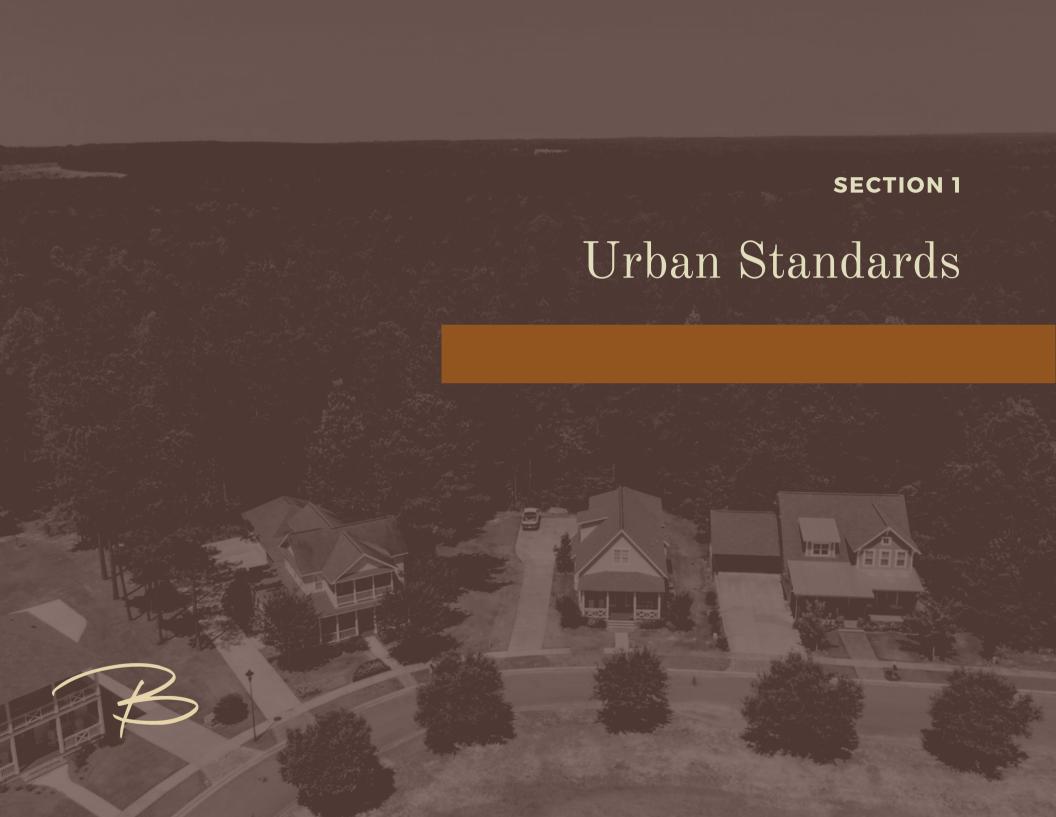




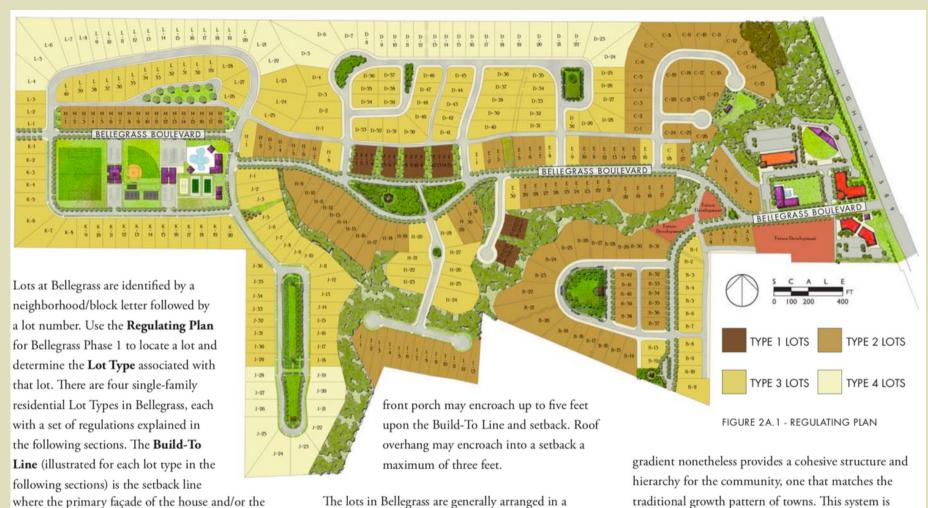
Presented by Adcock Properties

Architectural Guidelines



Urban Standards

REGULATING PLAN



gradient, with the narrowest lots and smallest setbacks along Bellegrass Boulevard and the widest lots and largest setbacks at the north and south edges of the community. There are exceptions to this rule, but the

gradient nonetheless provides a cohesive structure and hierarchy for the community, one that matches the traditional growth pattern of towns. This system is visually and spatially apparent as one travels through the community between the most "urban" lots along Bellegrass Boulevard to the most "suburban" lots at the perimeter.

front porch, whichever is in front, shall be located. A

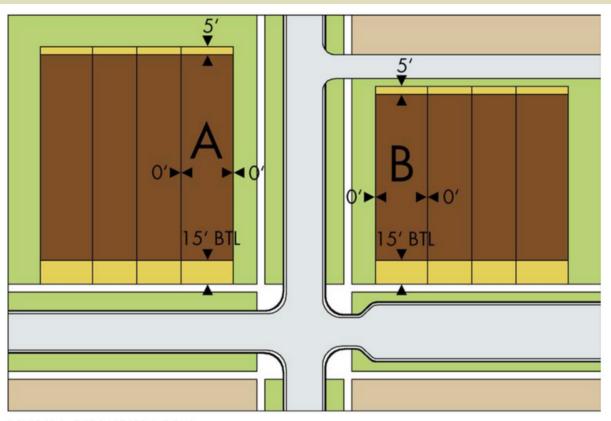
minimum of 50% of the width of the primary façade

and/or front porch, whichever is in front, shall be

constructed on the Build-To Line. Stairs to access a

TYPE 1 LOTS

Urban Standards



Type 1 lots are the only attached single family houses in Bellegrass. Type 1 lots are clustered in rows of three and four. Lots range from 28 to 33 feet wide, with the 28 foot lots in the center of each cluster and 33 foot lots on the outer edges. At 15 feet, the front setbacks are relatively small to bring houses closer to the sidewalks and create an intimate pedestrian environment. As the smallest and most dense lots in the community, Type 1 lots are mostly located along Bellegrass Boulevard and look out over key parks and open space. Therefore, they are located in some of the most active parts of the community.

BUILDABLE AREA

SETBACKS

BTL BUILD-TO LINE

FIGURE 2B.1 - TYPE 1 LOT REGULATIONS

The setbacks and build-to line of "A" apply to the following lots:

G-1, G-2, G-3, G-4, G-5, G-6, G-7, G-8

The setbacks and build-to line of "B" apply to the following lots:

F-1, F-2, F-3, F-4, F-5, F-6, F-7, F-8, F-9, F-10, F-11, F-12, F-13, F-14, F-15

TYPE 2 LOTS

SECTION 1 Urban Standards

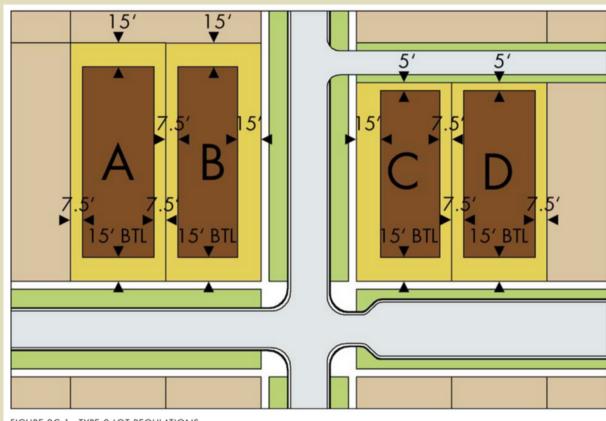


FIGURE 2C.1 - TYPE 2 LOT REGULATIONS

The setbacks and build-to line of "A" apply to the following lots: B-14, B-15, B-16, B-17, B-18, B-19, B-20, B-21, B-22, B-23, B-24, B-25, B-26, B-27, B-28, B-29, B-30, C-1 (use 5' setback on alley rather than 7.5'), C-2, C-3, C-4, C-5, C-6, C-7, C-8, C-9, C-10, C-11, C-12, C-13, C-14, C-15, C-17, C-18, C-21, C-22, C-23, E-17, E-18, E-19, E-20, E-21, E-22,

E-23, E-24, E-25, E-26, E-27, E-28, E-29, H-9, H-10, H-11, H-12, H-13, H-14, H-15, H-16, H-17, H-18, H-19, H-29, H-30, H-31, I-1, I-2, I-3, I-4, I-5, I-6, I-7, I-8, I-9, I-10, I-11, I-12, I-13

The setbacks and build-to line of "B" apply to the following lots: B-31, C-16, C-19, C-20

The setbacks and build-to line of "C" apply to the following lots: A-4, B-32, B-37, B-38, B-42, C-24

Generally ranging from 50 to 60 feet wide, Type 2 lots are the narrowest of the three single family detached lot types in Bellegrass. At 15 feet, the front setbacks are relatively small to bring houses closer to the sidewalks and create an intimate pedestrian environment. Type 2 lots are concentrated along Bellegrass Boulevard, but can be found in other key areas, such as a row that faces a neighborhood park and another row that is tucked into the forest. Roughly half of the Type 2 lots are rear-loaded, meaning that vehicular access is from an alley or lane in the rear of the lot.

BUILDABLE AREA



SETBACKS

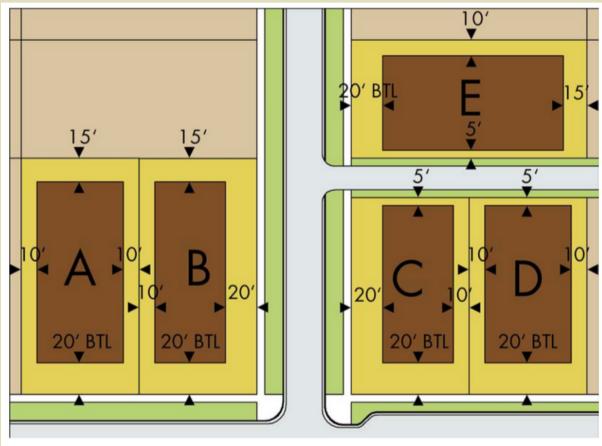


BUILD-TO LINE

The setbacks and build-to line of "D" apply to the following lots: A-1, A-2, A-3, A-5, A-6, A-7, A-8, B-33, B-34, B-35, B-36, B-39, B-40, B-41, C-25, C-26, C-27, E-2, E-3, E-5, E-6, E-7, E-10, E-11, E-12, E-13, E-14, E-15, H-2, H-3, H-4, H-5, H-6, H-7, M-1, M-2, M-3, M-4, M-5, M-6, M-7, M-8, M-9, M-10, M-11, M-12, M-13, M-14, M-15, M-16, M-17, M-18

TYPE 3 LOTS

Urban Standards



Type 3 lots generally range from 70 to 85 feet wide and serve as the community's medium sized lot. There are more Type 3 lots than any other lot type. In fact, there are nearly as many Type 3 lots as all other lots combined. They provide a transition between the narrow lots along Bellegrass Boulevard and the large lots in the periphery of the community. Type 3 lots also serve as corner lots along Bellegrass Boulevard. These corner lots are visible and important lots in the community. The moderate 20 foot front setback is suited to the position of Type 3 lots in the community. ■

BUILDABLE AREA

SETBACKS

BTL BUILD-TO LINE

FIGURE 2D.1 - TYPE 3 LOT REGULATIONS

The setbacks and build-to line of "A" apply to the following lots: D-2, D-3, D-4, D-25, D-26, D-27, D-32, D-33, D-34, D-37, D-38, D-39, D-55, D-58, H-21, H-22, H-23, H-24, H-25, H-26, H-27, J-2, J-3, J-5, J-6, J-7, J-8, J-9, J-10, J-11, J-12, J-13, J-14, J-15, J-16, J-17, J-18, J-

29, J-30, J-31, J-32, J-33, J-34, J-35, J-36, K-2, K-3, K-4, K-5, K-6, K-7, K-8, K-9, K-10, K-11, K-12, K-13, K-14, K-15, K-16, K-17, K-18, K-19, L-2, L-3, L-23, L-24 The setbacks and build-to line of "B" apply to the following lots:
D-35, D-36, D-54, D-56, D-57, D-59, H-20, H-28, J-1, K-1, K-20, L-1

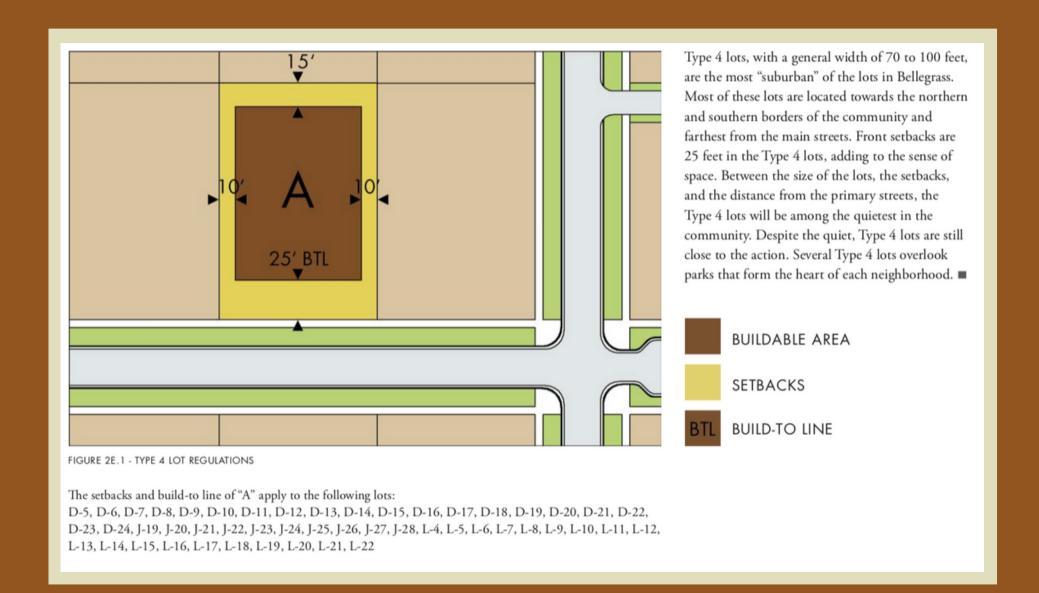
The setbacks and build-to line of "C" apply to the following lots:
B-11, B-13, C-28, D-30, D-45, D-46, D-53, E-1, E-8, E-9, E-16, E-30.
H-1, H-8, L-40

The setbacks and build-to line of "D" apply to the following lots: B-1, B-2, B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-12, D-28, D-29, D-42, D-43, D-44, D-47, D-48, D-49, D-50, D-51, D-52, L-26, L-27, L-28, L-29, L-30, L-31, L-32, L-33, L-34, L-35, L-36, L-37, L-38, L-39

The setbacks and build-to line of "E" apply to the following lots: D-1, D-31, D-40, D-41 (use 5' rear setback rather than 15'). L-25

TYPE 4 LOTS

Urban Standards



BUILDING HEIGHT

Urban Standards



FIGURE 2G.1 - A TWO-AND-A-HALF LEVEL HOUSE

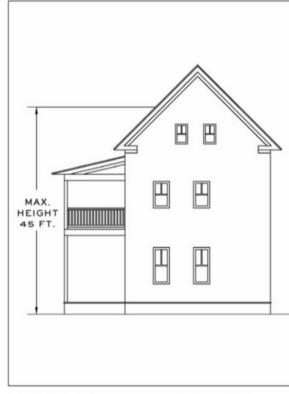


FIGURE 2G.2 - THE MAXIMUM HEIGHT OF 45 FEET IS MEASURED FROM GRADE TO THE MEDIAN POINT OF THE ROOF PITCH

All single-family houses, except those on Tower Lots, shall have a maximum height of two-and-a-half levels. A half level is defined as conditioned living space located entirely or almost entirely under the roof pitch. Single family houses on Tower Lots shall be no more than three levels tall, with the third level being the tower. The maximum height of any house, as measured from grade to the median point of the roof pitch, shall be no more than 45 feet.



FIGURE 2G.3 - THREE LEVEL TOWER

There are five Bellegrass architectural styles, all variations on the concept of the American Cottage. As explained in Section 1E, "Design Concepts," the term "Cottage" is defined as a neighborhood-scaled, wood-framed, one-family house.

The five Bellegrass architectural styles reflect selected trends in American Cottage design over roughly 300 years. The five styles are listed below in chronological order, from the Colonial era to today. While not remotely inclusive of all Cottage styles, they provide diversity within a common Cottage concept.

The diversity is generated in part by differences in the amount and types of ornamentation. The circular diagram shows a gradient as well as a timeline. The least ornamental styles are on the bottom of the circle and the most ornamental are on the top. The styles on the sides are more moderate in terms of ornament. The timeline aspect of the diagram begins on the bottom and runs counterclockwise.

VICTORIAN COTTAGE

(Late 1800s)

The diagram begins with the Southern Vernacular Cottage, the oldest as well as one of the least ornamental styles. The amount of ornament increases with the next style, the Romantic Cottage of the mid-1800s. The Victorian Cottages of the late 1800s have the highest degree of ornamentation. By the early 1900s, the Craftsman Cottage began to return to a less ornamental style. By the Modern Cottage of today, there is a return to the simple shapes and sparse ornamentation of the Southern Vernacular Cottage.

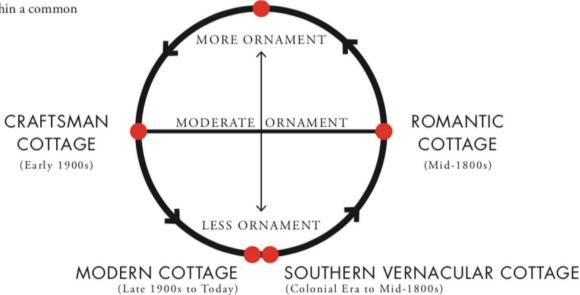


FIGURE 3A.1 - THE FIVE BELLEGRASS STYLES

ARCHITECTURAL STYLES

Southern Vernacular Cottage





SOUTHERN VERNACULAR COTTAGE

The Southern Vernacular Cottage is based on the simple and elegant houses largely constructed during the colonial era through the mid-1800s. Southern Vernacular Cottages have lived on throughout the region as the standard for single family house design and serve as the basis for the more ornate styles that followed. This style has even enjoyed a return to prominence in recent years as people look for simplicity and time-tested techniques to deal with the climate.

Although the style incorporates proportion and other principles of design, the Southern Vernacular Cottage is less about fashion and more about function. The houses of the era were limited in size and ornamentation by the realities of prerailroad life. Most houses were constructed using locally-available building materials and techniques handed down from craftsman to craftsman. Money was often limited and many houses were built by the owners. With limited communication

and transportation, fashions in architecture did not spread very quickly. More often than not, people carried forth the building traditions of their ancestors, adapting them to the local conditions. In southern Mississippi, the dominant influences are French Colonial from Louisiana and the Mississippi and Alabama Gulf Coasts and English Colonial from the Tidewater area and the Carolina Low Country.

The Southern Vernacular Cottage is well suited to the hot, humid, and rainy climate of the area. Without air conditioning, builders used every available technique. Large porches serve as outdoor rooms. Houses are often ventilated by large windows and cross ventilation through long, thin wings of the house. The windows were frequently protected from storms by operable shutters. Deep overhangs shed water beyond the house and porch. Houses are raised on piers or a masonry first floor to mitigate floods, rot, and termites. What is most remarkable is how these techniques remain relevant today, despite our access to technology.

ARCHITECTURAL STYLES

Southern Vernacular Cottage





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ARCHITECTURAL STYLES

Southern Vernacular Cottage













ARCHITECTURAL STYLES

Romantic Cottage





ROMANTIC COTTAGE

The Romantic Cottage was popularized during the mid-1800s by architects Andrew Jackson Downing and Alexander Jackson Davis. Their 1842 pattern book Cottage Residences and Downing's 1850 book The Architecture of Country Houses were widely read and extremely influential. The style they advocated is also known as Carpenter Gothic or Gothic Revival.

The style is an evolution of the Southern
Vernacular Cottage, creating simple woodframed houses that appear more picturesque.
It was also a reaction to the rigidity of Classical
architecture, a popular revival style of the time. A
more picturesque appearance was accomplished
primarily through a steep gable roof, decorative

bargeboards, vertical siding such as board-andbatten, windows and doors with Gothic arches, and other minor ornament. The massing of the house remained simple and similar to the Southern Vernacular Cottages that preceded them. The Romantic Cottage cemented the front porch as an American institution.

The Romantic Cottage was a midpoint between the simplicity of the Southern Vernacular Cottage and the ornamentation of the Victorian Cottage. The use of "gingerbread" such as decorative bargeboards was made possible by the invention of the scroll saw. Such a style had been the domain of the wealthy until balloon framing and scroll saws made construction of such designs fast and affordable. It was one in a long line of architectural trends, and one that has stood the test of time.

ARCHITECTURAL STYLES

Victorian Cottage





VICTORIAN COTTAGE

The Victorian Cottages of the late 1800s are some of the most celebrated of American residential designs. The term "Victorian" refers to a series of styles culminating in the famed and rather ornate Queen Anne style. However, the concepts behind the Victorian style touched even modest buildings of the time.

Victorian Cottages tended to be taller and more vertically-oriented than earlier cottages, although there are many examples of one-story Folk Victorian houses. Massing was noticeably asymmetrical, with towers, wings, rooflines, and porches often protruding in all directions. This massing was driven from the inside of the house out. Large wraparound porches and towers or turrets were among the most prominent of

features. Wall surfaces featured patterned textures with multiple types of siding, often including clapboard and shingles. The more extensive ornament of the Romantic Cottage was taken to new levels on the Victorian Cottage. Turned porch columns and railings were common.

The Victorian Cottage is the most ornate of the styles in Bellegrass. A more showy style has an important place in the diverse architecture of Bellegrass. The style is particularly appropriate for prominent lots within the community such as corner lots on Bellegrass Boulevard. The large wraparound porches are well suited to a corner lot. However, simple and less ornate interpretations of the style are welcome. The Victorian Cottages of Bellegrass are intended to err on the side of elegance rather than gaudiness.

ARCHITECTURAL STYLES

Craftsman Cottage





CRAFTSMAN COTTAGE

The Craftsman Cottage, often called a "Bungalow," is one of the most popular house styles in America. The style emphasized warm, natural materials and artful details and was popularized during the early 1900s as a reaction to the often cold "machine age" architecture emerging at the time. Though spawned in Europe, the Craftsman style hit its stride in America thanks to architects such as Frank Lloyd Wright, Bernard Maybeck, Gustave Stickley, and especially Charles and Henry Greene. The Craftsman Cottage started in California, but quickly spread throughout the country. They grace many neighborhoods of the 1910s and 1920s, a golden era of neighborhoodbuilding in America.

Craftsman Cottages typically feature simple massing, a gentle roof pitch (steeper for half stories), and wide roof overhangs, usually with exposed rafter tails and/or brackets. Craftsman Cottages are typically only one or one-and-ahalf stories, although many are two stories. Shed dormers were popular on half stories. Materials such as wood and natural stone were chosen for warmth and coziness. Porches were large and frequently featured tapered columns, a masonry base, and a notable stoop. Porches were often an integrated aspect the architecture (particularly the roofline) rather than an attached element.

Compared to the highly ornamented Victorian Cottage, the Craftsman Cottage represents a return to a simpler architecture and a significant stylistic shift. Although antithetical in certain ways to the Modern movement, the Craftsman Cottage also reflects some of the simplicity inherent in Modern design. It also reflects a change in the way buildings were constructed. Craftsman Cottages were the first to be constructed in large quantities by builders, usually for speculative sale.

ARCHITECTURAL STYLES

Modern Cottage





MODERN COTTAGE

The Modern Cottage mixes vernacular forms with the clean lines and materials of Modern architecture. Thus, the Modern Cottage brings architectural style full circle from the simplicity of the Southern Vernacular Cottage, through the ornamentation of the Victorian Cottage, and back to a simple architecture. It is not a style currently cataloged in the architectural history books. Already well established for residential interiors, even in some of the most traditional houses, this contemporary sensibility is appearing in exteriors as well. The Modern Cottage never approaches the Modern purity of the International Style, but it takes a step in that direction.

Modern Cottages feature simple massing, moderate to steep roof pitches, and clean lines. The massing and roofs are often quite close to those of the Southern Vernacular Cottage, but articulated in a more stylized, contemporary way. Modern Cottages often have repeating, regular patterns of an architectural element. For example, there might be a row of square windows across a façade. Materials tend to include traditional wood and masonry, but extend well beyond to include typically Modern materials such as concrete, metal, and larger expanses of glass. Materials are much warmer in a Modern Cottage than were popular in the heyday of the International Style.

In Bellegrass, the Modern Cottage will be a good neighbor to the other four styles. It will stay within the architectural context of the American Cottage. Adding a layer of contemporary design is an important part of making Bellegrass a timeless place. ■

MASSING AND ROOFS

The massing of a house shall generally be a composition of simple rectangular forms, with more complexity and a wider range of geometries for Victorian Cottages. Southern Vernacular Cottages, Romantic Cottages, Craftsman Cottages, and Modern Cottages generally feature a primary mass and one to three secondary masses. Variation from rectangular forms is allowed, particularly for secondary masses, but those forms shall remain within the range of simple geometries. Victorian Cottages often feature a vertical secondary mass such as a turret or tower. Such masses are often circular or octagonal in plan and are frequently located near the intersection of two masses.

Attached parking structures shall be articulated as secondary masses. Refer to Section 3J, "Parking Structures" for more information.

Porches in Bellegrass can be additive, meaning they appear to be connected to the exterior of the primary mass. Thus, they form a secondary mass. The roof over such additive porches generally features a gentler pitch than the primary roof. Additive porches are most common among Romantic Cottages, Victorian Cottages, and some Southern Vernacular Cottages. In other houses, the porch can be subtractive, appearing as though it was "carved out" of the primary mass. These porches lie under the primary roof and sometimes under conditioned living space. Subtractive

porches are most common among Southern Vernacular Cottages based on French Colonial architecture, Craftsman Cottages, and Modern Cottages.

Designers are encouraged to use long, one-roomwide secondary masses in an additive fashion on the primary mass. One-room-wide massing is a traditional technique in the Southern climate that encourages natural cross-ventilation.

In plan, a solitary primary mass without secondary masses takes a rectangular form. A house with both primary and secondary masses will typically take the form of an L, T, cross, or be irregular in shape. A minority of houses will take the form of a U or H.



FIGURE 3B.1 - EXAMPLE OF COMPLEX MASSING PROHIBITED IN BELLEGRASS



FIGURE 3B.2 -ADDITIVE PORCH



FIGURE 3B.3 - SUBTRACTIVE PORCH



FIGURE 3B.4 - LONG ONE-ROOM-WIDE SECONDARY MASS

MASSING AND ROOFS



FIGURE 3B.5 - EXAMPLE OF A ROOFLINE THAT DOES NOT CORRESPOND WITH THE MASSING. THIS IS PROHIBITED IN BELLEGRASS



FIGURE 3B.6 - DUAL-PITCH FRONT HIP ROOF



FIGURE 3B.7 - DUAL-PITCH SIDE GABLE ROOF

Roof forms shall generally follow the massing of the house, forming a hierarchy of primary and secondary forms. Complex, multiple rooflines that fail to correspond to the massing are prohibited.

Roof forms for the primary mass shall be limited to the following:

- 1. Gable roofs: front-gable, side-gable, crossgable, dual-pitch (center pitch is steeper than outer edge pitch), gambrel, parallel gables, saltbox, or hipped-gable
- 2. Hip roofs: front-hip, side-hip, cross-hip, dualpitch (center pitch is steeper than outer edge pitch), parallel hip; gabled-hip or pyramidal
- 3. Flat roofs: flat-with-parapet (limited to attached single-family houses)

All other roof forms, including but not limited to mansard and deck (flat-top hip), are prohibited on the primary mass.

The roof forms listed above for primary masses are also allowed on secondary masses. For secondary masses, shed and half-hipped roof forms are also allowed. Secondary masses of Modern Cottages may have roofs that are flat or flat-with-eaves. Other roof forms are possible for secondary masses but are subject to changes during design review.

The primary roof (over the primary mass) shall have a pitch appropriate to the chosen Bellegrass architectural style. Romantic Cottages and Victorian Cottages feature steep roof pitches, often in excess of 45 degrees. Craftsman Cottages typically have gentle roof pitches, often less than 30 degrees. However, the Craftsman Cottage pitch may increase in order to fit living space under the roof. Southern Vernacular Cottages and Modern Cottages have a wide range of roof pitches. A variety of roof pitches are allowed for secondary roofs and dormers in all Bellegrass architectural styles.



FIGURE 3B.8 - FRONT GABLE ROOF



FIGURE 3B.9 - SALTBOX ROOF



FIGURE 3B.10 - GABLED-HIP ROOF



FIGURE 3B.11 - FRONT HIP ROOF



FIGURE 3B.12 - FLAT ROOF WITH PARAPET

MASSING AND ROOFS



FIGURE 3B.13 - GABLE DORMER



FIGURE 3B.14 - EXPOSED RAFTER TAILS

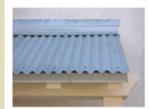


FIGURE 3B.15 - 21/2 INCH CORRUGATED METAL ROOF



FIGURE 3B.16 - 5V CRIMP METAL ROOF

Dormers are encouraged for half levels and attics. Dormers shall feature gable, hip, shed, and eyebrow forms. The primary roof of the house shall have a maximum of six dormers. The size of dormers shall be proportional to the overall massing and roof of the house.

Eaves shall be a minimum of 12 inches, but deeper eaves are encouraged, particularly for Craftsman Cottages. Exposed rafter tails are encouraged for all Bellegrass architectural styles. They will be simple and rectangular for Southern Vernacular Cottages and Modern Cottages and more complex and ornamental for all other Bellegrass architectural styles. Brackets supporting the eaves are encouraged for the more ornate of the Bellegrass architectural styles including

Romantic Cottages, Victorian Cottages (for the porch roof), and Craftsman Cottages. Flared eaves are allowed, particularly for Romantic Cottages and Craftsman Cottages. Roof extensions over balconies or windows are allowed.

Permitted roof materials include 21/2 inch corrugated metal, 5V crimp metal, standing seam metal (seams with maximum spacing of 12 inches on center and with a maximum profile of 1.5 inches), asphalt shingles, wood shingles, and wood shakes. Metal may be galvanized, Galvalume, copper, or zinc in the natural metallic finish. No paint is allowed on the metal roof. Roof materials shall be appropriate to the chosen Bellegrass architectural style.



FIGURE 3B.17 - STANDING-SEAM METAL ROOF



FIGURE 3B. 18 - WOOD SHINGLE ROOF



FIGURE 3B.19 - ASPHALT SHINGLE ROOF



FIGURE 3B.20 - WOOD SHAKE ROOF