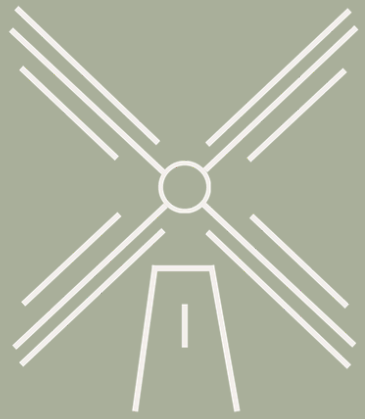


WINDMILL

ESTATES



WINDMILL ESTATES

VOL. I

CONTENTS

The Vision	05
Site Plan	09
The Models	10
Interiors	20
The Kitchen	21
Choosing a Plan	28
The Primary Bath	29
An Acre to Live On	36
The Secondary Baths	37
Chosen Together	47
The Pool Bath	48
The Laundry	50



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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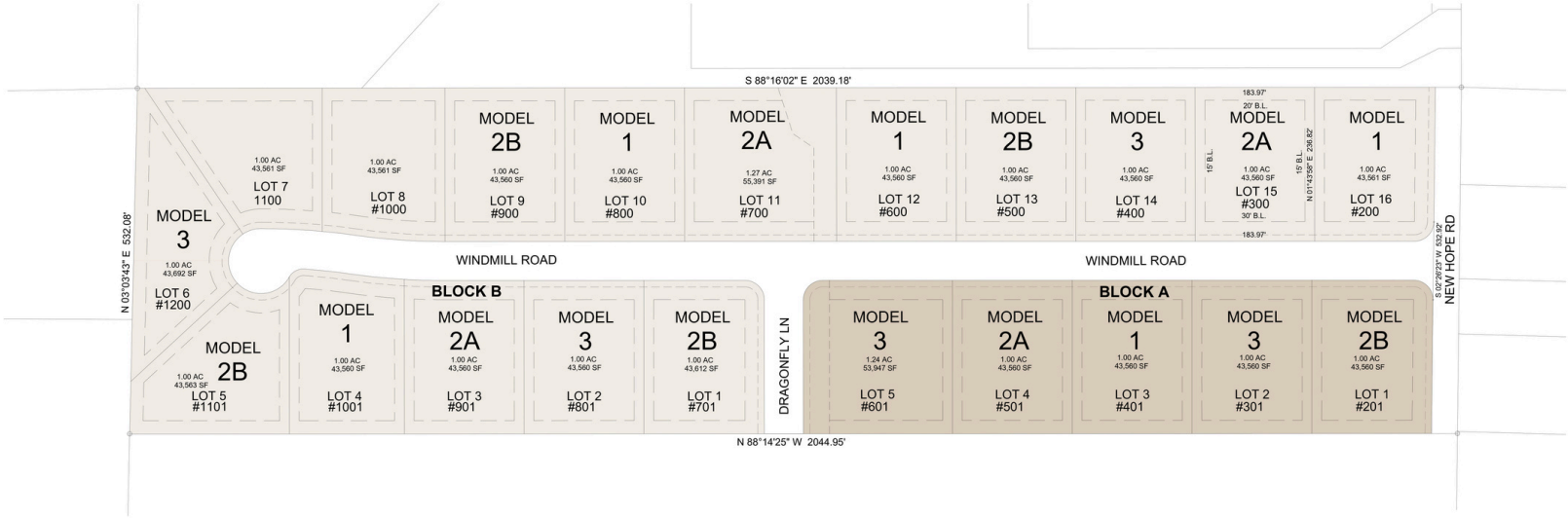
ESTATES

"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

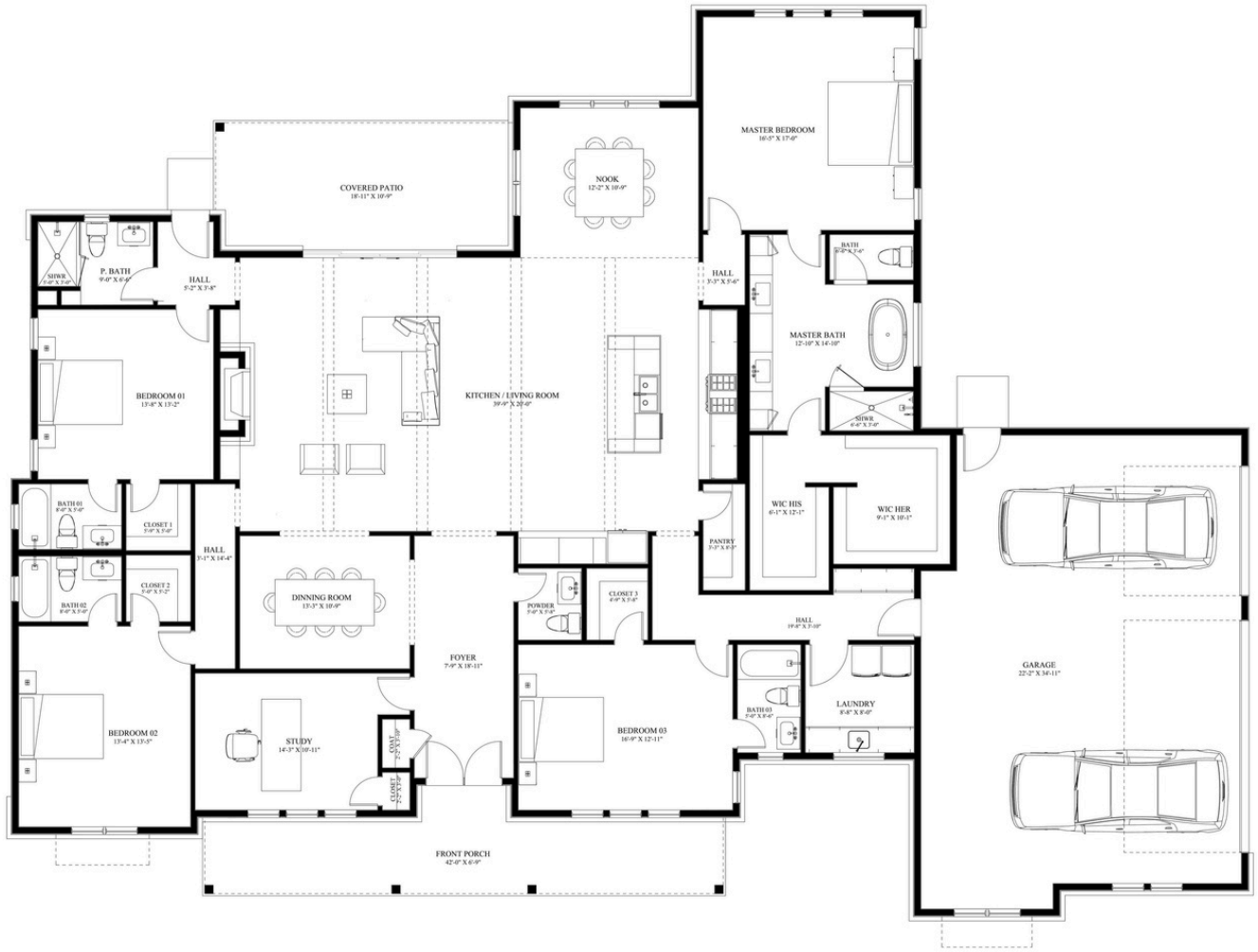


MODEL TWO B EXTERIOR

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

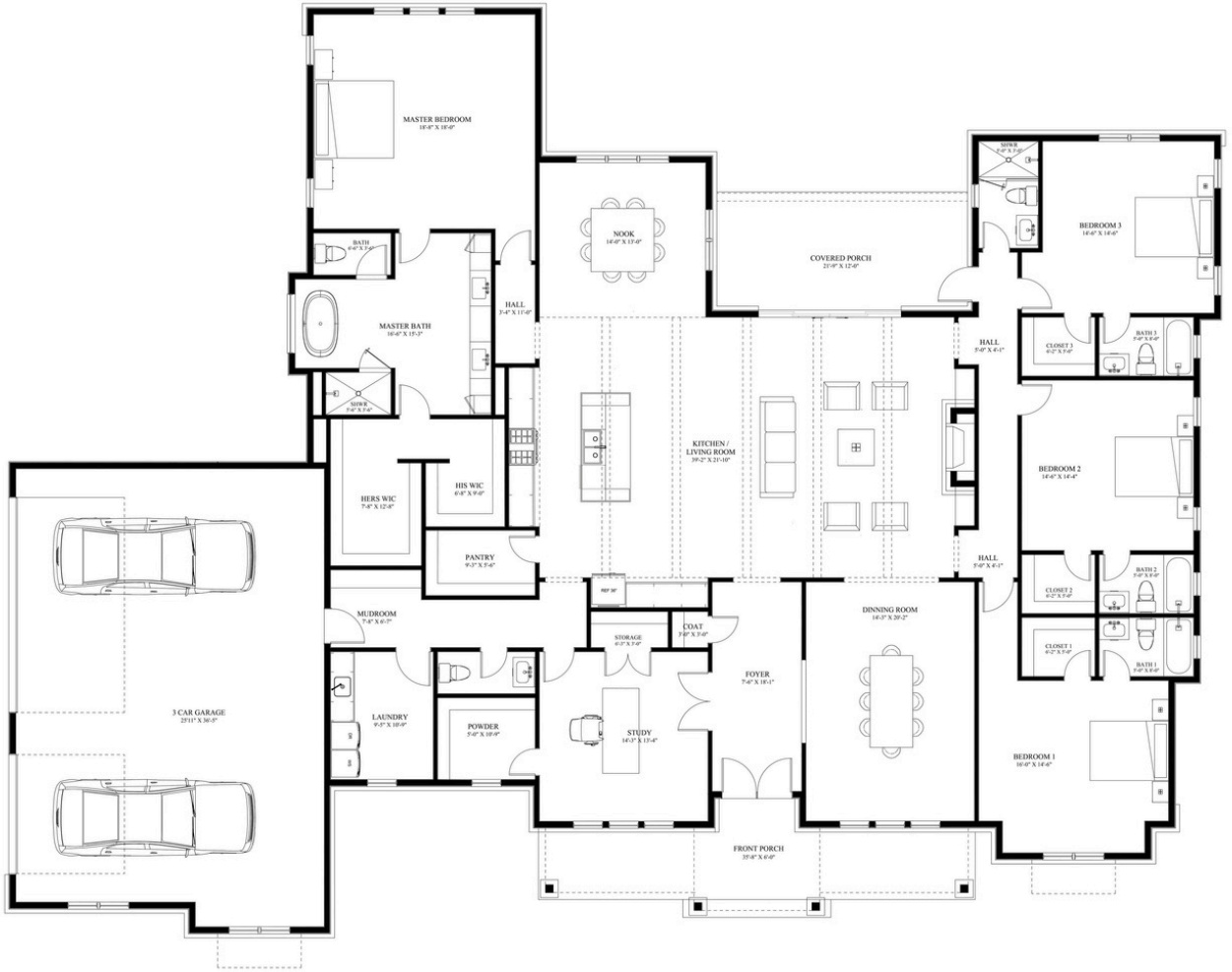


MODEL THREE EXTERIOR

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

Warmth,

in Every Detail

The interiors of Windmill Estates are shaped by a quiet kind of beauty, one that reveals itself through material, texture and light rather than ornament.

Oak runs generously underfoot, its natural grain bringing warmth and continuity from one space to the next. Cabinetry takes its cues from unbleached linen and sun washed neutrals, softened by warm metal details that catch the light without demanding attention. Together, the palette feels collected rather than composed, familiar yet distinctly modern.

Stone is chosen with the same restraint. Porcelain and quartz move through shades of cream, oat and mineral, with delicate veining that becomes more apparent as daylight moves across the room. These are surfaces intended to live beautifully in the background, allowing the architecture, the objects within it and everyday life to take the foreground.

Warm metals become a subtle thread throughout the home. Brushed and aged finishes appear at a cabinet pull, a pendant, a faucet or a door lever, creating moments of richness that repeat quietly from room to room.

Then comes color, used with intention. A muted green tile. A softly painted study. A moment drawn from the landscape beyond the windows. Rather than filling a room, color becomes something discovered within it.

There is an ease to the result. Natural materials, softened tones and thoughtful details come together without feeling overly designed. The rooms are refined, but never precious; modern, but never cold.

ey are spaces meant to

grow more beautiful

as life settles into them.

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 on the perimeter, natural oak on the island, over a wide plank floor.



VILLA ZELLIGE

2 x 8 Ceramic Tile

PERIMETER

Frameless, Slim Shaker. Painted.



ISLAND

Frameless, Slim Shaker. Natural oak.



WOOD FLOOR

Oak. Wide Plank.

BACKSPLASH	PERIMETER	ISLAND	FLOOR
Villa Zellige in Oat	Ivory White	Frameless Slim Shaker, Oak	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 travertine 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.

SAGE KITCHEN

HARDWARE & LIGHT

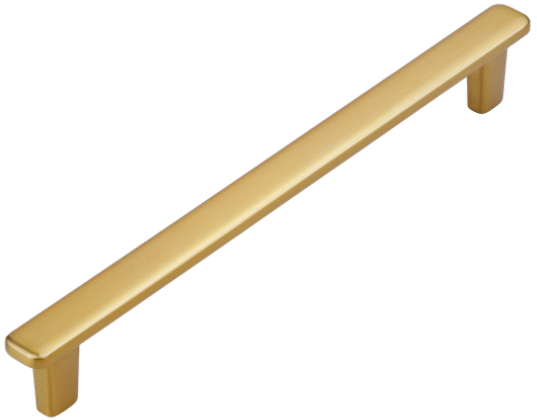
Warm metal is the connective tissue of this kitchen. A single brass note, repeated at the island pendant and again at every cabinet pull, holds the ivory cabinetry and the travertine backsplash together without ever competing with them.

Nothing here is decorative for its own sake. Each piece was chosen for weight in the hand, and for the way it takes low afternoon light.



CAMARIAE PENDANT

Joss & Main. Single light. Kitchen island.



MODERN CURVED EDGE FLAT BAR PULL

11 inch overalll.

FINISH	PENDANT	PULL
Satin brass	Single light.	10" center to center

SAGE KITCHEN

APPLIANCES

Stainless throughout, and deliberately so. Against ivory cabinetry and warm brass, steel is the one cool note in the room — which is what keeps the palette from turning sweet. 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

A beautiful home should also be a beautiful way to live.

Rhythm,

Long after the first impression, what matters most is how naturally a home supports the life taking place inside it.

The right floor plan understands your rhythm. It knows where mornings begin, where bags are dropped, where everyone gathers at the end of the day, and when a quiet room becomes necessary. It considers whether the kitchen is simply where meals are prepared or the true center of the home. It makes space for children to grow, grandparents to visit, friends to stay late, and ordinary days to unfold without effort.

Choosing well begins with understanding what you need, not only in square footage, but in feeling. Some families want openness, with the kitchen, dining, and living spaces flowing together. Others need separation, a private office, a quiet guest suite, or a room that can change purpose over time. For some, life naturally extends outdoors. For others, comfort comes from intimate rooms and a greater sense of retreat.

A home should also anticipate change. Children grow. Careers evolve. Families gather differently. A room that begins as a nursery may later become a study. A guest suite may one day welcome a parent for a longer stay. The best homes allow these transitions to happen gracefully, without asking the people inside them to compromise how they want to live.

This is why the right home is not always the largest or the most elaborate. It is the one whose proportions, spaces, and connections feel instinctive. The one where movement feels easy, gathering feels natural, and privacy is available when it is needed.

When a home fits your lifestyle, its design becomes almost invisible. You simply feel comfortable, settled, and entirely yourself.

Because the measure of a home is not only how it looks when everything is perfectly arranged. It is how beautifully it

holds real life

THE PRIMARY

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



BATH FIXTURES

Every fitting in this bath is brass, 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, champagne bronze.



SOAKING TUB

Anzzi Chand. 59 inch freestanding acrylic.

SAGE PRIMARY BATH

SURFACES

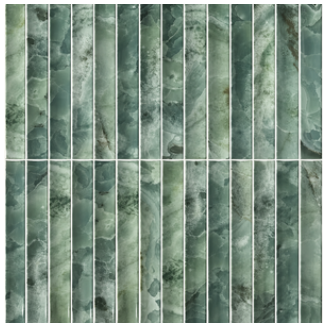
The primary bath is where the palette deepens. One sand-toned porcelain runs underfoot and up the shower walls, and behind the tub a single accent wall of green ceramic, stacked vertically.

The green appears once and is not repeated. Everything else 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 VERDE

6 × 12 polished 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: ivory Shaker fronts, warm brass, 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. A six-arm chandelier centered over the tub, sconces at the mirrors, and nothing overhead in between.



BATH SCONCE

Brass, two light. At the mirrors.



BRASS MIRROR

Brass frame, rounded corners.

IVORY SLIM SHAKER

Frameless, Slim Shaker.



OAK SLIM SHAKER

Frameless, Slim Shaker. Natural oak.



MODERN CURVED EDGE FLAT BAR PULL

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

There is a different kind of luxury in having room to breathe.

Room to breath.

It begins with distance. A little more sky between rooftops. A longer view from the window. A quieter morning. Space changes the way a home feels, but more importantly, it changes the way life feels within it.

On an acre of land, the outdoors becomes part of the everyday. The back door opens to more than a patio. It opens to long dinners beneath the evening sky, children running beyond the edge of the lawn, and weekends that unfold without needing to leave home. There is room for a pool, a garden, a fire beneath the stars, or simply open land left untouched.

That sense of space continues inside. Natural light reaches farther. Rooms feel connected to their surroundings. Windows frame the landscape, and gathering spaces extend naturally outdoors. The home feels grounded in its setting rather than placed upon it.

There is freedom in this kind of living. Freedom to entertain generously, retreat quietly, and create traditions that belong entirely to your family. The days can feel slower without being disconnected, peaceful without feeling removed.

True luxury is not always found in what is added. Sometimes, it is found in what has been preserved: privacy, openness, quiet, and the feeling that there is still space for life to expand.

It is the pleasure of being close to everything while returning home to something

entirely your own



BATH ONE

The first bath feels warm and quietly composed.

SURFACES

SAGE BATH ONE

Bath one runs a degree cooler than the primary. Grey porcelain underfoot, oyster ceramic across the walls, and behind the tub a stacked mint tile.

The same idea as the primary bath, played a key lighter. The green still arrives once, and is still not repeated.



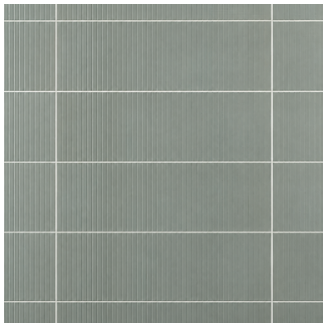
MEDITERRANEAN MIST

12 × 24 matte porcelain, grey. Floor.



ARTISAN OYSTER

Ceramic, hand glazed. Accent walls.



FRESCO MINT

Stacked ceramic, mint. Accent strip.

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

SAGE BATH TWO

Bath two returns to the warmer register. The same grey porcelain runs underfoot as in bath one, but the wall turns sage rather than mint, and the field tile is a clean white.

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



MEDITERRANEAN MIST

12 × 24 matte porcelain, grey. Floor.

LUXE FROST

12 × 24 matte porcelain, white. Walls.



VISTA LUX SAGE

Matte porcelain, running bond. Tub surround.

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. Grey porcelain underfoot, white porcelain around the tub, and a single course of mint set a few rows up.

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

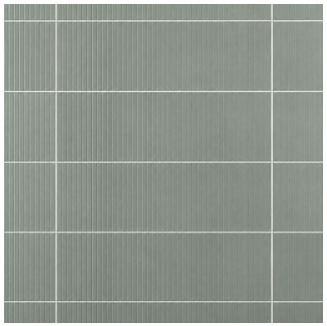


MEDITERRANEAN MIST

12 × 24 matte porcelain, grey. Floor.

LUXE FROST

12 × 24 matte porcelain, white. Tub surround.



FRESCO MINT

Stacked ceramic, mint. Accent strip.

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 brass at every tap and handle.

Only the 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.



KNURLED KNOB

Brass. Vanity.



BASIN FAUCET

Brass, single hole.



BATH SCONCE

Brass, single light, opal glass. At the mirror.



SHOWER SET

Brass. Rain head and hand shower.


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

There is an art to knowing what to leave open and what to resolve.

The idea of creating a home is romantic. The reality can become a long series of decisions, each one arriving before the last has had time to settle. Stone, flooring, cabinetry, lighting, hardware. Every choice has weight, and too many choices can begin to obscure the original vision.

Windmill Estates offers a more considered way forward.

Each residence begins with a complete architectural point of view. The proportions have been studied. The materials have been layered with intention. Colors, textures, and finishes have been selected not as individual moments, but as parts of a larger composition. Nothing is left unresolved, yet there remains room for the home to become personal.

This balance matters. A home should not feel prescribed, but it should feel coherent. Personal expression is most powerful when it exists within a thoughtful framework, one that protects the integrity of the architecture while allowing each homeowner to choose what feels most natural to them.

The experience becomes less about sorting through endless possibilities and more about recognizing what feels right. A warmer palette or a quieter one. A finish that feels familiar or one that introduces something unexpected.

There is a certain ease in knowing that every selection belongs. The stone relates to the cabinetry. The hardware carries through from one room to the next. The materials shift gently as the home unfolds, creating distinction without losing continuity.

That is the quiet luxury of a home shaped through curation. It feels collected, not crowded. Personal, not improvised. Complete, but never overly finished.

Because the most beautiful homes are not created by choosing more. They are created by

choosing well

POOL BATH

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



SAGE POOL BATH

FINISHES

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

The sage returns here, the same tile as bath two, so the room belongs to the house even though it opens to the outside.



VISTA LUX SAGE

Matte porcelain, running bond. Shower walls.

LUXE FROST

12 × 24 matte porcelain, white. Walls.



TERRAZZO CREME

Porcelain, terrazzo look. Floor.

PEDESTAL SINK

Fireclay, 23 inch. Single hole.



BRASS MIRROR

Brass frame, rounded corners.



WALLCHIERE

Brass, single light. Beside the mirror.



BASIN FAUCET

Brass, single hole.



SHOWER SET

Brass. Rain head and hand shower.



LAUNDRY

Even the practical spaces deserve beautiful light.

FINISHES

SAGE LAUNDRY

The laundry takes the sage further than anywhere else in the house. Cabinetry in the colour itself, a zellige backsplash above the counter, and limestone-look 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.



COROSSOL SANDS

12 × 24 matte porcelain, limestone look. Floor.



ZELLIGE ANTIQUE SAGE

Ceramic, hand glazed. Backsplash.



SAGE 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 knurled brass 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.



GARRISON KNOB

Top Knobs. 1¼ inch mushroom, knurled.


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