

The Design Traditions of Carmel



RESIDENTIAL DESIGN GUIDELINES FINAL DETAILS REVIEW

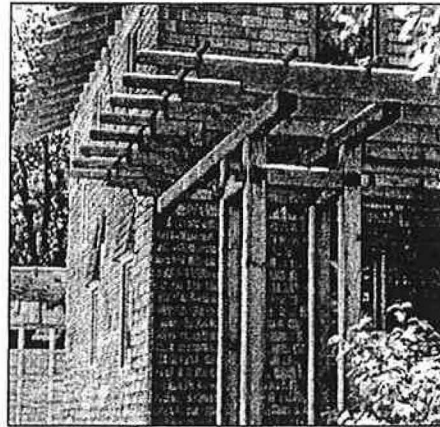
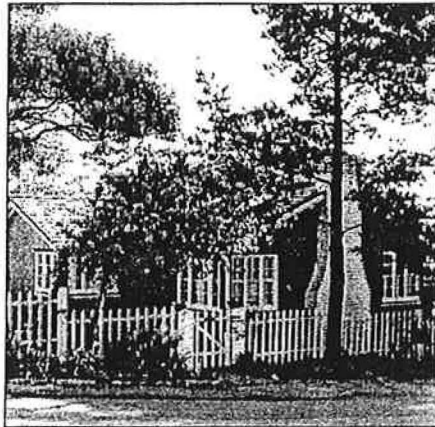
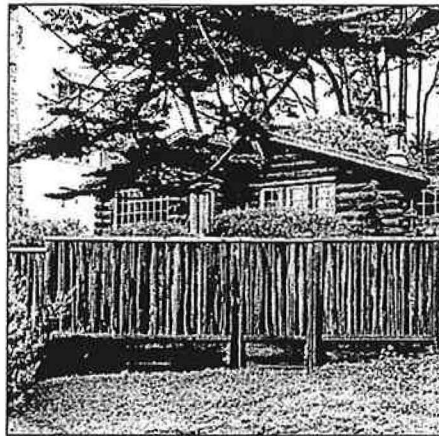
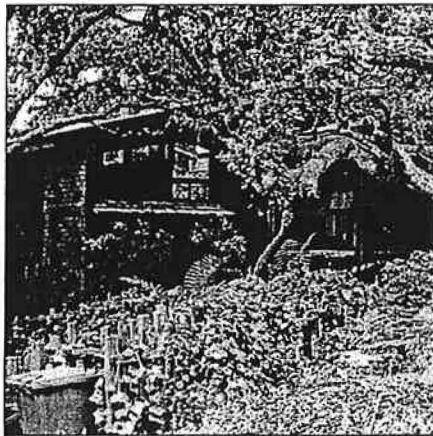


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Guidelines for Final Details

This document contains guidelines for the review of final design details. They are to be used when a proposed project has achieved concept approval. 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, compliance with these guidelines is important.

The Design Detail guidelines seek to promote building that will be compatible with the design traditions of the community. At the same time, some variety in the details of construction is encouraged as a means of promoting diversity.

Guidelines for Final Details Review

This document contains:

Guidelines for Building Design

- Architectural style
- Restrained character
- Building scale
- Building additions
- Architectural details
- Building materials
- Windows & doors
- Skylights
- Chimneys
- Doors and entries
- Garages

Introduction to Landscape Design

Landscape Guidelines

- Plant selection
- Paving materials and design

Fences, Walls and Lighting

- Fences & walls along street frontages
- Garden walls
- Gates & arbors
- Lighting

Building Design - Final Details

Introduction to Building Design

This section addresses the details of building design, including selection of materials, and treatment of windows and doors.

The community has experienced a series of design trends during its development. These have included a few early Victorian cottages, many craftsman bungalows and a broad mix of other styles popular nationally. In addition, some building styles evolved here that are unique to the community, particularly the "story book" houses of Comstock. Underlying all these variations was a conscious intent of creating a village in a forest setting.

Early Building Types

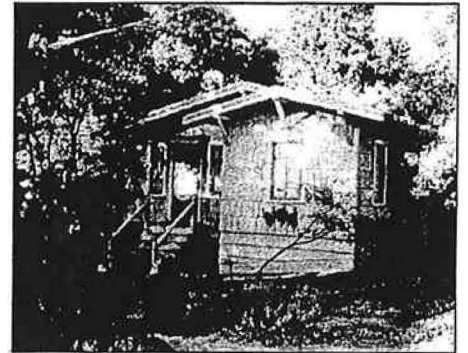
Carmel's early residences varied in size, style, siting and the subordination of buildings to nature. Historically, homes were small, often no larger than one- or one and one half-stories. The construction method most often used was wood frame, although there were many homes constructed of rough cut 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 most often gabled and covered with wood-shingles. Many of these early structures would be considered vernacular rustic cabins, while others exhibited stylistic influences of turn-of-the-century houses around San Francisco.

The Arts and Crafts Movement

After 1905, the strongest influence

on residential architecture in Carmel was the influx of artists and writers, especially those philosophically aligned with the Arts and Crafts Movement. As an expression of the philosophy of the movement, the Craftsman style became popular in Carmel from 1905 through the early 1920s. It was favored over other styles among the artistic, literary and academic residents because it encouraged individualism and creativity, while respecting the natural setting.

The architectural styles that followed were perhaps less influential than the Craftsman, although contributing to the city's character. 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



A craftsman cottage with shingle siding and low-pitch gable roof



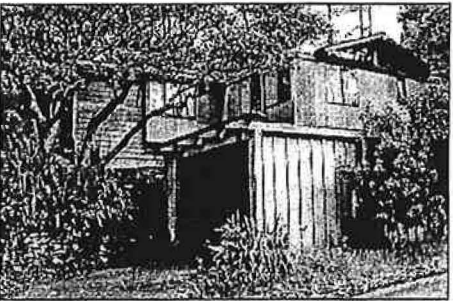
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Wood siding treatments were either shingle, vertical board and batten or horizontal clapboards.

noteworthy to Carmel in this period, however, 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. Infilling of parcels continued, however, with a number of “modern” houses appearing through the 1950s. These reflected themes along the coast—basic wood clad structures with picture windows and low-pitched roofs. Wood decks often extended living areas out into the forest.

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

Some neighborhoods also exhibited distinct variations in architectural design. In the Old Mission Tract, for example, the Ranch and North Coastal styles are typical. Along Scenic, North Coastal houses blend with a variety of Modernist interpretations, along with other more traditional types.

Key principles of architectural design

At the Final Phase level of design consideration, three key principles underlie the guidelines:

1. Keep the design simple.

While variety in details is encouraged and visual interest is desired, this should be accomplished in a restrained manner, such that each building remains subordinate to the forest character.

2. Promote diversity of styles.

Within the basic framework of the design traditions, a range of architectural designs can occur. In fact, repetition of a single style in a block should be avoided.

3. Be consistent within an individual building.

While diversity is encouraged throughout the community as a whole, consistency in design throughout an individual building is very important. This is an essential ingredient of the design traditions of Carmel.

These three principles are fundamental to the Final Details Guidelines for Building Designs that follow and compliance with these key principles is a primary concern.

9.0 Guidelines for Building Design: Final Details

Architectural style

Diversity in building designs and architectural styles are key 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 using 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. Excessive repetition of these styles (or any one style) would undermine the diversity of Carmel’s neighborhoods. 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:

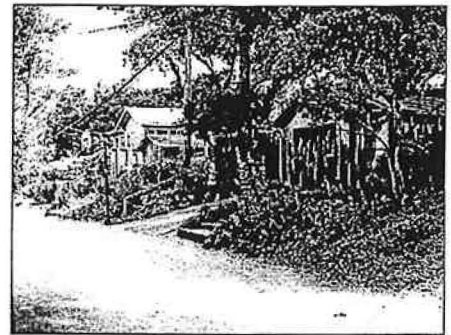
- To promote a diversity of architectural styles that are also compatible with the village-in-a-forest context
- To promote simplicity in building design
- To promote buildings that are in scale
- To continue the use of “natural” building materials

9.1 Diversity of architectural styles is encouraged.

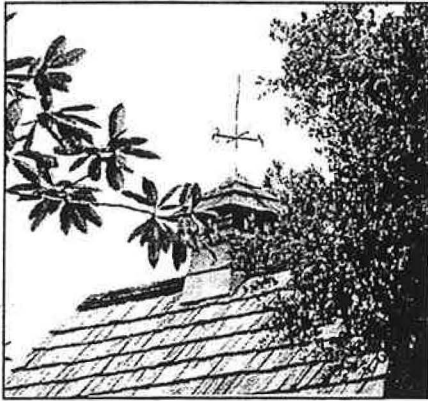
- A new building should be different in style from buildings on nearby and abutting properties.
- A design that creates individual character while also maintaining compatibility with the character of the neighborhood, is encouraged.
- A design that incorporates innovation and the use of skilled workmanship is encouraged.

Policy P1-65

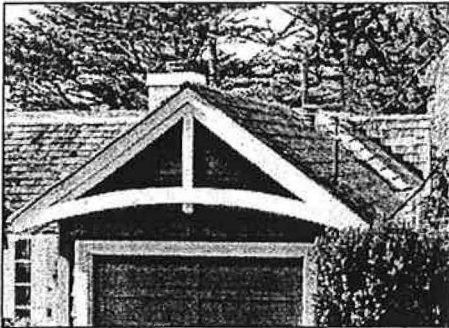
“...Avoid designs that are insensitive to the designs of neighboring buildings.”



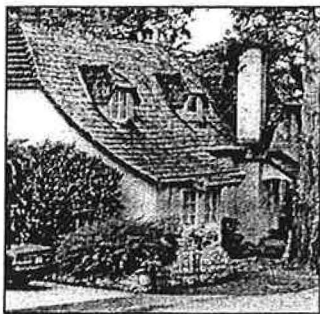
Carmel's early residences varied in size, style, siting and the subordination of buildings to nature.



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



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



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

Simple and restrained character

9.2 Keep building forms, materials and details simple and visually restrained.

- Building forms, materials and details that contrast strongly within a single building or with neighboring buildings are discouraged.
- Design features that increase the visual prominence of the building should be avoided.
- Avoid visual complexity. Too many different materials or excessive details create a busy appearance and should be simplified.
- Avoid overly ornate details.

Building scale and design integrity

9.3 Building details should 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, entries and decks can be used to reduce scale and achieve a well-integrated design. Making any of these elements oversized can exaggerate the building's scale and should be avoided.
- Avoid grand entryways, windows and doors that are out of proportion with the human form. Avoid ostentatious design treatments.

Architectural details

9.4 Architectural details should appear to be authentic, integral elements of the overall building design concept.

- Details that appear to be applied as superficial elements should be avoided.
- 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 should be used throughout the full exterior of the building to maintain consistency. Avoid the application of special materials or design treatments to just the street facade.

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.

9.5 Use “natural” building materials.

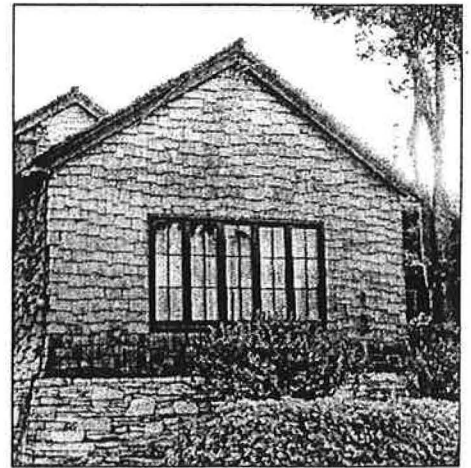
- Painted wood clapboard, stained or painted board and batten siding and shingles are preferred primary materials for exterior walls.
- Using native Carmel stone is also encouraged.
- Stucco, in conjunction with some natural materials, may be considered depending on neighborhood character but should not be repeated to excess within a block.
- Where a material is painted, a plain, uniform finish is preferred. Antique and faux finishes should be avoided.



Stucco may be considered as a building material.

9.6 Avoid the use of synthetic materials.

- The use of vinyl or aluminum siding, for example is discouraged. Products that simulate a wood grain on synthetic siding also are inappropriate.
- Some new materials may be considered only if they convey a scale and texture similar to that of traditional materials.
- Avoid mixing synthetic materials with natural materials in the same design.



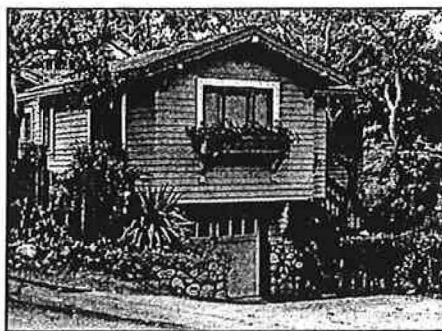
Wood shingles are among the preferred building materials.

9.7 Provide variety in building materials along a block.

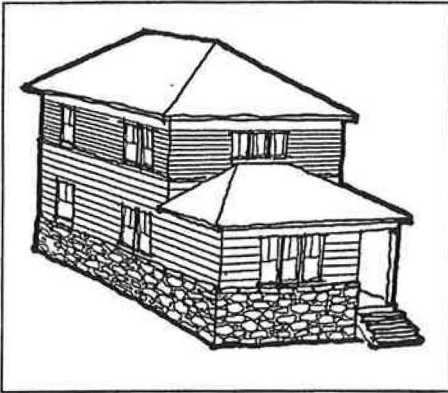
- When the houses to either side of a site are constructed of similar materials, use a different material, consistent with Carmel’s design traditions, in order to achieve diversity in appearance.



The use of Carmel stone is encouraged.



The use of wood siding is encouraged.



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.

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

- Wood shingles and shakes are preferred materials for most types of architecture typical of Carmel (i.e., Arts and Crafts, English Revival and Tudor Revival).
- Clay tile, slate and concrete tile may be considered appropriate 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 considered on some architectural styles characteristic of more recent eras.
- Metal, plastic and glass roofs are inappropriate in all neighborhoods.

Stonework

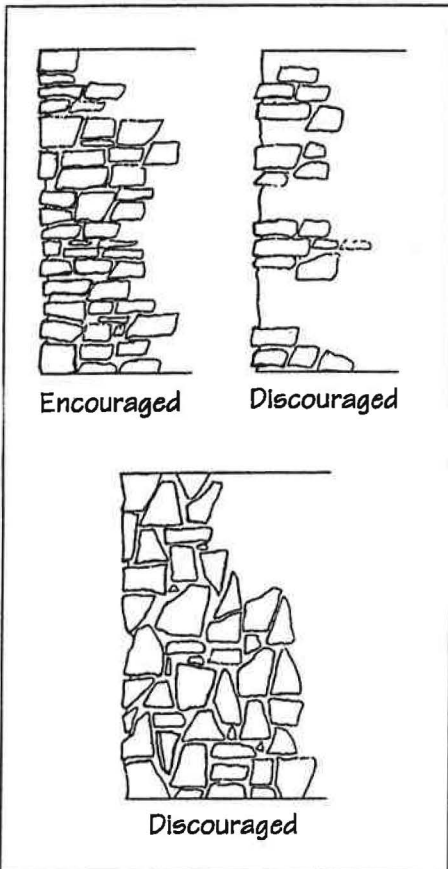
Stone is a traditional building material used throughout the City. When used carefully it can add interesting contrasts, texture and solidity to a design. Applicants intending to use stonework must provide a proposed lay-up pattern and specify the type of stone proposed. For examples and additional information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

9.9 Keep stonework designs simple and traditional in character.

- The use of a single type of stone is encouraged to maintain simplicity and authenticity. Using multiple types of stone, or combinations of stone and other masonry within a single project is discouraged.
- Use natural stone. Imitation stone is strongly discouraged.

9.10 The application of stone should appear structural and authentic. A gratuitous or purely decorative appearance should 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.



The application of stone should appear structural and authentic.

Windows & Doors

A variety of window types appears throughout the community. Rectangular, vertically proportioned, double-hung windows appear on many buildings and predominate. However, examples of horizontally proportioned windows exist. For example, larger picture windows often look onto important views. Sometimes, a larger window 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 have been used to provide visual interest on facades and to reduce the apparent mass of structures. They particularly became popular with the introduction of the Comstock “story book” buildings. However, they were used with restraint on any single structure.

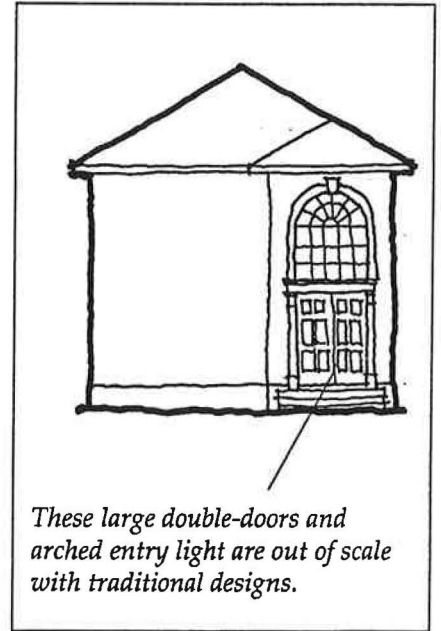
The use of bay, oriel and other projecting windows should be considered when the building style would have traditionally included such features. They are encouraged when they would break up the line of an otherwise long, unrelieved wall. They are discouraged when overused (along the street or within a single design) or when they would create added mass, bulk or complexity on an otherwise interesting and attractive facade.

Doors

When it is oriented to the street, the front door helps to establish a sense of connection with the neighborhood. Traditionally, doorways were of a standard dimension that fit the human form and scale. This tradition should be continued.

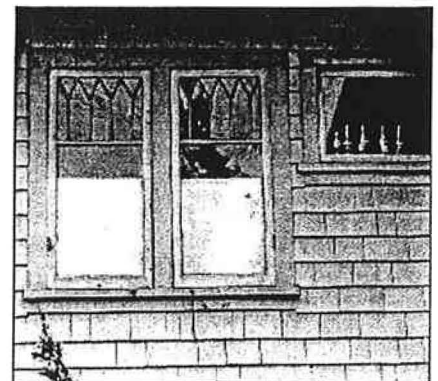
9.11 Window styles and materials should be consistent with the architecture of the building. Window styles and materials should be uniform throughout a building.

- Divided light windows are encouraged. Divided light windows should appear to be true divided light, including use of internal and external mullion and muntin bars on insulated windows. Removable or “snap-in”, or internal-only mullion and muntin bars, are unacceptable.
- Materials other than authentic, unclad wood are appropriate only when it can be demonstrated that the proposed material is more appropriate to the architecture.
- High gloss finishes should be avoided.
- Fenestration on historic buildings should retain the historic integrity of the resource. When feasible, original windows should be restored rather than replaced.

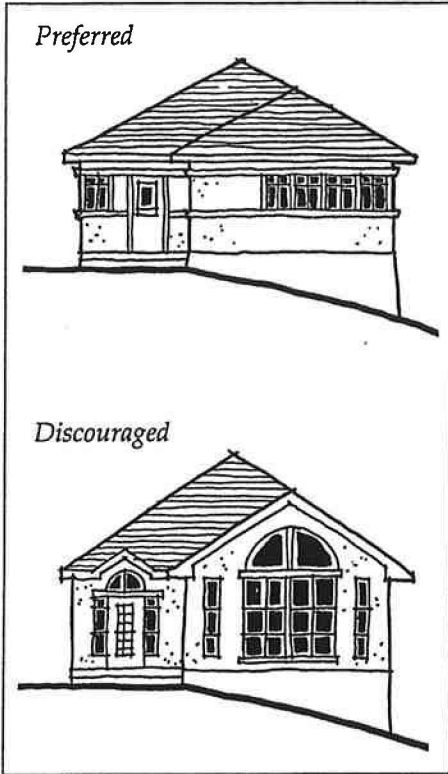


These large double-doors and arched entry light are out of scale with traditional designs.

The use of a grand doorway and picture windows on street-facing elevations is discouraged.



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



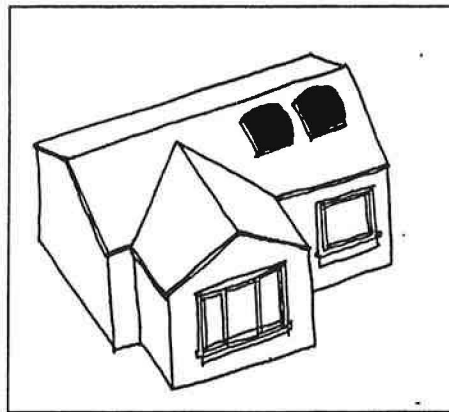
9.12 Locate and size windows and doors to achieve a human scale while avoiding mass and privacy impacts.

- The use of a grand entry, oversized entry door or large picture window facing the street is discouraged. These convey a scale inappropriate to Carmel.
- 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.

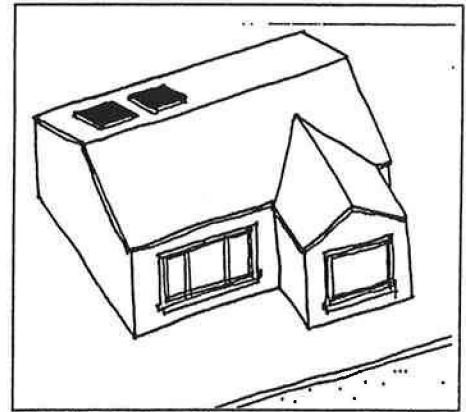
Skylights

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.

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



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



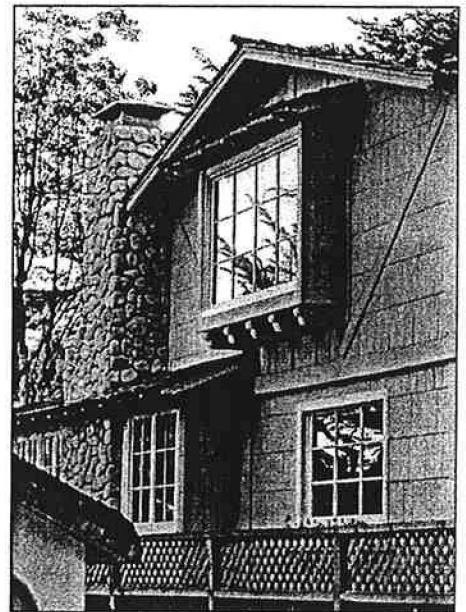
Preferred: Minimize the visual impacts of a skylight by locating the skylights on the back of the roof.

9.13 When a skylight is to be used, it should blend with the overall building design and its visual impacts should 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 greater impacts to adjoining homes
- the skylight design is compatible with the architecture
- the size of the skylight is appropriate to the lighting task

9.14 Skylights should not be visually prominent from the street or from neighboring windows.

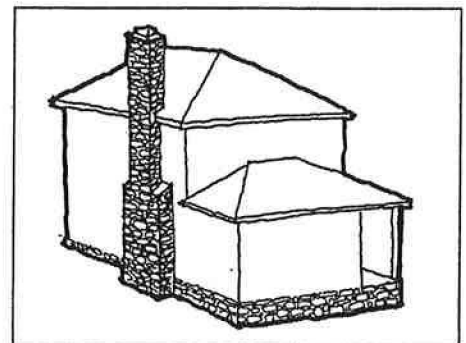
- The size, placement, number and design of skylights should be an integral part of the building design. Skylight placement or size that appears random from the exterior and that detracts from architectural integrity should be avoided.
- Skylights should be framed in colors that match adjoining roof surfaces. High profile, domed or pyramidal covers are inappropriate.
- Skylights that will produce glare or light pollution visible to neighbors or the public should be mitigated.



Preferred: This chimney appears integrated into the overall building design.

Chimneys

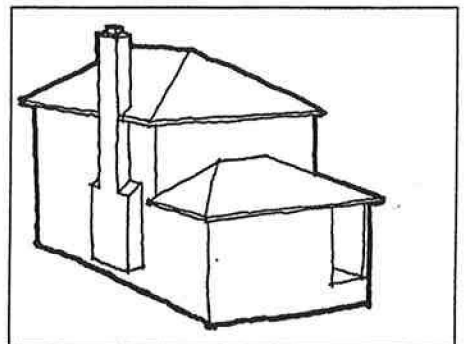
Chimneys are a part of the design traditions of the community and they appear in a variety of styles, shapes and materials. While they are not used as extensively in new buildings as in the past, a chimney can add visual interest to a building and help to reduce the perceived scale of a roof line. When 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.



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

9.15 A chimney should 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 atypical and is discouraged.
- 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.



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



Preferred: This overhead door matches the board and batten siding of the garage itself.

Garages

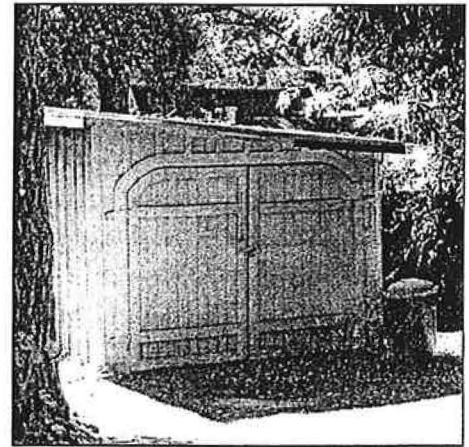
A garage should be detailed such that it will appear as a subordinate element on the site.

9.16 A garage door should be designed either to provide visual interest or 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.



Preferred: This garage door blends with the house siding.



Design the garage door to blend with the building wall or orient the door so as not to face the street.

A note about colors:

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 help 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. Therefore, muted color schemes are preferred.

Muted earth tones should be dominant elements of a building's color palette. 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. Even in these cases, however, a subdued color scheme is preferred.

Landscape Design - Final Details Phase

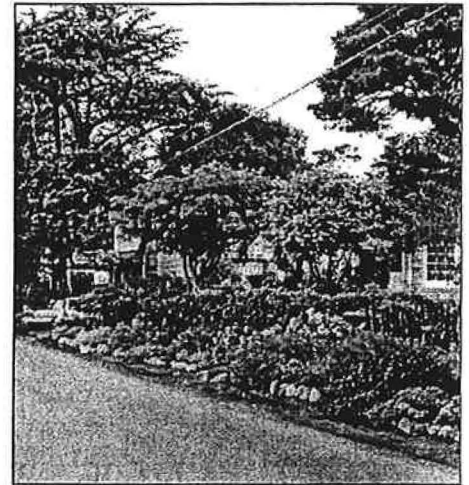
Introduction to Landscape Design

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 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 predominate.

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.



Fences, gates and low scale plantings combine with upper canopy trees to create the traditional landscape character of Carmel.



Details on fence posts contribute to the unique character of Carmel and using them is encouraged.

Policy P1-64

Establish landscaping standards to preserve the urban forest, and encourage gardens using native vegetation to maintain the natural character of open spaces in the residential areas.

Filtered views of homes from the street through trees and shrubs into a property are also a part of Carmel's landscape tradition. This is achieved by a combination of landscape elements, including multi-stem trees such as live oaks planted in the foreground, as well as 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 often occur on properties here and evergreen shrubbery predominates.

To some extent, the landscape tradition also is different along portions of Scenic Road where small yards sometimes limit landscape arrangements, especially in front yards. 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 plant materials.

These variations in the context of neighborhood landscape features should be documented on the preliminary site assessment and should be respected when preparing new designs.

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 should be continued.



Open leafy shrubs provide filtered views of homes from the street.

10.0 Landscape Guidelines

Views of buildings that are filtered from the street because of the 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. In addition, other landscape elements should contribute to the urban forest image.

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

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

- Provide adequate space around all trees required to be planted or preserved through the Design Concept Phase approvals.
- Add trees, consistent with the neighborhood context, to the site and public right-of-way when additional filtering or screening is desired.
- Trees that arch over the street contribute strongly to the character of some neighborhoods and should be preserved and supplemented where this character exists.
- 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.



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

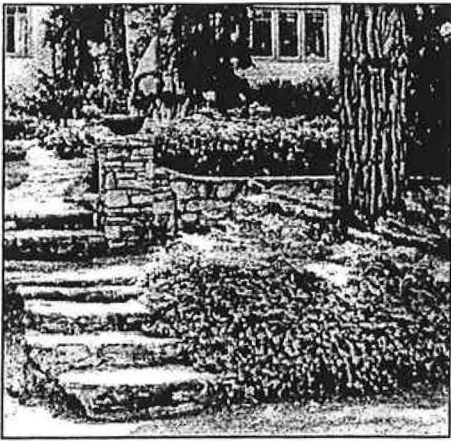


Green leafy ground covers are appropriate in the public right-of-way.

Plant Selection

10.2 Landscape plans that use native plants and other varieties accustomed to growing along the Central Coast are encouraged.

- 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 plans.
- In general, at least 75% of plant materials on a site should be drought-tolerant. (See section 17.24.180.D&E of the Municipal code.)



Flowering plants may be used to highlight a walkway.

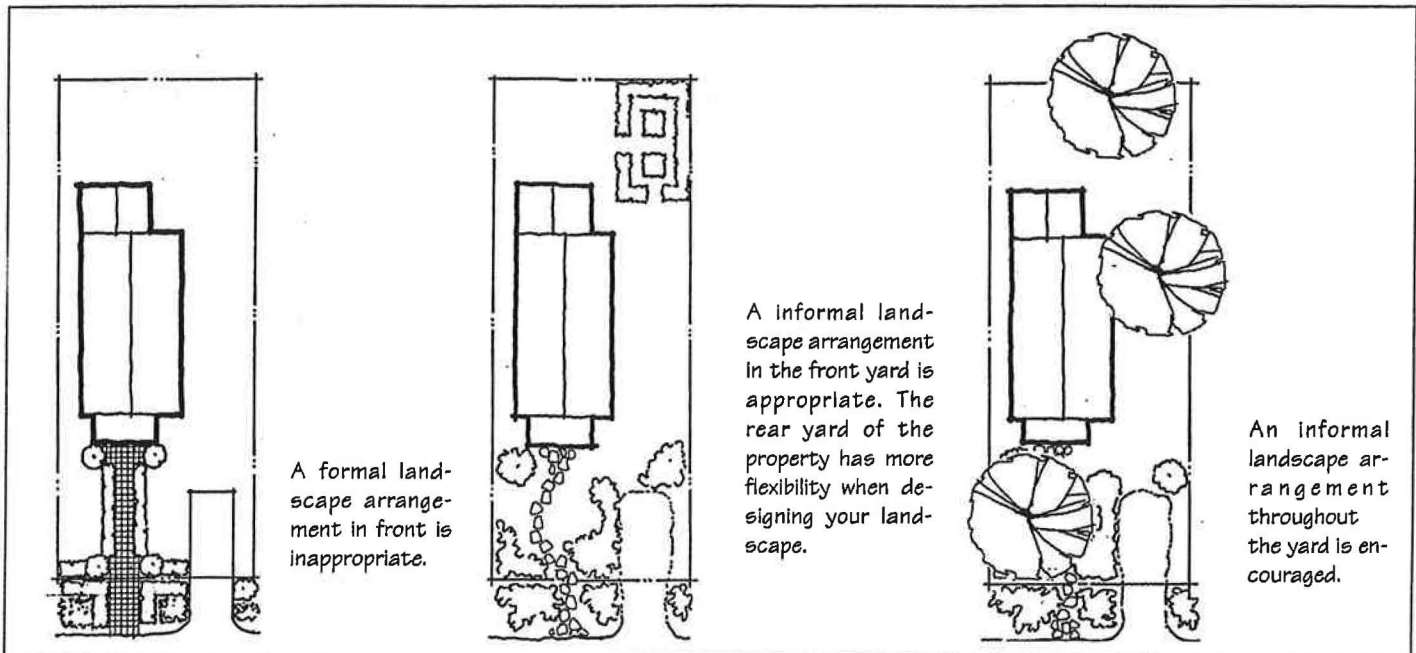
10.3 Planting in areas visible from the street or other public places should continue the forest character.

- Locate plants in relaxed, informal arrangements that are consistent with the urban forest character.
- Avoid formal, unnatural arrangements of plants and paving except in 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 visible from the street are inappropriate to the forest setting and should be avoided.

Landscaping in the public right-of-way

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

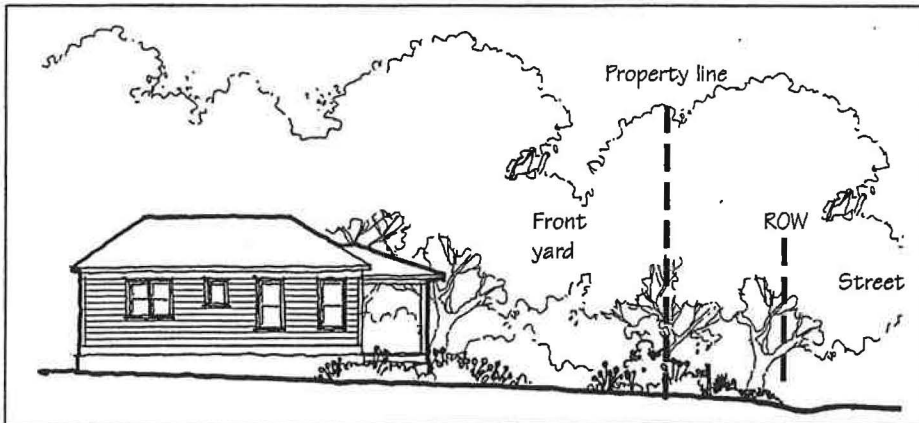
- Leaving the right-of-way natural is encouraged.
- Naturalized landscaping consistent with the City's forest character may be added to the right-of-way and be designed to blend into landscaping on site to enhance the sense of open space.
- If planted, the use of native trees, ground covers and low shrubs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



A formal landscape arrangement in front is inappropriate.

A informal landscape arrangement in the front yard is appropriate. The rear yard of the property has more flexibility when designing your landscape.

An informal landscape arrangement throughout the yard is encouraged.



Plantings in the front yard should continue the forest image.

Paving Materials and Design

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

- The use of Carmel stone, brick, decomposed granite and earth-toned pavers, for example, 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 discouraged.
- 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).

10.6 Design paved areas to be small, informal and intimate.

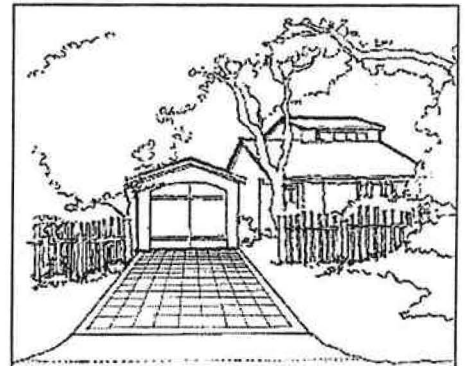
- Avoid large, continuous areas of paving that are uncharacteristic of the forest and landscaped setting.
- Separating the walkway from the driveway can keep the paved area from appearing wide and expansive.
- Add landscaping at grade or in containers to soften the appearance of paved areas.
- Avoid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

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

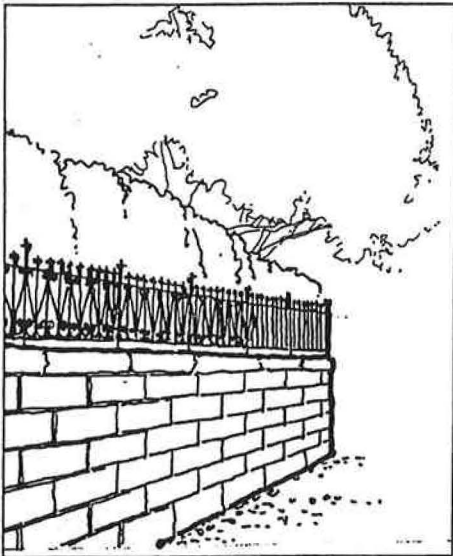
- Using porous paving materials that permit percolation of water and aeration in soils is encouraged.



Porous materials such as gravel, packed earth and sand-set pavers are preferred for driveways. However, the use of gravel or other “displaceable materials” between the property line and the paved street edge is prohibited.



Scored concrete and turf block are inappropriate as driveway surface materials and should be avoided.



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.

11.0 Fences, Walls and Lighting

Fences and walls visible from the street may be appropriate when used as landscape design elements that help define property edges, gardens and entrances. Fences and walls that exhibit craftsmanship and interesting design are preferred. Not every site needs a fence or wall along the street. Fences and walls should be low and should 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

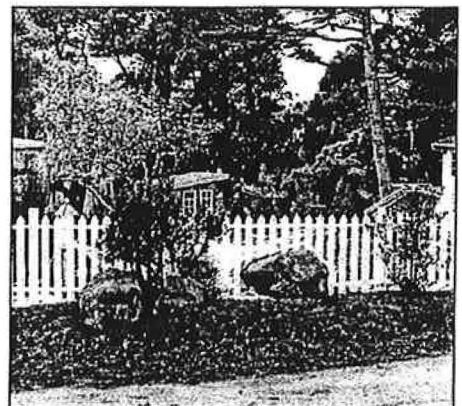
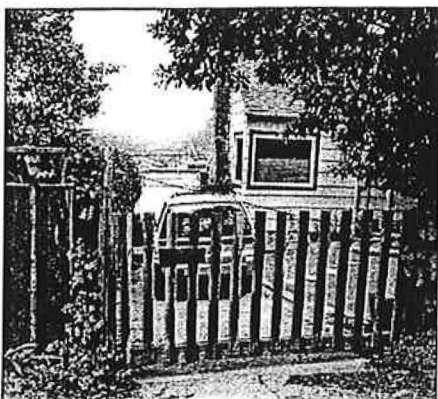
Fences and Walls along Street Frontages

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

- Blending on-site landscaping with landscaping in the right-of-way can make open spaces appear larger and improve the site’s contribution to the urban forest.
- Where a sense of enclosure or privacy is desired shrubs, hedges or other vegetation are encouraged instead of fence or wall structures.

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

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



Appropriate hand crafted fences

11.3 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 as seen 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.

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 complement the architecture and open space design by using consistent materials and remaining low in height.

11.4 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.

11.5 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.



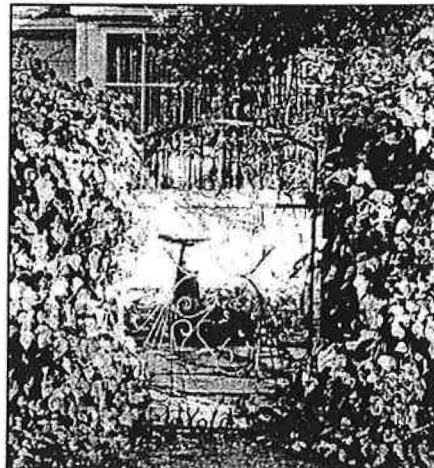
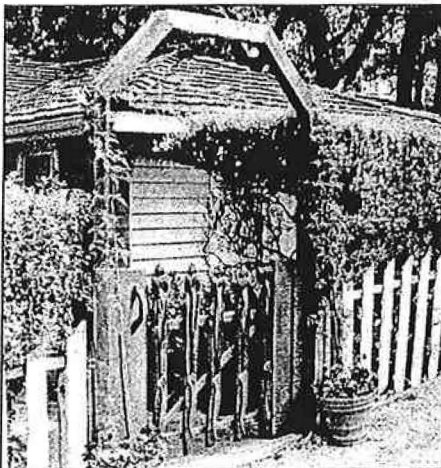
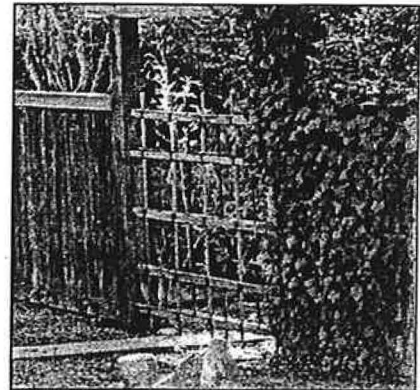
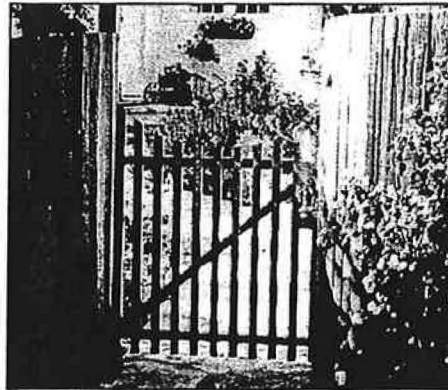
Each individual wall should not exceed four feet in height. Terrace or step walls on steeper slopes and locate plantings in front of each terrace when feasible.

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. 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.

11.6 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.



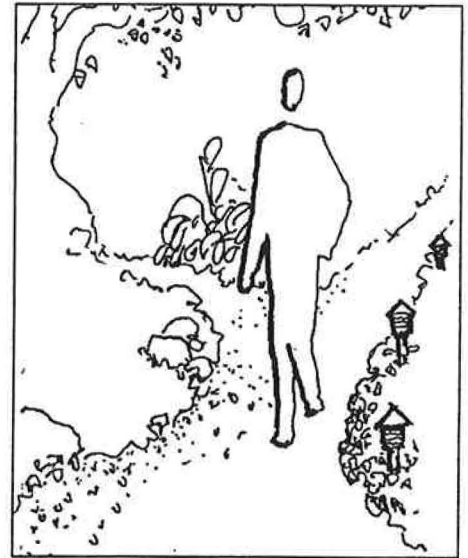
Appropriate gates

11.7 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.

Lighting

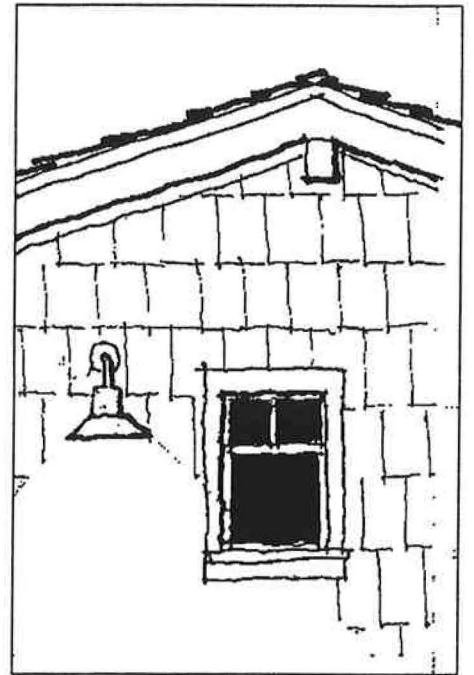
The use of exterior lights is a special area of concern throughout the community. A key feature of the “forest” concept was to minimize the amount of outdoor lighting, such that the nighttime sky could be glimpsed through the trees. From the outset, public street lighting was avoided on residential streets. Within an individual property, site lighting typically was limited to a 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 would be limited to a small, shielded lamp. This is a neighborhood-wide concern and the tradition of minimizing lighting should be continued.



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

11.8 Preserve the low nighttime lighting character of the residential 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 bulbs. Floodlights and spotlights are inappropriate. Point lights downward to reduce glare and avoid “night pollution.”
- Locate and shield fixtures to avoid glare and excess lighting as seen from neighboring properties and from the street.



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

Special Thanks

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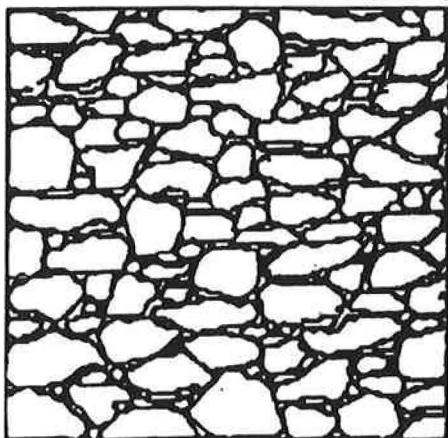
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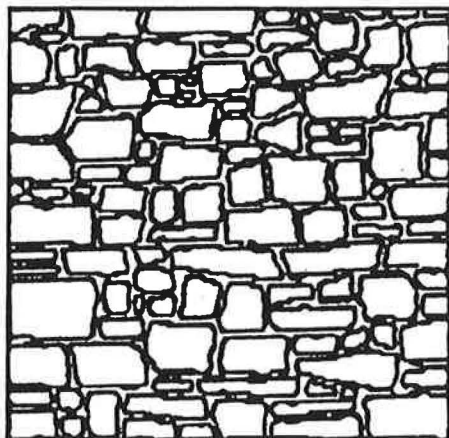
Donovan Rypkema

Appendix A: Stonework Examples

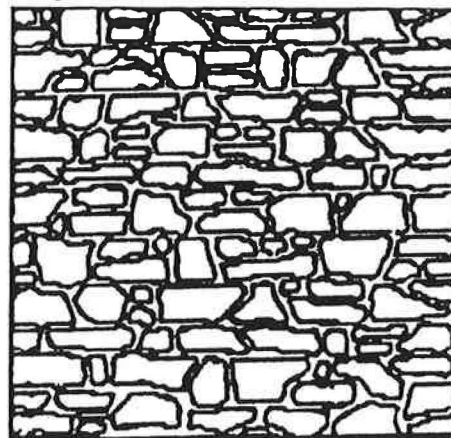
Rubble and Roughly Squared Stone Masonry



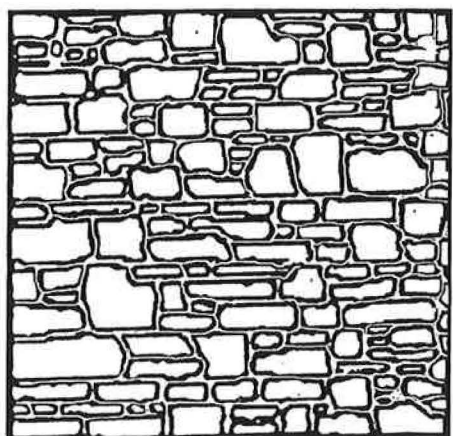
Appropriate: Uncoursed field stone and rough or common rubble.



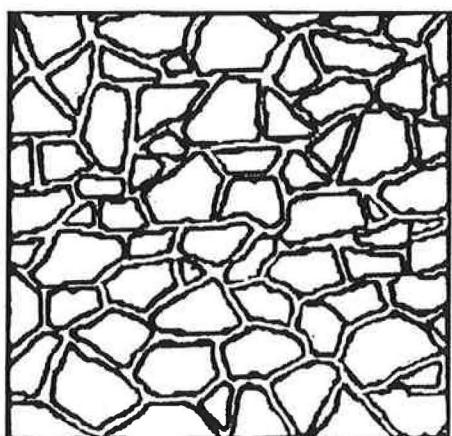
Appropriate: Uncoursed and roughly squared



Appropriate: Coursed field stone and rough or common rubble

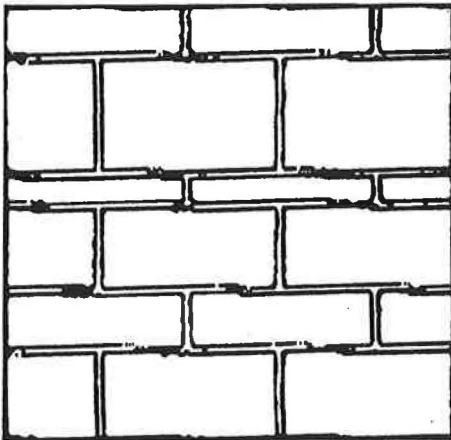


Appropriate: Coursed and roughly squared

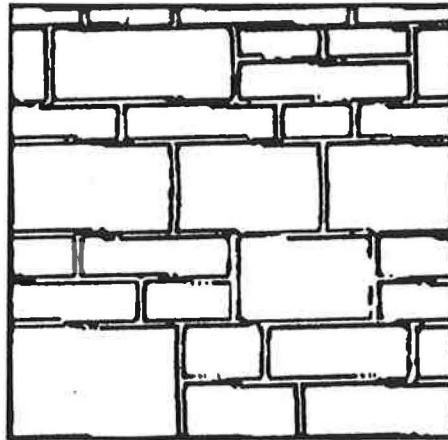


Inappropriate: Uncoursed cobweb or polygonal rubble

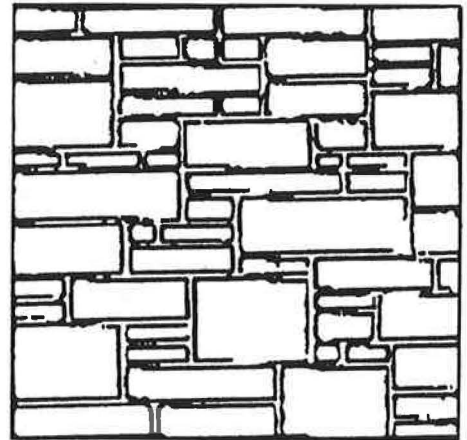
Dimensioned or Ashlar Stone Masonry



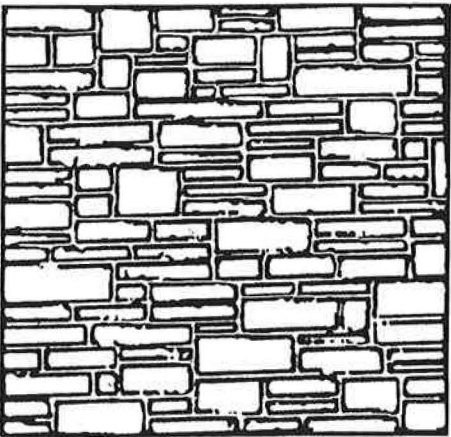
Appropriate: Coursed broken bond, ranged



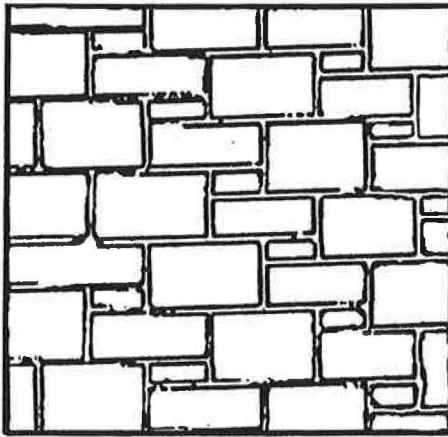
Appropriate: Coursed broken bond, broken range



Appropriate: Random, broken course and range

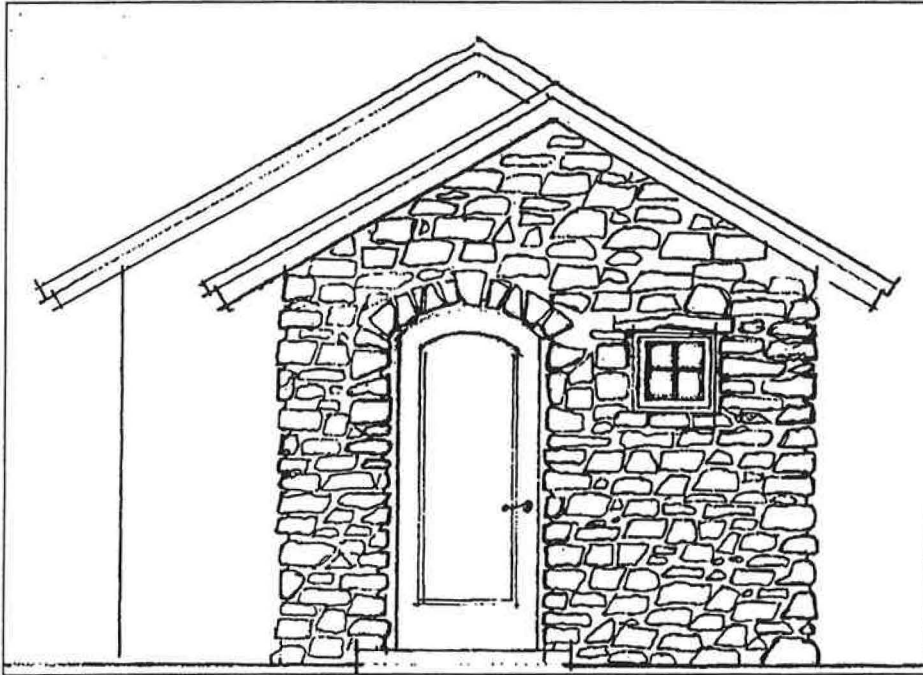


Appropriate: Random, broken course and range, longstones

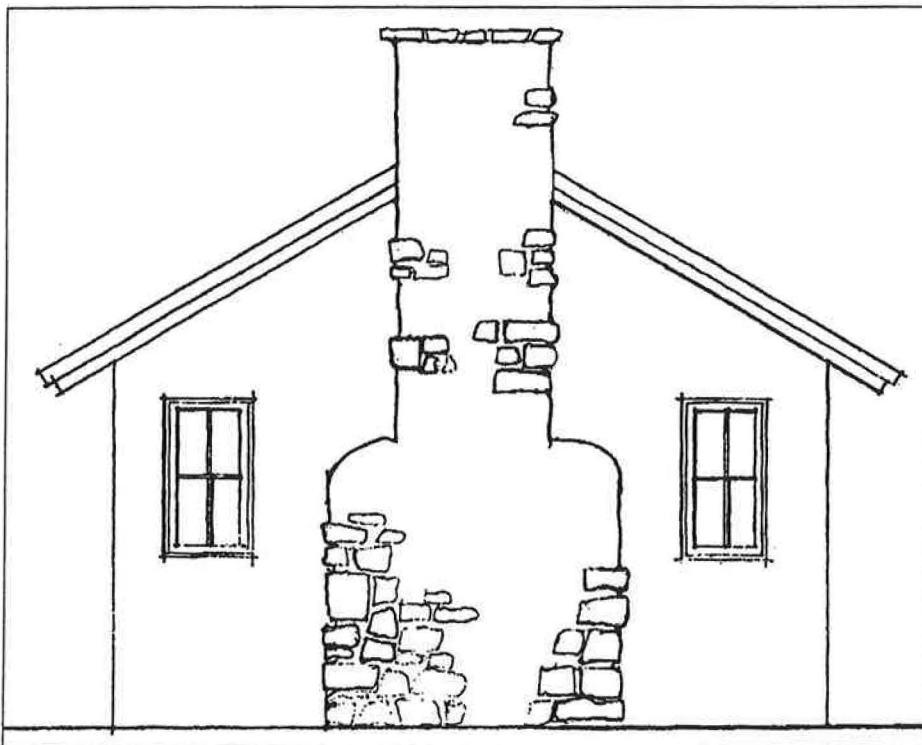


Appropriate: Random coursed pattern bond

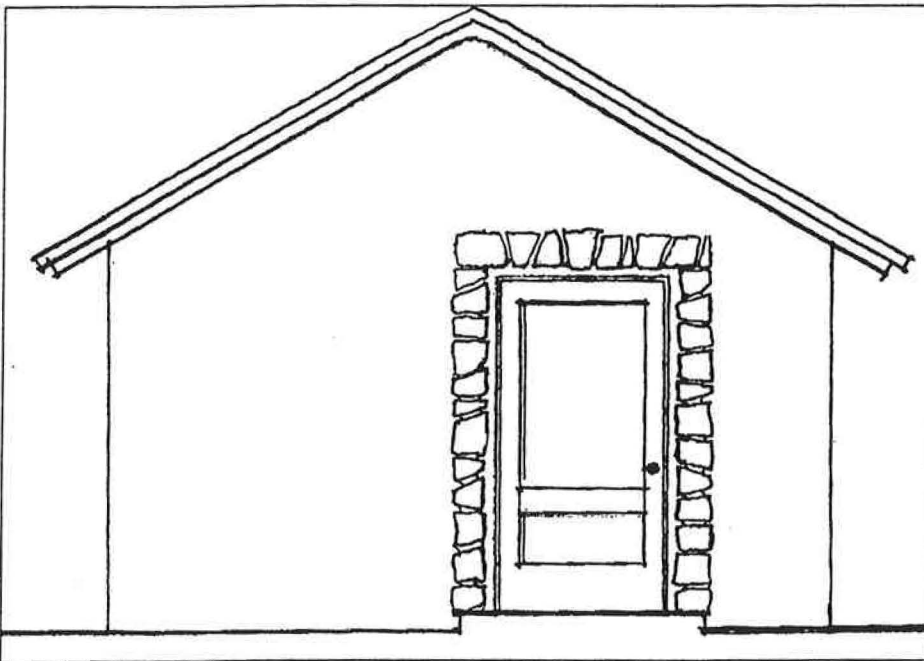
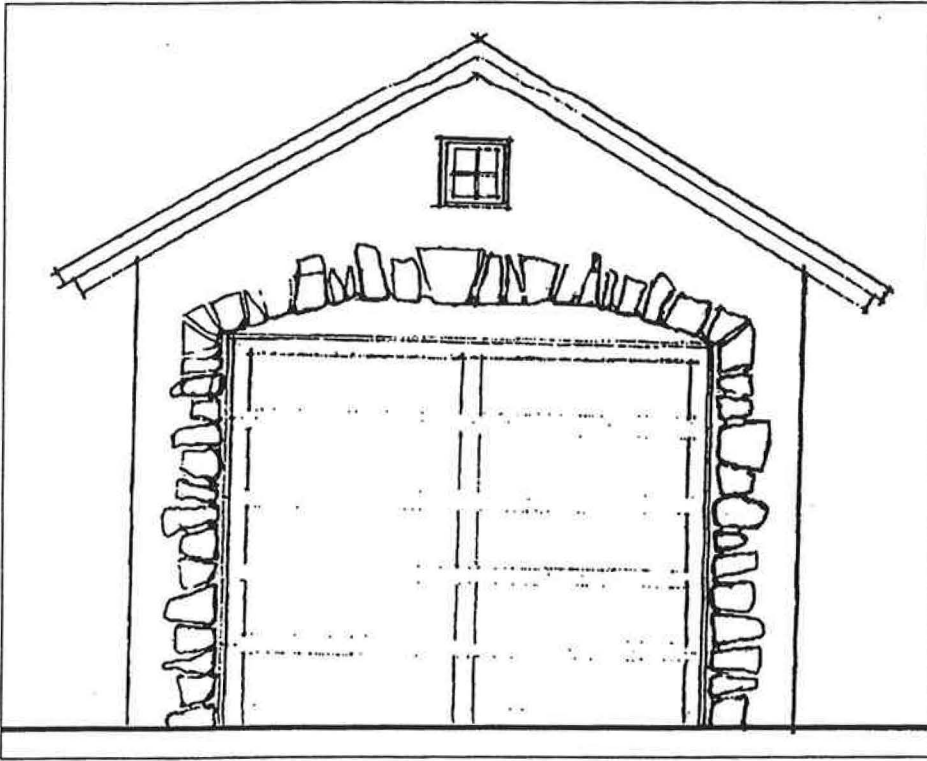
The Use of Stone on Building Elements



The use of stone on the full exterior of building elements is encouraged. The use of stone only on one elevation, the street facade for example, is discouraged.



The random placement of individual stones or clusters of stones on building elements, such as foundations or chimneys, is discouraged.



The application of stone around only windows or doors as ornamentation is discouraged.