WILSON’S BEACH ESTATES is a unique environment. It has a creek, wetlands, a forest, and fields, as well as direct access to Gull Lake. It is in harmony with nature.

The site plan and construction is adding wetlands, enhancing the creek, creating an environmental reserve, protecting open space, and adding an integrated and landscaped trail system. The site plan is in harmony with its environment.

The homes and buildings of Wilson’s Beach Estates should therefore also be in harmony with their environment, with each other, and with the families who live in them. Not only should the houses be harmonious, they should create a melody, and be in rhythm with each other. They should have an organic order and relate to the sun, to the wind, to water, and to the ground.

As our environment has been governed by nature, our buildings and houses have traditionally been created by a timeless way of building. As our modern and mechanized society has had an impact on the environment, it has also had an impact of the way we design and construct our houses. Wilson’s Beach Estates, while using modern construction techniques and methods, will relay upon traditional design vocabularies to capture the best proven principals and current building practices.
# TABLE OF CONTENTS

ARCHITECTURAL STYLE .......................... p 6

THREE FUNDAMENTAL THEMES ............... p 7
   1. COMMODITY
   2. FIRMNESS
   3. DELIGHT

ELEMENTS FOR THE THEMES ................ p 7
   1. MASSING
   2. FAÇADE COMPOSITION
   3. WINDOWS AND DOORS
   4. MATERIAL, COLOURS, DETAILS

RULES FOR THE THEMES ..................... p 8
   1. SYNERGY
   2. SIMPLE
   3. COMMON SENSE

ARCHITECTURAL DESIGN PATTERNS .......... p 8

1. PERMITTED USES IN WILSON’S BEACH ESTATES .......................... p 9
   A. SINGLE FAMILY DWELLING
   B. ACCESSORY BUILDING
   C. HOME BASED BUSINESS, MINOR
   D. ZONING REGULATIONS
2. SITE PLANNING & HOUSE SITING
   A. YARD SET BACKS
   B. EAST WEST AXIS and SOUTHERN SUN EXPOSURE
   C. DRIVEWAY ACCESS and GARAGES
   D. POSITIVE and SOUTH OUTDOOR SPACE

3. HOUSE MASSING / SHAPE
   A. SIMPLICITY OF MASSING
   B. HIERARCHY OF MASSING
      a. MAIN COMPONENT/BODY/VOLUME
      b. WINGS
      c. PORCHES
      d. DOOR ENTRANCE TRANSITIONS, BAY, BOW, and ALCOVE WINDOWS
   C. PROPORTION

4. EXTERIOR WALLS/ELEVATIONS/FACADES
   A. KEEP THE ELEVATIONS SIMPLE
   B. SYMMETRICAL/ASYMMETRICAL
   C. FOUNDATION, WALL, ROOF
   D. DIFFERENTIATION
   E. TEXTURE, SHADE, AND SHADOW
   F. MATERIALS
      a. WOOD
      b. STUCCO
      c. STONE
G. COLOURS p 16
H. OPENINGS (WINDOWS and DOORS) p 16
   a) WINDOWS
   b) PROPORTION
   c) GROUPING
   d) ALIGNMENT
   e) RELATIONSHIP BETWEEN FIRST AND SECOND FLOORS
   f) STACKING
   g) TRIM

I. MAIN ENTRANCE p 18
   a. IMMEDIATELY SEEN
   b. ENTRANCE TRANSITION
   c. OVERHANG
   d. SIDE LIGHTS/WINDOWS
   e. DOOR

5. ROOFS p 19
   A. FORM p 19
   B. OVERLAPPING GABLES p 19
   C. PITCH p 19
   D. EAVES p 19
      a. Boxed
      b. Exposed
   E. DORMERS p 20
   F. SHED DORMERS p 20
   G. BAYS p 21
   H. WINGS p 21
   I. SHINGLES p 21
J. SOLAR PANELS  p 21

6. GARAGE  
   A. DOORS  p 22  
   B. DRIVEWAY  p 22

7. CHIMNEYS  p 22

8. LIGHTING  p 22
ARCHITECTURAL STYLE

The Wilson’s Beach Estates team has studied the many and various architectural styles. The most appropriate style for the project’s homes is Craftsman, or an architecturally designed contemporary interpretation of Craftsman or Arts and Crafts. This will allow homeowners to have a unique home that will, by following the design patterns, have similar DNA with their neighbors in the patterns of the houses.

Examples of Craftsman style homes, or contemporary interpretations, are shown with these patterns and on the Homes Galleries.

THREE FUNDAMENTAL THEMES:

Architecture, and the homes of Wilson’s Beach Estates, is based on three fundamental themes: Commodity, Firmness, and Delight (Vitruvius).

1. COMMODITY, or function. The house must be designed to allow you to lead the life you want inside the walls and in the outdoor spaces. The rooms must function alone and together. The house must not only allow you live comfortably, but also give you joy. You must balance the function and the cost.

2. FIRMNESS, of structure. the house must be structurally sound and not appear flimsy. Its construction should be practical, serviceable, and sustainable.
3. DELIGHT, or beauty. Design matters. While some beauty is in the eyes of the beholder, other beauty is universal and fundamental to every eye.

ELEMENTS FOR THE THEMES

1. MASSING: Main body of house, wings, height, width, height, roof, eaves, proportion.

2. FAÇADE COMPOSITION: Symmetry/balance, door and window placement, depth, shade and shadow.

3. WINDOWS AND DOORS: types, proportion, rhyme, order.

4. MATERIAL, COLOURS, DETAILS: Honest use of materials, less is more, complementary versus clashing, practical versus ornamental.

RULES FOR THE THEMES

1. SYNERGY: Make the house greater than the sum of the parts.

2. SIMPLE: Keep the design and construction simple and smart, not complicated, confusing, and costly.

3. COMMON SENSE: Are design elements correct structurally? Do they work in practice? Is the element necessary? If not, is it a “good” decoration?
ARCHITECTURAL DESIGN PATTERNS

To create the harmony and organic order that the timeless way of building created in homes, buildings, neighborhoods, and communities, Wilson’s Beach Estates houses will be based on design or architectural and construction patterns. Patterns are the fundamental elements of the language of architecture and building. They are the “words” of the language of design. Patterns fall under the three themes of Vitruvius.

The patterns are outlined below.

Owners, architects, designers, and contractors should become familiar not only with those written here, but with the underlying and more fully explained principals in the reference books listed in Appendix A.

Also, there are many references for Craftsman houses. A list of books is listed in Appendix B. A list of books or web addresses from which Craftsman houses can be seen and plans purchased can be viewed in Appendix C.

The internet has, literally, over a million references, on Google, for Craftsman houses.
1. **PERMITTED USES IN WILSON’S BEACH ESTATES:**

A. **SINGLE FAMILY DWELLING:** Maximum size is not stated, but cannot cover more than 30% of lot area (including accessory buildings). Maximum height is 33 feet (10.06 metres) i.e. from average ground level to top of roof ridge.

Minimum size: Single story, not counting garage, basement or half story: 1,200 square feet (120.8 square metres). Two stories, not counting garage, basement or half story: 1,800 square feet (167.2 square metres).

B. **ACCESSORY BUILDING:** Maximize size: 1,200 square feet (111.48 square metres).

C. **HOME BASED BUSINESS, MINOR:** means a secondary use of a principal dwelling, its accessory buildings, or combination thereof, by at least one resident of the dwelling to conduct a business or activity of occupation. It does not include the visiting of clients to the site, any outside storage, or any non-resident on-site employees. The use has no external impact on adjacent residential dwellings.

D. **ZONING REGULATIONS:** Complete Lacombe County Zoning Regulations for Wilson’s Beach Estates may be seen in Appendix Y.
2. **SITE PLANNING and HOUSE SITING**

A. **YARD SET BACKS**: Setbacks vary from lot to lot. Setback dimension and buildable areas are available by calling up the individual lot information from the Site Plan.

B. **EAST WEST AXIS and SOUTHERN SUN EXPOSURE**: Phase One lots have their longest direction facing south. Houses are therefore to be aligned on an east-west axis with maximum southern exposure. The “front” of the house will therefore not typically face the road.

C. **DRIVEWAY ACCESS and GARAGES**: Driveways into the lot from the road are typically at the south side of the lot. Garages can be placed on the road side, north side, or none road side of the house.

D. **POSITIVE and SOUTH OUTDOOR SPACE**: Every house should have a positive and south facing outdoor space.

3. **HOUSE MASSING / SHAPE**:

The first step in designing a home is to determine what rooms/functions you want in the house, the interrelationships between the rooms, the sizes of the rooms, and where the rooms are to be placed (see link to patterns for the design of interior of houses).
One of biggest decisions is where the garage is going to be placed?

Next comes the shape, or massing, of the house. Is it going to be one story or two stories? How is positive outdoor space going to be created?

A. SIMPLICITY OF MASSING: Keep the massing simple. Add interest by adding simple masses (wings, porches, bay window, or alcove windows). Jogs in the walls complicate the massing. That adds cost not only to the wall construction, but also to the roof.

When shaping the volume of the house one must also think of how the roof is going to cover the space below. One must work back and forth between the floor plan and the roof. It is often better to start with the roof plan.

B. HIERARCHY OF MASSING: When houses are large enough to have more than one massing volume a clear hierarchy of massing should be evident. The most public functions should be in the most prominent part of the house.

a. MAIN COMPONENT/BODY/VOLUME: The primary mass of the house is a rectangle which gives the most space for the least cost. Given the desire for passive solar heating the longest wall should face south.

b. WINGS: Wings can be added to the side, sides, or back of the house. The wings can be the same height as the main body of the
house. If the primary mass is two stories the wings can be one or two stories.

Side wings may align with or be set back from the front of the house, but usually align with the back of the house. Garages are a good use of a side wing (but garages do need to be set back). To create symmetry in the massing of the house there is usually an opposite wing which may contain bedrooms or living/family rooms.

c. PORCHES: Porches are a distinguishing element of Craftsman houses. When used they are usually at the front the house. At Wilson’s Beach Estates they are more utilitarian on the west side of the house to give summer shade. The columns have a Classical tradition of a base, a column, and a cap.

d. DOOR ENTRANCE TRANSITIONS, BAY WINDOWS, BOW WINDOWS, and ALCOVE WINDOWS: These minor elements do not detract from the massing, but enliven the elevations.

C. PROPORTION: Simplicity of proportions is found in nature (and music), resonates with people, and is easier and less costly to build. Think of 1:1, 2:1, 3:2, 4:3, 5:2 and of the Golden Proportion (Mean) of 1:1.618.
4. EXTERIOR WALLS/ELEVATIONS/FACADES

A. KEEP THE ELEVATIONS SIMPLE: Avoid too many elements and complicated massing. Use a small number of better built elements and simple volumes. Think of the home’s overall composition.

B. SYMMETRICAL/ASYMMETRICAL: Symmetry, or “mirror image,” is a natural order of nature i.e. trees, leaves, animals, the human body and face. Symmetry is a unifying aspect of a composition. Therefore, use symmetry as a guiding design principle.

However, asymmetrical houses can be pleasant, but they are more complex and need more detailed design. When using asymmetrical design the two sides must be balanced.

Asymmetrical buildings have two levels of design. The first level is the combination of volumes and their massing. The second level is the elements within each volume and their arrangement.

Do not fill asymmetrical volumes with symmetrically placed volumes. Rather, use asymmetrical elements within asymmetrical volumes. Each volume and its elements are part of the elevation’s composition. The careful asymmetrical arrangement of the elements within the volume ties the
elevation / facade together and gives it balance. This interconnection makes the composition hold together.

C. FOUNDATION, WALL, ROOF: Nearly every element of architecture reflects the feet, body, and head arrangement of the human body. Columns have a base, a shaft, and a cap. Traditional buildings have a base, a body, and a capital (roof). Express these elements in the design and construction of your house.

D. DIFFERENTIATION: Some elements of building should be differentiated from other elements that would create a duality when a difference should be emphasized. If a stringcourse is being used on the elevation it should not be placed equally between the foundation and the roof. It should be placed under the sill of the second story windows. This focuses attention on and reinforces the first floor and enlivens the façade.

E. TEXTURE, SHADE, AND SHADOW: Think of how the choice of material and the design and construction of details will affect the interest and richness of the house as opposed to being static and flat. i.e. window openings and trim.

F. MATERIALS: Use only two materials on walls, not counting a short base or foundation wall, and trim. Wood, or wood look-alike, is to be, typically, the prominent material on exterior walls. Stucco is the other acceptable material. Stucco may be considered as the dominate material if other elements of the
design are harmonious and in keeping with these Architectural Design Patterns.

a. **WOOD**: Siding and shingles count as two materials. Vertical siding and horizontal siding are two materials. Siding of different widths is two materials.

b. **STUCCO**: Stucco shall be smooth sand finished.

c. **STONE**: May be used as a short base or foundation wall, as a base for columns, as structurally proportioned column wall elements, or as chimneys that are anchored.

Stone, whether natural or veneer, shall be laid with the long dimension of the stones horizontal and with the broad face up, not out. Long rectangular stones, or stone look a likes, are to be used.

G. **COLOURS**: The main exterior colours shall be warm earth tones. Two wall colors may be used. These two colors shall be harmonious with each other. For trim, one colour should be prominent with a second colour for accents. These trim colors may be complementary to the main wall colours, or harmonious.
H. OPENINGS (WINDOWS and DOORS)

a. WINDOWS: Windows are the “eyes” of a house. They connect the home to the neighborhood and the view outside it. Windows offer a glimpse of the inside of your home to the passerby. Windows are a very large determinant of the character of your house. They should reinforce the composition of the house by unifying the design. Windows also introduce a layer of hierarchy by identifying the first floor and important rooms of the houses.

i. PROPORTION: Keep the windows proportioned vertically or square. Horizontal openings should be subdivided into vertical or square proportions or lights.

ii. GROUPING: When windows are grouped together or paired, keep size and proportion of lights consistent to provide continuity of scale.

iii. ALIGNMENT: Align the window heads and sills. Door heads may be lower than the windows or their height difference can be made up with a transom. Have at least one of the two central openings aligned with the windows.
iv. RELATIONSHIP BETWEEN FIRST AND SECOND FLOORS: Use window sills up to 2'-6” in main rooms on the first floor. Use window sill heads of 3’ or more on the second level. Avoid having window header height under the cornice or overhang.

v. STACKING: Align the centers of upper openings with the center or edges of the openings below, or with the center between the openings below them. Do not place the windows to accommodate the floor plan at the expense of the elevation. Instead, revise the floor plan.

vi. TRIM: See the many books on craftsman houses and the gallery of photographs attached to the Wilson’s Beach Estates website for examples of window and door trim. Craftsman trim is typically 5” to 6” wide.

I. MAIN ENTRANCE

a. IMMEDIATELY SEEN: Place the front door at a point where it can be seen from the main approach to the house and give it a shape which stands out in front of the home.

b. ENTRANCE TRANSITION: Make a transition between the street/driveway and the front door. The path that connects driveway and door through this transition space should be made with a change of light, sound, direction, surface, or level. Consider gateways or trellis.
c. OVERHANG: Protect the front door from the weather by an overhang and offset or a partial enclosure.

d. SIDE LIGHTS/WINDOWS: Allow light into the entryway and see visitors outside by having windows on the wall next to the door. A secondary and less attractive alternative is windows in the door itself.

e. DOOR: The front door is where guests and visitors enter the house. It is a very important element on any home. Paneled wood doors with attractive hardware should be used.

5. ROOFS:

Always think of the roof plan when laying out the floor plan and massing of your house. It is often good to design from the roof down, or to redesign the floor plan once you take the roof into consideration. Avoid long and complex hips and multiple gables. Avoid short ridges. Keep the roof as simple as possible.

A. FORM: Gable roofs are the most common form in Arts and Crafts houses. Hipped roofs are occasionally used. Broad front gabled roofs usually have dormers.

B. OVERLAPPING GABLES: Overlapping gables should only be used when the smaller gables are part of a balcony, porch, or entrance.
C. PITCH: Craftsman houses are usually associated with low-pitched roofs. However, in Alberta we need to take the snow load into account. Therefore the shallowest pitch should be 4.5/12. With a pitch of over 7/12 construction costs go up. However, steeper pitches can be used.

When a dormer is set against an eave, set the dormer pitch lower to keep it from appearing steeper than the hip of the eave.

The pitch over a door pediment should be shallow.

D. EAVES: Deep eaves are a strong characteristic of Arts & Crafts/Craftsman houses. Two types are usual.

   a. Boxed eave with flat soffit, usually with shallow profile brackets.
   b. Exposed rafter tails are more common, either shaped or plain. Tails should be proportioned according to their level from the ground i.e. 6” at the house level eaves, and 4” at porch level eaves.

E. DORMERS: Dormers should be modest in scale and not overpower the story below. The dormer roof must be in proportion to the width of the dormers. The dormers should not be wider that the window (including sash) below. Their height must allow the windows to be in proportion to the ones below.
Dormer ridges must be below the roof ridge. Paired windows are too wide to fit in most dormers. Dormers may be wider than square only when their windows are vertical and separated by casing. The pitch of the dormer roof can be steeper than the main roof.

F. SHED DORMERS: Balance the desire to maximize space in the upper level of the house with the appearance of the exterior. The shed dormer must not overwhelm the roof. Set back the front of the shed from the wall below. The pitch of the shed roof is shallower than the main roof.

G. BAYS: Bay roofs should not be a continuation of the main roof. They should be distinct. A shallow roof pitch must be used over the bay and the interior ceiling will be lower than the main room. If the bay is large a gable roof may be used over it.

H. WINGS: The roof of a wing must not overpower its building. The corresponding pitch of the slope of a wing’s roof should only be at the same pitch of the building if it remains secondary to the building’s roof. If the roof of the wing is higher than the building’s cornice the pitch of the wing’s roof must be made shallow enough to become secondary.

I. SHINGLES: Earth toned composition (asphalt) shingles are the preferred roof covering. Two toned shingles are acceptable if the resulting colour is compatible with the main house colour.
J. SOLAR PANELS: Solar panels will be allowed to cover southern exposures of the roof.

6. GARAGE:
The garage is to be subordinate to the house. If parallel, the garage is to be set back 1.5 metres from the house.

If the garage doors are facing the road they must be set back from the house by a minimum of 3 metres. The none-garage door sides of the garage are to have windows similar to the house.

A. DOORS: There will be individual parking bays and doors for each vehicle. The doors must appear as vertical as possible by their paneling. Use traditional and carriage style doors of wood or with the appearance of wood. Use vertical windows or window lights in the doors. If there is a third vehicle bay it is to be set back by at least .5 metres.

B. DRIVEWAY: The driveway is to be paved with asphalt, concrete, or an acceptable water permeable surface.
7. CHIMNEYS:
If possible, a chimney should center on the roof ridge. Always anchor an external chimney or flue stack to the ground. If the chimney is to be tapered, make sure the upper portion is no narrower than 2 feet. The taper should occur one-third of the way up the chimney so that the upper portion (including the taper) is no more than two thirds of the total height. Set the taper at a minimum angle of 40 degrees or to match the roof slope.

The chimney cap is of particular importance. It is the last feature of your house before it meets the sky. Do not make it so heavy that it overwhelms the house. Do not make it too ornate. Have its proportion and style suit the rest of the house.

8. LIGHTING:
Wilson’s Beach Estates is a natural and semi-rural environment. The outdoor lighting must be subtle and not glaring. Fixtures must not have bright light sources. Walks and driveway should have soft lights shining downward from low levels. Only entry lights should have a source directly visible from the road or driveway.