

MAKE

HISTORY.

Preserve Manitoba's Past.

Architectural Styles

Many buildings constructed in Manitoba during the 19th and 20th centuries bear the imprint, or at least the influence, of certain architectural styles or traditions. Some are faithful to a single style. Many more have elements from several different styles and are referred to as eclectic. Even more only hint at the basic architectural style from which they are derived; we might refer to them as vernacular versions of the style. Understanding the basic characteristics of architectural styles is a useful way to begin seeing buildings more critically. Such an understanding also helps in describing a building, in determining its age, or in assessing its architectural value when compared with other buildings of the same style.

This guide is an introduction to some of the most significant architectural styles employed during the past 150 years of Manitoba's history. There are two other sections—building traditions and types, and a glossary of architectural terms—that constitute a complete set for reference.

This section, **Styles**, describes those sophisticated styles that were most influential in this province's architectural development. Many buildings, often those not designed by formally-trained architects, do not relate at all to these historical styles. Their designs are often dictated by utility, and may be influenced by the designer's familiarity with other buildings in the district. Such vernacular buildings are sometimes quite particular to a region. The styles discussed here stem from various historical traditions.

- Georgian
- Gothic Revival
- Second Empire
- Italianate
- Romanesque Revival
- Queen Anne Revival
- Classical Revival
- Late Gothic Revival

- Chicago School
- Prairie School
- Georgian Revival
- Tudor Revival
- Bungalow
- Art Deco
- Art Moderne
- International



A section of Main Street in Winnipeg, shown in an archival photograph from about 1915, reveals the variety of architectural styles that animated Manitoba streetscapes: on the right a massive Chicago School office tower and on the left a highly detailed Italianate storefront. (Courtesy Archives of Manitoba)

These styles were all generated elsewhere—England and the United States principally—and were popularized in Manitoba by local architects and their clients. A flourishing architectural press made such designs available, even without travel, to people living away from the cradles of ancient architecture or centres of design innovation. Styles evolve and the range of interpretations of any style can be considerable. In Manitoba, at such a great distance from the origins of many of these styles, the gap between the pure style and local interpretation may be quite large. This guide thus highlights those Manitoba buildings that best illustrate each style. Moreover, the dates that have been used to describe when each style was most popular in this province do not always correspond to the dates during which the style flourished elsewhere. Although this guide uses some of the most common names and groupings to organize styles, other architectural style guides may use different names and different organizing criteria that are equally acceptable.



View of Main Street in Winnipeg, c. 1915 (Archives of Manitoba). Even a small collection of buildings of broadly similar architectural character contains a wealth of different styles.

GEORGIAN (1820-1870)

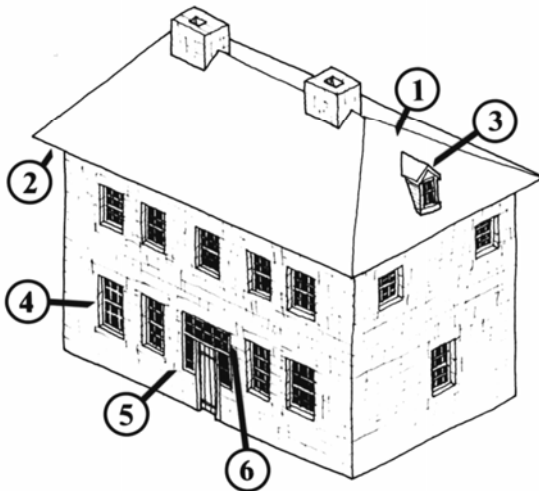
History

The Georgian style was developed from the simplification of **classical**, Italian **Renaissance** and **Baroque** architecture. It was most popular in Great Britain during the reign of the first three King Georges (1714 to 1820) from which it derives its name. A vernacular interpretation of the style, in which detail was minimized, became a very popular architectural expression throughout Great Britain. In Manitoba, where the vernacular tradition was used, it was closely associated with the buildings of the Hudson's Bay Company and those built by Company employees who retired to the Red River Settlement. It became popular again in the 1910s and 20s.

Characteristics

- the style is characterized by a **symmetrical**, or balanced, box-like **massing** centred on a formal entranceway
- rooms are grouped around a central hall plan
- houses are 1 to 2 1/2 **storeys** high
- the roof is either a steeply **pitched hip roof** or a **gable roof** without **eaves**
- **dormer** windows are common
- **façades** are often of 5 **bays** with two windows on each side of the central doorway
- **double-hung windows** are straight-topped with 6 to 12 panes in each **sash**
- doors often have **sidelights** and/or a **transom** light
- in Manitoba these buildings are normally constructed of stone or log
- while not common in Manitoba, the style can have **classical** detailing such as a **pedimented** projecting **pavilion** with **pilasters** or **columns** and a **Palladian window**

1. hip roof
2. eaves
3. dormer window
4. double-hung window
5. sidelight
6. transom light



Schematic illustration of an imaginary Georgian domestic building, showing key characteristics coordinated with numbers on the drawing.

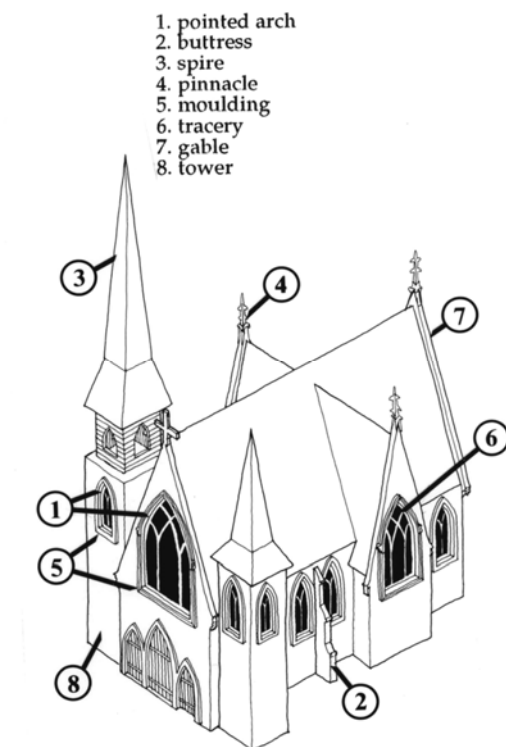
GOTHIC REVIVAL (1850-1900)

History

The Gothic Revival was one of the most enduring and influential architectural movements of the 19th century. Based upon a revival of medieval architecture, especially that of England and France, it passed through successive phases and influenced most building types. Coming to Canada from Great Britain in the early 19th century, in its earliest phase it was largely a **picturesque** style characterized by applied delicate ornament. The English author and architect A. W. Pugin (1812-1852) was very influential in giving both a sense of moral purpose to the Gothic Revival and a better understanding of Gothic detailing and structural systems. The English writer John Ruskin (1819-1900) encouraged a widened range of sources for the style, such as Venetian Gothic architecture. The style as used towards the end of the century is frequently referred to as High Victorian Gothic. Its evolution into the 20th century is described in the section on Late Gothic Revival.

Characteristics

- the style is characterized by the **pointed arch**, which can be in a number of forms, as well as **buttresses**, **spires**, **pinnacles** and carved ornaments
- it often has a complex arrangement of steeply **pitched** roofs highlighted with intricate details
- details such as **mouldings**, **tracery** and carved ornament are heavy and sometimes purposely coarse
- **polychromy** is common as are the combination of different materials or varying proportions of details and openings
- houses are either **symmetrical** with a centre **gable** or **asymmetrical** and in the shape of an L
- heavy **bargeboards** and **corbel tables** are common



Schematic illustration of an imaginary Gothic Revival building, showing key characteristics coordinated with numbers on the drawing.

SECOND EMPIRE (1880-1890)

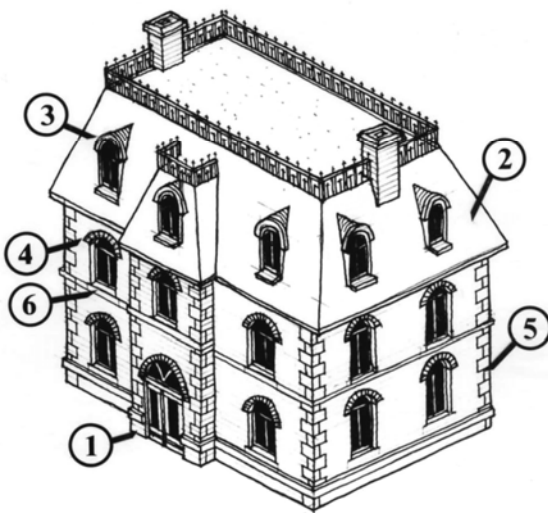
History

Introduced to Canada and the United States from France via England, this style takes its name from the French Second Empire, the reign of Napoleon III (1852-1870). It was commonly used for public buildings, especially those designed by the Federal Department of Public Works, but also for houses and educational institutions. The Roman Catholic Church adopted this style for its convents and schools, using it well into the 20th century.

Characteristics

- **massing** is usually **symmetrical**
- larger buildings have projecting blocks or **pavilions** usually centred but sometimes at the ends
- the style is best distinguished by the **mansard roof** which can be straight, convex, concave or a combination
- nearly all examples have **dormer** windows, either circular or **pedimented**
- **moulded window heads** are used frequently
- doors and windows are often round-headed and grouped in pairs
- high **relief** decorative detailing can include **brackets** at the **eaves**, **quoins** and **belt courses**

1. pavilion
2. mansard roof
3. dormer window
4. window head
5. quoins
6. belt course



Schematic illustration of an imaginary Second Empire building, showing key characteristics coordinated with numbers on the drawing.

ITALIANATE (1880-1900)

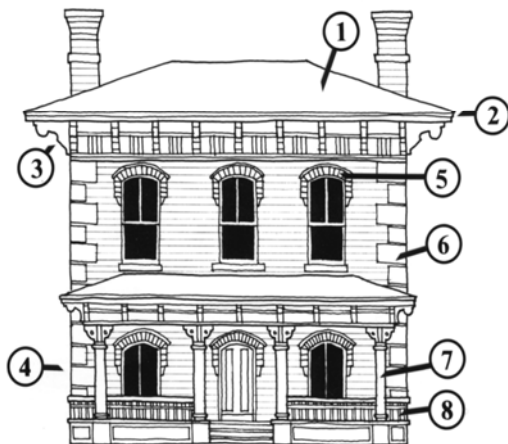
History

This style was loosely based on the **Renaissance** villas of Italy, which were characterized by an L- or T-shaped plan, low **pedimented** roof, a **tower** and **classical** detail application. Indirect influences came from American pattern books on **picturesque** architectural styles published in the late 1800s by people like A.J. Downing and Samuel Sloan. The style was brought to Manitoba by early settlers from Ontario where it was popular.

Characteristics

- primarily a residential style used in both **symmetrical** and **asymmetrical** forms, also used for small commercial buildings
- in the symmetrical form it can be rectangular or square in plan
- the asymmetrical plan is L- or T-shaped, often with a tower
- roofs are flat or with a very low **pitch** with extended **eaves** supported by ornate **brackets**
- the design frequently includes a long **verandah** or central one-**bay porch**
- **bay windows** are in an angular form
- round and **segmental arch** window **heads** are common; frequently they are paired and the window head projects forward
- the formal balance is often accentuated by pronounced **mouldings**, **quoins** and details
- ornamentation is usually small in scale but densely grouped

1. low-pitched hip roof
2. extended eave
3. bracket
4. verandah
5. segmentally arched window head
6. quoins
7. column
8. balustrade



Schematic illustration of an imaginary Italianate building, showing key characteristics coordinated with numbers on the drawing.

ROMANESQUE REVIVAL (1885-1905)

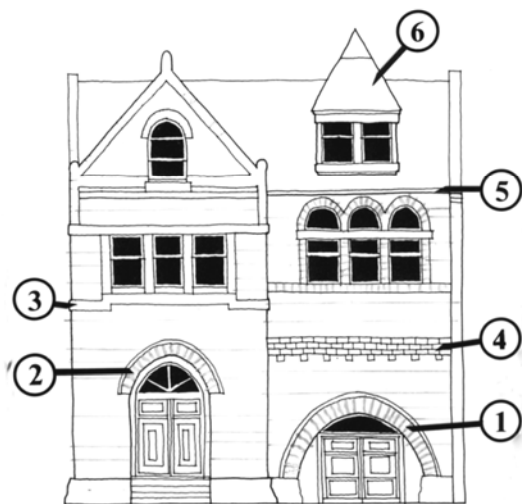
History

Originally little more than an offshoot of the Gothic Revival, it was distinguished by the use of typically Romanesque motifs, including the round **arch** and decorative patterns formed by **chevrons** and **corbels**. In its later phase, American architect H.H. Richardson (1828-1886) created his own unique interpretation which became the model for a North American Romanesque-based style.

Characteristics

- used primarily for domestic and public buildings
- **massing** can be either **symmetrical** or **asymmetrical**
- **façades** can be flanked by pyramidal, conical or polygonal **towers**
- the round arch is used for nearly all openings
- arches, **quoins** and **belt courses** often relieve **rusticated** stone finishes
- in addition to the openings, the semi-circular or round arch is used as decoration to enrich **corbel tables** along the **eaves** and at belt courses
- Especially in Richardsonian Romanesque the effect depends upon a robust use of mass and scale rather than decoration
- Richardsonian Romanesque buildings employ very broad arches, varieties of stone colour, texture and contrasting **rhythm**
- in tall buildings, a number of **storeys** with straight-topped windows may be grouped in enormous arched openings

1. broad arch
2. round arch
3. belt course
4. corbel table
5. eave
6. dormer



Schematic illustration of an imaginary Romanesque Revival building, showing key characteristics coordinated with numbers on the drawing.

QUEEN ANNE REVIVAL (1890-1910)

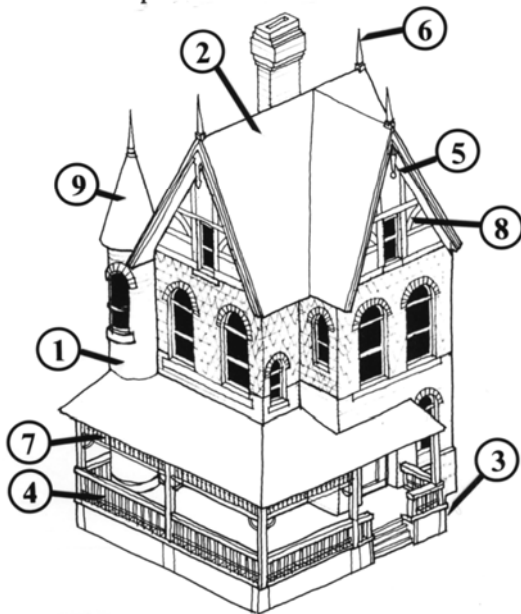
History

In narrow architectural terms this refers to a London-based revival of the ordinary red-brick building of the 17th and early 18th centuries. In North America, however, the term was more loosely applied to describe an eclectic style which incorporated architectural elements borrowed from a variety of historical periods. These included **Elizabethan, Jacobean and American Colonial Revivals** as well as the architecture of Queen Anne's reign itself (1702-1714). One phase of this style was characterized by the Eastlake decorative style, named for English architect Charles Locke Eastlake (1836-1906) and based on his furniture designs. In Manitoba, the style had its greatest effect on residential design.

Characteristics

- the style aims at being extravagantly **picturesque** irregular plans and **elevations** are its hallmark
- lively and exuberant, structures feature **bays, turrets, towers**, decorative chimneys, **gabled** or multi-gabled roofs and **verandahs**
- roofs are usually steep and often multiple
- basic to the style is a variety of surfaces used on the same building, especially brick, wood shingles of different shapes, **stucco** and **half-timbering**
- elements and forms can come from many styles to create a unique effect
- Queen Anne buildings are frequently covered with distinctive Eastlake decoration such as **spindles, balusters, pendants, finials** and **posts**, which were all turned on a lathe

1. turret
2. gabled roof
3. verandah
4. balusters
5. pendant
6. finial
7. spindle
8. half-timbering
9. spire

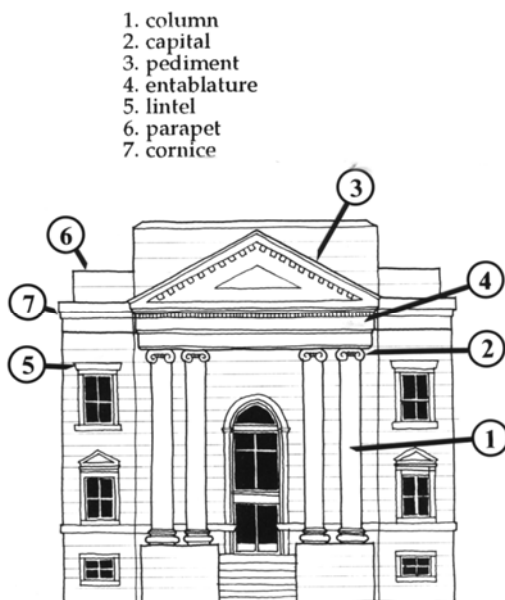


Schematic illustration of an imaginary Queen Anne Revival building, showing key characteristics coordinated with numbers on the drawing.

CLASSICAL REVIVAL (1900-1930)

History

The **classical** tradition re-emerged as an important force in Canadian architecture at the turn of the century as a reaction to the **picturesque** styles of the 19th century. While the revival was based upon the classical forms of ancient Greece and Rome, the intermediate sources and shades of the style were mixed. In its simplest form it is referred to as Neo-Classical and usually follows simple Greek architecture. Beaux-Arts Classicism is named after the Parisian architecture school Ecole des beaux-arts and was very popular in the United States. The Ecole encouraged designs of a grand nature with a formal and clearly structured arrangement of parts. Edwardian or English **Baroque** was very popular in Great Britain and was a freer, more inventive reworking of the architecture of the 16th century **Renaissance** and 17th century Baroque Italy, both of which borrowed heavily from classical Greek and Roman architecture. In many buildings these three influences were merged.



Characteristics

- all classical revival buildings share a common vocabulary of **columns, capitals, pediments** and Greek or Roman ornaments
- Neo-Classical buildings usually use the Greek orders (an arrangement of columns with an **entablature**: Doric, Ionic and Corinthian are the principal orders)
- designs are usually simple and **symmetrical** with monumental **proportions** and smooth surfaces
- **pedimented porticos** are common
- roof lines are flat and unadorned
- door and window openings are **lintelled** (horizontal at top) rather than **arched** (round-topped)

- Beaux-Arts buildings are large with a grand arrangement of parts and have lively and varied detailing
- the Roman orders (Tuscan and Composite) are used in addition to the Greek orders
- both arched and lintelled window and door openings are used
- in large buildings, the **façade** has advancing and receding parts, often with a projecting section, with colossal orders extending the height of the building and usually grouped in pairs
- rich **mouldings** and free-standing statues on the roof line are common

- Edwardian Baroque buildings are dramatic and ornamental
- composition and detailing are more free and inventive than Neo-Classical or Beaux-Arts buildings
- classical elements are used unconventionally
- sculptural qualities are stressed
- decoration is freely applied: wreaths, garlands, baskets of fruit

Schematic illustration of an imaginary Classical Revival building, showing key characteristics coordinated with numbers on the drawing.

LATE GOTHIC REVIVAL (1900-1940)

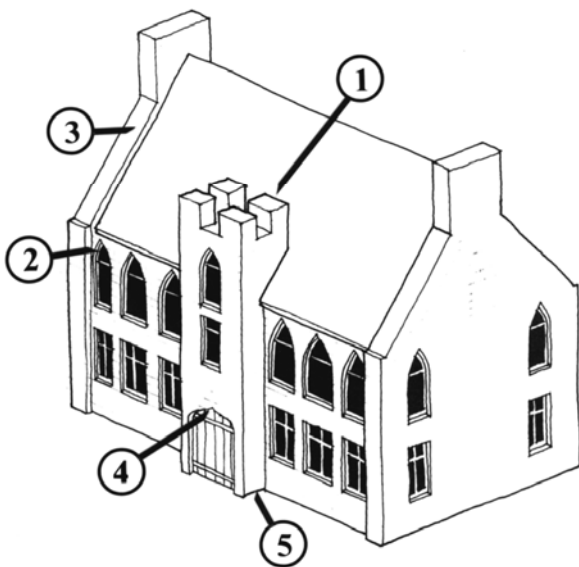
History

The flamboyant Victorian Gothic architecture of the late 19th century gave way in the early 1900s to a smoother and more subdued style referred to as the Late Gothic Revival. Because of its historic association with the church and medieval centres of education, the style was most popularly used for churches, schools and universities. In this context it is often referred to as Collegiate Gothic. The source for detailing came from the English **Perpendicular Gothic** of the 15th century. In domestic architecture the detail sources were generally from 16th century **Tudor** and **Elizabethan** traditions (see Tudor Revival).

Characteristics

- the overall effect is usually more subdued and simpler than High Victorian Gothic
- silhouettes are simpler
- in churches there could be increased use of flat surfaces and a greater horizontal tendency of elements
- school and university buildings are long, low **symmetrical masses** with low **crenellated towers** or **bays** extending into courtyards
- generally the quality of building materials and craftsmanship is exceptional and stone is widely used
- **stucco** and **half-timbering** are commonly used on houses
- the **pointed arch** is combined with a variety of other opening shapes

1. crenellation
2. pointed arch
3. parapet gable
4. Tudor arch
5. tower



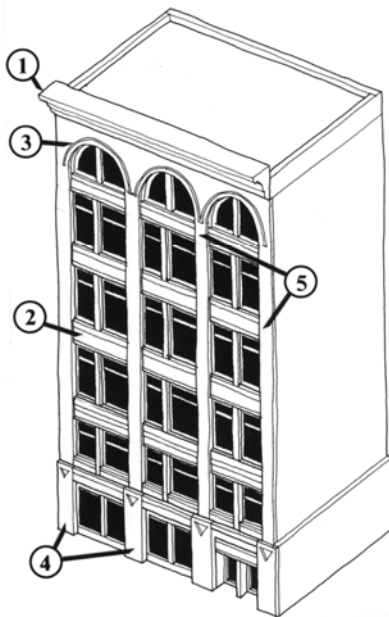
Schematic illustration of an imaginary Late Gothic Revival Building, showing key characteristics coordinated with numbers on the drawing.

CHICAGO SCHOOL (1905-1920)

History

The Chicago School, or Style, takes its name from the Chicago architects of the 1880s and 90s who took the heavy Richardsonian Romanesque warehouse and developed from it the beginnings of the modern skyscraper. Height being an ingredient of the style, it is often called the Commercial style because of its use for office towers. In Chicago rising costs of urban real estate and the introduction of elevators had encouraged vertical building construction. New, turn-of-the-century construction techniques, such as steel framing and reinforced concrete, opened the thick masonry walls, boldly and clearly expressing the new materials. Notable among these Chicago architects was Louis Sullivan (1856-1924) who developed a more ornate, powerful high-rise vocabulary with **classical** overtones, called Sullivanesque.

1. cornice
2. spandrel
3. label
4. piers
5. pilasters



Characteristics

- the skeletal construction is expressed through flat roofs, straight fronts, and regular window arrangement
- windows are normally rectangular and the area of glass can exceed the solid wall material
- there can be a balance between the vertical and horizontal emphasis of the windows and walls
- in its severest form, detailing is non-existent or clearly subordinate to the structural and window pattern
- when used, ornament can take the form of classical, Gothic, Romanesque, **Renaissance**, Sullivanesque or **Art Nouveau** decoration
- **terra cotta** or plaster is often used for low-**relief** sculptural ornamentation in **cornices**, **spandrels**, doorways and **labels**
- in buildings influenced by Louis Sullivan there is a vertical emphasis and an underlying classical composition with ground floor as base, top floors as **capital** and the middle storeys as the shaft of a grand **column**
- in Sullivan-inspired buildings the cornice is elaborately detailed and boldly projecting
- Sullivanesque detailing is naturalistic or stylized foliage design, predominating in lacy repeating motifs

Schematic illustration of an imaginary Chicago School building, showing key characteristics coordinated with numbers on the drawing.

PRAIRIE SCHOOL (1905-1925)

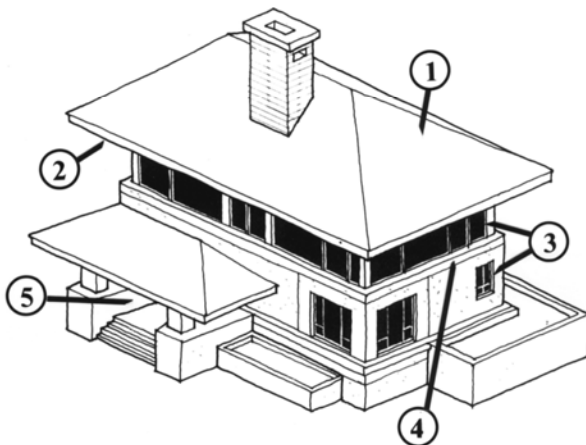
History

The Prairie School, or Style, evolved around the turn of the century in the work of Chicago architect Frank Lloyd Wright (1869-1959). Wright developed the style as one appropriate for the mid-west landscape, with an emphasis on horizontal lines, low **proportions**, gently sloping roofs and sheltering overhangs. The influences of Japanese architecture and the **Arts and Crafts** movement are found in the style, both of which are noted for the clarity with which structure is shown. The style was most commonly used for houses but was also employed for apartments, commercial and industrial buildings. It broke with earlier conventions for residential room arrangement using subtle ways of defining and enclosing space.

Characteristics

- the emphasis of the style is on the horizontal
- fireplace and hearth are focal points of the plan; main rooms radiate from the fireplace
- low-**pitched** roofs extend far over the walls with very wide **eaves**
- windows are frequently **casement** type and grouped to form horizontal bands
- dark wooden strips also frequently emphasize the horizontal
- chimneys are large and low
- buildings are frequently of **wood frame** covered with **stucco**, but brick is also used
- geometric designs are used in windows and for interior fixtures

1. low-pitched hip roof
2. wide eaves
3. casement windows
4. belt course
5. portico



Schematic illustration of an imaginary Prairie style house, showing key characteristics coordinated with numbers on the drawing.

GEORGIAN REVIVAL (1905-1930)

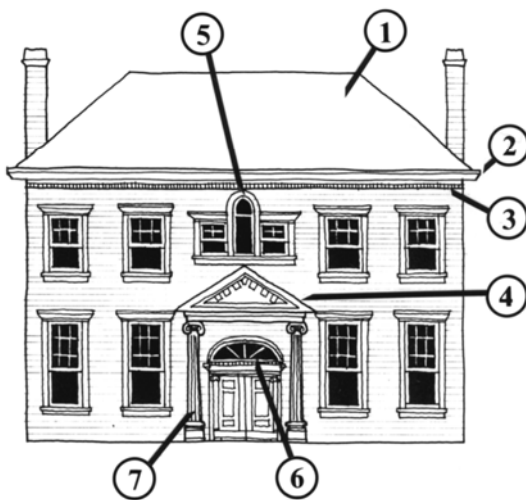
History

Similar to other early 20th century architectural styles, the Georgian Revival attempted to restore order and a greater simplicity to architecture after the exuberant styles of the late 19th century. The design and detailing were more refined and complex than the earlier Georgian style of the Red River Settlement era. **Classical** elements and detailing were more pronounced. Indeed, the style is often closely affiliated with the Classical Revival. Promoted by the well-known New York architectural firm of McKim, Mead and White for affluent clients, the style has had a strong influence on even modest suburban design up to the present. Although elements of the style can be found on large buildings, it was most frequently used for smaller buildings such as houses, small offices, apartments and, sometimes, churches.

Characteristics

- examples most faithful to the Georgian Revival are rectangular in plan with strictly **symmetrical façades**
- wood siding on **wood frame** construction or red brick are common building materials
- roofs can be **hipped** or even **gambrel-shaped**
- eaves** are frequently detailed like a classical **cornice**
- the central portion of the façade may project and have a **pediment**, with or without **pilasters**
- in ambitious designs a **portico** can have free-standing **columns**
- **Palladian windows** are often used as a focal point
- windows can have either flat or round **heads**

1. hipped roof
2. eave
3. cornice
4. pediment
5. Palladian window
6. fanlight
7. column



Schematic illustration of an imaginary Georgian Revival building, showing key characteristics coordinated with numbers on the drawing.

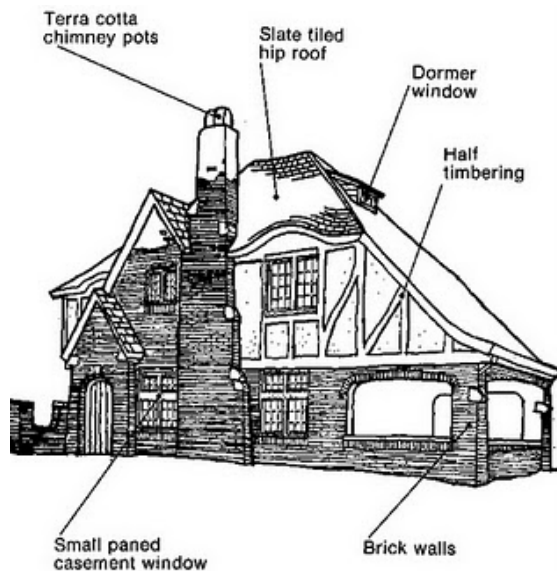
TUDOR REVIVAL (1910-1940)

History

Used almost exclusively for domestic architecture, the Tudor Revival style was most popular in Manitoba in the late teens through the 1920s. In contrast to the Georgian Revival, the style is characterized by asymmetrical plans and massing, and the details are drawn from the domestic architecture of the Tudor, Elizabethan and Jacobean eras in England. Many feature imitation half-timbering, recalling a technique from mediaeval Europe when timber had become scarce. Heavy timber members frame the structure, with the interstices filled in with parged wattle-and-daub or brick nogging. Earlier examples are often quite grand, but by the late teens the style—often called “Stockbroker Tudor”—was very popular in burgeoning middle-class suburbs. Tudor Revival houses range from modest cottages to mansions. Although the style was ousted by modernism in the mid-century period, elements have again begun finding their way into suburban and exurban construction since the 1980s.

Characteristics

- irregular footprints and asymmetrical facades
- varied rooflines, often steeply pitched, with dormers and gables
- houses often combine several cladding materials
- earlier examples are often brick and stone, sometimes with slate roofs
- later versions are more likely frame buildings with areas of stucco, brick, and half timber veneer
- chimneys are often prominently located and externally-expressed
- windows may have multiple panes, with a range of sizes and shapes of window opening in a single house.
- windows may be casements (opening on hinges) but Manitoba examples are more likely to have single- or double-hung sash windows



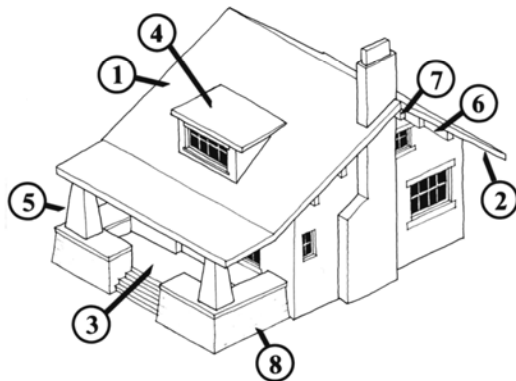
Schematic illustration of an imaginary Tudor Revival house, showing key characteristics. (Image courtesy of the City of Cincinnati Historic Conservation Office.)

BUNGALOW (1910-1940)

History

What is commonly called the Bungalow style is the combination of a building type and a design movement. Strictly a residential style, the bungalow finds its roots as a 'bangala', the typical one-storey native dwelling found in British Bengal. Transported to Britain, it was influenced by the **Arts and Crafts** movement, which placed emphasis on the natural or "honest" expression of material and construction. The style came to North America as a vacation cottage or seasonal dwelling, but in the early 20th century *The Craftsman* magazine was influential in spreading both designs and the ideals of the Arts and Crafts (or Craftsman) movement. The designs for modest homes were picked up by mail-order companies and spread across the continent. At the same time these designs were often transformed by the use of other architectural styles and countless design variations circulating in the suburban house market.

1. low-pitched gable roof
2. broad eaves
3. porch
4. shed-roofed dormer
5. pier
6. purlin
7. ridge beam
8. battered base



Characteristics

- a low-profile box, 1 or 1 1/2 storeys high
- there is a mixing of inside and outside spaces: **verandahs** held within the body of the house by the sweeping roof and rooms projecting outside the body in **porches** or **bay windows**
- roof is a low-pitched **gable** with broad **eaves**
- a smaller low-pitched gable frequently covers a front porch
- **shed-roofed dormers** are also common
- the simple structural elements are clearly shown with **rafters**, roof **brackets**, **ridge beams** and **purlins** extending beyond the walls and roof and painted to contrast with the walls
- porches frequently have a **battered** base or porch **piers**
- exterior finish materials are wood **shingles**, **stucco** or brick
- chimneys are sometimes massive and can be of cobblestone or rough-faced brick

Schematic illustration of an imaginary bungalow, showing key characteristics coordinated with numbers on the drawing.

ART DECO (1930-1945)

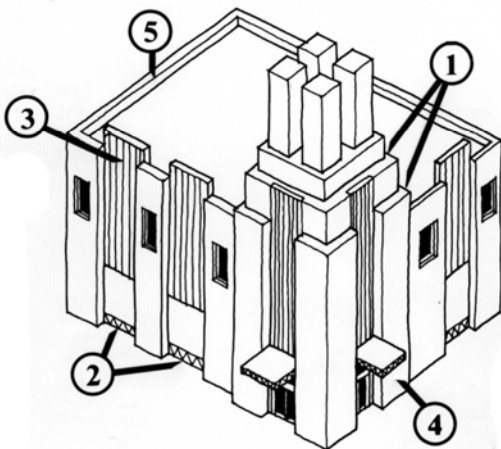
History

A Jazz-age style of "decoration" first applied to jewelry and interior design, Art Deco was most popular in the 1920s and 30s. It was closely associated with the Art Moderne style. Both were part of the Modern movement which rejected historical eclecticism. The style originated in post-1918 Europe but it was in the United States where the Art Deco skyscraper was born. In New York zoning regulations of the 1920s encouraged a distinctive silhouette, created as the upper storeys of tall buildings were stepped back from lower storeys.

Characteristics

- the emphasis of the style is on the smooth cube with hard-edged, low-**relief** ornament
- geometric form is often emphasized by setbacks at the roof line
- straight-**headed** windows are arranged in **bays** to give a vertical emphasis
- exotic and geometric carved decoration is found around doors and windows, **belt courses** and at the roof line

1. setback
2. bay
3. low-relief ornament
4. tower
5. parapet



Schematic illustration of an imaginary Art Deco building, showing key characteristics coordinated with numbers on the drawing.

ART MODERNE (1935-1950)

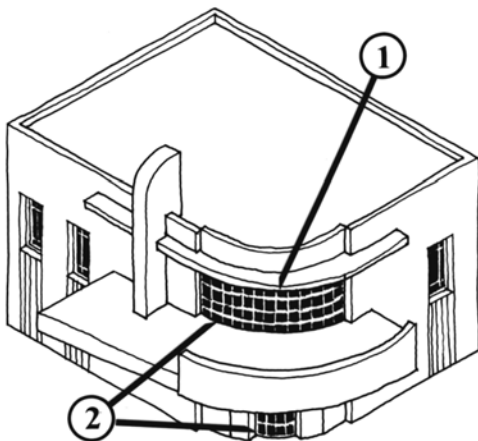
History

Like the Art Deco style, and sometimes combined with it, Art Moderne was part of the Modern movement and the rejection of historical styles. While the style is an economical one, popularized during the Great Depression, it was meant to represent the dynamic progress of the 20th century and was highlighted at the 1933 Chicago World's Fair. Its inspiration comes from the machine aesthetic of the period's industrial design, especially that of the railway car, motorcar and steamship. Hence it is a very streamlined style, giving a sense of speed and motion.

Characteristics

- usually **asymmetrical**, the buildings are noted for flat roofs and rounded corners
- a strong focus is often placed on a large wraparound window
- wall finishes are usually smooth with minimal decoration
- speed and movement are suggested with horizontal rows of windows or decorative bands
- if decoration is used, it is usually limited to carved panels by doors or windows or bands with low-**relief** carving
- the modernity of the style is stressed by the new materials: glass blocks for windows and aluminum or stainless steel trim for windows, doors and railings

1. wraparound window
2. glass blocks



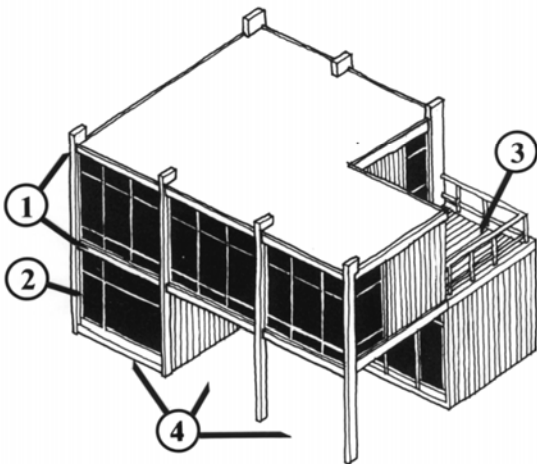
Schematic illustration of an imaginary Art Moderne building, showing key characteristics coordinated with numbers on the drawing.

INTERNATIONAL (1950-1965)

History

The International style was a reaction against historicist styles of the 19th and 20th centuries. It stressed a new machine age aesthetic in which the optimum use of modern materials and technology was sought and the form of the building was to clearly follow its function. Buildings were to be rational and scientific in the organization of the plan, the arrangement of the **façade** and the massing of the building parts. Its name came from a 1932 New York exhibition entitled "*The International Style: Architecture Since 1922*". Its early champions were European architects such as Le Corbusier, Walter Gropius and Mies van der Rohe. The Great Depression, World War II and a tradition of history and convention delayed its widespread adoption in Canada until the late 1940s and 1950s.

1. steel frame construction
2. curtain wall
3. balcony
4. bay



Characteristics

- the absence of ornament and attention to the creation of volume (usually rectangular) are important hallmarks of the style
- roofs are flat
- construction is normally of steel frame or reinforced concrete
- **curtain walls** of glass or **prefabricated** parts hang from this frame
- **balconies** and upper floors are sometimes **cantilevered**
- the wall surfaces can range from smooth and uniform to a precise regular three-dimensional arrangement of parts
- openings are often flush with the exterior wall, articulated only by a change in **sheathing** materials
- the approach led by Ludwig Mies van der Rohe, called Miesian, emphasized the rectangular form, a clear articulation of the grid frame, and a precise regularity of a modular pattern established by the grid
- if **asymmetrical**, the design is still a balanced composition and is frequently placed dramatically within a landscape

Schematic illustration of an imaginary International-style building, showing key characteristics co-ordinated with numbers on the drawing.