

MARGATE C.R.A.

BUILDING DESIGN REGULATIONS



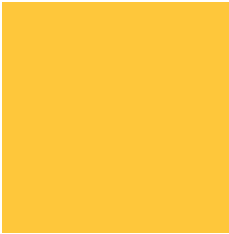
MARGATE C.R.A.

BUILDING DESIGN REGULATIONS

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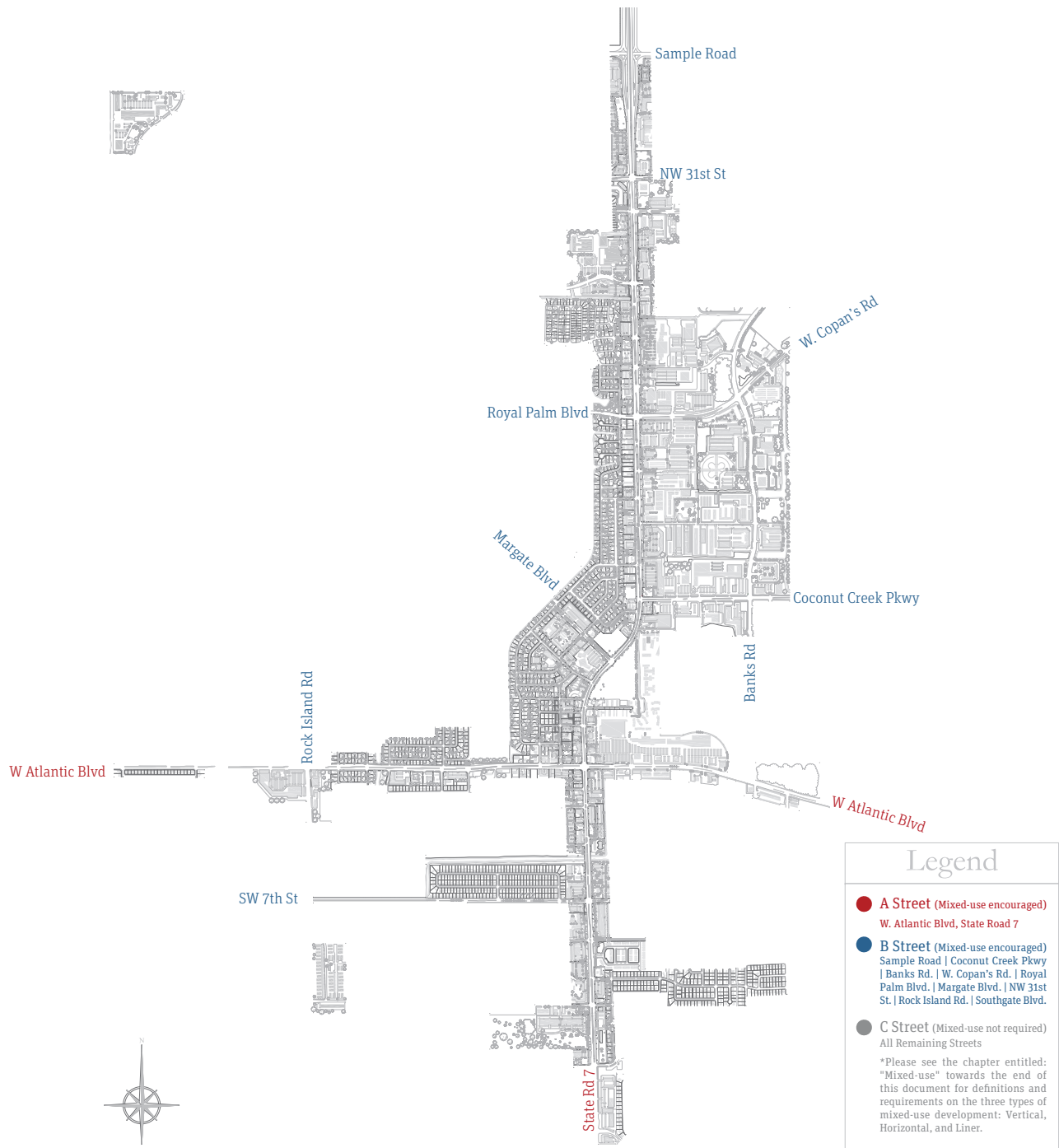


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Margate CRA Boundaries

Introduction

Purpose and Intent

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

The intent of the guidelines is to:

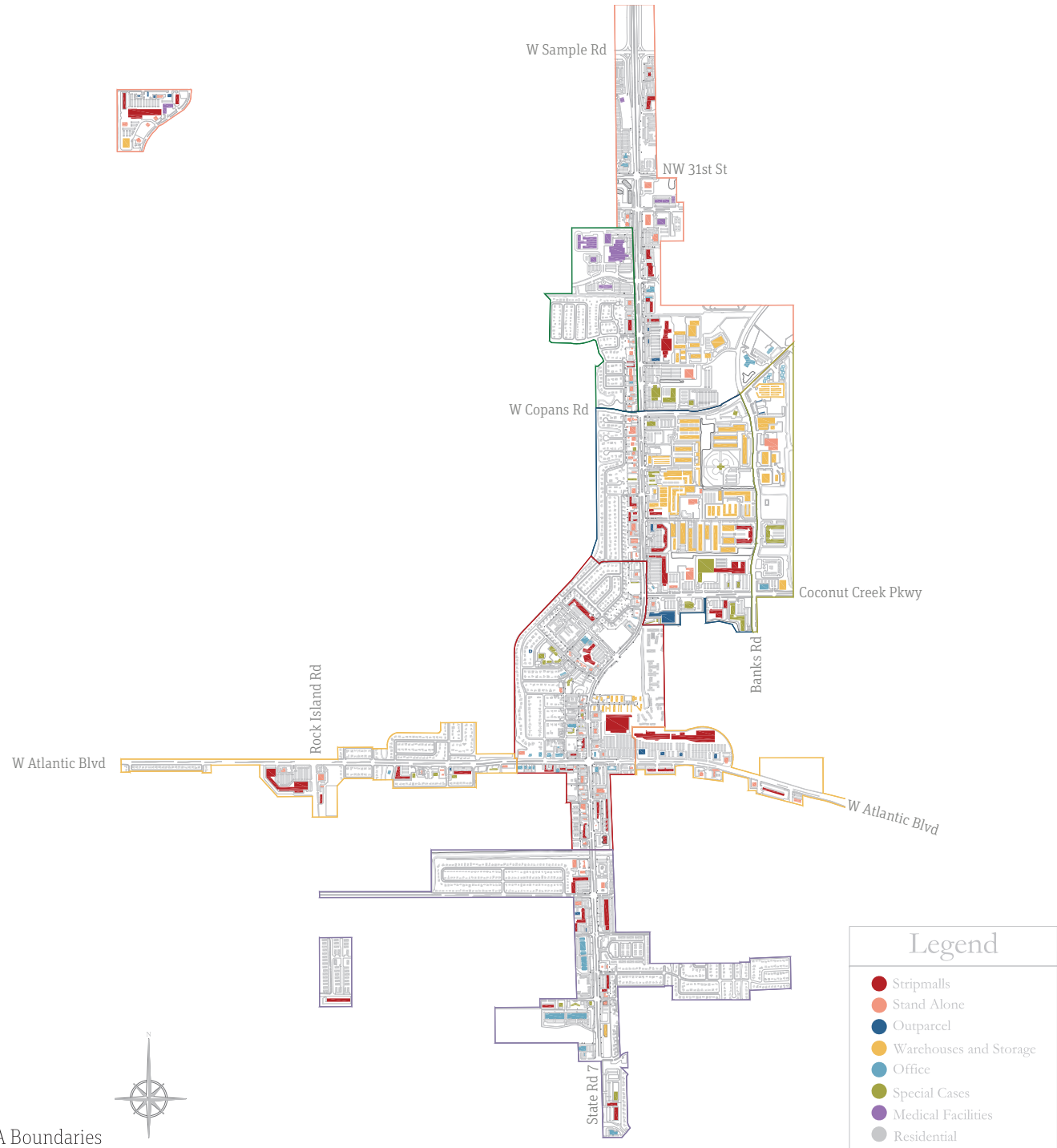
- 1. Establish a set of positive common threads found in the architecture of the built environment, enforceable by means of the adoption of this document.
- 2. Foster the education and integration of good architecture and urban design principles that will help shape Margate's physical manifestation for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

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

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

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

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



Margate CRA Boundaries



1.2 How To Use This Document

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

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

1. Side-by-side comparisons. This 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, further regulations may apply depending on the location and width of the structure. Further information can be found in this manual, in the “Architectural Kit of Parts” chapter. Parking located along the front of a building is permitted provided that pedestrian and vehicular connections between adjacent parcels are planned.

2.8 Bicycle Parking

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

2.9 Designated Ride Share Parking Locations

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



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

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

2.10 Electric Vehicle Charging Stations

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

2.11 Solar, Wind, and other Green Technologies

Solar panels and wind turbines are encouraged

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

2.11.1 Sustainable Civic Art

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

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

2.12 Mixing Uses

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

2.13 Outdoor Seating

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

2.14 Fences and Walls

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

2.15 Signage

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

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





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 devices on many of the building types found in Margate. Future construction should be designed to incorporate the following regulations.

3.1.1 Proportion:

The proportion of a single (structural) bay of any arcade or colonnade shall be vertical or square. This is required for the primary purpose of emphasizing the height of the buildings – a useful approach when designing long, linear compositions such as Strip Malls. Shading devices such as louvers, screens and 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.

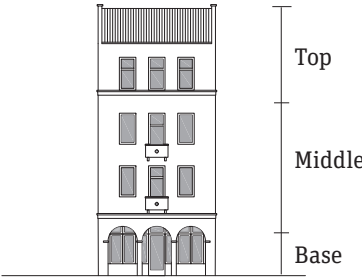
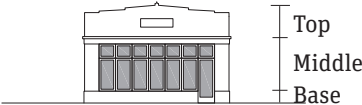
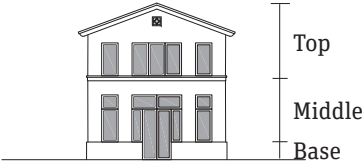
3.12.2 Middle:

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

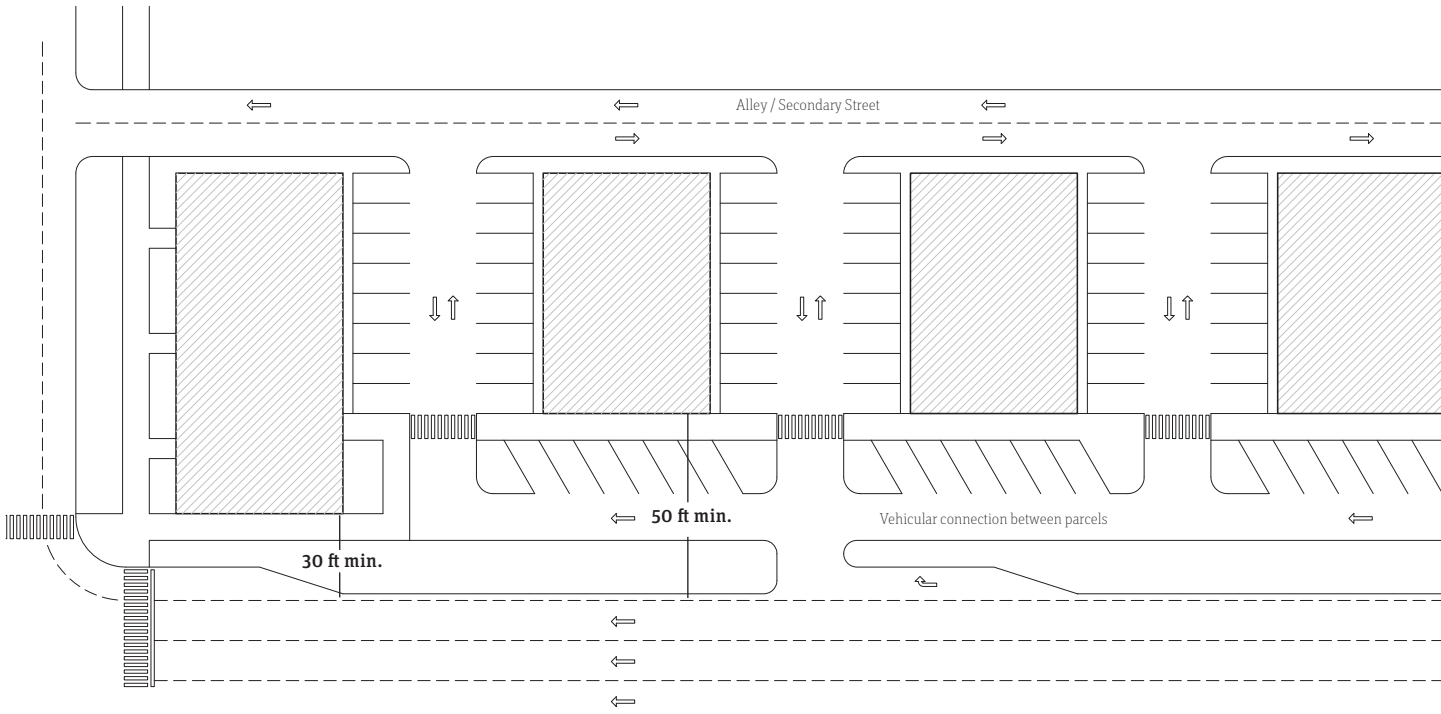
of at least 10 feet into the depth of the space beyond. Exceptions may be granted for medical, children, or animal related uses.

3.16.3 Entrances:

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

3.17 Building Placement on Major Roads

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

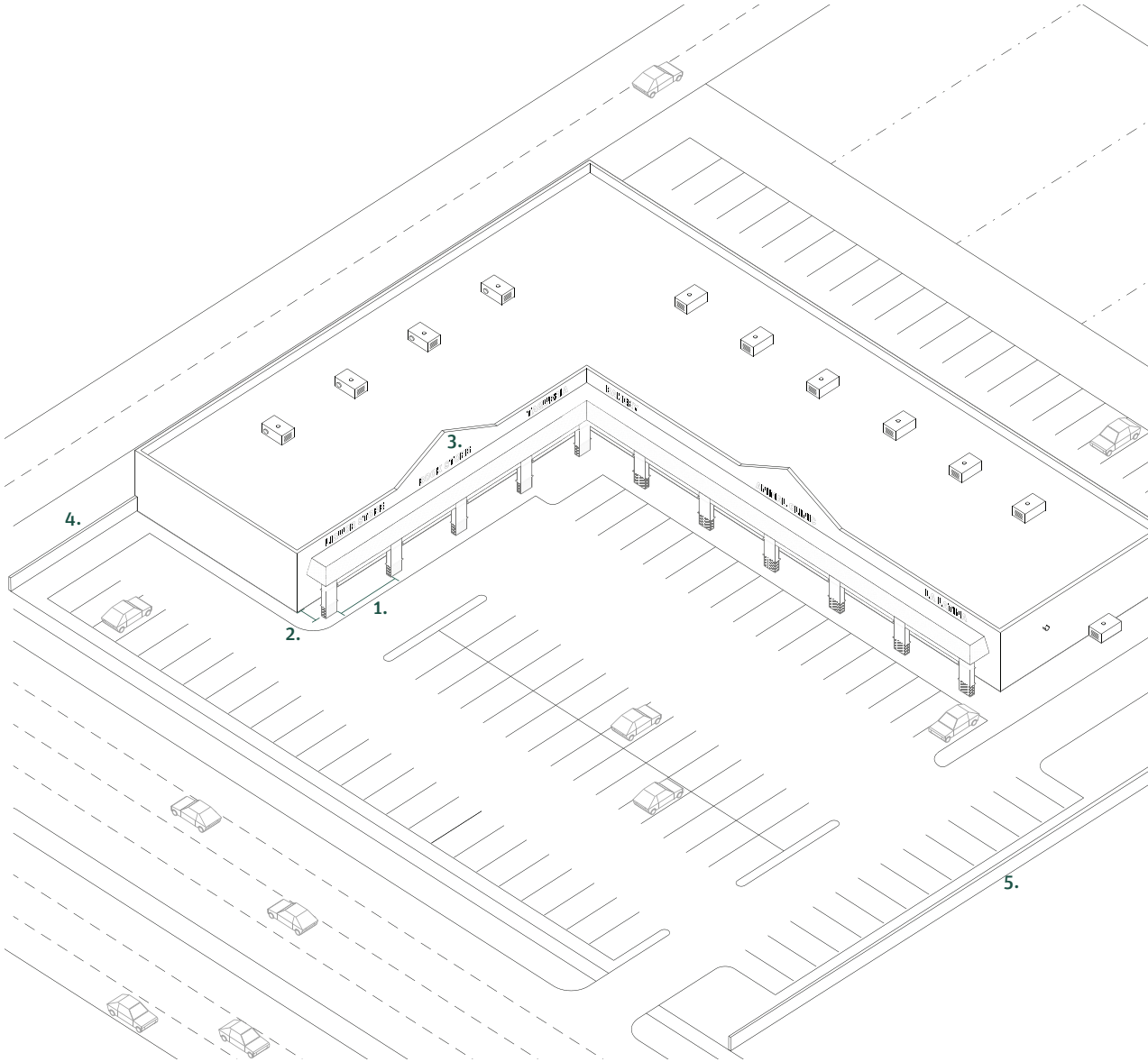


Building Placement: Corner vs. Mid-Block Conditions along major thoroughfares.



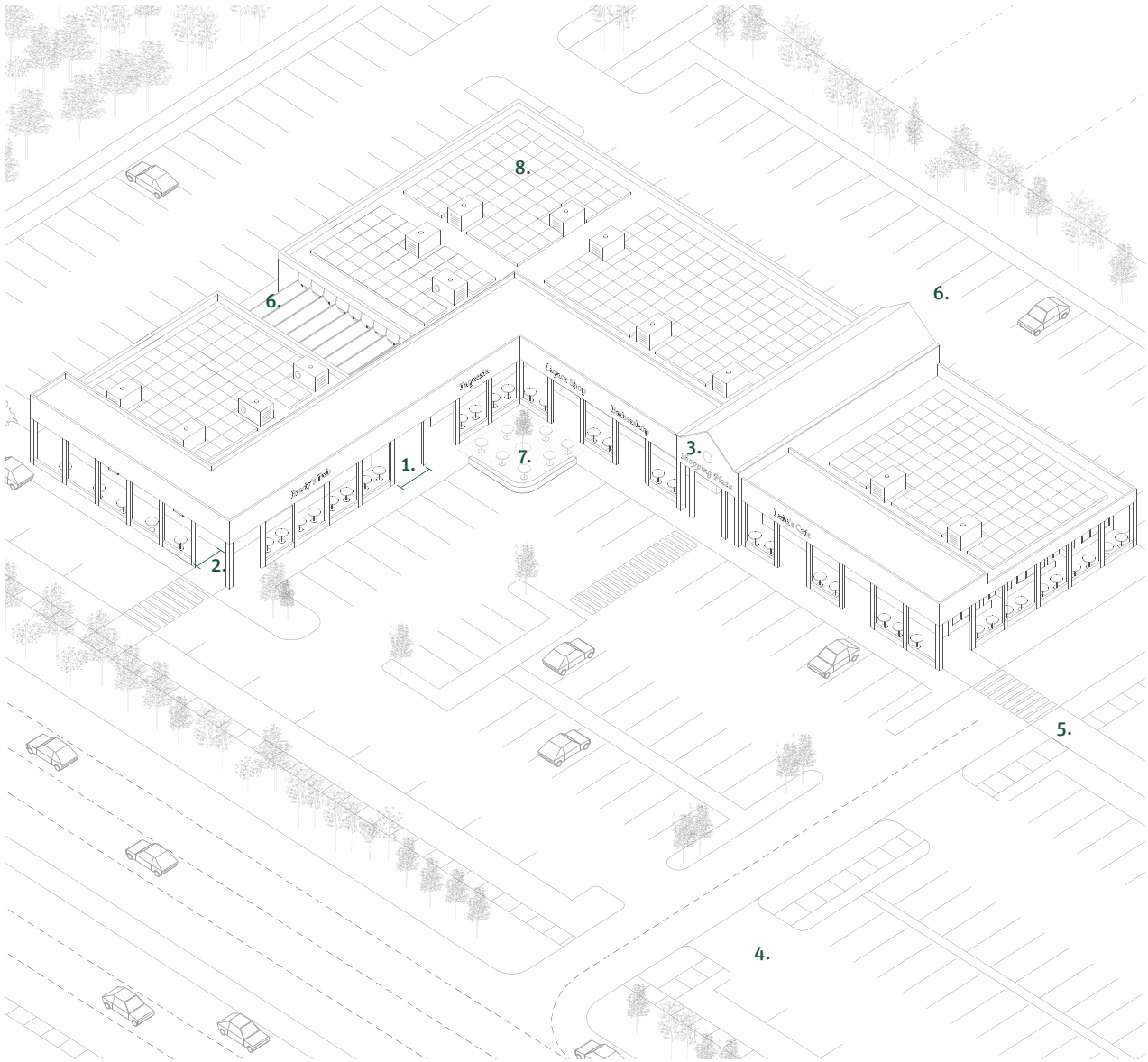
“STRIP MALL ”

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



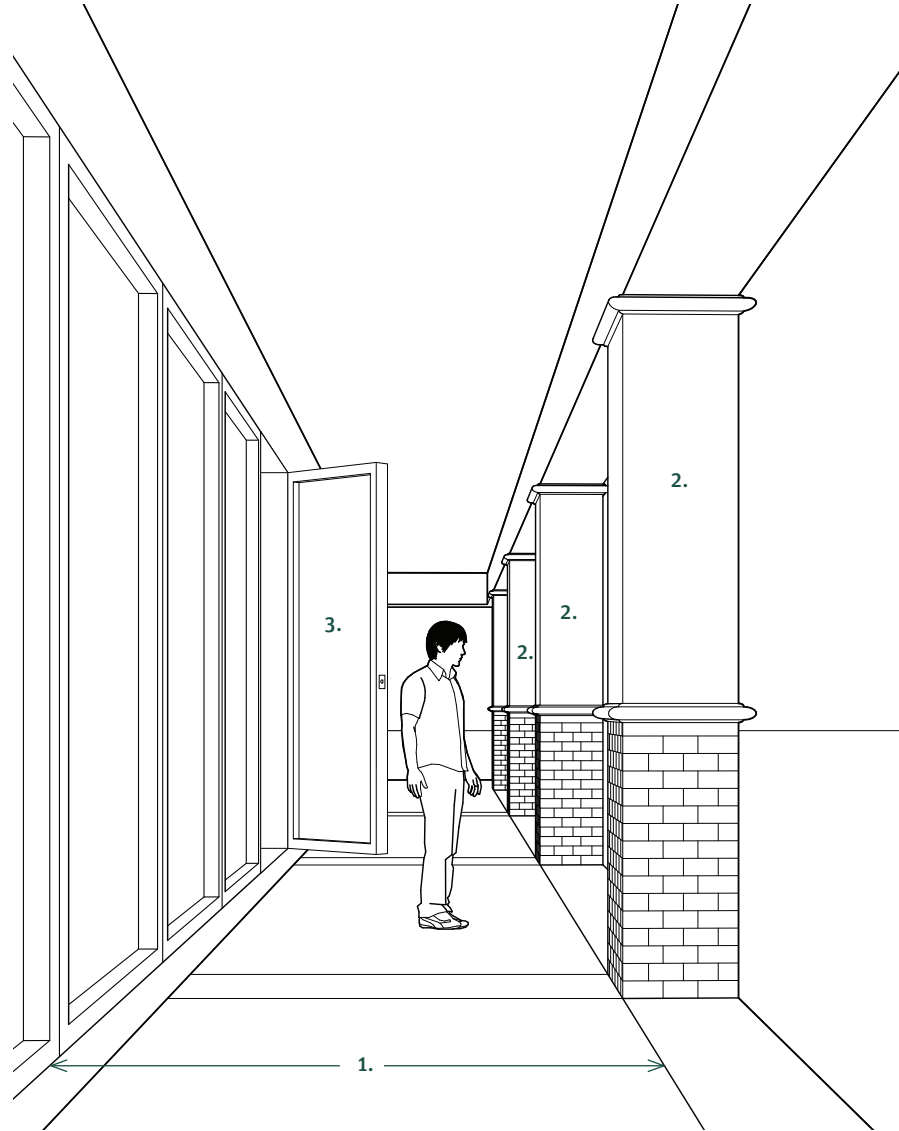
BAD EXAMPLE

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



GOOD EXAMPLE

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



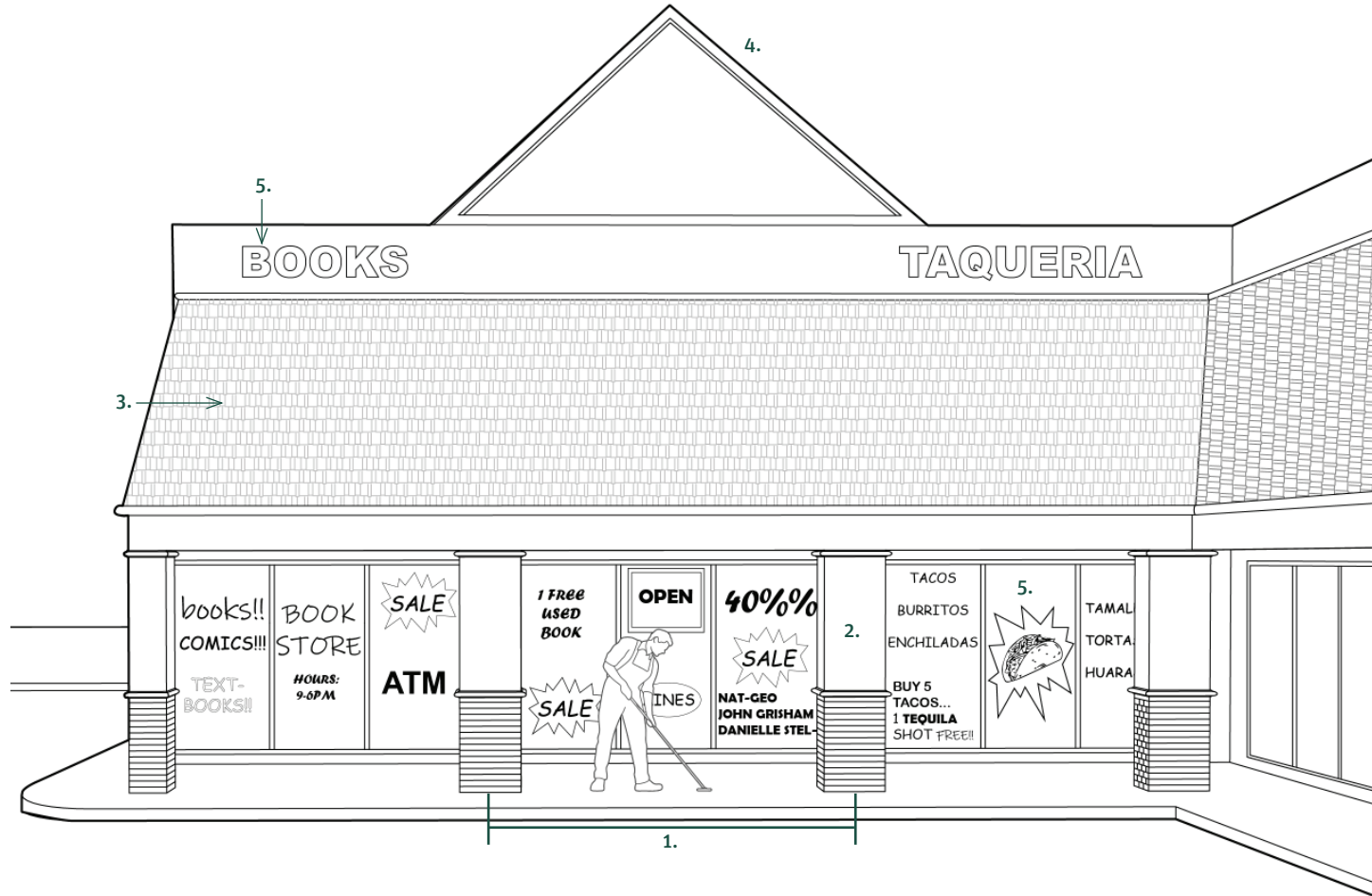
BAD EXAMPLE

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



GOOD EXAMPLE

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



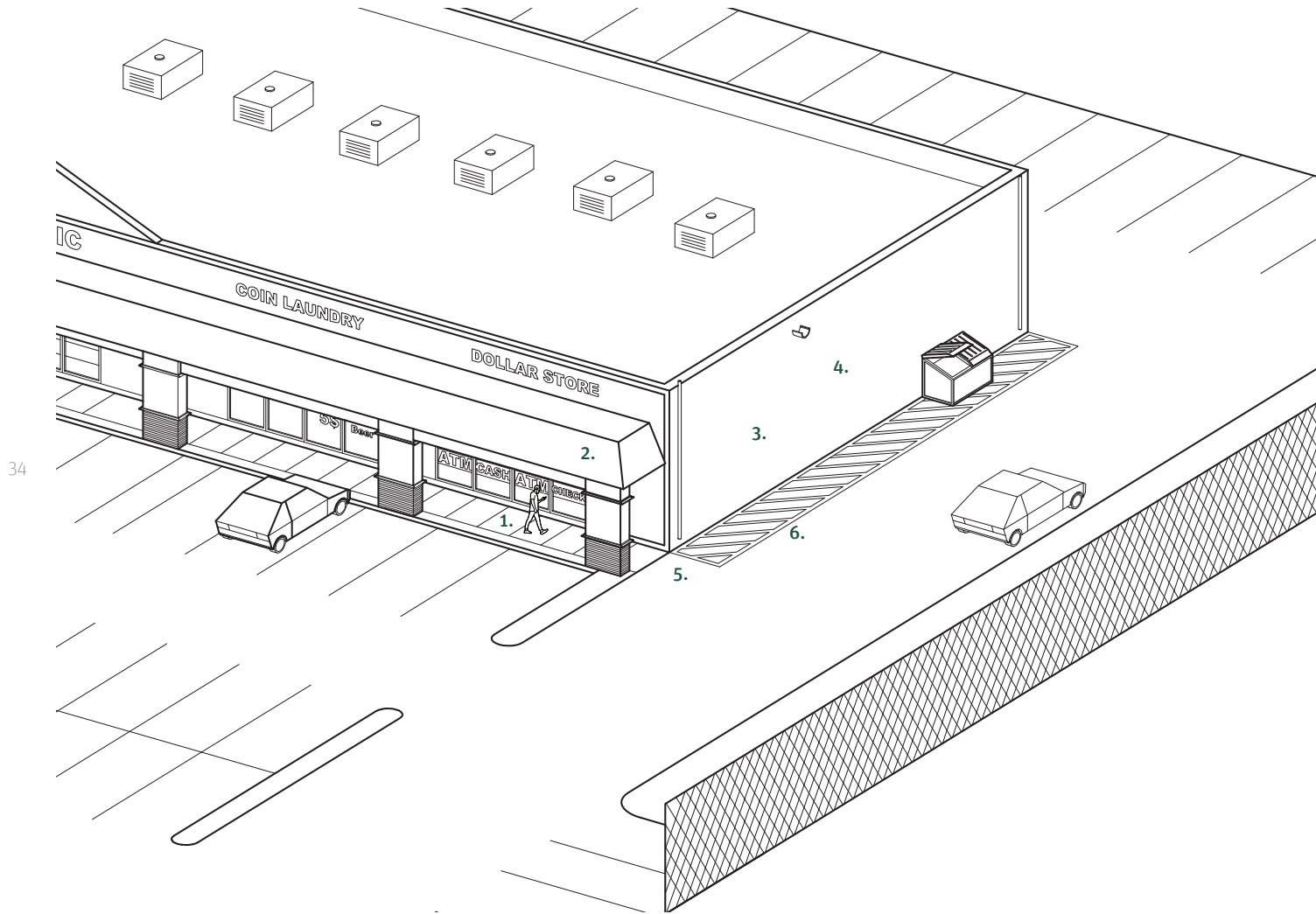
BAD EXAMPLE

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).



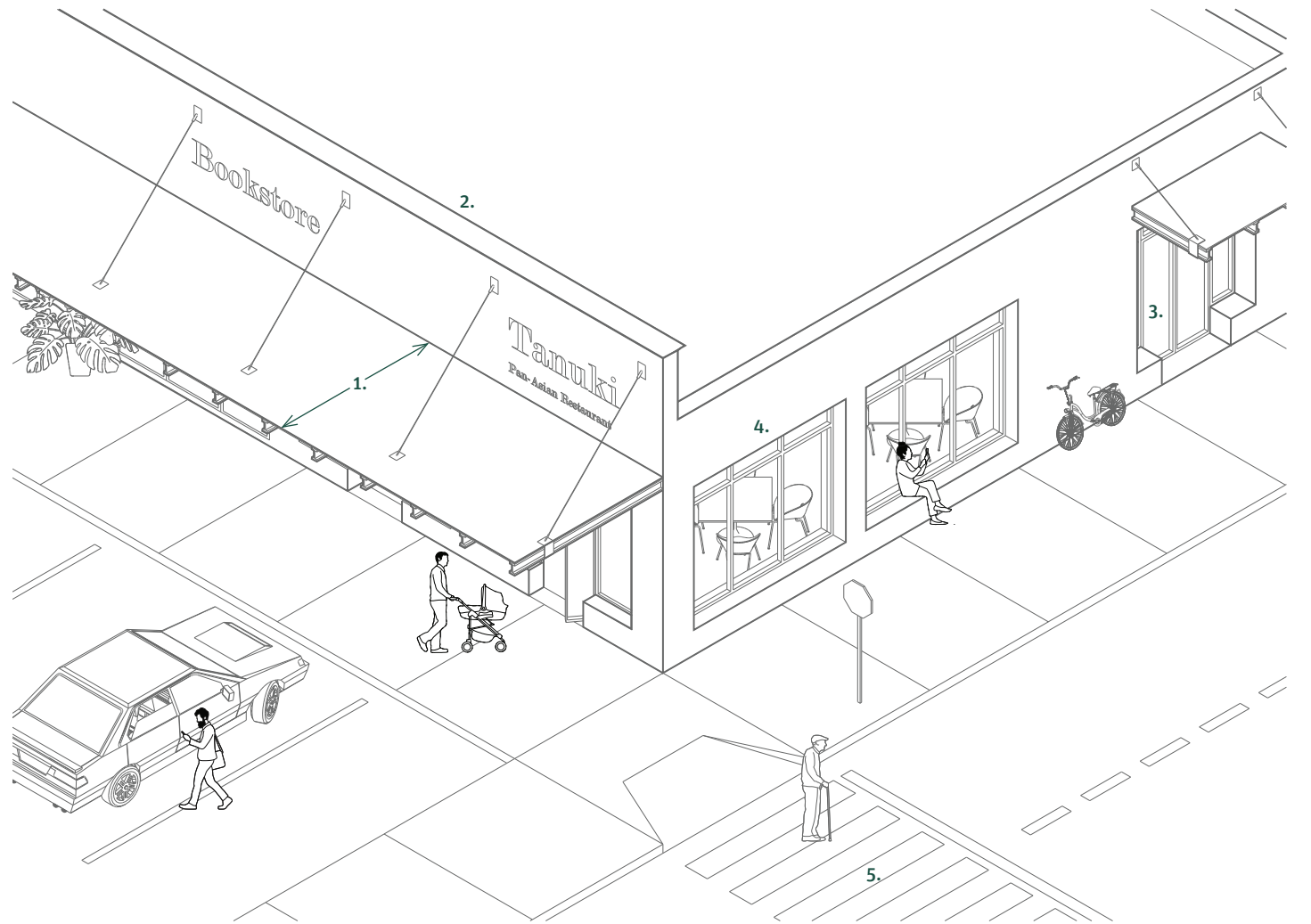
GOOD EXAMPLE

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.



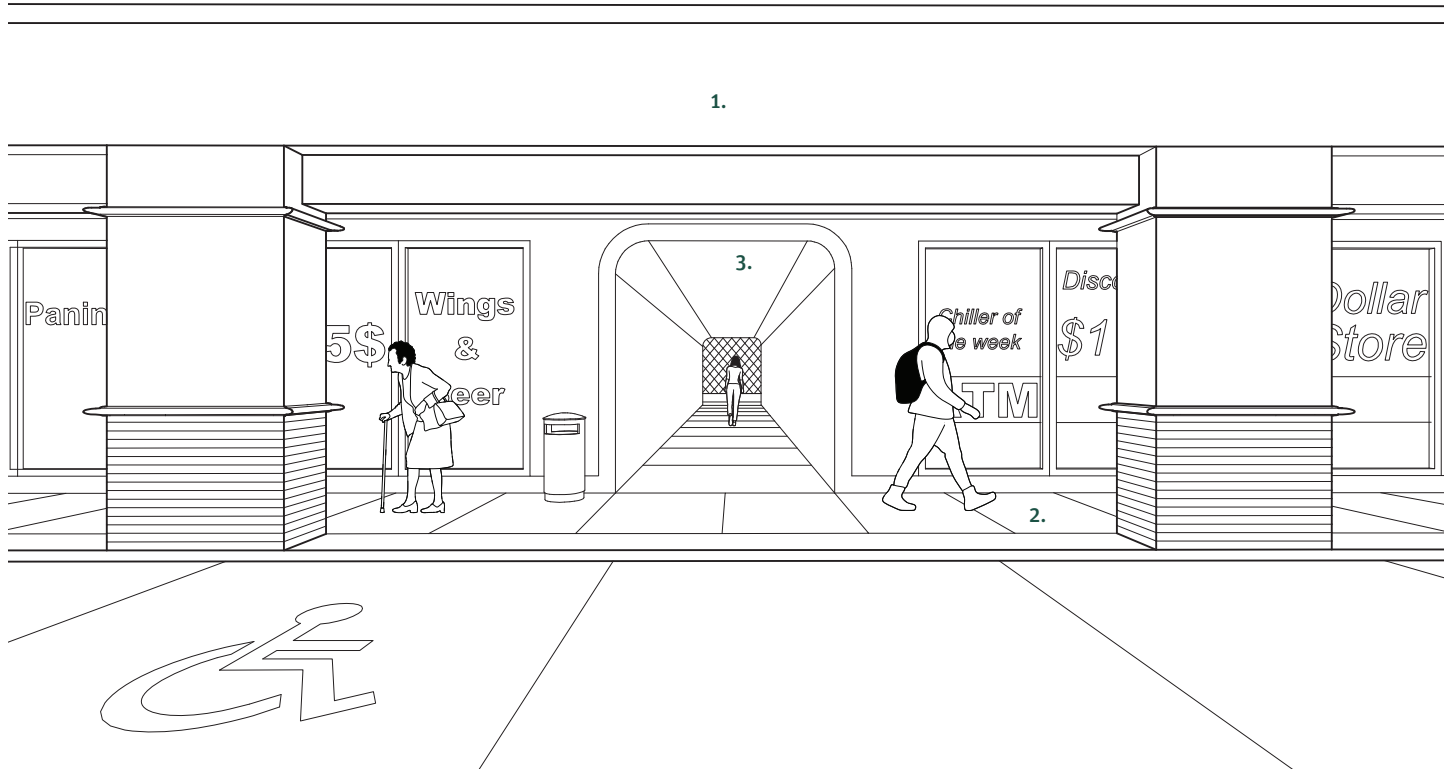
BAD EXAMPLE

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, sans-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.

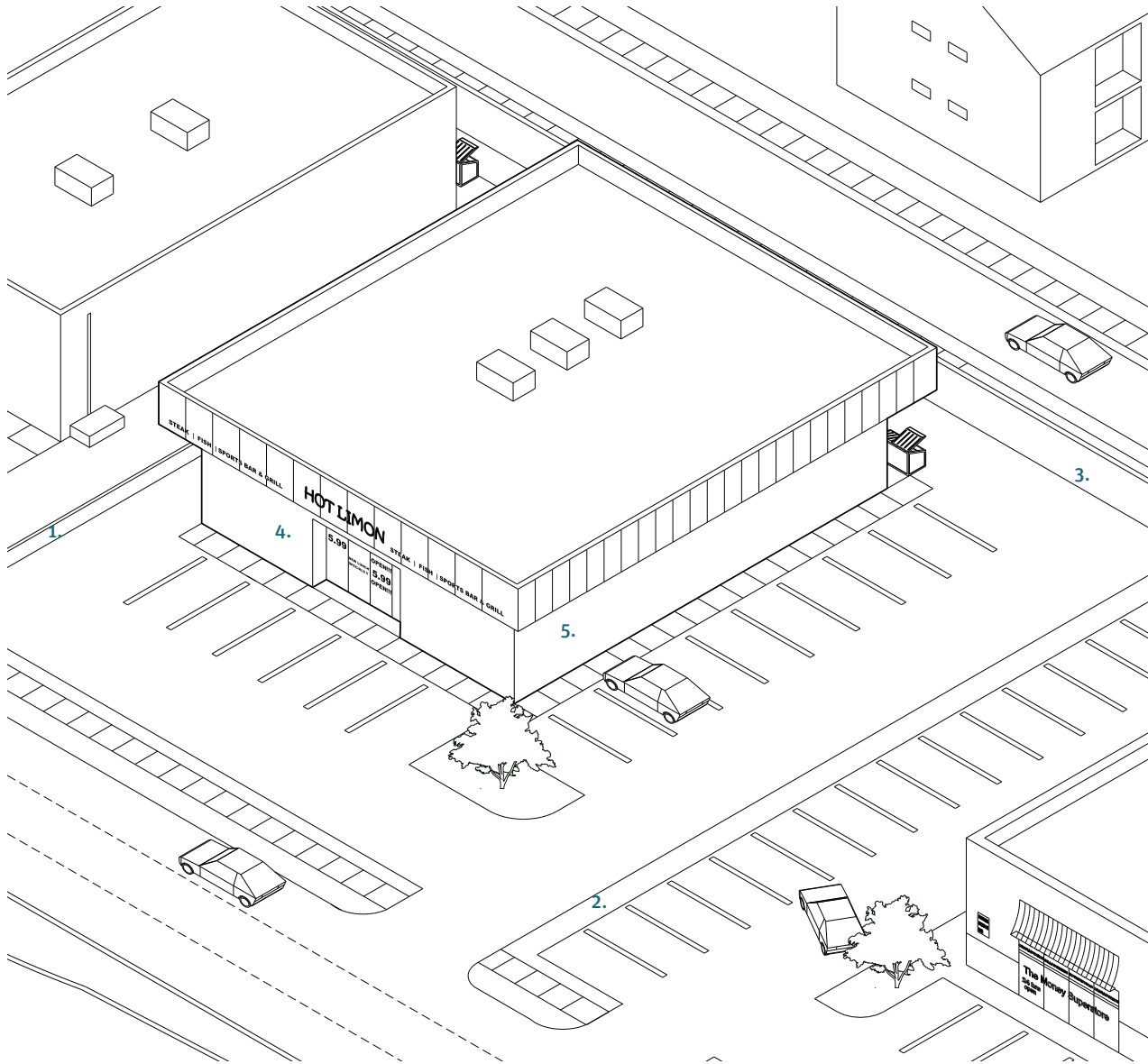
Lester's, Margate.



“STAND ALONE”

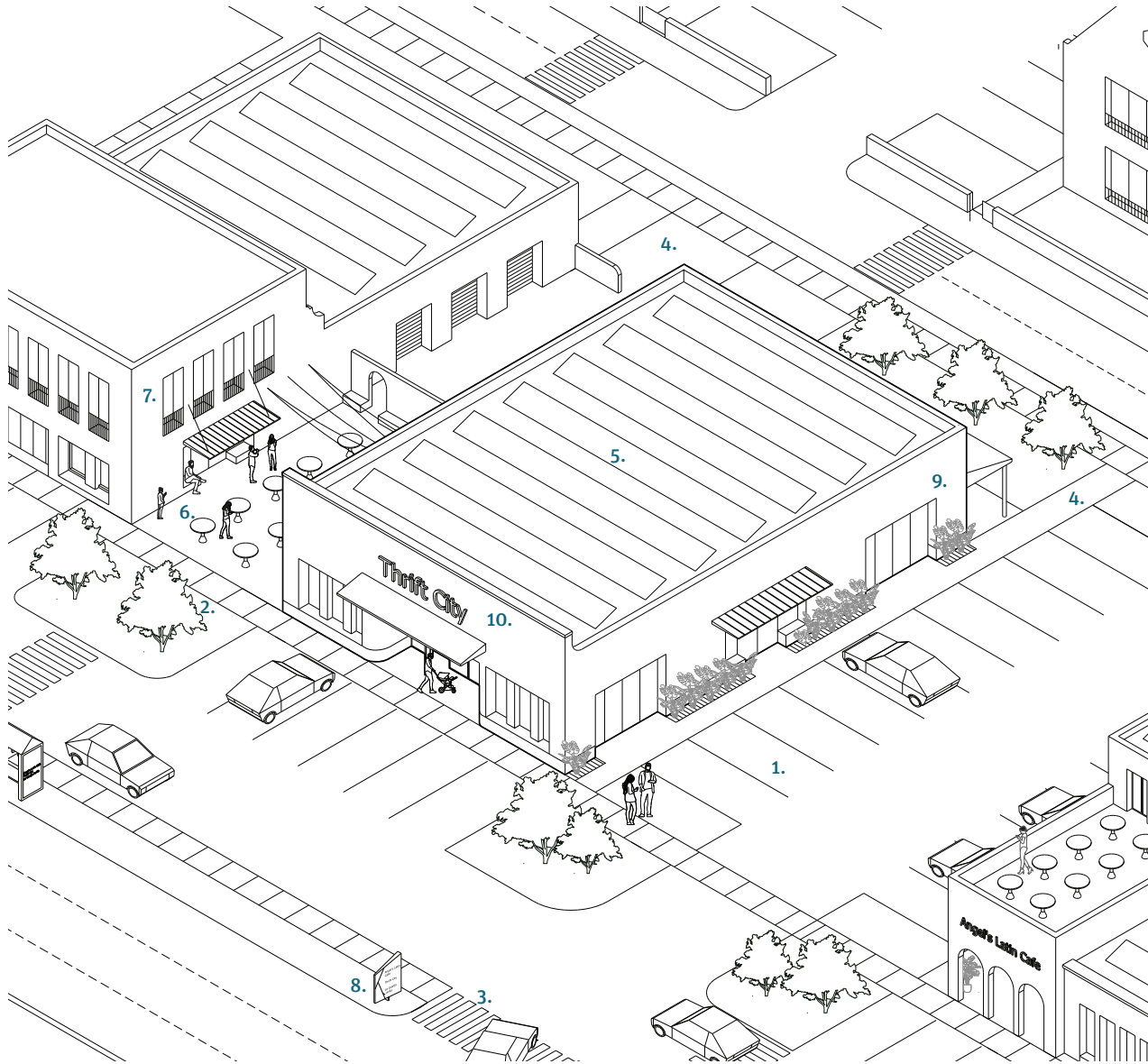
/ stand-ə- 'lōn /

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.

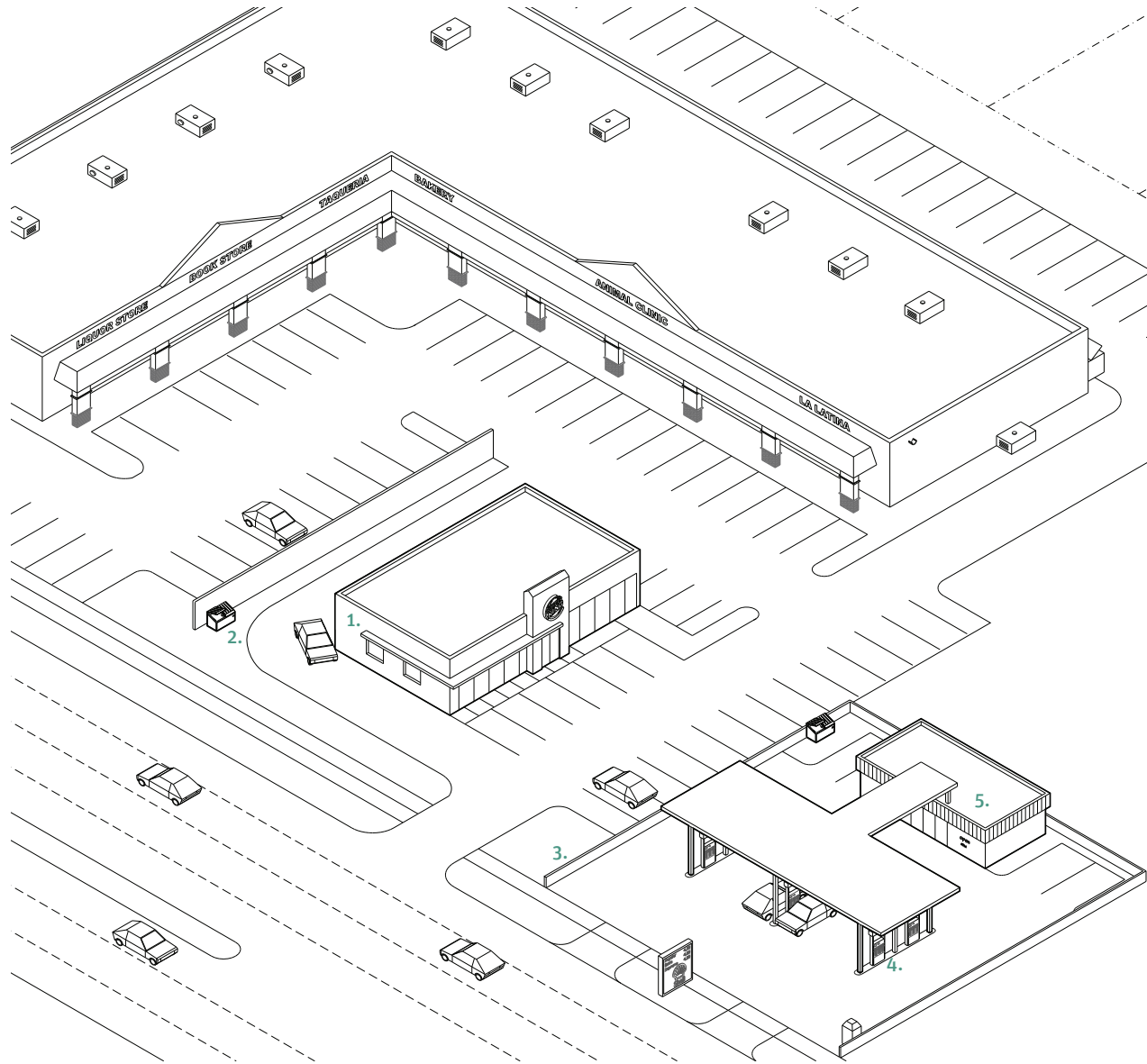
Mercedes-Benz Dealership, St. Louis, Missouri.



“OUT PARCEL”

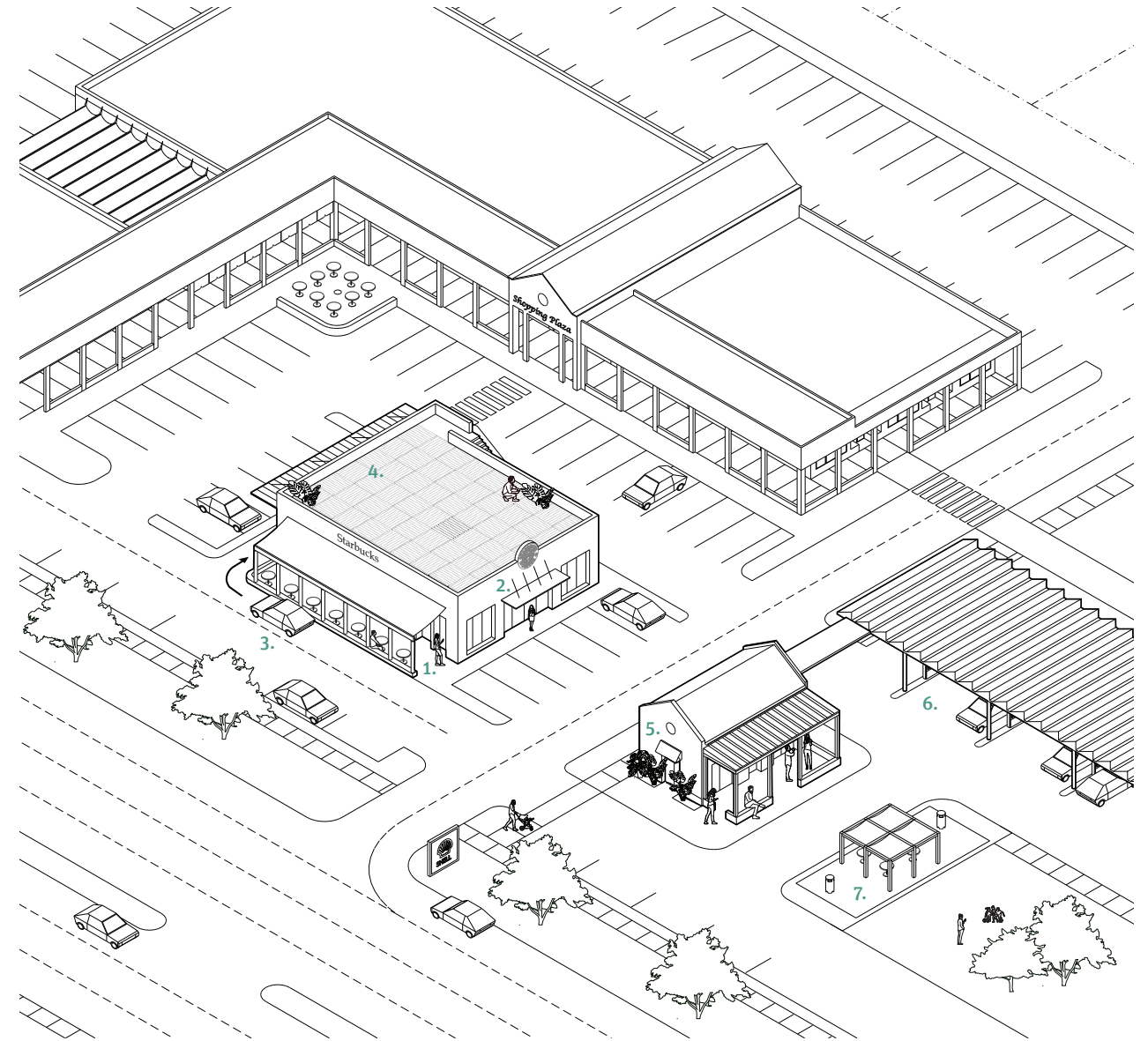
/ 'out, pərsəl /

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-thru 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

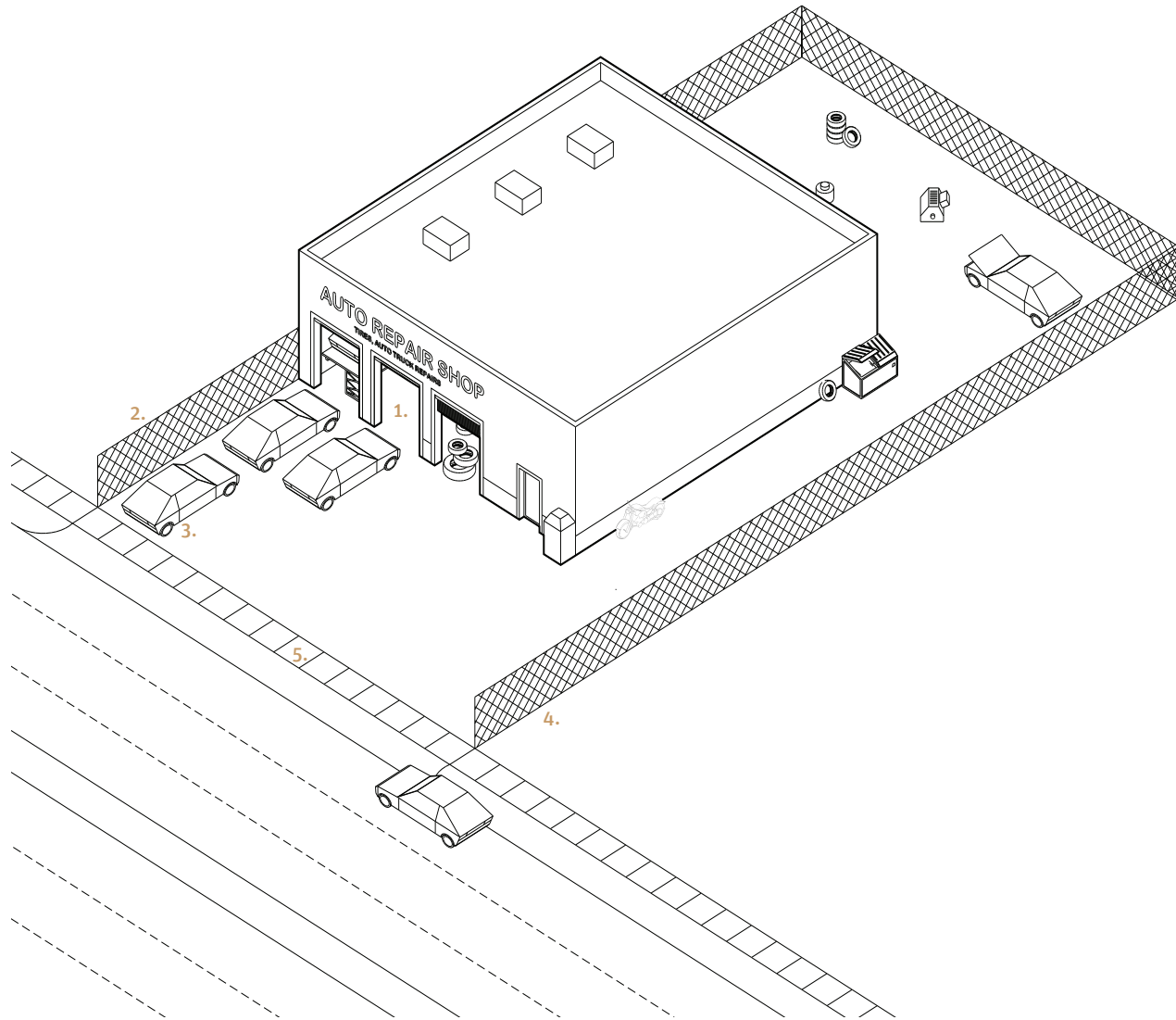
Additional services, including a larger footprint for convenience retail and covered outdoor dining, are encouraged within the C.R.A. The location of these supportive uses should be place towards the street, while the pumps should be located behind or to the side. Outdoor dining should be covered and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

Wawa, Margate.



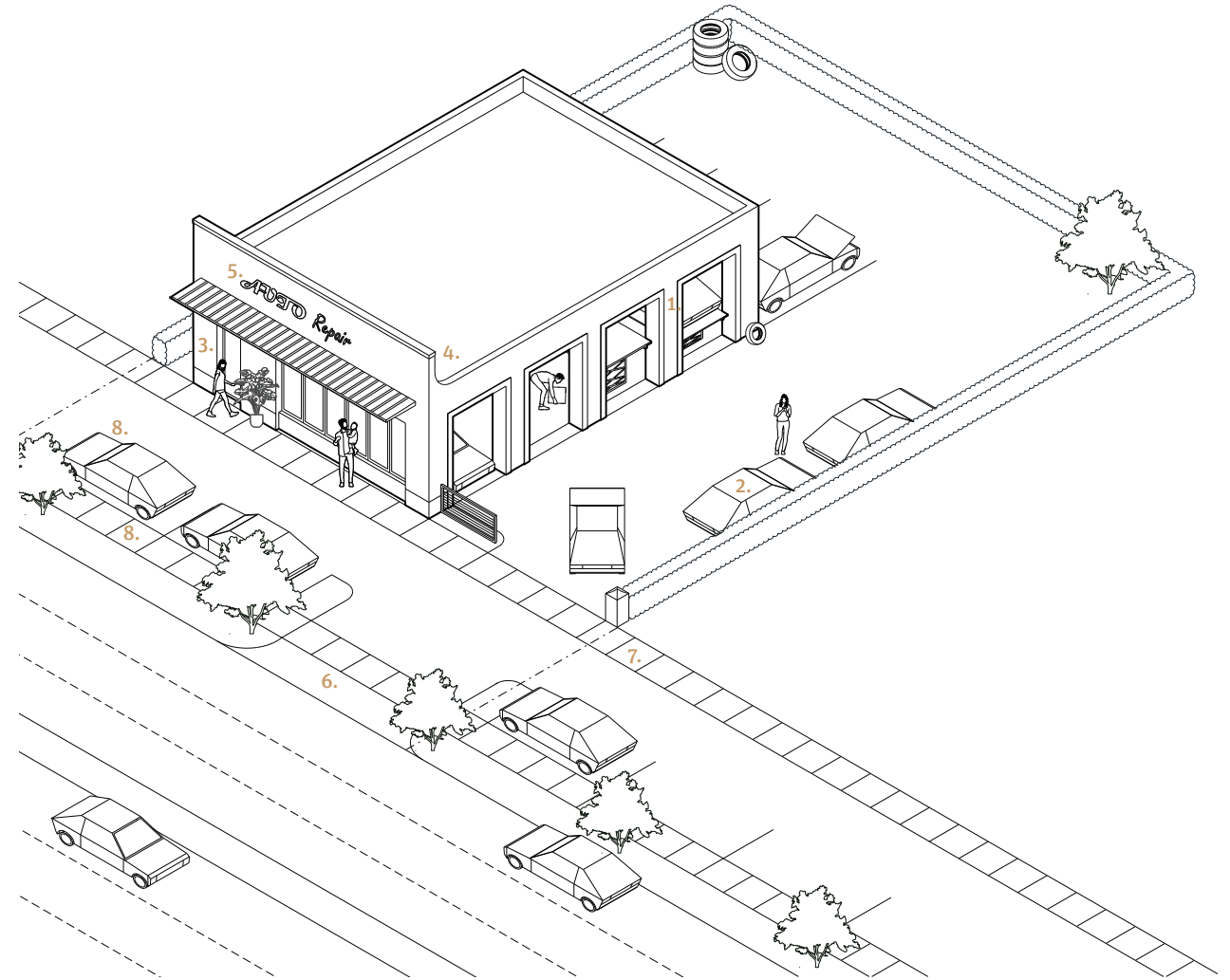
“WAREHOUSE & AUTO REPAIR”

/ wer,houz - 'ôdô rə'per/
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.

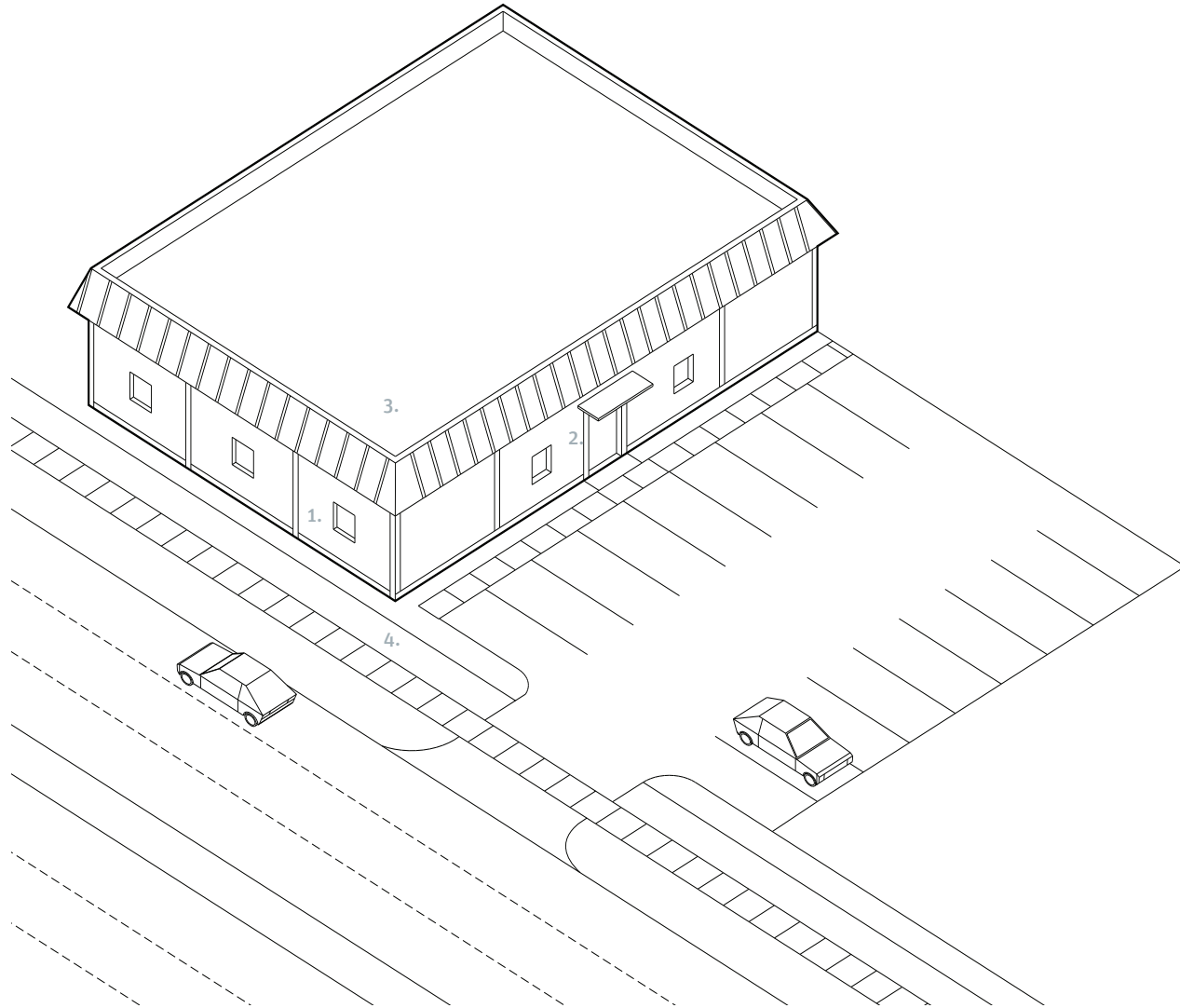
Warehouse by Studio Atelier Maroo, Anan-si, S.Korea.



“OFFICE”

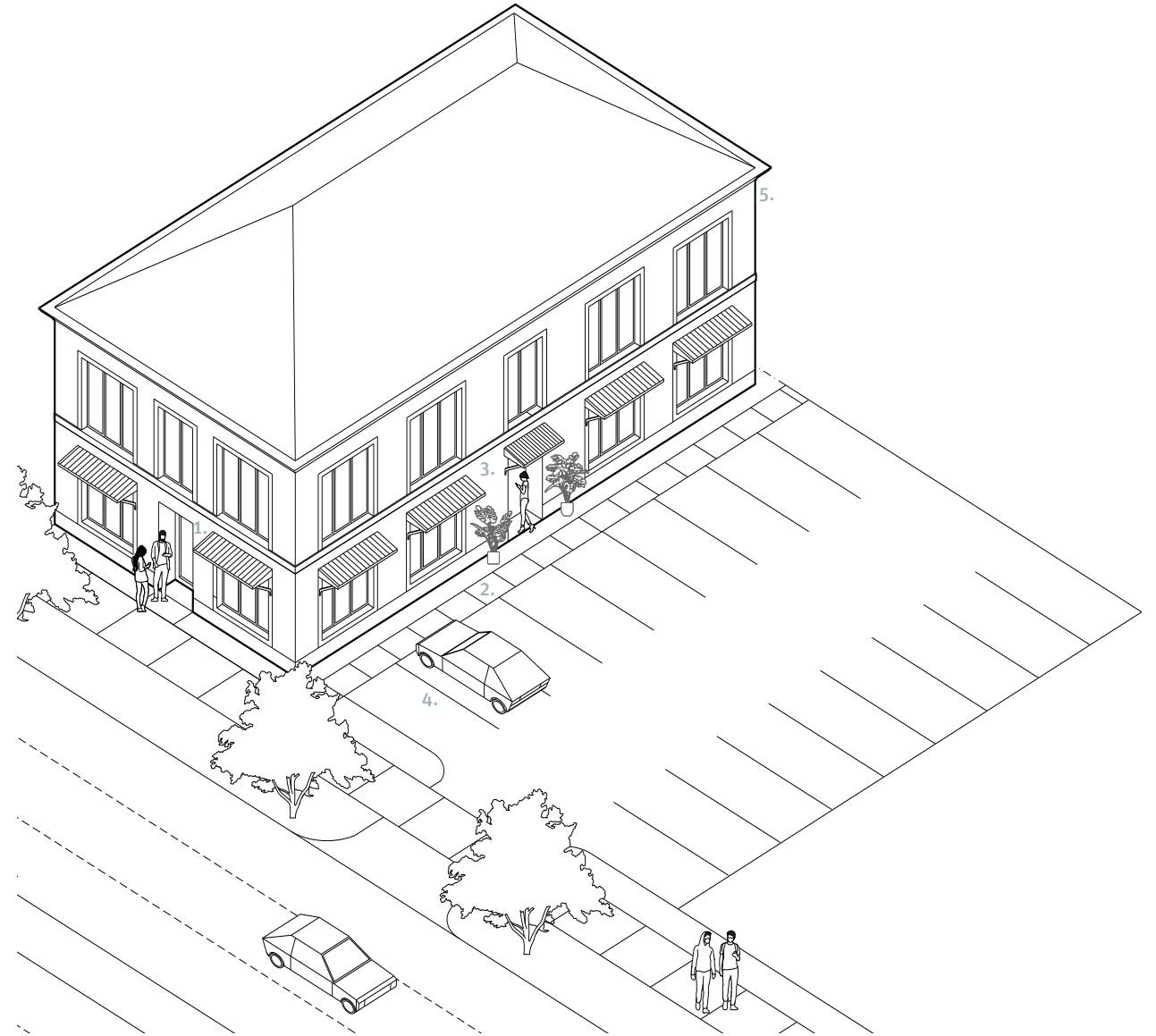
/ ôfis /

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- 'fam(ə)lē-rezə 'den(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'silətiz /

Hospitals, outpatient care facilities and clinics.



BAD EXAMPLE:

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

West Chester Hospital, West Chester, Pennsylvania.



GOOD EXAMPLE:

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

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



BAD EXAMPLE:

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

Healthcare Center, Margate.



GOOD EXAMPLE:

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

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



“MIX-USE ”
/miks yōos/

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

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

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:

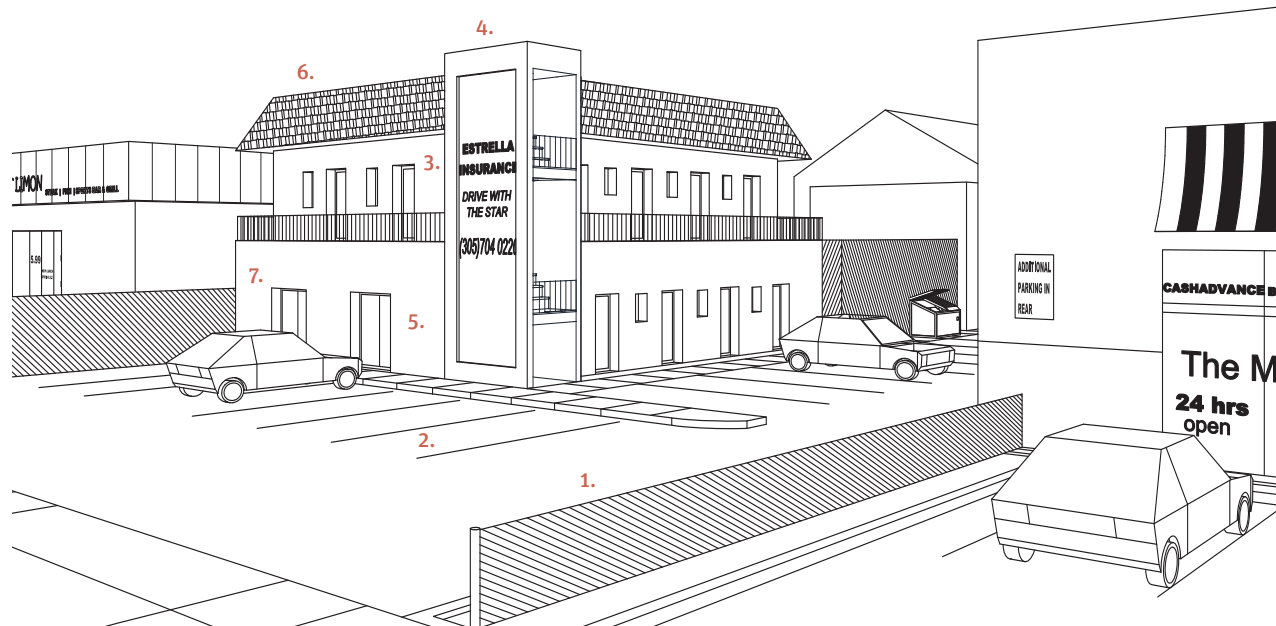
This category of mixed-use adds a thin building to the face of a larger building, The liner must be interactive and occupy-able and must face a street or public space. Faux walls are not permitted. Liner building depths are not regulated, however, 8-10 feet deep for retail uses and 12-14 feet for residential 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.

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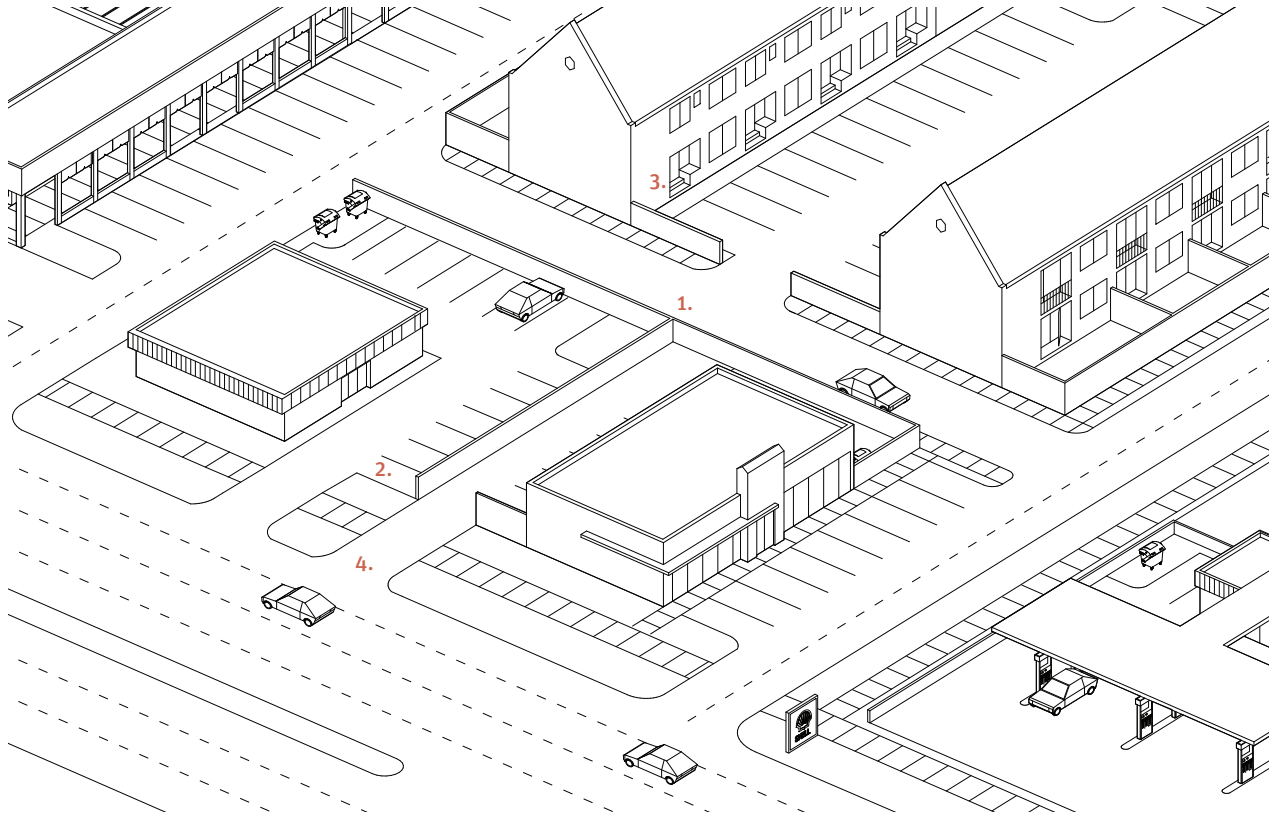
**BAD EXAMPLE: Vertical Mixed-Use**

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

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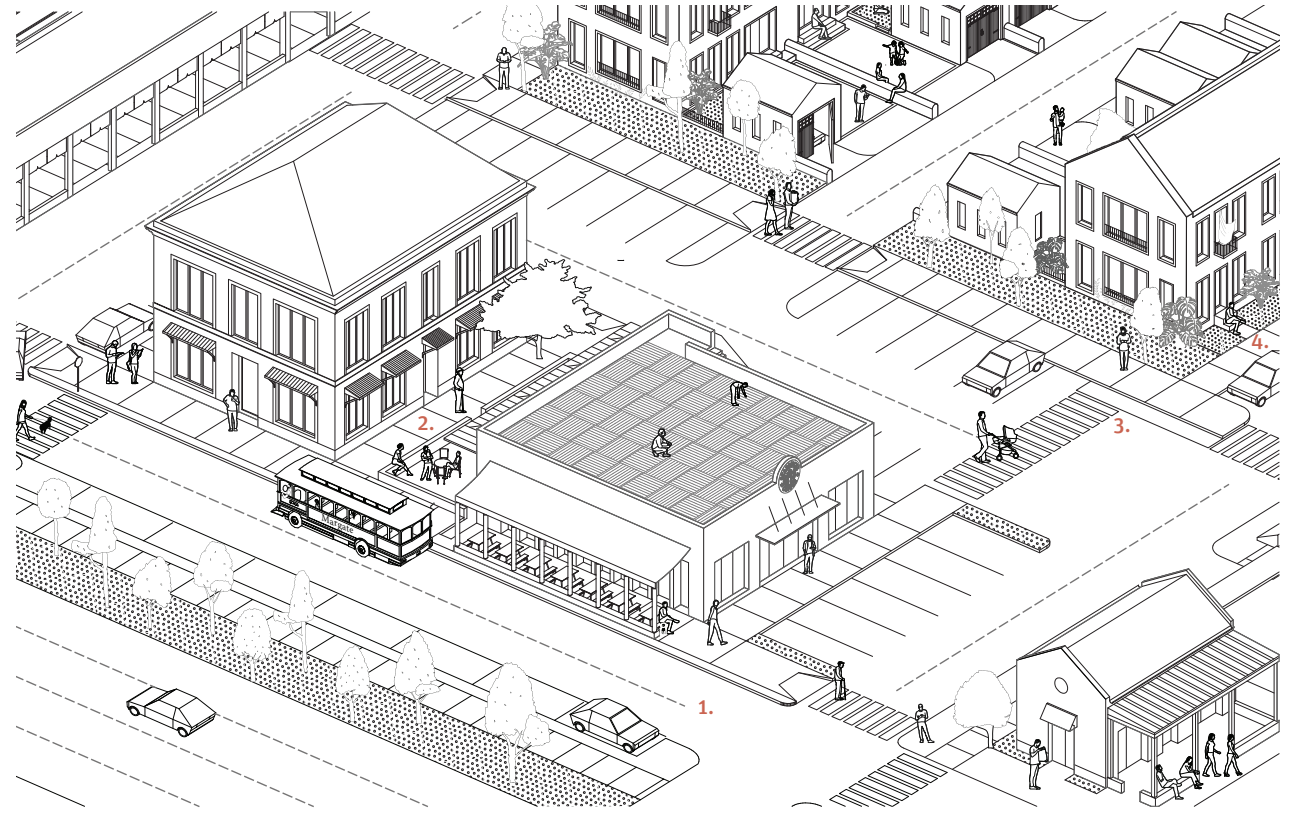
**GOOD EXAMPLE: Vertical Mixed-Use**

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



BAD EXAMPLE: Horizontal Mixed-Use

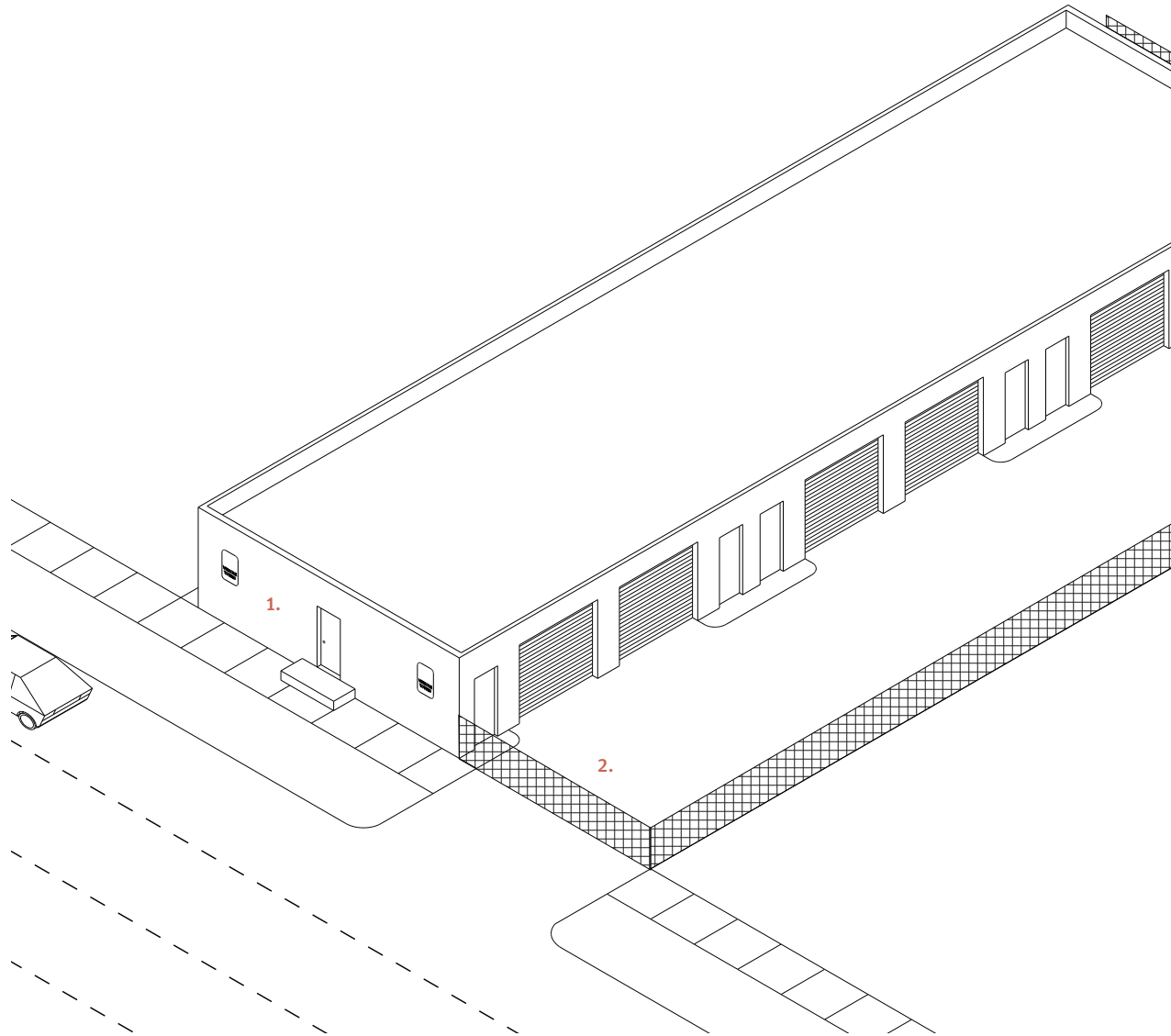
1. Physical barriers separate properties (and uses) and prevent pedestrian movement between parcels. (2.3) **2.** No shared parking between businesses. (2.3) **3.** Apartment entrances do not face the streets. (3.5) **4.** Multiple curb cuts in close proximity to one another create traffic obstacles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



GOOD EXAMPLE: Horizontal Mixed-Use

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

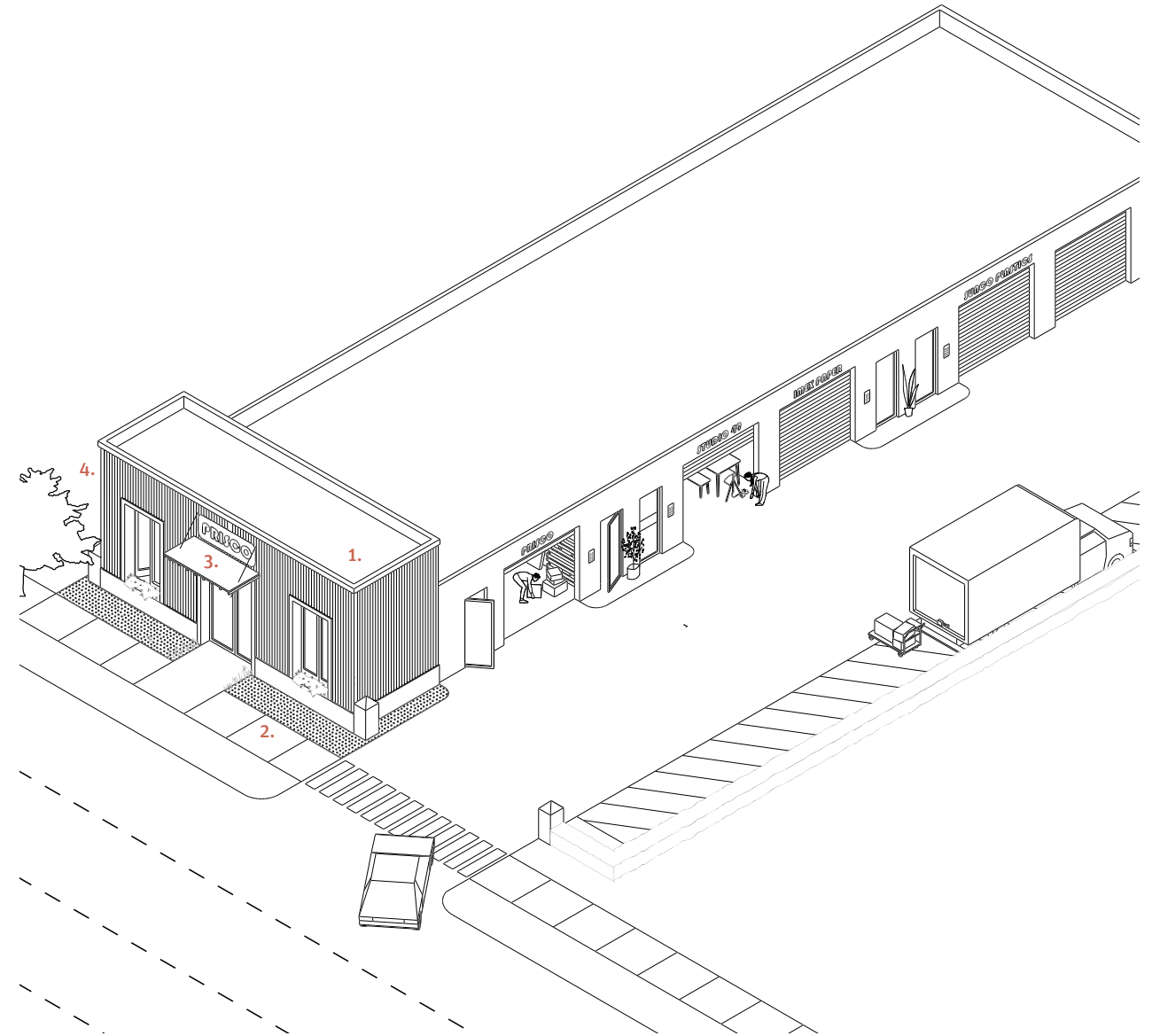
114



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.

115



GOOD EXAMPLE: Liner Building on a "B" Street

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

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BAD EXAMPLE:

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

Strip mall along State Road 7, Margate.



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.

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BAD EXAMPLE:

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

Value Pawn, Margate.



GOOD EXAMPLE:

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

Bamboo Flats by PK Architects, Fort Lauderdale.

120



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

Aerial Photo of Orlando, Florida.

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

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



BAD EXAMPLE:

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

City Parking Garage, Pottsville, Pennsylvania.



GOOD EXAMPLE:

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

Granada Garage, Santa Barbara, California.



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 ”

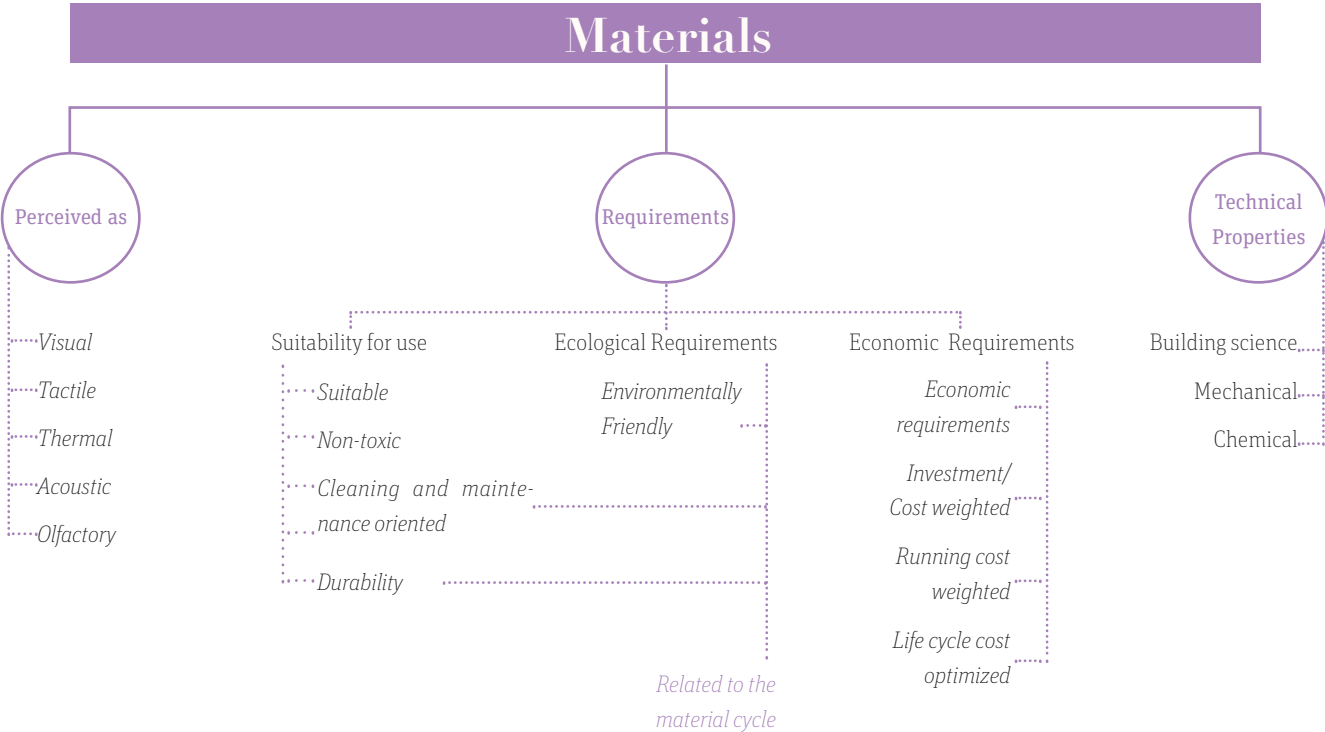
/ bildiNG , mə 'tirēəl /

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

Building Materials

Principles for choice of material

128



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.

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

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Concrete

Types of finishes

E. Chemical Retardation

Exposed Aggregate

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



Surface Retarder Finish

Chemically Retarded and Sandblasted

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



Acid-etched Finish

Chemically Retarded and Water-Washed

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



Concrete Terrazzo Finish

E. Acid-etched Finish

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

Smooth: Acid Etch

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

F. Concrete Terrazzo

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

H. Cladding Finish

Natural Stone

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

Brick Face Finish

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

I. Concrete Masonry Units (CMU) Blocks

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



Concrete block used as a retaining wall



Collection of Stucco finishes from Hues Pros.

Stucco

Types of finishes



A. Cat Face

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

B. Dash

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

C. Lace

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

D. Sand or Float

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

E. Worm

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

F. Santa Barbara

This finish is smooth and slightly textured.

G. Combed

Has thin narrow ridges, sometimes in swirls.

A. Colored stucco

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

B. Paint or Whitewash

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

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

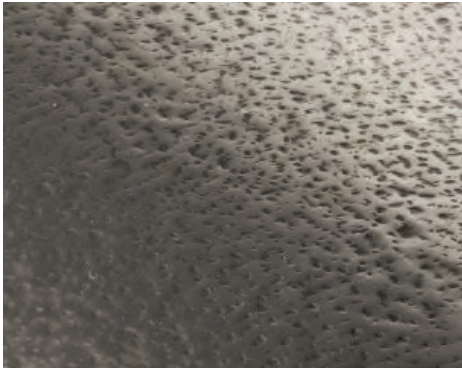
Shot blasting is a cold work process used to finish metal parts in order to prevent parts from fatigue and corrosion. This finish is achieved by firing a stream of small steel shot at a metal surface at high velocity.



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.

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**BAD EXAMPLE:**

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

261 State Road 7, Margate.

**GOOD EXAMPLE:**

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

Times Building by Tadao Ando. Kyoto, Japan.

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BAD EXAMPLE:

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

La Granja Parrilla, Margate.



GOOD EXAMPLE:

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

Local Nomad, Phoenix, Arizona.

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BAD EXAMPLE:

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

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Triadic



Split-Complementary



Double - Complementary



Monochromatic



Complementary



Analogous

“COLOR PALETTE”

/ 'kələr palət /
A color palette guideline for non-residential properties.

Color Palette

Guidelines

1. Choose a Base Color:

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

2. Choose a Trim Color:

A structure’s trim shall consist primarily of embellishments in strip form, generally made of wood or other structural material, which are used to decorate or finish a surface, such 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.

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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.

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

MC Alpin Hotel, Miami Beach, Florida.



BAD EXAMPLE

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

Giant Tire and Auto Care, 1917 SR 7,



GOOD EXAMPLE

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

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



BAD EXAMPLE

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

2130 Mears Parkway, Margate.



GOOD EXAMPLE

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

Community Foundation by Ralph Portuondo, West Palm Beach.

Margate				Color Palette List A					
156	Base Colors					157	Base Colors		
Trim/Accent Colors						Trim/Accent Colors			

Margate				Color Palette List A					
158	Base Colors					159	Base Colors		
Trim/Accent Colors						Trim/Accent Colors			

Margate				Color Palette List A				
160	Base Colors	CARD NO. 17		CARD NO. 18		CARD NO. 19		
		CARD NO. 20		CARD NO. 21		CARD NO. 22		
		CARD NO. 23		CARD NO. 24				
	Trim/Accent Colors							

Margate				Color Palette List A				
162	Base 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	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	SW 6182 Ethereal White	SW 6183 Conservative Gray	SW 6184 Austere Gray	SW 6185 Escape Gray	
	Trim/Accent Colors							
		SW 6186 Dried Thyme	SW 6187 Rosemary	SW 6188 Shade- Grown	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	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	SW 6203 Spare White	SW 6204 Sea Salt	SW 6205 Comfort Gray	SW 6206 Oyster Bay
CARD NO. 25				CARD NO. 26				
CARD NO. 27				CARD NO. 28				
CARD NO. 29				CARD NO. 30				
CARD NO. 31				CARD NO. 32				
163	Base Colors							
		SW 6207 Retreat	SW 6208 Pewter Green	SW 6209 Ripe Olive	SW 6210 Window Pane	SW 6211 Rainwashed	SW 6212 Quietude	
		SW 6213 Halcyon Green	SW 6214 Underseas	SW 6215 Rocky River	SW 6216 Jasper	SW 6218 Tradewind	SW 6219 Rain	
		SW 6220 Interesting Aqua	SW 6221 Moody Blue	SW 6222 Riverway	SW 6223 Still Water	SW 6228 Tradewind	SW 6229 Rain	
	Trim/Accent Colors							
		SW 6230 Interesting Aqua	SW 6231 Moody Blue	SW 6232 Riverway	SW 6233 Still Water	SW 6238 Tradewind	SW 6239 Rain	
		SW 6240 Interesting Aqua	SW 6241 Moody Blue	SW 6242 Riverway	SW 6243 Still Water	SW 6248 Tradewind	SW 6249 Rain	
		SW 6250 Interesting Aqua	SW 6251 Moody Blue	SW 6252 Riverway	SW 6253 Still Water	SW 6258 Tradewind	SW 6259 Rain	
CARD NO. 25				CARD NO. 26				
CARD NO. 27				CARD NO. 28				
CARD NO. 29				CARD NO. 30				
CARD NO. 31				CARD NO. 32				
CARD NO. 33				CARD NO. 34				
CARD NO. 35				CARD NO. 36				
CARD NO. 37				CARD NO. 38				
CARD NO. 39				CARD NO. 40				
CARD NO. 41				CARD NO. 42				
CARD NO. 43				CARD NO. 44				
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CARD NO. 47				CARD NO. 48				
CARD NO. 49				CARD NO. 50				
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CARD NO. 575				CARD NO. 576				
CARD NO. 577				CARD NO. 578				
CARD NO. 579				CARD NO. 580				

Margate				Color Palette List A			
164	Base Colors	CARD NO. 33		CARD NO. 34		CARD NO. 35	
		CARD NO. 36		CARD NO. 37		CARD NO. 38	
		CARD NO. 39		CARD NO. 40			
165	Trim/Accent Colors	CARD NO. 33		CARD NO. 34		CARD NO. 35	
		CARD NO. 36		CARD NO. 37		CARD NO. 38	
		CARD NO. 39		CARD NO. 40			

Margate				Color Palette List A												
166	Base Colors		SW 6301 Patient White		SW 6308 Possibly Pink		SW 6315 White Dogwood		SW 6322 Intimate White		SW 6329 Faint Coral		SW 6336 Near Peach		SW 6343 Alluring White	
			SW 6302 Innocence		SW 6309 Charming Pink		SW 6316 Rosy Outlook		SW 6323 Romance		SW 6330 Quaint Pêche		SW 6337 Spun Sugar		SW 6344 Peach Fuzz	
			SW 6303 Rose Colored		SW 6310 Lotus Flower		SW 6317 Gracious Rose		SW 6324 Mellow Coral		SW 6331 Smoky Salmon		SW 6338 Warming Peach		SW 6345 Sumptuous Peach	
			SW 6304 Pressed Flower		SW 6311 Memorable Rose		SW 6318 Resounding Rose		SW 6325 Constant Coral		SW 6332 Coral Island		SW 6339 Persimmon		SW 6346 Flame Orange	
			SW 6305 Rambling Rose		SW 6312 Redbud		SW 6319 Reddish		SW 6326 Henna Shade		SW 6333 Foxy		SW 6340 Baked Clay		SW 6347 Chrysanthemum	
			SW 6306 Cordial		SW 6313 Kirsch Red		SW 6320 Bravado Red		SW 6327 Bold Brick		SW 6334 Flower Pot		SW 6341 Red Cent		SW 6348 Reynard	
			SW 6307 Fine wine		SW 6314 Luxurious Red		SW 6321 Red Bay		SW 6251 Fireweed		SW 6335 Fired Brick		SW 6342 Spicy Hue		SW 6349 Pennywise	
		CARD NO. 44		CARD NO. 45		CARD NO. 46		CARD NO. 47		CARD NO. 48		CARD NO. 49		CARD NO. 50		CARD NO. 51
	Color Palette List A															
	2020															

Margate				Color Palette List A					
168	Base Colors					169	Base Colors		
Trim/Accent Colors						Trim/Accent Colors			

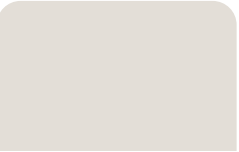
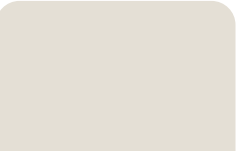

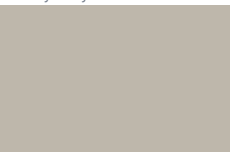

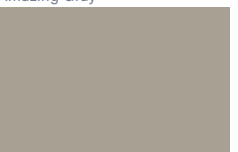

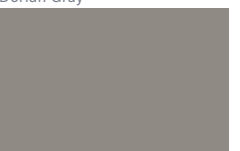
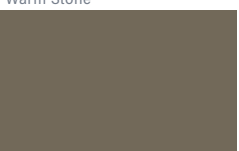

Margate				Color Palette List A											
170	Base Colors			171	Base Colors										
	Trim/Accent Colors				Trim/Accent Colors										
CARD NO. 60		CARD NO. 61		CARD NO. 62		CARD NO. 63		CARD NO. 64		CARD NO. 65		CARD NO. 66		CARD NO. 67	
Color Palette List A														2020	

Margate				Color Palette List A			
172	Base Colors		SW 6469 Dewy		SW 6476 Glimmer		SW 6483 Buoyant Blue
			SW 6470 Waterscape		SW 6477 Tide Water		SW 6490 Timid Blue
			SW 6471 Hazel		SW 6478 Watery		SW 6491 Open Air
			SW 6472 Composed		SW 6479 Drizzle		SW 6492 Jetstream
			SW 6473 Surf Green		SW 6480 Lagoon		SW 6493 Ebbtide
			SW 6474 Raging Sea		SW 6481 Green Bay		SW 6494 Lakeshore
			SW 6475 Country Square		SW 6482 Cape Verde		SW 6496 Oceanside
			SW 6489 Really Teal		SW 6498 Byte Blue		SW 6504 Sky High
			SW 6499 Stream		SW 6505 Atmospheric		SW 6511 Snowdrop
			SW 6500 Open Seas		SW 6506 Vast Sky		SW 6512 Balmy
Trim/Accent Colors			SW 6501 Manitou Blue		SW 6507 Resolute Blue		SW 6513 Take Five
			SW 6502 Loch Blue		SW 6508 Secure Blue		SW 6514 Respite
			SW 6503 Bosphorus		SW 6453 Georgian Bay		SW 6515 Leisure Blue
			SW 6510 Loyal Blue		SW 6516 Down Pour		SW 6517 Regatta
			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		SW 6511 Snowdrop		SW 6512 Balmy
			SW 6512 Balmy		SW 6513 Take Five		SW 6514 Respite
			SW 6513 Take Five		SW 6514 Respite		SW 6515 Leisure Blue
			SW 6514 Respite		SW 6515 Leisure Blue		SW 6516 Down Pour
			SW 6515 Leisure Blue		SW 6516 Down Pour		SW 6517 Regatta
			SW 6516 Down Pour		SW 6517 Regatta		SW 6518 Ski Slope
			SW 6517 Regatta		SW 6518 Ski Slope		SW 6519 Hinting Blue
			SW 6518 Ski Slope		SW 6519 Hinting Blue		SW 6520 Honest Blue
			SW 6519 Hinting Blue		SW 6520 Honest Blue		SW 6521 Notable Hue
			SW 6520 Honest Blue		SW 6521 Notable Hue		SW 6522 Sporty Blue
			SW 6521 Notable Hue		SW 6522 Sporty Blue		SW 6523 Denim
			SW 6522 Sporty Blue		SW 6523 Denim		SW 6524 Cammadore
			SW 6523 Denim		SW 6524 Cammadore		SW 6511 Snowdrop
			SW 6524 Cammadore		SW 6512 Balmy		SW 6513 Take Five
			SW 6512 Balmy		SW 6513 Take Five		SW 6514 Respite
			SW 6513 Take Five		SW 6514 Respite		SW 6515 Leisure Blue
			SW 6514 Respite		SW 6515 Leisure Blue		SW 6516 Down Pour
			SW 6515 Leisure Blue		SW 6516 Down Pour		SW 6517 Regatta
			SW 6516 Down Pour		SW 6517 Regatta		SW 6518 Ski Slope
			SW 6517 Regatta		SW 6518 Ski Slope		SW 6519 Hinting Blue
			SW 6518 Ski Slope		SW 6519 Hinting Blue		SW 6520 Honest Blue
			SW 6519 Hinting Blue		SW 6520 Honest Blue		SW 6521 Notable Hue
			SW 6520 Honest Blue		SW 6521 Notable Hue		SW 6522 Sporty Blue
			SW 6521 Notable Hue		SW 6522 Sporty Blue		SW 6523 Denim
			SW 6522 Sporty Blue		SW 6523 Denim		SW 6524 Cammadore
			SW 6523 Denim		SW 6524 Cammadore		SW 6511 Snowdrop
			SW 6524 Cammadore		SW 6512 Balmy		SW 6513 Take Five
			SW 6512 Balmy		SW 6513 Take Five		SW 6514 Respite
			SW 6513 Take Five		SW 6514 Respite		SW 6515 Leisure Blue
			SW 6514 Respite		SW 6515 Leisure Blue		SW 6516 Down Pour
			SW 6515 Leisure Blue		SW 6516 Down Pour		SW 6517 Regatta
			SW 6516 Down Pour		SW 6517 Regatta		SW 6518 Ski Slope
			SW 6517 Regatta		SW 6518 Ski Slope		SW 6519 Hinting Blue
			SW 6518 Ski Slope		SW 6519 Hinting Blue		SW 6520 Honest Blue
			SW 6519 Hinting Blue		SW 6520 Honest Blue		SW 6521 Notable Hue
			SW 6520 Honest Blue		SW 6521 Notable Hue		SW 6522 Sporty Blue
			SW 6521 Notable Hue		SW 6522 Sporty Blue		SW 6523 Denim
			SW 6522 Sporty Blue		SW 6523 Denim		SW 6524 Cammadore
			SW 6523 Denim		SW 6524 Cammadore		SW 6511 Snowdrop
			SW 6524 Cammadore		SW 6512 Balmy		SW 6513 Take Five
			SW 6512 Balmy		SW 6513 Take Five		SW 6514 Respite
			SW 6513 Take Five		SW 6514 Respite		SW 6515 Leisure Blue
			SW 6514 Respite		SW 6515 Leisure Blue		SW 6516 Down Pour
			SW 6515 Leisure Blue		SW 6516 Down Pour		SW 6517 Regatta
			SW 6516 Down Pour		SW 6517 Regatta		SW 6518 Ski Slope
			SW 6517 Regatta		SW 6518 Ski Slope		SW 6519 Hinting Blue
			SW 6518 Ski Slope		SW 6519 Hinting Blue		SW 6520 Honest Blue
			SW 6519 Hinting Blue		SW 6520 Honest Blue		SW 6521 Notable Hue
			SW 6520 Honest Blue		SW 6521 Notable Hue		SW 6522 Sporty Blue
			SW 6521 Notable Hue		SW 6522 Sporty Blue		SW 6523 Denim
			SW 6522 Sporty Blue		SW 6523 Denim		SW 6524 Cammadore
			SW 6523 Denim		SW 6524 Cammadore		SW 6511 Snowdrop
			SW 6524 Cammadore		SW 6512 Balmy		SW 6513 Take Five
			SW 6512 Balmy		SW 6513 Take Five		SW 6514 Respite
			SW 6513 Take Five		SW 6514 Respite		SW 6515 Leisure Blue

Margate				Color Palette List A			
174	Base Colors		SW 6525 Rarified Air	Base Colors		SW 6623 Teasing Peach	175
			SW 6526 Icelandic			SW 6624 Peach Blossom	
			SW 6527 Blissful Blue			SW 6625 Certain Peach	
			SW 6528 Cosmos			SW 6626 Sunset	
			SW 6529 Scanda			SW 6627 Emberglow	
	Trim/Accent Colors		SW 6530 Revel Blue			SW 6628 Robust Orange	
			SW 6531 Indigo			SW 6629 Jalapeno	
CARD NO. 76				CARD NO. 90			
174	Base Colors		SW 6532 Aura White	Base Colors		SW 6630 Posy	175
			SW 6533 Mild Blue			SW 6631 Naive Peach	
			SW 6534 Icy			SW 6632 Neighborly Peach	
			SW 6535 Solitude			SW 6633 Inventive Orange	
			SW 6536 Searching Blue			SW 6634 Copper Harbor	
	Trim/Accent Colors		SW 6537 Luxe Blue			SW 6635 Determined Orange	
			SW 6538 Dignified			SW 6636 Husky Orange	
CARD NO. 77				CARD NO. 91			
174	Base Colors		SW 6539 Soothing White	Base Colors		SW 6637 Organza	175
			SW 6540 Starry Night			SW 6638 Flattering Peach	
			SW 6541 Daydream			SW 6639 Avid Apricot	
			SW 6542 Vesper Violet			SW 6640 Tangerine	
			SW 6543 Soulful Blue			SW 6641 Outgoing Orange	
	Trim/Accent Colors		SW 6544 Mesmerize			SW 6642 Rhumba Orange	
			SW 6545 Majestic Purple			SW 6643 Yam	
CARD NO. 78				CARD NO. 92			
174	Base Colors		SW 6616 Feather White	Base Colors		SW 6644 Champagne	175
			SW 6617 Blushing			SW 6645 Frangipane	
			SW 6618 Cosmetic Peach			SW 6646 Orange Blast	
			SW 6619 Sockeye			SW 6647 Exciting Orange	
			SW 6620 Rejuvenate			SW 6648 Kumquat	
	Trim/Accent Colors		SW 6621 Emotional			SW 6649 Tango	
			SW 6622 Hearty Orange			SW 6650 Marquis Orange	
CARD NO. 89				CARD NO. 93			
CARD NO. 90				CARD NO. 91			
CARD NO. 92				CARD NO. 93			
Color Palette List A				2020			

Margate				Color Palette List A			
176	Base Colors	CARD NO. 94		CARD NO. 95		CARD NO. 96	
		CARD NO. 97		CARD NO. 98		CARD NO. 99	
		CARD NO. 104		CARD NO. 105			
177	Base Colors	CARD NO. 94		CARD NO. 95		CARD NO. 96	
		CARD NO. 97		CARD NO. 98		CARD NO. 99	
		CARD NO. 104		CARD NO. 105			
Color Palette List A				2020			

Margate				Color Palette List A								
178	Base Colors	<div>SW 6735 Cherished Cream</div> <div>SW 6736 Jocular Green</div> <div>SW 6737 Kiwi</div> <div>SW 6738 Vegan</div> <div>SW 6739 Eco Green</div> <div>SW 6740 Kilkenny</div> <div>SW 6741 Derbyshire</div>	<div>SW 6742 Lighter Mint</div> <div>SW 6743 Mint Condition</div> <div>SW 6744 Reclining Green</div> <div>SW 6745 Lark Green</div> <div>SW 6746 Julep</div> <div>SW 6747 Argyle</div> <div>SW 6748 Greens</div>	<div>SW 6749 Embellished Blue</div> <div>SW 6750 Waterfall</div> <div>SW 6751 Refresh</div> <div>SW 6752 Larchmere</div> <div>SW 6753 Jargon Jade</div> <div>SW 6754 Lonian</div> <div>SW 6755 Starboard</div>	<div>SW 6756 Crystal Clear</div> <div>SW 6757 Tame Teal</div> <div>SW 6758 Aqueduct</div> <div>SW 6759 Cooled Blue</div> <div>SW 6760 Rivulet</div> <div>SW 6761 Thermal Spring</div> <div>SW 6762 Poseidon</div>	<div>SW 6763 Teriring Blue</div> <div>SW 6764 Swimming</div> <div>SW 6765 Spa</div> <div>SW 6766 Mariner</div> <div>SW 6767 Aquarium</div> <div>SW 6768 Gulfstream</div> <div>SW 6769 Maxi Teal</div>	<div>SW 6770 Bubble</div> <div>SW 6771 Bathe Blue</div> <div>SW 6772 Cay</div> <div>SW 6773 Rapture Blue</div> <div>SW 6774 Freshwater</div> <div>SW 6775 Briny</div> <div>SW 6776 Blue Nile</div>	<div>SW 6777 Carefree</div> <div>SW 6778 Aviary Blue</div> <div>SW 6779 Liquid Blue</div> <div>SW 6780 Nautilus</div> <div>SW 6781 Jamaica Bay</div> <div>SW 6782 Cruising</div> <div>SW 6783 Amalfi</div>	<div>SW 6784 Bravo Blue</div> <div>SW 6785 Quench Blue</div> <div>SW 6786 Cloudless</div> <div>SW 6787 Fountain</div> <div>SW 6788 Capri</div> <div>SW 6789 Blue Mosque</div> <div>SW 6790 Adriatic Sea</div>	179	Base Colors	Trim/Accent Colors
		CARD NO. 106										
		CARD NO. 107										
		CARD NO. 108										
		CARD NO. 109										
		CARD NO. 110										
		CARD NO. 111										
		CARD NO. 112										
		CARD NO. 113										
		Color Palette List A				2020						

Margate				Color Palette List A													
180	Base Colors		SW 6791 Lauren's Surprise		SW 6798 Iceberg		SW 6805 Glass Bead		SW 7014 Eider White		SW 7021 Simple White		SW 7028 Incredible White		SW 7035 Aesthetic White		SW 7042 Shoji White
			SW 6792 Minor Blue		SW 6799 Soar		SW 6806 Rhythmic Blue		SW 7015 Repose Gray		SW 7022 Alpaca		SW 7029 Agreeable Gray		SW 7036 Accessible Beige		SW 7043 Worldly Gray
			SW 6793 Bluebell		SW 6800 Something Blue		SW 6807 Wonderous Blue		SW 7016 Mindful Gray		SW 7023 Requisite Gray		SW 7090 Anew Grey		SW 7037 Balanced Beige		SW 7044 Amazing Gray
			SW 6794 Flyway		SW 6801 Regale Blue		SW 6808 Celestial		SW 7017 Dorian Gray		SW 7024 Functional Gray		SW 7031 Mega Greige		SW 7038 Tony Taupe		SW 7045 Intellectual Gray
			SW 6683 Ma		SW 6802 Jacaranda		SW 6809 Lobelia		SW 7018 Dovetail		SW 7025 Backdrop		SW 7032 Warm Stone		SW 7039 Virtual Taupe		SW 7046 Anonymous
			SW 6796 Blue Plate		SW 6803 Danube		SW 6810 Lupine		SW 7019 Gauntlet Gray		SW 7026 Griffin		SW 7033 Brainstorm Bronze		SW 7040 Smokehouse		SW 7047 Porpoise
			SW 6797 Jay Blue		SW 6804 Dignity Blue		SW 6811 Honorable Blue		SW 7020 Black Fox		SW 7027 Well-Bred Brown		SW 7034 Status Brown		SW 7041 Van Dyke Brown		SW 7048 Urbane Bronze
		CARD NO. 114	CARD NO. 115	CARD NO. 112	CARD NO. D	CARD NO. E	CARD NO. F	CARD NO. G	CARD NO. H								
		Color Palette List A				2020											

Margate

184

SW 7551
Greek Villa

SW 7009
Pearly White

SW 8917
Shell White

SW 9180
Aged White

CARD NO. 139

SW 7757
High Reflective White

SW 7566
West-highland White

SW 7103
Whitetail

SW 7042
Shoji White

CARD NO. 140

SW 7008
Cotton White

SW 7568
Neutral Ground

SW 7010
Patience

SW 7531
Canvas Tan

CARD NO. 141

SW 7102
White Flour

SW 6350
Intricate Ivory

SW 7553
Fragile Beauty

SW 6098
Pacer White

CARD NO. 142

SW 7000
Ibis White

SW 6774
Marshmallow

SW 7002
Downy

SW 7003
Toque White

CARD NO. 143

SW 7004
Snowbound

SW 7005
Pure White

SW 7006
Extra White

SW 7007
Ceiling Bright White

CARD NO. 144

SW 7008
Alabaster

SW 7009
Pearly White

SW 7010
White Duck

SW 7011
Natural Choice

CARD NO. 145

SW 7012
Creamy

SW 7013
Ivory Lace

SW 6385
Dover White

SW 6119
Antique White

CARD NO. 146

185

Color Palette

List B

Color Palette

List B

2020

