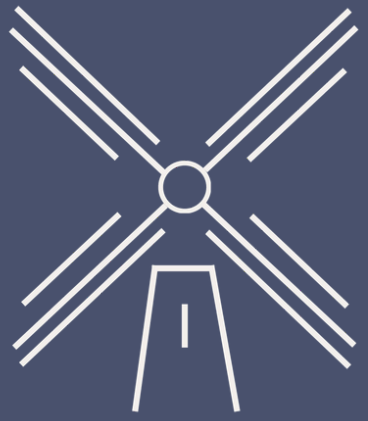


# WINDMILL

ESTATES



# WINDMILL ESTATES

VOL. II

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# THE VISION BEHIND THE PLACE

Great development begins long before the first line is drawn. It begins with seeing what a place can become.

Real estate is approached through a different lens: not simply as land to be developed, but as an opportunity to shape a sense of place. It begins by looking beyond what exists today and imagining what could belong there tomorrow. The land, the landscape, the architecture and the way people will ultimately live within it all become part of the same story.

At Windmill Estates, that story begins with space. Nineteen one acre homesites unfold against the openness of the North Texas landscape, creating a community that feels intentionally intimate and distinctly removed. Here, there is room for homes to breathe, for architecture to have presence and for everyday life to feel more connected to the outdoors. Yet the energy, culture and conveniences of city life remain comfortably within reach.

The vision was never simply to place homes on land. It was to consider the experience of the community as a whole: the way a home sits within its surroundings, the relationship between architecture and landscape, the views from one property to the next, and the feeling of arriving home at the end of the day.



PROJECT OVERVIEW

| | |
|---|---|
| HOMESITES | Nineteen |
| LOT SIZE | One acre |
| LOCATION | Cross Roads, Texas |

There is a quiet luxury in that kind of consideration. One measured less by excess and more by space, privacy, proportion and permanence.

Windmill Estates is the expression of that philosophy: a community purposeful in scale, thoughtful in its relationship to the land and designed with the belief that the most enduring places are those that feel as though they have always belonged.



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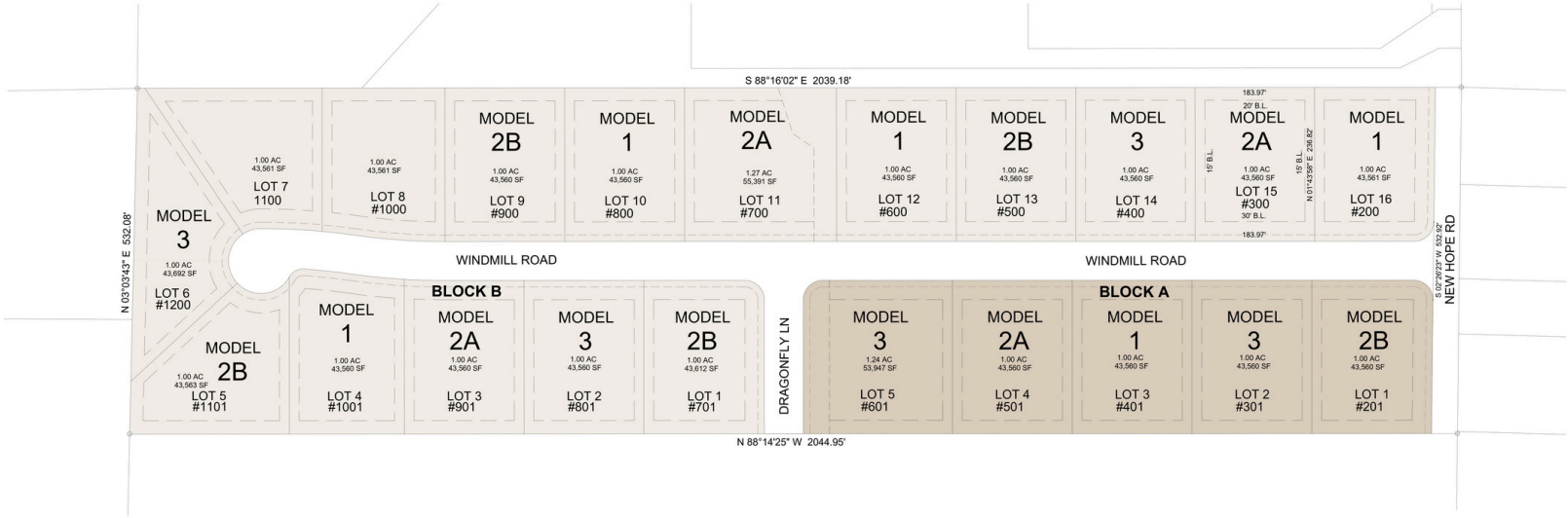
ESTATES

*"No house should ever be on a hill.*
*It should be of the hill."*

FRANK LLOYD WRIGHT

# SITE PLAN

Nineteen homesites along a single road. Windmill Road runs the length of the community with Dragonfly Lane turning south, and New Hope Road holds the eastern boundary. Every lot carries a full acre, several running larger where the survey allows. Each site is drawn to a model, so the street arrives as a considered whole rather than one house repeated down its length.




| HOMESITES | LOT SIZE | BLOCKS | MODELS | LOCATION |
|---|---|---|---|---|
| Nineteen | One Acre Minimum | Two | Four | Cross Roads, Texas |



## MODEL ONE EXTERIOR

The porch is the argument here. Six timber posts, squared and unturned, carrying a low roof the length of the front so the house sits down into its lot instead of standing up off it. Stone to the sill, board and batten above, and three dormers to keep the roof from reading flat. Nothing about it is trying to be ordinary.

# MODEL ONE

Thirty feet of open living, so whoever is cooking is still part of the conversation. Mornings drift out to the covered porch. Holidays hold a crowd without anyone feeling crowded. And when the house finally goes quiet, the primary suite waits at the far end behind its own hall, a world away from the three bedrooms at the other. Room to gather. Room to step away.




| LIVING | BEDROOMS | BATHS | GARAGE | COVERED PORCHES |
|---|---|---|---|---|
| 3,214 SF | Four | Five + Powder | 827 SF | 409 SF |



MODEL TWO A EXTERIOR

Everything here points at the front door. A steep gable rises out of the roofline dead center, and inside it an exposed timber truss frames the entry in heavy, honest wood. The rest of the elevation stays quiet to let it work: stone and painted brick, board and batten in the gable ends, dormers held low on either side.

# MODEL TWO A

Forty two feet of porch across the front, and behind it a kitchen and living room that run twenty by forty without a wall to interrupt them. A breakfast nook sits off the kitchen; the covered patio picks up where the living room leaves off. The primary suite takes its own corner with twin walk-ins, and three bedrooms hold the far end of the house.




| LIVING | BEDROOMS | BATHS | GARAGE | COVERED PORCHES |
|---|---|---|---|---|
| 3,598 SF | Four | Five + Powder | 920 SF | 522 SF |

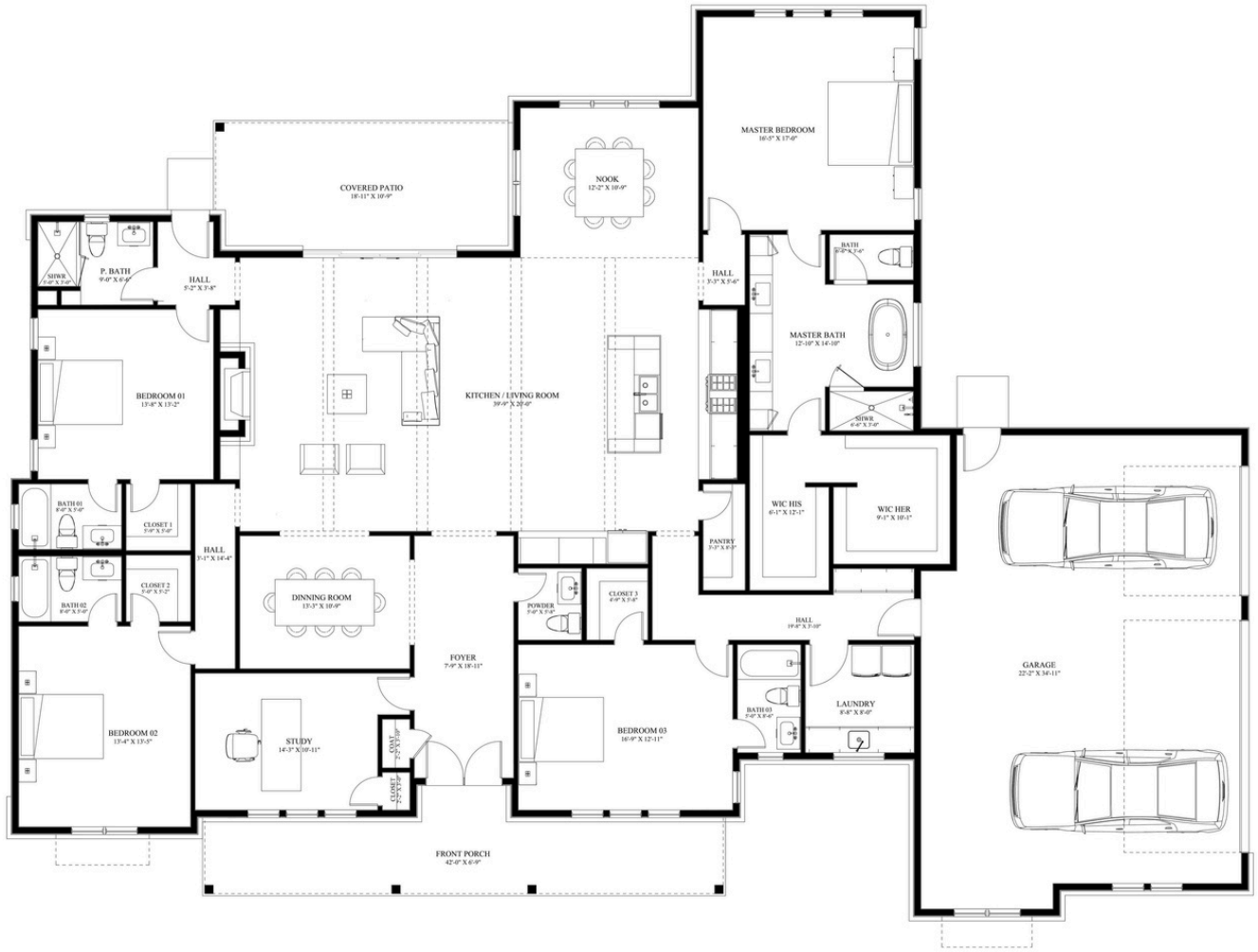


## MODEL TWO B EXTERIOR

No centerpiece, and that is the point. Two gabled bays hold the ends of the house and the entry sits back between them, recessed and unannounced, so the facade reads as one calm width of stone and painted brick. Board and batten appears only in the gables. You notice the proportion before you notice any single part of it.

# MODEL TWO B

The same plan, read in reverse. Every room, every dimension and every relationship holds exactly as drawn for Model 2A, turned on its axis so the garage falls to the opposite side. Choose the hand that suits the lot, the approach and the light you want in the kitchen at eight in the morning. The house does not change. Only which way it faces the day.




| LIVING | BEDROOMS | BATHS | GARAGE | COVERED PORCHES |
|---|---|---|---|---|
| 3,612 SF | Four | Five + Powder | 920 SF | 522 SF |

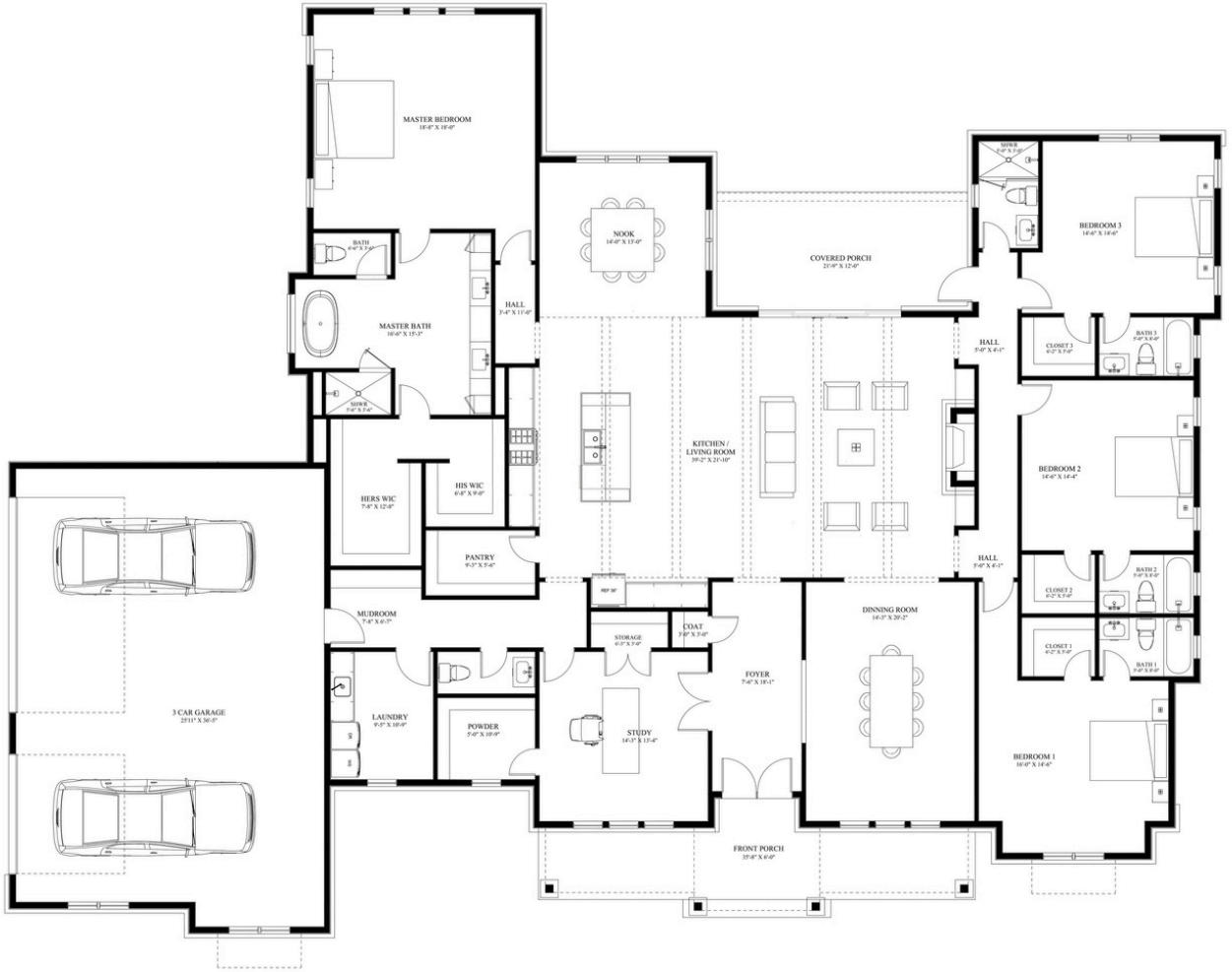


## MODEL THREE EXTERIOR

This is the long one. The house stretches further across its lot than anything else offered here, and the garage steps forward as a wing of its own rather than tucking behind. Stone runs low and wide beneath white board and batten, gables rising at intervals to break the run. Read it end to end before you read any part of it.

# MODEL THREE

Scale is the whole proposition. The primary suite alone runs eighteen by eighteen with a bath beside it of nearly the same size, and the kitchen and living room stretch to thirty nine by twenty two with a dining room of twenty feet across the hall. Three bedrooms sit together at the far end, each with its own bath. The garage holds three cars and enters through a mudroom deep enough to actually use.




| LIVING | BEDROOMS | BATHS | GARAGE | COVERED PORCHES |
|---|---|---|---|---|
| 4,144 SF | Four | Five + Powder | 1,019 SF | 523 SF |



*Where your family can grow and flourish.*

Every home is designed for ample space, where children grow and memories are made.

WINDMILL

ESTATES

*"A house is much more than a mere shelter —*
*it should lift us emotionally and spiritually."*

JOHN SALADINO

# Clarity,
## *in Every Detail*

The Indigo interiors of Windmill Estates are shaped by a quiet confidence, one revealed through clean lines, tonal contrast and reflected light rather than ornament.

Oak runs generously underfoot, its natural grain softening a palette of cool whites and gentle neutrals. Cabinetry moves through shades of stone, cloud and pale gray, punctuated by chrome details that catch and carry the light. Together, the palette feels crisp rather than stark, tailored yet distinctly inviting.

Stone is chosen for its subtle movement. Porcelain and quartz unfold through layers of white, gray and mineral, with delicate veining that shifts as daylight travels across the room. These are surfaces intended to bring depth without visual weight, allowing the architecture and the life within it to remain the focus.

Chrome becomes a luminous thread throughout the home. Polished finishes appear at a cabinet pull, a pendant, a faucet or a door lever, creating moments of clarity that repeat quietly from room to room.

Then comes color, used with intention. A deep blue tile. A softly painted cabinet. A moment of indigo woven into art or textile. Rather than overtaking a space, blue gives it depth and presence.

There is a calm precision to the result. Natural wood, softened neutrals and reflective details come together without feeling overly composed. The rooms are polished, but never formal; modern, but never stark.

They are spaces meant to

## *become more personal*

as life settles into them.

# THE KITCHEN

*The heart of every home is the kitchen. To gather, cook, and connect.*



INDIGO KITCHEN

# SURFACES

The kitchen is built frameless. There is no face frame across the fronts, so the doors run full overlay and the run reads as one continuous plane from wall to island.

The door is a slim Shaker — a narrow rail and stile around a flat center panel. Painted pale grey on the perimeter, natural oak on the island, over a wide plank oak floor.



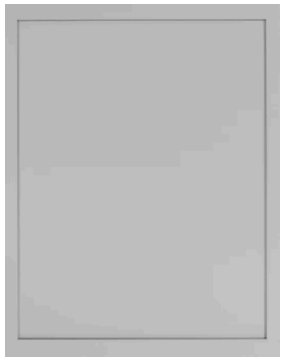
ARTISAN ALMOND

2 × 8 high gloss ceramic. Backsplash.



ISLAND

Frameless, Slim Shaker. Natural oak.



PERIMETER

Frameless, Slim Shaker. Painted.



WOOD FLOOR

Oak. Wide plank.

| BACKSPLASH | ISLAND | PERIMETER | FLOOR |
|---|---|---|---|
| Artisan Almond, high gloss | Frameless Slim Shaker, Oak | Pale Grey | Engineered Hardwood |

# SINK & FITTINGS



The working core of the kitchen is deliberately plain. One deep basin rather than a divided one, a faucet chosen for reach rather than sculpture, and a countertop quiet enough to disappear under whatever is set on it.

Rossa Nova bridges the hand made ceramic backsplash and the oak floor — warm enough for both, insistent about neither.



KORE 32" SINK

Kraus. Undermount workstation. Sixteen gauge stainless steel, single bowl.



CODA FAUCET

Kraus. Pre-rinse, 1.8 GPM, spring spout.



ROSSA NOVA

Caesarstone 5144. Kitchen countertops.

# HARDWARE & LIGHT



Chrome is the connective tissue of this kitchen. A single polished note, repeated at the island pendant and again at every cabinet pull, holds the pale cabinetry and the ceramic backsplash together without ever competing with them.

Nothing here is decorative for its own sake. Each piece was chosen for weight in the hand, and for the way it carries light across the room.



NIKKI PENDANT

Single light, dimmable. Opal shade. Kitchen island.



MODERN CURVED EDGE FLAT BAR PULL

11 inch overall.

| FINISH | PENDANT | PULL |
| --- | --- | --- |
| Polished chrome | Single light, dimmable. | 10" center to center |

# APPLIANCES



Stainless throughout, and deliberately so. Steel sits comfortably against any palette, which is what allows the cabinetry and stone to lead. Every appliance sits flush with the run, panel depth matched to the doors, so the wall reads as cabinetry first and equipment second.



RANGE

Frigidaire Gallery. 36 inch gas, six burner, air fry.



REFRIGERATOR

Frigidaire Gallery. 23 cu ft, counter depth, French door.



DISHWASHER

24 inch, top control, stainless.



MICROWAVE

Sharp. 24 inch drawer, 1.2 cu ft, built in.



VENTILATION

Faber Inca Smart insert with 36 inch stainless liner.



*Everything chosen once, and chosen together.*

Each residence is delivered with its interior fully specified — cabinetry, stone, tile, hardware and light selected as a single scheme rather than a series of decisions.

WINDMILL

ESTATES

*"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."*

WILLIAM MORRIS

*The best homes feel as though they already know you.*

# Before,

rooms are measured or finishes are chosen, there is a more personal question to consider: How do you want each day to feel? A home may be beautiful in photographs, but its real character is revealed in the moments no photograph can fully capture.

Good design begins with movement. The path from the bedroom to the kitchen in the early morning. The place where homework happens while dinner is being prepared. The ease of carrying groceries inside. The transition from a lively evening with friends to a quiet room at the end of the night. When these moments have been considered, the architecture begins to feel intuitive.

Every household has its own balance between connection and retreat. One family may want rooms that remain visually open so conversation carries easily between them. Another may prefer spaces with greater definition, where work, rest, entertaining and family time each have a place of their own. Neither way of living is more correct. What matters is finding the plan that reflects yours.

The most thoughtful homes also leave space for possibility. A room does not need to serve the same purpose forever. An office may become a nursery. A playroom may become a place for study. A guest room may eventually offer someone you love a greater sense of independence. Flexibility allows the home to evolve without losing what made it feel right in the beginning.

This kind of compatibility cannot be measured by square footage alone. It is found in the relationship between rooms, in the distance between gathering and quiet, and in the way private spaces feel protected without becoming disconnected. It is the difference between simply moving through a house and feeling genuinely at ease within it.

A home that fits does not ask you to adapt your life around it. It supports the rituals you already love and makes room for new ones to emerge. Over time, the architecture recedes and the living takes over.

*Because the true success of a home is not found in how impressively it presents itself. It is found in how naturally it becomes*

# part of who you are

# THE PRIMARY

*The first room of the morning, and the last of the evening.*



# BATH FIXTURES



Every fitting in this bath is polished chrome, and every one of them is round. The shower valve, the hand shower bracket, the lavatory levers — one geometry repeated, so the hardware settles into the room instead of announcing itself.

The tub stands free of the wall and is filled from a spout set into the tile behind it.



### SHOWER

Delta Modern Round. Rain head, hand shower, rough-in included.



### TUB FILLER

Delta Trinsic. Double handle, wall mounted.



### LAVATORY

Delta Trinsic. Two handle centerset, chrome.



### SOAKING TUB

Anzzi Chand. 59 inch freestanding acrylic.

INDIGO PRIMARY BATH

# SURFACES

The primary bath stays deliberately quiet. One sand-toned porcelain runs underfoot and up the shower walls, and behind the tub a single accent wall of fluted cream ceramic, stacked vertically.

The change here is texture rather than colour. Everything stays within the cream and stone range set by the rest of the house.



PHOENIX SAND

12 × 24 matte porcelain. Floor and shower walls.



CELINA CREMA

6 × 12 high gloss ceramic, fluted. Tub wall.



FROSTY CARRINA

Caesarstone. Vanity tops.



THE PRIMARY BATH

*Set to the window, with the trees left to do the rest.*

# CABINETRY & LIGHT



One cabinetry language runs the length of the house: pale Shaker fronts, polished chrome, nothing louder. Holding a single vocabulary across every room is what makes a house feel designed rather than assembled.

Light is where the bath departs. Sconces at the mirrors, and nothing overhead in between.



BATH SCONCE

Chrome, two light, dimmable. At the mirrors.



CHROME MIRROR

Chrome frame, rounded corners.



WHITE SLIM SHAKER

Frameless, Slim Shaker. Painted. Vanity.



MODERN CURVED EDGE FLAT BAR PULL

Polished chrome. 11 inch overall.



*One level, every generation.*

Every plan is on one level, so the house suits a young family, visiting grandparents, and all the years in between.



WINDMILL

ESTATES

*"The best rooms have something to say about the people who live in them."*

DAVID HICKS

*Some places change the pace of the day.*

# Space to unfold.

At Windmill Estates, an acre is more than a measurement on a site plan. It is the generous margin around daily life. It creates distance from the hurried world and gives each home a setting of its own.

Morning begins with an open horizon rather than a neighboring wall. Light enters gradually, moving through the rooms as the landscape comes into view. The first cup of coffee can be taken outside. Evenings linger a little longer, with space for dinner beyond the kitchen, conversation beneath the sky, and children who have not yet been called back inside.

The architecture is designed to meet the land. Broad windows draw the view inward, while living spaces open toward covered patios and outdoor kitchens. The boundaries between indoors and out begin to soften, allowing the home to feel larger without asking it to become grander.

An acre also offers the pleasure of choice. It may hold a pool, a garden, a shaded place to read, or a lawn large enough for an impromptu game. It can become lively when everyone gathers and quiet again when the evening ends. There is space to create something meaningful, and equal beauty in leaving part of it untouched.

Privacy here does not require isolation. The energy of the city remains within reach, yet home feels distinctly removed from its noise and pace. The return becomes a transition, from movement to stillness, from obligation to ease.

Perhaps that is what space offers most: the freedom to let life unfold without crowding it. To gather without feeling confined. To be still without feeling enclosed. To look beyond the walls of the home and see possibility.

*Luxury, in this setting, is not excess. It is the rare pleasure of*

*having enough*



BATH ONE

*The first bath feels warm and quietly composed.*

# SURFACES

INDIGO BATH ONE

Bath one runs a degree cooler than the primary. Oyster porcelain underfoot, sand matte across the tub wall, and a single strip of penny mosaic set into it.

The same idea as the primary bath, played a key lighter. The accent still arrives once, in texture rather than colour.



CAPRI OYSTER

12 × 24 matte porcelain. Floor.



CASHMERE PENNY

Porcelain mosaic, mixed finish. Tub wall strip.



LUXE SAND

12 × 24 matte porcelain. Tub wall.



WHITE SLIM SHAKER

Frameless, Slim Shaker. Painted. Vanity.



FROSTY CARRINA

Quartz, soft veining. Vanity top.

BATH TWO

*The second bath takes a softer, more intimate turn.*



# SURFACES



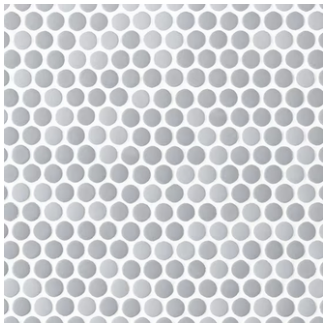
Bath two runs cooler than bath one. The same oyster porcelain underfoot and the same sand matte on the walls, but the accent turns blue rather than cream.

Three baths, one idea, three temperatures of the same detail.



CAPRI OYSTER

12 × 24 matte porcelain. Floor.



ICE BLUE PENNY

Porcelain mosaic, mixed finish. Accent wall.



LUXE SAND

12 × 24 matte porcelain. Tub wall.



WHITE SLIM SHAKER

Frameless, Slim Shaker. Painted. Vanity.



FROSTY CARRINA

Quartz, soft veining. Vanity top.



BATH THREE

*The final bath feels fresh, quiet, and considered.*

# SURFACES



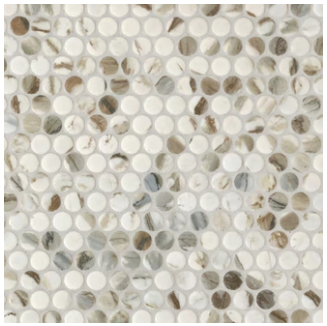
Bath three is the plainest of the four, and deliberately so. Oyster porcelain underfoot, sand matte around the tub, and a single course of marble penny set a few rows up.

One strip of movement in the whole room. It is the smallest gesture in the house, and it does the same work as the fluted wall in the primary.



### CAPRI OYSTER

12 × 24 matte porcelain. Floor.



### CALACATTA VECCHIA

Ceramic penny mosaic. Accent wall.



### LUXE SAND

12 × 24 matte porcelain. Tub wall.



### WHITE SLIM SHAKER

Frameless, Slim Shaker. Painted. Vanity.



### FROSTY CARRINA

Quartz, soft veining. Vanity top.

# VANITY & FITTINGS

What the three secondary baths hold in common. The same vanity, the same quartz, the same chrome at every tap and handle.

Only the accent tile changes from room to room. Everything else is repeated, so the houses read as one hand rather than three.



WHITE SLIM SHAKER

Frameless, Slim Shaker. Painted. Vanity.



FROSTY CARRINA

Quartz, soft veining. Vanity top.



SQUARE KNOB

Polished chrome. Vanity.



BASIN FAUCET

Kingston Brass Continental. Chrome, single hole.



BATH SCONCE

Fulton. Chrome, single light, opal glass. At the mirror.



SHOWER SET

PROFLO Kelper. Chrome. Rain head, valve and tub spout.



*Designed for every season of life.*

From slow mornings to full tables, each home is made to hold the changing rhythms of family life.

WINDMILL

ESTATES

*"Architecture should speak of its time and place, but yearn for timelessness."*

FRANK GEHRY

# *A clear point of view makes personalization feel effortless.*

Creating a home often begins with possibility. Hundreds of stones, countless paint colors, rows of hardware and more variations of white than anyone imagined. Choice can feel exciting, but without direction, it can also become noise.

The Indigo package begins with clarity.

Its palette has already been composed as a complete design story. Natural oak brings warmth. Soft whites and cool neutrals create lightness.

Chrome adds a clean, reflective detail, while moments of blue introduce depth and character. Each element has been chosen in relationship to the next, allowing the home to feel cohesive from the beginning.

This does not remove individuality from the process. It gives individuality a stronger foundation. Instead of building a room one isolated selection at a time, homeowners begin with a palette that already understands how every material will live together.

Personal choices can then be made with greater confidence, knowing the larger vision will remain intact.

There is freedom in this kind of guidance. The process becomes less about navigating an endless catalogue and more about responding to a feeling. Perhaps it is the depth of an indigo tile, the cool gleam of chrome, or the quiet contrast between pale cabinetry and natural wood. The choices become more intuitive because the visual language of the home has already been established.

As the rooms unfold, that language remains consistent without becoming repetitive. Materials return in different ways. Blue appears boldly in one space and as a quieter note in another. Chrome catches the light, while wood and stone keep the palette grounded. Each room has its own identity, yet none feels separate from the home around it.

This is the value of a design that has been thoughtfully resolved. It removes uncertainty without removing expression. It offers direction without limiting discovery. The result feels polished, personal and calm.

*Because a home does not need more choices to feel uniquely yours. It needs*

# *the right ones*

POOL BATH

*The one that opens to the outside, and is built to take it.*



# FINISHES



The pool bath is built to be used wet. Penny mosaic underfoot, porcelain to the ceiling, and a pedestal sink with nothing beneath it to catch water.

This is where the blue runs deepest. A full wall of it in the shower, so the room belongs to the house even though it opens to the outside.



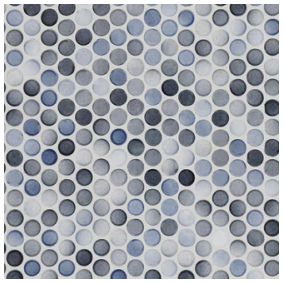
### LA BELLE ANTIQUE

3 × 12 ceramic, deep blue. Running bond. Shower walls.



### LUXE SKY

12 × 24 matte porcelain, pale blue. Walls.



### MULTI GREY PENNY

Porcelain mosaic, mixed greys. Floor.



### PEDESTAL SINK

Fireclay, 23 inch. Single hole.



### CHROME MIRROR

Chrome frame, rounded corners.



### WALLCHIERE

Danbury. Chrome, single light. Beside the mirror.



### BASIN FAUCET

Kingston Brass Continental. Chrome, single hole.



### SHOWER SET

PROFLO Kelper. Chrome. Rain head and valve.



LAUNDRY

*Even the practical spaces deserve beautiful light.*

# FINISHES



The laundry takes the blue further than anywhere else in the house. Cabinetry in navy below, a patterned ceramic backsplash above the counter, and matte porcelain underfoot.

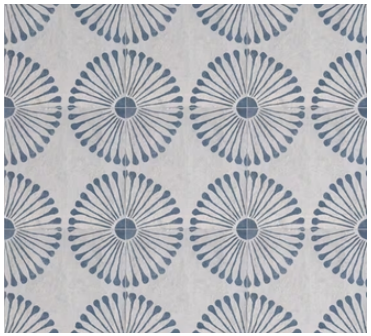
A farmhouse sink in crisp white porcelain sits under the window, deep enough for the work the room is actually asked to do.

The quartz and the white Shaker carry over from the baths, so the room reads as part of the same hand rather than a departure.



LUXE SAND

12 × 24 matte porcelain. Floor.



MODA DEL MAR

Mallorca. 8 x 9 Ceramic, hand glazed. Backsplash.



NAVY SLIM SHAKER

Frameless, Slim Shaker. Painted. Base.



WHITE SLIM SHAKER

Frameless, Slim Shaker. Painted. Upper.



FROSTY CARRINA

Quartz, soft veining. Counter.

# FINISHES



The working half of the room. A deep single basin under the window, a pull-down tap with the reach to fill a bucket, and polished chrome at every door.

Nothing here is decorative. It is simply chosen as carefully as the rest of the house.



KOSULA FARMHOUSE SINK

Altair. 36 inch single basin, porcelain.



FINNRIDGE FAUCET

Delta. 1.8 GPM single hole, pull down. Chrome.



SQUARE KNOB

Polished chrome. Cabinetry.


What if home could feel like this?
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Cross Roads, Texas