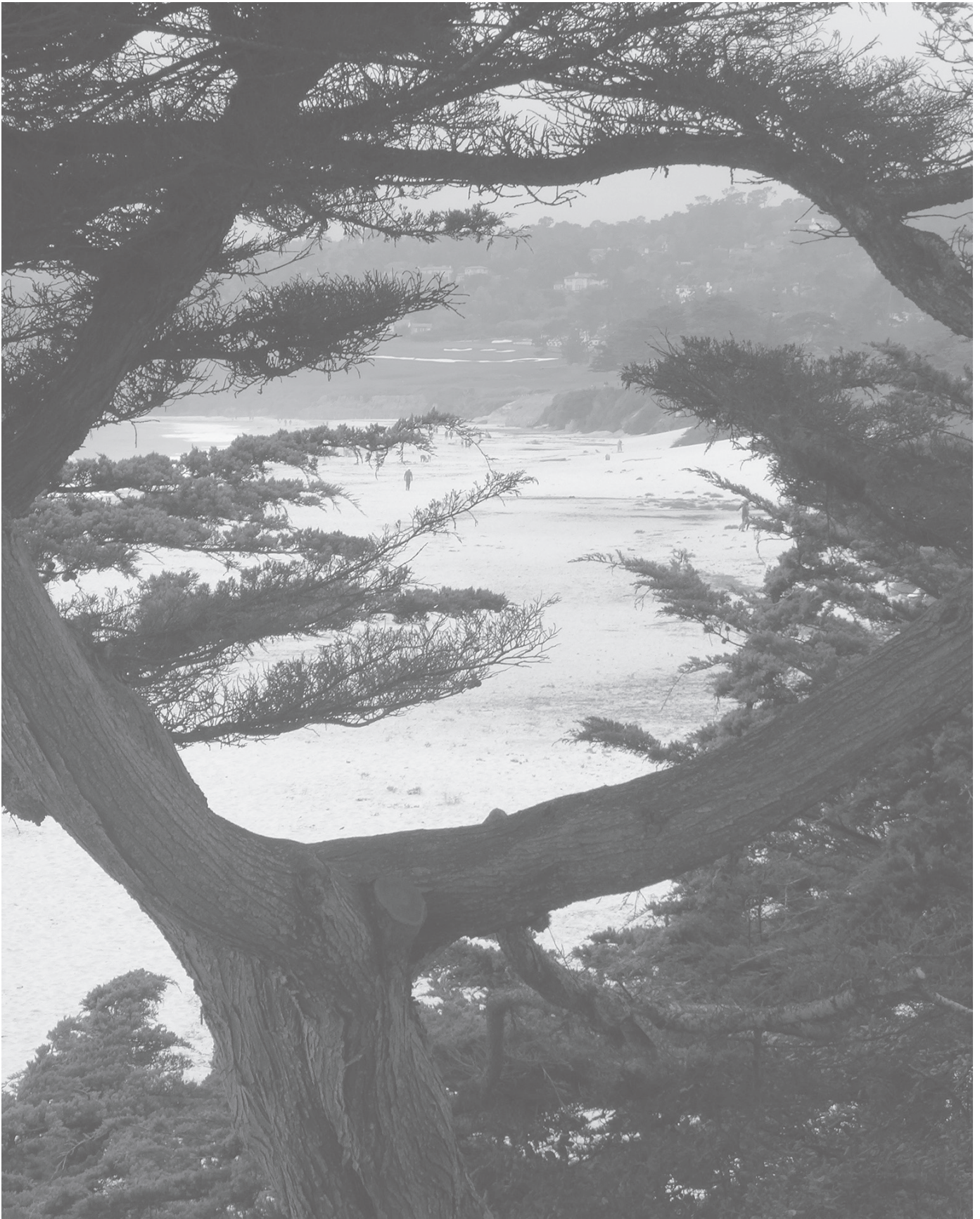
Provide a visual buffer where a parking lot abuts a public way.



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.

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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.



A Multifamily House form shall incorporate some pitched roofs.

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.

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.



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.

Related guiding principles

(See p.xx):

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

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.

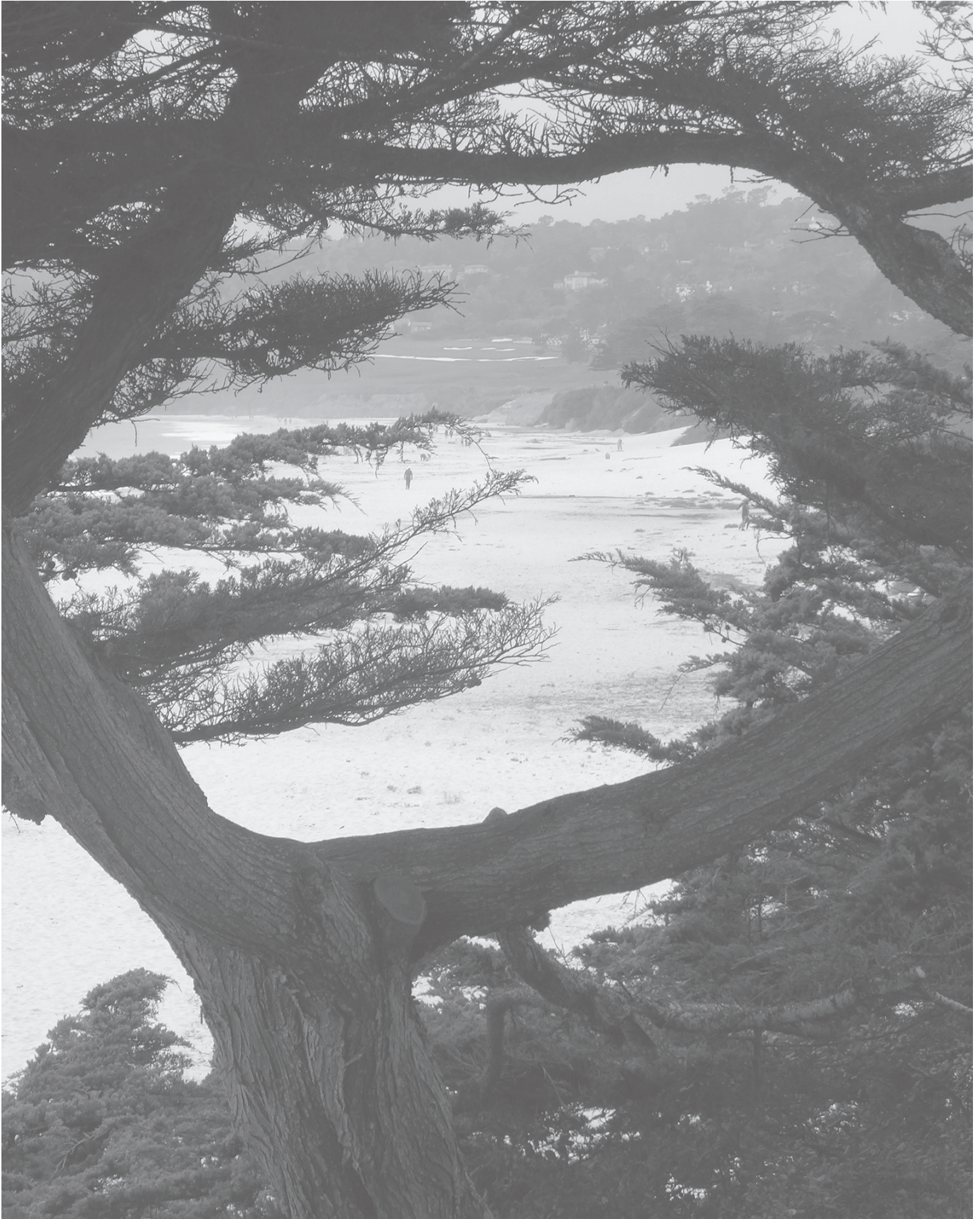
Part Six: Landscape Design

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.

Related code:

See forthcoming Landscape Ordinance

Link: xxxxxx



Design for sustainability in downtown landscapes.



Maintain forest character in landscape designs.



Use native vegetation and drought tolerant varieties as the primary planting palette.

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...



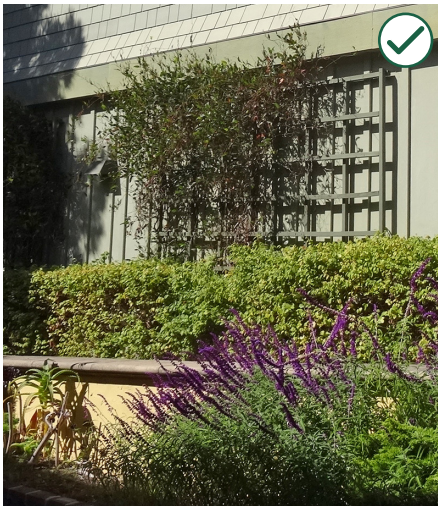
1.63. Continue the use of traditional landscape types.

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

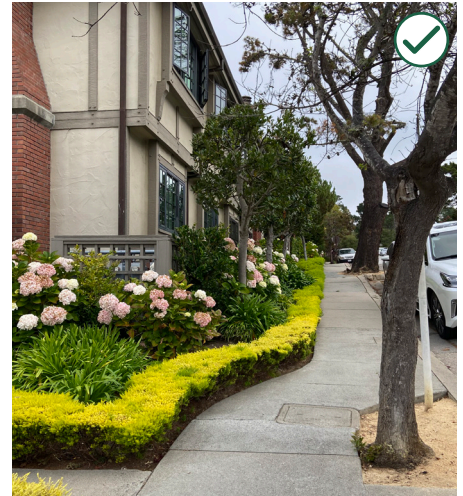
Trees in the downtown should be planned to extend the sense of being a Village in a Forest. Opportunities to install them are in the public Right of Way as well as in private yards and courtyards.

1.65. Preserve existing healthy trees to the extent feasible.

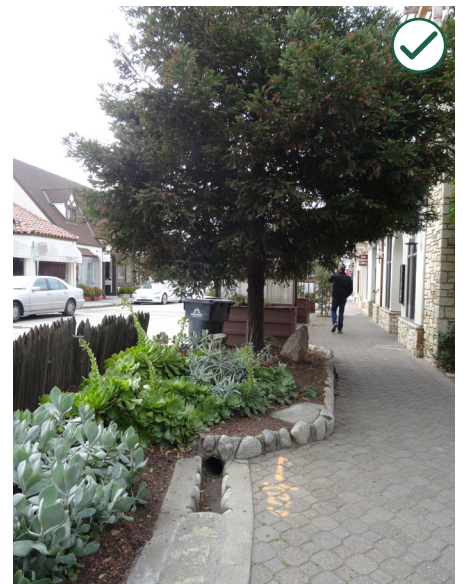
- The City Forester shall be consulted to determine viability.

1.66. Adding trees in the ROW and in courtyards is encouraged.

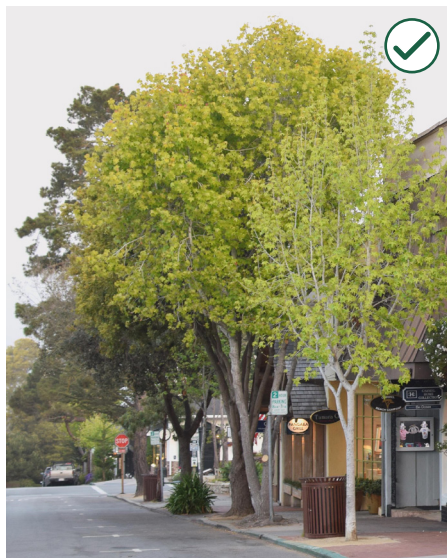
- See the City Arborist for approved types.
- Also reference (forthcoming) landscape ordinance.



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: xxxxxxxx



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)