MARGATE C.R.A

BUILDING DESIGN REGULATIONS

MARGATE C.R.A.

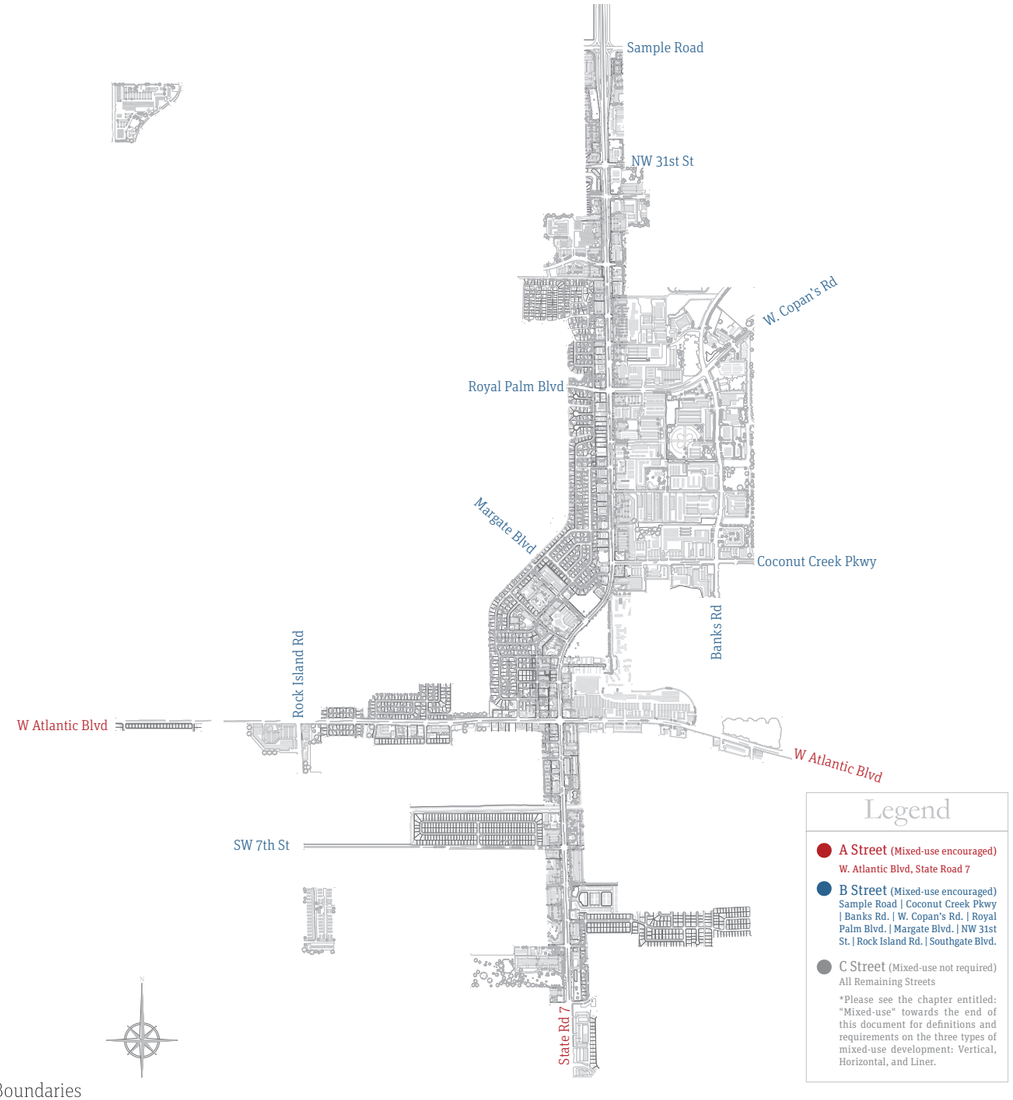
BUILDING DESIGN REGULATIONS

Prepared by:
STEVEN FETT ARCHITECTURE, inc.
Miami, Florida
www.stevenfett.com

2020 Printed in Florida

Historic Photos Courtesy of the City of Margate

CONTENTS



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.

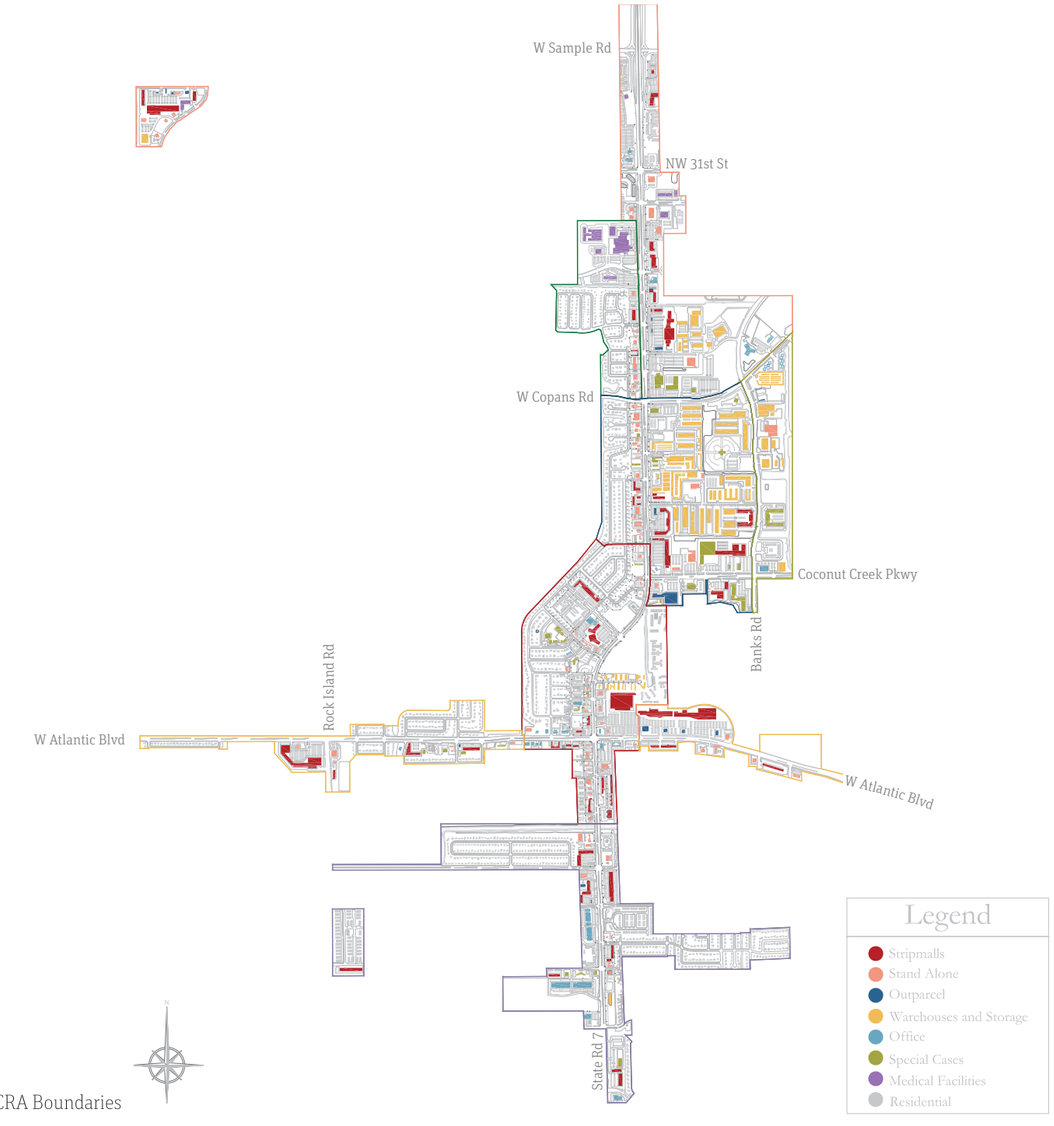
3. Encourage investment in the City by establishing predictability in the appearance of future development.

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 methods 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, futher regulations may apply depending on the location and width of the structure. Futher 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.

Architectural Kit of Parts

Specific Requirements for Individual Design Elements

3.1 Arcades and Colonnades

Arcades (with arches) and colonnades (post and beam) are commonly used shading devises 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 devises such as louvers, screens and valences 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 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:

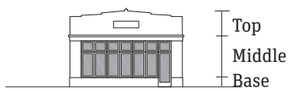
The base of a building should emphasize its relationship with the public realm. This typically translates into street-facing entrances and storefronts. In building designs that reference more traditional precedents, the first floor should feel heavier, through the use of solid materials, such as stone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

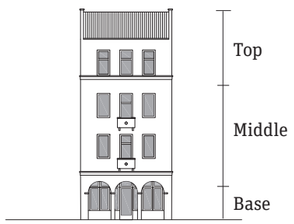
3.12.2 Middle:

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-through 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:

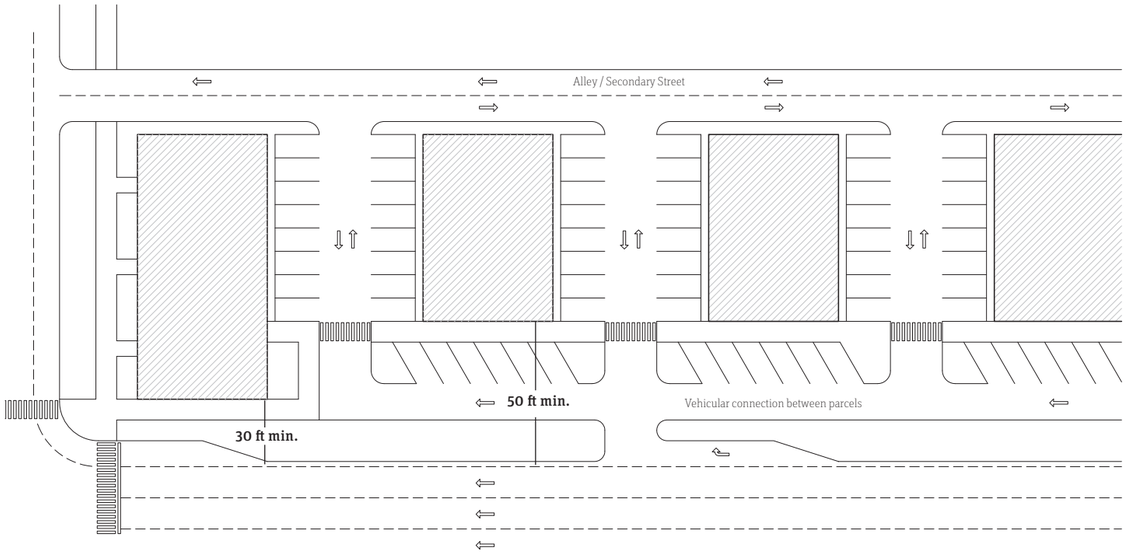
At least 15% of the linear frontage of a business facing a side elevation must be glazed. Windows must have a minimum height of four feet and shall allow for unobstructed visibility of at least 1o feet into the depth of the space beyond. Exceptions may be granted for medical, children, or animal related 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.

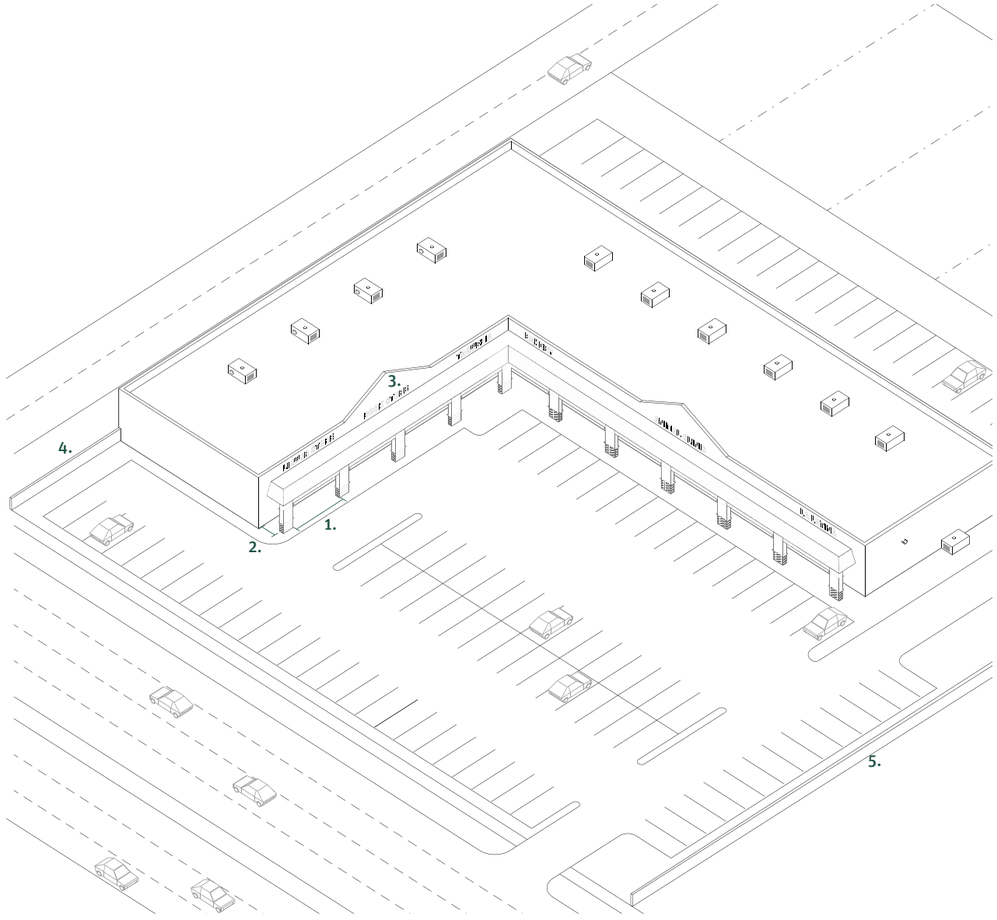


Building Placement: Corner vs. Mid-Block Conditions along major thoroughfares.

“ STRIP MALL ”

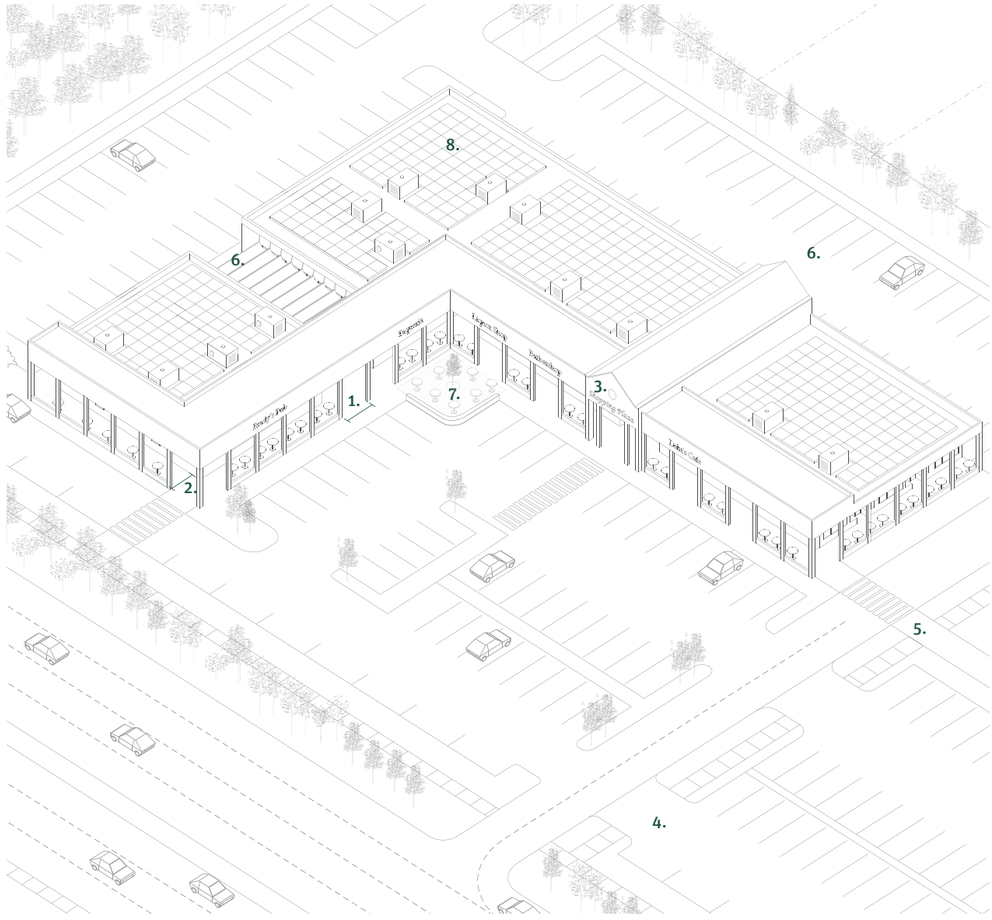
| strɪp mɔl |

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.



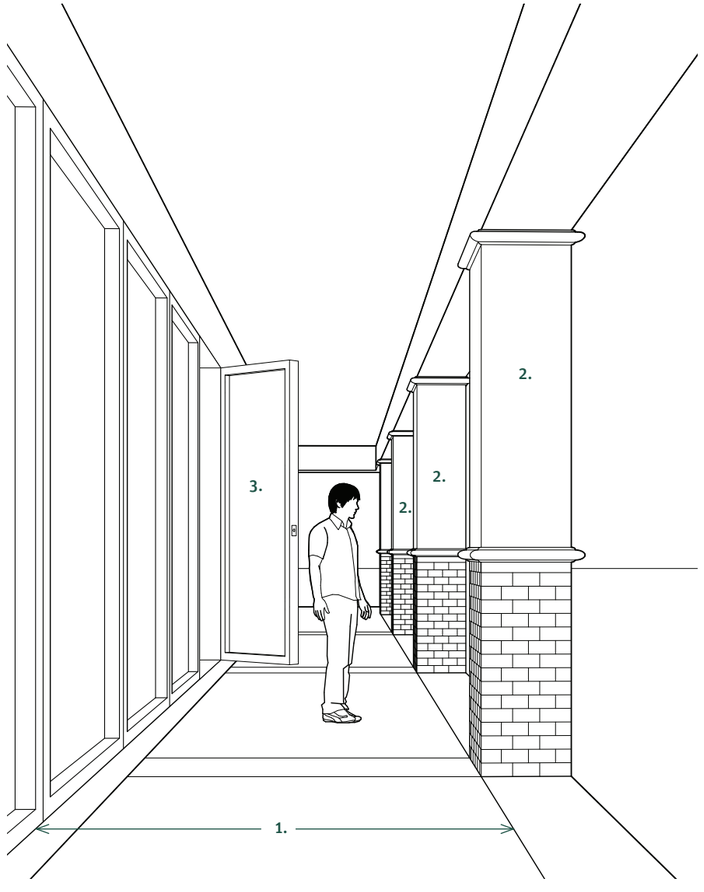
BAD EXAMPLE

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).

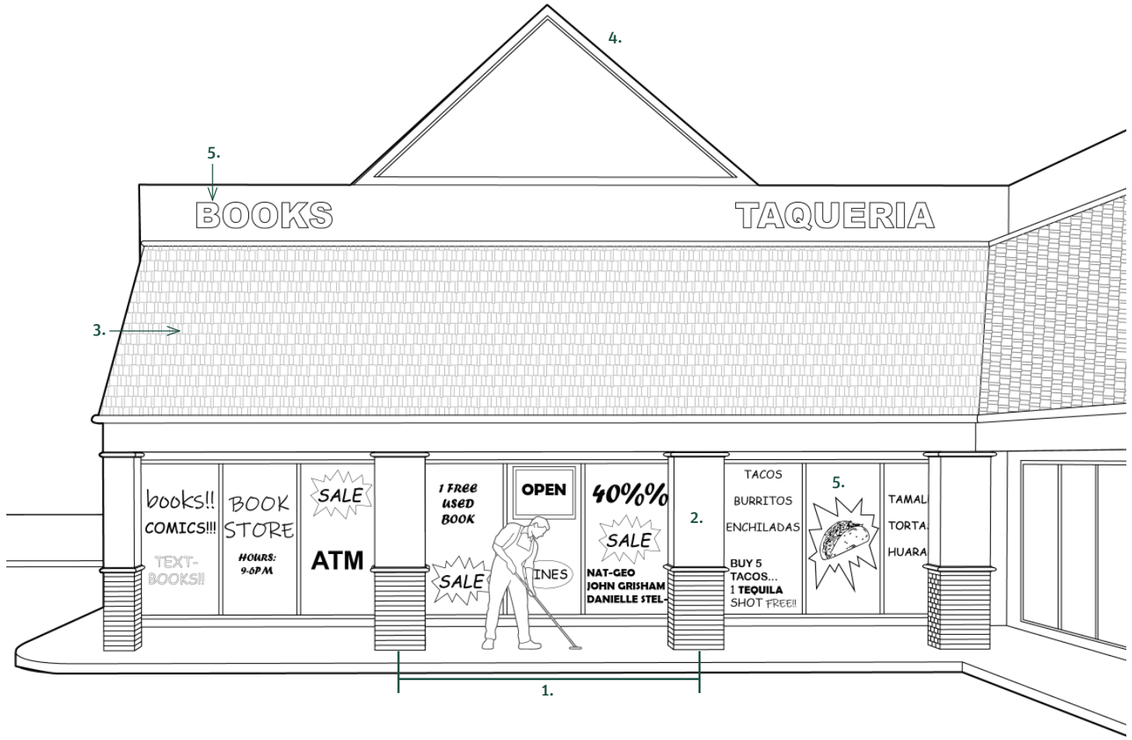


BAD EXAMPLE

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.

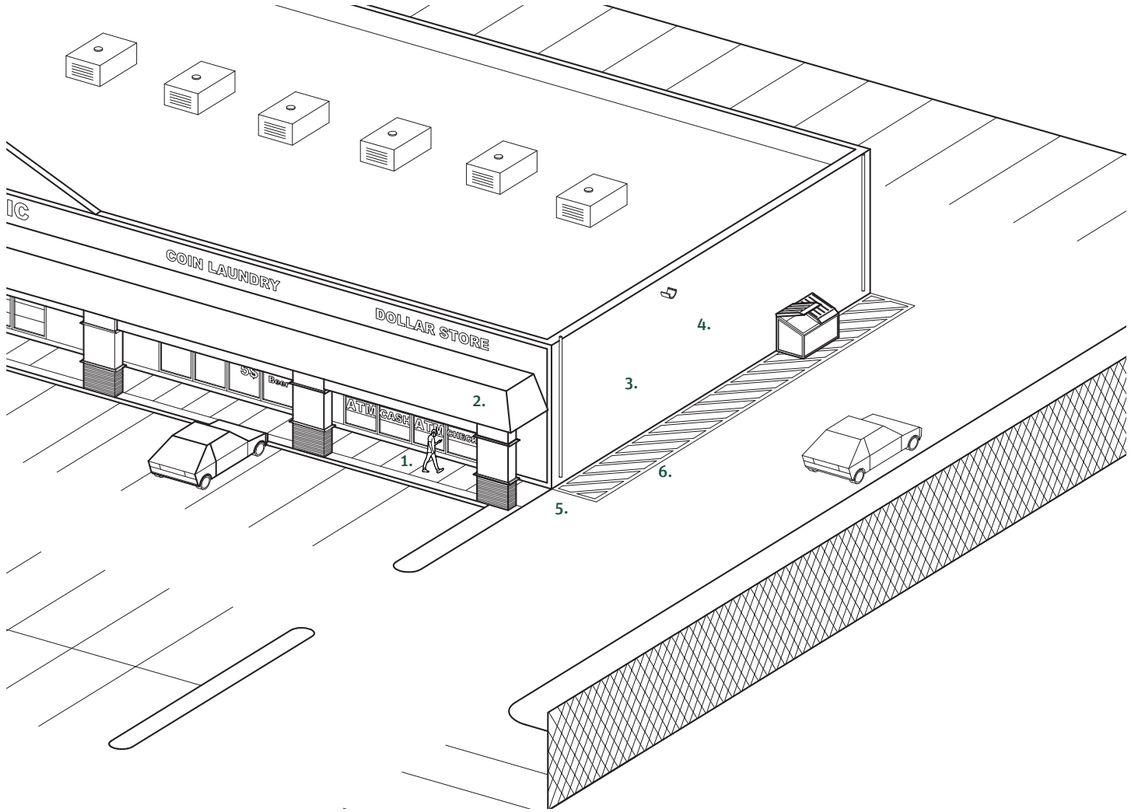


BAD EXAMPLE

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).

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.

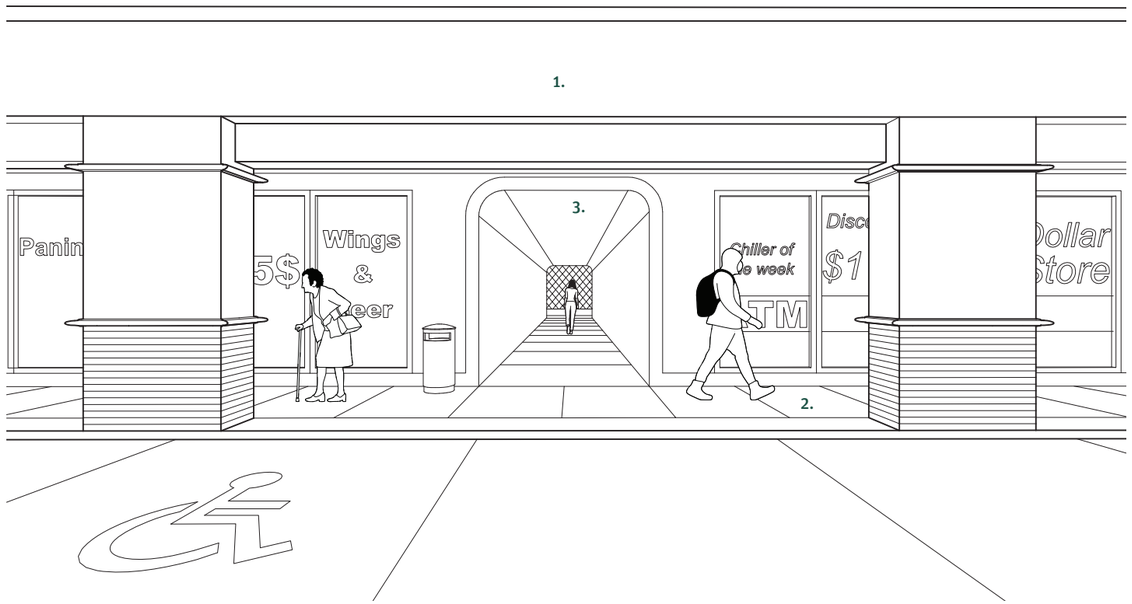


BAD EXAMPLE

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).

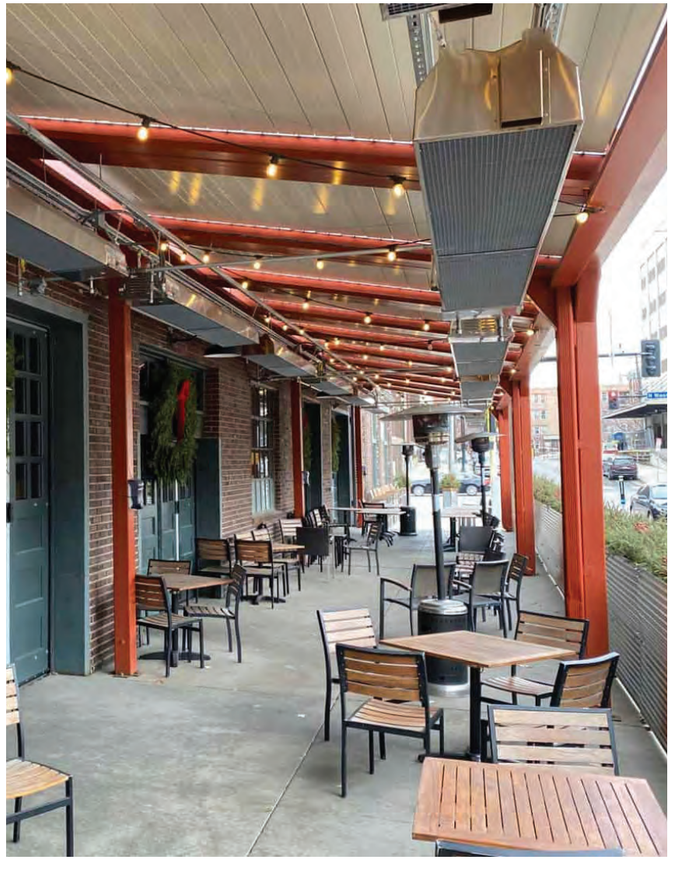
GOOD EXAMPLE

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.

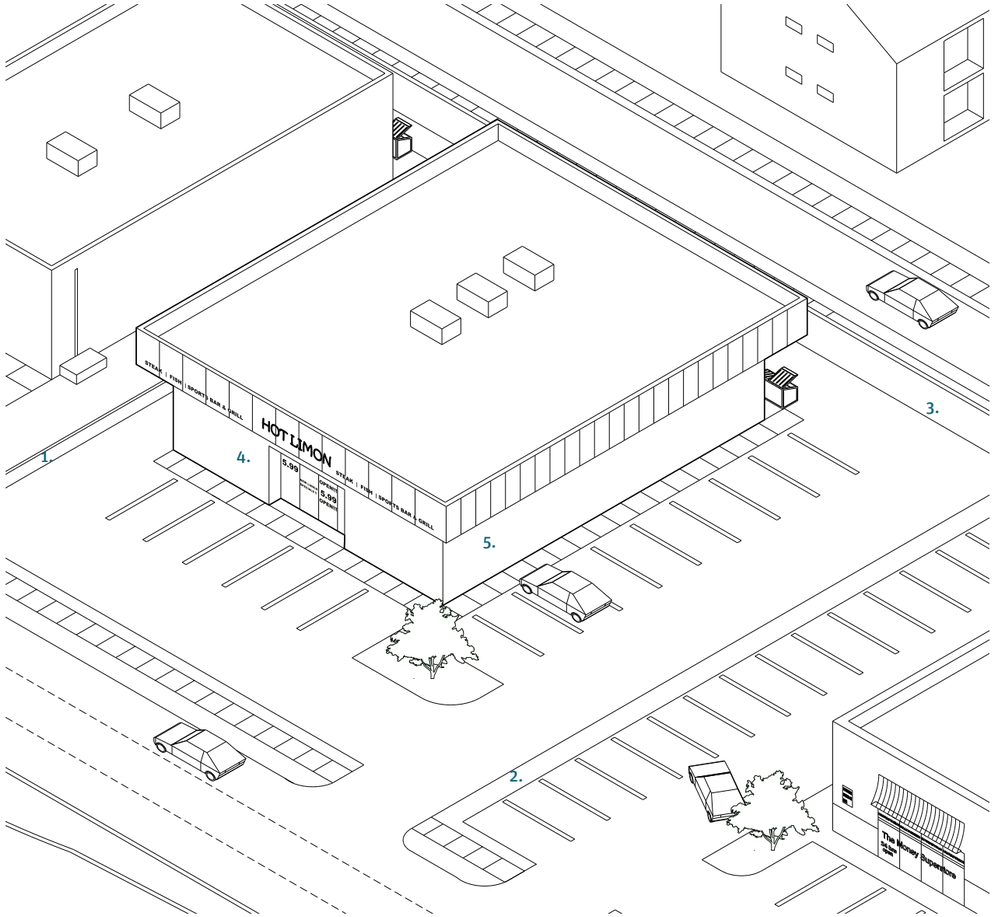
GOOD EXAMPLE

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.

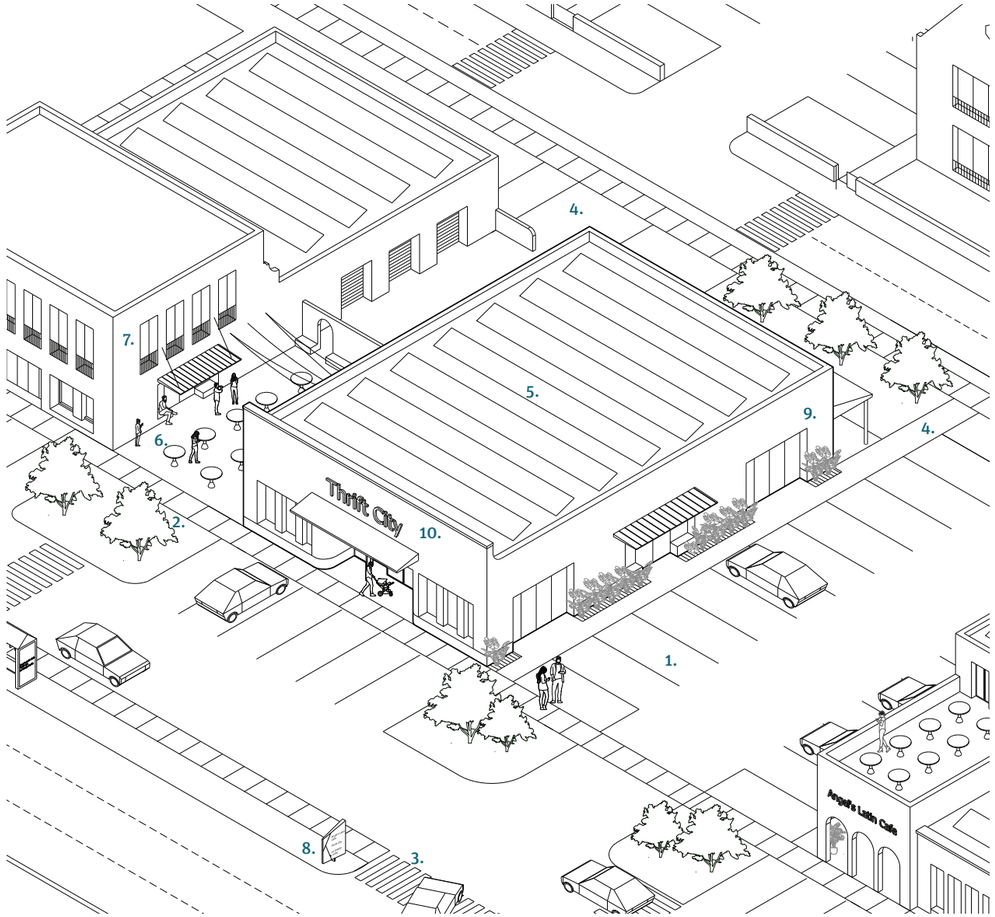
“ STAND ALONE ”

| stand-ə-ˈlōn |
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

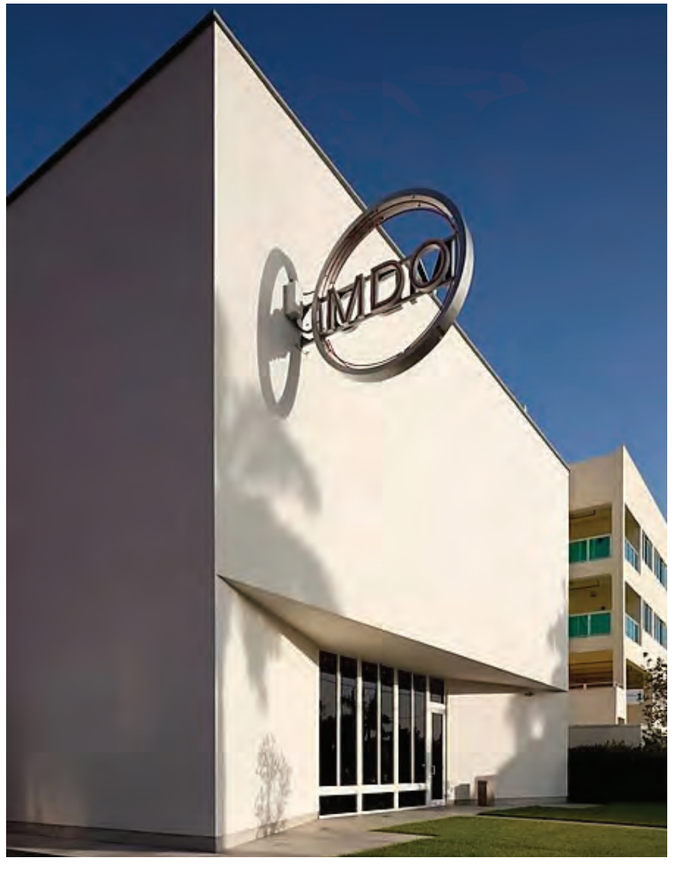
This stand-alone store has several positive features. A double-height entrance atrium provides a memorable space from within and a noteworthy architectural feature when seen from the exterior. A deep covered walkway protects pedestrians from the elements and shades the storefront windows. The signs are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

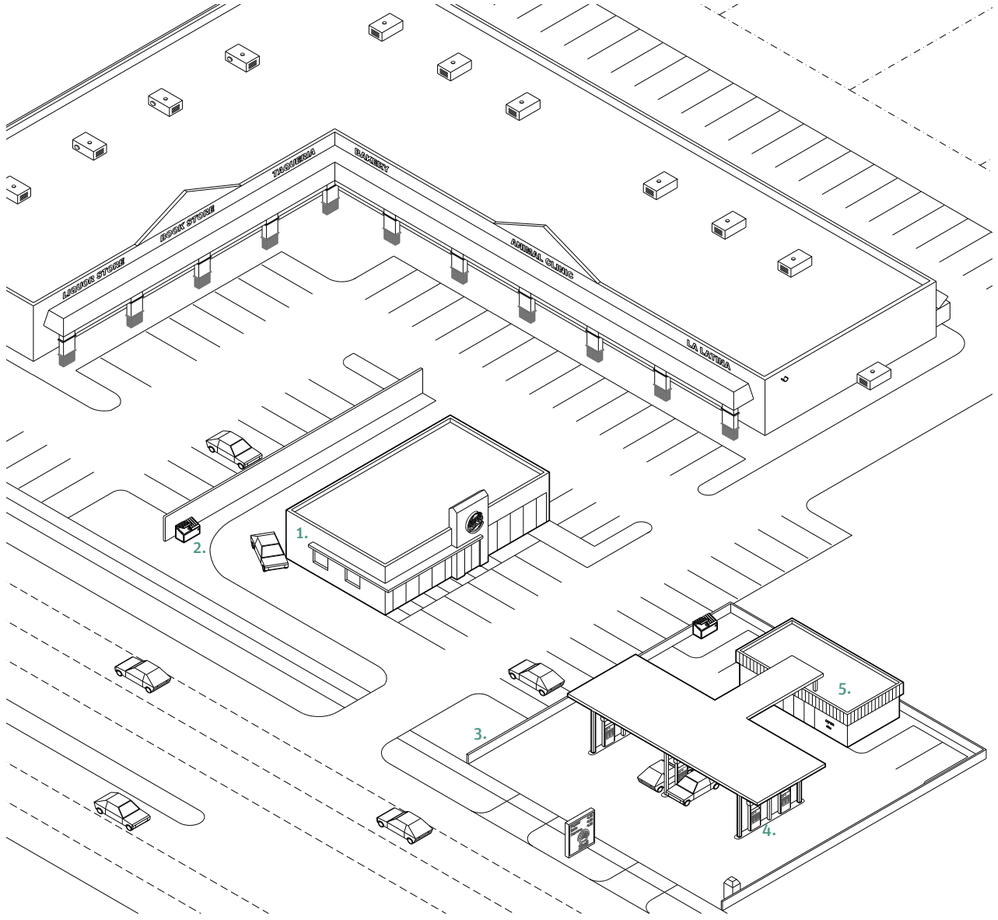
GOOD EXAMPLE:

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.

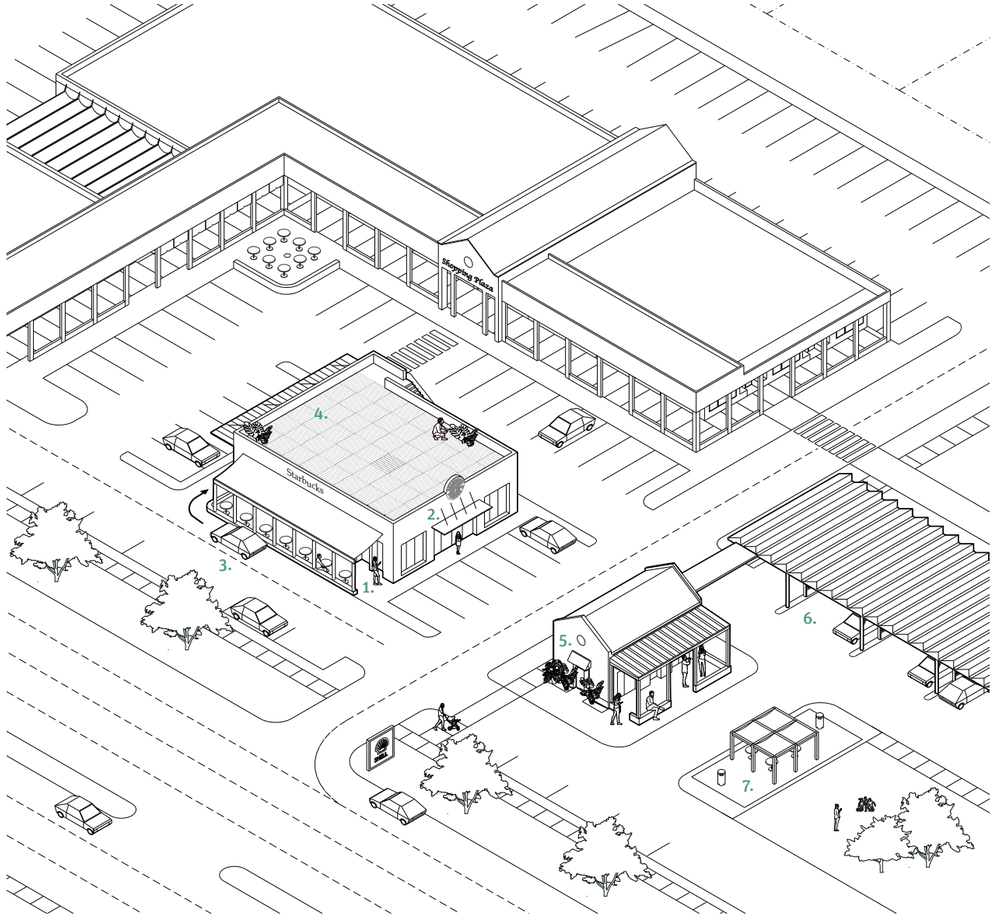
“OUT PARCEL”

| *ˈoutˌpärsəl* |
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.

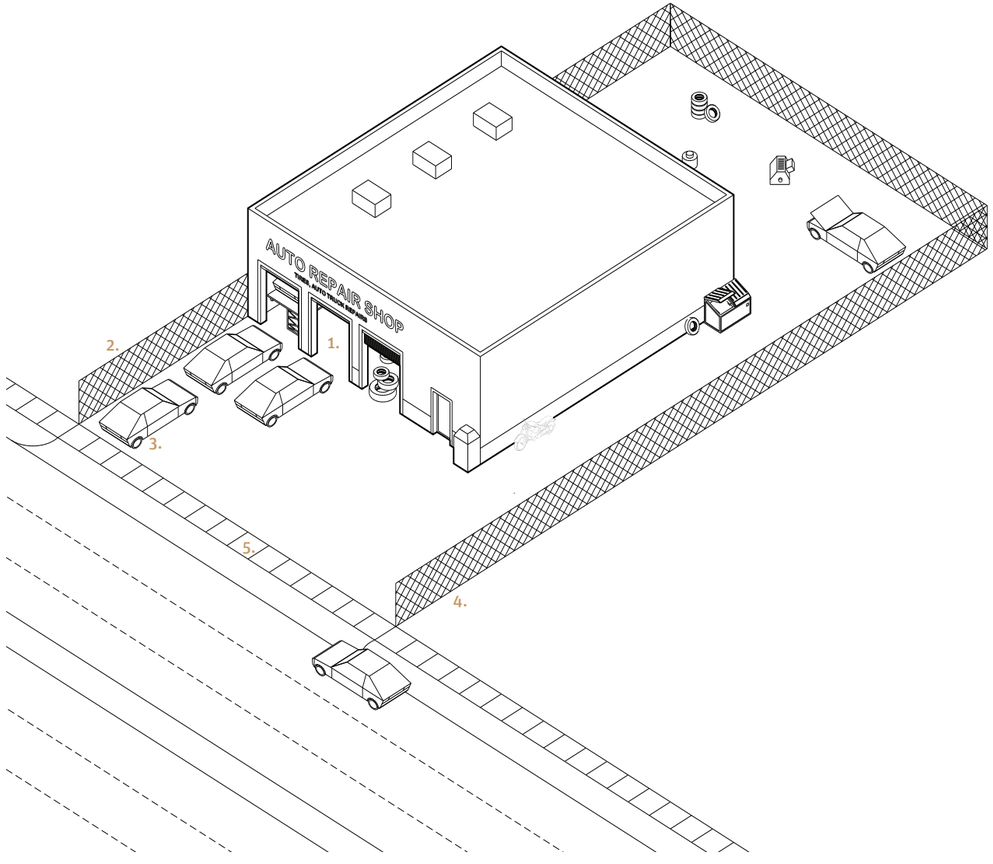
GOOD EXAMPLE

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 place 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.

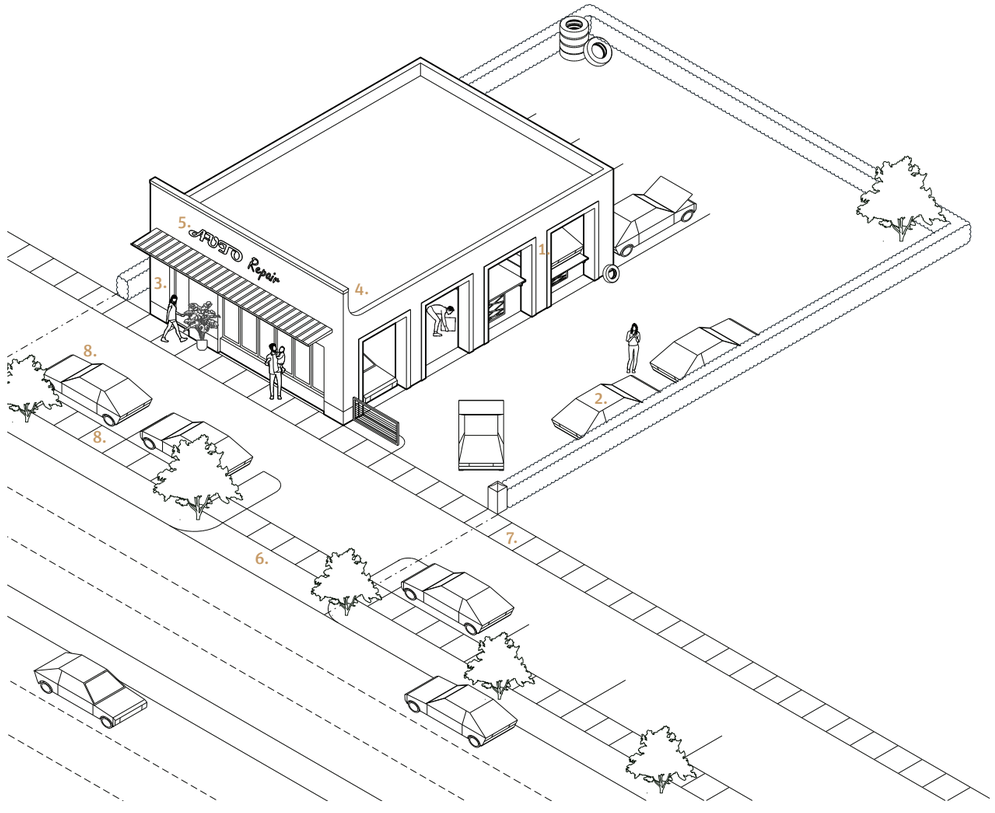
“WAREHOUSE & AUTO REPAIR”

| wer ˌhouz - ˈôdō rəˈper|
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.



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.



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:

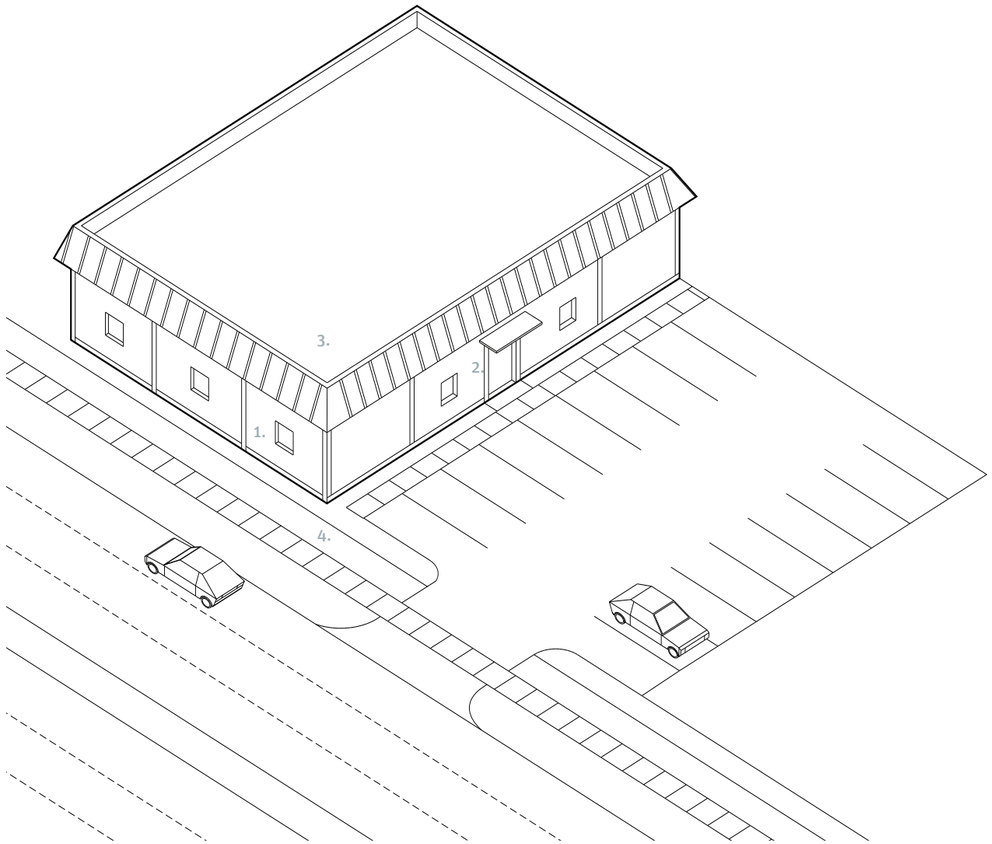
Warehouses can be architecturally innovative and elegant. In this well-proportioned example, a brick base with a textured pattern supports a steel frame infilled with fragments of recycled PVC pipes.

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

“OFFICE”

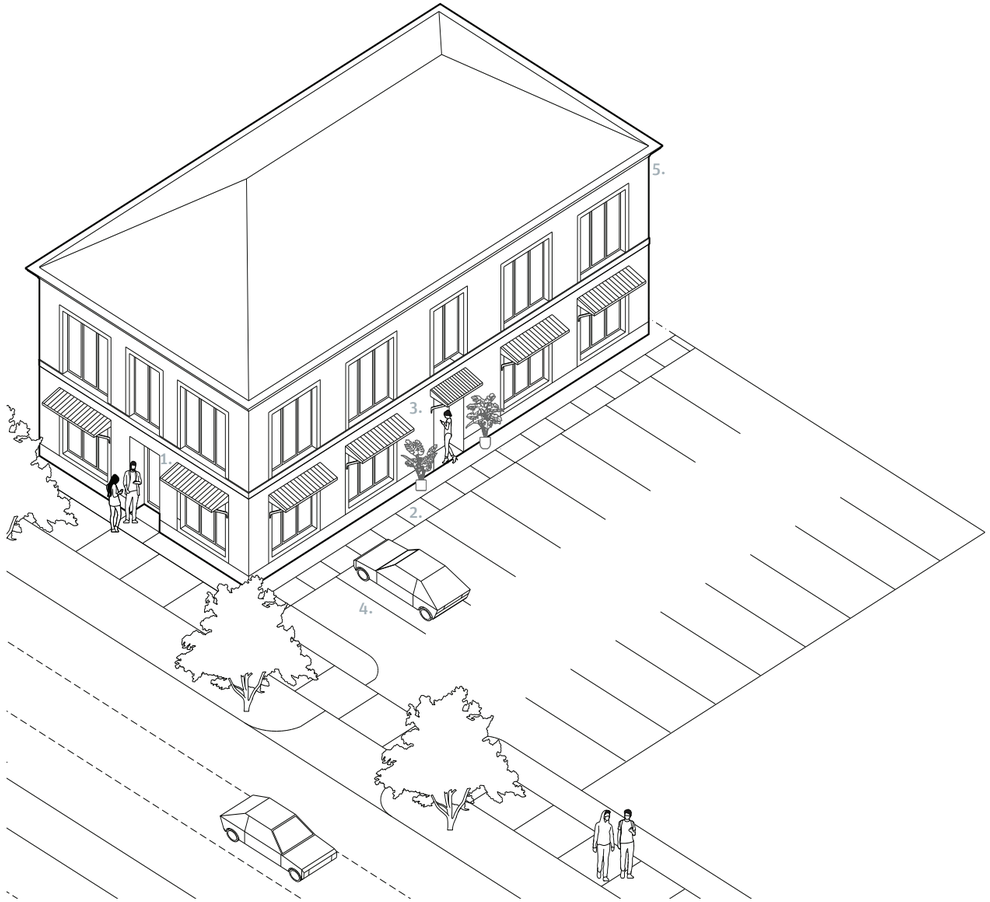
| ôfis |

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

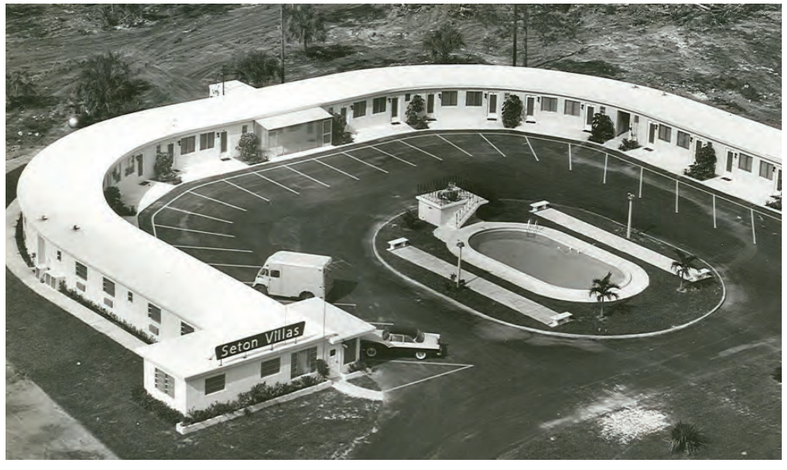
This local bank has a few noteworthy positive architectural features including a clearly identified entrance, storefront glazing and a generous lobby height. Unfortunately, the parking and driveway locations isolate this outparcel structure from pedestrian interaction. Outparcels should be located closer 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”

| məltē- ˈfam(ə)lē-rezəˈden(t)SH(ə)l |

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 ˈsilətiz |
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 an strong silhouette against the sky.

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

“MIX-USE”

|miks yo͞os|

Mixed-use development, is defined as multiple uses within the same buildings.

Compatible Mixed-Use Categories

Lodging [1] 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 [2] 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 [3] 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:

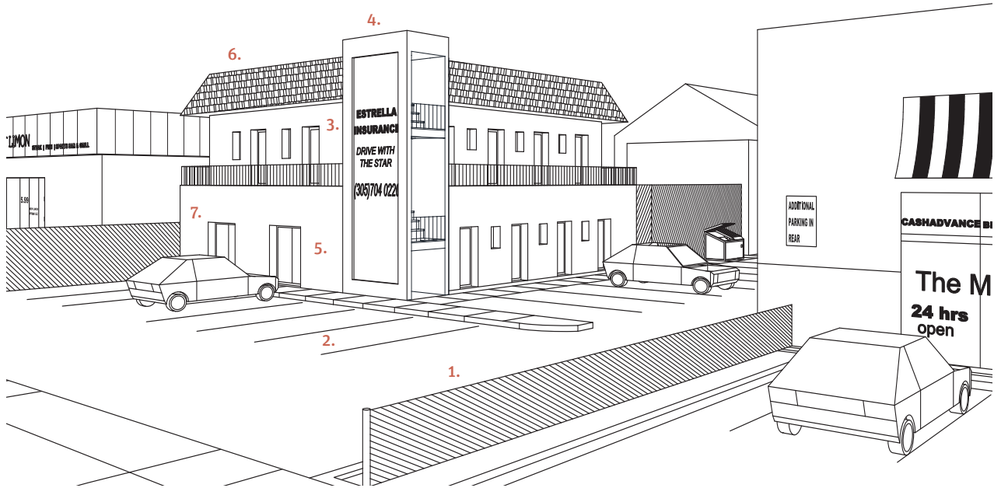
This classification of mixed-use combines two or more different uses into the same building. For example, a building may have a retail shop on the ground floor and offices and/or residential above. Ground floor uses are typically planned to encourage public interaction, and therefore, storefront glazing 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.

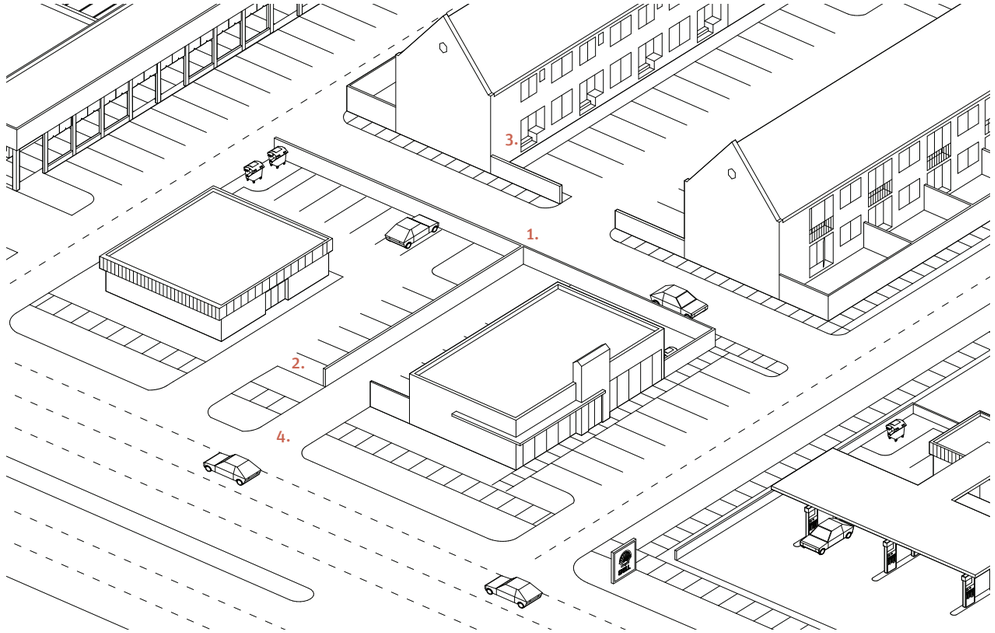


BAD EXAMPLE: Vertical Mixed-Use

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).

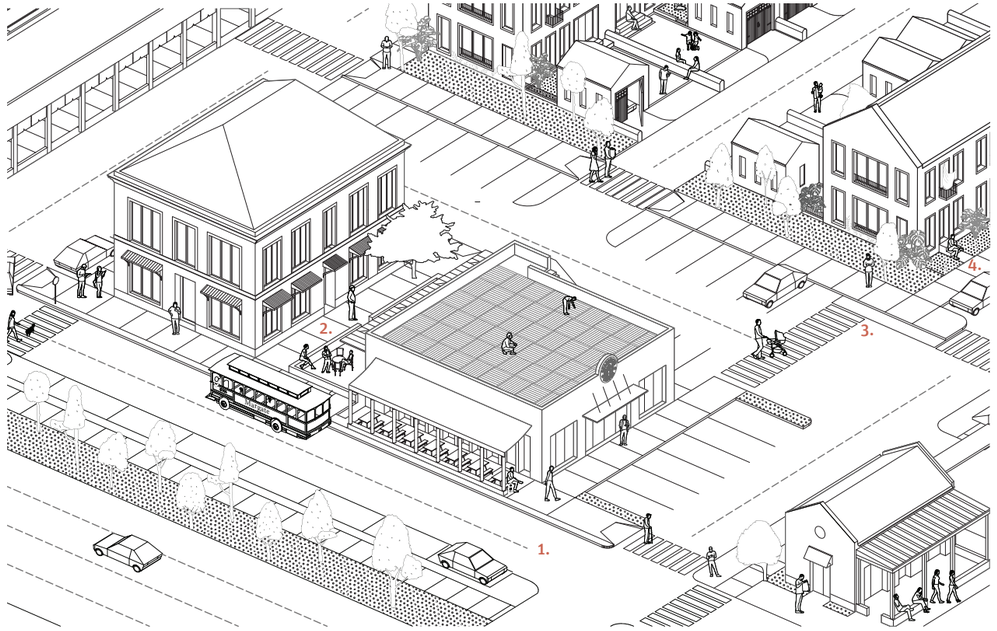
GOOD EXAMPLE: Vertical Mixed-Use

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.



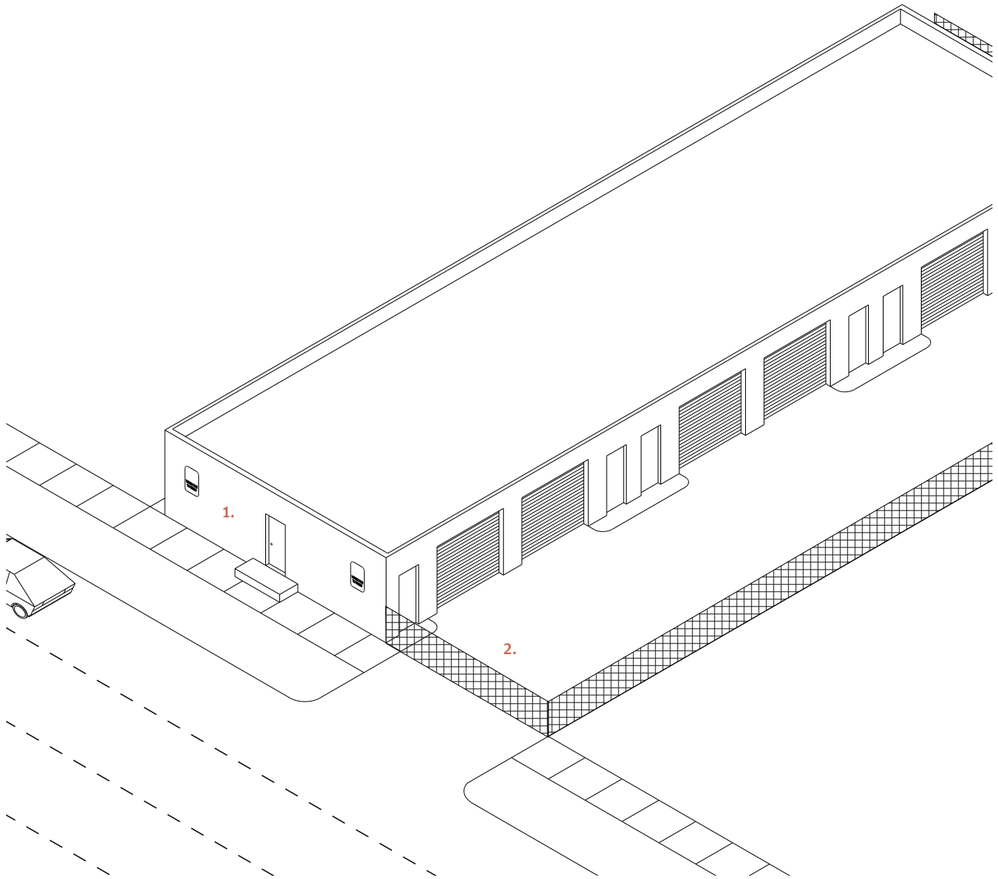
BAD EXAMPLE: Horizontal Mixed-Use

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.



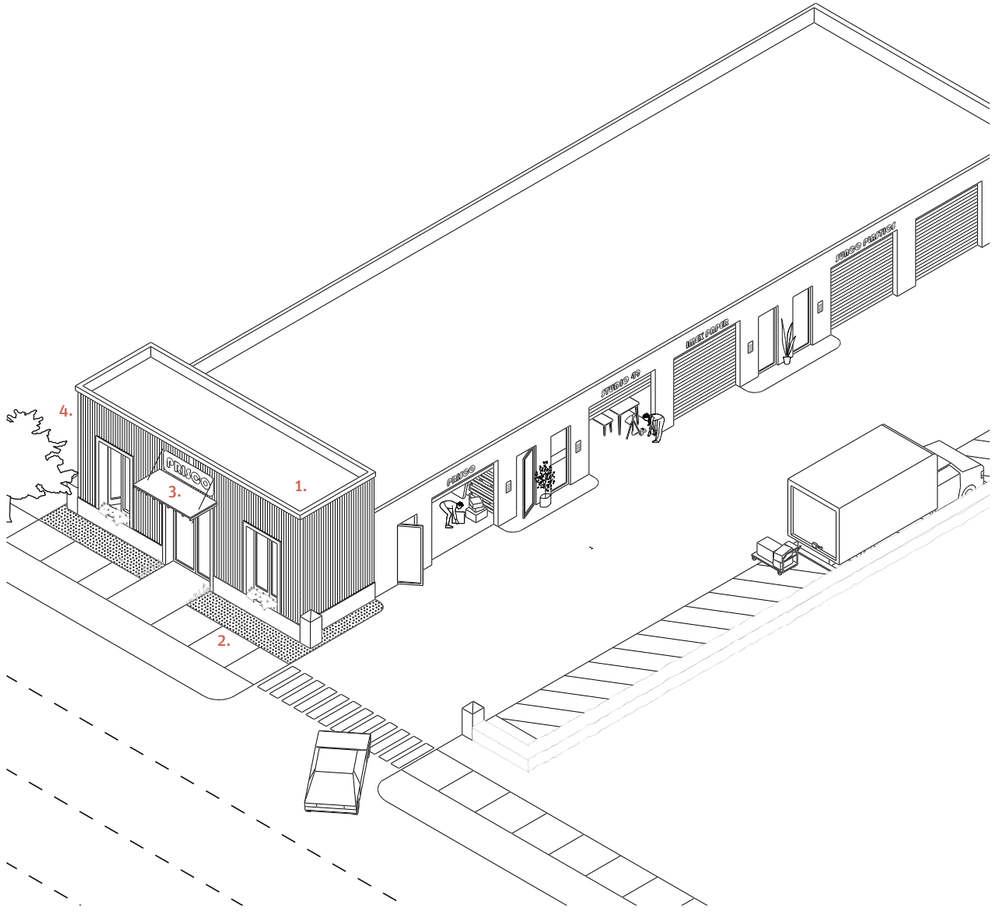
GOOD EXAMPLE: Horizontal Mixed-Use

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.

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.

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:

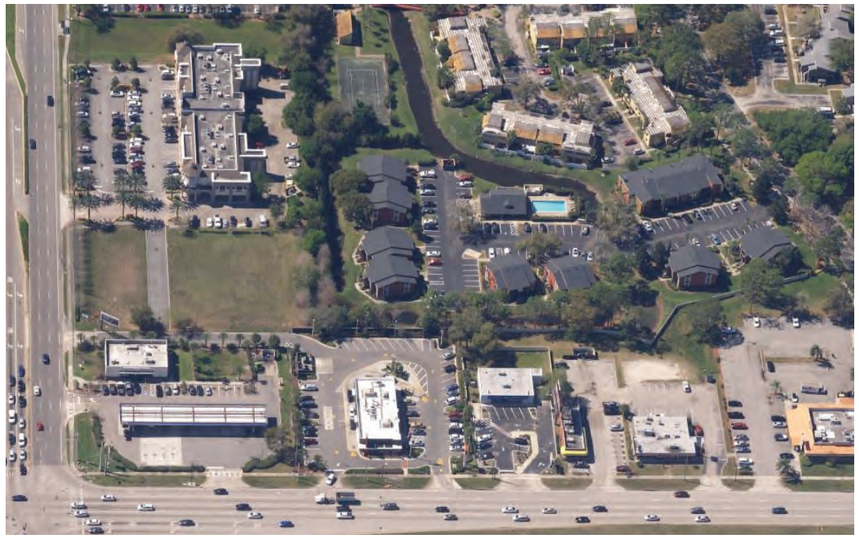
There are a few rare occurrences of mixed-use along State Road 7 in Margate. Behind and above this retail shop is a warehouse, office and residential apartment, only accessible from the rear of the parcel through a vehicular opening in a chain link fence. Mixed use is permitted in the C.R.A., however, 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.

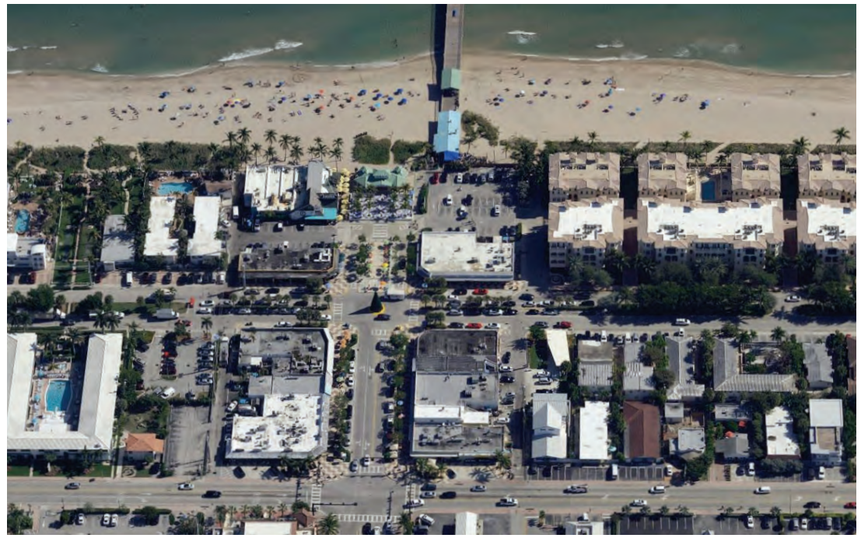
Bamboo Flats by PK Architects, Fort Lauderdale.



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.



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.

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.

GOOD EXAMPLE:

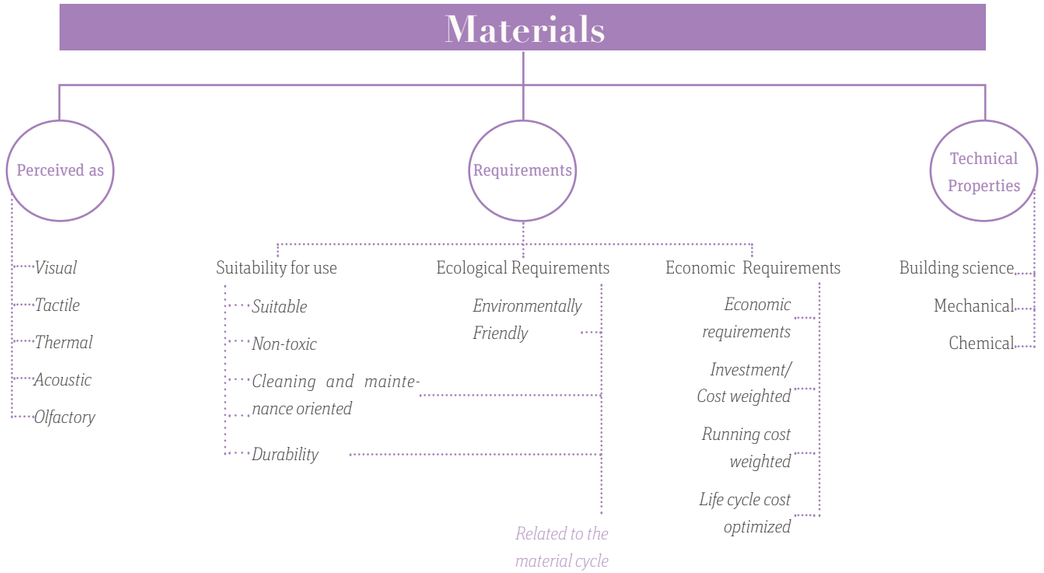
The Esplanade in Chico is an excellent example of an urban boulevard. Here, three medians separate six total lanes of traffic. The four in the center (two in each direction) are primarily for cross-town traffic, while the slip lanes to either side accommodate local traffic and parallel (right side) or 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 , məˈtirēəl |

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.

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.

Acid-etched Finish

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

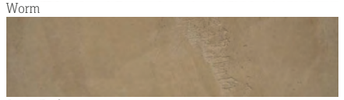
Cat Face

Dash

Lace

Sand or Float

Worm



Santa Barbara

Combed

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.

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.

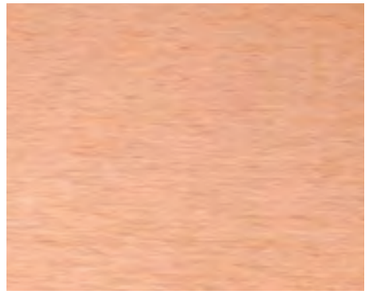
Buffed Finishes
This finish is achieved by successive polishing and buffing operations using fine abrasives, lubricants and soft fabric wheels. Polishing and buffing improve the edge and surface finishes making the material durable.

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

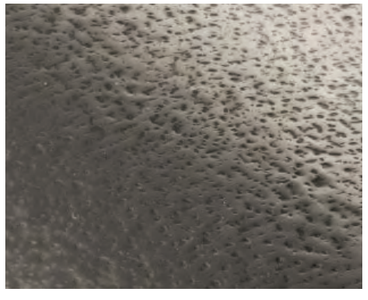
Directional textured Finishes
The metal surface is exposed to tiny parallel scratches using a belt or wheel and fine abrasive. The result is a smooth satin sheen.

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.

Shot Peened Stainless Steel



Directionally Textured Finish



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.

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.

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.

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.

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 is this case is a flower shop – likely a visually attractive interior space.

Flower Design, Margate.

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 ”

| ˈkələr 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 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:

a) Is monochromatic, having a lighter or darker shade found on the same color card as the base colors provided in Step 1; or

b) On the attached list of whites (List B) in the exterior color palette.

c) 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

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

Encouraged

1. The overall color scheme of a building should reflect a comprehensive color analysis.
2. 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.
3. The colors chosen for awnings, canopies, shutters, and roofs also contribute to the overall color scheme of a building and should be coordinated.
4. The color selection process should include a study of adjacent structures.

Signs and Color Palette

1. 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.
2. 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.

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.

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.

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.

GOOD EXAMPLE:

The Art Deco district in Miami Beach is known for it's 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

Trim/Accent Colors

156

CARD NO. 1	CARD NO. 2	CARD NO. 3	CARD NO. 4
SW 6000 Snow fall	SW 6007 Smart White	SW 6014 Quartz White	SW 6021 Dreamy White
SW 6001 Grayish	SW 6008 Individual White	SW 6015 Vaguely Mauve	SW 6022 Breathless
SW 6002 Essential Gray	SW 6009 Imagine	SW 6016 Chaise Mauve	SW 6023 Insightful Rose
SW 6003 Proper Gray	SW 6010 Flexible Gray	SW 6017 Intuitive	SW 6024 Dressy Rose
SW 6004 Mink	SW 6011 Chinchilla	SW 6018 Enigma	SW 6025 Socialite
SW 6005 Folkstone	SW 6012 Browse Brown	SW 6019 Poetry plum	SW 6026 River Rouge
SW 6006 Black Bean	SW 6013 Bitter Chocolate	SW 6020 Marooned	SW 6027 Cordovan

CARD NO. 5	CARD NO. 6	CARD NO. 7	CARD NO. 8
SW 6028 Cultured Pearl	SW 6035 Gauze White	SW 6042 Hush White	SW 6049 Gorgeous White
SW 6029 White Truffle	SW 6036 Angora	SW 6043 Unfussy Beige	SW 6050 Abalone Shell
SW 6030 Artistic Taupe	SW 6037 Temperature Taupe	SW 6044 Doeskin	SW 6051 Sashay Sand
SW 6031 Glamour	SW 6038 Truly taupe	SW 6045 Emerging Taupe	SW 6052 Sandbank
SW 6032 Dutch Cocoa	SW 6039 Poised Taupe	SW 6046 Swing Brown	SW 6053 Reddened Earth
SW 6033 Bateau Brown	SW 6040 Less Brown	SW 6047 Hot Cocoa	SW 6054 Canyon Clay
SW 6034 Arresting Auburn	SW 6041 Otter	SW 6048 Terra Brun	SW 6055 Fiery Brown

Base Colors

Trim/Accent Colors

157

Base Colors

Trim/Accent Colors

158

159

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

Trim/Accent Colors

Base Colors

Trim/Accent Colors

160

CARD NO. 17	CARD NO. 18	CARD NO. 19	CARD NO. 20
SW 6112 Biscuit	SW 6119 Antique White	SW 6126 Navajo White	SW 6133 Everyday White
SW 6113 Interactive Cream	SW 6120 Believable Buff	SW 6121 Ivoire	SW 6134 Netsuke
SW 6114 Bagel	SW 6121 Whole wheat	SW 6128 Blonde	SW 6135 Ecru
SW 6115 Totally Tan	SW 6122 Camelback	SW 6129 Restrained Gold	SW 6136 Harmonic Tan
SW 6116 Tatami Tan	SW 6123 Baguette	SW 6130 Mannered Gold	SW 6137 Burlap
SW 6117 Smokey Topaz	SW 6124 Cardboard	SW 6131 Chamois	SW 6138 Artifact
SW 6118 Leather Bound	SW 6125 Craft Paper	SW 6132 Relic Bronze	SW 6139 Mossy Gold

CARD NO. 21	CARD NO. 22	CARD NO. 23	CARD NO. 24
SW 6140 Moderate White	SW 6147 Panda White	SW 6154 Nacre	SW 6161 Nonchalant White
SW 6141 Softer Tan	SW 6148 Wool Skein	SW 6155 Rice Grain	SW 6162 Ancient Marble
SW 6142 Macadamia	SW 6149 Relaxed khaki	SW 6156 Practical Beige	SW 6163 Grassland
SW 6143 Basket Beige	SW 6150 Universal Khaki	SW 6157 Favorite Tan	SW 6164 Svelte Sage
SW 6144 Dapper Tan	SW 6151 Quiver Tan	SW 6158 Saw Dust	SW 6165 Connected Gray
SW 6145 Thatch Brown	SW 6152 Superior Bronze	SW 6159 HIgh Tea	SW 6166 Eclipse
SW 6146 Umber	SW 6153 Protege Bronze	SW 6160 Best Bronze	SW 6167 Garden Gate

Base Colors

Trim/Accent Colors

161

Base 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

Trim/Accent Colors

Base Colors

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

Base Colors

Trim/Accent Colors

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

Trim/Accent Colors

Base Colors

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 Sugur

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

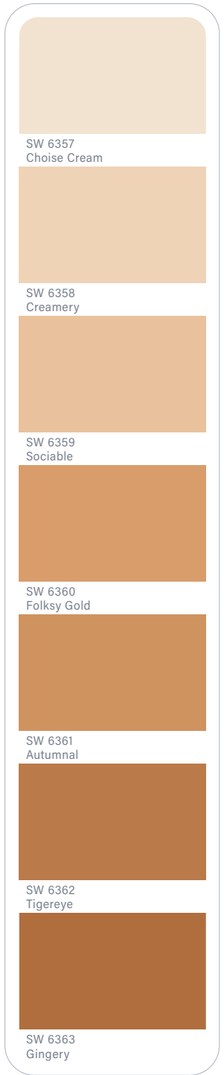
SW 6355
Truepenny

SW 6356
Copper Mountain

CARD NO. 51

Base Colors

Trim/Accent Colors

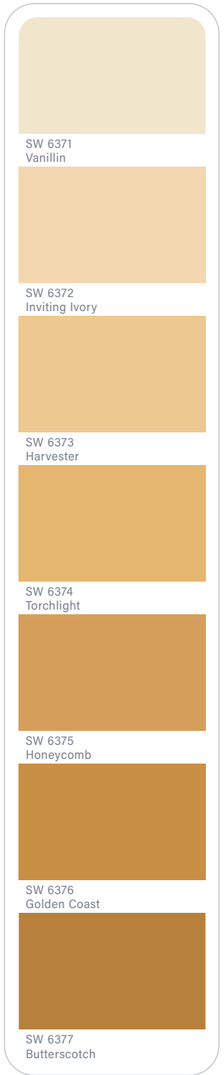


SW 6357 Choise Cream
SW 6358 Creamery
SW 6359 Sociable
SW 6360 Folksy Gold
SW 6361 Autumnal
SW 6362 Tigereye
SW 6363 Gingery

CARD NO. 52

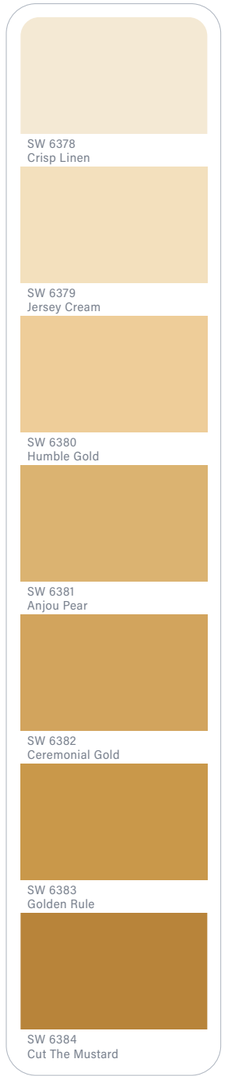
SW 6364 Eggwhite
SW 6365 Cachet Cream
SW 6366 Ambitious Amber
SW 6367 Viva Gold
SW 6368 Bakelite Gold
SW 6369 Tassel
SW 6370 Saucy Gold

CARD NO. 53



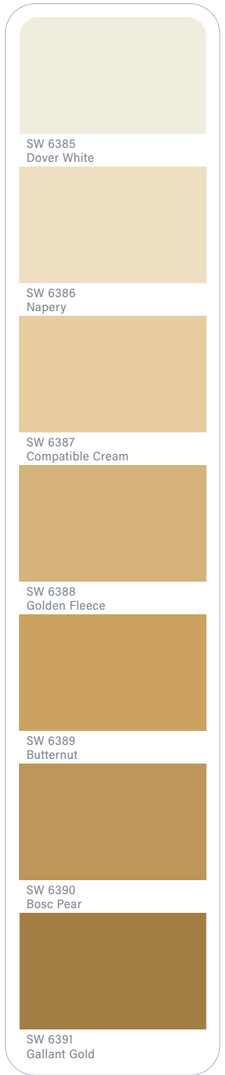
SW 6371 Vanillin
SW 6372 Inviting Ivory
SW 6373 Harvester
SW 6374 Torchlight
SW 6375 Honeycomb
SW 6376 Golden Coast
SW 6377 Butterscotch

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

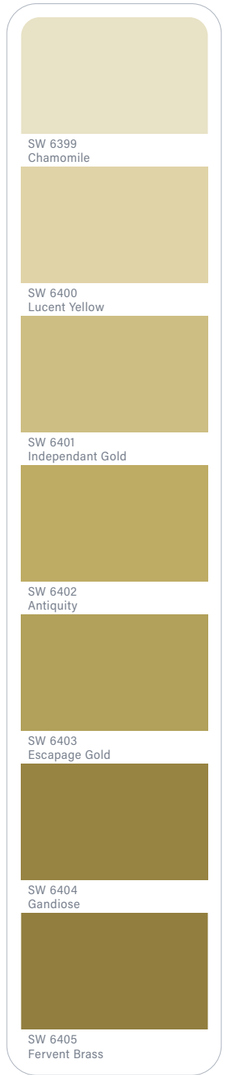


SW 6385 Dover White
SW 6386 Napery
SW 6387 Compatible Cream
SW 6388 Golden Fleece
SW 6389 Butternut
SW 6390 Bosc Pear
SW 6391 Gallant Gold

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

Trim/Accent Colors

Base Colors

Trim/Accent Colors

CARD NO. 60	CARD NO. 61	CARD NO. 62	CARD NO. 63	CARD NO. 64	CARD NO. 65	CARD NO. 66	CARD NO. 67
SW 6413 Restoration Ivory	SW 6420 Queen Anne's Lace	SW 6371 Vanillin	SW 6378 Crisp Linen	SW 6441 White Mint	SW 6448 Greening	SW 6455 Fleeting Green	SW 6462 Green Trance
SW 6414 Rice Paddy	SW 6421 Celery	SW 6427 Sprout	SW 6434 Spinach White	SW 6442 Supreme Green	SW 6449 Topiary Tint	SW 6456 Slow Green	SW 6463 Breaktime
SW 6415 Hearts Of Palm	SW 6422 Shagreen	SW 6428 Honeydew	SW 6435 Gratifying Green	SW 6443 Relish	SW 6450 Easy Green	SW 6457 Kind Green	SW 6464 Aloe
SW 6416 Sassy Green	SW 6423 Ryegrass	SW 6429 Baize Green	SW 6436 Bonsai Tint	SW 6444 Lounge Green	SW 6451 Nurture Green	SW 6458 Restful	SW 6465 Spearmint
SW 6417 Tupelo Tree	SW 6424 Tansy Green	SW 6431 Leapfrog	SW 6437 Haven	SW 6445 Garden Grove	SW 6452 Inland	SW 6459 Jadeite	SW 6466 Grandview
SW 6418 Rural Green	SW 6425 Relentless Olive	SW 6432 Garden Spot	SW 6383 Golden Rule	SW 6446 Arugula	SW 6453 Cilantro	SW 6460 Kale Green	SW 6467 Kendal Green
SW 6419 Sauaro	SW 6426 Basque Green	SW 6433 Inverness	SW 6440 Courtyard	SW 6447 Evergreens	SW 6454 Shamrock	SW 6461 Isle Of Pines	SW 6468 Hunt Club

Base Colors

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
Bosporus

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

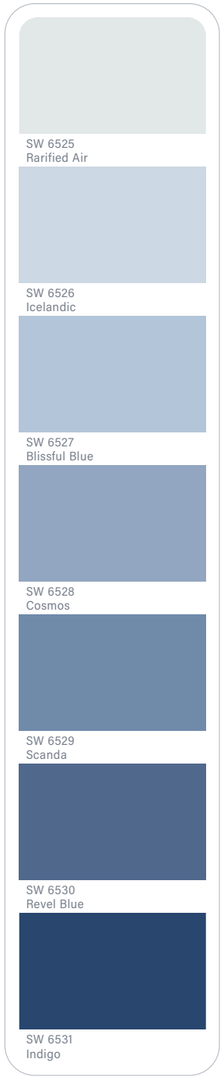
SW 6523
Denim

SW 6524
Cammadore

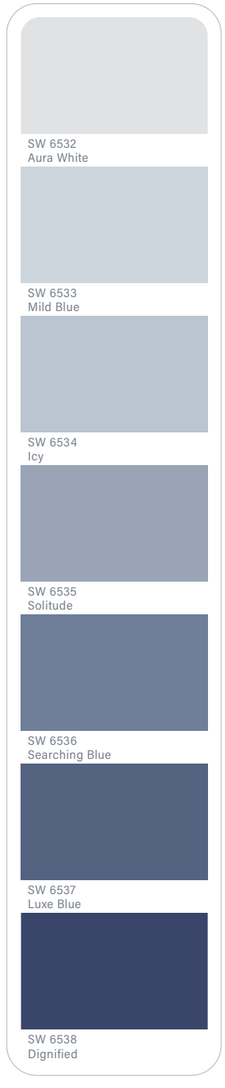
CARD NO. 75

Base Colors

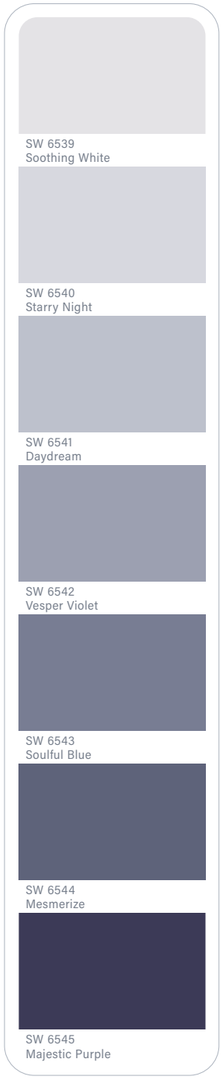
Trim/Accent Colors



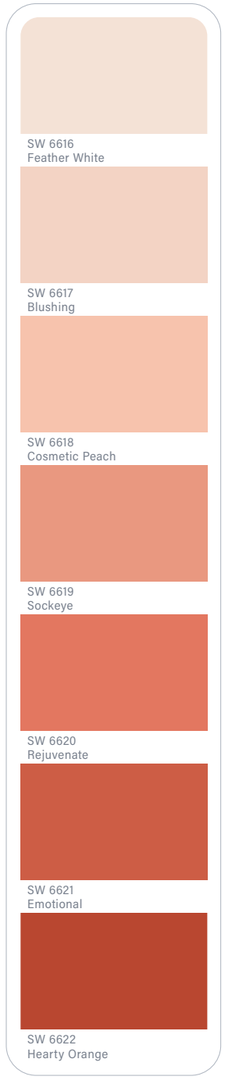
CARD NO. 76



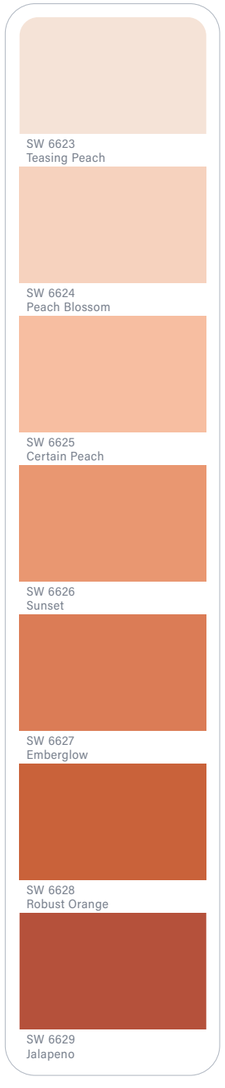
CARD NO. 77



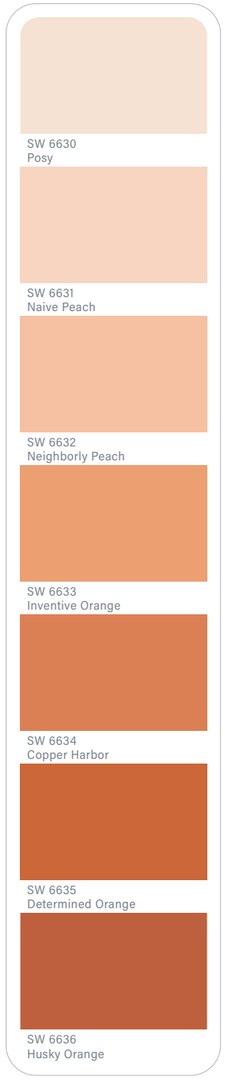
CARD NO. 78



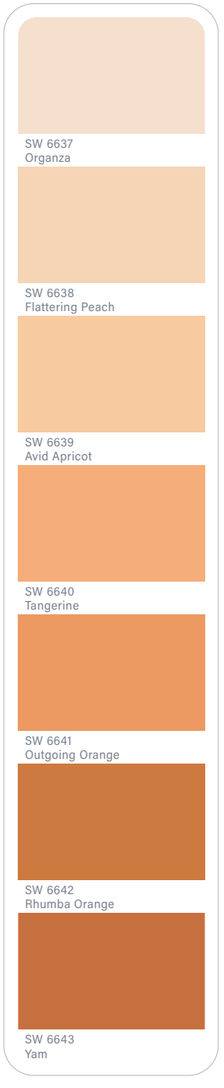
CARD NO. 89



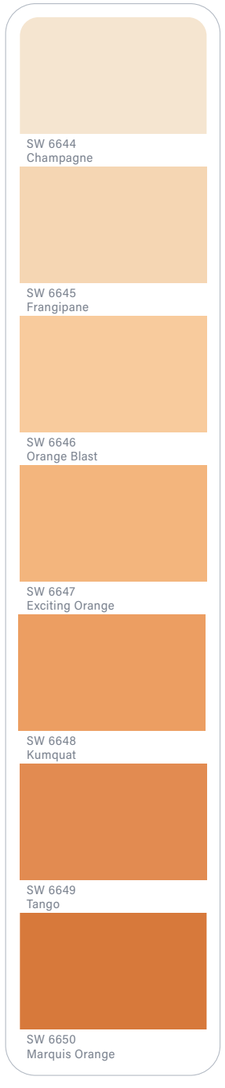
CARD NO. 90



CARD NO. 91



CARD NO. 92



CARD NO. 93

Base Colors

Trim/Accent Colors

Base Colors

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

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

Trim/Accent Colors

Base Colors

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

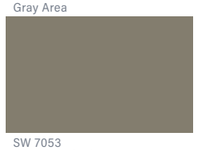
Trim/Accent Colors

SW 7049
Naunce

SW 7050
Useful Gray

SW 7051
Analytical Gray

SW 7052
Gray Area



SW 7053
Adaptice Shade

SW 7054
Suitable Brown

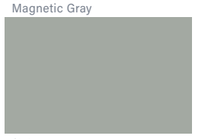
SW 7055
Enduring Bronze

CARD NO. I

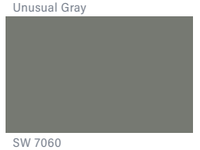
SW 7056
Reserved White

SW 7057
Silver Strand

SW 7058
Magnetic Gray



SW 7059
Unusual Gray

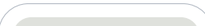


SW 7060
Attitude Gray

SW 7061
Night Owl

SW 7062
Rock Bottom

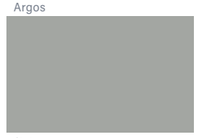
CARD NO. J



SW 7063
Nebulous White

SW 7064
Passive

SW 7065
Argos



SW 7066
Gray Matters

SW 7067
Cityscape

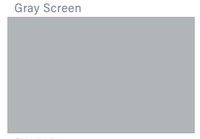
SW 7068
Grizzle Gray

SW 7069
Iron Ore

CARD NO.K

SW 7070
Site White

SW 7071
Gray Screen

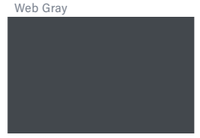


SW 7072
Online

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

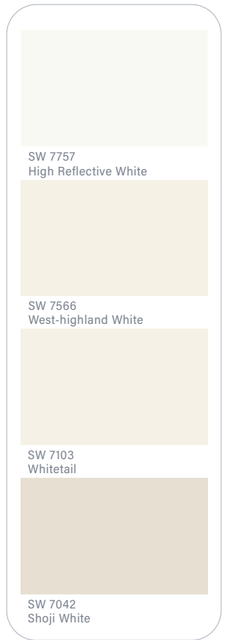
SW 7083
Darkroom

CARD NO. M

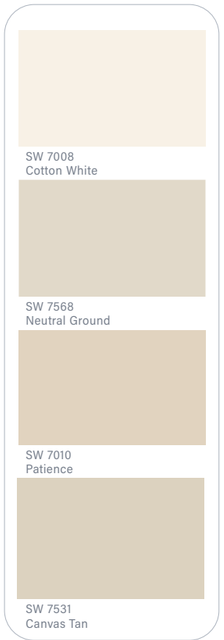
Color Palette

List B

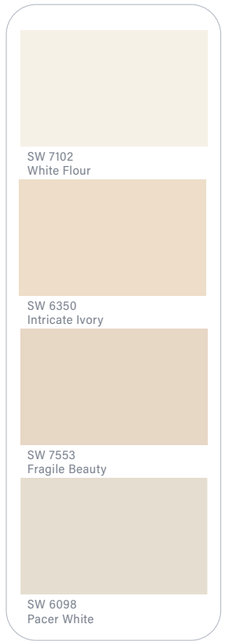
CARD NO. 139



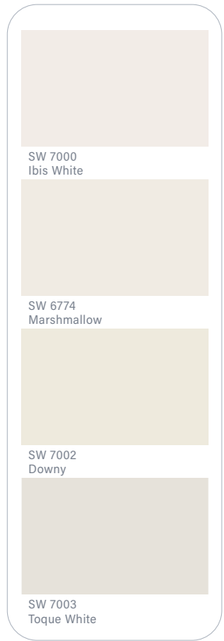
CARD NO. 140



CARD NO. 141



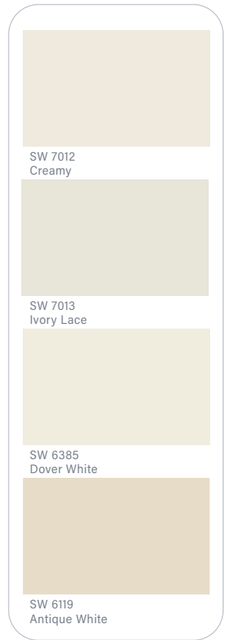
CARD NO. 142



CARD NO. 143

CARD NO. 144

CARD NO. 145



CARD NO. 146


Margate
BEER