

A PATTERN BOOK FOR



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 building 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.

Battery Homes	Future Development
Live/Work Units	Sideyard Houses
Townhouses/Flats	Houses
Carriage Houses	Large Houses
Courtyard Houses	Mansions/Lakefront
	Cottages

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. March 2013



### 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.

Battery Homes	Future Development
Live/Work Units	Sideyard Houses
Townhouses/Flats	Houses
Carriage Houses	Large Houses
Courtyard Houses	Mansions/Lakefront
Cottages	

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. March 2013

THE WATERS STYLES





## 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 forwardlooking 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 Bengalis, 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 craftsman. 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 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 all 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.