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DESIGN GUIDELINES
FOR
MINERAL SPRINGS PLANTATION

In 1707, Governor Alexander Spotswood was granted land from Chancellorsville to the confluence of the Rappahannock and Rapidan Rivers, in that area were natural supplies of water rising to the surface known to the Indians as capable of restoring their sick to health. Drinking from these springs, likely supplemented the native American's diet with minerals. These minerals were able of curing anemia and other illness due to mineral deficiencies.

For the early Colonists, the mineral waters had the same beneficial effect as it had for the Indians. The area became known as Mineral Springs and it became an attraction for Colonist seeking cures for ailments more serious than the spring waters could likely heal.

More therapeutic for Governor Spotswood was the iron and gold to be taken from the area. Spotswood cleared forests for plantations, planted orchards and built mills to grind grain and to provide sustenance to workers at his mills and furnaces. He deeded plantations to gentlemen to bring efficiency to the economy and sociability for his family at the Enchanted Castle, his Georgian Home on the Rapidan at Germmana.

In 1795, Spotswood sold Mineral Springs to General Lighthorse Henry Lee who along with his brother Richard Lee helped establish self-supporting agriculture plantations. It became a center of activity for the local community until the War Between the States ended the prosperity of the area.

Nearby plantation homes were Forest Hall, Chancellor and Tubal. All were of Georgian Architectural style.

During the Battle of Chancellorsville, these homes were heavily or completely destroyed. It is an unfortunate historical footnote that the son of Lighthorse Henry Lee, whose family name is closely associated with the English Georgian architectural style, was responsible for these architectural losses. The orders for the Southern artillery to create a diversion by a sustained engagement of all targets of opportunity within the Union lines came from none other than Robert E. Lee.

The historical significance of Mineral Springs Plantation subdivision was sufficiently noteworthy that the Director of the United States Park Service requested that the architecture of homes in Mineral Springs Plantation be "Colonial" with Williamsburg Colors. This request was place in the restrictive covenants.

Not only is Mineral Springs Plantation a special neighborhood because of its heritage, it is a beautiful tract of heavily wooded land with rolling topography. The neighborhood has been carefully planned to preserve the inherent beauty of the land and to create a safe, livable residential environment with an emphasis on quality.

It is essential that home construction in Mineral Springs Plantation be of sound architectural design and character appropriate to the neighborhood setting. Each new homesite should be an attractive and harmonious addition to the neighborhood that is sensitive to its surroundings and the natural site characteristics. In order to preserve property values and to guide the building and development of the neighborhood in a harmonious manner, the Mineral Springs Plantation Design Guidelines have been developed. These guidelines establish the design criteria for homesites and assist property owners in the design, construction and improvement of their residences.

PRIDE AND PRACTICALITY IN COLONIAL VIRGINIA ARCHITECTURE

When prosperous planters in the Virginia Colony attempted to duplicate the way of life and accommodations of the English gentlemen, they established a tradition of fine architecture. Early Virginians were quick to adapt new materials and resources for their buildings and to alter traditional forms to fit local "circumstances". Repeatedly they looked to English art and architecture as means to overcome their provincial status. They developed a vigorous regional variation that has long been recognized as a significant contribution to the American culture. Primarily a body of design devised for country and domestic applications to Virginia's Colonial architecture has nonetheless shaped the aesthetic ideals of generations of American architects.

Predictably, the new gentry developed a brick variation of the "Virginia House", though the decade it first appeared is uncertain. It shares the hall-parlor plan, steep gable roof, and asymmetrical arrangement of opening. It also resembles the masonry cottages with gable-end chimneys of western and upland England that must have been a direct influence for some Virginia builders. This form remained popular both on the plantation and in the city through the end of the Colonial era. It was refined in the eighteenth century with more careful proportioning (visible in the size and spacing of windows: and with rich, classical detailing, particularly its modillion cornices and sash windows.

In the 1690's, a college building of fashionable London design larger than any other structure in the American colonies was erected in Williamsburg. An equally impressive statehouse and governors' residence soon followed. Virginian Robert Beverley described the College of William and Mary and the Capitol as the "most magnificent: buildings in America". To Reverend Hugh Jones they were "exceeded by few of their kind," even in his native England. These prominent structures initiated a flowering in Virginia of Classical architecture. Their importance cannot be overstressed.

THE 'MANNER HOUSE' GROWS STATELY TALL

In the 1720's, Virginia had markedly "improved in wealth and polite living" to cite Rev. Jones's assessment of 1724. Second and third generations of native-born Virginians were then inheriting, and generating new income through increased slave labor. A full-blown aristocracy was entrenched with the means and the inclination to pursue the way of life of the London gentry. Its members enjoyed increasing prosperity as the economy expanded and tobacco exports increased. Their portraits now show sitters comfortable with the full trappings of wealth. Conscious of status, they defined it by a code of Chivalry and by ownership of land, slaves, objects, and architecture—the appearance of which mattered very much to them. Other late Colonial societies at that time increasingly adopted more English manners, but none carried the imitation so far as did Virginians, nor built as many houses so grand as the Georgian mansions of Virginia.

Virginian's social needs and the colony's warm climate shaped the development of Georgian architecture in the region. For the very wealthy, isolated on their plantations, entertaining had become a significant activity as early as the 1680's, when Virginians were said never to have "anything to do except make visits to their neighbors.: A few in those early years even built "banqueting houses" for the sole purpose of neighborly entertainment at a convenient location. In the 1690's, some Virginian even dared to criticize Governor Nicholson for serving only one dish of meat at his table. As early as 1705, according to Mr. Beverley, they dined "as at the best Table in London" and offered hospitality unmatched in the world. Over the next two decades, as they "improved in....polite living," their drinking and dining vessels—of costly silver, ceramics, and glass multiplied in number and the ceremony of dining became a formal domestic ritual. Until the last quarter of the eighteenth century, when a separate dining room and a separate parlor came into vogue, a single room, the best in the house—large, well-appointed, and prominently positioned—was given to that ritual. It was an outgrowth of the old multi-purpose hall, variously and confusingly called the "hall", "parlor", or "dining room." That space was instructively described as the "dining room where we usually sit."

THE LASTING LEGACY OF GEORGIAN STYLES

So strongly established and so wide spread was Georgian architecture in Colonial Virginia that it has never been forgotten in the state. Thomas Jefferson developed his architecture from within its tradition. For the planters of the early nineteenth century, English models provided a standard of architectural success. And as the Old Dominion lost its position of national leadership after 1830, its Georgian architecture came to stand as a strong symbol of the region's superior cultural heritage. Inevitably restored and endlessly revived, that same Colonial legacy has remained in the minds of architects who were active in Virginia. When the medievalist Ralph Adams Cram explained his Neo-Georgian design for Sweet Briar College (1901-06) as "pre-determined" by "history, tradition and architectural style," he predicted the persistence of that tradition throughout the twentieth century.

Because Virginia was one of the few states that originally had houses on a scale with those of minor English gentry, it became a source for architectural models and a scene of development. In the late nineteenth centuries wealthy Northerners began to move South and to purchase the restored old Virginia estates; members of the Mellon, DuPont, Rockefeller and Vanderbilt families, are examples. This passion for imitating the aristocracy in Virginia soon moved on to constructing entirely new estates resembling the old. Today there is a different aspect of this passion, it is an attraction for the country, the two or three acre rural site with a brick Georgian home not far from the city. The attraction of the country is a strong tradition of citizens with high status and hospitality.

ARCHITECTURE AND VALUE

Architecture in Mineral Springs need not be exclusively Georgian. Mineral Springs Plantation, however has a rich tradition of Georgian style with its cultural and social association. More important is the two hundred year old Georgian association with richness and value. In the twentieth century, this has translated into economic marketability. In other words, worth and value. No other architectural style has steadily increased in value than homes of Colonial Georgian architecture. They hold their value in recession, they increase faster in prosperity. In Virginia, they do not go out of style.

The Georgian style is synonymous with richness and that is why it is the theme for Mineral Springs Plantation. "The Georgian house mellows like fine wine". The style will maintain your home and your neighborhood value for years and generations to come.

GUIDE TO ARCHITECTURAL STYLES

There are as many architectural styles as there are builders, architects and homeowners. Many architectural styles come into vogue very quickly, but experience shows, they go out of vogue just as quickly, generally, within three to eight years. Unfortunately, at the end of this cycle, the style is discarded and house values are economically discounted.

It is highly recommended that owners seek the expertise of a qualified architect when contemplating new construction. Each style has distinctive characteristics, which only a professional can define and treat sensitively. A review of these styles can help clarify what is often confusing impressions.

GEORGIAN 1714 – 1830

Newly rich Colonists displayed their wealth by building homes in the English Georgian style named for Kings George I, II, III, and IV. These symmetrical buildings were usually rectangular with ornate entries on either end.

COLONIAL 17th – 18th CENTURY

The architectural style came from England to the colonies. The colonists changed these buildings to suit America's warmer climate, however. The houses provide cooling ventilation because they are only

one room deep, with chimneys on either end. These houses were made of brick or wood, and had steeply pitched roofs.

COLONIAL REVIVAL 1876 – PRESENT

This style is still common today. As suburbia mushroomed, houses and shopping centers combined contemporary materials and conveniences with such Colonial elements as doorways flanked by columns and/or topped with pediments, fixed shutters, and doublehung windows and divided window panes.

FEDERAL

Many early structures were designed in the Federal style that was popular in the first part of the 19th century. The majority of Federal houses have two stories with gable roofs and are constructed of brick. Their facades always contain symmetrically placed openings. Windows have small panes and are often capped with a flat brick arch. The doorway may be contained in an arched opening and usually has a small classical portico with columns surrounding it. The cornice is also classically inspired and may contain modillion or dentil blocks

GREEK REVIVAL

The Greek Revival style differs from Federal architecture in several ways, the roof is usually hipped instead of gable; the openings are wider and often have sidelights; and the lintels above the windows frequently have raised cornerblocks. Porch supports are classical columns or rectangular in design. Like the Federal style, the openings are always symmetrical and the entrance is usually centered within the façade.

SQUARE HIPPED

The Square Hipped style, a simplified variation of the Colonial Revival, is identified by its square shape and by its hipped roof. It is usually two stories with a full width one-story porch. Often, the front of the hipped roof has a prominent dormer window. Other openings may or may not be symmetrical between floors. More elaborate examples may have classical details such as columns for porch supports and modillion blocks in the cornice.

GOTHIC REVIVAL

The Gothic Revival was a rebirth of a medieval style, which represented a romantic reaction to the formal designs of the Federal and Greek Revival periods. It is characterized by the pointed arch, steeply pitched gable roofs, and frequently an irregular floor plan. Chimneys are tall and can be capped with pots. The eaves of the roofs are usually decorated with bargeboards and finials and the entire effect is more vertical than earlier periods.

ITALIANATE

The Italianate style dated from the romantic Victorian era and it can be identified by the large brackets under widely overhanging eaves and a shallow pitched roof. The windows are often arched or segmental in their design and may be capped with decorative hood molds. The structure usually consists of well-defined sections that are asymmetrically grouped, sometimes with a tower on the more elaborate examples.

SECOND EMPIRE

The Second Empire style can be identified by the distinctive mansard roof, which is its trademark. This feature usually contains dormer windows and rests upon large decorative brackets. The effect is often

vertical, particularly if a tower is part of the composition. Windows usual have decorative caps and large two-over-two or one-over one panes.

QUEEN ANNE

The Queen Anne style was popular during the Victorian era. It has many variations but is usually associated with a complex, irregularly shaped steep roof and a variety of surface materials such as shingles, wood siding, brick, and stone. Towers and turrets are often present as well as bay windows and large one story front and side porches.

FRAME VERNACULAR

This style of residential dwellings is also known as the folk Victorian style. These simple dwellings are modest in scale and lack elaborate decoration, but may contain spindle work porch details. Three variations of this style are; the "L" gable, which reflects the shape of the floor plan and of the roof; the two-story gable roof form; and the pyramidal cottage with its hipped roof.

GUIDELINES FOR NEW CONSTRUCTION

The Architectural Control Committee is under a mandate of history, tradition, the United States Park Service, and existing residents to maintain an architectural style compatible with the area. The Application for construction approval must include elevations, floor plans and supporting materials for the Architectural Review Committee. The Committee will first look at the overall Architectural Style. Generally, Georgian architectural style, with compatible materials and colors are automatically approved. If the materials and style are Federal or the Southern Antebellum variation, there will be little objection. Greek Revival or Colonial Revival will have little trouble being approved. A Colonial Williamsburg style will be approved, Gothic, Square hipped, French Provincial, Spanish, Italianate, Second Empire, Queen Anne or Victorian are not encouraged but will be judged on a case by case basis. Certain styles are not recommended. These are Contemporary, Eclectic, Frame Vernacular, Art Deco, Beaux Arts, Recreational Beach Houses, Natural Cedar, Log Houses, County Cottage, Western, Spanish, Ranches, Glass Houses, etc.

Cost of the proposed houses is a consideration and the contract for building must be provided to the Committee. Cost is a direct link to the probability of the contractor finishing the house according to the plans and the quality of the finished product.

The Committee standards, although necessary to insure compatibility with the overall neighborhood image, are flexible enough to allow for individual expression. This is generally done by using accents on the structure.

One accent style will generally not have a negative effect for a Georgian or colonial; for example; a Georgian house with a Greek Revival porch. Generally the accents acceptable are from Georgian, Federal, and Greek Revival periods. Two accent styles may or may not effect approval, for example adding a Victorian door to a Georgian house with a Greek Revival porch

An overdone mixture of accent styles, at least on the front elevation, will not be approved.

Common mistakes often seen include a mixture of styles or colors: (Georgian ^{WITH} Contemporary windows, Federal with Country porch or Colonial Victorian Door, etc.) A look alike house from another styled subdivision. An architectural experiment.

What is quaint or colonial in New England, in Texas or California generally is not in Virginia. Weather is different here and styles have evolved differently. Certain "colonial" homes from California, Florida, Colorado, Chicago, and New Jersey have a distinct look, not the least bit colonial as is known in Virginia.

Experience has shown that the numerous "colonial styles" from the suburban Washington architectural community are often generally not that at all. Many are egotistical experiments. Most are contemporary with a few colonial materials and accent features.

The renderings on some submittals have been illuminating. One example was a "Colonial Ranch" with cowboys on horses and the Rocky Mountains in the background, another was a "Colonial Provincial" with palm trees in the background.

CRITERIA

The protection of home values encourages compatibility with other buildings, which respect the area's visual and historic characteristics. The following criteria will assist in evaluating the degree to which a proposed new structure is compatible. They are all important when considering whether a proposed new building is appropriate and compatible however, the degree of importance of each criterion varies. For instance compatibility of color and materials will be rigidly enforced in a area where brick walls are the dominant characteristic. In other areas where colors and materials vary, the conformity of materials are less important and other factors such as height and roof shape may be more important. Not all criteria need to be met in every example of new construction.

In determining the degree of compatibility, a proposed building is assessed in relation to adjacent common characteristics. Because there can be a great degree of diversity the assessment will take into account the characteristics of the adjacent and nearby structures or the setting.

New structures, which have a significant and high visual impact, should adhere to the following criteria as applicable.

HEIGHT; New buildings should be constructed to a height compatible with existing adjacent buildings. New buildings should have a top elevation within ten percent of the average height of existing buildings as seen from the street and publicly accessible areas. This, too, is a factor of topography and distance. The greater the distance between houses, the less absolute this rule.

Buildings that vary significantly in actual height and number of stories from nearby buildings should be avoided. For example, a one-story, low roofed house should not be built next to a two-story, with high-pitched roof.

THE PROPORTION OF THE FACADES OF A NEW BUILDING; The relationship of a building's width to its height should be similar to, and compatible with, existing adjacent buildings as seen from the street and publicly accessible areas.

Buildings that vary significantly in the relation of height to width from that of existing adjacent buildings and that contrast with the characteristics of the surroundings should be avoided. For example, a long, low building with horizontal proportions should not be built close to where the predominant proportion of neighboring buildings is vertical.

RHYTHM OF BUILDINGS AND SPACES; New buildings should reinforce the existing rhythm of buildings and the spaces between them. New buildings, which disrupt the existing rhythm of building width and spacing, should be avoided. For example, a narrow building with narrow side yard on one or more sides should not be built next to a relatively wide structure with narrow side yard.

SET BACK AND LOCATION ON SITE; A new building should be sited considering its relationship to the setbacks and placement of existing adjacent buildings. Its placement, including relationships to sides, rear, topographic conditions, and topographical space, should be similar to prevailing conditions. It should not be too close on top of an existing building.

COMPLEXITY OF BUILDING FORM; The complexity of the form and shape of new buildings should be compatible with existing adjacent buildings. The degree to which a new building is simple or

complex in form and shape is based upon the dominant characteristics of architecture of the area. Buildings in areas where simpler forms prevail (i.e., Greek Revival and Federal styles) should reflect that simplicity. New buildings that vary significantly from the prevailing existing patterns of form and shape, whether simple or complex should be avoided. For example, geometrically complex and richly complicated buildings should not be placed next to where buildings of understated or simple architectural form predominate. Conversely, simple, box-like buildings should not be placed next to where buildings are of varied and robust architectural character.

ENTRANCES AND PORCHES; Entrances and porches are often the primary focal points of a structure's façade and because of their rich decoration, help define the style of the building. Entrances are functional and ceremonial for buildings. Porches have traditionally been a social gathering point as well as a transition between the exterior and interior of the residence. This finding makes retention of porches critical to maintaining the integrity of the historic area as a whole.

Common types; Porches with columns and decorative details that vary according to style should be classically inspired. Some Colonial Revival houses have side porches and do not have a front porch. Porticoes are often found on Classical and Colonial Revival houses and are identified by their columns and classical details. They extend over the entrance or they can be the full height of the structure.

Rhythm of entrances and/or projections: Entrances, porches and other projections should be incorporated in new houses which relate to the pattern of existing adjacent buildings and contribute to a consistent rhythm and continuity of features. New buildings, which do not include entrances, porches, and other projections common to the surrounding area and disrupt the rhythm and continuity along the street, are not recommended. For example, Country porches are generally not compatible with Georgian, Federal or Colonial inspired entrances, which predominate the area.

ROOF SHAPES AND MATERIALS; The roofs of new buildings visible from the street and public areas should relate in shape, pitch and materials to the roofs of existing adjacent buildings. New buildings with roofs varying significantly in shape, pitch and materials from the main or neighboring dwellings are not recommended. For example, a building with a low-pitched asphalt shingle roof should not be built next to where steeper gable or hip roofs of slate or metal are the prevailing condition.

DIRECTIONAL EXPRESSION OF FACADES; The directional expression of the facades is generally determined by the structural form of the building, the placement and shape of openings and architectural detailing. They should be compatible with the directional expression of existing adjacent buildings, whether that expression be vertical, horizontal, or non-directional. New houses contrasting dramatically in directional expression with their neighbors are not recommended. For example, a low and long building with horizontal window bands and horizontal siding should not be built where vertically proportioned buildings with tall windows and steeply pitched roofs are the dominant characteristics.

PROPORTION OF OPENINGS WITHIN A FACADE; The proportion, or ratio of width to height, of a new building's windows and doors should relate to the proportions of existing adjacent buildings visible from the street and public areas. New houses or buildings where the proportions of window and door openings vary dramatically from existing adjacent buildings are not recommended. For instance, new buildings with square (1:1 ratio) or horizontal rectangular openings with a 3:1 ratio should not be built where vertical 1:2 and 1:2.5 ratios are the dominant proportions.

SOLIDS AND VOIDS WITHIN A FAÇADE; The rhythm of solids and voids and the proportions of openings to solid planes in a new building should have a compatible relationship with the pattern of characteristics of existing adjacent buildings.

New buildings lacking a rhythm of orderly solids and voids in relationship to existing patterns are not recommended. Also avoid new buildings expressing a significant variance in the ration of openings to solid planes in relationship to existing adjacent buildings. For example, avoid presenting a random or substantially variant pattern of solids and voids or having a 60:40 ratio of openings to solid planes in an area where 30:70 ratio predominates.

MATERIALS AND TEXTURES; The selection of materials and textures for new buildings should relate to their degree of using the surrounding area and on existing adjacent buildings. A strong continuity of Colonial style materials and textures is a factor and the continued use of those materials is to be strongly considered for approval. Brick, beaded siding and true divided light windows are strongly recommended. Avoid designs varying significantly in their use of materials and textures from the surroundings except where continuity of materials and textures is not a clear factor and diversity is dominant. For example, materials and textures such as modern siding, shake, rough cut or half timbering should not be used where a consistent brick pattern or beaded siding is the dominant characteristic material.

COLOR SELECTION AND PLACEMENT: Colors should be selected to complement the style and period of the house. Colors should blend with and complement the overall color schemes existing in the neighborhood. Bright and obtrusive colors are to be avoided. The U.S. Park Service has specifically requested Williamsburg colors in Mineral Springs Plantation.

Elements of the building should be painted correctly. Trim including horizontal and vertical trim boards, porch framing and columns, and window framing should be painted the same color. The wall,, whether masonry or frame, should be a contrasting color.

Georgian, Federal and Greek Revival: Brick should remain brick color and trim should be white or lighter than the base color of the walls. Frame buildings should be generally painted a pale color yellow, off-white, beige or soft gray. Doors should be either black or natural.

It is best to treat similar elements with the same color to achieve a unified and not an overly busy and disjointed appearance.

Colonial Revival: Softer colors were used on these buildings and trim was usually painted white or ivory since the style was a return to classical motifs. Color palettes for different styles may otherwise define a house and create an incompatible result.

ARCHITECTURAL DETAILS: The architectural details and articulation should relate to that of existing buildings. Such details may include lintels, cornices, arches, chimneys, and ironwork. Avoid the overly simplified, inarticulate or bland devoid of details. Poor quality or imitation details is also discouraged. For example, a simple, box-like building with minimal details and articulation should not be built in an area where ornate and richly detailed Georgian or antebellum architecture predominates.

PRIVATE SITE ELEMENTS; The relationships between buildings and the landscape features within a property's boundary – or the building site – help define the character of the area. They are important aspects to be reviewed. The following criteria are to be considered integrally when applying the Guidelines for New Construction.

Private site elements are generally associated with private responsibilities and involve a concern for retaining, preserving, and maintaining existing elements as well as the creation of new elements within a given site. These include driveways, walkways, and out-buildings, garages, lighting, fences, walls, benches, terraces, signs, fountains, berms, drainage ditches, trees, planting and archeological features. **All of the following criteria apply to both improvements and new construction.**

All site improvements and modifications should be compatible with the character of existing adjacent sites in order to reinforce the overall character of Mineral Springs, Plantation. All site elements should relate to individual features, materials and their arrangements to provide "continuity" to enhance the building on the site

SITE FEATURES; Modifications to, or the addition of, site features such as garage, other structures, parking areas, drive, etc. should be compatible with existing adjacent sites and the buildings should not be built near the front of the building or in areas visible from the street

WALLS AND FENCES: Fence style should reflect the property's history and development and should be compatible with the character of the district. The Virginia chestnut rail fence is the standard of the neighborhood. Incompatible fences visible to the street are not recommended. Avoid the use of walls, fences, and gates, which are incompatible with the surrounding sites or inappropriate to the existing site conditions. For example, chain-link or stockade fences are discouraged where Virginia rail, wood or accent iron fences would be compatible or where no fences are necessary. Similarly, concrete or concrete block walls are discouraged where stonewalls or hedges would be more compatible.

PLANT MATERIALS: private landscaping plays a major role in determining the overall character and value of the neighborhood. The use of rhododendron, azaleas, holly, ferns and accent trees to complement the naturally abundant dogwood, laurel and hardwood trees are highly recommended. Efforts should be made to relate what is done on one site with that of its neighboring sites as well as complimenting the character of the area. Large trees contribute to the neighborhood effect, and their continuation is encouraged. Proper health and appearance of landscaping should be maintained. Plant material should not detract from the character of the neighborhood.

LIGHTING: lighting fixtures should be understated and compatible with the quality of the surrounding area and the buildings. Light levels should provide adequate safety yet not detract from or overly emphasize the site of building. Often porch lights and well-positioned indirect accent lights are sufficient for residences. Except for the entrances, light fixtures and levels of light that are so bright that they detract from or overemphasize the site, the building and their surroundings are to be avoided. For example, **floodlights are discouraged particularly where surrounding lighting is subdued.** Reflectors and glossy vinyl or metal surfaces that tend to reflect light are to be avoided.

SIGNS: Signs should be minimized and utilized in an understated manner. Signs should be small, subtle in color and place where they do not detract.

UTILITIES: Utilities and other site appurtenances, such as overhead wire, utility poles, antennae, and exterior heat exchanges, should be placed in locations where they are least likely to detract, or should be screened with landscaping. Utility services must be underground. Avoid locating utilities and other site appurtenances where they detract from the site visible to the public. Similarly, heat exchangers and utility meters should be placed at the rear or along an inconspicuous side of a building.

LANDSCAPING AND TREES: Trees should continue to be a major element among all residential sites to provide a continuous rural wooded effect. Existing large trees should be retained and new trees planted to replace dead or diseased trees and fill in empty spaces. Fallen trees should be removed. Shrub and underbrush should be trimmed. New trees should be large (3-5" caliper), properly installed, staked, and maintained. The species should match adjacent trees. Other planting along the street should contribute to the street's overall character and should have a minor visual impact. Grass and low ground cover are recommended.

SUMMARY

Mineral Springs Plantation has a distinct rural, wooded and historical character within which great flexibility in your house design is allowed. Building your house on this land is like planting a selective grapevine for a vineyard. Using these guidelines will help you select the right styled house for your land. The right selection will increase the worth of your individual home as well as enhance neighborhood values. If you follow these traditional styles, your land and home should be like a fine vintage wine, gaining in value as it mellow with age.