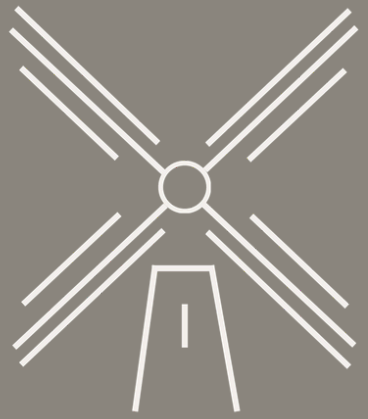


WINDMILL

ESTATES



WINDMILL ESTATES

VOL. III

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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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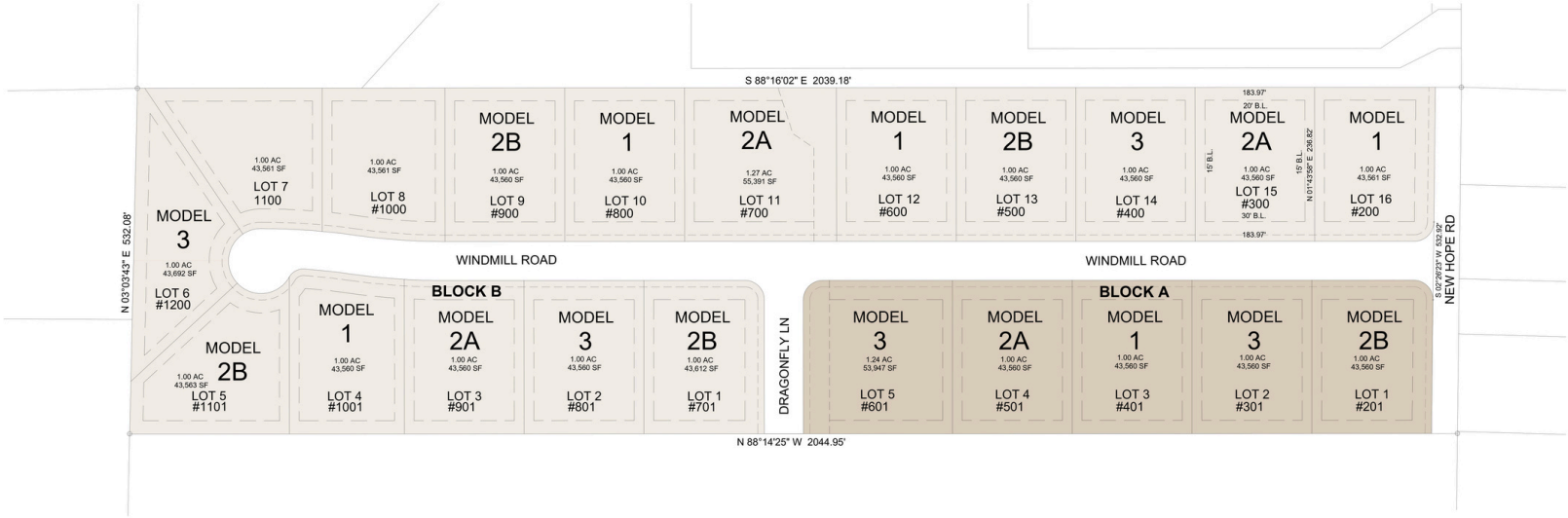
ESTATES

"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

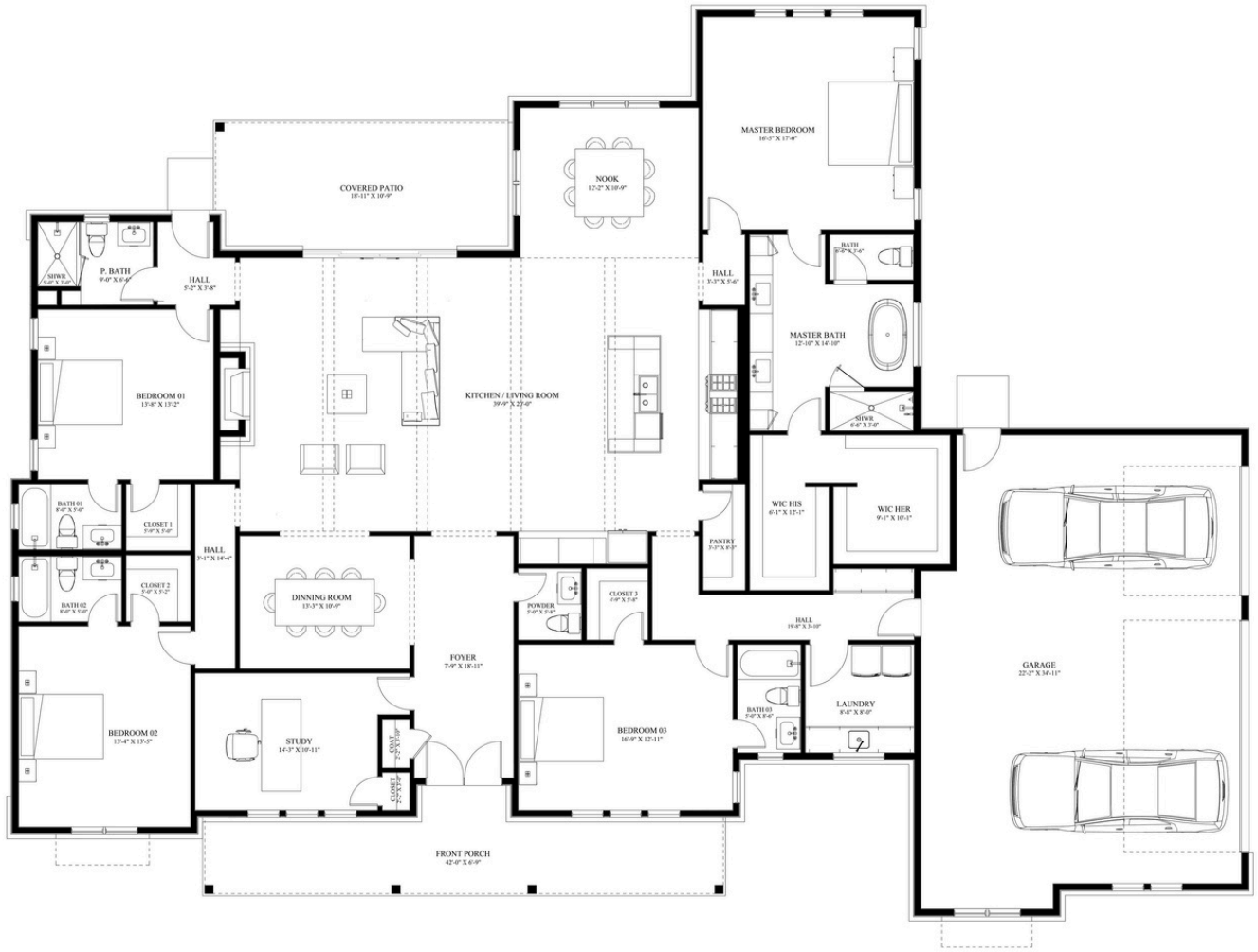


MODEL TWO B EXTERIOR

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

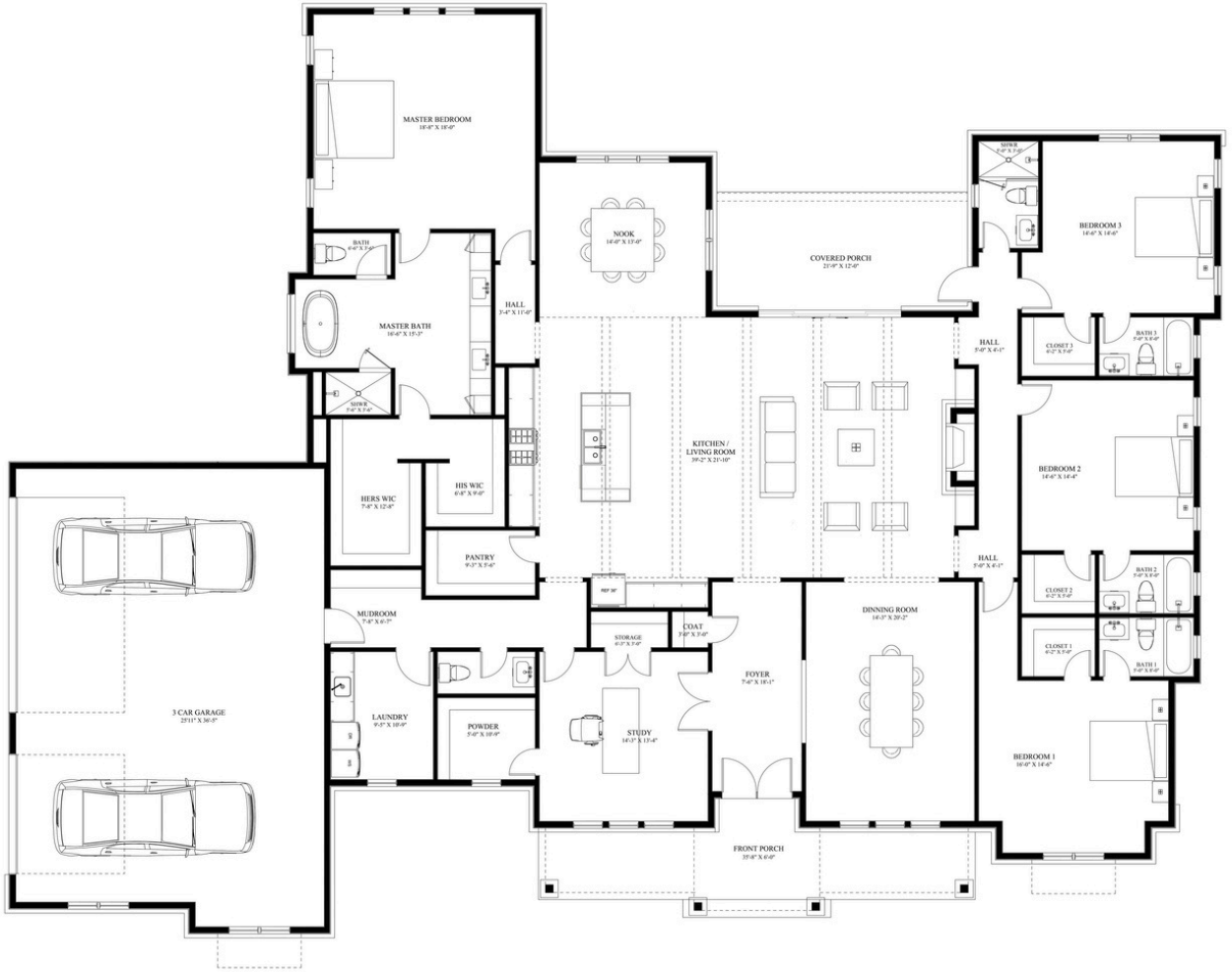


MODEL THREE EXTERIOR

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

SPACE,

with Intention

At Windmill Estates, space is not measured only in square feet. It is felt in the distance between homes, the openness beyond the windows and the quiet that settles in when life is given room to unfold.

Each residence sits on a full acre, creating a sense of privacy that has become increasingly rare. The architecture responds with generous proportions, expansive windows and rooms designed to feel connected without becoming overly open. Every space has purpose, but none feels confined.

Beyond the home, the landscape becomes part of daily life. Mornings begin with more sky. Evenings move outdoors. The pace feels removed from the city, yet the places that matter remain comfortably within reach.

This balance is central to Windmill Estates. Country living without isolation. Modern design without losing warmth. A home that feels substantial, but never excessive.

The result is a different understanding of luxury. Not more for the sake of more, but space that offers privacy, calm and the freedom to live naturally.

The rarest luxury is

room to live well

without moving away from everything that matters.

THE KITCHEN

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



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 warm white on the perimeter, walnut on the island, over a wide plank oak floor.



ZELLIGE CREMA

Glazed ceramic. Backsplash.



ISLAND

Frameless, Slim Shaker. Walnut.

PERIMETER

Frameless, Slim Shaker. Painted.



WOOD FLOOR

Oak. Wide plank.

BACKSPLASH	ISLAND	PERIMETER	FLOOR
4" x 4", hand glazed	Frameless Slim Shaker, Walnut	Warm White	Engineered Hardwood

SINK & FITTINGS

The working core of the kitchen is deliberately quiet. One deep basin, a faucet chosen for reach, and a countertop composed enough to sit under whatever the day sets on it.

Rossa Nova bridges the hand made ceramic backsplash and the oak floor — warm enough for both, generous to each.



KORE 32" SINK

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



CODA FAUCET

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



ROSSA NOVA

Caesarstone 5144. Kitchen countertops.

HARDWARE & LIGHT

Matte black is the connective tissue of this kitchen. A single dark note, repeated at the island pendant and again at every cabinet pull, holds the warm cabinetry and the ceramic backsplash together in one register.

Everything here earns its place. Each piece was chosen for weight in the hand, and for the way it draws a line against the wood and the stone.



LINEN 3-LIGHT PENDANT

Three light, dimmable. Linen shade, matte black frame. 29.7" H × 16" W. Kitchen island.



LONG CABINET PULL

11 inch overall.

FINISH	PENDANT	PULL
Matte black	Three 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 country should feel removed, but never out of reach.

Here,

the quiet of the country and the energy of the city are not competing ideas. Windmill Estates was created to hold both, offering the openness of one acre living while keeping the places that shape everyday life comfortably close.

There is room for mornings to begin slowly. More sky beyond the windows. More distance between neighbors. More freedom to move between the house and the landscape without feeling watched or confined. The setting introduces a calmer rhythm without asking life to become smaller.

Proximity is not measured only in miles. It is felt in the ease of reaching school, work, dinner or the people you love. It is the ability to step away from the pace of the city and return to it without reorganizing your entire life.

This balance shapes the architecture as well. The homes feel grounded in their setting, yet distinctly current. Familiar forms are refined through clean lines, thoughtful proportions and materials chosen for warmth rather than ornament.

Privacy exists without isolation. Space feels generous without becoming excessive. The landscape offers a sense of retreat, while the location keeps daily life connected and convenient.

Windmill Estates is not about leaving the world behind. It is about creating enough distance to experience it differently. To return home and feel the pace change, the noise soften and the day begin to settle.

The luxury is not simply distance. It is the freedom to feel

away, without being far

THE PRIMARY

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



BATH FIXTURES

Every fitting in this bath is matte black, 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. Matte black.



TUB FILLER

Delta Trinsic. Double handle, wall mounted. Matte black.



LAVATORY

Delta Trinsic. Two handle centerset, matte black.



SOAKING TUB

Anzzi Chand. 59 inch freestanding acrylic.

SURFACES

UMBER PRIMARY BATH

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 terrazzo, 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.



COROSSOL SANDS

Matte porcelain. Floor and shower walls.



TERRAZZO BLUFF

Fluted terrazzo. 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: walnut Shaker fronts, matte black hardware, held to a single register. Holding one vocabulary across every room is what makes a house feel designed rather than assembled.

Light is where the bath departs. Sconces at the mirrors, with the glow held at eye level.



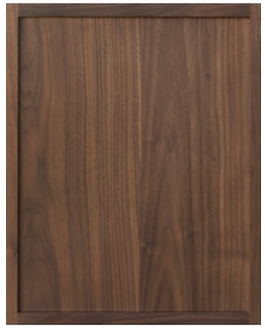
BATH SCONCE

Scout. Matte black, single light, dimmable. At the mirrors.



MATTE BLACK MIRROR

Matte black frame, rounded corners.



WALNUT SLIM SHAKER

Frameless, Slim Shaker. Walnut. Vanity.



LONG CABINET PULL

Matte black. 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

The rooms that matter most are the ones that bring people together.

Made to gather.

At Windmill Estates, gathering is considered from the beginning. Kitchens open naturally into living spaces. Islands become places for morning coffee, unfinished conversations and children who stay nearby while dinner is prepared.

The architecture supports connection without forcing it. Rooms remain visually open, but thoughtful transitions give each space its own character. People can come together easily, then move toward quieter corners when the moment calls for something more private.

Beyond the main living spaces, covered patios and outdoor kitchens extend the home into the landscape. A casual dinner can move outside. A quiet afternoon can become an evening with friends. The house adapts without requiring the occasion to feel planned.

Generous proportions allow a home to feel welcoming even when it is full. There is room to pass through, settle in and stay longer than expected. Conversation can gather around the kitchen while another moment unfolds beyond it.

But a home designed for gathering is not only about entertaining. It is about the smaller rituals that happen every day. Breakfast before school. Homework at the island. A familiar seat claimed each evening. These moments rarely announce themselves, yet they are the ones that give a home its meaning.

Over time, the architecture becomes a quiet backdrop. What remains are the dinners that lasted, the celebrations that filled the rooms and the ordinary evenings no one realized they would remember.

Because the true measure of a home is how naturally it makes room for

the people you love



BATH ONE

The first bath feels warm and quietly composed.

SURFACES

UMBER BATH ONE

Bath one runs a degree cooler than the primary. Oyster porcelain underfoot, white matte across the tub wall, and a single band of ribbed alabaster 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.



RIBBED ALABASTER

3 × 12 ribbed ceramic. Tub wall accent.

LENOX WHITE

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 a shade quieter than bath one. The same oyster porcelain underfoot, a linen-toned tub wall, and a narrow strip of frost ceramic set into it.

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



CAPRI OYSTER

12 × 24 matte porcelain. Floor.



ARTISAN FROST

2.5 × 16 ceramic. Accent wall.



LINEN BLUFF

13 × 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.

UMBER BATH THREE

SURFACES

Bath three is the calmest of the four, and deliberately so. Oyster porcelain underfoot, white matte around the tub, and a single course of linen bluff set a few rows up.

One strip of movement in the whole room. It is the most restrained gesture in the house, and it carries the same weight as the fluted wall in the primary.



CAPRI OYSTER

12 × 24 matte porcelain. Floor.



LINEN BLUFF

13 × 24 matte porcelain. Accent wall.

LENOX WHITE

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 matte black 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

Matte black. Vanity.



BASIN FAUCET

Kingston Brass Continental. Matte black, single hole.



BATH SCONCE

Hallas. Matte black and brass, single light, opal glass. At the mirror.



SHOWER SET

PROFLO Kelper. Matte black. 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 considered plan makes everyday life feel intuitive.

A home begins with more than a collection of rooms. It begins with understanding how people move, gather, retreat and return to one another throughout the day. When those relationships are considered early, the home begins to feel natural before anything has been placed inside it.

Each of Windmill Estates' three plans has been shaped around this idea. The architecture establishes a clear rhythm, allowing the home to feel open and connected while preserving moments of privacy where they matter most.

Single story living brings an ease to the experience. Daily routines unfold without unnecessary separation. The kitchen, living spaces and outdoor areas remain closely connected, while bedrooms and private rooms feel comfortably removed from the activity of the home.

Good circulation is rarely noticed directly. It is felt in the short path from the garage to the kitchen, the view that draws you toward the living room and the ease of moving outside when the evening becomes too beautiful to remain indoors.

The relationship between public and private space has been carefully balanced. A home can welcome a full gathering without allowing every room to feel exposed. Conversation can move freely through the main living areas while quieter spaces remain protected.

Within this framework, there is still room for individuality. A study may become a library. A guest suite may offer independence to someone you love. Outdoor space may hold a pool, a garden or simply remain open to the sky.

This flexibility allows the home to evolve without losing its original clarity. The architecture provides direction, but it does not dictate. It supports the life taking place within it and adapts as that life changes.

The result is a home that feels coherent without feeling prescribed. Every room has purpose. Every transition feels intentional. Yet the experience remains personal, comfortable and entirely your own.

Because a plan should do more than organize a home. It should support

the way you live

POOL BATH

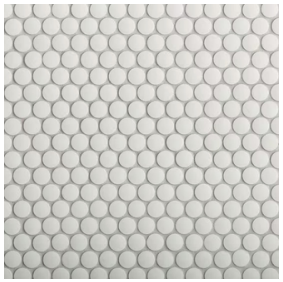
The one that opens to the outside, and is built to take it.



FINISHES

The pool bath is built to be used wet. Porcelain underfoot, tile to the ceiling, and a pedestal sink that keeps the floor open and easy to dry.

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



UNGLAZED WHITE PENNY

Porcelain penny mosaic. Shower walls.



BOURBON NIGHT

Matte porcelain, wood grain. Walls.



CAPRI OAT

12 × 24 matte porcelain. Floor.

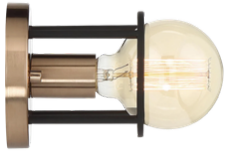
PEDESTAL SINK

Signature Hardware Pentero. Fireclay, 23 inch. Single hole.



MATTE BLACK MIRROR

Matte black frame, rounded corners.



BRIELLE SCONCE

Brielle. Matte black and brass, single light. Beside the mirror.



BASIN FAUCET

Kingston Brass Continental. Matte black, single hole.



SHOWER SET

PROFLO Kelper. Matte black. Rain head and valve.



LAUNDRY

Even the practical spaces deserve beautiful light.

FINISHES

The laundry keeps the palette soft and warm. Cabinetry in grey below, a hexagon ceramic backsplash above the counter, and Luxe Sand porcelain underfoot.

A farmhouse sink in 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.

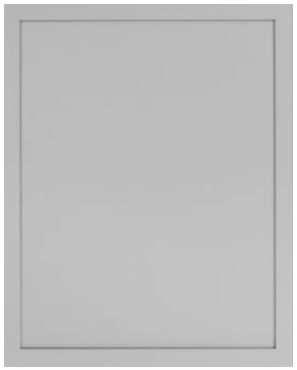
LUXE SAND

12 × 24 matte porcelain. Floor.



VANCOUVER HEXAGON

8 × 9 hexagon. Ceramic. Backsplash.



GREY SLIM SHAKER

Frameless, Slim Shaker. Painted. Base.

WHITE SHAKER

Frameless, 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 matte black at every door.

Everything here earns its place, 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. Matte black.



SQUARE KNOB

Matte black. Cabinetry.


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