

A PATTERN BOOK FOR
DAWSON CREEK AT WELCH COVE



The Owners and Developers of The Waters have employed the efforts and services of highly respected land planners, building and landscape architects and professional engineers to create and design a community that offers its residents a distinctive character and atmosphere. Growth follows a master plan that emphasizes community, elegance, privacy, convenience, and beauty that incorporates an unprecedented collection of amenities for its residents. Through The Assembly and the Architectural Review Board, The Waters will strive to maintain and protect its community standards.

This manual has been prepared by the Architectural Review Board (ARB) to provide Builders and Homeowners guidelines in their selection of concepts for construction. The intent of these guidelines is to assure each Builder and Homeowner that The Waters will be developed and constructed as a community of quality homes, buildings, and landscaping that are of tasteful and aesthetically pleasing architectural design; that are harmonious with surrounding structures and topography; and that have landscaping and other site improvements consistent with the aesthetic quality of The Waters as a whole.

These guidelines do not include all building, use and other deed restrictions associated with The Waters, and accordingly, each Builder and Homeowner should familiarize themselves with provisions of the Declaration of Protection Covenants, Conditions and Restrictions, the Bylaws of The Waters Assembly and any guidelines set by the ARB. The inclusion of any recommendation in these Guidelines shall not preclude the Architectural Review Board's (ARB's) right to approve or disapprove any proposed matter for any reason. This pattern book and its contents are subject to change, modification and alteration without notice at the sole and absolute discretion of the ARB. The site plan is for informational purposes only, and is subject to change at our discretion, without notice. While accurate, based on our knowledge, on the date it was prepared, the site plan is not warranted, and we make no representations based upon the site plan. Site plan is subject to refinement, revisions, errors and omissions.



THE WATERS LOT TYPES

We have a wide range of lot types in The Waters for four reasons. First, we want to give people the option or freedom to move to a dwelling within the same neighborhood when the inevitable changes in income, taste or space requirements redefine what is needed in a home. Second, we want different generations of the same family to have the option of living in the same neighborhood. Third, neighborhoods that have a wide range of buildings sizes and types are visually more rewarding than one where all the buildings are the same mass. Fourth, providing a variety of housing options attracts a wide range of people who are at different stages of their lives, and this will socially enrich The Waters.

Small Cottages
Houses
Cottages
Mansions

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TRANSECT ZONES AT THE WATERS

Transect zones or T-zones are one of several areas on a Zoning Map regulated by SmartCode. Transect zones are administratively similar to the land use zones in conventional codes, except that in addition to the usual building base, density, height and setback requirements, other elements of the intended habitat are integrated, including those of the private lot and building and public frontage. Dawson Creek has 3 Transect zones. SmartCode zoning categories ensure that a community offers a full diversity of building types, thoroughfare types, and civic space types.



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ARCHITECTURAL STYLES





ARCHITECTURAL STYLES AT THE WATERS

When choosing an architectural style for your home be sure to consider the massing, wall heights, configurations and materials, roof slopes and materials, eave materials and details, door and window materials, styles and surrounds, column and beam materials, balcony materials, details and configurations and the materials and details of dormer and attachments such as chimneys, awnings and fences or walls. A variety of architectural styles are available.



EVOLVING STYLES

The great changes of human civilization have been neither easy nor instantaneous. Some, such as the Renaissance, occurred over the 15th and 16th centuries as a cultural and intellectual movement that revived classical culture, expanded the understanding of proportion and rediscovered perspective. It is preposterous to contemplate anything so lengthy or all encompassing in the struggle to revive the human languages of architecture. But it is a world-changing event, and it will take time.

It appears that we are about halfway into a thirty to forty yearlong period of renewal of the human-based languages, or styles, of architecture. America leads most of the developed world, and the southeastern United States is one of the most progressive areas of the country. Traditionally planned towns and neighborhoods are at the vanguard of this movement.

The traditional architecture & traditional town planning movement began with the vision of just a few pioneers. Most of them were architects. Seaside, Florida was the first such town. Progress was slow at first, until visitors could see a real picture of the vision. From that point forward, the success has been nothing short of legendary. The public at large voted where it counts: with their pocketbooks. Time magazine's adulation of Seaside as Town of the Century attests to the exceptional success of the movement.

Huge popular successes such as this go unnoticed professionally for only so long. Public officials were quick to understand. What they perceived was an idea whose language of town planning made more sense than anything they had seen in a century. Most forward-looking civic officials around the country have signed on to the notion of traditional town planning. The city planners have followed in the past few years. Landscape architects are now generally in vocal support of traditional planning ideas. Only the architects remain, gradually opening up to the great potential awaiting them.

There will come a time, probably two or three decades from the beginning of the Renaissance, when most architects will have re-learned the patterns to a respectable level of fluency. They will be able to create places just as delightful as their ancestors. What then? Is the future to be nothing more than a museum of architectural history? Far from it.

Once society as a whole has re-learned the languages to a healthy level, the languages can begin to evolve again, just as they always have since the beginning of civilization. New construction innovations will come along, and they will be folded into the industry's bag of tricks. New social realities will arise, to which the languages will respond. New patterns will arise, and old, irrelevant ones will fall away as architecture learns again to reflect mankind in all its complexity and history rather than just the tools of mankind at a single moment in time.

It is the intent of The Waters to encourage the beginning of this sort of natural evolution of the languages by architects who are fluent in the existing languages. Guidelines cannot be written for the evolving styles because these styles do not exist yet in their future form. Nonetheless, we believe that they will be consistent with specific architectural principles and will be built around patterns found throughout the Four Realms of Architecture. We encourage architects to first elevate their work to fluency in the existing languages and then to strike out to evolve them once again.

The images in this page are all from the environs of Seaside, Florida. They illustrate the evolution of languages from broken language to fluency to evolution. These are not totally chronological, of course, because each architect working on the project was obviously at a somewhat different level on this scale at any given point in time.



SPICE STYLES

The first four styles listed on the following pages should be considered to be the basic ingredients of The Waters, but Americans consider their towns somewhat bland and unappetizing without an occasional break from the norms. This should not be a free-for-all with entirely unlimited styles, however. Almost every town goes through cycles of prosperity and scarcity. The styles that were popular during prosperous times become the predominant styles of the neighborhoods that were built then. Construction never entirely stops, however, during downturns in the economy. The few houses that are built during the lean times become the spice styles of the neighborhood.

It is interesting to note that most of the South suffered through some extremely impoverished times immediately after the Civil War. Ironically, it was during these decades that the rest of the country was enjoying one of America's Golden Ages. The southern architectural languages of this era were particularly expressive as a result. This architecture is actually best suited as spice rather than as a main ingredient. Perhaps this begins to explain why so many of the Southern towns that have been preserved seem to be seasoned just right.

No guidelines are given for spice styles. If you choose to do one, then search out three very good local precedent buildings and study them carefully. Look at particular guidelines like: massing, wall heights, configurations and materials, roof slopes and materials, eave materials and details, door and window materials, styles and surrounds, column and beam materials, balcony materials, details and configurations, and the materials and details of dormers and attachments such as chimneys, awnings and fences or walls.

You will not be copying entire buildings, of course. Here's how to determine which items should be copied exactly and which should be modified: Ask yourself if the problem has changed since the building was built that you are studying. Some of the problems have changed, whereas others have not. For example, the act of holding up a porch roof has not changed at all because gravity works exactly the same way that it always has operated. So there is no reason for porch columns not to be copied explicitly. The fact that the craftsmen of today don't usually measure up to those of a century ago may cause you to select a precedent building of simpler detailing.

Windows, on the other hand, probably should change. Today's consumer wants much more light into the interior of a building than they have asked for in the past. Previously, they often were trying to shut out the natural elements and even certain human elements. The outdoors was perceived as a much more hostile place, so windows were usually smaller. So merely copying the window sizes and spacings of the precedent building will likely produce a building that has a difficult resale.

It is necessary to get into the mind of the architect of the precedent building. Determine the principles they were using, not just the particulars. If you are armed with principles, then you can solve today's problems in the same way that the old architects would have if they were here today. It is only by doing this that you can bring the old languages to life again.



BUNGALOW VERNACULAR

The American Bungalow traces its roots back to Colonial India with the summer homes built for the British administrators. The design of these simple, single-story dwellings with verandas was inspired by the thatched-roof huts (bangala) built by the native Bengals, and hence the name bungalow. The style traveled to England where it was incorporated into the Arts and Crafts movement, and then to the United States at the turn of the century. On both sides of the Atlantic, its relative simplicity became enormously popular in response to the excesses of the Victorian era. By the 1920s, entire neighborhoods were populated with bungalows. There remains debate over whether the bungalow is more a building type than a style, but accepted as the latter it is one of the last traditional styles — or languages -- to develop and thrive before the rise of modernism in the 1930s.

In the United States, Gustav Stickley used his magazine, *The Craftsman* (1901), to promote Arts & Crafts ideals. These included the principles of honesty and simplicity in design and construction, and the celebration of the handiwork of the crafts person. Stickley in the east and his counterparts in the West, the brothers Charles and Henry Greene (of Greene & Greene) were among the last architects of their generation to champion an architectural language and witness its rise to critical and popular acclaim. The Arts & Crafts bungalow initially achieved popularity in California in the first decade of the 20th century although a number of sub-styles of this prototype quickly emerged throughout the country. The Bungalow Vernacular is known by several names, including the Folk Bungalow and the Southern Bungalow. Its prominence within the boundaries of the Old South is easily understood: the region was still recovering from the ravages of the Civil War a generation earlier, and the simplicity of the bungalow design proved economically feasible. However, the stylistic extremes of the Arts & Crafts Bungalow are seldom found in the South.

The palette of the Bungalow Vernacular was usually white. Some maintain that this was done out of respect for the great Southern classical tradition while others claim that the austerity of life in the South at the time demanded moderation in colors. In either case, the result was the same.

The detailing of the Bungalow Vernacular followed the same model of simplicity. While the basic massing of the higher-style bungalow was maintained, the extravagance of detail is noticeably absent. The intricate handcrafting of a Greene & Greene building, for example, is nowhere to be found in the Vernacular. Still, the Bungalow Vernacular house is often as profound in its ornamental restraint and straightforward design.



CLASSICAL VERNACULAR

The Classical Vernacular building is not so much a style or even a group of styles as it is a current that runs through much of the history of building in America. While the term “Classical Vernacular” may seem to be a contradiction, it is quite simply the less formal or refined constituent in the wide spectrum of classically-inspired American architecture.

Since the early nineteenth century, builders have constructed relatively simple houses with classical sensibilities. In the small towns and cities of the South, classical styles, notably the Greek Revival, have often inspired rather modest structures. Before 1860, when the Greek Revival was the dominant force in the production of the grand residences throughout the South, and the Classical Vernacular building was one of the modest alternatives. Simpler in form and detail, it was the standard for any house with even minimal stylistic pretensions.

Classical Vernacular houses usually have a straightforward, rectangular plan. The façade is almost always symmetrical, or at least it bears a prominent front-facing gable that gives the impression of symmetry. Roofs may be hipped or furnished with front- or side-facing gables. Frequently the porch is placed under a front-facing gable, this particular form modeled after the classical pediment.

In many cases, the Classical Vernacular house is simply a Colonial type or vernacular farmhouse with a classically-inspired facade. Specific components of classical detail are usually minimal. Entablatures may consist of a plain trim band or multiple bands representing an architrave, and cornice detail comprising simple banded trim. Columns are occasionally drawn from the more restrained Doric or Tuscan classical orders, but frequently they are square with chamfered corners and carpenter-built bases and capitals.



FEDERAL CLASSICAL

The Federal style of architecture in America developed in the country's early years of Independence. It was derived largely from the Adam style, which replaced Georgian Palladianism in popularity in England during the 1770s. The Adam brothers had the largest architectural practice in England in the last quarter of the 18th century. Robert Adam's studies in Italy revealed that Roman architectural detail was much more complex and varied than had been originally believed. In combining their study of antiquarian models with more recent architectural forms, the Adams introduced more delicate architectural detail in their work than any other classically based style that preceded them or followed. The publication of their work in the 1770s led to a broad application of the rich architectural vocabulary that was based on Roman models. The Federal style was most popular in the United States from 1780 to 1820, at which time it was supplanted by the more classical Greek Revival. Federal style buildings were most common in the port cities of the eastern seaboard, but could be found throughout the country.

An early example of the Federal style is the dining room at Mount Vernon, the residence of George Washington. Here light decorative moldings replaced the more massive ornamentation of earlier styles. The interior of the Federal structure, more than its exterior, differed from previous styles. Based on the designs of ancient Roman buildings, the interior space often included rooms that were circular, oval or octagonal, rather than square or rectangular. Decorative swags, rosettes and urns animated these interior spaces.

The plan of the Federal style house is often a simple box in shape, usually two rooms deep, two or three stories high, topped with low hipped or gabled roof, and occasionally a balustrade. An elliptical or semi-circular fanlight over the front door is the most common decorative feature of the façade. The door surrounds may be elaborate, and include a decorative crown or entry porch. Beyond the attention to the front door detail, Federal style houses have little exterior embellishment. Larger and full-height entry porches, more commonly a Classical Revival feature, are also found on the Federal style house. Windows are arranged symmetrically in vertical rows and never paired, and a Palladian window may be placed in the story above the front door.



GREEK REVIVAL CLASSICAL

Greek Revival was a popular style for American homes through much of the nineteenth century and was the dominant style in the South from the 1820s until the Civil War. Classical building styles had become increasingly popular in Europe and the United States during the 18th century. They were first derived from Roman precedents, but archeological discoveries in the 1700s and early 1800s brought attention to earlier Greek models. At the same time, national sentiment over the War of 1812 diminished the influence of British architecture on American design. Greece, fighting its own war of independence during the 1820s also came to be seen as the original cradle of democracy and a model for American civic and political values.

The first Greek Revival buildings in America were banks and government buildings, with the finest examples found in Washington, Philadelphia and Boston. The style quickly spread to domestic construction throughout the young nation. Greek Revival homes are found in every part of the country that was settled before 1860.

Professional architects designed many Greek Revival homes, but the style was also spread through the publication of carpenter's guides and pattern books. Asher Benjamin and Minard Lafever wrote the most influential of these architects. These first examples often began as colonial or Georgian houses to which Greek Revival detail was added. As the style gained wider acceptance, houses were often redesigned with a classical temple form façade, complete with classical columns, facing the street.

As Greek Revival style evolved, it was modified to respond to local climate and culture. The Southern Greek Revival mansion displaying its full width front porch with colonnade is perhaps the best-known regional variant of the style. The most common examples in the South have either this fully colonnaded façade or a full-height entry porch.

Greek Revival is one of the most monumental styles of domestic architecture. Columns, pediments and other details were based on the Doric, Ionic and Corinthian Orders of Greek architecture. Columns could be square, octagonal, or round. Arched fan-lights above doors and arched Palladian windows are not found in Greek Revival designs as they are derived from Roman models. Window and door openings are based on the post and lintel construction of ancient Greece.

A variety of materials was used in home construction; wood, masonry, and occasionally stone. Often, the entire building was painted white to simulate the marble of ancient Greek temples. As well, the detailing of wood or brick was used to imitate elements of stone construction. The Greek Revival in America was out of fashion by the 1860s, however homes in this style continued to be built, particularly in the Midwest, as late as the 1930s.



ITALIANATE VERNACULAR

The Italianate style originated in England as a result of the Picturesque movement, in part a reaction to the formal Classicism that had dominated architecture since the early 1700s. The European prototypes were modified significantly over time so that little of their Italian Renaissance origins remained in the American examples. The range of stylistic options from the Picturesque to the Classical within the Italianate style added considerably to its reception and popularity.

Although the first Italianate homes were built in the United States as early as the 1830s, the style became widely accepted in the following decades with the publication of pattern books, particularly those by Andrew Jackson Downing. By the 1860s, Italianate was the most popular style of domestic architecture in America and it maintained this dominance until the Civil War.

The primary decorative feature of this style is the eaves supported by prominent brackets. Elaboration on this stylistic element includes decoration of the brackets, arched window heads, elaborate window trim and hoods, balconies, corner quoins, arcaded porches, and cupolas. Invented ornate forms, themselves loosely based on Classical orders, often replaced explicitly classical detail. These Italianate designs, appearing during the latter part of the style's popularity, included exuberant decorative detail made available through cast iron and stamped metal components. Architectural elements that few builders could afford in stone came within the reach of many budgets when mass-produced and the products were transported across the country by rail.

The Italianate Vernacular is a more simplified version of the Italianate, and its construction was marked by two stylistic approaches. The most common approach or method was to add Italianate elements, such as eave brackets or entire Italianate porches, to earlier buildings of various styles. In most instances it was the simple frame farmhouse and the brick Federal house that were modified to fit the new style. Technically this is not the Italianate Vernacular, although it could be called Italianate Remodel Style as it remains close to the original form.

The second approach to construction results in the authentic Italianate Vernacular. These were buildings constructed originally in the Italianate style during the same era, but with simpler configurations and a strong influence of the Vernacular farmhouse. Most of the domestic structures, many erected in rural areas, were built by those who had seen examples of Italianate buildings, and not by architects or contractors with the published pattern books.



VICTORIAN COTTAGE

The Victorian Cottage is by definition a small house. In fact, one could say it is more a type than a style as defined by its small scope and scale. The cottage does incorporate elements from the various high-style Victorian types; however because of its limited size it cannot exhibit all the features of the primary style.

The group of styles of American architecture known as “Victorian” were popular throughout the country from the end of the Civil War until about 1900, corresponding with the last three decades of Queen Victoria’s reign. In more rural areas and in much of the South, these styles extended into the first decades of the 20th century. Advances in construction technology, particularly the balloon frame, allowed house design to move beyond the traditional box, leading to irregular ground plans, overhangs, complex roofs and wall extensions. In addition, mass-produced architectural details and building components could be shipped across the country on the quickly expanding railroad.

Although there is considerable variation between the different Victorian styles, most are exuberantly detailed and based loosely on late Medieval architectural prototypes, namely the Romanesque and Gothic styles. Steeply pitched roofs, asymmetrical facades, multiple wall textures and a rich, multi-colored palette are common features. Detailing and ornamentation are rarely presented with historical precision, although their stylistic origins may be traced to a variety of pre-Renaissance architectural examples.

Several Victorian styles -- or styles within the Victorian era -- have inspired Cottage designs. These include: the Stick Style, Second Empire, Queen Anne, Eastlake, and Shingle Style.

The Stick Style is characterized by steep gabled roofs, overhanging eaves with exposed rafter ends and wood shingle or board siding divided by patterns of board “stickwork.” Second Empire is defined primarily by its mansard roofs, dormer windows and decorative eave brackets. The Queen Anne style is identified by irregular, steep roofs, asymmetric facades, wrap-around porches, and by the use of a number of ornamental or façade devices such as patterned shingles, shingle and trim bands, overhangs and cut-away bay windows to avoid flat wall surfaces. The Eastlake Style, takes its angular and carved details from the furniture designs of Charles Eastlake. Finally, the Shingle Style is characterized by continuous shingle wall cladding, irregular steep pitched shingled roofs with intersecting cross gables and the absence of corner boards.

Unlike the earlier Federal, Greek Revival and Italianate styles, a number of ornamental and structural elements unite the various styles associated with the Victorian period. But at the same time, these individual styles that form the continuum of Victorian design, maintain their own colorful vocabulary in the evolution of American domestic architecture.



VICTORIAN VERNACULAR

The Victorian Vernacular, or Folk Victorian as it is sometimes called, is most commonly found in the South and West, and dates from the 1870s to the turn of the century. In the decades immediately following the Civil War, most of the United States experienced a period of growth and prosperity known as the Gilded Age, or America's Golden Age. For this time of exuberance and affluence, the styles of the Victorian era — Gothic Revival, Italian Villa, Italianate, Second Empire and Queen Anne — proved to be the perfect match for new domestic architecture. This was not the case for the South. In a region facing some of its darkest years during the Reconstruction period, it is not surprising that the simple and frequently unadorned Victorian Vernacular should have its origins in the South.

The style maintains the basic massing of high-style Victorian dialects as expressed in other parts of the country, though with very little of the accompanying detail. Porch columns occasionally have small brackets, but almost never the full complement as can be found in the Queen Anne. Shingle siding is employed in the gables, but rarely is it accompanied by the typical Stick Style woodwork. Turned posts are fairly common, but again they fall short of the complexity of the Eastlake style. There are occasional references to the Carpenter Gothic, although in these instances the eave board scrollwork is almost always more simple.

At first glance, the Victorian Vernacular might appear to be an impoverished version of the authentic style; however, upon closer examination, it is this very simplicity and sparseness of detail associated with these southern Victorian buildings that define and celebrate their architectural elegance.

A Victorian Vernacular house almost invariably includes a large front porch, and often the porch is the only part of the house afforded any decorative detail. Spindle-work detailing and jigsaw cut porch trim are common, especially as these materials were now mass-produced and available across the country via the railroad. Decorative brackets are also introduced at the eaves -- when the eaves are soffited.

The ground plan is typically more regular than other Victorian types, although the façade is not always symmetrical. Simple gabled or pyramidal roofs are common, and a variety of asymmetrical gable-on-gable and gable-on-pyramid roof designs, as well as various gable-and-wing configurations give Vernacular Victorian houses a wide range of forms and expressions.

ARCHITECTURAL STANDARDS



FRONTAGES

Buildings shall be oriented so that the primary entrance(s) faces the street or fronting open space. Building entrance(s) (excluding emergency access) facing a public way shall be defined by a roof covering or by being recessed.

Buildings located at the intersection of two thoroughfares (public or private) shall address both streets with at least two of the following architectural and massing elements, including porches, windows, bay windows, and other façade projections or features. For the purpose of this standard, a lane or alley is not a street.

Buildings shall be built parallel to the street frontage. If the street frontage is not straight, facades shall be built tangent to the street frontage.

Buildings shall avoid long, monotonous, uninterrupted walls or roof planes. Wall planes of façades visible from a street (public or private) shall not exceed 30 feet in length without a change in plane by means such as a vertical recess, projection, change in material or color or opening. No frontage, however, may present more than six exterior corners to public view. Corners are counted by shifts in roof-line and/or shifts in foundation of the main body of the building. Attachments are not included.

Along street and open space frontages in buildings with ground-level residential issues, the ground level finished floor elevation shall be raised about the average elevation of the adjacent grade a minimum of 18 inches. Assisted Living Facilities, Nursing Homes and structures designed or intended for occupation by persons with physical disabilities shall be exempt from this standard.

Outdoor equipment, such as HVAC equipment, shall be placed on the roof, in the rear or side of the building, or otherwise screened from the street. Outdoor equipment, such as meters or panels, permanent grills (except grills located in public open spaces), and permanent play equipment shall be placed in the rear or side of the building, or otherwise screened from the street.

FAÇADES

These standards apply to facades that are visible from a civic space or thoroughfare (public or private), with the exception of alleys and visible from a building's primary entrance.

Visible foundation walls shall be constructed of or clad in brick, cement-parged concrete block, stone, or stucco.

Primary facades shall be clad in brick, fiber-cement siding/shingles, stone, stucco, wood siding/shingles.

Vertical siding with flush joints and smooth finish, stucco, and medium density overlay plywood with smooth finish are permitted accent materials in gables, dormers and bays.

Siding shall be lap, shiplap, drop or shingle. Smooth siding is preferred. Siding shall be pre-finished, painted or stained.

Building walls shall be built of no more than two primary materials, excluding accent materials, and shall only change material along a horizontal line at front and side elevations with the heavier material (e.g. brick) below the light material (e.g. siding).

Streetscreens, walls and fences, with the exception of re should be constructed of a material matching the adjacent building façade.

ATTACHMENT

These standards apply to attachments that are visible from a civic space or thoroughfare (public or private), with the exception of alleys, and visible from a building's primary entrance.

Posts or brackets shall be primarily constructed of composite, GFRC, masonry, or wood.

Piers and arches shall be finished in brick, stone or stucco.

Porch and stoop floors shall be constructed of brick, wood, composite decking, or concrete.

Balconies shall be constructed of concrete, metal, wood, or composite decking.

Railings shall be constructed of metal, vinyl, GFRC, or wood.

Openings in porches, galleries, and arcades shall be square or vertical in proportion.

Balconies shall have a minimum depth of 4 feet.

Decks shall be limited to rear and side yards and shall be screened from the street.

OPENINGS

These standards apply to attachments that are visible from a civic space or thoroughfare (public or private), with the exception of alleys, and visible from a building's primary entrance.

Windows and doors may be constructed of any material permitted by the Town of Pike Road, however, for windows subject to this section, the outside face of the window shall not be flush or extend beyond the face of the surrounding exterior wall material.

Windows, with the exception of transoms, shall be square or vertically proportioned and rectangular in shape with vertically proportioned or square sashes and panes. Windows should be not be flush mounted to the exterior of the façade.

Muntins, if installed, shall be true-divided lites or simulated divided lites on both sides of the window. Snap-in type muntins are prohibited.

Shutters, if installed, shall be sized and shaped to match their openings. Shutters shall be operable or have the appearance of operability including shutter hardware.

Openings, including dormers, shall be centered vertically with other openings or shall be centered with the wall openings.

ROOFS

Roofs shall be clad in composition shingles, metal with factory-applied finish, slate (or synthetic equivalent), or wood shingles.

The principal roof of a residential building shall be hipped or gabled.

The principal roof of a building that contains non-residential uses or a mixture of uses may have a flat roof. Flat roofs shall be enclosed by parapets a minimum of 36 inches high, or as required to conceal mechanical equipment to the satisfaction of the CRC.

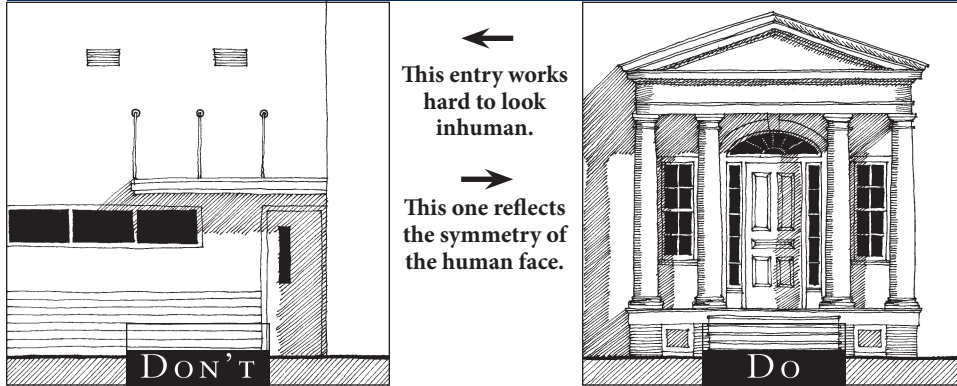
Roofs over porches, stoops, and balconies shall be hipped, gabled, shed or flat.

The ridge of the roof on a principal building shall be either parallel or perpendicular to the street.

Hipped and gabled roofs shall be symmetrically pitched between 4:12 and 14:12. Ancillary roofs may have slopes lower than 4:12.

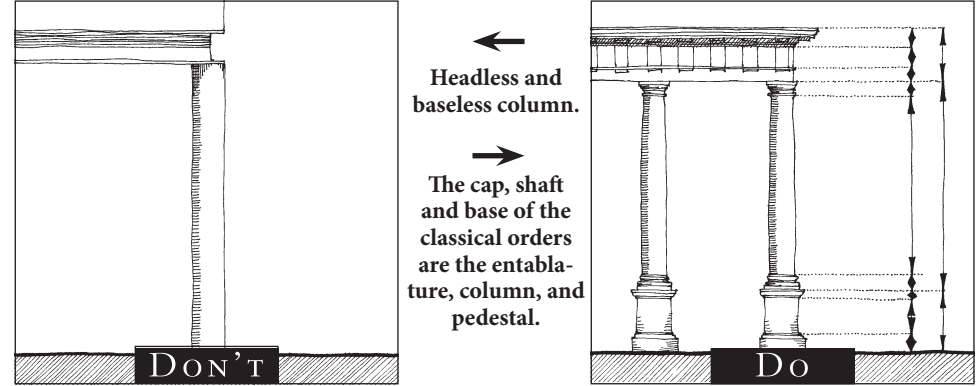
Dormers should light habitable spaces. Dormers shall be placed a minimum of 3 feet from side building walls, and shall be a minimum of 3 feet wide (exterior) where found in groups of two or more on a single facade.

SYMMETRY OF THE FACE



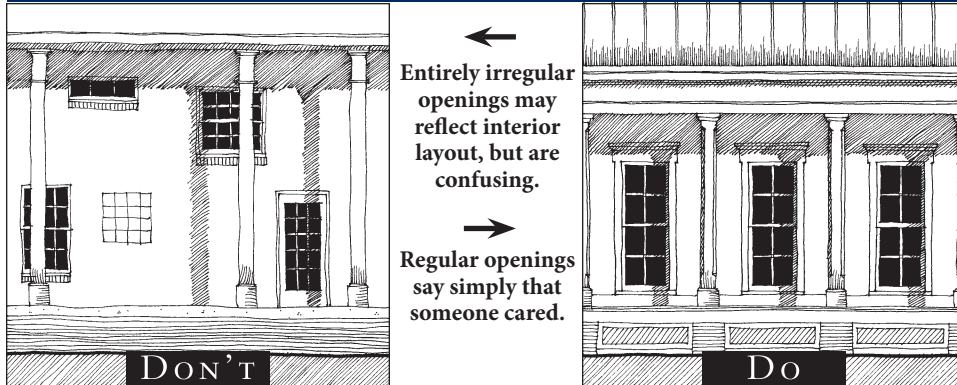
Most traditional architecture reflects the bilateral symmetry of the human face in some way at the face, or entry, of the building.

CAP, SHAFT, BASE



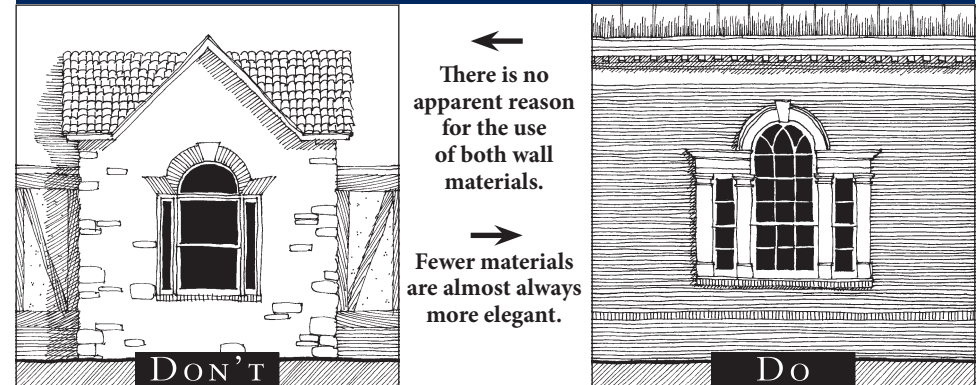
Most elements of traditional architecture reflect the head/body/feet (or cap/shaft/base) arrangement of the human body.

REGULAR ARRANGEMENT OF OPENINGS



The more composed architecture of the classical end of the traditional spectrum almost always arranges openings in a regular fashion. Even the more relaxed architecture at the vernacular end of the traditional (classical to vernacular) spectrum exhibits some regularity of openings.

NUMBER OF MATERIALS



No more than two wall materials shall be visible on any exterior wall, not including the foundation wall or piers. Construction was once more difficult and expensive than it is now, so builders tried to use simple construction systems. They may have enriched the buildings with ornament, but the basic construction system was usually simple. Classical languages took their hints from their vernacular predecessors so the classical buildings also used simple construction systems. Because of this, most walls were built of one material or maybe two, not counting the foundation & trim work. Today, however, the public realm is often so poor that people feel compelled to clutter the walls of buildings with as many materials and shapes as possible in hopes of creating "street appeal" since the street itself has little appeal. Unfortunately, the result is often cluttered and unappealing.

SIDING MATERIALS

DON'T

Untreated pine siding and exterior trim are simply no longer an option. The material we call pine today is far different from the pine a century ago, and is much more susceptible to rot.

Poplar makes great paint-grade interior trim but simply should not be used on the exterior for the same reasons as noted above.

Aluminum siding: first material that tried to assume the mantle of "maintenance-free" many years ago. Even new aluminum does not provide the appearance of a natural material. It also dents and sags over time. Aluminum siding shall not be used.

Vinyl siding has all of the problems of aluminum siding and shall not be used.

DO

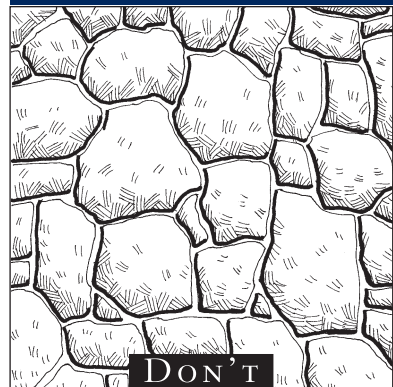
Lowland Cypress: called one of the "eternal woods" because of its rot resistance. The others are redwood and cedar. Lowland cypress is the most rot resistant of the three. Cypress logs sometimes lay half-submerged for centuries without rotting.

Redwood: second on the longevity scale. Unfortunately, it is softer and in many cases is becoming more expensive than lowland cypress.

Cedar: softest of the "eternal woods." It is also the least expensive. Unfortunately, its longevity can vary.

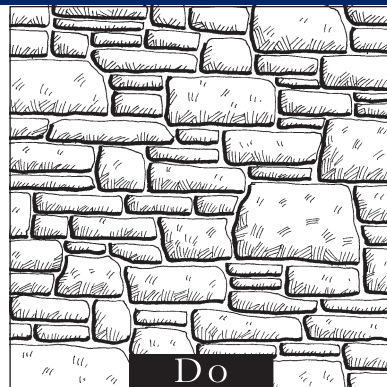
Fiber-cement siding should be the first choice of siding materials on any project where cypress is not economically feasible. This material cuts like wood, nails like wood, paints like wood, looks like wood, but doesn't peel like wood. A smooth finish is preferred over textured finish.

STONE VENEER WALLS



← Headless and baseless column.

→ The cap, shaft and base of the classical orders are the entablature, column, and pedestal..

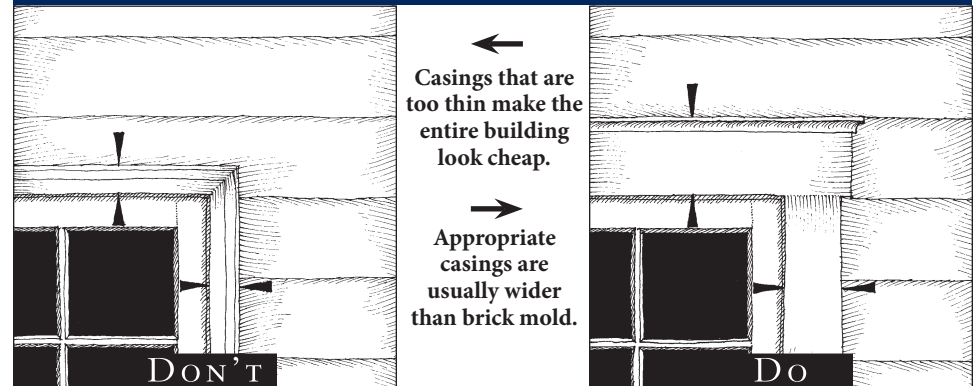


Natural stone should be laid with the stones horizontal. Stone veneer walls present additional challenges in addition to the ones listed above because the mason has the added choices of stone size, shape and orientation. Far too many stone veneer walls in the past forty years have accentuated the illusion of stone wallpaper by turning the broad face of the stone to the outside of the wall. No structural stone wall would ever be laid this way because such a wall would not be nearly as strong as one that was properly constructed. Structural stone is always laid in a pattern resembling the pattern of stone in the earth, which is horizontally-oriented strata with the broad face up, not out. This is a bit of an unusual instance where there are more correct patterns than incorrect ones. Some are referred to as "dry-stack," while others are simply called "stacked stone."

BRICK

Brick should look as if it could have been produced locally in 1895. Brick may be painted if appropriate to the style and to local precedent. When looking at local buildings constructed before 1895, in nearly every instance, the color range was very similar because of the characteristics of the local clay and shale. The texture, too, was similar. Hand-made brick were shaped in wood moulds before being dried and then red in the kiln. This means that the surface was relatively smooth, if slightly irregular because of deformation that occurred while being pulled out of the mould. Unfortunately, many brick styles accentuate their extrusion process by allowing rough material in the brick to scrape across the edge of the mould, creating vertical streaks on the brick. Brick ideally should be wood-molded to attest to its noble heritage as a hand-made material, but that is not often economically feasible. Brick should, however, at the very least, be sand-faced and formed of a mix that minimizes the extrusion streaks. It should, as a bonus, be slightly deformed to approximate hand-made brick. It is possible, in these ways, to show respect to a once-venerable material. Brick façade and brick pier colors need ARB approval.

BRICK MOLD



Brick mold should usually be much wider than the 2" shape that is commonly used. The only style where thin brick mold is appropriate is the Federal (Adam) Style, and then only in more modest buildings. All other traditional styles found in the United States use casing that is wider than a typical brick mold. Many styles use flat casing, whereas the typical brick mold is shaped. Casing should always be appropriate to the style of the building.

STUCCO

DON'T

EIFS (Exterior Insulation & Finish System) or synthetic stucco shall only be used for eaves or second level finish. Most EIFS manufacturers provide a few other nish choices, including large aggregate that is swirled around with the applicator's trowel to create a "wormy" appearance. The objective is to distract the eye from flaws in the finish. These finishes shall never be accepted. A very pervasive error in EIFS application is the use of paper-faced sheathing. Moisture will eventually get into the system, causing the paper to rot. When this happens the EIFS system will fall off the wall. Anything less than fiberglass-faced sheathing is unacceptable. There has been a popular misconception that EIFS acts as flashing. This is not true. All openings in EIFS walls must be flashed just as they would be with any other wall material.

DO

Stucco should be smooth sand finished. Synthetic stucco, if used, absolutely must adhere to certain basic rules, the most important of which is it must have a smooth sand finish like the natural finish of stucco.

TRIM

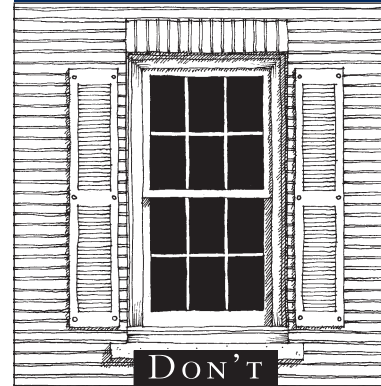
DON'T

The most important principle to remember when choosing trim sizes is to assure that a trim piece is not confused with another trim component by virtue of its size & proportion. For example, contractors sometime select extraordinarily wide corner boards, assuming that they appear richer than thin corner boards. Unfortunately, as the proportion of a corner board approaches 1:16 or especially 1:12, it begins to look like a pilaster. But because it has no capital or base trim, it looks like a very cheap pilaster rather than a very expensive corner board. Untreated pine or spruce and treated pine and spruce of less than #1 grade are not acceptable exterior trim materials.

Do

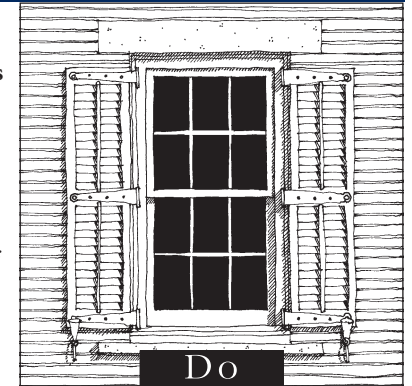
Exterior trim should be indistinguishable from wood when painted, and should be sized appropriate to its location. Many American buildings were once trimmed with pine, which used to be a dense, fine-grained material that resisted weathering fairly well. Unfortunately, the only two remaining woods that resist weathering enough to be used as exterior trim-work are lowland cypress and redwood. Pressure-treated pine is affordable and durable, but has many problems with twisting, cupping and warping. If used on nish work, the grade of the PT pine should be no less than #1. One acceptable product is Hardie-Trim, which is manufactured by the same company that makes Hardie-Plank siding. Hardie-Trim is built of a fiber-reinforced cementitious material, so it will never rot or be susceptible to termites. There are other materials on the market, including several that are PVC-based. Appropriate trim sizes vary significantly from style to style, with few principles that apply across the board.

SHUTTER PRINCIPLES, DETAILS & MATERIALS



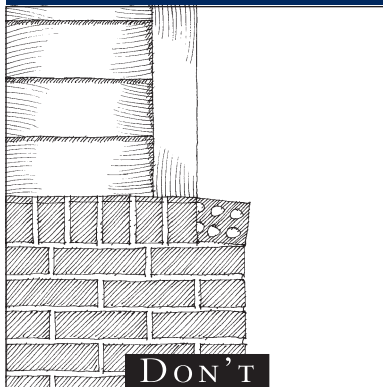
←
Narrow shutters are obviously fake.

→
Properly sized shutters can actually work if you want them to.



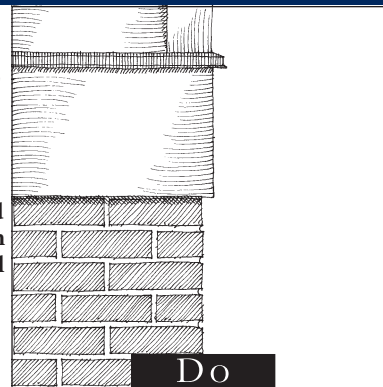
Shutters shall be built of cedar or redwood. Solid PVC shutters are also acceptable if they are indistinguishable from wood at arm's length. Shutters should be exactly half the width of the sash they are covering in order to appear to serve their historical function of protecting windows from high winds. All shutters should be installed with hinges and dogs. Shutters should be lowered, paneled, or constructed of boards as appropriate to the style of the building. Shutters shall be constructed of wood or of composite materials which, when painted, are indistinguishable from wood.

FRAME WALL/MASONRY BASE ALIGNMENT



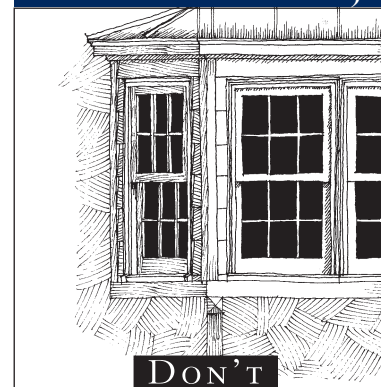
←
Brick base bump out makes brick look fake.

→
Properly detailed brick base is flush with studs in wall above.



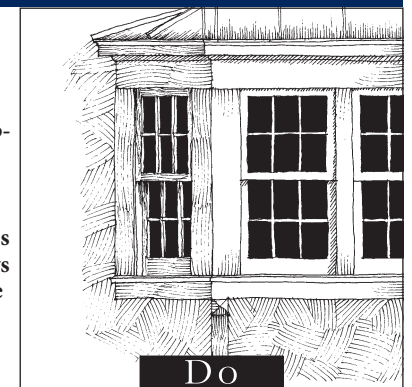
The face of a stud of frame walls should align with the face of masonry of foundation walls below. Architects and builders once aligned the outside face of foundation wall, door framing, and stud wall above. Today, the face of floor and face of stud wall align with the face of foundation wall. The brick veneer is set out 5" or so from the face of the block, forming an horizontal ledge all around the house at the bottom of the siding. This ledge is normally capped with a brick rowlock. Brick should be laid as a part of the foundation wall structure. It should be pulled tight to the block wall, with only a 3/8" mortar joint between brick and block. Use horizontal truss-type joint reinforcement every other block course. Finally, use a 2 x 12 sill plate and set it flush with the outside of the brick and then align the face of the floor system with the outside face of brick. This is simpler, less expensive and more authentic than the conventional way of detailing this condition.

BAY JAMB MATERIALS



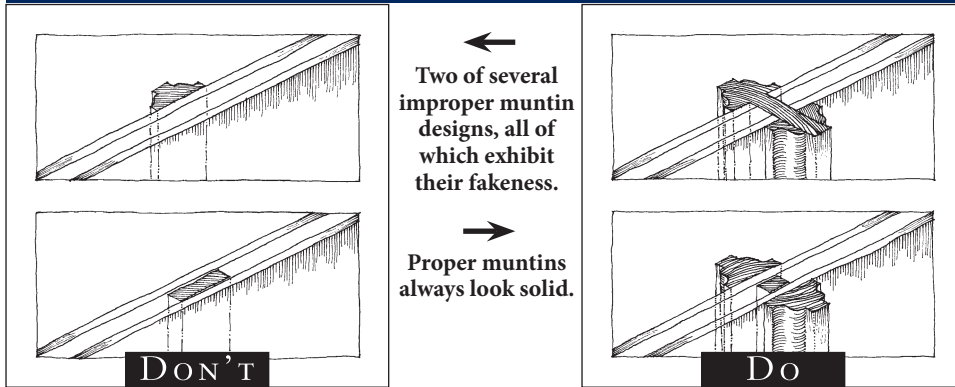
←
Scrawny casing & siding slivers make for a cheap-looking bay.

→
Proper bay jambs are almost always made of a single trim board.



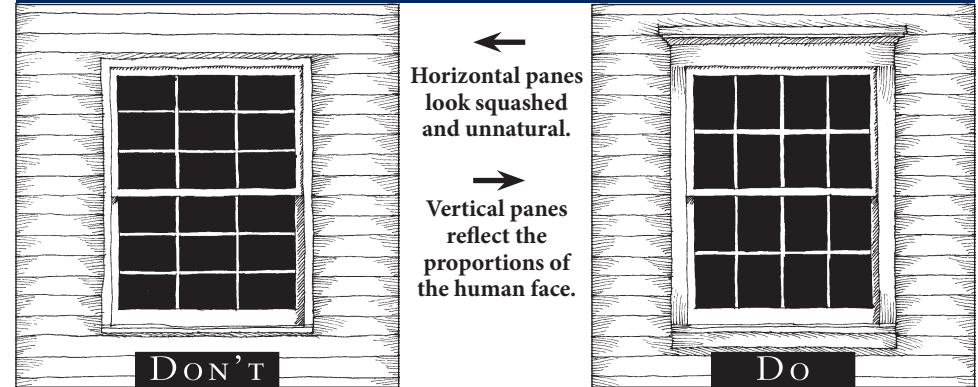
Bay window jambs should be trimmed with a single vertical jamb casing that extends from the window sash to the corner of the bay. Bay windows are often trimmed with thin brick mold. The bay itself is cased with a thin corner board. This leaves a small space between the bay casing and the window casing that is usually filled in with narrow pieces of siding. Siding should never be used when the width of the siding board is less than one and one-half times the width of its exposed face. Installing a single piece of casing that extends from window frame to bay corner is actually faster and less expensive than installing two pieces of casing and many small slivers of siding.

WINDOW MUNTINS



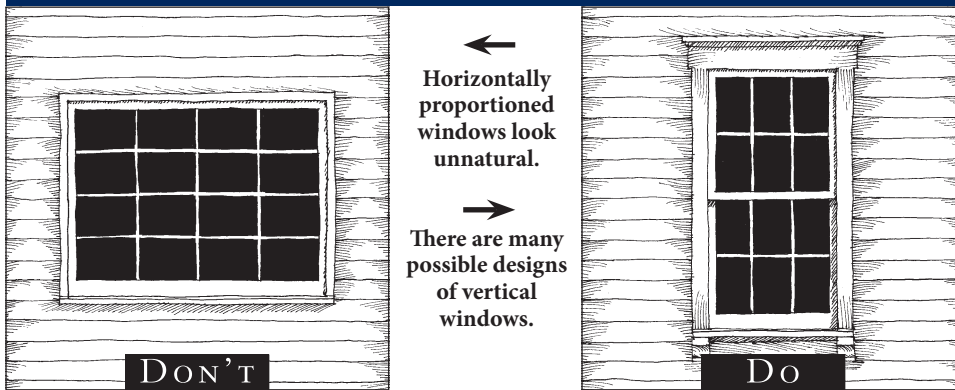
Muntins should divide panes into true divided lites. The only acceptable window grilles are those that are adhered to both sides of the glass with a spacer in between to be indiscernible from true muntins, also know as simulated divided lite. Clip-in window grilles look exceptionally fake and insubstantial. Their appearance matches their performance, as anyone can attest to who has had their dog jump up against a window and rake the grille out. Many homeowners have such trouble with their flimsy construction that they take them out after a few years in the house. Grilles glued to both sides of a window pane perform a little better but don't look much better to someone standing near the window, because you can see daylight between the inner grille and the outer grille. The only acceptable solution is one that is indiscernible from true divided lite muntins

WINDOW PANE PROPORTIONS



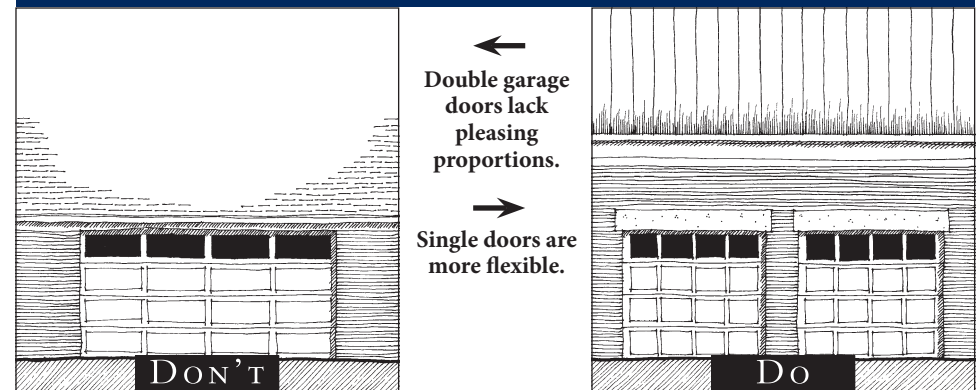
Window panes should be vertically proportioned or square. Vertically proportioned window panes should be similarly proportioned throughout an entire building. Window panes usually represent the proportion of a human face, and with good reason. It is simply more comfortable to look out of a window pane when it is proportioned similar to your face than when it is not. Human faces obviously have a variety of proportions, but they are always vertical, normally between a 3:2 and 4:3 proportion. Proportions of panes within a classically styled building should not vary by more than 12%, whereas proportions of panes within buildings of vernacular styles may vary up to 18%. Square panes may be used in special windows no matter what proportion of pane is used elsewhere in the building.

WINDOW PROPORTIONS



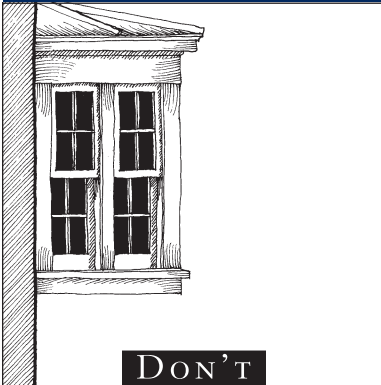
Windows should be vertically proportioned or square. Windows have been called the eyes of a building. There are actually a number of correlations between window proportions and the human form in traditional architectural languages. Square, round or semi-circular windows are sometimes used high on a wall or on a roof. These are similar both in proportion and in location within the building to the human eye. Most languages employ windows with the proportion of either the human face or the entire human body. Generally, the more relaxed or informal languages seem to use windows of a human face proportion (3:2). The more formal languages seem to favor windows proportioned more like the entire human body (2:1 to 3:1 or sometimes a little taller). One might say that face-proportioned windows represent a closer, face-to-face type of conversation whereas full-body windows represent a more formal and distant conversation.

GARAGE DOOR SIZES



Double garage doors (16' wide) are discouraged over individual single garage doors for several reasons. First, double doors look unnaturally wide due to their proportions. Second, double doors often sag more and sooner than single doors because they span a greater distance. Third, single garage doors, unlike double doors, can be easily modified to look like a carriage house door. Double doors are acceptable on townhouse or live/work units where lot widths are 24 feet or less. If double, the garage doors need to give the appearance of 2 garage doors. Garage doors need ARB approval.

BAY WINDOW SUPPORT



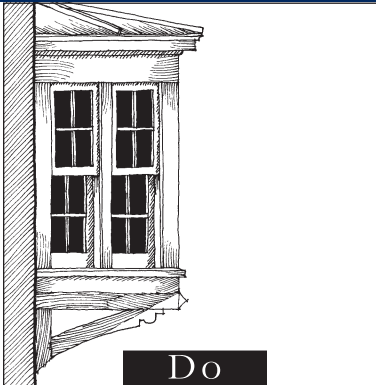
DON'T

←

Bays without visible support look precarious.

→

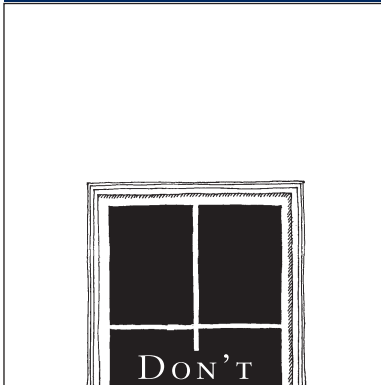
Brackets are one means of providing visual support.



DO

Bay windows should either extend to the ground or should be supported by visible brackets of appropriate size.

HEAD CASING PRINCIPLES



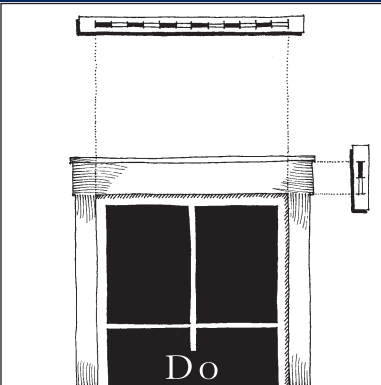
DON'T

←

A narrow head casing looks weak.

→

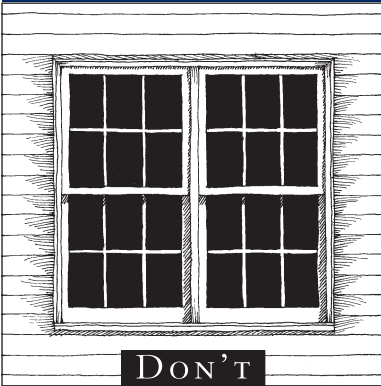
A wider casing seems to support the wall above.



DO

Head casing should be equal to or wider than jamb casing, and shall not be less than 1/6 of the opening width.

CASING PRINCIPLES



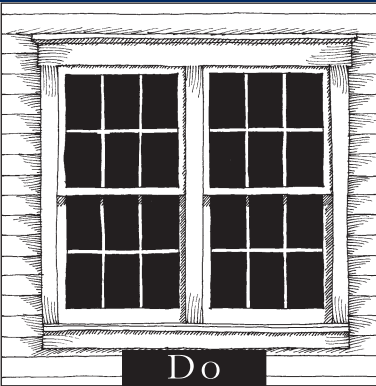
DON'T

←

A narrow casing looks cheap.

→

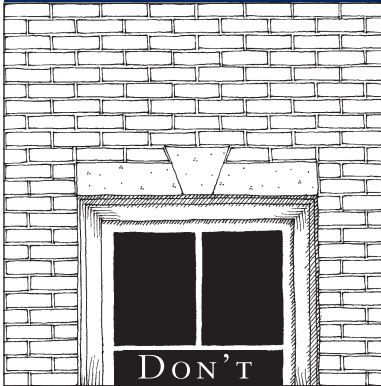
Casing of proper width.



DO

Door & window casing on all except brick walls shall never be narrower than 3 1/2". Mullion casing shall never be narrower than 3 1/2" regardless of location. Brick shall never be visible between a door or window and its casing.

MASONRY LINTEL PRINCIPLES



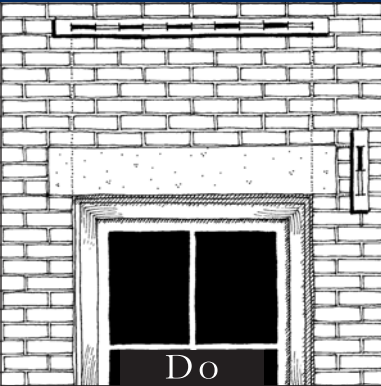
DON'T

←

Narrow lintels don't seem capable of supporting the load above.

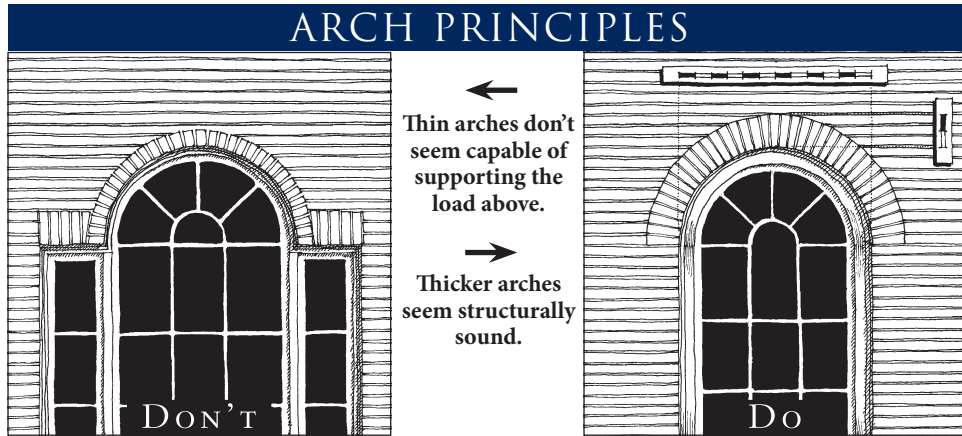
→

A wider lintel seems structurally sound.

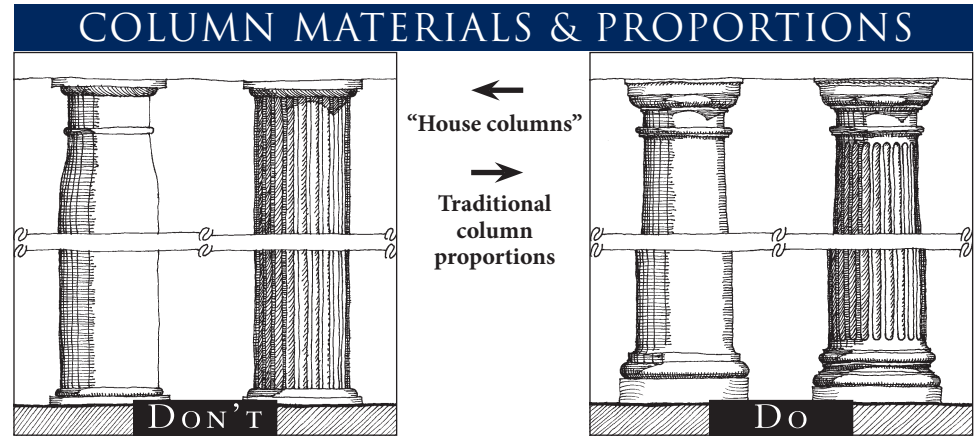


DO

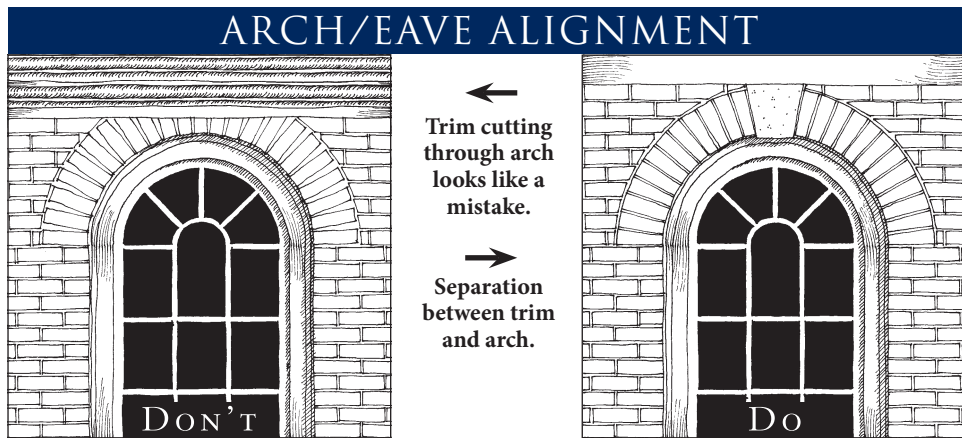
Masonry lintels shall not be narrower than 1/5 of the opening width.



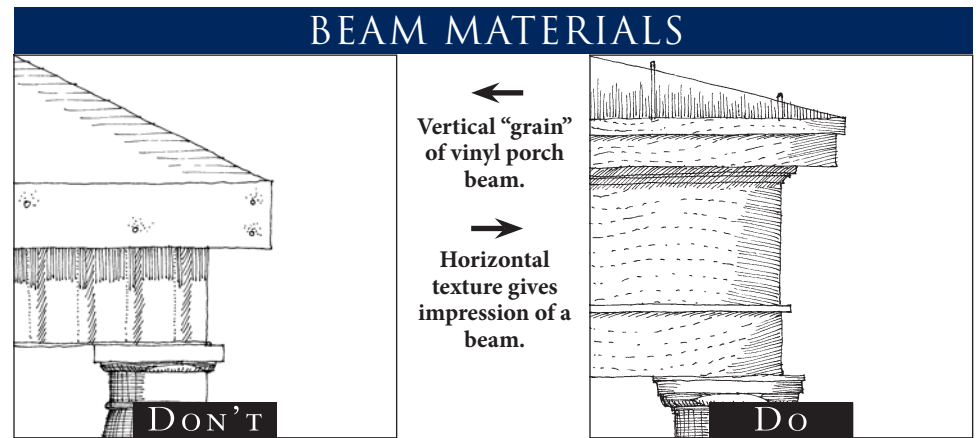
Arch thickness shall not be less than 1/6 of the opening width. Every arch must be supported immediately below the arch.



Columns shall be built of materials that encourage proper column designs. Extruded aluminum columns shall not be used. Acceptable column materials include wood, stone, fiberglass and composites such as "Fypon." Classical columns shall be built to classical proportions. Proportions of columns for vernacular building styles shall match proportions traditionally found in those styles.

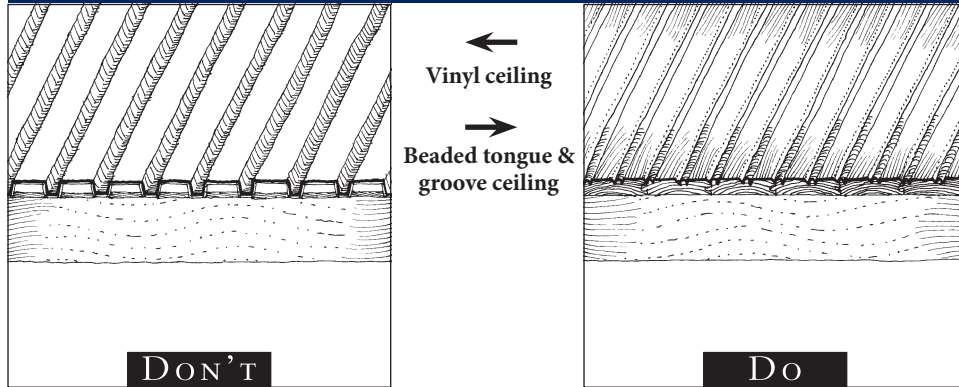


Eave trim shall never intersect an arch except to touch the top of a keystone.



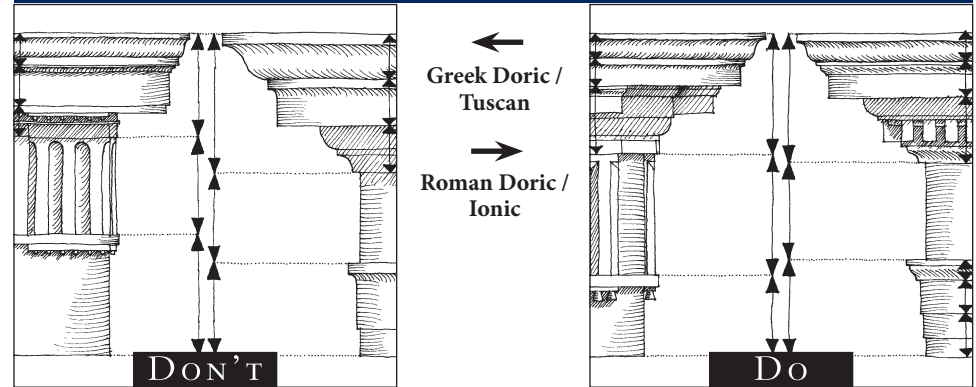
Porch beam casings shall be built of materials that reflect the structural nature of the beams, which means that the "grain" or "texture" of the casing material will be horizontal. This excludes vertically ribbed materials such as vinyl.

PORCH CEILING MATERIAL



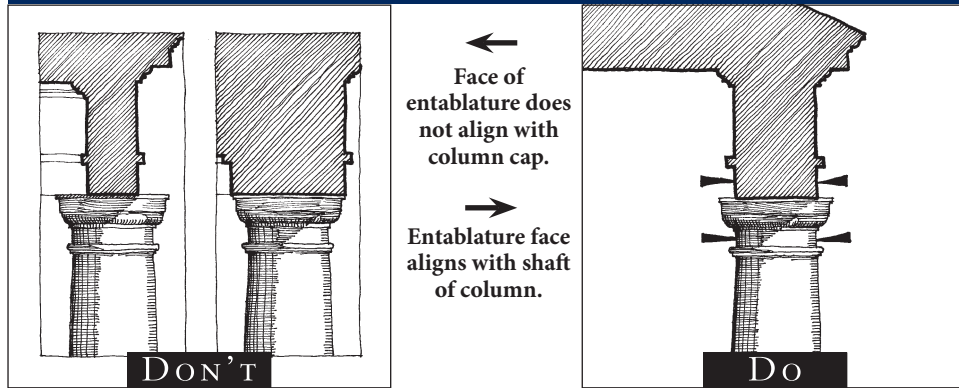
Porch ceilings (if they are used) shall be built of wood or stucco. Wood ceilings shall be v-groove tongue & groove boards, beaded tongue & groove boards or plywood with 1"x 4" or larger battens. If plywood, battens shall occur more frequently than just at the plywood joints in some rational pattern such as a 24" grid. Stucco ceilings shall be used only when adjacent to brick or stucco walls.

ENTABLATURE PRINCIPLES



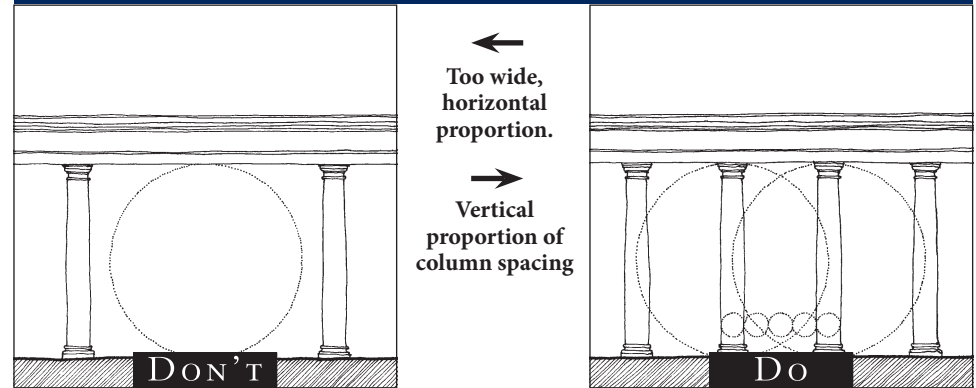
The entablature shall be comprised of cornice, frieze and architrave. The proportions of each vary by style and order. The overall height of the entablature is determined by the diameter of the column, and also varies by order. The Tuscan order is 1/ times the diameter of the column. The Doric order is 1 times the diameter of the column. The Ionic order is 1 1/ times the diameter of the column. The Corinthian and Composite orders are 1 1/ times the diameter of the column.

COLUMN TO ENTABLATURE

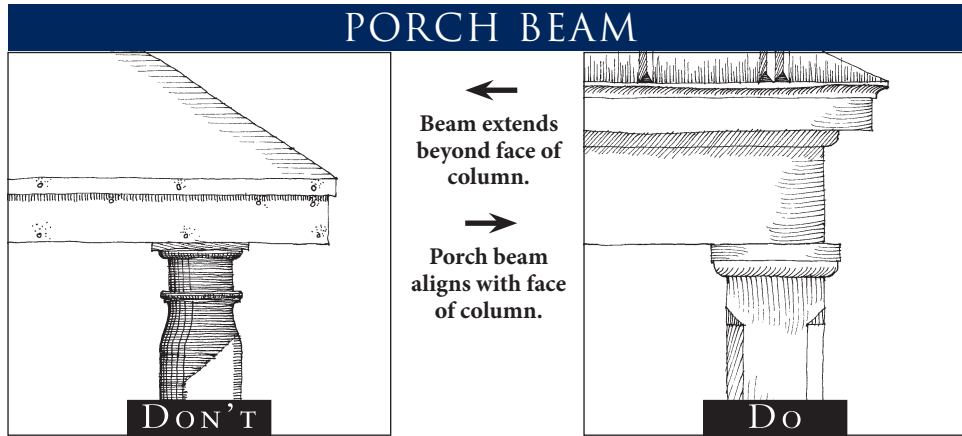


The face of the entablature shall always align with the face of the top of the column. Renaissance architects put forth the idea that there were certain canonical ways of constructing the classical orders, and that there should be very little variation in their design. Later archaeology demonstrated the tremendous variety of the classical orders of antiquity, effectively dispelling this notion. The relationship of the column to the entablature, however, was an exception. It is nearly impossible to find examples of classical or even good traditional architecture that violates this rule. Simply stated, the top of the column shaft should align flush with the face of beam or architrave above. Think of the simples of columns and beams: if a 6" square wood post is used to support a 6" square wood beam, there is no doubt that the face of beam would be set flush with face of column. There is no reason to move the beam if trim is added to the column.

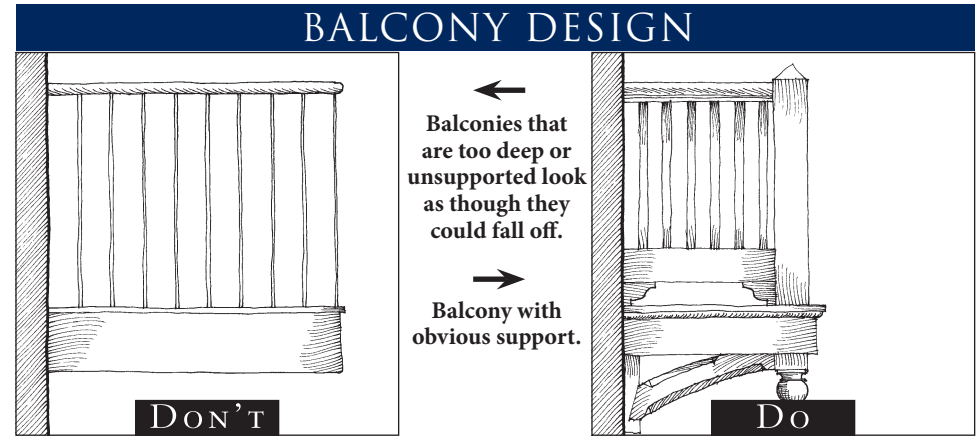
INTERCOLUMNATION



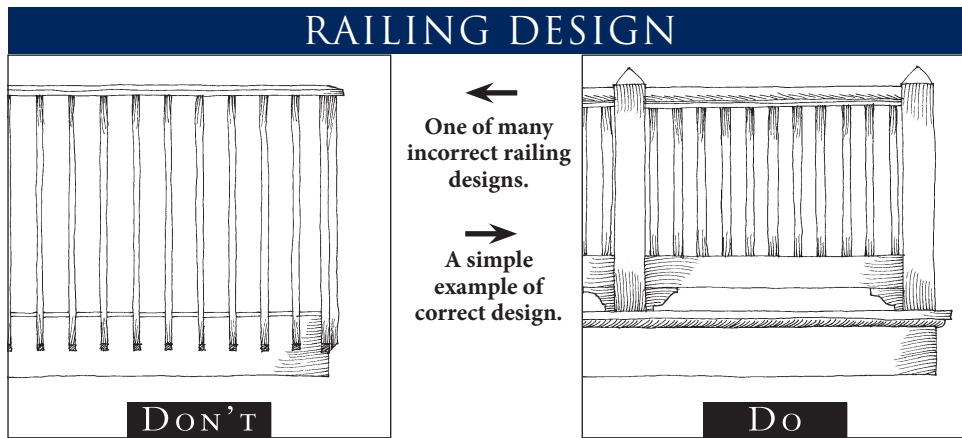
Intercolumnation shall be vertically proportioned except as clearly appropriate to the style.



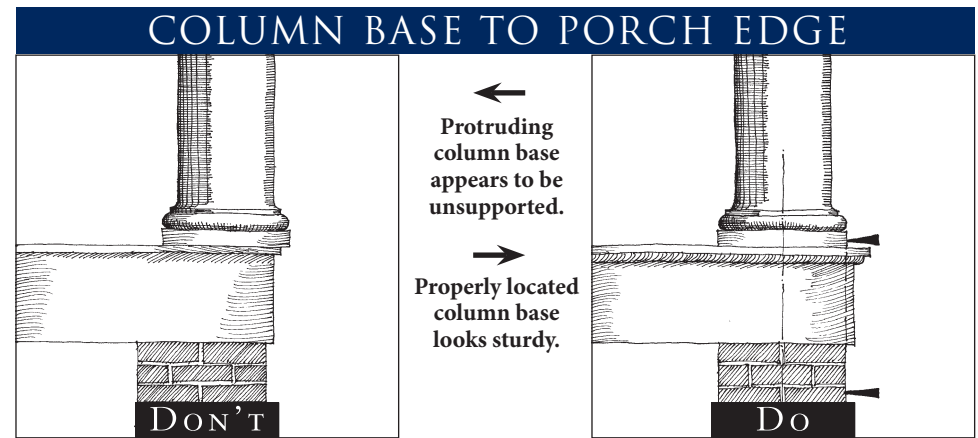
The beam at the top of porch columns that supports the porch roof shall be visible both from the inside and the outside of the porch.



Balconies shall project no more than 3' from the face of the building and shall be visually supported by brackets.

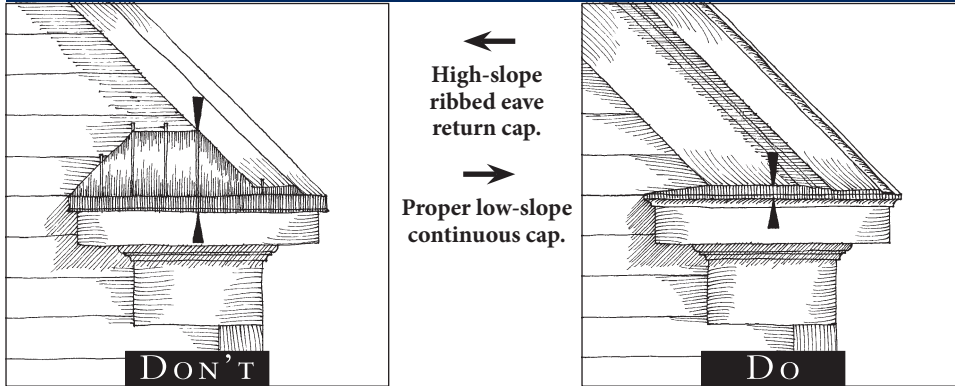


Railings shall have both top & bottom rails, with bottom rails clearing the floor. Balusters shall be centered on the rails and spaced at no more than 4" apart from one another.



Column bases shall never protrude beyond the edge of the porch flooring. Ideally, the outer edge of the base shall align with the face of pier or foundation below.

EAVE RETURN CAP MATERIAL



The eave return cap should be built of continuous, un-seamed metal flashing. Conventional practice is to slope the eave return cap as high as possible and build it out of copper that is seamed as often as possible, calling as much attention to the cap as possible. This is incorrect because it wastes money, and it abandons its historic role of being functional, not aesthetic.

GUTTER & DOWNSPOUT MATERIALS

Exposed gutters & downspouts should be copper, galvanized steel or aluminum. All gutters and downspouts need ARB approval.

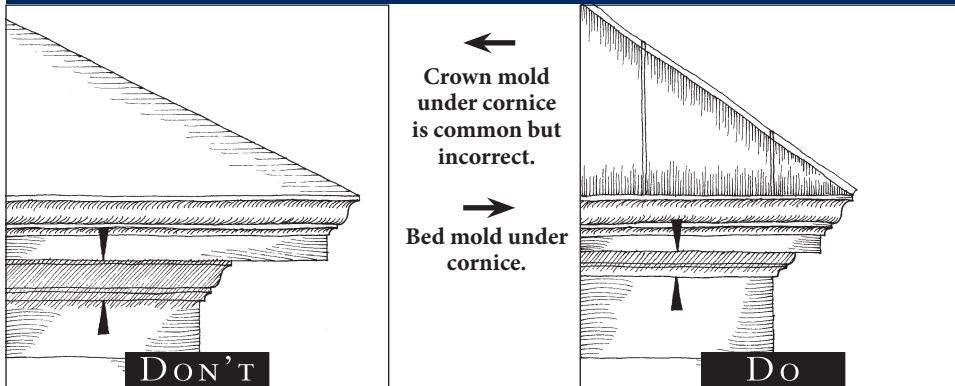
EAVE MATERIALS

All parts of the eaves, including the fascia and the soffit, should be built to reflect either stone construction or wood construction. Materials may include wood, stucco, or fiber cement board, but should not include vinyl.

PIER FOUNDATIONS

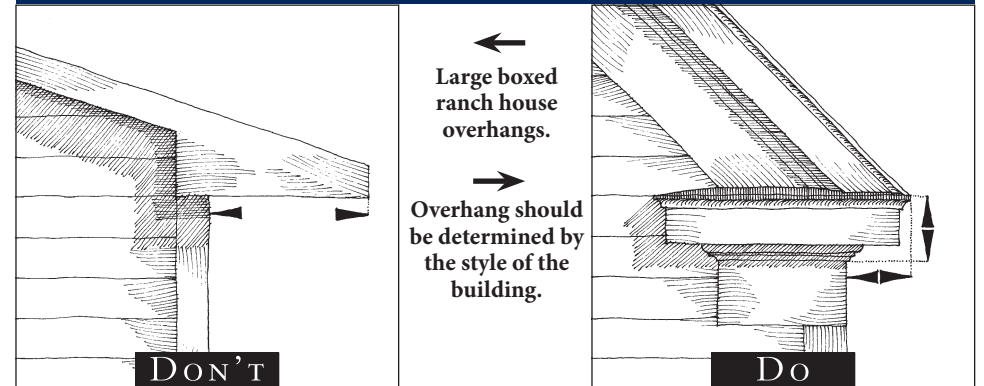
Pier foundations (conventional foundations) are an important feature for homes in The Waters. Minimum pier size is 16" x 16".

TRIM UNDER CORNICE

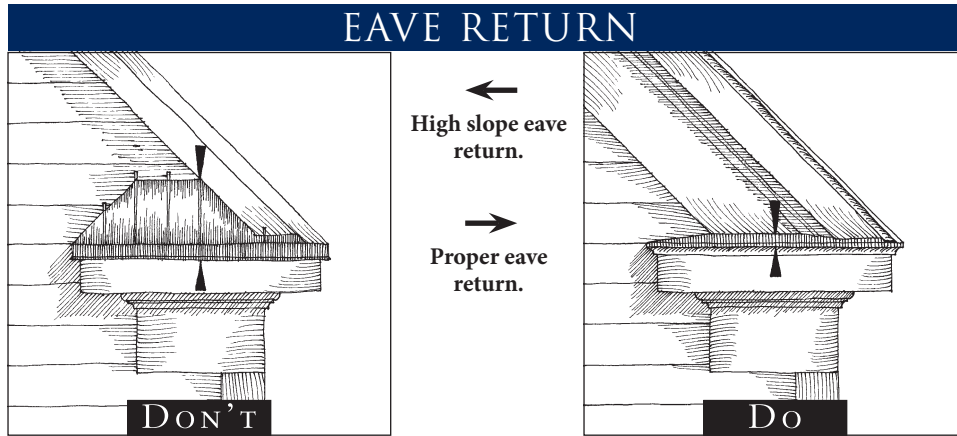


The trim immediately below the cornice should never be a crown mould. In most cases, it should be a bed mould or similar shape.

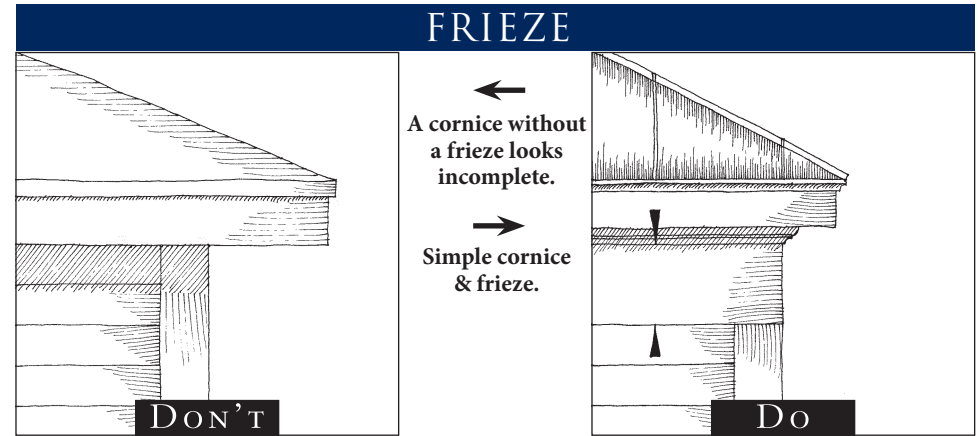
EAVE OVERHANG & ENCLOSURE



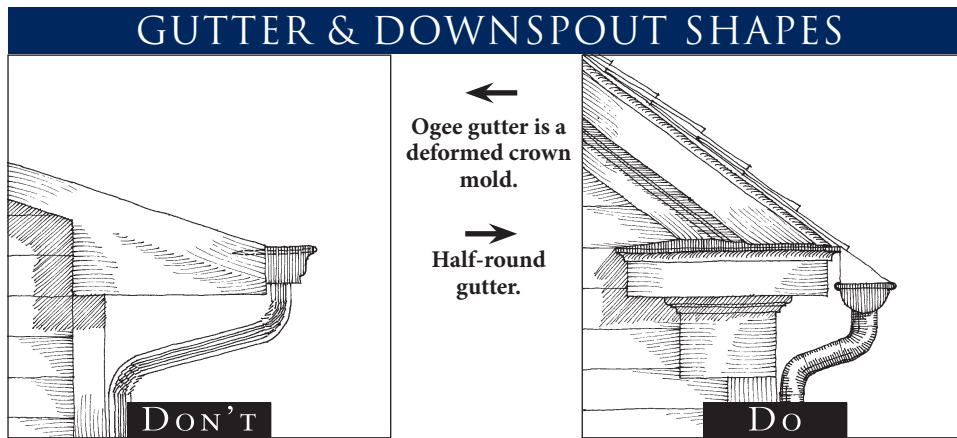
Eave overhangs should be appropriate to the style of the building. Rigorously specific styles may have closed eaves if appropriate to the style of the building, but vernacular buildings should have open eaves. Exposed rafter tails should not exceed 6" in height.



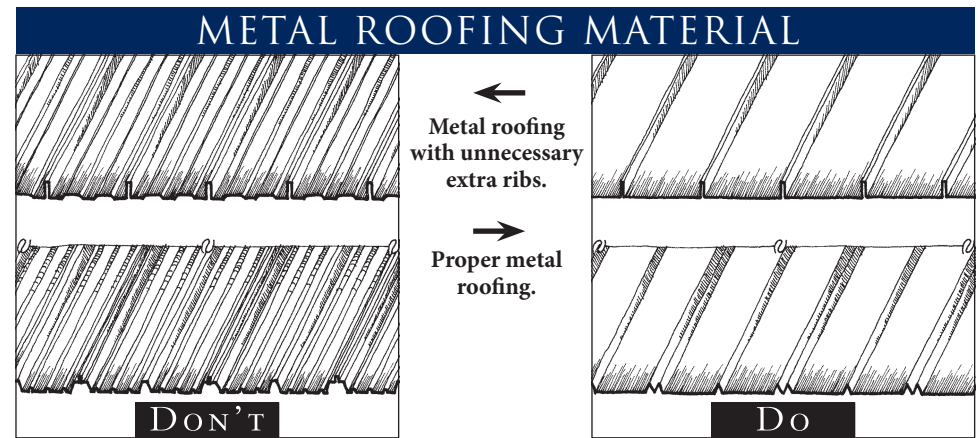
The infamous “pork chop eave” is the flagship of cheap tract house construction. Eaves should be trimmed in such a manner that the corona, or fascia, returns around the corner and dies into the wall without the excess triangle attached to the raking cornice. The slope of the eave return cap should ideally be 1/12; in no case should it be greater than 2/12. The corona, or fascia of the raking and bottom cornices should occur in the same plane. The cymatium, or crown, should occur only on the raking cornice.



A frieze board of some sort should occur below most eaves, from the highest classical style to the simplest vernacular style. It is rarely proper to omit the frieze entirely and run siding or brick right up to the soffit or rafter tail.

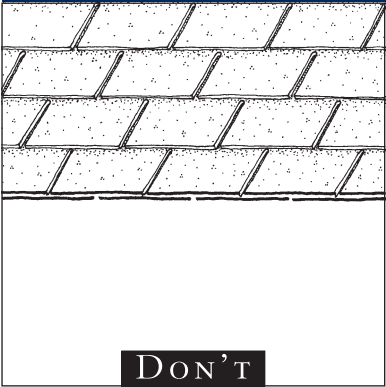


Exposed gutters should be half-round, although ogee gutters may be used in rare instances where they are detailed correctly. Downspouts should be round in all cases. It is often desirable to provide no gutters whatsoever in cases where the building perimeter can be properly drained. This eliminates a common maintenance issue that sometimes results in personal injury when someone falls off a roof while cleaning their gutters.



Metal roofing panels should be flat between the primary ribs, with no striations or pencil ribs. Historically authentic metal roofing is either standing seam, or a ribbed pattern, such as 5V, which includes noticeable flat panels between the ribs. Metal roofing requires ARB approval.

SHINGLE ROOFING MATERIAL



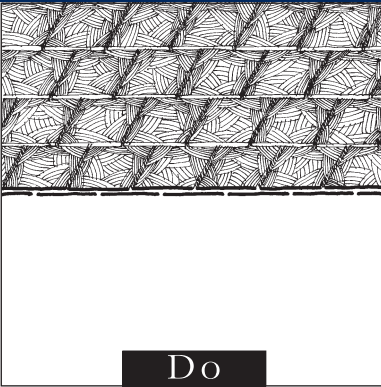
DON'T

←

Avoid asphalt shingles that look like cheap imitations of wood shakes or slate shingles.

→

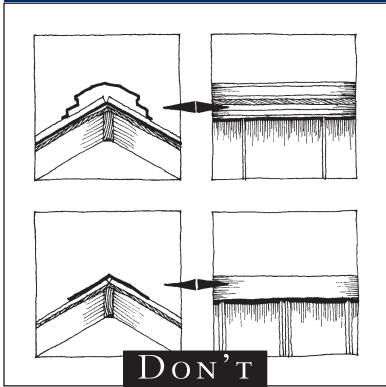
Wood shakes.



DO

Shingle roofing materials should be slate, wood shingles, wood shakes or asphalt shingles. Roof colors need ARB approval.

RIDGE CAPS



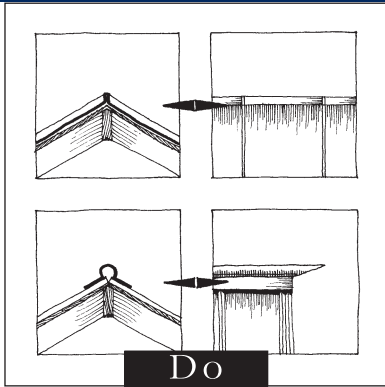
DON'T

←

Oversized, clumsy ridge caps.

→

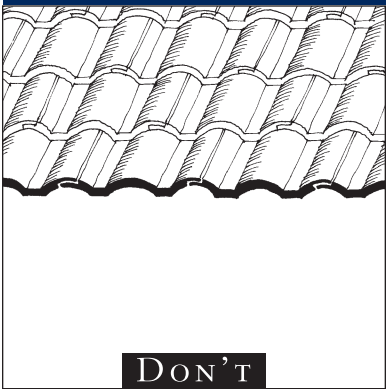
Proper ridges are more elegant.



DO

Metal roofing panels should be flat between the primary ribs, with no striations or pencil ribs. Historically authentic metal roofing is either standing seam, or a ribbed pattern, such as 5V, which includes noticeable flat panels between the ribs.

TILE ROOFING MATERIAL



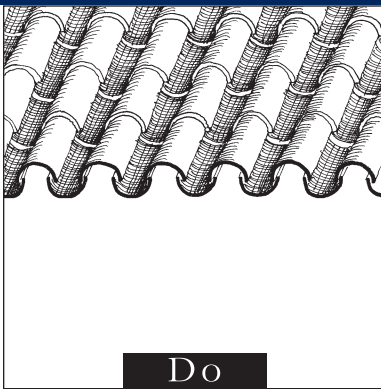
DON'T

←

Obvious seams are both unattractive and prone to leaks.

→

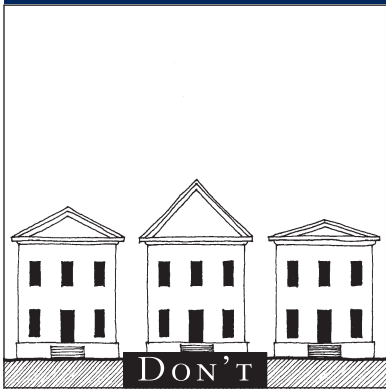
One of several correct tile profiles.



DO

Tile roofing materials may include clay tiles, concrete tiles or metal tiles. There are several synthetic tile materials available, most of which are obviously plastic. One of the great advantages of tile roofing is its extremely long life. Great care should be taken with tile roofing to verify that any synthetic materials used are not only indiscernible from terra cotta from 10' away, but also that the synthetic material has similar performance characteristics to terra cotta. Roof colors need ARB approval.

ROOF SLOPES



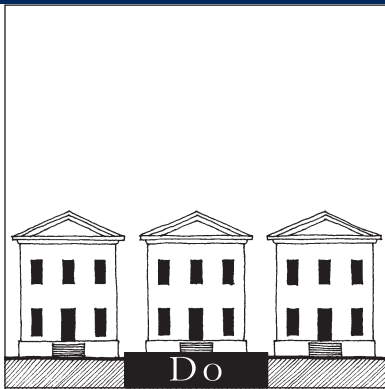
DON'T

←

Confusing collection of roof slopes.

→

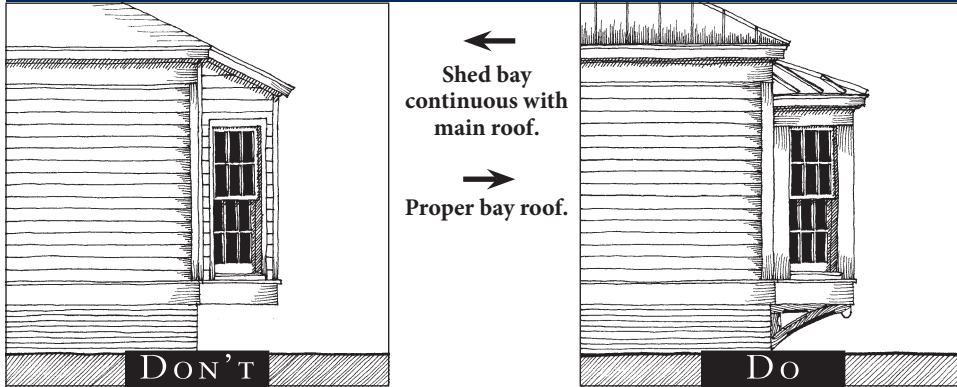
Consistent slopes give harmonious streetscape.



DO

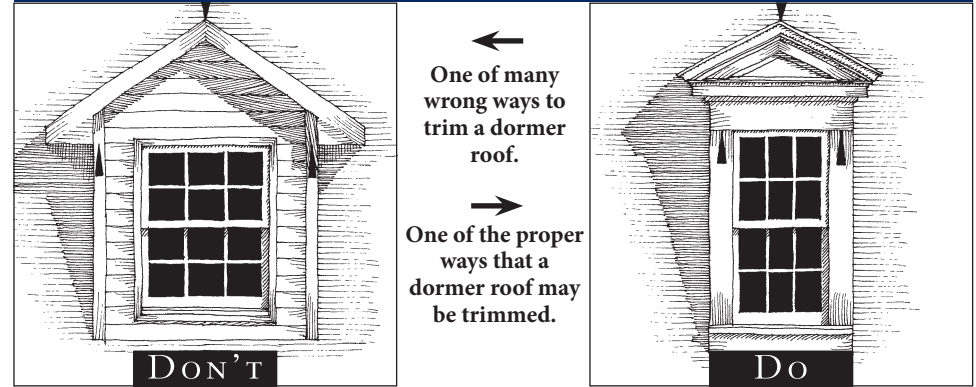
All primary roof slopes of a particular style should fall within a range of no greater than $\frac{1}{2}$. In other words, the lowest acceptable slope of a style is no less than $\frac{1}{4}$ of the greatest acceptable slope of a style. Secondary roof slopes should be appropriate to the style of the building, which is in most cases between $\frac{1}{4}$ and $\frac{1}{2}$ of the primary roof slope.

BAY ROOFS



Bay roofs should be distinct from the primary roof, and should return on themselves at each end. Rarely should they be a shed continuation of the main roof.

DORMER ROOF TRIM

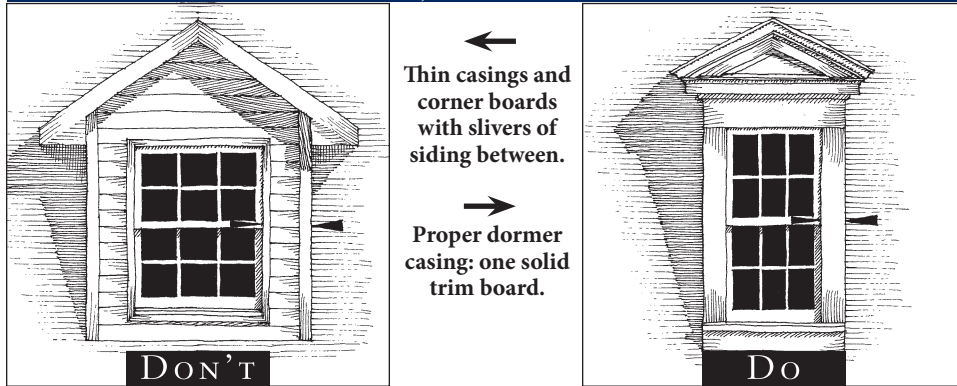


Dormer roof trim, beginning at the window head, should be composed of a head casing, a soffit and a corona, or fascia at a minimum. A cymatium, or crown, may be added, but only on the raking cornice. Siding should never be used anywhere above a window head except in the tympanum of a gable-front dormer.

SKYLIGHTS

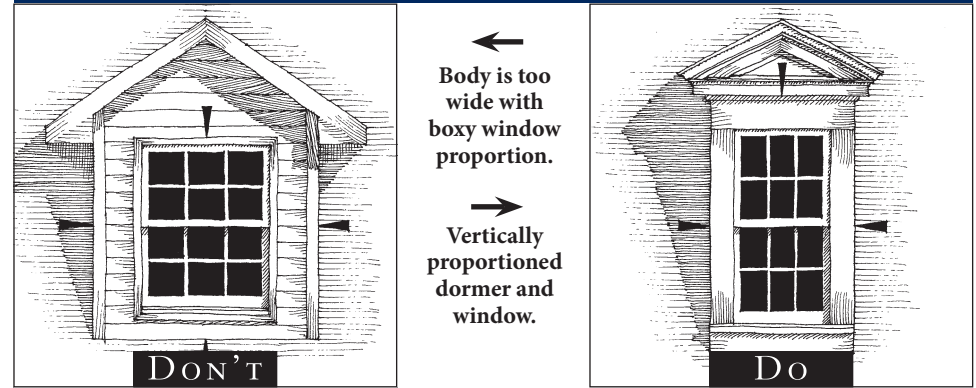
Skylights are the most inefficient of glazing, admitting the most heat in summer and the least in winter. They are also notoriously leak-prone, and should not be used.

DORMER JAMB MATERIAL



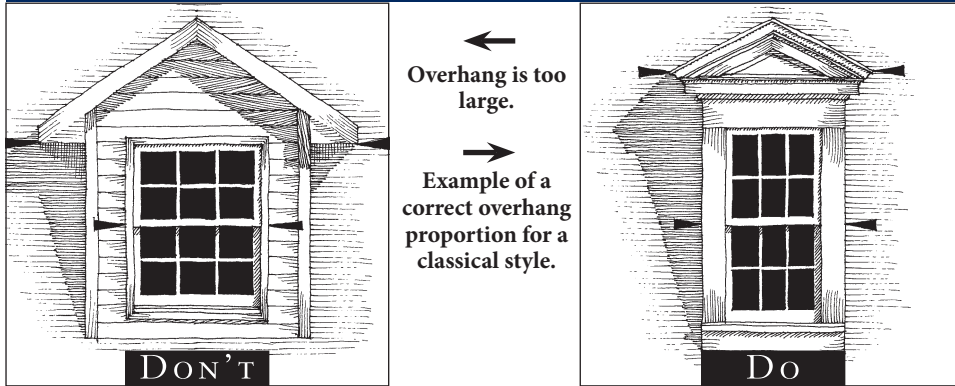
Dormer jamb materials should not include siding. Rather, dormer jamb materials should be a solid casing assembly from the window to the corner of the dormer wall. This is not only more elegant, but is also much less labor-intensive than conventional dormer trim, which includes both a corner board, a jamb casing and several narrow pieces of siding.

DORMER BODY PROPORTION



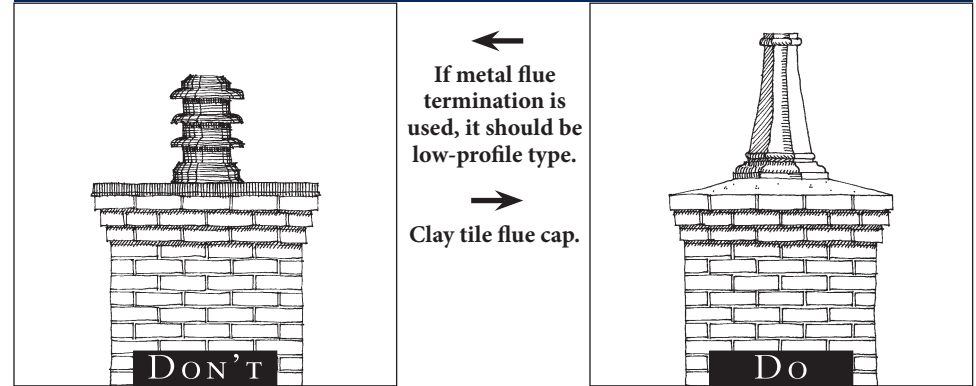
The body of a single-window dormer should be vertically proportioned or square. Dormer windows should be proportioned slightly shorter than typical windows in the floor below.

DORMER BODY/ROOF PROPORTION



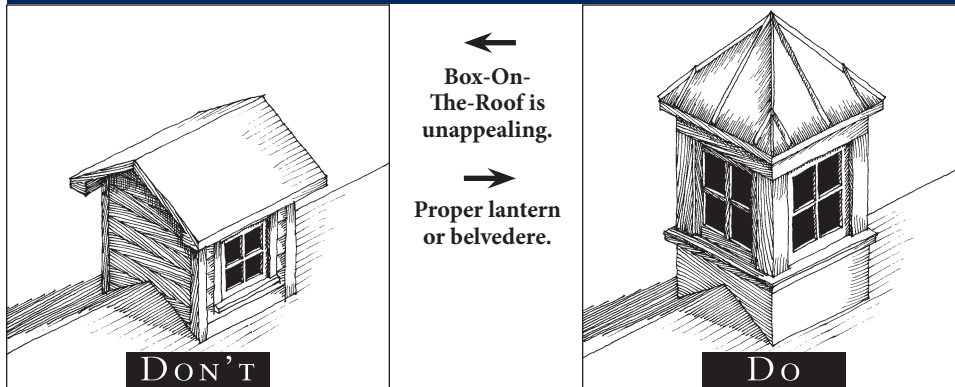
If dormer eaves are properly proportioned, the total width of the dormer roof of most styles should be % to % larger than the width of the dormer body.

FLUE MATERIALS



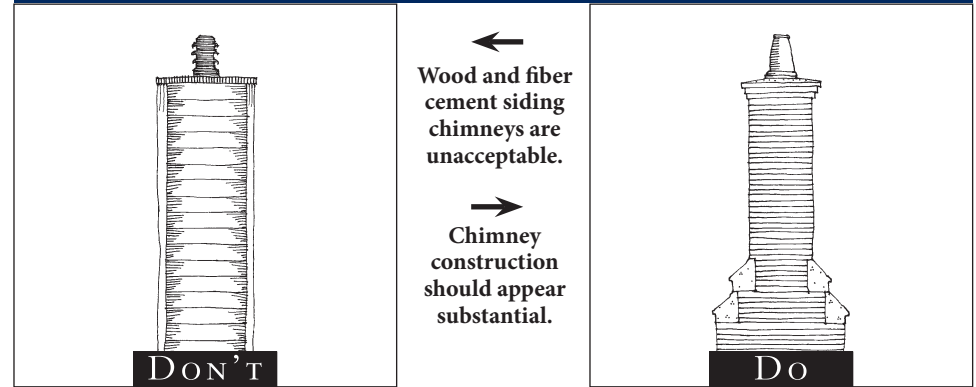
Flues should be clay tile, copper, or galvanized metal left natural or painted black.

TOWER & LANTERN PRINCIPLES



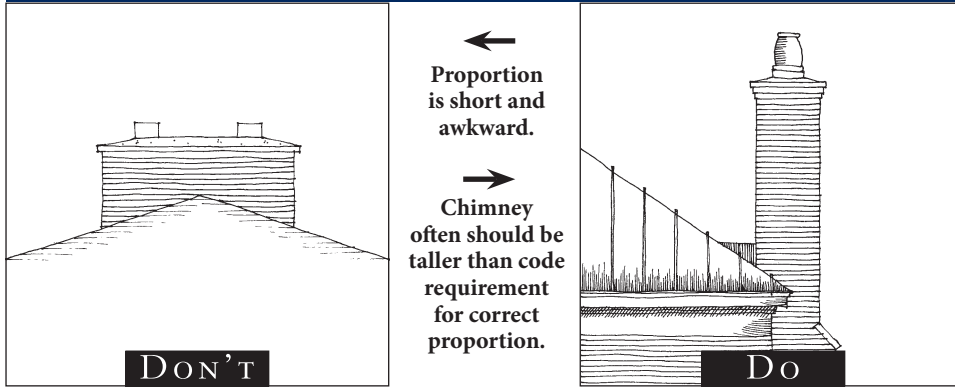
Good towers, lanterns, cupolas and belvederes typically sit on a low base and are trimmed to resemble pilasters surrounding glazed or louvered openings and supporting a beam and roof above. They typically include no siding, except possibly below the sill height.

CHIMNEY MATERIALS



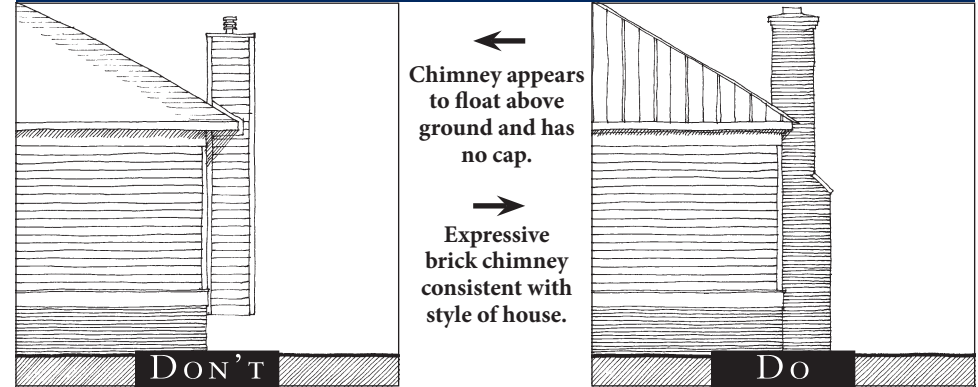
Chimneys, when visible, should be built of brick, stone or stucco. Anything that looks like wood is unacceptable for chimney material.

CHIMNEY HEIGHT



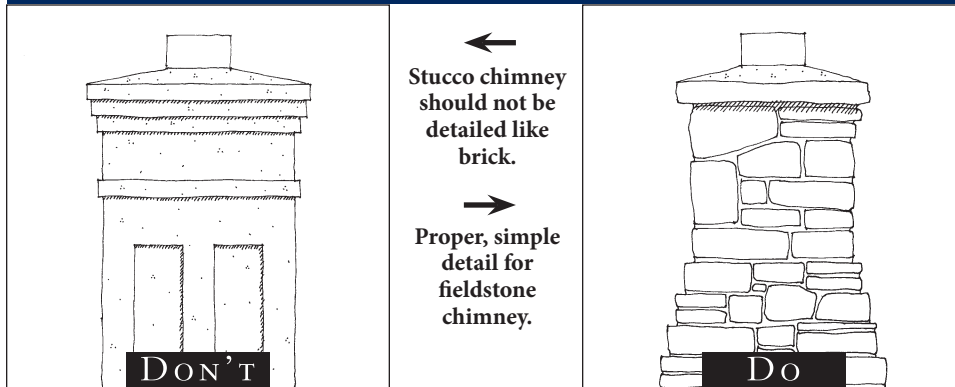
Chimney height should be appropriate to the style of the building, but shall in any case meet code-required minimum heights. All chimneys, including ventless, shall meet the required heights for vented chimneys.

CHIMNEY CONFIGURATION



Chimneys should extend to the ground and have a projecting cap.

CHIMNEY MATERIAL VS. DETAILING



Chimney detailing should be appropriate to materials used, which means that stucco and natural stone chimneys should generally be simpler than brick chimneys.

ROOF PENETRATIONS

Roof penetrations on sloped roofs, such as plumbing and gas vents, shall not be permitted where visible from the street. All roof penetrations should match the color of the roof.

ARCHITECTURAL REVIEW



ARCHITECTURAL REVIEW BOARD

The number and terms of the individuals serving on the ARB shall be in accordance with The Assembly Bylaws. The ARB members may or may not be members of The Waters Assembly Board of Directors and do not have to be members of The Assembly.

The primary functions of the ARB members is to 1) supervise, monitor and enforce compliance with the terms and conditions of any Declaration, ARB Guideline or Approval; 2) to review on behalf of The Assembly any and all plans and specifications for any design, placement, construction, demolition, improvement or grading within The Waters before any such actions take place.

ARCHITECTURAL REVIEW BOARD POWERS

In order to ensure the quality of the community, a plan review process has been established pursuant to the Declaration to review individual building, landscape and exterior improvement plans. The authority to approve or disapprove building, landscape or exterior improvements plans is provided in the recorded Declaration and provides that broad latitude and broad discretionary powers are vested in the ARB including, without limitation, regarding approval of:

- the aesthetic impact of design, construction and development
- the architectural style and design
- colors, textures, materials
- height, build, proportions
- landscaping
- overall impact on surrounding property

The ARB is also provided in the recorded Declaration the authority to enforce guidelines that have been set by the ARB to insure properties are maintained in good-repair and a well-kept manner.

DESIGN REVIEW SUBMITTAL

Submittal shall be presented to the ARB prior to obtaining Builder Permit for the residence and/or before any site improvements begin. If Builder or Homeowner so desires, a preliminary plan may be presented for preliminary approval prior to finishing final plans. However, no construction of a building or structural improvement, no landscaping or other exterior site improvement; and no alterations or additions to any existing structure or site improvement shall be made on any property until the plans and specifications showing the proposed design, nature, kind, shape, size, color, materials and location of same are submitted and approved, submittal shall include sufficient exhibits to demonstrate compliance with standards and requirements set by the ARB.

Construction must commence within one year from the date of Final Approval or Final Approval is void. If Final Approval is granted, subject to conditions, and these conditions are not met, then Final Approval shall be void. A minimum of fourteen (14) business days should be allowed for ARB approval or denial.

Any review by the ARB of plans, specifications, designs, drawings or other submissions to the ARB is for aesthetic purposes only and only for the purpose of determining whether such plans, specifications, designs, drawings or other submissions comply with the Declaration or other Guidelines and is for the sole benefit of the ARB and The Assembly, and is not a review of any structural, foundational, construction, code or other matters relating to the plans, specifications, designs, drawings or other matters submitted and is not a review of the sufficiency or adequacy of the submission by or for the person submitting such plans, specifications, designs or other matters. The submitter of such plans, specifications, designs and other matters submitted shall have no reliance on any approval given by the ARB, and any and ARB approvals (if given) shall not be deemed an approval of the sufficiency, detail, compliance or adequacy of said plans, specifications, designs or drawings in any event or for any other purpose.