

VILLAGGIO

WESTLAKE

Pattern Book



By Heritage Design Studio

Appreciation of the history of a land is a significant factor when creating a neighborhood vision. With that in mind, we want to mention the foundation of Westlake.

At less than seven square miles, the small Town of Westlake is a tight-knit community, famous for its rolling hills and heritage oak trees. The renown Westlake Academy is a charter school with a mission *"To provide students with an internationally-minded education of the highest quality so they are well-balanced and respectful life-long learners."*

The progression of development within the Town of Westlake has a unique story from much of the North Texas region. To protect the natural terrain, the Town holds to a strict tree preservation standard. Additionally, the Town encourages an increased quality of new homes, supporting those whose vision is true to long-lasting quality, such as the community of Villaggio.

Today, we know the Town of Westlake as a distinct community of quality and charm. Villaggio is planned to be a boutique neighborhood of excellence in both construction and design, with rambling lots and architectural standards that ensure long-lasting appeal. Villaggio will welcome discerning families to this community for many generations.

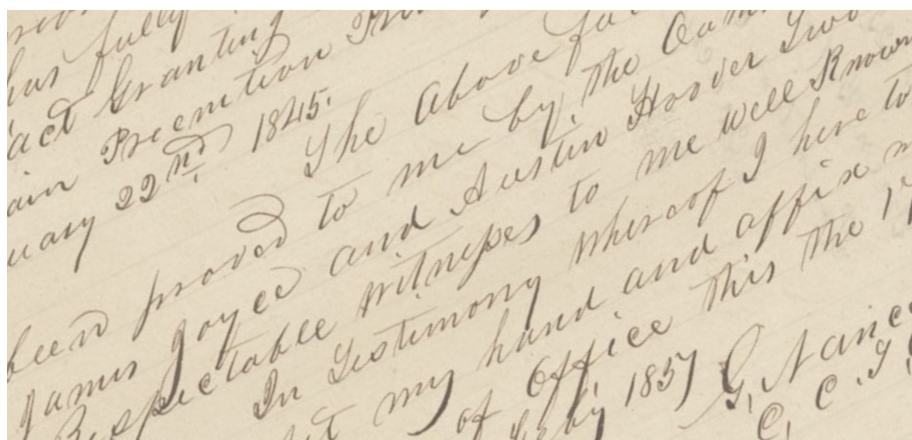
Table of Contents

Westlake, a City with Roots	2		
SECTION 1: COMMUNITY OVERVIEW		SECTION 2: ARCHITECTURAL STYLES	SECTION 3: LANDSCAPE ARCHITECTURE
English	4	English Styles	14
French Eclectic	5	Tudor Revival	15
Mediterranean	6	English Arts and Crafts	20
Texas Regional Vernacular	7	Cotswold	23
Contemporary	7	French Styles	26
General Standards and Provisions	8	Symmetrical French	27
Submittal process	10	Asymmetrical French	30
Construction Review	11	Mediterranean Styles	34
		Italian Renaissance	35
		Spanish Eclectic	38
		Tuscan	41
		American Styles	44
		Texas Regional Vernacular	45
		Contemporary	48
		Transitional Variants	53
		English Arts and Crafts	54
		Asymmetrical French	56
		Texas Regional Vernacular	58
		Architectural Materials Chart	60
			Introduction
			64
			Landscape Standards
			66
			Credits
			70

Westlake, a City with Roots

The Beginning

Westlake, Texas was first established in 1847 by Charles and Matilda Medlin as settlers from the Missouri Colony. Over the years, Westlake has been home to numerous ranches, the most famous being Circle T. Ranch. Founded in 1952 by prominent Dallas lawyer J. Glenn Turner, it grew to 2,700 acres, and was an anchor for the town of Westlake. The city of Hurst attempted an annex of Westlake in 1955 but neighbors rallied and deflected the effort. On December 27, 1956 Westlake was officially incorporated and became part of both Tarrant and Denton Counties. Circle T. Ranch and its prime serene hills eventually became zoned “mixed-use,” as businesses purchased pieces of land. The stage was set for development.



The Little House

There is a small home that sits on the corner of North Pearson and Dove Road. Don Medford was born in this very house in the 1930s. Don’s father had been given 200 acres of land on Circle T. Ranch for his work as ranch foreman. After he passed, the property



was divided among his heirs. Don received 40 acres in addition to his childhood home. Villaggio’s land was purchased by Joseph Bonola and Kristen Duwe Bonola from the Medford family in 1995. The Bonolas intend to preserve the house by moving it next to the pond on their lot in Villaggio. Interestingly, Don Medford had also worked as Kristen’s guidance counselor during her middle school years in Fort Worth. What are the odds?

The chimney may be all that remains from the farmstead of Buck King.

There is a mysterious chimney that still stands at the intersection of Pearson and Aspen Lanes. A 2001 investigation by historian I.E. Wiseman and lifelong farmer Phillip White revealed that the property’s original owner had been Buck King. King, a farmer of cotton, peanuts, corn, and poultry, had bought the property for \$300 in January of 1924. A historical marker now stands on his old homestead.

The Paigebrooke Estate

Ted Dealy’s 1938 Ranch house was designed by renowned architect Charles Dilbeck. After Mr. Dealy’s passing, the home suffered neglect for eight years, inviting a massive colony of raccoons to enjoy Dilbeck’s design. Scott and Kelly Bradley purchased the home, renaming it Paigebrooke Estate after their two daughters. The decade-long restoration process included additions, based upon Dilbeck’s original plans found in the attic. These included a basement, a geothermal heating system, a wine cellar, several secret rooms, and a guest suite designed by Nancy McCoy, doubling the house’s stature.

Thanks to Kelly Bradley, Jack Wiesman, Joyce Gibson Roach, and Lydia Smith White - Westlake’s first historian. Without them, much of Westlake’s past would have been lost.

Community Overview

English

This category includes the Tudor Revival style, as well as its derivatives: the English Arts and Crafts style and the Cotswold style. These styles take their cues primarily from the historical Elizabethan and Jacobean periods of English history for massing and detailing inspiration.



Tudor Revival

Popularized in the early 20th century in America, the Tudor Revival style is based on a variety of medieval English buildings, from simple cottages to formal manors. The primary characteristics of this style include steeply pitched roofs, front facing gables and oversized chimneys. Half timbering is commonly associated with this style in particular, even though in reality it was found in other styles as well, and historically only one-third of all Tudor Revival styled homes built in America.



Cotswold

Named after the Cotswold region of England, this style leans more towards the picturesque style of medieval stone buildings associated with that locale. While sharing similarities with the Tudor Revival style, these homes are simple in massing and detail, and are comprised exclusively of limestone exteriors (usually a combination of cut and rough stone). Gables, when present, are often parapeted with limestone caps. Half timbering is not found in this particular style.



Arts and Crafts

Based also on the medieval prototypes, this style sought to promote the work of the craftsman, in lieu of the machine, back to the masses. While the form of these homes draws inspiration from medieval buildings, they tend toward minimalized massing and details, while allowing freedom of creative expression to the architect. The works of Sir Edwin Lutyens, C.F.A. Voysey, and M.H. Baillie Scott are all excellent examples of this style.

French Eclectic

This category is derived from homes built in America in the early 20th century, with original roots in the buildings of medieval France. Soldiers returning from World War I experienced the French countryside where they saw firsthand a myriad of historical homes, brought that inspiration back to America and began to reproduce these types of buildings. From grand châteaux to the humble farmhouse, subcategories for this style include both the symmetrical as well as the asymmetrical variations.



Symmetrical

A more formal expression of the French vernacular, these homes typically have defined classical or renaissance detailing with regard to the entry and opening surrounds. The design of the façade is based on the entry being central, with equal bays spreading out to either side, as well as openings at regular, defined intervals. Roofs are steeply pitched, but front facing gables are not seen in this style of home. The more grand estates of France inspire these designs.



Asymmetrical

While there may be some renaissance detailing in this variation, the overall design is more informal than the symmetrical variant, and is based upon the rustic French farmhouses. Their off-center entries and façades are not symmetrical, and allow a wider range of material types.

Mediterranean

This category derives its inspiration from the southern European countries, which border the Mediterranean Sea. Lower pitched roofs covered with barrel tiles characterize all homes of this style. Variants of this category include Italian Renaissance, Tuscan and Spanish Eclectic styles.



Italian Renaissance

Based on the classical buildings of southern Italy from the 15th century and forward, this category has primarily symmetrical façades, half round arched openings, and often classical columns at the entry. The roof overhang is deeper than other Mediterranean subcategories, often with decorative brackets at the eaves. Asymmetrical façades do occur, but are uncommon.



Tuscan

Drawing inspiration from the Tuscan region of Italy, this style is predominately constructed with rough stone exterior walls, pitched roofs (often gabled) and rambling massing inherent to medieval villages growing organically over time. Roof overhangs are not as pronounced and exposed rafter tails are common at the eaves. Details tend to be more rustic as opposed to elaborate.



Spanish Eclectic

Based on buildings of the Andalusian region of Spain, and popularized in California after the 1915 Panama-California exposition, this style is most noted for its red tile roof and white stucco exterior walls. Detailing in the form of cut stone is limited to feature windows and the main entry, and is primarily Spanish Baroque in design. Low-pitched and gabled roofs, simple massing and little to no roof overhang are also key characteristics.

Texas Regional Vernacular

Evolving from the central part of Texas with a large proportion of German immigrants, the style began as small rustic stone buildings grouped together, forming a central courtyard, to protect from wildlife and invaders. These original structures were utilitarian farmhouse buildings. Simple massing dominates the general design, with a low to moderately sloped roof, often in standing seam metal.

As the style evolved to its contemporary interpretation, these buildings show an organic growth of additions, as generations continued to expand the existing main building, by adding wings or connections between main structures and accessory ones. These connections may be in the form of breezeways or glassed-in hallways, providing an interesting play between solid and void as outdoor rooms and courtyards become important spaces for this style. Materials include walls comprised of rough-cut limestone, accented with rough-cut local timbering and exposed rafter tails at the eaves. Stucco is occasionally seen as a subordinate exterior material. Limestone with a smooth or honed finish may be used as an accent material.



Contemporary

A term that literally means “style of the day” (meaning the 21st Century), the exact specifics of any design that fits into this category can be hard to quantify. While much of the design elements draw from the roots of the Modern Movement, the Contemporary Style allows a much broader range of forms and details overall. However, all of them avoid the more traditional language of classically derived historical architecture.

For Villaggio, extra guidelines and parameters are given within this Pattern Book to provide the framework to ensure that any approved design of this style will fit into the fabric of the neighborhood as whole. One significant guide is that all roofs shall be between a 2:12 to 6:12 pitch, but “feature roofs” may be incorporated into the design. The feature roofs may be flat, curved or shed, but is also limited to a maximum of 20% of the overall roof. The Contemporary Style within Villaggio also allows for a much larger undivided panes of glass within a window assembly than other approved styles.

General Standards and Provisions

All homes designed for Villaggio shall conform to one of the approved architectural styles as defined by this pattern book (See *Section 3* for detailed parameters of each approved style). Determination of adherence to the selected style shall be at the discretion of the Villaggio Architectural Review Committee.

Massing

- I. The maximum height limit shall be 32' to the midpoint of the highest pitched roof.
- II. All homes shall have a maximum height of 23' to the top of a parapet wall or flat roof.
- III. Contemporary style homes with an upper floor level shall not exceed 50% of the main floor level in square footage, to meet appropriate vertical articulation.
- IV. All styles shall be limited to no more than one turret or tower.
- V. Contemporary homes shall be limited to no more than one shed roof.

Foundations

- VI. The elevation of the front entry for each home shall be at least 1 foot and 6 inches above finished grade. Steps shall be surfaced in an approved masonry material (brick, stone, etc.); washed aggregate surfacing is not permitted.
- VII. The masonry ledge for all foundation work visible from the street shall be dropped to an elevation that is no more than 6 inches above the finished grade.
- VIII. When the grade is sloping, the masonry ledge shall be stepped so

that no more than 12 inches of concrete is visible above grade of any one point along the grade.

- IX. Water tables shall be constructed of masonry materials and shall project from the plane of the main exterior material a minimum of 3 inches to provide a wider base to the foundation. Stucco will not be approved for a water table veneer.
- X. A single plane shall not exceed 35 feet horizontally, then at 35 feet, shall be a minimum of 24" articulation is required. Increased articulation may be required, if stylistically appropriate.

Materials

- I. Wood framing for exterior walls shall be constructed of 2" x 6", even when CMU block is required.
- II. Material changes in the same wall plane shall be prohibited unless it is part of a detail that is characteristic of that approved architectural style.
- III. Vertical material changes shall not be permitted within the same plane and shall occur at an inside corner only.
- IV. Horizontal material changes shall take place with a minimum depth of 4", with a cast stone or heavy timber detail.
- V. Synthetic materials such as metal or vinyl siding, Masonite, Styrofoam, etc., are prohibited.
- VI. Visually heavier materials shall be installed below visually lighter materials. I.E. stone materials shall be installed below stucco, or stucco shall be installed below siding.

BRICK

- I. Brick (where stylistically appropriate) shall be hard fired modular brick or queen size brick. All brick materials shall be greater than 2 1/2" in thickness.
- II. All mortar joints shall be tooled- "slump" or "weeping" joints shall not allowed. Flush mortar joints may be used on slathered brick finishes if approved by the Committee. Mortar joints to be a maximum of 3/8".

- III. Stacked joints shall be approved on a case-by-case basis, and shall only be applied for stylistically appropriate details.

STONE

- I. Stone may be quarried rustic, chopped or cut stone. Artificial or manufactured stones shall not be allowed. Cast stone may be used as accent material.
- II. Acceptable stone patterns include rubble, coarse rubble, random ashlar and coarse ashlar. Mosaic stone patterns shall not be allowed. Maximum mortar joint size shall be 1/2" for rustic or chopped stone. For honed and cut stone, the maximum mortar joint size shall be 1/3".
- III. Stacked joints shall not be allowed.

STUCCO

- I. Stucco exteriors over 20% of the total exterior material, shall be a 3 coat application over a masonry or CMU product. Dormers, clerestories or 2nd floor exterior walls that are not directly supported by the masonry below (provided less than 20% of the total wall exterior) may be applied over wood framing in an authentic lath and stucco manner.
- II. Stucco shall be an authentic lath and stucco technology.
- III. Dryvit-type systems, Exterior Insulation Finishing Systems (EIFS) or Styrofoam products shall not be allowed.
- IV. Concealed control joints (if used) shall be coordinated with the architectural design and shall be indicated on the plans submitted, and shall be filled with expandable material that is flush with the stucco and undistinguishable in the fact that it is finished in the same texture and color as the surrounding stucco, and not detract from the overall facade design. If no control joints are submitted with the architectural drawings, none shall be allowed on the final construction.
- V. Any decorative profiles (opening surrounds, bands, water tables, etc.) shall not be made of stucco. Cut stone, cast stone or GFRC (glass fiber reinforced concrete) are examples of acceptable materials for decorative profiles.

WOOD

- I. When stylistically appropriate, wood trim shall be high quality finish grade wood stock, stained or painted as approved by the Committee.
- II. Proposed alternate wood trim products and soffits, such as thermally modified wood products, shall be submitted to the Architectural Review Committee for approval.
- III. Wood siding is not to exceed 20% (cumulative with other non-masonry materials).
- IV. Faux wood siding and cementitious board shall not be allowed (such as Trespa and James Hardie). Thermally Modified Wood shall be approved on a case-by-case basis..

OTHER

- I. Siding, Wood, Corten Steel or other metal panels shall not exceed 20% of the total exterior materials (cumulative with other non-masonry materials) and shall be approved on a case-by-case basis.

Doors

ENTRY DOORS

- I. Entry doors shall be consistent with the architectural style of the home. When wood doors are used, brick moulding profiles (made from wood) shall be used as well.
- II. Entry doors shall be recessed a minimum of 4" from exterior face of finish, with the exception of walls with a siding veneer or stucco over wood framing, which shall be required to be recessed a minimum of 2 1/2" from exterior face of finish.
- III. Homes which are an English, Tuscan or Spanish archetype shall have a natural wood entry door and shall not be metal.

SECONDARY DOORS

- I. Secondary doors shall match the colors and materials of the windows selected for the home, or be consistent with the entry door design (though subordinate to the entry door.)
- II. Along the rear elevation on the main level, glazing may be installed as undivided or butt jointed glass. This installation shall not be allowed on the upper level regardless of location, the side or front elevations.

GARAGE DOORS

- I. All garage doors shall be recessed at least 12" from the exterior face of the wall that they are placed in. All adjacent garage doors shall be separated by at least 12" of exterior material. A fence with landscaping, or a wall with evergreen landscaping shall screen all garage doors facing the street.
- II. Garage doors shall be natural wood or natural wood veneer. Metal garage doors shall not be approved.

Windows

- I. Windows shall be wood or wood clad, uniform in material and color within the entire design. Vinyl windows shall not be allowed.
- II. Steel or bronze windows (Hope's brand or equivalent) may be used if approved by the Committee.
- III. All windows shall have fully divided light. Divided light patterns shall be stylistically appropriate.
- IV. Windows that are 6 square feet or less will not require mullions.
- V. Windows that are mulled shall be done so by matching exterior finish of windows. Cut or cast stone mullions or shaped bricks are acceptable (if stylistically appropriate, and a minimum of 6" wide). Mullions may not be of regular bricks or rough stone.
- VI. Fixed windows shall dimensionally match operable ones with regard to frames and brick mouldings.
- VII. Windows that are placed at head or sill heights differing from the set default on the design shall require approval by the Committee.
- VIII. All windows shall be below the cornice detail
- IX. Stained glass, where stylistically appropriate, shall be crafted by soldered "H" coming. No acrylic or fake stained glass appliques are allowed, but authentic stained glass panels may be placed in modern wood or wood clad window frames.
- X. For a masonry wall condition, window frames are to be recessed a minimum of 4" from exterior face of finish. Stucco over wood framing conditions (such as at dormers) shall be recessed a minimum of 2 1/2" from exterior face of finish. A window recess is not required with a siding veneer condition.

Shutters

When stylistically appropriate, shutters shall be operable and shall be sized so as to fully cover the adjacent window when closed. All shutter hardware (hinges, shutter dogs, locks and or tie-backs, etc.) required for true operation shall be present and also stylistically appropriate.

Soffits

- I. Soffit materials shall stylistically match the archetype, as detailed on pages 60 and 61 of this Pattern Book.
- II. Faux wood siding or cementitious board shall not be approved

Roofs

- I. Maximum Height of 32' to midpoint of pitched roof. For feature roofs, the maximum height is 23' to top of parapet walls or flat roofs.
- II. Acceptable roofing materials include natural slate, flat or barrel shaped terra cotta or concrete tiles and standing seam metal roofs. Standing seam metal roof shall be a closed seam, and shall be factory finished or copper. Color selections shall be approved by the Committee, however, black roofing colors shall not be approved. The use of asphalt, composition or wood shingles is prohibited.
- III. No plumbing stacks, venting stacks, skylights or attic vents shall penetrate the roof planes facing the street.

Chimneys

Every home shall have at least one stylistically appropriate prominent chimney. To be considered prominent, it shall be located on an exterior wall and forward of the main ridgeline of the roof. For symmetrical designs, 2 chimneys shall be required.

Chimneys shall match the predominate exterior material of the home appropriate for the architectural style. All metal chimney spark arrestors shall be enclosed inside a decorative envelope of masonry or fabricated metal. Chimney pots or caps shall emulate a decorative extension of the chimney shaft and the overall architectural style, and shall be submitted to the Committee for approval.

Submittal process

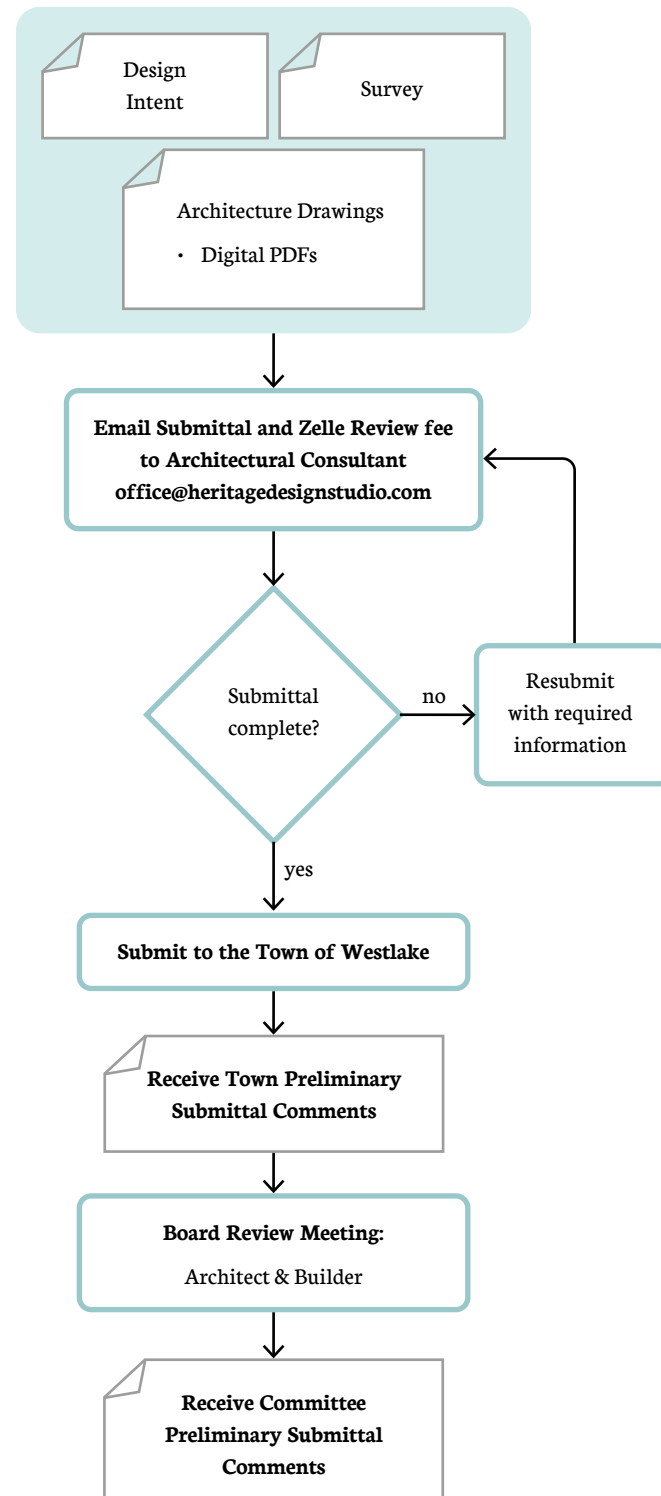
The architectural review process consists of three submittals.

1. Preliminary Architectural Submittal

Intended to give the Review Committee a preview of the project before final design decisions are made.

REQUIRED DRAWINGS (MIN 1/8" SCALE):

- Preliminary Site Plan
- Preliminary Floor Plan
- Exterior Concept (May be hand sketched or computer generated)
- Survey
- Letter of Design Intent
- Review fee of \$4,500

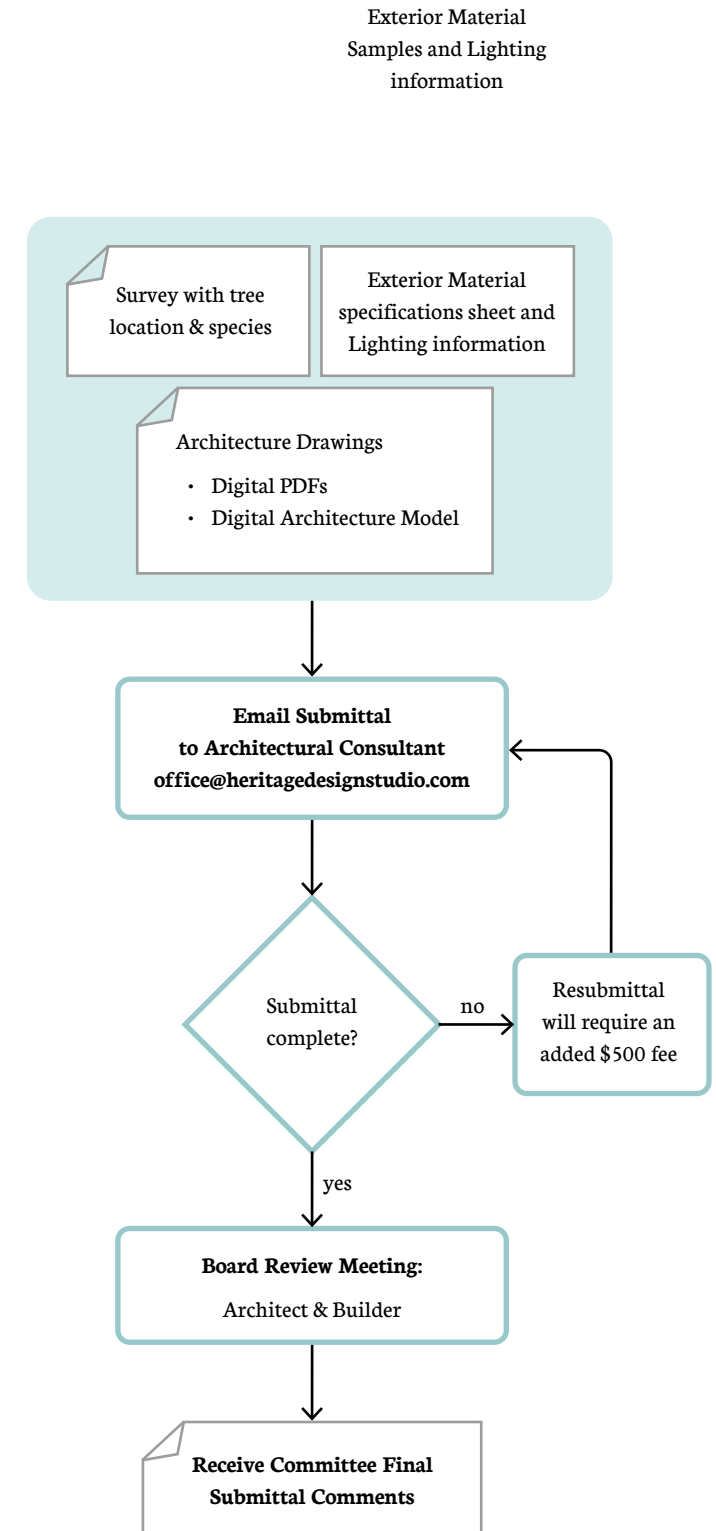


2. Final Architectural Submittal / Preliminary Landscape Submittal

A full review of the final architectural design. Drawings submitted shall include a permit set, plus all architectural details necessary to satisfy the requirements of the Villaggio design requirements, including exterior materials, color and fixture selections. Preliminary drawings showing the proposed landscaping shall be submitted at this time as well (at 1/8" scale).

REQUIRED DRAWINGS:

- Site Plan (showing proposed topography, existing trees, all drives, walkways and sidewalks and other exterior flatwork, exterior mechanical equipment, lot coverage and all proposed fences)
- Site Section
- Architectural Floor Plans
- Roof Plan (showing penetrations, gutters and downspouts, and overhangs)
- Architectural Elevations (all exterior materials labeled)
- Building/ Wall Sections (as needed - min. 1 each)
- Details (as needed such as: door & window surrounds, eaves, chimney design, gate design, etc.)
- Door/ Window (schedules, types, specifications and colors)
- Electrical Plans
- Materials shown on specifications sheet (walls, roofs, fascia/trim, gutters, surrounds, front and garage door, windows)
- Exterior lighting shown on specifications sheet with cut sheet (finishes, locations)
- Foundation Plans (sealed by registered Engineer)
- Preliminary Landscape Plan
- Survey with tree location and species



Construction Review

The following items shall be compared to Committee-approved drawings and materials for verification of compliance.

Foundation (Pre-pour)

- Brick Ledge
- Finish Floor Elevation
- Steps (location and height)

Mock Wall

Exterior materials review:

- Masonry, stucco or cladding
- Roofing
- Trim and eave (profile, size, material and color)
- Gutters & Downspouts
- Typical Window (front facade detailing, surrounds, materials & color)
- Front facade details (such as water tables, quoins, bands, etc.)

Framing

Verification that construction matches submitted drawings, including:

- Plate Heights
- Roof Pitch
- Elevation Details
- Window locations, sizes and heights

Installation of exterior veneers

Verification that construction matches submitted materials.

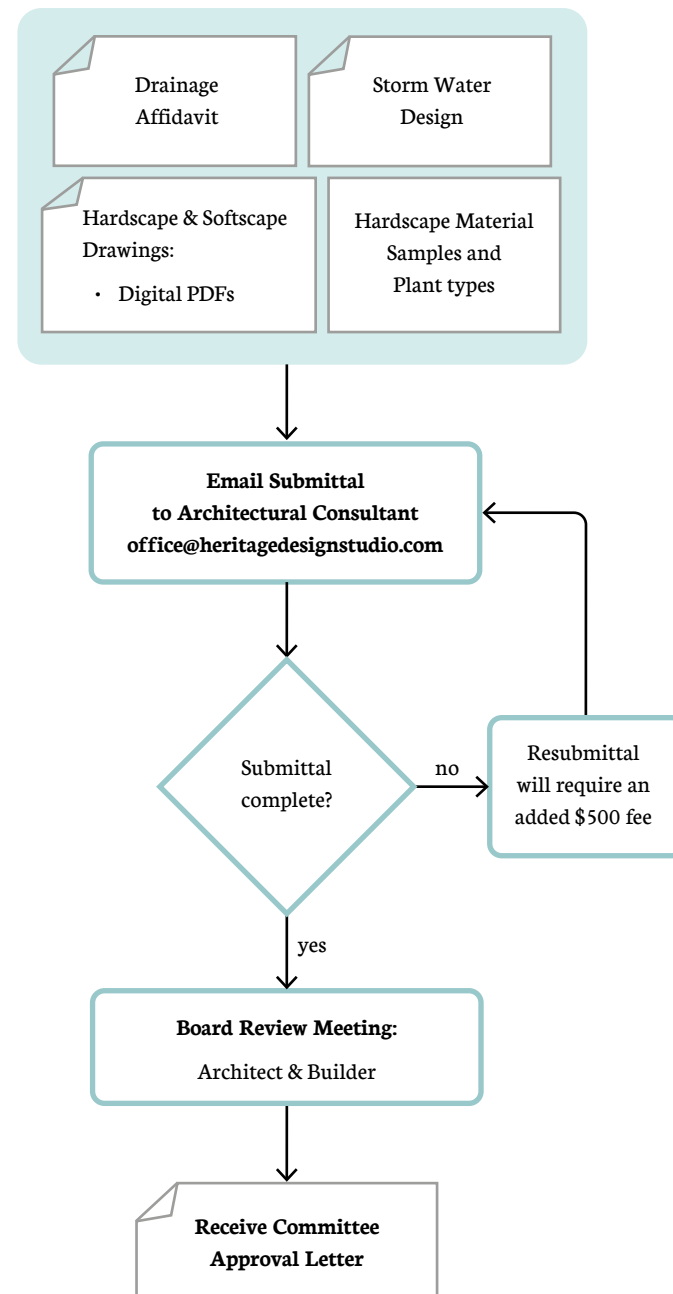
Landscape and hardscape installation

Verification that all hardscape and plantings match submitted drawings.

3. Final Landscape Submittal

A final review of the proposed plantings and hardscape drawings, including:

- Hardscape materials shown on specifications sheet, selections and colors
- Plant and tree types (existing and new)
- Drainage affidavit, with any grading and drainage plans by licensed engineer
- Irrigation plans
- Landscape Lighting plan with type and finish



Architectural Styles

This section is intended to provide more direct guidance as to how each style is classified by its overall characteristics. It is the intention for Villaggio to express architecture that will remain true to the historical context of each style so the neighborhood as a whole may remain timeless many decades from today.

Examples are given for proper massing, proposed chimney design along with door and window shapes. This section is intended to provide a framework for design, and is not intended to be literally copied or as the only allowable instances of acceptable characteristics for each style. For example, each style shows a depiction of three to four entry doors, however that is not to say that ONLY those presented here are the acceptable doors for their given style.

Villaggio is meant to have a balanced variety of architectural styles spread throughout the subdivision to promote a neighborhood that will age gracefully. While a design submitted may fit within the guidelines presented in this section, it may still be deemed inappropriate given the context of the street, should one particular style begin to dominate the subdivision. Final discretion is given to the Villaggio Review Board to determine stylistic appropriateness not only for an individual home, but also for how that home fits within the context of the developing neighborhood. We strongly recommend early communication with the Committee as to stylistic intent for a design to avoid conflicts.

English Styles

Historically, American architecture has often looked to its English roots for trendsetting. Villaggio draws from a variety of medieval archetypes as inspiration for architecture that will fit well into the neighborhood. The styles listed here all draw heavily on the notion of the “English Country” home, a romantic notion of more casual homes set into the countryside, but each style has their own characteristics that make them unique. The English styles permitted in Villaggio are:

- Tudor Revival
 - English Arts & Crafts
 - Cotswold
-
-



Tudor Revival

Tudor revival architecture refers to a style originally developed in England in the late 1800s; it increased in popularity (particularly in America) until it reached a height in the 1920-30s. The name is a bit of a misnomer, as the architecture style is actually based on the Jacobean and Elizabethan eras of England as opposed to the earlier Tudor period it's named after. The style was brought about by architects such as Norman Shaw and George Devey, who were looking to recreate a romanticized version of medieval architecture for their era.

Some of the identifying features of the style include:

- Steeply pitched roof (12:12 or greater), usually side gabled
- Front facade dominated by at least one front facing gable
- Tall, narrow rectangular windows in groups, often with transom windows
- Large and often elaborately detailed chimneys
- Entryway and door often with a half round or Tudor arch

While the style is often associated with half timbering (exposed wood truss structure with masonry infill), in reality only about 1/3 of Tudor revival homes incorporated this feature historically. While appropriate to the style, it is certainly not a requirement.



TUDOR REVIVAL

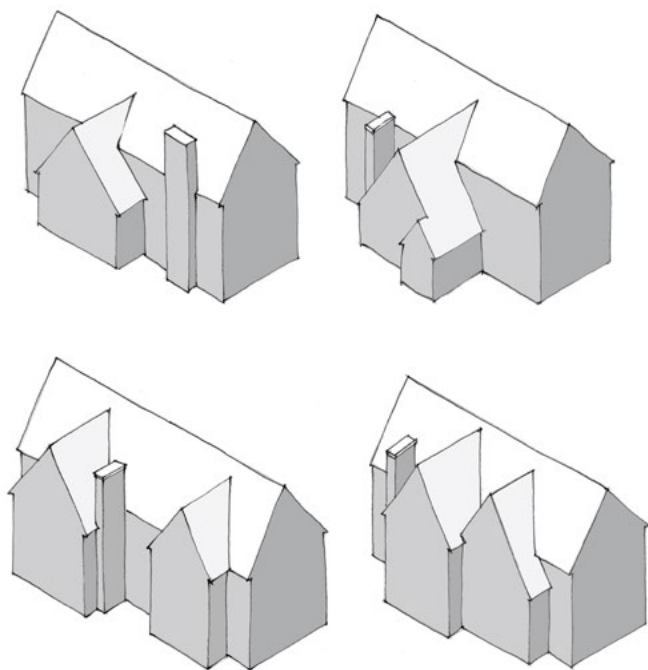
Massing

As Tudor Revival is a style based on medieval architecture, the forms tend to be somewhat randomized and not based on regular bays or modules. Front facing gables are an important defining characteristic though, and at least one shall be incorporated into the design. These homes also tend to have a continuous, uninterrupted ridge line at the center of the home, or as part of the dominant roof massing.

Gables may be symmetrical or asymmetrical, but all gables shall be designed with appropriate proportions. Tudor Revival rarely creates gables that are taller than they are wide - for example, if a gable is 12 feet wide, then it is rarely taller than 12' to the plate line; however a gable with a 12' plate line may often be significantly wider than 12'. Often rooms placed on the 2nd floor have sloped ceilings as part of the interior architecture to make these exterior portions work out properly. Window headers are rarely placed below 2nd story plate lines.

Nested gables may also be incorporated in the design (particularly at the entry) but this is usually limited to a single feature on the design - typically combining a subdominant single story entry with a 2 story, dominate gable behind. However, plan manipulation such as jogging front facing walls at the garage face solely to achieve a nested gable configuration is strongly discouraged.

Potential massing configurations

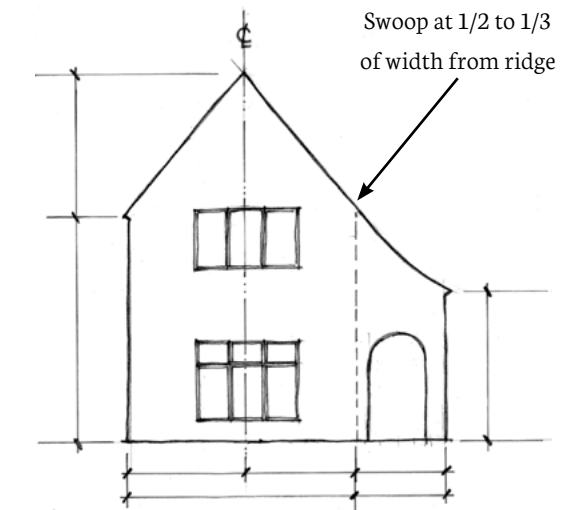


Ratio

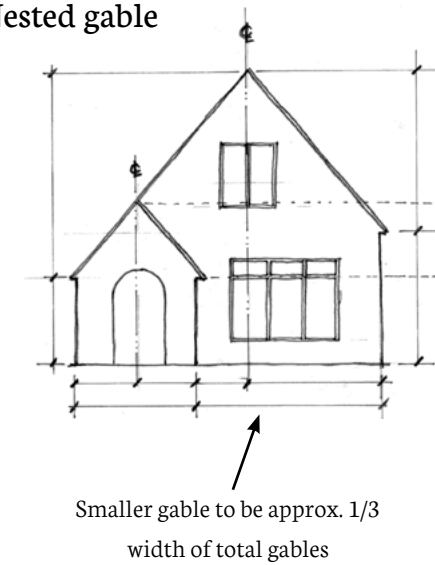


Asymmetrical gable configurations

Swooped gable



Nested gable

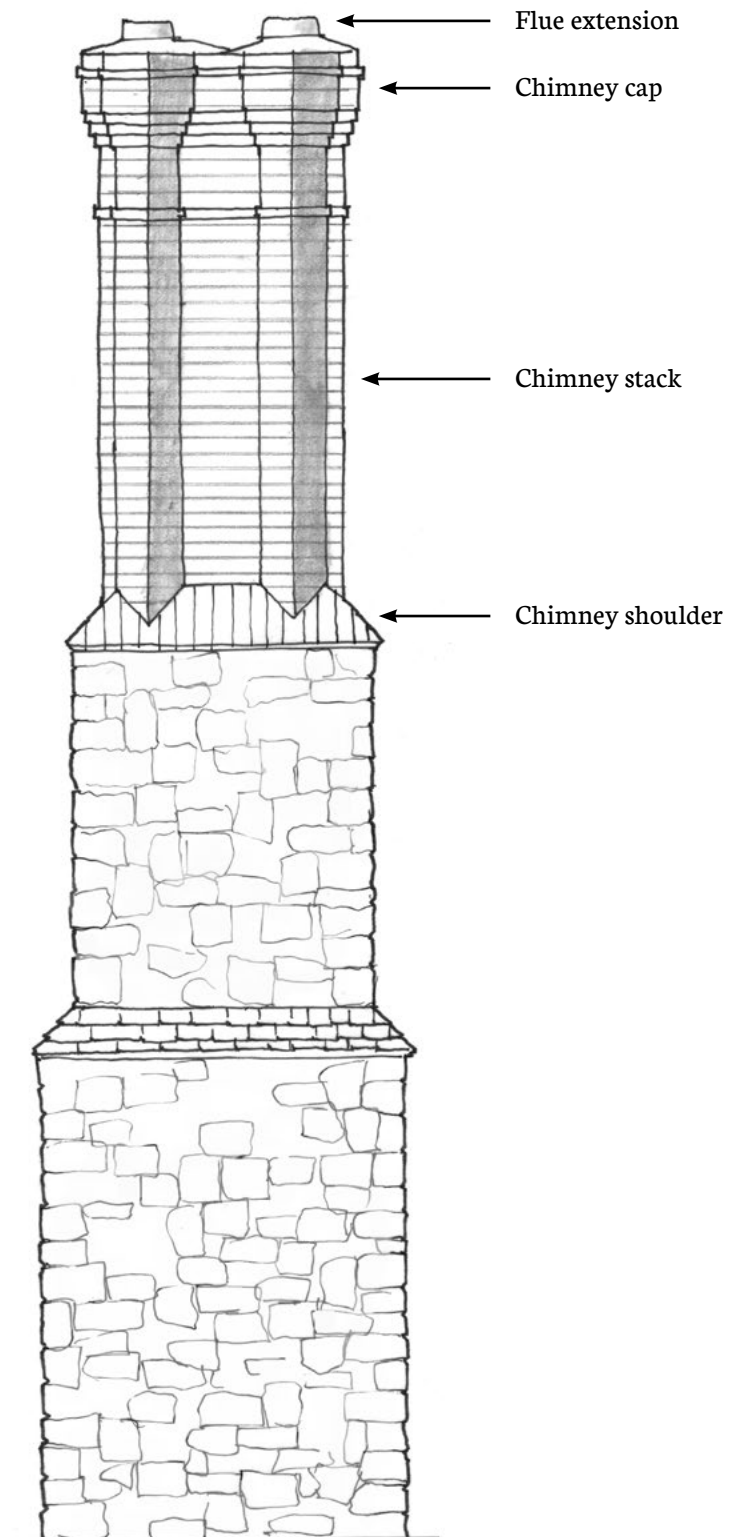


TUDOR REVIVAL

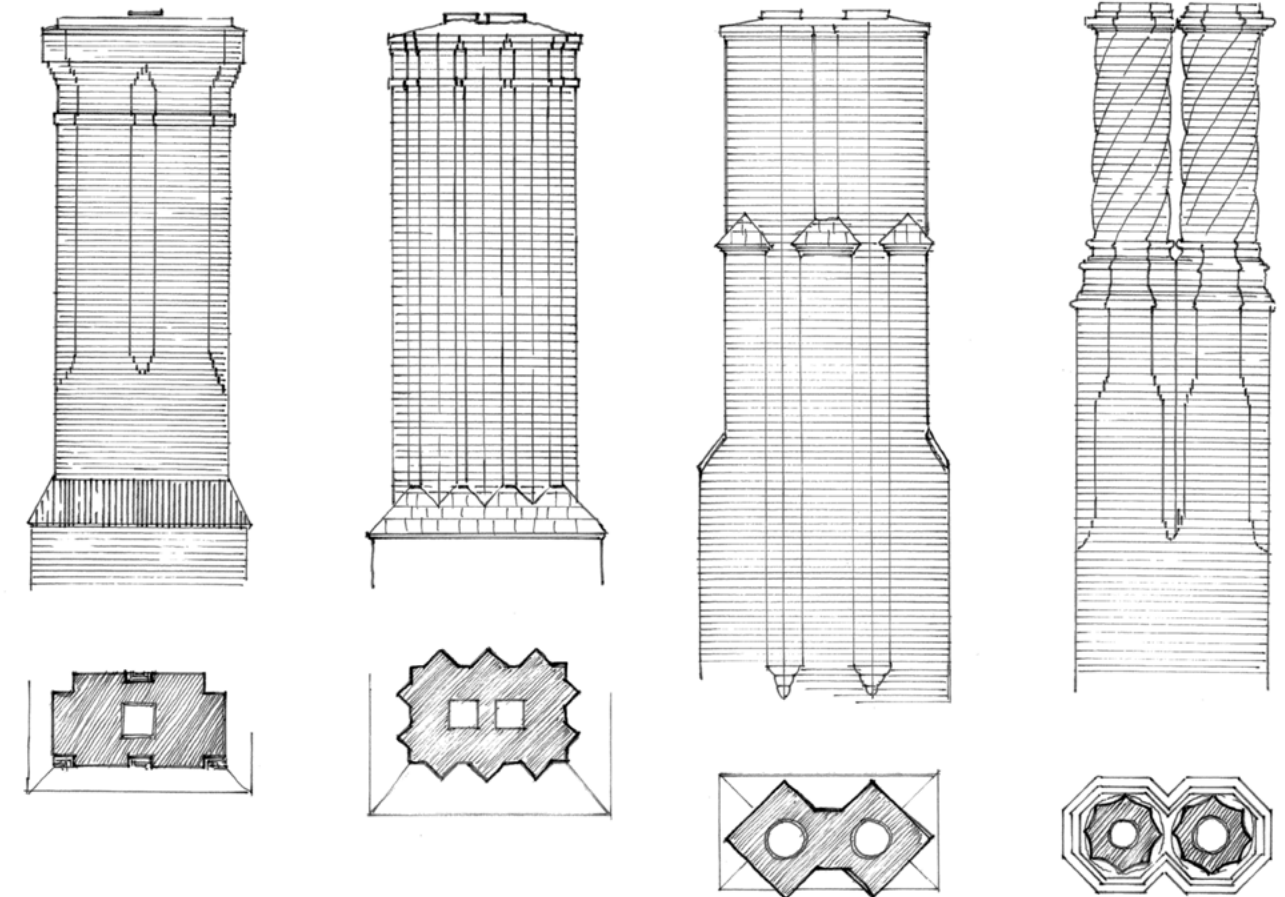
Chimneys

Chimneys are an important feature of the Tudor Revival style. They evolved to become highly elaborate and decorative features architecturally and often master masons would embellish the top third (also called the chimney stack) with shaped bricks and complex patterns with a huge degree of variety. While the base of the chimney below the shoulder would typically match the main veneer of the home, the chimney stack was often made from brick, and occasionally cut limestone. Historically multiple flues were often ganged together in a single chimney stack, and the design of the stack usually expressed each flue in its geometry. Even today when a chimney is typically tied to only a single fireplace, the dimensions and size of the stack typically allude to the notion of multiple flues in the design.

Most Tudor Revival chimneys are projected from the face of the external wall, engaged with the wall but articulated as its own structure. They are often located at the side of gables and occasionally at the corners, but they are always highly visible elements of the main facade of the design. Chimney pots may or may not be used in conjunction with the chimney design.



Chimney stack examples:



TUDOR REVIVAL

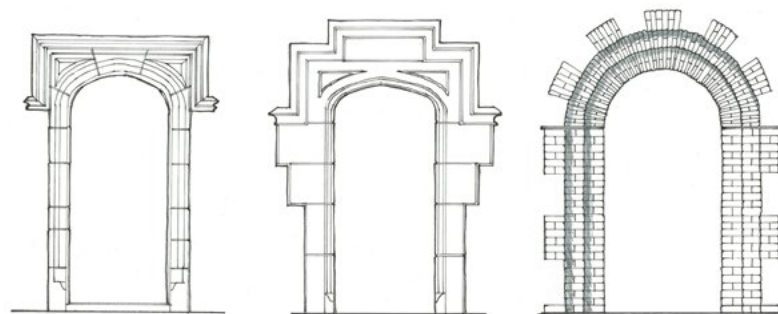
Doors & Windows

Doors were mostly wood, often board and batten planks assembled together joined with heavy nails in a decorative pattern, although simple panels were also occasionally used. Large hinge straps on the doors became both a functional and decorative feature of these doors.

Arch shapes were typically reserved for the entry, and were most commonly the “Tudor” arch (also known as a fourpointed arch, as it uses four radius points to complete the shape). Elliptical arches were also used, as well as half round.

Some more recent interpretations opted for the easier to construct segmental arch shape, which is not historically correct for the style. Gothic arches, while used often in the medieval era, were typically reserved for religious builds as opposed to housing, and fewer examples can be found of this style incorporating this particular shape.

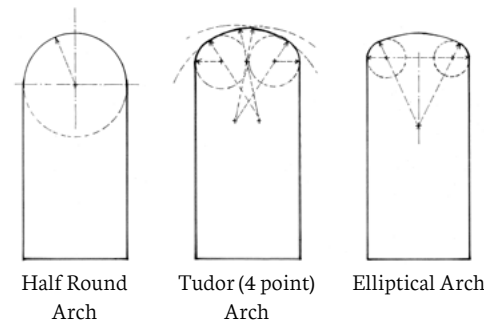
Typical Entry Surrounds:



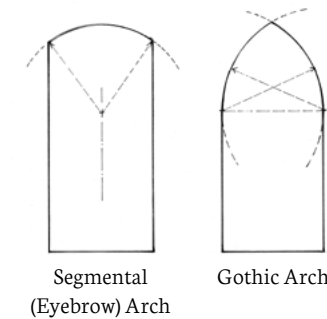
Typical Entry Doors:



Appropriate shapes for Tudor Revival:



NOT USED FOR THIS STYLE:



As glass was uncommon in the medieval era (which the Tudor Revival style draws much of its characteristics from) windows typically used smaller panes of glass grouped together. Windows were then grouped together to form a larger assembly of glass. Diagonal glazing was also commonly used at the time, though less seen in modern versions of this style.

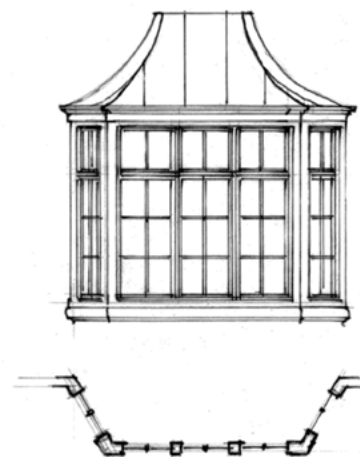
Arches were uncommon for most of the windows, instead typically being a collection of rectangular windows grouped together. Occasionally half round arched windows were used for smaller decorative windows.

Oriel and bay windows are also a common feature of this style, and may be either smaller assemblies or large 2 story features.

Typical window configurations:

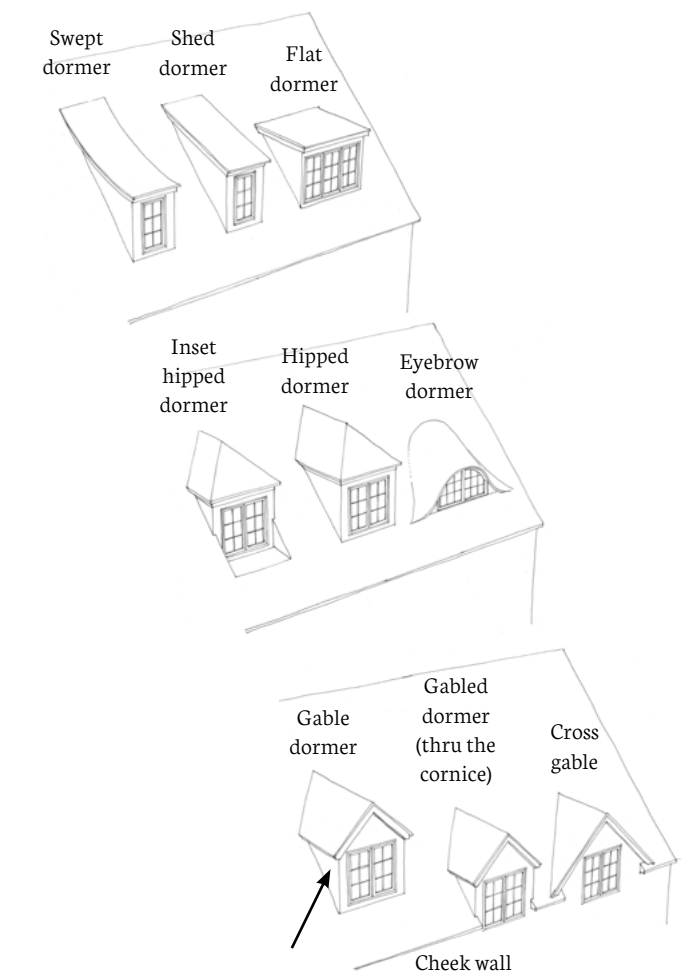


Feature windows:



Dormers are also a common feature and can take on a variety of expressions. Hipped, shed, swept, flat and gabled dormers may all be seen in this style. They may be full dormers existing as attic windows on top of the roof, inset within the roof (typically to allow for more light in an interior room) or flush with the exterior wall below and cutting through the soffit. Cross gables (dormers without cheek walls) are also a common feature of this style. Eyebrow dormers are the least commonly seen in the Tudor Revival style, however they are used more frequently in the Arts and Crafts style.

Typical Dormers:



TUDOR REVIVAL

Gable and Eave Details

Gables are a significant feature for this style. They may be simple and clean with very little rake fascia or overhang, or detailed with half timbering and have larger bargeboards overhanging the rake.

When half timbering is used as a design feature, it shall be made to look as representative of a structural element, as opposed to the purely decorative half timber detail used in Neo-Tudor architecture, which has very thin decorative wood strips spaced further apart. Half timbering design shall be constructed of wood, and not as a purely masonry decorative pattern.

A variety of half timber design patterns may be used, but the proportions of each wood member shall be of sufficient width to convey it's intent as a structural member (despite being a decorative detail in modern construction). Diagonals were commonly used as members interspaced with the vertical and horizontal members. Half timber is almost exclusively used on 2nd story (or over 2nd story) parts of the design, and often projected out from the face of the wall below it.

When a half timbering design includes a window within that portion of the facade, the half timbering itself becomes the surround detail for the window. Windows shall be recessed from the face of any half timbering a minimum of 3 inches to help convey a thickened wall structure.

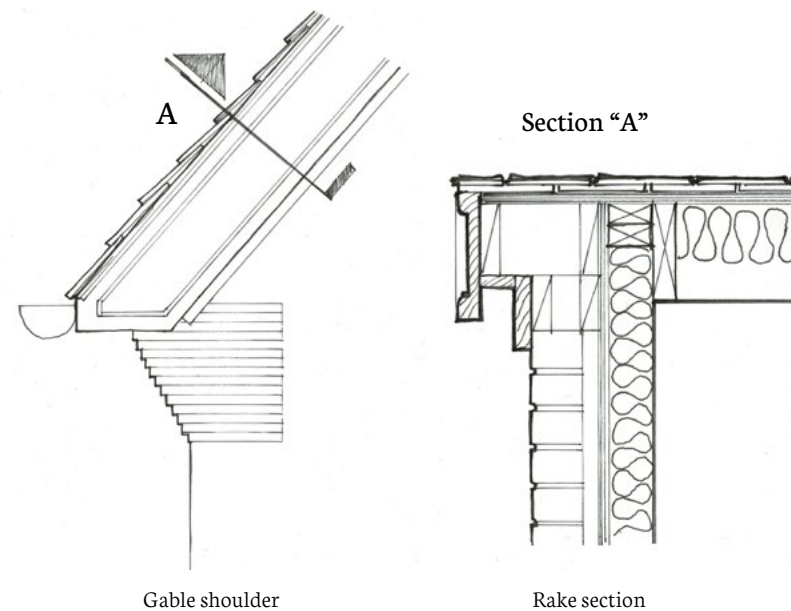
Infill for half timber walls may be brick, stone, or stucco and shall be flush or recessed within 1/2" of the face of the half timbering. Brickwork, when used as infill, was often laid at irregular coursing (herringbone or diagonal) to emphasize it's function as purely decorative infill.

Common gable details also included small decorative attic windows or attic vents, sometime as square patterns laid within the masonry itself.

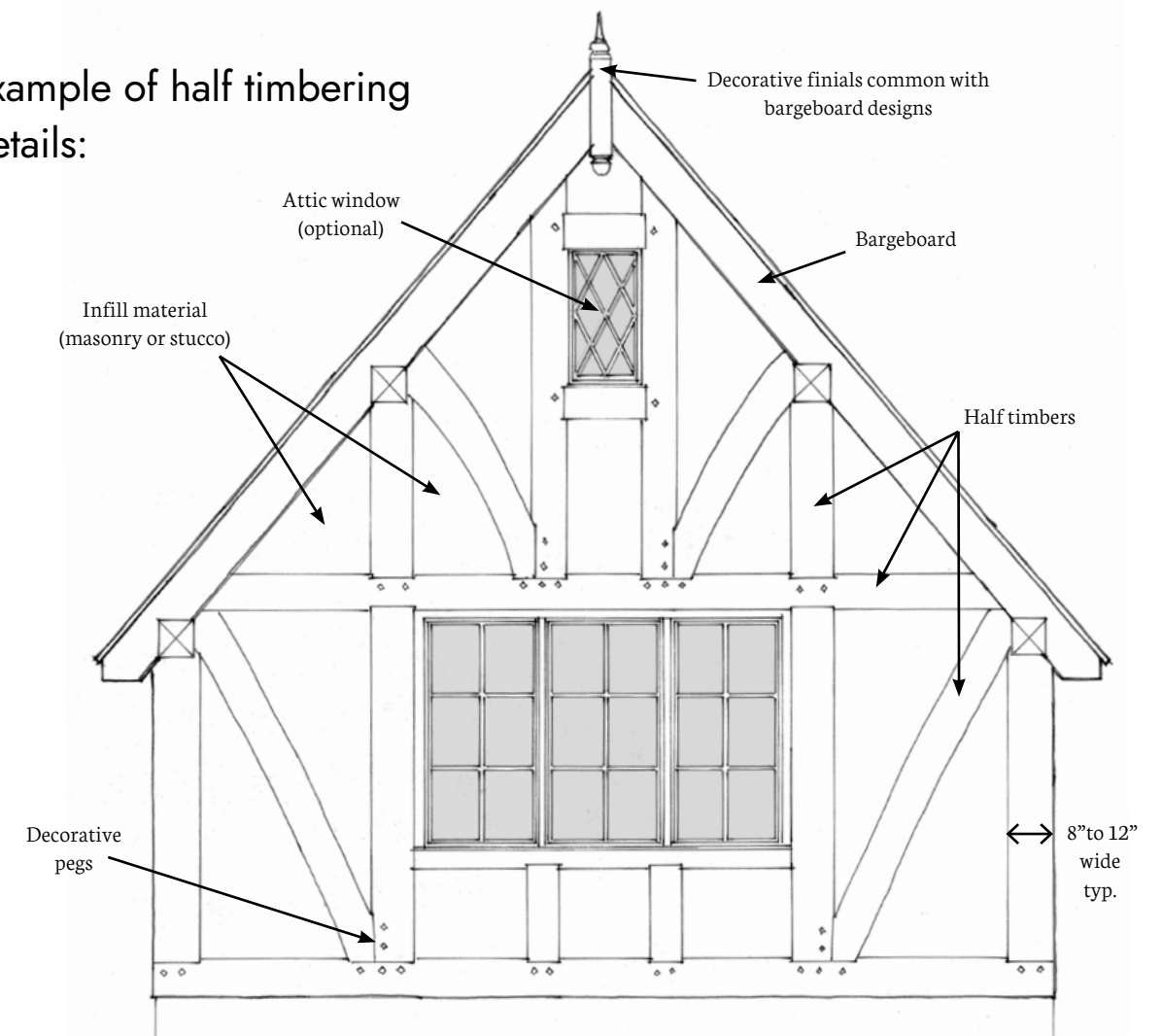
Bargeboard design example:

Gable shoulders may be made of:

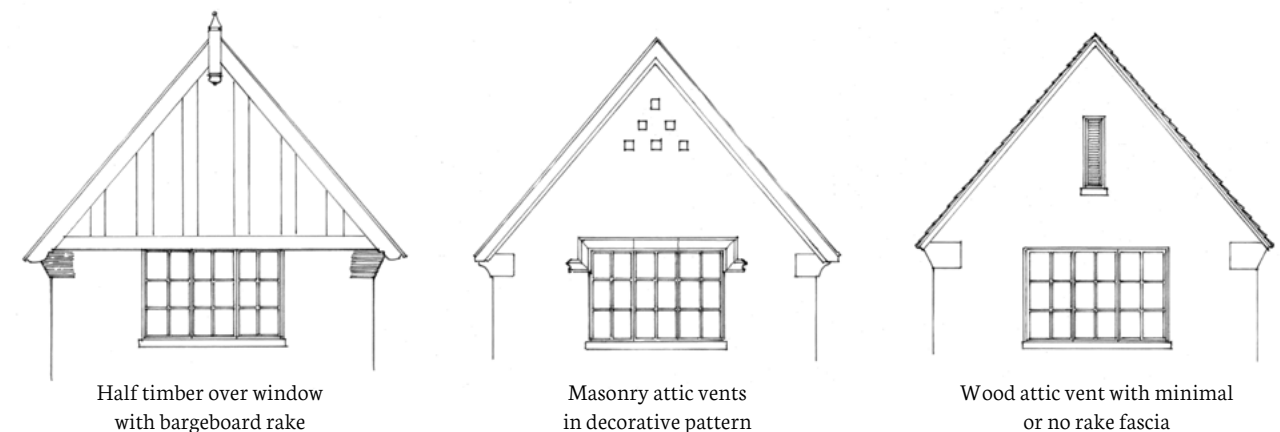
- Brick Tile
- Stacked Slate
- Cut or Cast Stone
- Wood Timber



Example of half timbering details:



Examples of gable elaborations:



English Arts and Crafts

The Arts and Crafts movement began in England in the mid 1800s from a variety of trade disciplines. Tradespeople of the era became increasingly frustrated with the intrusion of machines into the production process, and felt that homes were losing essential character by using mass produced parts for interior and exterior details. They sought to restore the craftsman of old, who produced great works of art over multiple generations, such as the grand gothic cathedrals. As such, the style drew heavily from medieval prototypes, but sought to modernize those designs and allowed for much more freedom of the individual architect's creativity within the style.

Some of the identifying features of the style include:

- Steeply pitched roof (12:12 or greater), usually side gabled
- Front facade dominated by at least one front facing gable
- Tall, narrow rectangular windows in groups
- Large and often elaborately detailed chimneys
- Entryway and door often with a half round or rectangular shapes

While the overall massing closely matches the Tudor Revival, the detailing is much more streamlined. Architects such as CFA Voysey, Rennie Mackintosh, Edwin Lutyens and Bailie Scott sought to merge medieval architecture with “modern” (for the day) aesthetics by reproducing the forms of generations past while reducing the elaborate detailing to create a more distilled design. Features such as the half timbering often associated with medieval construction was very rarely reproduced in the Arts and Crafts movement, since it was no longer representative of the actual construction techniques used at the time and architects typically wanted an honesty of materials represented in their designs. Any details placed on the design were incorporated with intention to show the work of the craftsman involved, be they featured carvings or sophisticated masonry work.



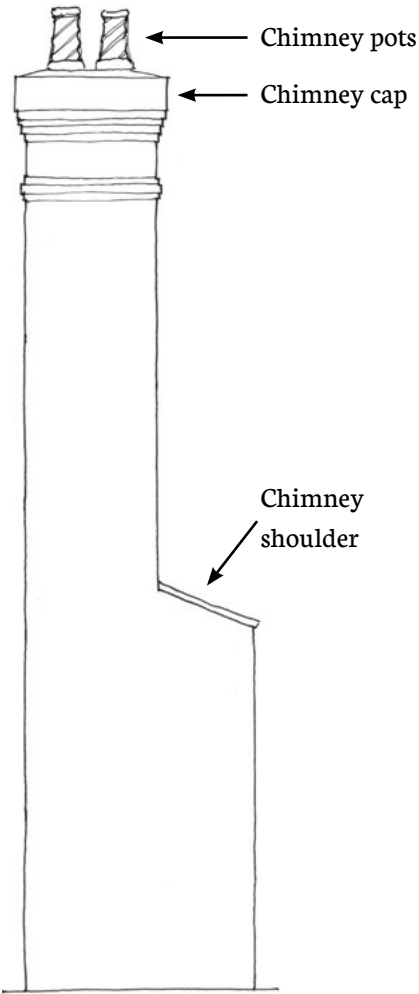
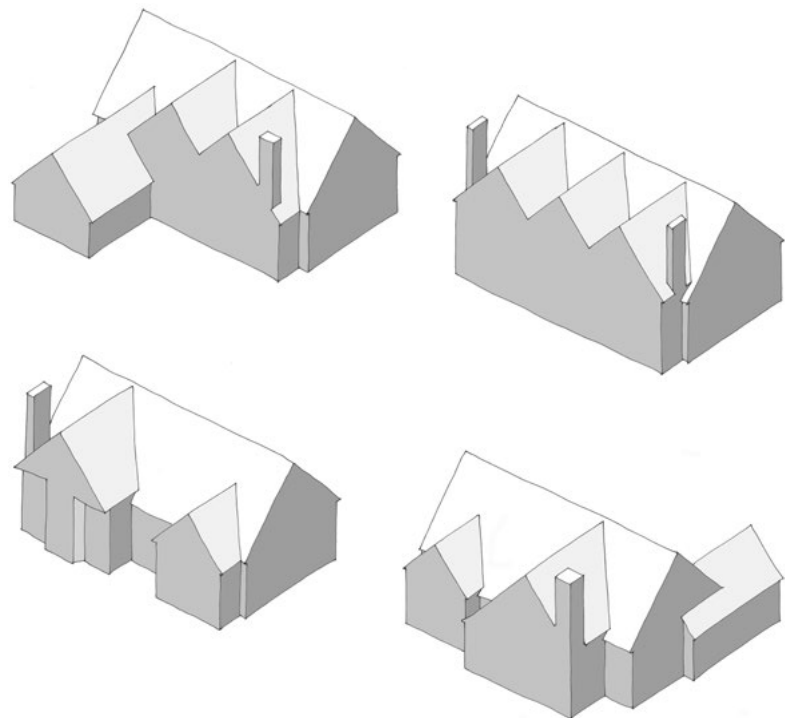
ENGLISH ARTS AND CRAFTS

Massing & Chimneys

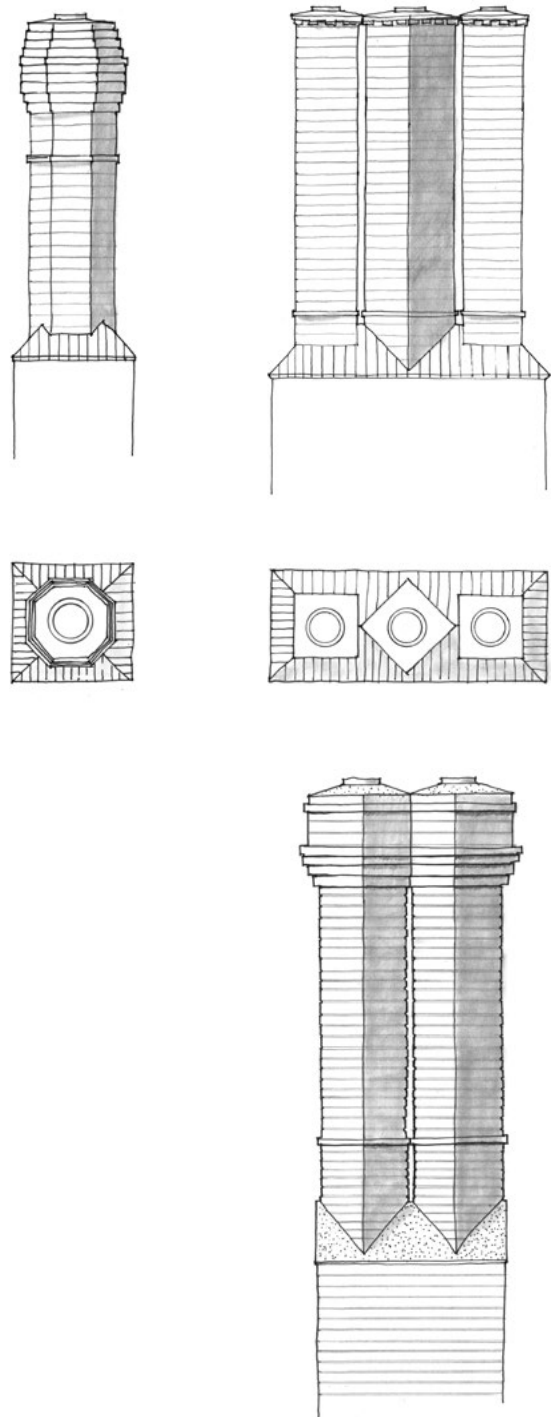
While the Arts and Crafts movement drew from Medieval roots as partial inspiration, it sought to merge a more stylized version of those attributes while often bringing other design philosophies. For example, Lutyens often brought classical elements into his works, while both Voysey and Mackintosh sought to modernize their particular variations. As such there is a pretty wide range of expressions that the movement takes on. In general though, massing are less articulated across the facade, with fewer jogs of the exterior walls. Features such as double and even occasionally triple gables all occurring within that same plane, uninterrupted ridge lines and entries that typically recess into the home rather than project out are examples of a simpler massing than the Tudor Revival style.

Chimneys are often fully integrated with the design of the facade, with the lower portions frequently being flush with the plane of the exterior walls instead of the firebox projecting out from the facade, as is more common with the Tudor Revival style. And while the Arts and Crafts style did have decorative chimney stacks on the top 1/3 of the chimney structure, they were more simple geometric shapes, such as rotated square flues, as opposed to highly elaborated masonry patterns and spiraling designs of the Tudor Revival style. Double and triple stacks of flues are often seen within this style, though on occasion a single large stack was carried all the way up with multiple flue vents shown on the chimney cap.

Potential massing configurations



Chimney Stack examples:



Common facade configurations:



Swooped Asymmetrical Gable with Engaged Chimney



Asymmetrical Gable with Bay Window



Equal Double Gable



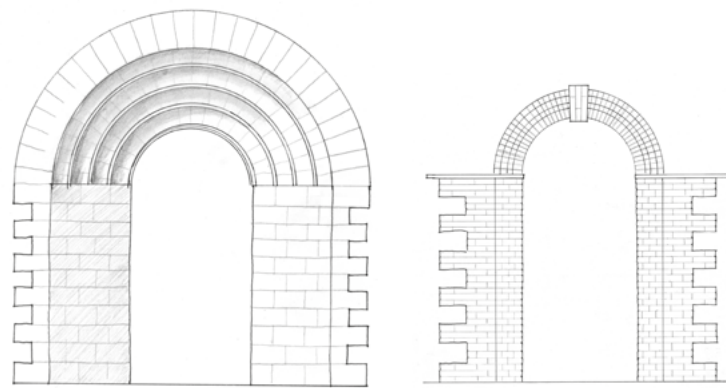
Equal Triple Gable

ENGLISH ARTS AND CRAFTS

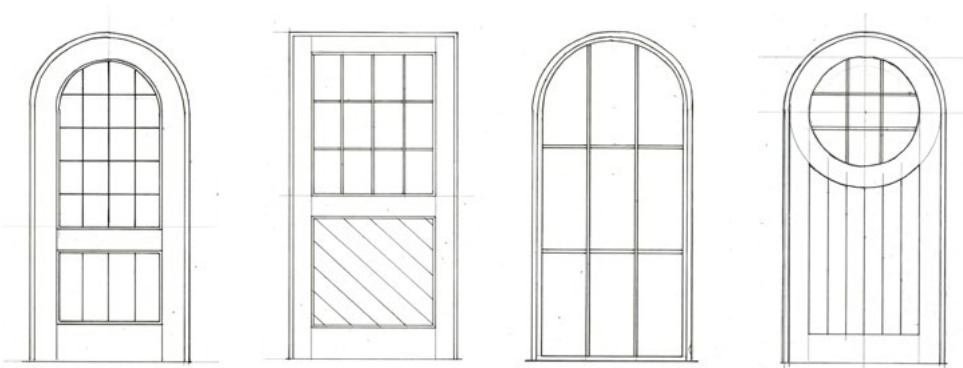
Doors & Windows

Entry doors in the Arts and Crafts movement were predominately deep set half round arches. While rectangular doors and even occasionally the elliptical arch were used, the simplicity of the half round arch seemed to be the preferred choice for most architects in this style. A pretty wide range of glass patterns within these arched doors were used. While heavier, more medieval inspired doors were used on occasion, most designed seemed to prefer to allow light though the entry door through the use of incorporating glass into the design of the door.

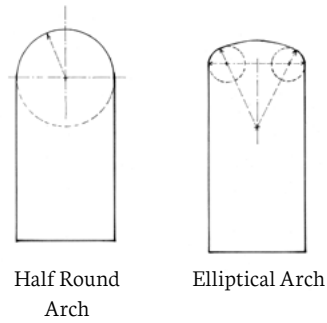
Typical Entry Surrounds:



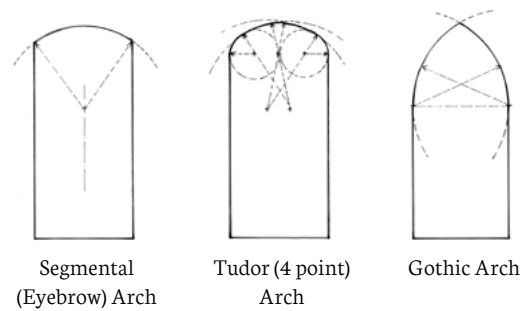
Typical Entry Doors:



Appropriate shapes for Arts & Crafts:

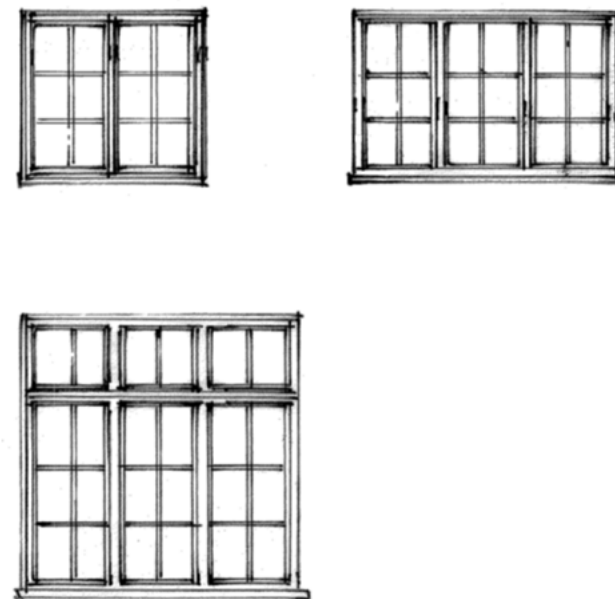


NOT USED FOR THIS STYLE:

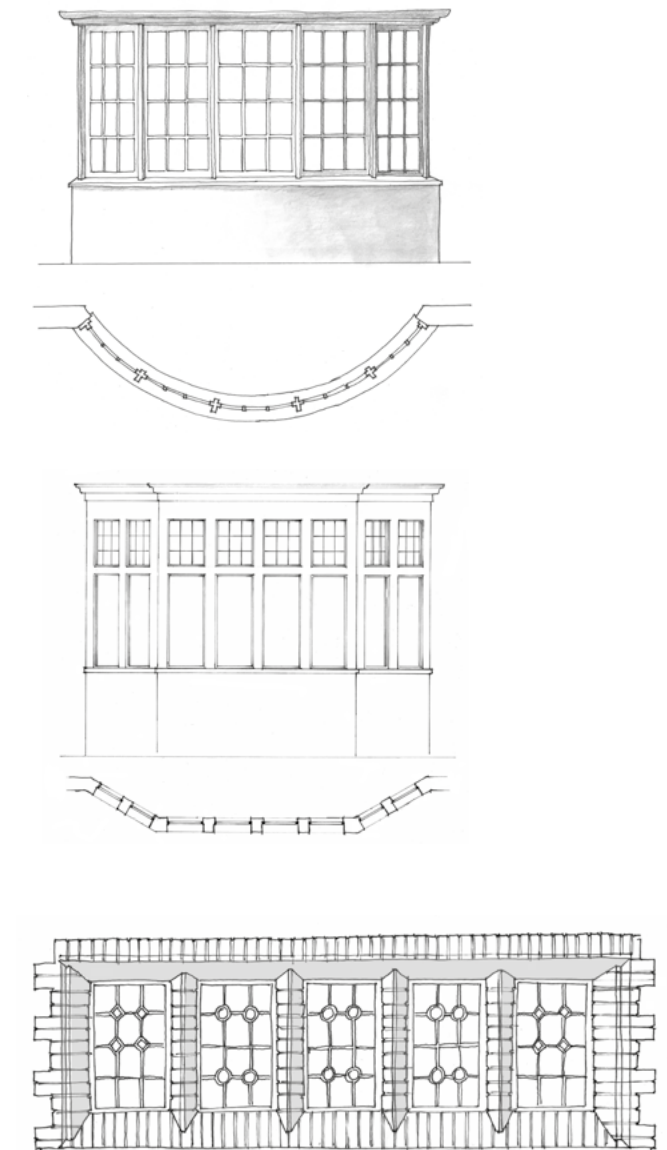


As with other English medieval inspired architectural styles, arches are rarely seen in the window designs except in a few cases as very small ornamental windows. Typical fenestration for the Arts and Crafts style was to group several rectangular windows together horizontally and vertically to create larger bays and ribbon windows. The use of different mullion patterns was seen in some of the more stylized interpretations where architects were using the glazing as decorative elements of the design.

Typical window configurations:



Feature windows:



Cotswold

The Cotswolds is a region of England of approximately 787 square miles in size, stretching from Bath in the south to Chipping Campden and Broadway in the north. It was designated in 1966 officially as an “Area of Outstanding Natural Beauty”. The region became wealthy in the mid 1200s due to the natural habitat being excellent for raising sheep, and the wool export that came from that trade. The Cotswold homes that developed through the ages in this region were nearly exclusively constructed from the local limestone that was found in abundance there.

Some of the identifying features of the style include:

- Steeply pitched roof (12:12 or greater), usually side gabled
- Through the cornice gabled dormers, front facing gables (or both)
- Tall, narrow rectangular windows in groups
- Large and often dominate chimneys
- Entryway and door often with a half round, Tudor or rectangular shapes
- Exterior walls predominately built from local rough limestone with cut limestone accents

Cotswold homes were typically much more simplified in their overall massing than the other English Medieval styles, with gables often occurring within the same plane as the rest of the front facade. They are made exclusively from rough or cut limestone exteriors, and often have cut limestone window surrounds. Gables are either very simplified rakes of stacked stone roof tile on top of limestone walls, or sloped gable parapets capped with cut limestone.



COTSWOLD

Massing & Chimneys

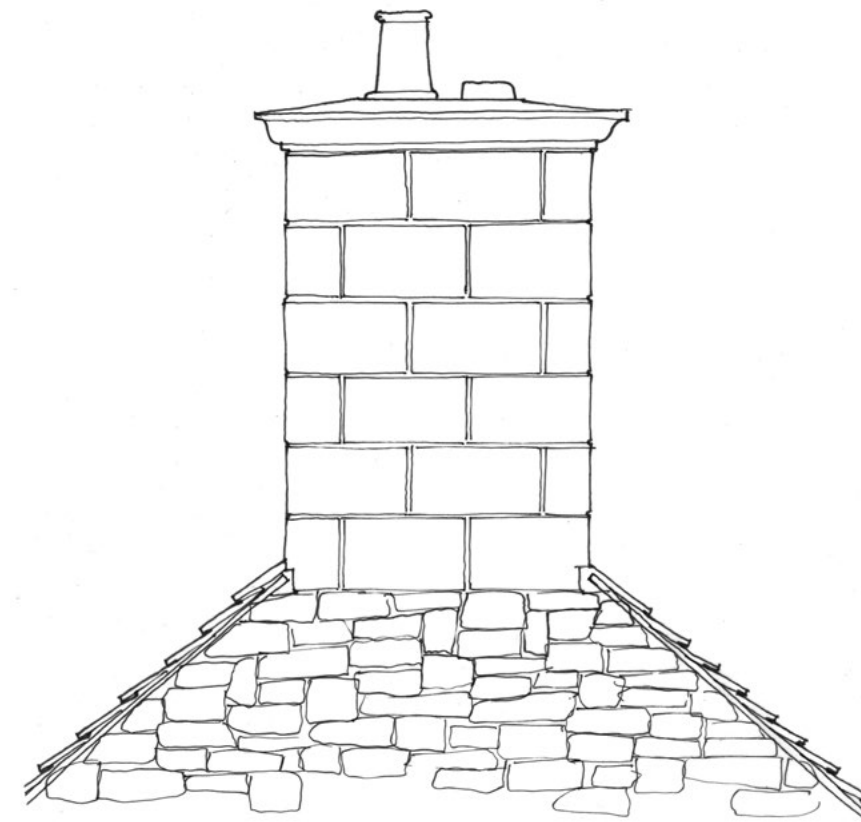
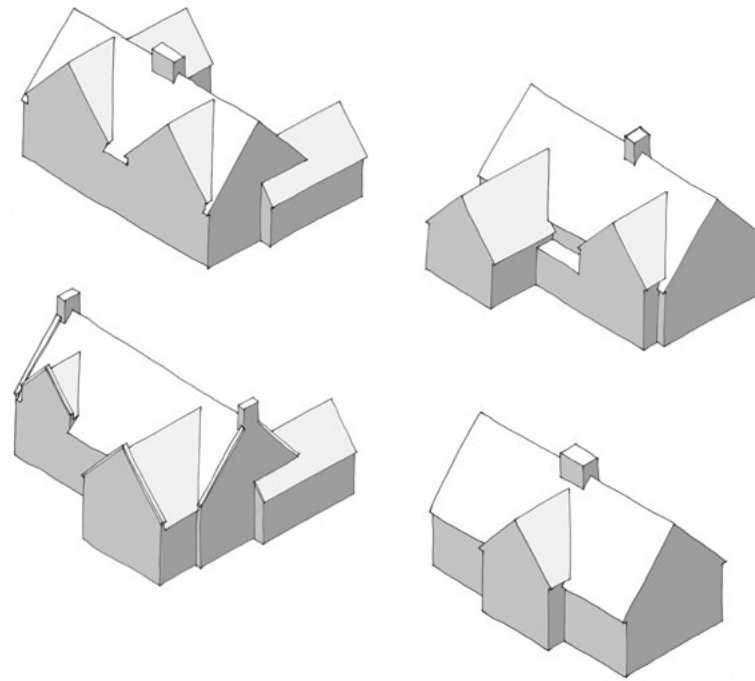
Cotswold architecture has existed since the medieval era and has not changed much in form. As such, the overall shapes tend to be very simplified, consistent typically of a single ridge parallel to the front facade and often with cross gables or thru the cornice gabled dormers that are both flush with the exterior walls. While there may be elaboration along the plate line with these cross gables, and dormers, the overall shape of the home is typically rectangular in plan, though some designs will incorporate an offset gable or added wing to the massing. Parapets are very common on the gables, otherwise a simple stacked slate roof is placed directly on top of the gable.

Chimneys are typically fully integrated into the design, most commonly aligning with the center of the main ridge line of the home and centered on the side gables. They are most often flush with the exterior walls as opposed to having projected fireboxes, and the top of the chimney is typically finished in either a brick or a cut limestone. Simple rotated chimney stacks are seen on occasion, though more frequently a single large chimney carrying multiple flues extends past the roofline to the chimney cap.

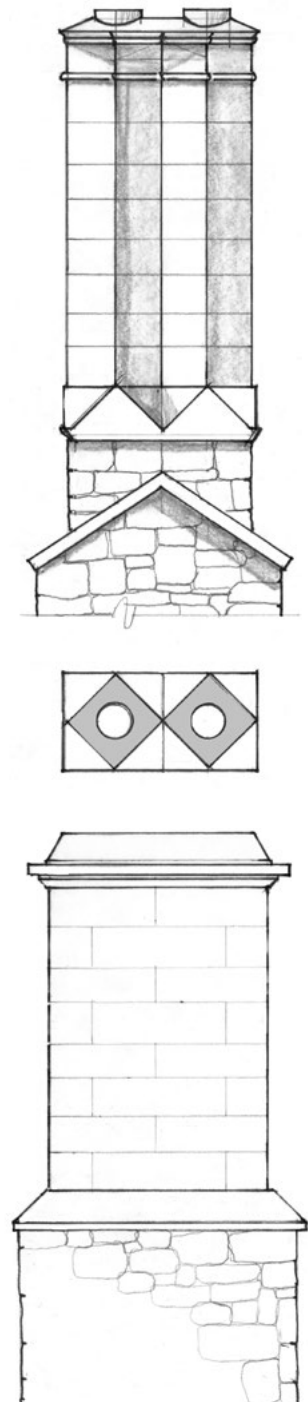
Common gable configurations:



Potential massing configurations



Chimney Stack examples:

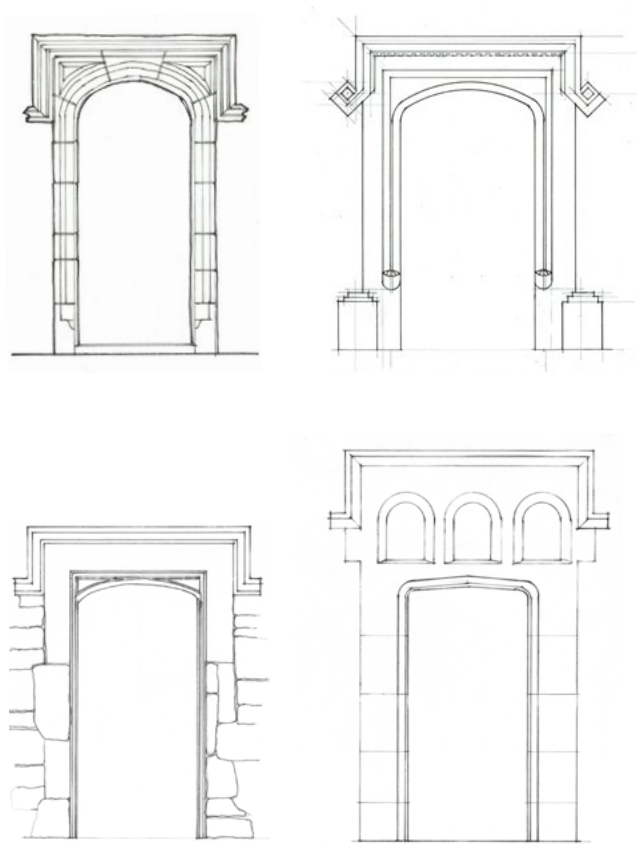


COTSWOLD

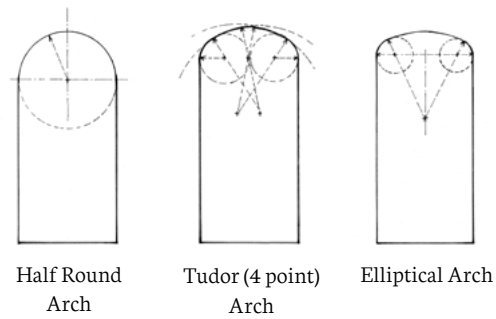
Doors & Windows

Doors and entries for the Cotswold region were typically done in the medieval style and were typically heavy wood doors using the Tudor “4 point” shallow arch. Rectangular doors or elliptical arches were also used occasionally, while half round arches were seen much less frequently. Original doors were most likely solid wood without any glass, but newer remodels brought doors of the same shape with more glass as part of the door design to allow for more light to come into the entry of the homes. Often the doorways are surrounded by finely carved stone surrounds, often with hood molding that sheds water off the face of the door itself.

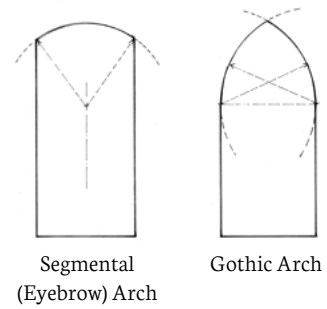
Typical Entry Surrounds:



Appropriate shapes for Cotswold:

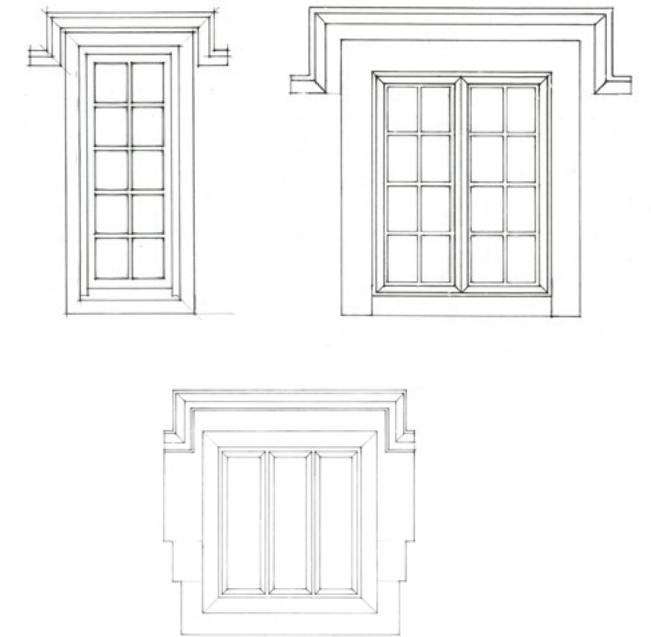


NOT USED FOR THIS STYLE:

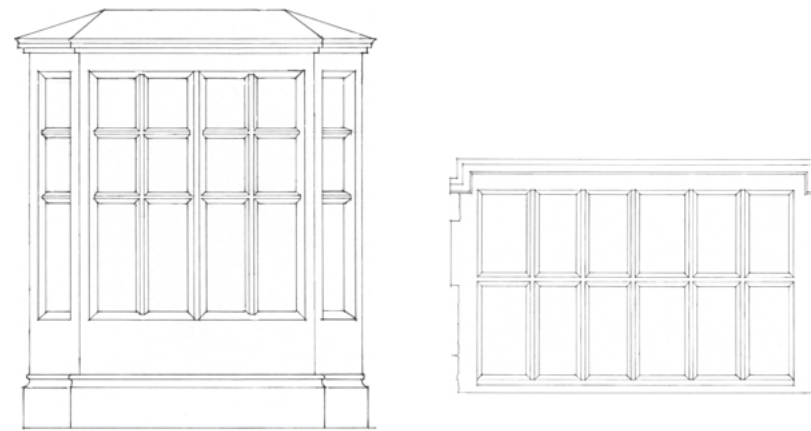


Windows in most of the simpler homes were double and triple wide groupings of casement windows or dormer windows. In some of the larger and more grand buildings, faceted bays and large groupings of windows with transoms are seen in parts of the facade where larger rooms would be located in the home. Mullion patterns for these homes remained relatively small and were mostly rectangular in shape, though some diamond leaded glass patterns could be seen on occasion in some of the older designs. Most windows and doors were trimmed with cut stone and angled hood molds at the top of the surround which helped shed water away from the face of the glass or door.

Typical window configurations:



Feature windows:



Typical Entry Doors:



French Styles

While America drew heavily from its English heritage for inspiration, there were occasionally other regions of Europe that had influence as well. However, it wasn't until after soldiers returned from the French Countryside following WWI that French architecture really took the spotlight for a while. Virginia McAlester gives a broad category to these homes as belonging to the "French Eclectic" style in her book, 'A Field Guide to American Homes'. This classification allows for a fairly broad range of homes of various massing and detailing to be grouped together, which is understandable as the inspiration for this style was derived from a very wide range of French buildings - from the rustic farmhouses to the grand Chateaux.

For Villaggio, the French styles of allowed homes are divided into 2 categories:

- Symmetrical French
 - Asymmetrical French
-
-



Symmetrical French

Symmetrical homes done in the French style tended to be more formal, being based on buildings created during the French Renaissance. As such, these homes tend to have more classical detailing involved in the design, such as classical columns or pilasters, and often have arched pediments over the entryway or primary windows. The massing being symmetrical in design, the facade is thus broken into equal spacing across the front with regard to window placement and subdominant wings. The entry to these homes are typically raised up several steps relative to the surrounding grade. These homes are often a full 2 stories in height.

Some of the identifying features of the style include:

- Steeply pitched hipped roof
- No dominate front facing gable
- Eave often swept (or swooped) at roof edge
- Entry, windows or dormers often use a segmented arch shape
- Symmetrical front facade
- Optional features consistent with this style may include balconies and shutters

As these homes are based on more grand french buildings, they tend to be made of cut stone veneers, or a smooth stucco exterior that provides a similar look without the high cost. Occasionally brick with cut stone accents is also found as an exterior material in a few examples of this style.

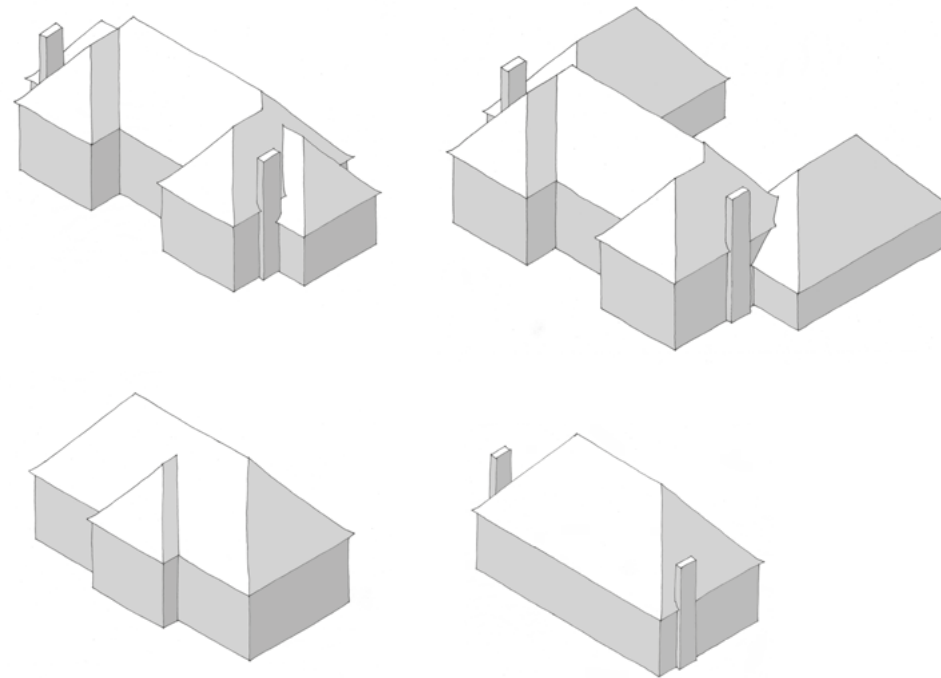


SYMMETRICAL FRENCH

Massing & Chimneys

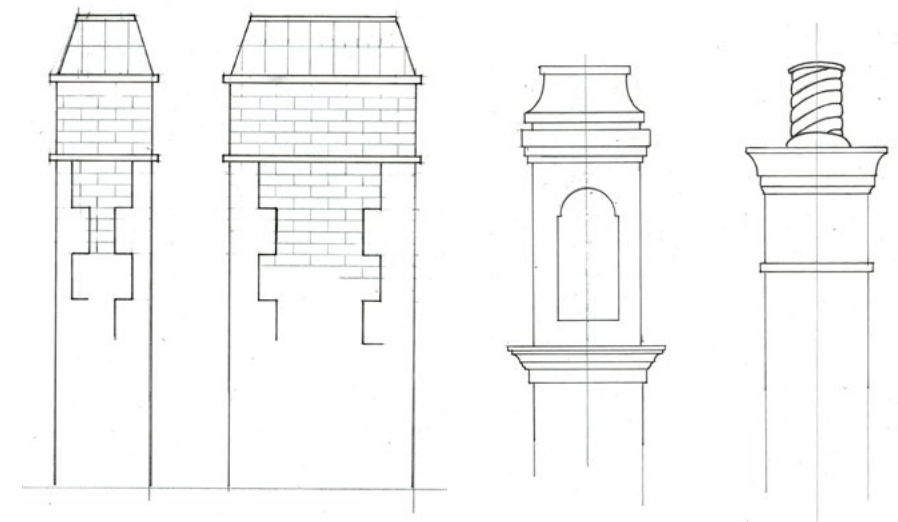
The primary massing for any Symmetrical French styled home is of course going to be symmetrical in nature, with the entry being centered in the design. The central portion of the home shall be the tallest portion, and may have “wings” to either side that may project forwards of the center or behind it. Wings that project forward shall do so in such a way as to not dominate the entry portion of the facade and maintain a subdominant hierarchy with the central massing. Openings, windows, dormers, chimneys and other features of the design shall also be arranged in a symmetrical configuration relative to the entry. These homes are not well suited to porte-cochere configurations due to the symmetrical nature of the facade.

Potential massing configurations

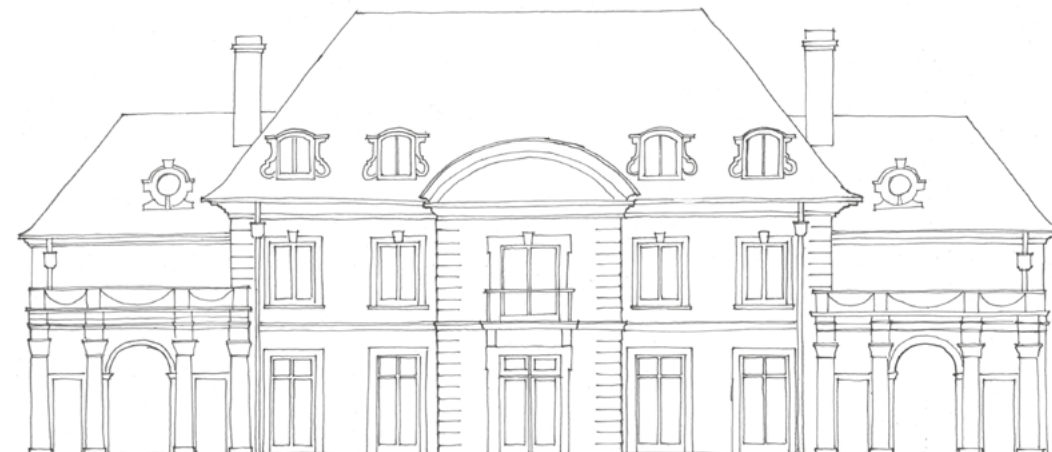


Chimneys in most French styled homes are fairly simplified compared to their English counterparts. While they may include some profiled stone caps and bands, or occasionally quoins (if used on other aspects of the facade) the overall shape is typically a simple rectangular chimney stack. Chimney caps are used on occasion, as are tapered metal shrouds.

Chimney Stack examples



Common facade configurations

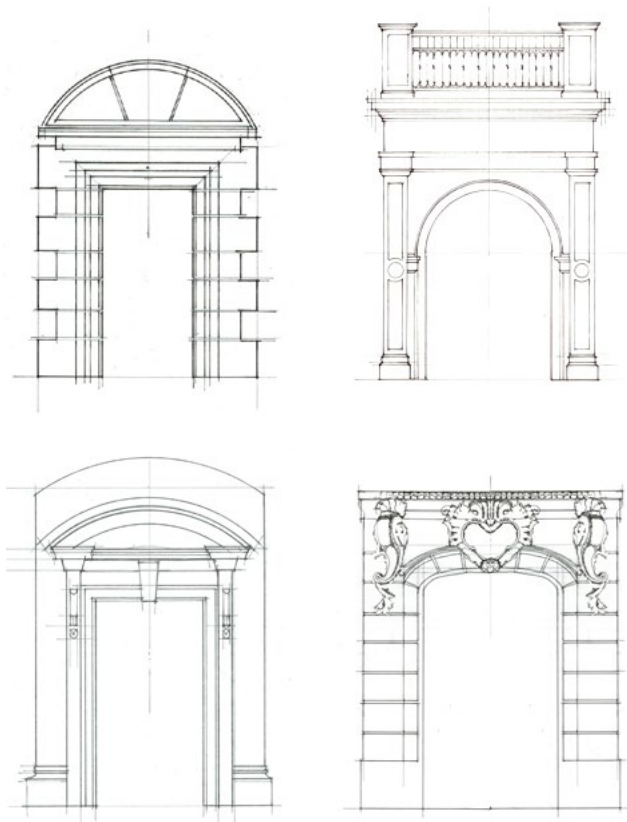


SYMMETRICAL FRENCH

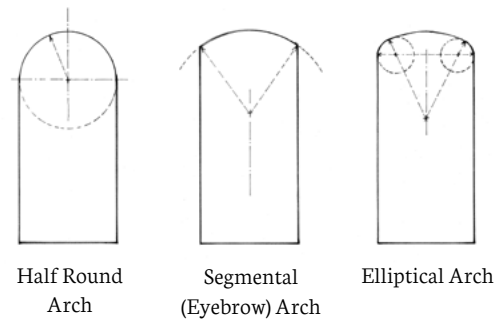
Doors & Windows

The entry for any Symmetrical French home shall be centered on the facade and primary focal point for the overall composition. The design of the surround for the entry often includes classical elements such as columns, entablatures and balusters (or decorative railings) at the window over the entry door. Pediments (both arches and triangular) are also common elements of the entry portion of the facade. Doors may be either solid wood paneled or have glass sections, and come in both rectangular shapes as well as arches, though the segmented arch shape is more commonly seen than the half round.

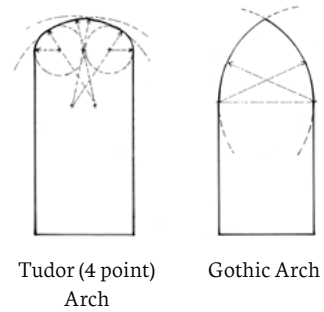
Typical Entry Surrounds:



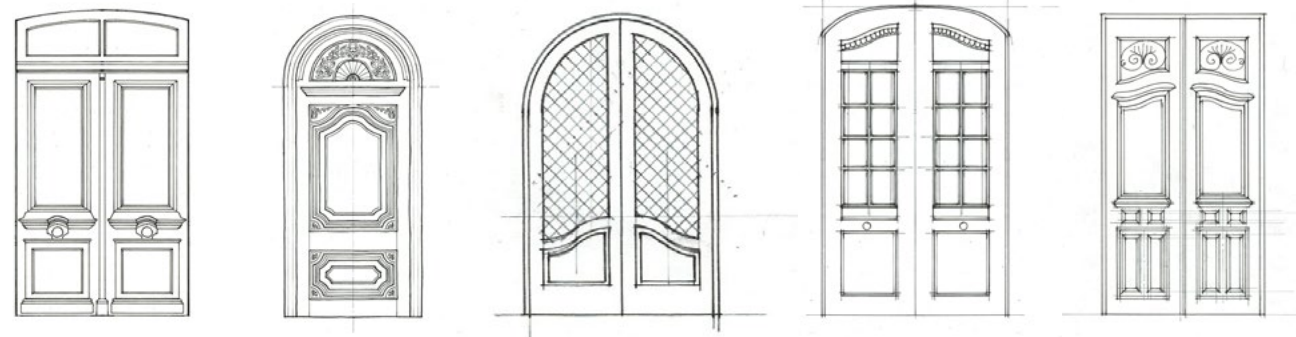
Appropriate shapes for Symmetrical French:



NOT USED FOR THIS STYLE:



Typical Entry Doors:



Windows are typically grouped in such a way that the overall opening is taller than wide. It is also common to see a particular window shape to be repeated across one of the floors and a different shape used for the other floor. Again segmented arches are the most commonly used window shape, along with rectangular windows also being used frequently. It is also common for the primary windows to have elaborate cut stone surrounds with classical elements such as pediments, pilasters and brackets as part of the surround design. Dormers, both full and through-the-cornice designs, are also a common element in this style, as are roof vents (though typically not used together). Operable louvered shutters may also be part of the window assembly, though less frequently.

Feature windows:



Typical dormers:



Asymmetrical French

Asymmetrical homes done in the French style tended to be less formal, being based more on rural homes and farms of the French countryside. While they may still incorporate classical detailing into the facade design, they are more likely to be simpler in elaboration. These homes are often massed as story and a half, with the plate line on the 2nd story ceiling lower than the 2nd floor ceiling height, and 2nd floor windows in these conditions are often provided in a “through-the-cornice” configuration.

Some of the identifying features of the style include:

- Steeply pitched hipped roof
- No dominate front facing gable
- Eave often swept (or swooped) at roof edge
- Entry, windows or dormers often use a segmented arch shape
- Asymmetrical front facade
- Optional features consistent with this style may include balconies and shutters

Materials for these homes may also include a rough faced stone veneer as well as stucco. These homes may also incorporate brick or heavy timber accents into the design, particularly at the 2nd floor. Shutters are more commonly seen in the Asymmetrical French style.



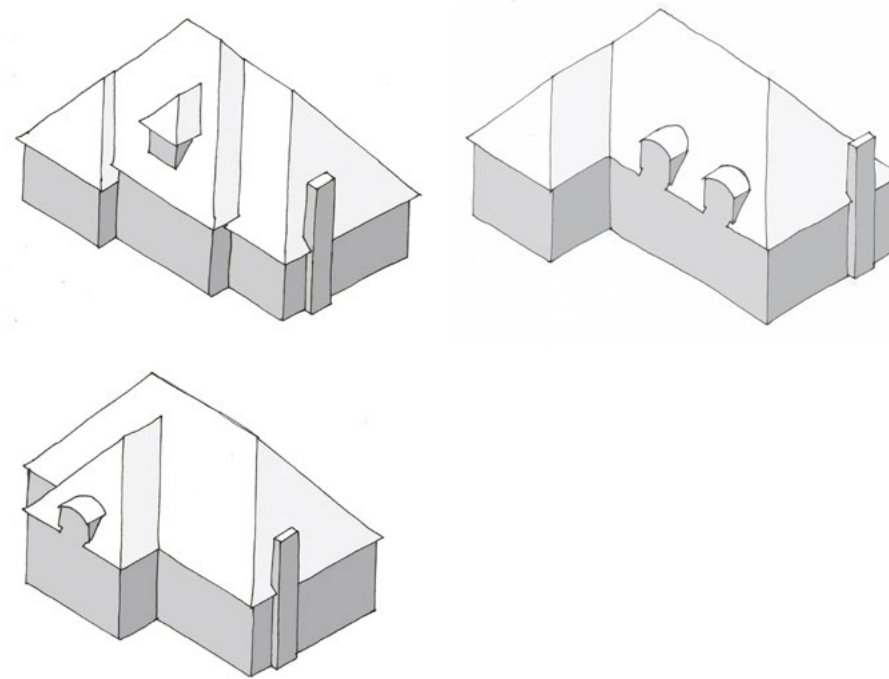
ASYMMETRICAL FRENCH

Massing & Chimneys

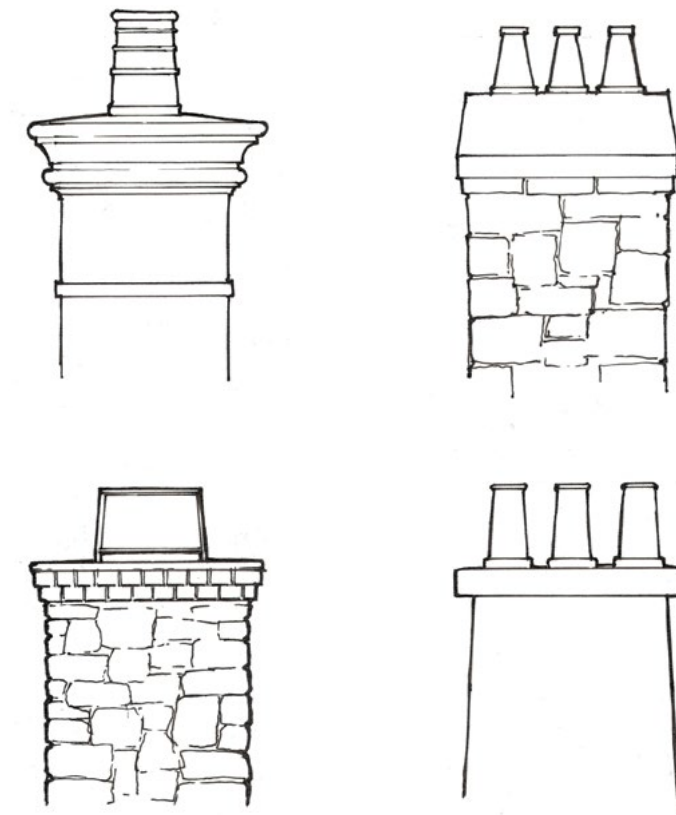
While the massing for an Asymmetrical French home is going to be asymmetrical in nature, the design shall still be well portioned and balanced visually. Wings may project forward on one side and or may recede back, but the overall facade shall be composed so that hierarchy is still primarily given to the entry. The entry shall be a part of the dominate (tallest) massing at the center of the home, but may still be off center. These homes are better suited to porte-cochere garage configurations than their symmetrical counterparts. Also 1 1/2 story designs (2nd floor plate lower than the 2nd floor ceiling) are more typical for this style than full 2 story or single story configurations.

Chimneys in most French styled homes are fairly simplified compared to their English counterparts. Nevertheless they are still an important feature of any French home and shall be incorporated into the facade as to be prominent feature visually from the front of the home. While they may include some profiled stone caps and bands, or occasionally quoins (if used on other aspects of the facade) the overall shape is typically a simple rectangular chimney stack as opposed to the twisted and rotated stacks seen in the English styles. Chimney caps are used on occasion, as are tapered metal caps.

Potential massing configurations



Chimney Stack examples



Common gable configurations:

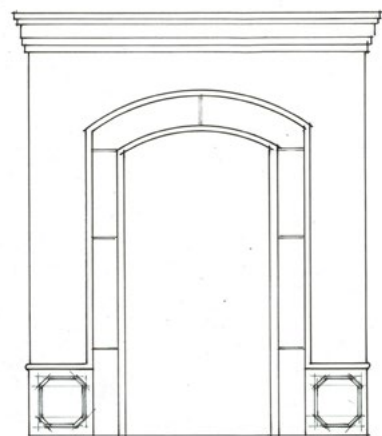
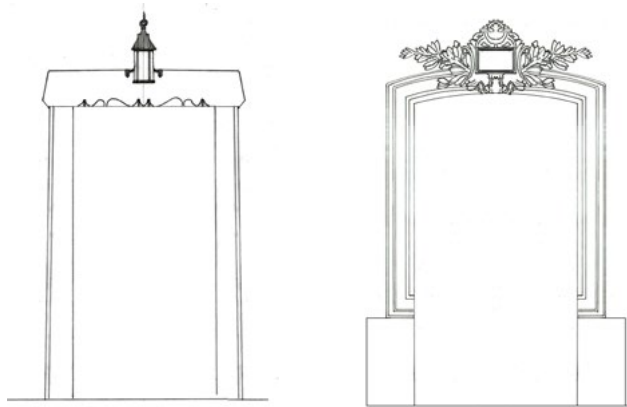


ASYMMETRICAL FRENCH

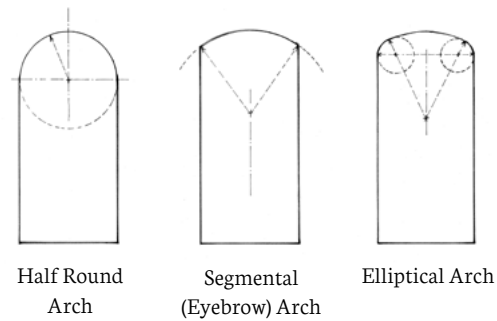
Doors & Windows

The entry for an Asymmetrical French styled home is typically simpler than the Symmetrical counterparts, though they may still incorporate classical elements such as columns and entablatures in cut stone. Pediments (both arches and triangular) are occasionally seen on the entry portion of the facade. Doors are more likely to have glass sections, and come in both rectangular shapes as well as arches, though the segmented arch shape is more commonly seen than the half round. Elaborate wrought iron scrollwork is commonly seen on entry doors.

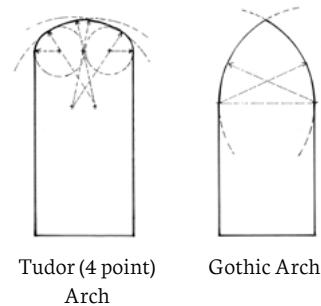
Typical Entry Surrounds:



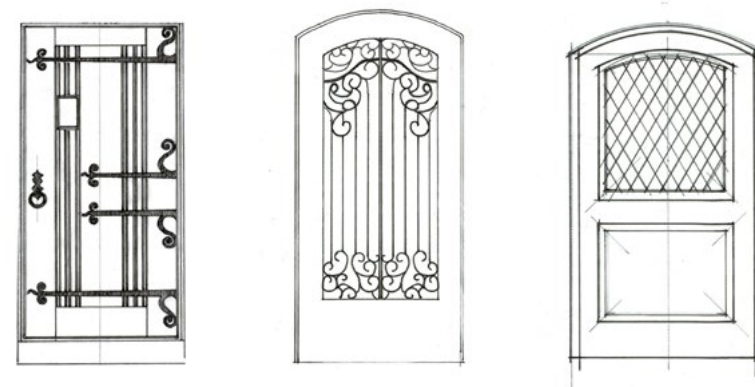
Appropriate shapes for Asymmetrical French:



NOT USED FOR THIS STYLE:



Typical Entry Doors:

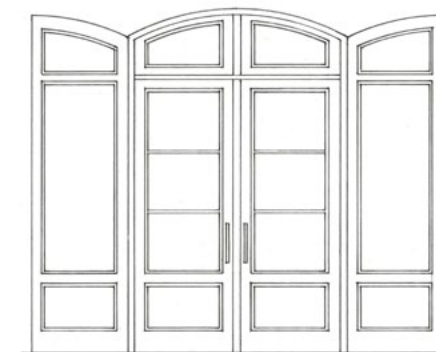
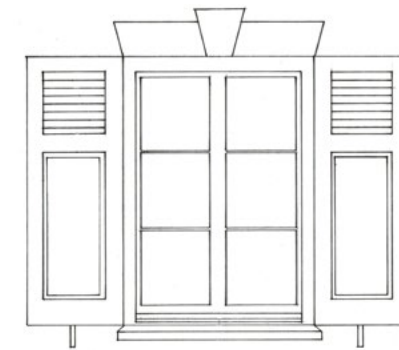


Windows are typically grouped in such a way that the overall opening is taller than wide. It is also common to see a particular window shape to be repeated across one of the floors and a different shape used for the other floor. Segmented arches are the most commonly used window shape, along with rectangular windows also being used frequently. While the primary windows may have elaborate cut stone surrounds with classical elements such as pediments, pilasters and brackets as part of the surround design, a simpler cut stone profiled casing is often used instead. Through-the-cornice dormers are very common in the Asymmetrical French style. Operable louvered or paneled shutters are seen frequently in this style as well.

Feature windows:



Common shutter examples:



Mediterranean Styles

A variety of architectural styles in America were inspired by the southern regions of Europe that bordered on the Mediterranean sea. The overall design of these structures took on a distinctly different aesthetic that responded to both the building materials available in those regions as well as the local climates. The predominate material for roofs (and a unifying feature among all these Mediterranean styles) was a terra cotta clay tile, typically done in a “C” or “S” shape, and often found in the natural red to orange color of the clay that was found locally. Each style however developed their own unique characteristics that responded to local conditions.

For Villaggio, the approved Mediterranean styles are divided into 3 categories:

- Italian Renaissance
 - Spanish Eclectic
 - Tuscan
-
-



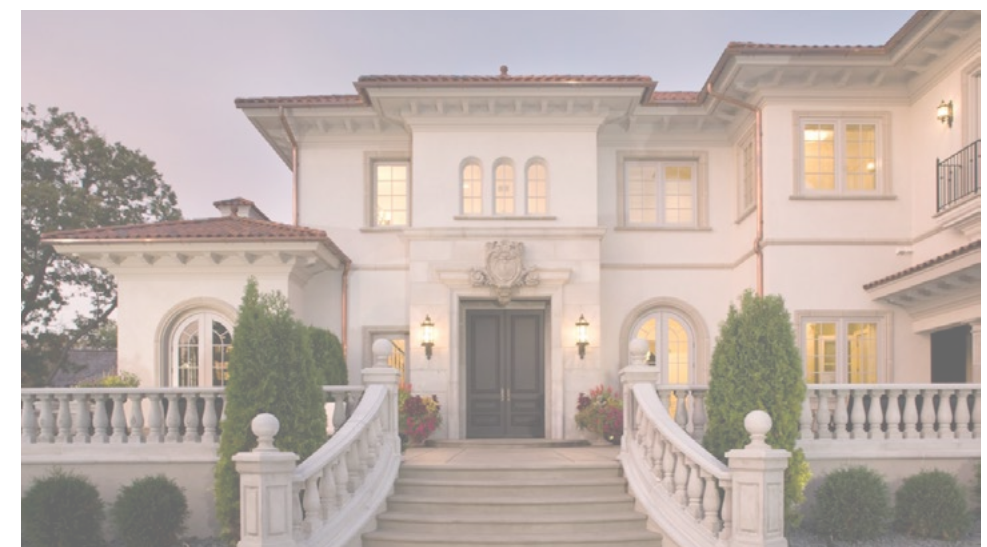
Italian Renaissance

This style made its way into American architecture in the late 1800s and was a very close approximation of the renaissance structures of Italy. This was primarily due to the fact that photography and printing techniques allowed for a much more accurate interpretation of these Italian prototypes and also cross Atlantic travel was much more accessible by that time. The Renaissance in Italy was a resurgence of ancient Greek and Roman classical architecture and sought perfection through pure geometry and ideal ratios and proportions.

Some of the identifying features of the style include:

- Low pitched hipped roof
- Roof covered with terra cotta barrel tiles
- Wide overhanging eaves with decorative brackets
- Entryway often with classical columns
- Commonly 1st floor entry and windows use half round arch shapes
- Upper windows typically smaller and less elaborate than 1st floor
- Optional features consistent with this style may include balconies, arcades and loggias

The vast majority of Italian Renaissance homes were designed with symmetrical facades, though a few asymmetrical examples can be found. They draw heavily on Classical embellishments such as columns, pilasters, entablatures, balusters and half round arches. These homes are almost exclusively found in a stucco exterior finish, though examples in cut stone and even brick can be found in certain areas of America.



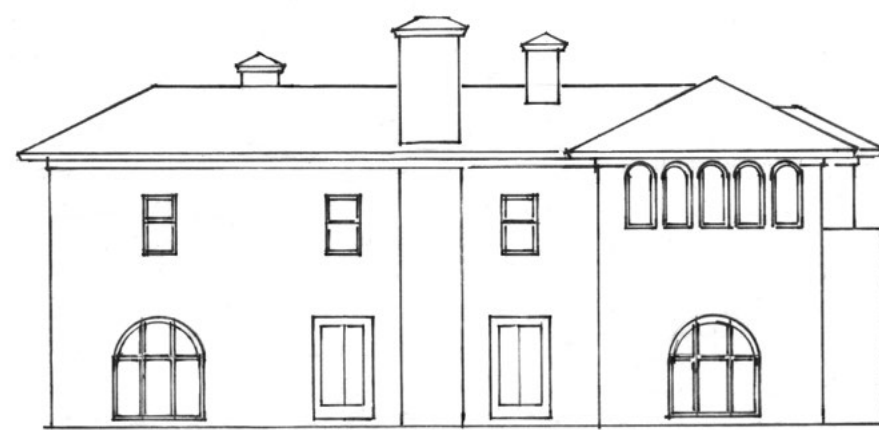
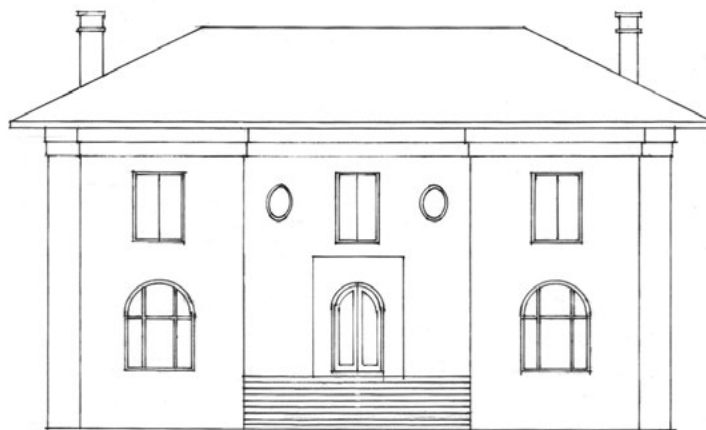
ITALIAN RENAISSANCE

Massing & Chimneys

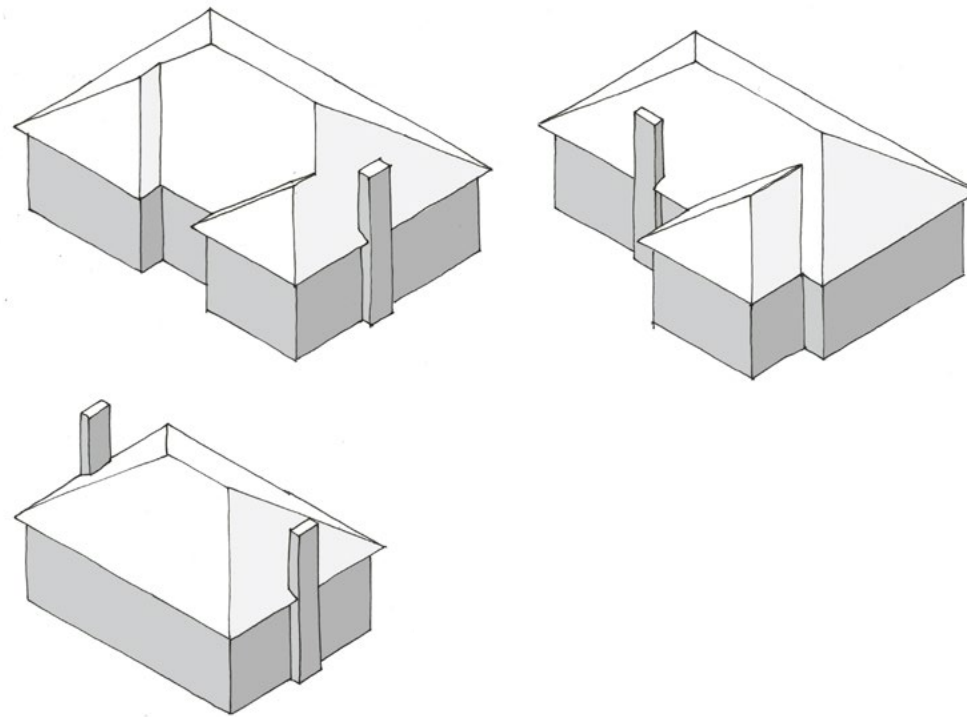
While most of the Italian Renaissance homes are symmetrical in massing with the entryway being centered in the design, there are a few landmark examples of asymmetrical designs that can be found. Asymmetrical design still maintains a balanced and well proportioned design, and are almost always full 2 story facades, though they may have attached 1 story wings to the sides. The roofs are generally very simplified with consistent plate and the overall shape of the structure is typically a simple rectangle, "U" or "H" shaped plans. Roof overhangs shall be a minimum of 2'-0" and always have decorative brackets on the underside.

Chimneys are typically a simple design vertically, being square or rectangular in shape without twisted or rotated shafts. They are often capped with a sloped roof that mirrors the main roof of the home and openings that allow venting of the small to the side of the top, capped with a profile above and below the vent openings. A simpler flat top with projecting chimney flue is seen on occasion in simpler versions of the style.

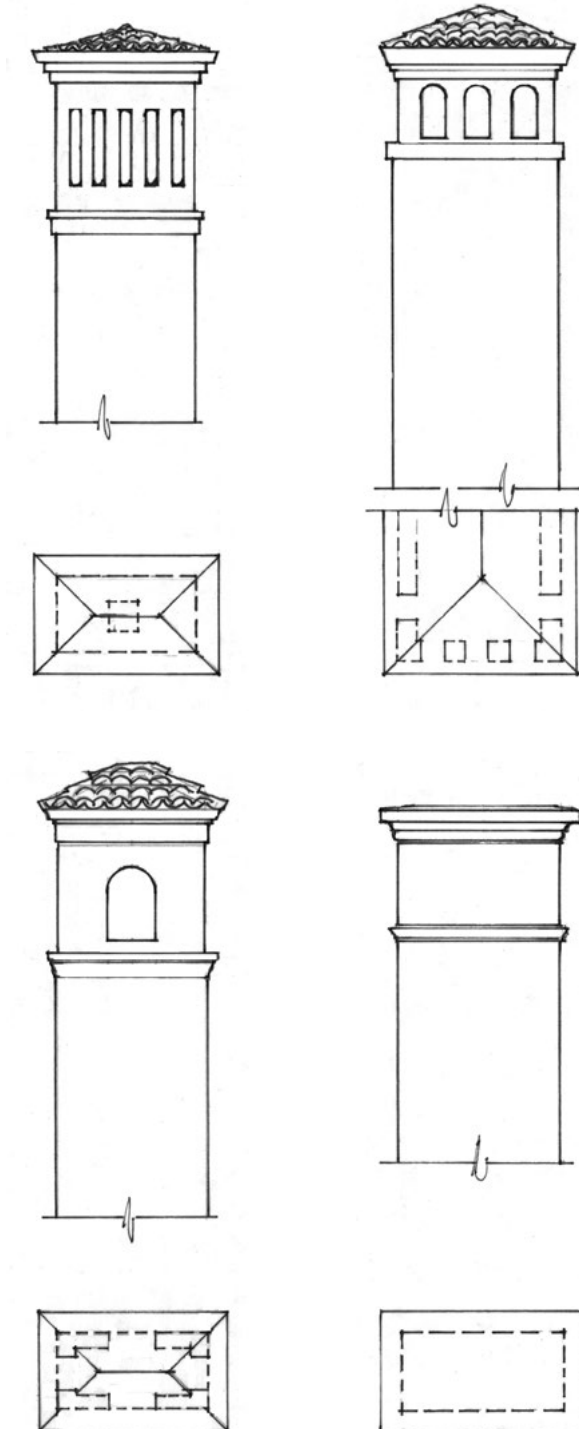
Common facade configurations:



Potential massing configurations



Chimney Stack examples:



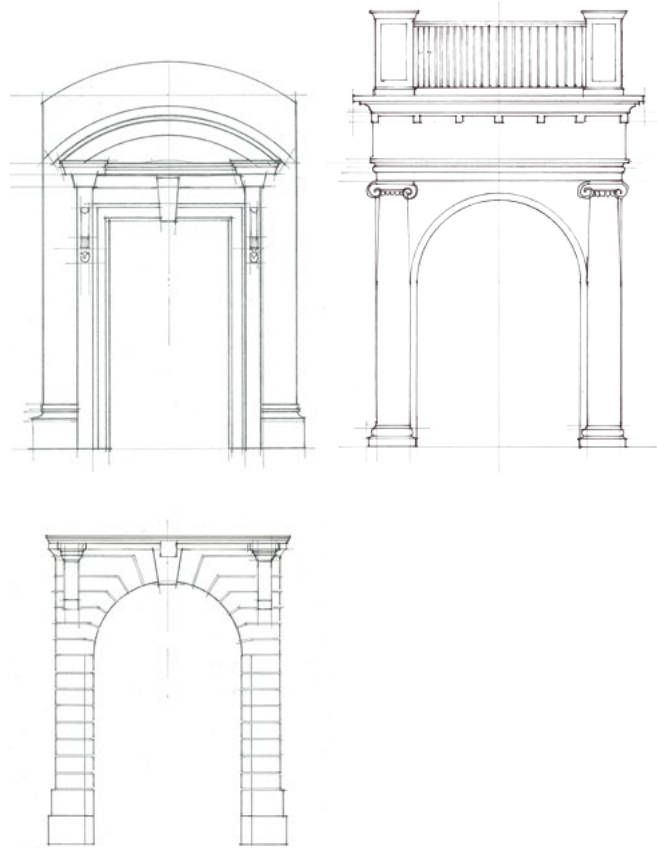
ITALIAN RENAISSANCE

Doors & Windows

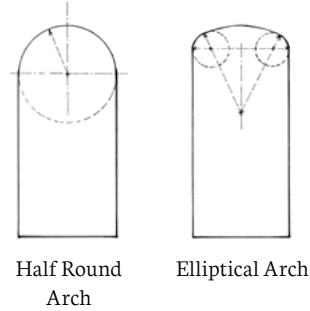
Entry doors in the Italian Renaissance style are typically ornately wood paneled, often double doors in a half round arch shape. Glass paneled doors are seen less frequently and are consistent in design with the windows used on the home. The entry doors are most often surrounded by classically inspired cut stone surrounds and often include engaged columns and pilasters carrying entablatures and sometime pediments.

Half round shapes are often incorporated through the facade and used for doors, opening and windows, though wider openings and doors may also use the elliptical arch to span a greater distance.

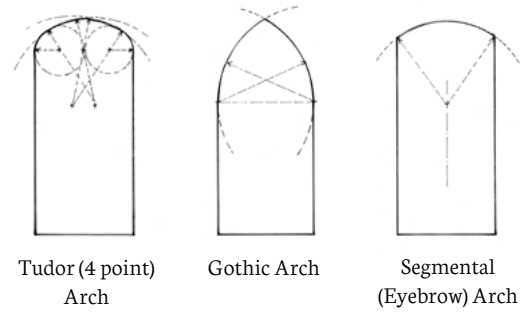
Typical Entry Surrounds:



Appropriate shapes for Italian Renaissance:

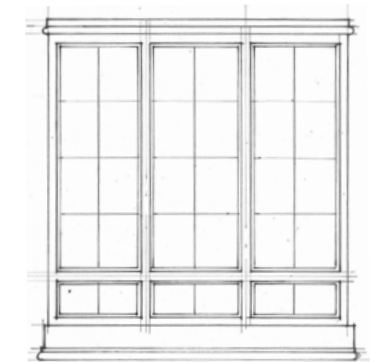
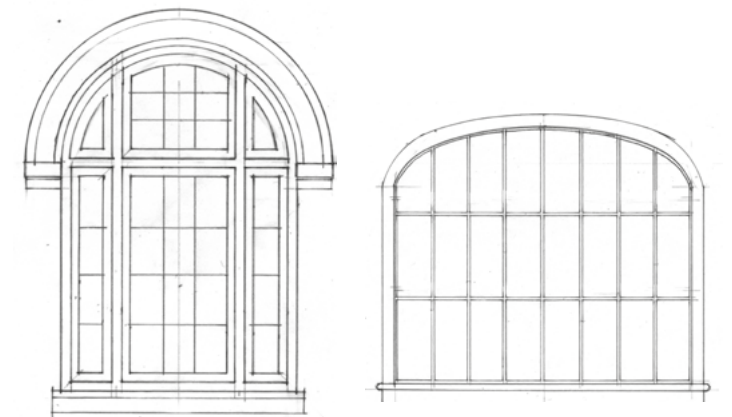


NOT USED FOR THIS STYLE:

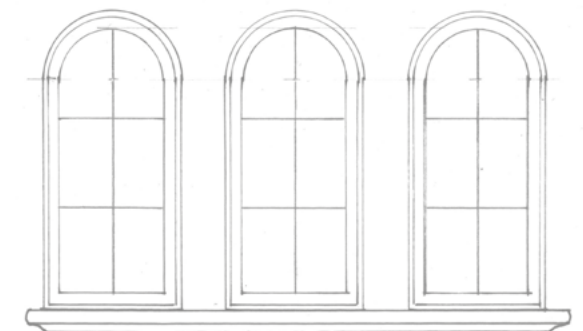
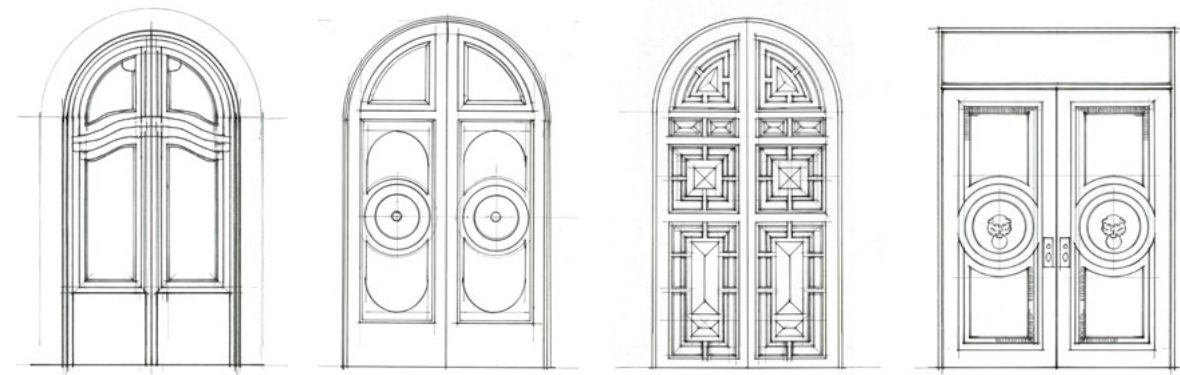


This style in particular is known for having larger half round windows on the 1st floor and smaller rectangular windows are typical of the 2nd floor, though exceptions can be found to this trend. The windows are often framed with cut stone profiled surrounds, though occasionally the surround may include engaged columns of classical design. Dormers and decorative roof vents are very rare in this architectural style.

Feature windows examples:



Typical Entry Doors:



Spanish Eclectic

The Spanish Eclectic style was popularized in America after the 1915 California-Panama Exposition of 1915. The halls and building created for that event by Bertram Grosvenor Goodhue drew heavily on architecture of the Spanish Baroque style. The exhibition was a huge success and the style rapidly replaced the Mission style of architecture that had been used in America prior to it.

Some of the identifying features of the style include:

- Low pitched roof, often gabled
- Red barrel tiled roof
- Predominately stucco exteriors
- Eaves with little to no overhang
- Arches on main doors and feature windows
- Asymmetrical facade design
- Optional features consistent with this style may include balconies on the front elevation, or arcades and loggias on side or rear elevations

While the style draws heavily from the Spanish Baroque movement for the detailing, influences may include Moorish, Gothic, Byzantine and Renaissance inspiration. Projected balconies on the 2nd floor are a common feature. As the original homes were made from plaster covered masonry construction, the windows and openings tended to take on a “sculptural” quality to the edges as the doors and windows were deeply recessed from the face of the exterior wall. Ogee and other multi radius arch styles are a common occurrence.



SPANISH ECLECTIC

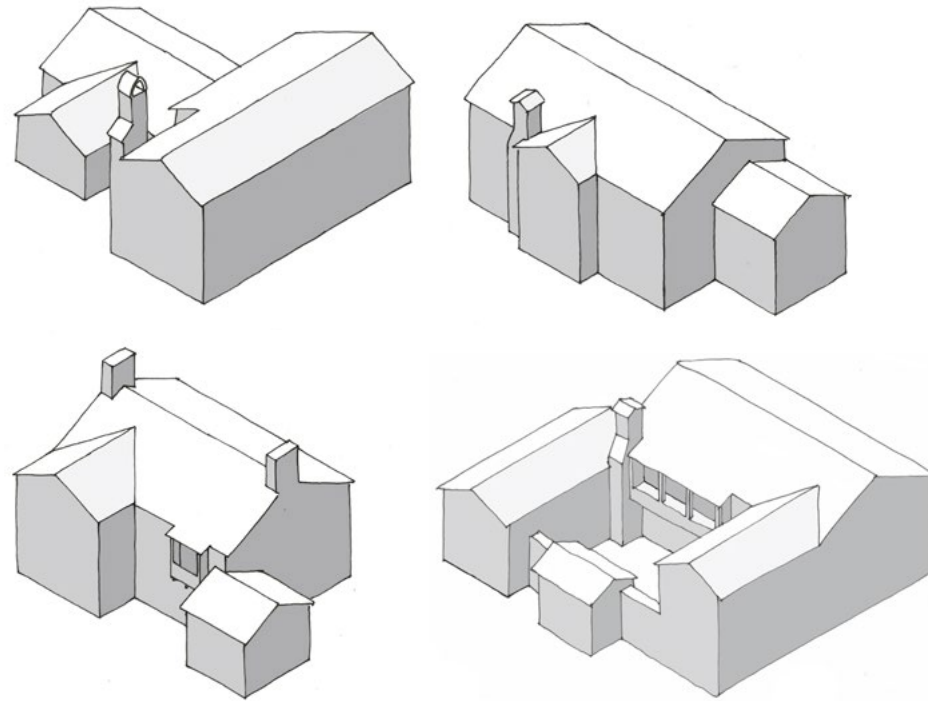
Massing & Chimneys

Massing for the Spanish Eclectic style is typically a collection of simple rectangular forms placed together at right angles to one another. The plate heights will often vary between the different connected masses, but typically the entry is part of the dominate portion of the overall composition. This approach to the shape draws its inspiration from the Andalusian region simple farmhouses that were multi generational buildings and continually added on to over many years of use.

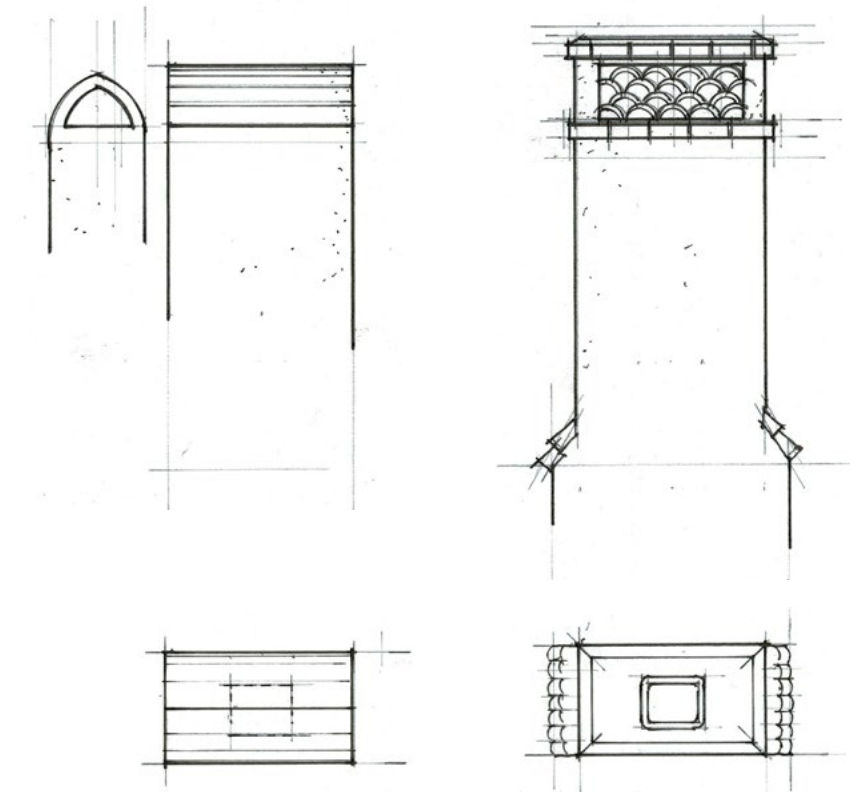
Another common feature is the use of round or square stair towers in the overall composition of the facade. Cantilevered balconies with turned wood columns are also a common feature, as are walled gardens and courtyards with fountains. Gables often have either tile details near the top center, or roof tiles that act as attic vents (decorative in modern interpretations). Carved stone medallions are also seen in this location on some designs as well.

Chimneys are often fully integrated into the facade so as to be flush with the exterior wall. They may be either centered to align with a gable or placed on a corner to one side of a gable. They can (less frequently) be projected and offset from the face of wall. In these cases they will have a wider base with shoulders that narrow the chimney shaft as it rises. The chimney top is often capped with small tiled roofs and small openings on the side of the chimney for venting, though pointed arch chimney caps are a common feature seen as well.

Potential massing configurations



Chimney Stack examples:



Common facade configurations:

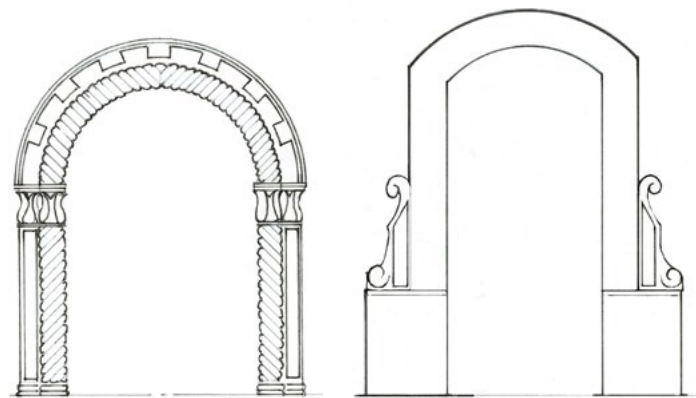


SPANISH ECLECTIC

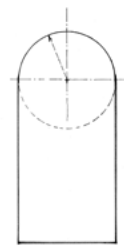
Doors & Windows

Spanish Eclectic style utilizes a variety of dramatically carved and paneled doors. These are more common on the high style examples, but can be seen even in more modest expression of the style. Doors are often accompanied with adjacent spiral columns, pilasters, carved stonework or even patterned tiles. Splayed and elaborated shapes mirroring the design of the doorway may be shaped into the stucco work of a deep set door. Doors that lead out to gardens and patios are often paired and glazed with multiple panes of rectangular glass.

Typical Entry Surrounds:



Appropriate shapes for Spanish Eclectic:

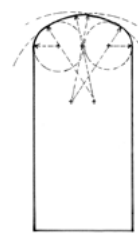


Half Round Arch



Elliptical Arch

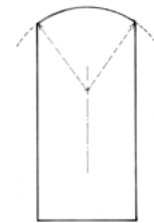
NOT USED FOR THIS STYLE:



Tudor (4 point) Arch

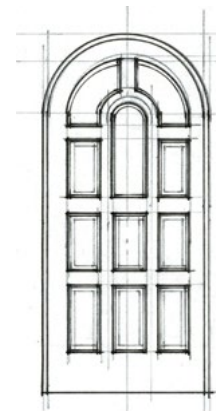
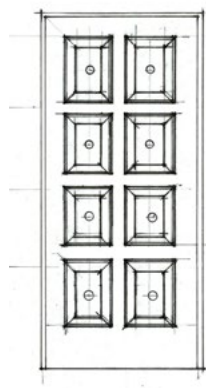
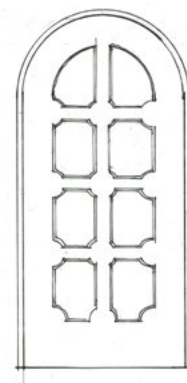
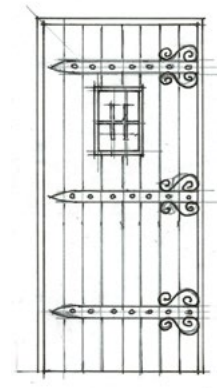


Gothic Arch



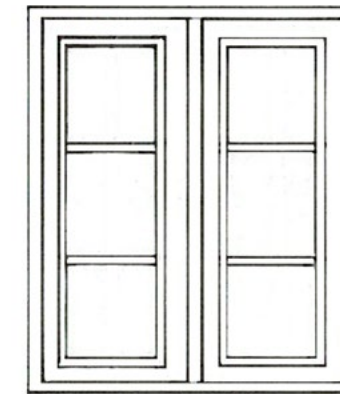
Segmental (Eyebrow) Arch

Typical Entry Doors:

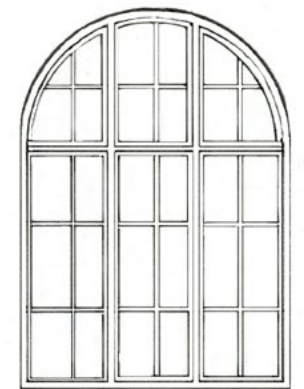
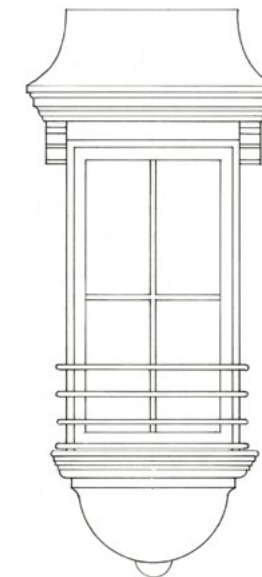


Most designs have at least one focal window, that are usually double or triple half round arches with spiraled columns between them, or large parabolic arched windows, often with stained glass accents integrated into the design of these windows. Window grills made from wrought iron (or occasionally turned wood) are also a common design feature. Focal windows may have elaborate cut stone surrounds but most of the other windows will have little to no embellishment surrounding the window in the stucco. Windows are often deeply inset relative to the exterior face of stucco though, and in these cases the stucco around the window may splay or radius at the window edge. Dormers are not typical in this style due to the low roof pitch.

Typical window configurations:



Feature windows examples:



Tuscan

The Tuscan style in America is a much more recent development; unlike other styles mentioned in this pattern book, this style was not seen in the US until well after WWII. Its origins in America seem to originate from the state of California, somewhere in the 1980s, most likely developed as local architects saw a similarity in climate and geography to the Tuscany region of Italy, and sought to replicate the local architecture of that part of the world. Since then it has gained popularity in other parts of the country, including Texas. The Tuscany region of Italy that the style draws its inspiration from is predominately medieval Romanesque styled buildings, and not the classically inspired Renaissance buildings of central Italy. As such they are typically lacking any classical embellishments and are much more rustic in nature and detailing.

Some of the identifying features of the style include:

- Low pitched roof, often gabled
- Red barrel tiled roof
- Predominately rough stone exteriors (may finish portions in stucco as an accent material)
- Eaves with little overhang, often with rafter tails (no overhang at the gable rake)
- Arches on main doors and feature windows
- Asymmetrical facade design
- Simple heavy timber lintels, or brick arches for windows and openings
- Optional features consistent with this style may include shutters, balconies, arcades and loggias

The overall design of this style shares many similarities with the Spanish Eclectic style, but the main differences can be seen in the lack of elaborate cut stonework at the entry and windows, and the use of rough stone and brickwork as a dominate exterior material as opposed to stucco. Both styles place an emphasis on exterior rooms and courtyards surrounded with half walls that often contain fountains.



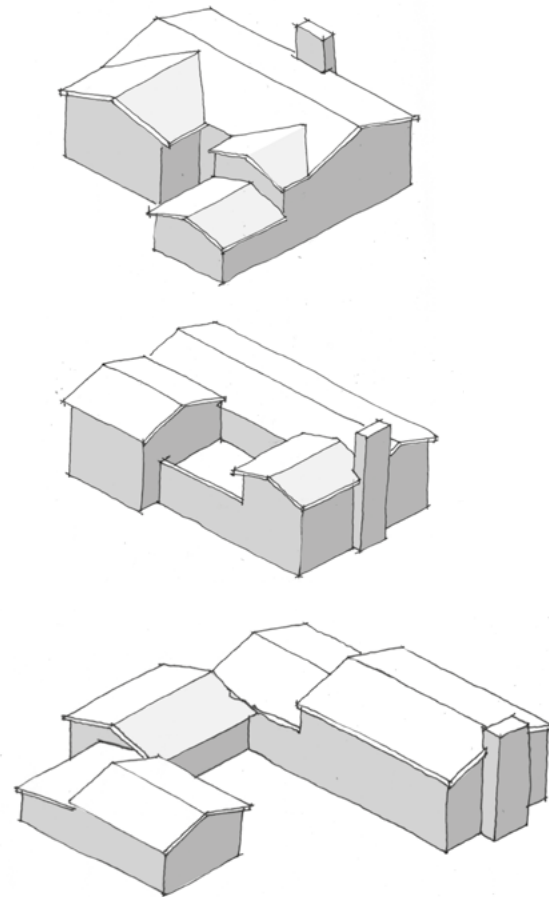
TUSCAN

Massing & Chimneys

Similar to the Spanish Eclectic style, the Tuscan style is typically a collection of simple rectangular forms placed together at right angles to one another. The plate heights will often vary between the different connected masses, but typically the entry is part of the dominate portion of the overall composition. This approach to the shape draws its inspiration from the rural homes of Tuscany that were multi generational buildings and continually added on to over many years of use.

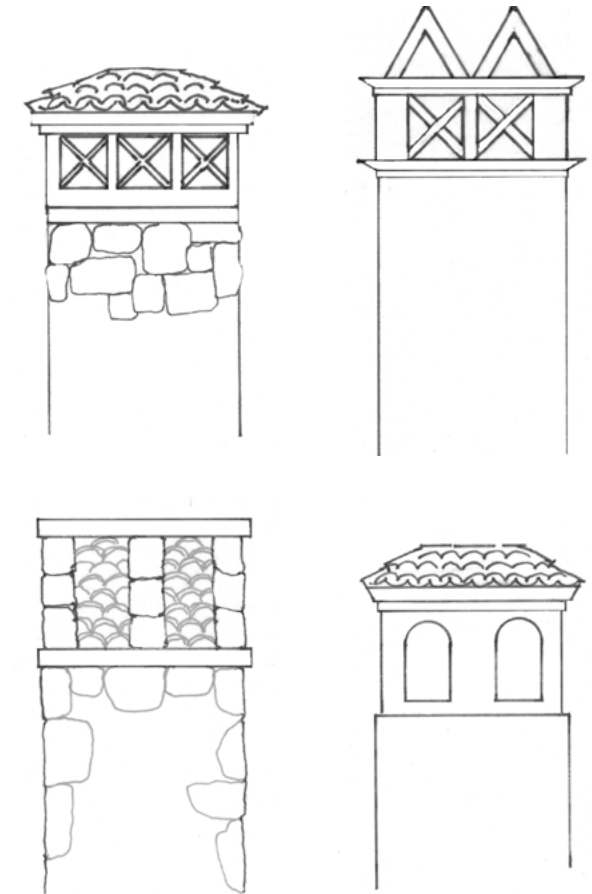
Another common feature is the use of square towers in the overall composition of the facade. A focus is placed on outdoor “rooms”, walled gardens and courtyards with fountains. Gables often have decorative collection of roof tiles that act as attic vents. Carved stone medallions and louvered vents are also seen in this location to a lesser degree.

Potential massing configurations:



Chimneys are an essential part of the facade as a whole. They may either align with a gable center or be placed on a corner of a gable. They will often be projected and offset from the face of the wall. The chimney top is often capped with small tiled roofs and small openings on the side of the chimney for venting. Roof tiles are used on occasion as a decorative screen for these chimney vent openings.

Chimney Stack examples:



Common facade configurations:

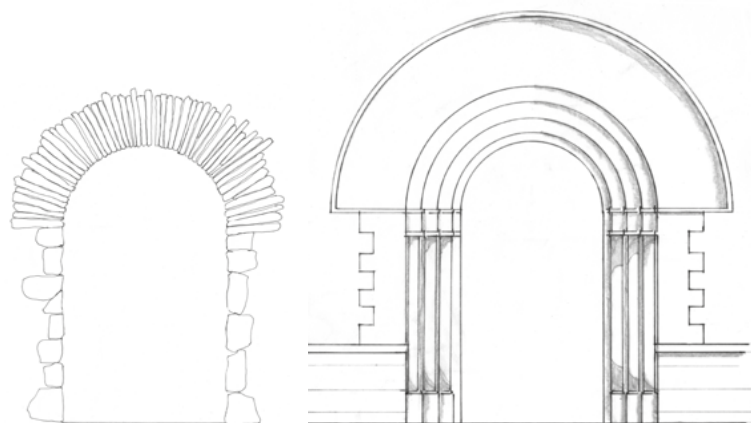
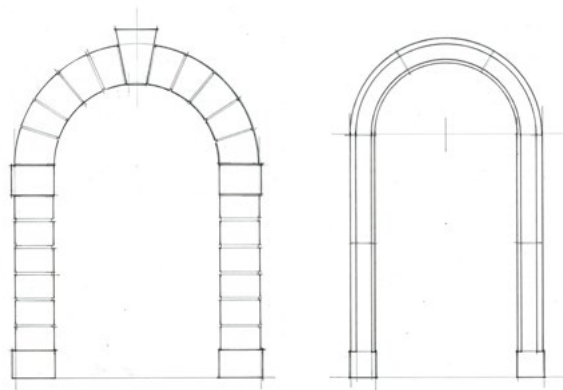


TUSCAN

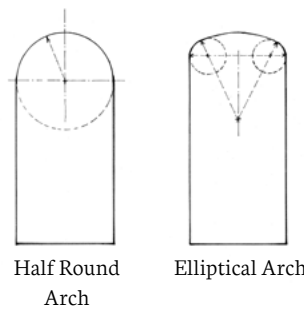
Doors & Windows

The Tuscan style uses a variety of wood paneling for its entry doors. They are typically half round arched or rectangular in shape. Entryways surrounding the doors are typically made of rough cut stone block, brickwork or a combination of these. Cut stone profiles are seen less frequently, and while there are a few examples of integrated columns, they are of Romanesque medieval design as opposed to classical and renaissance styles and orders. Secondary doors are commonly fully glazed glass doors, both rectangular and arched assemblies.

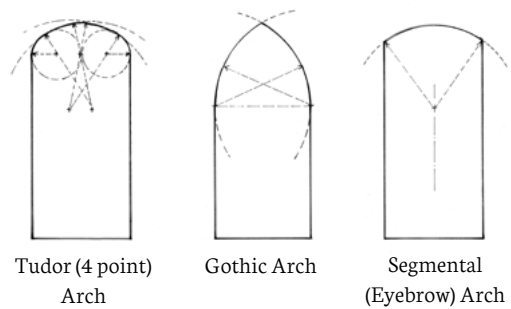
Typical Entry Surrounds:



Appropriate shapes for Tuscan:



NOT USED FOR THIS STYLE:

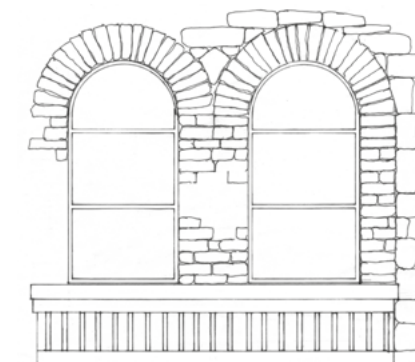
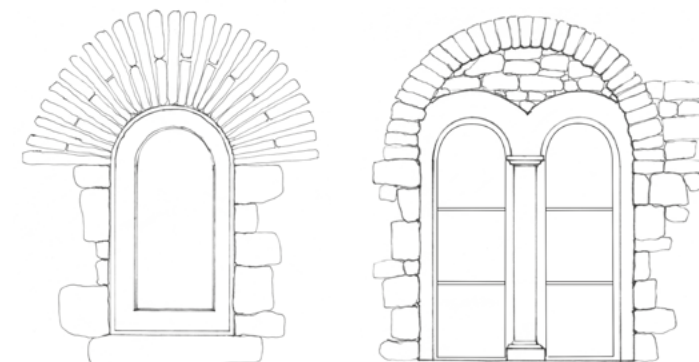


Typical Entry Doors:

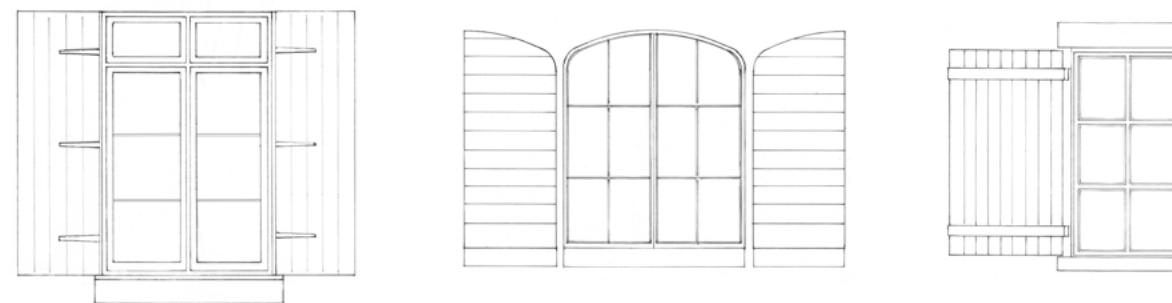


Most designs have at least one focal window that are usually single (or paired double) half round arches. Simple window grills made from wrought iron are seen occasionally. Window surrounds often are made from masonry patterns in a radial design on an arched window that are flush with the exterior wall finish. Simple stone or heavy timber lintels are used for rectangular windows and doors. Slatted operable wood shutters are common in this style. On smaller windows it is common to see a single shutter on one side that covers the entire window. Windows, doors and openings are often deeply set into the wall in this style as the majority of buildings in Tuscany are full masonry construction with very thick walls and the depth helped provide extra screening from both weather and sunlight. Oversized half round windows and opening (with the spring point of the arch starting much lower) are more likely to be used with this style than the elliptical arch shape when a wider opening is needed. Dormers are not typical in this style due to the low roof pitch.

Feature windows examples:



Common shutter examples



American Styles

As America had many different people groups immigrating from many different countries, it's no surprise that much of its architectural inspiration is derived from those places. However, by the early 1900's, people began to develop styles that are complete unique to America, a trend which continues to this day. We have selected 2 different styles that are specific to American that would fit well into the context of Villaggio:

- Texas Regional Vernacular
 - Contemporary
-
-



Texas Regional Vernacular

Texas Regional Vernacular has its roots in the Austin region of Texas, where many of the original settlers in the mid 1800s began using local materials to build small stone and wood farmhouses. Limestone and Sandstone were found in abundance, as was live oak, mesquite and cypress. These small buildings were often arranged in such a way as to surround outdoor spaces for protection both from wildlife as well as climate and connected with breezeways and covered patios.

More recently modern Texas architects such as Lake Flato have rethought the idea of these original rural buildings into something more sophisticated with the use of glass to express the idea of visual transparency and contrasting massing such as solid and void between indoor and outdoor spaces. This allows the separation between indoor and outdoor spaces to blur and be less defined.

Some of the identifying features of the style include:

- Long simple rectangular massing joined with glass breezeways
- Low pitched, standing seam metal roofs
- Use of local limestone or sandstone
- Large expanses of glass with minimal divisions
- Wide overhangs with exposed rafter tails
- Use of outdoor rooms such as courtyards, patios and terraces

Limestone is a predominate material seen on the exterior of this style, typically in a random ashlar pattern, or as a linear stacked stone in more modern expressions. Roof lines shall be simple and have unbroken ridges. Board and batten siding is seen on more traditional expressions, and a large expanse of floor to ceiling glass and clerestory windows is used in more modern designs. Exterior spaces shall be integrated into the design as fully or partially enclosed courtyards and patios.

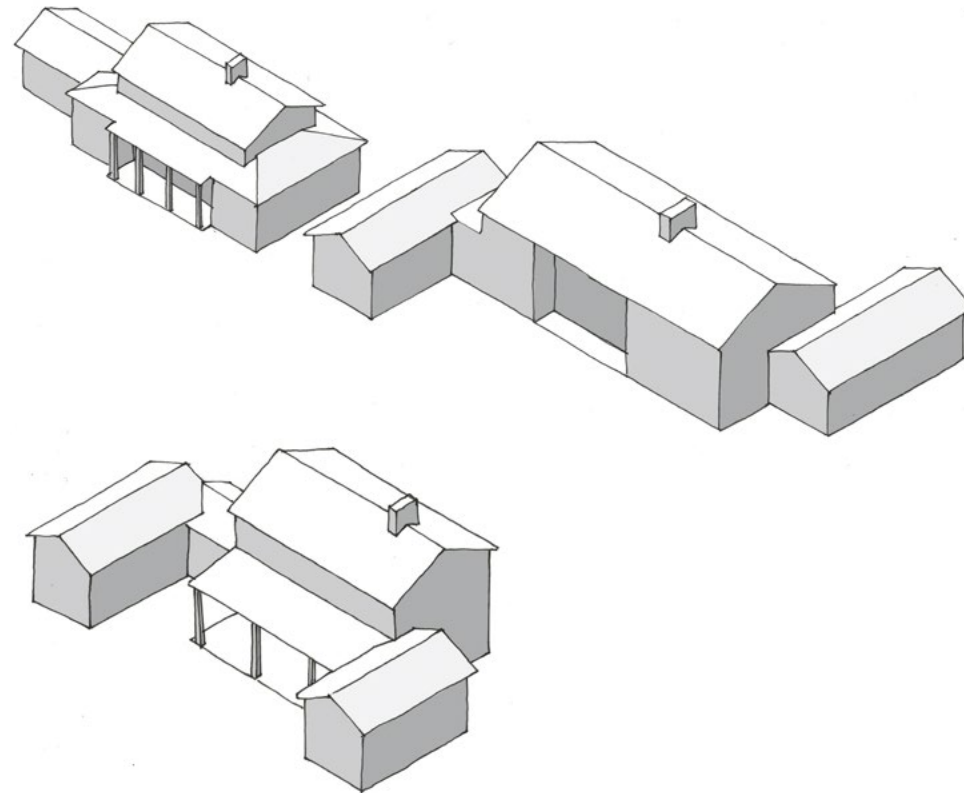


TEXAS REGIONAL VERNACULAR

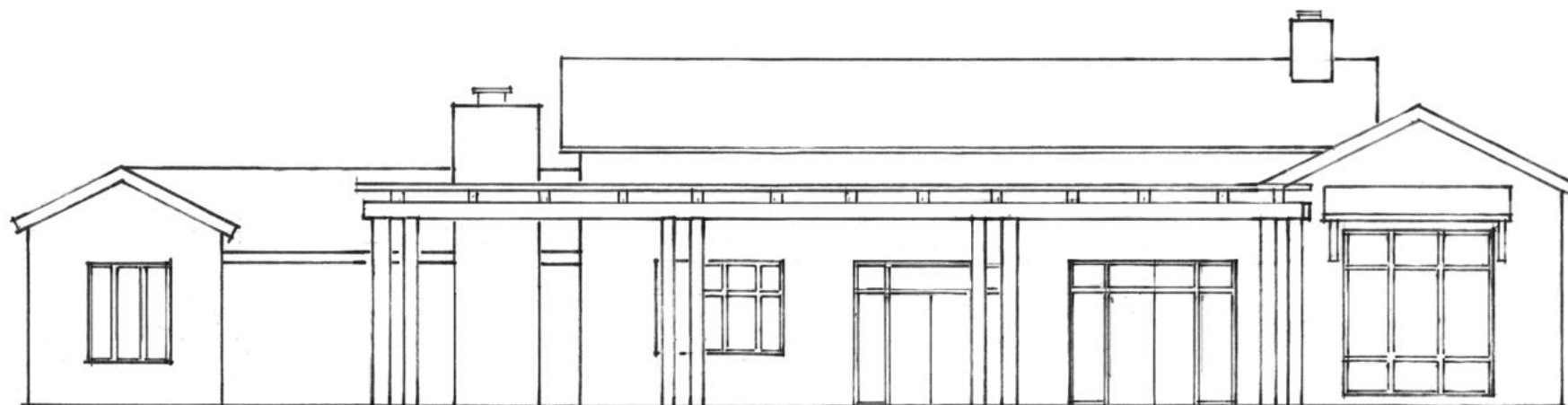
Massing & Chimneys

This style is primarily made of rectangular shapes connected with covered walkways and enclosed glass hallways or rooms. The dominate central massing is typically parallel with the street and may have subdominant wings to either side, typically in an asymmetrical configuration. Shaping the overall mass to enclose one or more exterior spaces as in an “H” or “C” shaped plan is common. Covered porches and patios are also commonplace, both at the entry and in the backyard.

Potential massing configurations:

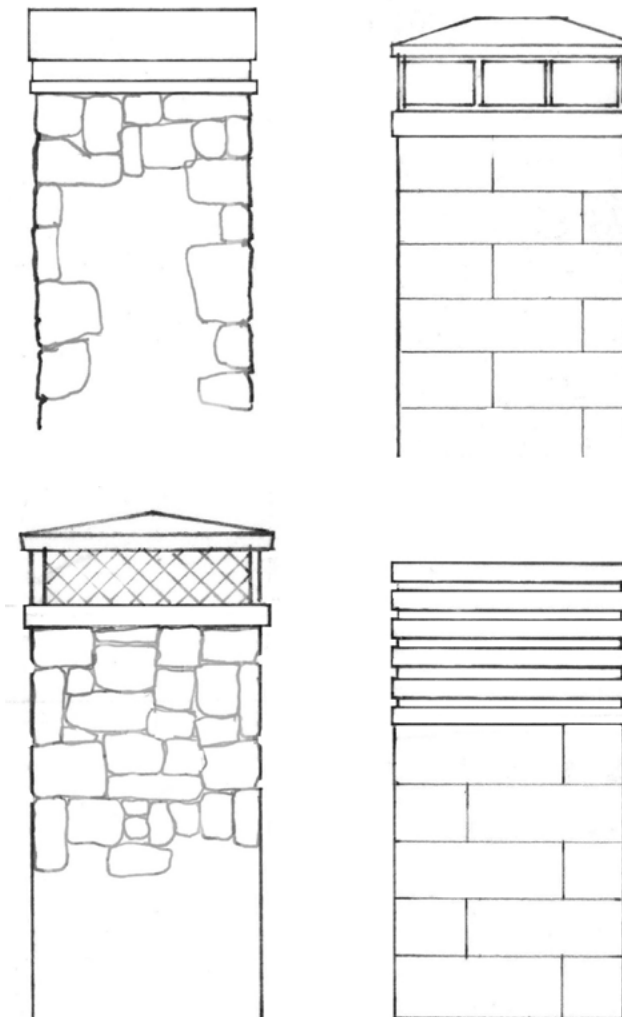


Common facade configurations:



Chimneys in the style are very simplified and often are located in the center of the dominate mass of the building. Exterior fireplaces are commonplace as well. They are exclusively rectangular in plan and may be capped with either a metal shroud or a simple stone slab with vent openings at the sides or through the center. Chimneys are typically made from the same stone material as the rest of the home.

Chimney Stack examples:

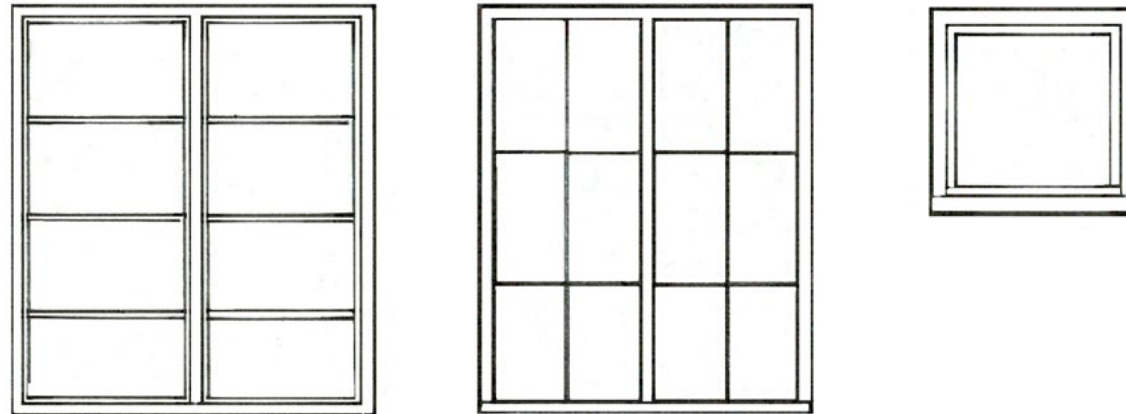


TEXAS REGIONAL VERNACULAR

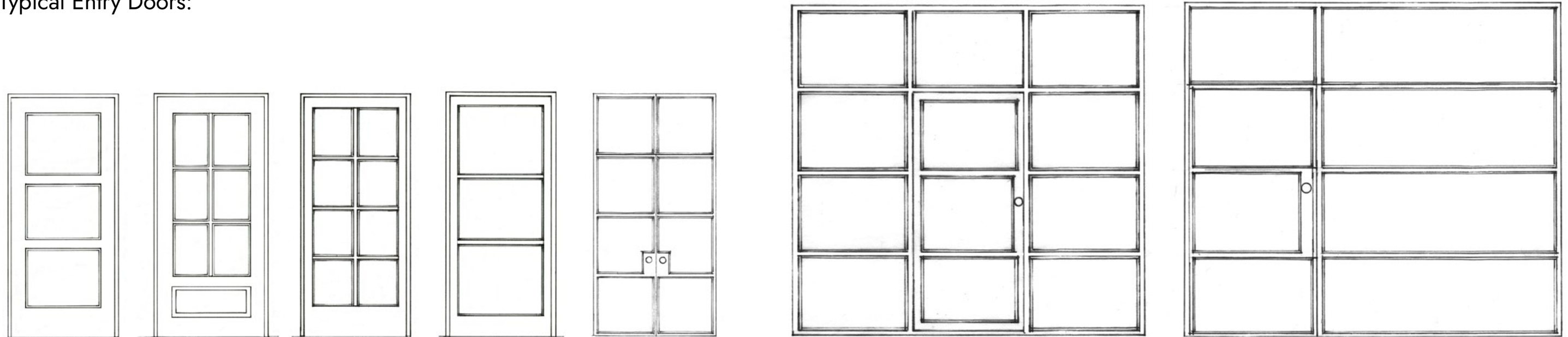
Doors & Windows

Texas Regional Vernacular style uses exclusively rectangular doors and windows in its design. The mullions in doors and windows are typically horizontal in the more modern expressions, but some of the more traditional variants will have vertical divisions as well. Thin framed steel doors and windows are often seen in both modern and traditional versions, though the traditional may include wood doors and windows. Transom and clerestory windows are also seen throughout the style, and most windows will go from floor to ceiling in main living spaces and connecting hallways. It is also common to find large expanses of folding or sliding doors that lead to patio and terraces from the main living areas as well.

Typical window configurations:



Typical Entry Doors:



Contemporary

The classification of the style known as “contemporary” can be vague. The word (in the context of architecture) simply means “architecture of the 21st century”. While the design can take on a variety of forms and design intents, one thing that is consistent is that these designs are based on the aesthetics and philosophies of the Modern Movement. This evolved in the early 1900s as architecture developed new construction techniques and materials in seeking to create a new style as opposed to building on “classical” elements of the past.

As such, the language you would see in a more traditional home in terms of classical columns, moulding and profiles, door and window surrounds are uniformly absent in this style. The detailing of the design is based on a more “minimalist” philosophy - clean lines, simple forms and elegant joints without decorative embellishment. Technically within those parameters, architects are generally free to explore any and all forms they wish in the classification of Contemporary Architecture.

For Villaggio however, the intention is to establish a few design boundaries to ensure that the finished home fits into the context of this residential neighborhood without creating an aesthetic so unique that it overwhelms the surrounding homes.



The parameters that will define Contemporary for Villaggio shall include:

- Roof shape shall be predominately low pitched (2:12 to 6:12) hipped (or gabled) roofs. The design may however, include FEATURE ROOFS of forms including sheds, curves or flat sections, but these feature may only comprise 20% of the overall roof surface. Larger overhangs are encouraged (greater than 24"), but not required.
- Larger panes of glass are typical for this style. Limitations for all street facing windows shall be:
 - Individual Window - 12 sf of undivided glass
 - Multi-panel Window System - 32 sf of uninterrupted glass (for the largest pane of the assembly)
 - Multi-panel Window System (floor to ceiling condition) - 81 sf of uninterrupted glass (for the largest pane of the assembly)
- A divided glass system shall be comprised of metal frames and not silicone joints
- These same windows standards shall be applied for non-street facing views of the house on the 2nd floor only - 1st floor windows on non-street views are exempt from the above restrictions



- Slanted walls are not allowed except as a battered, widened base (walls that slope “inward” (within limits) are allowed- walls that slope “outward” are not)
- Classically inspired details and elements (or exaggerated elements of these) are not allowed on the design (such as columns, profiled surrounds, profiled moldings and trim designs)
- Maximum Height of 32' to midpoint of pitched roof (For flat roofs or parapets, 23' to top of parapet wall or flat roofs)
- 2nd floor levels may not exceed 50% of the lower floor to allow for vertical articulation
- Windows in wood siding need not be recessed, but shall be finished out by an approved articulation detail (See typical details for examples)
- Enhanced eaves are required- see “Typical Details” for more information
- Box gutters and downspouts are required

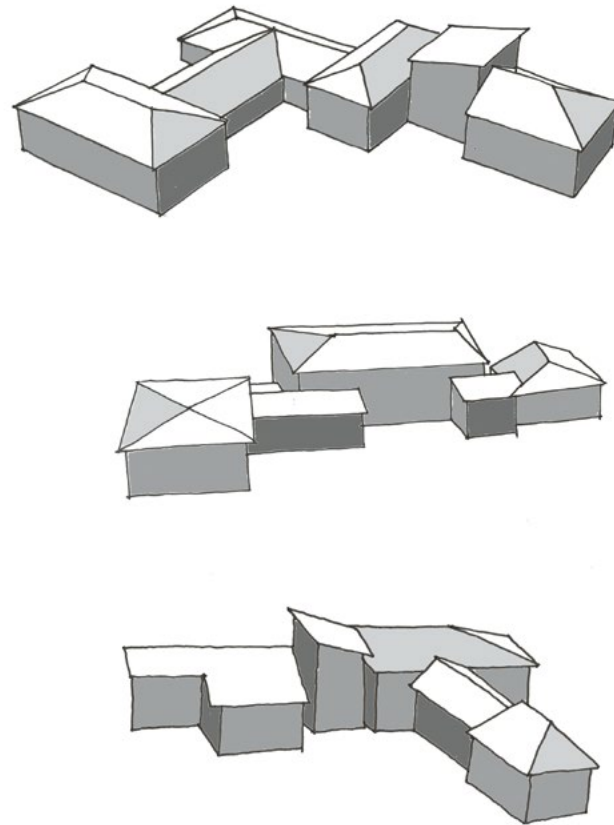
CONTEMPORARY

Massing & Chimneys

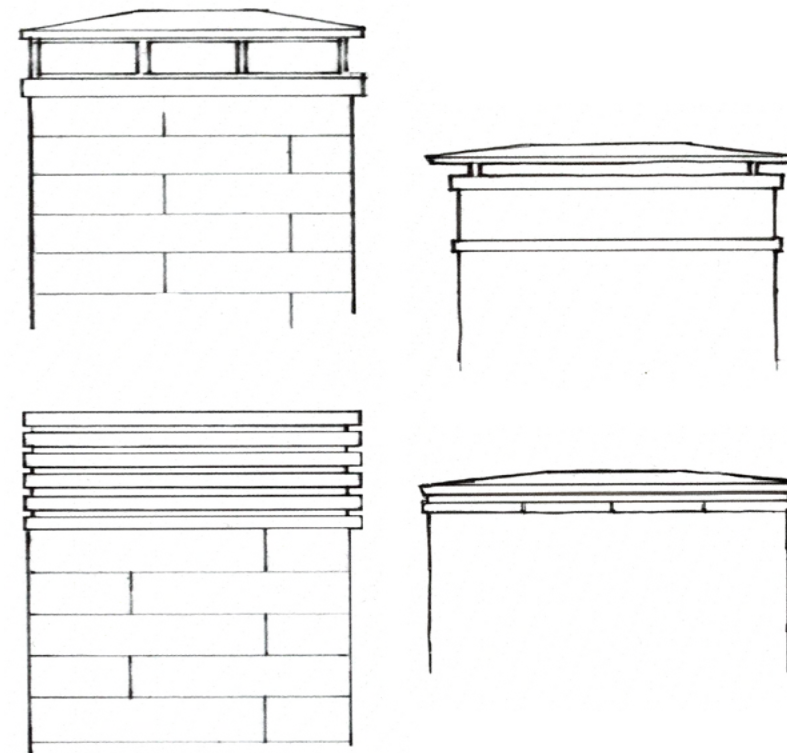
This style is primarily consists of rectangular forms of varying height adjoining one another. The dominate central massing is typically the entry to the home may have subdominant wings to either side, typically in an asymmetrical configurations. Shaping the overall mass to enclose one or more exterior spaces is in an "H" or "C" shaped plan is common. Covered porches and patios are also commonplace, both at the entry and in the backyard.

Chimneys in the style are typically simplified with minimalist detailing. Exterior fireplaces are commonplace as well. They are generally rectangular in plan and may be capped with either a metal shroud or a simple stone slab with vent openings at the sides or through the center. Chimneys shall be of a material that is consistent with the rest of the house.

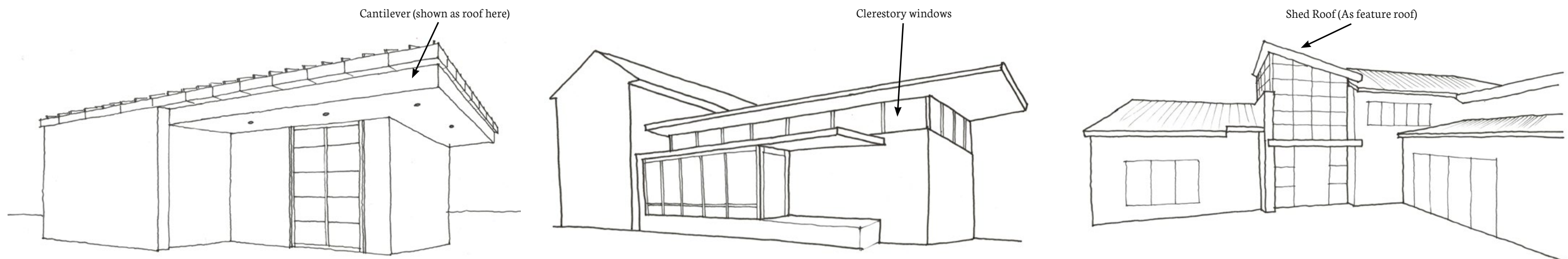
Potential massing configurations:



Chimney Stack examples:



Common facade configurations:

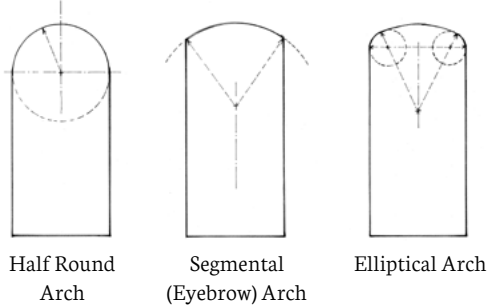


CONTEMPORARY

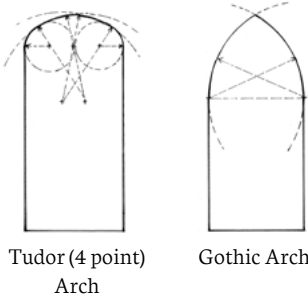
Doors & Windows

Contemporary style uses predominately rectangular doors and windows in its design, but could employ some arch shapes in conjunction with a feature roof. The mullions in doors and windows are typically lean more horizontal. Thin framed steel doors and windows are often seen. Transom and clerestory windows are also seen throughout the style. It is common to have the massing separated in such a way that portions of the facade read as “transparent” with windows from floor to ceiling in main living spaces and connecting hallways. It is also common to find large expanses of folding or sliding doors that lead to patio and terraces from the main living areas as well.

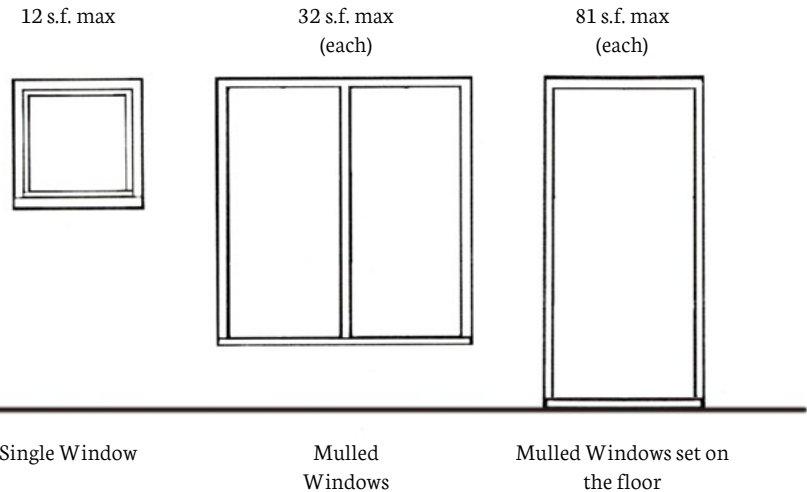
Allowable arch shapes for Contemporary:



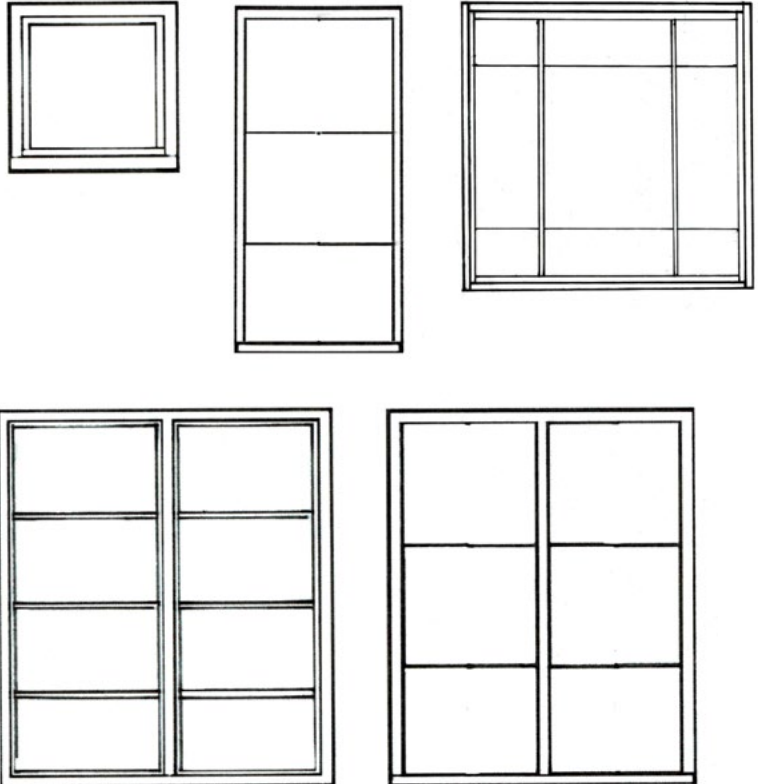
NOT USED FOR THIS STYLE:



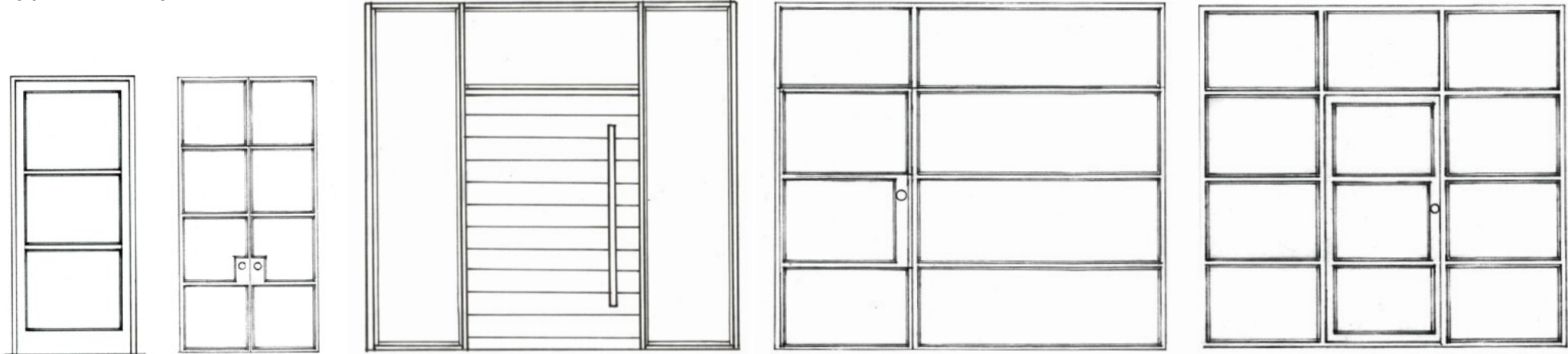
Maximum clear glass conditions:



Typical window configurations:



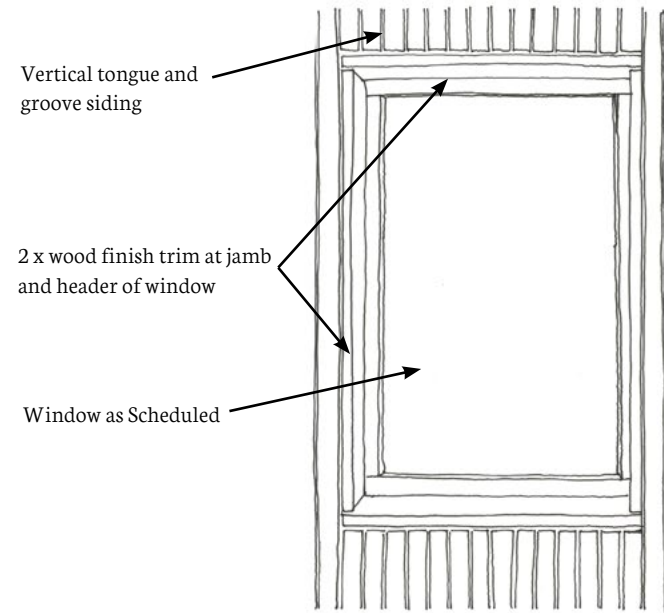
Typical Entry Doors:



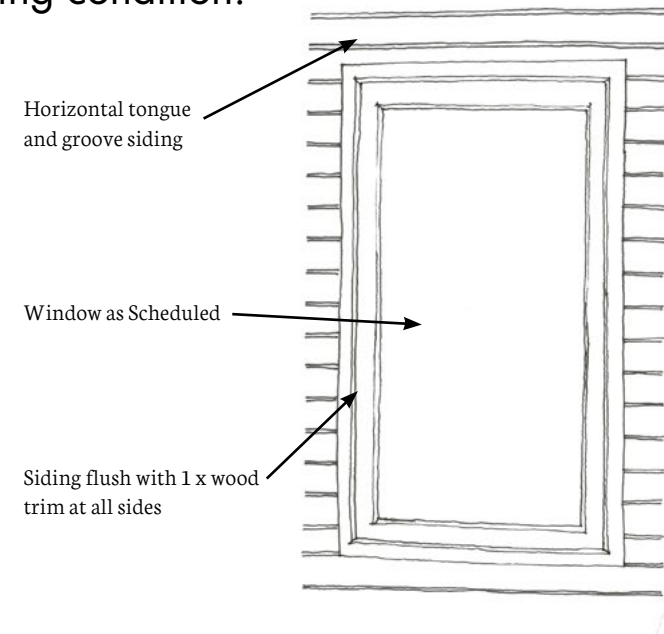
CONTEMPORARY

Typical details

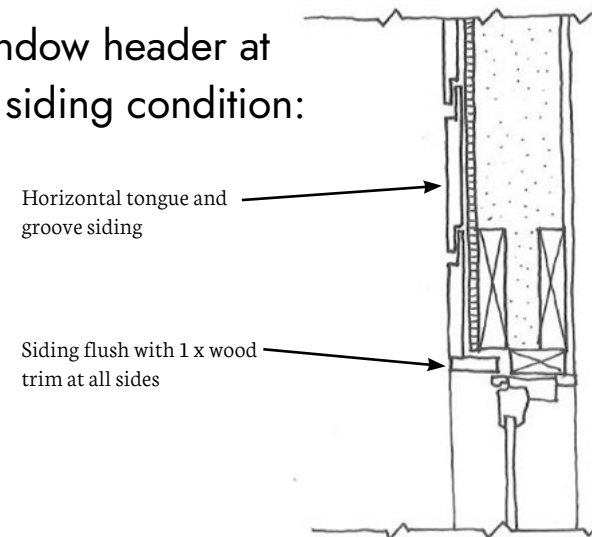
Typical window at vertical siding condition:



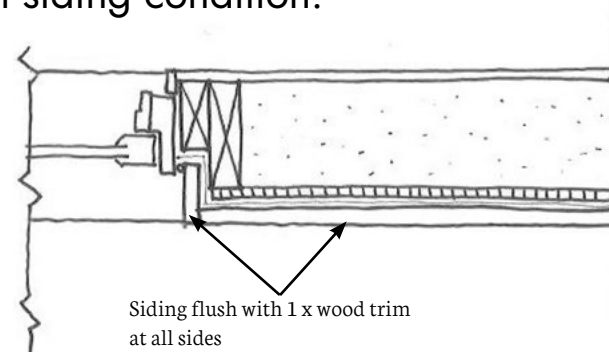
Typical window at horizontal siding condition:



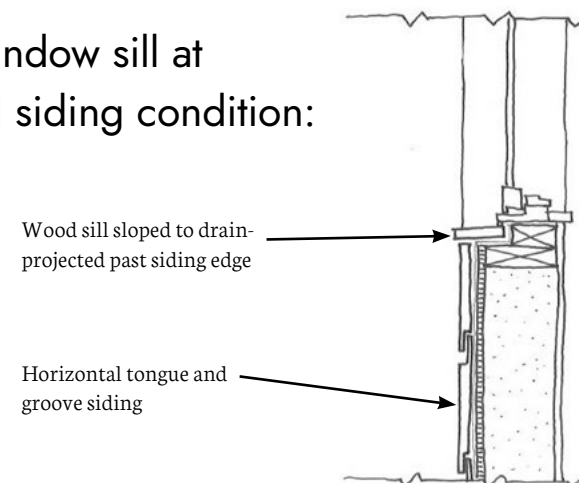
Typical window header at horizontal siding condition:



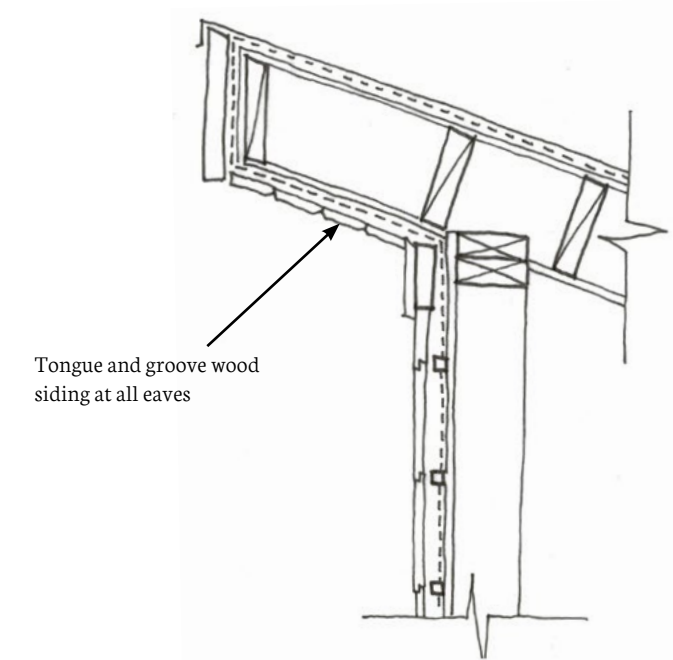
Typical window jamb at horizontal siding condition:



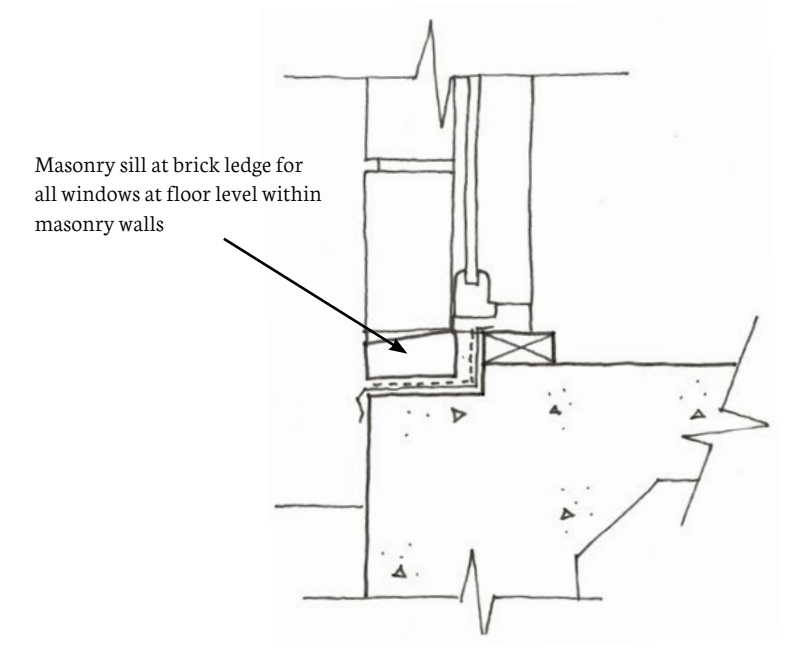
Typical window sill at horizontal siding condition:



Typical soffit detail:



Typical window sill at floor level detail:



Transitional Variants

Transitional Architecture has been an ongoing process of many architectural styles over the years as they evolve and new architects bring a fresh perspective to these design. Styles are reinvented and rethought as different philosophies and ideals come into popularity. The English Arts and Craft style is a prime example of someone rethinking what a medieval home would have been in an industrial age, for example.

A current trend for Transitional homes is to take an existing traditional style but to merge it with a more modern, minimalist aesthetic. This involves greatly reducing the ornamentation and detailing that would have been in the original, creating simpler window divisions and thinner frames, and a more streamlined massing overall. This seems like a simple process at face value but shall be handled with care as essential basics of good design (scale, proportion, balance) should not be lost in rethinking a traditional style into something new. One shall also take care that not so much is removed that the origins of the style are lost. As the overall details are reduced, those that are left shall be treated with great craftsmanship and care so as not to distract from the design as a whole.

Some styles will work well as as Transitional variations by their use of materials and overall design, and some will be harder to make successful. Here is a list of the above styles which we feel would work well as Transitional Variants of the original style:

- English Arts and Crafts
 - Asymmetrical French
 - Texas Regional Vernacular
-
-

NOTE:

While Transitional styles are particularly popular at this point in time, the intention for Villaggio is to have a balanced variety of architectural styles spread throughout the subdivision to promote a neighborhood that will age gracefully. While an overall design submitted may fit within the guidelines of the standards presented in this section, it may still be deemed not appropriate given the context of the street, should one particular style begin to dominate the subdivision. Final discretion is given to the Villaggio Review Board to determine stylistic appropriateness not only for an individual house but also for how that house fits within the context of the developing neighborhood.

English Arts and Crafts

When you compare the characteristics of the Tudor Revival style to those of the Arts and Crafts style (in the English section), you can see how the details and overall massing of the architecture vary yet maintain a common language. High pitched roofs, prominent chimneys, grouped rectangular windows and arched entryways are shared features between these styles. But the overall design of the Arts and Crafts is overall a more modernized interpretation of the English archetype (comparatively).

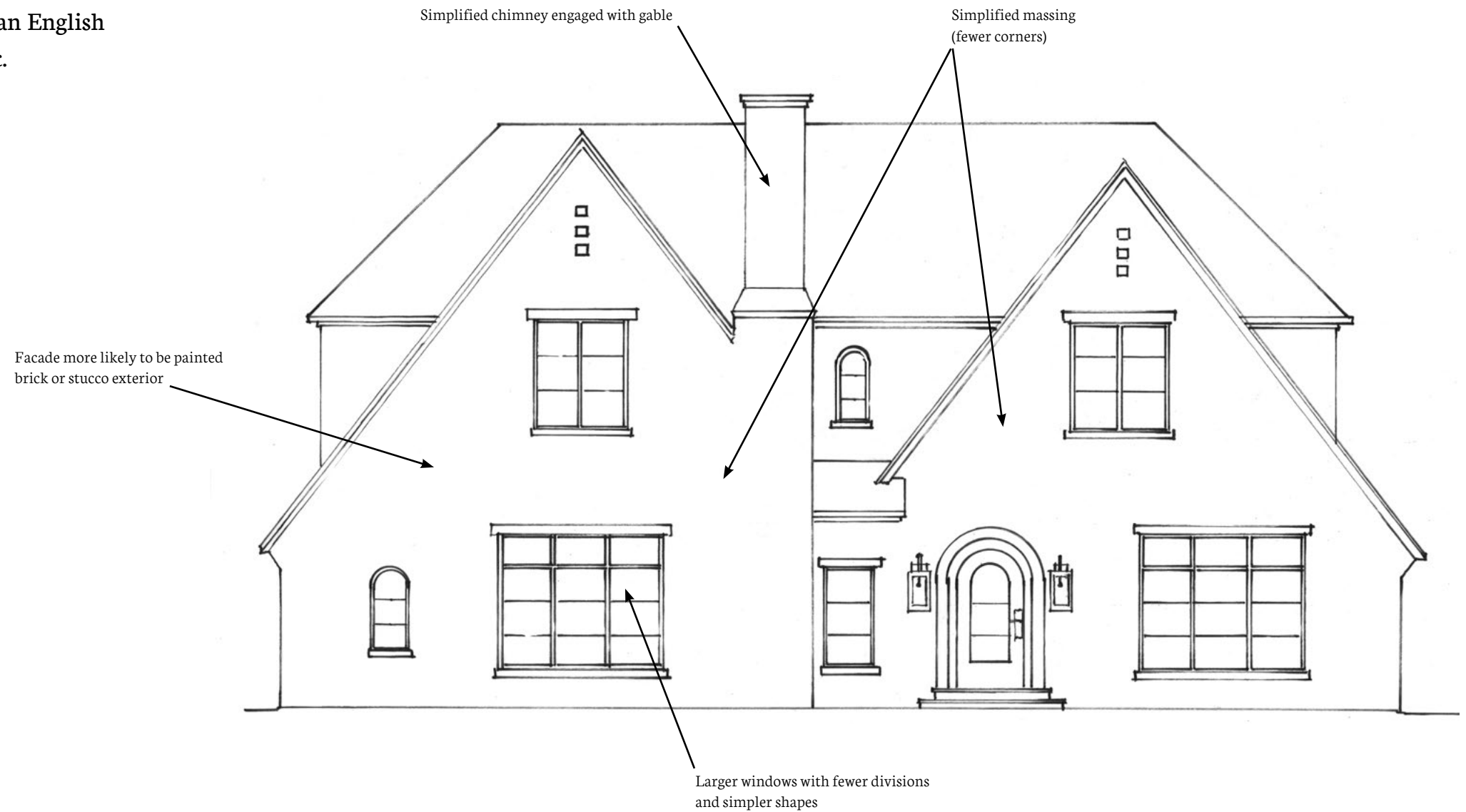
Similarly, a Transitional interpretation of an English style shall retain many of the base proportions and identifying features that are fundamental to its origins. It shall still need to have a steeply pitched roof, a prominent chimney and groupings of rectangular windows. And while the window divisions will be fewer, they shall not be completely eliminated. The key to pushing a design from a Traditional interpretation to a more modern aesthetic is how much can be simplified while still retaining the integrity of the original architecture. And while details may be less complex, they need to be crafted and designed with care and precision that gives meaning to their simplicity as opposed to ill proportioned or elementary.

Traditional:



The English Transitional in particular shall aim to simplify the overall massing by engaging chimneys when possible (the exterior face of the chimney is flush with the exterior facade), reducing nested gables and simplifying the roof shape. Arches are minimized (or used for exclusively the front door) and window divisions are typically 2 or 3 horizontal bars opposed to smaller panes of glass. Soffits and rakes typically are expected to have minimal profiles and depth. Light fixtures shall also be selected to reflect an English heritage but also with a minimalist and modern aesthetic.

Transitional:



Asymmetrical French

Creating a Transitional French style can be difficult as much of this style is steeped in Classical and Renaissance architectural detailing, which the Modern movement completely dismissed. The challenge in designing with these opposing philosophies lies in finding a balance between removing too much detail or not enough. While the heavy detailing inherent in the original architecture must be distilled down, the character of the original architecture shall not become so simplified that it is no longer identifiable.

The sample below provides the notion of how one can simplify a classically designed exterior into something elegant yet still retaining the essential components of the original architecture. For example, you can see that the central pediment over the entry door, while simplified, has been left to retain some of the language of the original architecture. The arched pediments over the windows to the right were removed however. Note that the proportions of the Transitional design (height to width of the parts, as well as the assembly as a whole) remain very close to its Traditional counterpart. And while details such as the collection boxes for the downspouts complimented the Traditional version, they would have been out of character on the Transitional style, but the placement of the vertical lines of the downspouts remains a critical component to both designs.

Traditional:



It's also important that the window surrounds were not completely eliminated in the Transitional interpretation of this French home. While the elaborate profiles shown in the Traditional style were greatly simplified in the Transitional version, the connection of exterior wall and the window surround align to be flush with one another. This emphasizes the craftsmanship of the minimalist detail, while the profile of the Traditional style would be able to project from the face of the exterior veneer. The profile itself is the focal point for the Traditional version as opposed to the joint becoming the focal point in the Transitional design.

Transitional:

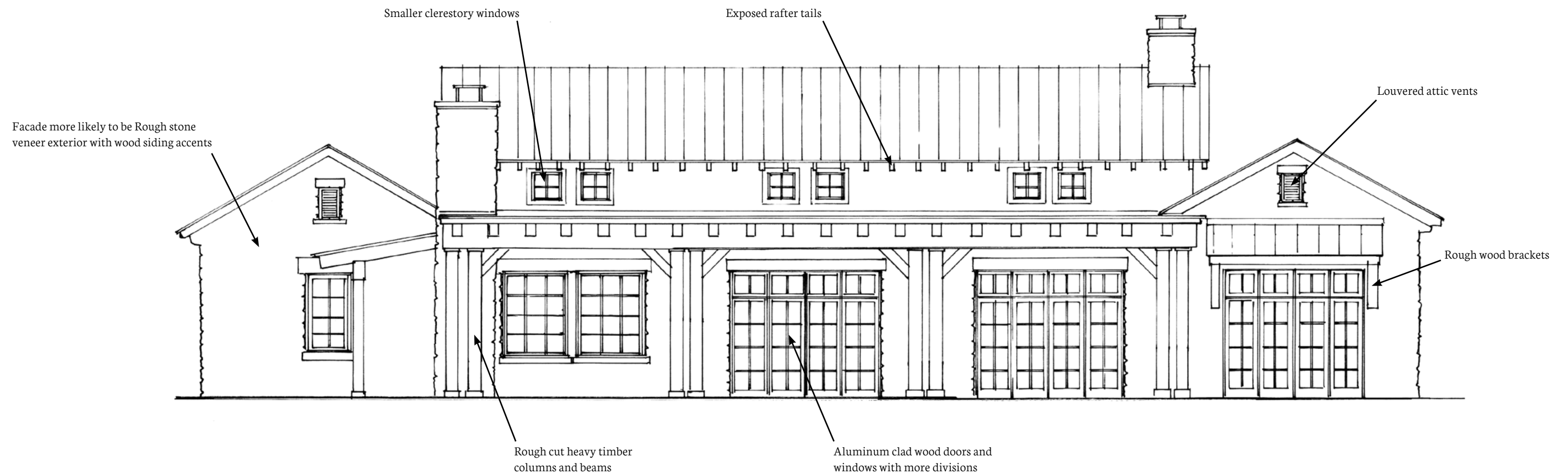


Texas Regional Vernacular

The Texas Regional Vernacular style is a relatively recent architectural category, and is a style that has both rustic and modern interpretations. While the small German farmhouses were the origins of the style, they eventually evolved into the homes that became very popular in the Austin area, sometimes also coined as Austin or Texas “Hill Country” homes.

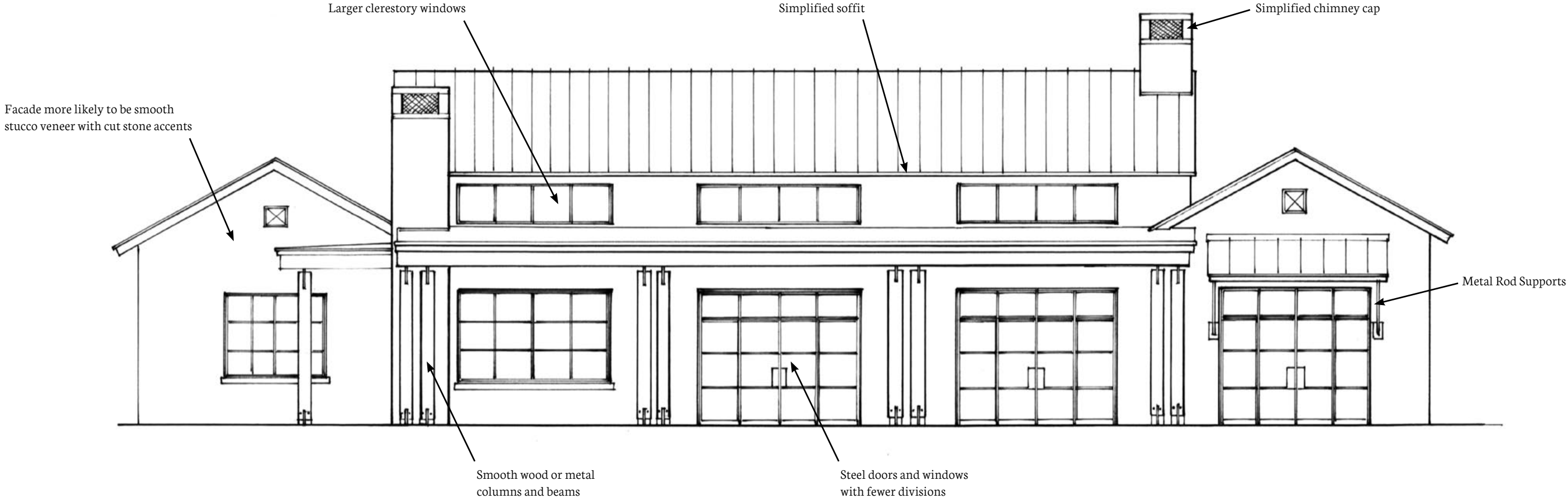
While Traditional interpretations of this style draw from their German roots with rough native limestone veneers and exposed rough cedar structure and accents to add texture to the facade, Transitional variants of the style emphasize the simplicity of the architecture with smooth stucco veneers and cut limestone accents. Standing seam metal roofs are common in both, but the exposed rafter tails and gable brackets found in the eaves of the Traditional style are removed in the eaves and rakes of the Transitional version, which are minimized and simplified.

Traditional:



Glass is an important component of both styles, but the Transitional style shall use much larger panes of glass and much thinner frames, preferring steel doors and windows over wood clad ones.

Transitional:



Architectural Materials Chart

English

WALL SURFACE

Brick, stucco or stone, projected gables and/or dormers to be decorative half timber and/or light colored stucco on 2nd level. Optional parapeted gables.

ROOF

Gabled with slate or flat tile, minimum 10:12 roof pitch in public view. Accent roofing material to be copper.

WINDOWS, DOORS AND SURROUNDS

Solid wood prominent doors. Tall narrow windows, diamond-shaped leaded glass for accent windows, or oriel windows. Surrounds to be cast stone, cut stone or heavy timber.

GUTTERS

Copper or painted steel half round gutters and round downspouts.

BALCONIES, TOWERS AND PORCHES

Balcony details to be cut stone or cast stone. Balconies only on rear elevation or upon review board approval.

SOFFITS, CHIMNEYS & MISC. DETAILS

Soffit overhang will vary, with a minimum overhang of 18", with finish grade wood eaves. Semi-hexagonal one and two story bay windows. Acceptable dormers include: shed, gabled, hipped and eyebrow. Massive chimneys on a prominent elevation, with clay chimney pots.

HARDSCAPING

Patio surfaces to be brick or stone.

Spanish Eclectic

WALL SURFACE

Stucco.

ROOF

Gabled with barrel tile earth-toned roof with mission or s-curve tiles, no gray or black colors. Minimum 4:12 to maximum 7:12 roof pitch in public view.

WINDOWS, DOORS AND SURROUNDS

Dramatically carved prominent wood doors. Surrounds to be cast stone, cut stone, decorative tile or heavy timber. If no surround is used, windows or doors shall be deep set at a minimum of 6". Prominent window(s) will typically be arched. Wrought iron grills on accent windows. Windows shall be more vivid colors, such as cranberry, turquoise, etc.

GUTTERS

Copper half round gutters and round downspouts.

BALCONIES, TOWERS AND PORCHES

Balcony details and balustrades to be turned or carved wood, stucco, roof tile or wrought iron. One round, square or polygonal tower shall be allowed, and shall be placed on an inside corner of the front elevation. A round tower shall have a conical tile roof.

SOFFITS, CHIMNEYS & MISC. DETAILS

Soffits to be a maximum overhang of 6", to be roof tile, stucco or cast stone eaves. Elaborately carved semi-hexagonal one story bay window. Shaped wing walls. Stucco or tile decorative gable vents. Elaborate chimney tops with stucco or tile roofs.

HARDSCAPING

Patio surfaces to be terra cotta, brick or stone.

Italian - Symmetrical Only

WALL SURFACE

Stucco, painted or light-colored uniform brick or cut stone. If brick is used, masonry joints shall be flush.

ROOF

Hipped with barrel tile earth-toned roof with mission or s-curve tiles, no gray or black colors, minimum 4:12 to maximum 7:12 roof pitch in public view.

WINDOWS, DOORS AND SURROUNDS

Decorative metal or dramatically carved prominent wood doors. Surrounds to be cut stone or cast stone with or without pediments. Smaller windows on upper floor.

GUTTERS

Copper half round gutters and round downspouts.

BALCONIES, TOWERS AND PORCHES

Balcony details and balustrades to be wrought iron, cut stone or cast stone.

SOFFITS, CHIMNEYS & MISC. DETAILS

Soffits to be a minimum overhang of 18", with tongue and groove finish grade wood eaves. Wood brackets or corbels at eaves. Cut stone or cast stone quoins or classical columns. Chimneys to be rectangular.

HARDSCAPING

Patio surfaces to be terra cotta, brick or cut stone.

Tuscan

WALL SURFACE

Predominately rough stone, with stucco and/or brick accents.

ROOF

Gabled with barrel tile earth-toned roof with mission or s-curve tiles, no gray or black colors, minimum 4:12 to maximum 7:12 roof pitch in public view.

WINDOWS, DOORS AND SURROUNDS

Paneled prominent wood doors. Heavy timber lintels, rough stone surrounds or brick surrounds. Deep set (at least 12") windows and doors are encouraged as accents. Wrought iron grills on accent windows.

GUTTERS

Copper half round gutters and round downspouts.

BALCONIES, TOWERS AND PORCHES

Balcony details to be heavy timber and balustrades to be wrought iron, or a stucco half wall.

SOFFITS, CHIMNEYS & MISC. DETAILS

Soffits to be a minimum overhang of 18", to have exposed wood rafter tails or brackets, with tongue and groove finish grade wood eaves. At gable rake, minimal overhang with barrel tile edge. Operable paneled or slatted wood shutters. Stucco or tile decorative gable vents. Chimneys may be canted or squared. Chimney tops with stucco or tile roofs.

HARDSCAPING

Patio surfaces to be terra cotta, brick or rough stone.

French

WALL SURFACE

Stucco, brick, cut stone or rough stone, sometimes with decorative half-timbering.

ROOF

Hipped with slate or flat tile, minimum 12:12 and maximum 16:12 roof pitch in public view, accent roofing material to be copper. Eaves flared upward at roof/wall junctions.

WINDOWS, DOORS AND SURROUNDS

Wood plank, wood paneled or decorative metal prominent door. Asymmetrical or informal styles will have heavy timber lintels, cut stone or rough stone lintels and/or sills. Symmetrical or formal styles will have cut stone or cast stone surrounds.

GUTTERS

Copper or painted steel half round gutters and round downspouts.

BALCONIES, TOWERS AND PORCHES

Balcony details may be iron, cut stone or cast stone. Front porches are proportionately small. One round tower (turret) shall be allowed on asymmetrical styles, and shall be placed on an inside corner of the front elevation with a conical copper roof.

SOFFITS, CHIMNEYS & MISC. DETAILS

Soffits to have a maximum overhang of 12". Stucco, cut stone or cast stone soffits (for formal styles only) or finish grade wood eaves for informal styles. Cut stone or cast stone quoins or classical columns. Massive chimneys on a prominent elevation, with clay chimney pots. Acceptable dormers include: arched, shed, hipped and eyebrow. Operable paneled wood or slatted wood shutters.

HARDSCAPING

Patio surfaces to be brick or stone.

Texas Regional Vernacular

WALL SURFACE

Predominately cut and/or rough limestone with stucco accents. Corten will not be an accepted material.

ROOF

Gabled standing seam metal roof. Minimum 4:12, maximum 7:12 pitch. Dark colors to be submitted for review board approval. Reflective or galvanized colors will not be accepted.

WINDOWS, DOORS AND SURROUNDS

Steel, glass and/or wood prominent doors. Large groupings of rectangular windows. Heavy timber lintels, rough stone surrounds or stucco surrounds within a stucco wall. Deep set (at least 12") windows and doors are encouraged as accents. Clerestory windows encouraged.

GUTTERS

Painted steel half round gutters (to match roof color) and round downspouts. Painted steel box gutters will only be allowed with a standing seam metal roof.

BALCONIES, TOWERS AND PORCHES

Porches to be a prominent feature. Columns to be wood, metal or stone.

SOFFITS, CHIMNEYS & MISC. DETAILS

Soffits to have exposed wood rafter tails or brackets, with tongue and groove finish grade wood eaves. Soffits shall be a minimum overhang of 12". Operable slatted wood shutters. Heavy timber wood trusses or beams. Wide, simple stone chimney.

HARDSCAPING

Patio surfaces to be brick or stone.

Contemporary

WALL SURFACE

Stucco, cut stone, solid wood siding, thermally modified solid wood siding and corten steel panels. Siding and corten not to exceed 20% of the overall wall surface. Siding and corten materials shall be cumulative with other non-masonry materials.

ROOF

Standing seam metal roof. Roof pitch to be 4:12 to 6:12, however a flat or shed roof shall be allowed up to 20% of the surface of the overall roof. One shed roof shall be allowed per home. Non-earth tone may be approved on a case-by-case basis. No black or reflective finishes shall be accepted. Maximum height of 23' to top of parapet wall or flat roof.

WINDOWS, DOORS AND SURROUNDS

Steel, glass and/or wood prominent doors. No surrounds shall be accepted for Contemporary.

GUTTERS

Painted steel box gutters and downspouts (to match roof color).

BALCONIES, TOWERS AND PORCHES

Balconies to have unadorned wrought iron metal or half wall materials to match the main house. Towers are not appropriate for this style.

SOFFITS, CHIMNEYS & MISC. DETAILS

Soffit overhangs will vary - deeper overhangs are encouraged with tongue and groove finish grade wood eaves. Chimneys shall be rectangular in shape and shall be stone or stucco exteriors to match the main house.

HARDSCAPING

Patio surfaces to be stone or finished concrete.

All Architectural Styles

WALL SURFACE

All stucco to be applied over CMU block (unless on the upper floor). Manufactured stone prohibited.

WINDOWS, DOORS AND SURROUNDS

Secondary doors to match windows, windows shall be wood clad. Steel or bronze windows to be submitted for review board approval. Window mullions required, appropriate for the architectural style. Butt joint glass is acceptable on the ground floor on the rear elevation, to be approved on a case-by-case basis. Garage doors to be recessed 12".

DRIVEWAYS

Driveway material to be salt, sandblasted or broom finished concrete, precast concrete pavers, brick or stone. Asphalt material is prohibited. Motor courts within the front 1/3 of the property to have a minimum 20' setback from the street curb, and maximum of 40' wide paved area. Driveways to be a minimum of 12' wide, and a maximum of 16' wide.

HARDSCAPING

Attached retaining walls to match predominant house material. Unattached retaining walls to match the Villaggio perimeter fence. Gates to be decorative metal in matte black or bronze finishes, and/or heavy wood members, stained or painted to match house color palette.

Landscape Architecture

Stewardship of both the land and the community of the Town of Westlake is a strength and focus of the Villaggio development and its residents. As such, landscaping materials are intended to highlight the rustic surroundings and natural topography.

The Villaggio Committee envisions outdoor spaces that are natural extensions of adjoining indoor spaces for each home. Landscaping is meant to be complementary of the architecture, never competing with the structures it surrounds within a graceful context. Green spaces with each home will respond to the scale and architectural style, in order to establish cohesiveness, which ultimately conveys true stewardship. Materials shall be of lasting quality, to reflect the heritage of the land and the nature of our town, Westlake.

Introduction

The natural landscape of majestic oak trees and rolling hills in Westlake is unique in Tarrant county when compared to other cities. One of those special traits is the native buffalo population. Westlake has a commitment to preserve these majestic animals. One of the largest herds in the United States lives here.

The use of plants, landscape structures and details shall represent Villaggio's heritage and preserve its natural setting. These elements will produce a refined and elegant landscape that is complementary to the architecture and not competing with it. A responsibly designed garden will respond to the scale, character and style of the architecture and maximize the natural attributes distinctive to Villaggio.

ON THE MEND - THE BISON, OR THE AMERICAN BUFFALO

Bison were critical to the life of the West, both for Native Americans and settlers. Before their decline, herds were composed of masses of individual animals. A U.S. Cavalry lieutenant rode through a herd in Kansas on his way home, writing to his wife, "I am safe in calling this a single herd, but it is impossible to approximate the millions that composed it. It took me six days on horseback to ride through it." - George Anderson, as quoted by David Bundell.

By 1894, fewer than 1,000 bison remained in the wild. Today, Westlake has a commitment to preserve these majestic animals. One of the largest herds in the United States lives here.

Brown, David. "Buffaloes, Braves, Bulldoggers, and Bandits." *The Pathfinder*, winter 2002, pp. 6-7.

Bunnell, David. "Buffalo Holocaust." *Medium.Com*, 2014, <https://medium.com/@davbunnell/>
Accessed 7/14/2023.



Villaggio Lot Map

Planting Zones and Locations

A landscape plan shall be required for approval by the Committee. One new 4" caliper or 100 gallon container canopy tree shall be planted for every 5,000 square feet of lot area. A minimum of two new trees shall be planted in the front yard and any additional trees may be placed within the front or rear yards. A minimum of two new 30 gallon container ornamental trees shall be planted in the front yard. When considering a corner lot, the same requirement shall be applied to the side, street-facing yard. Ball and burlap trees shall not be approved by the Committee; container trees shall be specified in the landscape plan.

Using a combination of ground cover, ornamental grasses, perennials and shrubs shall be designated as landscape area, with a minimum of 30% coverage of the front yard. Turf grass shall cover the remainder of the front yard, using either Bermuda or Zoysia. Foundation plantings are required at the base of the residence and shall be distributed as follows:

- 5 gallon to 35 gallon shrubs to cover 50% of the landscape area
- 1 gallon shrubs or ornamental grasses to cover 15% of the landscape area
- Ground cover and perennials to cover 35% of the landscape area
- 15 gallon vines and espaliers planted on low garden walls, connected to the home or on the façade of the home.

Bamboo and Palm trees shall not be allowed in Villaggio.

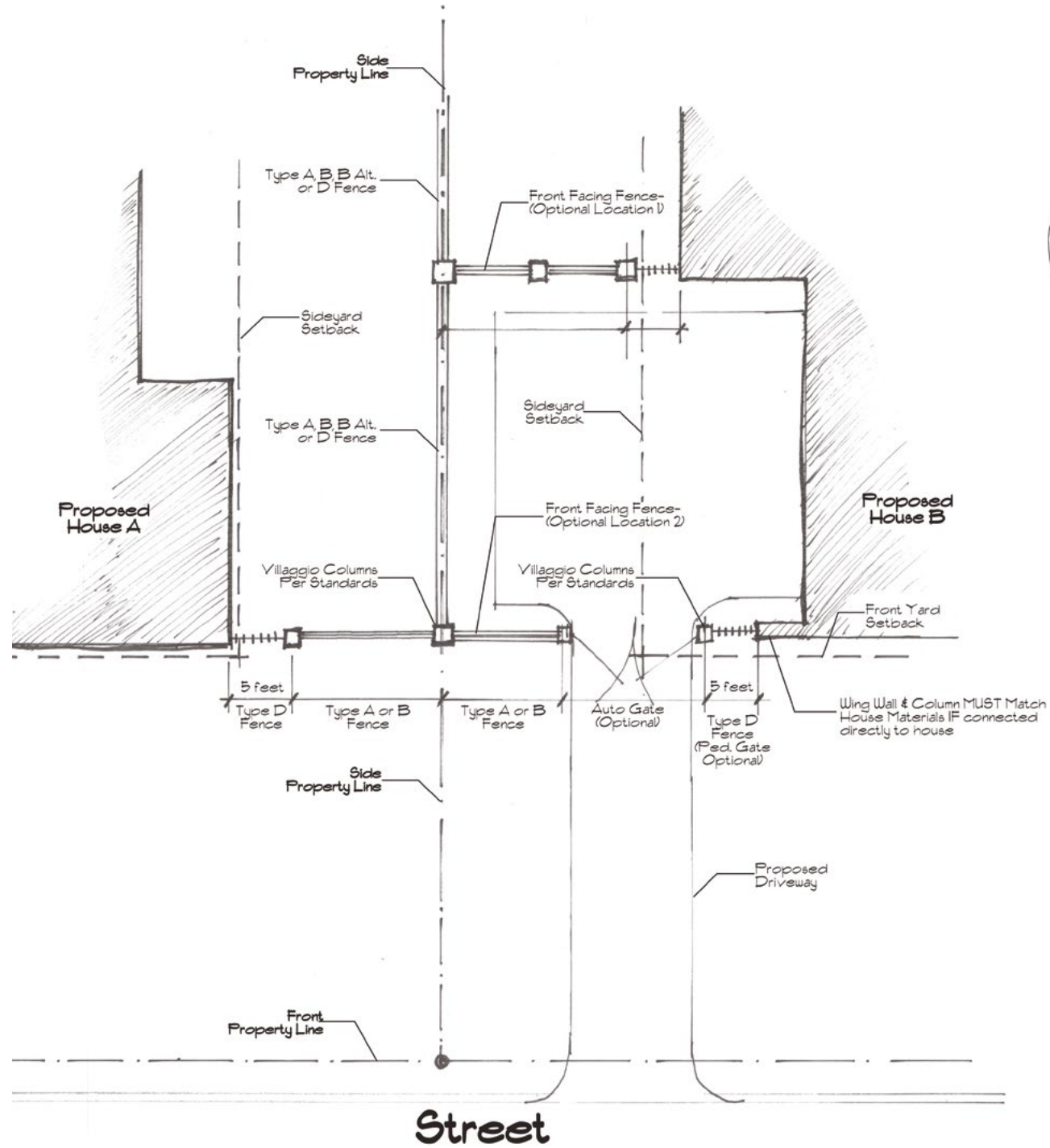


Additional Standards:

1. In the case of corner lots, the side yard facing the street shall have the same requirements as the front yard in both landscape area requirements and architectural requirements.
2. Plants located in front of windows may not exceed the lower 1/4 of the height of windowsill at maturity.
3. Open mulch areas without plantings are prohibited.
4. Completion of the landscape plan shall be accomplished within 30 days after the date on which the Town of Westlake awards a certificate of occupancy to the address, with the exception of new tree plantings, which shall be completed within 90 days.
5. Artificial plants of any kind are prohibited in public view.

If trees are to be removed for construction, a Tree Preservation Plan shall be submitted to show all existing trees of 6" diameter or greater, to clearly demonstrate the trees that are to be removed, along with the species and size of tree. Protection by fencing the remaining trees shall be constructed prior to any preparation to the construction site, and shall be located at the drip line of each tree canopy, or outermost canopy of a group of trees.

Please see further detail and mitigation instructions to comply with the Town of Westlake Tree Preservation Requirements. Only trees from the Villaggio approved tree species list are to be considered for replacement trees.



Fence Plan Diagram



■ Required Fence Column Locations
— Type A Fence only
— Type A, B, B Alt, or Type D Fence
— See Diagram for Street-Facing Fence Regulations

Villaggio Lot Map

Driveways and Auto Courts

In order to highlight the home and landscape, effort shall be taken to minimize the visual impact of the automobile circulation and storage area. All driveways shall complement the materials of the home, walkways and patios. Auto Courts shall be screened from view by evergreen landscaping or by wing walls (no higher than 3'-6"), when a porte cochere is not part of the home design. Driveways and Auto Courts shall not exceed 8% grade.

SPECIFICATIONS

1. Driveways shall be located to minimize the amount of paving.
2. Driveways shall be a minimum of 12' and maximum of 16' in width except where required for garage access or motor courts or as approved by the Committee.
3. Driveways shall allow a minimum of two feet from the side property line and permanent structure, such as a home wall, to allow for landscape and/or fencing.
4. Auto Courts shall be screened from public view using evergreen landscaping or wall.
5. Auto Courts within the front 1/3 of the property shall have a minimum 20' setback from the street curb, and a maximum of 40' wide paved area.
6. The leadwalk and driveway shall be one cohesive material as to not give a physical or visual split between the two.
7. The use of center groundcover plantings and/or similar materials to visually break up the driveway is encouraged.
8. For guest parking visible from the street, placed in addition to the driveway lane, a maximum of two spaces are allowed. Parking space material and location to be approved by the Committee on a case by case basis.

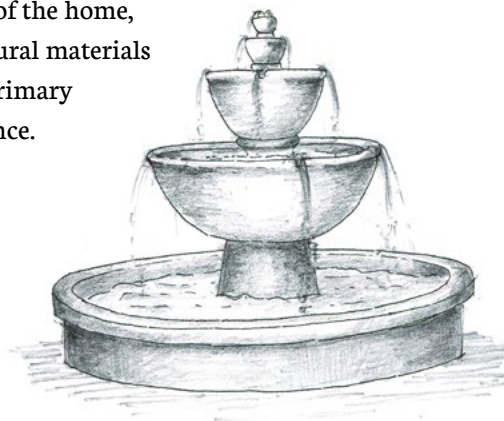
MATERIALS

1. Driveways shall be hard paved with natural color salt finish, broom finish or sandblasted. Other materials include precast concrete pavers, brick or stone.
2. Concrete from the curb of the street into the garage entry shall be without change of color or texture.
3. Decorative stone or brick-edged concrete bands are encouraged and may not occur in front of the public sidewalk.
4. Materials of Drive shall complement the home, walkways and patio materials and be among the approved materials listed. Any other materials, finishes, or colors shall first be approved by the Committee.
5. Asphalt material shall not be approved.

Please see page 60-61 for more detail on approved materials.

Fountains

Water features are encouraged for Villaggio, especially with a front-facing courtyard or terrace. Fountains that are installed upon the front elevation of the home, or within the front yard area shall be designed to match the architectural style of the home, and constructed of natural materials that compliment the primary materials of the residence.



Terraces, Courtyards, Patios

1. Paving materials shall complement the home, whether attached or detached. Courtyards and Auto Courts shall be completely integrated into the landscape design.
2. Terraces, courts and patios attached to the home, or detached within the garden, shall be complementary to the architecture.
3. Courtyard walls in front or side yard are to be no higher than 3'-6" and shall be constructed of masonry materials complementary to the home. If an integrated column or ornamental wrought iron is used in addition to the masonry wall, the total height shall be limited to 5'-0" with the masonry portion limited to 3'-6" in height.

Please see page 60-61 for more detail on approved materials.

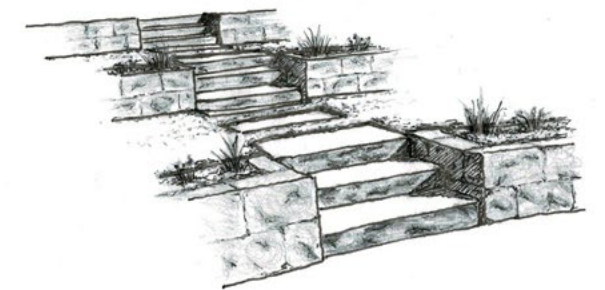


Walkways and Steps

Hardscaping and steps are to blend into the existing natural topography of the site, as a harmonious addition to the landscape.

1. Lead walkway materials, including steps, shall be complementary to the house and driveway, not visually competing.
2. Ground cover plants from the approved plant list shall be planted between individual pavers.
3. Lead walkways shall be made up of broom, salt or sandblasted finished concrete, or rectangular masonry units such as brick or stone and shall be natural in color with decorative bands of stone or brick.
4. All lead and private walks shall be represented and show size, width, configuration and material on the landscape plans submitted for approval.
5. Lead walks from the public sidewalk to the front door shall be five feet wide.
6. Front steps and porch material shall be a Committee-approved brick or stone veneer. Only veneers of brick, stone or tile consistent with the masonry of the house and finish of walkways and driveway are approved for front entry surfaces.

Please see page 60-61 for more detail on approved materials.



Address plaques

Address plaques shall be consistent throughout Villaggio, manufactured from corten steel and using the Villaggio design. Each home shall have the plaque mounted upon a column or front facing exterior wall at the left side of the entry at $\frac{2}{3}$ of the height from the bottom of the entry door and centered from the exterior edge of the column (or the street-facing plane at the entry door). Address plaques may be mounted to a plinth, retaining wall or courtyard wall at the left side of the entry. Address plaques permanently fixed to a home are to be ordered through the Villaggio Committee.



Accessory Buildings

Accessory Buildings shall be consistent with the style and materiality of the main residence and comply with Town of Westlake lot coverage and height restrictions. Privacy screening shall be used to minimize visibility from street views and neighbors.

Rainwater Recovery

1. Placement shall minimize visibility from street views and neighbors.
2. Open top containers shall be prohibited.
3. Rainwater Recovery systems shall be approved by the Committee.

Play Equipment

1. All play equipment shall be approved by the Committee.
2. Play equipment and playhouses shall be limited to either the side or rear yard and set back at least 10 feet from all property lines.
3. Play equipment shall be constructed of timber and height may not exceed (12) feet from finish grade.
4. Awning shall be fabric in solid earth toned colors (i.e., dark green, brown, etc.).
5. Playhouse shall be consistent with the style and materiality of the main home.
6. Playhouses shall not exceed 8 feet in height, and 80 square feet in area.
7. Tree houses shall not be allowed.

Basketball Goals

1. Basketball goals shall be approved by the Committee.
2. Permanent basketball goals shall be mounted on freestanding black metal poles and have standard white, gray or clear backboards.
3. Placement of basketball goal shall be located to minimize visual impact to neighboring properties.
4. Basketball goals are not allowed to be mounted on a house, garage, shed, etc.
5. Portable goals are recommended and shall be stored out of sight when not in use.
6. Only one basketball goal per lot is allowed.

Signs, Flags, Decorations and Banners

Allowed signs, flags and banners, include "spirit" signs or banners regarding children's schools and political support signs or banners. Up to two flagpoles may be mounted to the home that is visible from the street, with a maximum length of 6', for displaying one allowed flag of up to 15 square feet in size. Ground installed signs shall be no larger than 5 square feet in size. Limitations for timing of displaying political support insignia and other restrictions can be found in the Villaggio Covenants, Condition and Restrictions. Flagpole location shall be approved by the Committee.

All holiday decorations shall be installed a maximum of 45 days before the holiday and shall be removed within 30 days after the holiday.

Credits

Developer:



MAYKUS HOMES & NEIGHBORHOODS

Maykus.com

Special thanks to the Town of Westlake



Land Planning and Landscape Architecture by:



SAGE GROUP, INC.

Sage-Group-Inc.business.site

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Architecture Consultant and Pattern Book by:



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