

MARGATE C.R.A.  
BUILDING DESIGN REGULATIONS



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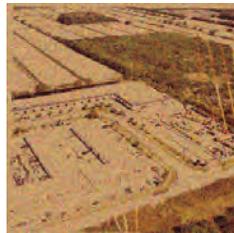
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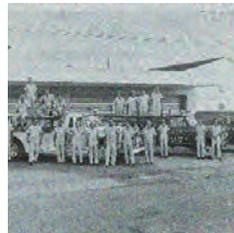
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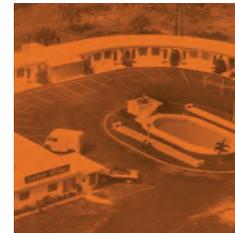
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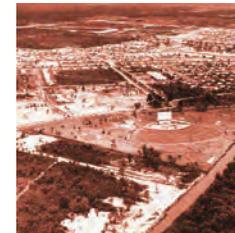
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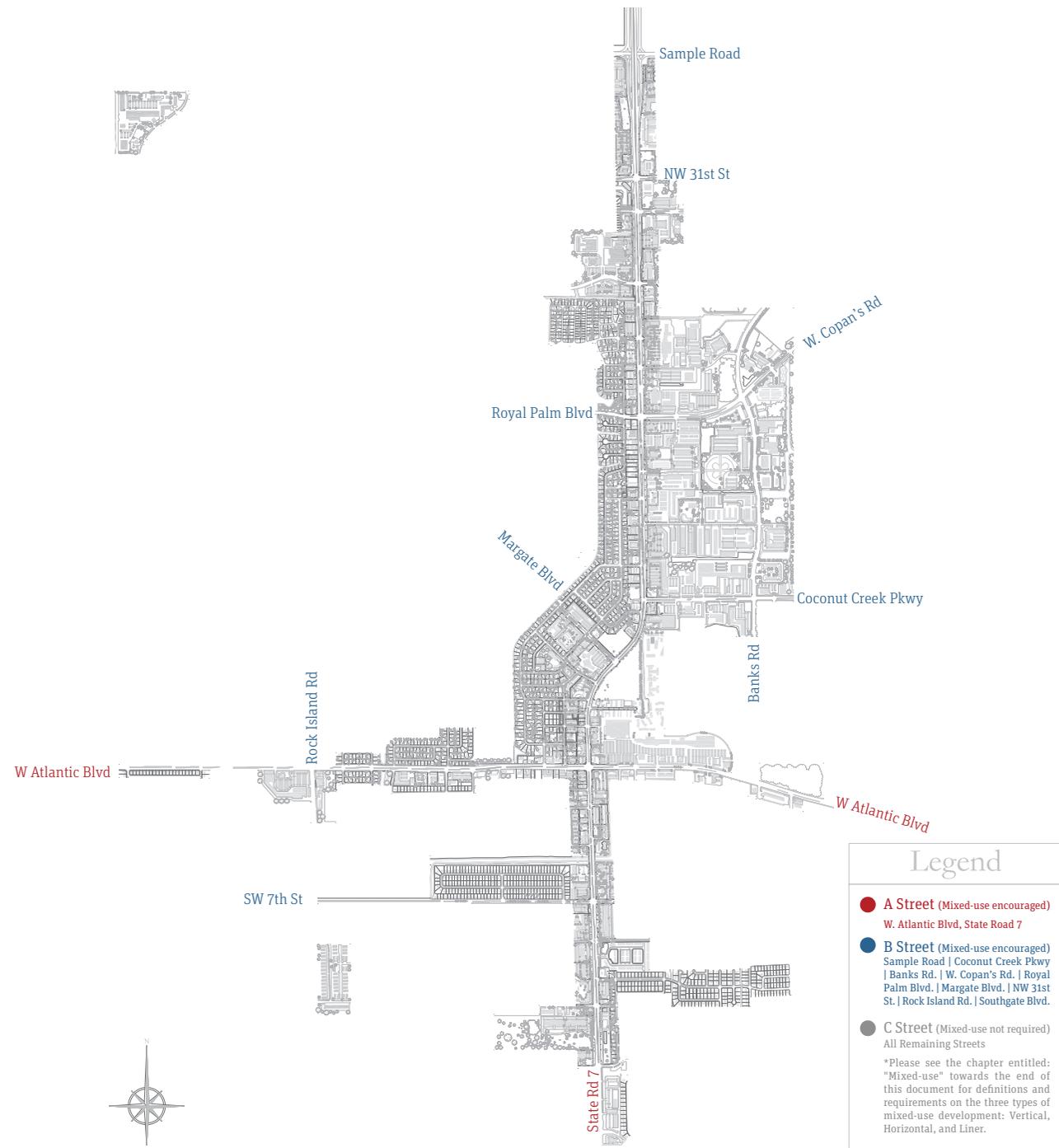


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Margate CRA Boundaries

# Introduction

## Purpose and Intent

The statements, procedures, requirement and development standards contained in this document shall be known as the Margate C.R.A. Building Design Regulations. The design controls set out the requirements for the development with the Margate C.R.A.

**The intent of the guidelines is to:**

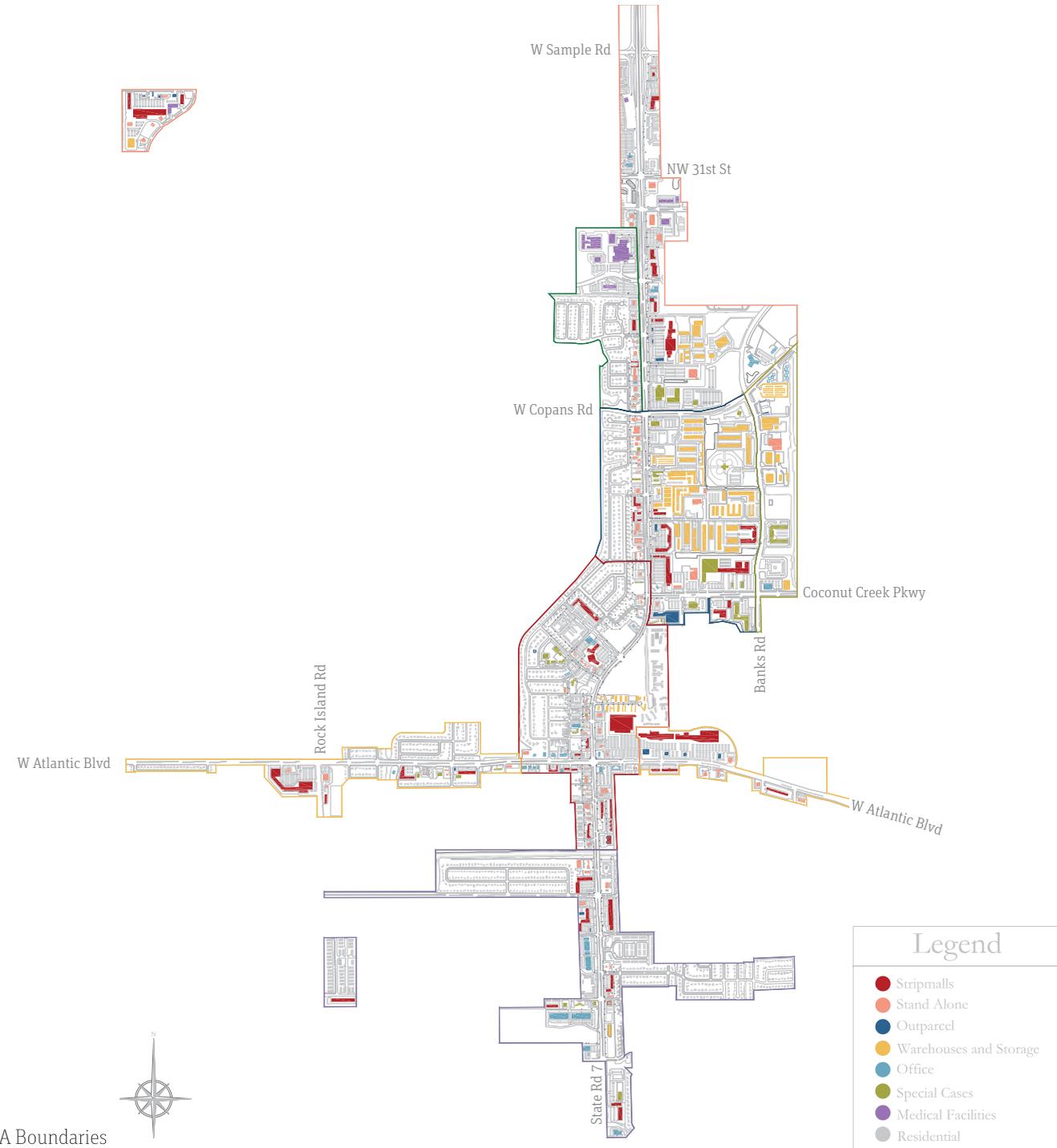
1. Establish a set of positive common threads found in the architecture of the built environment, enforceable by means of the adoption of this document.
2. Foster the education and integration of good architecture and urban design principles that will help shape Margate's physical manifestation for the next generation.
3. Encourage investment in the City by establishing predictability in the appearance of future development.

4. Encourage sustainable building practices including energy and water conservation and efficiency of use.
5. Provide certainty to the development review process by clearly stating the City's expectations, thereby reducing guesswork and reducing development time and costs.

These objectives form the basis for reviewing projects for compliance with the guidelines. In addition, each of the various chapters and sections dealing with specific building types found within the Margate C.R.A. also contain more specific regulations. Project architects and those reviewing projects on behalf of the City must consider how each project contributes to the betterment of the City, thereby making it more desirable and memorable to live, work, and visit.

These design regulations are a way to rethink and reorder the current built environment collectively, setting forth a new, more enlightened

context upon which to improve. As each development project is inherently different, with a unique set of pre-existing physical and political conditions, general principles will be described in this manual rather than specific examples. Undermining any of these principles will inevitably foster a culture of disregard from the development community and dissatisfaction with the effectiveness of the document from the community. If used effectively, the regulations held within this document offer those who reference it, a toolbox of strategies aimed to help shape a better city for the future.



Margate CRA Boundaries



### 1.2 How To Use This Document

The Margate C.R.A. Building Design Regulations focus on graphics as a means of explanation. Text is used as an accompaniment to the drawings and photos and as a means of annotating them. Therefore, the regulations are not limited to only text form. The ideas shown in the graphics are as enforceable as what appears in writing. In many cases, fundamental principles are repeated in various drawings to reinforce their importance and their method of application to differing contexts.

The graphic portions of the Building Design Guidelines are organized by two primary methods.

**1. Side-by-side comparisons.** This method pairs “good” and “bad” examples opposite one another. **Good examples** appear on the **right-hand** pages. **Bad examples** are located on the left-hand pages. These images are accompanied by explanatory text.

**2. Contextual adjacencies.** In some cases, the design regulations will vary based on specific site conditions. For example, the building design

requirements may differ for two similar projects based on proximity to adjacent waterways, streets, alleys, or neighboring parcels. These specifics will be demonstrated diagrammatically.

### 1.3 Projects Requiring a Design Review Process

These Design Regulations will apply to all projects, other than single-family residences, within the Margate C.R.A. This boundary is roughly centered on State Road 7 (US441) from Sample Road at the north, widening to the east to include industrial areas lining both sides of Banks Road between roughly half-way between NW 29th Street and Copans Road to the north and Coconut Creek to the south. The MCRA also includes commercial properties along Atlantic Boulevard and the medical campus surrounding Northwest Medical Center. The MCRA area includes residential areas including single family and multifamily neighborhoods adjacent to State Road 7. Please reference the included MCRA plan in this document for the precise boundaries.

# General Requirements

For all Commercial and Multi-family Buildings with the C.R.A.

## 2.1 Building Orientation

The “main entrance(s)” of a building shall be orientated toward the primary street front or the side of the property. Orientation of the main entrance(s) toward the rear of the property is prohibited. A main entrance is defined as the largest and most recognizable location to enter a building or area. An entrance lobby could constitute a main entrance in a residential building or office. A storefront might be the main entrance of a commercial space. A shopping plaza could have multiple main entrances.

## 2.2 Building Length

Regulated accommodations based on the length of buildings are specified in this document in Chapter 3: Kit of Parts, and exhibited graphically in various drawings and photographs throughout.

## 2.3 Pedestrian and Vehicular Connections

Vehicular access between adjacent parcels and buildings is strongly encouraged, particularly when located adjacent to primary collector/arterial streets. Cross-access agreement(s) are to be obtained by adjacent property owners.

Pedestrian connections between parcels should be located near the face of buildings, adjacent to building entrances. Cross-access agreement(s) are to be obtained by adjacent property owners.

Vehicular access and pedestrian connections to adjacent parcels are required when a property is "Substantially" redeveloped or reconstructed as defined in the Code of the City of Margate. The cost of new inter-parcel connections shall be the responsibility of the owner of the property to be (re)developed. The connections must be designed to retain water on site, and must meet the standards set forth by the American Disabilities Act (A.D.A.).

## 2.4 Alleyways

There are several alleys located within the boundaries of the C.R.A. Alleys are excellent infrastructural devices for connecting adjacent properties, accessing parking, and transitioning between uses. They also can serve as parallel road networks, thereby reducing traffic counts on major arterial roads. Alleys within the C.R.A. must be made accessible for vehicular entrances and exits to all properties that share a property boundary with an alley.

### *2.4.1 Neighboring Front-facing Facades Along Alleyways*

In multiple instances within the C.R.A., commercial and residential uses have entrances that face alleys. If developing adjacent to an alley-facing business or residence, care must be taken to screen any “back of house” uses such as dumpsters or mechanical equipment. This can be accomplished through attractive fencing or landscaping. Additional storefront

glazing is also permitted. Furthermore, when developing in this context, a second entrance either at the rear of the building (facing the alley) or to the side, is required. In either case the minimum glazing requirements for “Corner Buildings” as described in section 3.16 of this document will apply.

## 2.5 Waterway Adjacencies

In an effort to emphasize and augment the beauty of Margate’s waterway system, commercial buildings that abut water bodies must be oriented to them by adhering to the requirements of “Corner Buildings” as described in section 3.16 of this document. Furthermore, the following features are encouraged:

- Outdoor dining
- Pedestrian walkways and/or bike paths
- Robust landscaping
- Canoe/kayak ramps
- Decorative lighting

Off-street parking is not allowed to be located between building(s) and waterways, nor is large mechanical equipment or dumpsters, unless enclosed by decorative screening or held within the body of the building. For the purposes of these regulations, only bodies of water contained within a Right-of-way (R.O.W.) greater than 25 feet in width will be held to these requirements.

## 2.6 Drive-Throughs

Drives and window service shall not be located between a primary collector/arterial street and a building. These services must be located to the side or rear of the building. Cars exiting drives are allowed to distribute into shared parking lots.

## 2.7 Parking Location

Parking is encouraged be located on the rear and/or side of buildings, particularly when the parcel being developed is adjacent to a local

street or an alley. When parking is placed to the rear of a building, further regulations may apply depending on the location and width of the structure. Further information can be found in this manual, in the “Architectural Kit of Parts” chapter. Parking located along the front of a building is permitted provided that pedestrian and vehicular connections between adjacent parcels are planned.

## 2.8 Bicycle Parking

Bicycle parking is required for new development within the C.R.A. and shall match the requirements described in the City’s Code of Ordinances.

## 2.9 Designated Ride Share Parking Locations

Increasingly, ride sharing has become a popular form of vehicular mobility. As such, the built environment should reflect this with designated pick up and drop off locations.



Sustainable Civic Art: Solar Tree by Ross Lovegrove, London, U.K.

Commercial and residential developments with expected occupancies greater than 250 persons are required to have one designated ride share zone, approximately the size of one parking space, with easy access to and from a building entrance.

## 2.10 Electric Vehicle Charging Stations

At time of the manual’s publication, 1.5% of car sales in America were electric with sales forecasts projecting a rise to 7% by 2030. (Source: Edison Electric Institute). Commercial and residential developments within the C.R.A. with at least 50 parking spaces, must provide charging stations at 2% of the parking spaces, with a maximum total requirement of five stations. The location of these stations is at the discretion of the business owner or developer.

## 2.11 Solar, Wind, and other Green Technologies

Solar panels and wind turbines are encouraged

to be installed on building rooftops as a means of subsidizing energy bills for businesses and producing clean energy, thereby reducing fossil fuel emissions. Property owners are encouraged to inquire with the C.R.A. regarding any currently-funded cost-sharing programs.

### 2.11.1 Sustainable Civic Art

Sustainable Civic Art stresses that civic projects should be teaching tools of sustainable design. Sustainability in this context obliges that buildings optimize passive systems of design. These underscore the need for intelligent site placement to receive or reject sunshine and breezes, as well as exemplifying an understanding of how heat transfer, evaporation and other natural processes can be exploited or controlled to produce more habitable spaces. Additionally, active systems of energy collection such as solar photo-voltaic panels or wind turbines, when implemented and visible, be considered architecturally, that is to say, in a manner that improves the aesthetic or user experience.

Their designs should also be informative and therefore provide a benefit to the public beyond their function alone. Showcasing energy collection systems and demonstrating how they work is one way architecture can contribute to the betterment of all.

### 2.12 Mixing Uses

Mixing programmatic uses within the C.R.A. is encouraged. In addition to mixing conventionally paired uses, such as residential above retail, creatively pairing uses, such as warehouse and retail, should also be considered. Mixing uses has been shown to help activate street life and improve neighborhood safety. It also creates opportunities for incubator and start-up spaces to emerge within the C.R.A. Reference the chapter on mix-use development in this document to determine which street types may require mixed-use development. See the matrix of compatible uses in the mixed-use chapter of this document.

### 2.13 Outdoor Seating

Outdoor seating is permitted within the C.R.A. Seating can be placed adjacent to storefronts or aligned with the face of colonnades or arcades. A six-foot passage free of obstructions is required for pedestrian traffic.

### 2.14 Fences and Walls

Fences and walls used to delineate space and provide security must be thoughtfully considered depending on placement. When placed in the front setback, or adjacent to canals or secondary streets, fences and walls must be used for decorative purposes, coupled with landscaping, or for retaining soil and may not exceed 30" in height. In these locations, chain-link and wire fences and exposed concrete block walls are prohibited. No built barriers of any type are permitted if they impede future pedestrian or vehicular access between parcels.

### 2.15 Signage

Well designed signage is important to the financial livelihood of businesses. If illegible from the point of view of the observer, it can be ineffective. If not coordinated with the signage of adjacent businesses, it can be visually distracting. Signage within the C.R.A. shall comply with the Code of the City of Margate requirements. Owners opening new businesses are strongly encouraged to seek the assistance of a reputable graphic designer when considering signage and branding. Please note the side-by-side visual comparisons located within the pages of this manual.

While encouraged for the purposes of shade and aesthetics, trees can interfere with signage visibility. To accommodate this, added parapet height is encouraged to provide additional signage visibility from afar, while hanging signage within arcades and colonnades, as well as decorative awnings and valances between columns, are permitted.





### 3.1 Arcades and Colonnades

Arcades (with arches) and colonnades (post and beam) are commonly used shading devices on many of the building types found in Margate. Future construction should be designed to incorporate the following regulations.

#### 3.1.1 Proportion:

The proportion of a single (structural) bay of any arcade or colonnade shall be vertical or square. This is required for the primary purpose of emphasizing the height of the buildings – a useful approach when designing long, linear compositions such as Strip Malls. Shading devices such as louvers, screens and valances may be placed within the structural bay to reduce sun exposure. (See example on pg. 33).

#### 3.1.2 Depth:

The clear depth between the face of building and the back face of the supporting column

shall be twelve (12) feet minimum. For buildings four stories and taller with planned dining uses on the ground floor, the depth of the ground floor arcade or colonnade shall increase to twenty (20) feet minimum.

### 3.2 Cantilevered Awnings

Cable-stayed or moment-connected awnings shall be a minimum of twelve feet (12 feet) in depth when used as a pedestrian connection linking two or more businesses such as in the case of the Strip Mall.

### 3.3 Storefront Glazing and Signs

Storefronts are the primary interface between public and private spaces. Storefronts should be transparent, allowing the design of the shop or business beyond to be visible from the outside. To allow for this, glazing should not be tinted beyond 25% darkness (75% visible light transmission). Signs placed directly on storefronts are should be carefully designed

## Architectural Kit of Parts

### Specific Requirements for Individual Design Elements

so as not to be visually distracting. Signage should be designed holistically. Storefront signs are just one part of business branding and one element in a more comprehensive strategy of customer attraction. Increased parapet height, hanging signage within arcades and colonnades, as well as decorative awnings and valances between columns, are all available options aimed to help business visibility. Please refer to the Code of the City of Margate for specific signage requirements.

#### 3.3.1 Amount of Glazing:

At least 50% of the linear frontage of a business must be glazed and allow unobstructed visibility into the depth of the interior space. This is not a measure of facade surface area. Windows must be four-feet tall, minimum.

#### 3.3.2 Doors:

Commercial tenants shall, at a minimum, provide eight-foot tall, outward swinging,

primarily glazed doors. The height can be an aggregate of door height plus transom windows above.

### 3.3.3 Transom Windows:

These windows are typically located above doorways and fixed display windows to add more height to glazed storefronts. There is no height limit specified, however, designers should be mindful of the severity of the local climate and provide shading devices above large windows.

### 3.3.4 Bulkheads:

Bulkheads are the low, solid walls which support display windows to either side of the doors. Bulkheads can be attractive components in the design of a storefront and can also offer low wall space to conceal electrical outlets or objects from the exterior. The maximum allowable height of a commercial bulkhead shall be limited to three feet.

### 3.3.5 Glazing/Plan Relationships:

As seen from the outside, doors and windows should offer views into the depth of the space beyond, and likewise, views out of the building into the public domain. Interior walls in new or renovated construction projects shall not obstruct views into or out of the interior space.

### 3.4 Office/Commercial lobbies

Lobbies are semi-public interior rooms that provide a transition from exterior passageways to the private spaces of a building. Lobbies should be visually obvious from pedestrian walkways, physically linked to walkways, and sized to accommodate the range and volume of foot traffic anticipated.

### 3.5 Residential Entrances

Entrances to multi-family residential buildings within the C.R.A. should be visually obvious and physically linked to pedestrian walkways.

For residential buildings with lobbies, at least one entrance should lead directly from a public sidewalk. For townhouses and villas, all units with street frontage shall have individual or shared walkways leading directly to a public sidewalk.

### 3.6 Roll-Down Garage Doors

Roll-down style garage doors directly facing "A" and "B" street frontages or canals are not allowed within the C.R.A. Exceptions include restaurant and cafe uses where the doors are incorporated into the design aesthetic of the business. In this case doors must be at least 50% glazed.



Decorative garage doors for restaurant use.

### 3.7 Exterior Circulation

Exterior corridors and stair towers should be located to the building's rear or side elevations. If placed along primary frontages such as streets or canals, corridors should be screened and incorporated into the architectural design of the building.

### 3.8 Blank Walls

Large expansive blank walls are to be avoided. This is particularly important when designing larger structures such as multi-family apartment buildings or medical facilities. Adding additional windows to blank walls is the preferred design resolution.

### 3.9 Pediments and Raised Parapets

Higher storefront facades are encouraged as an architectural strategy to help with three-dimensional spatial definition. They also help distinguish between individual businesses

within a larger commercial development, such as a Strip Mall, Office, or grouping of Medical Facilities. When designing pediments (either triangular or rounded) authentic gable or vaulted roof extensions must accompany the façades. No "fake" pediments are allowed.

### 3.10 Roofs

Roofs are useful for channeling and/or collecting rainfall and can also act as effective shading devices. They can also be significant architectural features of a building. When designing roofs within the Margate C.R.A., the following regulations must be adhered to:

#### 3.10.1 Roofs Over Walkways:

A roof overhang covering any portion of an entrance or pedestrian walkway, or a roof connecting the face of a building to the beams and columns of a colonnade / arcade may have a maximum slope of 8:12.

#### 3.10.2 Roofs Over Entrances:

Primary and secondary entrances to all regulated building types within the C.R.A. are required to have protected coverings of at least three feet in depth.

#### 3.10.3 Roof Types:

Hip, gable, shed and flat roofs are all permitted. Mansard roofs are only permitted with a parapet extension rising above the roof with a minimum dimension of two feet. Mechanical equipment shall be screened if visible from a street or canal.

### 3.11 Accessible Roofs

Flat roofs are permitted to be occupied within the C.R.A. For the purposes of protecting the privacy of adjacent neighbors, no roof shall be used for formalized gathering if within 200 feet of any residential home, as measured in a (two-dimensional) straight line from the

closest edge of the terrace to the nearest point of the residential lot's property line. Roofs may be used for the following purposes:

- Mechanical Equipment
- Photo-voltaic Arrays
- Restaurant/lounge seating
- Green Roofs / Rooftop Gardens

### 3.12 Multi-Story Buildings

Buildings of three or more stories in height shall be designed to emphasize a tripartite composition of base, middle and top.

#### 3.12.1 Base:

The base of a building should emphasize its relationship with the public realm. This typically translates into street-facing entrances and storefronts. In building designs that reference more traditional precedents, the first floor should feel heavier, through the use of solid materials, such as stone or concrete.

The ground floor is often capped with a string course (a raised horizontal brick or stucco band). Architects who reference modern-era design and utilize curtain walls to free the façade from structural columns may choose to make the building base appear lighter. In either case, the design of the base of a building within the C.R.A. must be responsive to pedestrian activity.

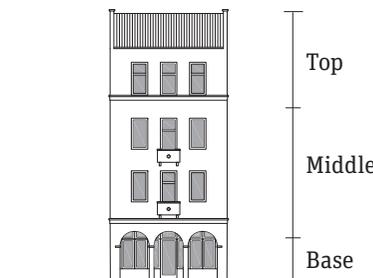
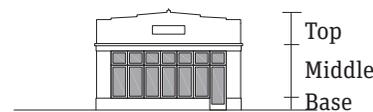
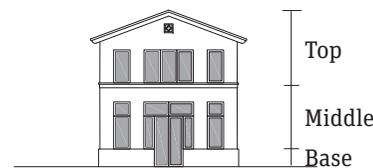
#### 3.12.2 Middle:

The middle of a building with a tripartite composition serves as the main body of a building. It is where the design of a building establishes its rhythm and repetition. It is typically the part of the building with the least amount of variation and ornamentation.

#### 3.12.3 Top:

The top of the building includes the roof, the roof overhang, upper floor loggias, cornices, penthouses and/or roof terraces and may

include the entirety of the uppermost floor. The top is the culmination of the building and where its profile meets the sky, and therefore should be artistically considered and made to appear special in some way.



### 3.13 Liner-uses

A "Liner" is a shallow depth, lease-able residential or commercial space. Liners offer direct exterior access and serve to screen programmatic uses, such as parking garages, warehouses and auto repair shops. Within the C.R.A., Liners are required to be incorporated into the design of such buildings located along "A-Streets" or "B-Streets" per the Street Type map on page 8 of this document. Office and retail spaces supporting the primary business on site can serve as the Liner, however, non-associated businesses are also permitted. There is no maximum nor minimum depth requirement, however, the liner must screen a minimum of 75% of the street-facing elevation for the first 15 feet of height.

### 3.14 Pedestrian Pass-Throughs

Pedestrian passageways link parking and adjacent properties located to the rear, to street-facing commercial storefronts. When

designed effectively, they offer safe, shaded passageways to/from the backs of buildings. They should be planned with entrances and storefront glass to improve safety through visual surveillance. Pass-throughs are only required if the rear of the building backs up to a canal or roadway, or if rear parking is provided. Pass-throughs should be clearly identified from the rear parking areas.

#### 3.14.1 Location:

A pedestrian pass-through is required to be located at least once for every 250 linear feet of development.

#### 3.14.2 Width:

Pedestrian Pass-Throughs shall have a minimum width of 20 feet.

#### 3.14.3 Entrances:

At least one store-front entrance per business

facing a pass-through is required.

#### 3.14.4 Glazing:

At least 15% of the linear frontage of a business facing a pass-through must be glazed and allow visibility into the interior space.

#### 3.14.5 Lighting:

Pedestrian Pass-Throughs must be well lit, matching the type and intensity of the lighting of the building's primary frontage.



Pedestrian Pass-Through in Margate

### 3.15 Outdoor Plazas adjacent to Commercial Uses

In an effort to help reduce the visual and experiential impact of parking within a development, one small usable outdoor plaza occupying the size of two or more parking spaces is required for every 150 linear feet of parking adjacent to storefronts. They can be covered or open-aired spaces. They may be programmed with the following uses:

- Outdoor seating / dining
- Kids play area
- Art / gallery spaces
- Food truck courts
- Shaded landscape

### 3.16 Side Elevations

For buildings with rear or side parking, or built along canals, secondary streets or alleyways, a secondary glazed entrance(s), for public access, is required along the side elevation.

The purpose of this is help activate these side elevations through additional visibility to the interiors and raise the level of visual surveillance and security towards the public realm.

#### 3.16.1 Sidewalks:

A sidewalk not less than eight feet wide shall be constructed between the street and any corner building. Trees in grates, planter boxes and street furnishings may encroach in the pedestrian zone provided that sidewalks maintain a minimum of five feet of clear path. Additional landscape areas beyond the sidewalk are permitted to accommodate such landscaping materials as groundcovers, shrubs, and small trees and palms.

#### 3.16.2 Transparency:

At least 15% of the linear frontage of a business facing a side elevation must be glazed. Windows must have a minimum height of four feet and shall allow for unobstructed visibility

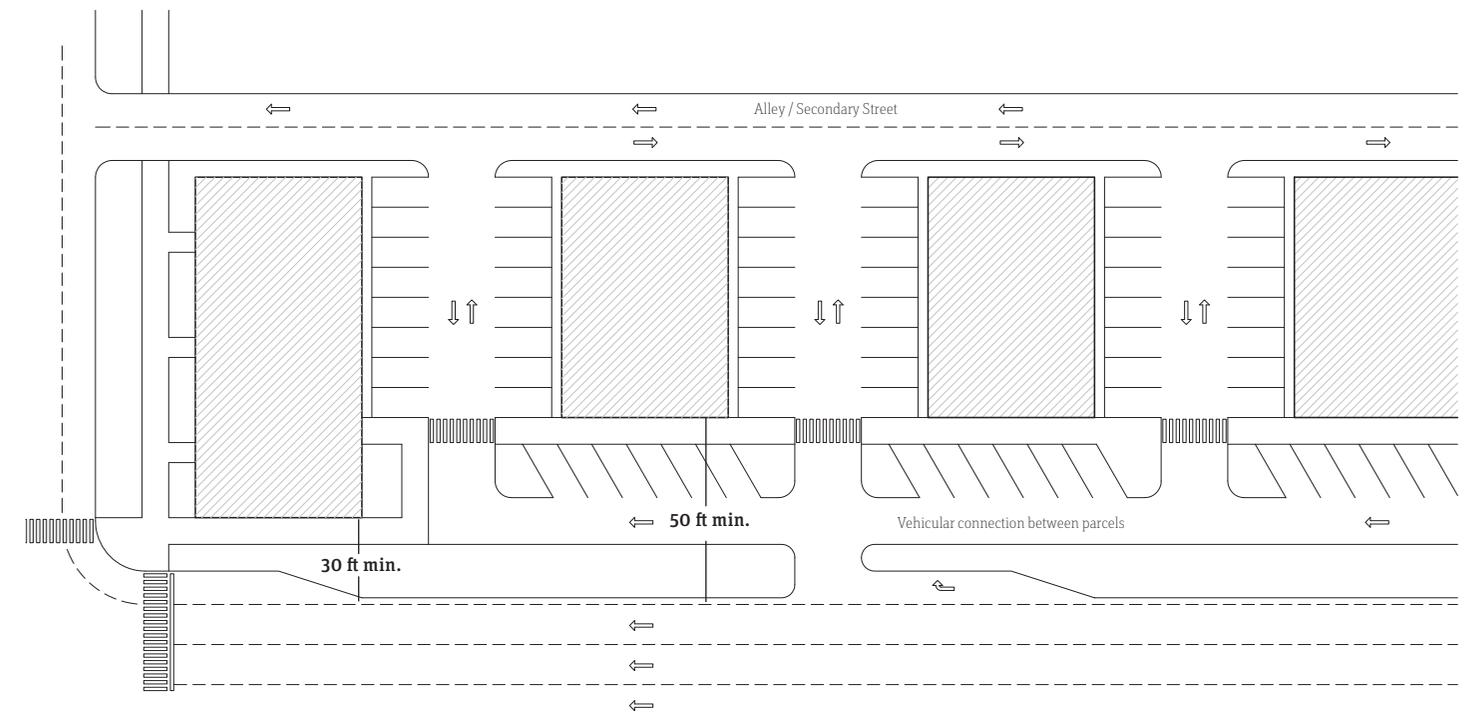
of at least 10 feet into the depth of the space beyond. Exceptions may be granted for medical, children, or animal related uses.

#### 3.16.3 Entrances:

At least one store-front entrance per business is required.

### 3.17 Building Placement on Major Roads

Buildings with frontage along State Road 7 or Atlantic Boulevard should be set back (50 feet min.) to allow for the incremental development of vehicular and pedestrian connections between adjacent parcels (see graphic on page 25). This setback maybe reduced to (30 feet min.) at intersections where cross-traffic roadways are wider than two lanes (one in each direction) or mid-block locations where the lot depth is equal to or less than 125 feet. In the case of the later, a parallel vehicular and pedestrian connection must still be planned, either to the front or rear of the building.



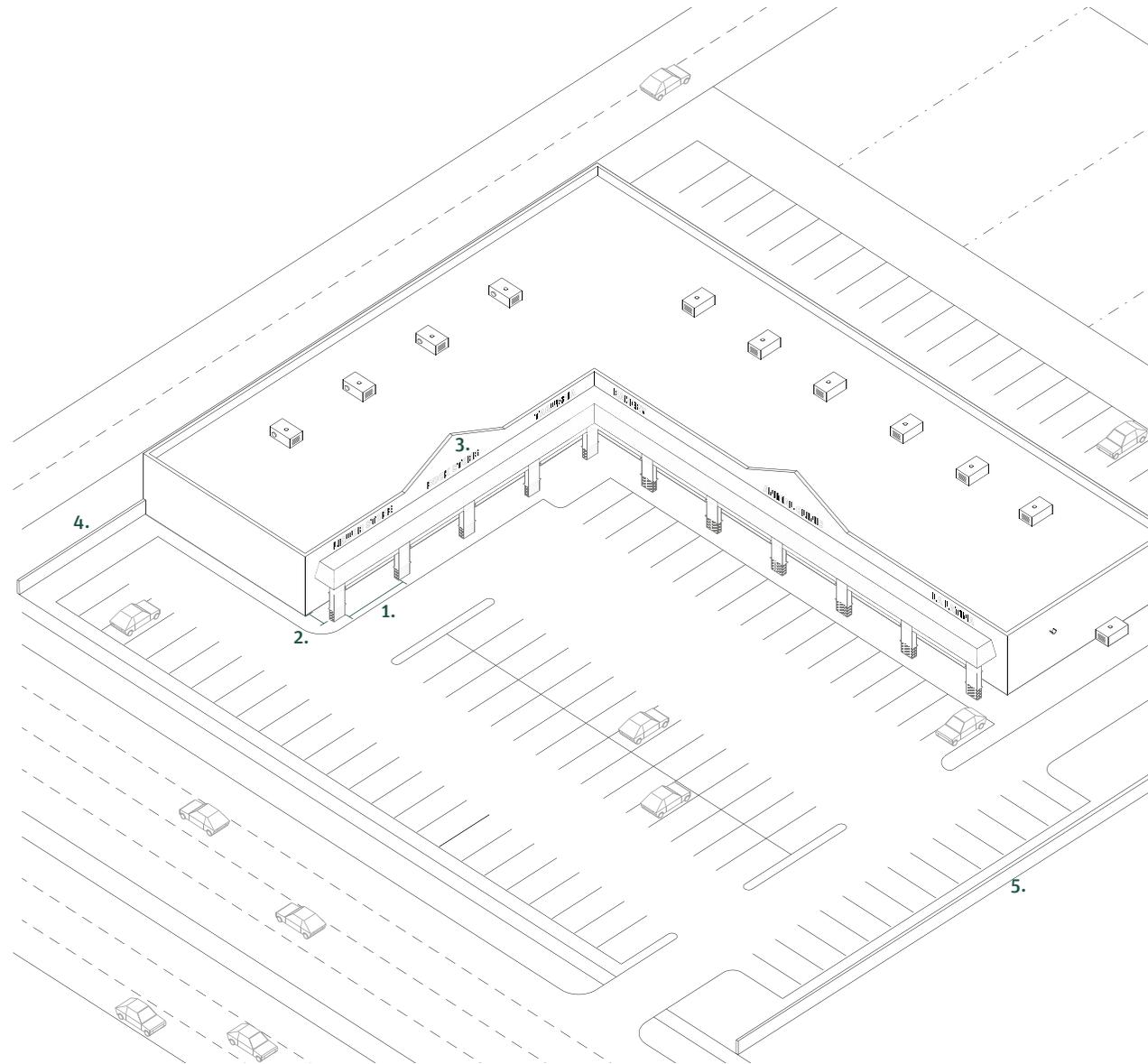
Building Placement: Corner vs. Mid-Block Conditions along major thoroughfares.



## “STRIP MALL”

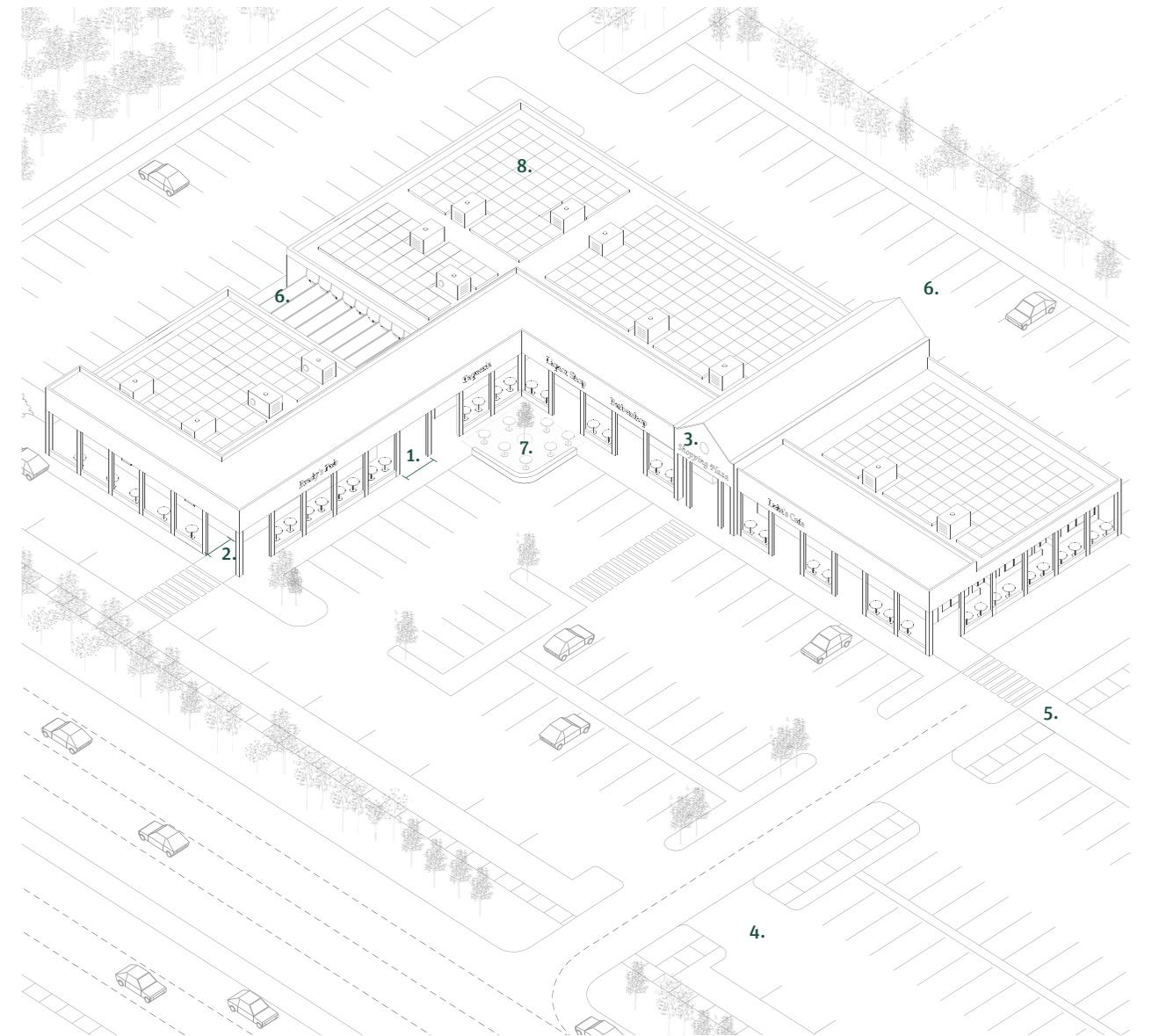
*/ strip mɔl /*

This type is defined as a multiple tenant building greater than 150 feet in length, with commercially programmed ground floor uses. It is typically one-story, but on occasion is multi-storied with mixed-use program above.



**BAD EXAMPLE**

1. Horizontal bay spacing (3.1.1). 2. Shallow colonnade depth (3.1.2). 3. Pedimented parapets without roof extension beyond (3.9). 4. No vehicular connection between parcels (2.3). 5. No pedestrian walkway to neighboring property (2.3).



**GOOD EXAMPLE**

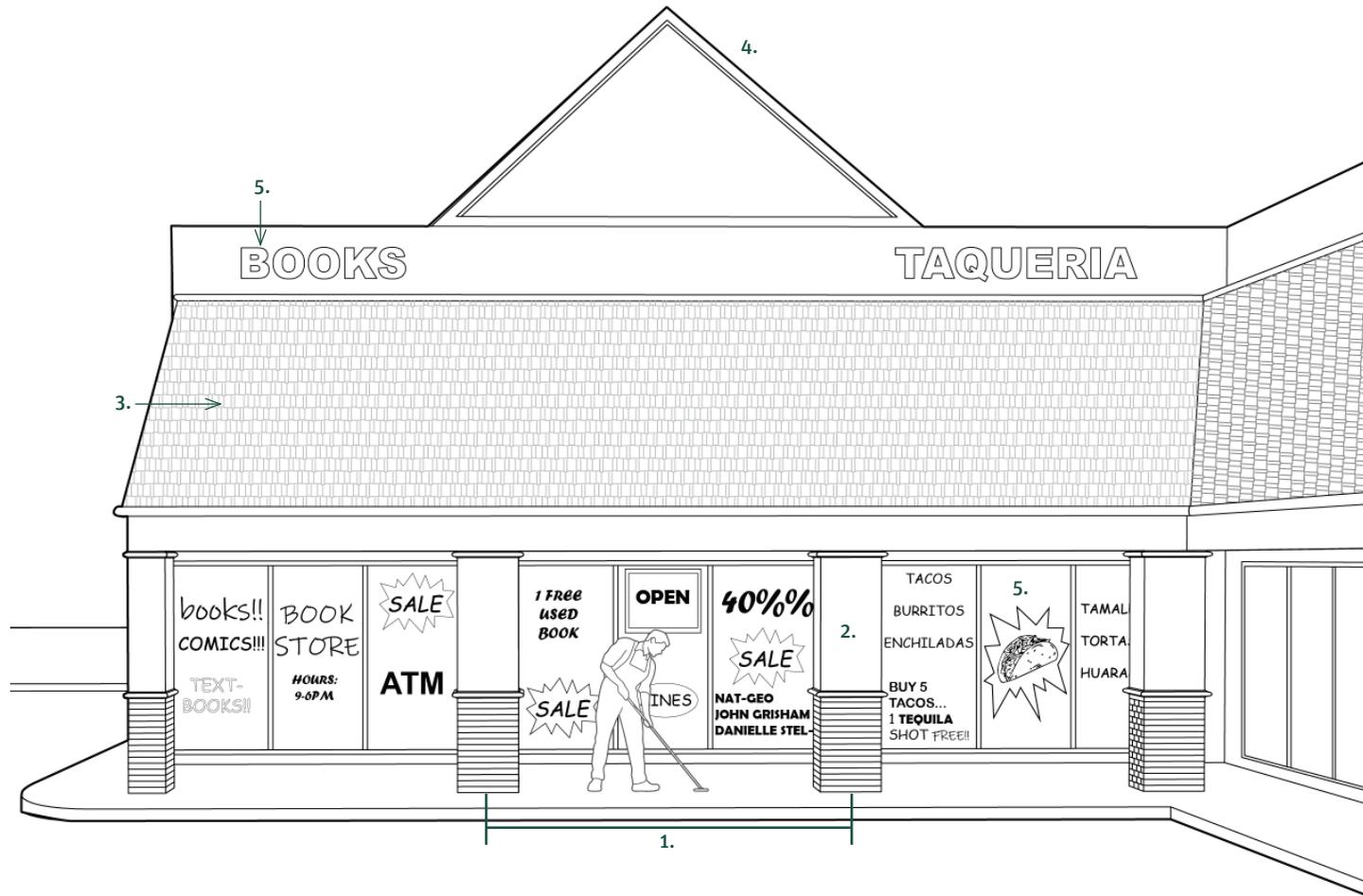
1. Vertical bay spacing (3.1.1). 2. Colonnade depth of at least twelve feet (3.1.2). 3. Pedimented parapet with roof extended beyond (3.9). 4. Vehicular connection between parcels (2.3). 5. Pedestrian walkways extend to neighboring properties, aligning with face of storefronts (2.3). 6. Pedestrian pass-through connects shopfronts with parking in rear (3.14). 7. Outdoor plaza with programmed uses help activate large parking areas (3.15). 8. Solar Panels take advantage of large flat roof surfaces (2.11).

**BAD EXAMPLE**

**1.** Colonnade depth is too narrow for seating (3.1.2). **2.** Wider columns, when viewed from within, enclose the space and limit views out. **3.** Outswing doors in narrow arcades and colonnades can create obstacles to pedestrians from within.

**GOOD EXAMPLE**

**1.** Colonnade depth (12 ft. min.) is wide enough to accommodate seating and pedestrians (3.1.2). **2.** Columns are thinner and placed more frequently for a more vertical proportion from the exterior and a more open feel from within. **3.** Built-in benches and planters are placed in line with the face of the columns (2.13). **4.** Pedestrian passage to rear parking beyond (3.14). **5.** Storefronts help activate pedestrian pass-throughs. **6.** Hanging signs from ceilings are permitted and help business visibility. **7.** Shading devices such as screens or valances help provide additional shade for interior spaces and can provide personal business branding within a more universal framework. **8.** Entrances to shops are set back to allow outswing doors not to interfere with passing pedestrians. **9.** Roofing for pedestrian passages can be structural or open-air.



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**BAD EXAMPLE**

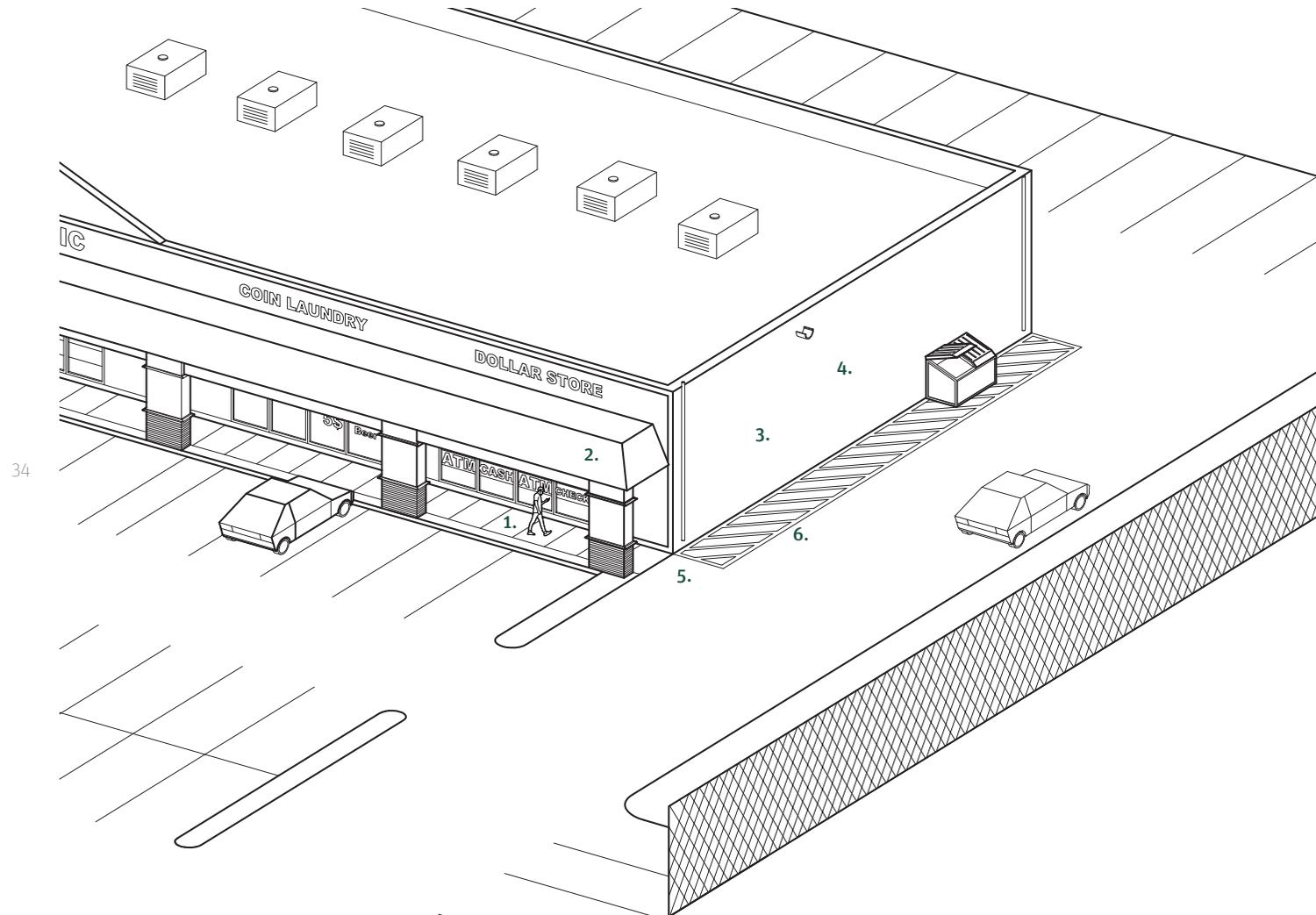
**1.** Horizontal bay spacing creates the impression of low, squat, buildings (3.1.1). **2.** Wider columns generally result from wider bay spacing and longer spans. **3.** Roofs connecting the face of a building to beams and columns of an arcade may have a maximum slope of 8:12. (3.10.1) **4.** “Fake” pedimented parapets are not permitted (3.9). **5.** Generic, block-lettered signs are discouraged (2.15). **6.** Storefront signs should not overwhelm the surface area of glass, maximum coverage allowed is 25% (2.15).



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**GOOD EXAMPLE**

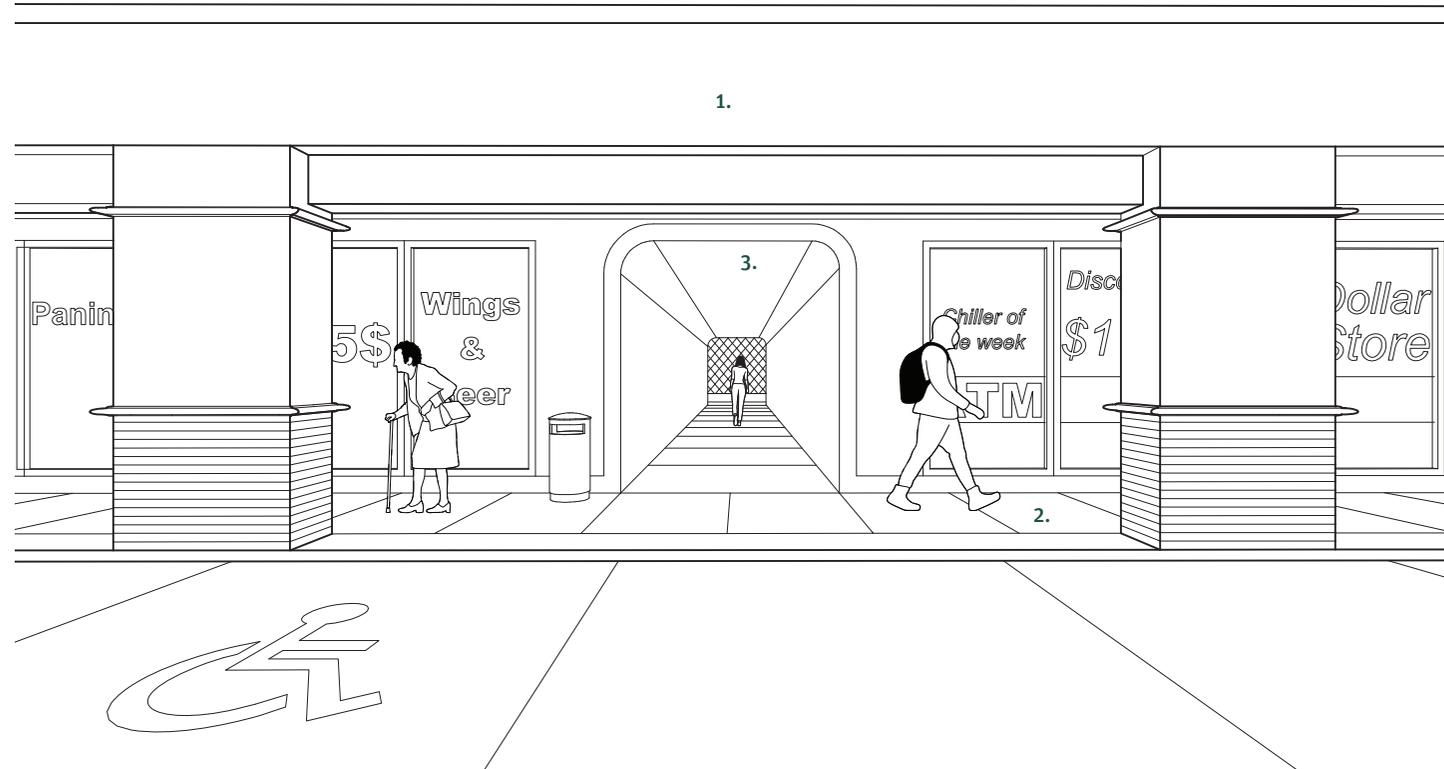
**1.** Vertical bay spacing helps longer, low-rise buildings, such as strip malls, appear more vertical (3.1.1). **2.** Shading devices placed within the structural bays can help reduce sun exposure. **3.** Unique sign design is encouraged. **4.** Planter boxes and benches may be built within the face of colonnades, provided open bays occur at least once at every shopfront entrance. **5.** Entrance doors setback from the building face allow for creative design opportunities and prevent outswing door from interfering with pedestrians.

**BAD EXAMPLE**

**1.** Colonnade is less than twelve feet deep (3.1). **2.** Roof covering walkway has a slope greater than 8:12 (3.10). **3.** There is no secondary entrance along the side elevation (3.16). **4.** Glazing must occupy a minimum of 15% of the linear frontage of a side elevation of a corner building (3.16). **5.** Pedestrian crosswalk does not connect to adjacent parcels. **6.** Side elevations on corner buildings must have at least an eight-foot sidewalk or a five-foot sidewalk and a four-foot landscape area (3.16).

**GOOD EXAMPLE**

**1.** Cantilevered awning with a depth of at least twelve feet (3.2). **2.** Raised parapets provide height to shorter buildings and give more signage opportunities visible from afar (3.9). **3.** On corner buildings with rear parking, built along streets or alleyways, or without pedestrian passageways, a secondary entrance is required (3.16). **4.** Shopfronts are encouraged on corner buildings (3.16). **5.** Pedestrian crosswalks should align storefronts on neighboring parcels (2.3).



**BAD EXAMPLE**

- 1. Pedestrian pass through is less than 20 feet wide (3.14).
- 2. The pass-through has no glazing with visibility to interior spaces.
- 3. Secondary entrances to office and retail spaces adjacent to a pass-through should be provided.
- 4. Colonnade bay spacing is horizontally proportioned (3.1).



**GOOD EXAMPLE**

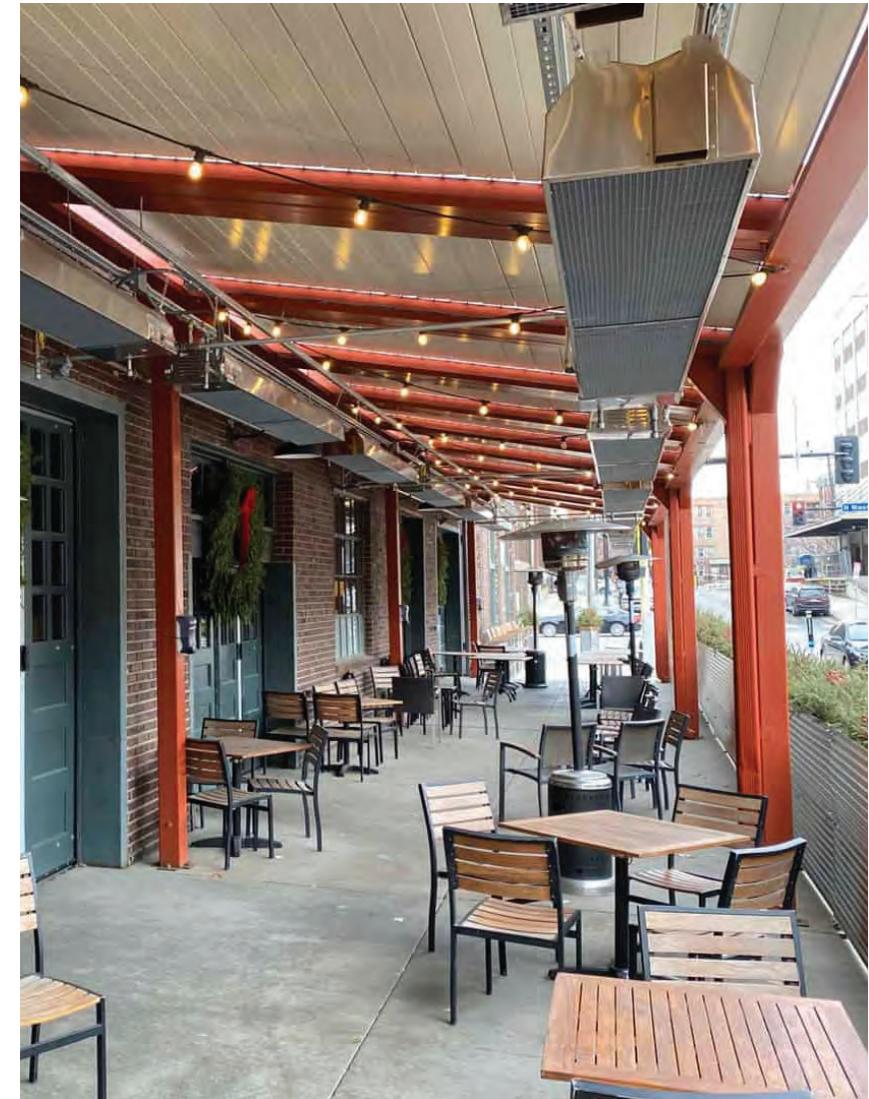
- 1. A pedestrian pass-through should be architecturally distinct and differentiated from the rest of the building (3.14).
- 2. Parking to the rear of the properties is encouraged (2.7).
- 3. Passageways create additional frontage for adjacent businesses.
- 4. Pedestrians crosswalks should align with pedestrian pass-throughs when possible.



**BAD EXAMPLE**

Narrow arcades and colonnades provide limited relief from the sun and offer no possibility of accommodating benches or restaurant seating. Additionally, outswing doors could interfere with passing pedestrian traffic.

Sun Plaza, Margate.



**GOOD EXAMPLE**

This colonnade has a wide enough depth to accommodate outdoor seating and a minimum six-foot passageway in-between tables. Decorative lighting helps to create the appearance of a lively, welcoming place.

Smack Shack, Minneapolis, Minnesota.



**BAD EXAMPLE**

Pediments can help add height to otherwise low, linear buildings, however, without real roof extensions beyond, they distract from the composition and appear fake.

Strip mall, Wynantskill, New York, From Wikipedia.



**GOOD EXAMPLE**

In this example, the pedimented portions of the composition front true gabled roof structures beyond. They also help to break down the massing of long buildings and clearly mark shop entrances.

Designer Outlet Cheshire Oaks, London.



**BAD EXAMPLE:**

This pass-through is functionally useful but walking through it is an unpleasant experience. Better lighting, wider dimensions and store entrances facing the pass through would help produce a more comfortable experience with an increase in perceived safety.

Dollar Tree, Margate.



**GOOD EXAMPLE**

Pedestrian pass-throughs can be covered or open to the sky. In this case, restaurant and retail spaces populate the passage. These additional frontages can help provide for a variety of rent options in close proximity to popular neighborhood centers.

Benjamin Kuosh, Houston, Texas.



#### BAD EXAMPLE

Horizontal bay spacing between columns reinforces the squat nature of one-story commercial building such as this strip mall. Additionally, wider spacing generally requires larger columns to support the additional structural span. This can affect visibility of retail frontage and create a tunneling feeling from within.

Sun Plaza, Margate.



#### GOOD EXAMPLE

The design of this award-winning strip mall in Houston utilizes thin tubular columns to support a lightweight steel-framed canopy. The vertical nature of the structural bays are extenuated by the extension of the height of the columns through the roof. Despite the horizontal nature of the building, the juxtaposition of these vertical elements creates a strong architectural presence.

Stripmall by SCHAUM/SHIEH, Houston, Texas. Photo credit: Peter Molick.



**BAD EXAMPLE**

A series of shallow, boxy cantilevers of staggered height aren't the most effective means to protect pedestrians from the sun, nor do they provide opportunities for shaded outdoor seating or dining. They also add very little to the building aesthetics.

Dollar General, Margate.



**GOOD EXAMPLE**

When designed well, wide cantilevers can be striking architecture features. In this example from Portland, wooden brackets support a lightweight canopy, adding visual interest to the building, while providing shade for shoppers.

Slabtown Marketplace, Portland, Oregon.



**BAD EXAMPLE**

Although this small plaza helps break up the monotony of the parking lot and does offer a place to sit, the lack of meaningful vegetation and shade don't help foster a welcoming experience.

Margate Court, Margate.



**GOOD EXAMPLE**

Outdoor seating can be an attractive alternative for restaurant diners. In this example, two parking spaces at the corner of a lot have been re-purposed for seating. A large tree helps provide shade to the seating area. Low, decorative walls help provide a sense of enclosure and separation from the cars. The added groundcover helps collect ground water runoff during storm events.

Austin Beerworks, Austin, Texas.



**BAD EXAMPLE**

Red, bold, san-serif fonts are commonplace in commercial centers throughout the country. Although effective, they don't aid in the creation of unique, memorable places.

Lakewood Mall, Margate.



**GOOD EXAMPLE**

Thoughtful sign design can not only attract the attention and admiration of countless would-be-customers, it can also become the branding of a business.

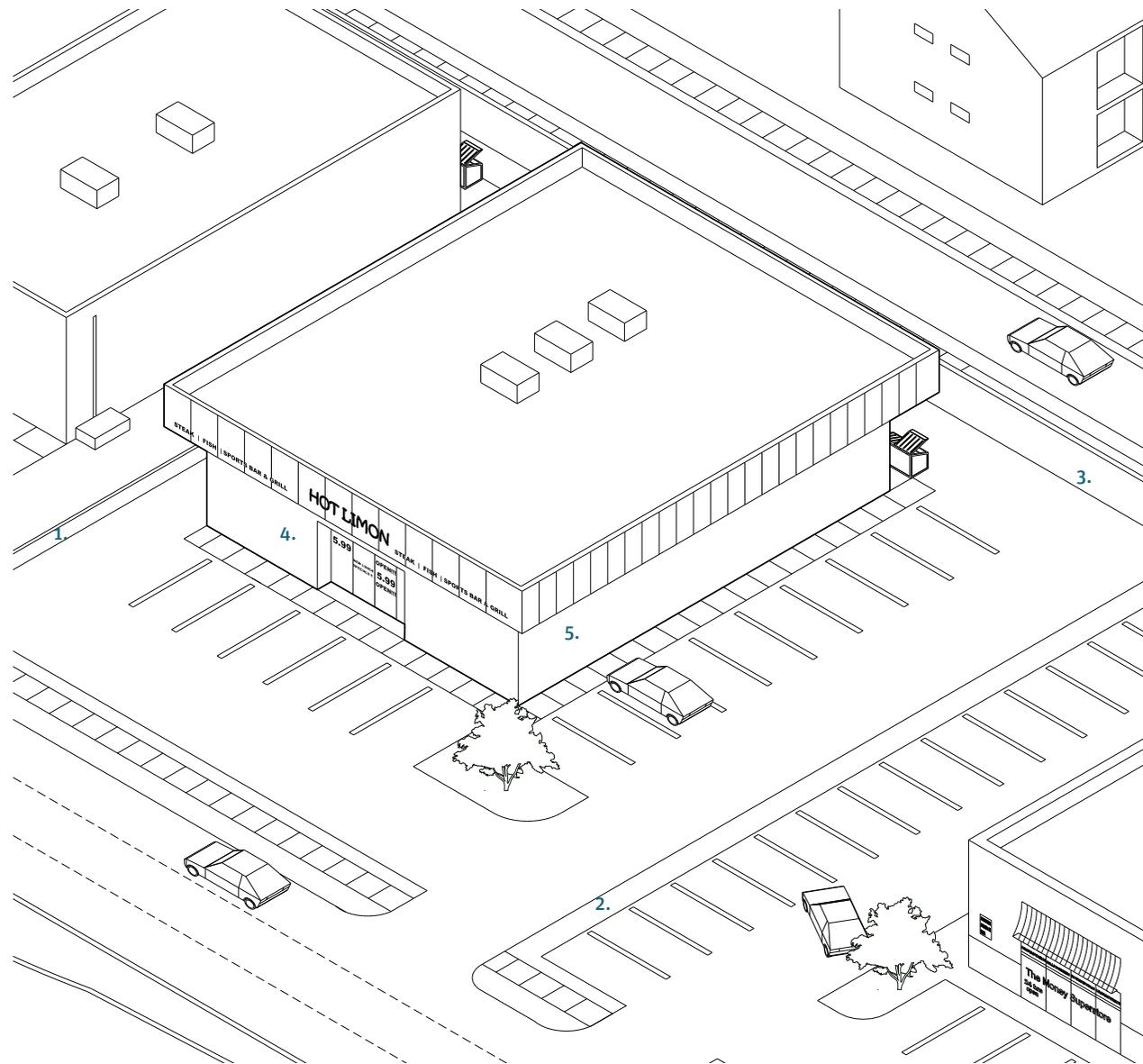
Lester's, Margate.



## “STAND ALONE”

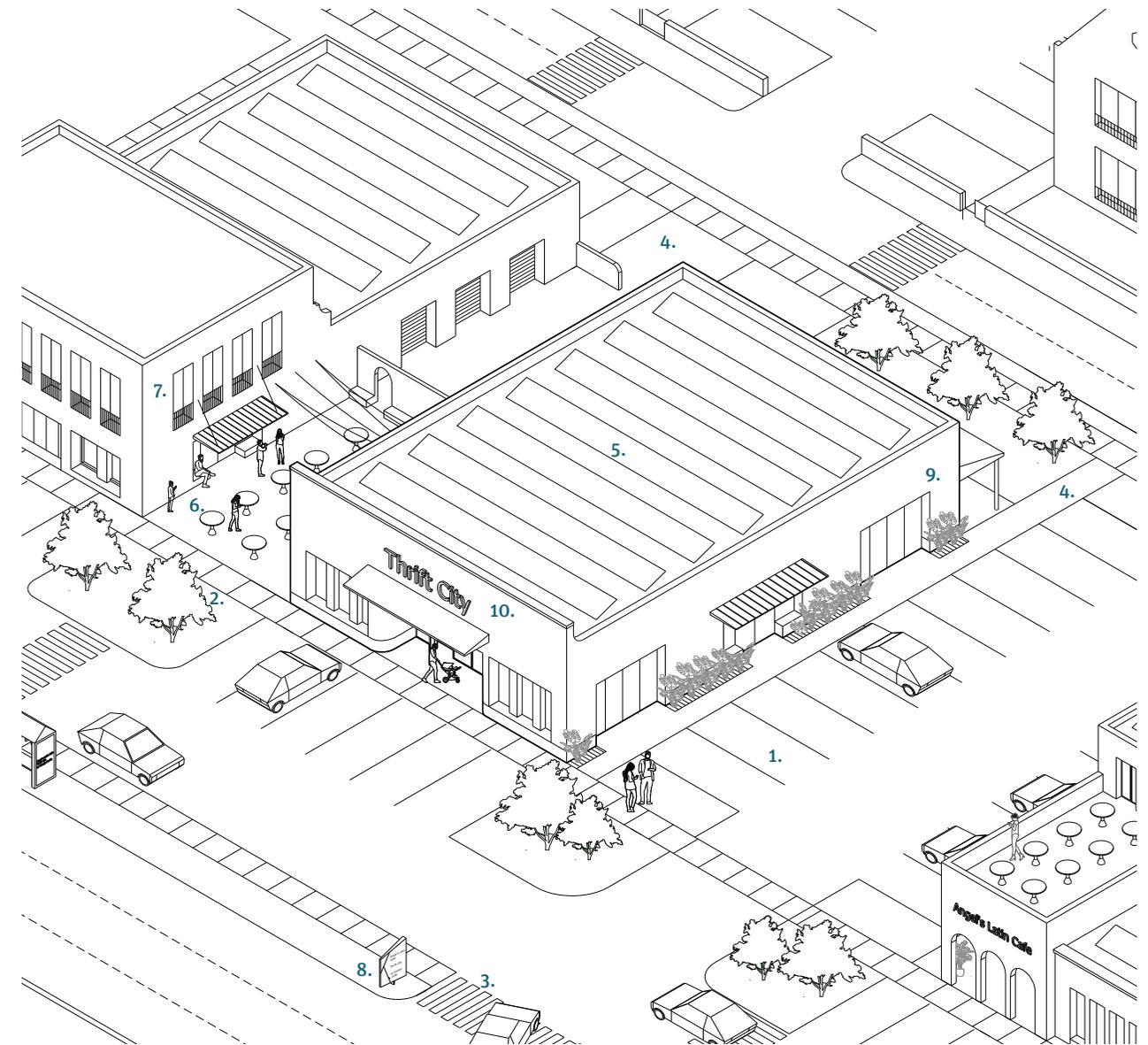
*/ stand-ə-ˈlɒn /*

A free standing structure generally occupied by a one or two tenants maximum.



#### BAD EXAMPLE

1. Properties do not connect to one another (2.3). 2. Parking is not shared with neighboring businesses. 3. No connection to the rear alley/street (2.4). 4. Limited glazing on front façade (3.3) 5. No glazing on side façade (facing parking) (3.16.2).



#### GOOD EXAMPLE

1. Parking and drive through areas between businesses are connected and shared. 2. Pedestrian walkways are aligned between properties (2.3). 3. Limited curb cuts from primary street. 4. Vehicular and pedestrian connection to rear alley/street (2.4). 5. Solar array on rooftops (2.11). 6. Outdoor dining. 7. Mix-use programming permitted (2.12). 8. Roadside marquee with businesses listed. 9. Secondary entrance required when business faces parking and/or a rear alley/street (3.16). 10. Creative, custom signs are encouraged (2.15).



**BAD EXAMPLE**

Windows along the front elevation of this single use building help animate the street experience, however, they could be larger and should occupy more linear frontage. The sole entrance to the shop is along the side elevation.

Goodwill, Margate.



**GOOD EXAMPLE**

This stand-alone store has several positive features. A double-height entrance atrium provides a memorable space from within and a noteworthy architectural feature when seen from the exterior. A deep covered walkway protects pedestrians from the elements and shades the storefront windows. The signs are large but are incorporated nicely into the architecture features of the building.

Goodwill, Omaha, Nebraska.



**BAD EXAMPLE:**

Advertisements affixed to the windows limit visibility to the store interior and create visual clutter. Signs on glazing are limited to a maximum coverage of 25%. The entrance to the store is unprotected from the elements.

AutoZone, Troy, Michigan.



**GOOD EXAMPLE:**

This clothing warehouse uses added height to attract attention from passing traffic. The signage is limited to one, carefully designed and thoughtfully placed marquee. The entrance is covered and skillfully incorporated into the massing of the building.

MDO Designer Outlet by Cure & Penabad, Miami.

**BAD EXAMPLE:**

Auto Dealerships are prevalent along State Road 7. Both new and used car dealerships are located within the Margate C.R.A. Large expanses of cars for sale within the front setback should be avoided. This example does just that. A large number of signs—some temporary and some fixed create visual clutter.

Chevrolet Dealership, Columbus Georgia.

**GOOD EXAMPLE:**

This dealership turns the showroom into an interesting building and a focal point for the neighborhood. The building is closer to the street, allowing more visual connection to the interior, where a few cars are carefully placed to attract the attention of potential customers. A single car is strategically placed on the exterior as well.

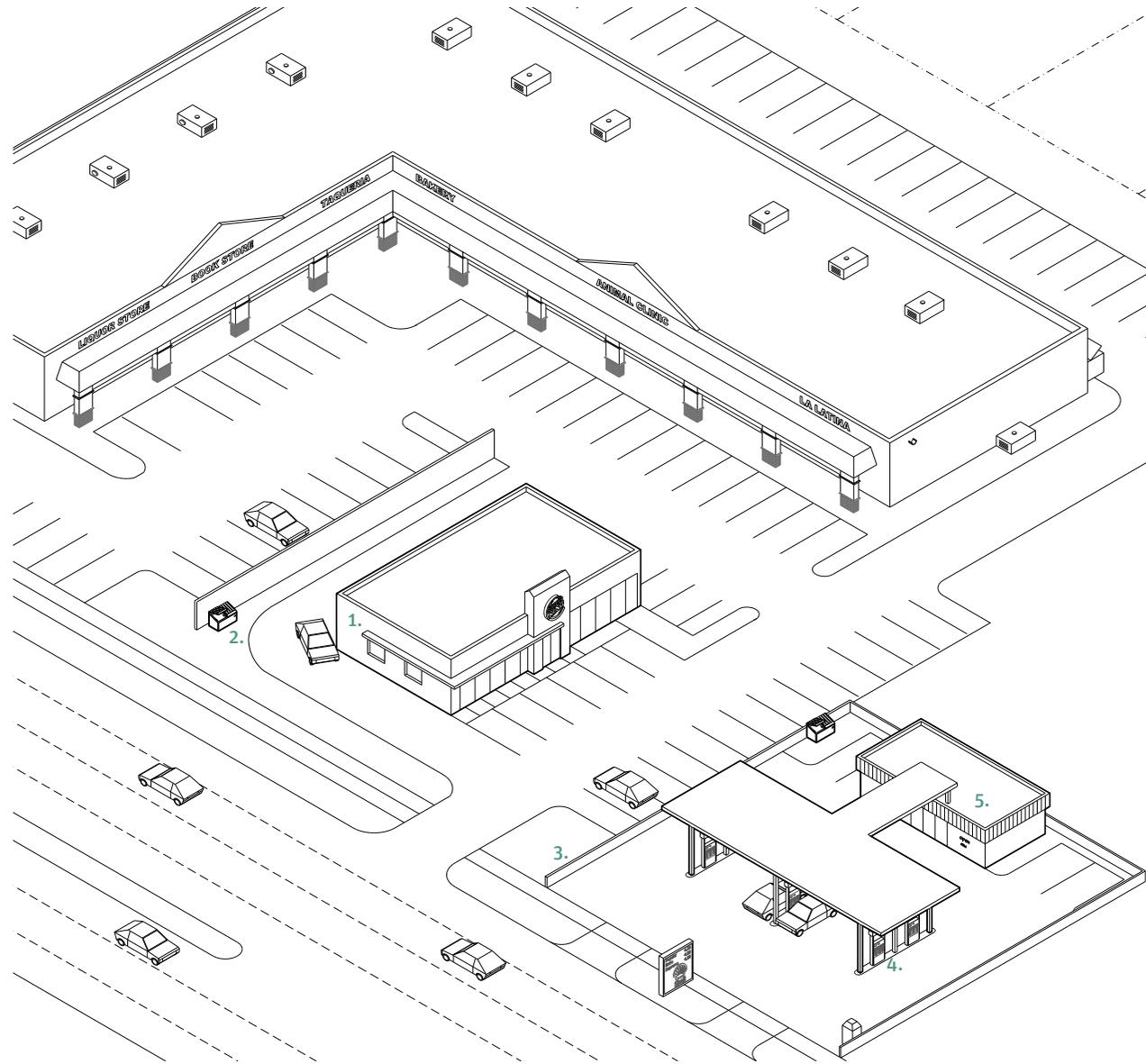
Mercedes-Benz Dealership, St. Louis, Missouri.



## “OUT PARCEL”

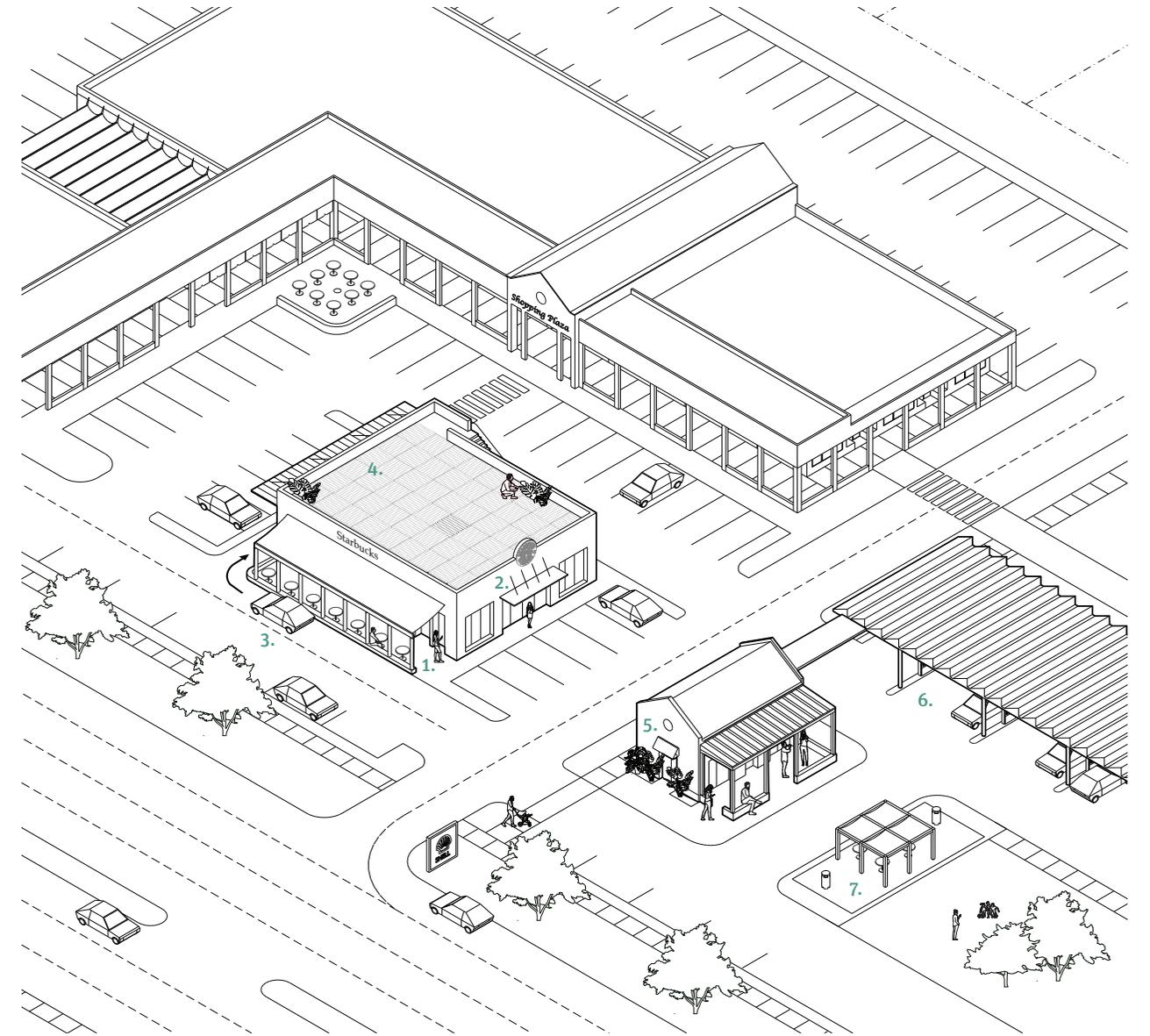
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Similar to the Stand-Alone type in its size and configuration, but always part of a larger development, such as a Strip Mall. Examples include gas stations and fast-food restaurants.



### BAD EXAMPLE

*Out Parcel Restaurant:* **1.** Drive-through facing the primary thoroughfare (2.6). **2.** Loading and trash area exposed to primary right-of-way. *Out Parcel Gas Station:* **3.** Property wall severs connectivity to adjacent parcels (2.3). **4.** Pump area adjacent to the primary thoroughfare. **5.** Convenience shop is located behind the pumps and is disconnected from the sidewalk and adjacent pedestrian walkways linking neighboring commercial uses.



### GOOD EXAMPLE

*Out Parcel Restaurant:* **1.** Covered outdoor dining (Ten foot minimum depth) (3.1). **2.** Covered side entrance facing parking (3.2). **3.** Building set back to allow for vehicular access between parcels. **4.** Green roof (3.11). *Out Parcel Gas Station:* **5.** Convenience store facing the primary street. **6.** Pumps set back from street front. **7.** Expanded program of convenience store includes covered outdoor space with tables.



**BAD EXAMPLE**

This coffee shop is located within the precinct of a strip mall and adjacent to a city sidewalk yet the only pedestrian access is through a side opening secured by a metal roll down shutter. There is no outdoor seating. A mansard roof has a slope greater than 8:12, and is finished with asphalt shingles.

Starbucks, Highland Park, Los Angeles.



**GOOD EXAMPLE**

This local example is also a coffee shop retrofit from a pre-existing building. In this design, effort was made to provide ample outdoor seating – both covered and open to the sky. The building has both front and side entrances, with the primary entrance facing the primary street.

Starbucks, Margate.



#### BAD EXAMPLE

Fast-food chains generally have a variety of models that are applied based on the context in which they will be built. In this example, the restaurant has a good amount of visibility into the store, however, the drive-thru faces the primary road, and the solitary entrance faces the parking lot. There is no outdoor seating.

McDonalds, St. Louis Park, Minnesota.



#### GOOD EXAMPLE

This flagship example shows the potential of creative design. The interior space has ample height and hanging gardens are incorporated within. The drive-thru is still present, however, it is downplayed through the presence of a tall metal structure that provides an ordered framework to the project. A photo-voltaic solar array doubles as a canopy and shades the spaces below. This is a compelling example of sustainable civic art.

McDonalds by Ross Barney Architects, Chicago, Illinois.



**BAD EXAMPLE**

Like many gas stations, the pumps are placed forward while the convenience store is embedded deeper into the property and does not contribute to the pedestrian experience. By doing this, the spatial definition created by the placement of buildings closer to the sidewalks, is lost.

Shell Station, Margate.



**GOOD EXAMPLE**

Additional services, including a larger footprint for convenience retail and covered outdoor dining, are encouraged within the C.R.A. The location of these supportive uses should be placed towards the street, while the pumps should be located behind or to the side. Outdoor dining should be covered and have a depth of at least ten feet.

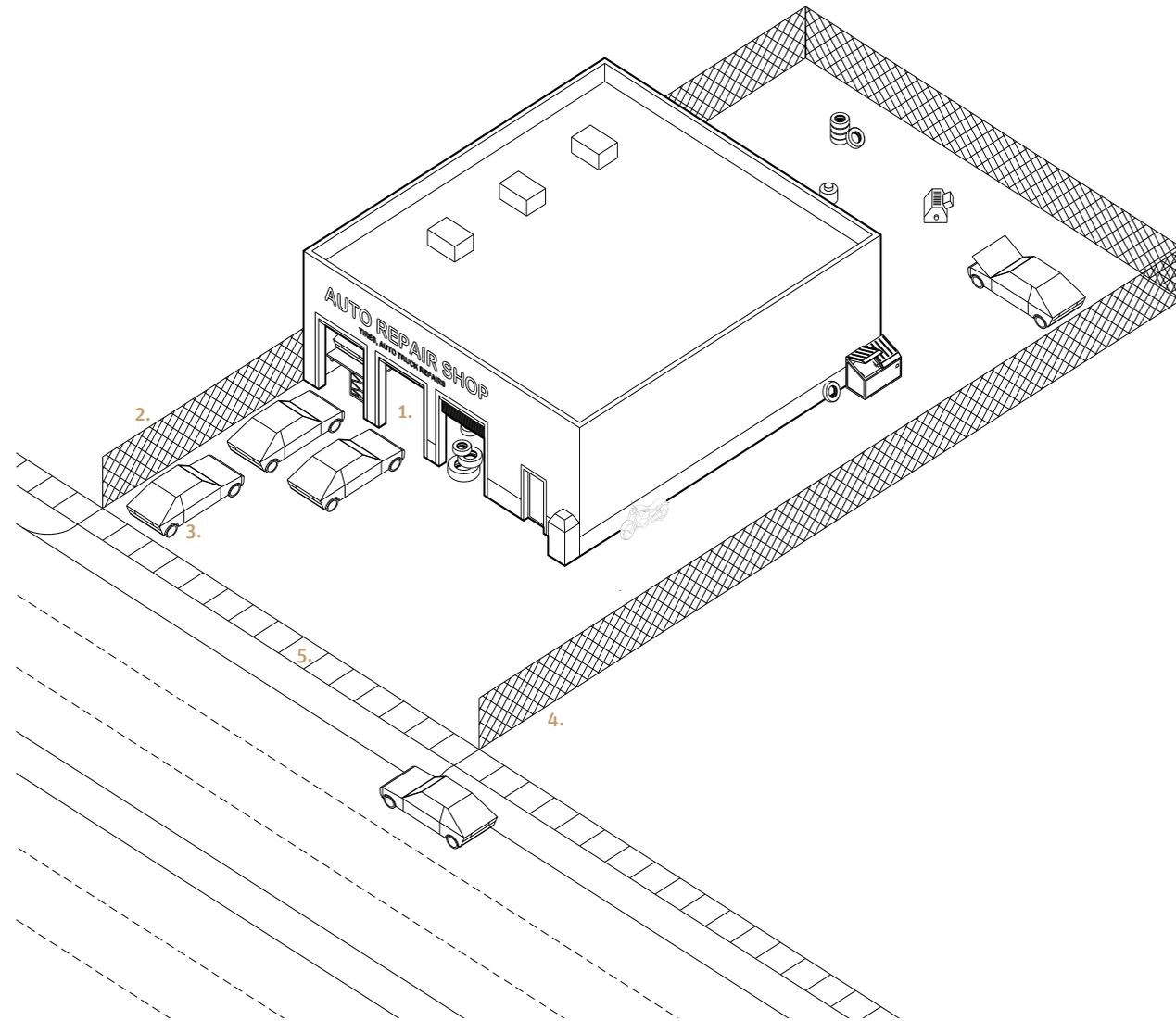
Wawa, Margate.



## “WAREHOUSE & AUTO REPAIR”

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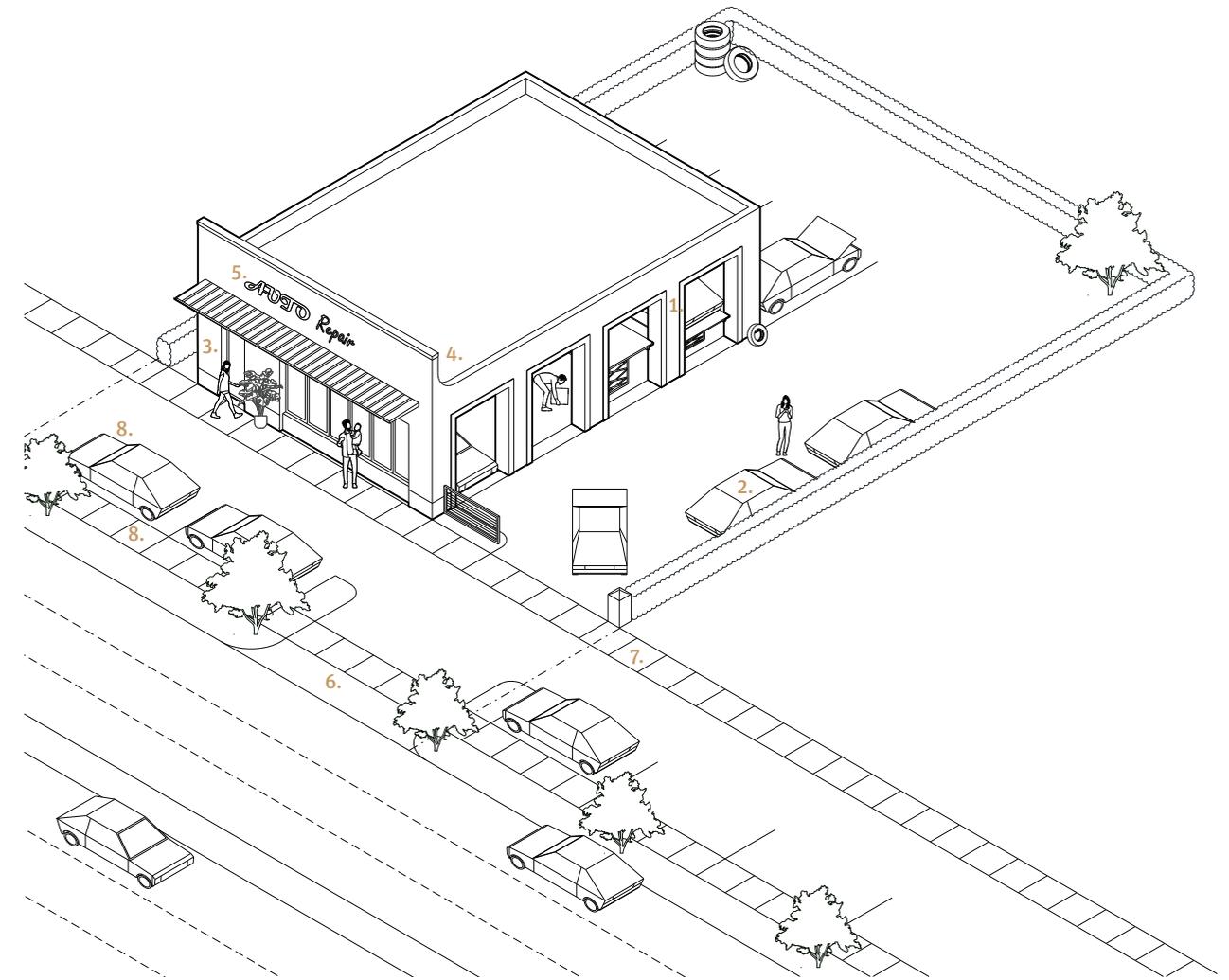
Structures dedicated to the storage of merchandise or personal effects. This type typically has multiple garage door openings and a limited amount of office/retail frontage.



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**BAD EXAMPLE**

**1.** Roll-down garage doors face the street (3.6). **2.** Chain-link fencing in the front setback. (2.14). **3.** Cars waiting to be serviced clutter the front setback. **4.** No vehicular connection between parcels (2.4). **5.** Continuous curb cut leaves no room for landscaping and creates an uncomfortable pedestrian experience.



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**GOOD EXAMPLE**

**1.** The service bays face the side of the building (back of building is also permitted)(3.6). **2.** Cars waiting to be serviced are not in the front setback. **3.** The office function of the service station is placed to the front of the building (3.13). **4.** Raised parapets provide height to shorter buildings and give more signage opportunities visible from afar (3.9). **5.** Customized sign with designed logo (2.15). **6.** Single curb cut, shared by multiple businesses. This configuration allows for trees and landscaping along the street. **7.** Vehicular and pedestrian access between parcels. **8.** Additional sidewalk and parallel parking are accommodated within the 50 foot required setback (3.17).

**BAD EXAMPLE:**

This storage warehouse offers little to the community in which it is located. The building façade is primarily comprised of roll-up garage doors, capped by a mansard roof. A double row of parking occupies the large front setback.

Cube Smart Self Storage, Margate.

**GOOD EXAMPLE:**

Larger format self-storage facilities are often accompanied by rental offices and small shops selling supplies. This additional program helps to activate the street and may aid in the safety of the area through consistent visual surveillance by the store operators and clients. In this example, a relatively long façade is made more interactive through multiple entrances and ample glazing. The entrances are protected from the elements.

Public Storage, Omaha, Nebraska.



**BAD EXAMPLE:**

Auto repair shops are prevalent within the CRA. In this example, the service bays face the street and cars waiting to be repaired occupy the front setback. A long continuous curb cut creates few opportunities for trees or landscaping along the street edge, thereby degrading the pedestrian experience.

Warehouses, NW 15th Street, Margate.



**GOOD EXAMPLE:**

This two-story showroom/office add an attractive feature to an otherwise mundane building. Permitted liner uses include, commercial, office and residential. Docks and warehouse access is limited to the side of the building, not the front.

Warehouse, Hamburg, Germany.



**BAD EXAMPLE:**

Smaller warehouse buildings are prevalent in the C.R.A. To the extent possible they should be designed to be visually engaging, preferably interactive. This squat concrete warehouse offers little in terms of architectural interest and does not measurably contribute to the betterment of the public realm.

Self Storage, NW 54th Ave., Margate.



**GOOD EXAMPLE:**

Warehouses can be architecturally innovative and elegant. In this well-proportioned example, a brick base with a textured pattern supports a steel frame infilled with fragments of recycled PVC pipes.

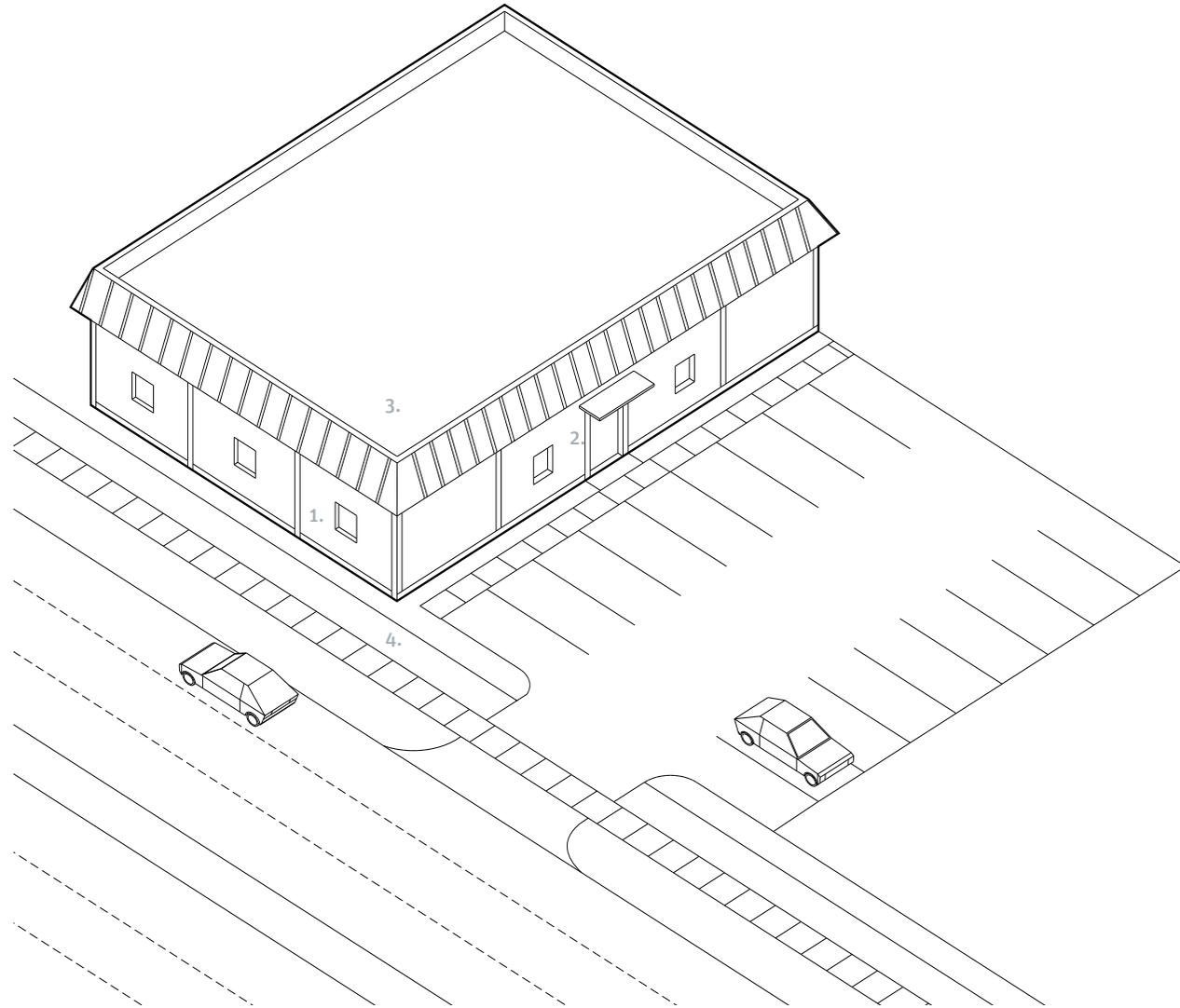
Warehouse by Studio Atelier Maroo, Anan-si, S.Korea.



## “OFFICE”

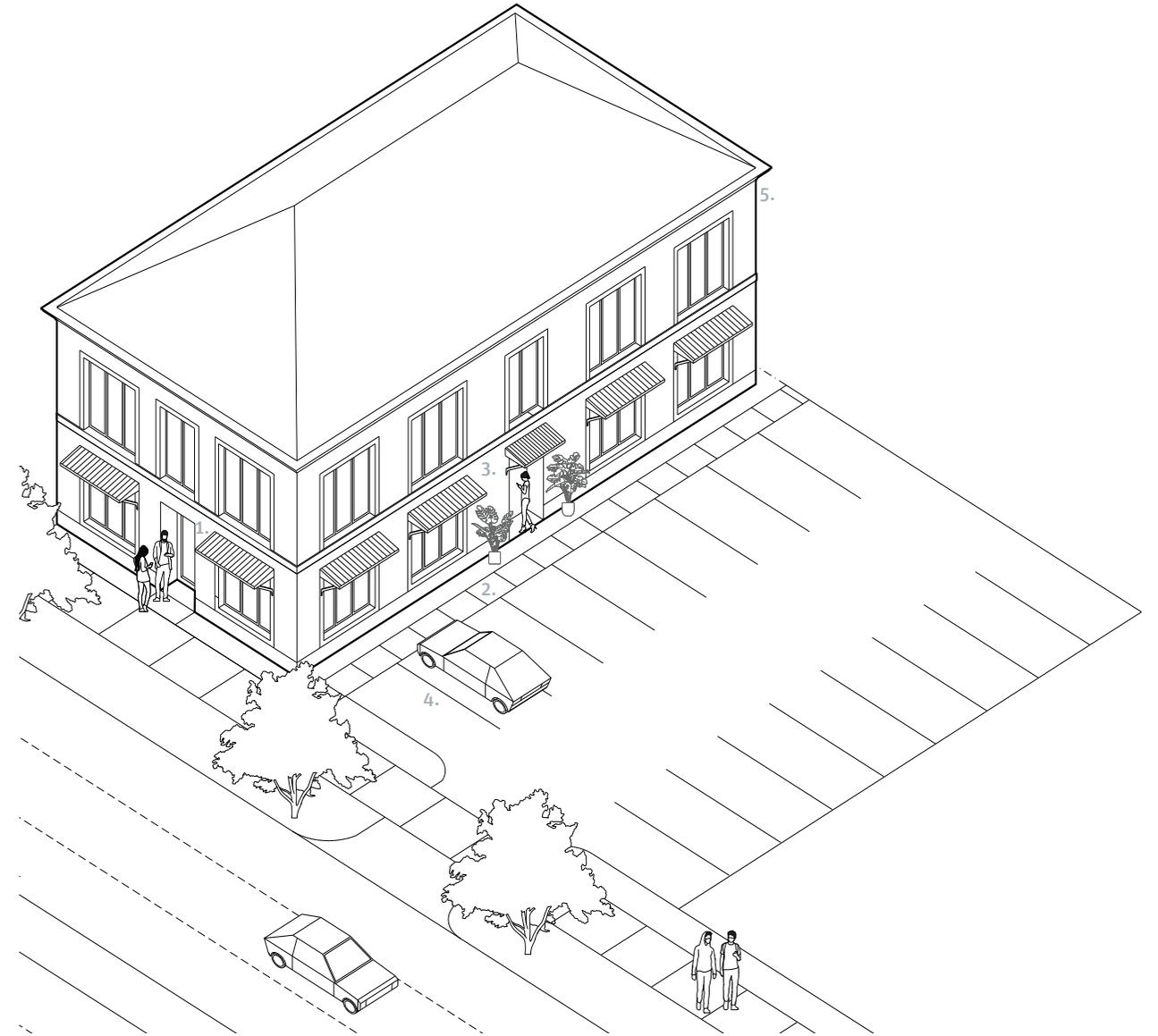
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A building where a particular type business is transacted or a service is supplied, other than retail. For the purposes of this document, office buildings do not have limits in size or number of tenants.



**BAD EXAMPLE**

**1.** Small, dark-tinted windows don't allow much visibility to the interior spaces (3.3). **2.** A lone entry faces the parking lot. **3.** A mansard roof caps a short, squat building (3.10.3). **4.** Walkway to entrance does not connect to the sidewalk (3.4).



**GOOD EXAMPLE**

**1.** Storefront windows and an entrance face the street (3.3). **2.** A second entrance faces the parking lot (3.16). **3.** Second-story uses are encouraged (2.12). **4.** Parking is located to the side of the building rather than in the front setback. **5.** A cornice adds detail to the top of the building and helps the transition to a hip roof (3.12).



#### BAD EXAMPLE

This office building is on a corner lot. Architecturally, the design of the building responds to its site with a chamfered corner, however, there is no entrance facing the street. One elevation has two rows of dark tinted ribbon windows, while the other is blank. The landscape screens the building as if to hide it, rather than accentuate it.

Office Building, West Atlantic Boulevard, Margate.



#### GOOD EXAMPLE

This corner office building has several positive characteristics. A colonnade provides shade for pedestrians on the lower floor, while large, ordered opening on the upper floor align with the bay spacing below. A hip roof overhangs the building façade and is embellished by wooden brackets.

Office Building, Winter Park, Florida.



#### BAD EXAMPLE

Public buildings should have a greater responsibility to positively contribute to the neighborhoods in which they reside than private structures. Although this U.S. Social Security Office in Margate contributes through the services provided within, the generally uninspired architecture is a net negative for the neighborhood. The mansard roof, the small, square, windows in close proximity to an interior partition beyond (3.3.5) and a metal utility door with no direct access to the sidewalk(3.4) all should be avoided when designing public offices.

U.S. Social Security Office, Margate.



#### GOOD EXAMPLE

These incrementally built retail buildings share parking in the front and have assigned parking in the rear. One entrance and a single exit from the lot is enough for the entire block.

U.S. Post Office, Palm Beach, Florida.



**BAD EXAMPLE**

This local bank has a few noteworthy positive architectural features including a clearly identified entrance, storefront glazing and a generous lobby height. Unfortunately, the parking and driveway locations isolate this outparcel structure from pedestrian interaction. Outparcels should be located closer to the street, connect vehicular and pedestrian access points between parcels and share parking with adjacent strip malls and stand-alone businesses.

TD Bank, Margate.



**GOOD EXAMPLE**

This bank does a better job of limiting the visual impact of parking by isolating it to the side of the building. Banks and offices are encouraged to build multiple floors. The added height of this building helps to spatially define the street and may offer opportunities for a variety of small businesses to lease within.

Chase Bank, Palm Beach, Florida.



**“MULTI FAMILY RESIDENTIAL”**

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Multi family residential or multi dwelling-unit (MDU) is a classification of housing where multiple separate housing units for residential inhabitants are contained within one building or several buildings within one complex..

**BAD EXAMPLE:**

This two-story apartment complex is part of a larger planned community. The buildings are arranged facing inward and therefore the backs of the buildings are exposed to the street side. This has two negative consequences. First, the most private living spaces (generally placed to the rear of the house) are the most visible from the public realm, and second, by placing the back of the home towards the street, the natural visual surveillance towards the street decreases.

Multi-family housing, N.W. 31st. Street, Margate.

**GOOD EXAMPLE:**

This grouping of townhouses faces the street in a more appropriate way. The entrances are clearly articulated and are directly connected to the sidewalk. Stoops help raise the first floor height a few feet above the street level to help with privacy while recessed entrances provide relief from the elements while waiting at the door.

Multi-family housing by Locus Architects, Coral Gables, Florida.

**BAD EXAMPLE:**

This local example has several positive characteristics. First, it substantially increases the number of residents within the C.R.A. It also fronts the street and locates the parking to the rear of the building. However, the apartments have no street-side entrances. The ground floor of the building also appears very squat. The ground floor should be elevated from grade to architecturally provide a base for the building and to increase privacy for ground floor units. Finally, a large blank wall distracts from the overall impression of the building. Additional windows or an architecturally significant feature should have been incorporated into the design at this location.

Multi-family housing, State Road 7 & N.W. 31st. Street, Margate.

**GOOD EXAMPLE:**

The design of this urban apartment building does a good job of breaking down the massing of the building into smaller parts with varying widths and heights. The top of the building is stylized – in this case referencing the Art Deco. Ground floor uses augment the pedestrian experience.

Park Van Ness by Torti Gallas & Partners, Washington D.C.



**BAD EXAMPLE:**

Buildings within the downtown area, particularly along Margate Boulevard should have a more urban disposition. The design of this apartment complex locates the parking in the front of the property and exposes the circulation to the exterior.

Margate Garden Apartments, Margate.



**GOOD EXAMPLE:**

This proposal for a mix-use building in an urban area is a better example of what to reference when designing within the downtown core. The building is placed adjacent to the sidewalk, pedestrians are covered by a cantilevered awning. The building has a clearly delineated base, middle and top.

Proposal by Merrill, Pastor & Colgan, Alys Beach, Florida.



**“MEDICAL FACILITIES”**

*/ medək(ə)l , fə 'sɪlətɪz /*

Hospitals, outpatient care facilities and clinics.



**BAD EXAMPLE:**

This very elegant hospital is made less so through the addition of a series of seemingly temporary additions. Drop off zones are important for the organization and user experience of a hospital and required to be integrated into the building's architectural design.

West Chester Hospital, West Chester, Pennsylvania.



**GOOD EXAMPLE:**

The awning shown in this example effectively identifies the entrance to the hospital and is deep enough to protect exiting passengers being dropped off, as well as patients waiting to be picked up, from inclement weather.

St. Elizabeth Medical Center by Array Architects, Covington Kentucky.



**BAD EXAMPLE:**

This retrofit medical out-patient facility presents a solid stone wall to the street without a single window or door. The glazing along the side elevation is covered with advertisements.

Healthcare Center, Margate.



**GOOD EXAMPLE:**

This medical out-patient facility has generous floor-to-ceiling heights as well as ample glazing that helps give an open, spacious feel. Furthermore, a deep cantilevered awning marks the entrance to the building, while a substantially deep overhang provides shade for the upper floor windows and creates a strong silhouette against the sky.

Shoreline Medical and Dental Clinic by Miller Hayashi Architects, Shoreline, Washington, 2020.



**“ MIX-USE ”**  
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Mixed-use development, is defined as multiple uses within the same buildings.

	Office	Retail	Warehouse	Auto Repair	Multi-Family Res.	Medical Facility	Restaurant	Lodging <sup>1</sup>	Night Club <sup>2</sup>	Commercial Recreation <sup>3</sup>
Office		●	●	●	●	●	●	●	●	●
Retail	●		●	●	●		●	●	●	●
Warehouse	●	●		●			●		●	●
Auto Repair	●	●	●							
Multi-Family Res.	●	●					●	●		●
Medical Facility	●									
Restaurant	●	●	●		●			●	●	●
Lodging <sup>1</sup>	●	●			●		●			
Night Club <sup>2</sup>	●	●	●							
Commercial Recreation <sup>3</sup>	●	●	●		●					

Compatible Mixed-Use Categories

**Lodging <sup>1</sup>** Uses are predominantly sleeping accommodations occupied on a rental basis for limited periods of time. These are measured in terms of lodging units: a lodging unit is a furnished room of a minimum two hundred (200) square feet that includes sanitary facilities, and that may include limited kitchen facilities.

**Night Club <sup>2</sup>** A place of entertainment open at night usually serving food and liquor and providing music and space for dancing and often having a stage or floor show. A night club may operate as a "Restaurant Bar" during daytime and evening hours, but is categorically different due to its extended hours of operation (after 11:00 pm).

**Commercial Recreation <sup>3</sup>** Any use or activity where the primary intent is to provide amusement or sport. Applies to indoor uses only and limited to functions that don't involve loud, percussive sounds.

## Mixed Use

### Three Distinct Types

**MIXED-USE**

Definition: Development projects may be categorized as "mixed-use" if they contain more than one land use or function within a single building, or development area. Mixed-use projects may include any combination of housing, retail, office, hotel, medical, restaurant, recreational, commercial or light industrial components. For the purposes of this document, mixed-use is sub-categorized into the following three distinct physical configurations.

**Horizontal Mixed-Use:**

This type of mixed-use combines multiple buildings with differing single functions near one another – typically within a one block radius. Although, not as integrated as Vertical mixed-use, this approach, if configured to allow for easy pedestrian movement between buildings, can ease financing and/or phasing complexities for developers, while still achieving the goal of creating walkable, multi-purpose environments, and reducing automobile trips between uses.

**Vertical Mixed-Use:**

This classification of mixed-use combines two or more different uses into the same building. For example, a building may have a retail shop on the ground floor and offices and/or residential above. Ground floor uses are typically planned to encourage public interaction, and therefore, storefront glazing requirements shall be utilized. Outdoor seating, in the case of restaurants and cafes, is encouraged.

**Liner Buildings:**

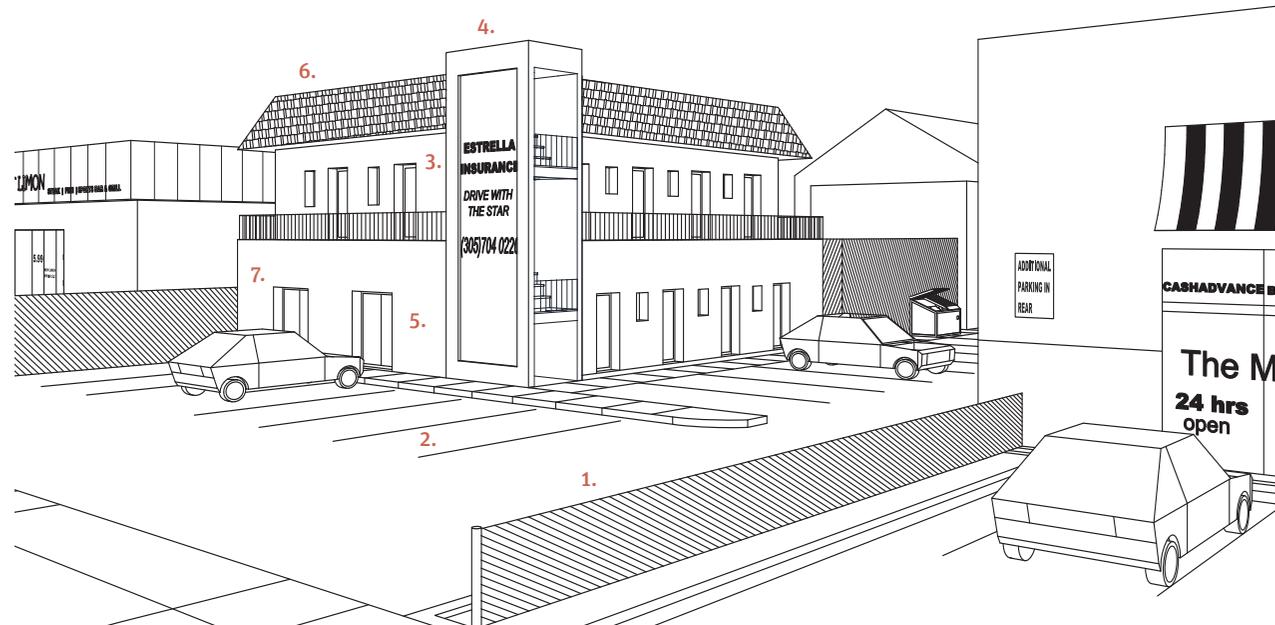
This category of mixed-use adds a thin building to the face of a larger building, The liner must be interactive and occupy-able and must face a street or public space. Faux walls are not permitted. Liner building depths are not regulated, however, 8-10 feet deep for retail uses and 12-14 feet for residential uses are typical. They must occupy at least 75% of the linear frontage of a building. They may be a single story (15 foot minimum) but may also be several stories tall. Examples may vary greatly from a small newsstand or coffee shop integrated

into the street-facing façade of a warehouse, to a multi-level residential liner attached to the face of a parking structure.

**Locations:**

Mixed use development is permitted in numerous locations within Margate and encouraged throughout the entire Margate C.R.A. except for single-family residential districts. Mixed-use within the C.R.A. is strongly encouraged to be built along the frontage of certain thoroughfare types, specifically, "A" Streets and "B" Streets. "A" Streets are defined as having prime locations with the highest traffic counts and therefore the greatest visual impact in the area. "B" Streets also have a high level of visibility and typically link multiple City neighborhoods together. Please reference the map on page eight (pg. 8) of this document for the list of City streets that meet these categories. Additionally, warehouses and auto-repair shops on "A" streets and "B" streets shall incorporate, at minimum, a Liner Building into their development programs.

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#### BAD EXAMPLE: Vertical Mixed-Use

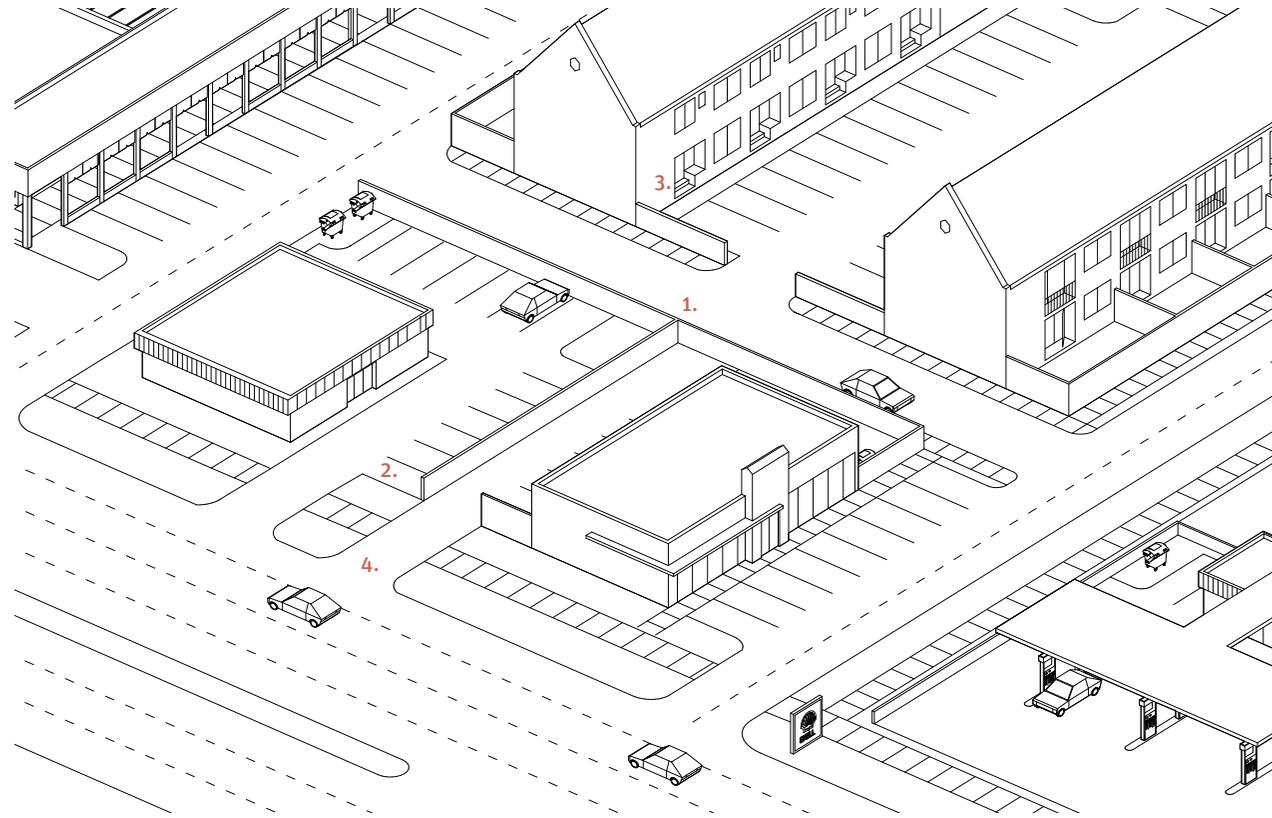
**1.** Properties do not connect to one another by extension of pedestrian walkways. (2.3) **2.** Parking is not shared with neighboring businesses. **3.** Motel-style circulation on the second floor should be avoided. **4.** Stair tower should be located to the building's side or rear (3.7). **5.** Glazing on front façade is less than the required 50% of linear frontage. (3.3.1) **6.** Mansard roof is discouraged and the roof pitch here is greater than 8:12. (3.10) **7.** Entrances to stores should be covered by overhangs or recessed from the building face (3.10.2).

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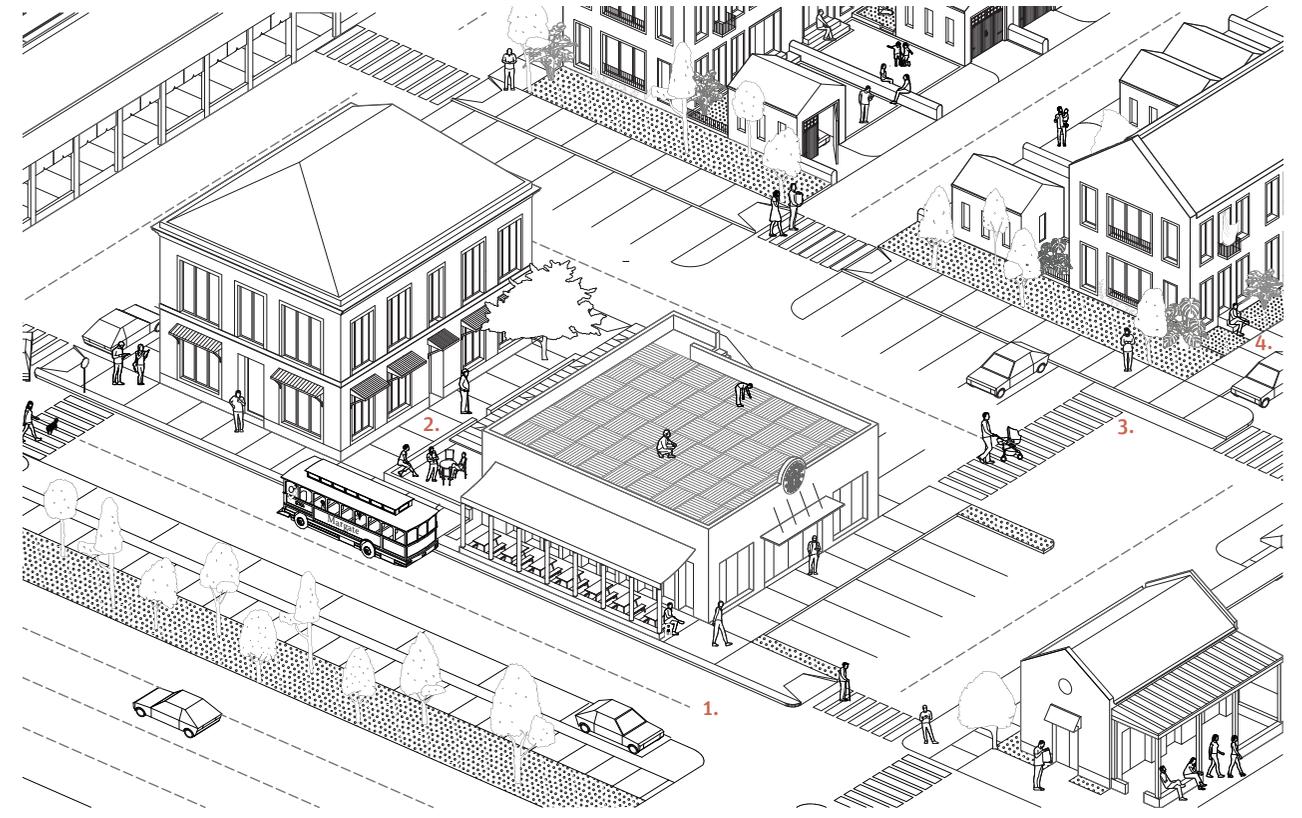
#### GOOD EXAMPLE: Vertical Mixed-Use

**1.** Two-story buildings with a vertically integrated mix of uses have openings and entrances facing the street. **2.** Cantilevered awnings cover the first-floor entrances and shade pedestrians below. (3.2) **3.** Exterior seating in shared public spaces is encouraged. (3.15) **4.** Entrance to the upper floor leads to a stair in the rear of the building, out of view. **5.** Pedestrian crosswalk aligns with a point of visual interest.



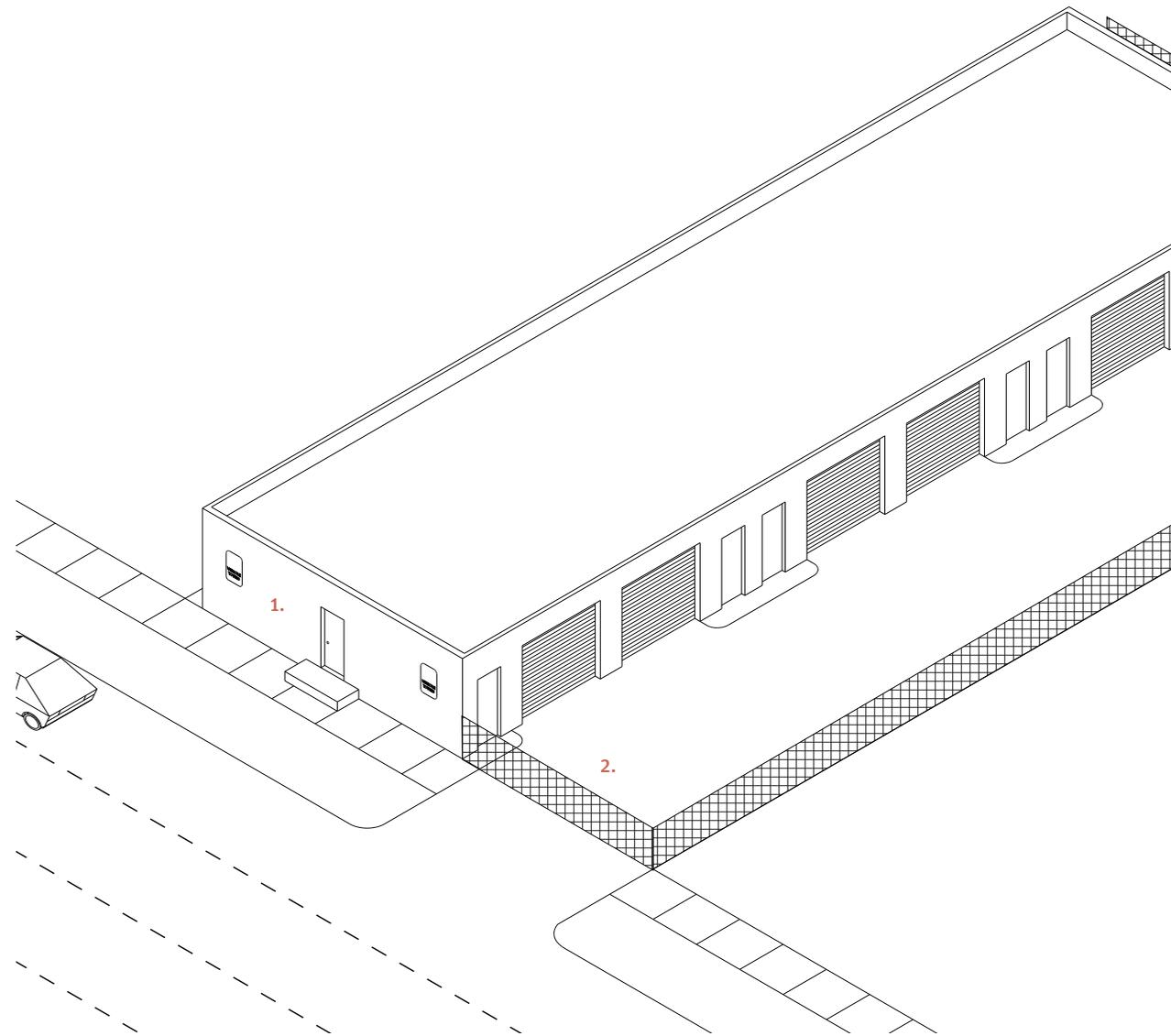
#### **BAD EXAMPLE: Horizontal Mixed-Use**

**1.** Physical barriers separate properties (and uses) and prevent pedestrian movement between parcels. (2.3) **2.** No shared parking between businesses. (2.3) **3.** Apartment entrances do not face the streets. (3.5) **4.** Multiple curb cuts in close proximity to one another create traffic obstacles on the primary thoroughfare and disrupt pedestrian walkways.



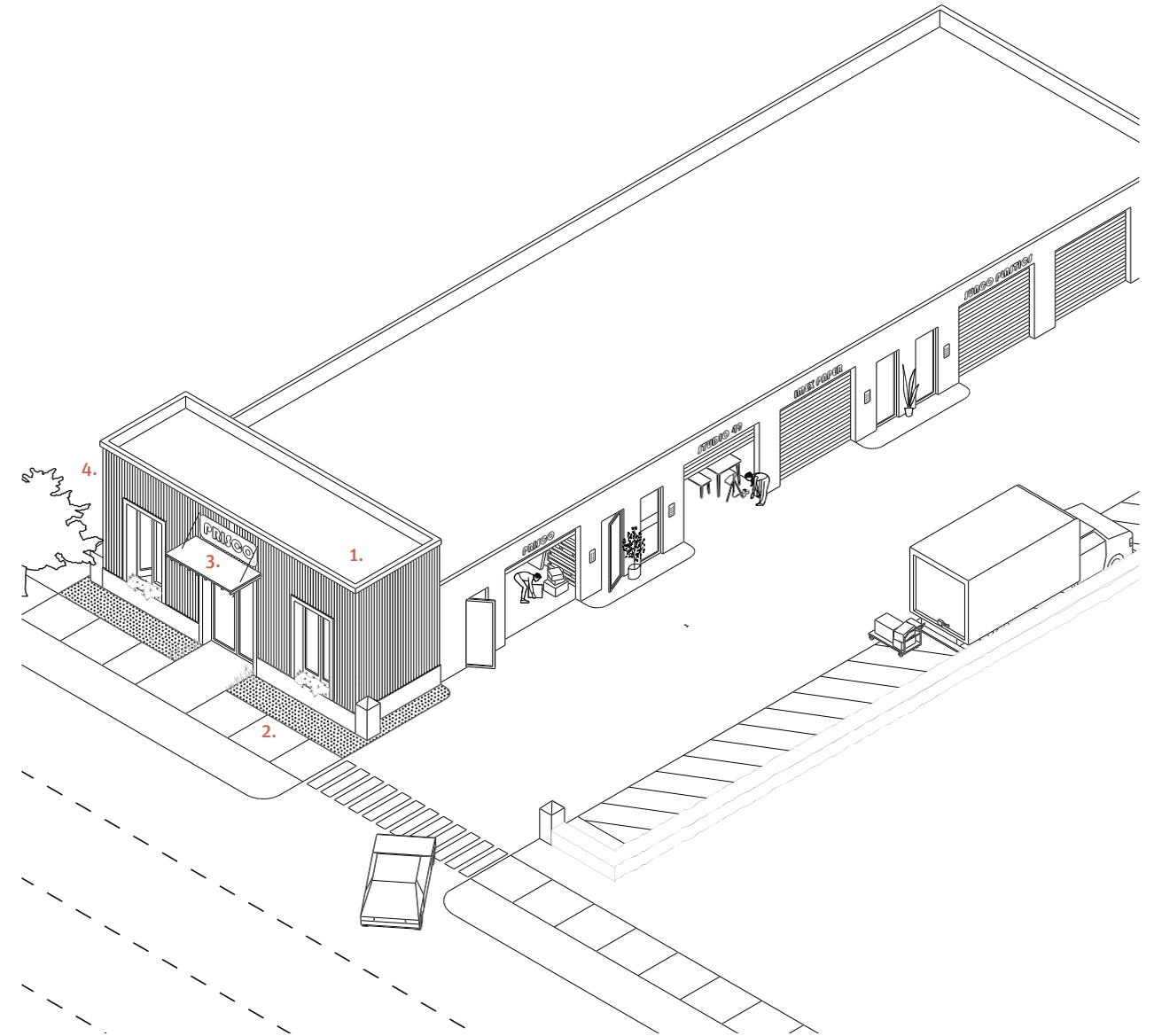
#### **GOOD EXAMPLE: Horizontal Mixed-Use**

**1.** Internal streets and walkways connect between a mix of uses. Shown here are single use buildings with uses ranging from office (left) restaurant (center) service station (lower right) and residential (upper right). **2.** Spaces between businesses can be used for outdoor seating, secondary entrances and provide opportunities for potential transit stops. (3.15) **3.** Apartments are connected to adjacent uses via walkways. (3.5) **4.** Apartment entrances face the streets fostering a more pedestrian-friendly relationship with the sidewalk (3.5). The rear yards utilize an alley to accommodate automobile parking and trash collection.



#### **BAD EXAMPLE: Liner Building on a "B" Street**

**1.** There is no liner on this building (3.13). A single metal door and two small windows face the street. A shallow depth office with a glazed opening and a few storefronts would suffice and would make a big contribution to the public realm (3.3). **2.** A chain link fence helps foster a visually unappealing atmosphere.



#### **GOOD EXAMPLE: Liner Building on a "B" Street**

**1.** A shallow retail space is added to the front of the warehouse. This could be an office for the warehouse uses, or a non-related leasable space. (3.13) **2.** A narrow setback with some vegetation enhances the curb appeal and makes for a nicer pedestrian experience. **3.** A cantilever awning cover the primary entrance. (3.10.2) **4.** The height of the liner is taller than the warehouse and helps create a greater sense of spatial enclosure from the perspective of the street.

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**BAD EXAMPLE:**

This strip mall in Margate arranges a mix of uses linearly. A funeral home, retail shops and an auto supply store are all held within the same building. While this fact alone is not necessarily bad, vertically stacked mixed-use is encouraged within the Margate C.R.A. Building vertically has many positive benefits including the creation of more development potential, closer proximity between uses, a likelihood of reduced vehicular movement, shared parking opportunities and more lively spaces.

Strip mall along State Road 7, Margate.

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**GOOD EXAMPLE:**

The ground floors within this grouping of vertically integrated mixed-use buildings are occupied by restaurants and retail spaces, while the upper floors are used as offices. The lower floor spaces demand higher rents per square foot while spaces above are rented for less. Each building is composed by articulating the base, middle and top (3.12). The detailing and heights change from one to the next.

Mixed-Use Buildings along Ponce de Leon Boulevard, Coral Gables, Florida.

**BAD EXAMPLE:**

There are a few rare occurrences of mixed-use along State Road 7 in Margate. Behind and above this retail shop is a warehouse, office and residential apartment, only accessible from the rear of the parcel through a vehicular opening in a chain link fence. Mixed use is permitted in the C.R.A., however, the execution of this design is not appropriate. A better solution is to provide access to the office and residential uses from the street, or a shared space between parcels, separated from the loading bays and utilitarian uses of the building that face the alley.

Value Pawn, Margate.

**GOOD EXAMPLE:**

The design of this apartment building thoughtfully mixes commercial uses on the ground floor with residential uses above. The commercial spaces project forward to engage the sidewalk. The residential spaces incorporate loggias and terraces within the building mass, and locate the parking internally, away from the street.

Bamboo Flats by PK Architects, Fort Lauderdale.

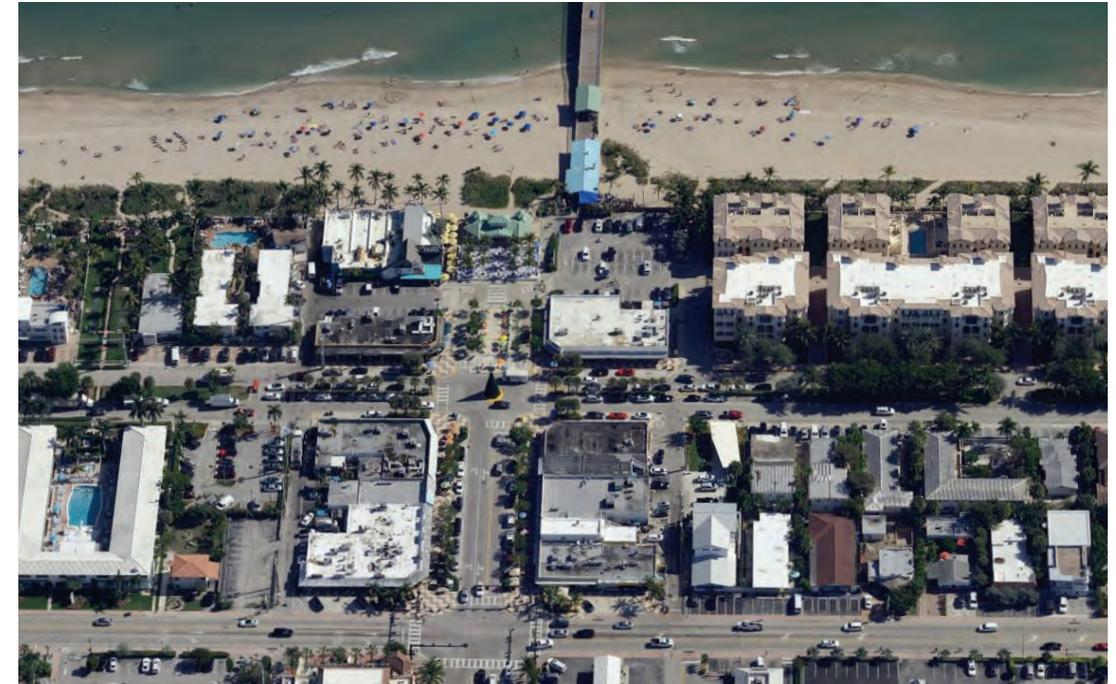
120

**BAD EXAMPLE:**

Suburban land use patterns often segregate uses from one another, even walling off connection points between parcels (2.3). In this example from Orlando, commercial, office and residential uses are all within walking distance from each other, but the physical environment all but forces the necessity to drive from place to place using collector roads. Redevelopment in the Margate C.R.A. requires vehicular and pedestrian inter-connectivity between parcels (2.3).

Aerial Photo of Orlando, Florida.

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**GOOD EXAMPLE:**

This Florida beach town is planned to incorporate a mix of uses within walking distance to one another. In this aerial photograph of Lauderdale-by-the-Sea, commercial, office and residential uses are, in some cases, shown within the same city block. Here vertically and horizontally integrated mix-use programming has been successfully planned.

Aerial Photo of Lauderdale-by-the-Sea, Florida.

**BAD EXAMPLE:**

Municipal parking garages have the benefit of congregating parking in one location, thereby lessening the burden of individual business to provide on-site spaces. However, exposed parking structures without ground-level storefronts are detrimental to the pedestrian experience (3.13).

City Parking Garage, Pottsville, Pennsylvania.

**GOOD EXAMPLE:**

This parking garage in Santa Barbara is effectively hidden within the mass of the building. Multi-story liner buildings surround the garage and help create a pleasant, walkable street. Rather than dividing the adjacent blocks from one another, this project shows that, when thoughtfully planned, a parking structure can unite a commercial district.

Granada Garage, Santa Barbara, California.

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**BAD EXAMPLE:**

Slip streets (frontage roads) to either side of Atlantic Blvd. in Margate are periodically located to allow for slower moving local traffic. This approach is encouraged to link parcels to one another, particularly along primary "A-Street" thoroughfares (see map, page 8). However, in this example, a lack of landscape and adequate sidewalk width leaves the environment barren and unattractive.

6900 Block, West Atlantic Boulevard, Margate.

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**GOOD EXAMPLE:**

The Esplanade in Chico is an excellent example of an urban boulevard. Here, three medians separate six total lanes of traffic. The four in the center (two in each direction) are primarily for cross-town traffic, while the slip lanes to either side accommodate local traffic and parallel (right side) or diagonal (left side) parking. Properties along State Road 7 and Atlantic Blvd. in Margate are strongly encouraged to connect to one another within their front setbacks, align parking lanes and sidewalks and provide more landscaping in an effort to begin to replicate some of the techniques found in the street section above.

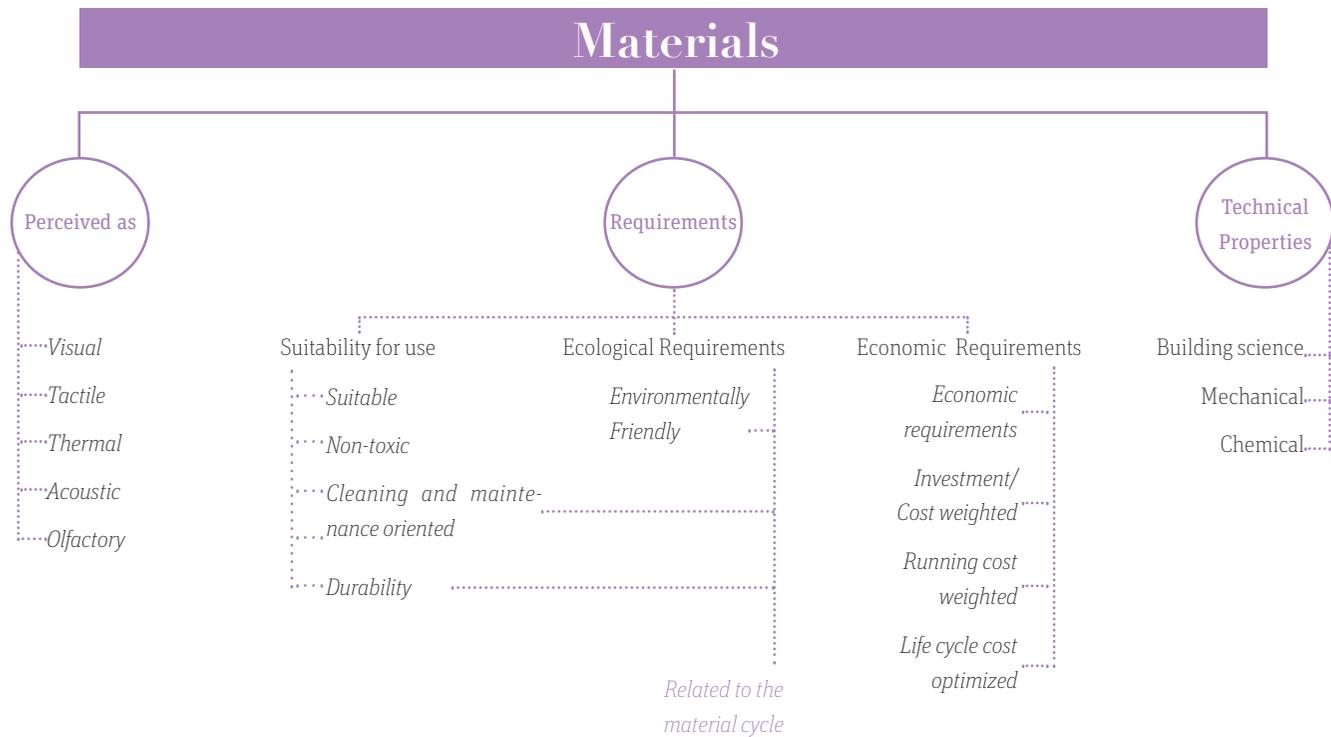
The Esplanade, Chico, California.



## “ BUILDING MATERIALS ”

| bildiNG , mə 'tirēəl |

Construction materials are physical bodies, with a limited extension and specific properties, which are placed in a certain order and with due proportion, to form a structure.



Graphic on Material properties in "Basic Materials" Birkhauser, Berlin, Germany.(2006). Hegger, Drexler and Zeumer explain that everyone involved in the construction field must be aware of the **connections** and **consequences** of the materials they are utilizing.

# Building Materials

Principles for choice of material

A building's materials play a crucial part in its effect and impact on the public realm. The material determines the quality and appearance of the project. Materials act as a mediator between buildings and people. Surfaces are perceived by all the senses and they convey a story to the person. Therefore the material qualities of a building must be chosen carefully to enhance and support the design.

The enormous assortment of materials available today has made the term, "material quality" integral in the specification process. Material quality refers to the contribution of the material to the spatial experience by their appearance, how they feel when touched, their smell and their acoustic characteristics. However, the material quality must go beyond the thinness of a surface to convey a greater sense of physical presence.

The correct selection of building materials are imperative to the overall harmony of the city. Context, including neighboring buildings, as

well as the traditions and conventions of the architecture of the region, should be considered when making a material selection. Buildings should also be constructed and designed with prior thought to the relationship between materials and colors. Materiality can be an asset in distinguishing the different layers of a buildings. (See Chapter 3.12: Base, Middle and Top).

**Base Layer:**  
The base of a building can be a statement about how the architecture touches the ground. Heavy or light, this association is important due to the direct contact the base of a building has with the pedestrian. The materials in the base layer must be detailed to be appreciated by the passerby and durable enough to withstand increased contact.

**Middle Layer:**  
This layer often constitutes the majority of a building's mass. Materials applied to this layer should be responsive to environmental factors of the location.

**Top Layer:**  
The top of a building is often where new materials are introduced, either for aesthetic purposes, or to roof the structure.

What follows is a list of materials that are generally encouraged and discouraged to be used in the design and construction of buildings within the C.R.A.

- Encouraged:**
- Quarried Stone
  - Cultured (manufactured) Stone
  - Precast Concrete
  - As (site) Cast Concrete (various finishes)
  - Architectural Metals
  - Natural Woods

- Discouraged**
- Roofing surfaces used as siding
  - Styrofoam (for moldings, decorative uses)
  - Vinyl Siding
  - Asphalt Shingle Roofing

# Concrete

## Types of finishes

### A. As Cast

#### *Smooth: As Cast (Site Cast)*

Concrete is placed against hard, smooth form work to achieve a smooth "as cast" finish. Chemical or Water-Based admixtures can be added to alter the appearance. Success of a project with this finish requires considerable involvement prior to final construction, including visiting existing projects and various mock-ups with client.



As Cast Concrete

### B. Surface Profiling

The ability of concrete to assume the character of the formed face and to be shaped and molded can be exploited by profiling, using natural timber patterning and synthetic material contouring.

#### *Timber Patterning*

The finish is achieved by using pieces of timber such as sawn boarding, smooth planed boarding, plywood grain patterning, or cork mats to create patterns on the concrete. The wood must be waterproofed to ensure the ability to re-use.

#### *Form Liners*

Form liners are designed and attached to almost any forming system or casting bed prior to concrete placement. Following normal placement practices and curing times, the forming system and liner are stripped leaving a textured concrete. Form liners are useful for a limited amount of casts as the surface of the panel is difficult to repair.

### C. Mechanically Fractured Surfaces

#### *Brush Hammering*

The technique of hammering exposes the aggregate by fracturing the surface of the concrete through the impact of a pneumatically driven tool with steel teeth. A more uniform finish can be achieved if brush hammering is delayed until the concrete is 21 days old. Applied sealers can darken the surface but brighten the aggregate color.

#### *Grinding*

Grinding results in a smooth exposed aggregate surface. The process requires more labor than any other type of aggregate exposure. Overhead and vertical surfaces are extremely difficult. If certain aggregates are added on colored or white concrete the product resembles natural polished stone.

#### *Fractured Rib*

This technique requires an as-cast ribbed finish initially. Then the ribs are broken laterally, either manually or with a mechanical machine.

### D. Abrasive Blasted Surfaces

#### *Brush Blasted*

Achieved by the application of uniform scour cleaning. The cement and fine aggregate have equal influence.

#### *Light Blasted*

Achieved by blasting (sand, water, air, ice) to expose fine and some coarse aggregate. The color source comes primarily from the fine aggregate and then cement.

#### *Medium exposed Aggregate*

The surface is blasted (sand, water, air, ice) to expose the texture and color of, primarily, the coarse aggregate.

#### *Heavy exposed aggregate*

The surface is blasted (sand and ice) to expose coarse aggregate. The color source comes primarily from the coarse aggregate. This requires a special mix of coarse aggregate. The mix must be blasted within 24 hrs with a high frequency vibrator.

#### *Sand-blasted*

This finish is achieved by casting concrete against a smooth hard surface. After removal from the form, the finished surface is sand-blasted to remove the cement matrix and expose, as well as etch, the coarse aggregate. The depth of the blast is determined by the desired texture and the target color, as influenced by the color of the binding matrix and the coarse aggregate. The three different types of exposures are: *Light, Medium and Deep*. Light exposure removes the surface skin of cement and sand just sufficiently to expose the surface of the coarse aggregate. Medium exposure of the matrix exposes approximately the same area of both coarse aggregate and binding matrix. Deep Exposure removes the cement and fine aggregate to a depth where the coarse aggregate becomes the dominant surface feature. This type of finish is widely used for light and medium exposure. Labor expense increases for deep etches. Air voids and uniformity are difficult to control.

#### *Water-blasted*

Achieved by spraying the thin layer of surface mortar covering the aggregate and scrubbing until the aggregate is the desired depth. The work should begin as soon as the surface mortar can be removed.

#### *Ice-blasted*

This finish uses rice sized dry ice pellets as the blasting material. The pellets are accelerated in a jet of compressed air.



Sandblasted finish

# Concrete

Types of finishes

## E. Chemical Retardation

### Exposed Aggregate

This process requires the application of a chemical retarder to the face of the mold. Retarders are available for Light, Medium and Heavy surface finishes. In order to achieve the desired finish it is required to have a consistent and high quality concrete. It may be difficult to prevent abrasion of the retarder in vertical and sloped surfaces. A similar result can be achieved by water washing at a reduced cost.



Surface Retarder Finish

### Chemically Retarded and Sandblasted

Achieved by casting against a form surface that has been painted with retarder which retards the set of the concrete at its surface. After the panel is removed from the form, the retarder is removed by sandblasting. The end result is a panel with coarse aggregate. This finish should be used where the beauty of the aggregate is to be highlighted. The end result is a matte type finish.



Acid-etched Finish

### Chemically Retarded and Water-Washed

Achieved by the application of a chemical retarder to the surface of the form. The retarder prevents the matrix from hardening at the surface of the panel to a specific depth, controlled by the strength of the retarder. After curing, the unhardened layer of matrix at the surface of the panel is removed by a high pressure water-washing, thus, exposing the aggregate used in the concrete. This technique is best if the client wishes to maintain the natural colors of the aggregate. It is also economical.



Concrete Terrazzo Finish

## E. Acid-etched Finish

Produced by cutting the cement matrix from the face of the product by etching with hydrochloric acid.

### Smooth: Acid Etch

Concrete is cast against a smooth hard surface. After removing the form, the concrete is cured to a uniform hardness and washed with an acid solution and scrubbed to remove the cement surface to a sand surface level. The result is a smooth sand textured surface. This finish achieves a finer texture than sandblasting, and can produce a bright natural stone look, however it may be difficult to achieve consistency over large areas. It is used mostly for smaller trim work and may risk reinforcement corrosion.

## F. Concrete Terrazzo

The aggregate are exposed to disk abrasion and polishing to achieve a smooth hard wearing surface. It is most efficient when water is used in the cutting disk.

## H. Cladding Finish

### Natural Stone

This finish is achieved by Placing Natural stone (limestone, granite, marble) pieces into a form and casting concrete behind it to achieve a large pre-cast panel having a natural stone face. These panels can be prepared prior to the completion of the building, however it is best to keep the shape of the panel simple. Natural stone set on pre-cast saves time and money with a superior end result.

### Brick Face Finish

The panel is cast with a cavity within or with a plate cast so that the brick can be set in the panel after its removal from the form. Thin brick or tile could also be set into the form and then the concrete can be cast. Extreme care and coordination must be achieved so the panels match throughout the building.

## I. Concrete Masonry Units (CMU) Blocks

The CMU is a standard rectangular block used in building construction. The CMU block and mortar color can change depending on the desired finish adding integral coloring pigments. The layering of color is what enables the blocks to replicate the multi-tonal appearance of natural stone. These hues are subtle and less intense than color hardeners.



Concrete block used as a retaining wall



Collection of Stucco finishes from Hues Pros.

## Stucco

Types of finishes

### A. Cat Face

A rough layer of stucco is spread over the surface and allowed to dry. Afterwards a second, smooth layer is applied which eventually breaks, allowing for the visibility of the first layer.

### B. Dash

The rough texture is achieved applying stucco cement on a surface with a dash brush.

### C. Lace

Lace is one of the most traditional stucco finishes. The stucco cement is sprayed onto a surface and then smoothed using a trowel.

### D. Sand or Float

This finish is achieved by brushing with a plaster float the final coat of stucco.

### E. Worm

This finish is achieved by using a special aggregate mixture that is hand-trowelled and rubbed onto the surface in circular motion.

### F. Santa Barbara

This finish is smooth and slightly textured.

### G. Combed

Has thin narrow ridges, sometimes in swirls.

### A. Colored stucco

A white or gray base can be colored using a wide range of pigments.

### B. Paint or Whitewash

The rough texture is achieved applying stucco cement on a surface with a dash brush. It is one of the easiest textures to patch.



Cat Face



Dash



Lace



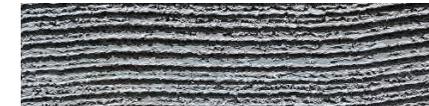
Sand or Float



Worm



Santa Barbara



Combed

# Metal

## Types of finishes

### A. Mechanical Finishes

Mechanical Finishes are the result of physically changing the result of the surface through mechanical means.

#### *As-Fabricated*

The surface appearance is left as is by the fabrication process. It is common to all metals, produced by hot rolling, extruding or casting.

#### *Buffed Finishes*

This finish is achieved by successive polishing and buffing operations using fine abrasives, lubricants and soft fabric wheels. Polishing and buffing improve the edge and surface finishes making the material durable.

#### *Patterned Finishes*

Patterned finishes are manufactured by cold rolling various patterns into the metals.

#### *Directional textured Finishes*

The metal surface is exposed to tiny parallel scratches using a belt or wheel and fine abrasive. The result is a smooth satin sheen.

#### *Peened finishes*

Shot blasting is a cold work process used to finish metal parts in order to prevent parts from fatigue and corrosion. This finish is achieved by firing a stream of small steel shot at a metal surface at high velocity.



Directionally Textured Finish



Shot Peened Stainless Steel



Satin Textured Steel

### B. Chemical Finish

#### *Chemical cleaning*

Cleanses the metal surface with chlorinated and hydrocarbon solvents and inhibited chemical cleaners or solvent, without affecting it in any other ways.

#### *Etched finishes*

This type of finish achieves a matte appearance that can vary in degrees of roughness using acid or alkali solution.

#### *Bright Finish*

The metal (usually aluminum) is exposed to electrolytic brightening.

#### *Conversion Coating*

Prepares the surface of the metal for painting. Also used to produce a patina or statuary finish. In addition this type of finish converts the surface of the metal into an integral, protective layer of sulphate, as a result it provides a temporary resistance in a mildly corrosive environment.

### C. Coatings

Coatings are applied as finishes, either to the metal stock or to the fabricated product. These coatings may chemically change the product itself or are just applied to the metal surface.

#### *Organic*

This type of coating on metal can provide protection and may also be decorative. Organic coating may be used as a primer or a top coat, otherwise it can be decorative. This type of application can provide clear-finishes used for gloss, pigmented coating, transparent or translucent finishes.

#### *Anodic*

Anodizing process involves electrolytic treatment of metals, during which stable films or coatings are formed on the surface of the metals. Anodic coatings can be formed on aluminum alloys in a wide variety of electrolytes, using either alternating or direct current (DC).

#### *Vitreous*

Applied to a metal surface and then subject to intense heat which melts the enamel, turning it into a glass like substance, resulting in a hard, long lasting surface. (Widely used in aluminum, carbon, steel and iron)

#### *Metallic*

Metal coatings provide a layer that changes the properties of the material to those of the coating being applied. This type of coating can provide a durable, corrosion resistant layer. Common applications include: Hot-dipped galvanizing, thermal spraying, electroplating and sherardizing.

#### *Laminated*

First, the metal is cleaned and pre-treated, then a film laminate is applied to the metal and cured in an oven. The laminate is then bonded to the metal as the adhesive coated metal exits the oven. The laminate is fed into rollers to join the laminate to the adhesive. The laminated metal is then cooled.

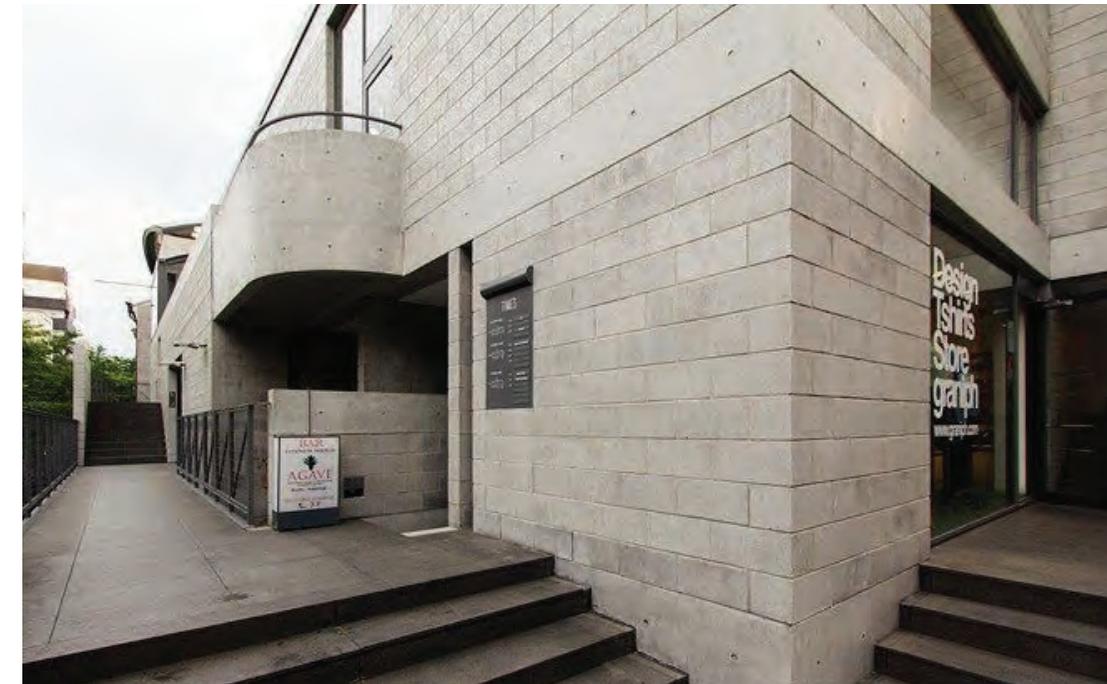
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**BAD EXAMPLE:**

Concrete and stucco can both be manipulated to express smooth or rough surfaces and may be used to emphasize the heaviness of the material, but should follow a logical rationale. For example, heavy aggregate or stone incorporated into the design of the base of a building (called Rustication) can be understood as implying that the added mass is needed to carry the weight of the building above. In this example we see heavy aggregate applied to the surface of the concrete columns which are set against and into the white stucco walls of the building. The texture reads as decorative and unneeded. The large column at the corner further reveals a lack of implied structural logic as it supports no weight above.

261 State Road 7, Margate.

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**GOOD EXAMPLE:**

This building exemplifies a well-choreographed mix of concrete building techniques. The foundation, beams, and balconies are cast in place. The stairs and pathways are also cast in place with carefully planned control joints and a mineral-based admixture that provides the dark hue. The body of the building is comprised of exposed concrete block. This helps establish a human-scaled dimension to the building. This technique, however, must be left to experienced builders working in close coordination with architects. Notice that all blocks are complete and align perfectly.

Times Building by Tadao Ando. Kyoto, Japan.

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**BAD EXAMPLE:**

This fast food chain out-parcel restaurant exemplifies a few design strategies to be avoided. The “fake pediment” parapet is propped up like a billboard rather than fronting a true roof extension beyond. The mansard roof has no parapet extension above and the roof slope is likely greater than 8:12 (see 3.10). Consequently, the tile is presented as a façade material and occupies almost half of the front elevation. Roofing material should generally stay out of sight.

La Granja Parrilla, Margate.

**GOOD EXAMPLE:**

This restaurant mixes two building materials that are atypical of the region: Brick and wood. Despite this truth, these materials are allowable and can help give a building warmth and a sense of scale. Natural materials are encouraged to be used when possible. In this example, a site-cast concrete base helps protect the wood from coming into direct contact with the ground while a cantilevered metal awning over the door removes the wood from direct exposure to the elements.

Local Nomad, Phoenix, Arizona.

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**BAD EXAMPLE:**

This is another case of a roof playing too dominant a role in the elevation of a building. The roof pitch is so great that the asphalt shingles occupy nearly 50 percent of the front elevation and leave almost no overhang to cover pedestrian traffic(3.10.1). As a result of this design decision, signs are placed on the roofing surface and in the windows of the building, thereby reducing visibility to the inside of the store, which in this case is a flower shop – likely a visually attractive interior space.

Flower Design, Margate.

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**GOOD EXAMPLE:**

The composition of building materials in this jewelry studio is well executed. The limestone base supports a precast stone-clad façade. A wood-frame storefront window stilted on a paneled bulkhead presents ample visibility to the merchandise inside. A metallic coated awning offers shade to would-be window shoppers. Custom designed hanging signs adorn the awning and the corner of the building.

James Avery Craftsmen, Southlake, Texas.



*Triadic*



*Split-Complementary*



*Double - Complementary*



*Monochromatic*



*Complementary*



*Analogous*

“ COLOR PALETTE ”

| 'kələr palət |

A color palette guideline for non-residential properties.

# Color Palette

## Guidelines

### 1. Choose a Base Color:

Begin by identifying any significant architectural features and/or signs/uniform sign plan (USP) applicable to the property. A significant architectural feature is a character-defining design element, such as a barrel tile or metal roof, stone façade, etc. that is visible from any public-right-of-way. Any such significant architectural feature will set the basis for the color palette of the building. The base color selected must be coordinated with that feature (or the approved USP if there is no plan to change the signs). The base-color's coordination with the significant architectural feature will be subject to approval by the City Planning staff with appeals to be made in accordance with the Code of the City of Margate. If there is no plan to change the signs as part of the improvements, then existing approved signs, including uniform sign plans, shall be considered when choosing a base color. When choosing the base color of the building, owners and designers should also strive to be harmonious with their surroundings, taking into consideration the immediate context, such as neighboring buildings. Base colors are required to be lighter than trim and accent colors.

### 2. Choose a Trim Color:

A structure's trim shall consist primarily of embellishments in strip form, generally made of wood or other structural material, which are used to decorate or finish a surface, such as around doors or windows. If there is no molding used on a structure, trim could be considered a door, shutters or other embellished feature. For this trim, a color shall be selected that is:

- Is monochromatic, having a lighter or darker shade found on the same color card as the base colors provided in Step 1; or
- On the attached list of whites (List B) in the exterior color palette.
- A complementary or analogous color to the main body color. Complementary and Analogous palettes are color theory principles that describe relationships between colors as shown on a color wheel. Complementary colors are directly opposite each other on the color wheel. Analogous colors are groups of colors next to each other on the color wheel.

### 3. Choose an Accent Color (optional):

Applicants may choose to use an accent color, which, for this purpose, would be a color that is not found on the same color card as the base color or on the list of whites outlined in Step 2. The accent color shall not comprise more than twenty-five (25) percent of the total surface area on any one building façade (i.e. 25% of one elevation, not 25% of the surface area of all of the walls combined). This accent color shall be any color provided in the exterior color palette (List A) and shall adhere to triadic, split (or double) complementary, or analogous color wheel relationships (see color wheels on previous page. Accent colors should be used sparingly to highlight certain architectural elements such as a front door or awning, or the recessed wall of a loggia or porch. Accent colors are subject to approval by the City Planning staff, with appeals to be made in accordance with the Code of the City of Margate.

A free digital color wheel and an automated matching program can be found online at: <https://color.adobe.com>

### Avoid

- Avoid the most intense hues as a base color.
- At no time should stone or brick be painted.
- No more than four different colors should be applied to a structure.

### Encouraged

- The overall color scheme of a building should reflect a comprehensive color analysis.
- The base color tone of the building should be guided by the size and height of the building and architectural style. Larger buildings with more surface area, or those with less significant architectural features shall be more subdued and use softer tones.
- The colors chosen for awnings, canopies, shutters, and roofs also contribute to the overall color scheme of a building and should be coordinated.
- The color selection process should include a study of adjacent structures.

### Signs and Color Palette

- Any application for paint approval shall include information as to approved signs and/or uniform sign plan (USP) for the property. Review of exterior paint color shall take into consideration such existing signs and/or USP, and may require modification to the USP to achieve compatibility with the desired paint palette. Such changes to existing approved signs are subject to approval by the City Planning staff, with appeals to be made in accordance with the Code of the City of Margate.
- Similarly, review of an application for sign approval or a USP for non-residential property shall take into consideration the existing paint palette for the existing structures, to ensure compatibility and reduce visual clutter. Approval of a sign or USP may require modification to the proposed sign or USP to achieve compatibility with the existing color palette, or an existing exterior paint palette may require modification to achieve compatibility with the desired sign or USP.



Lisbon, Portugal is known for its colorful tile work comprised of soft colored base tones, stone trim, and vibrant accent colors.

148

**BAD EXAMPLE**

The base color should be lighter in tone than the trim color. Dark, intense hues as a base are to be avoided. The trim color should have a monochromatic, complimentary, or analogous relationship to the base color. Accent colors should be limited to 25% of the surface area of the primary façade. Larger, plainer buildings should incorporate a more subtle color palette.

149

**GOOD EXAMPLE**

Light base colors will visually project and lessen the importance of the building mass and emphasize detailed work – in this case, the wood screens and planters. The bolder colored awnings pop out against the light toned base. The back wall of the colonnade is painted in a slightly darker hue than the front façade. This enhances the reading of depth and allows the columns to be more pronounced.

150

**BAD EXAMPLE:**

Green and red are complimentary colors, however, the base color of a building should always be the lighter tone. Trim and accent colors can be bolder.

Chifa Tay Pa, Margate.

151

**GOOD EXAMPLE:**

The Art Deco district in Miami Beach is known for its vibrant colors, however, the base color of most of the buildings are soft, lighter tones, and the more vivid colors are reserved for trim and accent colors. Here lighter complimentary tones of red and green are tastefully applied to the building, accentuating its stucco details.

MC Alpin Hotel, Miami Beach, Florida.



#### **BAD EXAMPLE**

This local example showcases all three steps in the color selection process: Base, Trim and Accent. However, the base color used is a bold primary tone. The orange accent wall lacks an implied architectural logic in its placement. Add the green awning into the color palette and the composition lacks a coordinated vision.

Giant Tire and Auto Care, 1917 SR 7.



#### **GOOD EXAMPLE**

A light base color will visually project and lessen the importance of the building mass by emphasizing detailed work. In this example the black columns and awning offer a sharp contrast to the white walls. Tiles with red accents offer a minimal, but effective splash of color. Even the wheel stops in the parking area are considered when the architect made his/her color choices.

Stripmall by SCHAUM/SHIEH, Houston, Texas. Photo Credit: Peter Molick.



#### **BAD EXAMPLE**

The bold-toned blue metal roof should be the starting point when designing a color palette for this building. The gray paint on the columns deemphasize their structural importance, and the lighter toned wall beyond visually projects forward as a result. Reversing these two colors would have been better. The peach accent color, while somewhat complementary to the blue roof, emphasizes an oddity in the architectural design. Perhaps a monochromatic match to the tone of its surroundings would have helped downplay this irregularity.

2130 Mears Parkway, Margate.



#### **GOOD EXAMPLE**

This building, designed in the classical tradition, uses a monochromatic palette for the exterior façade. A light, earth-toned white is predominant, and a slightly darker choice is made for the base (bottom) of the building (3.12). On the back wall of the loggia, a burgundy tone is used as an accent color. This allows the arches to be clearly defined while emphasizing and inviting guests into the stair-hall beyond.

Community Foundation by Ralph Portuondo, West Palm Beach.

Base Colors

Base Colors

156

157

Trim/Accent Colors

Trim/Accent Colors

SW 6000  
Snow fall

SW 6001  
Grayish

SW 6002  
Essential Gray

SW 6003  
Proper Gray

SW 6004  
Mink

SW 6005  
Folkstone

SW 6006  
Black Bean

CARD NO. 1

SW 6007  
Smart White

SW 6008  
Individual White

SW 6009  
Imagine

SW 6010  
Flexible Gray

SW 6011  
Chinchilla

SW 6012  
Browse Brown

SW 6013  
Bitter Chocolate

CARD NO. 2

SW 6014  
Quartz White

SW 6015  
Vaguely Mauve

SW 6016  
Chaise Mauve

SW 6017  
Intuitive

SW 6018  
Enigma

SW 6019  
Poetry plum

SW 6020  
Marooned

CARD NO. 3

SW 6021  
Dreamy White

SW 6022  
Breathless

SW 6023  
Insightful Rose

SW 6024  
Dressy Rose

SW 6025  
Socialite

SW 6026  
River Rouge

SW 6027  
Cordovan

CARD NO. 4

SW 6028  
Cultured Pearl

SW 6029  
White Truffle

SW 6030  
Artistic Taupe

SW 6031  
Glamour

SW 6032  
Dutch Cocoa

SW 6033  
Bateau Brown

SW 6034  
Arresting Auburn

CARD NO. 5

SW 6035  
Gauze White

SW 6036  
Angora

SW 6037  
Temperature Taupe

SW 6038  
Truly taupe

SW 6039  
Poised Taupe

SW 6040  
Less Brown

SW 6041  
Otter

CARD NO. 6

SW 6042  
Hush White

SW 6043  
Unfussy Beige

SW 6044  
Doeskin

SW 6045  
Emerging Taupe

SW 6046  
Swing Brown

SW 6047  
Hot Cocoa

SW 6048  
Terra Brun

CARD NO. 7

SW 6049  
Gorgeous White

SW 6050  
Abalone Shell

SW 6051  
Sashay Sand

SW 6052  
Sandbank

SW 6053  
Reddened Earth

SW 6054  
Canyon Clay

SW 6055  
Fiery Brown

CARD NO. 8

Base Colors

Base Colors

158

159

Trim/Accent Colors

Trim/Accent Colors

SW 6056  
Polite White

SW 6057  
Malted Milk

SW 6058  
Likeable Sand

SW 6059  
Interface Tan

SW 6060  
Moroccan Brown

SW 6061  
Tanbark

SW 6062  
Rugged Brown

CARD NO. 9

SW 6063  
Nice White

SW 6064  
Reticence

SW 6065  
Bona Fide Beige

SW 6066  
Sand Trap

SW 6067  
Mocha

SW 6068  
Brevity Brown

SW 6069  
French Roast

CARD NO. 10

SW 6070  
Heron Plume

SW 6071  
Popular Gray

SW 6072  
Versatile Gray

SW 6073  
Perfect Greige

SW 6074  
Spalding Gray

SW 6075  
Garret Gray

SW 6076  
Turkish Coffee

CARD NO. 11

SW 6077  
Everyday White

SW 6078  
Realistic Beige

SW 6079  
Diverse Beige

SW 6080  
Utterly Beige

SW 6081  
Down Home

SW 6082  
Cobble Brown

SW 6083  
Sable

CARD NO. 12

SW 6084  
Modest White

SW 6085  
Simplify Beige

SW 6086  
Sand Dune

SW 6087  
Trusty Tan

SW 6088  
Nuthatch

SW 6089  
Grounded

SW 6090  
Java

CARD NO. 13

SW 6091  
Reliable White

SW 6092  
Lightweight Beige

SW 6093  
Familiar Beige

SW 6094  
Sensation Sand

SW 6095  
Toasty

SW 6096  
Jute Brown

SW 6097  
Sturdy Brown

CARD NO. 14

SW 6098  
Pacer White

SW 6099  
Sand Dollar

SW 6100  
Practical Beige

SW 6101  
Sands of Time

SW 6102  
Portabello

SW 6103  
Tea Chest

SW 6104  
Kaffee

CARD NO. 15

SW 6105  
Divine White

SW 6106  
Kilim Beige

SW 6107  
Nomadic Desert

SW 6108  
Latte

SW 6109  
Hopsack

SW 6110  
Steady Brown

SW 6111  
Coconut Husk

CARD NO. 16

Base Colors

160

Trim/Accent Colors

SW 6112  
Biscuit

SW 6113  
Interactive Cream

SW 6114  
Bagel

SW 6115  
Totally Tan

SW 6116  
Tatami Tan

SW 6117  
Smokey Topaz

SW 6118  
Leather Bound

CARD NO. 17

SW 6119  
Antique White

SW 6120  
Believable Buff

SW 6121  
Whole wheat

SW 6122  
Camelback

SW 6123  
Baguette

SW 6124  
Cardboard

SW 6125  
Craft Paper

CARD NO. 18

SW 6126  
Navajo White

SW 6121  
Ivoire

SW 6128  
Blonde

SW 6129  
Restrained Gold

SW 6130  
Mannered Gold

SW 6131  
Chamois

SW 6132  
Relic Bronze

CARD NO. 19

SW 6133  
Everyday White

SW 6134  
Netsuke

SW 6135  
Ecrú

SW 6136  
Harmonic Tan

SW 6137  
Burlap

SW 6138  
Artifact

SW 6139  
Mossy Gold

CARD NO. 20

SW 6140  
Moderate White

SW 6141  
Softer Tan

SW 6142  
Macadamia

SW 6143  
Basket Beige

SW 6144  
Dapper Tan

SW 6145  
Thatch Brown

SW 6146  
Umber

CARD NO. 21

SW 6147  
Panda White

SW 6148  
Wool Skein

SW 6149  
Relaxed khaki

SW 6150  
Universal Khaki

SW 6151  
Quiver Tan

SW 6152  
Superior Bronze

SW 6153  
Protege Bronze

CARD NO. 22

SW 6154  
Nacre

SW 6155  
Rice Grain

SW 6156  
Practical Beige

SW 6157  
Favorite Tan

SW 6158  
Saw Dust

SW 6159  
High Tea

SW 6160  
Best Bronze

CARD NO. 23

SW 6161  
Nonchalant White

SW 6162  
Ancient Marble

SW 6163  
Grassland

SW 6164  
Svelte Sage

SW 6165  
Connected Gray

SW 6166  
Eclipse

SW 6167  
Garden Gate

CARD NO. 24

Base Colors

161

Trim/Accent Colors

Base Colors

Base Colors

162

163

Trim/Accent Colors

Trim/Accent Colors

SW 6168  
Modern White

SW 6169  
Sedate Gray

SW 6170  
Techno Gray

SW 6171  
Chatroom

SW 6172  
Hardware

SW 6173  
Cocoon

SW 6174  
Andiron

CARD NO. 25

SW 6175  
Sagey

SW 6176  
Liveable Green

SW 6177  
Softened Green

SW 6178  
Clary Sage

SW 6179  
Artichoke

SW 6180  
Oakmoss

SW 6181  
Secret Garden

CARD NO. 26

SW 6182  
Ethereal White

SW 6183  
Conservative Gray

SW 6184  
Austere Gray

SW 6185  
Escape Gray

SW 6186  
Dried Thyme

SW 6187  
Rosemary

SW 6188  
Shade- Grown

CARD NO. 27

SW 6189  
Opaline

SW 6190  
Filmy Green

SW 6191  
Contented

SW 6192  
Coastal Plain

SW 6193  
Privilege Green

SW 6194  
Basil

SW 6195  
Rock Garden

CARD NO. 28

SW 6196  
Frosty White

SW 6197  
Aloof Gray

SW 6198  
Sensible Hue

SW 6199  
Rare Gray

SW 6200  
Link Gray

SW 6201  
Thunderous

SW 6202  
Cast Iron

CARD NO. 29

SW 6203  
Spare White

SW 6204  
Sea Salt

SW 6205  
Comfort Gray

SW 6206  
Oyster Bay

SW 6207  
Retreat

SW 6208  
Pewter Green

SW 6209  
Ripe Olive

CARD NO. 30

SW 6210  
Window Pane

SW 6211  
Rainwashed

SW 6212  
Quietude

SW 6213  
Halcyon Green

SW 6214  
Underseas

SW 6215  
Rocky River

SW 6216  
Jasper

CARD NO. 31

SW 6161  
Topsail

SW 6218  
Tradewind

SW 6219  
Rain

SW 6220  
Interesting Aqua

SW 6221  
Moody Blue

SW 6222  
Riverway

SW 6223  
Still Water

CARD NO. 32

Base Colors

164

Trim/Accent Colors

SW 6224 Mountain Air

SW 6225 Sleepy Blue

SW 6226 Languid Blue

SW 6227 Meditative

SW 6228 Refuge

SW 6229 Tempe Star

SW 6230 Rainstorm

CARD NO. 33

SW 6231 Rock Candy

SW 6232 Misty

SW 6233 Samovar Silver

SW 6234 Uncertain Gray

SW 6235 Foggy Day

SW 6236 Grays Harbor

SW 6237 Dark Night

CARD NO. 34

SW 6238 Icicle

SW 6239 Upward

SW 6240 Windy Blue

SW 6241 Aleutian

SW 6242 Bracing Blue

SW 6243 Distance

SW 6244 Naval

CARD NO. 35

SW 6245 Quicksilver

SW 6246 North Star

SW 6247 Krypton

SW 6248 Jubilee

SW 6249 Storm Cloud

SW 6250 Granite Peak

SW 6251 Outer space

CARD NO. 36

SW 6252 Ice Cube

SW 6253 Olympus White

SW 6254 Lazy Gray

SW 6255 Morning Fog

SW 6256 Serious Gray

SW 6257 Gibraltar

SW 6258 Tricorn Black

CARD NO. 37

SW 6259 Spatial White

SW 6260 Unique Gray

SW 6261 Swanky Gray

SW 6262 Mysterious Mauve

SW 6263 Exclusive Plum

SW 6264 Midnight

SW 6265 Quixotic Plum

CARD NO. 38

SW 6266 Discreet White

SW 6267 Sensitive Tint

SW 6268 Veiled Violet

SW 6269 Beguiling Mauve

SW 6270 Soulmate

SW 6271 Expressive Plum

SW 6272 Plum Brown

CARD NO. 39

SW 6273 Nouvelle White

SW 6274 Destiny

SW 6275 Fashionable Gray

SW 6276 Mystical Shade

SW 6277 Special Gray

SW 6278 Cloak Gray

SW 6279 Black Swan

CARD NO. 40

Base Colors

165

Trim/Accent Colors

Base Colors

166

Trim/Accent Colors

SW 6301 Patient White

SW 6302 Innocence

SW 6303 Rose Colored

SW 6304 Pressed Flower

SW 6305 Rambling Rose

SW 6306 Cordial

SW 6307 Fine wine

CARD NO. 44

SW 6308 Possibly Pink

SW 6309 Charming Pink

SW 6310 Lotus Flower

SW 6311 Memorable Rose

SW 6312 Redbud

SW 6313 Kirsch Red

SW 6314 Luxurious Red

CARD NO. 45

SW 6315 White Dogwood

SW 6316 Rosy Outlook

SW 6317 Gracious Rose

SW 6318 Resounding Rose

SW 6319 Reddish

SW 6320 Bravado Red

SW 6321 Red Bay

CARD NO. 46

SW 6322 Intimate White

SW 6323 Romance

SW 6324 Mellow Coral

SW 6325 Constant Coral

SW 6326 Henna Shade

SW 6327 Bold Brick

SW 6251 Fireweed

CARD NO. 47

SW 6329 Faint Coral

SW 6330 Quaint Peche

SW 6331 Smoky Salmon

SW 6332 Coral Island

SW 6333 Foxy

SW 6334 Flower Pot

SW 6335 Fired Brick

CARD NO. 48

SW 6336 Near Peach

SW 6337 Spun Sugar

SW 6338 Warming Peach

SW 6339 Persimmon

SW 6340 Baked Clay

SW 6341 Red Cent

SW 6342 Spicy Hue

CARD NO. 49

SW 6343 Alluring White

SW 6344 Peach Fuzz

SW 6345 Sumptuous Peach

SW 6346 Flame Orange

SW 6347 Chrysanthemum

SW 6348 Reynard

SW 6349 Pennywise

CARD NO. 50

SW 6350 Intricate Ivory

SW 6351 Sweet Orange

SW 6352 Soft Apricot

SW 6353 Chivalry Copper

SW 6354 Armagnac

SW 6355 Truepenny

SW 6356 Copper Mountain

CARD NO. 51

Base Colors

167

Trim/Accent Colors

Base Colors

168

Trim/Accent Colors

SW 6357  
Choise Cream

SW 6358  
Creamery

SW 6359  
Sociable

SW 6360  
Folksy Gold

SW 6361  
Autumnal

SW 6362  
Tigereye

SW 6363  
Gingery

CARD NO. 52

SW 6364  
Eggwhite

SW 6365  
Cachet Cream

SW 6366  
Ambitious Amber

SW 6367  
Viva Gold

SW 6368  
Bakelite Gold

SW 6369  
Tassel

SW 6370  
Saucy Gold

CARD NO. 53

SW 6371  
Vanillin

SW 6372  
Inviting Ivory

SW 6373  
Harvester

SW 6374  
Torchlight

SW 6375  
Honeycomb

SW 6376  
Golden Coast

SW 6377  
Butterscotch

CARD NO. 54

SW 6378  
Crisp Linen

SW 6379  
Jersey Cream

SW 6380  
Humble Gold

SW 6381  
Anjou Pear

SW 6382  
Ceremonial Gold

SW 6383  
Golden Rule

SW 6384  
Cut The Mustard

CARD NO. 55

SW 6385  
Dover White

SW 6386  
Napery

SW 6387  
Compatible Cream

SW 6388  
Golden Fleece

SW 6389  
Butternut

SW 6390  
Bosc Pear

SW 6391  
Gallant Gold

CARD NO. 56

SW 6392  
Vital Yellow

SW 6393  
Convivial Yellow

SW 6394  
Sequin

SW 6395  
Alchemy

SW 6396  
Different Gold

SW 6397  
Nenkeen

SW 6398  
Sconce Gold

CARD NO. 57

SW 6399  
Chamomile

SW 6400  
Lucent Yellow

SW 6401  
Independant Gold

SW 6402  
Antiquity

SW 6403  
Escapage Gold

SW 6404  
Gandiose

SW 6405  
Fervent Brass

CARD NO. 58

SW 6350  
Ionic Ivory

SW 6407  
Ancestral Gold

SW 6408  
Wheat Grass

SW 6409  
Edgy Gold

SW 6410  
Brassy

SW 6411  
Bengal Grass

SW 6412  
Eminent Bronze

CARD NO. 59

Base Colors

169

Trim/Accent Colors

Base Colors

170

Trim/Accent Colors

SW 6413  
Restoration Ivory

SW 6414  
Rice Paddy

SW 6415  
Hearts Of Palm

SW 6416  
Sassy Green

SW 6417  
Tupelo Tree

SW 6418  
Rural Green

SW 6419  
Sauaro

CARD NO. 60

SW 6420  
Queen Anne's Lace

SW 6421  
Celery

SW 6422  
Shagreen

SW 6423  
Ryegrass

SW 6424  
Tansy Green

SW 6425  
Relentless Olive

SW 6426  
Basque Green

CARD NO. 61

SW 6371  
Vanillin

SW 6427  
Sprout

SW 6428  
Honeydew

SW 6429  
Baize Green

SW 6431  
Leapfrog

SW 6432  
Garden Spot

SW 6433  
Inverness

CARD NO. 62

SW 6378  
Crisp Linen

SW 6434  
Spinach White

SW 6435  
Gratifying Green

SW 6436  
Bonsai Tint

SW 6437  
Haven

SW 6383  
Golden Rule

SW 6440  
Courtyard

CARD NO. 63

SW 6441  
White Mint

SW 6442  
Supreme Green

SW 6443  
Relish

SW 6444  
Lounge Green

SW 6445  
Garden Grove

SW 6446  
Arugula

SW 6447  
Evergreens

CARD NO. 64

SW 6448  
Greening

SW 6449  
Topiary Tint

SW 6450  
Easy Green

SW 6451  
Nurture Green

SW 6452  
Inland

SW 6453  
Cilantro

SW 6454  
Shamrock

CARD NO. 65

SW 6455  
Fleeting Green

SW 6456  
Slow Green

SW 6457  
Kind Green

SW 6458  
Restful

SW 6459  
Jadeite

SW 6460  
Kale Green

SW 6461  
Isle Of Pines

CARD NO. 66

SW 6462  
Green Trance

SW 6463  
Breaktime

SW 6464  
Aloe

SW 6465  
Spearmint

SW 6466  
Grandview

SW 6467  
Kendal Green

SW 6468  
Hunt Club

CARD NO. 67

Base Colors

171

Trim/Accent Colors

Base Colors

172

Trim/Accent Colors

SW 6469 Dewy

SW 6470 Waterscape

SW 6471 Hazel

SW 6472 Composed

SW 6473 Surf Green

SW 6474 Raging Sea

SW 6475 Country Square

CARD NO. 68

SW 6476 Glimmer

SW 6477 Tide Water

SW 6478 Watery

SW 6479 Drizzle

SW 6480 Lagoon

SW 6481 Green Bay

SW 6482 Cape Verde

CARD NO. 69

SW 6483 Buoyant Blue

SW 6484 Meander Blue

SW 6485 Raindrop

SW 6486 Reflecting Pool

SW 6487 Cloudburst

SW 6488 Grand Canal

SW 6489 Really Teal

CARD NO. 70

SW 6490 Timid Blue

SW 6491 Open Air

SW 6492 Jetstream

SW 6493 Ebbtide

SW 6494 Lakeshore

SW 6495 Great Falls

SW 6496 Oceanside

CARD NO. 71

SW 6497 Blue Horizon

SW 6498 Byte Blue

SW 6499 Stream

SW 6500 Open Seas

SW 6501 Manitou Blue

SW 6502 Loch Blue

SW 6503 Bosphorus

CARD NO. 72

SW 6504 Sky High

SW 6505 Atmospheric

SW 6506 Vast Sky

SW 6507 Resolute Blue

SW 6508 Secure Blue

SW 6453 Georgian Bay

SW 6510 Loyal Blue

CARD NO. 73

SW 6511 Snowdrop

SW 6512 Balmy

SW 6513 Take Five

SW 6514 Respite

SW 6515 Leisure Blue

SW 6516 Down Pour

SW 6517 Regatta

CARD NO. 74

SW 6518 Ski Slope

SW 6519 Hinting Blue

SW 6520 Honest Blue

SW 6521 Notable Hue

SW 6522 Sporty Blue

SW 6523 Denim

SW 6524 Cammadore

CARD NO. 75

Base Colors

173

Trim/Accent Colors

Base Colors

174

Trim/Accent Colors

SW 6525  
Rarified Air

SW 6526  
Icelandic

SW 6527  
Blissful Blue

SW 6528  
Cosmos

SW 6529  
Scanda

SW 6530  
Revel Blue

SW 6531  
Indigo

CARD NO. 76

SW 6532  
Aura White

SW 6533  
Mild Blue

SW 6534  
Icy

SW 6535  
Solitude

SW 6536  
Searching Blue

SW 6537  
Luxe Blue

SW 6538  
Dignified

CARD NO. 77

SW 6539  
Soothing White

SW 6540  
Starry Night

SW 6541  
Daydream

SW 6542  
Vesper Violet

SW 6543  
Soulful Blue

SW 6544  
Mesmerize

SW 6545  
Majestic Purple

CARD NO. 78

SW 6616  
Feather White

SW 6617  
Blushing

SW 6618  
Cosmetic Peach

SW 6619  
Sockeye

SW 6620  
Rejuvenate

SW 6621  
Emotional

SW 6622  
Hearty Orange

CARD NO. 89

SW 6623  
Teasing Peach

SW 6624  
Peach Blossom

SW 6625  
Certain Peach

SW 6626  
Sunset

SW 6627  
Emberglow

SW 6628  
Robust Orange

SW 6629  
Jalapeno

CARD NO. 90

SW 6630  
Posy

SW 6631  
Naive Peach

SW 6632  
Neighborly Peach

SW 6633  
Inventive Orange

SW 6634  
Copper Harbor

SW 6635  
Determined Orange

SW 6636  
Husky Orange

CARD NO. 91

SW 6637  
Organza

SW 6638  
Flattering Peach

SW 6639  
Avid Apricot

SW 6640  
Tangerine

SW 6641  
Outgoing Orange

SW 6642  
Rhumba Orange

SW 6643  
Yam

CARD NO. 92

SW 6644  
Champagne

SW 6645  
Frangipane

SW 6646  
Orange Blast

SW 6647  
Exciting Orange

SW 6648  
Kumquat

SW 6649  
Tango

SW 6650  
Marquis Orange

CARD NO. 93

Base Colors

175

Trim/Accent Colors

Base Colors

176

Trim/Accent Colors

SW 6651  
Cherished Cream

SW 6652  
Flan

SW 6653  
Delicious Melon

SW 6654  
Surprise Amber

SW 6655  
Adventure Orange

SW 6656  
Serape

SW 6657  
Amber Wave

CARD NO. 94

SW 6658  
Welcome White

SW 6659  
Captivating Cream

SW 6660  
Honey Blush

SW 6661  
Papaya

SW 6662  
Summer Day

SW 6663  
Saffron Thread

SW 6664  
Marigold

CARD NO. 95

SW 6665  
Gardenia

SW 6666  
Enjoyable Yellow

SW 6667  
Afterglow

SW 6668  
Sunrise

SW 6669  
Yarrow

SW 6670  
Gold Crest

SW 6671  
Curry

CARD NO. 96

SW 6672  
Morning Sun

SW 6673  
Banana Cream

SW 6674  
Jonquil

SW 6675  
Afternoon

SW 6676  
Butterfield

SW 6677  
Goldenrod

SW 6678  
Sunflower

CARD NO. 97

SW 6679  
Full Moon

SW 6680  
Friendly Yellow

SW 6681  
Butter Up

SW 6682  
June Day

SW 6683  
Bee

SW 6684  
Brittlebush

SW 6685  
Trinket

CARD NO. 98

SW 6686  
Lemon Chiffon

SW 6687  
Lantern Light

SW 6688  
Solaria

SW 6689  
Overjoy

SW 6690  
Gambol Gold

SW 6691  
Glitzy Gold

SW 6692  
Auric

CARD NO. 99

SW 6721  
Enlightened Lime

SW 6722  
Cucumber

SW 6723  
Jardin

SW 6724  
Mesclun Green

SW 6725  
Pickle

SW 6726  
Talipot Palm

SW 6727  
Houseplant

CARD NO. 104

SW 6728  
White Willow

SW 6729  
Lacewing

SW 6730  
Romaine

SW 6731  
Picnic

SW 6732  
Organic Green

SW 6733  
Grasshopper

SW 6734  
Espalier

CARD NO. 105

Base Colors

177

Trim/Accent Colors

Base Colors

178

Trim/Accent Colors

SW 6735  
Cherished Cream

SW 6736  
Jocular Green

SW 6737  
Kiwi

SW 6738  
Vegan

SW 6739  
Eco Green

SW 6740  
Kilkenny

SW 6741  
Derbyshire

CARD NO. 106

SW 6742  
Lighter Mint

SW 6743  
Mint Condition

SW 6744  
Reclining Green

SW 6745  
Lark Green

SW 6746  
Julep

SW 6747  
Argyle

SW 6748  
Greens

CARD NO. 107

SW 6749  
Embellished Blue

SW 6750  
Waterfall

SW 6751  
Refresh

SW 6752  
Larchmere

SW 6753  
Jargon Jade

SW 6754  
Lonian

SW 6755  
Starboard

CARD NO. 108

SW 6756  
Crystal Clear

SW 6757  
Tame Teal

SW 6758  
Aqueduct

SW 6759  
Cooled Blue

SW 6760  
Rivulet

SW 6761  
Thermal Spring

SW 6762  
Poseidon

CARD NO. 109

SW 6763  
Teriring Blue

SW 6764  
Swimming

SW 6765  
Spa

SW 6766  
Mariner

SW 6767  
Aquarium

SW 6768  
Gulfstream

SW 6769  
Maxi Teal

CARD NO. 110

SW 6770  
Bubble

SW 6771  
Bathe Blue

SW 6772  
Cay

SW 6773  
Rapture Blue

SW 6774  
Freshwater

SW 6775  
Briny

SW 6776  
Blue Nile

CARD NO. 111

SW 6777  
Carefree

SW 6778  
Aviary Blue

SW 6779  
Liquid Blue

SW 6780  
Nautilus

SW 6781  
Jamaica Bay

SW 6782  
Cruising

SW 6783  
Amalfi

CARD NO. 112

SW 6784  
Bravo Blue

SW 6785  
Quench Blue

SW 6786  
Cloudless

SW 6787  
Fountain

SW 6788  
Capri

SW 6789  
Blue Mosque

SW 6790  
Adriatic Sea

CARD NO. 113

Base Colors

179

Trim/Accent Colors

Base Colors

180

Trim/Accent Colors

SW 6791  
Lauren's Surprise

SW 6792  
Minor Blue

SW 6793  
Bluebell

SW 6794  
Flyway

SW 6683  
Ma

SW 6796  
Blue Plate

SW 6797  
Jay Blue

CARD NO. 114

SW 6798  
Iceberg

SW 6799  
Soar

SW 6800  
Something Blue

SW 6801  
Regale Blue

SW 6802  
Jacaranda

SW 6803  
Danube

SW 6804  
Dignity Blue

CARD NO. 115

SW 6805  
Glass Bead

SW 6806  
Rhythmic Blue

SW 6807  
Wonderous Blue

SW 6808  
Celestial

SW 6809  
Lobelia

SW 6810  
Lupine

SW 6811  
Honorable Blue

CARD NO. 112

SW 7014  
Eider White

SW 7015  
Repose Gray

SW 7016  
Mindful Gray

SW 7017  
Dorian Gray

SW 7018  
Dovetail

SW 7019  
Gauntlet Gray

SW 7020  
Black Fox

CARD NO. D

SW 7021  
Simple White

SW 7022  
Alpaca

SW 7023  
Requisite Gray

SW 7024  
Functional Gray

SW 7025  
Backdrop

SW 7026  
Griffin

SW 7027  
Well-Bred Brown

CARD NO. E

SW 7028  
Incredible White

SW 7029  
Agreeable Gray

SW 7090  
Anew Grey

SW 7031  
Mega Greige

SW 7032  
Warm Stone

SW 7033  
Brainstorm Bronze

SW 7034  
Status Brown

CARD NO. F

SW 7035  
Aesthetic White

SW 7036  
Accessible Beige

SW 7037  
Balanced Beige

SW 7038  
Tony Taupe

SW 7039  
Virtual Taupe

SW 7040  
Smokehouse

SW 7041  
Van Dyke Brown

CARD NO. G

SW 7042  
Shoji White

SW 7043  
Worldly Gray

SW 7044  
Amazing Gray

SW 7045  
Intellectual Gray

SW 7046  
Anonymous

SW 7047  
Porpoise

SW 7048  
Urbane Bronze

CARD NO. H

Base Colors

181

Trim/Accent Colors

Base Colors

182

Trim/Accent Colors

SW 7049  
Naunce

SW 7050  
Useful Gray

SW 7051  
Analytical Gray

SW 7052  
Gray Area

SW 7053  
Adaptice Shade

SW 7054  
Suitable Brown

SW 7055  
Enduring Bronze

CARD NO. I

SW 7056  
Reserved White

SW 7057  
Silver Strand

SW 7058  
Magnetic Gray

SW 7059  
Unusual Gray

SW 7060  
Attitude Gray

SW 7061  
Night Owl

SW 7062  
Rock Bottom

CARD NO. J

SW 7063  
Nebulous White

SW 7064  
Passive

SW 7065  
Argos

SW 7066  
Gray Matters

SW 7067  
Cityscape

SW 7068  
Grizzle Gray

SW 7069  
Iron Ore

CARD NO. K

SW 7070  
Site White

SW 7071  
Gray Screen

SW 7072  
Online

SW 7073  
Network Gray

SW 7074  
Software

SW 7075  
Web Gray

SW 7076  
Cyberspace

CARD NO. L

SW 7077  
Original White

SW 7078  
Minute Mauve

SW 7079  
Ponder

SW 7080  
Quest Gray

SW 7081  
Sensuous Gray

SW 7082  
Stunning Shade

SW 7083  
Darkroom

CARD NO. M

183

184

SW 7551  
Greek Villa

SW 7009  
Pearly White

SW 8917  
Shell White

SW 9180  
Aged White

CARD NO. 139

SW 7757  
High Reflective White

SW 7566  
West-highland White

SW 7103  
Whitetail

SW 7042  
Shoji White

CARD NO. 140

SW 7008  
Cotton White

SW 7568  
Neutral Ground

SW 7010  
Patience

SW 7531  
Canvas Tan

CARD NO. 141

SW 7102  
White Flour

SW 6350  
Intricate Ivory

SW 7553  
Fragile Beauty

SW 6098  
Pacer White

CARD NO. 142

SW 7000  
Ibis White

SW 6774  
Marshmallow

SW 7002  
Downy

SW 7003  
Toque White

CARD NO. 143

SW 7004  
Snowbound

SW 7005  
Pure White

SW 7006  
Extra White

SW 7007  
Ceiling Bright White

CARD NO. 144

SW 7008  
Alabaster

SW 7009  
Pearly White

SW 7010  
White Duck

SW 7011  
Natural Choice

CARD NO. 145

SW 7012  
Creamy

SW 7013  
Ivory Lace

SW 6385  
Dover White

SW 6119  
Antique White

CARD NO. 146

185

# Color Palette

List B

